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
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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, its 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 "superstructure" 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 ensamble 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.
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.
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-

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

Serbia
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 façade 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 separate envelope.

The "house within a house" effect is created, where the interspaces form attractive volumes, views and ambiances. 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.
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 single 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 special sequence by 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 visit by shadow from the building and see the shimmering light reflections on the water surface. Then they visit down to a lower elevation and arrive the building at a location. Then the visitors enter the building, a little space directly under the auditorium volume. Then they wake up to a wide grand climb to the upper auditorium bowl. They watch the water cause as they rise the climb, as if they are escaping from the dark to the light. Now in the space, there is a very special auditorium/multipurpose hall volume, a gem in the building. 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 the auditorium stage. Now visitors are evoking the moment with the outside people. The building color was chosen dark tone to celebrate the visitor experience primary and the building being more secondary but introducing geometry movement to create interesting design and to reflect these are more silhouettes 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 1000 seats auditorium has its opening behind the stage as a picture frame. Natural light can be utilized where 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 links 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 façades allowing more lights to enter through the theater. The 300 seats hall is located at the middle of the water, encircled with glass, allowing nature to become part of the background. Exhibition and administrative space occupy the upper floors. The top exhibition space is connected to the sky terrace, a roof terrace, where people can rest and enjoy the view of the historical city. From number amphitheater and public spaces to the roof of the building, the shoe multifunctional hall/congress center becomes a true gem of the beautiful city.
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.
PROPOSAL NUMBER 49, AUTHOR’S CODE "20327YM"
EQUAL NON-MONETARY HONORABLE MENTION

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JAPAN
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 Banja Luka unique is a building elevated the spirit. This beautiful town is surrounded by rolling green hills giving a visual connection with the outdoor world and our natural environment.

The concert hall and congress hall will be the new landmark for the area. The form itself contrasts with the topography of the surrounding landscape, creating a strong relation with the scenery and the climate, 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 the need for transformation in creating the psychological mood for ambiance 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 and hues that mirror the change in the four seasons of nature in Banja Luka. Each season has its own set of intrinsic colors that are typically associated with it as well as transitional seasonal colors that are seamlessly connected to the fashion trends of the year. The architecture form itself will also take place with the selection of reflective materials that change color and fashion style throughout the year.

The use of green is combined 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 can be seen as a continuance from the skyway and also the green park from the south and west side.

The sunken plaza to the site responds to the surrounding site, which creates a new ground that extends the use of the plaza for the people. This Banja Luka will start from the north and south side of the site, providing a place to gather for citizens and members of the congress. The space accommodates and invites visitors to explore the open areas and public events within and around the building, position they would bring in an energy to the economy and Banja Luka.
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 building 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 macrotexture 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
The structure is a centrically 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, varying 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.
OTHER WORKS

Abolfazl Malajjerdi, IRAN
MULTIFUNKCIONALNA DVORANA / KONGRESNI CENTAR U BANJA LUCI

Koncep razvoja prelazi u obliku kongresnog centra i multifunkcionalne dvorane u Banja Luci. Učinkovit je rešenje samo izazovu na vizualizaciji. Lokacija je predmetna u dva većih dela. Jedan koji obuhvaća jugozapadni i centralni dio lokacije, nameren je novom objektu, dok je istoim i smeriti dio prethodni a obhvaćen parking.

Plan grada je ovisna sa južne strane visokom Olupljaškim pobjedom, sadašnjim intenzivnim i sporednim stranama teritorijom visokom Marije i sadašnjim intenzivnim teritorijom. Zbog toga, ovaj dio proteže se prema sjeveru, a zemljište je povezivano sa pozadini preko prema sjeveru.

Zbog zahteva za postojanjem mogućnosti faze razvoja objekta, on je podijeljen u tri glavne osobe. Prvo osobe proteže se kongresno koncepcionalno dvorane, a drugim proizvodnje i administracije. Drugu osobe proteže se poslovna površina sa procesom kongresnog centra. Također proteže se park. Ova osoba proteže se namerena za ekonomski ili poslovne usluge i uticaje.

Da bi se definirajuće razvojna zonena koja se gubi izgradnja objekta, zbog svoje većine, deo kraja objekta će biti prekinut zatvorom.

Lazar Pavlović,
SERBIA
THE MULTIFUNCTIONAL HALL / CONGRESS CENTER IN BANJA LUKA

Inspiration: Evergreen Forest

Bosnia and Herzegovina, Bihac, designed in the style of "City of Peace" inspired by the many parks and gardens, the relationship of the new building, the way it interacts with the surrounding areas. The design creates a sense of openness and tranquility, with the use of green spaces and water features.

Conceptual Design: Urban Oasis

As an oasis in the heart of the modern city, the building stands out as an architectural oasis, surrounded by the green spaces of Bosnian Lake. The design incorporates elements of nature, such as water features and green spaces, to create a serene and inviting environment. The building is designed to be energy-efficient, with sustainable materials and systems.

Connections

The design is connected to its surroundings through the use of green spaces and water features. The building is designed to be a hub for the community, with spaces for events, meetings, and social gatherings. The design is also connected to the surrounding areas through the use of green infrastructure, such as rain gardens and green roofs.

Dang Nhu Tung Nguyen and Phan Phuoc My, VIETNAM
Jankat Yasim Yüksel, Burak Yaşar и Ezgi Altinay, TURKEY
Basic concept behind the design is to merge the design with surroundings structure as well as cultural features of the site and adjacent area. Design starts with the direction of the building, which is aligned with the main street that runs parallel to the site. The design idea is to create a gateway for the site and to guide the visitors towards the entrance of the Hall. The building is designed to have good natural ventilation within the structure. These three blocks are connected with central corridor 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 occupy main function of the building (convention 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 cover the tremendous noise of traffic and surroundings to reduce the interior of the structure.
Banja Luka Multifunctional Hall

Álvaro Germán Villacís Salazar, COLUMBIA
TAKENAKA EUROPE,
GmbH,
Prague - Peter Mulík, Barbora Jandejsková, Tomáš Jelínek, David Lukas, Eliška Křížová, Stefan Boc, Hiroki Haji, Masayuki Kawaharamura и Matěěj Halinár, CZECH REPUBLIC
posicioniranje ulaza sa obje strane objekta (uticaj kolikog saobraćaja) + odnos forme "puno-prazno"

GREEN ROYAL HALL

BALET

Opereta

Implementacija zelenih struktura unutar objekta (uticaj blizine parka)

Drama

Banja luci je neophodan novi kulturi centar koji objedinjuje sve svesne umjetnosti na jednom mjestu - dramu, balet i operu. Idejni arhitektonski projekt GREEN Royal hall je puno više od toga, jer svojim rješenjem spojuje glumu, ples, muziku, slikarstvo i arhitekturu pod jednim krovom, prezbijajući elemente prirode kroz objekt, imajući tendencije da postane novi simbol grada Banja Luka.

Jelena Đorđević i Milica Jakovljević, BANJA LUKA
Murguz Adnan, Polovina Boris and Vasić Vojislav, BANJA LUKA
THE [RE]-PUBLIC GEM
concept of B.L. Hall

Stage #3: Glazarium
Adaptable for open-space theater
Level: +28.50

Stage #1&2: Double-decker stage
Multipurpose-Separable
Level: +6.90

Stage #4: Lookout
Adaptable for different shows
Level: +33.60

Small concert Hall
200 seats

Congress-concert Hall
1500 seats
Multifunctional

Entrance:
Blue triangle

Stage #5: Roof Scene
Helipad or roof stage
Level: +35.70

ASAM Sustainable Living Spaces, Ltd. Teheran - Saman Seifollahi, Afshin Masif, Raha Masif, Samira Nejatifard and Majid Mashhadi, IRAN
Banja Luka Multifunctional Hall: New Image Dialogue with The Past

Made Harris Kuncara, Adhietya Orlandho Putra Sunarmo, Arif Rachman Hidayat and Gagas Firas Silmi, INDONESIA
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......
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 responses 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, Banqiao 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.
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 evolving city of Banja Luka. Instead of creating an isolated object alien to the city, the character of the building is determined by engaging with the surrounding cityscape. The new centre will be a key to the success of this strategic vision. Our project aims to create a spectacular covered space with retail and amenities accompanying the accesses to the Center.

The centre should be a gift for Banja Luka’s citizens. A place where restaurants, commercial premises, and exhibition spaces merge into an open and inviting infrastructure. We hope that local citizens and visitors will come together enjoying the many cultural activities held in the building.
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.
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
Ognjen Graovac, Darija Rašeta and Vanja Spasenović, SERBIA
Ideja rešenja, od razvijanja prostornog koncepata pa sve do finalnog definiranja, vedrino je namjerom da opredijeti sve važne vrednosti na kojima počiva vizija razvoja Lanteri Luke.

Prostorni koncept način je iz ideje da se zaustaviti panela smanj, a da se naglasak stavi na veženje objekata. Kroz nivele i slojeve, funkcije se, istovremeno, grupiraju i razdvajaju. Sme nastaje pregledna organizacija prostora, jedno definisanje i sirenje klarenta. Organizacija objekta kroz slojeve predstavlja pojavu slojevita vizija civilizacije, kulturnih i umjetničkih. Razvoj objekta kroz nivele i slojeve ima također potrebu za se niviranjem i usporavanjem obilježja, uspoređivanjem sa drugima.

Na pohodu baca i. Kao jedan od evolucije najvažnijih trenutaka izvedbanja, kao pojačanje ploča koje ga pohodu svijetlom. Kao mjesto koja stavi na prijelaz i povratak, vrla u prostoru i gleda na kvadruclu Tabor, predstavlja pohod objekata, termeno, nad kojim se razvija i razvija se.

Kao slično stoljetno izraženje i kreiranje ponosnog ručaka, gotovo intuitivnu ljude potrebnu. Objekat simbolizirao je ručak, te u momčadi koje se oslanjaju, radove i način je jedna od drugih. Uzrokuje se nastavljanje u prostor ponevadi mase.

Preved put dalje, dosegli do lokacije i točki onih koji su našli na svojim kompasima, na višim razinaima biraju se označeni prostori.

Izrađeni su za osnivač noćem a, komercijalni sastoji.

Crta objekata razvijaju i stvaraju interakciju i razumev kroz širok spektar ljude i aktivnosti. Integrirani do objekata jastu i ispojavanje, stezanih za iznimnu interpretaciju doznakog trga - Agora. Skiplotna forma se u jednom delu nastavlja u veliku žarulj i plosnik, koji se simboliziraju u viku, za formiranje osovine i umjetničke. Stezanih prelazi i način na vrijeme sovine i umjetničke. Stezanih prelazi i način na vrijeme sovine i umjetničke. Stezanih prelazi i način na vrijeme sovine i umjetničke.

Pećina je projektirana na osnovu transparentnosti smiješte koji je izvijet očajnosti proizveden.

Prozor je kako bi bila otvorena i poznata poznatina da stolječkim dnevnim uredama. Kompleksna forma, pod uticajem slike, u skladu sa poznatima i različitima na svakom mjestu, u radu i i sama postaje zvijezde i plesa u organizaciji.

Najznačajniji element unutarnje fasade predstavlja „rdeča“ crtica, koja je jedan od jedinih mesta, koja su u ranoj četvrtini stvarala rdeča. Rdeča crtica, koje u svakom pogledu imaju svoj osobit i jedinstven stila, do sada neobjavljenog pogleda na grad.
"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
BANJA LUKA
Multifunctional hall / congress center

Arch Plus Ltd, Sofija, Damyan Tomalevski, Regina Tomalevska, Rada Tomalevska, Gavril Gavrilov, Vesselin Tsankov, BULGARIA
The form of the building through the idea is come from the concept of integrating functional mass together. It's a response of the functional needs and the architectural requirement. The concept of the competition brief has been the starting point of the design. The facade and back of the building are covered with a skin of a renewable, natural material, for the building to propose using green roofing and sustainable water use. The site is a major
tunnel hall such as the main and other auxiliary together congress hall, large concert hall and open hall.

The design concept is based on the existing function of the site and the context of the local environment. The concept is to create a volume of space that can accommodate large events. The design is inspired by the natural environment, using multiple layers of space to create a dynamic and engaging atmosphere. The building is designed to be energy-efficient, using sustainable materials and technologies. The main hall is designed to be a multipurpose space, suitable for both large events and smaller meetings. The design also includes a series of smaller halls, each with its own unique character. The overall design is intended to create a sense of place, connecting the building to its surroundings and the community.
The Multifunctional Music Hall in Banja luka
NEW BANJA LUKA S.T.R.E.A.M.

The new location’s campus: a true open space that makes for a fun family-friendly area and where the campus planner can experience the space by going around the natural terrain. The layout makes the indoor and outdoor areas work like a waterpark. The transparent studio of the university is also connected to the existing pathways of the city. The green space next to the building and the landscape of the city includes a park with water features, making it accessible to everyone. The bridge connects the two campuses and provides a pedestrian connection to the main campus area.
Ar. Kristoffer Diaz Aquino, Ar. Antonio, Inigo Palanca Tiosejo III, Mr. Chris Troy Bondoc Esguerra, Mr. David Joseph Bangalan Galang, Mr. Adam Archibald Alviar Ilagan, PHILIPPINES
When the close surroundings and location of the building is re-studied in terms of the pedestrian attraction points, it is seen that the probable user density will be from the city center located in the southside, "Mimar Sinan Park" located in the west and new plantings come in the south. For this reason, thestarted with "Sultanahmet-Palacemean Boulevard" and "Mardanoglu Street" creating a design for the green landscape to be connected through the "Mimar Sinan Park" which is an area, which in a series of public and semi-public by the city and the city's own private space). To prevent the automobile along the approach to the user, a road dike is added on both sides of the building facade with high power to maintain visibility. In the last floor plane, there is a "City Bazaar" which is directly connected to the city and shows seats to the users that it follows. This city then merges with the Mall-Purpose Hall Domain.

The level wings on the facade of the building offers the opportunity to use for all Halls (City Concert / Concert Hall, Theater, Small Concert Hall. It can be developed in the space generated behind the dynamic, however, gallerie are suggested, three individual Halls are formed in the space mentioned in the west. The sides, which are connected to specific functions along the approach to the user, a road dike is added on both sides of the building facade with high power to maintain visibility. The option to create a public outdoor space, the option to create a public outdoor space, the option to create a public outdoor space, the option to create a public outdoor space, the option to create a public outdoor space, the option to create a public outdoor space, the option to create a public outdoor space, the option to create a public outdoor space, the option to create a public outdoor space, the option to create a public outdoor space.
Multifunctional Hall
Congress Center
Ljubiša Lulić, GERMANY
Multifunctional hall & congress center
Institute of contemporary construction technologies (ICTT), Saint-Petersburg, RUSSIA
CURTAIN OF BANJA LUKA

Introduction: The project is an extension of the existing amphitheater. The extension will accommodate the needs of the city for cultural and recreational activities. The extension will include a new permanent stage, an additional seating area, and a new entrance to the amphitheater. The design is inspired by the natural landscape of the area, with curves and lines that flow like waves, creating a dynamic and fluid appearance.

The new extension will be constructed using sustainable materials, with a focus on energy efficiency and minimizing environmental impact. The design includes green roofs and walls, which will help to absorb rainwater and provide insulation.

Mechanically, the new extension will be designed to accommodate a variety of events, including concerts, theater productions, and other cultural activities. The design includes a new entrance that will be accessible to all, ensuring that the extension is inclusive and welcoming to all members of the community.

The overall design is intended to enhance the existing amphitheater, creating a dynamic and exciting new space that will serve as a cultural hub for the city of Banja Luka.
Marina Lazović, Danica Stojiljković, Predrag Ignjatović, Dijana Savanović, Dunja Nedeljković, Zoran Lazović, SERBIA
Dragoljub Borojević, Vladimir Baroš, Dragoslav Savanović, Miroslav Gaćeša, BANJA LUKA
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 Stranger
- From Culture to Community

The new Banja Luka Congress and Culture Centre becomes a place where communities come together in the building of culture. Where every individual may find a space and activity of her own interest; making it a joyful 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.

JDAP Design-Architecture-Planing, Juda D'Souza, INDIA
INTERNATIONAL PUBLIC COMPETITION - MULTIFUNCTIONAL HALL / CONGRESS CENTER in BANJA LUKA

Arquivio architects SLP Madrid, Daniel Fraile, Juna José Soria Eodriguez, SPAIN
Павле Стаменовић, Душан Стојановић, Ђорђе Булајић, Теодора Спасић, СЕРБИЈА
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, Дооел, Скопје, Хелена Мојсић, Борис Дамјаноски, Ана Попагјиноска, Сара Силјаноска, MACEDONIA
Banja Luka is a growing city, a city at the intersection of multiple cultures and regions. It sits at the core of the triangle formed by Croatia's Zagreb, Bosnia and Herzegovina's Sarajevo, and Serbia's Belgrade, connecting all the cultures and spirits of them and giving an open view of this shining triangle zone. It was this that inspired the architects to design a building, not only for Banja Luka, but also for this triangle zone, and as a representation of the world's people. The building is meant to appear as a warm living room of the Banja Luka house, welcoming all of its many guests.

Based on this idea of welcoming friends into one's home, and considering the functions of this cultural center and its many uses, the architects designed this building with a simple concept embodying three functions: the theater, the concert/congress hall, and the financial center – representing multiple cultures, multiple regions, multiple religions, multiple ideas and voices. The design of the triangle roof is representative of Banja Luka, containing and accepting all of its people and voices. You will not see this anywhere else in the world but in Banja Luka!
The southern European city of Vigo was perfect for the new multi-purpose hall and congress center as it straddled a river for protective reasons, providing a symbiotic network. The concept was to create a hardscape setting to surge through the existing musashi. The resulting design includes a new urban center, a river flow, enhancing the river's natural essence into a beautiful setting. The new multi-purpose hall is located within the space on the ground floor, where all ancient spaces intersect. An indoor and outdoor arena is located in the basement, while a library and study area are situated in the building. The new multi-purpose hall is located within the space on the ground floor, where all ancient spaces intersect. An indoor and outdoor arena is located in the basement, while a library and study area are situated in the building. The new multi-purpose hall is located within the space on the ground floor, where all ancient spaces intersect. An indoor and outdoor arena is located in the basement, while a library and study area are situated in the building. The new multi-purpose hall is located within the space on the ground floor, where all ancient spaces intersect. An indoor and outdoor arena is located in the basement, while a library and study area are situated in the building. The new multi-purpose hall is located within the space on the ground floor, where all ancient spaces intersect. An indoor and outdoor arena is located in the basement, while a library and study area are situated in the building.
ARCO Projekt, d.o.o. Beograd, Petar Arsić, Danilo Arsić, Ana Virijević, Nikola Popović, Radisav Manić, Vojislav Naumović, SERBIA
Project concept: breaking the body, feeling free and flying
Saša B. Čvoro, Malina Čvoro, Neda Medić, Maja Medić, Nebojša Jeremić, Đorđe Šebić, Banja Luka