

**INTERNATIONAL, PUBLIC, ANONYMOUS, SINGLE-STAGE ARCHITECTURAL IDEAS
COMPETITION**

EPK – EUROPEAN CAPITAL OF CULTURE: DRAVA RIVER 2012

for the selection of the professionally most suitable solutions

FOR THE ARRANGEMENT OF THE DRAVA RIVER AREA IN MARIBOR / SLOVENIA

FINAL REPORT

- COMPETITION AREA 1 - THE DRAVA RIVER EMBANKMENTS**
**COMPETITION AREA 2 - NEW FOOT- AND BICYCLE BRIDGE ACROSS THE
TABOR AND LENT EMBANKMENTS**
COMPETITION AREA 3 - NEW ART GALLERY MARIBOR

Maribor, March 2010

MUNICIPALITY OF MARIBOR (MOM)

Ulica heroja Staneta 1
2000 MARIBOR
SLOVENIA

in collaboration with the

ASSOCIATION OF ARCHITECTS OF MARIBOR (DAM)

Trg Leona Štuklja 2
2000 MARIBOR
SLOVENIA

under the auspices of the

UNION INTERNATIONALE D'ARCHITECTES (UIA)

(International Union of Architects)

Tour Maine Montparnasse
33, avenue du Maine, BP 158
75755 PARIS CEDEX 15
FRANCE

and the

CHAMBER FOR ARCHITECTURE AND SPATIAL PLANNING OF SLOVENIA (ZAPS)

Vegova ulica 8
1000 LJUBLJANA
SLOVENIA

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CONTENTS OF THE FINAL REPORT

1.0.	INTRODUCTORY EXPLANATION	4
1.1.	Starting points for the realization of the international competition	4
1.2.	Objectives, purpose and subject of the competition	4
2.0.	COMPETITION TERMS (SYNOPSIS)	4
2.1.	The contract giver, competition organizer and participating institutions	4
2.2.	Competition type	5
2.3.	Legal and standard basis	5
2.4.	Members of the jury, substitute members, reporters, trustee and experts	5
2.5.	Technical Commission	7
2.6.	Prizes and Honourable Mentions	7
2.7.	Constituent elements of the competition entries	7
2.8.	Coding	7
2.9.	Competition deadlines	7
2.10.	Opening the competition entries	8
3.0.	DESCRIPTION AND COURSE OF THE EVENTS OF THE EVALUATION OF COMPETITION GROUPS 1 AND 2 (PROTOCOL SYNOPSIS)	10
3.1.	Location and time period of the evaluation jury's work	10
3.2.	Working Method	10
3.3.	Synopsis of the evaluation jury's working sessions	10
4.0.	FINAL JURY EVALUATION: AWARDED COMPETITION SOLUTIONS AND HONOURABLE MENTIONS	16
5.0.	CONSENT OF THE EVALUATION JURY: COMPETITION GROUPS 1 AND 2	27
6.0.	DESCRIPTION AND COURSE OF THE EVENTS OF THE EVALUATION OF COMPETITION GROUP 3 (PROTOCOL SYNOPSIS)	28
6.1.	Location and time-frame of the evaluation jury's work	28
6.2.	Working Method	28
6.3.	Synopsis of the evaluation jury's working sessions	28
7.0.	FINAL JURY EVALUATION: AWARDED COMPETITION SOLUTIONS AND HONOURABLE MENTIONS	34
8.0.	CONSENT OF THE EVALUATION JURY: COMPETITION GROUP 3	48

SUPPLEMENT

The trustee's report on the course of the competition, the work of the technical commission and the preliminary testing of the competition project proposals.

Presentation of the awarded competition solutions and the solutions receiving honourable mentions:

- Competition Group 1
- Competition Group 2
- Competition Group 3

1.0. INTRODUCTORY EXPLANATION

1.1. Starting points for the realization of the international competition

The city of Maribor is going to be the European Capital of Culture in 2012 ("Evropska prestolnica kulture", henceforth EPK). This year is considered the opportunity for Maribor to show its cultural pulse and cultural development. In the context of the preparations for 2012, the Municipality of Maribor has prepared a scenario of the spatial development of the European Capital of Culture of 2012. The scenario places the area of the river Drava in the foreground as the central area 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.

The area of the river Drava has great potential for developing the urban city structure. So far it has never been treated as a whole. The buildings and spatial arrangements have always addressed the river in different segments. However, the harmonious and comprehensive urban look and usage of the river area has never been the subject of a complex rearrangement.

Therefore, the Municipality of Maribor, in collaboration with the Association of Architects Maribor and under the auspices of UIA and ZAPS organized an international competition for the arrangement of the river Drava area in the central part of the city. In this way, Maribor would like to acquire solutions (designs) for the area, which will serve as the main stage for the European Capital of Culture, as well as for the urban regeneration of the city in the next 20 years.

1.2. The objectives, purpose and subject of the competition

The objective of the EPK International Competition / River Drava 2012 was to find solutions for the re-arrangement of the functionality and design of the Drava river area.

The purpose of the competition was to find:

- The most suitable proposal of a comprehensive design solution to arrange the embankment of river Drava between the Water tower and the Judgement tower on the left bank, and the natural embankment of the river in the area between the Studenška brv (footbridge) and the railway bridge on the right bank of the river (Competition Area 1);
- The most suitable design project solution of a footbridge across the river Drava (Competition Area 2);
- The most suitable design project solution for the new building of the Maribor Art Gallery (Competition Area 3);

The subject of the competition was the preparation of design or design-project architectural, architectural-constructional and spatial-landscape solutions for the three areas described hereafter, which are – directly or indirectly – related to the river Drava in Maribor.

2.0. COMPETITION TERMS (SYNOPSIS)

2.1. The contract giver, competition organizer and participating institutions

Contract giver:

Mestna občina Maribor (MOM), Ulica heroja Staneta 1, 2000 Maribor, Slovenia

Competition organizer (for the contract giver and his account):

Društvo arhitektov Maribor (DAM), Trg Leona Štuklja 3, 2000 Maribor, Slovenia

Participating institutions:

The Competition has been prepared in cooperation and under the auspices of:

Union Internationale des Architectes (UIA)

Tour Maine Montparnasse, 33 avenue du Maine, BP 158, 75755 PARIS CEDEX 15, France and

Chamber for architecture and spatial planning of Slovenia - Zbornice za arhitekturo in prostor Slovenije (henceforth ZAPS), Vegova ulica 8, 1000 Ljubljana, Slovenia.

2.2. Competition type

As regards of the participants, the right to participate, the method of judging, the required level of representation and the content of the task, this competition is an: INTERNATIONAL, PUBLIC, ANONYMOUS, IDEAS, SINGLE-STAGE ARCHITECTURAL COMPETITION.

2.3. Legal and standard basis

For the preparation of the competition documentation and the execution of the competition, the standing regulations in the Republic of Slovenia for the following fields have been logically considered: Spatial Planning Act, Construction Act, Water Act, Public Procurement Act, Copyright and Related Rights Act.

Additionally, the following regulations of the Republic of Slovenia and UIA were considered:

- Public Tenders for the Selection of Professionally Most Suitable Spatial Arrangement and Building Design Regulation (Pravilnik o javnih natečajih za izbiro strokovno najprimernejših rešitev prostorskih ureditev in objektov – UL RS 108/04)
- UNESCO standard regulations for International Competitions in Architecture and Town planning (with UIA comments, Paris, 2000)

2.4. Members of the jury, substitute members, reporters, trustee and experts

The contract giver (MOM), organizer (DAM) and participating institutions (UIA and ZAPS) have named the members and substitute members of the evaluation jury, reporters, experts and the trustee. For the purpose of the realization of the competition, the examination of the competition solutions and the evaluation of the competition solutions, different members were named for:

- Competition Groups 1 and 2 (Drava embankment and footbridge)
- Competition Group 3 (UGM)

COMPETITION GROUPS 1 AND 2:

<u>Jury Members</u>	<u>Country</u>	<u>Named by</u>	<u>Region</u>
• Roger RIEWE , Architect, Riegler Riewe Arch. Prof., Technical University of Graz	Austria	MOM	UIA/Region I
• Andreas RUBY Textbild editor, Rubypress, Theoretician, Prof.	Germany	MOM	UIA/Region I
• Saša BEGOVIĆ Architect, 3LHD architects	Croatia	MOM	UIA/Region II
• Aleš VODOPIVEC , Architect, Prof. PhD., Faculty of Architecture Ljubljana	Slovenia	UIA	UIA/Region II
• Ana KUČAN , Landscape architect, Prof. PhD, University of Ljubljana	Slovenia	ZAPS	
• Uroš LOBNIK , Architect, Assist. Prof., University of Maribor	Slovenia	MOM	
• Stojan SKALICKY , Architect, City architect of Maribor	Slovenia	MOM	
• Gregor GRUDEN , Civil engineer, Institute for Steel construction Ljubljana	Slovenia	MOM	
• Tomislav PIRLING Civil engineer	Slovenia	MOM	
• Markus WALLNER – NOVAK , Civil engineer, Prof. PhD, Technical University of Graz	Austria	MOM	
• Radoslav MARKIĆ Civil Engineer, M.Sc.	Croatia	MOM	
<u>Substitute members:</u>			
• Andrej ŠMID , Architect	Slovenia	substitute member	
• Luciano LAZZARI , Architect	Italy	substitute member UIA	UIA/Region I

Trustee:

- **Matjaž BERTONCELJ**, Architect Slovenia DAM

Reporters:

- **Miha MILIČ**, Architect Slovenia architecture reporter
- **Urban MRDAVŠIČ**, Architect Slovenia architecture reporter
- **Tanja SIMONIČ***, Landscape architect, PhD Slovenia landscape architecture reporter

Experts:

- **Emanuel ČERČEK**, economist Slovenia construction economics
- **Miran KRIVEC**, Landscape architect Slovenia landscape architecture

COMPETITION GROUP 3:

Jury Members	Country	Named by	Region
• Hrvoje NJIRIČ , Architect, Njirić+arhitekti Prof., Technical University of Graz	Croatia	MOM	UIA/Region II
• Peter L. WILSON , Architect, Prof., Bolles&Wilson Architects	Australia	MOM	UIA/Region III
• Jürgen Hermann MAYER , Architect, Prof., JHMayer Architect	Germany	MOM	UIA/Region I
• Christoph GRUNENBERG Curator, PhD, Tate Liverpool Director	Great Britain	MOM	UIA/Region I
• Stojan SKALICKY , Architect City architect of Maribor	Slovenia	MOM	
• Matevž ČELIK , Architect, Editor Trajekt	Slovenia	UIA	
• Marko STUDEN Architect	Slovenia	ZAPS	
<u>Substitute members:</u>			
• Uroš LOBNIK , Architect, Assis. Prof., University of Maribor	Slovenia	MOM, ZAPS	
• Vojko PAVČIČ , Architect	Slovenia	UIA	UIA/Region II
<u>Trustee:</u>			
• Matjaž BERTONCELJ , Architect	Slovenia	DAM	
<u>Reporters:</u>			
• Mateja KATRAŠNIK , Architect	Slovenia	architecture reporter	
• Manica KLENOVŠEK MUSIL , Architect	Slovenia	architecture reporter	
• Breda KOLAR SLUGA , UGM director	Slovenia	reporter for Gallery related issues	
<u>Experts:</u>			
• Irena KRAJNC HORVAT Architect, conservator	Slovenia	cultural heritage protection	
• Emanuel ČERČEK Economist	Slovenia	construction economics	

* Because he had other commitments, the originally named landscape architecture reporter Aleš Koprivec could not be present at the evaluation. Therefore, the organizer replaced him with Tanja Simonič.

2.5. Technical Commission

2.5.1. The competition organizer (DAM) named a technical commission, which was responsible for the operative realization of the competition (registration, distribution of materials, publishing answers etc), receiving the delivered competition solutions and the preliminary testing.

- Tomaž KOŠAT, architect, Slovenia
- Petra VERHOVČAK, architecture graduate, Slovenia
- Barbara ZEMLJIČ, architecture graduate, Slovenia

2.6. Prizes and Honourable Mentions

The organizer set the prize money amounts for the awarded competition solutions (honourable mentions received no prize money) for each Competition Group, as follows:

COMPETITION GROUP 1:

Competition prize fund / 53,000.00 EUR, as follows:

1. First prize: 30,000.00 EUR
2. Second prize: 15,000.00 EUR
3. Third prize: 8,000.00 EUR

COMPETITION GROUP 2:

Competition prize fund / 53,000.00 EUR, as follows:

1. First prize: 30,000.00 EUR
2. Second prize: 15,000.00 EUR
3. Third prize: 8,000.00 EUR

COMPETITION GROUP 3:

Competition prize fund / 70,000.00 EUR, as follows:

1. First prize: 40,000.00 EUR
2. Second prize: 20,000.00 EUR
3. Third prize: 10,000.00 EUR

2.7. Constituent elements of the competition entries

Competition entries were required to include:

- coated panels, size 70/100 (in the number that was required by the particular Competition Group);
- textual explanations in an A3 folder;
- CDs;
- envelope containing authorship details.

2.8. Coding

All the constituent parts of the competition entry had to be marked with a code (the same as the password that the author received on registering) and with the marking of the Competition Group.

2.9. Competition deadlines

2.9.1. The competition started with its publication on the Public Procurement Portal of the Republic of Slovenia (Portal javnih naročil v RS) on 18th November 2009.

The launch of the competition was also published on the websites of the:

- contract giver (MOM)
- organizer (DAM)
- participating professional institutions (UIA and ZAPS)

- 2.9.2. The deadline for submitting questions was 24th December 2009.
The set deadline for answering these questions was 4th January 2010.
- 2.9.3. The deadline for submitting the entries in person (to the competition organizer's address: Društvo arhitektov Maribor, Gregorčičeva ulica 6, 2000 Maribor, Slovenia) was Friday, 26th February 2010 before 16:00.
For entries sent by mail, the deadline for sending was also Friday, 26 February 2010, before 24:00 and arrival date not later the 5th March 2010, before 16.00h;

2.10. Opening the competition entries

After receiving the packets, the technical commission checked that they were delivered on time. It then opened the packages and conducted the preliminary testing.

The descriptions of the technical commission's work (performed during the course of the competition; until the competition solutions were handed over) and of the preliminary test are included in the Trustee's Report, which was preliminarily reviewed and approved by the evaluation jury for Competition Groups 1 and 2, as well as the jury for Competition Group 3.

EVALUATION OF THE COMPETITION SOLUTIONS

- **COMPETITION AREA 1 – Drava river embankments**
- **COMPETITION AREA 2 – footway and bicycle bridge**

3.0. DESCRIPTION AND COURSE OF EVENTS OF THE EVALUATION OF COMPETITION AREA 1 AND AREA 2 (PROTOCOL SYNOPSIS)

3.1. The location and time period of the evaluation (Competition) jury's work

All the Competition Jury's sessions took place at the premises of the Art Gallery Maribor, where the organizer delivered all the competition solutions and carried out the preliminary testing.

In the time period from 11th March 2010 (Thursday) to and including 13th March 2010 (Saturday), the evaluation jury for Competition Groups 1 and 2 met for 6 working sessions.

3.2. Working Method

The evaluation jury conducted its work after the preliminary testing had been done. It was assisted by the reporters, who provided information. The jury reviewed and evaluated the individual competition solutions at plenary sessions and in working groups.

3.3. Synopsis of the evaluation jury's working sessions

COMPETITION GROUPS 1 AND 2

3.3.1. First Session (11th March 2010 at 9:30)

Present: evaluation jury members for Competition Areas 1 and 2, substitute members, all reporters, trustee, nature protection expert, technical commission members, translator.

Due to illness, jury member Ana Kučan was absent. The construction economics expert was also absent.

Until the president and the two deputy presidents were elected, the proceedings were led by the trustee.

- After the welcome speeches by Tomaž KANCLER (president of DAM and director of UIA International Competitions Commission) and Stojan SKALICKY (city architect and evaluation jury member) the jury elected Luciano LAZZARI to replace the absent Ana Kučan.
- The evaluation jury unanimously elected Roger RIEWE as the Jury president. Aleš VODOPIVEC was elected as the deputy president for Competition Area 1 and Gregor GRUDEN was elected as the deputy president for Competition Area 2.
- The evaluation jury members and substitute members signed a special juror's agreement: on anonymity, stating that they would not disclose any information whatsoever about the evaluation jury's work to third persons, to ensure impartiality and to protect the competition and him(her)self from any suggestion of conflict of interest, to disqualify him(her)self from reviewing and voting on any project(s) the authorship of which has become known to, either during the course of the competition or the jury deliberations.
- The evaluation jury reviewed the evaluation criteria.
- The evaluation jury discussed the written trustee's report about the course of the competition, the work of the technical commission (determining whether the packages were handed in before the deadline, opening the packages, re-coding, and preliminary testing) and determined whether any competition solutions would be excluded from the evaluation.

Based on the trustee's explanation, the jury decided to include the project proposals marked as disputable (for reasons elaborated upon in the trustee's report) in the evaluation. These cases were:

- breach of anonymity (one case)
- time on the postmark: after 24:00 h (three cases)
- competition solution delivered in the form of rolls instead of coated panels (several cases)
- missing CDs and "Author" envelope (several cases)
- handing in the competition solutions for all the Competition Groups in one package (one case)
- The reporters presented the evaluation jury with a summary of the project proposals, without commenting on the quality.

- The whole evaluation jury visited and inspected the area of Competition Groups 1 (left and right Drava embankment) and Competition Groups 2 (footbridge). Afterwards, it conducted a group review of the competition solutions panels, which were sorted corresponding to their date of arrival (separately for Area 1 and Area 2).

3.3.2. **Second Session** (11th March 2010 at 14:00)

Present: all evaluation jury members, substitute member, reporters, trustee, technical commission members, translator.

Absent: Ana Kučan (a substitute member was named at the previous session), both experts.

- At the president's proposal, the evaluation jury was split into two working groups and decided:
 - That the members with voting rights would undertake the first preliminary review of the competition solutions and would propose which solutions they would like to include in the next round of evaluation, whereby one vote is sufficient for a project proposal to pass.
 - That the jury would discuss the findings and suggestions of both working groups at the next session.
- In the framework of the preliminary review by the working groups, the following competition solutions were chosen:
 - Competition Area 1: 23 out of 59 project proposals

Work Codes:

021/I, 033/I, 066/I, 070/I, 085/I, 118/I, 125/I, 134/I, 140/I, 141/I, 153/I, 154/I, 178/I, 190/I, 2031/I, 2061/I, 215/I, 232/I, 245/I, 252/I, 274/I, 291/I, 295/I.

- Competition Area 2: 40 out of 124 project proposals

Work Codes:

1/II, 12/II, 16/II, 23/II, 33/II, 38/II, 39/II, 44/II, 45/II, 63/II, 78/II, 86/II, 91/II, 100/II, 105/II, 119/II, 127/II, 136/II, 177/II, 186/II, 207/II, 210/II, 213/II, 215/II, 235/II, 246/II, 251/II, 256/II, 262/II, 267/II, 272/II, 274/II, 286/II, 299/II, 301/II, 318/II, 327/II, 330/II, 333/II, 339/II.

3.3.3. **Third Session** (12th March 2010 at 9:00)

Present: all evaluation jury members, reporters, trustee, experts, technical commission members, translator.

Absent: both substitute members.

Based on the preliminarily selected individual competition solutions from the previous session, the president proposed that the whole group should review the project proposals; first Competition Group 2 (footbridge), and afterwards Competition Group 1 (embankment).

At the suggestion of the president, the reporters were present and provided additional content-related and technical details, which were established during the preliminary review of the competition solutions; without expressing any opinion on the quality of any of the nominated projects.

- The evaluation jury agreed with the suggestion of its president, who proposed that the evaluating should be based on a detailed review of the particular competition solutions, the data provided by the reporters and the individual jury member evaluations. The number of project proposals for each Competition Group should be narrowed down to a smaller number. These project proposals in each Competition Group would then be subject to a more detailed discussion and would be reviewed at the fourth (or fifth: 13th March 2010) session.
- After reviewing the competition solutions for Competition Group 2 in detail, the evaluation jury voted and selected the project proposals with the following work codes for inclusion in the next round of evaluation: 001/II, 038/II, 045/II, 091/II, 105/II, 207/II, 215/II, 235/II, 266/II, 299/II, 327/II. A total of 11 project proposals were chosen.

3.3.4. **Fourth Session (12th March 2010 at 15:30)**

Present: all the members of the evaluation jury, substitute members, reporters, trustee, all members of the technical secretariat, translator.

Absent: construction economics expert

- As agreed at the previous session, after reviewing Competition Group (Area) 1, the members of the evaluation jury voted on the previously nominated 23 competition solutions and selected 9 project proposals with the following work codes for inclusion in the next round of evaluation: 021/I, 066/I, 070/I, 118/I, 134/I, 215/I, 291/I, 295/I and after discussing it once more, also the project proposal with the work code 027/I.
- On the initiative of one of its members, the evaluation jury again discussed the project proposal with the work code 094/II (Competition Group (Area) 2), because the construction does not represent a bridge, but a different approach to crossing the river; using cables and cabins. The jury also discussed the potential exclusion of the project proposal with the work code 091/II. After the discussion, in which the non-conventional method of crossing the river was praised, the jury voted, but the project proposal with the work code 094/II did not receive enough votes to be included in the next round of evaluation.
- After reviewing the previously nominated 11 competition solutions for Competition Group 2, the evaluation jury voted and selected 5 project proposals with the following work codes to be included in the next round of evaluation: 038/II, 105/II, 215/II, 299/II, 327/II.

The president of the evaluation jury proposed that the members of the jury write down the reports (evaluations) for the solutions from Competition Group 1 and Competition Group 2. For Competition Group 2, the reports were prepared separately by both the architects and constructors from the evaluation jury.

3.3.5. **Fifth Session (13th March 2010 at 9:00)**

Present: all members of the evaluation jury, substitute member, trustee, reporters, nature protection expert, technical commission members, translator

Absent: substitute member, construction economics expert

- The members of the evaluation jury listened to the written evaluations of the project proposals in Competition Group 1 (which were prepared by the individual members). Based on the written evaluations, explanations and discussion, voting was held and the 4 project proposals with the following work codes were included in the next round of evaluation: 027/I, 070/I, 118/I, 295/I.
- The members of the evaluation jury addressed and discussed the written evaluations of the project proposals in Competition group 2 (which were prepared by the individual architects and constructors). At the same time, they discussed these findings and opinions. Following evaluations and discussion, the project proposals with the following work codes were chosen to be included in the group from which the winners were to be chosen: 038/II, 105/II, 215/II, 299/II, 327/II.
- The evaluation jury decided to vote first and award prizes to the project proposals from Competition Group (Area) 1. The results:
 - The 3rd prize was unanimously awarded to the competition solution with the work code 118/I.
 - With the majority of the vote, the 2nd prize was awarded to the competition solution with the work code 295/I.
 - With the majority of the vote, the 1st prize was awarded to the competition solution with the work code 027/I.
 - In compliance with the competition rules, the evaluation jury unanimously decided to give an honourable mention (with no prize money awarded) to the competition solution with the work code 070/I.
- During the discussion of the project proposals from Competition Group (Area) 2 (especially about the project proposals with the work codes 327/II and 215/II), the evaluation jury decided to again discuss the project proposals with the work codes 023/II and 031/II.

After discussing the previously nominated project proposals and the additional two project proposals, the members of the evaluation jury for Competition Group 2 (in the absence of one member) voted.

With the majority of the vote, the prizes were awarded to the project proposals with the work codes as follows:

- 3rd prize to work code 327/II
- 2nd prize to work code 038/II
- 1st prize to work code 299/II
- In compliance with the competition rules, the jury proposed honourable mentions (with no prize money awarded) for the project proposals with the work codes 105/II and 215/II.

3.3.6. **Sixth Session (13th March 2010 at 15:30)**

The evaluation jury members again reviewed the preliminarily written evaluations of the project proposals included in the last round of voting.

After receiving confirmation of these evaluations, the trustee handed the sealed envelopes containing the authorship details for both competition groups to the president of the evaluation jury. After opening the envelopes, the evaluation jury established the identity of the authors or groups of authors.

Competition Group 1:

1st prize (30,000.00 EUR)

Project proposal with the work code 027/II (authorship code: 93438/I)

- Authors:
 - Francesco Sabatini
 - Francesco Deli
 - Aurelia D'Andria
 - Alessandro Carmine Console
 - Gina Oliva
 - (all from Rome, Italy)
- Collaborators:
Rocco Smaldone, Antonio Agresti, Alessandro Oltremarini, Giovanni Battista Manai, Laura Naitana, Stefania Caravelli
(all from Rome, Italy).

2nd prize (15,000.00 EUR)

Project proposal with the work code 295/II (authorship code: 98054/I),

- Authors:
 - Helena Paver Njirić
 - Jelena Botteri
 - Miro Roman (Croatia)
- Collaborators:
Josipa Baričević, Hana Ratković, Dario Crnogača, Danko Balog
(all from Croatia)

3rd prize (8,000.00 EUR):

Project proposal with the work code 118/II (authorship code: 30315/II),

- Authors:
 - Bureau TALLER 301:
Julian Andres Restrepo Molina, Pablo Emilio Forero Quintero
- Collaborators:
Manuela Mosquera Iragorri, Maria Buenahora Acevedo, Susana Somoza Parada, Juan Carlos Cuberos Acevedo, Ricardo Lopez Rodriguez, Nicolas Parra Garcia, Mateo Cely
(all from Bogotá, Columbia)

Honourable mention:

Project proposal with the work code 070/I (authorship code: 16835/I)

- Authors:
Tadej Glažar, Meta Petrič, Jernej Prijon, Vid Razinger, Marko Vidmar
- Coauthors:
Andraž Intihar, Miran Mohar, Marko Peterlin, Maja Simoneti, Arne Vehovar, Borut Vogeljik
- Advisers:
Aidan Cerar
- Collaborators:
Peter Grmek, Jure Grohar, Tadej Kališnik, Jan Opeka
(Ljubljana, Slovenia)

Competition Group 2:

1st prize (30,000.00 EUR)

Project proposal with the work code 299/II (authorship code: 63226/II)

- Authors:
 - BURGOS & GARRIDO ARQUITECTOS, S.L.P.:
Gines Garrido Colmenero, Francisco Alvarez Santana, Carlos Carnicer Guzman, Agustin Martin Salas, Raquel Marugan Burgos, Pilar Recio Camara, Rebeca Caso Donadei, HPAL
(all from Madrid, Spain)
- Collaborators:
 - INGENIERIA IDOM INTERNACIONAL:
Alejandro Bernabeu Larena, Alejandro Bernabeu Larena
(all from Madrid, Spain)

2nd prize (15,000.00 EUR)

Project proposal with the work code 038/II (authorship code: 10653/II)

- Authors:
 - Viktor Markelj
 - Peter Gabrijelčič
 - Dušan Rožič
 - Miha Marinčič
 - Boštjan Gabrijelčič
 - Gregor Čok
(all from Slovenia)

3rd prize (8,000.00 EUR)

Project proposal with the work code 327/II (authorship code: 36684/II)

- Authors:
 - Jose Maria Sanchez Garcia
- Collaborators:
Enrique Garcia-Margallo Solo de Zaldivar, Rafael Fernandez Caparros, Maribel Torres Gomez, Laura Rojo Valdivielso, Marta Cabezon, Mafalda Ambrosio, Carmen Leticia Huerta, Marilo Sanchez Garcia, Meta Levstek, Miha Gantar
(all from Spain)

Honourable Mention:

Project proposal with the work code 215/II (authorship code: 98143/II)

- Authors:
 - Gentiane Desveaux
 - Noelie Lecam
 - Maude Caron
 - Arnaud Malras
 - Svetlin Peev
(all from France)

Honourable Mention:

Project proposal with the work code 105/II (authorship code: 98812/II)

- Authors:
 - Gašper Premože
 - Andraž Tarman
 - (all from Slovenia)

**4.0. FINAL JURY EVALUATION:
AWARDED COMPETITION SOLUTIONS AND HONOURABLE MENTIONS**

- **COMPETITION GROUP (Area) 1:**
 - Work Code 027/I
 - Work Code 295/I
 - Work Code 118/I
 - Work Code 070/I

- **COMPETITION GROUP (Area) 2:**
 - Work Code 299/II
 - Work Code 038/II
 - Work Code 327/II
 - Work Code 215/II
 - Work Code 105/II

Competition Group 1

First Prize

Work Code 027/I

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 which 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 which could even be classed 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 the 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 be 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 “living room” of the city 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, which is 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 microclimatic effects and various needs of users, and should grow out of the urban deck.

Competition Group 1

Second Prize

Work Code 295/I

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 with different planned uses. The arrangement of the programme and thematic fields extends from the embankment into the water area; with floating fields and woodpoles. Thus it engages the water surface into an event space as well. They refer to the recognizable 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. It 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.

Competition Group 1

Third Prize

Work Code 118/I

The project develops a very clear and tangible vision for the embankments of the Drava. 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 recognizable new identity on its waterfront.



The urban beach generates a distinctive character and atmosphere that not only affects the waterfront itself, but would also 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 could not 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.

Competition Group 1

Honourable Mention

Work Code 070/I

The underlying, declared concept of this project is the strategy for the realisation of “Creative Community” ambiances that in the intention of the author, 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 Art Gallery, and seen as an opportunity to include the art gallery area, which would not only be dedicated to art lovers, as part of the rearrangement of the embankments. Thus a ferry connects the art gallery to the opposite bank, where we find a floating modular pontoon, measuring roughly 100 x 40m. It can house various events, both sporting and cultural.



Living modules or houseboats line the right riverbank. These units, owned by the municipality, would be rented out to artists, designers and professionals. Apart from these floating elements, the right bank is left largely intact.

The left bank is paved in a generalised way, without differentiation in all its length, in precast 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; 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.

Competition Group 2

First Prize

Work Code 299/II

Project “Zimetna Crnina” won the first prize because it is one of the most elegant and simple proposals in the competition for the new footway and bicycle bridge. A very elegant curved line across the river banks 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 the 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 meters, 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 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.

Competition Group 2

Second Prize

Work Code 038/II

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 the structural integrity, stability, sustainability and durability. The structure avoids underground city infrastructure by pushing the construction site onto the riverbank.

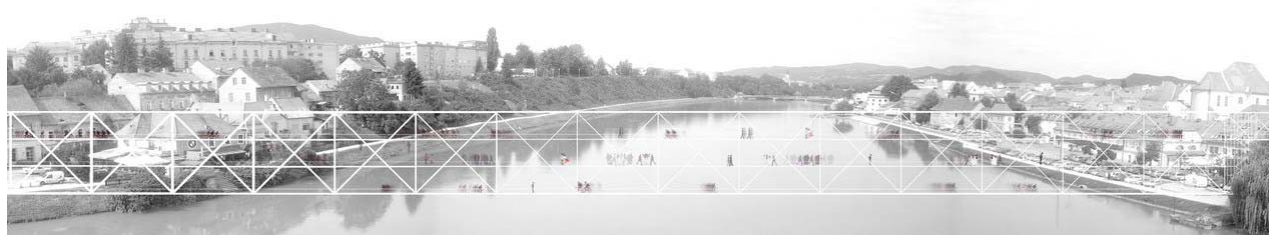
The jury found some weakness in the design proposal for the bridge: it is not clear how the surfaces are to be treated (the renders show a slightly improbable, seamless continuity) and the jury found that the weakest part of the project is that the bridge lacks specificity regarding its location.

Competition Group 2

Third Prize

Work Code 327/II

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 authors' will to create the least environmental damage to the river (there are no supports in the water) and the least visual impact to 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 bridge heads. 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 a 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.

Competition Group 2

Honourable Mention

Work Code 215/II

The present bridge is characterized by the idea of forming 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 hand rail 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 torsional 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 for 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.

Competition Group 2

Honourable Mention

Work Code 105/II

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 idea solution has its pros and cons. The pros: the bridge would serve as 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. But 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 realizes the raft (in addition to the footbridge), 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 simple and innovative solution, which nevertheless needs more work design-wise.

5.0. THE CONSENT OF THE EVALUATION JURY: COMPETITION GROUPS 1 AND 2

The members and substitute members of the evaluation jury agree with the synopsis of the final report and with the evaluations of the awarded competition solutions, as well as with the evaluations of the competition solutions receiving honourable mentions (with no prize money awarded) in Competition Groups 1 and 2.

Members for Competition Groups 1 and 2 (switch made after the first session)

1. Roger Riewe
2. Andreas Ruby
3. Saša Begović
4. Aleš Vodopivec
5. Luciano Lazzari
6. Uroš Lobnik
7. Stojan Skalicky

Additional members for Competition Group 2:

8. Gregor Gruden
9. Tomislav Pirling
10. Markus Wallner – Novak
11. Radoslav Markić

Substitute members (switch made after the first session)

12. Ana Kučan
13. Andrej Šmid

The written consents are part of the competition archive.

6.0. DESCRIPTION AND COURSE OF EVENTS OF THE EVALUATION OF COMPETITION GROUP (AREA) 3 (PROTOCOL SYNOPSIS)

6.1. Location and time-frame of the evaluation jury's work

All the Competition Jury's sessions took place at the premises of the Art Gallery Maribor, where the organizer delivered all the competition solutions and carried out the preliminary testing.

In the time period from 18th March 2010 (Thursday) to and including 20th March 2010 (Saturday) the evaluation jury for Competition Group (Area) 3 met for 5 working sessions.

6.2. Working Method

The evaluation jury conducted its work after the preliminary testing had been done. Assisted by the reporters, who provided information, it reviewed and evaluated the individual competition solutions.

6.3. Synopsis of the evaluation jury's working sessions

6.3.1. First Session (18th March 2010 at 9:30)

Present: evaluation jury members for Competition Group 3, substitute members, all reporters, trustee, nature protection expert, technical commission members, translator.

Until the president and the deputy president were elected, the proceedings were led by the trustee.

The welcome speeches have been addressed by Tomaž Kancler (President of the Association of Architects of Maribor (DAM) and director of UIA International Competitions Commission) and City architect Stojan Skalicky, who presented the competition task and the plans the Municipality of Maribor has in the framework of being the European Capital of Culture in 2012. Afterwards, the jury members, substitute members, trustee, reporters and others present (experts, technical commission and translator) introduced themselves.

- The evaluation jury unanimously elected Peter L. WILSON as the President and Hrvoje NJIRIĆ as the deputy President of the Jury.
- The evaluation jury members and substitute members signed a special juror's agreement: on anonymity, stating that they would not disclose any information whatsoever about the evaluation jury's work to third persons, to ensure impartiality and to protect the competition and him(her)self from any suggestion of conflict of interest, to disqualify him(her)self from reviewing and voting on any project(s) the authorship of which has become known to, either during the course of the competition or the jury deliberations.
- The competition task for Competition Group (Area) 3 (UGM) was presented by Matevž Čelik, who had drafted the material for it.
- After reviewing the evaluation criteria, the jury decided that it would consider whether realization in the planned time-frame was possible, since the planned location for the building is in Zone A, which is owned by the Municipality of Maribor, whereas Zone B (the north section located beside Koroška Street) is not yet owned by it. As another criterion, the jury would consider whether the architectural solution would be iconographic (one that could be located anywhere) or a solution taking into account the context of the space and location (the edge of the historic city centre).
- The evaluation jury discussed the written and verbal trustee's report about the course of the competition, the work of the technical commission (determining whether the package was handed in before the deadline, opening the packages, re-coding, and preliminary testing) and determined whether any competition solutions would be excluded from the evaluation.

Based on the trustee's explanation, it decided to include the potentially disputable project proposals (for reasons elaborated upon in the trustee's report) in the evaluation. These cases were:

- breach of anonymity (one case)
- time on the postmark: after 24:00 h (three cases)

- the competition solution delivered in the form of rolls instead of coated panels (several cases)
- missing CDs (several cases)
- handing in the competition solutions for all the Competition Groups in one package (one case)

The project proposal that was not anonymous (002/III) was excluded from the evaluation.

- The reporters presented the evaluation jury with a summary of the project proposals; without commenting on the quality.
- The evaluation jury members undertook a group field inspection of the Competition Group 3 area (left Drava embankment) and also of the competition area on the right Drava embankment.
- After inspecting the location, the evaluation jury members reviewed all the competition solutions, which were sorted corresponding to their date of arrival.

6.3.2. **Second Session (18th March 2010 at 14:30)**

Present: all evaluation jury members, substitute member, reporters, trustee, technical commission members, translator.

- The competition solutions not included in the next round of evaluation had major shortcomings (according to the jury members), for example: architectural solutions did not take the competition location and the wider area context into consideration, interventions in space were proposed outside the planned location, the architectural and technical design was unfinished etc.
- In the next (more detailed) review round, jury members provided short comments about the competition solutions that they thought should be included in the next round of evaluation.
- The cultural heritage protection expert verbally provided information on the location restrictions (height gauge, vista etc.) for each of the competition solutions selected for further evaluation.
- For most competition solutions (labelled with work codes, which follow), the jury provided comments on their shortcomings and qualities.
- On the basis of the comments (provided by the evaluation jury members, the reporter for gallery-related questions and the experts) on the appropriateness and shortcomings of the particular competition solutions, the 35 project proposals with the following work codes were included in the next round of evaluation: 004/III, 029/III, 048/III, 052/III, 054/III, 067/III, 074/III, 116/III, 130/III, 137/III, 142/III, 156/III, 157/III, 166/III, 181/III, 188/III, 191/III, 193/III, 213/III, 219/III, 220/III, 228/III, 238/III, 253/III, 268/III, 278/III, 307/III, 308/III, 321/III, 322/III, 323/III, 330/III, 335/III, 337/III, 340/III, 343/III.

6.3.3. **Third Session (19th March 2010 at 9:00)**

Present were the evaluation jury members, substitute members, all reporters, trustee, nature protection expert, technical commission members, translator.

- The evaluation jury members (assisted by the reporters and the cultural heritage protection expert) undertook a more detailed analysis of the competition solutions, which were selected for further evaluation in the second session. Out of 35 competition solutions, 12 were selected to pass into the next round of evaluation – one of them conditionally. Their work codes: 048/III, 054/III, 074/III, 137/III, 156/III, 181/III, 193/III, 308/III, 323/III, 330/III, 340/III and (conditionally) 337/III.

In this round, the competition solutions with the following work codes did not receive enough votes to be included in the further evaluation: 004/III, 029/III, 052/III, 067/III, 116/III, 130/III, 142/III, 157/III, 166/III, 188/III, 191/III, 213/III, 219/III, 220/III, 228/III, 238/III, 253/III, 268/III, 278/III, 307/III, 321/III, 335/III, 343/III.

6.3.4. **Fourth Session** (19th March 2010 at 16:00)

Present were the evaluation jury members, substitute members, all reporters, trustee, nature protection expert, technical commission members, translator.

- The evaluation jury (accompanied by both substitute members and the three reporters) undertook a detailed analysis of the competition solutions included in this round of evaluation (11 or 12 solutions). During the evaluation, the jury discussed: the placement in the chosen location (Zone A), the architectural design and volumes according to the context of urban space (proximity to the historic city centre), the height gauges and the functionality (suitability) of the competition solutions with regard to the gallery's sphere of activity and the entire planned programme.
- With the majority of the vote, the jury members included the competition solutions with the work codes 137/III, 181/III, 193/III and 308/III in the group from which the winners and honourable mentions were to be chosen.
At the same time, the jury decided that each member may include (bring back) competition solutions from the previous rounds for re-evaluation.
- Individual jury members chose the solutions with the following work codes to be re-evaluated: 166/III, 322/III, 100/III (to be compared in general with the already nominated ones) 109/III in 330/III (to be compared because of their similar architectural design: structure, volume, roof surface areas etc.)

With a public test vote, the jury included the project proposal with the work code 330/III in the shortlist (the group from which the prize winners and honourable mentions were to be chosen). This was the only competition solution out of the aforementioned 5 that received the majority of the vote.

The jury again reviewed the project proposal with the work code 188/III. However, no jury member voted for it and it was not included in the further evaluation.

At the proposal of one jury member, the project proposal with the work code 317/III was evaluated once again, on the grounds of comparing it with the already selected competition solutions.

After the re-evaluation of the competition solutions with the work codes 065/III and 130/III, the jury determined the short list with the majority of the vote.

- The jury again undertook a detailed evaluation of the solutions with the following work codes: 065/III, 130/III, 137/III, 181/III, 193/III, 308/III, 317/III, 330/III. It tried to analyse each solution according to the following criteria:
 - cultural heritage,
 - programme consistency and the practicability of the gallery activity,
 - the placement of the building in the context of the space,
 - the iconographic aspect.

Taking the aforementioned criteria into consideration, the jury members, the reporter for gallery related issues and the cultural heritage protection expert evaluated (expressed their opinions on) each of these solutions. Afterwards, a test public vote was held again.

- In the public voting, with which the prizes and honourable mentions were to be awarded, none of the solutions received the majority of the support. Therefore, the president proposed a change in voting, as follows:
 - the voting would be anonymous,
 - each jury member (7) ranks the project proposals, giving:
 - 3 points for the first prize
 - 2 points for the second prize
 - 1 point for the third prize
 - the competition solutions with the most votes would be awarded prizes (first, second, third) and the remaining ones would receive honourable mentions.

The results of the anonymous voting:

Work code	Points for the first, second and third prize							Total points
065					1		2	3
130	3			3				6
137	2		2	2		1		7
181	1	2	3	1		2	3	12
193					2			2
308		3			3	3		9
330		1	1				1	3

6.3.5. **Fifth Session** (20th March 2010 at 9:00)

Present were all evaluation jury members, substitute members, reporters, trustee, cultural heritage protection expert, construction economics expert.

- With regard to the results of the anonymous voting in the previous session and the number of points received by the individual competition solutions, the jury first discussed the competition solutions receiving the most votes (181/III – 12 points and 308/III – 9 points) as possible choices for the first prize.
- In the continuation, the jury members with voting rights (7 members) again discussed and analysed the competition solutions at length. Individual members provided their arguments. In the end, the jury decided to award the first and second prize and two third prizes.
- On the grounds of the questions by the evaluation jury, the cultural heritage protection expert Irena Krajnc Horvat agreed with all the competition solutions receiving prizes. From the perspective of programmes and gallery activities, the reporter and gallery user (UGM director) Breda Kolar Sluga also agreed with the choices.
- The jury members decided to give honourable mentions to several competition solutions. Besides the ones included in the second and third rounds of voting at the previous sessions (4 solutions), individual jury members could choose additional competition solutions based on their judgment and the analysed criteria.

On the grounds of this agreement, the 7 evaluation jury members unanimously decided to award prizes to the following competition solutions:

- 1st prize: 181/III (40,000.00 €)
- 2nd prize: 308/III (20,000.00 €)
- two equal 3rd prizes 130/III in 137/III (with the money prize divided in two halves: 2 x 5,000.00 €)
- The competition solutions with the following work codes receive honourable mentions: 048/III, 065/III, 074/III, 113/III, 219/III, 317/III and 330/III.
-
- The jury members prepared written final evaluations of each of the solutions receiving prizes and honourable mentions.

After opening the sealed envelopes (which had been in the trustee's keeping until this point), the evaluation jury established the identity of the authors or groups of authors.

1st prize (40,000.00 EUR):

Project proposal with the work code **181/III** (authorship code: 98075/III)

- Authors:
Tamas Levai, Agnes Jozsai
- Collaborators:
Joszef Arva, Ferenc Haasz (all Budapest, Hungary)

2nd prize (20,000.00 EUR):

Project proposal with the work code **308/III** (authorship code: 87767/I)

- Authors:
Dong Ping Wong, Oana Stanescu (New York, USA)

Equal 3rd prize (5,000.00 EUR):

Project proposal with the work code **130/III** (authorship code: 95449/III)

- Authors:
Lea Pelivan, Toma Plejic
- Collaborators:
Iva Denona Vusić, Antun Sevšek, Jelena Martić, Ivan Grubišić Tasić, Domagoj Jurić, Hana Grebenar, Silvio Vujičić, Eng Projekt, Damir Martić, Robert Ticić (Zagreb, Croatia)

Equal 3rd prize (5,000.00 EUR):

Project proposal with the work code **137/III** (authorship code: 81525/III)

- Authors:
Pedro Oliveira, Gilberto Reis, Pedro Morujao, Guilherme Carrilho de Graca, Leonor Cheis (all from Lissabon, Portugal)

Honourable mention:

Project proposal with the work code **048/III** (authorship code: 98786/III)

- Authors:
Lazslo Kalmar, Zsolt Zsuffa,
- Collaborators:
Katalin Fazekas, Balazs Rose, Szilvia Rehus, Adam Vesztergom, Csaba Harsanti, Tamas Fejes. (Budapest, Hungary)

Project proposal with the work code **065/III** (authorship code: 93692/III)

- Authors:
Marko Cvjetko, Miron Hržina, Robert Jonathan Loher
- Collaborators:
Maja Tutavac, Filip Ruščić (Zagreb, Croatia)

Project proposal with the work code **074/III** (authorship code: 16835/III)

- Authors:
Tadej Glažar, Andraž Intihar, Jernej Prijon, Vid Razinger, Primož Stražar
- Coauthors:
Miran Mohar, Arne Vehovar, Borut Vogelnik

- Advisers:
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
(Ljubljana, Slovenia)

Project proposal with the work code **193/III** (authorship code: 98086/III)

- Authors:
Marcin Jojko, Bartłomiej Nawrocki, Tomasz Berezowski, Grzegorz Ostrowski
(Katowice, Poland)

Project proposal with the work code **219/III** (authorship code: 86893/III)

- Authors:
Bruther (Stephanie Bru, Alexandre Theriot)
(Paris, France)

Project proposal with the work code **317/III** (authorship code: 44274/III)

- Authors:
David Tajchman
(Paris, France)

Project proposal with the work code **330/III** (authorship code: 63914/III)

- Authors:
MADE arhitekti, Mikelis Putrams, Linda Krumina, Edgars Racins
(Riga, Latvia)

7.0. FINAL JURY EVALUATION: AWARDED COMPETITION SOLUTIONS AND HONOURABLE MENTIONS

- Prizes:
 - Work Code 181/III
 - Work Code 308/III
 - Work Code 130/III
 - Work Code 137/III

- Honourable mentions:
 - Work Code 048/III
 - Work Code 065/III
 - Work Code 074/III
 - Work Code 193/III
 - Work Code 219/III
 - Work Code 317/III
 - Work Code 330/III

Competition Group 3

First Prize

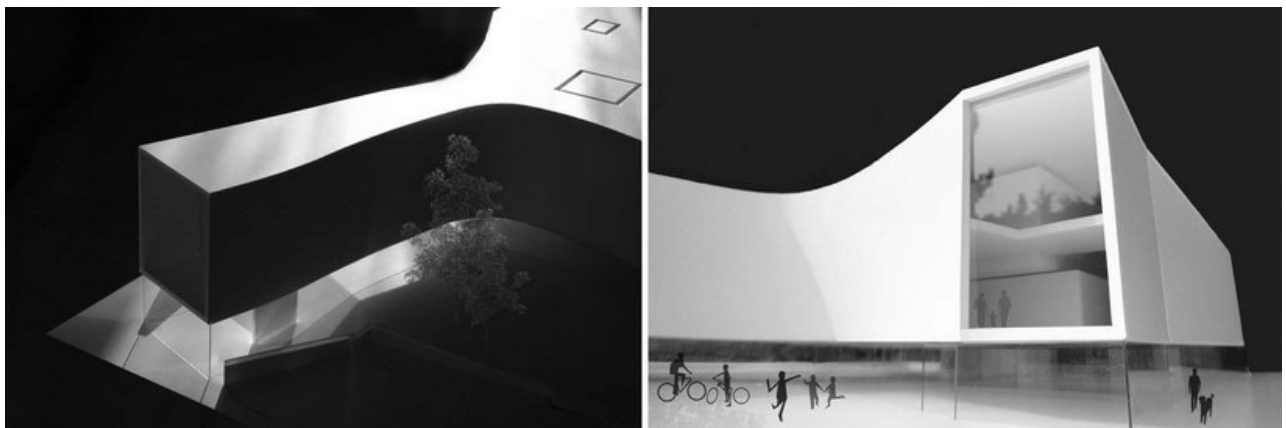
Work Code 181/III

The final result of three days of Jury discussion was a unanimous vote of the jury for Project 181/III as first prize. The jury were 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/Creative Industry and Studios activating the transverse street; a generous terrace (“Cities Living Room”) facing the River Drava 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 Architecture Centre to the south-east).

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. Flowing ‘between’ spaces offer a variety of atmospheres for a wide range of installations 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 UGM 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 meters was one of the lowest and most sympathetic of all competition entries. Never the less the jury recommends the possibility of a further lowering/tapering/sloping of the roof silhouette towards the south east corner of the site. This reduction of the gallery air space above the Architecture 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.

Competition Group 3

Second Prize

Work Code 308/III

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 towards 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 hand 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.

Competition Group 3

Third Prize - EQUAL

Work Code 130/III

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 programs and the upper one organized 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.

Competition Group 3

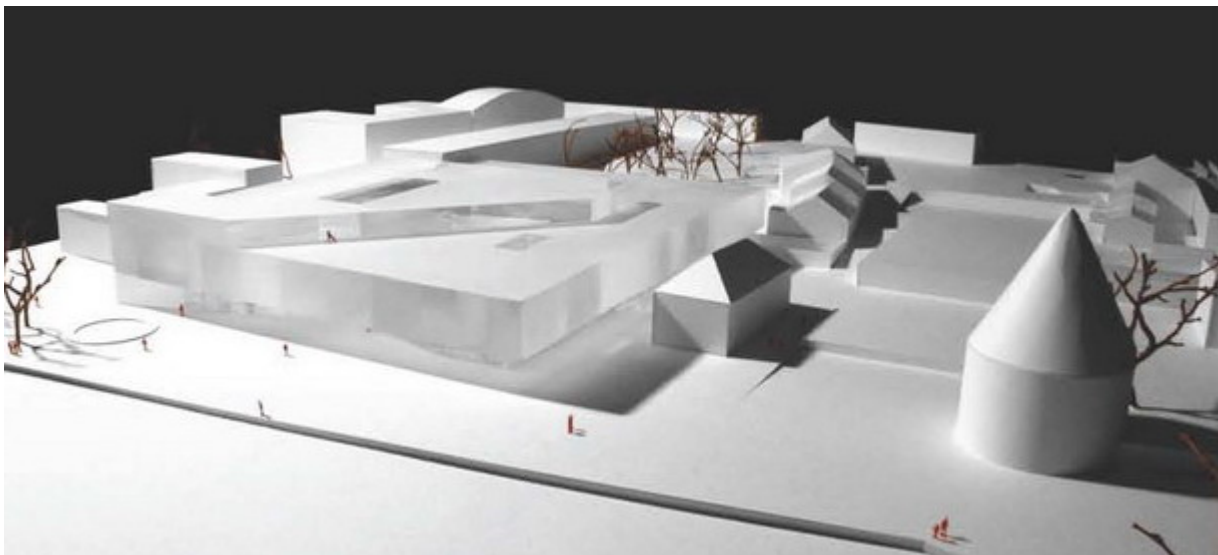
Third Prize - EQUAL

Work Code 137/III

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 organization is centered around a central atrium. The first floor with the exhibitions spaces seems to work well with the programme, yet, hardly has daylight, and follows a conventional idea of art museum spaces. Unfortunately, part of the exhibitions spaces is two floors down in the basement and remains unconnected. The top floor which hosts the restaurant and meeting rooms is well organized, 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.



Competition Group 3

Honourable Mention

Work Code 048/III

This subtle and intelligent project consists of three building elements quietly framing a raised platform oriented toward the river Drava. 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.



Competition Group 3
Honourable Mention
Work Code 065/III

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.



Competition Group 3
Honourable Mention
Work Code 074/III

A clever disposition of volumes resulted in a moderate height of the scheme which fits well into the surroundings. 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.



Competition Group 3:**Honourable Mention****Work Code 193/III**

The project proposal is designed as a compact, prismatic volume covered in wood, which “floats” on the Drava embankment. The organization of the gallery programme as a compact volume enables a clear urban design. The upper part of the square is a park, with buildings are 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 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 UGM 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.



Competition Group 3**Honourable Mention****Work Code 219/III**

This project proposes the new UGM 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 programs – a new cultural hub and a signal for experimentation.



Competition Group 3
Honourable Mention
Work Code 317/III

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.



Competition Group 3**Honorable mention****Work Code 330/III**

The project proposal is marked by a precise and well executed contextual approach, successfully addressing the number of issues due to decaying surrounding urban tissue. Its linear organization, 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.



8.0. THE CONSENT OF THE EVALUATION JURY: COMPETITION GROUP 3

The members and substitute members of the evaluation jury agree with the synopsis of the final report and with the evaluations of the awarded competition solutions, as well as with the evaluations of the competition solutions receiving honourable mentions (with no prize money awarded) in Competition Group 3.

Members for Competition Group 3

1. Peter L. Wilson
2. Hrvoje Njirić
3. Jürgen H. Mayer
4. Christopher Grunenberg
5. Stojan Skalicky
6. Marko Studen
7. Matevž Čelik

Substitute members (switch made after the first session)

8. Vojko Pavčič
9. Uroš Lobnik

The written consents are part of the competition archive.

SUPPLEMENT**- Presentation of the awarded competition solutions and the solutions receiving honourable mentions:**

- Competition Group 1
- Competition Group 2
- Competition Group 3

- The trustee's report on the course of the competition, the work of the technical commission and the preliminary testing of the competition project proposals.

* Every competition entry received an internal name for the purposes of the jury evaluation in order to maximize the anonymity of the authors. Below is the list of the names for the entries mentioned in the final report and their original author codes.

AREA 1

NAME	CODE
021/I	61450
027/I	93438
033/I	92681
066/I	64253
070/I	16835
085/I	10653
118/I	30315
125/I	18879
134/I	97810
140/I	76518
141/I	98751
153/I	91965
154/I	68815
178/I	27833
190/I	12446
203/I	98625
206/I	98755
215/I	98143
232/I	98483
245/I	54804
252/I	70055
274/I	37026
291/I	97456
295/I	98054

AREA 2

NAME	CODE
001/II	30464
012/II	87335
016/II	78286
023/II	98220
033/II	92681
038/II	10653
039/II	87288
044/II	97924
045/II	98789
063/II	51296
078/II	67436
086/II	97665
091/II	79322
094/II	41205
100/II	10954
105/II	98812
119/II	92290
127/II	97736
136/II	98319
177/II	28696
186/II	98905
207/II	75988
210/II	96042
213/II	16747
215/II	98143
235/II	46387
246/II	89873
251/II	96113
256/II	44058
262/II	94346
267/II	93428
272/II	73529
274/II	37026
286/II	98601
299/II	63226
301/II	96404
318/II	98468
327/II	36684
330/II	63914
333/II	97939
339/II	98563

AREA 3

NAME	CODE
002/III	81070
004/III	97839
029/III	79378
048/III	98786
052/III	36677
054/III	22330
065/III	93692
067/III	94807
074/III	16835
100/III	10954
109/III	98464
116/III	98718
130/III	95449
137/III	81525
142/III	88578
156/III	92711
157/III	91660
166/III	98788
181/III	98075
188/III	98797
191/III	97780
193/III	98086
213/III	16747
219/III	86893
220/III	98670
228/III	98219
238/III	98701
253/III	98699
268/III	98340
278/III	91838
307/III	99031
308/III	87767
317/III	44274
321/III	98832
322/III	15929
323/III	98180
330/III	63914
335/III	97692
337/III	41571
340/III	98696
343/III	97916