

EUROPEAN PRIZE FOR URBAN PUBLIC SPACE

RESULTS 2018



Table of contents

Presentation	p. 3
10 th edition of the Prize's results	
Winner	p. 4
Mentions	p. 7
Finalists	p. 22
International jury	p. 26
Convening institutions	p. 27

Presentation

The **European Prize for Urban Public Space** is a biennial award offered by the [Centre of Contemporary Culture of Barcelona \(CCCB\)](#) which, after its exhibition “[The Reconquest of Europe](#)” (1999), decided to establish a permanent observatory of European cities.

From its inception, the Prize has aimed to recognise and make known the best works transforming public space in Europe. Well aware of the ambiguities inherent in the notion of public space, this is the only prize in Europe which recognises and promotes a space that is both public (open and of universal access) and urban. The Prize is therefore different from other initiatives focused on the figure of the architect and awards given for landscaping projects since it draws attention to the relational and civic nature of typically urban space.

Working in support of the Prize today are [The Architecture Foundation](#) (London), [Architekturzentrum Wien](#) (Vienna), the [Cité de l'Architecture et du Patrimoine](#) (Paris), the [Deutsches Architekturmuseum](#) (Frankfurt), and the [Museum of Architecture and Design](#) (Ljubljana), as well as a team of experts consisting of 35 specialists from around Europe who guarantee wide-ranging geographic cover and the quality of the works presented for the Prize. Candidates for the 2018 award numbered 279 works from 179 cities and 32 European countries. A selection of the best examples among these works may be accessed through www.publicspace.org

The Prize, which is honorific, has several distinguishing features. First, it is conceded to both the architect and the council, branch of the public administration, or promoter which is responsible for bringing about the intervention. Second, the Prize does not single out—at least exclusively or as a priority—large-scale urban planning interventions but is also attentive to great or small interventions of urban surgery which aim, above all, to improve the life of citizens. Third, the Prize is distinctive in its European focus. Preserving and highlighting local particularities, it is concerned to pay tribute to the shared features of urban planning interventions all around Europe in order to defend and promote a certain European idea of the city. The Prize represents one part of the CCCB's general framework of permanent multidisciplinary reflection on the city and public space.



10th EDITION OF THE PRIZE'S RESULTS

WINNER - Renovation of Skanderbeg Square - Tirana

Author: 51N4E

Developer: Bashkia Tiranë (City Council)

City: Tirana

Surface: 97.344 m²

Cost: 13.000.000€

Dates start/end: 2008/2017

Before



©unknown

After



©FilipDujardin

Jury's assessment:

This radical project of an enormous square, covering a total of 100,000 square meters and in the form of a low rectangular pyramid, has a complex twentieth-century history but conveys subtle messages about new conditions in Albania. While the centre area of 60,000 square meters is empty the perimeter performs several functions, acting as a filter and countering the disorganised elevations of the surrounding buildings with more informal environments and different uses. The tilting effect of the pyramid changes perceptions of monumental buildings and allows water from small fountains to run off the square. Despite its size it does not impose a void but, rather, the effect is humane. There is some political feeling in discreetly reflecting national identity but otherwise it is not ideological. It has a casual feel and can be used for many purposes. A patchwork of multi-coloured stones almost gives a textile effect. This is one of many fine projects from Albania, showing that this poor country understands the importance of investing in public space. Finally, the square regains the collective sense of public space after years of uncontrolled speculation.



©FilipDujardin

Tirana's nerve centre and symbolic site for the whole country, Skanderberg Square is the result of urban planning in the years when Albania was occupied by fascist Italy. Conceived as structuring a large urban axis linking together the presidential palace and several embassies, the bleak expanse of the square eventually became an area of exceptional emptiness contrasting with the densely populated city. Between 2008 and 2011, the mayor, Edi Rama,

commissioned an ambitious project of restoration aiming to take space from cars and cede it to pedestrians, public transport, and vegetation. The plan, not exempt of polemic, was reversed in 2011 but eventually recovered in 2016 by the new mayor, Erion Veliaj.



©FilipDujardin

The renovation has transformed the square into a pedestrian zone of more than ten hectares, the largest such area in the Balkans. Rather than flat ground, the square takes the form of a Roman pyramid with a maximum height of two metres. A fountain at the top trickles water down the sides, thus bringing out the colours of the mosaic paving which is made from stones from all over Albania. Twelve leafy gardens of autochthonous plants and equipped with pieces of moveable street furniture to be used by people as they see fit form a green belt around the perimeter. The types and uses of these gardens were determined in a series of workshops held with users and people responsible for the adjacent buildings.



©FilipDujardin

True to the city's Mediterranean character, use of public space in Tirana is spontaneous and informal, a quality that is respected to good effect in the restoration of Skanderberg Square which now has a wide range of uses, from morning prayers to evening concerts, and occasional markets for local agricultural products. Work on the square has also turned out to be a driver for economic recovery. For example, in order to supply the vegetation and paving stones from different regions three tree nurseries were opened and some abandoned quarries have gone back into production.



©FilipDujardin

Authors

51N4E

51N4E is a Brussels-based international practice that concerns itself with matters of architectural design, concept development and strategic spatial transformations. It is led by 2 partners - Johan Anrys and Freek Persyn - and is at present 22 people strong.

The office was founded in 1998 and gained renown through key projects such as Lamot (2005), TID Tower Tirana (2004-), C-Mine (2010) and BUDA factory (2012).

51N4E has recently engaged in the development of strategic visions for large-scale urban regions such as Bordeaux, Brussels and Istanbul. Johan Anrys, Freek Persyn and their team aspire to contribute, through means of design, to social and urban transformation.

MENTIONS

Cuypers Passage - Amsterdam

Author: Benthem Crouwel Architects

Developer: Gemeente Amsterdam (City Council), Dienst Infrastructuur Verkeer en Vervoer (Infrastructure and Mobility Service)

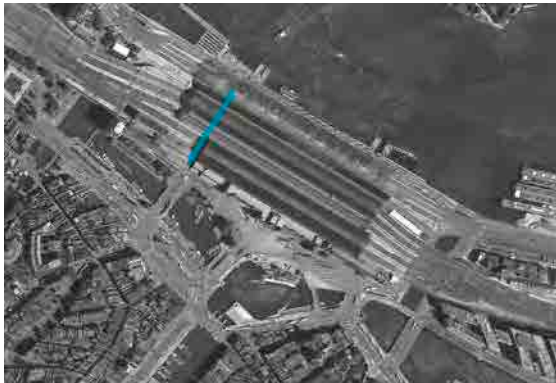
City: Amsterdam

Surface: 1.150 m²

Cost: 11.900.000€

Dates start/end: 2008/2016

Before



©unknown

After



©JannesLinders

Jury's assessment:

This project is one aspect of a major transformation of the Central Railway Station. A new tunnel for pedestrians and bicycles has been built on the north side to connect with the ferry terminal. Crowd management in and around the station had become a problem and the new tunnel has now greatly encouraged the use of bicycles. The pragmatic solution has created a comfortable space. Traditional blue and white tiles, giving a domestic touch, line the wall on the pedestrian side dramatically adjoining a black track for bicycles, thus combining utilitarian and aspects with a comfortable feeling.



©JannesLinders

taking advantage of complex, major work to transform the station into a multimodal transport hub and aiming to solve the problem of the barrier presented by the station, the Amsterdam City Council commissioned the construction of a direct, safe connection to ease pedestrian and bicycle traffic, which constitutes a very important part of the city's mobility.



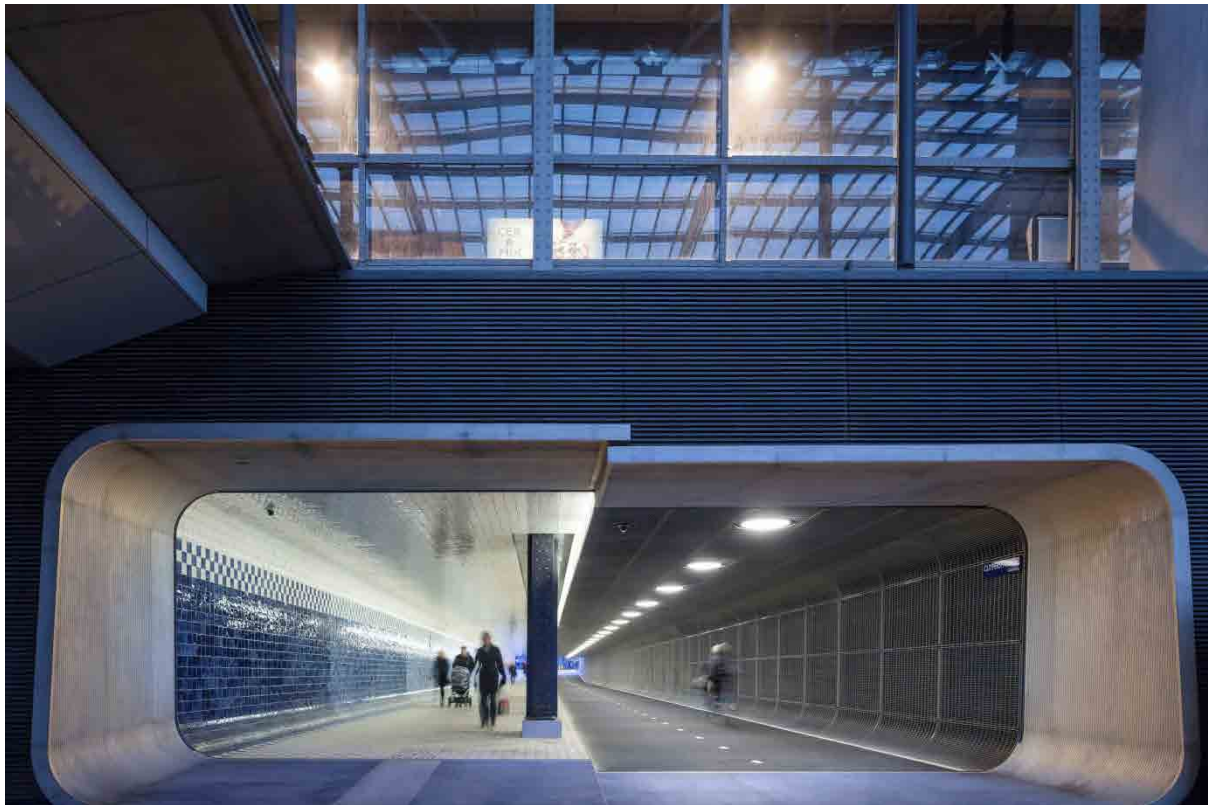
©JannesLinders

Located between the old city centre and parallel to the south bank of the IJ River and the quay for ferries crossing to Amsterdam North, the Amsterdam Central Station, with 162,000 passengers every day, is the second largest in the Netherlands. For decades now, the building and a highway running along the bank have presented an obstacle for cyclists and pedestrians moving between the city centre and the quay. In 2008,

Named "Cuypers Passage" after Pierre Cuypers, designer of the neo-renaissance-style station, the new underground tunnel is 110 metres long and ten metres wide. Lengthwise, it is divided into two approximately equal halves. One is occupied by a slightly raised pedestrian footpath with a wall decorated by a mural in Delft Blue tiles showing scenes from Dutch naval history. As the tunnel approaches the

river, the classical theme dissolves into pixels to become an abstract design suggesting movement from the old city to the new developments of Amsterdam North. The other side of the tunnel is occupied by a two-way cycling track which is well lit by round lights in the ceiling and a continuous strip of LED lamps embedded in the edge of the footpath throwing ground-level light onto the asphalt.

Intensively used all hours of the day and night, and accommodating 15,000 cyclists a day, Cuypers Passage is a great improvement in the urban infrastructure. Unlike many other tunnels, installed with less attention to detail, the interior of this one demonstrates that functional clarity is not incompatible with delicate touches and symbolism. It is clean, safe, and welcoming, which are especially positive features from the gender perspective. Far from wasting money, investing public funds to make such places more people-friendly means democratising public space.



©JannesLinders

Authors

BENTHEM CROUWEL ARCHITECTS

Bentheim Crouwel Architects have been working for more than three decades. Their field of work extends from public buildings to infrastructural projects and urban master plans. Whether they are renovating or modernizing a building or designing a completely new structure, they always seek clear, unique and efficient solutions.

In various projects Bentheim Crouwel Architects have shown that combining old and new elements can result in very sustainable buildings that blend harmoniously with their surroundings and accommodate new forms of use.

IRMA BOOM OFFICE

Irma Boom is an Amsterdam-based graphic designer specialized in book making. In 1991 she founded Irma Boom Office, which works nationally and internationally in both the cultural and the commercial sector. Since 1992 Boom has been a critic at Yale University and has given lectures and workshops worldwide.

Irma Boom has been awarded for several of her works, becoming the youngest-ever laureate to receive the prestigious Gutenberg prize for her complete body of work.

Poblenou «Superblock» - Barcelona

Author and Developer: Ecology, Urbanism and Mobility Department, Barcelona City

Council

City: Barcelona

Surface: 43.611 m²

Cost: 1.484.560€

Dates start/end: 2016/2017

Before



©Google

After



©AjuntamentdeBarcelona

Jury's assessment:

This project is a first step in tactical urbanism, a much broader strategy that embraces the whole city. It is also conceived as a blueprint more than a finished project, a process not a plan. It is based on the idea that the street is not just infrastructure for mobility but a place of social interaction. It reclaims space from cars in order to make room for a network of buses, bicycles and pedestrians and shows that streets can be reclaimed for daily life. It is a social as well as an environmental action and inexpensive as it involves reorganisation rather than new materials. The project has been controversial but it has brought to light important questions about pollution and public space being invaded by cars. It has shown that before transforming the city it is necessary to change citizens' consciousness of what the city is.



Real-estate pressure produced a much denser city than that envisaged by Ildefons Cerdà with his nineteenth century extension plan featuring a grid structure and generous distribution of open spaces. His plan thus thwarted, Barcelona became one of Europe's most compact cities where many licences have been given for private cars. Indeed, 60% of its surface is now occupied by vehicles with negative consequences for health and city life. The

city's Urban Mobility Plan (2013-2018) presented a structural solution to the problem by introducing a "superblock" into Cerdà's extension. The main aim is to reduce the space occupied by the private vehicle in favour of pedestrian areas, bicycle lanes, and an orthogonal network of fast bus lanes. After 2016, the City Council designated three zones to be pedestrianised. The first "superblock" is in the Poblenou neighbourhood, a former industrial sector which, with less traffic than in other parts of Cerdà's grid, is suitable terrain for a first pilot project.



The "Poblenou Superblock" is a square of 400 by 400 metres. Inside it, the streets have restricted vehicular traffic to only one slow lane and the surface gained at each crossroads is 2,000 square metres. This change in the distribution of public space has been achieved by means of low-cost, provisional, "tactical urbanism" solutions which, through the results of a participative process involving local residents, have allowed the introduction of

children's playgrounds, sports areas, picnic tables, meeting spaces, and temporary markets.



In sum, the "Poblenou Superblock" has notably increased the area of public space for pedestrians, daytime noise levels are lower, and open-air activities have increased. Although the removal of cars from the streets has clearly encouraged a resurgence of urban life, a large number of local residents and businesspeople have organised a series of protests. More than a conventional urban

regeneration project, the "Poblenou Superblock" can be understood as a cultural debate, not exempt from conflict, on the need to commit to more sustainable mobility.



©AjuntamentdeBarcelona

Authors

ECOLOGY, URBANISM AND MOBILITY DEPARTMENT BARCELONA CITY
COUNCIL

The Barcelona 2013-2018 Urban Mobility Plan (PMU) includes proposals for both the Superblocks and the orthogonal bus network, which has been implemented within the city since 2012 and aims to achieve more direct and competent services on the main routes. The Plan's commitment to greater efficiency of public transport, which also includes the network of cycle tracks, is reinforced with the implementation of the Superblocks, urban units made up of several blocks which have freed the inner streets of motorised transport in favour of pedestrians, bicycles and the creation of public spaces for cohabitation.

With the “2016-2019 Superblock Programme”, the city council identified different areas to be gradually pacified within the Cerdà street network. Although the Poble Nou Superblock is the initial implementation in the urban development of Eixample, the pioneer Superblocks in the city were those in the Born district, in 1993, and the Gracia district, in 2005.

Stage - Dnipro

Author: STAGE **СЦЕHA** community

Developer: NGO Kultura Medialna and citizens of Dnipro

City: Dnipro (Ukraine)

Surface: 3.500 m²

Cost: 7.300€

Dates start/end: 2017/2017

Before



©STAGE

Jury's assessment:

A temporary stage has been built on the site where an old theatre once stood. The project is the first example of people from a range of different associations, NGOs and other entities working together on a public project. The work was financed by crowdfunding. This stage, created by the community has become a venue for many activities.

After



©AlexandrBurlaka



©RikaRyzhikova

existence of a 1930s Stalinist amphitheatre. In 2017, some of the city's cultural groups occupied this space with the main aim of reviving the network of social and artistic movements formed three years earlier with the impetus of EuroMaidan. Under the auspices of the NGO Kultura Medialna, which brings together musicians, artists, designers, architects, and cultural managers who are concerned about contemporary art and urban matters, an open call was made in order to decide collectively how to appropriate the site of old theatre.



©VladLern

and a porch with river views. The structure of small pillars and solid timber beams is closed with plywood panels. At the end of the summer, after some sixty events programmed by the self-managing community, it was decided that the stage should remain in the park until the next season.

The temporary stage in the Culture and Leisure Park demonstrates the existence of a big demand for cultural facilities with innovative practices and alternative activities. It is a clear example of self-management, co-production of meeting places for social interaction, and creation of a close-knit community through action.

With almost a million inhabitants, Dnipro is Ukraine's fourth largest city in terms of population, but the leader in industrial and technological development. Today it is an open city with spaces that are spontaneously occupied by collectives of musicians and artists. Next to the city centre is an important green lung, namely the Taras Shevchenko Culture and Leisure Park. Inside its grounds, a semi-circular hollow testifies to the previous

The project of making a temporary stage for the amphitheatre in the Culture and Leisure Park went ahead. After a process of collaborative design with the support and labour of activist volunteers, the temporary, reversible construction on the original circular concrete slab was completed in three months. It consists of a long backdrop, crowned by an angled acoustic tube to amplify sound. Supporting a large screen, the backdrop conceals a space some three metres wide



©KaterinaKovacheva

Authors

STAGE COMMUNITY

The NGO Kultura Medialna is a team of musicians, designers, architects, curators and cultural managers passionate about media arts, technology and urban development.

Kultura Medialna promoted an open call to decide the use of the ancient amphitheater together with the citizenry of Dnipro. Many different architects, engineers and artists worked collectively drawing up plans and writing the construction specifications.

Despite the lack of support from the local authorities, the activists started collecting tools, buying materials and organizing brigades to clear the ground. The three months required for constructing the stage presented a perfect occasion for building a mechanism of social cohesion which then engendered a new community.

Kuba Snopek (director), Kateryna Rusetska (communication), Andrii Palash (producer), Olga Samoylenko (Event coordinator), Kateryna Kozlova (Media production), Mariia Yarchuk (Volunteer coordination). Collectively designed by: Tomasz Świątlik (lead architect), Jens Pedersen (computation), Kamil Szołtysek (program), Riccardo Mariano (geometry), Katarzyna Dorda (landscape), Anastasiia Tymchenko (context), Denys Meshcheriakov (landscape), Mykyta Momot (3D), Evhen Obraztsov, Anastasiia Omelich, Anastasiia Ponomarenko (2D), Viktoriia Ivanova, Tetiana Kovtun, Vlad Fomichev. Consulting: Ira Lobanovskaya (strategy), Polina Chebotareva Between Architecture & People (psychology), Dmytro Taraba (construction and production). Research: Monika Pietrosian, Petro Vladimirov, Kasia

Pabich, Anastasiia Skvarniuk, Maja Balwierz, Artem Ilyshenko

Main construction team: Tomasz Świątek, Evgen Borysenko, Dmytro Driaiev, Valerii Boiko, Vlad Radionov, Mykola Foshchii, Kostiantyn Podobyed. Construction support: Hanna Zayikina, Ivan Maslennikov, Oleksandra Bilyayeva, Violetta Kim, Oleksandra Lukjanenko, Nadiia Koval, Oleksii Envald, Yurii Fomenko, Vlad Lemm, Valerii Kasyanenko, Kseniya Foshchii, Mitya Churikov, Mariia Dukarecz, Tymur Niyazov, Oleksandr Kotsiuruba, Yevhen Ragulin, Kostiantyn Cholovskyi, Dmytro Reshetov, Steph Franck, Thomas Dumke, Yevheniia Klunko, Yuri Birte Anderson, Yevheniia Morozova, Hanna Volodina, Viacheslav Koliesnikov, Reveka Ryzhykova, Kyrylo Kholopkin, Dasha Mashukova, Illia Reshetov, Viacheslav Ivankov, Viktoriia Rudiuk, Andrii Khomutov, Yuliya Ovcharenko, Bogdan Moovin, Evgen Goncharov, Stanislav Pivonos, Georgiy Apahov, Yulia Apahova, Larisa Shevchenko, Mariia Vynarska

Backers: IAn Pènin

olar, Egor Z

Kateryna Iliushenko, Anton Borzov, Viktoriia Semeshko, Iryna Lobanovska, Sergii Budnitsky, Anton Kharytonov, Anna Stetsenko, Olexandr Pochytalin, Pasha Tkachenko, Alex Polyakov, Sergii Aldosev, Dmytro Svetlichny, Dmytro Zhmurko, Veronika Demedetska, Yurii Artiukhov, Anna Markova, Denys Shcherbakov, Roman Tomilin, franktc, Rodion Sorokin, Teodor Mytsyk, Anton Vodopolov, Volynskyi Bohdan, Matthew Pearson Steel, Svitlana Volovych, Nataliia Kashirina, Mariia Uchitel, Alla & Dmitri, Mariia Lesnikova, Slava Kolesnikov, Viktoriia Nikitina, Yuriy Tymchuk, Andrey Korlyuk, Dmytro Inytskyi, Anton Piven, Michael Gendin, Dmytro Driaiev, Manuel Tanner, Harchenko Svitlana, Nataliia Tkachenko, Olena Chertilina, Anna Rudkevych, Mariia Dukarets, Anna Golubchenko, Olga Zelenska, Dmytro Zhmurko, Liza Temchenko, Family Bobko, Peter Rudenko, Alexey Tretiak, Dariia Gryshchenko, Oleksandr Kovtiukh, Artem Shyshkin, Kate Rohoza, Aleksandra Stolyar, Michael Obrizkiv, Kateryna Zemliankina, Vitalii Mashkara, Marek Ozyhar, Denys Meshcheriakov, Yevhen Hrinko, Oksana Mamchenkova, Savranskiy Dmytro, Volodymyr Stepanov, Oleksandr Omelnytskyi, Julia Gulitska, Andrii Pushkarov, Mariia Vynarska, Kate Velcheva, Puzko Vladyslava, Artem Shyshkin, Pereverziev Oleksii, Yurii Bulichev, Dariia Gryshchenko, Buffy Summers, Viacheslav Dosuzhiy, Konstantin Perets, Malovanyi Oleksandr, George Semikoff, Titus Kovalenko, Serdiuk Viacheslav, Mariia Biloshenko, Alexander Kotsuruba, Ihor Turlion, Viktoriia Ivanova, Klimova Inna, Cheshirskyi Kit, Khramtsovskyi Vitalii, Yevhen Hendin, Yevhen Borysenko, Dariia Senchykhina, Nicholas Moore, Sao Chan Cheong, Maja Plocienniczak, Yehor Tokmakov, Olga_K, Alexander Kotsuruba, Anton Borodulin, Anna Kosenko, Valentyna Kliuiko, Mariia Khomenko, Diana Suldina, Valentyna Kozlova, Andrii Ignat, Michael Gendin, Svitlana Kolodii, Roman Ustenko, Maryna Zhydykyh, Mykola Serdiuk, Evhen Tymoshenko, Alex Amyotov, Kirill Ulman, Lyu Zyuman, Julia Priimak, Anastasia Avramchuk, Anton Borodulin, Oleg Semikolenov, Niiazov Tymur, Oleksandr Siambanis, kier f miner, Oleksandr Ivliev, Iryna Yermakova

Design: Tetiana Kovtun, Danil Daneliuk; Photos: Sasha Burlaka, Vlad Lemm, Mariia Vynarska; Video production: Lera Malchenko, Oleksandr Hants; Collaboration: NGO Kultura Medialna, Capital of Culture, Work.ua, ask.fm, comfy, HIP Park, Greenwood, Just Club, Sayvo, Comfy, HIP Park

Zollverein Park - Essen

Author: Planergruppe GmbH Oberhausen

Developer: Stiftung Zollverein

City: Essen (Germany)

Surface: 800.000 m²

Cost: 14.500.000€

Dates start/end: 2005/2018

Before



After



©HansBlossey

Jury's assessment:

A park has been constructed on a UNESCO Heritage Site around 1920s industrial buildings and a coal mining zone. This well-known project has been under construction for more than twenty years and is coming to fruition as the landscape has begun to mature and the area has been opened for public use. The effect is picturesque and back-to-nature while acknowledging the industrial past of the zone. Some buildings have been refurbished for cultural purposes and the park has bicycle lanes and ice-skating rinks and other amenities. Hence, it combines the exceptionality of an internationally recognised site with everyday uses, without domesticating the wild feel of the site which was closed for years. In sum it successfully integrates the rawness of industrial infrastructure with fairly untamed vegetation.



©ClaudiaDreyße

The Zollverein mine, with several architectural masterpieces in its premises, is one of Germany's most important industrial relics. Operative after 1847, it came to occupy more than eighty hectares accommodating, inter alia, coal shafts and a coking plant to supply steel mills. In the 1970s, the gradual decline of the mining industry led to its final closure in 1993, after which the local flora and fauna, now undisturbed, took over the artificial geography consisting of ramps,

embankments, channels, and holes in the ground. In 2001 the mine complex was declared a UNESCO World Heritage Site and, in 2005, a call for entries was made in an international competition with a view to converting it into a metropolitan park. After finding a basis of consensus among a mixture of actors with diverse needs and interests, the winning project aimed to manage the newly-opened precinct with a long-term strategy and clear lines of action.



©ClaudiaDreyße

Zollverein Park was opened in 2005 in keeping with the principle of "development through maintenance" whereby the restricted zones have been shrinking to make way for an unfinished public park which is becoming accessible with a gradual contribution of improvements and new elements. The intervention highlights the values of the industrial heritage by means of its ongoing restoration. Playgrounds located here and there, discreet lookouts, and gardens all invite different forms of appropriation by visitors. However, the restrained landscaping has limited the addition of objects and materials in order to conserve the magic of an abandoned place.

Far from being a mere tourist attraction, Zollverein Park is also a far-reaching vindication for the residents of Essen which, despite its industrial past, is now regarded as one of Germany's greenest cities. The effort to prolong the mine's transition from closed precinct to open public space presents it as a good example of unhurried, soft urbanism focusing on the everyday needs of maintenance, and more like a continuous process than finished product.



©ClaudiaDreyße

Authors

PLANERGRUPPE GMBH OBERHAUSEN

For the team of Planergruppe Oberhausen, designing landscape means experiencing space. In order to sharpen the viewer's perception of the specific characteristics of a place, we use architectural elements and materials with restraint, but consciously. Planergruppe Oberhausen do not stage effective event landscapes, but feel the own language of the given. Thus, they do not conjure lovely natural landscapes, but set frames that direct the view of the existing qualities of a landscape. According to the German team, the character of a place is bound to the people interacts with it.

Located in the midst of industry and settlement area, Planergruppe Oberhausen has a detailed view of the potential and problems of the Ruhr-Emscher region. This feature has shaped their work since the founding of the group in 1973 and at the same time it has increased the awareness of the issues related to other regions.

PC Caritas - Melle

Author: architecten de vylder vinck taillieu and BAVO

Developer: KARUS

City: Melle (Belgium)

Surface: 1.800 m²

Cost: 475.000€

Dates start/end: 2015/2016

Before



©StijnBollaert

After



©FilipDujardin

Jury's assessment:

This space embracing the buildings of a psychiatric hospital and its grounds allows hospital staff, patients, visitors and passers-by to mingle since it has been opened to the public. It is strong in its public and social sense of contact with the "other" by allowing exchanges in an unusual, original way whereby closed buildings have been converted into part of an open project, rather than the reverse. The space is demarcated by many thresholds and combines the three elements of buildings, general structure and park. The blurring boundaries of provides a relaxed sense and also a safety of limits. The success of the project is commendable since the concept including the psychiatric centre as part of public space was complicated in technical and social terms from the beginning.



©FilipDujardin

On the outskirts of Melle, the psychiatric clinic Caritas has enjoyed discretion and contact with nature since the beginning of the twentieth century. However, by the 1950s its pavilions, now seen as obsolete, were doomed to disappearance as they started being replaced by new buildings. In 2014, with demolition work on the last of the old pavilions already underway, a new management team at the clinic managed to stop the process and, emphasising the architectural value of the building, called for entries in a competition of ideas for recovering it. The winning project planned to leave it as it was, halfway between open space and semi-demolished building, and to capture the moments of sporadic life which filled its spaces. The open park surrounding it offered opportunities in the search for new uses.

The intervention required an investment of almost half a million euros. Flooring was removed at ground level and gravel laid in order to drain off water and damp, while openings were made in the cast-iron work in the upper floors in order to let in the sunlight. A tree planted inside the pavilion spreads its branches into its corners, the old woodwork of doors and shutters has been removed, and the stairs going down to the basement now provide tiered seating for a small amphitheatre. Benches, moveable chairs, lighting and handrails have been added to make the spaces more homely.



©FilipDujardin

The park's flora and fauna were the first visitors to the rescued building, filling its different areas with life. Patients, relatives, and staff from the Caritas clinic now have a quiet, sheltered place to visit, either alone or in company. In good weather, both staff and management hold their meetings in the pavilion. On Sundays, cyclists crossing the park stop there for a drink and a snack. Public and intimate, open and sheltered, the new version of the old Caritas clinic is an unusual accomplishment of an age-old desire: being at home in nature



©FilipDujardin

Authors

ARCHITECTEN DE VYLDER VINCK TAILLIEU

Architecten de vylder vinck taillieu —a dvvt—is the name under which Jan De Vylder, Inge Vinck, and Jo Taillieu share their united view on what architecture can possibly be. The point of departure for “a dvvt” is to embrace “making” in its broadest sense. It is only through an understanding of how to build something that architecture can play out its critical potential. As a response to what is expected of architecture today, “a dvvt” instead focuses on the construction of a banal and everyday reality, in which it finds opportunities to greatly surpass that which is expected.

BAVO

BAVO was founded in 2004 by Gideon Boie and Matthias Pauwels who investigate in their work the political dimension of art, architecture and planning. BAVO initiates and conducts active research on the role of architecture within the context of social issues. The research crosses traditional boundaries between architecture, politics and activism.

This takes the form of books, essays, research and presentations which are based on material from the built environment, architectural information, events, political and legislative texts.

FINALISTS



Blue House Yard, London, 2017

A process of participative design and construction involving students, local residents, users and professional carpenters has converted a disused space and a municipal building into a productive, lively site with workshops for creative businesses, wooden shops, a space for local residents to meet, a bus converted into a café, and spaces for fairs and markets.



Rehabilitation of the Alameda Manuel Ricardo, Lisbon, 2017

A garden square full of trees restores greenness to an old agricultural site which was badly damaged in the mid-twentieth century by the construction of a motorway and a proliferation of open-air car parks.



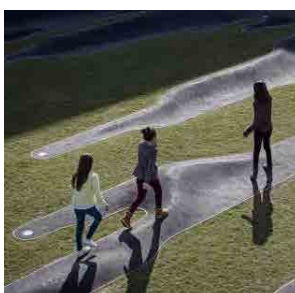
Carmo Convento Chiado Connection, Lisbon, 2016

Twenty years after dozens of buildings were destroyed in a catastrophic fire, a new sequence of stairs, ramps and terraces linking Pátio B with the ruins of the Carmo Convent, Carmo Square, and the Santa Justa Lift has contributed to the restoration of the Chiado neighbourhood.



Monument for an Open Society, Brussels, 2018

The Canal Zone Abattoir site, a bleak industrial zone full of barriers, has been reconciled with the working-class neighbourhoods surrounding it by means of a versatile, open, monumental market which includes a farm-to-table restaurant.



«The Fold's Childhood», Meyrin (Switzerland), 2017

The drabness of open spaces in a modern industrial estate has been alleviated with a series of deep slashes in the ground which create a sculpture-landscape representing the topography of the Jura Mountains and offering children a space to play.



Playground Landscape “Be-MINE”, Beringen (Belgium), 2016

A landscape restoration project, including several play areas, of a rubble mountain on the largest coal-mining site in Flanders has created a landmark commemorating the industrial past of the place.



Lea River Park, London, 2018

The creation of a park following the course of the Lea River from the Queen Elizabeth Olympic Park to the Thames at Blackwell has overcome physical and social fragmentation caused by large-scale infrastructure while also recognising the industrial landscape which has been essential for London’s economic development.



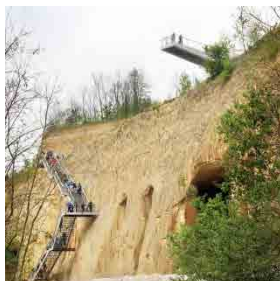
Memorial 22/3, Brussels, 2017

A circle of thirty-two birches has been planted in a clearing of the Sonian forest not far from the centre of Brussels to commemorate the victims of the terrorist attacks in the city on 22 March 2016.



Renovation of the Waterfront, Himarë (Albania), 2016

The demolition of a retaining wall dropping sharply from a waterfront road has now connected the town and the Ionian Sea by means of introducing a gently sloping series of platforms planted with pine trees for shade.



Recovery of the ENCI Quarry, Maastricht (the Netherlands), 2018

The anthropic landscape of the ENCI quarry which supplied the Netherlands with cement for more than a century has been restored in the form of a large peri-urban park with spaces evoking water and vegetation.



Renewal of the Seafront Promenade, Vlorë (Albania), 2017

The deplorable state of the waterfront after decades of neglect and privatisation has been remedied with a white concrete promenade planted with Aleppo pines and linking beaches, a park, several sports areas, an amphitheatre, and a large paved terrace



«I'm a Monument!», Berlin, 2017

One of the many vacant spaces resulting from major changes in the Postblock zone after the fall of the Berlin Wall has temporarily been endowed with new senses by appealing to the collective imaginary with a series of monuments to everyday items.



Community Kitchen in Terras da Costa, Costas da Caparica (Portugal), 2017

A participatory process involving the residents of a shantytown located in an agricultural and ecological reserve on the outskirts of Lisbon has resulted in the construction of a community kitchen, reinforcing social interaction and a sense of belonging.



Refurbishment of vacant spaces in "Les Courtilières", Pantin (France), 2018

The empty, poorly maintained spaces of the "Les Courtilières" residential estate which, like so many other projects of modern urbanism, had lapsed into social exclusion and spatial-social segregation, have been refurbished in a project embracing the whole estate.



«Third Garden», Florence, 2017

Neglected for more than fifty years, a natural riverside space in the old city centre has been opened to the public after temporary landscaping was carried out.



A Square and a Playground below the Castle, Škofja Loka (Slovenia), 2017

Once used as an open-air car park, the area at the foot of the walls of a medieval castle has been transformed to include a square, a playground, steps, and terraced seating.



Bringing gardens back, Moscow, 2017

Following old seventeenth-century walls for more than fifteen kilometres around the old city centre, parts of the Ring highway have been turned into gardens, thus reclaiming for pedestrians essential space which had been invaded by cars.



Street-cum-Square in Turó de la Rovira, Barcelona, 2017

A series of terraces introduced in a sloping hillside street provides accessible public spaces for the small houses of a former informal neighbourhood built on the top of the Turó de la Rovira.



Creation of the Niel Garden, Toulouse, 2016

After acquiring the abandoned Caserne Niel military barracks located on a small hill on the bank of the Garonne River, the Toulouse Council has transformed the land into a new city park.

International jury

PRESIDENT



The President of the 2018 Jury was OLGA TARRASÓ, architect and masters in landscaping at Universitat Politècnica de Catalunya (UPC). She has combined her work with teaching and has lectured in schools of architecture, agricultural engineering and design in several European countries. Since 1991, she has been working as an architect from the studio ESPINÀS i TARRASÓ with a wide range of projects in the disciplines of landscaping, architecture and design. From 1981 to 2000 she has been a member of the Urban Projects Office of the Barcelona City Council. Furthermore, she has considerable experience of being a jury member for awards in architecture, these including the City of Barcelona Prize for Architecture and Landscape and the FAD Prize. Some of her most outstanding Works of the recent years include the Badalona's Waterfront (2012), the exterior spaces of Campus Besòs, UPC (2016) and the Media Park's planning ordinance in Brussels (2014-2020).

MEMBERS



PETER CACHOLA SCHMAL
Director of the Deutsches
Architekturmuseum
Frankfurt



MATEVŽ ČELIK
Director of the Museum of
Architecture and Design
Ljubljana



FRANCIS RAMBERT
Director of the Institut
Français d'Architecture
Paris



KATHARINA RITTER
Exhibit curator of the
Architekturzentrum Wien
(AzW), Vienna.



ELLIS WOODMAN
Director of the The
Architecture Foundation
(AF)
London



EWA P. POREBSKA
Architect, editor-in-chief of
the magazine Architektura-
Murator
Warsaw



HANS IBELINGS
Architectural historian and
critic
Amsterdam and Montreal

SECRETARY



DAVID BRAVO
Architect, on behalf of the
Centre de Cultura
Contemporània de
Barcelona (CCCB)

Organized by:

CCCCB Centre de Cultura
Contemporània
de Barcelona

With the cooperation of:

**The
Architecture
Foundation**



MUZEJ ZA ARHITEKTURO
IN OBLIKOVANJE
MUSEUM OF
ARCHITECTURE AND DESIGN



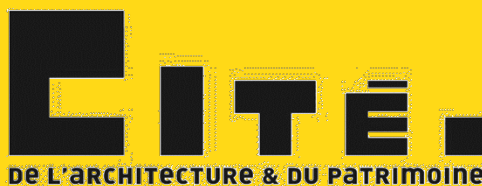
DEUTSCHES
ARCHITEKTURMUSEUM



Architekturzentrum
Wien



ARKKITEHTUURIMUSEO
FINLANDS ARKITEKTURMUSEUM
MUSEUM OF FINNISH ARCHITECTURE



DE L'ARCHITECTURE & DU PATRIMOINE