

**CCCB** Centre de Cultura  
Contemporània  
de Barcelona



european prize  
for urban  
**public space**  
**2014**

**EUROPEAN PRIZE FOR URBAN PUBLIC SPACE 2014**

**RESULTS**

## PRESENTATION

The form of the city is intimately related with democracy. This is the thesis of the Prize which, since 2000, has recognised and publicised the results of transformations and improvements in the public spaces of Europe. Cities are far from being idyllic paradises. Some of the most serious problems of today's society are concentrated and expressed in their public spaces. Fortunately, however, Europe also offers many exemplary cases of improvement in its public spaces, which are sensitive to the context and respect the collective and social dimensions of urban life. From Glasgow to Istanbul, from Lisbon to Bucharest, and over the fourteen years of its eight awards, the European Prize for Urban Public Space has become a privileged observatory of European cities.

**CONVENING INSTITUTIONS** The Centre of Contemporary Culture of Barcelona (CCCB) organises this prize together with six European institutions: the Deutsches Architekturmuseum of Frankfurt (DAM); the Museum of Finnish Architecture of Helsinki (MFA); the Museum of Architecture and Design of Ljubljana (MAO); The Architecture Foundation of London (AF); La Cité de l'Architecture et du Patrimoine of Paris (Cité) and the Architekturzentrum Wien of Vienna (AzW).

**INTERNATIONAL JURY** The president of the international jury for the eighth award of the Prize was Carme Ribas, representing the CCCB. The jury was comprised by Matevž Čelik, director of the MAO; Sarah Ichioka, director of the AF; Juulia Kauste, director of the MFA; Francis Rambert, director of the Cité; Peter Schmal, director of the DAM; and Katharina Ritter, head of exhibitions at the AzW. David Bravo i Bordas, representing the CCCB, was the jury secretary.

**THE PRESENT AWARD** In this year's award a total of 274 projects from 194 cities and 30 European countries have been presented. The Prize is an honorary award to both authors and promoters of the works chosen. The prize-winning works, the finalists and a selection made by the jury will be published in the [European Archive of Urban Public Space](#), which has brought together and publicised the best works presented for the Prize since it was first offered in 2000.

**THE "SHARED CITIES" EXHIBITION** The exhibition of this year's prize-winning works will be open to the public at the CCCB from 25 April until 4 June. It will subsequently travel to several European and American cities, as was the case with the 2012 Prize exhibition, which was shown in Medellín, Toulouse, Bogotá, Paris, Lyon, Prague, Cartagena de Indias, Ljubljana, Quito, Caen, Luxembourg, Athens and New York.

**Further information:**

<http://www.publicspace.org/en>

## JOINT WINNERS



### MARSEILLE

#### RENOVATION OF THE OLD PORT

#### JOINT WINNER

**The renovation of the *Vieux-Port* clears the docks of visual and architectural barriers, thus making the presence of leisure boats compatible with access and enjoyment of all citizens.**

The *Vieux-Port* of Marseille is the largest urban harbour in Europe. The foundational site of the capital of Provence, it was also the region's economic centre until midway through the nineteenth century, when transport of goods and passengers was moved to the *Grand Port Maritime*. The old harbour has a narrow entrance flanked by two old fortifications and it occupies a natural bay where the central districts of the city converge. However, despite its beauty and central location, the port fell into neglect and a state of disrepair by the end of the twentieth century. The premises of yacht clubs, which cluttered the port with architectural and visual barriers, blocked public access to 80% of the docks area where, moreover, the fact that priority was given to cars, discouraged pedestrian use.

#### DEVELOPER

MPM Communauté urbaine  
Marseille Provence Métropole,  
Direction des Infrastructures

#### AUTHORS

Michel Desvigne Paysagiste,  
Foster + Partners, Tangram,  
INGEROP, AIK

#### COUNTRY

France

#### SURFACE

12.000 m<sup>2</sup>

#### COST

45.000.000 €

#### PROJECT

2011

#### WORK

2012

#### END OF WORK

2013

In 2009, the City Council and the *Marseille Provence Métropole* (MPM) called for entries in a competition aimed at rectifying the situation. The first phase of the renovation work has cleared obstacles and vehicular transport from the port's three wharves, which are now uniformly paved in pale granite evoking the original limestone cobblestones. The Quai des Belges, the central wharf, devotes 60% of its surface to pedestrians and protects them from the sun beneath the *Grande Ombrière*, a rectangular canopy of 1,000 m<sup>2</sup>, which can also be used for large crowd-pulling events. New floating docks have been installed in order to accommodate water activities without interfering with the pedestrian flow or views.

Thanks to a consultative process, which took into account the suggestions of residents, businesspeople and local associations before calling for entries in the competition, the port has recovered its vitality by means of taking the general interest into account. The presence of leisure craft, which fosters economic and associative activity, has been made compatible with access and enjoyment for all citizens. Hence, while other city ports combat economic decline by allowing privatised uses that undermine their role as public space, the *Vieux-Port* has been renovated by expanding its condition of a shared place that is open to everyone.

## AUTHORS

**Michel Desvigne** (Montbéliard, 1958) is a well-known French landscape architect and a professor at the Graduate School of Design at Harvard University. He has been awarded the French Academy Architecture Medal (2000), the French Grand National Prize for Urban Planning (2011), and the Luxembourg Landscape Architecture Prize (2011) as well as the French "Metropolitan Territories" Prize for Public Space, Le Moniteur (2013) for his renovation of the Old Port of Marseille. He has been named Chevalier de l'Ordre des Arts et des Lettres (2003) and has been president of the École Nationale du Paysage in Versailles since 2009.

<http://www.micheldesvigne.com/>

**Norman Robert Foster** (Manchester, 1935) is a well-known British architect and founder of Foster+Partners, which has offices in cities all around the world. In 1997 he received the British Order of Merit in 1997 and, in 1999, was created a life peer by Queen Elizabeth II, with the title Baron Foster of Thames Bank. Among the most prestigious architectural prizes he has received are the Gold Medal of the American Institute of Architects (1994), the Pritzker Architecture Prize (1999) and the Prince of Asturias Award (2009).

<http://www.fosterandpartners.com/news/>



## ELX

### “THE BRAIDED VALLEY”

#### JOINT WINNER

**A network of interlaced paths and footbridges has transformed the bed of the Vinalopó River into a linear park that stitches together the neighbourhoods through which it passes, connecting them with natural spaces to the north of the city.**

The Vinalopó River is considerably reduced when it crosses the city of Elche. Irrigation upstream and very irregular rainfall mean that water only flows in any abundance in autumn, when sudden flooding can occur. This has cut out a riverbed with steep sides, mainly as a result of landslides. In the 1970s, major channelling work put an end to flooding but also eliminated the network of paths by means of which residents on the right bank could reach the adjoining Palmeral, a vast palm grove which is inscribed in the UNESCO World Heritage List. Relegated to the condition of a marginal rubbish tip, the watercourse became a barrier that divided the city into two halves, both facing away from it.

In 2009, the City Council called for entries in a competition aimed at converting the riverbed into a three-kilometre-long linear park. The first phase of the work was completed on the upstream section where the social deterioration of the neighbourhoods and scarcity

#### DEVELOPER

Ayuntamiento de Elche

#### AUTHORS

Francisco Leiva Ivorra, Marta

García Chico, Antoni Baile

Jiménez, Prócoro del Real Baeza

#### COUNTRY

Spain

#### SURFACE

115.000 m<sup>2</sup>

#### COST

2.382.000 €

#### PROJECT

2009

#### WORK

2011

#### END OF WORK

2013

of bridges made improvement most urgent. A temporary *in situ* office collected data on the areas of movement that were most requested by future users. A network of paths was thus opened and led the place to be known as "The Braided Valley" because they criss-cross on both sides of the river, which were also replanted with autochthonous species of vegetation. Before reaching the walls of the channel and joining to cross the riverbed, the paths rise up in a Y-shape forming two footbridges resting on clusters of metal pillars which resemble tree trunks and give lightness to the structure.

Before completing the first phase, the new city council stopped work on the project it had inherited but did not embrace as its own. "The Braided Valley" has not been officially opened yet, although local residents have spontaneously made it theirs. With similar spontaneity, the riverside paths and bridges disregard the orthogonal nature of the urban layout and anticipate tracks which a pedestrian's common sense would leave on a badly situated parterre or on the ground of a snowbound city. It is to be hoped that common sense will prevail and that work on this park, which already stitches together the neighbourhoods through which it passes and connects them with natural spaces to the north of the city of Elche, will soon proceed anew.

## **AUTHORS**

**Grupo Aranea**, an Alicante-based multidisciplinary group working with artists, sociologists, landscape architects and biologists, was founded by the agronomist engineer Marta García Chico and the architect Francisco Leiva Ivorra in 1998. Among other awards, it won the 2010 FAD Prize for Architecture and the 2013 AR House Award offered by *The Architectural Review*. Also notable amongst its projects are the Caravaca Cultural Park in Múrcia and Ostrowiec Centre Cultural (Poland).

<http://grupoaranea.net/blog/>

## SPECIAL MENTION



## ALTACH

### ISLAMIC CEMETERY

#### SPECIAL MENTION

**The construction of a cemetery apt for Muslim rites meets the requirements of a very considerable minority, enabling many immigrants to bury their dead in the land where they have settled.**

The town of Altach is in the federal state of Vorarlberg where, although 78% of the population is registered as Catholic, Austria's largest concentration of Muslims resides. In recent decades, immigration has multiplied the number of practising Muslims living in the country, which has been significant in Western Europe since 1979 when the Islamic community was acknowledged as a corporation under public law, and the religious freedom of Turkish, Bosnian, Afghan, Kurdish, Chechen, Iranian, Arab or Pakistani Muslims was thus recognised. Nevertheless, Austria only had one Islamic cemetery until 2012. Moreover, such religious requirements as bathing the deceased, burial without a coffin, and collective prayer in the *Musallah* (prayer

#### DEVELOPER

City Council of Altach

#### AUTHORS

Bernardo Bader Architects

#### COUNTRY

Austria

#### SURFACE

8.400 m<sup>2</sup>

#### COST

2.300.000 €

#### PROJECT

2007

#### WORK

2009

#### END OF WORK

2012

hall) require highly specific installations, but the town of Altach was willing to satisfy this need.

In 2004, several communities of Muslim immigrants organised a joint initiative to request a cemetery where they could bury their dead in the land where they have settled. Nine years later, and with support from the local council, the cemetery was opened. It is organised around six spaces with parallel walls which, owing to the road running past the cemetery, are staggered in their layout so that they are all oriented towards Mecca. Five of these spaces are unroofed burial enclosures, while the sixth contains facilities for ablution rites, congregation and prayer. The main entrance façade, which closes off the courtyard and the *Musallah*, features oak latticework, thus combining the local woodcraft tradition with the abstract geometry of Islamic art.

If the European nature of the cemetery is not evident, neither is its quality as urban public space. Questioning its public condition from the standpoint of secularist requirements would be unjust given the profusion of bell towers in Europe's squares. The urban-space aspect of the place can be defended on the basis of its capacity of satisfying the demand of a very significant minority in the region. Most difficult of all is to exclude it from the idea of Europe. This is not only because, since its very beginnings, Islam has been clearly present in the history of the continent but also – and especially – because increasing numbers of Europeans of different origins are contributing towards making plurality one of Europe's greatest riches.

## **AUTHOR**

**Bernardo Bader** is a well-known Austrian architect who was awarded the Aga Khan Foundation's Aga Khan Award for Architecture (2013) for the Islamic cemetery in Altach. A professor at the University of Liechtenstein, Bader has also received the Weissenhof Architectural Furtherance Prize for young architects (2007).

<http://www.bernardobader.com>





## LONDON

### OPENING OF RAINHAM MARSHES

#### SPECIAL MENTION

**A peripheral area of surprisingly well conserved natural richness has been made accessible to Londoners so that they will discover it, learn to love it and protect it from the probable depredations of urban sprawl.**

Rainham Marshes, on the eastern edge of London constitute the largest floodplain to the north of the Thames estuary. They take in the towns of Purfleet and Thurrock, as well as Rainham suburb, which belongs to the London Borough of Havering. Despite their proximity to Europe's largest metropolitan area, the marshes still conserve many of the traditional features that characterised them in the Middle Ages, when they were used for grazing sheep and cattle. Since they are also home of a great diversity of migratory birds and rare plants, they have been given the highest level of habitat protection designation in the United Kingdom. If this zone survived the typical environmental devastation caused by industries and infrastructure on city outskirts, it is because it was a firing range belonging to the British Army until 2000, when it was acquired by the Royal Society for the Protection of Birds (RSPB) and the London Borough of Havering.

In 2006, as the marshes were opened to the public, a series of interventions was underway with the aim of improving

#### DEVELOPER

Greater London Authority |  
London Development Agency |  
Design for London | London  
Borough of Havering | Royal  
Society for the Protection of  
Birds

#### AUTHORS

Peter Beard\_LANDROOM |  
Peter Beard, Alexander Gore,  
Sabba Khan, Dingle Price,  
Gregory Ross, Mark Smith,  
Keita Tajima

#### COUNTRY

Regne Unit

#### SURFACE

6.400.000 m<sup>2</sup>

#### COST

6.000.000 €

#### PROJECT

2003

#### WORK

2006

#### END OF WORK

2014

accessibility. In the centre, earth was moved to fill an old rubbish tip and create a silt lagoon, while the wetlands remain at both sides. The western ones, crossed by six footbridges in weathering steel and connected with Rainham suburb by the Trackway Bridge, are once again used for grazing. At the eastern ones, near Purfleet, the landscape is mainly doted by reed-beds and overseen by an RSPB bird-watching lookout. Several sculptural elements in Portland stone have been placed in different parts of the marshes, to be used as benches or to evoke the military past of the zone.

Since they were opened up, these wetlands have found a new place in the public imagination of Londoners, who can now enjoy wild nature near the city. Some criticism has been voiced about the introduction of excessively anthropic elements which may distort the real experience of a truly wild landscape. It has also been noted that high levels of public access may irreversibly interfere with the delicate environmental balance of the place. However, accessibility is the necessary condition for people discovering, learning to love and defending these marshlands which, otherwise, would not last long.

## **AUTHOR**

**Peter Beard** is an English architect specialising in environmental projects and the recovery and conservation of green spaces by means of small-scale infrastructure. Notable among the awards he has received are the World Architecture Festival Prize (2009) and the National Prize of the Royal Institute of British Architects (RIBA) in 2011. <http://www.peterbeardlandroom.co.uk/>



## HELSINKI

### “BAANA”: PEDESTRIAN AND BICYCLE CORRIDOR

#### SPECIAL MENTION

**A deep railway canyon splitting the urban fabric is converted into a pedestrian and bicycle corridor in a resource-saving collaborative process that also respects the memory of an industrial past.**

In 1894 a railway line was constructed on the edge of the Helsinki city centre, running between the central station and Länsisatama (“West Harbour” in Finnish). This required the excavation of an open-air canyon of seven metres deep and almost a kilometre and a half long. Helsinki subsequently expanded, surrounding the cutting which, although crossed by seven bridges, still constituted a gash in the urban fabric. In 2008, the cargo port was moved to the Vuosaari neighbourhood and work began on a new residential zone in Länsisatama. The railway connection was no longer necessary and questions about the future of the cutting were being asked.

Covering the canyon to make an underground tunnel would restore continuity to the urban layout, but this option is expensive and will take time. Meanwhile, in a

#### DEVELOPER

Helsinki City Executive Office

#### AUTHORS

Helsinki City Planning

Department, Helsinki Public

Works Department

#### COUNTRY

Finland

#### SURFACE

16.000 m<sup>2</sup>

#### COST

5.000.000 €

#### PROJECT

2003

#### WORK

2009

#### END OF WORK

2012

process that has involved residents, university students and a range of municipal departments, the space has been temporarily converted into a corridor for pedestrians and cyclists. Linking Länsisatama with the city centre by way of a series of landscaped areas pervaded with railway motifs, the track has been named "*Baana*", or "Rail" in colloquial Finnish. Bike lanes have been asphalted and access has been provided from both sides, although the original tracks and stone walls have been conserved. The rugged darkness of the cutting contrasts with nearby sports and artistic installations in colours as bright as those of the goods containers that used to move along the track.

Austere, versatile and resistant, this recycling of the railway track has been embraced by very different kinds of users. It is so successful that widened bike lanes are now being considered, and even the possibility of extending a "*Baana* network" of similar tracks throughout the city. Fruit of a complex process of cooperative endeavour involving the administration, academics and residents, this example of temporary urban planning safeguards industrial memory, saves resources for the future, and also establishes a non-commercial shared space. With this successful balancing of costs and benefits it would seem that the eventual project of covering of the cutting can wait.

## **AUTHORS**

**Helsinki City Council** (Department of Urban Planning).

[http://www.hel.fi/wps/portal/Kaupunkisuunnitteluvirasto\\_en](http://www.hel.fi/wps/portal/Kaupunkisuunnitteluvirasto_en)



## RIPOLL

### “LA LIRA” THEATRE

#### SPECIAL MENTION

**A porch and a footbridge fill an empty space left when an old theatre was demolished, thus becoming a frame for the view of the mountains and a gateway giving access to the old town centre.**

For many years after the demolition of the “La Lira” theatre, a vacant lot remained in the centre of Ripoll, a town of high annual rainfall in the Pyrenees foothills. With blind flank walls on either side, the empty block afforded some breathing space in the narrow Verdaguer street but it also broke the continuity of the urban façade overlooking the River Ter. This gash was highly visible to many outside visitors who entered the town from the railway station or by road to visit its Romanesque Monastery. It was also an unsightly interruption in the town’s connection with the river which, from the Middle Ages until well into the twentieth century, supplied water for Ripoll’s metallurgical industry, which was renowned throughout Europe because of its use of the “Catalan forge”.

In 2003, the local council called for entries in a competition with a view to converting the vacant lot into a public space. The land is now occupied by a new theatre which, benefitting from the demolition of the original one, has kept the same name. Today’s “La Lira” theatre takes

#### DEVELOPER

Ajuntament de Ripoll

#### AUTHORS

RCR Aranda Pigem Vilalta

Arquitectes SLP, Joan Puigcorbé

#### COUNTRY

Spain

#### SURFACE

599 m<sup>2</sup>

#### COST

761.219 €

#### PROJECT

2004

#### WORK

2005

#### END OF WORK

2012

the form of a high porch sheltering a versatile open space, beneath which there is an underground multi-use room. Although the ceiling is impermeable, it lets light through by means of parallel slats which fold down on either side to cover the flank walls. The intervention as a whole has thus become a window that reconstitutes the riverfront facade and frames the view of the mountains from Verdguer street. It is also a gateway giving access to the old town centre by way of a footbridge crossing the River Ter.

Both porch and bridge are made of weathering steel. The rough surface of the metal fits well with the aged facades of the adjacent buildings, while the diversity of its treatments evokes the metallurgical tradition of the town. However, the most pertinent tradition recovered by the new “La Lira” is that of nineteenth-century markets and railway stations which have managed to remain somewhere between the closed building and the open space. Like those public porches, the new theatre in Ripoll avoids wasteful use of glass and air-conditioning, while gaining in versatility in the ways in which the space can be used, as well as showing solidarity with its urban setting.

## **AUTHORS**

**RCR Aranda Pigem Vilalta Arquitectes SLP** is a studio based in Olot (Girona), founded in 1987 by the architects Rafael Aranda, Carme Pigem and Ramón Vilalta. In 2010 they were named honorary members of the American Institute of Architects (AIA). They have received the international Belgian Building Award (2011), and were also named honorary members of the Royal Institute of British Architects (RIBA) in 2012. Moreover, they have been awarded the Generalitat (Government) of Catalonia National Prize for Architectural Culture (2005) and named (2008) Chevaliers de l'Ordre des Arts et des Lettres of the French Republic.

<http://www.rcrarquitectes.es/>

## FINALISTS

**Gammel Hellerup Gymnasium Multi-Purpose Hall**, Copenhagen, 2013

**Danish Maritime Museum**, Helsinki, 2013

**“Schaustelle” - Space for Experiments**, Munic, 2013

**“Connected city”**, Rotterdam, 2012

**Market Hall and central squares**, Gent, 2012

**“Water square Benthemplein”**, Rotterdam, 2013

**Redevelopment of *Place de la Republique***, Paris, 2013

**City center pavilion and public square**, Ginhac de la Nerta, 2013

**"Encants Barcelona" Market**, Barcelona, 2013

**P.Zoranic Square and S.Budinic Plaza**, Zadar, 2013

**Leisure path along the Vistula river**, Warszawa, 2013

**Príncipe's Bastion: the completion of the works along the City Walls**, Palma, 2013

**Public Swimming Pool in Verona Street**, Bucarest, 2012

**Morii channel urban restructuring**, Reghin, 2012

**“Cañada Plan”**, Madrid, 2013

**“Social Housing, Sociable Space”**, London, 2012

**Ribeira das Naus Riverfront Public Space - Zone 01**, Lisbon, 2013

**“Occupy Gezi”**, Istanbul, 2013

**“sk8+U”**, Arbúcies, 2012

## **ORGANIZERS**

### **Direction:**

CCCB

### **Partners:**

[Deutsches Architekturmuseum, Frankfurt](#)

[Museum of Finnish Architecture, Helsinki](#)

[Museum of Architecture and Design, Ljubljana](#)

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## **SPONSORS**

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