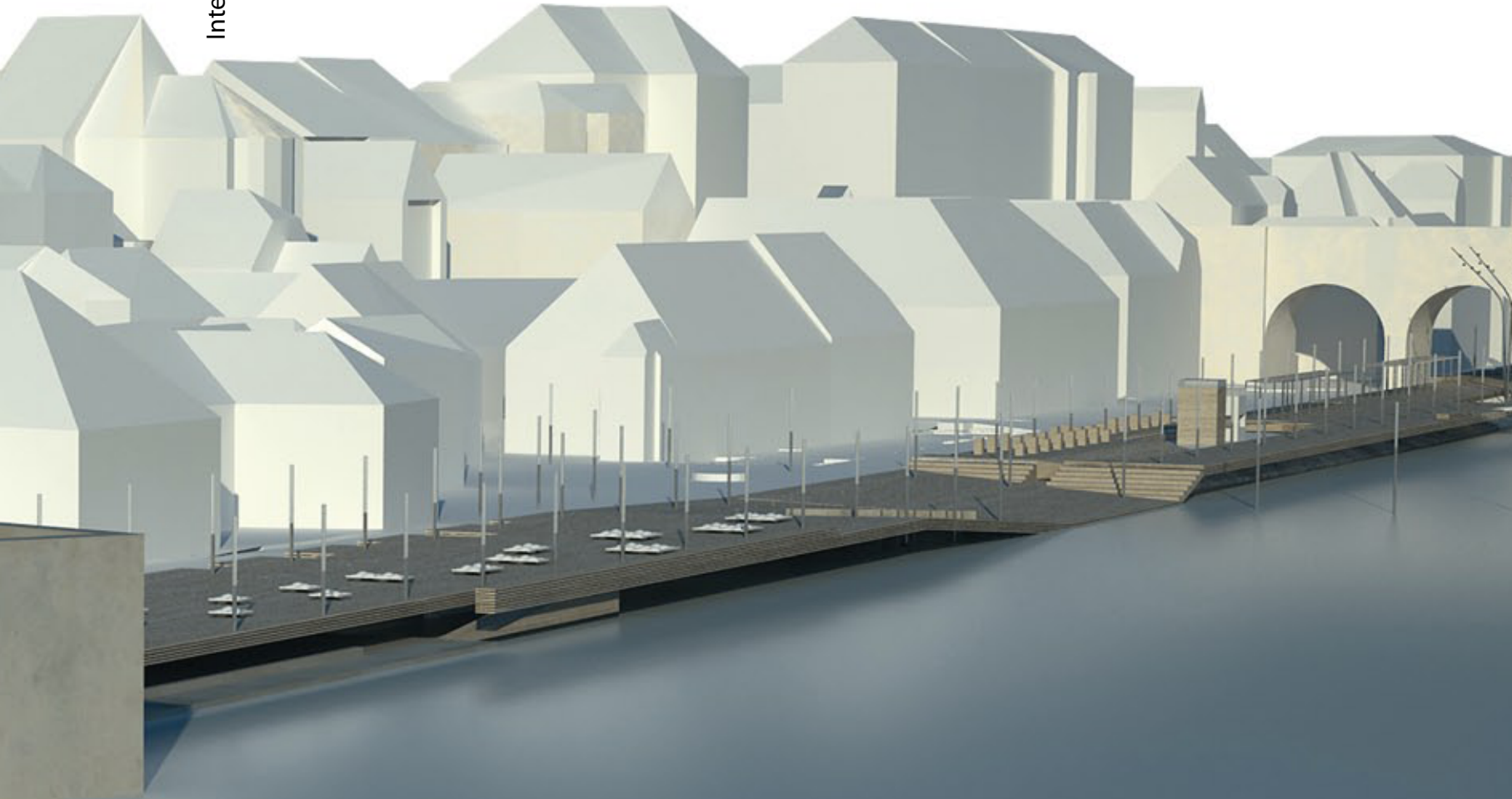


Mednarodni arhitekturni natečaj  
Evropska prestolnica kulture  
reka Drava 2012

International architecture competition  
European Capital of Culture  
Drava River 2012



epk



Mednarodni, javni, anonimni, idejno-projektni, enostopenjski arhitekturni natečaj za izbiro strokovno najprimernejših rešitev za ureditev območja reke Drave v Mariboru

**Evropska prestolnica kulture /  
reka Drava 2012**

Sklop 1: Nabrežje reke Drave

Sklop 2: Nova brv za pešce in kolesarje

Sklop 3: Nova Umetnostna galerija Maribor

Mestna občina Maribor

Društvo arhitektov Maribor

Mednarodna zveza arhitektov

Zbornica za arhitekturo in prostor Slovenije

International, public, anonymous, single-stage architectural ideas competition for the selection of the professionally most suitable solutions for the arrangement of the Drava River area in Maribor, Slovenia

**European Capital of Culture /  
Drava River 2012**

Competition area 1: Drava River embankment

Competition area 2: New pedestrian and cycle bridge

Competition area 3: New Maribor Art Gallery

Municipality of Maribor

Maribor Association of Architects

The International Union of Architects

Chamber of Architecture and Spatial Planning  
of Slovenia













## Vsebina / Content

### **Franz Kugler**

|                                                                                     |   |
|-------------------------------------------------------------------------------------|---|
| Evropska prestolnica kulture 2012 in mednarodni javni arhitekturni natečaj          | 8 |
| European Capital of Culture 2012 and international public architectural competition |   |

### **Stojan Skalik**

|                                               |   |
|-----------------------------------------------|---|
| Prostori evropske prestolnice kulture 2012    | 9 |
| Sites of the European Capital of Culture 2012 |   |

### **Breda Kolar Sluga**

|                                        |    |
|----------------------------------------|----|
| Novi prostor umetnosti in kreativnosti | 11 |
| New space for art and creativity       |    |

|                                                                                        |    |
|----------------------------------------------------------------------------------------|----|
| Mednarodni arhitekturni natečaj Evropska prestolnica kulture / reka Drava 2012         | 12 |
| International architectural competition European Capital Of Culture / Drava River 2012 |    |

|                                                    |    |
|----------------------------------------------------|----|
| <b>Sklop 1</b> / Nabrežje reke Drave               | 17 |
| <b>Competition area 1</b> / Drava River embankment |    |

|                                                             |    |
|-------------------------------------------------------------|----|
| <b>Sklop 2</b> / Nova brv za pešce in kolesarje             | 31 |
| <b>Competition area 2</b> / New pedestrian and cycle bridge |    |

|                                                     |    |
|-----------------------------------------------------|----|
| <b>Sklop 3</b> / Nova Umetnostna galerija Maribor   | 47 |
| <b>Competition area 3</b> / New Maribor Art Gallery |    |

|                     |    |
|---------------------|----|
| Člani žirije        | 75 |
| Members of the Jury |    |

## Evropska prestolnica kulture 2012 in mednarodni javni arhitekturni natečaj



### *Spoštovani!*

Kot župan in občan Maribora sem ponosen in vesel, da Maribor, nekoč največje industrijsko mesto z odličnim prostorskim kapitalom in geostrateško lego na križišču petega in desetega koridorja, dobiva novo podobo, razvija gospodarsko dejavnost ter omogoča bivanje v vedno bolj urejenem mestnem ambientu ob izjemnih naravnih okoljih, kot so Pohorje, Slovenske gorice in območje reke Drave. Leta 2012 se bo mesto kot nosilec projekta Evropska prestolnica kulture 2012 s partnerskimi mesti odelo v barve kulture, ustvarjalnosti in napredka. Priprava projekta nas je spodbudila k odkrivanju uspešnih ljudi v našem mestu, ki so v sodelovanju ustvarili odličen projekt, s katerim se bomo predstavili Evropi. S projektom Evropske prestolnice kulture bomo poskrbeli za trajnostni razvoj v našem mestu in ublažili gospodarsko krizo z razvojem ostalih panog. Čas je, da združimo čisto energijo posameznikov in različnih ustanov ter poskrbimo, da bo projekt prerasel lokalne okvire.

Večino arhitekturnih rešitev je mesto pridobilo na javnih arhitekturnih natečajih, kar govori o visoko profesionalnem in transparentnem delovanju mestne uprave. Idejne zasnove za novo Umetnostno galerijo Maribor, nabrežje reke Drave in novo brv za pešce in kolesarje čez reko Dravo so plod izjemno odmevnega mednarodnega arhitekturnega natečaja. Tako v mestu nadaljujemo z odlično tradicijo pridobivanja arhitek-

turnih rešitev za najpomembnejše objekte na podlagi arhitekturnih natečajev, s čimer dajemo možnost tudi mladim, da se predstavijo in uveljavijo. Naj omenim samo osrednji nogometni stadion, ki je postal tako arhitekturna kot tudi simbolna ikona Maribora. Še več, z mednarodnim arhitekturnim natečajem je mesto preseglo lokalne okvire in izrazilo željo po uveljavitvi na arhitekturni karti sveta.

Franc Kangler, župan MOM

## European Capital of Culture 2012 and international public architectural competition

### *Distinguished Reader!*

As mayor and citizen of Maribor, I feel proud and happy that Maribor, the former largest industrial city of Slovenia with its excellent spatial capital and geostrategic position on the junction of the fifth and tenth corridor, gains a new image, develops its economic activities and enables living in an increasingly well-regulated city ambience along with outstanding natural environments, such as Pohorje, Slovenske gorice and the area of the Drava River. In 2012, the city as holder of the title "European Capital of Culture" together with its partner towns will don the colours of culture, creativity and progress. The preparation of this project stimulated us to find successful people in our town who in collaboration have commenced an excellent project in order to introduce ourselves to Europe. The project of the European Capital of Culture will provide a sustainable development of our town and ease the economic crisis by developing further branches to the city. It is time to unite the pure energy of individuals and the various institutions and to make sure that the project will exceed the local frames.

The city has acquired the majority of its architectural solutions from public architectural competitions, which speaks well of the highly professional and transparent work of the city administration. The outline schemes for the new Maribor Art Gallery, the Drava River embankment and the new pedestrian and cycle

bridge are the fruit of an international architectural competition that met a wide response. Our city continues in the notable tradition of acquiring architectural solutions for the most important buildings based on architectural competitions and thus offers opportunities for young people to present themselves and win recognition. Let me herein mention our central football stadium, which has become an architectural as well as symbolic icon of Maribor. More so, with this international architectural competition, the city has surpassed local standards and expressed a wish to assert itself on the map of world architecture.

Franc Kangler, Mayor of Maribor



**Z mednarodnim  
arhitekturnim  
natečajem je mesto  
preseglo lokalne  
okvire in izrazilo  
željo po uveljavitvi  
na arhitekturni  
karti sveta.**



## Prostori Evropske prestolnice kulture 2012

Prenova starega mestnega jedra sodi med strateške cilje mestne uprave in predstavlja enega bistvenih nosilcev kulturnega in družbenega dogajanja Evropske prestolnice kulture leta 2012. Samo z različnimi spodbudami in omejitvami se lahko zagotovijo enakovredni pogoji in primerljive razvojne možnosti med starim mestnim središčem, ki je zaostalo v razvoju, in ostalimi območji. Zaostalost v razvoju je v tem trenutku prednost, saj je velik del starega mestnega jedra ohranjen v srednjeveški strukturi in z neposredno lego ob reki Dravi in mestnem parku predstavlja izjemen potencial. Med večje projekte revitalizacije starega mestnega središča, ki so bili pred kratkim izvedeni ali so v izvajanju, velja omeniti prenovu Vetrinjskega dvora, v katerem je sedež Evropske prestolnice kulture, izgradnjo nove sodobne mestne tržnice, izgradnjo novega Lutkovnega gledališča ter izdelane načrte za prenovu koncertne dvorane in letnega avditorija v kompleksu Minoritov ter Žičkega dvora. Ob tem pripravljamo načrte za novo Mestno knjižnico na Rotovškem trgu. Mestna uprava spodbuja tudi številne manjše projekte in zasebne investicije. Ob projektih revitalizacije poteka v starem mestnem središču tudi izvedba projektov regeneracije javnih mestnih prostorov. Med najpomembnejše sodi prenova Štukljevega trga in Glavnega trga s Koroško cesto. Ob projektih revitalizacije, ki v staro mesto prinašajo nove vsebine, in projektih regeneracije, s katerimi omejujemo avtomobilski promet v celotnem obsegu starega mestnega jedra in prostore namenjamo pešcem in kolesarjem ter izboljšujemo komunalno infrastrukturo, postaja staro mestno središče ponovno izredno privlačno tako za različne aktivnosti kot za bivanje.

Prostor ob reki Dravi v starem mestnem jedru kot tudi širše predstavlja izjemen razvojni potencial urbane strukture Maribora in doslej še ni bil nikoli celovito obravnavan. Pozidave in ureditve prostora so se reke dotikale na različnih segmentih, skladna in celovita urbana podoba obrežja in rečnega prostora pa še ni bila predmet kompleksnega preoblikovanja. Zato je Mestna občina Maribor, v sodelovanju z

Društvom arhitektov Maribor in pod skrbstvom UIA (Mednarodne zveze arhitektov) ter Zbornice za arhitekturo in prostor Slovenije razpisala mednarodni natečaj za urejanje prostora reke Drave v osrednjem delu mesta, na podlagi katerega je mesto pridobilo idejne rešitve za preoblikovanje ključnega, obrečnega, sodobnega ter urbanega prizorišča evropske kulturne prestolnice. Z mednarodnim javnim arhitekturnim natečajem Evropska prestolnica kulture / reka Drava 2012 je Maribor ambiciozno demonstriral, da kot bodoča Evropska prestolnica kulture k projektom že danes vabi najboljše ustvarjalce v mednarodnem prostoru. Arhitekti z vsega sveta so poslali predloge za tri osrednje razvojne projekte ob Dravi. Prvi je celovita ureditev nabrežja reke Drave v starem mestnem jedru med Vodnim in Sodnim stolpom na levem bregu, ki že danes v poletnih mesecih predstavlja osrednji prireditveni prostor mesta, in ureditev naravnega obrežja reke na desnem bregu Drave. Drugi je brv za pešce in kolesarje med Lentom in Taborskim nabrežjem, kjer je v preteklosti most čez reko že stal, s čimer ponovno vzpostavljamo povezave, ki so obstajale v preteklosti. Tretji predlog se nanaša na novo stavbo Umetnostne galerije Maribor, ki je osrednja muzejsko-galerijska ustanova za likovno umetnost v severovzhodni Sloveniji in trenutno deluje v neprimernih prostorih.

S pravkar zaključenim mednarodnim arhitekturnim natečajem za ureditev nabrežja reke Drave, novo brv za pešce in kolesarje ter novo zgradbo Umetnostne galerije Maribor smo končali sklop natečajev, s katerimi smo oblikovali prostorsko vizijo starega mestnega jedra in hkrati dobili vizije za prostor ob reki Dravi, ki bo osrednji prireditveni prostor Evropske prestolnice kulture 2012.

Stojan Skalicky, *mestni arhitekt MOM*

## Sites of the European Capital of Culture 2012

The renovation of the old town centre of Maribor is one of the strategic goals of the city administration and represents one of the essential carriers of cultural and social

happening within the European Capital of Culture 2012. Equal conditions and comparable development possibilities between the old town centre lagging behind in development and other areas can be assured only by diversified initiatives and limitations. At this moment, lagging behind in development is an advantage, since a great part of the heart of the old town is preserved in its medieval structure and thus with its position next to the Drava River and to the city park represents an enormous potential. Especially mentionable amongst the larger revitalisation projects of the old town centre that have been recently executed or are being carried out at the present are the renovation of the Vetrinj Mansion, the headquarters of the European Capital of Culture, plus the construction of the new city market place and the new Puppet Theatre as well as the renovation plans of the concert hall and the summer auditorium in the complex of the former Minorite Church and Žiče Mansion. Further, there are plans in preparation for the City Library at Rotovž Square. The city administration has also stimulated many small-scale projects and private investments. Next to the revitalisation projects in the old city centre, regeneration projects of public city spaces are also taking place. One of the most important plans is the restoration of Štukelj Square and the main square including Koroška Street. While the revitalisation projects contribute new contents to the old town centre and the regeneration projects, limiting vehicular traffic in the entire old town core and devoting more space to pedestrians and cyclists as well as improving the communal infrastructure, the old city centre becomes more attractive for various activities and living.

The area along the Drava River carries exceptional potential for the development of Maribor's urban structure, which to date was never treated integrally. Buildings and spatial arrangements have touched the river at different segments; a congruent and integral urban image of the embankment and the river area has hitherto not been the subject of a comprehensive modification. Therefore, the Municipality of Maribor in collaboration with the Maribor Association of Architects and under the auspices of the International Union of Architects (UIA) and the Chamber of Architecture and Spatial Planning of Slovenia

called for an international competition for the arrangement of the area along the Drava River in the city centre. Based on this competition, the city has acquired outline solutions for the reconstruction of a contemporary, urban key scene for the European Capital of Culture. With the public architectural competition European Capital of Culture – Drava River 2012, Maribor as the future European Capital of Culture ambitiously demonstrated that it is already focused on inviting internationally acknowledged artists to present-day projects.

Architects from all over the world sent propositions for three major development projects to be realised along the Drava River. First is the integral arrangement of the Drava embankment between the Water Tower and the Judgement Tower on the north bank, which in the summer months already represents the city's central place of events, and the natural embankment on the south Drava bank. The second is the pedestrian and cycle bridge between the Lent area and the Tabor embankment at the site of the former medieval bridge, and thus reflecting on the past connection. The third project refers to the new Maribor Art Gallery building, the central museum and gallery institution of fine art in northeastern Slovenia, which currently resides in inappropriate spaces.

With the recently concluded international architectural competition for the arrangement of the Drava embankments, the new pedestrian and cycle bridge and the new Maribor Art Gallery building, we have completed an integration of competitions for designing a spatial vision of the old town heart and at the same time future visions for the spatial arrangement along the Drava River that will be the central event site of the European Capital of Culture 2012.

Stojan Skalicky, *City Architect of Maribor*



**With this international architectural competition, the city has surpassed local standards and expressed a wish to assert itself on the map of world architecture.**



## Novi prostor umetnosti in kreativnosti

V Umetnostni galeriji Maribor smo veseli in počaščeni, da smo postali del najnovejšega mestnega urbanističnega načrtovanja in sprememb, ki jih ta prinaša. Še toliko bolj, ker se je mesto odločilo reševati urbanistične zamisli na najbolj odprt in kreativen način, z mednarodnim arhitekturnim natečajem.

Arhitekturni natečaj, ki reki poskuša povrniti njen nekdanji ugled in upravičeno pozornost, pa lahko razumemo tudi nekoliko širše, kot poskus oživitve celotnega mesta, njegove mentalne slike, kar mu daje toliko večjo težo. Vloga UGM je zato definirana in razumljena v svojem najširšem pomenu. Z novimi prostori je umeščena ob prestižne arhitekturno-zgodovinske spomenike Lenta in spoznana za tisti ključni prostorsko-vsebinski element, ki lahko kontinuirano oživlja in generira tako pomemben predel mesta. Odločilno spremembo na razvojni poti tako same institucije kot Maribora je prepoznalo tudi veliko arhitektov, ki so se natečaja udeležili. Še posebej prvo- in drugonagrajena rešitev z novo arhitekturno podobo kakovostno nadgrajujeta tudi vsebinska izhodišča UGM. Na eni strani ostaja zavod, ki z visokimi profesionalnimi kriteriji in standardi varuje in hrani vrhunske dosežke vizualne dediščine, na drugi strani pa se vzpostavlja njena nova funkcija, postaja center, ki se na široko odpira različnim javnostim ter se z raznovrstnimi programi in dejavnostmi z njimi interesno povezuje.

Gradnja novih prostorov UGM je izjemnega pomena tudi za ožjo stroko, saj bo po letu 1946, ko je Slovenija z Moderno galerijo v Ljubljani dobila odlične prostore, posvečene raziskovanju, hrambi in predstavitvi takrat sodobne likovne umetnosti, stavba nove UGM prva in edina celovita novogradnja tega namena. Ponuja se priložnost, da po več kot petdesetih letih v nacionalnem okviru zasnujemo kakovosten muzej sodobne umetnosti.

Prvi korak uspešno zaključujemo z razstavo vseh natečajnih rešitev. Dogodek, ki je izjemen že zaradi največjega nabora kakovostnih idej doslej, brez dvoma močno dviguje raven razprave različnih strok. Vsem razpisovalcem in organizatorjem tega pomembnega natečaja,

predvsem pa vsem avtorjem in sodelavcem vseh 400 rešitev, ki so nam ponudili svoje vizije, zato od srca iskreno čestitam!

Breda Kolar Sluga, *direktorica UGM*

## New space for art and creativity

Maribor Art Gallery is happy and honoured to have become a part of the newest municipal urban plan and the changes that will implement. All the more, because the city decided to tackle the urban ideas in a most open and creative way: with an international architectural competition.

This architectural competition which is trying to return the former reputation as well as legitimate attention to the Drava River can also be understood in a broader sense, namely as an attempt to revive the whole city, its mental image, and thus gain further importance. As a result, the role of Maribor Art Gallery is hereby defined and understood in its broadest meaning. By gaining new spaces, the gallery is placed among the prestigious architectural and historical monuments of the Lent area and recognised as a key element regarding space and content that can continuously enliven and generate such an important part of the city. The crucial change in the development stage of the institution itself, as well as that of Maribor, was also noted by many architects that entered the competition. Especially, in the case of the first and the second prize-winning solutions for the new architectural image that offer a quality upgrade of the Art Gallery's content. On one hand, the gallery remains an institution, which according to high professional criteria and standards protects and preserves the outstanding achievements of the heritage of visual art, yet on the other it establishes a new function by becoming an open centre connecting to various audiences with a variety of programmes and activities.

For the narrower professional branch, the construction of new spaces for Maribor Art Gallery is of special importance, as since 1946 when, along with the Museum of Modern Art in Ljubljana, Slovenia gained excellent premises dedicated to the research, mainte-

nance and presentation of the then contemporary fine art works, the building of the new Maribor Art Gallery will become the first and only integral new building serving this purpose. Thus, after more than fifty years, an opportunity to plan a high quality museum of contemporary art is also offered at a national level.

The first step is successfully concluded with an exhibition of all competition entries. Unquestionably, this event has considerably raised the level of professional discussion due to its creating the largest collection of quality ideas so far. I heartily congratulate all organisers of this important competition, and especially all authors and collaborators of the 400 project solutions that have presented us with their visions!

Breda Kolar Sluga, *Director of Maribor Art Gallery*

## Mednarodni arhitekturni natečaj Evropska prestolnica kulture / reka Drava 2012

Leta 2012 bo Maribor nosil naslov Evropske prestolnice kulture. To leto mesto vidi kot priložnost, da prikaže svoj kulturni utrip in kulturni razvoj. V okviru priprav na leto 2012 je Mestna občina Maribor pripravila scenarij prostorskega razvoja Evropske prestolnice kulture 2012. Scenarij postavlja v ospredje prostor reke Drave kot osrednjega prostora urbanega razvoja mesta. Prostorski scenarij pokriva območje starega mestnega jedra ter nabrežja Drave v mestnem središču. V skladu s strategijo prostorskega razvoja je Mestna občina Maribor v sodelovanju z Društvom arhitektov Maribor in pod skrbstvom UIA/Mednarodne zveze arhitektov ter Zbornice za arhitekturo in prostor Slovenije razpisala arhitekturni natečaj »Evropska prestolnica kulture / reka Drava 2012«, s katerim je pridobila predloge za funkcionalno in oblikovno transformacijo mestnega jedra ob reki Dravi. Natečaj ima tri sklope.

Na natečaj, ki je bil razpisan novembra 2009, je prispelo 400 arhitekturnih predlogov, od tega 59 za ureditev nabrežja reke Drave, 124 za novo brv za pešce in kolesarje ter 217 za novo zgradbo Umetnostne galerije Maribor. Natečaja so se udeležili arhitekti in arhitekturne pisarne iz 48 držav, od tega največ iz Francije (35), Slovenije (27), Italije (22), Grčije (21), Madžarske (19), Nemčije (17), ZDA (15), Hrvaške (14), Srbije (13), Avstrije (12), Poljske (10), Španije (9) in Turčije (8). Dve mednarodni strokovni komisiji sta izbrali najprimernejše rešitve in jih razglasili marca 2010.

### Trije sklopi arhitekturnega natečaja

#### *Sklop 1*

Ureditev nabrežja reke Drave med Studenško brvjo in Vodnim stolpom

#### *Sklop 2*

Nova brv za pešce in kolesarje med Lentom in Taborskim nabrežjem

#### *Sklop 3*

Nova stavba Umetnostne galerije Maribor



## **International architecture competition European Capital of Culture / Drava River 2012**

The city of Maribor will be the European Capital of Culture in 2012. This year is considered as the opportunity for Maribor to show its cultural pulse and cultural development. In the context of preparations for the year 2012, the Municipality of Maribor has prepared a scenario of spatial development of the European Capital of Culture 2012. The scenario puts the area of the Drava River into the foreground as the central space of spatial development of the city. The spatial scenario covers the area of the old town centre and the embankment of the river in the city centre.

Thus the Municipality of Maribor, together with the Union of Architects of Maribor and under the supervision of the International Union of Architects and the Chamber of Architecture and Spatial Planning of Slovenia, called for an international competition for the arrangement of the Drava River area in the central part of the city and acquired an outline scheme of the central stage of the European Capital of Culture and for the urban regeneration of the city in the next twenty years. With the international competition Drava River 2012, the city acquired a solution for a functional and physical rearrangement of the three competition areas at the Drava River.

400 architectural proposals entered the competition, called for in November 2009: 59 for the arrangement of the Drava River embankments, 124 for the new pedestrian and cycle bridge, and 217 for the new Maribor Art Gallery. The competition participants are architects and architectural bureaus from 48 countries, of which the majority comes from France (35), Slovenia (27), Italy (22), Greece (21), Hungary (19), Germany (17), USA (15), Croatia (14), Serbia (13), Austria (12), Poland (10), Spain (9) and Turkey (8). Two international expert juries have chosen the most suitable solutions and announced them in March 2010.

### **3 competition areas**

#### ***Competition area 1***

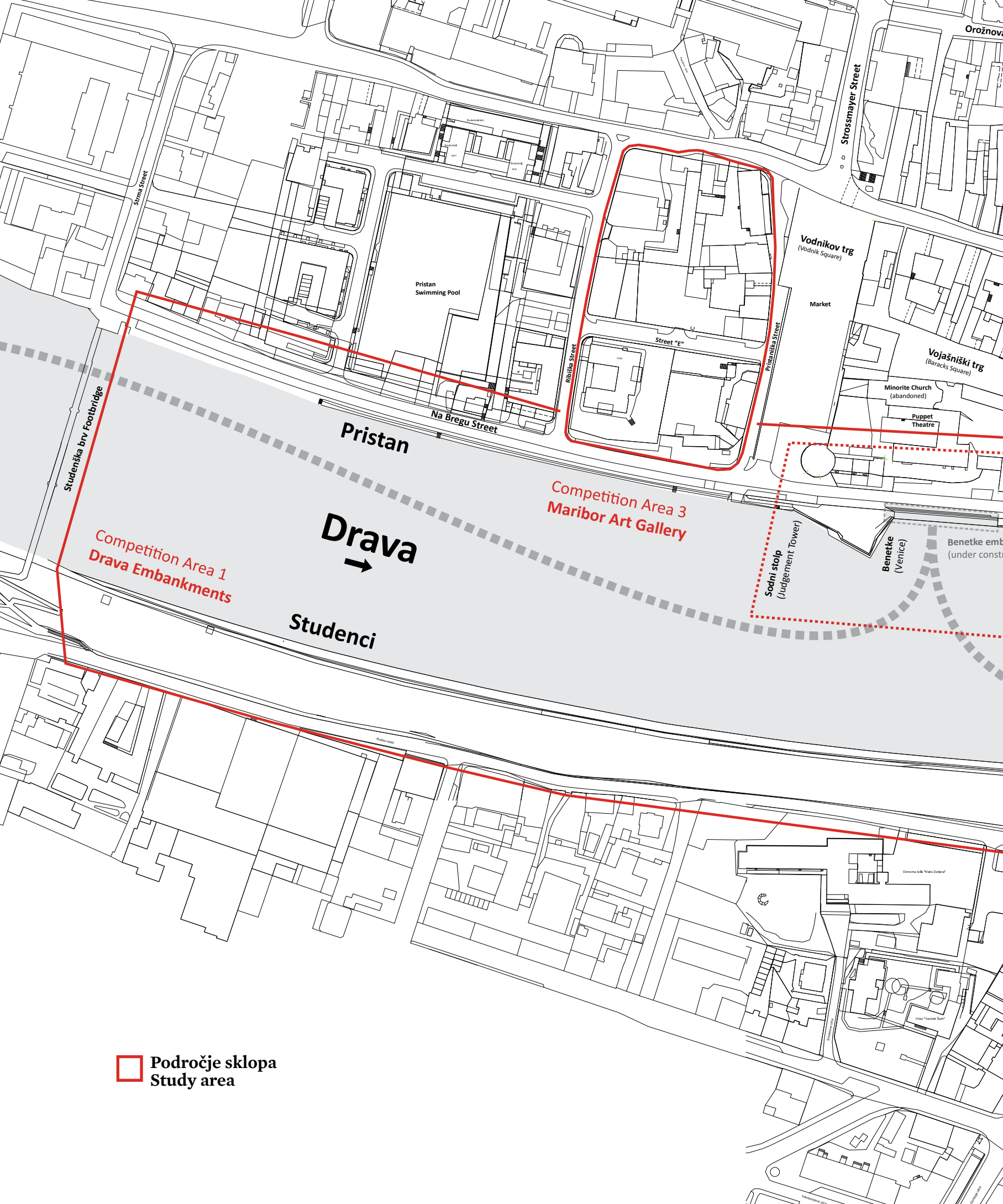
Drava River embankment between Studenci Footbridge and the Water Tower

#### ***Competition area 2***

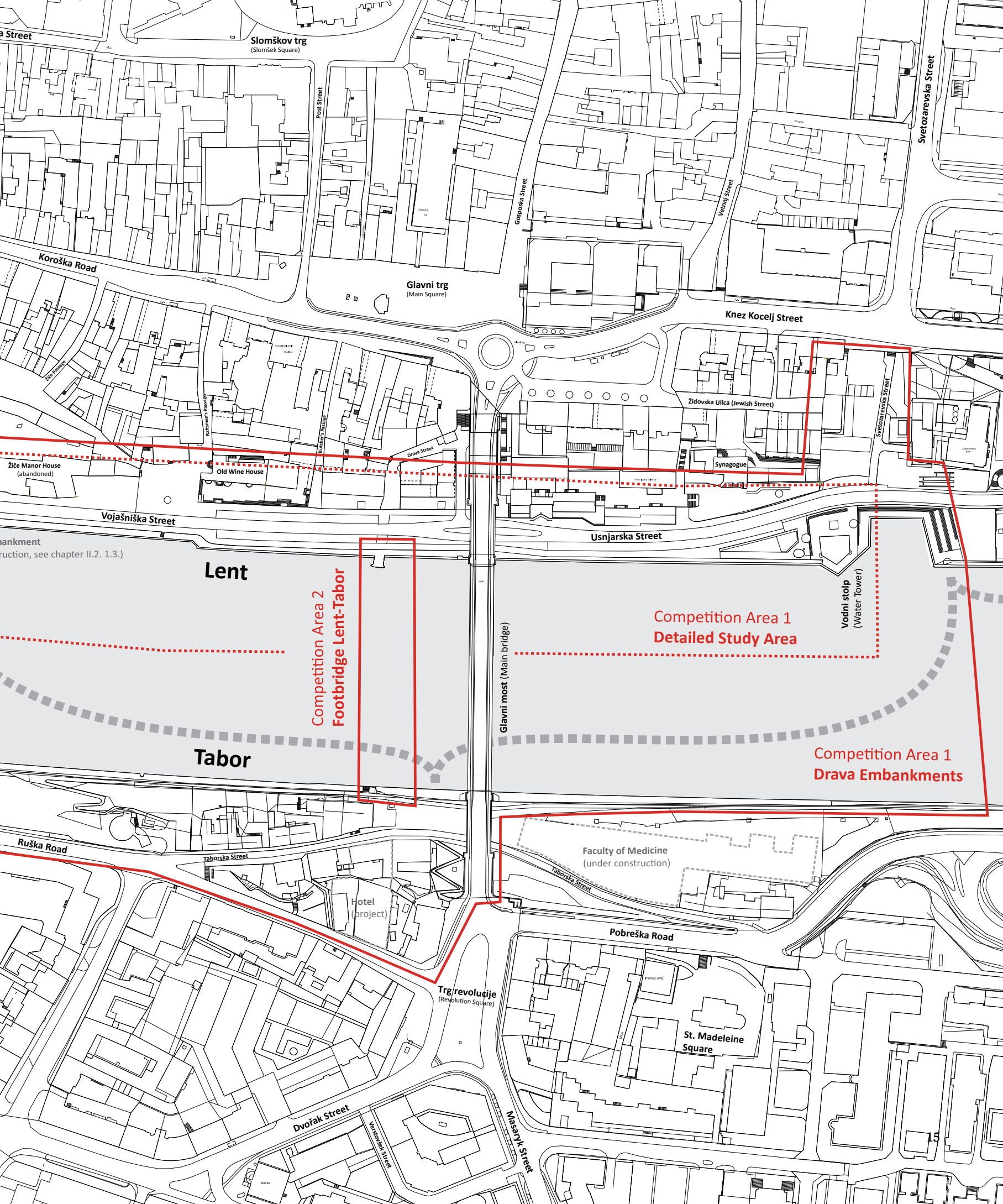
New pedestrian and cycle bridge between Lent and Tabor embankment

#### ***Competition area 3***

New building of the Maribor Art Gallery



Področje sklopa  
Study area







Sklop 1

**Nabrežje reke Drave**

Competition area 1

**Drava River embankment**



## Sklop 1

### Ureditev nabrežja reke Drave med Studenško brvjo in Vodnim stolpom

Nabrežja reke Drave, skupaj z mostovi, cestami in ulicami, ki se spuščajo proti vodi, starim mestnim tkivom z obrambnimi stolpi in nekdanjim pristaniščem – Lentom, so glavna prepoznavna znamenitost Maribora. S 5 km dolgo strugo Drave ima Maribor največ vodne obale med vsemi mesti v Sloveniji.

Z natečajem za ureditev nabrežja reke Drave je Mestna občina Maribor pridobila rešitve za ureditev javnih površin, prvenstveno namenjenih pešcem in kolesarjem. Te površine so zasnovane kot živahni in privlačni prostori ob reki, kot skladen prostor zgodovine in sodobnosti ter kot medsebojno povezan niz prostorov na obeh bregovih Drave.

V sklopu natečaja je bilo potrebno izdelati idejno arhitekturno rešitev za ureditev obeh nabrežij Drave v dolžini 1.000 m, od tega je posebej izpostavljenih 550 m nabrežja na Lentu. Poleg bregov Drave, ureditev nabrežja obsega še trge, ulice, sprehajališča, zelene površine in pristane za rečna plovila.

UREDITEV NABREŽJA REKE DRAVE MED STUDENŠKO BRVJO IN VODNIM STOLPOM / Sklop 1

1.000 m površin na vsaki strani Drave  
550 m nabrežja na Lentu  
trgi, sprehajališča, zelene površine, pristani  
kompleksna prenova zgodovinskega tkiva

## Competition area 1

### Drava River embankment between Studenci Footbridge and Water Tower

The Drava River embankment, together with its bridges, roads and streets descending towards the water, with the old town, its defence towers and former port – Lent, are the main landmarks of Maribor. With 5 km of the Drava riverbed, Maribor has the largest water coast of all the cities in Slovenia.

With the competition for the layout of the Drava River embankments, which shall be rearranged by 2012, the Municipality of Maribor acquired solutions for the arrangement of public spaces, primarily intended for pedestrian and bicycle use, which are designed lively and will become attractive spaces by the river, in harmony with historical patrimony and modern points, mutually interconnecting a set of spaces in the city centre on both banks of the Drava River.

This competition area contributed architectural ideas for the rearrangement of both river banks in the length of 1,000 m, of which 550 m of the Lent bank, under the old town, are particularly exposed. Besides the Drava banks, the rearrangement includes squares, streets, promenades, green spaces and piers for watercrafts.

DRAVA RIVER EMBANKMENT BETWEEN STUDENCI FOOTBRIDGE AND WATER TOWER / Competition area 1

1,000 m area on both sides of the Drava River  
550 m of the Lent embankment  
Squares, promenades, green spaces, piers  
Renewal of historical city parts



## Sklop 1 / Competition area 1

### 1. NAGRADA (Rim, Italija)

93438/I

*Francesco Deli*

*Francesco Sabatini (Delisabatini Architetti)*

*Aurelia D'Andria*

*Alessandro Console*

*Gina Oliva (Console / Oliva)*

*Francesco Belvedere*

Svetovalec: Rocco Smaldone

Sodelavci: Antonio Agresti, Alessandro

Oltremarini, Giovanni Battista Manai, Laura

Naitana, Stefania Caravelli

Poročilo žirije: Projekt je za preprosto in dobro idejo osvojil prvo nagrado. Predstavlja novo urbano površino in idejo, ki ima izjemen potencial uresničitve na prilagodljiv in odziven način v stalnem procesu in jo je mogoče artikulirati ter spreminjati hkrati. Ta obsežna urbana površina je sama po sebi »statement« in hkrati izrazni mestni element, imenovali bi ga lahko tudi »mestno pohištvo«, ki zbira vse bodoče aktivnosti na enem mestu. Jasno zasnovan prostor urbane ploščadi je namenjen različnim prireditvam in ima spoštljiv odnos do zgodovinske mestne strukture. Načrtovan je na severnem rečnem bregu in sega malo čez njegov rob. Od sosednjih zgradb se loči, hkrati pa namenja ves predel severnega nabrežja pod starim mestnim jedrom sodobnemu mestnemu življenju. Žiriji je bila še posebej všeč osnovna ideja rešitve, ki sčasoma dovoljuje postopen razvoj vseh povezav z mestom v skladu z različnimi in specifičnimi zahtevami. Čeprav je namen rešitve poudarek mestnega, ji primanjkuje ustreznih prefinjenih podrobnosti. Žirija je mnenja, da je projekt potrebno dodelati, še posebej ob upoštevanju potreb bodočih uporabnikov. Nekatere pomanjkljivosti bi lahko hitro odpravili, ne da bi s tem ogrozili idejo – dodali bi npr. elemente za zagotavljanje sence –, zato žirija priporoča, da avtorji temu predelu namenijo več udobja in ustvarijo nekakšno »dnevno sobo« na nabrežju mesta. Trenutni predlog je mestoma preveč artikuliran in oblikovan, čeprav so glavni ritmični premori dobro umeščeni, še posebej, če jih ovrednotimo glede na zgodovinsko strukturo mesta. Pomemben premislek ob podelitvi nagrade je bil tudi povsem praktičen: velik del opreme, ki je dodana nabrežju, je mogoče enostavno

dograditi in – po potrebi – tudi odstraniti, kar dodatno pripomore k celoviti pojavnosti in programski definiciji. Žirija je mnenja, da bi bilo smiselno podrobneje izdelati ureditve večnamenskih prostorov na ploščadi in da razporeditev opreme na ploščadi – klopi, ulične svetilke in zbirka dobro znanih predmetov iz katalogov – ni nujna. Zato avtorjem svetuje, da pri snovanju opreme mestnega okolja upoštevajo mikroklimatske vplive (strukture za senčenje) in različne potrebe uporabnikov ter v skladu s predlagano idejo omogočijo »rast opreme iz ploščadi«.

### 1<sup>st</sup> PRIZE (Rome, Italy)

93438/I

*Francesco Deli*

*Francesco Sabatini (Delisabatini Architetti)*

*Aurelia D'Andria*

*Alessandro Console*

*Gina Oliva (Console / Oliva)*

*Francesco Belvedere*

Consultant: Rocco Smaldone

Collaborators: Antonio Agresti, Alessandro

Oltremarini, Giovanni Battista Manai, Laura

Naitana, Stefania Caravelli

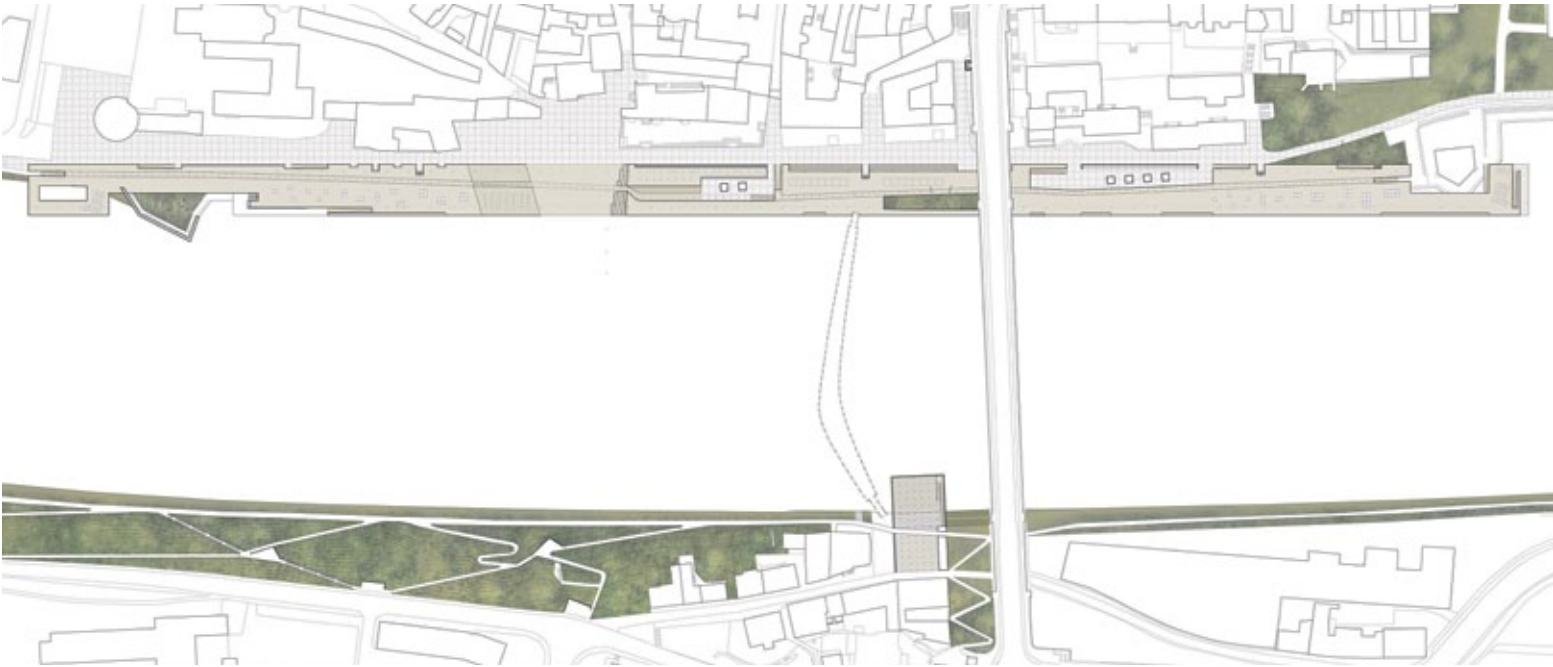
Jury report: The project won the first prize because of its very simple, but strong idea. It is at the same time a new, urban presence and an idea, which has the maximum potential to be realised in a flexible and responsive way in a continuous process that could even be articulated and changed over time. This very big urban deck is at the same time a clear statement, a very expressive urban element, one that could even be classified as urban furniture, and it collects all the different future activities in one place. The whole space is designated as an event space; it is clearly readable, and has a respectful relationship towards the historic urban structure. Placed on the edge of the north bank of the river and slightly over the river, it distinguishes itself from the neighbouring houses, and at the same time, it dedicates the northern embankment to the urban experience. The jury particularly appreciated that the basic idea of the proposed solution allows all the connections to the city

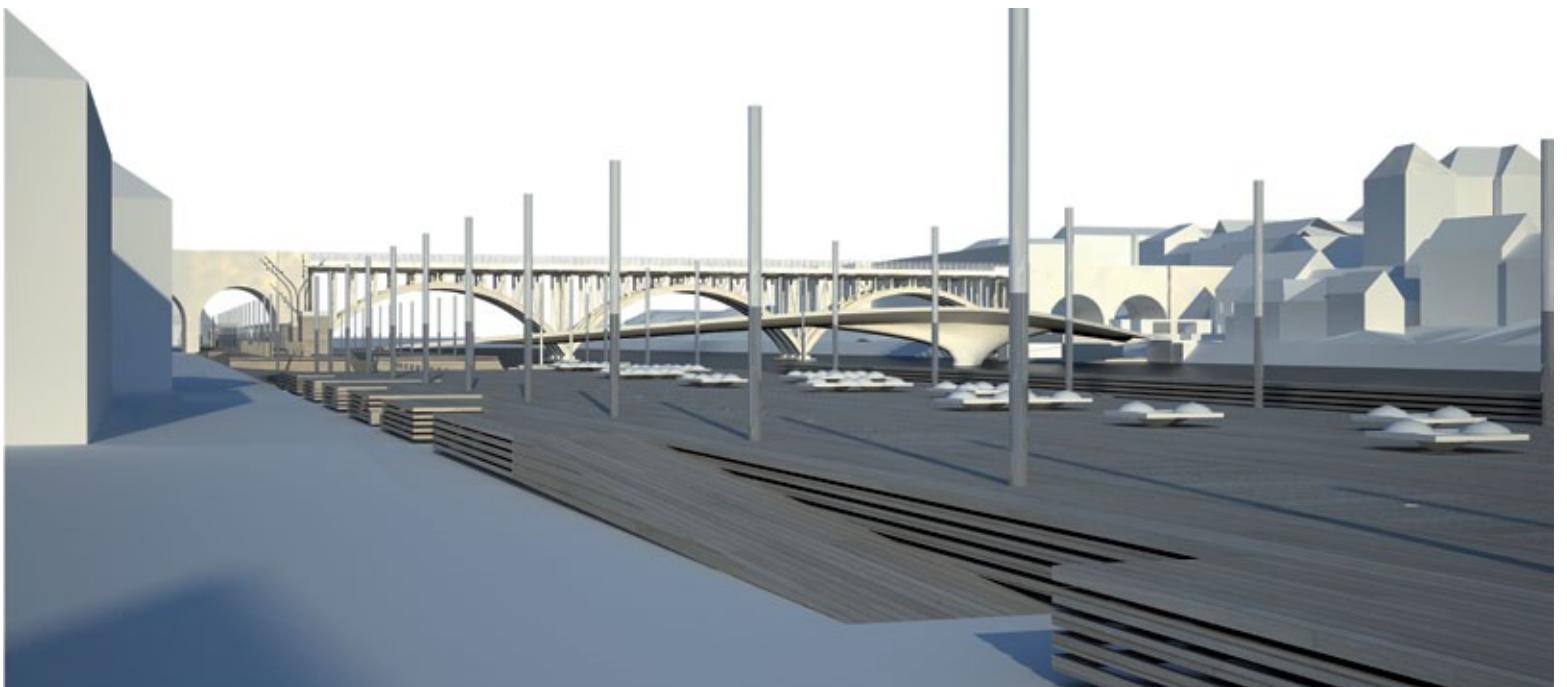
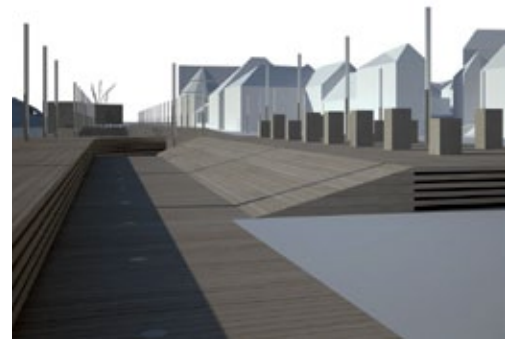
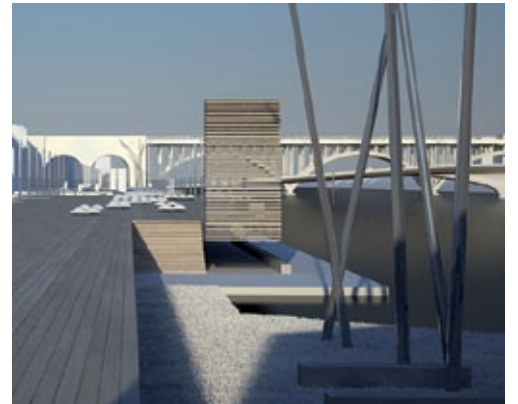
to develop themselves naturally over time and in accordance with different and specific site requirements.

While it stresses its dedication to the celebration of urbanity in further detailed design, the jury definitely felt that the project needed further elaboration. Recognising that some of the deficiencies could be quite easily overcome without compromising the idea – structures could be added to provide shadow – the jury recommends that there should be much more elaboration on how to make this space cosy; a sort of the city's "living room" on the water bank. As it is presently proposed, it is in parts over-articulated – although major rhythmical breaks are well positioned, specifically, if viewed in relation to the historic structure. An important consideration in giving the award was a practical one: the large piece of urban furniture added to the embankment is easy to build and to eventually remove – thus significantly adding to the scope of its appearance and programme definitions. The jury noted that the design of micro ambiances and elements, especially urban furniture, like benches, lighting poles, and a collection of well-known catalogue pieces is unnecessary. It recommends that the design of the urban furniture should take into consideration micro climatic effects and various needs of users, and should grow out of the urban deck.



**Sklop 1 / Competition area 1**





## Sklop 1 / Competition area 1

### 2. NAGRADA (Zagreb, Hrvatska)

98054/I

Helena Paver Njirić

Jelena Botteri

Miro Roman

Sodelavci: Josipa Baričević, Hana Ratkovčić, Dario Crnogača, Danko Balog, Nino Kušter (oblikovanje luči)

Poročilo žirije: Projekt na sicer linearno brežino prenaša tradicionalno matrico mesta. Ta se v zasnovi odraža v razporejanju tematskih sklopov v obliki trgov, parkov in vrtov, ki služijo različnim namenom: otroška igrišča, športna igrišča, razstavní prostori za umetnost, informacijske točke, vodne površine, bari, restavracije. Transparentni stekleni paviljoni z različnimi nameni uporabe, ki spremljajo programe tematskih polj, bogatijo tovrsten kombiniran pristop. Tema razporejanja tematskih sklopov na območju brežine je s površinami na vodi in lesenimi koli programske in tematsko razširjena tudi na območje reke. Tako tudi vodna površina predstavlja prostor za različne aktivnosti. Po rabi in načinu razmeščanja se tematska polja navezujejo na prepoznavne elemente okoliške kulturne krajine in na zgodovinsko povezanost mesta z vodo. Južni breg je javnosti namenjen le v manjši meri. Načrtovan je kot območje za rekreacijo, njegovo pobočje pa je pokrito s številnimi paviljoni. Predlagano veliko pestrost uporabe obrečnega in rečnega prostora je žirija razumela kot strategijo za prihodnji razvoj območja, ni pa se strinjala s t. i. ekološko agendo: nekateri elementi, npr. predlagane rastline (sivke, oljke itd.), so neprimerni za tukajšnje območje in podnebje. S tega vidika je predlog nekoliko naiven. Rešitve za nabrežje niso dovolj jasno nakazane. Čeprav se rečni rob poetično nagiba k reki, so rešitve preveč shematske, manjka pa tudi arhitektonska artikulacija urbanega prostora.

Žirija kljub tem pomanjkljivostim pozitivno ocenjuje možnost načrtovanja prostora, ki logično sledi razmerjem in vzorcem mestnih struktur ob nabrežju. Zelo diferencirani načrti programov in vegetacije bi območju najbrž dali večjo kakovost okolja in prostora. Glede na kakovost predlagane strategije posegov v prostor se je žirija odločila, da projekt nagradi z drugo nagrado.

### 2<sup>nd</sup> PRIZE (Zagreb, Croatia)

98054/I

Helena Paver Njirić

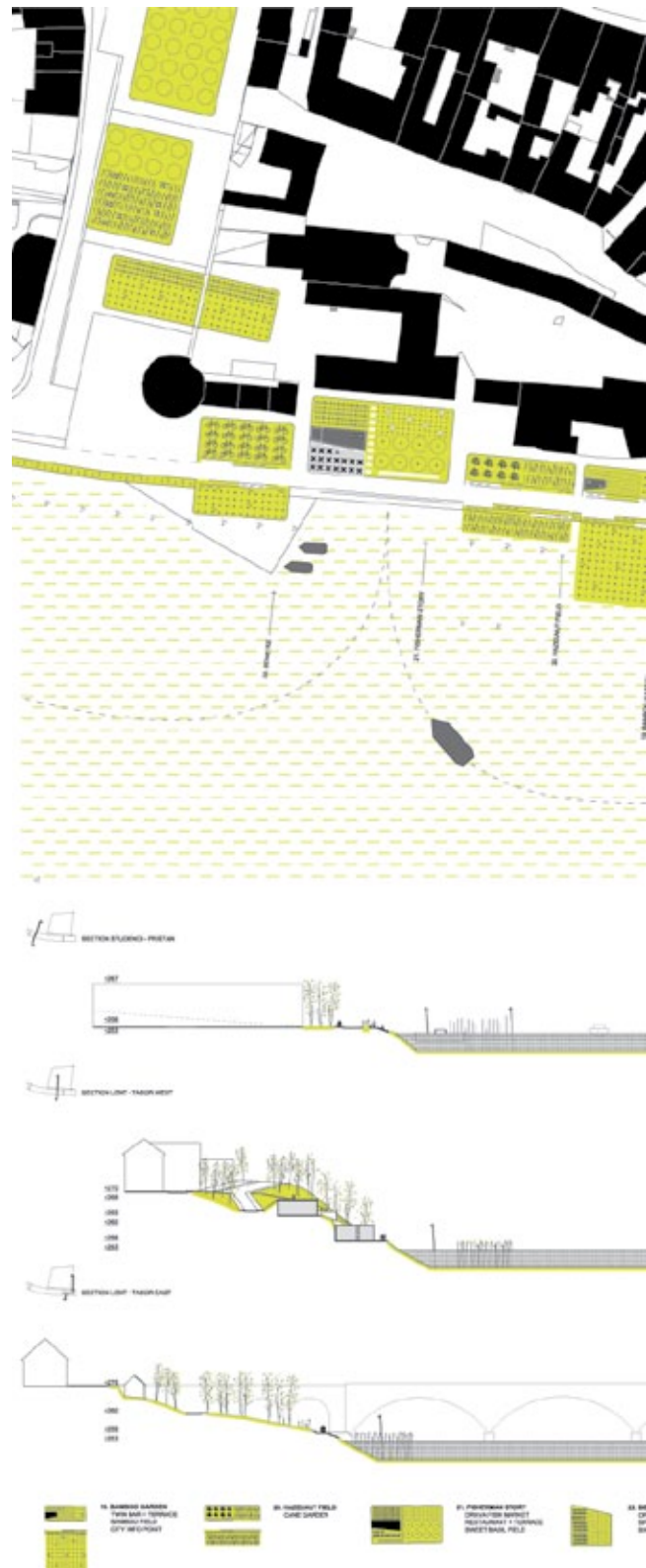
Jelena Botteri

Miro Roman

Collaborators: Josipa Baričević, Hana Ratkovčić, Dario Crnogača, Danko Balog, Nino Kušter (light design)

Jury report: The project expands the traditional city matrix to the linear waterside, which is transformed into a series of thematic fields in the form of squares, parks and gardens with a rich variety of suggested uses, like playgrounds, sport fields, art displays, information points, water surfaces, bars and restaurants. The patchwork programme approach is enriched by transparent glass pavilions for different purposes. The arrangement of the programme and thematic fields extends from the embankment into the water area with floating fields and wood poles. Thus, it engages the water surface into an event space as well. They refer to the recognisable elements of the surrounding cultural landscape and the history of the relationship of the town with the water. The southern bank has a less public character. It is planned as a recreational area with several pavilions inserted into the slope. The jury understood the variety of proposed programs as a strategy for future transformation of the area. The jury could not agree with the so-called ecological agenda; some elements, like the proposed plants (olive trees, lavender etc) are rather alien to the area and its climate and the proposal in this respect is quite naive. The solutions for the embankment are only slightly indicated; although the edge of the bank bends poetically towards the river, the solutions are schematic and lack more detailed architectural articulation of urban space.

Independent of these shortcomings, the jury appreciates the capacity to generate a field condition developed out of the scale and patterns of the urban fabric behind the embankment. The highly differentiated programming and vegetation scenarios are likely to inform the space with a specific atmospheric and spatial value. The jury awarded the project with the second prize for its contribution in terms of proposing enriching spatial solutions.





## Sklop 1 / Competition area 1

### 3. NAGRADA (Bogota, Kolumbija)

30315/I

*Bureau Taller 301:*

*Pablo Emilio Forero Quintero*

*Julian Andres Restrepo Molina*

Sodelavci: Manuela Mosquera Iragorri, Maria Buenahora Acevedo, Susana Somoza Parada, Juan Carlos Cuberos Acevedo, Mateo Cely Tovar, Ricardo Lopez Rodriguez, Nicolas Parra Garcia (statika)

Poročilo žirije: Projekt za ureditev nabrežij reke Drave razvija jasno in otipljivo vizijo. Predlaga, da se južno nabrežje s ponovno pogozditvijo spremeni v naravno območje, medtem ko severno nabrežje postane dolga, ravna krajina, namenjena preživljanju prostega časa. Dobra stran predlaganega posega je v predlogu zviševanja deleža zelenih površin, predvsem okrog srednjeveškega dela mesta, tako da mariborski nabrežji dobijo izrazito in prepoznavno novo »zeleno« identiteto. Na levem bregu predlagana peščena mestna plaža ustvarja poseben značaj in okolje, ki ne bi vplivalo le na nabrežje, temveč bi najbrž spremenilo tudi urbano zaledje mesta. Z namišljenim potekom elementov starega mestnega obzidja projekt razdeli nižji predel brega na plažo in višji predel na ulico s prostorom za pešce v ozadju. Čeprav žirija ceni izrazito ekološko obarvano identiteto obravnave prostora in okolja, ne more spregledati, da projekt zapravlja svoj potencial s tem, da splošno idejo z elementom plaže uporabi za celotno nabrežje. Žirija je mnenja, da bi bila za projekt koristna večja raznolikost programov z upoštevanjem urbanih značilnosti okolja in hkrati ocenjuje, da je projekt v okviru natečaja eden izmed tistih, ki si jih je najbolj vredno zapomniti.

### 3<sup>rd</sup> PRIZE (Bogotá, Columbia)

30315/I

*Bureau Taller 301:*

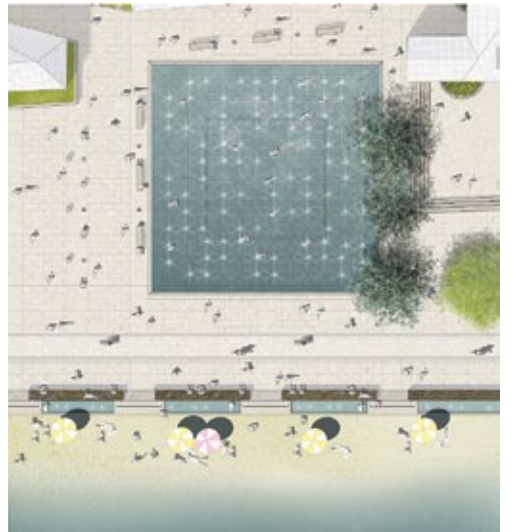
*Pablo Emilio Forero Quintero*

*Julian Andres Restrepo Molina*

Collaborators: Manuela Mosquera Iragorri, Maria Buenahora Acevedo, Susana Somoza Parada, Juan Carlos Cuberos Acevedo, Mateo Cely Tovar, Ricardo Lopez Rodriguez, Nicolas Parra Garcia (structural engineer)

Jury report: The project develops a very clear and tangible vision for the embankments of the Drava River. While turning the southern embankment into an oblique park through partial reforestation, the project proposes to turn the northern embankment into a long linear leisure landscape. The virtue of this operation is that Maribor receives a strong and recognisable new identity on its waterfront. The urban beach generates a distinctive character and atmosphere that not only affects the waterfront itself, but also would likely transform the urban hinterland. By introducing a reconstructed version of the old city wall, the project separates the lower level of the beach and the higher level of the street and pedestrian area behind it. But as much as the jury appreciates this strong identity of the spatial and atmospheric treatment, it cannot help noticing that the project gambles away its potential by applying this general idea throughout the entire embankment. The jury thinks that more differentiation in both programming and atmospheric character would have benefited the project tremendously. Nevertheless, the project represents one of the more memorable contributions to the competition.





## Sklop 1 / Competition area 1

### PRIZNANJE (Ljubljana, Slovenija)

16835/I

*Tadej Glažar*

*Meta Petrič*

*Jernej Prijon*

*Vid Razinger*

*Marko Vidmar*

Soavtorji koncepta: Andraž Intihar, Miran Mohar, Marko Peterlin, Maja Simoneti, Arne Vehovar, Borut Vogelnik  
Svetovalec: Aidan Cerar  
Sodelavci: Peter Grmek, Jure Grohar, Tadej Kališnik, Jan Opeka

Poročilo žirije: Osrednji koncept zasnove preurejanja obeh bregov ponuja strategijo vzpostavljanja ambientov »kreativne skupnosti«. Avtorji želijo Mariboru zagotoviti novo vitalnost in ga iz nekdanjega industrijskega mesta spremeniti v mesto kreativnosti. Projekt je tesno povezan z novo Umetnostno galerijo Maribor in predstavlja enega od odgovorov, kako v proces preurejanja nabrežij reke Drave vključiti območje galerije, ki naj ne bi bilo namenjeno le ljubiteljem umetnosti. Na nasprotnem bregu predlog ponuja modularni plavajoči ponton, ki meri približno 100 x 40 m in se uporablja za različne (tako športne kot tudi kulturne) dogodke, z območjem galerije pa ga povezuje brod. Na območju desnega brega se vrstijo stanovanjski moduli in barke za letovanje. Te enote naj bi bile v lasti občine, ki naj bi jih dajala v najem umetnikom, oblikovalcem in različnim strokovnjakom. Z izjemo plavajočih elementov na reki, avtorji pri natečajni rešitvi puščajo desni breg v večji meri nedotaknjen. Levi breg je tlakovan z navadnimi, enakimi, vnaprej izdelanimi betonskimi ploščami. Prekinjajo jih granitne linije, ki označujejo podaljšek ulic starega mesta in vodijo do nabrežja. Vrhunec pa predstavljajo leseni pomoli, ki segajo nad reko in odsevajo gradbeno strukturo severno od brega ležečih mestnih četrti. V splošnem je prostor glede možnosti uporabe precej prilagodljiv. V kolikor bi bilo potrebno, se lahko dopolni z deli pontona, ki se razstavijo in prepeljejo z desnega na levi breg. Gre za zelo zanimivo rešitev, saj se njihova funkcija lahko prilagodi letnim časom oz. posameznim dogodkom. Žirija ugotavlja, da je ideja predstavljena nekoliko preveč shematično in

ne odseva celotnega potenciala rešitve. Upravljanje z nekaterimi elementi projekta bi se lahko izkazalo kot problematično. V nasprotju s ciljem, da se vključi celotna skupnost, bi lahko to namreč postal predel z elitnimi stanovanji.

### HONOURABLE MENTION

(Ljubljana, Slovenia)

16835/I

*Tadej Glažar*

*Meta Petrič*

*Jernej Prijon*

*Vid Razinger*

*Marko Vidmar*

Co-authors of the concept: Andraž Intihar, Miran Mohar, Marko Peterlin, Maja Simoneti, Arne Vehovar, Borut Vogelnik  
Consultant: Aidan Cerar  
Collaborators: Peter Grmek, Jure Grohar, Tadej Kališnik, Jan Opeka

Jury report: The underlying, declared concept of this project is the strategy for the realisation of "Creative Community" ambiances that in the intention of the authors will give new vitality and opportunities to the city of Maribor, transforming it from a former industrial city to a creative city. This project is closely tied to the new Maribor Art Gallery, and seen as an opportunity to include the gallery area, which would not only be dedicated to art lovers as a part of the rearrangement of the embankments. Thus, a ferry connects the gallery to the opposite bank, where we find a floating modular pontoon, measuring roughly 100 x 40 metres. It can house various events, both sporting and cultural. Living modules or houseboats line the south riverbank. These units, owned by the municipality, would be rented out to artists, designers and professionals. Apart from these floating elements, the south bank is left largely intact.

The north bank is paved in a generalised way, without differentiation in all its length, in pre-cast concrete panels. The only interruptions are formed by ribbons of granite that are an extension of the streets coming from the old town and culminate in wooden piers jutting out into the water, thus introducing a rhythmic pattern reflecting the built fabric of

the city blocks to the north. The overall space is left quite flexible in its possible use and can be augmented by the addition of parts of the pontoon, split up and transported from the right bank to the left, as the occasion arises. This is a very interesting possibility that enables a flexible use of the function, fully responsive to seasons or particular events. However, the jury was of the opinion that the drawings do not adequately represent the full potential of this idea; they remain schematic. The project itself could be problematic in the management of some of its parts, and contrary to its aims, could contain elitist housing to the detriment of its aim to include the community.







Sklop 2

**Nova brv za pešce in kolesarje**

Competition area 2

**New pedestrian and cycle bridge**



## Sklop 2

### **Nova brv za pešce in kolesarje med Lentom in Taborskim nabrežjem**

Današnji Stari most, zgrajen med leti 1906 in 1912, je bil eden lepših mostov v Avstro-Ogrski, vendar je rušitev njegovega lesenega predhodnika, ki je povezoval niže ležeča nabrežja, povzročila zaton delov mesta neposredno ob Dravi. Z natečajem za novo brv za pešce in kolesarje, ki bo zgrajena do leta 2012, je Mestna občina Maribor pridobila rešitve za sodobno premostitev Drave na lokaciji najstarejšega mariborskega mostu, med starim pristaniščem Lentom in Taborskim nabrežjem, ki bo pešcem in kolesarjem skrajšala poti, bolje povezala mestno središče na obeh bregovih reke in prispevala k boljši prehodnosti nabrežij Drave.

V sklopu natečaja je bilo potrebno izdelati idejno arhitekturno rešitev za novo brv, ki bo premostila 130 m široko strugo reke. Zaradi zagotavljanja plovnosti bo svetla višina pod novo brvjo 3,50 m. Nova brv bo obenem prepoznavna, inovativna ter nevtralna konstrukcija.

**NOVA BRV ZA PEŠCE IN KOLESARJE MED LENTOM IN TABORSKIM NABREŽJEM / Sklop 2**

130 m dolga brv za pešce in kolesarje  
plovna višina pod brvjo 3,50 m  
lokacija na mestu porušenega lesenega mostu  
boljša prehodnost nabrežij

## Competition area 2

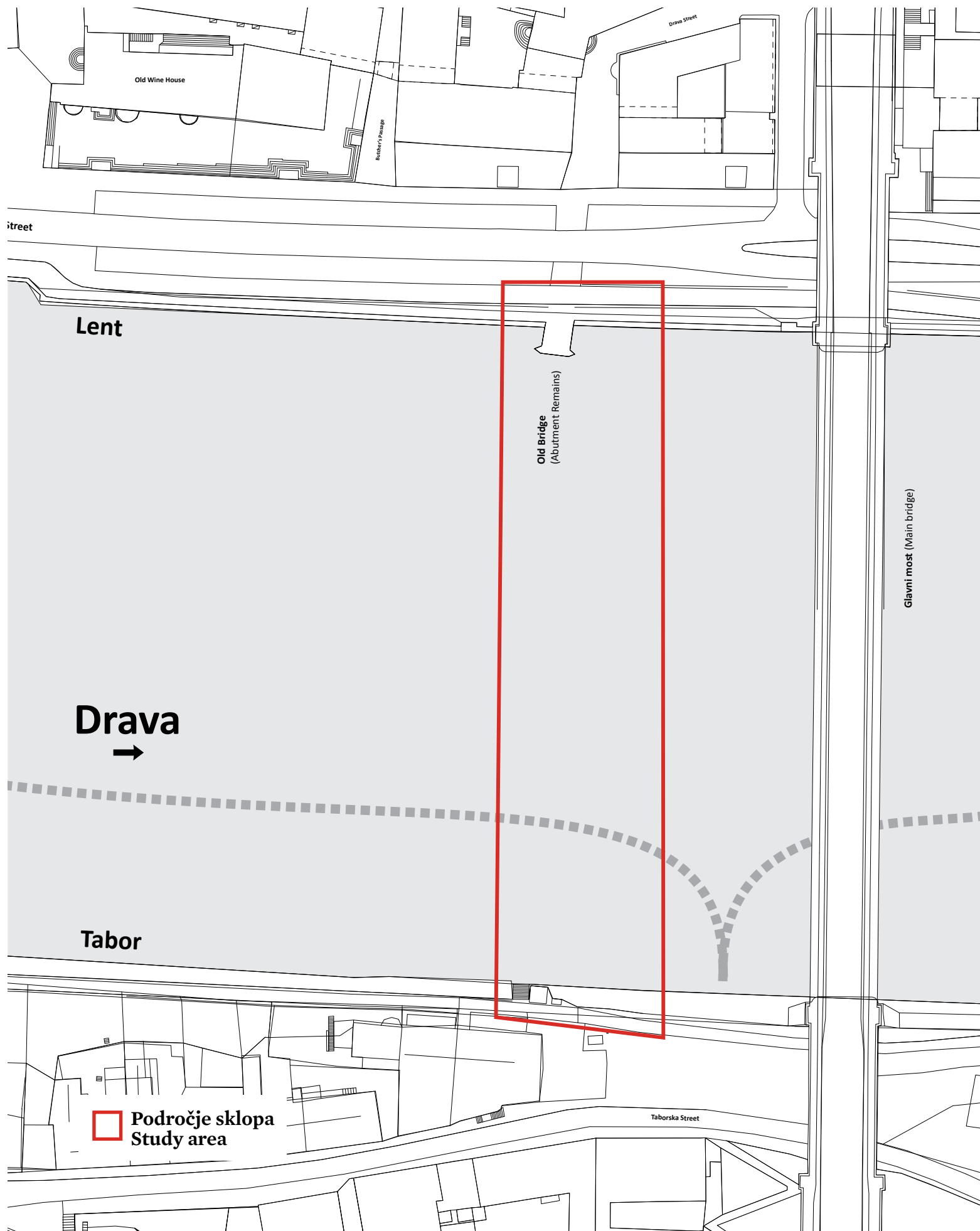
### **New pedestrian and cycle bridge between Lent and Tabor embankment**

The present Old Bridge, built between 1906 and 1912, was one of the most attractive bridges of the Austro-Hungarian Empire, but the demolition of its wooden precursor that connected the lower banks, caused the decline of the city parts next to the river. With the competition for the new pedestrian and cycle bridge, which is to be built by 2012, the Municipality of Maribor acquired a solution for modern bridging of the Drava River at the location of the oldest bridge in Maribor, between the old port – Lent, and the Tabor embankment. The bridge shall shorten paths for pedestrians and cyclists, improve the connections of the city centre at both river banks and contribute to a better transience of the Drava embankments.

This competition area contributed outline architectural outline schemes for the new pedestrian and cycle bridge across the 130 m wide Drava riverbed. In order to ensure navigability, the foreseen height clearance of the new bridge will be 3.50 m. The new footway bridge is designed as a recognisable, innovative, transparent, and neutral construction.

**NEW PEDESTRIAN AND CYCLE BRIDGE BETWEEN LENT AND TABOR EMBANKMENT / Competition area 2**

130 m long pedestrian and cycle bridge  
Minimum height clearance 3.50 m  
Site of the medieval bridge (demolished in the 1920s)  
Improved transience of embankments



## Sklop 2 / Competition area 2

### 1. NAGRADA (Madrid, Španija)

63226/II

*Burgos & Garrido Arquitectos:*

*Ginés Garrido Colmenero*

*Francisco Burgos Ruiz*

*Jaime Álvarez Santana*

*Carlos Carnicer Guzmán*

*Agustín Martín Salas*

*Raquel Marugán Burgos*

*Pilar Recio Cámara*

*Rebeca Caso Donadei*

*HPAL (3D)*

Sodelavci: Ingenieria Idom Internacional:  
Alejandro Bernabéu Larena, Jorge Bernabéu  
Larena (gradbena inženirja)

Poročilo žirije: Projektu »Žametna črnina« je bila podeljena prva nagrada, ker je v sklopu natečaja ponudil eno izmed najpreprostejših in najelegantnejših rešitev za novo brv, namenjeno pešcem in kolesarjem. Ukri-vljena konstrukcija, ki povezuje nabrežji, si ne prizadeva zasenčiti starega jeklenega mostu in tako ostaja v največji meri »skromna in lahka«. Stik brvi z nabrežjem je na obeh straneh eleganten in preprost, zato dopušča možnost, da se nabrežji uredita na kakršenkoli način. Lesene obloge in splošni videz se navezujejo tako na zgodovinski kot tudi na sodobni značaj lokacije. Zakrita, praktična in zelo vitka konstrukcija dopolnjuje stari jekleni most oz. ne poskuša z njim tekmovati. Nosilna struktura z dvema stebroma je kar se da vitka, praktična in je ne bo težko realizirati. Lesen videz brvi pa je obenem topel, preprost in žlahten. Tudi z gradbenega vidika je brv enostavna, elegantna in gospodarna. Osnovo predstavlja jeklena konstrukcija, ki je v celoti prekrita z lesom. Gre za gredni most na dveh stebrih, razpon mostu pa je razdeljen na tri enake dele. V prečnem prerezu vidimo obliko črke »U«; ograja hkrati predstavlja tudi nosilni element. Vzdolžni nosilci (ograje) so glavni, prečni nosilci pa sekundarni nosilci. Stabilnost zagotavljajo in izboljšujejo masivni blažilniki vibracij. Kot je navedeno, izmerjena plovna višina znaša 4 metre. Vse ostale meritve so ustrezne, uporabljena tehnologija pa je celovito opisana v elaboratu. Žirija predlaga, da so jekleni podporni stebri zaradi korozije in morebitnih naplavin nad vodo oz. betonski stebri nad

največjo višino vode. Rešitve glede temeljev so primerne, vendar bo pri nadaljnjem načrtovanju potrebno upoštevati tudi zbiralnice vode na obeh bregovih.

### 1<sup>st</sup> PRIZE (Madrid, Spain)

63226/II

*Burgos & Garrido Arquitectos:*

*Ginés Garrido Colmenero*

*Francisco Burgos Ruiz*

*Jaime Álvarez Santana*

*Carlos Carnicer Guzmán*

*Agustín Martín Salas*

*Raquel Marugán Burgos*

*Pilar Recio Cámara*

*Rebeca Caso Donadei*

*HPAL (3D)*

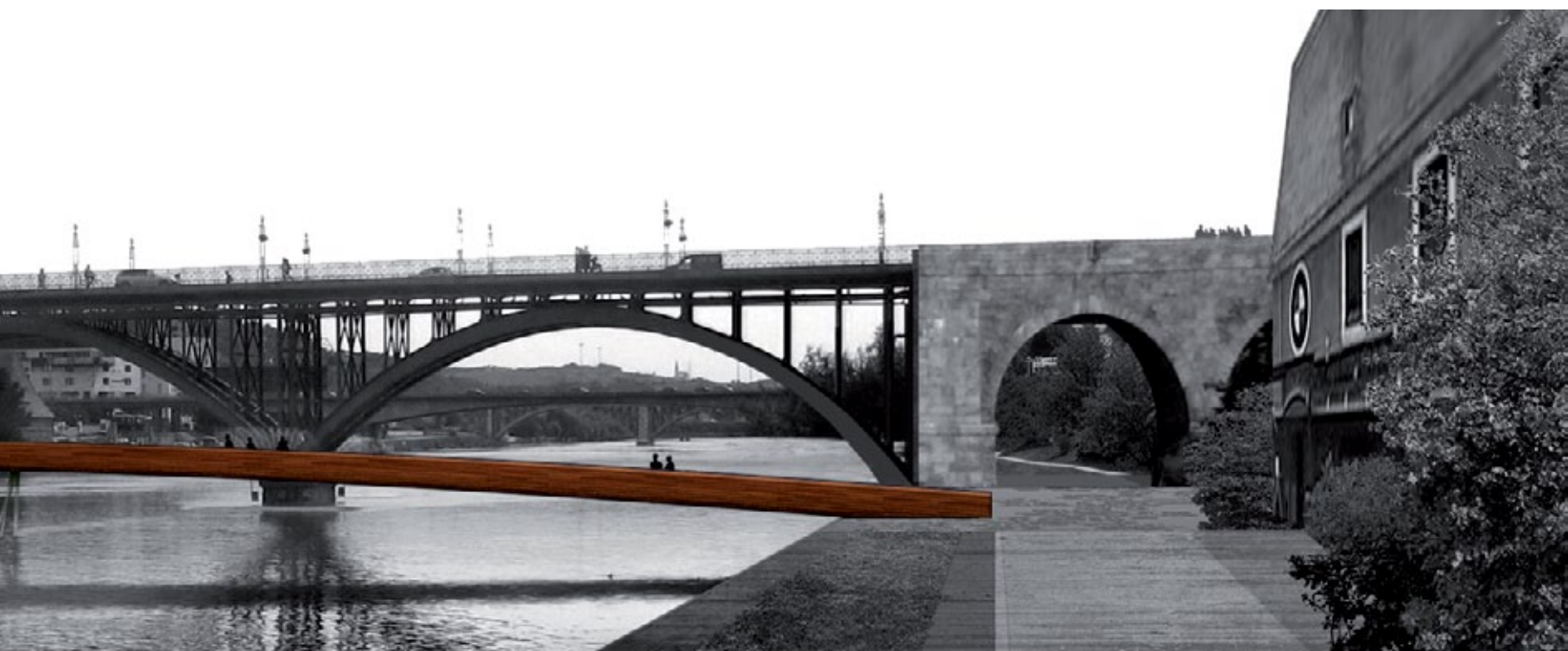
Collaborators: Ingenieria Idom Internacional:  
Alejandro Bernabéu Larena, Jorge Bernabéu  
Larena (civil engineers)

Jury report: The project "Žametna črnina" (Velvety Black) won the first prize, because it is one of the most elegant and simple proposals in the competition for the new pedestrian and cycle bridge. A very elegant curbed line across the riverbanks in the shadow of the big old steel bridge is modest and as light as possible. This bridge complements both embankments with a gentle and simple placement on both ends, and leaves the opportunity to embrace almost any design of the embankments. The wooden cladding and appearance addresses both the historical and contemporary character of the site. Concealment of the rational and very slender steel structure is also complementing and tries not to compete with the old steel bridge structure. The load bearing construction with two supports and maximum slenderness is rational and not complicated to execute. Its wooden appearance is at the same time warm, simple and noble. From the construction point of view, this is a simple, elegant and economic bridge. Its main construction is the steel structure, and complete cladding (all over the section) is wood. This is a continuous beam bridge on two supports with the overall span divided in equal thirds. In cross section, it uses an overall "U" shape, so handrails are also a load-bearing

element. Side beams (handrails) are main beams, and transversal beams are secondary beams. Stability is achieved and enhanced with mass tune dampers for vibration. The height clearance is 4 metres, which is measured, as written in the report. Also all other measures are fine and correct and the technology used in the project was thoroughly elaborated in the project proposal. The jury's recommendation is that support steel columns have to be above the water, or concrete piles need to be above the maximum water height, mainly because of corrosion and possible debris. The solutions regarding the foundations are appropriate, but in further design, attention has to be paid to the water collector on both banks.







## Sklop 2 / Competition area 2

### 2. NAGRADA (Ljubljana, Slovenia)

10653/II

Viktor Markelj

Peter Gabrijelčič

Dušan Rožič

Sodelavci: Miha Marinič, Boštjan Gabrijelčič, Gregor Čok

Poročilo žirije: Rešitev predstavlja eleganten ločni most z minimalnim vzponom, ki zagotavlja zahtevano plovno višino. Betonski oporniki in povezovalni elementi podpirajo srednji del iz konstrukcijskega jekla. Most ponuja ločno zasnovo jeklene brvi z rahlo konkavnimi robovi. Na levem bregu je most nekoliko širši kot na desnem. Žirijo je prepričal konstrukcijsko dovršen in premišljen elaborat, ki vsebuje vse relevantne informacije glede gradbene celovitosti, stabilnosti, vzdržljivosti in trajnosti. Podzemni mestni infrastrukturi se konstrukcija izogne tako, da gradbišče postavi na rečni breg. Žirija je pri predlogu načrta opazila tudi pomanjkljivosti: ni opredeljeno, kako naj bi bile površine rešene v tehničnih detajlih (nekoliko nerealistična, brezšivna kontinuiteta jeklenih površin). Žirija meni, da je najšibkejša točka projekta pomanjkljiva specifična oblika mostu glede na natečajno lokacijo.

### 2<sup>nd</sup> PRIZE (Ljubljana, Slovenia)

10653/II

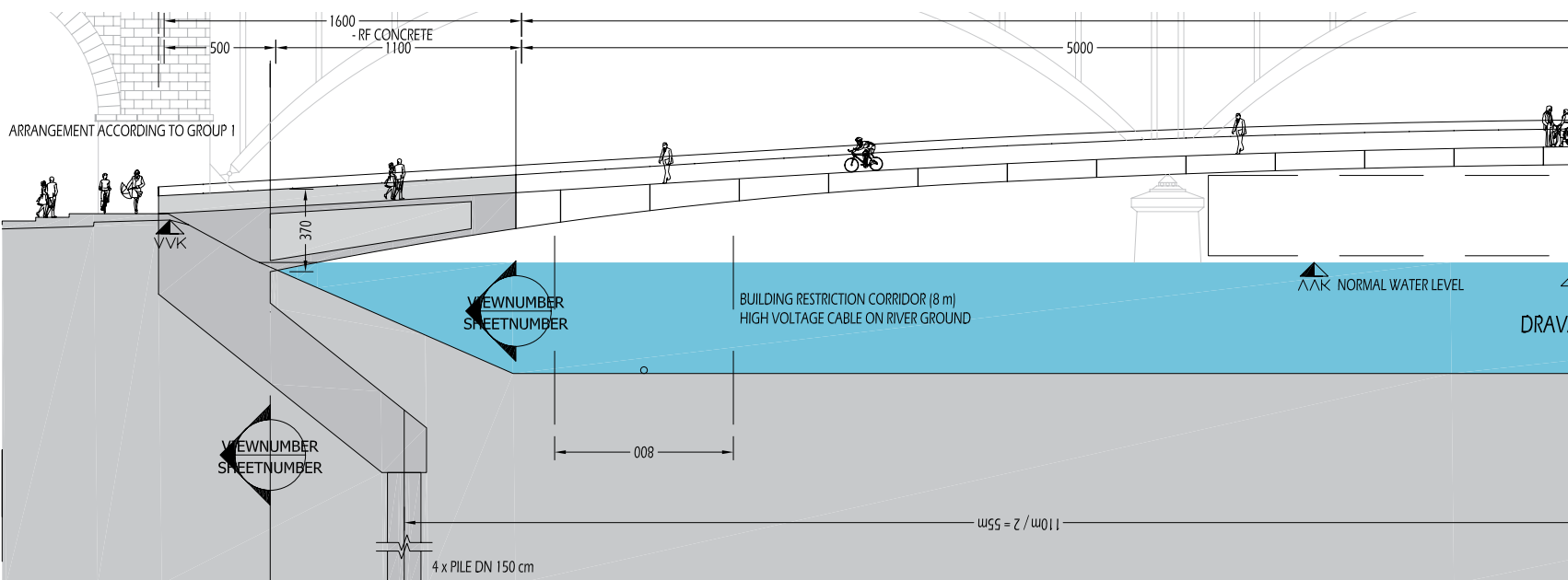
Viktor Markelj

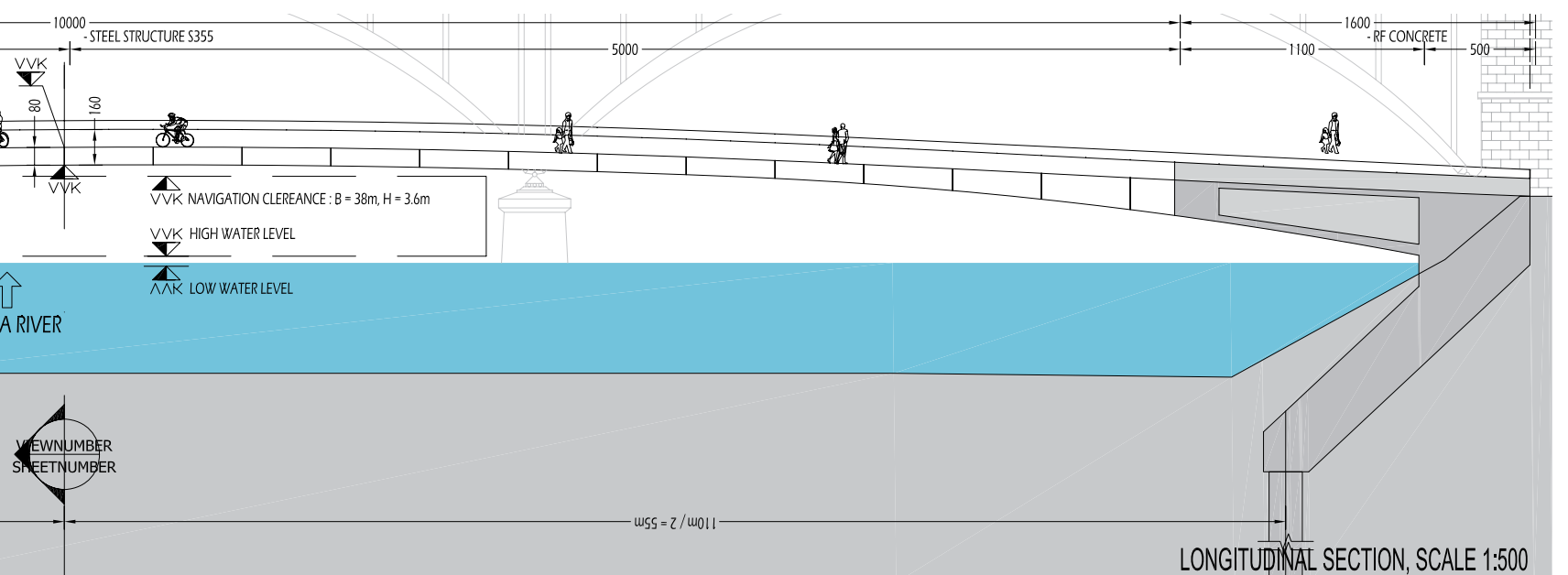
Peter Gabrijelčič

Dušan Rožič

Collaborators: Miha Marinič, Boštjan Gabrijelčič, Gregor Čok

Jury report: The competition solution is an elegant, single-span bridge with a minimum rise to allow for required height clearance. Concrete abutments and connection parts of the bridge hold the middle section made of structural steel. A steel single-span design of the footbridge with slightly concave edges is proposed. The left bank connection is slightly wider than the right one. The jury was convinced by the structurally well-elaborated and sound proposal, which includes all the relevant explanations regarding structural integrity, stability, sustainability and durability. The structure avoids underground city infrastructure by pushing the construction site onto the riverbank. The jury found some weakness in the design proposal for the bridge: it is not clear how the surfaces are to be treated (the renders show a slightly improbable, seamless continuity). The weakest part of the project, according to the jury, is that the bridge lacks specificity regarding its location.





## Sklop 2 / Competition area 2

### 3. NAGRADA (Madrid, Španija)

36684/II

*José María Sánchez García*

Sodelavci: Enrique García-Margallo Solo de Zaldivar, Rafael Fernández Caparros, Maribel Torres Gómez, Laura Rojo Valdivielso, Marta Cabezón, Mafalda Ambrósio, Carmen Leticia Huerta, Marilo Sánchez García, Meta Levstek, Miha Gantar

Poročilo žirije: Projekt izstopa predvsem zaradi izjemne prosojnosti in lahкотnosti zgradbe. V želji po čim manjši količini uporabljenih materialov, se je avtor zavzemal za minimalne okoljske posledice za reko (brez podpornih elementov v vodi) in za čim manjši vizualni učinek na okolico. Atmosferski posebnosti mesta botruje nevpadljivost novega mostu. V nasprotju z minimalno uporabo materiala, projekt maksimira uporabne površine s predlaganimi tremi ravni. Raven 1 in 3 sta namenjeni za povezovalne poti pešcem in kolesarjem, raven 2 pa je postavljena med njiju za zagotavljanje bolj statičnih aktivnosti na ploščadi nad reko, kot so tržnice, ribolov in podobno. Dostop do treh ravni je zagotovljen z dvema vgrajenima stopniščnima stolpoma (po en na vsakem nabrežju). Gornja raven glavne nosilne zgradbe je izvlečena kot samostojni nosilni element, ki se nagiba k obstoječemu mostu in se priključi k njegovemu temenu. Ta povezava lahko tudi preprečuje upogibanje gornjih stebrov osrednje nosilne zgradbe. Projekt strogo sledi ideji minimalnega vdora v okolje in je vzoren primer, kako lahko sodobna mesta postanejo vidna tudi v času, ko vsi iščejo pozornost, ne da bi uporabljala t. i. »Bilbao učinek«. Pogleda ne pritegne nase, pač pa ga odbije nazaj v mesto. Zato učinkuje kot protiikona, ki svojo okolico okrepi z lastno sposobnostjo izginjanja. Čeprav so bile žiriji vse kakovosti predloga všeč, ni prepričana, da bi bilo možno rešitev udejaniti s predlagano in predstavljeno lahko zgradbo. Žirija je prepričana, da bi (glede na izračune statike) zgradba imela bistveno močnejši vizualni poudarek, kar bi žal izničilo lepoto in poetičnost projekta. Da bi bila tako izjemna ideja kredibilna, bi morali predlog dodelati še bolj podrobno. Kljub konstrukcijskim pomanjkljivostim, pa žirija

prepozna dober potencial predloga, saj bi ga lahko uresničili v drugačnem kontekstu – denimo kot začasno konstrukcijo.

### 3<sup>rd</sup> PRIZE (Madrid, Spain)

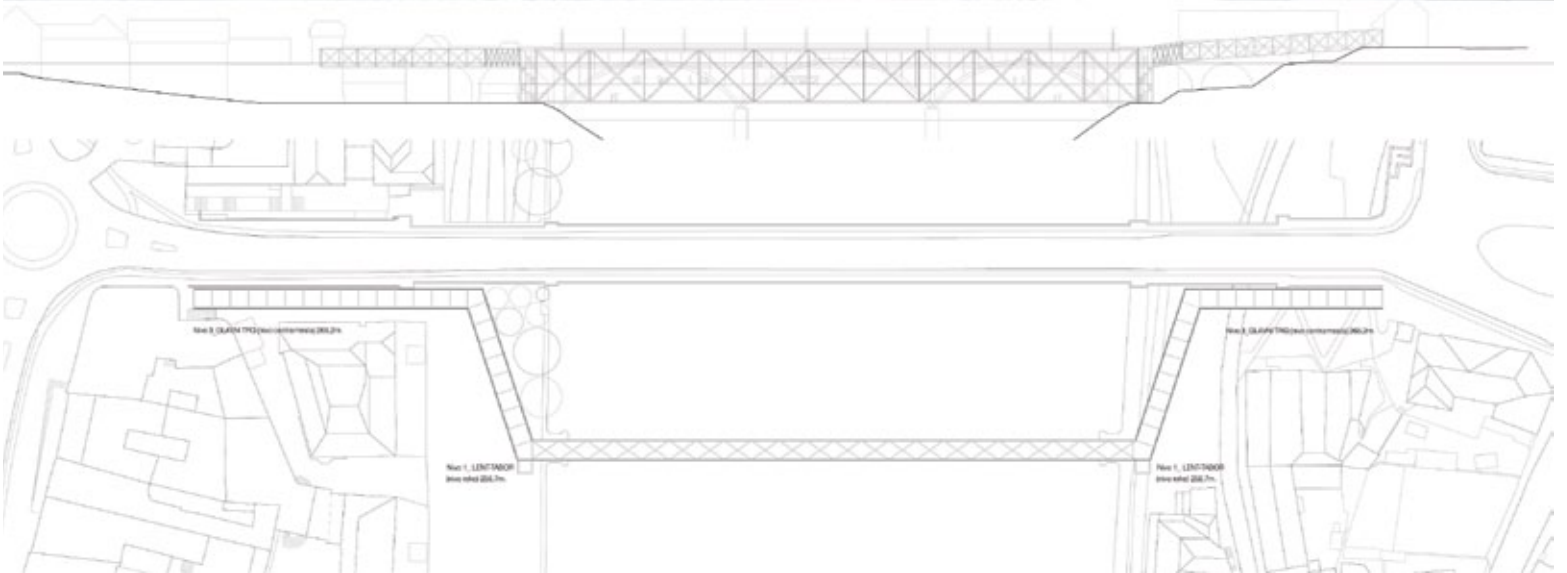
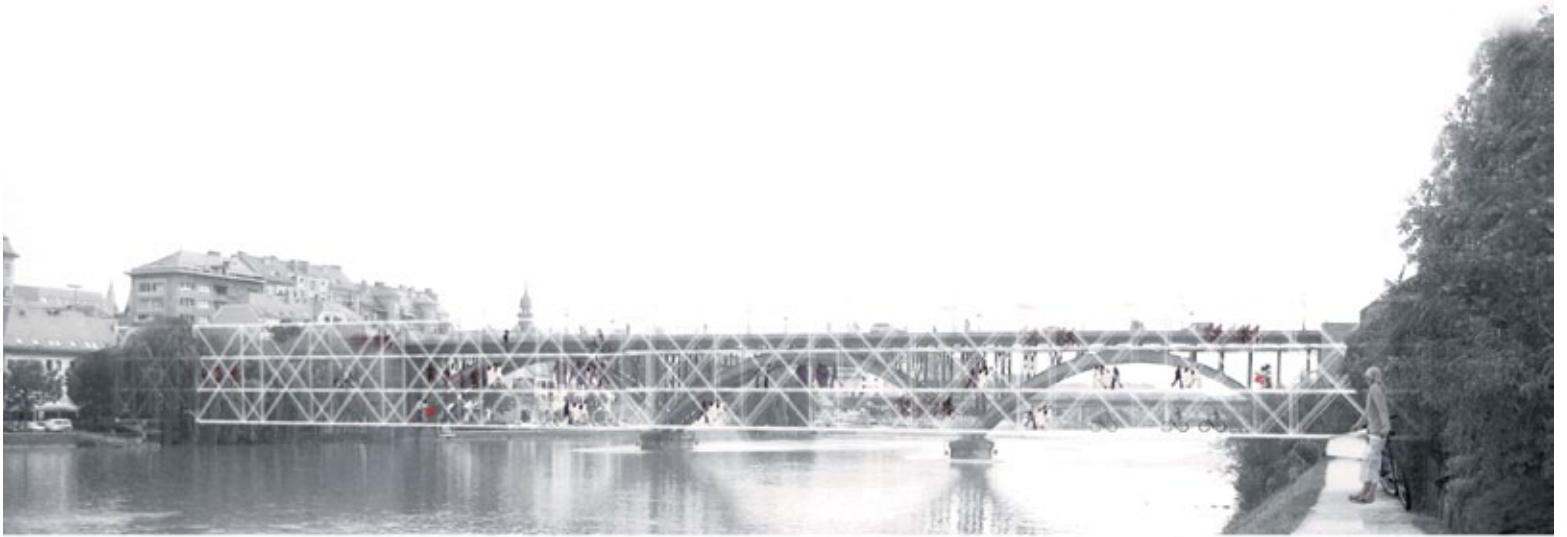
36684/II

*José María Sánchez García*

Collaborators: Enrique García-Margallo Solo de Zaldivar, Rafael Fernández Caparros, Maribel Torres Gómez, Laura Rojo Valdivielso, Marta Cabezón, Mafalda Ambrósio, Carmen Leticia Huerta, Marilo Sánchez García, Meta Levstek, Miha Gantar

Jury report: What sets this project apart from any other proposal in the competition is the remarkable transparency and lightness of its structure. The urge to reduce the material presence of the bridge was motivated by the author's will to create the least environmental damage to the river (there are no supports in the water) and the least visual impact on the surrounding. The atmospheric idiosyncrasy of the existing city is not superimposed by an overly expressive bridge structure. As a counterpart to the minimisation of its material presence, the project maximises the usable surfaces by proposing three distinct levels. Levels 1 and 3 are used as connecting paths for pedestrians and cyclists, whereas level 2 is sandwiched between them to host more static activities, such as markets and fishing etc, on a platform above the river. Access to these three levels is granted through two integrated staircase towers (one on either embankment). The upper level of the main truss is extruded as an individual truss flexing inwards to the existing bridge in order to land on the latter's bridgeheads. This connection may also help prevent buckling of the upper members of the central truss. Rigorously pursuing a strategy of minimal invasion, the project gives a notable example of how cities today can set their mark in a global competition for attention without using the Bilbao effect. It does not attract the gaze primarily onto itself but deflects it back to the city. It therefore acts as an anti-icon that amplifies its context by virtue of its own disappearance. While the jury appreciated all these conceptual qualities of the proposal, it was not

convinced that the suggested solution could be realised with the proposed and visualised lightness of the structure. The jury believed that (according to static calculations) the structure would have a significantly stronger visual impact, which would sadly destroy the very beauty and poetry of the project. In order to make such an extraordinary idea credible, the proposal would have had to be worked out in a much more detailed way. Despite of these constructional shortcomings, the jury sees a good potential of the proposal to be realised in a different context – as a temporary construction for instance.



## Sklop 2 / Competition area 2

### PRIZNANJE (Lille, Francija)

98143/II

*Gentiane Desveaux*

*Noélie Lecam*

*Maude Caron*

*Arnaud Malras*

*Svetlin Peev*

Poročilo žirije: Osrednja ideja zasnove brvi je v tem, da z amorfnó razgibano leseno ploščadjo, ki prekriva nosilno konstrukcijo, ustvarja urbano krajino. Jekleno konstrukcijo prekriva nekakšna »urbana preproga«, po kateri kolesarji in pešci hodijo ločeno. Na obeh delih osrednje poti so predvideni prostori za počitek oz. »mirni« prostori, kjer lahko mimoidóci postojijo in se umaknejo pred drugimi pešci in kolesarji. Brv je oblikovana tako, da ima na eni strani navadno ograjo, na drugi pa je ograja zasnovana kot segment lesenih reber tlaka. Konstrukcijo podpirajo prečni jekleni nosilci, ki ležijo na osrednji nosilni strukturi iz dveh nosilnih tramov in dveh opornih stebrov. Zaradi torzijskih obremenitev bodo najbrž potrebni dodatni nosilci, ki bodo glede dimenzij omejeni. Kar se tiče strukture in geometrije površine, pa bi bilo potrebno projekt še dodelati. Žirija ugotavlja, da rešitev predstavlja privlačno urbano brv, ki ni uporabna le za prečkanje reke, temveč se lahko zaradi topologije prostora uporablja tudi kot večnamenski prostor nad reko, kar lahko postane mestna znamenitost, zato je projektu podelila pisno priznanje.

### HONOURABLE MENTION (Lille, France)

98143/II

*Gentiane Desveaux*

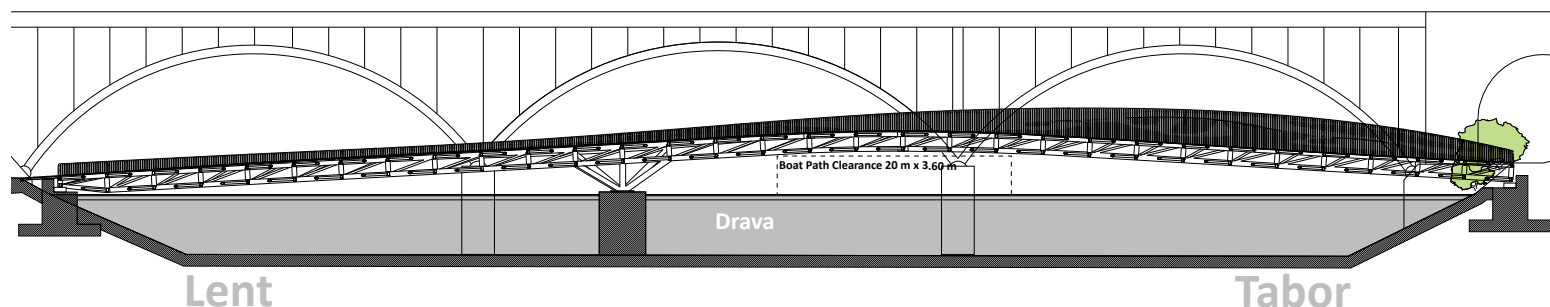
*Noélie Lecam*

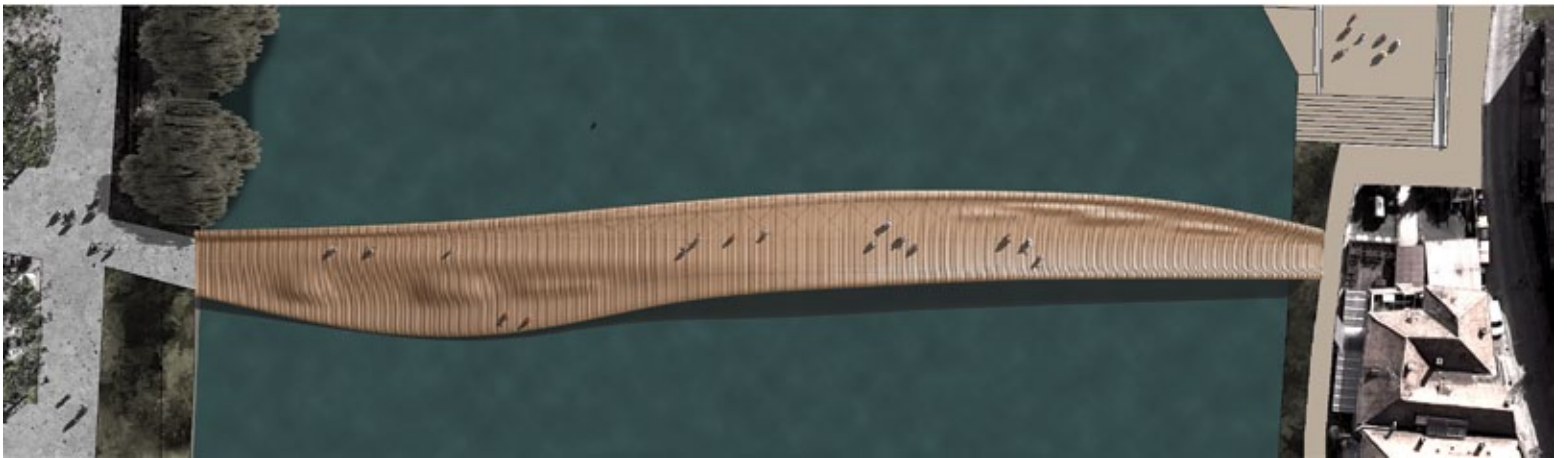
*Maude Caron*

*Arnaud Malras*

*Svetlin Peev*

Jury report: The present bridge is characterised by the idea of forming the landscape with an amorphous wooden surface, which covers the load-bearing construction. The steel structure is covered by a kind of an "urban carpet" with a distinction between pedestrian use and cyclist paths. On both sides of the main path, resting areas are located, offering quiet places apart from the flow of pedestrians and cyclists. The footbridge develops its form to build a handrail on one side, opposed by a second rail built on segments positioned between the timber lamellas on the other side. The surface rests on steel members cantilevering from a central spine built by two truss girders on two supports. It is very likely that the torsion stresses require additional members and will restrict the cantilever sizes. The project requires further refinements – structurally and in terms of geometry of the surface. The presented solution forms an attractive urban bridge. In addition to the function of crossing the river, its topology allows using it as a multifunctional river space above the river. It could become an icon for the city, therefore the jury decided to give it an honourable mention.





## Sklop 2 / Competition area 2

### PRIZNANJE

(Kočevje/Ljubljana, Slovenija)

98812/II

*Gašper Premože*

*Andraž Tarman*

Poročilo žirije: Projekt ponuja inovativen splav, ki na tradicionalen način dravskih splavarjev prevaža ljudi z enega na drugi breg. V nasprotju z razpisno dokumentacijo, projekt ni brv, čeprav je namen enak. Iz tega razloga ima idejna rešitev dobre in slabe strani. Dobre strani rešitve so: reminiscenca na dediščino, atraktivnost za obiskovalce, nizki stroški gradnje. Slabe strani: ni brv, ki omogoča kontinuirano prečkanje reke, saj je na prevoz s splavom potrebno čakati, s splavom bi morala upravljati za to usposobljena oseba; postavlja pa se vprašanje, ali je smiselno, da splav zaradi manjše frekvence mimoidočih deluje tudi ponoči. Nekateri člani žirije (konstruktorske usmeritve) podpirajo idejo o splavu. Ostaja vprašanje, kako bi splav deloval, v kolikor tok zajezen reke ne bi zagotavljal zadostnega pretoka, ki je potreben za pogon splava. Žirija zato predlaga, da naročnik realizira projekt (poleg brvi) na drugem območju reke, kjer bi bili izvedbeni stroški zelo nizki. Območje prehoda reke bi postalo bolj privlačno, saj bi ohranjalo izročilo dravskih splavarjev. Zaradi preproste in inovativne zamisli, ki pa bi jo bilo potrebno oblikovalsko nadgraditi, je žirija elaboratu podelila pisno priznanje.

### HONOURABLE MENTION

(Kočevje/Ljubljana, Slovenia)

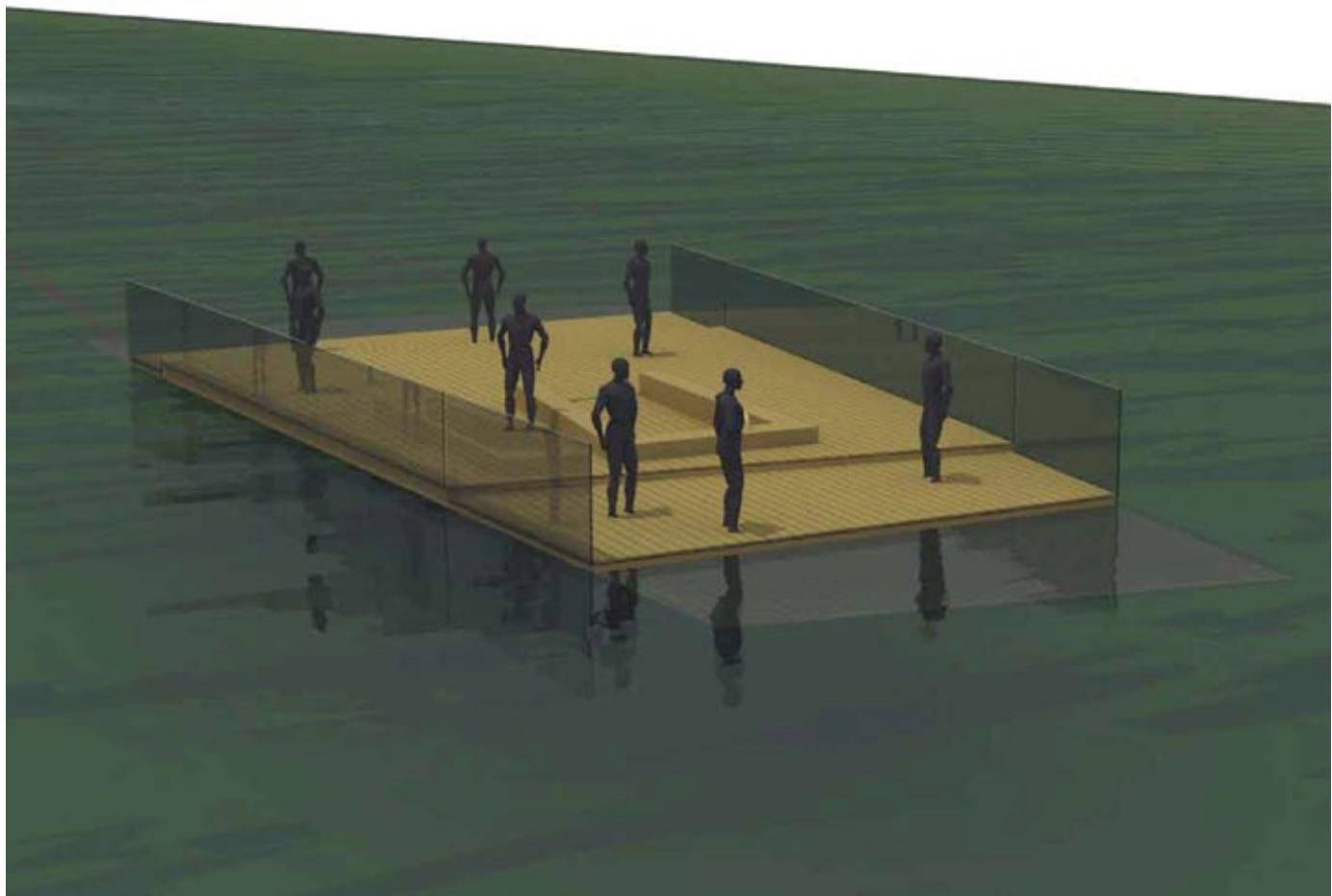
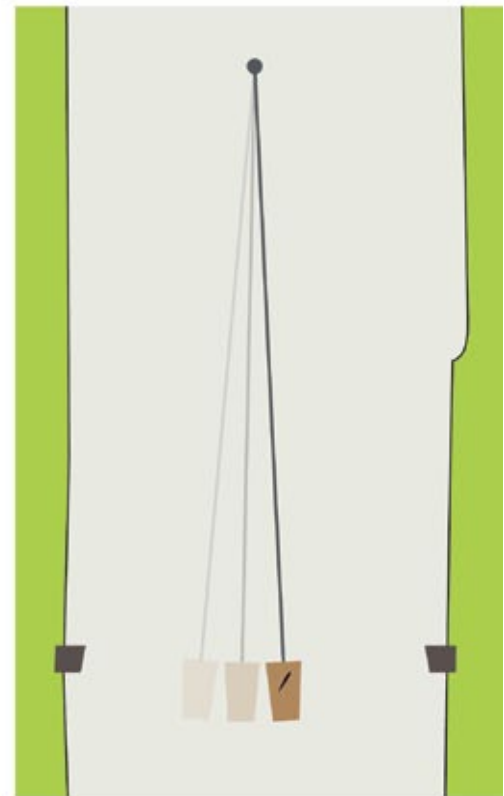
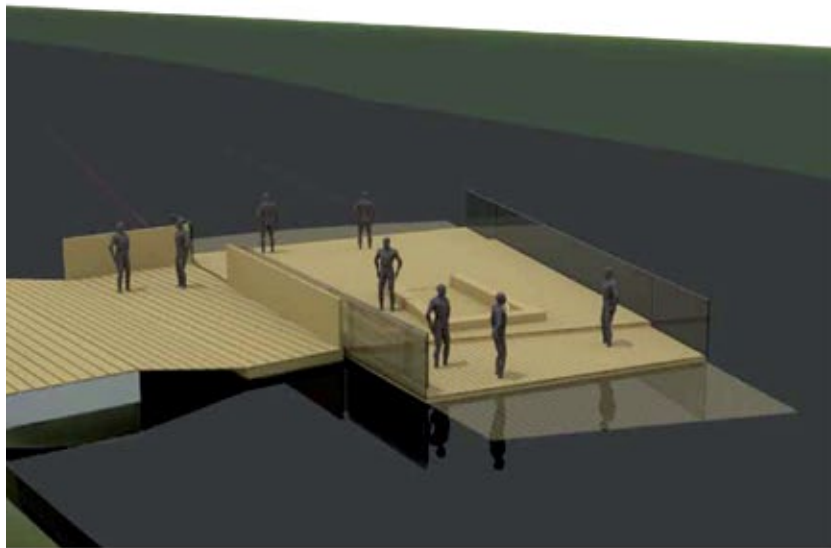
98812/II

*Gašper Premože*

*Andraž Tarman*

Jury report: The project with the work code 105/II proposes an innovative raft, which in the traditional way of the Drava rafters transports people from bank to bank. The project is not a bridge, contrary to the instructions of the competition, although the purpose is the same. This outline scheme has its pros and cons. The pros: the bridge would serve as a heritage reminiscence, it would attract people, and the construction costs would be low. The cons: it would not enable continuous passing (ferrying over would involve waiting for the raft, which would have to be navigated by an expert), and it is questionable whether it is sensible that the raft operates during the night, when less people would want to pass. Some members of the jury (some engineers) support the idea to build this raft. However, the question is what would happen, if the river dam would not ensure sufficient river-flow to propel the raft.

The jury would thus suggest that the investor realises the raft (in addition to the footbridge) at another river area, because the construction costs would be very low. It would make the area more attractive, and it would also preserve the heritage of the Drava rafters. The jury decided to give the project proposal an honourable mention because it is a simple and innovative solution, which nevertheless needs more work design-wise.







Sklop 3

**Nova Umetnostna galerija Maribor**

Competition area 3

**New Maribor Art Gallery**



### Sklop 3

#### Nova stavba Umetnostne galerija Maribor

Umetnostna galerija Maribor je osrednja muzejsko-galerijska institucija za vizualno umetnost v SV Sloveniji in druga največja ustanova te vrste v Sloveniji. Z natečajem za novo zgradbo UGM, ki bo zgrajena do leta 2012, sta galerija in Mestna občina Maribor pridobili rešitve za kompleks, ki bo sodobno kulturno središče, pospeševalec urbane regeneracije in zgleden primer trajnostno načrtovane arhitekture. Vizija nove UGM je, da se bo razvijala kot odprta ustanova z vrhunskimi vsebinami, kot prostor za vso družino ter kot gonilna sila znanja in ustvarjalnosti.

V sklopu natečaja je bilo potrebno izdelati idejno arhitekturno rešitev za kompleks nove UGM in anketno idejno urbanistično rešitev za SZ vogal stavbnega bloka med Koroško cesto, Pristaniško, Ribiško ulico in ulico Ob bregu. Idejna arhitekturna rešitev nove UGM v velikosti 14.800 m<sup>2</sup> poleg osrednje galerijske dejavnosti na dobrih 8.000 m<sup>2</sup> obsega Otroški muzej (700 m<sup>2</sup>), Center kreativne industrije (1.200 m<sup>2</sup>), Arhitekturni center (500 m<sup>2</sup>), galerijske trgovsko-gostinske prostore (650 m<sup>2</sup>) ter odprte zunanje prostore (1.500 m<sup>2</sup>).

#### NOVA STAVBA UMETNOSTNE GALERIJA MARIBOR / Sklop 3

Novo privlačno in živahno kulturno središče ob Dravi  
8.000 m<sup>2</sup> galerijskih prostorov  
Arhitekturni center  
Otroški muzej  
Center kreativne industrije

### Competition area 3

#### New building of the Maribor Art Gallery

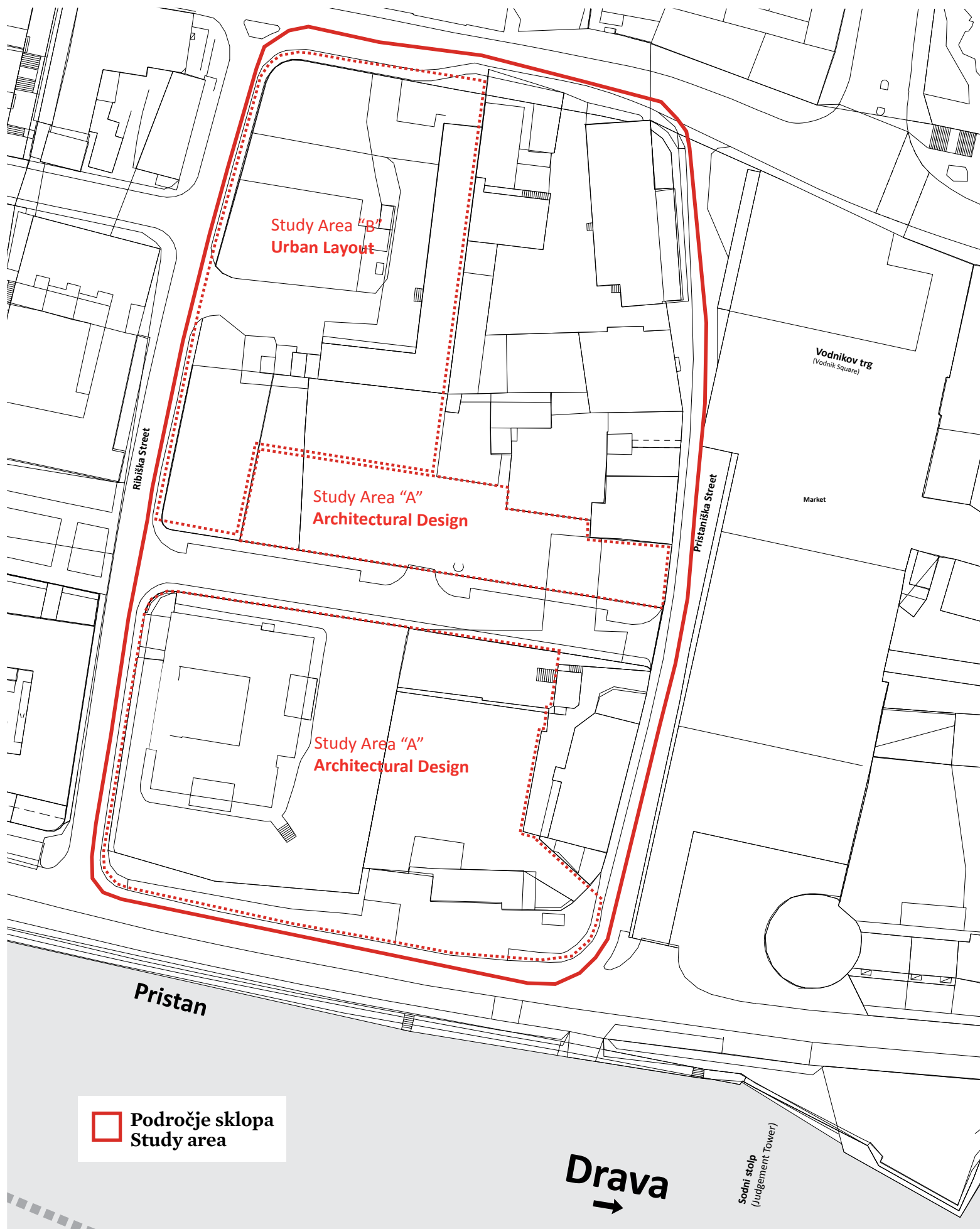
The Maribor Art Gallery is the central museum-gallery institution for visual art in northeastern Slovenia and it is the second largest institution of its kind in Slovenia. With the competition for the new Art Gallery, which is to be built in 2012, when Maribor takes on the role of the European Capital of Culture, the Maribor Art Gallery and the Municipality of Maribor wish to acquire solutions for a building, which shall be a modern and attractive cultural centre and the engine of urban regeneration. The vision of the new Maribor Art Gallery is to develop as an open institution with cutting edge contents, as a space for the whole family and as the driving force of knowledge and creativity.

This competition area contributed architectural outline solutions for the building of the new Maribor Art Gallery, and an urbanistic idea for the northwestern corner of the building block between Koroška Street, Pristaniška Street, Ribiška Street and the Ob bregu Street. The architectural outline solution for the new gallery consists of the central gallery activity area occupying 8,000 m<sup>2</sup>, the Children's Museum (700 m<sup>2</sup>), the Centre of Creative Industry (1,200 m<sup>2</sup>), the Architectural Centre (500 m<sup>2</sup>), a gallery retail and restaurant area (650 m<sup>2</sup>), and open outdoor spaces (1,500 m<sup>2</sup>).

#### NEW BUILDING OF THE MARIBOR ART GALLERY / Competition area 3

New attractive and vital cultural hub on the river  
8,000 m<sup>2</sup> of gallery space  
Architectural Centre  
Children's Museum  
Center of Creative Industry





Study Area "B"  
Urban Layout

Study Area "A"  
Architectural Design

Study Area "A"  
Architectural Design

Vodnikov trg  
(Vodnik Square)

Market

Ribiška Street

Pristaniška Street

Pristan

Drava  
→

Sodni stolp  
(Judgement Tower)

Področje sklopa  
Study area

## Sklop 3 / Competition area 3

### 1. NAGRADA (Budimpešta, Madžarska)

93438/I

*Tamás Lévai*

*Ágnes Jósza*

Sodelavec: Jozsef Arva

Svetovalec: Ferenc Haasz (osvetlitev)

Poročilo žirije: Končni rezultat tridnevnega žiriranja in anonimnega glasovanja žirije je podelitev prvega mesta elaboratu madžarskih arhitektov. Žirija je bila mnenja, da gre za projekt, ki bi Mariboru lahko zagotovil kulturno središče oz. sporočilo, ki bo elegantno, izvedljivo in bo delovalo uspešno. Predlagana oblika je natančno zasnovana, dobro umeščena in uravnotežena. To posebej velja za urbane prostore, ki poleg otroškega muzeja predvidevajo zavarovano otroško igrišče v podobi parka. K temu dodaja še knjižnico oz. kreativne delavnice in studie, ki poživijo transversalno ulico, kot tudi veličastno teraso (»mestno dnevno sobo«), ki je obrnjena proti panorami reke Drave. Te subtilne, prefinjene in izredno logične mestne rešitve dopolnjujeta dva prostora, namenjena različnim prireditvam. Postavljena sta na vogalih in poživljata okolico. Govora je o veliki predavalnici na severozahodu in arhitekturnem središču na jugovzhodu. Mestno življenje oz. ljudje se lahko spontano premikajo iz zunanjih prostorov v dobro zasnovan, zelo prezenten in privlačen sprejemni prostor. V zgornjih dveh nadstropjih so razstavni prostori, kjer je predvidenih šest predelov za stalne razstave. Nepretrganost prostorov ponuja različna okolja in možnosti za različne postavitve in občasne razstave. Celoten zgornji razstavni volumen ograjujejo – po besedah avtorjev – »vitki stenski trami«. Zadnji del teh sten je ortogonalen, uglajen in se sklada z mestnim videzom. V delu, obrnjenem proti reki, so stene zaznamovane s senzualnimi linijami oz. dinamičnimi in privlačnimi arhitekturnimi valovi. Zaradi premišljeno postavljenih oken na vogalih so specifične prostorske povezave med galerijskimi prostori in mestom še bolj očitne. To avtorja ustrezno poimenujeta oz. definirata kot »introvertirane in ekstrovertirane prostore«. Organizacija muzeja je prostorsko bogata in obenem natančno in profesionalno načrtovana, tako z vidika osvetlitve, kot tudi stalnih in občasnih razstav. Elaborat ponuja odgovor na vprašanje o imidžu in sporočilu, o katerem se je veliko razpravljalo. Predstavlja

enotno izoblikovan volumen z elegantno oblikovanjem »belim, uglajenim, smolnatim ometom«, s fasado, ki odseva svetlobo »kot mokra koža«. Ta preprosta, skoraj ikonična enotnost, ki leži nad živahnim in transparentnim spodnjim delom nove UGM, za mesto pomeni nekaj pomembnega in edinstvenega. Z vidika zelo pomembnega vprašanja varstva dediščine, v povezavi z okoliškimi novjšimi in starejšimi zgradbami, je projekt, ki na najvišji točki meri 19,40 m, med nižjimi in bolj solidarnimi elaborati. Kljub temu žirija priporoča, da se preveri možnost znižanja (priostritve/nagiba) strešne silhuete proti jugovzhodnemu vogalu. Zmanjšanje galerijskega zračnega prostora nad arhitekturnim središčem bi bolje odsevalo tamkajšnjo mestno topografijo in izboljšalo spoštljivo in elegantno zasnovo. Žirija priporoča realizacijo tega projekta, ker ima zgradba visoko arhitekturno vrednost in je najprimernejša za izgradnjo, ne le z ozirom na dejstvo, da bo simbol Maribora kot prestolnice kulture, temveč tudi zato, ker bo dolgoročno obogatila življenje ljudi in zagotovila večjo mednarodno pomembnost mesta.

### 1<sup>st</sup> PRIZE (Budapest, Hungary)

93438/I

*Tamás Lévai*

*Ágnes Jósza*

Collaborator: Jozsef Arva

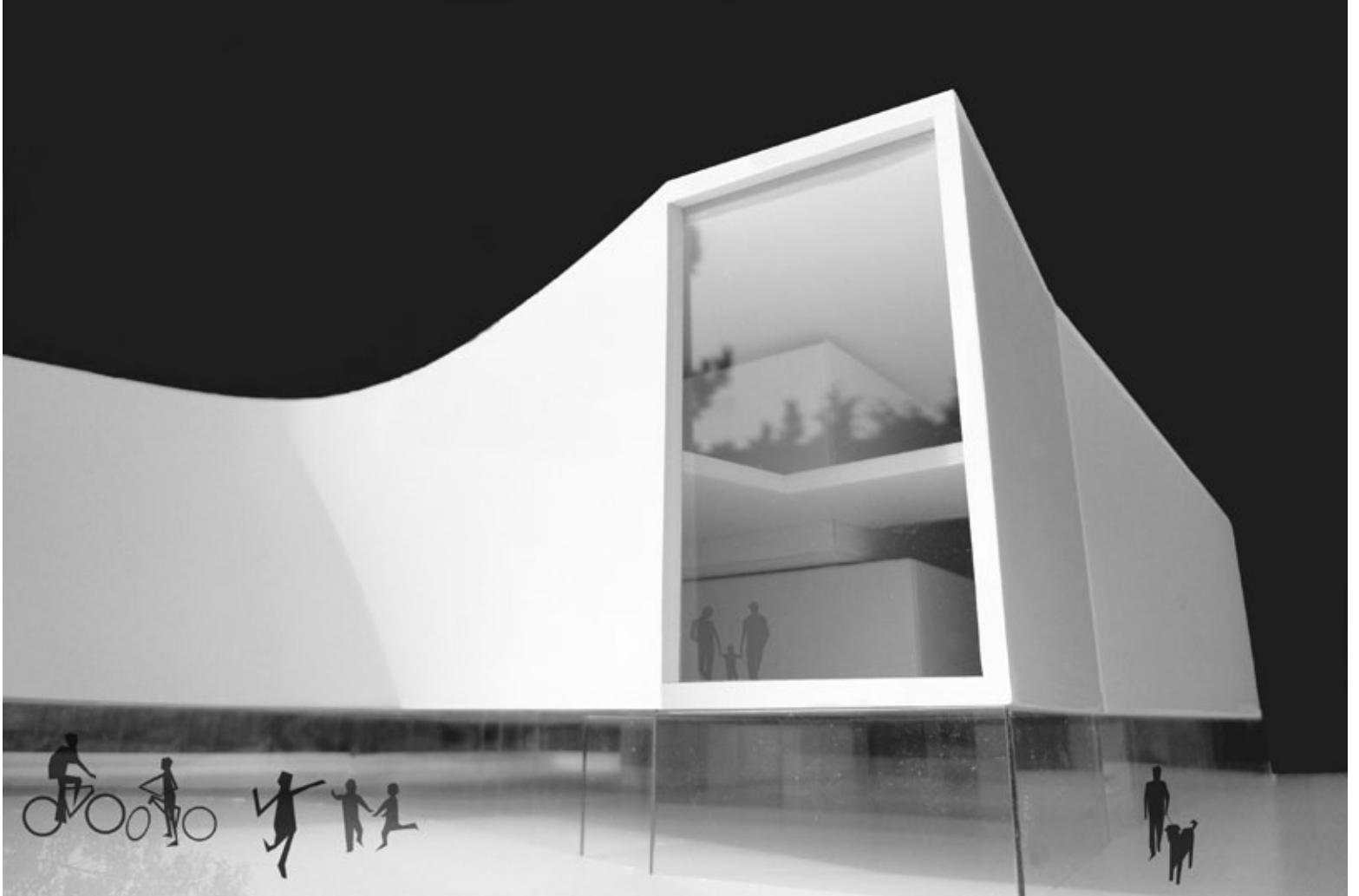
Consultant: Ferenc Haasz (light engineer)

Jury report: The final result of a three-day-discussion was a unanimous vote of the jury for the project by Hungarian architects as first prize. The jury was of the opinion that this was the project among the finalists that could guarantee the city of Maribor an elegant, achievable and well-functioning cultural focus and statement. The proposed building form is carefully considered, well-placed and balanced, particularly in terms of the urban spaces it frames – a protected park-like playground adjacent to the Children's Museum; Library and Creative Industry and Studios respectively activating the transverse street; a generous terrace ("City Living Room") facing the Drava River panorama. This subtle, delicate and extremely logical urban anchoring is complimented by two corner, street-animating, event spaces (the large Lecture Room to the

north-west and the transparent Architectural Centre to the southeast). Movement routes (the life of the city) flow naturally from outdoor spaces into the well-planned, extremely visible and inviting Entrance Hall. The upper two floors contain exhibition spaces, articulated by six hovering boxes for the permanent collection. Continuously flowing spaces offer a variety of atmospheres for a wide range of instillations and time-based events. The whole upper exhibition volume is enclosed by what the authors call "thin wall beams". To the rear, these walls are orthogonal, well-mannered and city grid matching. To the riverfront they take on sensuous curves – dynamic and inviting architectural waves.

Again at the upper levels, the careful placement of corner windows make localised and specific connections between gallery spaces and outside city tableaux. This defines what the authors appropriately term "introvert and extrovert spaces". A museum organisation that is spatially rich and at the same time thoroughly and professionally planned both in terms of lighting, and temporary or permanent exhibitions. The much-discussed question of 'image and statement' is with this proposal answered with a unified and sculpted volume in elegantly curving "uniform, white, polished resin-based plaster", a strongly light reflecting façade "like a wet skin". This simple quasi-iconic unity above the active and transparent base locates the gallery as a unique and significant moment in the city. Regarding the very important question of an acceptable heritage profile in relation to adjacent new and historic structures, this project with its maximum façade height of 19.40 metres was one of the lowest and most sympathetic of all competition entries. Nevertheless, the jury recommends the possibility of a further lowering/tapering/sloping of the roof silhouette towards the southeast corner of the site. This reduction of the gallery air space above the Architectural Centre would echo better the rising city topography as well as further refining a respectful and extremely elegant elevation.

In conclusion, the jury strongly recommends this (by a wide margin) as a building of very high architectural merit and the most favourable to be built not only as Maribor's cultural capital flagship but also as a building that will in the long-term add to the life and guarantee the international importance of the city.







## Sklop 3 / Competition area 3

### 2. NAGRADA (New York, ZDA)

98054/I

**Family Architects:**

**Dong-Ping Wong**

**Oana Stanescu**

Poročilo žirije: Ta zelo atraktivna tipologija prepiča s svojo lahkotnostjo, večsmerno odprtostjo in preprostostjo. Dober občutek za material, na minimum zreducirani strukturni in funkcionalni elementi in elegantne oblike še dodatno poudarijo občutek elegantne lucidnosti. Zelo dinamičen floris in amorfna oblika zgradbe sugerirata resonančno razmerje do okolice. Takšna umetnostna galerija zagovarja nov način povezovanja z različnim občinstvom. Pri zunanji podobi gre namreč za demokratično odprtost, saj je dostopna z različnih strani. Aktivnosti, namenjene javnosti, so predvidene predvsem v pritličju, kar signalizira nenehen dialog z obiskovalci, udeleženci dogodkov in delavnic ter kulturnimi ustvarjalci. Galerije se nahajajo v drugem nadstropju, kjer valovite zunanje stene označujejo sicer enoten in nestrukturiran prostor. Poševen strop pa ustvarja prostor z drugačnimi značaji in atmosferami. Žirija je zavzeto razpravljala o možnostih realizacije te zelo specificirane tipologije kot tudi o uporabnosti prostorov. Galerija je oblikovana kot lahka, svetla, mehka, paviljonska struktura. Z vzvalovljenim ovojem se odziva na lokalne pogoje, nadgrajeno strukturo, prehode in topografijo terena. Po eni strani se arhitektura pojavlja kot kontrast zgodovinskim in sodobnim stavbam v soseščini, po drugi pa jih z občutljivim pozicioniranjem konveksnih zalivov in konkavnih pomolov povezuje med seboj. Kot je že omenjeno, omogoča prehajanje skozi prostore galerije v različnih smereh, tako med novo tržnico in stanovanjskimi kompleksi kot med nabrežjem Drave in ulico E. Ta princip je še podkrepljen z zasnovo pritličja, kjer so prostori postavljeni na blago nagnjeno površino, ki sledi padcu nabrežja proti reki. V pritličju je razporejen celoten javni program galerije z vzporednimi dejavnostmi: otroškim muzejem, arhitekturnim centrom, gostinskimi prostori in mestno dnevno sobo. Program je enakomerno razporejen po obodu stavbe in tako prispeva k ustvarjanju urbanega utripa v njeni okolici. Projekt je prepričljiv zaradi

jasne delitve programa in močne ambicije, da prispeva k živahni, sodobni in pozitivni podobi mestnega nabrežja.

### 2<sup>nd</sup> PRIZE (New York, USA)

98054/I

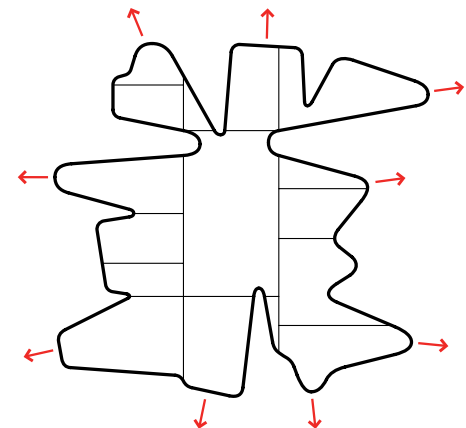
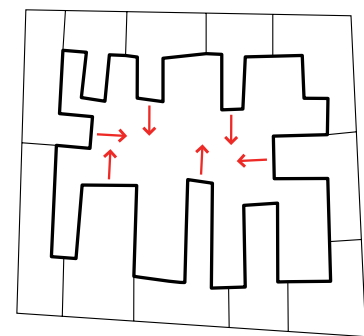
**Family Architects:**

**Dong-Ping Wong**

**Oana Stanescu**

Jury report: This highly attractive scheme impresses through its poetic lightness, multidirectional openness and pared down simplicity. A feeling for materials, the reduction of structural and functional elements to a minimal, and stylish shapes in space enforce this feeling of elegant lucidity. The highly dynamic floor plan and the building's dramatic amorphous shape suggest a vibrant relationship with its environment. It is an art gallery that strongly advocates a new way of interaction with its diverse publics by communicating a democratic openness toward the exterior and by being approachable from multiple directions. The various public activities are located primarily on the ground floor, signalling a constant dialogue with audiences, participants of events and workshops and cultural practitioners. The galleries are on the second floor in an uninterrupted and unstructured space defined by the undulating exterior walls. The sloping ceiling provides spaces with different characters and atmospheres. The practical realisation of such a high-specification scheme as well as the adaptability of the gallery spaces were passionately discussed by the jury. The gallery is designed as a light, bright, soft pavilion structure. The undulated skin corresponds to the local conditions, built structure, passages and topography. On the one hand, the architecture contrasts the historic and contemporary buildings in the neighbourhood, on the other, it connects them with sensible positioning of convex bays and concave fingers. As previously mentioned, passing through the gallery is enabled from different directions: from the new market and the residential complexes, as well as the embankment and the Street E. This principle is underlined by the design of the ground floor, where the spaces lean on the slightly inclined surface that follows the inclination

of the embankment towards the river. In the ground floor, the complete public programme is located: Children's Museum, Architectural Centre, restaurants and the "city living room". The programme is located all over the building, thus contributing to the pulse of the environment. The project is convincing because of its clear programme distinction and its ambition to contribute to a positive and contemporary look of the city embankment.





## Sklop 3 / Competition area 3

### 3. ENAKOVREDNA NAGRADA

(Zagreb, Hrvatska)

95449/III

*Studio Up:*

*Lea Pelivan*

*Toma Plejić*

Sodelavci: Iva Denona Vusić, Antun Sevšek, Jelena Martić, Ivan Grubišić Tasić, Domagoj Jurić, Hana Grebenar  
Svetovalci: Silvio Vujičić, ENG Projekt, Damir Martić, Robert Ticić

Poročilo žirije: Inteligenten in dobro prikazan projekt temelji na nameri, da mesto, kot je Maribor, morda ne potrebuje ikone. Vendar se je to izkazalo za kratkovidno. Globlji vpogled v lokalne razmere bi bil namreč bistvenega pomena. Premisliti bi bilo potrebno o arhitekturnem videzu, ki bi bil sprejemljiv tudi za nepoznavalce. Gre za zelo shematsko dvoplastno rešitev: spodaj so ponujeni različni programi, ki se prekrivajo, zgoraj pa so štiri arhetipske stavbe. Notranje dvorišče predstavlja nelogično povezavo med obema in je nekoliko premajhno. Prilagodljivost glede uporabe je dobra in skladna z okolico. Vendar pa so zgornji volumni videti nekoliko preveliki in masivni, zato ne pripomorejo k tekočemu, transparentnemu razmerju z reko. Naluknjana betonskih stavb razumemo kot formalistično in nepotrebno, celo škodljivo v smislu, da povečuje celotno merilo in masiven videz. Nekateri pozitivni vidiki niso bili pravilno prikazani, zato se je bilo za njihovo prepoznavanje potrebno potruditi. Projekt bi bil uspešnejši, če bi bil njegov obseg nekoliko manjši in bi se bolj osredotočal na bistvo.

### EQUAL 3<sup>rd</sup> PRIZE (Zagreb, Croatia)

95449/III

*Studio Up:*

*Lea Pelivan*

*Toma Plejić*

Collaborators: Iva Denona Vusić, Antun Sevšek, Jelena Martić, Ivan Grubišić Tasić, Domagoj Jurić, Hana Grebenar  
Consultants: Silvio Vujičić, ENG Projekt, Damir Martić, Robert Ticić

Jury report: An intelligent and well-documented project based on the function that a city like Maribor does not necessarily need an icon has proven to be short-sighted. A deeper insight of the local conditions would have been essential. An architectural appearance acceptable also on a non-professional level should be considered. A very diagrammatic solution with two layers – the lower one that offers a variety of overlapping programmes and the upper one organised in four archetypal houses. The internal courtyard is an illogical connection of the two, somewhat too small. A good flexibility of uses has been achieved, corresponding well with the surroundings. However, the upper volumes appear to be too big and too heavy and therefore not contributing to the fluid, transparent relation to the river.

The perforations of the concrete houses are understood as formalistic and unnecessary, even harmful in terms of magnifying the overall scale and massive appearance. A number of positive aspects have not been properly presented and demanded an effort to be deciphered. A certain reduction and concentration on the essential could have been more successful.



## Sklop 3 / Competition area 3

### 3. ENAKOVREDNA NAGRADA

(Lizbona, Portugalska)

81525/III

*Pedro Oliveira (arhitekt)*

*Gilberto Reis (vizualni umetnik)*

*Pedro Morujao (konstrukcija)*

*Guilherme Carrilho de Graca (akustika, osvetlitev)*

*Leonor Cheis (krajinski arhitekt)*

Poročilo žirije: V Mariboru je razvidna jasna razmejitev med starim mestnim jedrom in razširjenim novim delom, ki ga predstavljajo odprte plosčadi tržnice. Predlagani projekt nadaljuje arhitekturni jezik novih zgradb in je jasno umeščen zunaj starega mestnega jedra. Objekt zavzema celotno površino pod ulico E. Ovoj stavbe je v pritličju modularan v skladu z ravno za pešce. Zgornje nadstropje je nižje na strani, ki leži nasproti starega mesta; tako se prilagodi višini starejših okoliških stavb. Notranjost je organizirana okoli osrednjega atrija. Prvo nadstropje z razstavnimi prostori na videz ustreza programu, vendar skoraj ne dobi naravne svetlobe in je oblikovano v skladu s konvencionalno idejo o muzejskih prostorih. Na žalost se del razstavnih prostorov nahaja dve nadstropji nižje – v kleti – in med seboj niso dobro povezani. Zgornje nadstropje z restavracijami in konferenčnimi prostori je dobro organizirano in ponuja izjemen pogled na stari del mesta ter na reko, vendar je težko dostopno in morda z gospodarskega vidika neracionalno. O splošnem arhitekturnem videzu lahko le ugibamo, saj ni jasnega sporočila.

### EQUAL 3<sup>rd</sup> PRIZE

(Lisbon, Portugal)

81525/III

*Pedro Oliveira (architect)*

*Gilberto Reis (visual artist)*

*Pedro Morujao (structure)*

*Guilherme Carrilho de Graca (acoustics and illumination)*

*Leonor Cheis (landscape architect)*

Jury report: There is a clear distinction between the old town centre and the modern extension of Maribor, marked by the open platforms of the market. The proposed project continues the architectural language of the new buildings and clearly positions the project as outside the city centre. The building takes over the complete site below Street E. The building envelope is modulated on the ground floor in accordance to the pedestrian level. The top floor of the building is set back towards the old town, in order to comply with the building height of the old existing buildings. The interior organisation is cantered around a central atrium. The first floor with the exhibition spaces seems to work well with the programme, yet, hardly has daylight, and follows a conventional idea of art museum spaces. Unfortunately, a part of the exhibition spaces is two floors down in the basement and remains unconnected. The top floor which hosts the restaurant and meeting rooms is well organised, it offers a spectacular view towards the old city and the other side of the river, but it is difficult to access and might not work economically.

The overall architectural appearance can only be speculated about and misses a clear message.



## Sklop 3 / Competition area 3

### PRIZNANJE (Budimpešta, Madžarska)

98786/III

*Lazslo Kalmar*

*Zsolt Zsuffa*

Sodelavci: Katalin Fazekas, Balazs Rose, Szilvia

Rehus, Adam Vesztergom

Svetovalca: Csaba Harsanti, Tamas Fejes

Poročilo žirije: Subtilen in inteligen ten projekt je sestavljen iz treh gradbenih elementov, ki sestavljajo privzdignjeno platformo, usmerjeno proti reki Dravi. Arhitektura je diskretna, u glajena, skromna – z vidika nekaterih članov žirije celo preveč skromna – in se sklada z mestnim merilom. Je dobrodošel kontrast pretencioznim ikonam. Velika, spiralna, baldahinska streha se konča v središču podija v obliki steklenega paviljona, ki je namenjen informiranju. Nad tem paviljonom nepričakovano zasledimo skupek periskopskih stebrov v obliki steklenic. Izzarevajo poetičnost in obiskovalcem ponujajo utrinke iz Maribora. Projekt v ospredje bolj kot arhitekturno inovativnost postavlja inovativnost opreme – naprav za percepcijo – in posreduje med obiskovalci in njihovim fizičnim okoljem. To je na stičišču časa (kulturnega spomina in tehničnega pričakovanja) in v obdobju različnih formatov izražanja ter preobilja medijev še kako potrebno, čeprav ni moderno.

### HONOURABLE MENTION

(Budapest, Hungary)

98786/III

*Lazslo Kalmar*

*Zsolt Zsuffa*

Collaborators: Katalin Fazekas, Balazs Rose,

Szilvia Rehus, Adam Vesztergom

Consultants: Csaba Harsanti, Tamas Fejes

Jury report: This subtle and intelligent project consists of three building elements quietly framing a raised platform oriented toward the Drava River. The architecture is discrete, well mannered, a modest (in the opinion of some jurors too modest) blending into the scale of the surrounding city – a welcome antidote to a time of immodest icons. A perimeter spiral roof canopy terminates at the podium centre as a glass information pavilion. Above this pavilion an unexpected, focussing and extremely poetic forest of bottle-shaped periscope columns offer visitors cameos of Maribor. Such prioritising not of (glanced) architectural acrobatics, but of equipment, perception prosthetics (gaze machines) mediating between the viewer and his/her physical surroundings, also over time between the curoscuro of cultural memory and the aura of technical anticipation is, in an age of 'image-scanning and media-overkill', as necessary as it is unfashionable.



### Sklop 3 / Competition area 3

**PRIZNANJE (Zagreb, Hrvatska)**

93692/III

Marko Cvjetko

Miron Hržina

Robert Jonathan Loher

Sodelavca: Maja Tutavac, Filip Ruščić

Poročilo žirije: Jasna, drzna in izvirna tipologija se na inteligenen način odziva na okolico in hkrati na zgodovinski značaj mesta. Monolitna struktura konstrukcije posreduje močno sporočilo prezentnosti galerije na pomembni lokaciji. Transparentna zunanost ustvarja prepustno in odprto površino, ki omogoča komunikacijo v obe smeri: od zunaj navznoter in obratno. Velik odprt prostor in procesne poti omogočajo dinamično interakcijo med arhitekturo in številnimi funkcijami prostora. Galerije se nahajajo v zgornjem nadstropju, ki je najbolj izrazit del zgradbe. Prostori so odprti, prilagodljivi, dobro osvetljeni. Zaradi prilagodljivih dimenzij so primerni tako za stalne kot tudi občasne razstave.

**HONOURABLE MENTION**

(Zagreb, Croatia)

93692/III

Marko Cvjetko

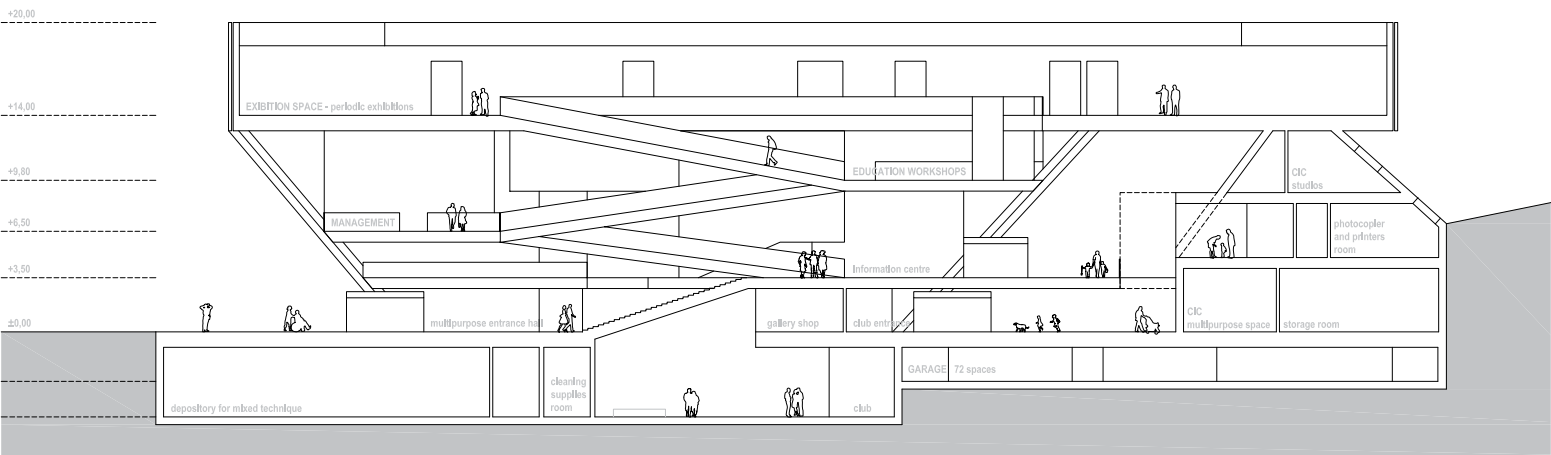
Miron Hržina

Robert Jonathan Loher

Collaborators: Maja Tutavac, Filip Ruščić

Jury report: A bold, courageous and original scheme, which at the same time intelligently responds to its environment and the historical character of the city. The monolithic structure of the design sends a strong signal about the presence of the gallery in a prominent location. The transparent façade creates an open and permeable surface which allows communication in both directions, from outside to inside and vice versa. The grand open space in the interior and processional ramps allow a dynamic interaction with the architecture and multiple functions of the space. The galleries are located on the top floor – the most prominent location of the building, providing open, flexible and well-lit spaces in sensitive proportions adequate for both permanent collection presentation and temporary exhibitions.

Section B-B / m 1:200





### **Sklop 3 / Competition area 3**

#### **PRIZNANJE (Ljubljana, Slovenija)**

**16835/III**

**Tadej Glažar**

**Andraž Intihar**

**Jernej Prijon**

**Vid Razinger**

**Primož Stražar**

Soavtorji: Miran Mohar, Arne Vehovar, Borut Vogel  
Vogelnik

Svetovalca: Aidan Cerar, Peter Skuber

Sodelavci: Blaž Boldin, Primož Boršič, Marja  
Gazvoda, Peter Grmek, Jure Grohar, Urša  
Habič, Tadej Kališnik, Miha Kapš, Primož  
Kastelic, Eva Remec, Matej Gruden

Poročilo žirije: Dobra razporeditev volumnov in posledično zmerna višina tipologije se dobro ujemata z okolico. Da projekt ne želi biti ikona, ni bilo razumljeno kot nesporno pozitivno, temveč bolj kot pomanjkanje družbene in politične občutljivosti za situacijo v Mariboru. Območje, namenjeno javnosti, je prikazano zelo učinkovito; s shemami, ki jasno prikazujejo ideje. Prostori muzeja so jasno izdelani in dokumentirani, nadzidki predstavljajo dober prispevek k natečaju. Ker pa se objekt nahaja zunaj predvidene lokacije, na zemljišču, ki je v zasebni lasti, je bil izločen iz razprave o nagradah, ker bi bila njegova implementacija povsem negotova. Zmanjšanje obsega ne pride v poštev, saj je za povezave potreben določen prostor. Presenetljivo je, da tako ambiciozen projekt ni upošteval zahtev razpisa.

#### **HONOURABLE MENTION**

**(Ljubljana, Slovenia)**

**16835/III**

**Tadej Glažar**

**Andraž Intihar**

**Jernej Prijon**

**Vid Razinger**

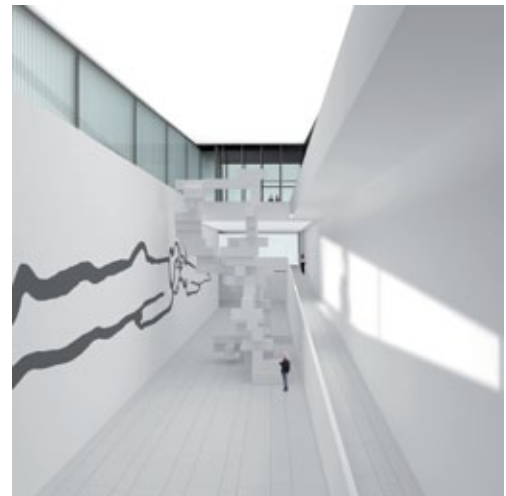
**Primož Stražar**

Co-authors: Miran Mohar, Arne Vehovar,  
Borut Vogel  
Vogelnik

Consultants: Aidan Cerar, Peter Skuber

Collaborators: Blaž Boldin, Primož Boršič,  
Marja Gazvoda, Peter Grmek, Jure Grohar,  
Urša Habič, Tadej Kališnik, Miha Kapš, Primož  
Kastelic, Eva Remec, Matej Gruden

Jury report: A clever disposition of volumes resulted in a moderate height of the scheme, which fits well into the surrounding. The refusal to act as an icon was not understood as indisputably positive, but rather as a lack of social and political sensitivity for the very situation in Maribor. The public realm is introduced in a highly efficient manner, using the diagrams as clear representations of ideas. The museum spaces are well elaborated and documented. The floating extensions represent a good contribution to the competition. However, the position of the structure outside the designated limits on the private plot is disqualifying the project from the final discussion, as its implementation becomes completely dubious. Even cutting the structure short would not be possible as the ramps need the length. It is surprising that a project with such ambitions did not take regulations seriously.





## Sklop 3 / Competition area 3

### PRIZNANJE (Katowice, Poljska)

98086/III

*Marcin Jójko*

*Bartłomiej Nawrocki*

*Tomasz Berezowski*

*Grzegorz Ostrowski*

Vizualizacija: DOTS

HVAC: Vaclav Nawrocki, Marian Wasacz,

Zbigniew Trzeciakienicz

Konstrukcija: Leszek Bojda

Poročilo žirije: Projekt je zasnovan kot kompakten, prizmatičen, z lesom prekrit volumen, ki lebdi nad nabrežjem Drave. Organizacija galerijskega programa v kompakten volumen je omogočila jasno urbanistično zasnovo, kjer je zgornji del kareja urejen kot park, po njegovem obodu pa stojijo stavbe. Arhitekti kljub močnemu konceptu niso pozabili na pomembne podrobnosti, kot je zaključek vogala Pristaniške ulice in ulice E. Prepričljiva je zasnova galerije v pritličju, ki odlično deluje kot del mestnega parterja. V celoti je zastekljena in zasnovana v dveh nivojih, tako da sledi padcu nabrežja od ulice E do Drave. Razliko v nivojih so arhitekti spretno izkoristili za organizacijo avditorija in knjižnice, ki uživata razglede na reko. Projekt lepo prispeva k omrežju javnih prostorov v okolici, saj javni prostor praktično steče skozi pritličje, ki tako postane programsko vozlišče različnih ambientov v okolici. Projekt je vzbudil pozornost s svojo inovativno, logično in svežo funkcionalno zasnovo. Razporeditev programa UGM po vertikalni je zahtevnejša naloga in med predlogi, ki so novo galerijo zasnovali v več etažah, je nedvomno najuspešnejši. Pozitiven prispevek projekta je tudi jasna ambicija stavbo oblikovati kot trajnostno arhitekturo v tehnološkem, materialnem in pojavnostnem smislu.

### HONOURABLE MENTION

(Katowice, Poland)

98086/III

*Marcin Jójko*

*Bartłomiej Nawrocki*

*Tomasz Berezowski*

*Grzegorz Ostrowski*

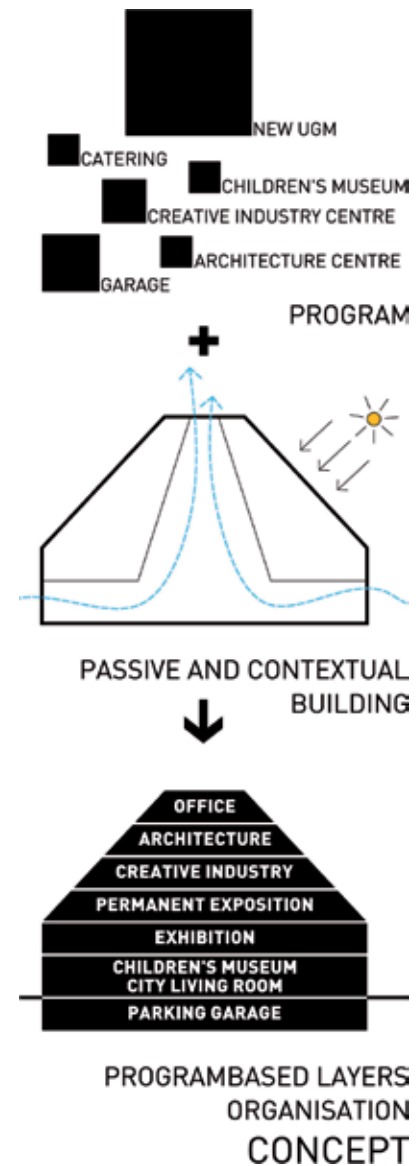
Visualisation: DOTS

HVAC: Vaclav Nawrocki, Marian Wasacz,

Zbigniew Trzeciakienicz

Construction: Leszek Bojda

Jury report: The project proposal is designed as a compact, prismatic volume covered in wood, which “floats” on the Drava embankment. The organisation of the gallery programme as a compact volume enables a clear urban design. The upper part of the square is a park, with buildings located at the sides. In addition to the strong concept, the architects did not forget about important details, such as the corner end of the Pristaniška Street and Street E. The design of the ground floor of the gallery is convincing and it functions excellently as part of the city’s parterre. It is designed in two levels, corresponding to the inclination of the embankment from Street E to the river. The architects skilfully used levels for designing an auditorium and a library, from where one can enjoy the view at the river. The project is a good contribution to the public spaces in the vicinity, because the public space practically flows through the ground floor, thus becoming the junction of different ambiances in the vicinity. The project proposal was noticed because of its innovative, logical and functionally fresh design. A vertical arrangement of the gallery programme was a difficult task, and among the projects, which designed the gallery in several levels, this one was definitely the most successful. The project’s ambition to design lasting architecture in the technological, material and visual sense is another reason why it represents a positive contribution.





### **Sklop 3 / Competition area 3**

#### **PRIZNANJE (Pariz, Francija)**

**86893/III**

**Bruther:**

**Stephanie Bru**

**Alexandre Theriot**

Poročilo žirije: Pri tem projektu je nova UGM zasnovana kot laboratorij in kulturni aparat. Prostor lahko smatramo kot aktivno cono med starim mestnim jedrom in novejšim delom mesta. V Maribor je tako umeščena institucija prihodnosti. Vsako nadstropje ima posebno prostorsko kakovost, kar omogoča raznoliko uporabo in nove povezave med predvidenimi programi. Zgradba je novo kulturno središče in tudi poziv za eksperimentiranje.

#### **HONOURABLE MENTION (Paris, France)**

**86893/III**

**Bruther:**

**Stephanie Bru**

**Alexandre Theriot**

Jury report: This project proposes the new Maribor Art Gallery as a laboratory and a cultural apparatus. The site is considered as an active zone between the historic city centre and the new part of town, in order to place an institution of the future in the city of Maribor. Each floor has a distinct spatial quality that allows for different scenarios and new possible relationships between the proposed programmes – a new cultural hub and an appeal for experimentation.



### **Sklop 3 / Competition area 3**

#### **PRIZNANJE (Pariz, Francija)**

**44274/III**

**David Tajchman**

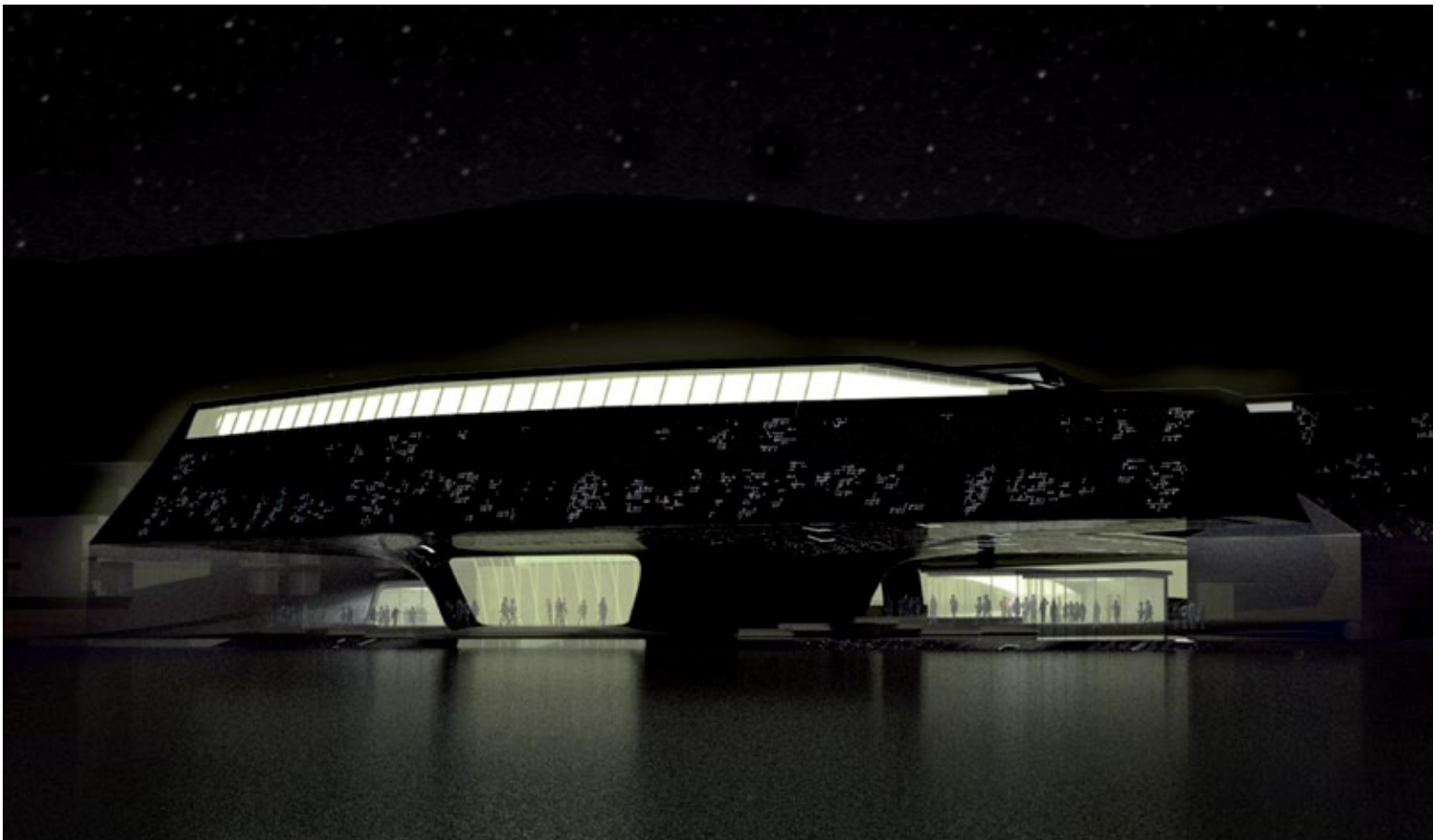
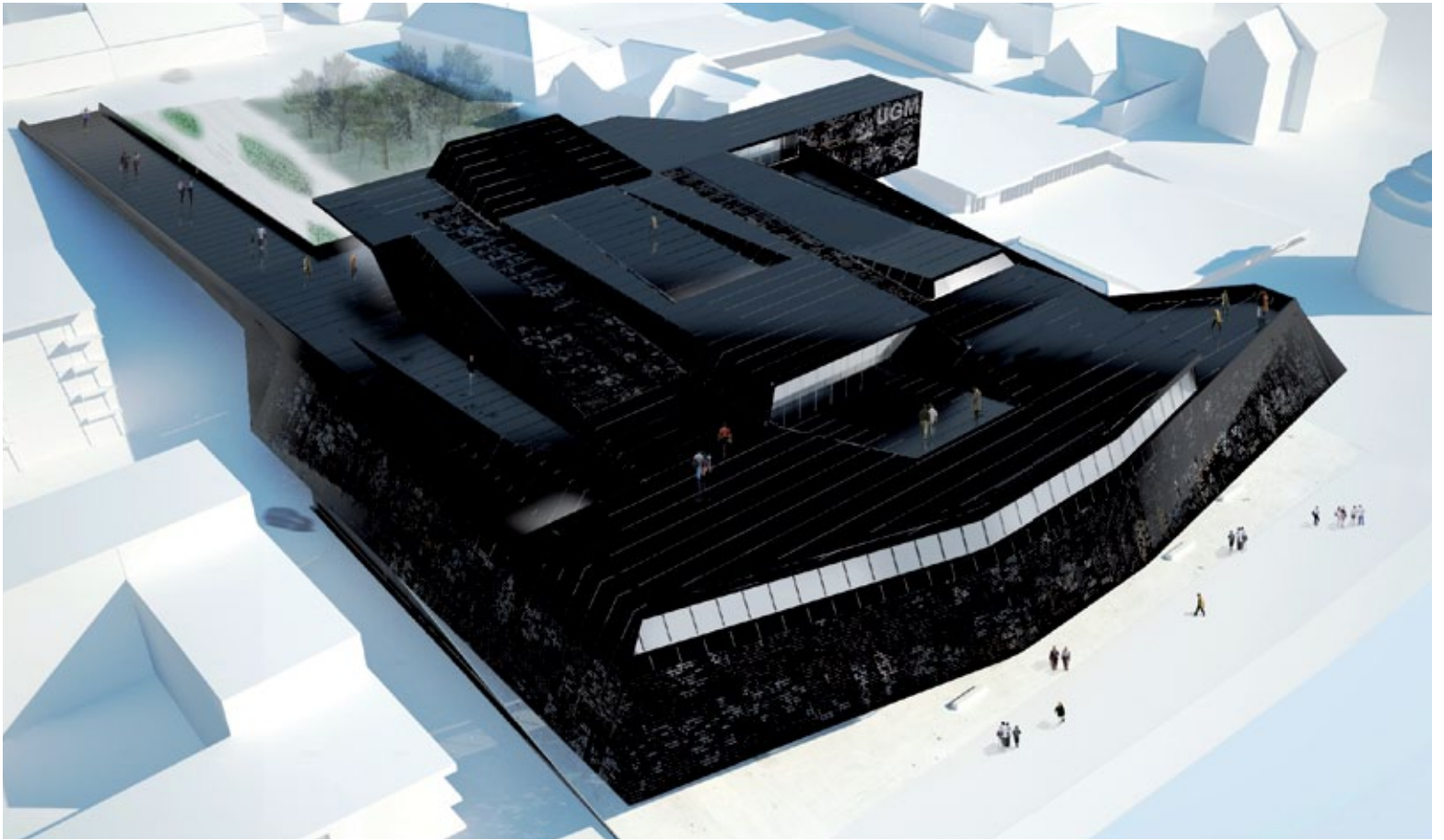
Poročilo žirije: Projekt predstavlja porozno in prikrito temno gmoto, ki je vizualno in morfološko neposredno povezana z okolico, ne glede na to ali jo gledamo od blizu ali od daleč; predvideno lokacijo popolnoma pokrije. Zgradba je dvignjena od tal in z obstoječim urbanim tkivom stkana tako, da poveže različne ravni pobočja. Projekt ohrani obstoječo strmino in obrežje Drave poveže z drugo stranjo lokacije. S tem projekt vzpodbuja vizualne povezave med starim in novim mestom. Nova galerija ponuja številne programske elemente z različnimi razporeditvami, aktivnostmi in odpiralnimi časi. Kar se tiče zahtev glede urbanizma in prepoznavnosti, projekt dosega pričakovanja. Z ozirom na predvideno uporabo pa ni tako uspešen.

#### **HONOURABLE MENTION (Paris, France)**

**44274/III**

**David Tajchman**

Jury report: The project is a porous and furtive black mass in direct visual and morphologic relation to its neighbourhood; from a closer and a far distance. It covers the proposed area completely. It is detached from the ground, and connects with the existing urban fabric by linking different altitudes on the inclined ground. The project freezes the existing and inclined ground level, connecting the Drava bank with the opposite side of the neighbourhood. This way, the projects aims to encourage visual connections between the old and the modern city. The new gallery offers various programme elements with different schedules, activities and opening hours. In terms of the requirements regarding urbanism and recognisability, the project fulfils the expectations, but considering the planned use it is not that successful.



### Sklop 3 / Competition area 3

#### PRIZNANJE (Riga, Latvija)

63914/III

**MADE arhitekti:**

**Mikelis Putrams**

**Linda Krumina**

**Edgars Racins**

Poročilo žirije: Elaborat zaznamuje natančen in dobro izpeljan kontekstualen pristop, ki se uspešno sooči s številnimi problemi propadajočega mestnega tkiva v okolici. Med odlike, zaradi katerih je projekt zelo prepričljiv, lahko uvrstimo njegovo linearno ureditev, zunanjo in notranjo prilagodljivost, kot tudi programsko aktivna obrobja. Programska in prostorska ureditev projekta se dobro navezuje na javni prostor v pritličju oz. ga aktivirata. Elaborat ustvari sodoben umetniški prostor, ki združuje visoko in popularno kulturo. Ustvarja odprt, privlačen mestni center in ne ikoničnega muzeja ter zabriše mejo med galerijo in zunanjim prostorom. Iz ikonografskega vidika projekt ni tako prepričljiv. Poigra se z elementi, spominja na industrijske zgradbe in je nekoliko v nasprotju s prostorskim kontekstom – starim mestnim jedrom – in s širšim kontekstom mesta, kjer je polno zapuščenih industrijskih obratov. Žirija je mnenja, da je elaborat s tega vidika manj uspešen in najbrž ne bi dobil potrebne javne podpore.

#### HONOURABLE MENTION (Riga, Latvia)

63914/III

**MADE arhitekti:**

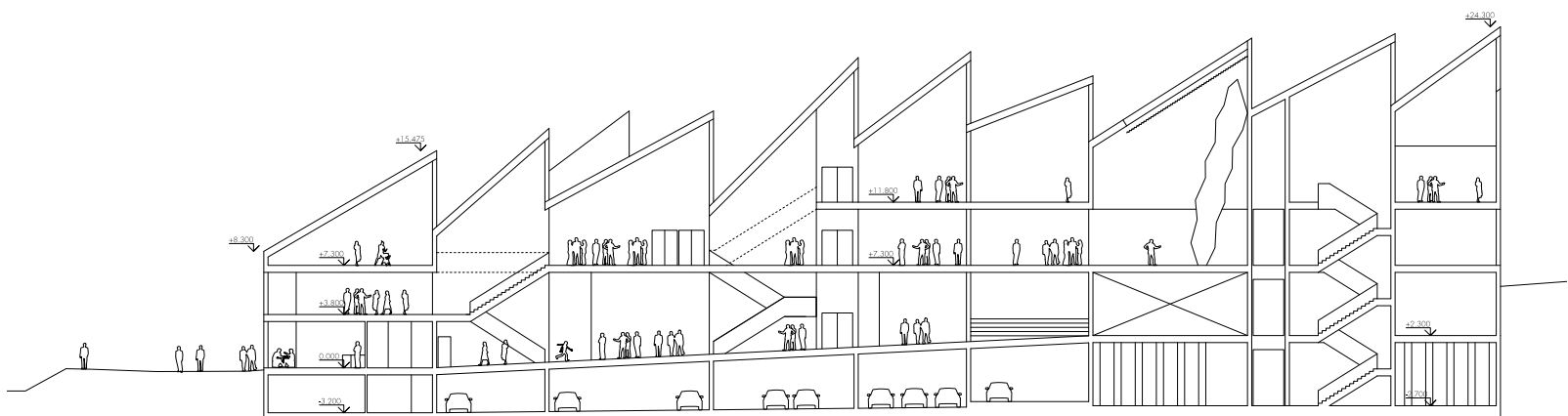
**Mikelis Putrams**

**Linda Krumina**

**Edgars Racins**

Jury report: The project proposal is marked by a precise and well-executed contextual approach, successfully addressing the number of issues due to the decaying surrounding urban tissue. Its linear organisation, external and internal flexibility and programmatically active edges are among the very convincing qualities of the project. The project's spatial and programmatic arrangements very successfully connect to and activate the ground floor public space. The proposal creates a contemporary art space, blending spaces of high and low culture. It creates an open, inviting civic centre rather than a monumental iconic museum, blending the division between the gallery space and street space.

The project seems less convincing in the aspect of iconography, which it creates. Playing with elements, reminiscent of industrial buildings seems a bit contradictory in a given spatial context of an old city centre and in a broader city context filled with abandoned industrial structures. The jury concluded that this aspect of the proposal is less successful and would unlikely gain necessary public support.







## Člani strokovne komisije

### Sklopa 1 in 2

**Roger Riewe**, arhitekt, profesor (Avstrija)  
**Andreas Ruby**, urednik, profesor (Nemčija)  
**Saša Begović**, arhitekt (Hrvaška)  
**dr. Aleš Vodopivec**, arhitekt, profesor  
**dr. Ana Kučan**, krajinska arhitektka, profesorica  
**Stojan Skalicky**, arhitekt  
**Uroš Lobnik**, arhitekt, docent  
**Gregor Gruden**, inženir gradbeništva  
**Tomislav Pirling**, inženir gradbeništva  
**dr. Markus Wallner–Novak**, inženir gradbeništva (Avstrija)  
**mag. Radoslav Markič**, inženir gradbeništva (Hrvaška)

Namestnika članov: **Andrej Šmid**, arhitekt;  
**Luciano Lazzari**, arhitekt (Italija)  
Skrbnik: **Matjaž Bertoneclj**, arhitekt  
Poročevalci: **Miha Milič**, arhitekt; **Urban Mrdavšič**, arhitekt; **dr. Tanja Simonič**, krajinska arhitektka  
Izvedenca: **Emanuel Čerček**, ekonomist;  
**Miran Krivec**, krajinski arhitekt

### Sklop 3

**Peter L. Wilson**, arhitekt, profesor (Avstralija/Nemčija)  
**Jürgen Herman Mayer**, arhitekt, profesor (Nemčija)  
**dr. Christoph Grunenberg**, kurator (Velika Britanija)  
**Hrvoje Njirić**, arhitekt, profesor (Hrvaška)  
**Stojan Skalicky**, arhitekt  
**Matevž Čelik**, arhitekt, urednik  
**Marko Studen**, arhitekt

Namestnika članov: **Uroš Lobnik**, arhitekt, docent; **Vojko Pavčič**, arhitekt  
Skrbnik: **Matjaž Bertoneclj**, arhitekt  
Poročevalci: **Mateja Katrašnik**, arhitektka; **Manica Klenovšek Musil**, arhitektka; **Breda Kolar Sluga**, umetnostna zgodovinarica  
Izvedenca: **Irena Krajnc Horvat**, arhitektka, konservatorica; **Emanuel Čerček**, ekonomist

## Members of the Jury

### Competition areas 1 and 2

**Roger Riewe**, architect, professor (Austria)  
**Andreas Ruby**, editor, professor (Germany)  
**Saša Begović**, architect (Croatia)  
**dr. Aleš Vodopivec**, architect, professor  
**dr. Ana Kučan**, landscape architect, professor  
**Stojan Skalicky**, architect  
**Uroš Lobnik**, architect, assistant professor  
**Gregor Gruden**, civil engineer  
**Tomislav Pirling**, civil engineer  
**dr. Markus Wallner–Novak**, civil engineer (Austria)  
**mag. Radoslav Markič**, civil engineer (Croatia)

Substitute members: **Andrej Šmid**, architect;  
**Luciano Lazzari**, architect (Italy)  
Trustee: **Matjaž Bertoneclj**, architect  
Reporters: **Miha Milič**, architect; **Urban Mrdavšič**, architect; **dr. Tanja Simonič**, landscape architect  
Experts: **Emanuel Čerček**, economist; **Miran Krivec**, landscape architect

### Competition area 3

**Peter L. Wilson**, architect, professor (Australia/Germany)  
**Jürgen Herman Mayer**, architect, professor (Germany)  
**dr. Christoph Grunenberg**, curator (Great Britain)  
**Hrvoje Njirić**, architect, professor (Croatia)  
**Stojan Skalicky**, architect  
**Matevž Čelik**, architect, editor  
**Marko Studen**, architect

Substitute members: **Uroš Lobnik**, architect, assistant professor; **Vojko Pavčič**, architect  
Trustee: **Matjaž Bertoneclj**, architect  
Reporters: **Mateja Katrašnik**, architect; **Manica Klenovšek Musil**, architect; **Breda Kolar Sluga**, art historian  
Experts: **Irena Krajnc Horvat**, architect, conservator; **Emanuel Čerček**, economist



Izdajatelj:

**Mestna občina Maribor**

**Urad za komunalo, promet, okolje in prostor**

**Sektor za urejanje prostora**

Grajska ulica 7, 2000 Maribor

www.maribor.si

Zanj:

Umetnostna galerija Maribor

Strossmayerjeva ulica 6, 2000 Maribor

www.ugm.si

Urednica: Simona Vidmar

Lektoriranje: Ksenija Vidic

Prevod: Simon Ručigaj, Janko Trupej, Ksenija Vidic

Oblikovanje: Matej Koren

Tisk: Tiskarna Petrič

Naklada: 500 izvodov

Maribor, maj 2010

Mestna občina Maribor se za odlično opravljeno delo zahvaljuje vsem članom mednarodne žirije, soavtorju scenarija prostorskega razvoja MOM Urošu Lobniku, pripravljavcu razpisnega gradiva Matevžu Čeliku, organizatorjem natečaja Tomažu Kanclerju z ekipo in kolektivu UGM za pripravo razstave in kataloga.

Publisher:

**Municipality of Maribor**

**Public Utility, Transport, Spatial Planning**

**Spatial Planning Division**

Grajska ulica 7, 2000 Maribor

www.maribor.si

On their behalf:

Maribor Art Gallery

Strossmayerjeva ulica 6, 2000 Maribor

www.ugm.si

Editor: Simona Vidmar

Proof-reading: Ksenija Vidic

Translation: Simon Ručigaj, Janko Trupej,

Ksenija Vidic

Design: Matej Koren

Print: Tiskarna Petrič

Number of copies: 500

Maribor, May 2010

The Municipality of Maribor thanks all the members of the international jury, the co-author of the scenario of spatial development Uroš Lobnik, the preparator of the competition material Matevž Čelik and the organisers of the competition Tomaž Kancler and his team for their excellent work and the collective of the Maribor Art Gallery for organising the exhibition and publishing the catalogue.





# 012



MESTNA OBČINA MARIBOR



UMETNOSTNA GALERIJA MARIBOR