

**Republika Srpska**  
**City of Banja Luka**  
**Mayor**  
**City Administration**  
**Department of Spatial Planning**

**Number: 03-404-659/19**

**Date: July 23, 2020**

Based on the decision made by the Investor/Contracting Authority, the Department for Spatial Planning initiated the public procurement procedure and in accordance with the provisions of the Instruction on the Organization and Conduct of Tenders in the Field of Architecture and Urbanism ("Official Gazette of the City of Banja Luka", No. 6/18) has carried out the following

**INTERNATIONAL PUBLIC COMPETITION**  
**FOR THE DESIGN OF A CONCEPTUAL URBAN AND ARCHITECTURAL SOLUTION FOR a**  
**MULTIFUNCTIONAL HALL / CONGRESS CENTER**

Based on the Decision no. 12-G-5328/19 of December 12, 2019 made by the Mayor of the City of Banja Luka, the Competition Jury has been appointed with the following members for the selection of the best spatial and architectural conceptual solution for a multifunctional hall / congress center:

- 1) Igor Radojičić, MSc in El. Eng. chair
- 2) Prof. Ivan Raškoivć, Arch., deputy chair
- 3) Prof. Boris Podreka (Boris Podrecca), Arch., member
- 4) Prof. Vladan Đokić, PhD. Arch., member
- 5) Prof. Miomir Mijić, PhD. Arch., member
- 6) Sanela Kecman, Arch., member
- 7) Nevena Predojević, PhD. Arch., member

Replacement :

- 1) Ognjen Šukalo, Docent, Arch., member
- 2) Nevena Šljivić Babić, Arch., member

Reporting experts:

- 1) Zorana Grbić, Arch., member
- 2) Jasna Šakotić, Arch., member
- 3) Alvira Vujinović, Arch., member
- 4) Nataša Milošević, Arch., member
- 5) Ljiljana Zvonar, Arch., member
- 6) Adrijana Šešić, Arch., member

Secretary:

- 1) Maja Smiljanić, BBL

In accordance with Article 45 of the Instructions on the Organization and Conduct of Tenders in the Field of Architecture and Urbanism ("Official Gazette of the City of Banja Luka", No. 6/18), the Competition Jury has made the following:

# **FINAL REPORT**

## **on the proposals submitted to the International Public Competition for the design of a conceptual urban and architectural solution for a multifunctional hall / congress center**

In order to prepare the competition, the Competition Jury held two informal meetings and agreed upon basic elements of the competition and, together with the announcer, drafted the Program and Terms of the competition.

After of all the relevant elements were harmonized, the first working meeting was held on December 24, 2019 when the Program and Terms of the competition were verified by the Competition Jury.

The competition notice was published on December 27, 2019 on the website of the Public Procurement Agency of Bosnia and Herzegovina, in the Daily Newspapers "Euroblic" and "Nezavisne Novine", on the official website of the City of Banja Luka, and in the "Official Gazette of Bosnia and Herzegovina" no.1/20 of January 10, 2020.

The competition notice was also published on the following websites:

- |   |   |
|---|---|
| 1. <a href="https://www.archdaily.com/">https://www.archdaily.com/</a>  |   |
| 2. <a href="http://archcompetition.net/">http://archcompetition.net/</a>  |   |
| 3. <a href="http://www.opengap.net/contacto">http://www.opengap.net/contacto</a>                                  |   |
| 4. <a href="https://blogdeconcursos.com/publicar-concurso/">https://blogdeconcursos.com/publicar-concurso/</a>    |   |
| 5. <a href="http://competitions.archi/publish/">http://competitions.archi/publish/</a>                            |   |
| 6. <a href="http://www.marh.mk/">http://www.marh.mk/</a>  | Union of Architects of Macedonia        |
| 7. <a href="http://www.sacg.me/">http://www.sacg.me/</a>  | Union of Architects of Montenegro       |
| 8. <a href="https://uha.hr/">https://uha.hr/</a>  | Association of the Croatian Architects  |
| 9. <a href="http://www.d-a-z.hr/">http://www.d-a-z.hr/</a>  | Society of the Zagreb Architects        |
| 10. <a href="https://www.zaps.si/index.php">https://www.zaps.si/index.php</a>                                     | Association of Architects from Slovenia |
| 11. <a href="https://www.dab.rs">https://www.dab.rs</a> , <a href="https://www.u-a-s.rs">https://www.u-a-s.rs</a> | Association of architects of Serbia     |
| 12. <a href="https://www.dan.org.rs">https://www.dan.org.rs</a>   | Niš Architects Society                  |
| 13. <a href="https://dans.org.rs">https://dans.org.rs</a>   | Novi Sad architects Society             |
| 14. <a href="http://www.drustvo-dal.si/">http://www.drustvo-dal.si/</a>   | Ljubljana Architects Society            |
| 15. <a href="https://www.zaps.si/">https://www.zaps.si/</a>   | Slovenian Association of Architects     |
| 16. <a href="http://www.en.dab.rs/">http://www.en.dab.rs/</a>   | Belgrade Architects Society             |
| 17. <a href="https://aabh.ba/">https://aabh.ba/</a>   | Association of Architects in BH         |

Three awards were foreseen for the participants of the competition in the following amounts:

- First prize EUR 30,000.00 (equivalent in BAM),
- Second prize EUR 15,000.00 (equivalent in BAM),
- Third prize EUR 7,500.00 (equivalent in BAM)

The competition was open until April 15, 2020 at 23:59 hours (GMT +1).

Due to current events in the World and Bosnia and Herzegovina in relation to the Corona virus (COVID-19) and the official declaration of a pandemic by the World Health Organization on March 11, 2020, as proposed by the Competition Jury, as well as on the basis of the Mayor's Decision No. 12-G-1002/20 of March 19, 2020, deadline for submission of competition proposals was extended until May 21, 2020 until 23:59 (GMT +1).

Within the stipulated deadline as defined by the announcer, and in accordance with the Instruction on Organization and Conduct of Tenders in the Field of Architecture and Urbanism, a total of 342 (three hundred and forty one) questions were submitted by the interested parties, which the Competition Jury answered in a timely manner.

On May 22, 2020, the second working meeting of the Competition Jury was held during which, Chairman of the Jury informed the other members that, in accordance with the call for the public competition for the design of a conceptual urban and architectural solution for multifunctional hall / congress center, the Contracting Authority, received a total of 110 (one hundred and ten) competition proposals within the given deadline, in digital versions to the [www.banjaluks.ba/multifunkcionalna-dvorana](http://www.banjaluks.ba/multifunkcionalna-dvorana) ([en.banjaluks.ba/multifunctional-hall](http://en.banjaluks.ba/multifunctional-hall)), under the following authors' codes: „13579AD“, „12345DS“, „123285YM“, „85417KP“, „15420JG“, „13079CA“, „24379AA“, „22420KV“, „14289JB“, „57825HA“, „14906AV“, „31978AM“, „13073AT“, „25231MJ“, „97531PS“, „72159RV“, „02020MT“, „242424TA“, „A554M20“, „15211AR“, „19793SR“, „685S34R“, „16709HH“, „27190AF“, „26012SM“, „82229WW“, „03451AG“, „02004BL“, „140404AP“, „54321BL“, „36912SC“, „70910JP“, „11042AW“, „09384TY“, „18621PA“, „20216BR“, „49273NJ“, „64919AB“, „19901DA“, „11358BG“, „99301PS“, „84848MF“, „72189AO“, „12358FI“, „04381DS“, „55555YR“, „14441VD“, „37767DG“, „20327YM“, „11123KC“, „81199LD“, „20102ET“, „45241JC“, „10101AK“, „32519XA“, „02719KA“, „10739AS“, „11211OA“, „59348DK“, „21638NA“, „74895WZ“, „15158BL“, „527799VM“, „10330FS“, „49233JE“, „85196PZ“, „04089SD“, „03016CX“, „20520AU“, „95681XZ“, „2BS3547“, „27627GG“, „22422ET“, „12299HH“, „13111SB“, „31314CI“, „22108MM“, „02033AR“, „01010MO“, „78000TX“, „83068MO“, „36345DM“, „23777AD“, „74129RN“, „58931CB“, „64274SB“, „12828AY“, „10330AA“, „03493EF“, „23613AA“, „36912XL“, „KO96117“, „CD11103“, „11919TH“, „RK47091“, „68848LS“, „02113CH“, „22020AD“, „42193NN“, „AP13579“, „12345AA“, „24567AR“, „41929DK“, „28101DC“, „KJ11218“, „19691SZ“, „1D3216N“, „90904WS“, „99271SS“ i „01010AH“.

Proposals submitted properly and on time, were opened and given working numbers in the order of their arrival. The number of attachments was checked for each submitted proposal.

During the checking of the received proposals, it was stated as follows:

- that proposals under the working number 1, code „13579AD“, number 3, code „123285YM“ and number 34, code „09384TY“ were submitted without the competition proposal, ie. photographs that are not the subject of the competition were attached,
- that the proposal under the working number 90, code „23613AA“ does not contain the required attachments, only 3D animation
- that the proposal under the working number 105, code „KJ11218“ contains a link to Google Drive, where the competition proposal is located.

Considering that the author of the competition proposal under the working number 105, code „KJ11218“ addressed the Announcer via an anonymous account (e-mail address without data on the sender) with an explanation of the reasons for this way of submitting the proposal, the Competition Jury decided to accept the author's explanation and not disqualify it.

Reporting experts reviewed the received proposals in the period from May 23, 2020 until June 16, 2020.

At the third working meeting held on June 15, 2020, the Reporting Experts submitted a written report to the Competition Jury and explained each proposal individually (Attachment: Report on the Proposals Submitted to the International Public Competition for the Design of Urban and Architectural Solution for a multifunctional hall / congress center, June, 2020).

At the same meeting, the Competition Jury reviewed all 110 entries and analyzed each individually taking into account the established criteria and terms defined under the Public Call and the Competition Program, and decided as follows:

1. Entries under the following proposing numbers ARE ELIGIBLE FOR COMPETITION: 04 („85417KP“), 05 („15420JG“), 06 („13079CA“), 07 („24379AA“), 08 („22420KV“), 09 („14289JB“), 10 („57825HA“), 11 („14906AV“), 13 („13073AT“), 14 („25231MJ“), 15 („97531PS“), 19 („A554M20“), 20 („15211AR“), 23 („16709HH“), 25 („26012SM“), 26 („82229WW“), 27 („03451AG“ ), 28 („02004BL“), 30 („54321BL“), 31 („36912SC“), 32 („70910JP“), 33 („11042AW“), 36 („20216BR“), 37 („49273NJ“), 38 („64919AB“), 39 („19901DA“), 40 („11358BG“), 41 („99301PS“), 43 („72189AO“), 44 („12358FI“), 45 („04381DS“), 47 („14441VD“), 49 („20327YM“), 50 („11123KC“), 51 („81199LD“), 52 („20102ET“), 53 („45241JC“), 55 („32519XA“), 58 („11211OA“), 59 („59348DK“), 60 („21638NA“), 61 („74895WZ“), 63 („52779VM“), 64 („10330FS“), 65 („49233JE“), 66 („85196PZ“), 68 („03016CX“), 69 („20520AU“), 72 („27627GG“), 73 („22422ET“), 74 („12299HH“), 75 („13111SB“), 76 („31314CI“), 78 („02033AR“), 81 („83068MO“), 82 („36345DM“), 83 („23777AD“), 84 („74129RN“), 85 („58931CB“), 87 („12828AY“), 88 („10330AA“), 89 („03493EF“), 91 („36912XL“), 96 („68848LS“), 97 („02113CH“), 99 („42193NN“), 100 („AP13579“ ), 101 („12345AA“), 102 („24567AR“), 104 („28101DC“), 105 („KJ11218“) i 106 („19691SZ“);
2. There are no attachments in the submitted competition proposals that should be excluded from the evaluation;
3. Due to non-fulfillment of the obligatory conditions of the Call for Proposals, the competition proposals under the following working numbers ARE NOT ELIGIBLE for the next stage of evaluation 01 („13579AD“), 02 („12345DS“), 03 („123285YM“), 12 („31978AM“), 16 („72159RV“), 17 („02020MT“), 18 („242424TA“), 21 („19793SR“), 22 („685S34R“), 24 („27190AF“), 29 („140404AP“), 34 („09384TY“), 35 („18621PA“), 42 („84848MF“), 46 („55555YR“), 48 („37767DG“), 54 („10101AK“), 56 („02719KA“), 57 („10739AS“), 62 („15158BL“), 67 („04089SD“), 70 („95681XZ“), 71 („2BS3547“), 77 („22108MM“), 79 („01010MO“), 80 („78000TX“), 86 („64274SB“), 90 („23613AA“), 92 („KO96117“), 93 („CD11103“), 94 („11919TH“), 95 („RK47091“), 98 („22020AD“), 103 („41929DK“), 107 („1D3216N“), 108 („90904WS“), 109 („99271SS“) i 110 („01010AH“);

At the fourth working meeting, which was held on June 16, 2020, the Competition Jury, after going out on the field and visiting the location of the future facility of the multifunctional hall / congress center, continued its work on the evaluation of 72 competition proposals that after the first round of elimination gained the right to participate in the second round of evaluation.

After analyzing and evaluating each individual proposal according to the established criteria, the Competition Jury agreed to eliminate 35 competition proposals under the following working numbers from the second round, as they that did not respond to the required program requirements at the satisfactory manner: 04 („85417KP“), 05 („15420JG“), 07 („24379AA“), 08 („22420KV“), 09 („14289JB“), 10 („57825HA“), 11 („14906AV“), 14 („25231MJ“), 15 („97531PS“), 19 („A554M20“), 27 („03451AG“ ), 28 („02004BL“), 31 („36912SC“), 39 („19901DA“), 43 („72189AO“), 44 ( „12358FI“), 47 („14441VD“), 50 („11123KC“), 51 („81199LD“), 55 („32519XA“), 60 („21638NA“), 61 („74895WZ“), 65 („49233JE“), 66 („85196PZ“), 68 („03016CX“), 69 („20520AU“), 74 („12299HH“), 76 („31314CI“), 83 („23777AD“), 85 („58931CB“), 96 („68848LS“), 97 („02113CH“), 100 („AP13579“), 102 („24567AR“), 105 („KJ11218“)

The remaining 37 papers were evaluated in the third round of evaluation by comparative evaluation of the quality of the offered solutions, and classified according to the common characteristics of the concept into four groups, as follows:

1. „*vertical monoliths*”, comprising proposals under the working numbers: 06 („13079CA“), 23 („16709HH“), 32 („70910JP“), 45 („04381DS“), 58 („11211OA“), 81 („83068MO“), 82 („36345DM“) i 106 („19691SZ“);
2. „*modular monoliths*“ comprising proposals under the working numbers: 13 („13073AT“), 33 („11042AW“), 36 („20216BR“), 40 („11358BG“), 53 („45241JC“), 59 („59348DK“), 72 („27627GG“) i 87 („12828AY“);
3. „*unique volumes*“ comprising proposals under the working numbers: 20 („15211AR“), 26 („82229WW“), 30 („54321BL“), 37 („49273NJ“), 38 („64919AB“), 52 („20102ET“), 63 („527799VM“), 64 („10330FS“), 73 („22422ET“), 78 („02033AR“), 88 („10330AA“), 91 („36912XL“), 99 („42193NN“) i 101 („12345AA“);
4. „*other -specific*“ comprising proposals under the working numbers: 25 („26012SM“), 41 („99301PS“), 49 („20327YM“), 75 („13111SB“), 84 („74129RN“), 89 („03493EF“) i 104 („28101DC“).

In further analysis and evaluation, taking into account the established criteria and program requirements, and after a detailed review of each individual proposal and comparing the competition solutions within the defined groups, the Jury decided that the proposals that offered lower quality solutions:

1. To eliminate the proposals in the first group („*vertical monoliths*“) under the working numbers: 45 („04381DS“), 81 („83068MO“) i 106 („19691SZ“);
2. To eliminate the proposals in the second group („*modular monoliths*“) under the working numbers: 33 („11042AW“), 53 („45241JC“), 59 („59348DK“), 87 („12828AY“);
3. To eliminate the proposals in the third group („*unique volumes*“) under the working numbers: 20 („15211AR“), 26 („82229WW“), 52 („20102ET“), 78 („02033AR“), 88 („10330AA“), 99 („42193NN“);
4. To eliminate the proposals in the fourth group („*other -specific*“) under the working numbers: 25 („26012SM“), 41 („99301PS“), 89 („03493EF“), 104 („28101DC“).

With regard to the remaining 20 competition proposals in the fourth round, after evaluation and scoring, the Jury decided at its 5th working meeting held on June 17, 2020, to eliminate five more competitive proposals from further evaluation process under working numbers: 30 („54321BL“), 37 („49273NJ“), 38 („64919AB“), 63 („527799VM“) and 91 („36912XL“),

At the 6th working meeting held on July 22, 2020, in the fifth (short-listed) round of evaluation, the remaining 15 competition proposals were evaluated, and those are proposals under the following working numbers: 06 („13079CA“), 13 („13073AT“), 23 („16709HH“), 32 („70910JP“), 36 („20216BR“), 40 („11358BG“), 49 („20327YM“), 58 („11211OA“), 64 („10330FS“), 72 („27627GG“), 73 („22422ET“), 75 („13111SB“), 82 („36345DM“), 84 („74129RN“) and 101 („12345AA“).

In accordance with the evaluation and scoring of the offered solutions, the Competition Jury selected at the same meeting the final short-listed competition proposals under the working numbers: **06** („13079CA“), **13** („13073AT“), **23** („16709HH“), **36** („20216BR“), **40** („11358BG“), **64** („10330FS“), **82** („36345DM“), and **101** („12345AA“), whereas proposals under the working

numberes **72** („27627GG“), **73** („22422ET“) and **49** („20327YM“) were selected for Honorable Mentions as a recognition for their contribution to architectural design.

Having in mind the purpose of the competition, the goal of the competition task as well as the evaluation criteria, after evaluating and scoring the competition proposals from the shortlist, and ranking the proposals according to the quality of the offered solutions, the Competition Jury decided by a majority vote that the proposals to award the proposals submitted to the Competition as follows:

**PROPOSAL NUMBER 82, AUTHOR'S CODE „36345DM“ – FIRST PRIZE in the amount of EUR 30,000.00**



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 "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 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.

**PROPOSAL NUMBER 36, AUTHOR'S CODE „20216BR“ – SECOND PRIZE in the amount of EUR 15,000.00**



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.

**PROPOSAL NUMBER 101, AUTHOR'S CODE „12345AA“ – THIRD PRIZE in the amount of EUR 7,500.00**



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 divided 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**



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.

**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.

**PROPOSAL NUMBER 49, AUTHOR'S CODE „20327YM“ – EQUAL NON-MONETARY HONORABLE MENTION**



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**



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 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.

**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 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, 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.

## **RECOMMENDATIONS OF THE JURY FOR FURTHER STEPS IN DEVELOPING THE CONCEPTUAL SOLUTION OF THE FIRST PRIZE WINNING PROPOSAL**

By considering the character and quality of the first-prize winning proposal as well as the general scope of the competition, the Jury has defined the following recommendations:

1. Awarded and accepted proposals indicated the need to reconsider part of the program task, primarily in terms of additional facilities of the complex, such as: restaurants, plenary halls, office space, communications and more. It is necessary to harmonize the mentioned contents with some of the possibilities and solutions from the awarded and accepted proposals. Harmonization refers to the need to reduce or increase the area of individual facilities.
2. It is necessary to consider the possibilities for the preparation of technical and tender documentation, and the financing of the construction of the complex of structures through feasibility study. Feasibility study will also affect the question under point no. 1, so it is recommended first to be developed by the relevant expert team. The study should answer the questions related to the organization of the congress-concert complex of structures, legal regulations governing the relations between the institutions that use the facilities, the question of the owner of the complex of structures, the results of market research and needs in the field of culture and congress activities, management of the complex and its institutions, to offer financial construction and to propose the stages of implementation of the entire project.
3. The first prize winning proposal should be developed at the level of a conceptual design, which will include other engineering phases. The aim of the study is to eliminate the lack of elaboration of certain aspects, primarily engineering, at the level of the conceptual design, so that the technical documentation later defines the complex in accordance with the architectural expression from the award-winning design. In addition to all other profiles that participate in defining the architectural and construction project, it is obligatory to involve in the proposal on the conceptual design, the event managers of congress and fair events, experts for acoustics and theater technique, and drama and music consultants.



COMPETITION JURY:

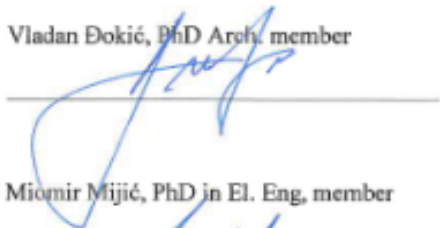
Prof. Ivan Raškoivić, architect, deputy chair

  
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Prof. Boris Podrecca, architect, member

  
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Vladan Đokić, PhD Arch. member

  
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Secretary:  
Maja Smiljanić, BLL

  
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Chair of Competition Jury  
Igor Radojičić, MSc in El. Eng.

  
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