

INTERNATIONAL PUBLIC COMPETITION
FOR THE DESIGN OF A CONCEPTUAL URBAN AND ARCHITECTURAL SOLUTION FOR a

MULTIFUNCTIONAL HALL/CONGRESS CENTER

Banja Luka,
09 - 30.
september
2020
Кастел



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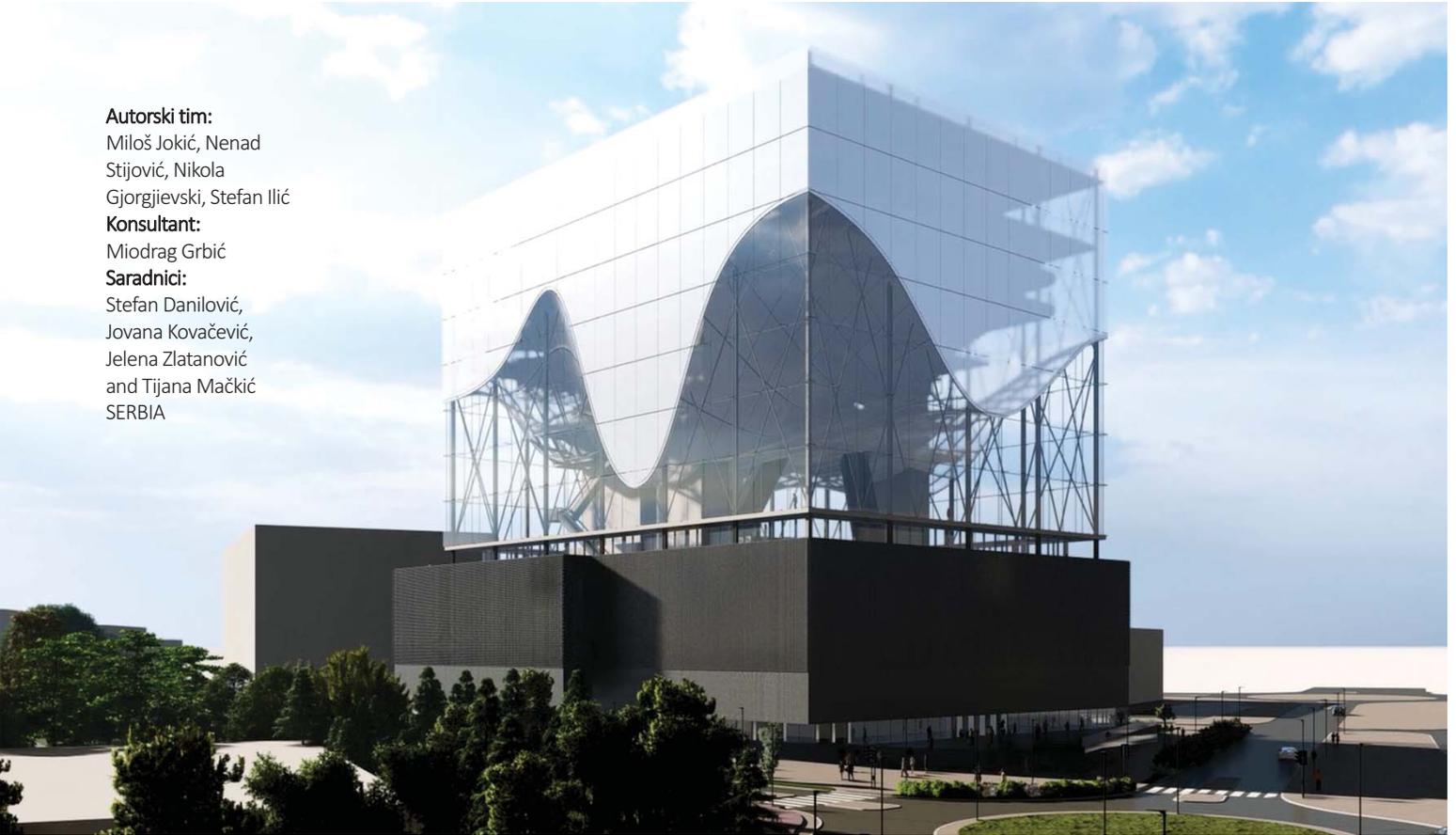
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**PROPOSAL NUMBER 82, AUTHOR'S CODE "36345DM"
FIRST PRIZE**

This design follows the principle of dichotomy and renaissance posture of the basic morphology of the architectural complex.

With its attitude towards its position in the space, it strives to establish itself as a spatial-visual benchmark at the level of the city core. With its position on the plot and in relation to its volume, the new structure, to the greatest extent available, affirms the public space, both, the one that directly gravitates to it and the one in

the immediate vicinity. The search is for the optimal ratio of the complex that should dominate the territory, while the basic level- the ground on which the structure is placed, retains and upgrades the characteristics of a public space- one of the city forums in the true sense of the word.

The above mentioned dichotomy is reflected in the existence of several segments that frame the required purposes and whose interrelationships build the character of a new structure on the line of development of the urban identity of Banja Luka. The dramaturgy of space is the most important instrument of the architectural organization of this complex; the user's lines of movement are provided through various forms of communication, changing directions and directing the user to certain points in the interior of the structure that characterize the parts of the road that connects the interior contents. The layout of the purposes within the complex is also profiled to support the previously described experience of space; the facility with the largest number of users is the final destination vertically, and leads to a "ritual" route that includes various segments that are mastered by stairs, escalators, galleries and all that by changing the direction of movement in order to project the atmosphere of movement, and reach the goal.

The visual appearance of the structure, as said, follows the transposed principle of organizing the shape of the structure vertically. Pointing out the difference between the basis and the "super-structure" emphasizes the relationship between the structures and textures that represent the "belts" of the structure, that visually connect with the immediate environment, and at the same

time connote the meaning and significance of the contents in the structure.

The suggested development of the "more" form underlines the aspiration of the author to establish a visual benchmark of the city; the appearance of a new object is characterized by an appropriate proportion and composition of shapes, as well as a texture that breaks them down, again, vertically and with one of its "wavy" segments introduces an element of ambiguity.

The ensemble of the interior space, called the cloud, with its morphology, produces the described "wave" on the facade canvas and relativizes the impression of the position of the purposes within the structure; it suggests the interconnection of spaces, their volumes, the unification of spatial units and again underlines the vertical dynamics of the form.

In addition to the above stated, the silhouette of the city's surroundings is formally expressed here through the described wave and additionally, through the "massif" of tall vegetation in the northern part of the location. In this way, the principle of contextuality of the place, visual connection of the complex with the immediate environment was expressed two-dimensionally and three-dimensionally and connoted the Renaissance design instrument of architecture- "skyhook", where the structure visually "merges" with the sky.

The peculiarities of the visual rapper are realized here through the proportion and height of the object as well as its materialization: in addition to the daily impression of the shape that intertwines with the immediate environment, the night scene carries the same visual "charge" and witty puzzle for the observer.

"BIRO space
society"

d.o.o. Zagreb

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**PROPOSAL NUMBER 36, AUTHOR'S CODE „20216BR“
SECOND PRIZE**

The concept is based on the idea of a group form that treats external and internal space in the same way, with the aim of removing

the border between the complex and its environment.

The development of the complex on the site creates a basis for the surface of the plot and the ground floor of the structure to merge into each other by integrating the space of the basic plane- the ground level which represents the basic potential of public interest

in terms of space. The stretching of the complex includes each part of the plot in an integral part of a unique spatial matrix, so they get the attributes of ambiguity.

The matrix of "independent" parts of the structure that individually host groups of certain contents supports the ambiguity of the elements of the composition. Architectural expression is built on the character of the shapes of the exterior space formed by the macro-elements of the structure.

The obtained result is characterized by a dynamic relationship between the built and the unbuilt, which connotes the popular experience of the activity, for which the structure is intended, and, consequently, by their basic feature- the feature of the spectacle.

The contents of the structure are treated as independent parts of a connected whole that can function independently, and construction in phases is also taken into account. A specific gradation of contents by intensity of use was also used to gradate the volume at the location. The three dominant units-volumes extend in a North-South direction in a layout that connotes dynamics and denotes spatial purpose. The theme of a landmark is treated through the morphology of the building and the treatment of its facade canvas; the visual effect created by sunbathing of the façade cladding is, in this case, the key to the architectural expression and identity of the new building. The identity thus indicated will be transferred to the location itself, so it will become the identity of the place.

The spatial structure follows the basic matrix of the structure, so the contents inside the building change in a full – empty rhythm. The mentioned impression comes from the relationship between communication spaces and spaces of basic purpose. They change

their roles precisely through the spatial determination of the enclosed- open, where the experience of certain groups of rooms becomes unusual. An open hall "becomes" a box and vice versa- the hall block is perceived as a form of unrestrained space.

The three basic volumes of the building favor the independence of the purposes and their connections. The external shape of an individual volume is the shape in space that defines the interior as the shape of space and again, the rooms within it are shapes in space.

This "sequence" is based as unbroken and represents another connection between the exterior and the interior. The connections between the volumes are "punctual" and underline the originality of the three subunits. The triangular matrix that determines the whole structure is also transferred to the groups of floors, so the ground floor has been moved in relation to other levels.

It is exactly this way of composing the structure that creates the mentioned impression of abolishing the border between the outer and inner space; the mutual inclination of the volume in relation to the street regulation creates micro-environments on the location that define the diversity of access units and other public spaces on the location.

The emphasized tightness of the facade of the new building metaphorically underlines the purposes and their functioning, and expresses the popular metaphor of the auditorium as a closed box that is completely introverted in order to focus on its basic content- the spectacle of culture that the audience follows. The influences of the external environment in that situation are undesirable, while on the other hand, the significance of culture and spectacle in the society is expressed by the shining facade of the building.



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**PROPOSAL NUMBER 101, AUTHOR'S CODE "12345AA"
THIRD PRIZE**

The backbone of the idea in this proposal is the functioning efficiency of the main contents of the new building as well as

the metaphor of establishing the identity of the place. The spatial technology of the required contents of the spectacle is used here to define the attributes of the spatial structure. The space is graded from the exterior, through the common, to each individual group of contents, as it is clear, and di-

vided into a section for users and a section for performers with audiences in the middle between the two. This expresses the essence of the space of a spectacle, which represents the "interface" of the audience and the performer and a border between reality and non-reality, the imagined world of art.

The spatial matrix has its expressions in the volume of the structure in the form of a metaphorical hint.

The basic shape is composed as an indefinite form, as a form that indicates its possible, complete shape by changing the direction of the contour plane on the volume of the structure, whose shape they suggest; in this way, the basic form is hinted at, which is to some extent incomplete in order to accentuate the position of the content in its interior. Placing the center of gravity of the complex in the ground, basic plane makes the approach to these purposes as efficient as possible. Orientability in the interior is maximum. Unified communication space has de facto multiple purposes that are activated or reduced in relation to the needs of activities in the facility. Grading of spatial segments within the building from the access, through the common hall to the theater and concert hall, and the technique that supports them, has a fluid structure that is capillary separated from one unit along the communication routes. Vertical nodes follow the contour of the base, contributing to its wide perception, when moving horizontally and vertically. The theme of the city rapper here is conceived as an event in the ground, rather than a visual sign. Special attention is paid to the

views from the interior towards the environment, which establishes a kind of inversion; only in the role of a user of the inner space is it possible to experience the whole complex as an urban benchmark - the space of the experiencing a certain place, a part of the city. Envelope - the façade plane of the building is a field of narration. The envelope of the structure hints at the logic of the whole, while certain parts of it are visually taken away, so the interpretation of the form is relativized. It is vague in order to provoke different interpretations. As mentioned, sudden changes in the "flow" of the façade plane indicate the positions of certain purposes within the structure as well as the intensities and characters of their use. Thus, for example, a sharp staccato on one part of the façade accentuates a certain side of the building, while the entrance part is marked by the entire rectangular surface which, in addition to marking the entrance, also opens the interior for viewing from the outside. In relation to the suggestion of the basic form, the mentioned surface is a kind of erosion - "diversion" on the form and the mentioned basic suggestion. The texture and structure of the facade dose the views in and out of the interior. The ground floor is completely transparent, while the plots at higher altitudes are treated as leather that only to a certain extent lets in the view and light. This achieved the tempering of the inner atmosphere of the building as well as the direction of the inner views towards the environment.

PROPOSAL NUMBER 6, AUTHOR'S CODE "13079CA"
EQUAL NON-MONETARY HONORABLE MENTION



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The proposed idea affirms the public space of the basic level - the ground floor, from where the internal contents of the complex are accessed. The liberated, transparent and fully passable ground floor is an integral part of the environment, which is a common field of all members of the local, urban community. The basic corpus of the building is carried on a group of round pillars, whose arrangement and shape are associated with tree trunks, and which are used to cultivate the rest of the plot; in this way, the integration of the basic plane as a single space is underlined.

This democratic gesture improves the quality of the experience of the new building and its exploitation on one level. On the other hand, it is this feature that reduces the optimal access of the users to the internal contents of the building; the block of vertical communications cannot provide sufficient flow of users from the ground floor to the internal contents in the required unit of time. The presented assessment especially refers to the most capacious contents of the complex - the concert and theater hall, whose peak hours of filling and emptying the premises require a different solution of access and evacuation. The upper floors form a block, where the purposed alternate vertically, each in its own sepa-

rate envelope.

The "house within a house" effect is created, where the interspaces form attractive volumes, views and ambiences. The space "flows" vertically, inspiring movement and target scenes. The semi-transparency of the façade canvas creates attractive visual effects, when looking at the building, with night scenes of particularly high quality. The architectural expression of the building is of the highest rank. Plans for considering the anatomy of the structure have been formed; level of the façade canvas - level of the volume of the interior rooms / contents - level of the interspaces from the core of the building. Natural and artificial light refracts through these plans creating valuable scenes. The proposed solution represents a valuable contribution to the consideration of the issues of public space of the local and wider community, the relationship between the internal elements of the architectural complex and the architectural expression. Contribution in terms of the grammar of the architectural language is of particular value; the plans of the structure of the building, with the help of the instrument of transparency, made the experience of the form complex and open to many subjective interpretations.

Autor:
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View from North Plaza (North Plaza) Auditorium Stage side View from Auditorium Stage side (South) Main entrance side View from Auditorium Stage side (South)



DESIGN APPROACH

1. CELEBRATING THE VISITOR SEQUENTIAL EXPERIENCE. OPEN SPACE TO ARCHITECTURE

The physical form of theater originated from a form of bowl where numerous people or spectators can focus to a point, a stage. It is a very early form of public space which now grew into include more complex functions. These public assembly spaces are designed for a special activities such as play, performance, musical, concert, presentation and many other activities. For a normal person, it is a very unique experience when you attend these events. In this proposal, the goal was to celebrate this very special experience and to create a very surreal sequence for the visitors by utilizing natural elements and physical movements. In order to achieve this, the building footprint was to minimize to provide maximum public outdoor space. Visitors walk by shallow water surrounding the building and see the shimmering light reflections on the water surface. Then they walk down to a lower elevation and enter the building at a location. Then the visitors enter the building, a lobby space directly under the auditorium volume. Then they walk up a wide grand stairs to the upper auditorium level. They watch the water surface as they rise the stairs, as if they are escaping from the dark to the light. Now in the space, there is a very special auditorium/multifunctional hall volume, a gem in the black box. You enter the gem, a special auditorium where you can see the outside nature as a stage background. There is an outdoor amphitheater at the opposite side of this auditorium stage. Now visitors are sharing the moment with the outside people. The building color was chosen dark tone to celebrate the visitor experience primarily and the building being more secondary but introducing geometry movement to create interesting design and to tell that there are a more stories behind it.

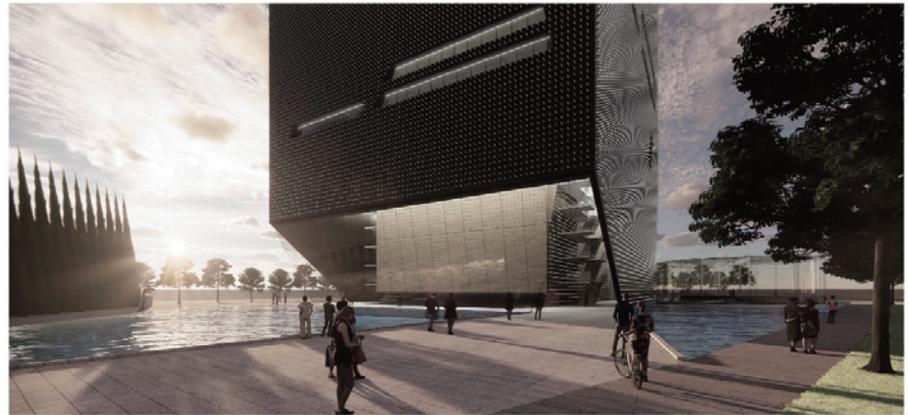


2. THREE HALLS AND NATURE CONNECTION: LIGHT, AIR AND SHARING EXPERIENCE

The most important elements of the building, the three halls (auditorium, theater), are designed in a way so that it has relationship with the surrounding environment. The 1500 seats auditorium has its opening behind the stage as a picture frame. Natural light can be utilized when needed. The stage can also be seen from the amphitheater located outside of the building. Now the stage is not any more an isolated space but talks with outside, share the moments with pedestrians and the city. The 700 seats theater has a skylight which extends from the roof. Reflective materials are used in the skylight facades allowing more lights to enter through the theater. The 200 seats hall is located at the middle of the water, enclosed with glass, allowing nature to become part of the background. Exhibition and administrative space occupy the upper floors. The top exhibition space is also connected to the sky terrace, a roof terrace, where people can rest, enjoy the view of the historic Bangja Luka city. From outdoor amphitheater and public spaces to the roof of the building, the whole multifunctional hall/congress center becomes a true gem of the beautiful city.

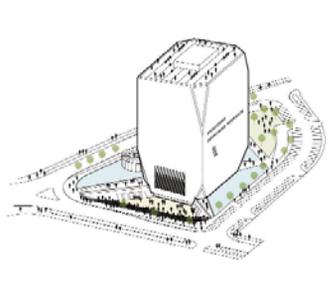


Main entrance and amphitheater view

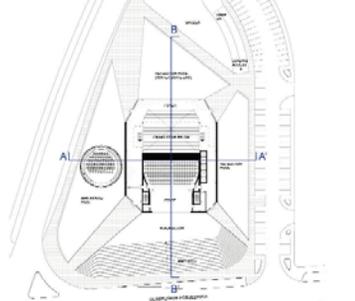


North Plaza . reflection pool and auditorium foyer view

CONTRACT DESIGN PLAN DIAGRAM



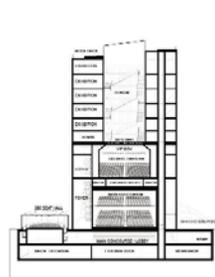
PLAN (LEVEL 1) AUDITORIUM



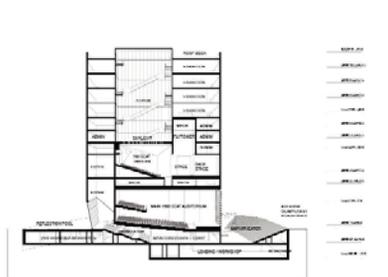
PLAN (LEVEL 2) AUDITORIUM LOBBY



SECTION A



SECTION B



**PROPOSAL NUMBER 23, AUTHOR'S CODE „16709HH“
EQUAL NON-MONETARY HONORABLE MENTION**

The spatial structure of the complex affirms the public space and public interest primarily through the solution of the basic – parterre and the setting of the concert hall. Access to the hall is via a square, from which you can follow the events and performances on the main stage, which is a confirmation of the author's intention to make the core of the event a public thing, available to the widest audience. The processing of parterre and its organization through several levels indicates the mentioned thesis about the need for urban spaces to be accessible to all to the greatest possible extent. The presence of a water surface in the parterre suggests the intention to give the base plane, on which the building is located, a tone of exclusivity.

The structure is conceived as a vertical volume in an effort to realize all the attributes of a visual rapper at the level of the entire city. The mentioned thesis goes in two directions, so the roof terrace was used for a spacious viewpoint, in addition to the fact that the building

can be seen from a great distance. The concept of a spatial structure tends to realize a series of different sequences experienced by the user as he moves through the interior space of the building. The change of the closed and the open, the possibility of perceiving different views and changing the character of the ambience, while the structure is "conquered" vertically, build a kind of spatial experience. The architectural expression supports the classic notion of a visual rapper; the high quality of the design of the building improves the overall experience of the form. The relative closedness of the façade deprives it of the possibility of perceiving the environment, while the same feature gives exclusivity to the points from which the same environment can be perceived. The described feature is on the line of composing the spatial experience formed through the sequences of movement and use of the interior of the building and the surrounding space that gravitates to it. The proposal represents a valuable contribution to the consideration of the topic of architectural language, visual benchmark and democracy of public space.

A large, pyramid-shaped building with a facade of horizontal wooden slats and glass panels. The building is set against a blue sky with white clouds. The base of the pyramid features several glass-enclosed entrances. Small human figures are scattered around the base to provide scale. The building is situated on a grassy slope with some trees and a paved area in the foreground.

PROPOSAL NUMBER 49, AUTHOR'S CODE "20327YM"
EQUAL NON-MONETARY HONORABLE MENTION

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The basic idea of the proposal is the aspiration to preserve and improve the public green urban space on the site. The contents of the new building are, almost completely, underground, while only parts of the entrance hall are on the ground floor. The location is landscaped and serves as a park area. The metaphor of Banja Luka as a "city of greenery" is directly communicated here in spatial language.

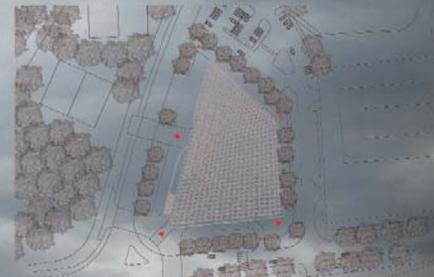
The plot planned for the new building is not occupied at ground level, but represents a transit space that represents a link in the route of pedestrian movements at the city level. The intended purposes are present on the plot, but they practically do not occupy it, but leave it free for public use. This demonstrates a kind of spatial efficiency, where the building does not take away the area of the basic plane - ground floor on the site, because it is a common space of all members of the local community and everyone can use it indefinitely. All the contents of the new facility are located underground, and the main ones, such as the concert hall and the theater, have been treated as independent units for the purpose of uninterrupted functioning. Access to the facilities is achieved in several ways, partly through pedestrian ramps, which creates special experiences of indoor environments. Well-placed contents in the structure

and efficient spatial structure, however, leave room for dilemmas regarding the author's attitude to place the complete content below ground level; user contact with the outdoor space is an indispensable value and it could be "sacrificed" in the case of much more densely built urban areas, where parks and free areas are far rarer than in the case of a city such as Banja Luka.

Despite the above stated, the tendency to underline the stated part of the identity of the place, the notion of the "green city" with a solution such as this, represents a value that, on this occasion, the jury of the competition highly appreciates. The framework of the solution with the contents below ground level did not prevent the authors from solving the topic of the city viewpoint in a witty way; the entrance parts of the building, with their morphology, build four viewpoints – towers, from which the entire panorama of the city can be seen. The architectural expression of this solution is at high level. The visible part of the building is a complex, multifaceted scene combined with different morphological characters, materials and shapes. The proposal makes a valuable contribution to the consideration of urbanity, public urban space, the concept of urban viewpoint, place identity, spatial efficiency and architectural language.

PROPOSAL NUMBER 64, AUTHOR'S CODE "10330FS"
EQUAL NON-MONETARY HONORABLE MENTION

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INDONESIA



"Landscape to Landmark"

Banja Luka is known as a city of greenery. It is also called a city of youth and sports. Making nature visible within a building elevates the spirit. This beautiful town is surrounded by rolling green hills, giving a visual connection with the outdoors and our natural environment.

The concert hall and congress hall will be the new landmark for the area. The form itself contrasts with the flatness of the surrounding landscape, creating a strong relationship with the skyline and the cityscape, and mountain background. Due to the bold and massive form of the building, materials and colors will play an important role in the design, the impression of the color of the building sends a message that conveys its of utmost importance in creating the psychological mood or ambience that supports the function of the space within.

Banja Luka is also known for its 4 seasons' weather, proposed to combine a reflective architectural facade material which is to blend in with the background, and colors are hues that mirror the shades seen in the four seasons of nature in Banja Luka. Each season has its own set of traditional colors that are typically associated with it as well as transitional seasonal colors that are deemed current by the fashion trends of the year, the architectural form itself will also take place with the selection of reflective material, thus changing color and fashion style throughout the year.

The new design of the complex shares with the city in both urban and landscape perspective. The landscape around the building is designed to match the sloping character of the architecture below, so that the entire building below can be seen as a continuation from the level entry and also the green park from the south and west side.

The sunken plaza to the site responds to the surrounding site, which will create an open ground thus extending the plaza for the people. This Sunken Plaza will start from the east and south side of the site, providing a place to gather for citizens and members of the congress. The spatial approach ability lures visitors to explore the open areas and public events within and around the building, positively would bring in energy to the society and Banja Luka.

L A N D - M A R K

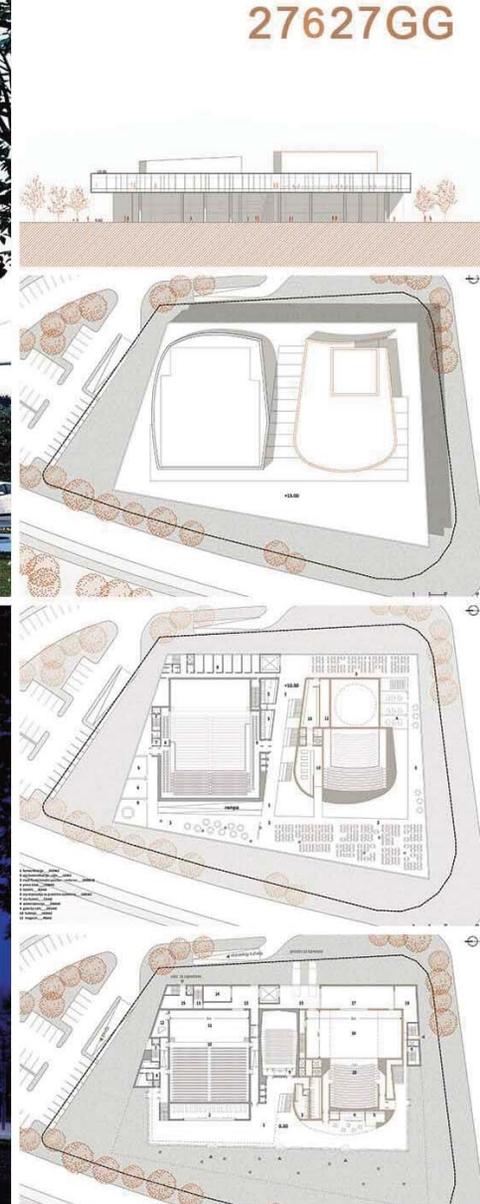


The concept is based on the synthesis of a group of concepts that include the morphological features of the location itself, the symbols of the performative and dramatic arts, the phenomenon of light, and the aspect of nature. The result obtained is a well-balanced structure both in terms of spatial structure and in terms of design. The new building optimally responds to the requirements of the place with its proportion, architectural expression and treatment of the given program; it also treats the topic as a matter of symbols and codes.

The main body of the building is set across a transit ground floor that connects key approaches to the site. The internal square thus formed represents the entrance part of the building through which, and through vertical communications, users access the first floors. The relationship between the envelope and the dimensions of the interior spaces create secondary units, whose ambience enriches the interior of the building. These are different sizes of the respective ambiances that create conditions for different forms of use. The morphology of the building follows modern movements, especially in the part of the rectilinear surface of the roof plane. The obtained silhouette is related to the current architectural language - the roof surface rises in the manner of a shaped crescendo and turns into a top, building the accent of the whole composition. The contour of the build-

ing is associated with modern approaches in the field of urban architecture. The envelope of the structure is composed of poles-pillars with glass filling; the metric of the matrix of the mentioned pillars and the glass infill is balanced and represents a kind of macrotecture that is the backbone of the architectural expression. The content of the building is complemented by a roof, covered with a green floor that forms a viewpoint, a winter garden and an additional common area for various activities. The new building, with its proportions and dimensions, as mentioned, represents an ambiguous code within its environment; it can be typologically classified into towers, as well as into emphatically- horizontally developed structures. The reason lies precisely in the composition of the contour - the silhouette that raises one part of the structure to a greater height, while the basic body is developed predominantly horizontally. The elements of the envelope texture, the pillars, support the vertical visual impression of the development of the form, while the horizontal dimension of the building neutralizes it. Such an antinomy of visual impression contributes to the duality of coding in the applied architectural language. The proposal represents a valuable contribution to the consideration of the issue of architectural expression, visual benchmark and building the identity of the city in the urban environment.

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**PROPOSAL NUMBER 72, AUTHOR'S CODE "27627GG"
EQUAL NON-MONETARY HONORABLE MENTION**

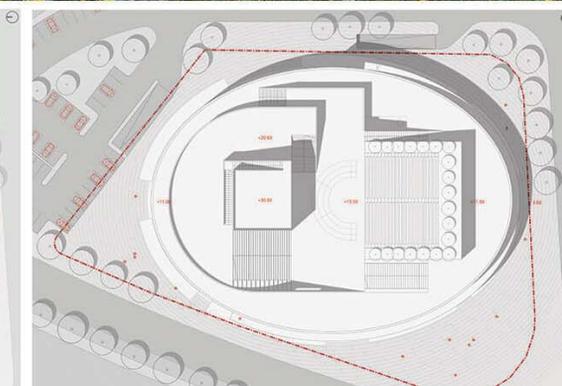
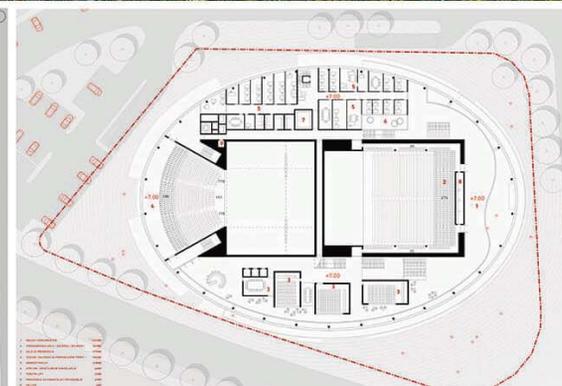
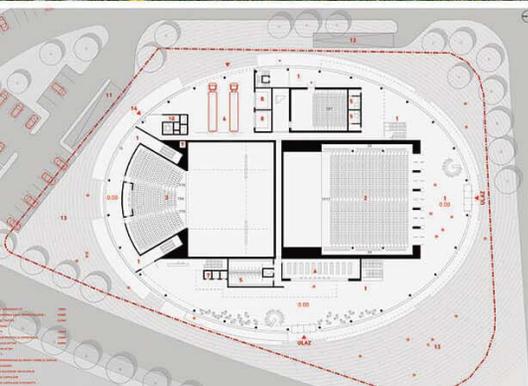
A clean and clear solution in its basic idea; simple layout of the purposes has opened the way to the formation of an optimally usable structure, where users can easily navigate. Position of the main contents enables the elimination of negative mutual influences that they would have during use. The juxtaposition of the halls and the auditorium opens the space for the formation of a unique, common hall that serves them all.

Additional contents, such as restaurants and other common spaces of the complex, form a frame - a spatial frame of the mentioned hall. In addition, their spatial potential is transferred to the open space of the access square, so that it is determined by the mentioned framework. The architectural language of the structure is located in a broader modern trend with an indication of retro – expression. Internal purposes are also expressed in the appearance of the structure in silhouette, shape, texture and color. The contour of the building clearly

communicates the place and significance of the two main contents - theaters and concert halls. The raised "strip" of restaurants and additional spaces for gathering and living as a background of indoor and outdoor space, access square, entrance and hall, "floats" above the ground floor. The height of the described "strip" is suitable for the user's stay, its height in relation to the ground creates conditions for pleasant views of the access square and the surroundings of the building. The theme of the visual benchmark in this case is not achieved by the morphology, height or silhouette of the object. The concept set the possibility for the mentioned task to be realized in the intangible sphere - the sphere of content that will form a recognizable and significant place on the map of the city in the mind of the user at the level of the mental image. The architectural language and the spatial-compositional composition are at a high level. The proposal represents a significant contribution to the consideration of orientability in complex structures, the determination of spatial elements and the theme of retro-architectural expression.

PROPOSAL NUMBER 73, AUTHOR'S CODE "22422ET"
EQUAL NON-MONETARY HONORABLE MENTION

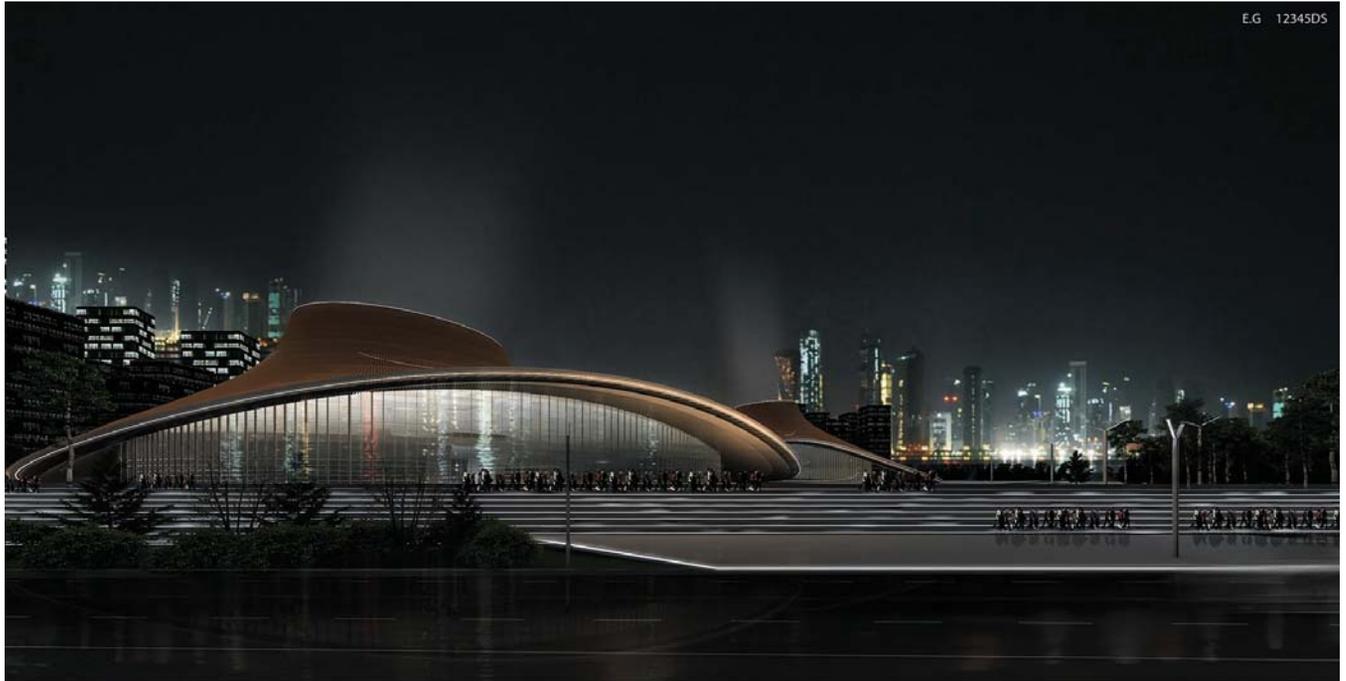
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Nikolina
Sekulović,
MONTENEGRO



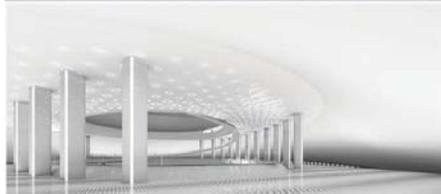
The structure is a centrally organized spatial-form structure with a core formed from the basic purposes of the building and a circular hall that surrounds the core. The roof plane is treated as an additional space of contents complementary to those required by the tender. A special quality of the proposed solution is the direct connection of the ground with the roof with a pedestrian ramp, which, in addition to the communication role, also becomes a kind of a viewpoint.

The circular hall and its derivative- the pedestrian ramp for the roof are the backbone of the concept in this proposal. At the layout level, the circular hall makes that the building has, in fact, a façade along its entire perimeter, which makes sense in a specific case and in a specific place. Multi-sided approaches at a given location increase the spatial comfort and efficiency of the new building. By placing two basic contents, a theater and a concert hall, on the opposite sides of the entrance halls, a rational spatial scheme was obtained; scenes and stage techniques are concentrated in the core of the structure, easily accessible for supply and maintenance and external logistics. Access to each of the auditoriums is, therefore, independent, and therefore comfortable for the audience and suitable for orientation in the interior. The circular hall connects all the facilities; its space "flows" and inspires movement from point to point wherever the user finds a motive to stop,

observe the outer space or use any of the common contents. Architectural and spatial language are at a high level and are associated with original modern standards, especially embodied in the matrix of distribution of glass surfaces, ambient use of the pedestrian ramp, treatment of the silhouette of the structure, vying the theme of "free" ground floor, et cetera. A special topic of this solution is the prominent pedestrian ramp that connects the ground floor with roof facilities that include a system of plateaus, terraces, amphitheaters and green areas. The advantage of organizing art programs in this space is emphasized, which has the character of a theater, that spontaneously creates stage spaces in urban areas of Mediterranean cities. The open surface created in this way has special qualities in terms of atmosphere, and as a whole it represents a viewpoint with almost countless points from which it is possible to see the city view. If we add to that the potential of the ramp in question as a spatially dynamic viewpoint, then the concept of this proposal is based on the potentials of perceiving the urban landscape and its characteristic benchmarks. The proposal represents a valuable contribution to the organization of contents of the complex, to the use of architectural and spatial language, to the theme of the viewpoint and the use of the roof plane, and the consideration of the atmosphere of movement through the structures horizontally and vertically.

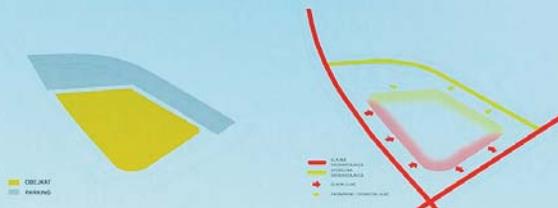


E.G 12345DS



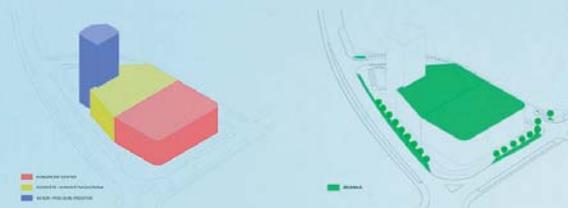
MULTIFUNKCIONALNA DVORANA / KONGRESNI CENTAR U BANJA LUCI

85417KP



Koncept razvoja projekta, kongresno - koncertne dvorane u Banja Luci, uslovljen je položajem same lokacije u odnosu na okruženje. Lokacija je podeļjena u dva velika dela. Jedan koji obuhvata jugozapadni i centralni deo lokacije, namenjen je novom objektu, dok je istočni i severni deo predviđen a otvoreni parking.

Parcela je oivičena sa južne strane ulicom Olimpijskih pobjednika sa velikim saobraćajnim intenzitetom i zapadne strane novoformiranom ulicom manjeg saobraćajnog intenziteta. Zbog toga, ovaj deo parcele predstavlja reprezentativni deo čime je uslovljeno pozicioniranje glavnog ulaza u objekat sa posebnim akcentom na ugajonom delu. S obzirom da su ostale strane parcele oivičene pomoćnom saobraćajnicom parkinga, ova strana parcele biće namenjena za ekonomske / pomoćne ulaze / izlaze.

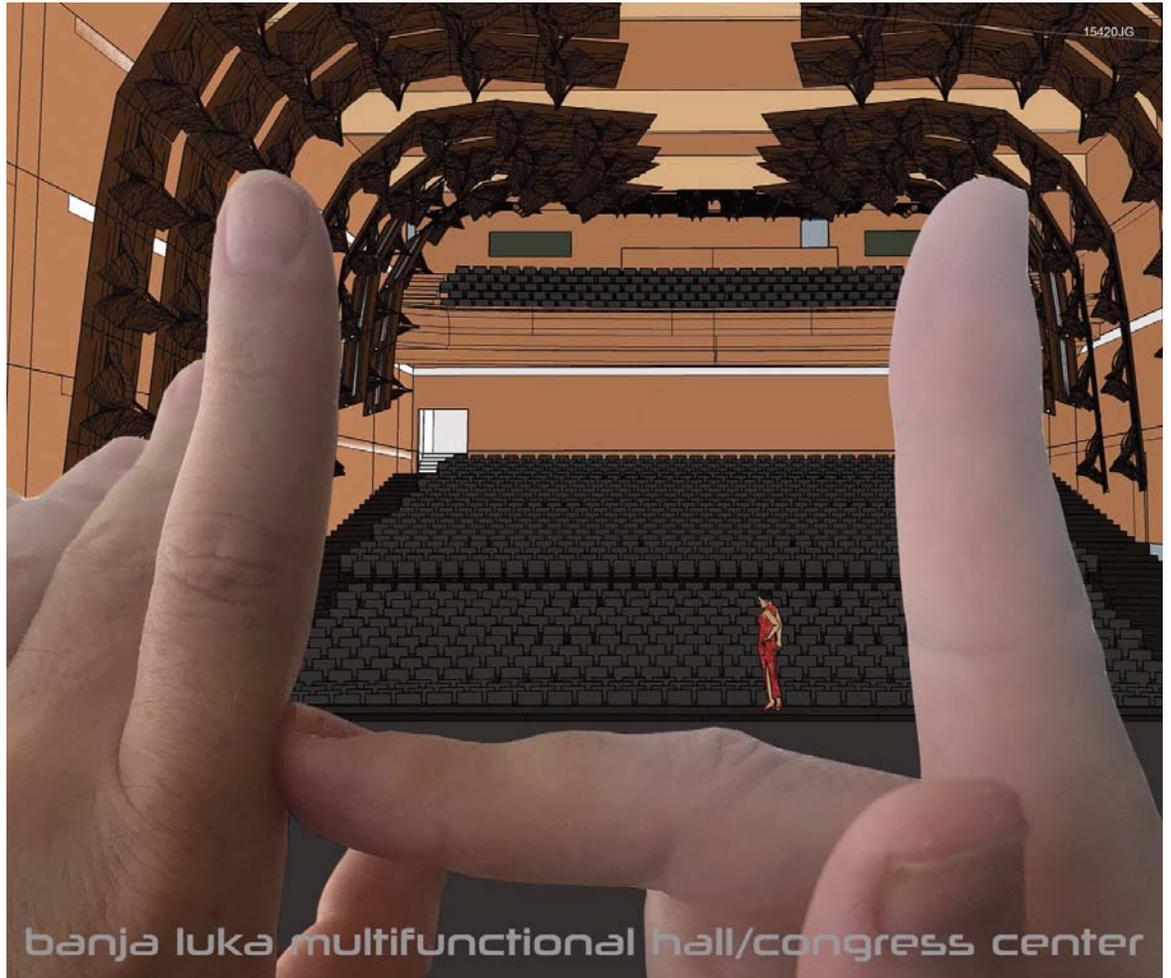


Zbog zahteva u postojanju mogućnosti faznog razvoja objekta, on je podeļjen u tri glavne celine. Prvu celinu predstavlja kongresno koncertna dvorana sa pratećim prostorima i administracijom. Drugu celinu predstavlja pozorište sa malom koncertnom salom i pratećim pratećim prostorima. Treću celinu predstavlja kula za budući finansijski centar Republike Srpske, koji će sadržati berzu, kao i poslovni prostor za izdavanje.

Da bi se delimično nadoknadilo zelenilo koje se gubi izgradnjom objekta, zbog svoje veličine, deo krova objekta će biti prekriven zelenilom.



Lazar
Pavlović,
SERBIA



James
Henderson
Geddes,
AUSTRALIA

banja luka multifunctional hall/congress center

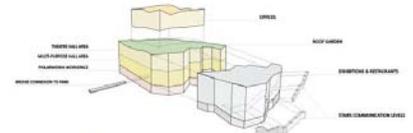


VIEW CORNER BETWEEN OLYMPIC WINNERS STREET AND BOULEVARD OF SEBASTIAN ARMY

THE PROJECT STRATEGY IDENTIFIED THE IMPORTANCE OF COORDINATING THE DIFFERENT USES OF THE PROGRAM AND AT THE SAME TIME INCLUDE THE INTERACTION AND CONNECTION BETWEEN THEM. THIS DIFFERENT PROGRAM ELEMENTS HAVE BEEN CREATED TO MAXIMIZE A STRONG ALIGNMENT WITH THE URBAN CONTEXT OF ETHIOPIAN ARCHITECTURE, BUSINESS AND TRAVEL BEHAVIOR, ON THE OTHER HAND, THIS INCLUDES ALL COMMERCIAL, LEISURE, ADMINISTRATION AND OFFICE SPACES, AND ON THE OTHER HAND, THE LAST THREE LEVELS THAT SET BACK FROM THE PERIMETER AND COMPACT OFFICE SPACES. THE TOP AREA CAN INCLUDE THE FUTURE REPUBLIC OF ETHIOPIA FINANCIAL CENTER, STOCK EXCHANGE OFFICE SPACES LOCATED TO INCLUDE THE OFFICES OF THE PROJECT AND HAVE A REPRESENTATIVE VERTICAL AXIS. BALANCE THE PROSPECTS OF THE PROJECT TO SHOW VERTICALLY EMPHASIZING THE STRONG CHARACTER OF THE BUILDING AS THE MAIN FINANCIAL CENTER OF THE REGION AND LOCAL OFFICE SPACES, OFFICE AND OFFICE WORKING SPACES THROUGH THE ROOF GARDEN, A RECEPTION HALL OF REPRESENTATIVE AND A COVERED SHOP WHERE VISITORS AND TOUR CAN VISIT AN PART OF THE REGIONAL OR OLYMPIC WINNERS STREET. A TALL, WALKABLE AND FULL OF NATURAL LIGHT SPACE HAS BEEN REDESIGNED FOR THE PROVISION OF ACCESS TO THE THEATRE, MULTI-PURPOSE HALL, PARKING LEVEL, AND AT THE SAME TIME BRING THE BEST OF THE COOLING AND COMFORTS THAT COVER THE CORNER. IT COORDINATED OFFICIAL AND REPRESENTATION OFFICE LEVELS, THE MAIN ENTRANCE HALL, CORNER SHOP, THE CENTRAL RECEPTION HALL, COMMON RECEPTION AND OFFICE OF THE WORKED OFFICES.

FURTHER DETAILS, DUE TO SITE CONSTRAINTS AND THE REQUIREMENTS AND COMPLIANCE OF THE PROGRAM, IT HAS BEEN PROVIDED WITH SOCIAL, THEATRE HALL, MULTI-PURPOSE HALL AND PARLIAMENTS OFFICES IN THE UNDERGROUND LEVELS. SO, IT IS INCLUDED THE EFFICIENCY OF THE BUILDING BY BRINGING TECHNICAL SPACES, OFFICIAL CORRIDORS AND ACCESSIBLE AS PART OF THE DESIGN OF INSULATION AND INSIDE OF THE PROJECT. ALSO GROUPS OF OFFICES HAS BEEN DEVELOPED, HYDROPHOROUS AND STAFF OFFICE/ADMINISTRATION AND OFFICES. MANAGEMENT ACCESSIBLE AND BEING DISPLAYED INCLUDING THE PERIMETER TO BRING FROM THE PERIPHERAL OF THE SITE AND BECOMING OFFICES.

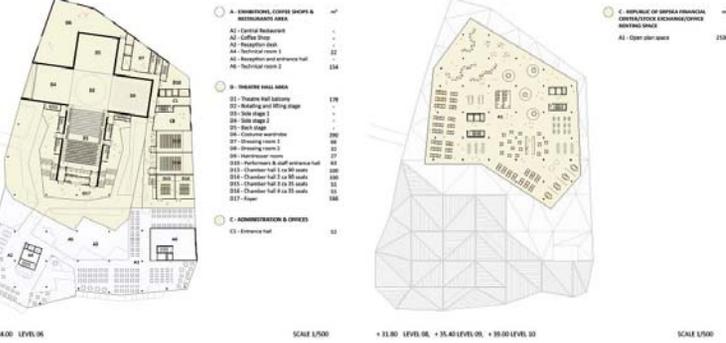
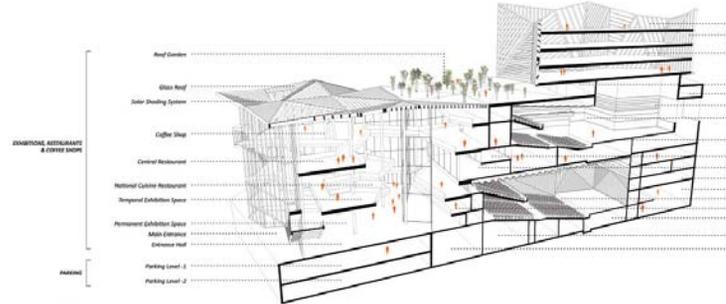
THE BUILDING DESIGN THROUGHOUT LOW CARBON-FOOTPRINTS AND TO BE GREEN AND PROMOTE INTERNAL COMFORTING, DIFFERENT SYSTEMS OF REAR GROUND FACILITY PART OF THE PROJECT SUCH AS PHOTO VOLTAIC SOLAR PANELS, ENERGY CONSUMPTION, WASTE WATER MANAGEMENT SYSTEMS WILL BRING THE IMPORTANCE OF THE BUILDING AND MANAGEMENT WILL BE COLLECTED FROM PARKING AND BEING USED ON THE IMPROVEMENT OF THE ROOM DESIGN.



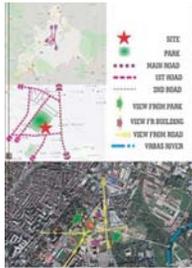
VIEW MAIN ENTRANCE HALL LOOKING WEST



INTERIOR VIEW MULTI PURPOSE HALL



Author's code: 24379AA



The client's required programme

| Area | Area (m ²) | Volume (m ³) |
|------------------|------------------------|--------------------------|
| Office | 10,000 | 10,000 |
| Conference Room | 1,000 | 1,000 |
| Restaurant | 1,000 | 1,000 |
| Event Space | 1,000 | 1,000 |
| Exhibition Space | 1,000 | 1,000 |
| Storage | 1,000 | 1,000 |
| Garage | 1,000 | 1,000 |
| Landscaping | 1,000 | 1,000 |
| Other | 1,000 | 1,000 |
| Total | 28,000 | 28,000 |

THE MULTIFUNCTIONAL HALL / CONGRESS CENTER IN BANJA LUKA



Inspiration: Evergreen Forest
Banja Luka, the largest city of the Republic of Bosnia, proudly bears the title of "City of greenery" because of its many parks and streets. In reference to the origins of Banja Luka, the concept of the new building embraces the idea of the emergence of "trees" among the Forest City, which is Banja Luka.

The design of the vertical elements, and elevation expression is reminiscent of the vitality and "fractal" pattern of the trees in the forest. The filtered light through the tree trunks and branches creates a sensation of layered, filtered brightness.

Symbolism of the evergreen trees in notion of Longevity and Sustainability.

Conceptual Design: Urban Oasis
As an oasis in the midst of the concrete city, the building stands out as an architectural landmark amongst the busy streets of Banja Luka. The building itself is formed of a configuration of 3 towers. The atrium space is symbolic of a forest being surrounded by 3 tall trees. The 3 urban trees protect an area which houses the main atrium of the commercial gallery. This forms an conceptual urban oasis under the shades of the lofty of towers.

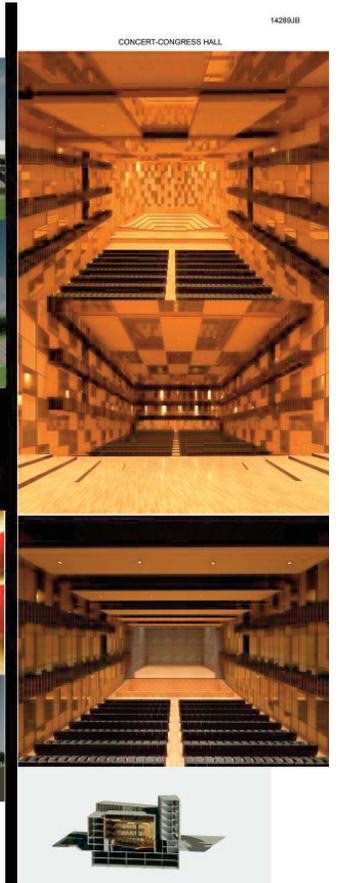
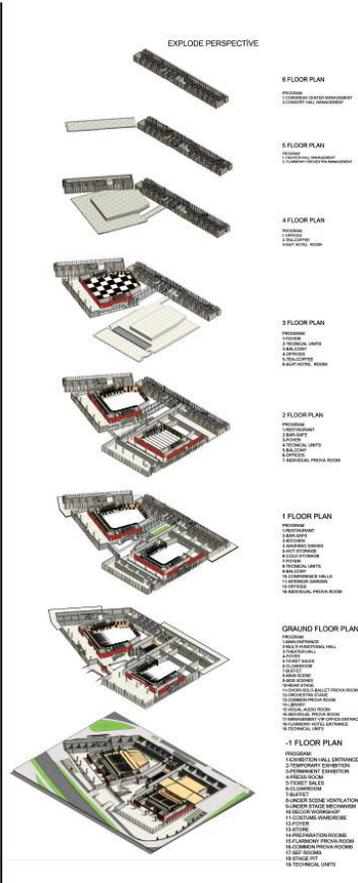
The trickle of light penetrating from the atrium between the towers are reminiscent of the beams of light filtering through the canopy of branches and leaves.

The planning of the building masses are the result of a breakdown in scale by division of the towers. The design team has considered the relationship of the site with the surrounding urban fabric and harmony with the surrounding. The use of the concepts of the tree and nature also implies consciousness to the environment and ecology.



NOTE:
TOTAL CAR IN 81 x 50 M LOT
AREA PAUL: 7000 sq m x 2
- 100% PARKING
- 100% GREEN





THE MULTIFUNCTIONAL HALL / CONGRESS CENTER
BANJA LUKA

HA57825



EVOLUTION OF FORM

1. Calculating the whole site area and using a grid.

2. Dedicating the green spaces from the main block leaving behind the original form of the structure. This green park will also create a buffer space for regular use and main structure.

3. Further dividing the main block into three blocks with central open air as a main circulation area between the three blocks. This green space is to be shared for the structure for visitors.

4. Cutting and identifying the three blocks. We were studying road for the three blocks, with separate entrances.

5. Adding circulation flows between the three blocks that allows light and ventilation to the structure.

6. Integrating green space into circulation area to allow the light to reach central space. This green space gives privacy and creates light and shadow effect across common space.

7. Final form with three main blocks, interconnected with circulation area, allowing circulation area, allowing circulation area, allowing circulation area.

Basic concept behind the design is to merge the design with surrounding structure as well as natural features of the site and adjacent sites. Design starts with the direction of the wind that is from N-NW which divides the main block into 3 parts. This helps in creating natural ventilation within the structure. These three blocks are connected with central common space which goes throughout the structure binding all three blocks. Common circulation area helps visitors to have easy access to every part of the building. These three blocks occupies main function of the building (concert hall, multifunctional hall, auditorium etc.). Green area is provided all around the building to make the structure safe as well as act as a buffer zone to cancel the unnecessary noise of traffic and surroundings to disturb the interior of the structure.

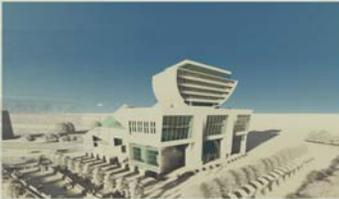


Banja Luka Multifunctional
Hall

Álvaro Germán Villacís Salazar, COLUMBIA

MULTIFUNCTIONAL HALL PLANING

31978AM



1. The Multifunctional Hall is a large-scale project that aims to provide a versatile space for various activities, including sports, entertainment, and community events. The design focuses on creating a modern, functional, and aesthetically pleasing environment.

2. The building's architecture is characterized by its unique, curved facade and large glass windows, which allow for ample natural light and provide a view of the surrounding landscape. The design also incorporates sustainable features, such as green roofs and energy-efficient systems.

3. The Multifunctional Hall is designed to be a hub for the community, offering a wide range of facilities and services. These include a large auditorium, a sports arena, a convention center, and a variety of retail and dining options. The building is also equipped with state-of-the-art technology and infrastructure to support a wide range of activities.

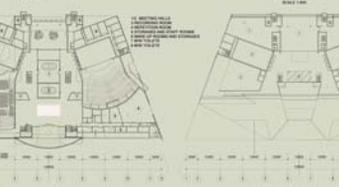
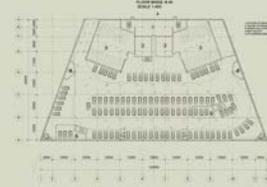
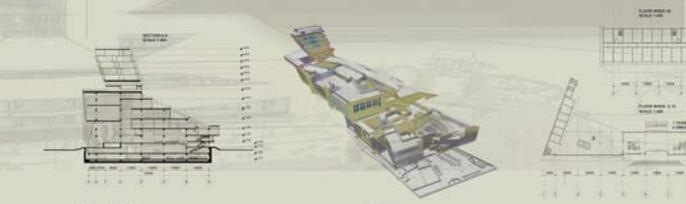
4. The Multifunctional Hall is a testament to the power of modern architecture and design. It provides a space that is both functional and inspiring, and that is designed to meet the needs of a diverse community. The building is a true masterpiece of modern architecture and design.

5. The Multifunctional Hall is a large-scale project that aims to provide a versatile space for various activities, including sports, entertainment, and community events. The design focuses on creating a modern, functional, and aesthetically pleasing environment.

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8. The Multifunctional Hall is a testament to the power of modern architecture and design. It provides a space that is both functional and inspiring, and that is designed to meet the needs of a diverse community. The building is a true masterpiece of modern architecture and design.



| NO. | NAME | DATE |
|-----|--------------|------------|
| 1 | PROJ. START | 2023.01.15 |
| 2 | PROJ. END | 2023.03.31 |
| 3 | PROJ. STATUS | COMPLETED |

Author's code: 31978AM

CLOUD 9

13073 AT

YESTERDAY IS HISTORY, TOMORROW IS A MYSTERY, TODAY IS A GIFT *



TAKENAKA
EUROPE,
GmbH,
Prague - Peter
Mulík, Barbora
Jandějsková,
Tomáš Jelínek,
David Lukáš,
Eliška Křížová,
Stefan Boc,
Hiroyuki Hajii,
Masayuki
Kawaharamura
и Matěj
Halínár,
CZECH
REPUBLIC



pozicioniranje ulaza sa obje strane objekta (uticaj kolskog saobracaja) + odnos forme "puno-prazno"

primjena motiva trougla na enterijer i eksterijer

GREEN ROYAL HALL

OPERA

BALET



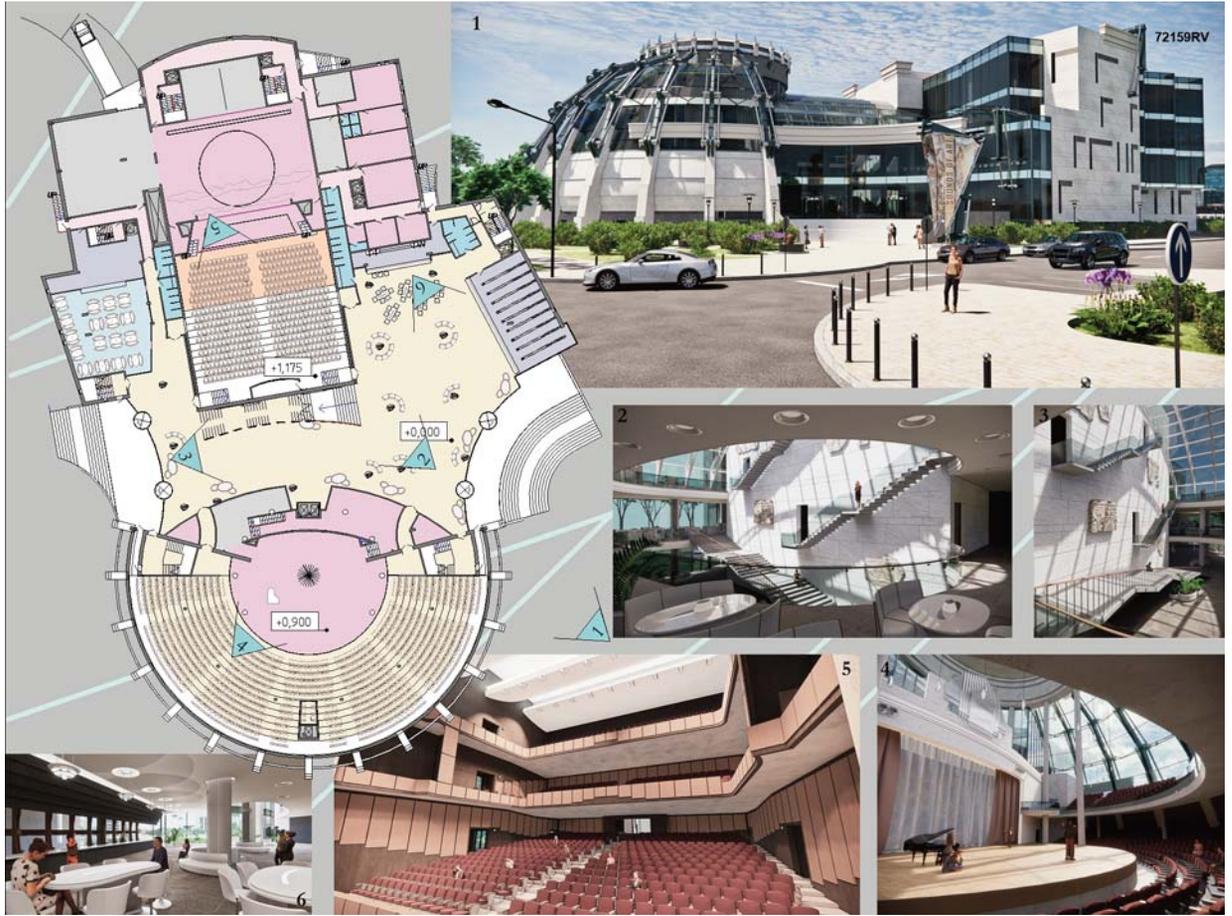
implementacija zelenih struktura unutar objekta / uticaj blizine parka/



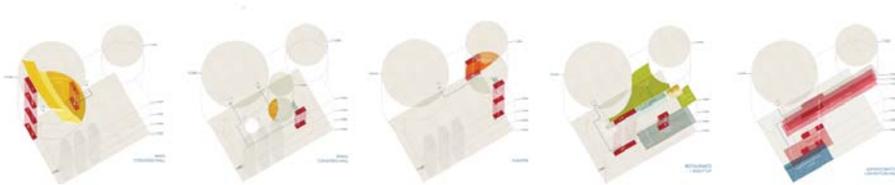
Banja Luka je neophodan novi kulturni centar koji objedinjuje sve scenske umjetnosti na jednom mjestu - dramu, balet i operu. Idejni arhitektonski projekat GREEN Royal hall je puno više od toga, jer svojim rješenjem spaja glumu, ples, muziku, slikarstvo i arhitekturu pod jednim krovom, prožimajući elemente prirode kroz objekat, imajući tendencije da postane novi simbol grada Banja Luka.

DRAMA





Roman Vayl and Polina Vayl, RUSSIA



02020MT

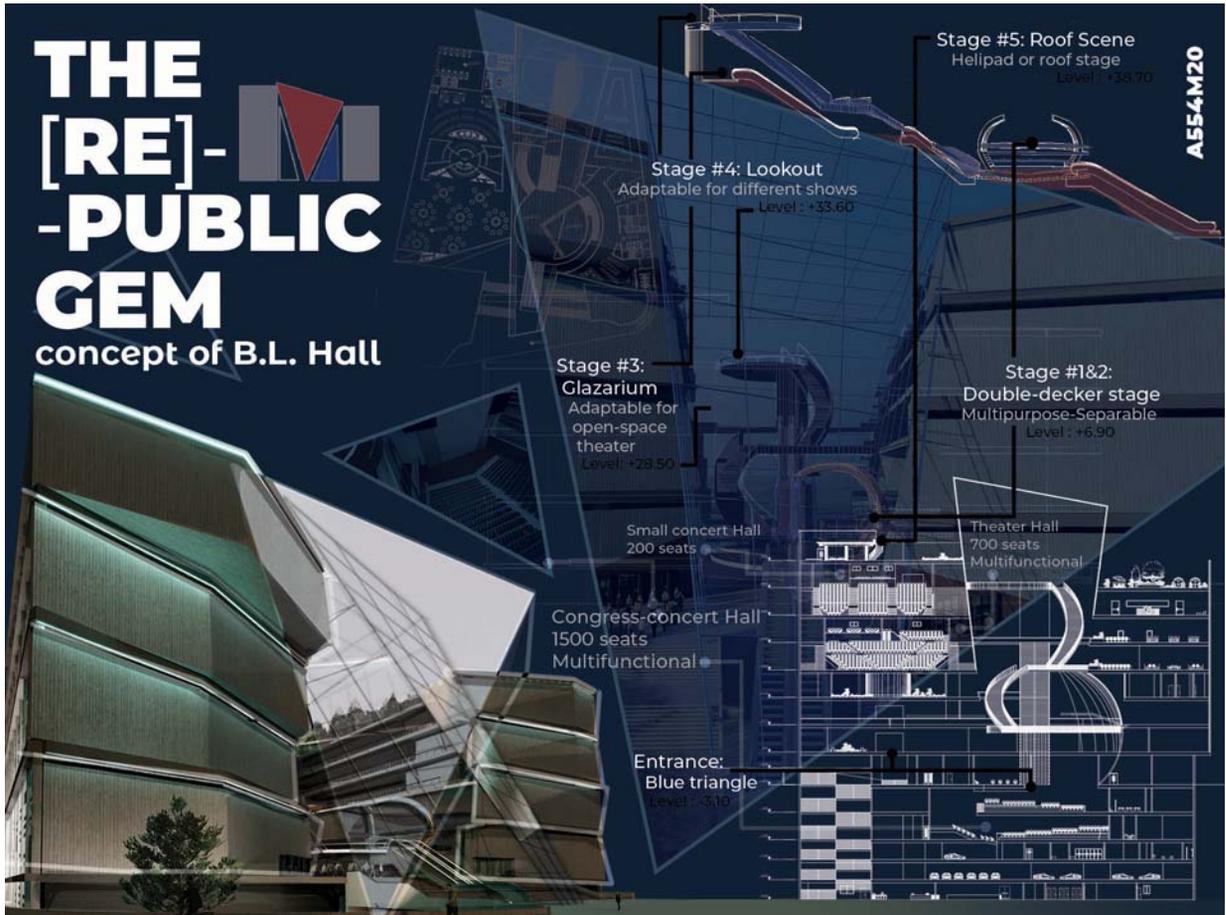
INTERNATIONAL OPEN PUBLIC COMPETITION
FOR THE CONCEPTUAL DESIGN FOR THE
MULTIFUNCTIONAL HALL / CONGRESS CENTER IN
SANA'UDDA



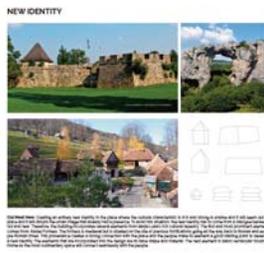
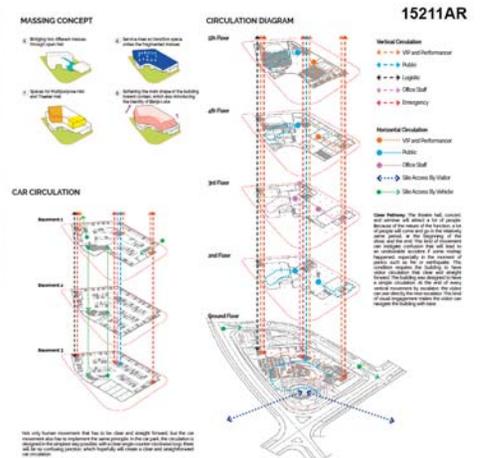
Delavegacanolasso Madrid- Ignacio de La Vega and Pilar Cano-Lasso, SPAIN



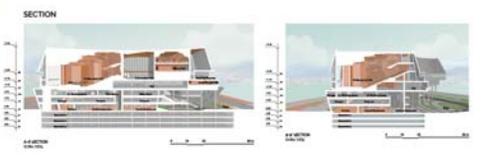
Shema John, INDIA



ASAM Sustainable Living Spaces, Ltd. Teheran - Saman Seifollahi, Afshin Masif, Raha Masif, Samira Nejatifard and Majid Mashhadi, IRAN



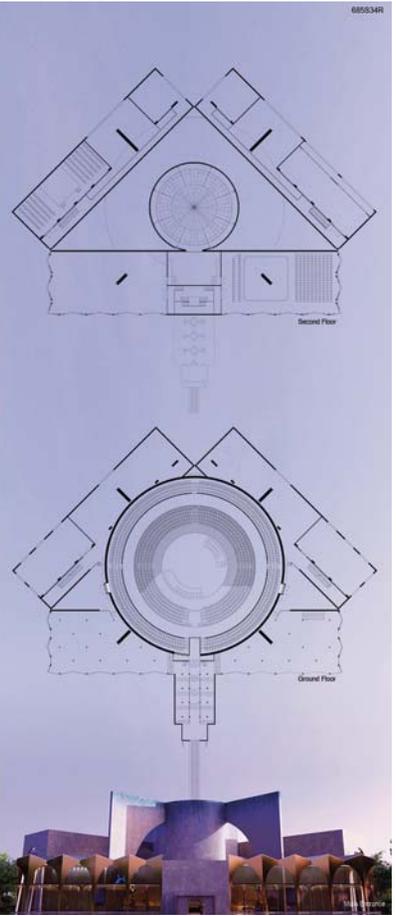
The project has a new identity, which is a blend of the old and the new. The new identity is a blend of the old and the new, and it is a blend of the old and the new. The new identity is a blend of the old and the new, and it is a blend of the old and the new.



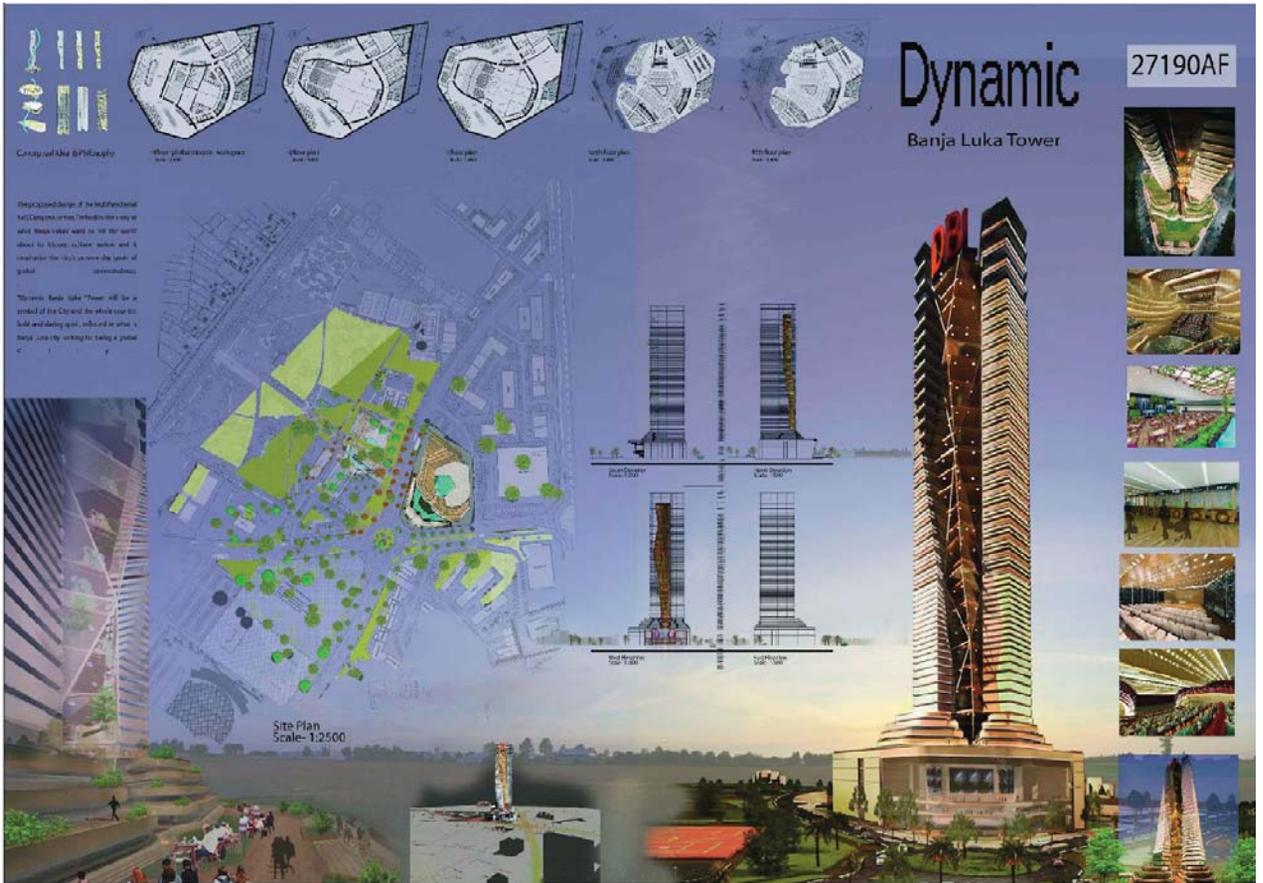
Made Harris Kuncara, Adhietya Orlandho Putra Sunarmo, Arif Rachman Hidayat and Gagas Firas Silmi, INDONESIA

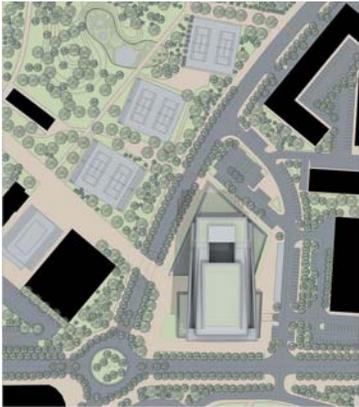


Author's code: 19793SR



Hiu Fung Victoria, Chow, GREAT BRITAIN

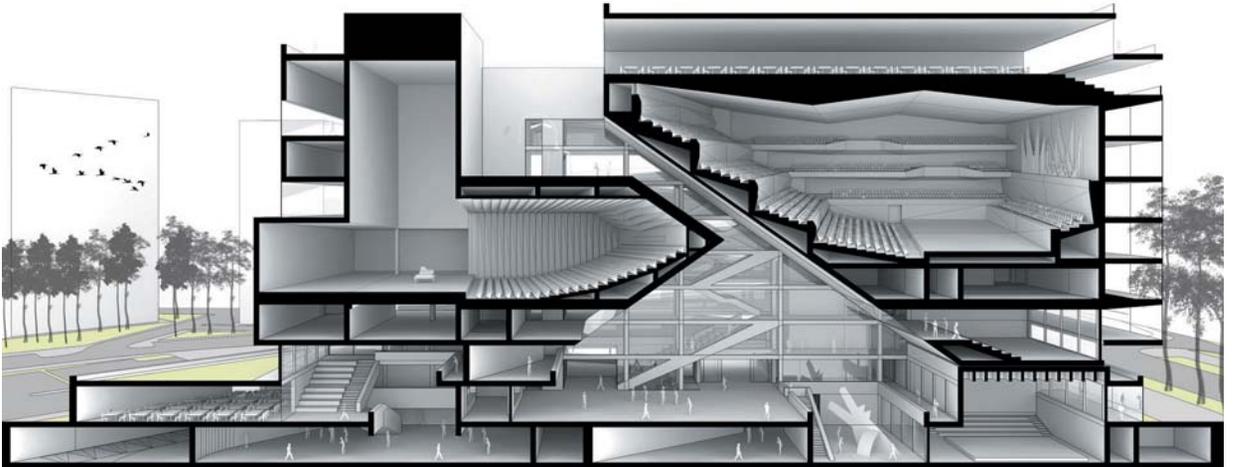
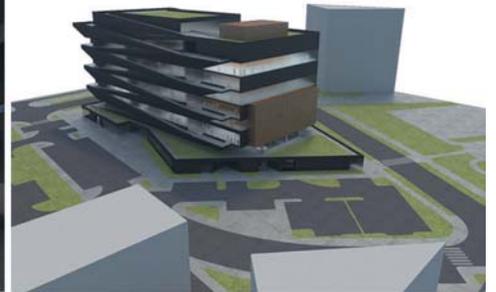




With our project, we seek that the audience is a collective and undivided group. A multifunctional and multicultural meeting place. A permeable foreground for all equally, where people can freely express their ideas through art, music and culture

26012SM

INTERNATIONAL OPEN PUBLIC COMPETITION FOR THE CONCEPTUAL DESIGN FOR THE MULTIFUNCTIONAL HALL / CONGRESS CENTER IN BANJA LUKA



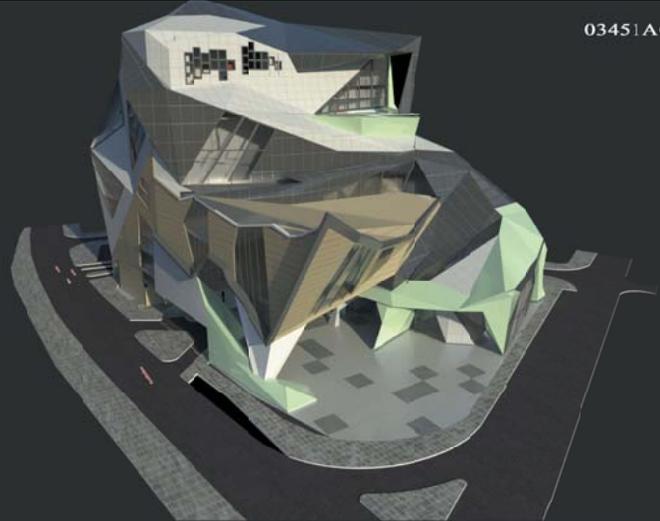
Yeison Salazar Montoya, COLOMBIA

82229WWW



The structure formation shows a clear design logic. First, the function of congress-concert center hall and theater hall are combined to divide structure according to overlaying function, which can weaken the sense of street-facing height and volume. Besides, the side of architecture facing the road corner responds torsionally to the road, and the design embodies relevant thought on structure on every road and the garden on the west side. Last, the building facade is detailed with horizontal division, rotating in small range to form a beautiful curve, which makes the whole building show a graceful change like the composition of music notes. Covered by green trees the whole city, Banja Luka is a typical garden city. This convention center is formed by multi-layer air yard and exterior platform, and this reflects the idea of small-scale Great City. We design a 3D green system to harmonize the building with green ecological environment. The outside is featured by stone and glass walls, which is decorated by surface ornaments with patterns. The ornaments show the cultural feature of the building by adding the historical elements of the city. Besides, the ornaments will also be decorated with lighting effect so that it will be more splendid at night.





03451AG



CONCERT HALL



THEATRE





Access view to the complex from the Olympic Winners street - The facade is carefully carved to become distinct and dynamic. The large covered square projects like a door to culture.



Access plaza view - An spectacular space with retail and amenities accompanying the accesses to the Center.



Atrium lobby - The three levels atrium is the core of the building, where people gather together before and after events in an awe inspiring environment.



New urban square for the city



Connection to the park and public events



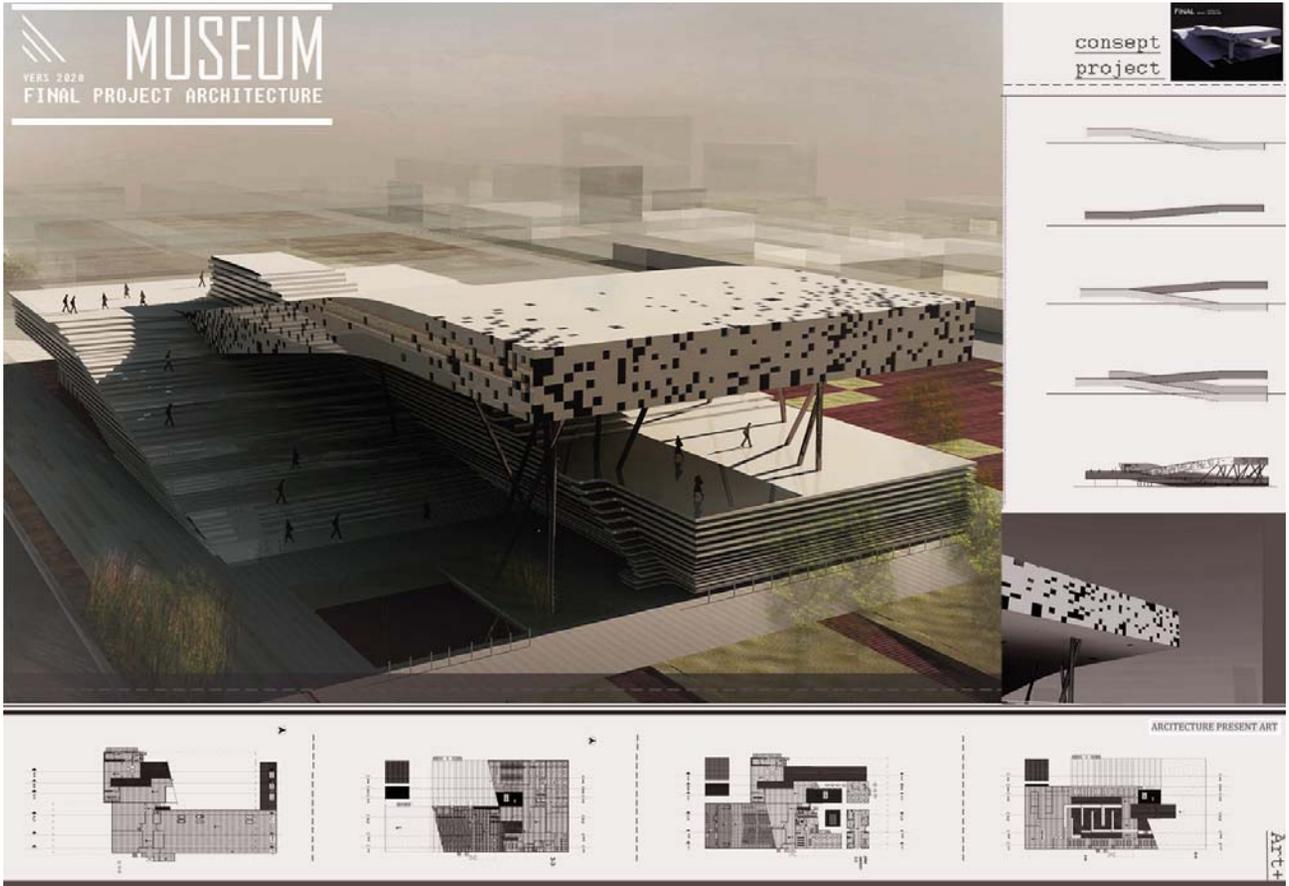
Atrium lobby views to the south



Barga Luika Congress Center

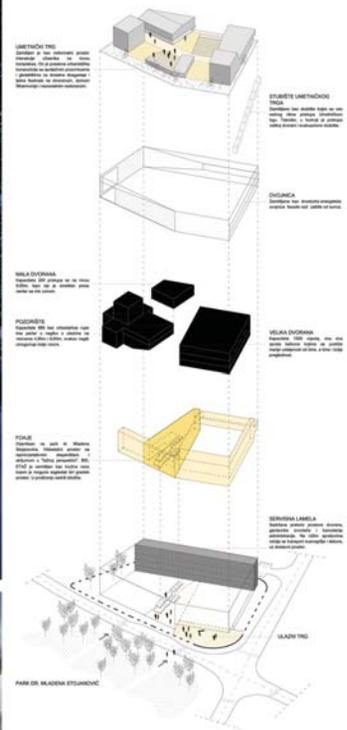
Gate to culture

The mixture of programs for the new cultural complex is an astonishing opportunity to create not only a building but an icon of the 21st century working city of Barga Luika. Instead of creating an isolated object alien to the city, the character of the building is determined by its openness to the ground floor. The flow of people through the area and the active public life is key to the success of this strategic vision. Our project aims to create an spectacular covered public square on the ground floor, expanding the surrounding public spaces and park into the Center. A reflecting ceiling will articulate the square illuminating the night events through a combination of integrated LED lights. The center should be a gift for Barga Luika's citizens. A place where restaurants, commercial programs and exhibition spaces merge into an open and inviting environment. We hope that our citizens and visitors will come together enjoying the many cultural activities held in the building.



Author's code: 140404AP

54321BL



Tin Sven Franić, Lucija Belinić, Jelena Čaćić, Mia Depolo, Josip Fabijanac, Franjo Kovačević and Predrag Milutinović, CROATIA



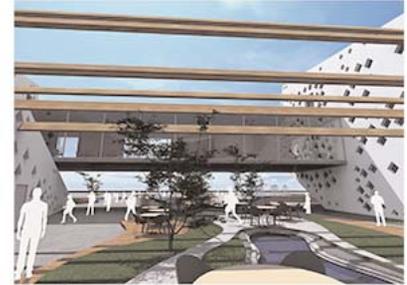
John Puttick Associates Limited, UNITED KINGDOM



Schmidt Architekten Planungsgesellschaft mbH KEZINGEN, Jan Aime Fraulin, Paul Schmidt, Eduardo Cociffi, Christoph Schmidt, Leandro Ivetta, Trevor Lau, BA, Ignacio Campos, Stephan Schmidt and Simona Reich, GERMANY

MULTIFUNCTIONAL HALL / CONGRESS CENTER

11042AW

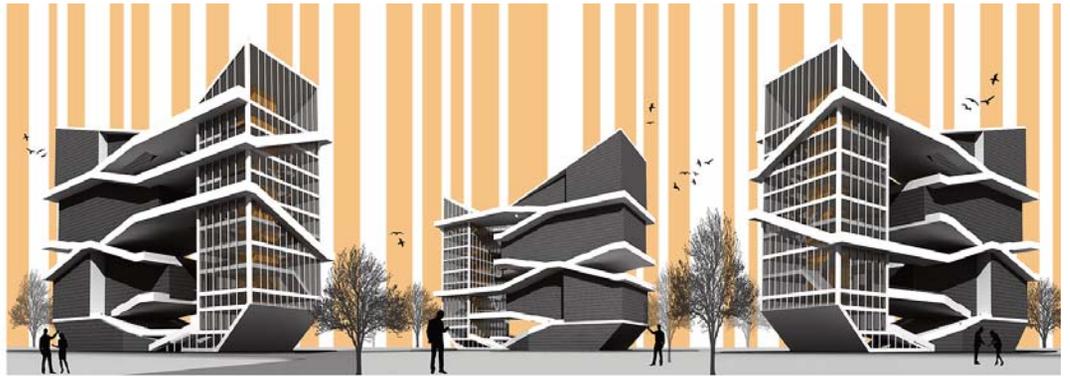
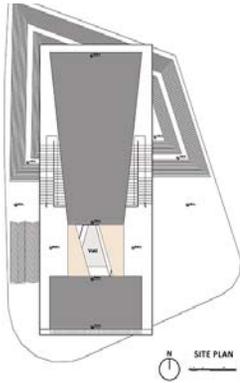


EAST ELEVATION

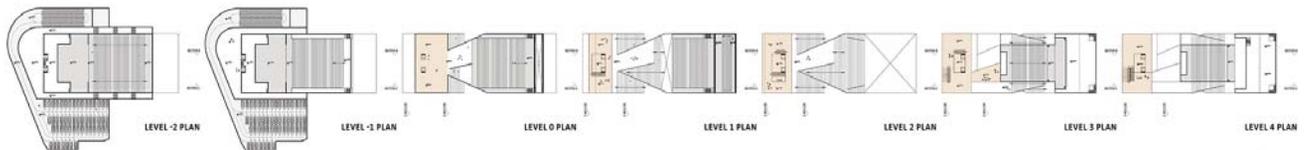
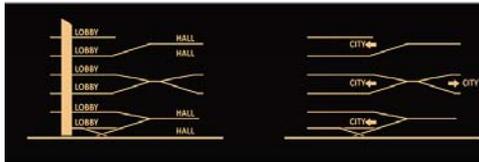
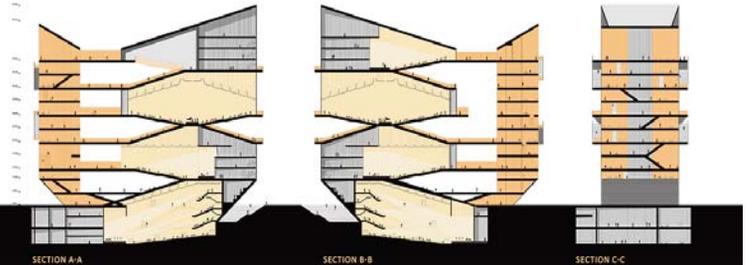


WEST ELEVATION





The sense of community has been brought into the project, in which this lively and vibrant scene will be obvious from every corner of the city, indeed, this remarkable and noticeable point is a unique opportunity to enhance the dynamic feature of prospective developed Banja Luka. In addition besides the main halls, the open halls also have been designed at different levels, which draw a spectacular scene for audiences with the background of the city.





Mustafa Orkun Özüer, Özlem Eren Akaydin, Mehmet Hakan Akaydin, Kerem Çinar, TURKEY

ŠIFRA:
64919AB



Stefan Kekić and Anđela Kekić, SERBIA

19901DA Urban Veil



AERIAL VIEW OF THE COMPLEX
The complex features a series of the urban program under the same roof. The roof produces energy thanks to photovoltaic panels for the building and to the surrounding. At the same time, it allows for natural ventilation and recycling of water through rainwater harvesting in the Park.



EXTERIOR COMPLEX VIEW
The complex is composed of a combination of programmatic blocks under the same roof and a common outdoor area. The plan allows for a natural ventilation and a common outdoor space of being a pedestrian crossing for the new public built.



MUSIC HALL AND CONGRESS ACCESS VIEW
The volume of being a common outdoor environment protected from the environment for the interior of the Music Hall.



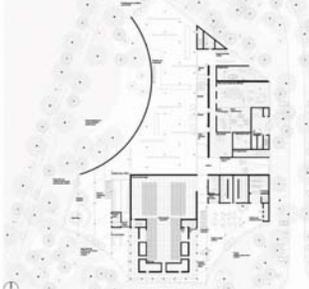
MUSIC HALL AND CONGRESS VIEW
A raised green volume Music Hall acts as a volume under the auditor.



THEATRE INTERIOR VIEW
The auditorium is a grid and ceiling together with the rising platform allows different distributions of the seats and defines the position of the stage identifying the nature of the stage.



LOCATIONAL PLAN 1:000
The intensity of the building program depends on the urban form. These urban programs between the envelope creating 3 vertical spaces that are the different expressions in the program.



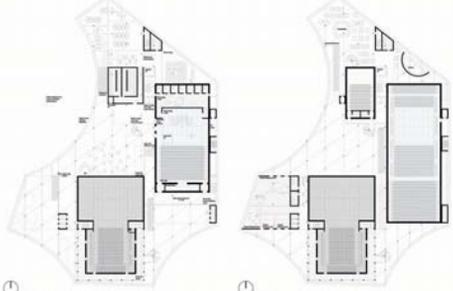
GROUND FLOOR level +0.00 (Scale 1:500)
Public spaces for the multifunctional building. Music hall and Congress Hall and Theatre.



FACADE OF THE MAIN GLASS ELEVATION Scale 1:400
The volume of the main elevation creates a series of different forms of mass and facade plays, and also creates a new entrance to the complex from the City Park through the main street.

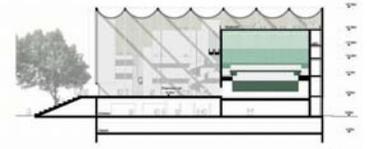


FACADE OF VOLUME Scale 1:400 (Cross section to Theatre and Music and Congress Hall)
The main access for the complex and also through the main street. The building's volume creates a series of entrances to the interior spaces.

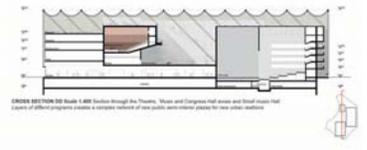


PLAN LEVEL +0.00 (Scale 1:500)
Music and Congress Hall, a series of access to the city park, open an entrance for music and Congress play, the city and the park as a background.

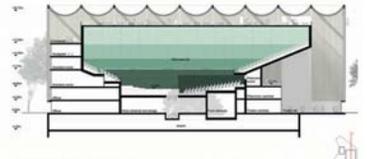
PLAN LEVEL +0.10 (Scale 1:500)
Different programmatic areas together with a common building envelope generate a double with a potential programmatic that provides an access of "inter" program.



CROSS SECTION 02 Scale 1:400 (Section through the Music and Congress Hall access)
The Music and Congress Hall access is understood as an extension of the Park, the public space enters inside the building creating new urban conditions.



CROSS SECTION 03 Scale 1:400 (Section through the Theatre, Music and Congress Hall access and front facade)
Layers of different programs create a complex network of new public urban outdoor places for new urban relations.



CROSS SECTION 04 Scale 1:400 (Section through the Theatre access and the Music Hall)
The cut that lies between the building's envelope and the programmatic areas is the plan for the new public outdoor built as the shared access to the outdoor space.



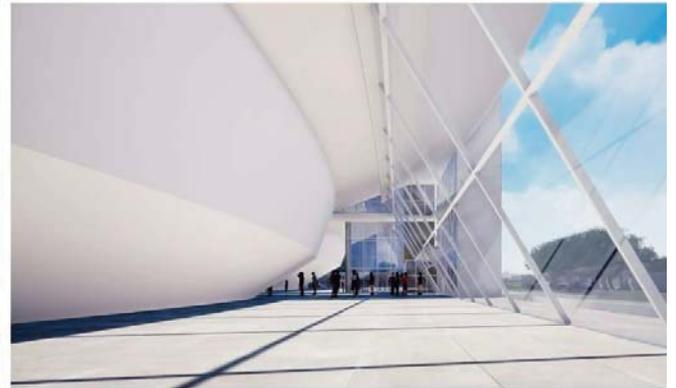
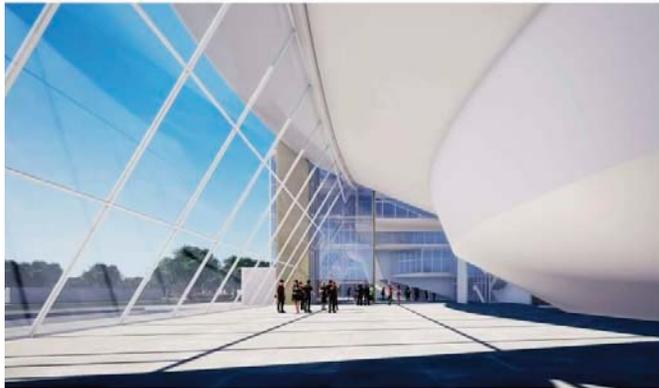
Ahmet Berat Eglen, Cemil Gonulalan, Huseyin Asar, Ercan Aksoy, Meryem Demir and Mine Cosgun, TURKEY



Part Architecture+Design, Pedram Pakzad, Tahereh Rajabi, Ehsan Tamrabadi, Mohammad Razaee and Neda Dizai, IRAN



Mirko Popović and Filip Radojević, MONTENEGRO



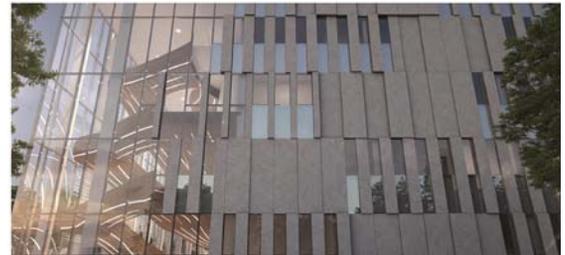
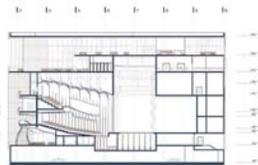
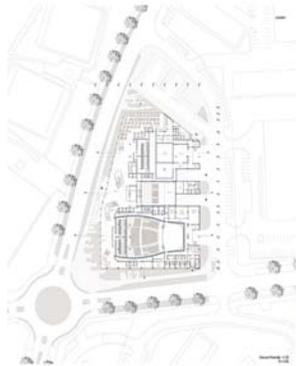
Međunarodni opšti javni konkurs za izradu idejnog arhitektonskog rešenja **MULTIFUNKCIONALNE DVORANE/KONGRESNOG CENTRA U BANJA LUCI**

U skladu sa odredbama Zakona o prostornom uređenju, izradi i izvođenju projekata prostornog uređenja i projekata građevinskih objekata, a posebno odredbama čl. 10. stav 1. tačka 1. i čl. 11. stav 1. tačka 1. ovog zakona, Javna agencija za prostorno uređenje, izradu i izvođenje projekata prostornog uređenja i projekata građevinskih objekata, poziva na podnošenje idejnih rešenja za izradu idejnog arhitektonskog rešenja multifunkcionalne dvorane/kongresnog centra u Banja Luci.

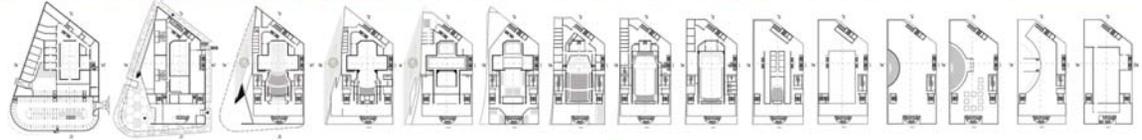
Podnošenje idejnih rešenja za izradu idejnog arhitektonskog rešenja multifunkcionalne dvorane/kongresnog centra u Banja Luci, podnosi se u elektroničkom obliku, putem elektroničkog sistema za podnošenje i obradu prijava, na adresi: www.epp.gov.ba, do 15. oktobra 2019. godine, u 12.00 sati po srednjoevropskom vremenu.

Podnošenje idejnih rešenja za izradu idejnog arhitektonskog rešenja multifunkcionalne dvorane/kongresnog centra u Banja Luci, podnosi se u elektroničkom obliku, putem elektroničkog sistema za podnošenje i obradu prijava, na adresi: www.epp.gov.ba, do 15. oktobra 2019. godine, u 12.00 sati po srednjoevropskom vremenu.

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Ognjen Graovac, Darija Rašeta and Vanja Spasenović, SERBIA



Idejno rešenje, od postavljanja prostornog koncepta pa sve do finalnog definisanja, vođeno je namernom da opredmeti sve ključne vrednosti, na kojima počiva vizija razvoja Banja Luke.

Prostorni koncept nastao je iz ideje da se zauzetost parcele smanji, a da se naglasak stavi na volumen objekta. Kroz nivoe i slojeve, funkcije se, istovremeno, grupišu i razdvajaju, čime nastaje pregledna organizacija prostora, jasno definisana i okrenuta ka korisniku. Organizacija objekta kroz slojeve predstavlja posvetu slojevitosti razvoja civilizacije, kulture i umetnosti. Razvoj objekta kroz nivoe i slojeve ima isti put, kojim su se razvijale ljudske potrebe za lepim i različitim formama izraza sopstvene energije i uživanja u interakciji sa drugima.

„Na početku beše reč“ Kao jedan od evolutivno najvažnijih trenutaka čovečanstva, kao početak pričinjanja priče. Na početku stoji pozorište. Kao mesto koje slavi reči i priče, vraća u prošlost i gleda ka budućnosti. Takvo, predstavlja početak objekta, temelj nad kojim isti raste i razvija se.

Kao sledeći sloj izraza i kreacije pronalazimo muziku, gotovo intuitivnu ljudsku potrebu. Objekat simbolično raste ka nebu, kroz umetnosti koje se oslanjaju, nadovezuju, učvršćuju jedna nad drugom. Pozorište se nastavlja u prostor posvećen muzici.

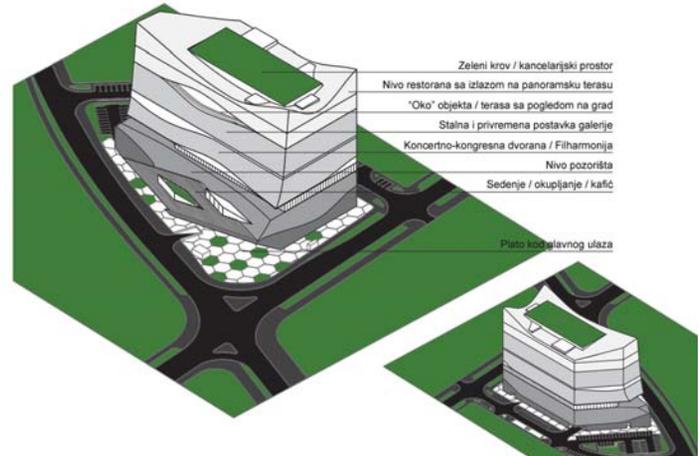
Prateći put dalje, dolazimo do likovnih i vizuelnih umetnosti, kao nešto kompleksnijih. Na višim etažama formiraju se izložbeni prostori.

Iznad njih se smeštaju neformalniji, komercijalni sadržaji. Čitav objekat valorizuje i slavi interakciju i razmenu kroz širok spektar ljudskih aktivnosti.

Integralni deo objekta jeste i spoljašnje stepenište, zamišljeno kao savremena interpretacija starogrčkog stiga – Agore. Skulpturalna forma se u jednom delu nastavlja u veliku žardinjeru sa drvjetom, koje simbolizuje mudrosti i dodatno upućuje na karakter čitavog ambijenta. Stepenište postaje okvir za formiranje socijalne dinamike i omiljeno mesto okupljanja, u svako doba dana i večeri.

Fasada je projektovana kao transparentni omotač koji obavlja složen projektni program. Prozima je kako bi brisala granice i pozivala posetioce da slobodno slupe unutra. Kompleksna forma, pod uticajem sunčevih zraka, u skladu sa životom u njoj i sama postaje živ i pulsirajući organizam.

Najdominantniji element frontalne fasade predstavlja „oko“, još jedan trg, još jedno mesto okupljanja, još jednu žilu kucavicu čitavog prostora. Boraveći na ovom mestu, udružujući „oko“ objekta i svoj sopstveni pogledi, korisnici imaju sasvim novo iskustvo jedinstvenog, do sada neproživljenog pogleda na grad.





Yu Rwei Lion, TAIWAN



"Beging" d.o.o. Beograd, Srđan Derajić, Maja Derajić, Bogdan Ivaniš, Marko Petrović, Dubravka Joksić, Katarina Živković, Gordana Spasić and Branislav Ristović, SERBIA



Dalibor Knežević and Aleksandar Pavić, SERBIA, Stanko Kovačević, SAD



EAST VIEW ALONG OLYMPIC WINNERS BOULEVARD



CONCERT HALL VIEW



THEATER VIEW FROM STAGE



SITE PLAN



WEST VIEW FROM PARK PROMENADE



VIEW OF MAIN ENTRY



PARKING LEVEL PLAN



GROUND LEVEL PLAN



LEVEL 2 PLAN



LEVEL 3 PLAN



LEVEL 4 PLAN



BUILDING CROSS SECTION



NATIONAL RESTAURANT



MAIN LOBBY



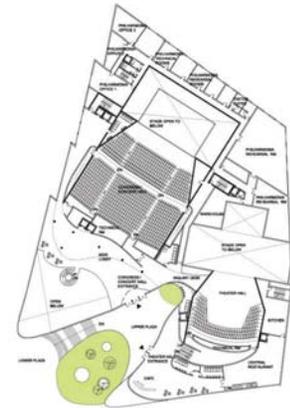
STREET VIEW



GREEN VALLEY AND UPPER PLAZA



SITE PLAN



2ND FLOOR PLAN (UPPER PLAZA LEVEL)

BANJA LUKA

Multifunctional hall / congress center



site plan





Aerial view



The form of the building through the hole site is came from the concept of integrating functional after understanding of main functions of multi-functional hall, to fit the desired functional and architectural requirements specified on competition brief. Also, the site which has very little site surface area when compared with functional requirements, but for this challenge its proposed by using concept of sharing functions within each main facility in the multi-functional hall such as foyer and lobby utilized together congress hall, small concert hall and theater hall.

The site plan was prepared to enhance the building functional requirement with the nature and amount of surface area of the site. The landscape also designed to create organic flow of people's gate in and out from multi-functional hall during those events held in each hall to maximize high flow and of crowds. In addition, the parking area the north of the site was provided to serve the green and pedestrian area of the site, however parking is on the surface could be on the basement of the multi-functional hall building.



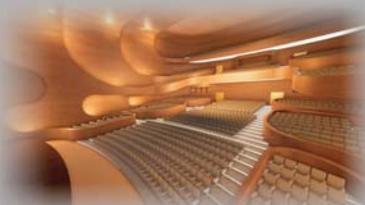
Compositional plan



Concert-congress hall



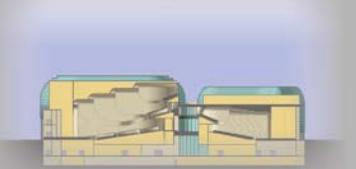
Small concert hall



Concert-congress hall



Theatre hall



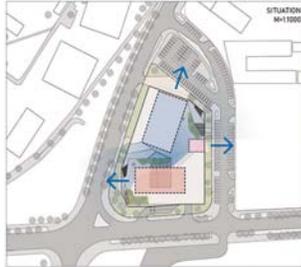
Cross Sectional view

The Multifunctional Music Hall in Banja luka

Code : 10101AK

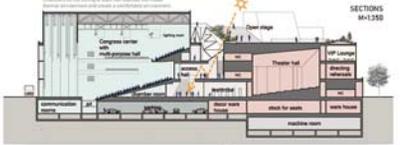
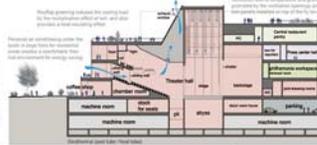


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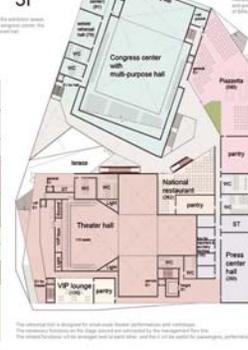
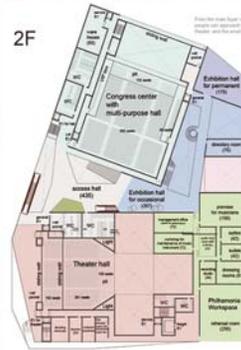


NEW BANJA LUKA S.T.R.E.A.M.

We will create a complex that makes a flow of people, connects with the city and reflects the scenery. By the beautiful scenery and the outdoor space such as the roof and terrace, the complex unique to BANJA LUKA is connected to the city. The building realizes the fascinated scenery of the mountains and the vastness of the city. Inside, you can experience the space like going around the natural terrain. The facade makes the inside and outside visible like a window. The reflective sliding made of aluminum is also a screen that abstracts the activity of people and the surrounding landscape, as if the landscape were reflected on the water surface. By opening the sliding walls, theater performances can be viewed from the lobby and the congress center can hold the event against the backdrop of natural scenery by opening the walls. Even from the outside, exhibitions and performances attracting people can be watched through the glass opening. We will create a cafe with the outdoor terrace and a restaurant connected to the open space of the common area where users of facilities surrounding.



| Room | Area (sqm) | Volume (cu m) |
|----------|------------|---------------|
| 1F | 10,000 | 10,000 |
| 2F | 10,000 | 20,000 |
| 3F | 10,000 | 30,000 |
| 4F | 10,000 | 40,000 |
| Basement | 10,000 | 10,000 |
| Total | 50,000 | 110,000 |



p.1

U2/19KA
HAVEN FOR 21ST CENTURY
ARTISTS AND PERFORMERS



LED GLASS FACADE

1,500-SEATER CONCERT HALL

750-SEATER THEATER HALL

200-SEATER BLACK BOX

AMPHITHEATER

Ar. Kristoffer Diaz Aquino, Ar. Antoio, Inigo Palanca Tiosejo III, Mr. Chris Troy Bondoc Esguerra,
Mr. David Joseph Bangalan Galang, Mr. Adam Archibald Alviar Ilagan, PHILIPPINES



SOUTH ELEVATION
SC 1.201



10739AS



Congress-Incent hall



Center Public Courtyard



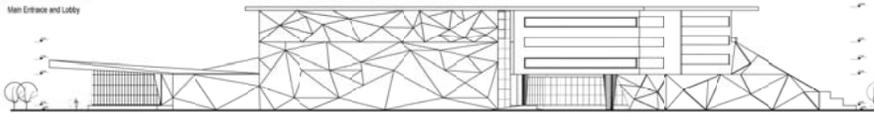
Main Entrance and Lobby



FIRST UNDERGROUND FLOOR PLAN
SC 1.202



SECOND UNDERGROUND FLOOR PLAN
SC 1.203



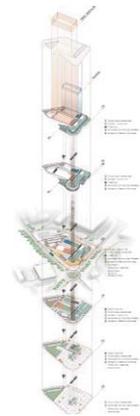
EAST ELEVATION
SC 1.204



Grigory Daynov, Timur Storozhuk, Aleksey Lisovoy, Ekatarina Sharygina, RUSSIA



When the close surroundings and location of the building site are studied in terms of the possible attraction points, it is seen that the probable user density will be from the city center located in the southwest, "Maden Sığınağı Park" located in the west and new planning zones in the south. For this reason, the intersection of "Özgürülük Bulvarı" and "Sarıcaçay Caddesi" constitutes a support for design. The green landscape features perceived throughout the "Maden Sığınağı Park" is also an attraction for the user of the building, except for this register, where gravity is felt in point. It makes it possible to take a possible design approach from the west, both because of its perceptual ability to be noticed quickly and the ability to host intense activity programs. Consequently, the necessity of shaping the structured approach in the form of an L geometry has emerged by using the geometric potential offered by the design area graphically. The fluid form, in which the structure cannot be described by a linear parameter, virtually eliminates the separation between facades. To eliminate the prismatic perception of the building's mass gauge in the eyes of the user, the floor drops slide over each other and form a dynamic facade with high power to maintain interest. In the last floor plane, there is a "City Balcony" which is directed towards the city and shows Banja Luka to the viewers that it hosts. The city thus interacts with the Multi-Purpose Hall Complex.



The foyer wing on the façade of the building offers the opportunity to use for all halls (Big Congress / Concert Hall, Theater, Small Concert Hall). It can be described as rarely as possible behind the dynamic facade pattern and supported by conventional solutions. However, the diving areas of different capacities and volumes mentioned in the needs program are also distributed in this foyer. Related halls need access and support from almost every floor due to the high usage capacity they host. The mutual light problem that may arise during the positioning of the floors over each other is solved with 2 large-scale gallery spaces. The galleries in question also perceptually obliterate the disturbing



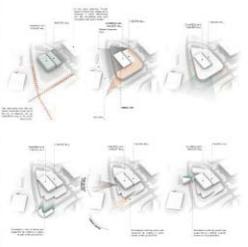
URBAN LINK

The Grand Concert Hall is shaped as a "Shoebini" as stated in the program of needs. With one main pattern and a balcony plane attached to it, it increases the audience capacity to 1500 with another balcony arrangement on 2 separate floors. However, the places where choral artists and the big concert organ are also located are cannibalized with a wooden interior coating. Meanwhile, it is allowed to come to the fore as an organized aesthetic organism.

The Grand Concert Hall, built on the side of the park, is integrated against the external environment by the amphitheater, which is attached to its long facade and leads to the 2nd floor. This face with both the park approach and the "Drop Off" lowering point is within easy reach of the inner garden at the front of the foyer and the back.



The parcel geometry in which the design is shaped, offers limited space, however, the strict stance of the permitted construction without any obstacles has created a search for a creative idea of the positioning of the halls. In this context, the Theater and the Small Hall are placed on top of each other to save space. While the Extra Concert Hall can be accessed with the help of an amphitheater located on the Ground Floor, the Theater Hall begins to make its guests from the 1st Floor. While the Small Concert Hall serves 200 audiences with a single pattern plane, the Theater increases the number to 700 with the main pattern and a balcony. The Preparation Rooms are located in the 1st Basement Floor to provide simulation conditions. Especially to provide the necessary and sufficient volume capacity for the Musician, Orchestra Study Hall, and other (Stringed, Blow, Percussion Instrument) Preparation Rooms are located in the 1st Basement Floor to provide simulation conditions. Especially to provide the necessary and sufficient volume capacity for the Musician, Orchestra Study Hall, a gap was opened on the Ground Floor flooring, artists and viewers are provided with natural brightness in a controlled way from this space. Similarly, the common Lower Foyer, where all these units are connected, can benefit from sufficient daylight thanks to the gallery on 4.



Uğur Çalıřkan, Arife Uncuođlu, Neslihan Gölhan, Buket Aygen, Ahsen Zeynep Dođan, Ömer Faruk Fidan, Bengü Özmutlu, Dođan Türkkan, Hande Gul Türkkan, Deniz Yazıcı, TURKEY

74895WZ

Multifunctional Hall Congress Center



Author's code: 74895WZ

15158BL



koncertno kongresna dvorana



pozorište



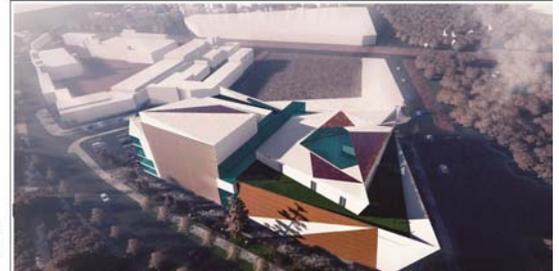
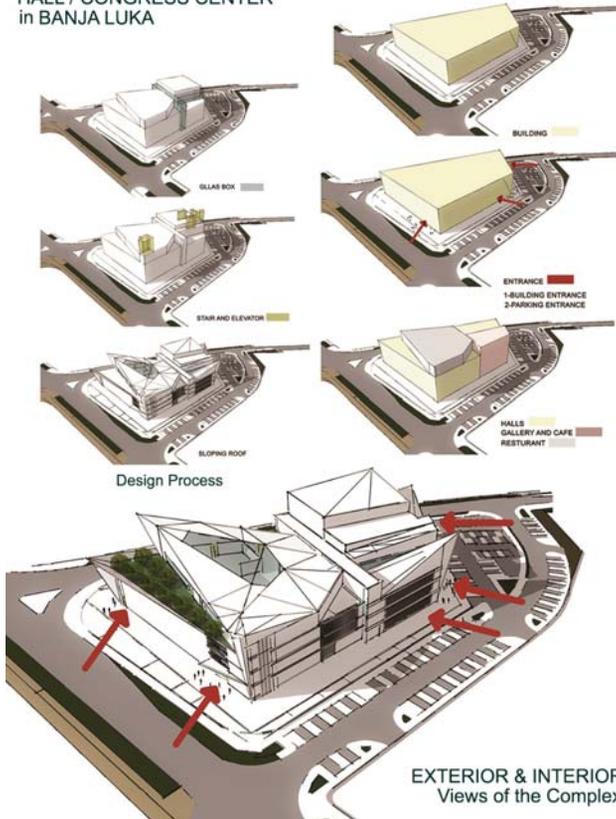
INTERNATIONAL OPEN PUBLIC COMPETITION FOR THE CONCEPTUAL DESIGN FOR THE MULTIFUNCTIONAL HALL / CONGRESS CENTER IN BANJA LUKA

527799VM



Manuel García Zayas, Victor Cruz Lopez и Erick Ivan Morales Martín, MEXICO

CONCEPTUAL DESIGN FOR THE MULTIFUNCTIONAL
HALL / CONGRESS CENTER
in BANJA LUKA



04089SD



CONCEPTUAL DESIGN FOR THE MULTIFUNCTIONAL HALL / CONGRESS CENTER IN BANJA LUKA



Institute of contemporary construction technologies (ICTT), Saint-Petersburg, RUSSIA

CURTAIN OF BANJA LUKA

03016CX

Banja Luka is the home to the historic Theatre of the Republic of Bosnia. Cultural events and performances are part of the city's shaping the city's culture and history since the 20th century. The new multi-functional hall will enhance the cultural activities of Banja Luka and expand its cultural value inside and outside. The form of the building inspired by the form of curtain in theater design. The building will also integrate the facility of work and leisure with modern Banja Luka as well light performance along the entrance. Other than its formal theater and conference hall functions, the building will provide city view restaurants, elevated lounges and auditoriums that can transform into public performances, and three story exhibition halls. The building will also incorporate roof gardens, sustainable devices and playful urban landscapes.



Conference Hall
The conference hall is a large, multi-level space designed for formal events, seminars, and conferences. It features a central stage area and surrounding seating.



Theater
The theater is a semi-circular auditorium with a stage and tiered seating, designed for performances and events.



Restaurants
The restaurant is a large, open-plan dining area with a central bar and multiple service points, designed for casual dining and social gatherings.



Administration and Office
The administration and office space is a multi-level area with various workstations and meeting areas, designed for administrative and business operations.



Vertical and Emergency Circulation
The vertical and emergency circulation system is a central vertical shaft with emergency exit routes, designed for safe and efficient movement throughout the building.



Exhibition Hall
The exhibition hall is a large, open-plan space with multiple display areas and a central circulation core, designed for art exhibitions and cultural events.



Main Theater
The main theater is a large, semi-circular auditorium with a stage and tiered seating, designed for performances and events.

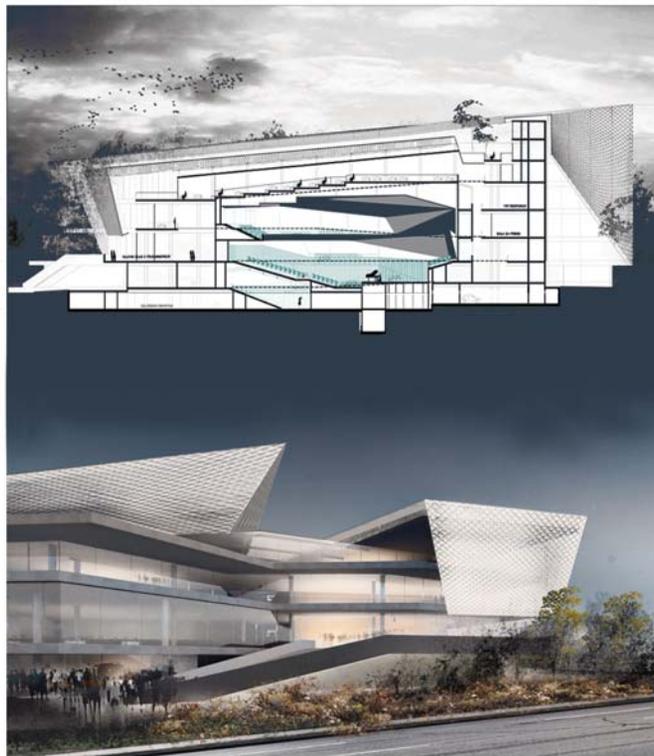


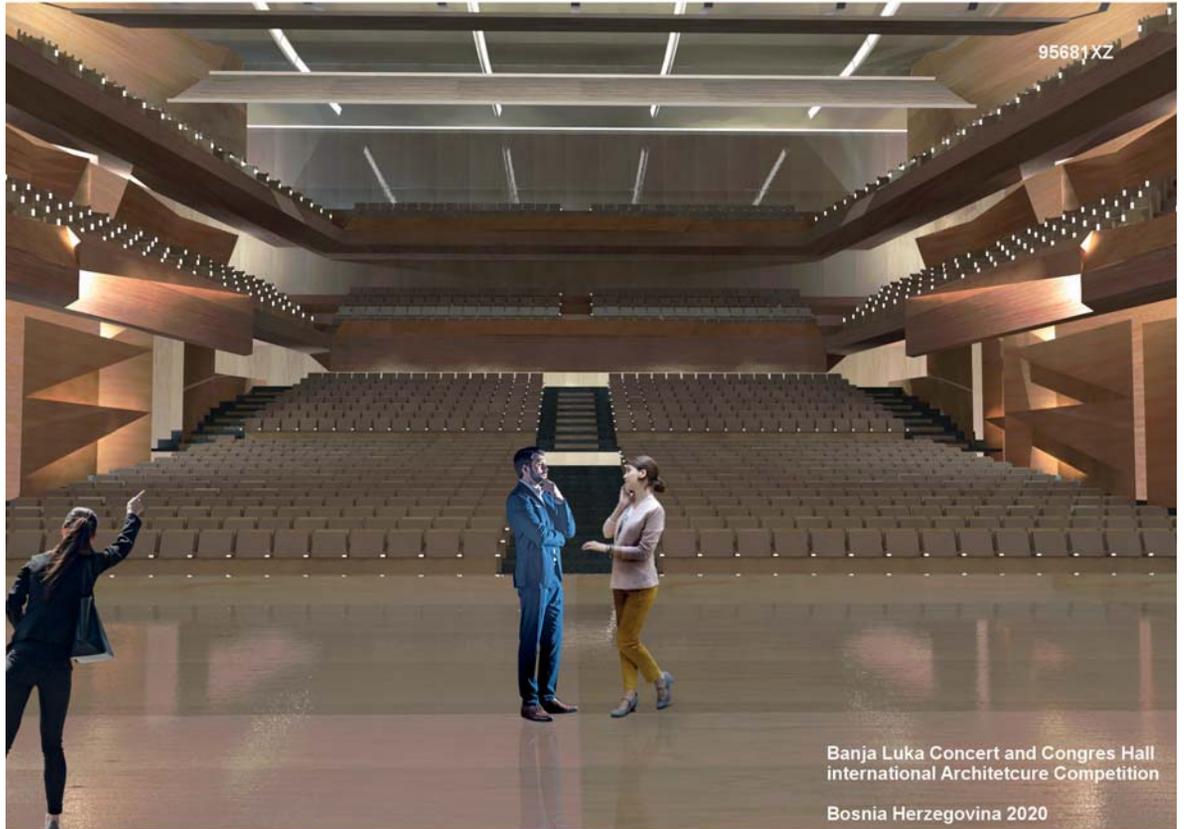
Underground parking
The underground parking structure is a multi-level facility with various vehicle spaces, designed for secure and convenient parking for building users and visitors.



Sustainable design strategy
The strategy integrates green building goals and goals to minimize environmental impact and enhance the building's overall sustainability.

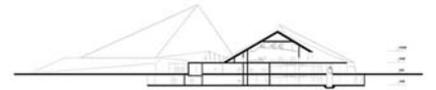
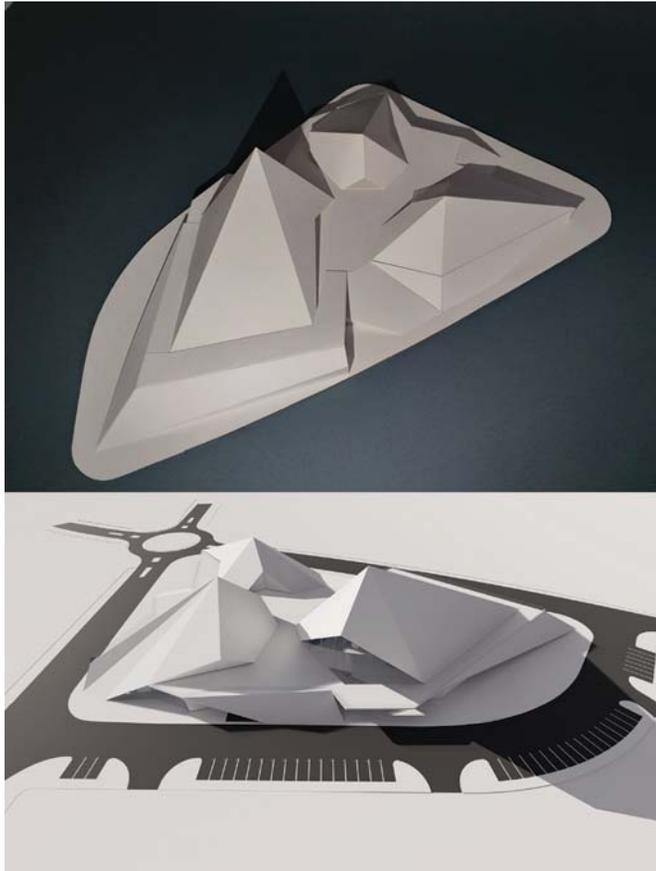






Banja Luka Concert and Congress Hall
international Architecture Competition
Bosnia Herzegovina 2020

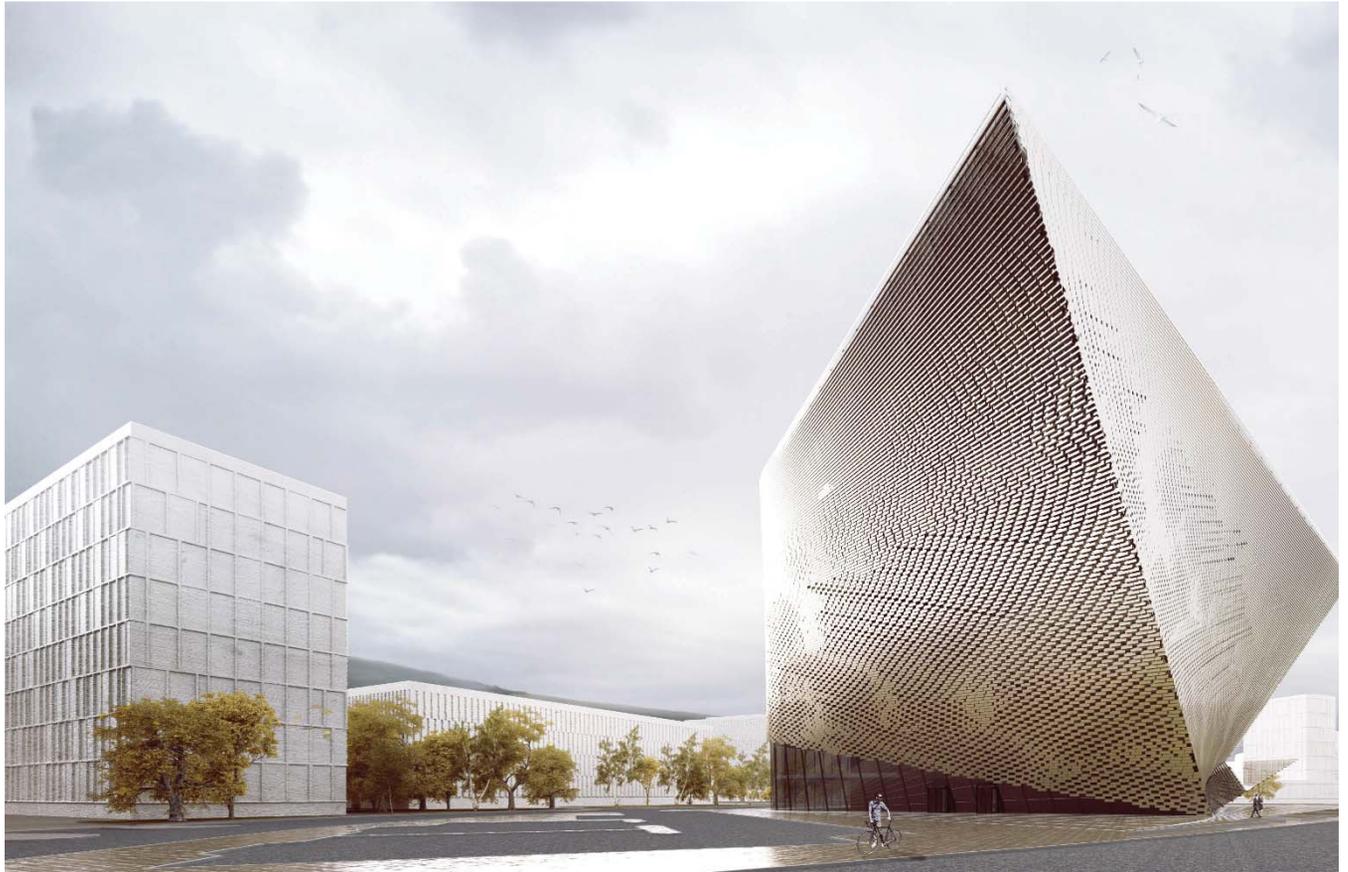
Bruno Azevedo, ZIMBABWE



Dragoljub Borojević, Vladimir Baroš, Dragoslav Savanović, Miroslav Gaćeša, BANJA LUKA



Hassan Assem Mahmoud Hamdy, Hussein Emam, EGYPT



Aleksandr Melnichenko, Vsevolod Gusev, Ivan Mylnikov, Aleksei Lavrukhin, Igor Britkov, RUSSIA



AN URBAN SYMPHONY In Four Movements

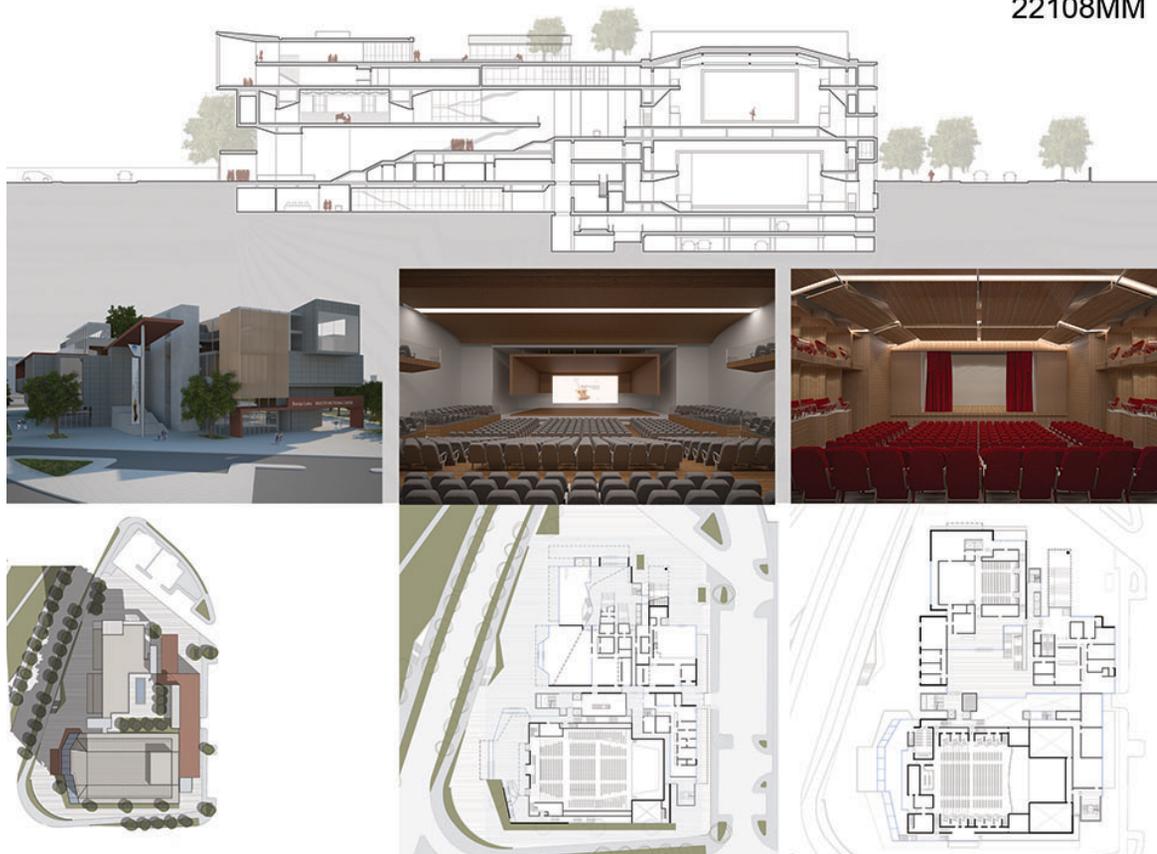
- From Nature to Public Place
- From City to Event
- From Participant to Observer
- From Culture to Community

The new Banja Luka Congress and Culture Centre becomes a place where communities come together in the backdrop of culture. Where every individual may find a place and activity of her own interest, making it a joyous and exhilarating space for the city to celebrate in true symphony!

In a post-pandemic era, the Centre is seen as a place where people can begin to socialise and express themselves again, with enough of public space available to be shared amongst all - to rediscover the quality of urban life, while setting the ground for a renewed city in the future!



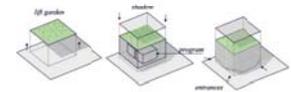
22108MM



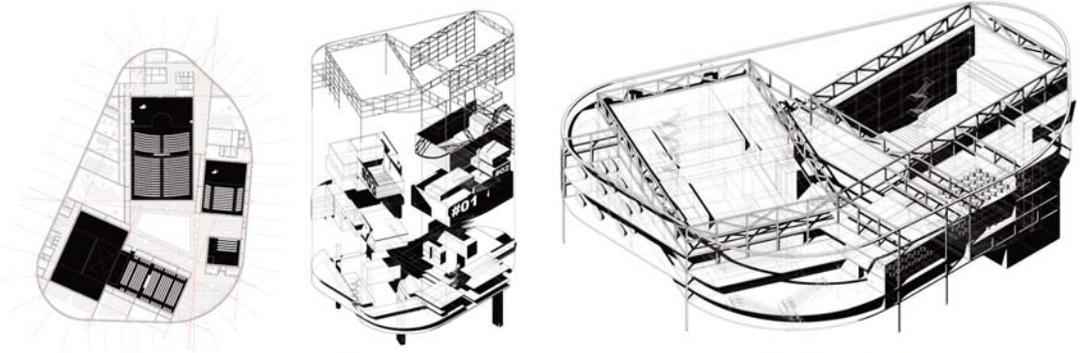
Architect Lucio Spica, ITALY

INTERNATIONAL PUBLIC COMPETITION -
MULTIFUNCTIONAL HALL / CONGRESS CENTER in BANJA LUKA

02033AR

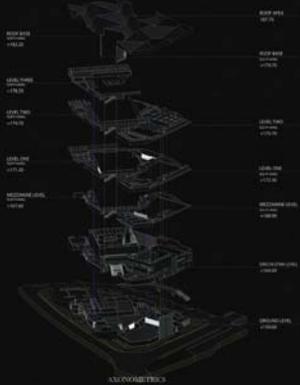


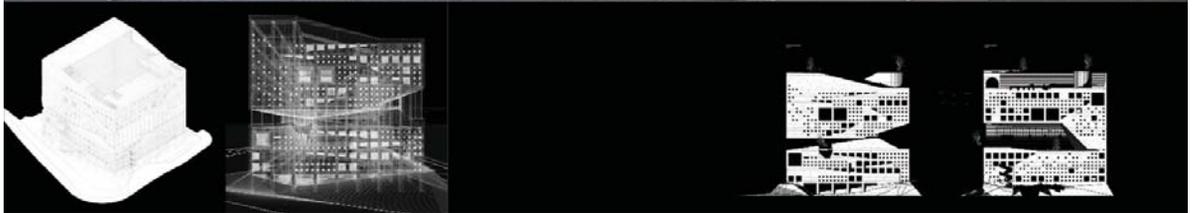
Arquivio architects SLP Madrid, Daniel Fraile, Juna José Soria Eodriguez, SPAIN



HANGING
*International Open Public Competition for the conceptual design for the Multifunctional Hall
Congress Center in Benjé Lake*

MIAS Architects, Barcelona QUA Group, Josep Miás, Jordi Artigas, Marc Subirana, SPAIN

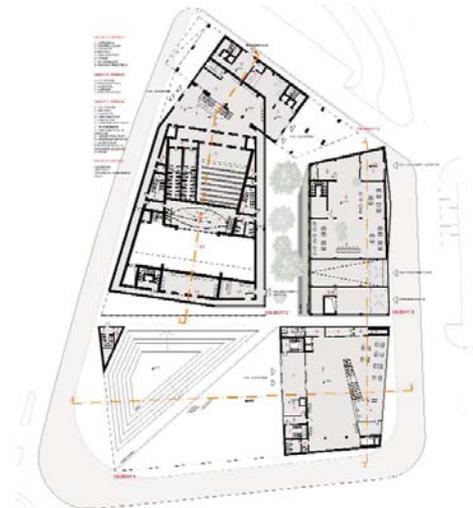




Павле Стаменовић, Душан Стојановић, Ђорђе Булајић, Теодора Спасић, SERBIA

THE MULTIFUNCTIONAL HALL / CONGRESS CENTER IN BANJA LUKA





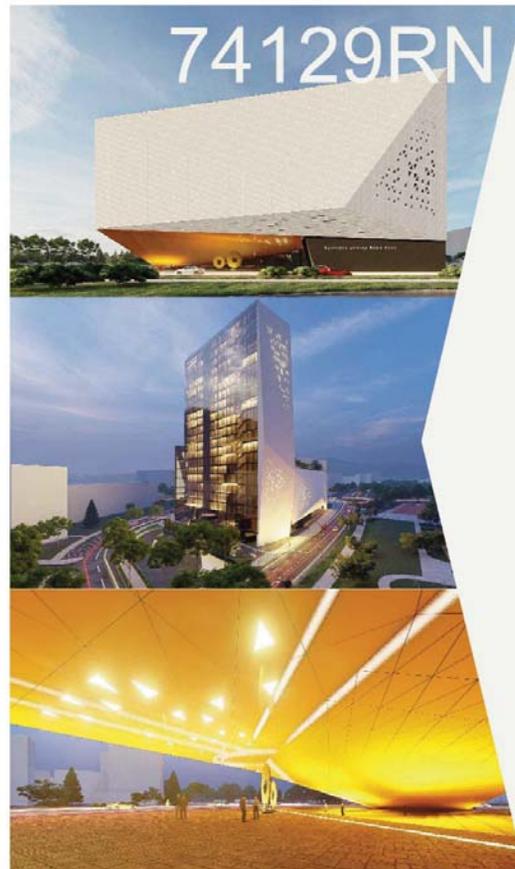
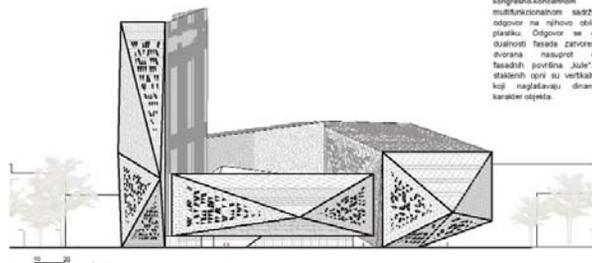
Banjaluka tači ka metropolitanskom karakatu i koristeći jasne omeje. Logičan pravac stvaranja razvoja utemeljen je istorijskim razvojem grada. Evaluacija nasliednog naftin lokaliteta i afirmacija postojeće strukture kroz istovne date u predloženoj rešenju ima da oš jasnije odnose za radom i razvojem i podršku katala sa privodom. Odnos prema okruženju oš je u integraciji rešenja kroz rešenje fasade, unutrašnjeg dvorišta i pite fasade.

Kombinacija monumentalnosti i modernih prostornih konceptija. Prostor i oblikovanje kuće odlikuje rignia i geometrizovana forma. logičano sadržaj i silueta transparentni su u arhitektonski izraz pokrenutih masa koje gararaju dinamičan kulturni život objekta-grada u gradu. Objekat se sagledava kao službeni organon kojem je omogućeno da se razvije kroz faznost gradnje čime se ostvaruje novost u pogledu prostornog rešenja. Rešenja u eleganciji i oblikovanju je stvaranje trodimenzionalnih prostora koji rešavaju bitnu gradnju i povezuju rjene heterogene segmente razlikih nivoa i karakata od kongresne dvorane, pozorišta, koncertnih sala do upravljačstva, administracije i ostalih prostora.

Skulpturalnost velikih dimenzija oš ravnotežu sa igrom perforacija na fasadnim plosinama koje imaju za oš uvođenje svetlosti u kuću. Provokativan, ali i potpisan ulaz u kompleks ostvaren je uz velika konstruktivna raspore koji stvaraju razgled leteću formu. Ugao izlaze se afirmira na novu konceptna ostvarenju novu jasnu liniju.

Ploštih multifunkcionalnim „apodnom“ prostoru oš strukturalna zid završava fasada unutrašnjeg dvorišta kojem je konceptima omogućeno međusobno sagledavanje i ošjecaj protoka energetske energije.

Vertikalni akcent kompozicije u kojem su enjiljene funkcije administracije i upravljačstva kao ošpuna i u službu kongresno-koncertnom multifunkcionalnom sadržaju je i odgovor na njihovu oblikovanje i plastiku. Odgovor se ogleda u dualnosti fasade zatvorenih masa dvorišta nasuprot otvorenih fasadnih površina „Jula“. Omlač stakleni ošpi su vertikalni brisicej koji naglašavaju dimenzion i karakter objekta.



"Routing" d.o.o. Banja Luka, Nikola Dmitrović, Borjana Mačić Savić, Radana Jungić, Aleksandra Petrović, Blagoja Nedimović, Jelena Savić, Slobodan Popadić, Saša Velicki, BANJA LUKA

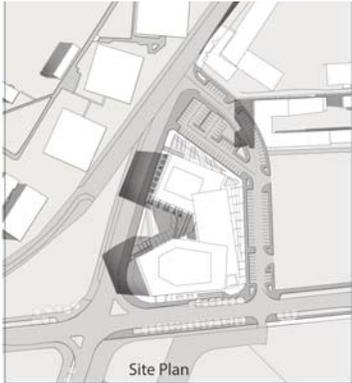


Хелена Мојсик Архитектс, Доел, Скопје, Хелена Мојсић, Борис Дамјаноски, Ана Попаѓиноска, Сара Силјаноска, MACEDONIA



Ashida Architect&Associates, Tokyo, JAPAN

Code:12828AY



Night Shot

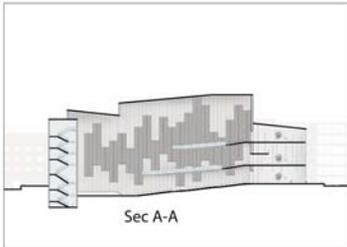


Entrance Shot



Main Elevation Shot

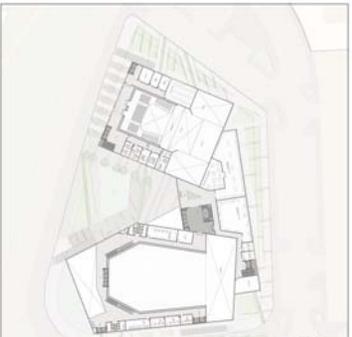
The dancing cubes:
Introduction:
The new congress hall in banja luka will definitely make a huge change in the art music and theatre impact for the city, the idea of having a new cultural node inside the old city triggers a lot of motivational aspects within the new design scheme proposed
Giving a new landmark with a unique mass that can be carved inside the memory not only by the community but also within the tourists themselves
Form and concept:
The idea began with making a very dynamic yet geometrical form that shows the dancing masses on multi grid and also stand along the urban fabric
The project consists of 3 main masses 1- The congress hall 2- The theatre
3- The services building
Along these masses the different components of the project were distributed



Sec A-A



Sec B-B



10330AA



plan općine projekta p 1:500



plan općine projekta p 1:500

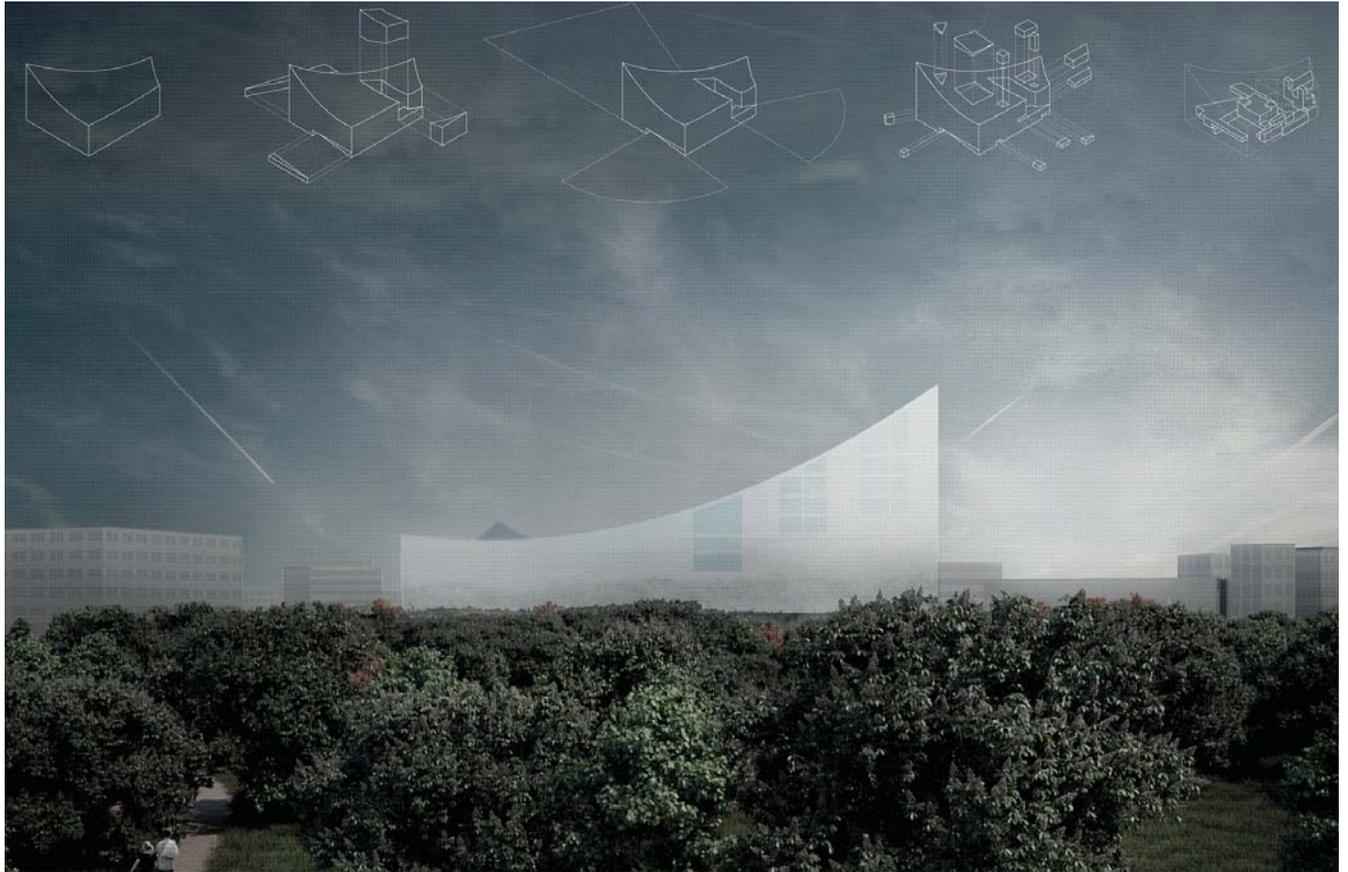


plan općine projekta p 1:500



plan općine projekta p 1:500

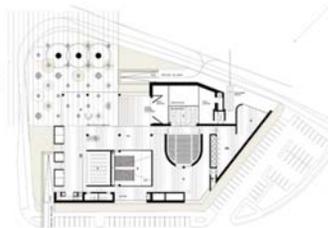
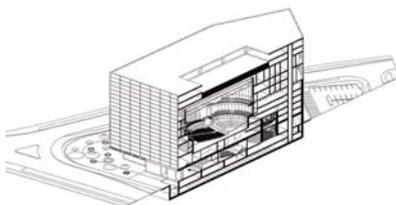
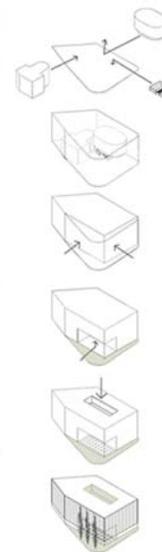
Dragan Marčetić, Milan Maksimović, SERBIA



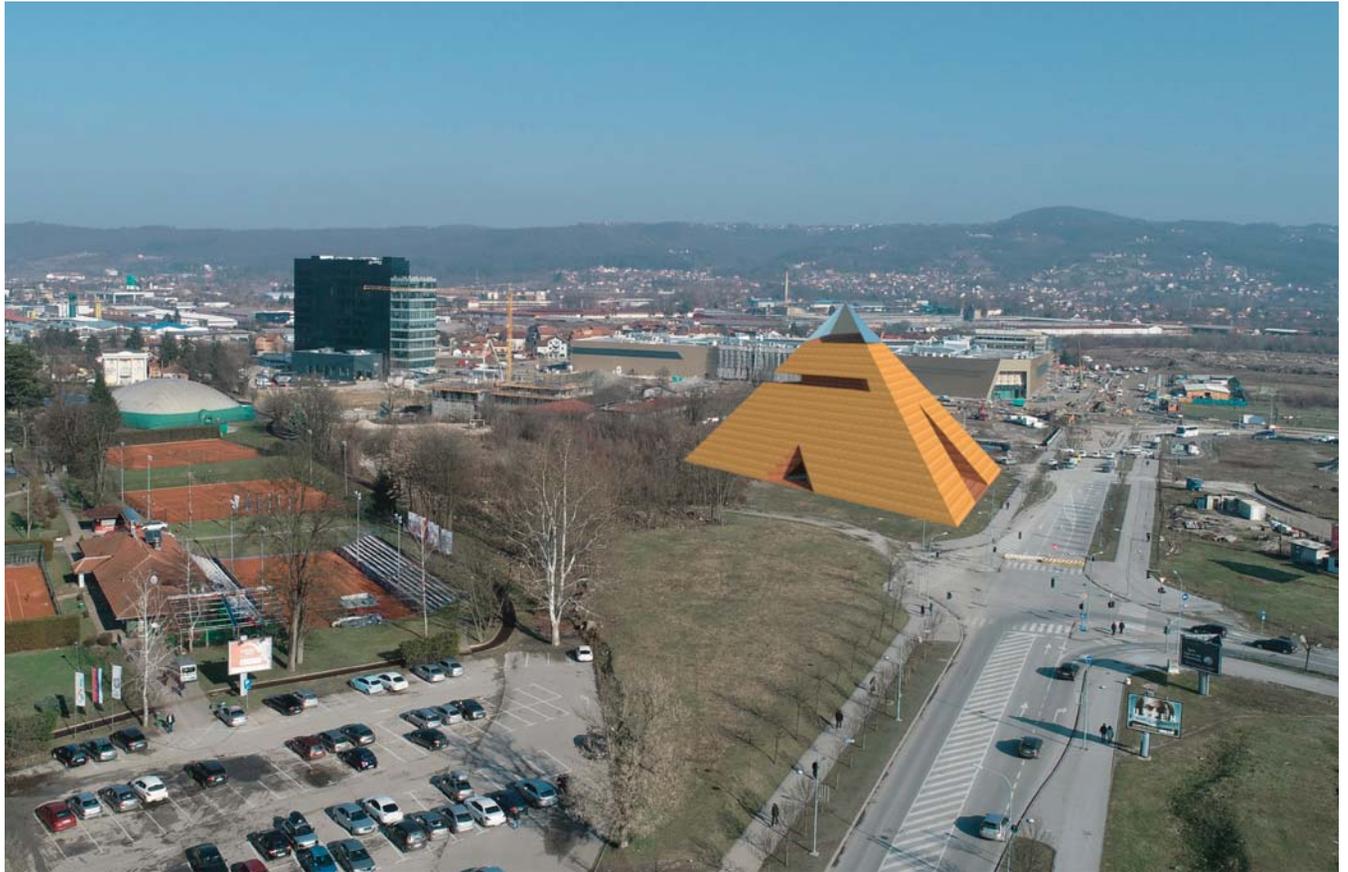
Ege Çakir, Тyпcka, Florian Glenn David Reisacer, GERMANY



36912XL



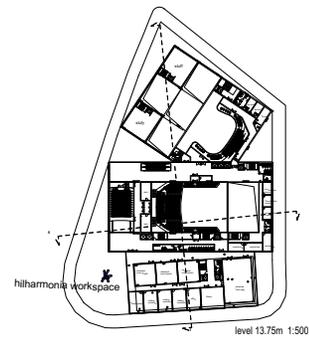
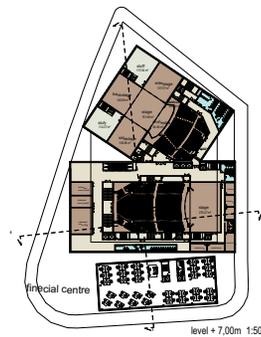
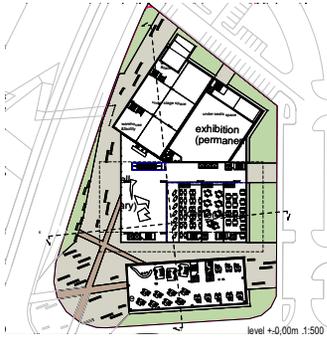
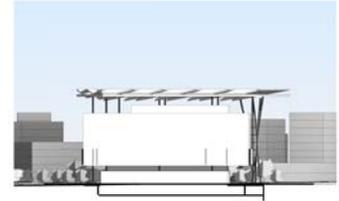
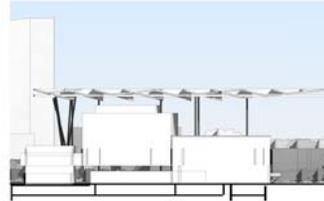
Vladimir Anđelković, Dijana Axemović-Anđelković, Jelena Bošnjak, Isidora Babović,
Jelena Grozdanić, Minja Mladenović, Marijana Anđelković-Trbojević, SERBIA



Author's code: KO96117



Architect: Pei Cobb Freed & Partners, Architects LLP, New York, NY, USA
Architect: Pei Cobb Freed & Partners, Architects LLP, New York, NY, USA
Architect: Pei Cobb Freed & Partners, Architects LLP, New York, NY, USA
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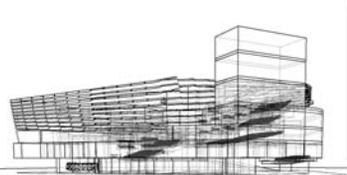


SITUATION PLAN 1:1000

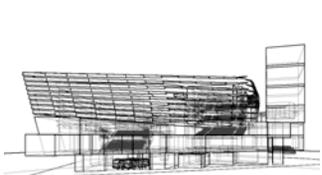
Neutrality and Expression
 The form and material expression work together to create a contrast for the building. The material expression is composed of 3 main elements: 1. heavy / light shading, 2. varied project shading / frame system, 3. glazing. The form of the building is expressed through the use of heavy and light shading, with the heavy shading creating a sense of depth and the light shading creating a sense of openness. The varied project shading / frame system is used to create a sense of rhythm and movement, while the glazing is used to create a sense of transparency and connection to the surrounding environment. The building's material expression is a result of the interplay between these three elements, creating a unique and expressive architectural language.

Response to site
 The building's form and material expression are a direct response to the site's context. The building's heavy shading and varied project shading / frame system are used to create a sense of depth and movement, while the glazing is used to create a sense of transparency and connection to the surrounding environment. The building's material expression is a result of the interplay between these three elements, creating a unique and expressive architectural language.

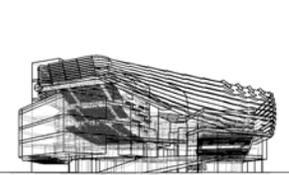
Sectional expression
 The building's sectional expression is a result of the interplay between its form and material expression. The building's heavy shading and varied project shading / frame system are used to create a sense of depth and movement, while the glazing is used to create a sense of transparency and connection to the surrounding environment. The building's sectional expression is a result of the interplay between these three elements, creating a unique and expressive architectural language.



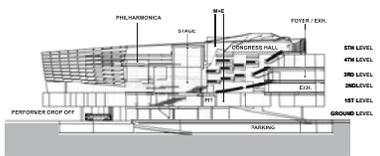
SOUTH-WEST VIEW



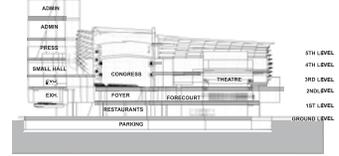
WEST VIEW



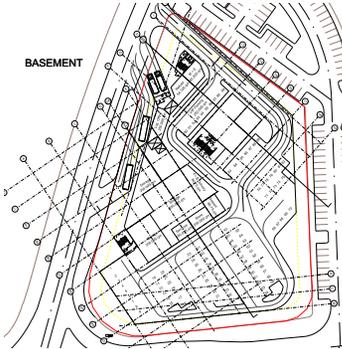
SOUTH EAST VIEW



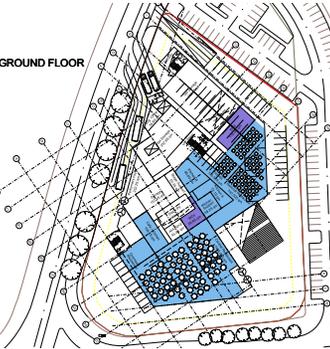
SECTION A-A



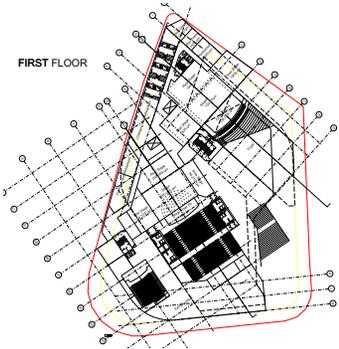
SECTION B-B



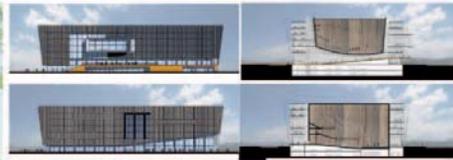
BASEMENT



GROUND FLOOR



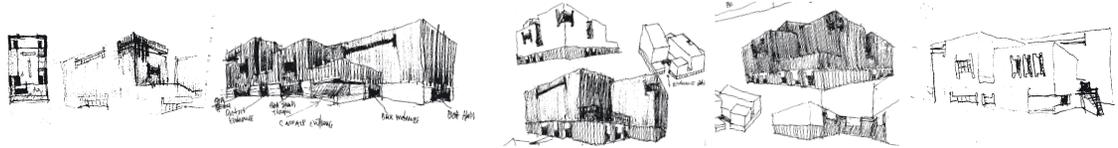
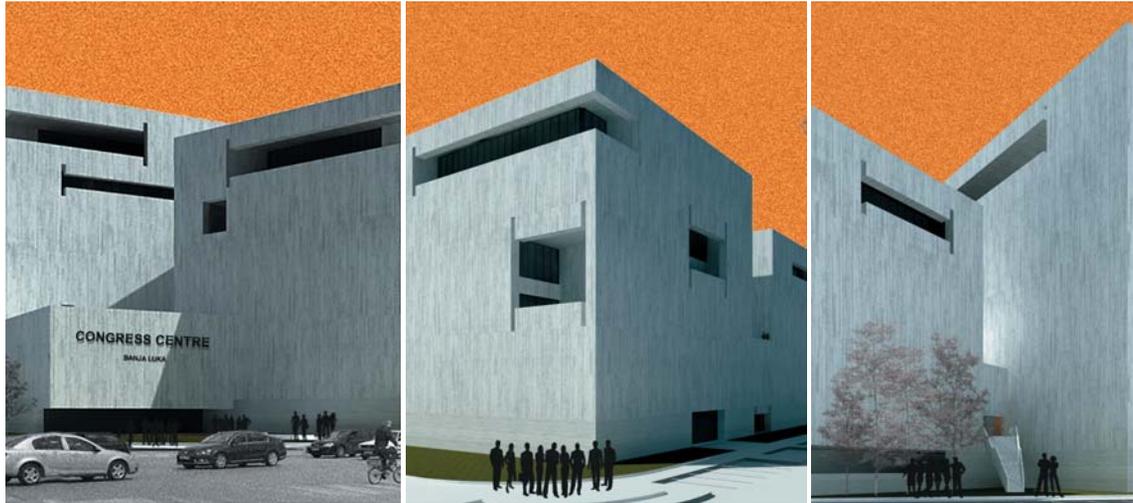
FIRST FLOOR



68848LS



Gabriel Santinelli, Gaston Lopéz Vibbo, Necol Narvaez Lucas, ARGENTINA





SITEPLAN



AERIAL VIEW



STREET VIEW



MULTI FUNCTION HALL PERSPECTIVE

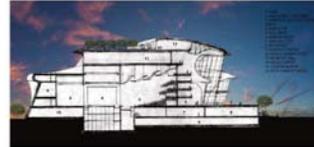
The southern European city of Braga, Lusa is a perfect hot spot for a new multifunction hall and congress center as the city enters a new age of technology thereby providing the cities rich culture and arts. The concept is based on its surrounding natural landscapes such as the famous rock bridge and the meandering crystal clear river flowing through the rugged mountains, this was our main design while we developed the overall design concept.

The building is carved upon a path/intermediate plaza to create an inviting public gathering space while also defining the building with a strong sense of presence and a dignified scale. The main entrance drop off is located under the plaza on the ground floor which has underground access to basement parking. A 200 level theatre is located on the level as well as one of 2 restaurants in the building.

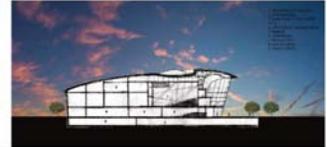
The hall itself with the elevated plaza, is the location of the 1000 seat multifunction hall/congress center and grand lobby and concourse which serves as a pre-function space prior to big events at the hall. The multifunction hall is equipped with state of the art technology and is acoustically designed for maximum efficiency. On this level adjacent to the main hall, is also a 700 seat theatre. All halls are supported by vibrated isolation and damping rooms which are important for keeping performance consistent and various other performances.

The last upper two floors house the exhibition hall and roof garden and restaurant. The roof deck is meant to be an attraction for those who want to enjoy the sites view. The roof garden provides a high vantage point to the surrounding landscape and distant mountains. The green roof was introduced to minimize the urban heat island effect and encourage water conservation through the use of water gathering systems. The overall facade is made up of light emitting material to minimize the absorption of heat by reflecting the light back into the atmosphere thereby consuming more energy.

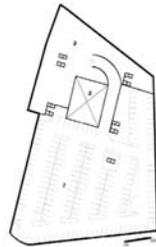
Braga Lusa's multifunction hall is the gem in the roof and will serve as the epitome of the cities rich cultural heritage and arts as it contributes to the new millennium.



CONCERT/CONGRESS HALL SECTION

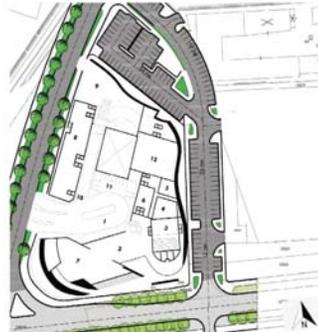


THEATRE HALL SECTION



BASEMENT FLOOR

- 1. PARKING
- 2. MECHANICAL ROOM
- 3. THEATER STAGE PIT



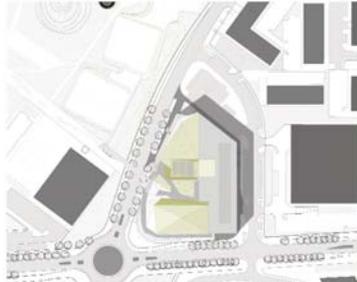
GROUND FLOOR



FIRST FLOOR

- 1. PLAZA
- 2. MAIN LOBBY/CONCOURSE
- 3. MULTI PURPOSE HALL/CONGRESS CENTER
- 4. MAIN STAGE
- 5. BACK STAGE
- 6. RESTROOM ROOM
- 7. DRESSING ROOM
- 8. RESTROOMS/STAGE
- 9. AUDIO VISUAL ROOM
- 10. RESTROOM
- 11. THEATER HALL W/ 700 SEATS





PROJEKCIJSKI OPIS (PRILOG 1) - OPIS PROJEKTA

Projekt predstavlja izgradnju zgrade za potrebe javne uprave, koja će biti izgrađena na parceli broj 100/11, koja se nalazi na ulici Oluških pobunjenika, u općini Metković, županija Dubrovačko-neretvanska. Zgrada će biti izgrađena na parceli broj 100/11, koja se nalazi na ulici Oluških pobunjenika, u općini Metković, županija Dubrovačko-neretvanska. Zgrada će biti izgrađena na parceli broj 100/11, koja se nalazi na ulici Oluških pobunjenika, u općini Metković, županija Dubrovačko-neretvanska.

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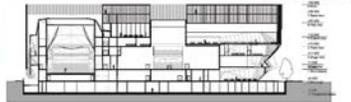
PRIKAZ IZ ULICE OLUŠKIH POBUNJENIKA



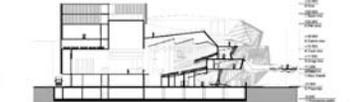
PRIKAZ PTIČJA PERSPEKTIVA



PRIKAZ IZ GUNDULIĆEVE ULICE



P-01 1:500



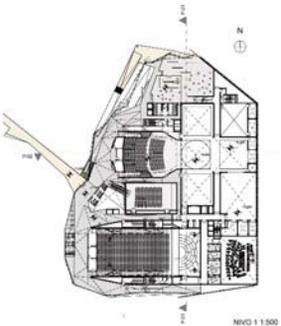
P-02 1:500



PODZEMNA ETAŽA 1:500



1:500



NIVO 1 1:500



ARCO Projekt, d.o.o. Beograd, Petar Arsić, Danilo Arsić, Ana Virijević, Nikola Popović,
Radisav Marić, Vojislav Naumović, SERBIA



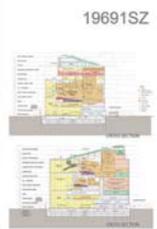
Damjan Radulović, AUSTRIA



Saša B. Čvoro, Malina Čvoro, Neda Medić, Maja Medić, Nebojša Jeremić, Đorđe Šebić, Banja Luka



Miloš Stanković, Mihailo Mikavica, Marta Minić, Vuk Babić, SERBIA



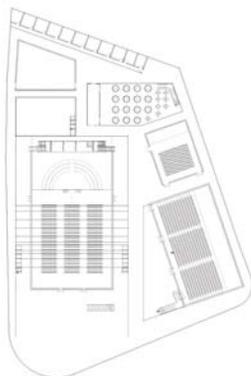
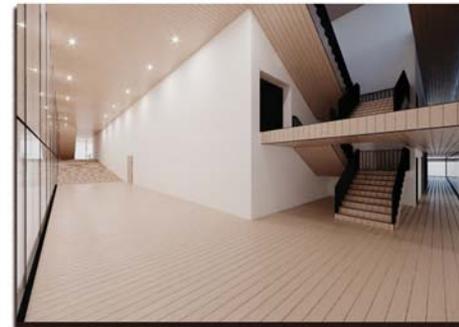


Hugo Roberto Sandoval Ruballos, GUATEMALA



Author's code: 90904WS

99271SS



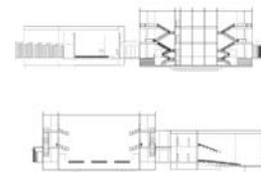
level 1 floor plan



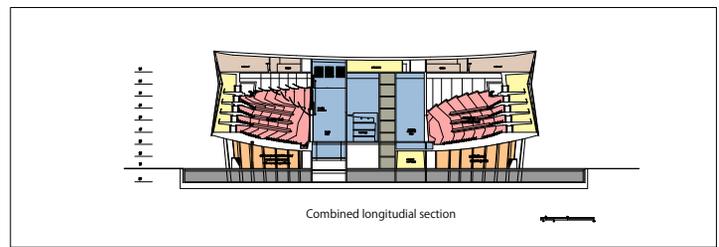
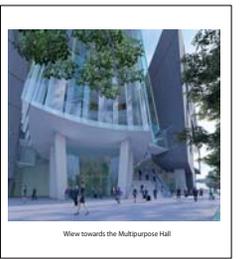
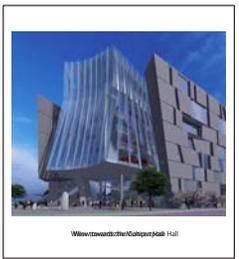
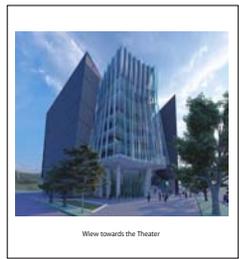
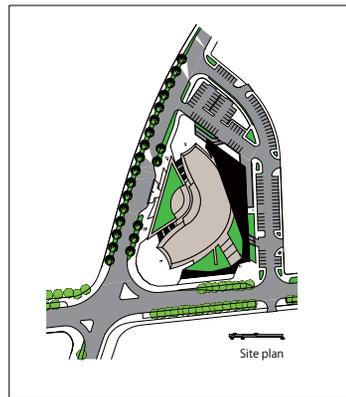
level 2 floor plan



level 3 floor plan



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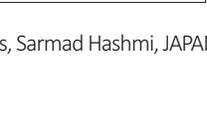
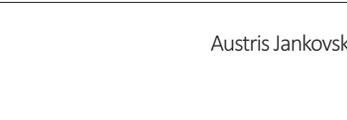
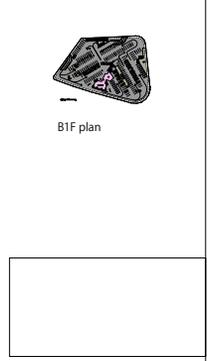
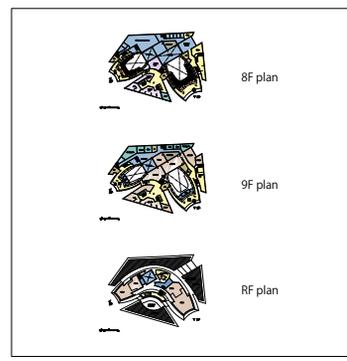
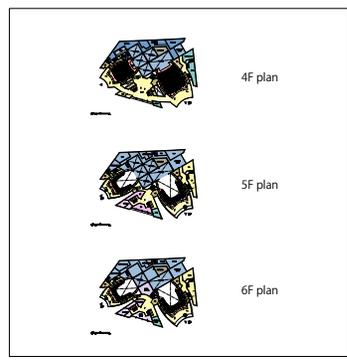
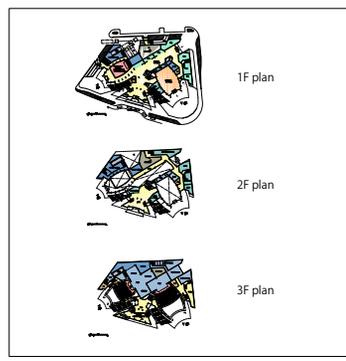


The form of the building takes inspiration from a crystal carved into a rock which is represented metaphorically with the central glass spine adjacent with massive volumes clad in stone. These stone volumes is attempt to use the same stone as used in the construction for the renovation of Berg Lake and adjacent to the building with the park and a focus through its conceptual design. The sweeping central glass spine flows through the entire building connecting the over the four levels Berg Lake. The glass spine incorporates other activities, galleries, lounges and theater hall and restaurants. The central spine is connected with adjoining stone volumes accommodating back stage and allied functions.

All the functions of the center spine are viewed the spine from the ground floor and existing double height space for the shared office experience. The visitors can walk through and experience existing cafes, exhibitions and access to activities organized in the multifunctional hall. The multifunctional hall incorporates hidden wall gardens for a flexible arrangement of the space. The second floor is the administrative wing for the many programs housed in the facility. The first and third floor are built distributed by function of program center and theater hall, the reception area for activities are available on the 2nd floor. The 2nd floor with other public service functions such as meeting rooms, lounge and office and media functions. The top floor and the roof are dedicated for specialty, restaurants, beer garden and roof top garden for nice day retreat and evening parties.

The building incorporates existing urban context and provides from the outside the reach to the different levels of the program and theater hall on the second and third.

Specifically the building consolidates the back of the house functions in the center to create shared areas for backstage, rehearsal rooms and performer's areas to minimize the spread of functions posed due to a small site. Careful attention is given to the Acoustic and lighting design for the multifunctional hall and program center.





Banja Luka,
09 - 30.
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2020.
Kastel