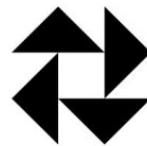


**CCCB** Centre de Cultura  
Contemporània  
de Barcelona



european prize  
for urban  
**public space**

## EUROPEAN PRIZE FOR URBAN PUBLIC SPACE 2016

### RESULTS



**public space**

## 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).



MUZEJ ZA ARHITEKTURO  
IN OBLIKOVANJE  
MUSEUM OF  
ARCHITECTURE AND DESIGN



**INTERNATIONAL JURY** The president of the international jury for the ninth award of the Prize was Enric Batlle, representing the CCCB. The jury was comprised by Matevž Čelik, director of the MAO; Ellis Woodman, director of the AF; Juulia Kauste, director of the MFA; Francis Rambert, director of the Cité; Peter Schmal, director of the DAM; Dietmar Steiner, director of the AzW; Hans Ibelings, director of *The Architecture Observer*; Ewa P. Porębska, Editor-in-Chief of *Architektura-murator* magazine. David Bravo i Bordas, representing the CCCB, was the jury secretary.



**ENRIC BATLLE** is an architect, founding partner of [Batlle i Roig Architects](#). The office, which he shares with Joan Roig since 1981, has been involved in a wide range of internationally renowned projects, always developed from a landscape and environmental perspective. Its educational role was mainly developed in the [ETSAB \(School of Architecture of the Vallès - UPC\)](#) as a teacher and coordinator of Urbanism Workshop of Architecture and Projects. Currently, he is Director of the Master in Landscape - MBLandArch- taught at the [ETSAB \(School of Architecture of Barcelona - UPC\)](#). Mr. Batlle has also given lectures and master classes at diverse internationally prestigious universities abroad.



**PETER CACHOLA SCHMAL**, director of the [Deutsches Architekturmuseum](#) (DAM), Frankfurt  
Architect, he has been a member of various juries, such as the Mies van der Rohe Award, the European Architectural Photography Prize and the House of the Year award. He also organizes own awards at the DAM, such as the Internationaler Hochhaus Preis (International Highrise Award), the DAM Preis für Architektur In Deutschland (DAM Prize for Architecture in Germany) and the DAM Architecture Book Award. He was the Commissary of the German Contribution to 7<sup>th</sup> International Architecture Biennale Sao Paulo in 2007.



**MATEVŽ ČELIK**, director of the [Museum of Architecture and Design](#) (MAO), Ljubljana  
Architect, researcher and writer. In 2002 he co-founded Trajekt, Institute for Spatial Culture in Ljubljana. He contributed to [Oris](#) magazine in Zagreb and published a book *New Architecture in Slovenia* in 2007. Since 2010 he runs Museum of Architecture and Design (MAO) in Ljubljana, Under his leadership, MAO has established new program of debates and exhibitions such as Architecture Live, Open Depot, Designing the Republic and Under a Common Roof.



**HANS IBELINGS**, historian, critic and Architecture professor.

Mr. Ibelings is a Dutch Historian and architecture critic, lecturer at the [Daniels Faculty of Architecture, Landscape and Design, University of Toronto](#). Founder and former editor of the [A10 new European architecture](#) magazine, currently he is director and publisher of [The Architecture Observer](#) (Amsterdam/Montreal).



**JUULIA KAUSTE**, director of the [Museum of Finnish Architecture](#), Helsinki

Sociologist, since 1997 she had been Executive Director of the [Finnish Cultural Institute](#) in New York, where she produced and curated large scale international touring exhibitions in the fields of art, design and architecture. Her recent projects include such exhibitions as Eero Saarinen: Shaping the Future, Sauma: Design as Cultural Interface, F2F: New Media Art from Finland, Paper+Finland=Art, and Architecture in Between as well as a series of annual events under the title New Finnish Design organized in conjunction with the [New York Design Week](#) in 2008 - 2010.



**EWA P. POREBSKA**, architect and architecture critic, chief editor of the *Architektura-murator* magazine.

She authored many texts on architecture-related subjects and has curated a dozen or so exhibitions, among which Poland. Icons of Architecture (a number of European cities, 2006) and POLSKA. Architecture touring exhibition (China, Macedonia, Ireland, Azerbaijan, 2015). She is a member of the Board of the Architectural Museum in Wroclaw and she has served on the juries of competitions including the Mies van der Rohe Prize (2013) and the World Architecture Festival in Barcelona (2008 and 2010 editions).



**FRANCIS RAMBERT**, director of the [Institut Français d'Architecture](#) (Cité de l'Architecture et du Patrimoine), Paris

Architecture critic, he has been the editor of the column Architecture in the cultural supplement of Le Figaro and was one of the founders of the review D'architectures, while also publishing a great number of articles in specialist reviews, in particular *Connaissance des Arts*, for which he writes on a regular basis. He commissioned various exhibitions including the

exhibition of projects about the future of the Parisian metropolis, Le Grand Paris, and the French Pavillion of the Venice Biennale of Architecture 2008, under the title GénéroCité, le généreux vs le générique.



**DIETMAR STEINER**, former director of the [Architekturzentrum Wien](#), Wien

Until 1989 he held a teaching post in Architecture History and Theory at the Hochschule für Angewandte Kunst (University of Applied Arts) in Wien. In 2002 he curated the Austrian contribution to the Architecture Biennial in Venice. He is a member of the advisory committee for the Mies van der Rohe Award, as well as being president of the International Confederation of Architectural Museums (ICAM). His many years' editorial experience with the Italian journal *Domus* and many published articles on the topics of architecture and urban development are also among his most remarkable activities.



**ELLIS WOODMAN**, director of [The Architecture Foundation](#), Londres

Ellis studied architecture at the universities of Cambridge and North London and worked as an architect for eight years. He is a professional architecture critic since 2003. He became *The Daily Telegraph's* architecture critic in 2007 and in the following year curated *Home/Away: 5 British Architects Build Housing in Europe* at the British Pavilion of the Venice Biennale.

Jury Secretary:

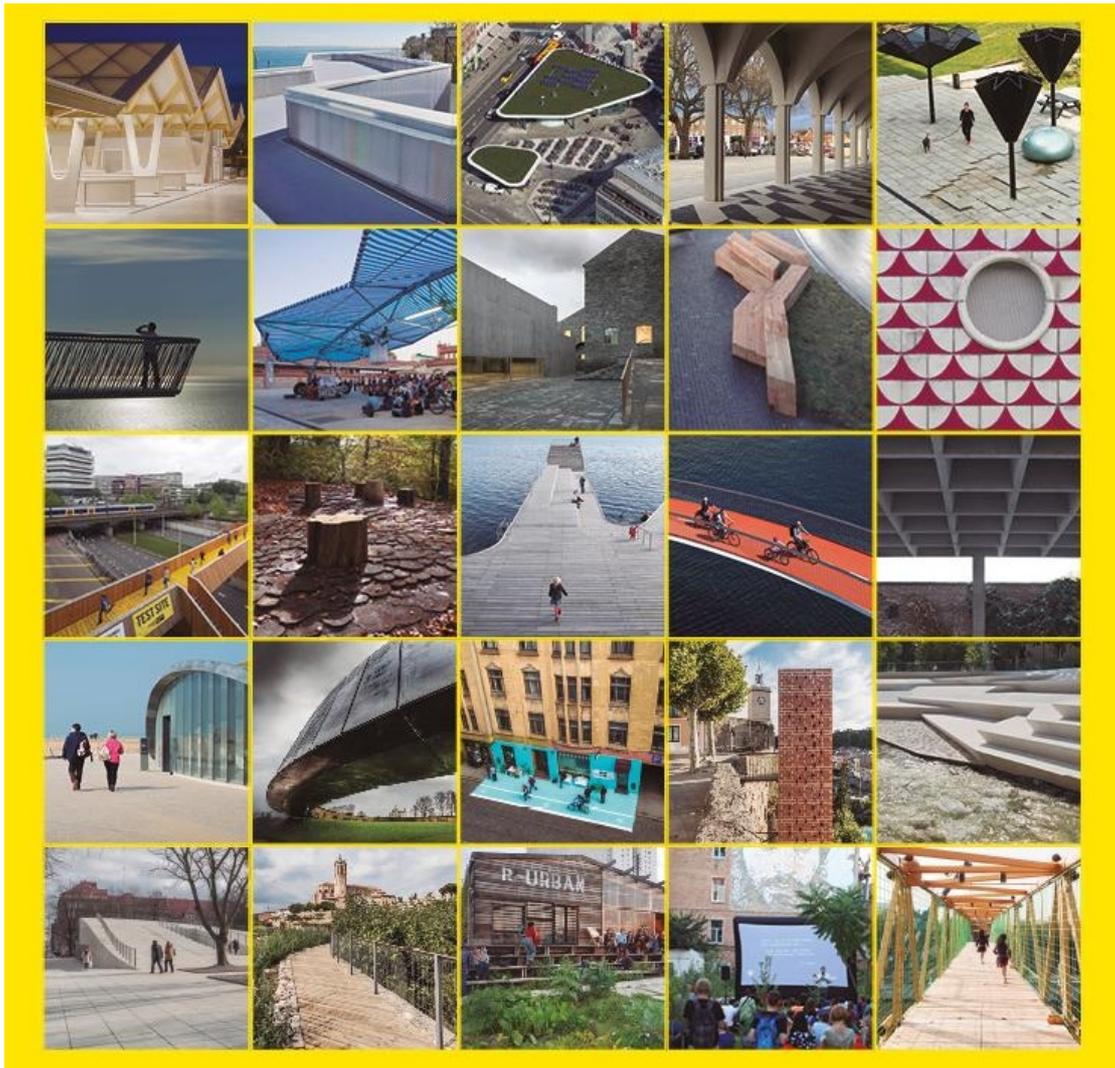


**DAVID BRAVO**, architect, representing the CCCB

Since 2003, he collaborates with the Centre of Contemporary Culture of Barcelona (CCCB) in the development of the European Prize for Urban Public Space, where he is responsible for contents. He has taught in the Master of City and Urban Planning at the Open University of Catalonia (UOC), the graduate of Art and Public Space of ELISAVA School of Design and the Master of Architecture and Urban Culture *Metropolis*. He talks about cities and public space in articles and lectures and he is a regular contributor to the *Revista Diagonal* architecture magazine.

**THE PRESENT AWARD** In this year's award a **total of 276 projects from 205 cities and 33 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](http://www.publicspace.org/en), which has brought together and publicised the best works presented for the Prize since it was first offered in 2000.

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



## JOINT WINNERS



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### CALDES DE MONTBUI

#### RECOVERY OF THE IRRIGATION SYSTEM AT THE THERMAL ORCHARDS

##### JOINT WINNER

During the twentieth century uncontrolled urban development of the periphery of Caldes de Montbui seriously damaged the Hortes de Baix (Lower Orchards), more than three hectares ancient agricultural land which, for centuries, had been irrigated by the town's surplus thermal waters. Bad smells and health risks resulting from the contamination of the irrigation system by sewage, together with partial covering of the main canal, inaccessibility of the orchards and bad management of waste water from private spas ended up causing a rupture among the community of farmers using the irrigated land and the eventual collapse of the agricultural system. However, after 2012, the town council introduced a

participative process which brought together more than seventy horticulturalists. With their agreement, the sewage was properly channelled, the old irrigated land was supplied with clean water and a new network of accessible paths connected the orchards with the old centre of town. The land is now once again a productive space, keeping the horticultural tradition of Caldes de Montbui alive, contributing towards

##### DEVELOPER

Councillor of Public Spaces and Sustainability of the Municipality of Caldes de Montbui

##### AUTHORS

Cíclica [space, community & ecology] (Marta Serra and Elena Albareda) and Cavaa Arquitectes (Jordi Calbetó)

##### COUNTRY

Spain

##### SURFACE

37.000 m<sup>2</sup>

##### COST

93.881,6 €

##### PROJECT / WORK / END

2013 / 2014 / 2015

**its food sovereignty and raising awareness among the town's inhabitants concerning the importance of democratic management of the public good of water resources.**

(Decision of the Jury):

Many elements come together in this project of conserving a traditional system of food production at the edge of the town, extending its public space and using recycled thermal spring water. In Caldes de Montbui, the irrigation system for the historic orchards had become inaccessible and polluted with sewage, a situation which led to the breakdown of the irrigation community. The original irrigation path has now been given a double use in becoming a public walkway in this low-budget, minimal intervention conserving the previous agricultural structure while also generating a new relationship with the town centre. The town and its surrounds are connected with a boardwalk over the old irrigation canals. In this rural setting, seventy local farmers, private landholders, have worked together in this overlap of commons and private. More than concerns about design, the accent is on understanding community irrigation processes and how to recover them as an integral part of this new intervention. The solutions adopted show how small-town populations can work together towards productive and environmental sustainability.

## **AUTHORS**

**Marta Serra Permanyer (1981)** is a Phd architect, founding member of the Cíclica [space, community & ecology], and expert in participation, public space and ecological urbanism. She coordinates action-research processes and collaborative practices to promote new perception frameworks for sustainability, and the active role and self-management capacities of public space users. Serra is also assistant professor at the Department of Architectural Composition of the Technical Architecture School of Vallès, in the Polytechnic University of Catalonia (ETSAV – UPC).

**Elena Albareda Fernández (1981)** is an architect, founding member of the Cíclica [space, community & ecology] studio, and expert in ecological urbanism, ecologic landscape and territorial sustainable management. She coordinates projects integrating the transformation of social metabolism into urban planning, especially in public spaces, green spaces and in the countryside. Elena is also a researcher and teaching associate at the Superior Technical School of Architecture of Barcelona, in the Polytechnic University of Catalonia (ETSAB – UPC). <http://ciclica.eu/>

**Jordi Calbetó Aldomà (1976)** is an architect, founder, in 2009, of the CAVAA architecture studio together with Oriol Vañó. He has collaborated with diverse architecture studios and related institutions such as Toni Fiol Architect and the Department of Planning and Urban Development of the Glories Area in Barcelona. Apart from the design of both public and private residential buildings, his work has been particularly focused on territorial planning and the design of public spaces. <http://www.cavaa.net/>



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## SZCZECIN

### DIALOGUE CENTRE «PRZEŁOMY» AT SOLIDARNOŚĆ SQUARE

#### JOINT WINNER

**Solidarność (Solidarity) Square was a physical expression of the historic fracture in Szczecin after the Second World War. Named in memory of sixteen workers who were killed in 1970 when they demonstrated against the Soviet regime, the square had little relevance beyond this purely commemorative function. Its urban surrounds, anonymous and featureless, had not recovered from the massive destruction of allied bombing attacks at the end of the Second World War, after which the city went from German to Polish control, whereupon its entire population was replaced, with all the tragic effects of such a change. The square, which recently recovered its lost centrality with the construction of the new Szczecin Philharmonic Hall, has been completely refurbished. It is now the site of the underground “Przełomy” Centre for Dialogue, a branch of the National Museum, which aims to heal the wounds**

#### DEVELOPER

National Museum of Szczecin

#### AUTHORS

KWK Promes. Architecture: Robert Konieczny (lead architect), Michał Lisiński (project manager), Dorota Żurek, Katarzyna Furgalińska

#### COUNTRY

Poland

#### SURFACE

9.577 m<sup>2</sup>

#### COST

6.202.500 €

#### PROJECT

2009

#### WORK

2012

#### END OF WORK

2015

**of collective memory. Meanwhile the sloping contours of its roof offer the city a public space for intensive, vibrant use in its everyday life.**

(Decision of the Jury):

This intervention is notable for its several layers, namely a museum, memorial and square in a city, much of which was destroyed in the war. After World War II, when it was incorporated into Poland as a result of the Yalta Agreement, the German population was replaced by a Polish population and, as a result, the social fabric and the city's identity were distorted. However, the sense of borders is still strong.

Later, in the 1970s, it was a site of demonstrations where shipyard workers were killed. In this innovative project, the square —renamed Solidarity Square and located in front of the emblematic Philharmonic Hall— is integrated with the museum of modern history of the city in an undulating topography which, with one lifted side, screens out traffic, while the other side rises to provide space to accommodate the museum.

Local residents can have a sense of roots here as their history is in this place. The square is used for ceremonies but is also compatible with everyday activity. This is a space with highly symbolic value, a monument in itself.

## **AUTHOR**

**Robert Konieczny KWK Promes.** The architecture studio KWK Promes was established, in 1999 by its founder, Robert Konieczny (1969). Since its creation both the studio and its founder have received multiple awards and recognition. Two of their most renowned works are the Aartial House (House of the Year 2006) and the Safe House. In 2007 KWK Promes was listed among the 44 young best architects of the world, according to architecture scientific magazine *Scalae*. In 2011 was awarded by the Polish Ministry of Culture. Robert Konieczny and Michal Lisinski, leader architect of KWK Promes, together with Katarzyna Furgalinska and Dorota Zurek are the authors of Szczecin's work, "Przełomy."

<http://www.kwkpromes.pl/en/>

## SPECIAL MENTION



©Howard Kingsnorth

### ABLAIN-SAINT-NAZAIRE

#### «THE RING OF REMEMBRANCE»: THE NOTRE-DAME-DE-LORETTE INTERNATIONAL MEMORIAL

#### SPECIAL MENTION

Since the end of the First World War, France's biggest burial ground has been on the hill of Notre-Dame-de-Lorette, a scene of terrible massacres which now enjoys special natural and heritage protection. In 2014 the "Ring of Memory" was constructed as an international monument commemorating the hundredth anniversary of the outbreak of the war. It consists of an oval-shaped passageway which, along its more than three hundred metres, shows the names of more than half a million soldiers who lost their lives in the Nord-Pas-de-Calais region during the war. Its ring-like structure brings old enemies together in a unitary embrace, in alphabetical order

#### DEVELOPER

Conseil Régional Nord Pas-de-Calais

#### AUTHORS

Philippe PROST. Atelier d'Architecture Philippe Prost.  
Graphic design: Pierre di Scullo.  
Structure: C&E Ingénierie BET.  
Landscape: David Besson Girard. Conceptual artist: Yann Toma

#### COUNTRY

France

#### SURFACE

1.155 m<sup>2</sup>

#### COST

5.400.000 €

#### PROJECT

2012

#### WORK

2013

#### END OF WORK

2014

**and without distinction of military rank or nationality and, projected over the landscape of Artois, forms a cantilever of more than sixty metres which serves as a reminder of the fragility of peace in Europe.**

(Decision of the Jury):

The new structure beside the burial ground of almost 600,000 soldiers of several nationalities who died in France in the First World War is a powerful architectural statement in the form of an oval-shaped ring uniting allies and foes in a single closed figure which also symbolises the fragility of peace in its cantilever. Lying directly on the landscape without structural support, the ring emphasises the relationship between earth and sky in a unifying gathering space. After entering from beneath, visitors may walk in the centre or around the periphery and check the list of names of the fallen which, in the spirit of the place, is in strictly alphabetical order without any hierarchy or separation of nationalities.

No questions are raised as to who was responsible for the loss of life. Not an arena and much more than a monument, this is a refined, sacred space, a place for reflection where shared history meets solitary experience in which everyone is in the direct view of everyone else so that each person sees himself or herself as part of a public in a place where the architecture itself requires that certain codes of behaviour are respected. Open day and night, the ring frames a philosophical message of peace and the idea that, after time, things become common.

## **AUTHOR**

**Philippe Prost (1959)**, is an architect and urban planner, and professor at the Ecole Nationale Supérieure d'Architecture of Paris-Belleville. In 1993, he founded his own architecture agency, AAP. Currently, his work focuses on cultural facilities, carried at different scales and considering heritage, memory and context as the basis of his creation. He has also published extensively, and his book, *Vauban, le style de l'intelligence, Une oeuvre source pour l'architecture contemporaine* won, in 2008, the Prize of the Architecture book awarded by l'Académie d'Architecture. The project "The ring of memory" won the "Equerre d'Argent" architecture Prize in 2014, awarded by the Groupe Moniteur.

<http://agence-aapp.com/philippe-prost/#>



©Maxime Delvaux

## **MOLENBEEK-SAINT-JEAN**

### **POLIVALENT HALLE**

#### **SPECIAL MENTION**

**In the urban fabric of Brussels, Molenbeek-Saint-Jean has stood out for its particularly dense nature, the fact that it is beset by social conflict and, more recently, stigmatised by terrorist attacks in Paris and Brussels. While it lacked spaces that might have endowed the zone with some identity, between its buildings it is full of interstitial areas which are either closed off or used for sometimes questionable purposes. One of these was the garden of a courtyard in a block on rue des Quatre-Vents, a residual space delimited at the rear by a public school, a church and a residential building. In 2015, as a result of a municipal plan for opening up and activating this and other similar wasteland spaces, the garden was equipped with a monumental porch. Its roof now provides shelter for parents and children leaving the school and, after school hours, offers this rather battered neighbourhood a decent and emblematic meeting space to be used for residents' get-togethers, theatre, film screenings, concerts, workshops and barbecues.**

#### **DEVELOPER**

Commune de Molenbeek-Saint-Jean

#### **AUTHORS**

Architecture: Baukunst (Adrien Verschuere, Benoît Delpierre, Fabian Maricq)

Landscape: Landinzicht (Bjorn Gielen).

Engineering: Util (Ing. Rolf Vansteenwegen)

#### **COUNTRY**

Belgium

#### **SURFACE**

1.250 m<sup>2</sup>

#### **COST**

675.000 €

#### **PROJECT**

2009-2011

#### **WORK**

2012-2014

#### **END OF WORK**

2016

(Decision of the Jury):

A polyvalent hall is located in what has now become, after the recent terrorist attacks in Paris and Brussels, a notorious neighbourhood considered as synonymous with ethnic, religious and social division, and extremism. This completely new, radical approach of rigorous, substantial architecture in a fractious society, is highly suggestive as a model for other communities. The structure gives increased density to this formerly neglected area in a typical European housing estate by means of a specific form, an enclosure without walls and a sheltering canopy(important in a rainy climate).

It represents opportunity rather than exclusion in this open/closed space between public and private domains, and seeks to find a sense of balance and integration. The rather monumental structure, which is robust and cheap to maintain in this poor neighbourhood, is not use-specific, and there is a clear absence of prescription. With its strong presence, the building symbolises resistance, while the combination of its solidity and openness suggest a positive potential for giving people a voice and coming together.

## **AUTHORS**

**Baukunst.** The architectural office Baukunst was established in 2008 by Adrien Verschuere. Before that, Adrien also co-founded the architecture firm “Made in” (Geneva), winner of the Swiss Federal Art & Architecture Award in 2006, and was an architect at the “Herzog & de Meuron” office. From 2003 until 2006, he had taught at the Federal Polytechnic School of Lausanne (EPFL), and is currently a studio tutor for Master degree-level at the Université Catholique de Louvain (Belgium).

<http://www.bau-kunst.eu/>



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## KIEV

### «HEAVENLY HUNDRED» GARDEN

#### SPECIAL MENTION

**In February 2014, in the cruellest days of the Revolution of Dignity, some activists took down the fence surrounding an abandoned lot in the old city centre in order to put up barricades and defend themselves from the police. A week later, local residents decided to occupy the land as a meeting place where they could discuss what democratic reforms Ukraine needed. Helped by people who came from all over the world, they cleaned up the site and planted a self-managed garden, which was to become a memorial to the “heavenly hundred” shot down by the police. On an adjoining flank wall they painted a portrait of the first person to be killed and planted trees brought from different parts of the country in homage to all the other victims. They also made a communal garden planted with ecological products, and installed a playground and a shed for storing tools and children’s toys. In the last two years some fifty open-air events have been held on the site,**

DEVELOPER  
NGO “Misto-Sad”

AUTHORS  
Yevheniia Kuleba. NGO “Misto-Sad”

COUNTRY  
Ukraine

SURFACE  
1.800 m<sup>2</sup>

COST  
7.000 €

PROJECT  
2014

WORK  
2014

END OF WORK  
2016

**including concerts, lectures, exhibitions, educational games, performances and a film festival. Hence, it is by way of creative activities rather than candles and tears that the people have wanted to keep alive the memory of those who were killed when they called for more democracy.**

(Decision of the Jury):

This intervention is a significant achievement because it is an initiative of the people, an appropriation of public space in a productive spirit without any intervention by the authorities. The truly bottom-up creation of these vegetable gardens and orchards for which the citizens take responsibility in a “revolution of dignity” was achieved through donations. Apart from the local NGO, no outside architects or designers were consulted. All those involved are insiders, so this is not an example of gentrification where outsiders move in, displacing local people. Besides its educational aspects as a good example for children and young people of how to organise, the project has a possible resonance for the city in general as a memorial for the *Yevromaidan* (Euro[pean] Square) activists who were killed during Ukrainian Spring demonstrations. A grassroots movement, it could speak to the whole country as a remarkable endeavour in a society which was subjected for decades to top-down planning followed by paralysis. Now the people are taking possession of space and responsibility for it.

## **AUTHORS**

### **NGO "Misto-sad"**

“Misto-sad,” translated as “Garden City,” is a non-governmental organization dedicated to forming of civil society in Ukraine by means of development of culture and public spaces. Their work focuses on promoting the collaboration between local communities, professional alliances and state-authorities to reframe and protect cultural heritage and create sensitive and sensible public spaces.

<http://misto-sad.com.ua/>



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## LONDON

### BARKINGSIDE TOWN CENTRE

#### SPECIAL MENTION

**Barkingside is a suburb in the easternmost outskirts of London, close to the metropolitan Green Belt. In the 1960s, in an attempt to compensate for the deficits brought about by overly rapid urban development, some facilities were installed, including a complex consisting of a public library and a municipal sports centre. Despite this effort and its proximity to a busy main street, the windowless facades of the complex and neglect of the surrounding spaces drained the space of the vitality proper to a highly populated neighbourhood with imminent prospects of further growth. Hence, in 2015, the council gave its support to a strategic intervention which joined a loggia to the bare facade of the complex. Its conspicuous but welcoming presence, the greenery of the new Virginia Gardens and renovated shop fronts in the main road have succeeded in giving the**

DEVELOPER  
Redbridge Council & Funded by  
Greater London Authority

AUTHORS  
DK-CM. David Knight

COUNTRY  
United Kingdom

SURFACE  
5.000 m<sup>2</sup>

COST  
2.700.000 €

PROJECT  
2012

WORK  
2013

END OF WORK  
2015

## **Barkingside town centre the civic representativeness it formerly lacked.**

(Decision of the Jury):

A great variety of elements, of which the biggest are a 1960s library and a leisure centre, come together in what was once an enclosed space to create a much more open relationship with the city. Thus, a suburban setting has achieved an urban substance and form by means of a greater range of uses. The High Street shop fronts have been restored by different designers with attention to the civic character of the place. This sequence of different elements by several authors connecting the public space with the green belt has a certain grandeur.

The leisure centre was formerly surrounded by parked cars in a residual zone which has now been reconquered with attention to providing improved disabled access. Ornamentation gives the library a more defined presence, while the slightly theatrical loggia is a postmodern gesture in a strategy of creating a significant place from almost nothing.

### **AUTHORS**

**DK-CM.** Founded by David Knight and Cristina Monteiro, DK-CM is an architecture and research studio based in East London. In 2016, the studio was included among the selected young best architectural practices by the Architecture Foundation in their major publication *New Architects 3*. Ranging from bespoke furniture design to master planning and urbanism, their work has been exhibited at the 13<sup>th</sup> International Architecture Exhibition of the Venice Biennale the Shenzhen & Hong-Kong Biennale, the Berlage Institute (Rotterdam), Barbican Art Gallery (London) and elsewhere. Apart from design and planning David and Cristina have also been conducting critical research on the limits of architectural production.

<http://www.dk-cm.com/root/about/>



## **THE CITY OF COPENHAGEN (DENMARK)**

### **SPECIAL RECOGNITION**

**The Jury has decided to create a special category in order to recognise the public policies introduced and supported by the city of Copenhagen. It hopes in this way to draw attention to its determination and persistence in reconquering public space from private vehicles, which formerly overran it, so that it can be used by pedestrians and cyclists. All of these policies are the result of a commitment to ensure that a good quality of urban life is available for everyone. This resolve is now patent in the considerable number of interventions supported by the metropolitan area of Copenhagen among the 25 finalists in this most recent award of the Prize.**

(Decision of the Jury):

For its enlightened policy-making and seriousness in its present and future vision of the city. Reflecting this enlightenment is the fact that, among the 25 finalist works of the 2016 European Prize for Urban Public Space, several are from Copenhagen and its metropolitan area. All of them show great determination to encourage a comfortable presence of people in their urban surroundings. A commitment to the quality of life in urban public space throughout the city is expressed in innovative interventions related with such important issues as mobility or water management. The city has invested in democratic, sustainable mobility with an emphasis on public transport and bicycle traffic rather than cars, while also highlighting proper use and enjoyment of its water resources. With this Special Recognition, the Jury recognises the reconquest of the city as a role model which could be taken up worldwide.

## FINALISTS

### **Temporary Bridge over the Charleroi Canal, Brussels (Belgium), 2014**

A non-profit urban festival claims the connection of two districts with uneven social conditions by saving the Charleroi canal through an ephemeral bridge done with the standard components of a construction crane.

### **Wooden Benches for the Main Square, Bürchen (Switzerland), 2015**

Pieces of wood recovered from an abandoned sawmill are reused to provide the square of a few banks that can accommodate cultural activities while indicating the mountains different surround the town.

### **Lookout and Protection Building of the Genovés Park, Cádiz (Spain), 2015**

A seafront esplanade invaded by parked cars is replaced by an elongated building that shelters the Genovés Park from winds, homes public bathrooms, changing rooms and cultural facilities and features an elevated viewpoint overlooking the bay of Cadiz.

### **«R-Urban»: Network of Urban Commons, Colombes (France), 2014**

A suburban social housing estate fights unemployment by means of a productive complex comprising community gardens, an experimental micro-farm, a market, coworking workshops and spaces for storing and re-using salvaged materials.

### **Nørreport Station, Copenhagen (Denmark), 2015**

The chaotic esplanade covering the oldest Danish underground station, a daily forecourt for more 250,000 people, is rearranged in order to accommodate a bus terminal, 2,500 parked bikes and some pedestrian pathways linked with the medieval streets of the old city centre.

### **Refurbishment of Tåsinge Square, Copenhagen (Denmark), 2014**

The frequent flooding of basements around a square overrun by parked cars in a densely populated neighbourhood is resolved with the creation of an underground rainwater tank and a garden that expresses how water can be used as a resource to improve urban space.

### **«Cykelslangen», Copenhagen (Denmark), 2014**

A new footbridge exclusive for bicycles meanders over a canal of the port in order to connect the commercial, residential and office buildings recently built on both sides.

### **Harbour Public Bath, Fåborg-Midtfyn (Denmark), 2014**

Three bathing piers for toddlers, children and youngsters bring a new recreational dimension to a formerly isolated and underdeveloped harbour area in the beautiful Faaborg Fjord.

**New Lift to the Old City Centre**, Gironella (Spain), 2015

A twenty-meters-high-lift saves the gap that separated the medieval centre from the modern part of the town and condemned it to social breakdown and depopulation.

**New Coastal Defence Dyke**, Katwijk (Netherlands), 2015

A dune-shaped parking hides the cars that used to invade the coastline while interposing a protection dike against floods in case of sea storms.

«**Escaravox**», Madrid (Spain), 2014

A mobile system of awnings for sun protection adapt to the wide range of activities that can take place in the courtyards of "El Matadero" cultural center.

**Embellishment of Sant Miquel Square**, Olot (Spain), 2015

The gray and neglected square of a working-class neighbourhood acquires a sense of civic brightness by means of an extremely cheap and selective layer of paint that creates a carpet of geometric patterns.

«**Arquipélago**», **Contemporary Arts Centre**, Ribeira Grande (Portugal), 2014

The degraded premises of a 19th century alcohol factory of the island of São Miguel, in the archipelago of the Azores, become a contemporary arts centre which constitutes a space of exchange and interface for people, knowledge and emerging trends.

«**Mierīgi**», Riga (Latvia), 2014

For a week, Miera Street becomes the venue of an ephemeral installation that allows its residents to experience the possibilities of a public space with lower presence of private car and greater surface devoted to bicycles, pedestrians and social interaction.

«**Test site**», Rotterdam (Netherlands), 2015

A colourful footbridge for bikes and pedestrians overpasses the railway line that separates the city centre from the Rotterdam Noord district.

**Cycleways Network between Santa Pola and Alacant**, Santa Pola (Spain), 2015

A new network of pathways and footbridges for bicycles and pedestrians runs alongside the waterfront cliffs that separate Santa Pola and Alicante.

**Forest Clearing**, Uster (Switzerland), 2014

The subtle opening of three circular clearings in different forests offers wild natural experiences to the strollers of a new walkway surrounding the outskirts of the city.

**Renovation of «Promenada», Velenje (Slovenia), 2014**

The construction of an amphitheatre and a bridge over the river Paka transforms an old pedestrian pathway into a civic axis that connects the city centre with the natural surroundings.

**Fish Market, Vodice (Croatia), 2015**

The old fish market of this fishing village is restructured under a new open porch that facilitates direct relationship with the daily life of the port.

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The CCCB is a public consortium created by the Diputació de Barcelona (Provincial Council) and the Ajuntament de Barcelona (Barcelona City Council)

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