

**EUROPAN 10  
JURY REPORT**

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## **1. THE EUROPAN 10 - COMPETITION**

Europan is an international European urban planning and architectural competition held every two years. Each time it attracts about tens of thousands of young architects and urban planners from all over Europe.

EUROPAN 10 is the European federation consisting of national structures, which organize architectural competitions in their countries. The competition results underlie the realization of the construction idea or research project, which starts simultaneously in all European member states on the particular theme and with common goals.

The competition is open and it requires new ideas.

The competition takes place at a national level and is held in almost all European countries.

The competition is anonymous.

### **1.1 The theme of European 10**

The generic theme of the tenth session of European is Inventing urbanity – regeneration, revitalization, colonization.

## **FAMILIES OF SITES**

### **Topic 1: Regeneration**

An organism is said to regenerate a lost or damaged part if the part regrows so that the function is restored. Regarding European 10, this topic relates to the sites where the main question of development is: in areas with a strong identity but with obsolete functions, how can spaces be adapted to a new dynamic of uses?

#### **a) PROGRAMMATIC CONVERSION**

Conversion means the adoption of a new identity. Regarding European 10, some sites require more a strong change of uses than of spaces. But how can adaptation of the existing space to new urban ways of life also have as results a change of the spatial identity?

#### **10 Sites:**

Wien (A) - Gembloux (B) - Liège (B) - Bottrop (D) - Forchheim (D) - Oslo (N) - Vardø (N) - Maastricht (L) - Utrecht (NL) - Entroncamento (P)

#### **b) LANDSCAPE MUTATION**

A mutation of an objet is a change of its structure. A group of European 10 sites are large-scale areas with strong landscaping characteristics but which need to activate new functions. In what way can this territorial identity be preserved even if the 'programmatic structure' of the site is modified?

#### **6 Sites:**

Augustenborg (DK) - København (DK) - Madrid (E) - Saintes (F) - Lerum (S) - Östhammar (S)

### **c) SOCIAL TRANSFORMATION**

A transformation is a change from one entity into another. A great many urban transformations also imply a social transformation of the area by exclusion of a part of its former inhabitants. Especially in housing districts renovation, how can a better quality of life avoiding social exclusion be offered?

#### **6 Sites:**

Nyon (CH) - Elda (E) - Rijeka (HR) - Genova (I) - Dublin (IR) - Den Haag (NL)

#### **Topic 2: Revitalization**

Revitalization is a deliberate, organized, conscious effort by members of a group to create a new culture. Regarding European 10, it relates to the sites where the main question of mutation is: in spatially and socially disqualified areas, how can urban life be intensified?

### **a) URBAN ACUPUNCTURE**

Acupuncture treats large health problems by interventions on some specific points that interact with the global system. Regarding European 10, some sites are larger than their real dimensions. In which way can punctual interventions have an urban effect at the territorial level?

#### **7 Sites:**

Eisenstadt (A) - Dessau (D) - Leisnig (D) - München (D) - Rudkøbing (DK) - Trondheim (N) - Emmen (NL)

### **b) PUBLIC LINES**

Linear spaces can play a strong role in the structure of existing urban areas, but how can their development be linked to their surrounding, thus reinforcing their role as public spaces?

#### **8 Sites:**

Graz (A) - Neuchâtel (CH) - Guben (D) - Heidelberg (D) - Cáceres (E) - **Tallinn (EE)** - Lisboa (P) - Warszawa (PL)

### **c) MAGNETIC POLE**

A magnet is a material or an object that produces a magnetic field and attracts or repels other magnets. Regarding European 10, some sites can provide the opportunity to create urban magnets. What are the necessary conditions in a specific location - change and reinforcement of uses, increasing of public and private dynamics... - to reactivate a space by attracting citizens?

#### **8 Sites:**

Elmshorn (D) - Teruel (E) - Alès (F) - Dunkerque (F) - Zagreb (HR) - Ajka (HU) - Kisa (S) - Mora (S)

#### **Topic 3: Colonization**

Colonization occurs whenever any one or more species populates a new area. The term is derived from the Latin *colere*, "to inhabit, cultivate, frequent, practice, tend, guard, respect".

Regarding European 10, it concerns the sites where the main question is: within urban extensions of the city, how can a new philosophy of sustainable occupancy of the territory be implemented?

### **a) NEW COMMUNITY**

A community is a group organised around common values and social cohesion within a shared geographical location, generally in social units. Regarding European 10 the transformation of a group of sites consists in creating new residential districts and the question is thus: what are the necessary conditions for these new areas to become ecodistricts?

#### **5 Sites:**

La Chaux-de-Fonds (CH) - Montreux (CH) - Kolding (DK) - Riga (LV) - Cascais (P)

### **b) URBAN FOOTPRINTS**

The ecological footprint is the measure of human demand on the ecosystems representing the amount of biologically productive land needed to regenerate the resources a human population consumes in a specific place. Regarding European 10, some sites are pure extensions. Is it possible to evaluate in what type of urban structure the colonized territory has the largest efficiency at the ecological level?

#### **5 Sites:**

Dietikon (CH) - Nürnberg (D) - Taboadela (E) - Valverde (E) - Tampere (SF)

### **c) SCALES OF SUSTAINABILITY**

Buildings account for a large amount of land use, energy and water consumption, and air and atmosphere alteration. As of 2006, buildings used 40 percent of the total energy consumed in the European Union. Regarding European 10, in a great many sites, a new attention to sustainable buildings is required. But in the case of extensions, how can sustainability be connected to the building scale and to the urban scale, which must be also integrated?

#### **7 Sites:**

Århus (DK) - Reus (E) - L'Isle d'Abeau (F) - Seilh (F) - Triel-sur-Seine (F) - Galway (IR) - Järvenpää (SF)

## **1.2 The organizers**

The organizers of European Estonia were the Planning Department of the City of Tallinn and the Union of Estonian Architects / European Eesti.

## **1.3 The site**

### **Tallinn, Estonia**

Location: Tallinn city centre

Population: 401 000

Study site: ~14.9 hectares

Site of project: ~ 3.4 hectares

The project site lies in between two existing significant cultural facilities and the perspective city administration building. To the east of the project site there is the existing cultural centre – concert hall Linnahall that was completed in 1980. The building is protected by the heritage preservation act which means that no major alterations are allowed to be made to the building. The building is designed so that people can walk on it and use the building itself as an open public space. The existing old power plant to the south and west of the project site is now functioning as a culture factory hosting several alternative cultural events. A mixed-use office-residential building has been planned on the plot between the project site and the culture factory. The plot immediately to the south is a site for a new city administration building for which an international architectural competition was held and won by the Danish firm BIG.

The northern part of the Linnahall building functions as a terminal for the smaller passenger boats that go between Tallinn and Helsinki. The terminal and the small harbour will remain there also in the future. The access road to the harbour that runs through the project site should remain but the configuration and the trajectory can be altered.

The green waterfront area of the project site is a former harbour for fishing boats. Some sort of harbour function is planned to be brought back to the area. Therefore one of the main program elements is a new fish market by the water as there are no existing fish markets in Tallinn at the moment.

The study site or the site of reflection contains mostly the major green space that connects Linnahall and the Old town and also the new city centre. All the major roads that lead car traffic around the Old town intersect at the study site creating a rather complicated traffic node that takes up a lot of valuable public space. Solutions that propose better utilization of this valuable public space are being eagerly looked for. It should be possible to re-arrange the existing traffic patterns and insert urban design elements in the existing green spaces to make the area more attractive.

Tallinn has a well preserved and defined old town centre which is located quite close to the competition site. The new city centre is developing along the north-south direction parallel to the old town. The new development is rapidly approaching the sea and the harbour area. This correlates with the city's intent to connect the city centre to the waterfront. An important decision was made by the city to locate the new administration building close to the water hoping that it would help to shift the functioning city centre towards the desired direction and trigger new activities around the new building. In 2011 Tallinn will be the Cultural Capital of Europe. Within the Cultural Capital program one of the aims is to create a "cultural kilometre" along the waterfront which the competition area would be part of.

The competition site or project site will become an important public space connecting several important public buildings. The area has high potential of becoming an actively used public space. The project site is also part of the continuous waterfront promenade that is planned to run along the whole 27 km long coastline of Tallinn. How to compose the coastline and the water edge so that it would be attractive for people to use? The existing concert hall building itself works as an attractive public space.

The competition entries were expected to give solution to a truly new urban public space that would connect the public buildings, provide pedestrian connections to the city centre and offer ideas on different open air activities all year round. For the study site or the site of reflection ideas of how to turn a complicated traffic node that takes up a lot of urban public space into a more efficiently functioning area were very welcome.

## 1.4. The jury

The members of the jury were:

Klaus Kada, Chairman of the Jury, Architect / Austria  
Carlos Arroyo Zapatero, Deputy Chairman of the Jury, Architect / Spain  
Jonathan Kendall, Architect / Great Britain  
Oliver Thill, Architect, European 5 winner in Rotterdam / Netherlands  
Ugis Bratuskins, Dean of the Faculty of Architecture Riga Technical University/LATVIA

Client representatives

Raul Järg, Architect, City Architect of Rakvere / Estonia  
Aigars Kuskis, Architect, Urban planner/ Latvia

Public figures

Filips Rajevskis, media representative /Latvia  
Tonu Laigu, architect, member of the Architecture Commission of the Ministry of Culture / Estonia

SUBSTITUTES

Toomas Tammis, Architect / Estonia  
Maija Geidane, Sigulda City Chief Architect / Latvia

Secretaries were:

Dace Kalvane (LAT), Architect  
**Laila Podra** (EE), Architect

The Technical Committee consisting of the representatives of the city, architects and urban planners, evaluated competition entries and verified that their submission dates complied with the competition regulations.

It was confirmed that **44 entries** were submitted to the Jury for evaluation in Estonia. Altogether 2429 entries were submitted to European 10 competition in European countries.

## 1.5 Registration

As many as **80 participants** were registered for the site in Tallinn, Estonia until the last day of registration of competition and request of site materials.

## 1.6 Arrival and approval of the entries

As many as **44 entries** were registered for the site in Tallinn, Estonia until the last day of receipt of competition entries.

## **2. CRITIQUE OF THE COMPETITION**

### **2.1 General critique of the competition**

The European concept of organising, with a specific theme, ideas competitions, which leads to real implementation, has caused the competitors great problems. It seems that the theme, together with the free programme of the ideas competition, has led to confusion. The main objectives are not clear enough. It should however be noted that it is this paradox that makes European a unique competition, allowing for both pragmatic and idealistic proposals at the same time.

The quality of the entries was quite diverse including only a few good entries. Most competitors treated the competition area as an isolated object without exploring its relationship with its surroundings; there was a lack of broader urban visions. Several entries were deliberately difficult to read and concentrated on the visual presentation at the expense of their architectural content.

Many competitors obviously take part in the competition for the first time. It might be useful to offer some general guidelines for the competitors in order to avoid the same simple mistakes which lead several entries ending up in the middle and lower class even though they express novel ideas and have required much work.

Nevertheless, we must notice, that the majority of the competitors have presented serious projects constituting a mass of work.

In the view of the jury, better results would be achieved if the task and objectives of the competition were more clearly defined - the competition could still produce novel ideas. It is worth noting that the international dimension of the jury made its work on the judgement of the entries more dynamic. The status of the representatives of the participating cities ought to be made clearer; also their important role in the implementation of the post-competition phase deserves more emphasis.

### **2.2 Tallinn, Estonia**

#### **General comments**

The jury's main criteria for the evaluation of the projects were to look for projects that contain applicable visions in different time scales: for the short-term goals regarding the 2011 European Cultural Capital events, and for long-term goals of providing strategies for the sustainable development of the site and the city.

The jury was also looking for a high-quality design that had the capacity to be somewhat special or to have a conscious attitude to the lack of intensity on the site that is quite hidden at present. The site is not developed yet; the surroundings that are supposed to activate and lead people to the project site are not there; instead there is an empty landscape. May-be it will take five or ten years to achieve the necessary density but the city's goal is to implement something on the site earlier. Therefore it is necessary to agree upon a tactical program of making the site function.

The jury was looking for the way to provide effective program that was attractive and with new ideas containing public functions as well as commercial activities.

The jury also considered how the projects dealt with or respected the shoreline.

The jury found these projects highly favourable that showed the ability to address large scale urban issues with light or soft approaches. Creating urban space doesn't necessarily mean large-scale contributions that involve huge finances and long-term projects. The jury re-

garded urban qualities of the projects slightly more highly than particular design solutions. The general quality level of entries was considered high by the jury. The jury recommends the city to continue working with the winning team on the fish market part of the project particularly. There is no need for organizing further workshops. May-be the runner-up entry could be implemented somewhere else along the city shoreline. It would be interesting to combine the fish farm with the future marina. And for the general infrastructure of the surrounding area the honourable mention project could be considered.

### **Upper group entries:**

#### **TH115 – GREEN CEMENT**

The jury appreciated this particular ambition for the project which starts with a view of the population of the city as a whole and the role of public space within the city and suggests that not all public space needs to be equally intense which the jury found to be an intelligent strategy particularly for this part of the city.

The plan is proposing an alternative for the idea of the waterfront by introducing an in-between landscape between the city and sea and by that producing an urban landscape that could be very attractive. The idea and the strategy are very clear and flexible and can be used in different situations in the whole area.

It's simple and feasible to implement immediately, at least partially.

The sheltered canopy offers potential to many activities beyond just the fish market. In the process of further development of the structure other functions should also be considered besides fish market as it is a seasonal activity. The scale, the height, the sustainability issues again should be considered.

The suggested single volume with universal use as opposed to several pavilions seems to be a proper solution. It acts as a covered public space. The implementation should be concentrated on the northern part of the site, so that the oak trees can be preserved. Concerning the further development, the structure should keep a certain height up to 6 or 7 metres as is suggested now and it should be as open as possible.

The fine structure of the canopy offers quite a contrast to the massive volume of the Linnahall building.

The project is strong enough that it could cope with the canopy becoming smaller and enabling more trees on the site and the oak trees could be protected; the concept still works when implemented on a smaller scale. The detailed "matrix" of different plants with different looks during different seasons is also nice.

It's ironic to propose such dense vegetation that has more impact on the neighbouring private properties than it does on the publicly owned land. Absolute refinement is necessary to make the project work. The Linnahall with its green ramparts could benefit from the surrounding of trees. Trees help to articulate Linnahall as a landscape object.

The winning entry deals with the question of connections on a conceptual level based on good analysis of the developments that have occurred in Tallinn in previous decades.

#### **SD342 – THE SALMON DANCE**

If we are to create a new culture of sustainability where the production of goods, food and energy are best integrated in daily life, a new architectural language and a new concept of productive landscape has to be created and this project provides a strong strategy in both directions. It's beautifully drawn and extensively developed in detail, proposing a way how the site could be extended into the sea which by doing so becomes part of the city.

It is a good proposal that combines on one hand local economic thinking with local tourism and tries to form ecological structure of the city and the water. The project provides more intense relation between the city and the water, at the same time trying to profit from the

local resources like the wind and the salmon.

The project indicates interdisciplinary thinking or inspirations that are becoming more and more vital in the field of architecture and urban planning.

The idea of controlling the wind to provide sheltered public space for the housing scheme designed as an electricity generator with innovative and outstanding virtues is rather admirable. The formal beauty links this project to Vitruvian and Albertian qualities of *utilitas, firmitas, venustas* (strong or durable, useful, and beautiful).

The project is more engaged with the sea than the land and has a very little focus for the direct and defined site or the relationship back to the city.

The reasons for reshaping the shoreline are not very clear. The drawback of this project is that it is very driven by form. The problem is that the project needs a combination of differently inspired clients who would like to work together with the city, in a joint venture to make the project happen. This type of client isn't at the moment there. If the city of Tallinn is able to implement the project like this, the place could really become a major European tourist attraction. The project proposes a new type of park or outside recreation landscape.

There is a question whether it's only a seasonal attraction and whether it attracts also in winter and works as a destination.

The fish farm could create a need for relocating the small ferry port and terminal.

### **II159 - THRESHOLDS**

The idea of the vertical promenade is an extremely interesting idea in comparison to the other works. The rendering that shows the tower in the city panorama gives an impression of the tower being bigger than 10x10 metres in plan. If shown in the right size, the tower would look almost like a slender observation tower without dominating so much in the view from the sea. The 10x10 m tower could work as an attractive landscape element that is also a strong landmark for the Cultural Capital of 2011. It acts as a counterpoint to Linnahall and can be seen as a landmark in the skyline. The project proposes to activate the site with leisure and cultural program that could function quite well in relation with the existing cultural factory. Double strategy of providing a sheltered promenade and tower that can be a landmark for the 2011 cultural capital could work well on the site. The jury values the introduction of cultural program that could work well together with the neighbouring cultural factory and with the congress centre. The jury also values the elegance of the fine structures proposed.

The fact that Tallinn's Old Town is listed in the UNESCO World Heritage sets height limitations to the structures that are built in the protection zone of the Old Town where the competition site is also located. The jury recognized that as an obstacle or at least a challenge to the implementation process. Although the jury agreed that Tallinn is in the UNESCO heritage list because in each period of history something beautiful had been added and the jury thought that it would be a good thing to add another element, a beautiful landmark to this heritage.

The proposed structure is very expensive. Also the jury has doubts about the functionality of an art tower as a public infrastructure.

### **UP010 – URBAN PIERS**

The project is based on a very strong set of connections from the waterfront back to the city which supports the ambitions of the city and its plan. The ideas proposed are strongly reinforcing the city's plans and intentions.

The project proposes a good balance between the existing buildings and the future town hall. It extends the greenery system in a good way, using the existing oak trees and extending the same kind of system. It offers quite interesting variety of waterfront design with the walkway providing access to the multi-functional spaces. The two-story waterfront structure creates an interesting public space and allows for flexible use. It's a good element to the coastal promenade that could be implemented step-by-step.

The questions were raised about the viability of the north-facing, shaded, narrow strip of shops exposed to the sea. The visibility of the added program from the city is not there. The question is whether it's a strong enough magnet within the city to attract the population to sustain its use.

Although it's commendable that the project also deals with the complicated traffic node in the study site, the jury was not convinced that the proposal would change the situation radically.

#### **MA437 - NEVERLAND**

The entry comes across as a beautiful representation project. It clearly conveys particular atmosphere which might not be the most inviting but can be well sensed and experienced. It suggests sort of austere stark beauty that seems to work the best without people or very little of them; at least the presentation suggests that.

Although the public space is designed as a very sensitive landscape with sloped surfaces of different sizes, it is highly doubtful that it will become a destination, an actively used public space. And when it is used by people it ironically loses its beauty. It's a minimalist object rather than urban space; artificial project where the art has no function.

It is another entry where the success of the project lies in the quality of details and detailing. Very hard material has to be used which can stand the local climatic conditions and water pressure.

The jury regarded this project as strong, with a clear character and different approach but was highly doubtful that the project would have a positive impact on the site and the city as the Linnahall already provides vast windy empty public space.

#### **TL000 - THE BRIDGE**

This proposal has nice elements, like the stepping platforms in the North end of Linnahall. Also the treatment of the shoreline at the fish market area is pleasant. The idea of the bridge as a structure for several public functions is not convincing.

The competition entry has nice elements but is lacking of a general strategy and it has practically no analysis behind the proposal.

#### **Middle group entries:**

EA138; UT696; MA711; LD009; PL288; PD199; KW400; BT244

#### **Lower group entries:**

FF151; CQ380; ZZ077; KK011; TT001; FV123; GE313; GR375; HL353; MG105; AA119; EE678; GG200; TP669; UM361; DS098; ZH982; DM159; VL416; WL369; GL111; BL093; ET314; EM330; SC315; SG004; OK491; RG222; VP301; QW123

### **3. RESULTS OF THE COMPETITION**

#### **3.1 The decision of the jury**

The Jury unanimously decided to award the first prize, the runner-up prize and three honourable mentions to the entries chosen from the 44 projects submitted for the site in Tallinn:

first prize to **TH 115** and award in amount of 12 000 euros,  
runner-up prize to **SD 342** and award in amount of 6 000 euros,  
honourable mention to **II 159**,  
honourable mention to **UP 010**,  
honourable mention to **MA 437**

### 3.2 Affirmation of the competition result



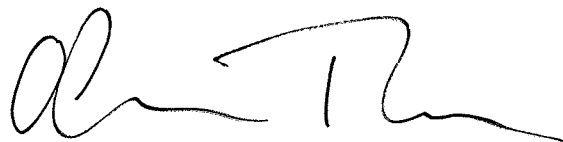
**Klaus Kada,**  
Chairman of the jury,  
Architect/Austria




**Carlos Arroyo Zapatero,**  
Vice chairman of the Jury,  
Architect / Spain




**Jonathan Kendall,**  
Architect/Great Britain



**Oliver Thill,**  
Architect/Netherlands



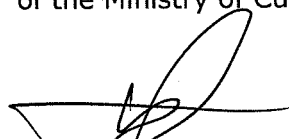
**Ugis Bratuskins,**  
Architect,  
Dean of the Faculty of Architecture  
Riga Technical University/Latvia



**Tonu Laigu,**  
Architect, member of the  
Architecture Commission  
of the Ministry of Culture/Estonia



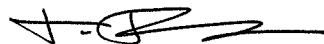
**Aigars Kuskis,**  
Architect, urban planner/Latvia



**Raul Järg,**  
Architect,  
City Architect of Rakvere/Estonia



**Filps Rajeviskis,**  
Media/Latvia



**Toomas Tammis,**  
Architect/Estonia



**Maija Geidane,**  
Architect,  
Sigulda City chief architect/Latvia



**Laila Podra,**  
Architect,  
European Estonia general secretary,



**Dace Kalvane,**  
Architect,  
European Latvia general secretary

### 3.3 Opening of the envelopes

#### Tallinn, Estonia

**Winner: TH115**

Authors: Max Cohen De Lara  
David Mulder

**Runner-up: SD342**

Authors: Paula Montoya Saiz  
Inigo Cornago Bonal  
Miguel Beloqui Romero  
Lucia Ortiz de Galisteo

Contributors: Javier Alonso Ojembarrena  
Daniel Bas Bobrova

**Honourable mention: II159**

Authors: Carlos Garcia Fernandez  
Luis Laliena Ortega  
Abraham Herreruella Rodriguez  
Carlos Fernandez Carnicero

Contributor: Alberto Arroyo Anton

**Honourable mention: UP010**

Authors: Sergio Fortini  
Alberto Verde  
Federica Pennacchini  
Silvia Mazzanti  
Saveria Teston

Contributors: Ketrin Costa  
Francesco Ceccato  
Lorenzo Ercoli

**Honourable mention: MA437**

Authors: Daniele Marcotulli  
Gabriel Enrique Narino  
Arianna Nobile