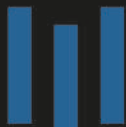


FLOW



# FLOW TOGETHER

COMMON RIVERS, COMMON CULTURE



**TOGETHER:**  
Common Rivers, Common Culture



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Fakulteta za građevništvo,  
prometno inženjstvo in  
arhitekturo





**Erasmus Blended Intensive Programme**  
**Flow Together: Common Rivers, Common Culture**

student workshop in Osijek

March 2025 - May 2025

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## Blended Intensive Programme

### Faculty of Civil Engineering and Architecture Osijek

Coordinating and receiving higher education institution:

- Josip Juraj Strossmayer University of Osijek, Faculty of Civil Engineering and Architecture Osijek

Sending higher education institution /organisation:

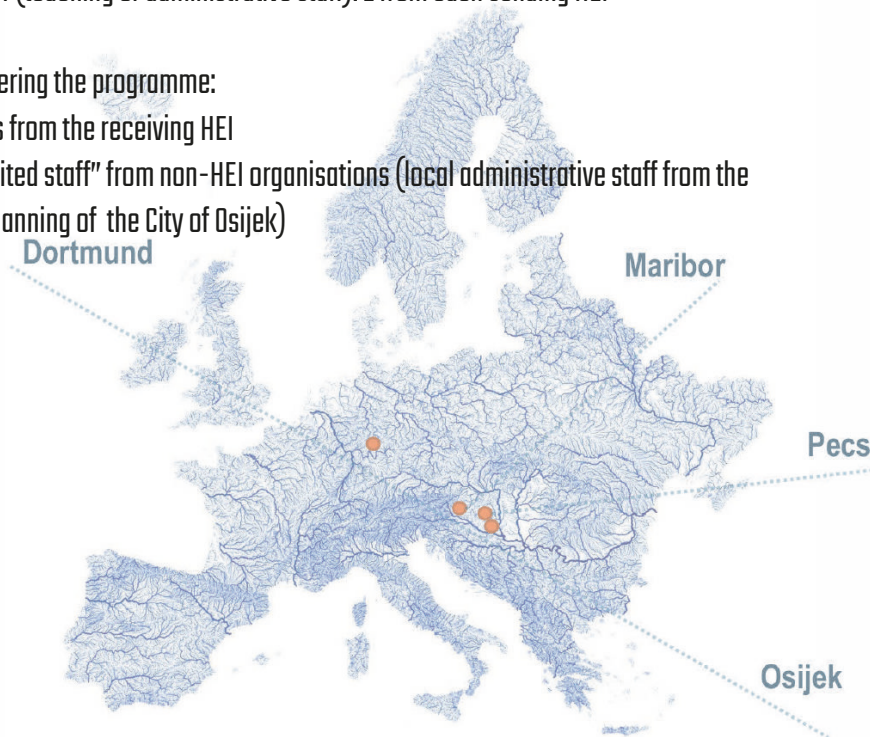
- University of Applied Sciences and Arts, Fachhochschule Dortmund, Faculty of Architecture
- University of Maribor, Faculty of Civil Engineering, Transportation Engineering and Architecture (FGPA)
- University of Pecs, Faculty of Engineering and Information Technology (via Pannonian Programme)

Participants attending the blended intensive programme to learn or be trained:

- Higher education students (EQF levels 6); 16 incoming students + 8 from Osijek and 8 from Pecs
- Higher education staff (teaching or administrative staff): 2 from each sending HEI

Participants (involved in) delivering the programme:

- Teachers and trainers from the receiving HEI
- Trainers who are "invited staff" from non-HEI organisations (local administrative staff from the Department for Spatial Planning of the City of Osijek)



University-level education in architecture and urban planning is highly intensive. My own experience, the experiences I observe in my students, and the stories I hear from European schools are remarkably similar. Creativity is a rigorous discipline, one that is far from a linear path toward a goal. To be creative, one must be willing to meander, to move backwards, to leap and to overstep. And this cannot be done alone. Architecture and urban planning are beyond technical and art issues, also social fields. The outcomes we seek are meant to serve the individual, the community, and society at large—and they come into being in precisely the same way.

The Blended Intensive Programme (BIP) within the Erasmus programme framework is an excellent format for deepening existing experience in design and planning. It enables participants to push boundaries they may have assumed were fixed and to open new channels of creativity. The task, the encounter, group work, the exchange of views, the articulation of one's position, a different language, a different culture, different methods, quick decisions, taking and sharing responsibility—all of these pose challenges to creative work, yet simultaneously stimulate it.

Blended Intensive Programme BIP Flow Together: Common Rivers, Common Culture in Osijek represents the first BIP hosted by the Faculty of Civil Engineering and Architecture in Osijek. The collaboration among the faculties of Pécs, Dortmund, and Osijek continues the existing BIP partnership, now enriched by the invitation to the Maribor School of Architecture. Flow Together began with virtual meetings, a lecture, and coordination of preparatory tasks. The in-person component took place in spring, from 31 March to 4 April 2025, at GRAFOS in Osijek. As in the previous BIP, the working groups were international: one student from each university per group, resulting in eight teams guided by around ten mentors. The Department of Urbanism of the City of Osijek also joined the programme, recognizing the potential direct value of the students' proposals.

And what did they work on? The assignment was a conceptual urban design proposal for an open public space in central area of the city of Osijek, located directly along the Drava River—a place with a strong inherited identity and significant potential for a new development. The results demonstrated that the algorithm of spatial design is inexhaustible and that creativity remains fundamentally unpredictable. The variety of ideas, titles, keywords, and approaches continues to surprise and delight me in my work with young people.

I invite you to explore the booklet that captures only a fragment of the working process and the atmosphere that unfolded in Osijek and in the subsequent virtual collaboration. My gratitude goes to the Josip Juraj Strossmayer University, the Erasmus Office, and all participants of BIP Flow Together, whose engagement made this intensive exchange a success.

It is with great pleasure that we present this publication, created as part of the Blended Intensive Programme 'Flow Together: Common Rivers, Common Culture', held at the Faculty of Civil Engineering and Architecture in Osijek. This programme brought together students and teachers from four European universities, fostering interdisciplinary collaboration, the exchange of ideas, and joint reflection on riverfront urban spaces—places that shape the identity and cultural landscape of Central European cities.

The Drava River and the city of Osijek have always been closely connected, and this relationship provided a meaningful foundation for the concepts and design proposals developed throughout the workshop. Through lectures, site visits, and intensive group work, participants explored opportunities for contemporary urban design, activation of waterfront areas, and ways in which history, memory, and natural context can support sustainable development and enhance citizens' quality of life.

Beyond the academic and professional dimensions, the programme also offered students and professors the opportunity to enjoy Osijek and its surroundings, connect, and create lasting memories. Shared moments along the Drava promenade, excursions, informal gatherings, and the city's warm atmosphere all contributed to a vibrant and friendly environment, where genuine friendships emerged. These experiences strengthened collaboration and reminded us that international programmes are not only about learning, but also about building friendships and enriching personal perspectives.

My sincere gratitude goes to our partner institutions from Dortmund, Maribor and Pécs, whose teachers and students enriched the programme and contributed to its strong international dimension. I also thank my colleagues at our Faculty, the organisational team, lecturers, and sponsors, as well as city representatives who provided expertise, support, and valuable insights into the local context.

The student projects, analyses, and ideas presented in this publication will serve as inspiration for future considerations of the Drava riverfront and other urban spaces in our city. Equally important, this edition reminds us of the vital importance of international cooperation, mobility, and shared learning in educating the next generation of architects and engineers—professionals who will shape sustainable, inclusive, and high-quality cities.

First prehistoric archeological findings in Osijek date from around 6000 BC and the Romans established COLONIA AELIA MURSA in 133 as a military and commercial centre at empire's limes, inhabited by "Panons" (local tribes), Romans, Greeks, Tracians and Hebrews and containing a forum, market, temple, synagogue and a Christian basilica. Roman Mursa excavations are presented in situ, in the cellar of the Faculty of Civil Engineering and Architecture Osijek (GRAFOS).



Roman Mursa excavations in the cellar of GRAFOS

The medieval times continued the preferable position of the settlement and also defined the name of the city as Eszek/Osijek. In 1526, the Turkish Otoman empire conquered the medieval town and lasted here a century and half. Turkish Osijek was associated with a famous landmark – the so called Turkish or Sulejman's bridge. It was a giant wooden structure stretching for miles through the marshlands of Baranya and it was destroyed when Turks retreated in 1687.

After both the city and the bridge burnt to the ground, the conquering Austrian empire hurried to build a fortress to protect against the Turks. However, a peace was signed in 1699 before the fortress called Tvrđa was even built so it never served its original purpose. The construction of Tvrđa defined Osijek's urban shape as a tripartite city along Drava.

In 18th and 19th century, up until WWI, Osijek was progressing as an industrial city and a number of buildings still stand as proof. One of them is a turn of the century Art Nouveau street – European Avenue, connecting Tvrđa with the city centre.

In the last hundred years, Osijek grew both in size and population, although that process reversed after the 1990s Homeland war. Some of presented new buildings are a reconstructed city square, a war veterans' monument, social housing building in one of the planned residential parts of the city, new sports' centre and a new stadium. A hub for construction activities is the University Campus, including student dormitories, both existing and brand new, and finally the Faculty of Civil Engineering and Architecture building, awarded the Architects' Chambers' medal for the best building in Croatia in 2016.



Aerial photo of Tvrđa

### Subject of the competition

The location chosen for the implementation of this Blended Intensive Program (BIP) was the subject of a competition in 2008 for a conceptual urban and architectural solution for a commercial and residential building in the area of "Bijela lada". At that time, the cadastral plot on which the observed public space is located was owned by the company Osijek-Koteks d.d. Osijek, which was also the organizer of the competition. The competitors were expected to conduct an analysis of the spatial capacities of the location, the spatial and functional relationship between the city and the river, and to submit a spatial and design conceptual solution for a commercial and residential building. The form of the competition - public, survey - left enough freedom for the competitors to propose possible solutions, considering the phasing of construction, feasibility, attractiveness of the space, the appropriateness of these facilities to the coastal area of the city center, existing residential buildings, and the achieved views.

What does the implementation of a public survey competition enable?

In the context of modern urban and architectural planning, public survey competitions represent an important tool that enables transparent, inclusive, and professional reflection on space. Unlike project competitions, the aim of which is to choose a solution to be implemented, survey competitions primarily have a research and advisory function. Their implementation allows for the collection of different ideas and expert proposals, which opens up space for better quality, long-term, and more sustainable spatial decisions.

One of the key values of a public survey competition is the possibility of obtaining more creative and innovative proposals for spatial planning. The competition provides an opportunity for experts from different backgrounds to offer their views on the problem and propose solutions that can be compared, analyzed, and combined. This raises the level of reflection on space, because the client is not limited to one solution, but can, through the evaluation process, come to the best elements from multiple approaches. At the same time, survey competitions enable greater transparency and democracy in the decision-making process. Since the results are publicly available and the competitions are open to all interested experts, public trust in spatial planning is strengthened. Exhibitions and discussions are often organized after the results are published, in which citizens, experts, associations, and government representatives participate. Such participation enables the wider community to be involved in decision-making, which makes space not only perceived as an expert topic, but also as a common good for all citizens.

A survey competition is not binding when it comes to the implementation of a solution. Its primary purpose is to explore the potential of the space and offer orientation for further planning. Based on the results of the competition, the client (usually a city or other public institution) can decide how to approach the next phases – either through amending spatial plans, announcing an implementation competition, or conducting public consultations. This flexibility makes a survey competition an ideal tool for complex spatial situations in which a technical solution alone is not enough, but also requires broader social and strategic thinking. In addition, the implementation of a public survey competition contributes to the improvement of the general culture of construction and urban development. With the participation of renowned experts and through insight into different approaches, the level of public awareness about the importance of spatial planning, preserving the identity of the place, the quality of public space, and sustainable development is raised. In this way, the competitions become an educational tool – both for the profession and for citizens.

A public survey competition is not just a technical or administrative procedure – it is an expression of a thoughtful, open, and responsible relationship to space. It enables the creation of a vision of future development based on knowledge, creativity, and participation. As such, it is increasingly becoming an indispensable mechanism in urban planning practice, especially in situations where it is necessary to harmonize the interests of the community, the profession, and sustainable development.

### Results of the competition

A total of 10 works were received for the competition. Based on the analysis of the received solutions, the jury made the following decisions:

- none of the proposed works provided a solution that, at least to a greater extent, meets the competition criteria.
- there were proposals identified that, with further development, could contribute to an optimal solution for the city and the Investor.
- the Investor's stance is that priority should be given to the quality of the city, and their needs will be addressed in agreement with the city.
- the nature of the announced competition, being a survey-type, offers the possibility for the Jury to support some concepts, while also considering the strengths and weaknesses of individual solutions.



The participants of the BIP project were presented with 4 proposed works that offer certain urban-planning and architectural concepts, based on which it is possible to achieve satisfactory quality in further development (Figure 1). An overview of the solutions was given and commented on from the opinion of the judging panel for each solution. The analysis and evaluation of the received works were conducted concerning:

- achieving a new urban identity of the city in the observed location
- shape, space, and architectural quality
- appreciation of the great value of the positional rent of the location
- the quality and number of contents offered
- the optimal traffic solution needed for idle traffic, garages for the needs of planned contents, but also parking substitutions for the city's needs
- good prerequisites and the possibility of further elaboration of the solution.

The jury is of the opinion that the awarded works, although different in their conceptual, and urban-planning or architectural approach, provide an opportunity for assessment by both the expert and general public, as well as for the expression of the city institutions' stance on the urban vision for future development of the area in question. After the completion of the competition, there was no further development of the awarded works nor the commissioning of the project documentation. This competition was an important step in shaping a sustainable and functional urban space on the Upper Drava coast, balancing between urban development and the interests of citizens.

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- [2] Katalog izložbe natječajnih radova za idejno urbanističko-arhitektonsko rješenje poslovno-stambene građevine prostora Bijela lađa, Osijek, 2009.
- [3] Pravilnik o natječajima s područja arhitekture i urbanizma (NN 112/06)

This lecture was designed to give the participating students an insight into how the image of a city is created and to help them understand what aspects they need to consider when developing their designs during the Blended Intensive Program (BIP) in Osijek.

In the following summary of this presentation, aspects that are important for the development of an area in general, and that are particularly relevant in the context of the given plot of land on the bank of the River Drava in the centre of Osijek, will be explained on the basis of architectural, historical and contemporary examples. Some of them are well-known buildings from Spain, Italy and Canada. Other projects have been selected in order to introduce students and colleagues from the other participating universities to exciting examples in the vicinity of Dortmund and in Germany in general.

### Contextual Design: Appropriateness

A central theme of the lecture was the importance of context-sensitive design. Each city, each site, is unique, and any intervention must respond thoughtfully to its physical, cultural, and historical environment. This idea was illustrated using two contrasting projects by architect Frank Gehry: the Guggenheim Museum in Bilbao and the Art Gallery of Ontario in Toronto.

The Guggenheim Bilbao (1993–1997) was built on a derelict industrial site and catalysed urban regeneration. The project's success gave rise to what is now widely known as the “Bilbao Effect”—the notion that a single, iconic building by a ‘starchitect’ can transform a city's global image. However, many cities that attempted to replicate this formula found that the effect was not universally replicable. The key lesson: design must grow from the local context, not be imposed from the outside.

This is, of course, also relevant to the design for Osijek. During a preparatory online session for the BIP, we were introduced to a previous competition entry for the same site – a visually striking O-shaped building. While iconic in form, the jury was not fully convinced by its fit with the scale and context of the city. This brings us to the thinking behind Gehry's more restrained design for the Art Gallery of Ontario (2004–2008) in his native Toronto. There, Gehry extended an existing institution rather than starting from scratch, integrating historic architecture with contemporary design. His intervention demonstrated a sensitivity to both the urban fabric and collective memory. These examples underscore the importance of appropriateness: every design must be grounded in the unique identity, needs, and structure of its place.

### Identity and Memory: Architecture as Collective Narrative

Cities are not just built environments—they are living narratives. The identity of a place is shaped not only by its buildings but by the way those buildings are remembered, used, and understood. Architecture can both reflect and create a sense of belonging. In Bilbao, the Guggenheim Museum redefined the city's identity, aligning it with culture and creativity rather than industry. But industrial heritage itself can also be a powerful component of urban identity. The Ruhr region in Germany offers many examples of how former industrial sites have been repurposed while preserving their cultural significance. The Zeche Zollverein in Essen is one such site. Originally a coal mine built between 1928 and 1932 by architects Martin Kremmer and Fritz Schupp, it exemplifies modern industrial architecture. After its closure, it was transformed into a cultural centre and declared a UNESCO World Heritage Site. As part of this transformation, Norman Foster converted the boiler house into the Red Dot Design Museum and Rem Koolhaas' Office for Metropolitan Architecture redesigned the coal washing plant as the Ruhr Museum. These projects demonstrate how industrial architecture can contribute meaningfully to contemporary identity and civic pride.

In Osijek, identifying and engaging with local sources of identity will be vital to any successful intervention. Understanding how the site has been used historically and how it is perceived today can provide valuable inspiration for the design process.

History as Design Resource Historical continuity is not about replication, but about resonance. Architecture can refer to the past while simultaneously moving forward. A compelling example of this approach is the Rahmenbau (Framing Structure) art installation in Kassel, Germany, designed by the collective of architects, designers and artists Haus-Rucker-Co. for Documenta 6 in 1977. Erected on the site of a former gate to the Karlssue Park, the Rahmenbau frames the view of the baroque park and its orangery, while also capturing the factory chimneys of the city's industrial skyline. The installation does not mimic the former gate—it reinterprets its spatial function and symbolic role. Over time, it has become a landmark in its own right. The surrounding urban fabric further illustrates the layering of history. The Fridericianum, one of the first public museums in Europe (completed in 1779), still dominates Friedrichsplatz, despite the square's post-war transformation. The Theatre House from the 1950s and the 1992 Documenta Hall demonstrate how various eras have left their mark. The main road divides the square, also a post-war transformation, into two parts. The result is a square that continues to serve as a major point of identification—even though its architecture has evolved. Rahmenbau, acknowledges and responds to this urban layering. This example shows how new design can draw from the historical significance of a place, without resorting to imitation. It can offer continuity while expressing a contemporary voice.



### Quality of Life and the Role of the River

Another important aspect of the city's image—and a central concern for urban designers—is the quality of life experienced by its residents. In river cities like Osijek, the waterfront offers unique potential for public life, leisure, and identity formation. The Drava River is a valuable urban asset. Its promenade has recently been extended, allowing residents to walk continuously along the riverfront—an intervention that strengthens both the city's identity and quality of life. The riverbank is a central axis around which urban life can flourish. Similar transformations have taken place in other cities. Münster, for example, is widely regarded as one of Germany's most liveable cities. Its historic core, including the Prinzipalmarkt and Gothic Town Hall (where the Peace of Westphalia was signed in 1648), was largely destroyed during World War II but was meticulously reconstructed due to its importance to the city's identity. Interestingly, Münster took a very different approach to rebuilding the city after the war than most other cities in Germany. More recently, Münster's Town Harbor was repurposed from a trading and industrial area into a dynamic mixed-use neighbourhood. As in Münster, formerly utilitarian riverfronts are being rediscovered as vibrant, desirable public and residential spaces. This reflects a broader trend in European cities, where unused harbours and waterfronts are being transformed into promenades, cultural venues, and leisure districts. These efforts show how architecture and urban planning can support both individual wellbeing and collective belonging.

### Spatial Sequences and Urban Form

Urban design is not only about the orientation and scale of buildings and objects, but also about how people move through and experience space. Route guidance, spatial continuity, and topographical response all play important roles in shaping the urban experience. A classic example is the Spanish Steps in Rome, designed by Francesco De Sanctis (1723–1726). The steps link the Piazza di Spagna below to the church of Trinità dei Monti above, creating a dramatic sequence of spaces that respond to the city's topography. The design is not just a stairway—it is a civic space, a viewing platform, a destination. Squares also serve as critical elements in the urban fabric. They provide moments of pause in the dense city, serving as gathering places and orientation points. Their success depends not only on spatial proportions but also on the quality of surrounding façades. A well-designed sequence of squares can lend rhythm to the urban experience and support social interaction.

In Osijek the plot, also offers opportunities to work with existing spaces and routes as well as topography. The challenge lies in creating spatial transitions and places of gathering that feel both connected and distinct—places that contribute to the overall image of the city.

### The Role of Bridges in Urban Connectivity

Finally, any city built along a river must consider bridges as critical pieces of urban infrastructure. Bridges not only provide physical connections but also shape movement patterns, relationships between districts, and the city's spatial logic. An instructive historical example is the over 300-metre-long Stone Bridge in Regensburg, built between 1135 and 1146. For centuries it was the only way to cross the Danube between Ulm and Vienna. The bridge enabled trade, established Regensburg as a key node in European commerce, and contributed to its economic and cultural prosperity. Today, it remains in use as a pedestrian bridge, linking the historic centre with neighbourhoods on the opposite bank. Nowadays, although in a different dimension, it is still very important for the development of a city, as well as certain districts within the city, where the connections to the other side of the river are established. Interestingly, just before this lecture we were told that the city authorities are planning to build a new bridge right next to our planning area. This development raises questions for students to consider: How will the bridge affect urban flows? What opportunities does it create for the public space they are developing? As the new bridge itself, the adjacent inner-city space, which the students are asked to develop, has great potential in becoming an important part of the city's identity.

### Conclusion

Through these examples and themes—contextual design, identity, history, quality of life, spatial experience, and connectivity—the lecture aimed to provide students with a rich foundation for their design process in Osijek. The shaping of a city's image is not about singular icons but about thoughtful, layered responses to place, people, and purpose. It is my hope that the lecture has offered useful inspiration and concrete tools to support the students' creative processes during the Blended Intensive Program. I would like to express my sincere thanks for the opportunity to contribute to this collaborative and inspiring program.

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The society of the 21st century lives in a world full of information and stimuli. People are generally surrounded by an interesting environment. The newest information are available through the internet or social media. The roles of different public spaces are changing this way. The chosen design area for the topic of the Flow Together: common Rivers, Common Culture program is in Osijek next to the river Drava. The location of the plot, the view to the river, the vicinity of the riverside promenade is all calling for an urban design that helps to simply enjoy staying there. This paper aims to highlight certain solutions based on international examples that can make an urban area interesting or worth looking at.

### Introduction

Urban spaces are designed with different surfaces and objects. Both can radically influence the way how a person feels him-/herself in that public space. An urban area can be spacious or crowded, can be boring or interesting, can be inviting or make people curious. All the feelings are generated by the elements of urban, architectural or garden design. The colors of the plants or the objects, the surfaces that are surrounding the user, the artworks that can be a symbol of an area are all influential for personal feelings. It is similarly important that an inhabitant or a visitor of a city can relate to a certain public space. People will generally like an urban area if they have the feeling that the public space belongs to them too. To produce such feelings in the users of an urban area, different measures can be done. The aim is to finally have the feeling that the space is mine, too.

### Colors

A person usually has a favorite color. Certain colors are making people hungry, others are annoying while others are calming down or helping them to focus. The role of colors is essentially important. The first important appearance of colors is on the elements of nature. A beautiful colorful tree (pic. 1), the green of the grass, the many colors of the flowers in a flower bed can all appear in a public space. The grid flower bed in front of the municipality building in Pécs is a good example for a design where a strong rectangular geometry is finally characterized just by the colors of the flowers in the grid (pic. 2). Colors are not only appearing in the vegetation. Different built objects can similarly be slightly or strongly colorful. Big public buildings usually have elevations with pale colors. A kindergarten is in general much more colorful.

Similarly, the different objects of a playground can have strong colors to make children interested in the usage of the playground. The playground in the district called Uránváros is a welcoming area for children with all the colorful toys (pic. 3). Different periods in the history of architecture were characterized by buildings that were very colorful. The secession, with the usage of glazed ceramic tiles on roofs or on facades, was typically colorful. The entrance of the former furniture storage of Károly Hoffmann in Pécs is a good example for such a façade design (pic. 4).

### Textures

Everything has a texture. Even the human skin, the clothes that people wear show different textures. The pattern, the touch of these surfaces immediately generates feelings in the person. People can feel that something is smooth, silky or rude, sharp. Similarly to this, textures of the urban environment can produce different feelings in the user. It is very inviting on a warm day to sit in the grass. Then people are feeling the touch of nature. On a colder day of course, it is better to sit on a wooden surface. A metal bench can be very cold or very hot. These characteristics are limiting the usability of certain surfaces. Textures are simply produced by building materials or construction technology too. A flat roof is often insulated with bituminous membrane that is not interesting. After many years nature tries to retake that surface. This is of course not a good process for the insulation but finally it produces an interesting surface (pic. 5). The texture is not always something complicated. Even a simple pattern can produce finally an interesting textured surface. The simple hemispherical niches on a vertical wall make an egg tray motive in Pécs, on the Rákus promenade (pic. 6). Instead of seeing just a boring concrete wall, this texture makes the surface something special. Exposed concrete surfaces can be very diverse. If it is simply made, it represents generally a rude surface. The Japanese architect, Tadao Ando is famous for his special concrete that is used in his buildings. The interesting thing in that case is that the touch of the hard concrete surface is like the touch of silk. It is especially smooth. The appropriate choice of materials can help people to orientate, to find certain information. The ruins of the monastery on the Ágoston square in Pécs are made of stone. To show the people, how the buildings looked like, information plates were necessary. The choice of engraved metal represents a strong contrast to the texture of the stone surface. This way visitors can easily find the information plate on the ruins (pic. 7).

### Artworks

Many public spaces are characterized by artworks. These objects can be symbolic, but they can have different functions. Especially on hot summer days, fountains are preferred places in urban areas. They are dynamic, in many cases they have a playful program. The fountain on the Köztársaság square in Pécs is operating next to a big playground in front of a primary school (pic. 8). Children and their parents can enjoy together the sound and dynamism of the fountain. An artwork can be very colorful too. The worldwide famous artist, Victor Vasarely was born in Pécs. He not only established a museum for his op-art paintings, but there is a sculpture too that commemorates his artistic approach (pic. 9). This statue stands in front of the Pauline church of Pécs, making the otherwise green public space more colorful. The statue of Sándor Kigyós is on the opposite totally white. With its special curved form, it marks the beginning of the Rókus promenade (pic. 10). In this case the role of the artwork is symbolic. Pécs has some other special solutions for artworks in public spaces. The square in front of the National Theater of Pécs is in the downtown on the main pedestrian axis. People are usually just crossing it or waiting on it for the theater performance. For most people it is not obvious that there are not just different claddings used on different areas of the square, but the entire motive is appropriately designed to show a geometric pattern that highlights the theater (pic. 11). The Káptalan street of Pécs is often called the museum street. There are various museums located in this street next to each other. Among them is the building of the Modern Hungarian Gallery. The building is standing in a courtyard behind a historical stone wall. In this courtyard a unique, friendly looking sculpture made by the artist Péter Székely can be seen: the free man (pic. 12). This sculpture invites people into the courtyard to see the unique exhibition in the neighboring building.

### Conclusion

Every public space is an essential part of a town or a city. They are in many case the place of the most important events of the village, like a market or an official festive program. In many cities the public spaces are giving the character of the urban area. They can be the place of leisure programs or the area of concerts and other loud and intensive activities. Even other public spaces are designed with the sole purpose of giving a place for people to be together or to enjoy the beauty of nature. The way a public space is designed not only defines the future purpose of the area but at the same time it influences the feelings of the people. Different colors can be deciding whether a place will be used for shorter or longer periods by the people.

Patterns and textures influence the specialty and the comfort of the urban area. Different surfaces can be crucial because of the accessibility of space too. An artwork can be an attractive element in any public space. It can be an orientation point too according to which people agree where to meet. It is essential for the public spaces of the 21st century to be attractive and interesting as people are used to continuously looking for information and experience. The diverse examples presented in the paper show different solutions for making an urban area interesting by highlighting aspects that can be considered at the design of a public space. A well-designed urban area can help people to calm down, to look at the elements of the place where they are, to get in touch with others or simply to enjoy their life.

The development plan under discussion was conceived as a contribution to an architectural competition that was announced in 2017. The objective of the exercise was to optimise the utilisation of the area designated by the competition organiser. Siófok is a tourist centre with a long history on the shores of Lake Balaton. During the period of development under consideration, a number of distinct areas with varied characteristics and functions have emerged along the lakeshore. These areas have exhibited minimal or no connectivity with one another. The area is punctuated by a variety of housing types, including traditional lakeside holiday homes, larger hotels that were constructed at a later date, and a district of unique, spacious villas.

The initial phase in the formulation of the development concept entailed the identification of pertinent issues and the interpretation of individual domains. The area of the port is not being utilised to its full potential. It is evident that architectural elements and extensions have become devoid of value. The urban environment is characterised by the fragmentation of public space, a paucity of designated community areas, and an absence of tourist attractions. It is evident that the port is beset by a number of issues that are particular to the locale. Such concerns include, but are not limited to, the following: dilapidated sailing facilities, industrial and commercial activities that are disruptive to the surrounding area, areas that are underutilised and hold significant value, extensions to buildings that do not align with the urban promenade, and an atmosphere that is more akin to a bazaar. This list, it should be noted, is by no means exhaustive. The combination of factors, including fragmented land use, the predominant industrial function in the central area, and the absence of attractions, collectively contributes to the area's suboptimal functionality. The development concept for the designated planning areas must primarily address these issues and replace the spaces designed for car traffic with people-centred, pedestrian-friendly areas.

### Area and public space development concept

The western area of the port (sailing marina and service buildings)

In order to serve the needs of sailors, a 6-metre-wide undulating ribbon building has been constructed, containing social and community rooms, shops, and workshops. Meanwhile, the adjacent service area has been designated for hotels, community spaces, and viewing points. The functions are presented in the form of uniform wooden boxes in the raised sections of the strip. The surface created for sailors is closed, but public spaces are formed at the low points of the strip, thereby allowing walkers to reach the marina without disturbing the basic function.

Furthermore, tourists are able to ascend to the summit of a raised section of the strip, thereby enabling them to discern the harbour's operations and the sights of the new island from a higher vantage point. It is recommended that the extension requested in the design program from the tip of the island towards Lake Balaton and to the west is utilised, with a view to optimising the operational efficiency of the new pier with a two-sided design. A 60-space car park has been designed on the western side of the marina for "guests" (for use for a few days), with the additional possibility of winter boat storage. On the southern side, a 300-space parking garage has been constructed for long-term use. It is recommended that boats be stored during the winter months in the central lane on the western side of the car park, which is designed for a few days' use (current storage location), and on a raised level above the workshop blocks. The area exhibits two notable features: a linear structure characterised by a raw concrete surface, situated parallel to the shoreline, and naturally crafted wooden boxes situated beneath it, serving functional purposes. Additionally, there is a heat-treated outdoor wooden cladding that extends parallel to the water's surface, thereby connecting the enclosed shipping functions of the port. The valuable public space elements of the area are constituted by the three open spaces (at the lower points of the strip), which exhibit the same landscape character as the eastern side of the port and the newly constructed Petőfi promenade. The elevated promenade between the two northern open spaces, the lookout section, has been fitted with the same wooden cladding as the port, thereby connecting it to the water-related functions (the outdoor wooden cladding marking the sailing functions). The two primary contemporary users of the area, namely Balatoni Hajózási Zrt. and Balatoni Vízügyi Kirendeltsége, have undergone a relocation process from the island to the peninsula. The newly created operational area was designed as an artificial hill, which dominates the peninsula but is hidden from the outside environment. The operational area is configured inwards, with the creation of two separate spaces for the two units, each with two recesses (one of which constitutes the current office building to be retained). It was proposed that the new dry dock for Balatoni Hajózási Zrt.'s winter boat storage, maintenance and repair tasks should be constructed in the southern part of the industrial area. To the south of this, between the bridge and the access ramp, a three-storey parking garage was designed, the structure being concealed by an artificial hill on the east side. The primary parking area is designed to accommodate both sailing and tourist activities. The new layout allows for the tourist use of the freed-up areas of the island, which could become a new cultural, entertainment, and gastronomic centre not only for Siófok but for the entire Balaton region. In the context of the industrial functions, it is proposed that the sluices and two buildings located at the northern extremity of the island be retained. This decision is informed by the findings of studies which conclude that the remaining structures possess negligible architectural significance.

The island's primary attraction has been strategically positioned at the centre of the island, thereby creating a visual extension of the Petőfi promenade. The cultural centre thus created exerts a dominant influence over the entire vista of the harbour, thereby conferring a new emphasis upon it. The northern building, which faces the water, has a unique function: namely, it is a water museum that showcases the entire aquatic world of Lake Balaton. The southern part of the building, which faces the town, contains exhibition spaces, while the top floor offers a panoramic view from a stepped terrace. The two buildings are connected by a communal space that also serves as an event venue. The northern part of the island has recently undergone significant development, with the establishment of a new gastronomic and entertainment centre. The recently constructed restaurants, bars, and cafés, in conjunction with the valuable extant buildings that have undergone a process of revitalisation with the addition of exhibition space and a gallery, will serve as the setting for a dynamic summer season. The recently developed northern extremity of Siófok constitutes a novel, family-oriented community area, featuring exceptional vistas and aquatic connections. It is envisaged that smaller commercial units will be established in the southern part of the island. Two footbridges lead to the island: one from which wild animals can be fed and another that can be turned horizontally to allow uninterrupted boat traffic. The industrial functions created on the peninsula are "turned inward," manifesting as dense vegetation (lawns and shrubs) in the direction of the city and the harbour. The implementation of expansive green spaces serves to mask the disruptive elements, thereby engendering an aesthetically pleasing and natural ambience. The island's distinctive features are the new buildings, which are complemented by characteristic landscape architecture elements. Several pedestrian walkways have been designed on the island, surrounding the picnic and play areas, as well as the planned new houses. The walkways are uniformly covered with the same material used on the eastern and western sides of the harbour, thus treating them as a single entity. The area is enlivened by artistic embellishments, including enlarged poppies and corten sheet metal breastworks, which allude to the area's industrial past.

### The eastern area of the harbor

This area is the primary point of arrival for both the newly constructed parking garage and the city centre and waterfront, thus its atmosphere is pivotal from an architectural and urban planning perspective. The primary function of the area is to facilitate the movement of passenger boats and to address the needs of tourists. The location of the newly constructed passenger terminal building, which has been erected in the recently developed city event square in close proximity to the waterfront, has been selected for the former function.

In order to expand the tourist functions, the partial reconstruction of the block bounded by Krúdy Promenade and Mártírok Road is proposed. The demolition of the smaller street-front extensions of the buildings facing Mártírok Road is hereby proposed, with a view to clearing the street, which is typically used by cars. Conversely, on the opposite side of the blocks, facing Krúdy Promenade, the proposal entails the demolition of all smaller buildings and extensions. The design of new two-storey buildings with attics and the same ridge height has been devised to ensure a uniform appearance. Active walls have been constructed throughout the block, incorporating public spaces on the ground floor, with the objective of optimising the utilisation of the available space. In the northern part of the area, as an extension of the designated event space, a lookout tower has been installed. This structure functions as the waterfront counterpart of the emblematic water tower in the city centre, offering vistas of the harbour, the city centre towards Mártírok út, Arany and Ezüstpart, and the northern side of Lake Balaton. The primary character of the area is defined by the new event space, which is covered with decorative stone, and the adjacent promenades, Krúdy Promenade and Mártírok út, as well as the new buildings. The landscape architectural elements of the new event space (fountain, podium-like seating areas, etc.) create an extremely vibrant and natural atmosphere in the existing wooded area at the pedestrian centre of the waterfront (Petőfi Promenade, Krúdy Promenade, new footbridge). The objective is to replicate the ambience of the current location along Krúdy Promenade and the planned smaller squares between Krúdy and Mártírok Road.

### The eastern section of the shore connected to the port

The enhancement of the coastal promenade is imperative, as its present design does not meet the standards befitting Siófok. Petőfi Promenade constitutes a prominent feature of the coastal section, forming a distinct dividing line in both the western and eastern directions. In order to address the issue of overcrowding and the aesthetic appeal of the area during the summer months (with the objective being the elimination of the bazaar atmosphere on Petőfi Promenade), and concurrently to establish a suitable location for commercial units, a "dry pier" has been constructed at the intersection of the promenade and the beach, with an extension into the beach area (only visually connected to the beach). The Petőfi promenade will be "cleared" at ground level as a result of the "Petőfi pier" effect. The freed-up space will facilitate the reinstatement of a tangible visual connection between the promenade and the beach and the water. It is recommended that the ground-level elements be left in situ, and that the beach area, which exhibits a markedly different atmosphere, be unified with sunshades, mist gates, and lightweight structures on the pier.

The design of lightweight wooden catering units for the pier was meticulously executed with the intention of ensuring that their presence did not hinder the view of the significant edifices situated on the north side of the promenade. It is recommended that the atmosphere of the Petőfi promenade (paving, street furniture, vegetation) be continued towards the hotels and the Beszédes József promenade. Subsequent developments may be initiated along the space system created in this manner. In the recessed area in front of the hotels, a new "pier system" has been designed. This system has two functions: firstly, it delimits the water surface in front of the hotels (creating a child-friendly environment), and secondly, it incorporates other functions on the water surface on smaller platforms (such as a water bar and a sun terrace). A new attraction in the area is the sauna house (health centre), which could be one of the cornerstones of the hotels' four-season occupancy. The defining landscape architectural elements of the area are the atmosphere of the public spaces (which remains consistent with the decorative paving of the harbour) and the elevated Petőfi pier, with its lightweight wooden structure in various pastel colours and the existing row of valuable plane trees. The prevailing atmosphere of white and pastel colours is also evident along the beachfront, where it is recommended that the existing eclectic architectural style be replaced by white and pastel-coloured street furniture and lightweight structures. In the immediate vicinity of the hotels, outdoor wooden (or wood and plastic composite) surfaces prevail, extending along both the shore and the water's edge. These are complemented by the meticulously planned sauna building (health centre), which is to be clad in wood.

### Scheduling, feasibility

In terms of scheduling, it was considered important that the initial phase should concentrate on enhancing the efficiency of existing functions, rather than on the redevelopment of the Petőfi promenade. The implementation of new functional elements in this well-known urban district will enable it to fulfil its role, even in the context of increased vehicular traffic (municipal development). In the subsequent phase, the relocation of the industrial/operational area from the island to the peninsula is proposed, followed by the construction of a new parking garage (state investment). In the third phase (or even in conjunction with the second phase), the new elements are to be implemented on the eastern side of the port, including the event space, the new passenger terminal and the lookout tower (municipal development). In the concluding phase of the project, a remarkable new element will be constructed in the designated area of the island, encompassing both private and municipal development. This development will be situated in conjunction with the southern regions of the eastern port area.

Architects: Péter Sebestyén (Másfél Építész Stúdió), János Gyergyák (AU ROOM Építész Műhely), Péter Koranczi (Másfél Építész Stúdió), Ákos Homann, Péter Paári, Ge Dan, Vivien Arató, Krisztina Bagi





# Competition for the BIP logo

## SUBJECT OF THE COMPETITION

The subject of this competition is the selection of a visual design — a logo — for the Blended Intensive Programme Erasmus+ workshop at the Faculty of Civil Engineering and Architecture Osijek, titled Flow Together: Common Rivers, Common Culture. The logo will be used on the workshop materials.

## ORGANIZER

The organizer and announcer of the competition is the Faculty of Civil Engineering and Architecture Osijek, Vladimira Preloga 3, 31000 Osijek, Croatia. Contact email: [dstober@gfos.hr](mailto:dstober@gfos.hr)

## ELIGIBILITY AND CRITERIA

The competition is open to all students of GRAFOS. Individuals completing their studies are not eligible to participate. Each participant or team (maximum three students per team) may submit up to two designs.

The visual identity (logo) for the urban design workshop should meet the following qualities:

- Identity and values: The design should reflect the identity and values of the City of Osijek, with emphasis on the river in the city, the workshop title, and the values of GRAFOS.
- Recognizability: The visual identity should be unique and recognizable among the student population. The logo should be easily memorable and applicable across various platforms and media, both digital and print.
- Aesthetics and creativity: The design should be aesthetically appealing and creative. The use of colors, typography, and shapes must be carefully chosen to achieve a visual impression that suits the character of the Organizer.
- Adaptability: The design should be flexible and adaptable to different formats and sizes, suitable for use on document headers, certificates, acknowledgments, and publications.
- Originality: Participants are expected to submit original solutions that highlight the international character of the student workshop, teamwork, the river landscape, and the urban space.
- Simplicity and clarity: The visual identity should be simple and clear in composition, easily recognizable, and enable fast and intuitive visual communication.

## DOCUMENTATION

All participants must submit the following:

- Proof of student status at the Faculty of Civil Engineering and Architecture Osijek
- A signed declaration of originality of the graphic design solution
- The logo in .jpg and .png formats
- The logo applied in:
  - a Word document header
  - an A4 vertical participation certificate
  - a PowerPoint presentation
- Examples of visual identity application on the GRAFOS website

## NOTE

The participant/team whose design is selected must:

- Sign a statement transferring the rights of the visual identity to GRAFOS for the purpose of creating materials for the BIP workshop.
- Prepare final visual identity files in .jpg and .png formats, participation certificate in .docx, and title and working slides in .ppt format.
- Provide a presentation of the basic graphic standards of the visual identity, including:
  - Analysis and concept of the idea
  - List of colors with RGB and CMYK values
  - Permitted combinations of logo and color

## Competition for the logo

1 st prize Lara Prka

### TEXTUAL EXPLANATION

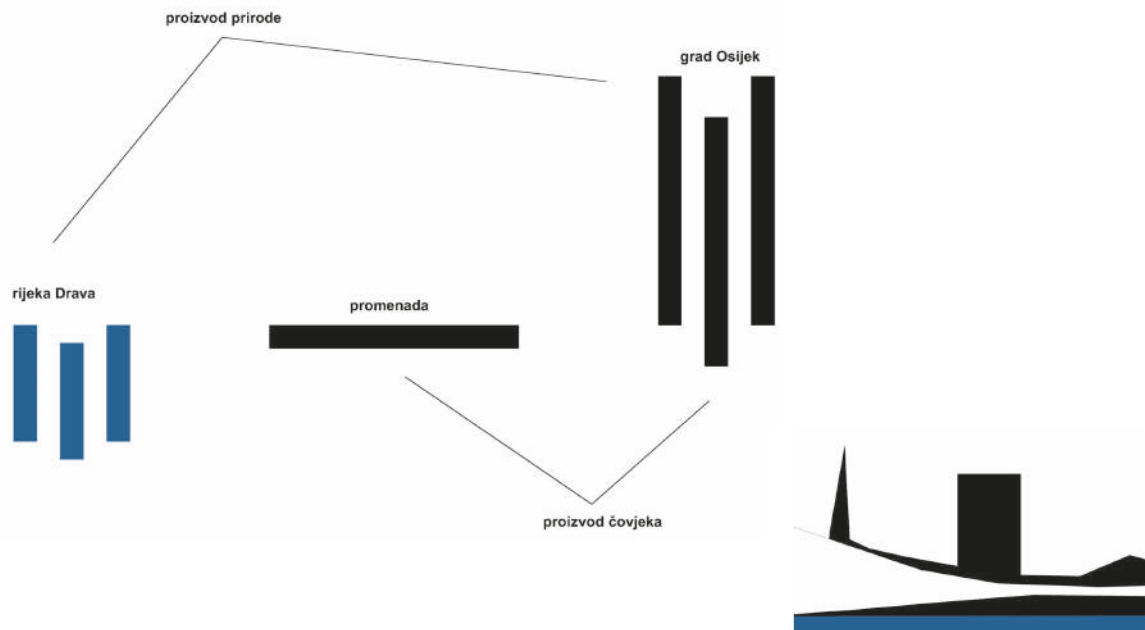
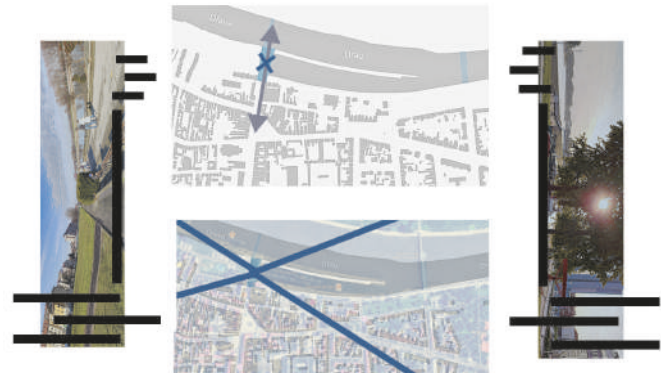
Observing the given location as a focal point between the Drava River, the promenade, and the city center, the logo symbolizes the connection between nature and the urban environment in Osijek.

The logo consists of horizontal and vertical lines that differ in position and size. Through the use of simple colors — blue and black — it symbolically represents the relationship between nature and humanity.

The horizontal line represents the promenade — the walkway as a central space for encounters, gathering, and communication.

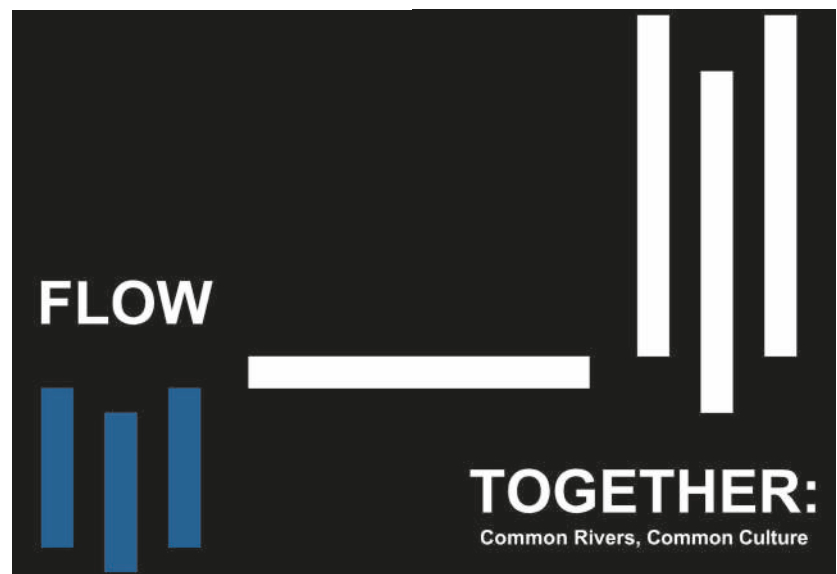
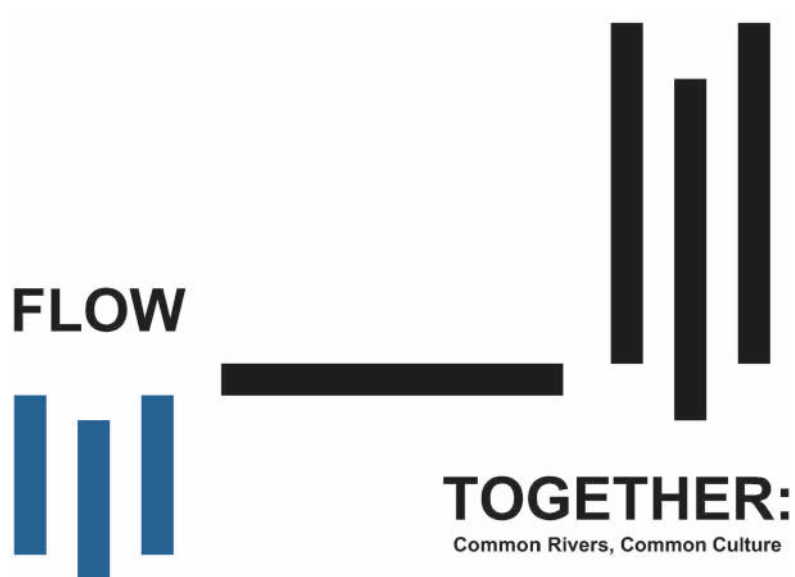
The vertical lines of varying heights reflect the dynamic relationship between the Drava River and the city, emphasizing their mutual influence. In the same rhythm, the Drava shapes the city, and the city shapes the river.

With simple and clean forms, the logo highlights the recognizable skyline of Osijek and portrays the symbiosis between the city, the Drava, and its inhabitants.



Competition for the logo

1st prize Lara Prka



## Competition for the logo

2nd prize Tin Bestvina

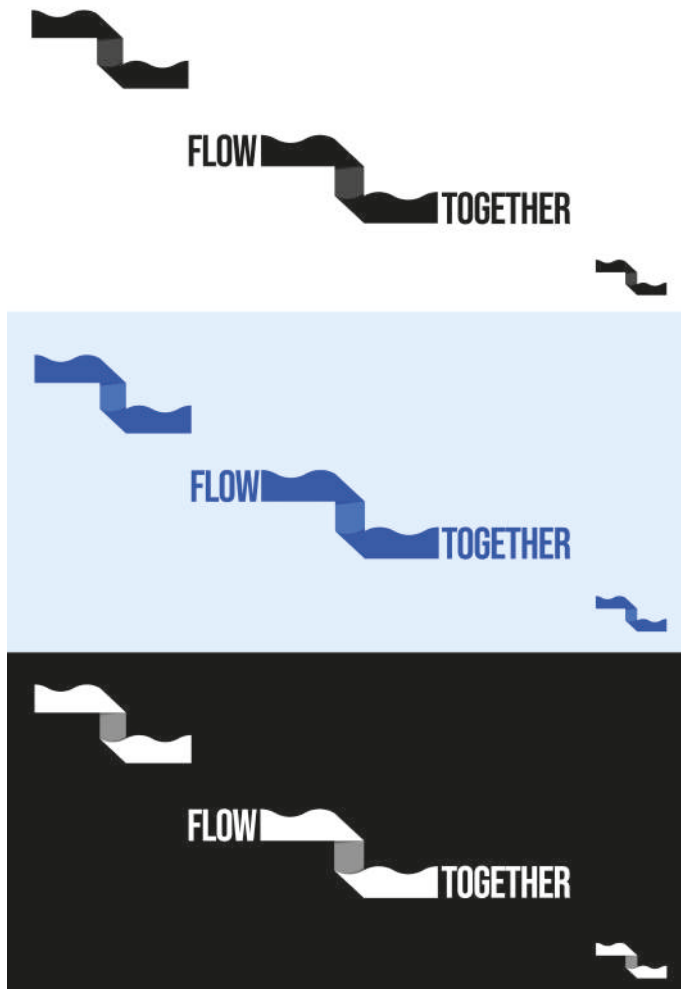
### TEXTUAL EXPLANATION

The idea for the logo emerged from considering the essential features surrounding the designated area. An integral part of the defined framework includes the promenade walkways and their opposing views of the river and the city.

The area that connects these walkways at a key point positions itself as a refreshing transgression that has not yet reached its full potential.

Building upon this primary analysis, the project's title evokes the continuity of the river's flow and ultimately inspires the fundamental concept of a folded ribbon.

This ribbon carries the influences of the city's and river's vistas, while at the same time revealing a new reverse side — one that is open to intervention, much like the designated area itself.



## Competition for the logo

3rd prize Bernarda Mijošek

### TEXTUAL EXPLANATION

Through this logo, I wanted to visually embody the title of the workshop itself — Flow Together: Common Rivers, Common Culture.

I was deeply impressed by that title, as I believe it perfectly conveys the idea of the workshop, as well as the theme of shared cultures and shared rivers.

The figures holding hands symbolize cooperation and unity. However, instead of arms or bodies, a river flows through them, representing the natural connection between peoples.

With the use of blue, I wanted to emphasize the symbolism of the river while also highlighting the colors of our city, Osijek, which is the host of this workshop.

By combining the figures and the water, I aimed for the logo to convey a message of human connection, collective action, and the flow of ideas.

**FLOW TOGETHER**  
COMMON RIVERS, COMMON CULTURE





Blended Intensive Programmes

## Blended Intensive Programmes Erasmus + K131 Flow Together: Common Rivers, Common Culture

### Urban planning task for the development of a public area along the Drava river

#### 1. GENERAL INFORMATION

Small public area along the bank of the Drava River

#### 2. PROJECT OBJECTIVES

Creating an **attractive and functional** public space along the Drava River.

Improving **accessibility and usability** of the area for citizens and visitors.

Enhancing the **visual identity** and landscape architecture of the riverbank area.

Increasing **recreational and resting** capacities.

Preserving the **natural environment** and ensuring **ecological sustainability**.

#### 3. URBAN DESIGN SOLUTION

**Pedestrian paths and access zones:** Plan safe and accessible pathways connecting all elements of the space.

**Horticultural landscaping:** Plant native species contributing to ecosystem preservation and aesthetic appeal.

**Urban equipment:** Install benches, gazebos, waste bins, informational boards, and ambient lighting.

**Rest area:** Define a zone with benches, loungers, or swings overlooking the river.

**Pavilions and shelters:** Design small architectural structures for protection from sun and rain.

**Viewpoint:** Construct an elevated viewpoint to offer visitors a panoramic view of the river.

**Ecological aspect:** Use natural and recycled materials in construction and landscaping.

### Results:

#### 1. Plans

- |                                     |            |
|-------------------------------------|------------|
| 1.1. Site plan                      | 1:500      |
| 1.2. Plans, sections, facade        | 1:250      |
| 1.3. Detail (plan, section, facade) | up to 1:20 |

#### 2. 3D Visualisations

Minimum of 3 different visualisations using 3D model or built, scale model (axonometric or perspective views, photomontages, drawings etc.).

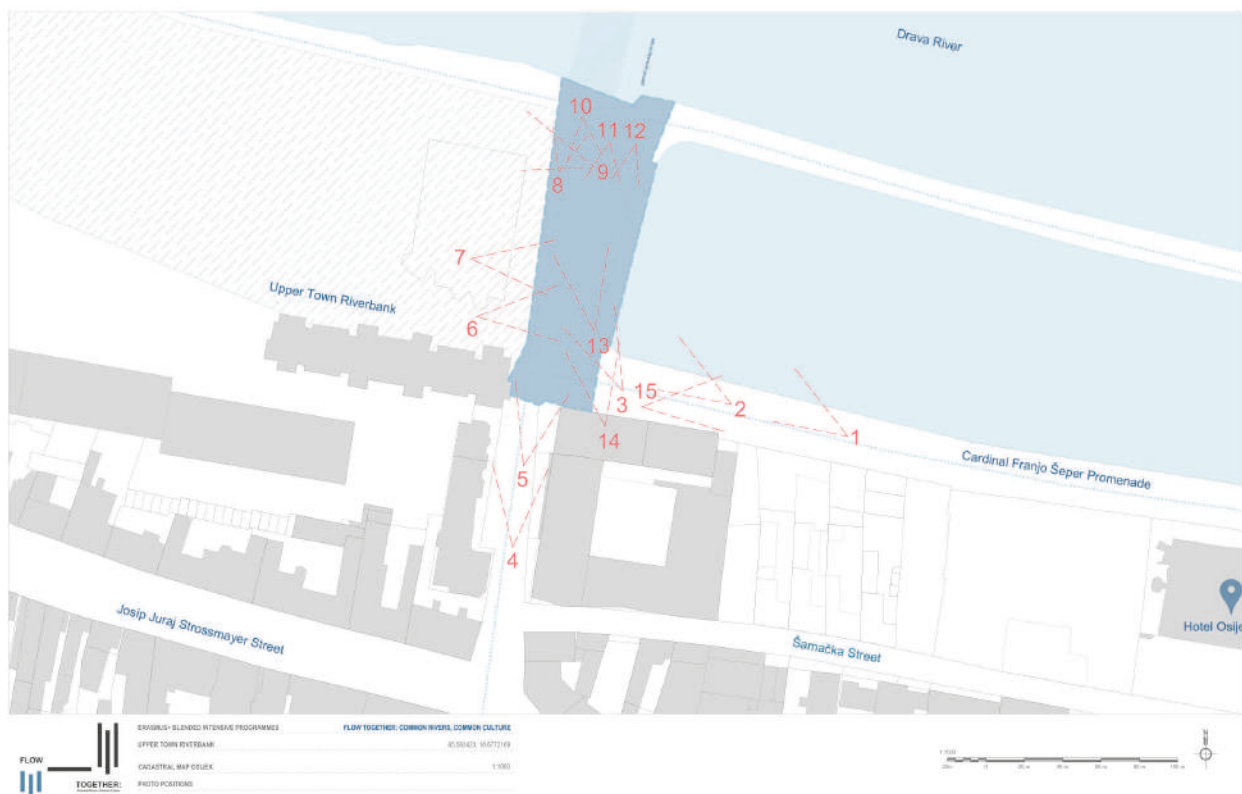
#### 3. Conceptual and technical description of the solution

Textual description of the concept and technical solution (minimum 500 characters with spaces for each).

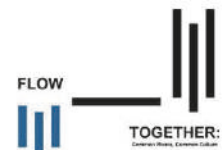
#### 3. A1 POSTER (594 × 841 mm)

A set of graphic and textual attachments that present the complete solution and enable its full understanding.









## Blended Intensive Programmes Erasmus + K131 Flow Together: Common Rivers, Common Culture

### 14. 3. 2025. Online meeting Teams – 1.5 hours

Introduction of the BIP Erasmus+ Workshop participants, thematic scope, task, and schedule.

1. Participants' introduction	30 min	Dortmund, Maribor, Pecs, Osijek
2. History of the City of Osijek	20 min	Prof Sanja Lončar-Vicković
3. The story about the location	20 min	Prof Zlata Dolaček-Alduk
4. The task and schedule overview	10 min	Prof Dina Stober

### 30.3.2025. Arrival to Osijek

Accommodation in Hostel Os

<https://hostelos.hr/en/>

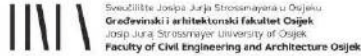
Županijska Street 5

31000 Osijek

<https://maps.app.goo.gl/3pXqesBzFZLB7RvL9>

### 31.3.2025. Hostel Os / project site / Faculty of Civil Engineering and Architecture Osijek

9 00 – 10 00	onsite lecture – Right to the place (PhD student Ivan Cingel GRAFOS) Walk from the project site to the Faculty	Walk from the accommodation to the project site <a href="https://maps.app.goo.gl/grv3hu83MVtskinK8">https://maps.app.goo.gl/grv3hu83MVtskinK8</a>
10 00 – 11 00	Green Strategy Osijek Guest Lecturer – Ana Nemet Djurdjevic - The City of Osijek BIP lecturer Dortmund	GRAFOS Vladimir Prelog Street 3 Osijek 3rd floor Room III.48/47 <a href="https://maps.app.goo.gl/khHgKxyQdsbyCRFZ6">https://maps.app.goo.gl/khHgKxyQdsbyCRFZ6</a>
12 00 – 13 30	Lunch break	Student restaurant, Lavoslav Ruzicka Street 3 (near faculty building) <a href="https://maps.app.goo.gl/RNVyJLPAHq62isun6">https://maps.app.goo.gl/RNVyJLPAHq62isun6</a>
13 30 – 18 00	Student presentation of case studies Workshop – consultation with the lecturers	GRAFOS Vladimir Prelog Street 3 Osijek 3rd floor Room III.48/47 <a href="https://maps.app.goo.gl/khHgKxyQdsbyCRFZ6">https://maps.app.goo.gl/khHgKxyQdsbyCRFZ6</a>
19 00	Dinner for students and lecturers	American Bar Dollar – at accommodation location <a href="https://maps.app.goo.gl/oaCn7j3oaQdaC4wr9">https://maps.app.goo.gl/oaCn7j3oaQdaC4wr9</a>



#### 1.4.2025. Faculty of Civil Engineering and Architecture Osijek / Vukovar

	Vesna Žegarac Leskovar: <i>Regenerating Built Heritage: From Technical Challenges to Social Opportunities</i>	
9 15 – 10 30	Vanja Skalicky Klemenčič: <i>Walkable City : Human Scale Design</i> Tamás Molnár: <i>Colors, textures and artworks</i> Péter Paári: <i>Long-term development of Siófok</i>	GRAFOS Vladimir Prelog Street 3 Osijek 3rd floor Room III.48/47 <a href="https://maps.app.goo.gl/khHgKxyQdsbyCRFZ6">https://maps.app.goo.gl/khHgKxyQdsbyCRFZ6</a>
10 30 – 12 30	Workshop – consultation with the lecturers	
12 30 – 13 30	Lunch break	Student restaurant, Lavoslav Ruzicka Street 3 (near faculty building) <a href="https://maps.app.goo.gl/RNVyJLPAHq62isun6">https://maps.app.goo.gl/RNVyJLPAHq62isun6</a>
13 30 – 14 15	Fieldtrip to Vukovar- departure from the main entrance of the faculty	
14 15 – 17 15	Vučedol Culture Museum and Archaeological Site, Vukovar water tower	
17 15 – 18 00	Travel to Osijek	

#### 2.4.2025. Faculty of Civil Engineering and Architecture Osijek

9 00 – 12 30	Workshop – consultation with the lecturers	GRAFOS Vladimir Prelog Street 3 Osijek 3rd floor Room III.48/47 <a href="https://maps.app.goo.gl/khHgKxyQdsbyCRFZ6">https://maps.app.goo.gl/khHgKxyQdsbyCRFZ6</a>
12 30 – 13 30	Lunch break	Student restaurant, Lavoslav Ruzicka Street 3 (near faculty building) <a href="https://maps.app.goo.gl/RNVyJLPAHq62isun6">https://maps.app.goo.gl/RNVyJLPAHq62isun6</a>
13 30 – 16 30	Workshop – consultation with the lecturers	GRAFOS Vladimir Prelog Street 3 Osijek 3rd floor Room III.48/47
16 30 – 18 30	Presentation of draft urban designs (15 min per group)	<a href="https://maps.app.goo.gl/khHgKxyQdsbyCRFZ6">https://maps.app.goo.gl/khHgKxyQdsbyCRFZ6</a>



Sveučilište Josipa Jurja Strossmayera u Osijeku  
Građevinski i arhitektonski fakultet Osijek  
Josip Juraj Strossmayer University of Osijek  
Faculty of Civil Engineering and Architecture Osijek



#### 3.4.2025. Faculty of Civil Engineering and Architecture Osijek

9 00 – 12 30	Workshop – consultation with the lecturers	GRAFOS Vladimir Prelog Street 3 Osijek 3rd floor Room III.48/47 <a href="https://maps.app.goo.gl/khHqKxyQdsbyCRFZ6">https://maps.app.goo.gl/khHqKxyQdsbyCRFZ6</a>
12 30 – 13 30	Lunch break	Student restaurant, Lavoslav Ruzicka Street 3 (near faculty building) <a href="https://maps.app.goo.gl/RNVyJLPAHq62isun6">https://maps.app.goo.gl/RNVyJLPAHq62isun6</a>
13 30 – 18 30	Workshop – consultation with the lecturers	GRAFOS Vladimir Prelog Street 3 Osijek 3rd floor Room III.48/47 <a href="https://maps.app.goo.gl/khHqKxyQdsbyCRFZ6">https://maps.app.goo.gl/khHqKxyQdsbyCRFZ6</a>

#### 4.4.2025. Faculty of Civil Engineering and Architecture Osijek

9 00 – 12 30	Workshop – consultation with the lecturers	
12 30 – 13 30	Lunch break	
13 30 – 15 30	Presentation of the groups (8 groups, 15 min each)	GRAFOS Vladimir Prelog Street 3 Osijek 3rd floor Room III.48/47 <a href="https://maps.app.goo.gl/khHqKxyQdsbyCRFZ6">https://maps.app.goo.gl/khHqKxyQdsbyCRFZ6</a>
15 30 – 17 00	Evaluation and award ceremony	
19 00	Closing dinner for students and lecturers	Restoran Slavonska kuća Ul. Kamila Firingera 26, 31000, Osijek <a href="https://maps.app.goo.gl/M87h4N3fwnN3JZA4A">https://maps.app.goo.gl/M87h4N3fwnN3JZA4A</a>



## Workshop

## Day 1

Before arriving in Osijek, all participants gather online for a 1.5-hour introductory session. Students and lecturers from Dortmund, Maribor, Pécs, and Osijek meet each other for the first time, sharing expectations and backgrounds. Prof. Sanja Lončar-Vicković presents a short history of Osijek, setting the cultural foundation for the workshop. Prof. Zlata Dolaček-Alduk then introduces the story of the project site, offering insight into its context and challenges. Finally, Prof. Dina Stober outlines the main task and the schedule, preparing participants for the week ahead.

The first full day began with an onsite analysis, during which the Head of the Urban Planning Department of the City of Osijek, Nataša Bošnjak, introduced the thematic framework of the site. On location, we gained an initial understanding of its spatial position, visual highlights, surrounding context, and sensory characteristics. Then we proceeded along the pedestrian promenade by the Drava River toward the building of the Faculty of Civil Engineering and Architecture Osijek.

On the way to the faculty, we passed through the baroque historical city of the former military fortress, where Prof. Sanja Lončar-Vicković welcomed us and presented the history of this part of the city. This walk gave participants a first physical impression of the urban context.

We continued to the faculty, where we followed the scheduled series of lectures. Ana Nemet Djurdjević presented Osijek's green strategy and its ongoing sustainability initiatives. The workshop site assigned to us was an integral element of Osijek's urban green system.

Afterward, Claudia Rother delivered a lecture on creating the image of a city. Following lunch at the student restaurant, students presented their case studies, which highlighted comparable situations and illustrated different approaches to the planning of riverfront areas. Students were then divided into eight groups, each composed of one student from every participating university.

The day concluded with a shared dinner at American Bar Dollar, which provided an informal setting for participants and lecturers to connect.

## 31 March 2025 – First On-Site Impressions





## Workshop

## Day 2

## 1 April 2025 – Lectures and Vukovar Fieldtrip

The day began with a series of insightful expert lectures:

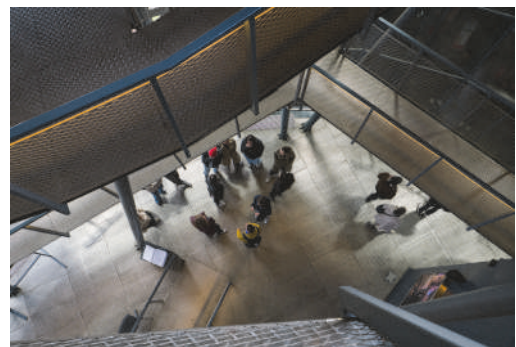
- Vesna Žegarac Leskavar discussed heritage regeneration and the importance of involving communities.
- Vanja Skalicky Klemenčič spoke about walkability and human-scale urban design.
- Tamás Molnár explored color, texture, and artistic expression in urban environments.
- Péter Padri presented long-term development strategies through the example of Siófok.

These lectures provided strong theoretical grounding.

After a block of workshop consultations and a lunch break, the group departed for a field trip to Vukovar. The journey brought them through the gentle Slavonian landscape to the Vučedol Culture Museum, where they encountered archaeological reconstructions, cultural heritage displays, and multimedia interpretations of prehistoric life. The visit also included a tour of the archaeological site.

Later, the group visited the Vukovar Water Tower, a powerful symbol of resilience and remembrance. Discussions naturally emerged about the role of memory, history, and identity in urban design.

The group returned to Osijek in the early evening, enriched by the cultural depth of the excursion.



## Workshop

## Day 3

## 2 April 2025 – Deepening the Project Work

The entire day was dedicated to studio work.

During the morning and afternoon sessions, groups worked intensively in GRAFOS, developing their spatial strategies, sketching, analyzing the site, and refining ideas. The atmosphere was vibrant and dynamic — sketching tools, maps, diagrams, and laptops filled the room, while lively discussions flowed between group members and lecturers.

In the late afternoon, the groups delivered their first draft urban design presentations (15 minutes per group).

These preliminary presentations allowed the participants to receive constructive feedback that shaped the next stage of their work.



## Workshop

## Day 4

## 3 April 2025 – Finalizing Design Proposals

This day was dedicated to in-depth refinement and completion of the design concepts.

Participants worked on detailed urban strategies, visualization techniques, diagrams, 3D models, and narrative descriptions. Professors provided extensive guidance, often engaging in open discussions that helped clarify ideas and strengthen the logic behind each proposal.

By the end of the day, projects became significantly more coherent — concepts matured, reasoning sharpened, and the visual identity of each proposal took shape.





## Workshop

## Day 5

## 4 April 2025 – Final Presentations

The last day began with final preparation sessions, where groups adjusted their presentations and fine-tuned their visual materials.

After lunch, the final presentations took place. Eight groups presented their completed proposals, each showcasing a unique vision for transforming the project site. The range of approaches — from ecological and social strategies to cultural and spatial interventions — demonstrated the participants' creativity and analytical depth.

Following the presentations, professors held an evaluation session and award ceremony, recognizing the quality, innovation, and dedication evident in the work.

The programme concluded with a festive closing dinner at the restaurant Slavenska Kuća, where participants enjoyed traditional Slavonian food and celebrated the end of an inspiring and productive workshop. The evening was filled with laughter, exchange of contacts, and promises of future collaborations.





This urban design workshop focused on applying theoretical knowledge to real-world sites, immersing students in the urban design process within an international and collaborative team-oriented framework. Participants learned how to re-envision and guide the transformation of an underutilized urban public space into a vibrant and dynamic urban place.

The workshop's primary goal was to develop conceptual ideas and preliminary solutions for a small open public space along the Drava River in Osijek. Special emphasis was placed on sustainability, nature-based design, climate change mitigation, developing blue and green infrastructure, and enhancing the city's identity.

In the initial stage of the workshop, students were introduced to the site's opportunities, constraints, and the expectations of various stakeholders. Lectures on the history of Osijek's urban development and the role of the river in shaping the city provided students with a contextual understanding and essential insights for analysing the site. With mentor support, students evaluated the context and key characteristics of the chosen location, identifying attributes and qualities that should be preserved and built upon in their design proposals.

The subsequent phase involved developing a more detailed urban project solution or design guidelines, addressing sustainability objectives, spatial requirements, and quality aspirations. Each group presented their solutions through visual representations and oral project explanations. Students received guidance and feedback from local and guest mentors throughout the design process.

A one-day field trip to Vukovar was organized as part of the design process. During this visit, students explored two locations along the Danube River, each representing a unique narrative tied to its spatial and cultural context. On-site, students compared these locations with the designated site in Osijek to draw insights and refine their proposals.

1. Plans

- |                                     |            |
|-------------------------------------|------------|
| 1.1. Site plan                      | 1:500      |
| 1.2. Plans, sections, facade        | 1:250      |
| 1.3. Detail (plan, section, facade) | up to 1:20 |

2. 3D Visualisations

Minimum of 3 different visualisations using 3D model or built, scale model (axonometric or perspective views, photomontages, drawings etc.).

3. Conceptual and technical description of the solution

Textual description of the concept and technical solution (minimum 500 characters with spaces for each).

3. A1 POSTER (594 × 841 mm)

A set of graphic and textual attachments that present the complete solution and enable its full understanding.

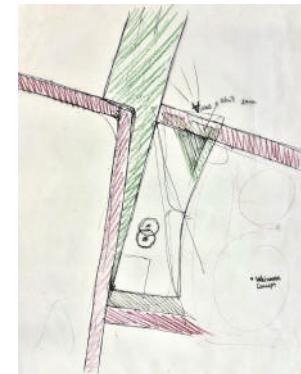
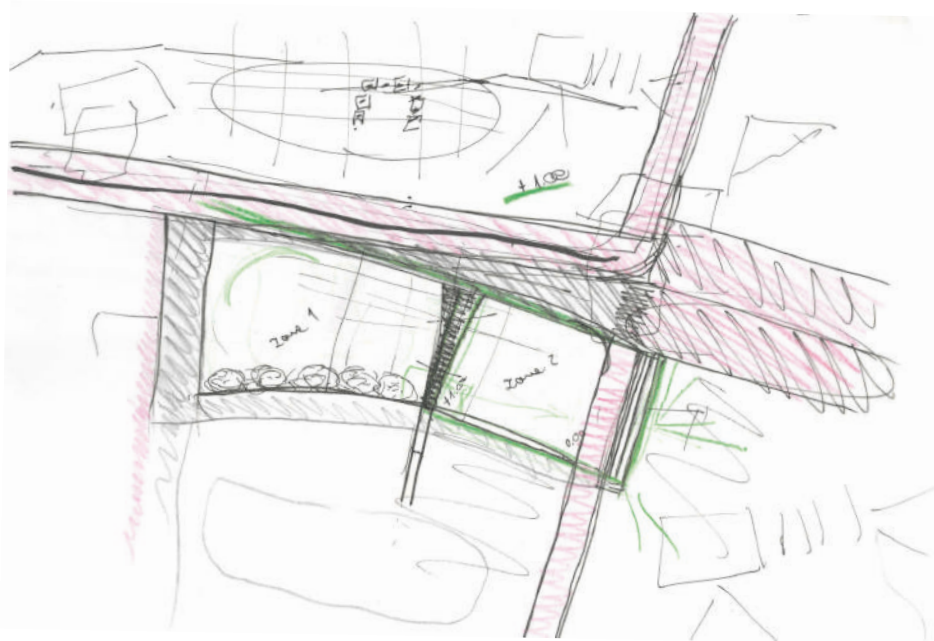


- 1 GRADIENT
- 2 ZONES
- 3 THE GATHERING RIVER
- 4 OS AXIS
- 5 THE TIMBER VIEW PARK
- 6 GREEN VIEWS
- 7 DRAVA HINTERLAND
- 8 FRAMING OSIJEK



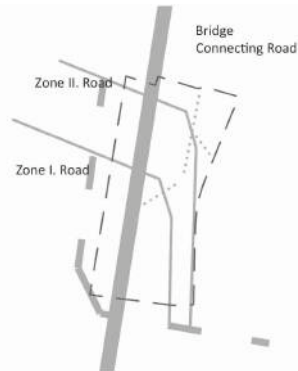
# GRADIENT

Tin Bestvino  
Nico Stolle  
Anja Mrak  
Márton Sélley

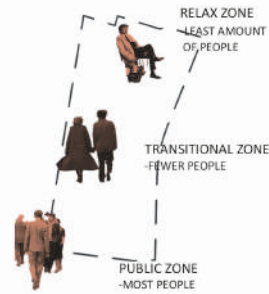




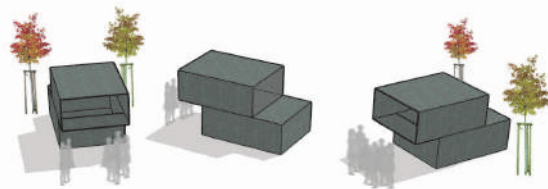
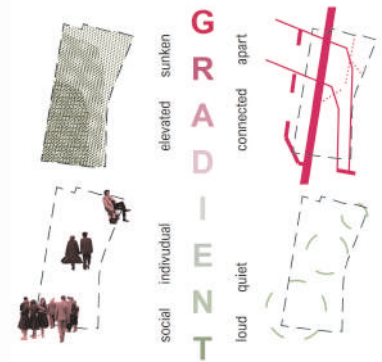
ACCUSTICS



ROADS

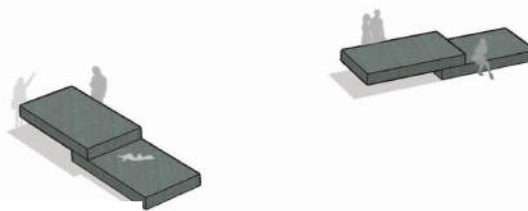


PEOPLE

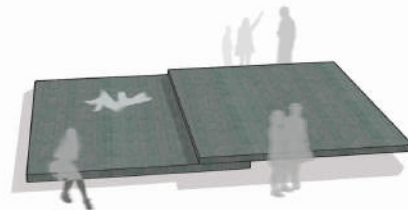


I. KIOSK

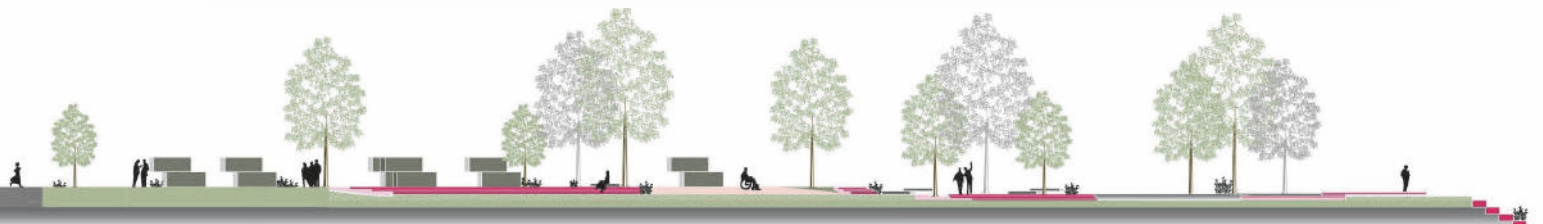
II. BENCH



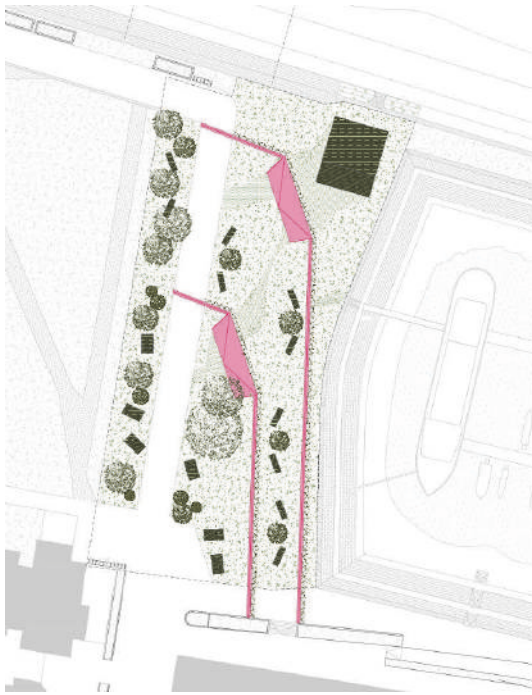
III. PLATFORM



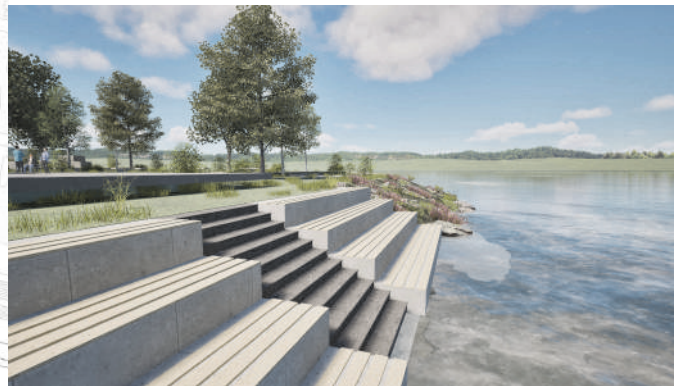
© 2014 The City of New York. All rights reserved.





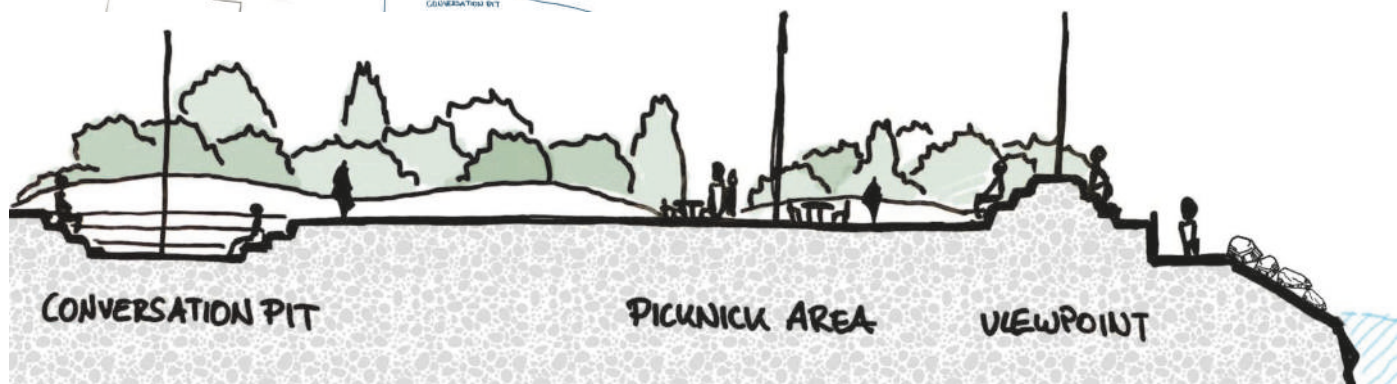
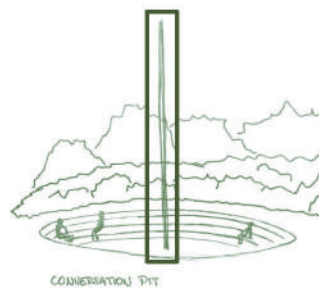


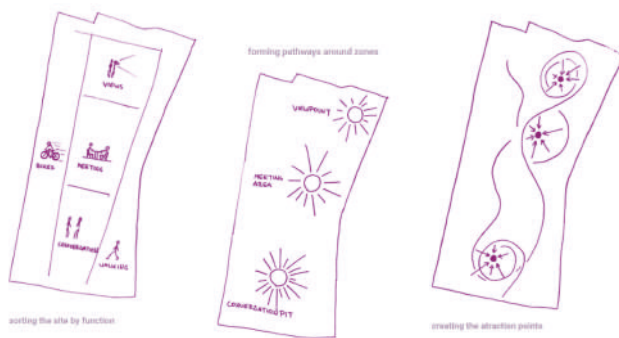
The design features a multi-functional outdoor space divided into three zones, each tailored to different activities and moods. The Loud zone hosts food stands, vendors, and entertainment, serving as a lively hub for social gatherings. The Transitional zone offers seating and a calmer environment for intimate conversation, bridging the energetic and tranquil areas. The Peaceful zone promotes relaxation with an amphitheater, water-access steps, and scenic views of the bridge, church tower, winter port, and riverfront. Thoughtfully arranged, the zones complement each other, offering a seamless blend of excitement, connection, and calm in one cohesive space.



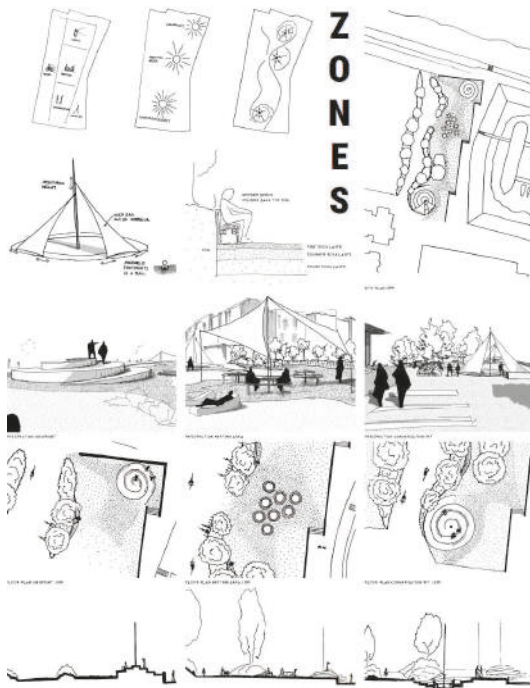
# ZONES

Lara Prka  
Philipp Hassmann  
Živa Mataič  
Dániel Nagy







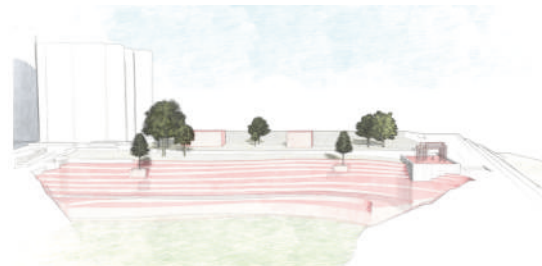
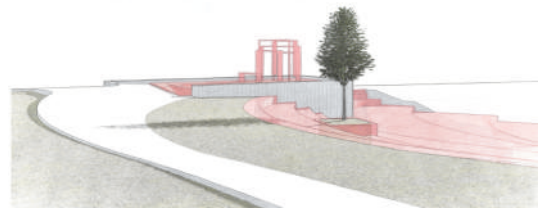
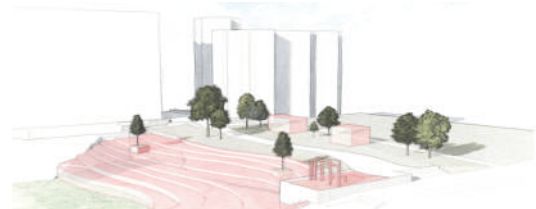
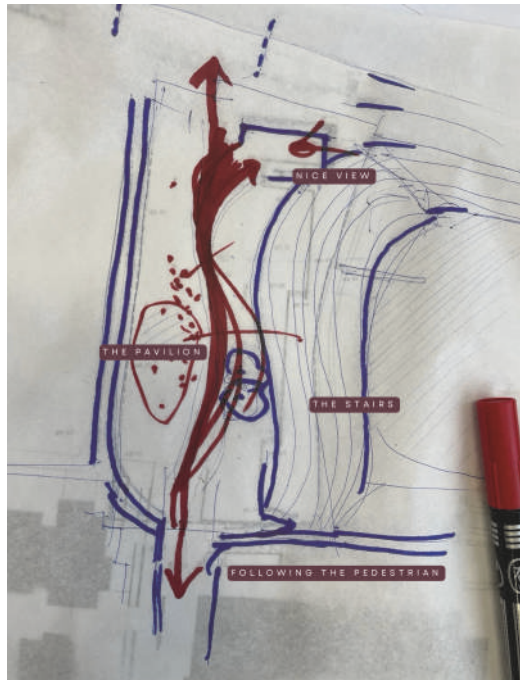


Before the intervention, the area was an underused space between the Drava River and the city, lacking purpose. The new design capitalizes on riverfront access to create a dynamic public space connecting the city center with its surroundings. It features organic topography forming social zones, paths, picnic areas, and viewpoints. Alternating green and paved surfaces invite intuitive movement. Key elements include a sunken seating area, a spiral viewpoint from reused soil, and flexible picnic spots. Native vegetation and recycled sailcloths provide shade and atmosphere. Bicycle facilities, seating, and universal access support flexible use while preserving views and enabling future development.



# THE GATHERING RIVER

Karmela Posavac  
Maren Adams  
Ivana Manasova  
András Major



prime **location**  
 existing **infrastructure**  
**tourism** and local **appeal**  
 potential for the **year round use**

**flood** risks  
 limited current **facilities**  
**environmental** concerns

**Eco-friendly** solutions  
**Event** and **cultural** space  
**Smart city** integration  
**Eco-tourism** and **education**

urbanisation **pressure**  
**maintenance** and **vandalism**



S



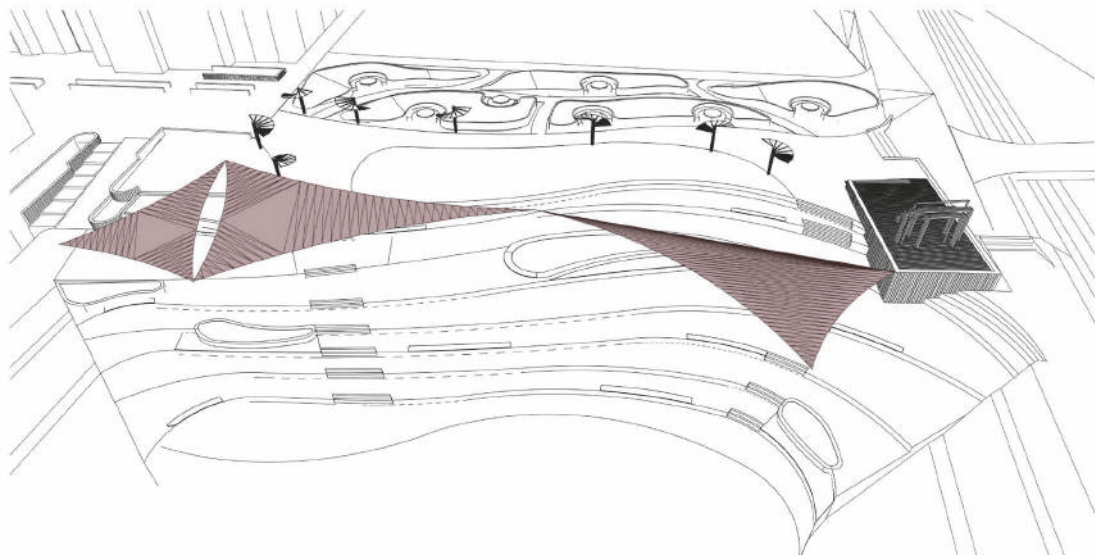
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O

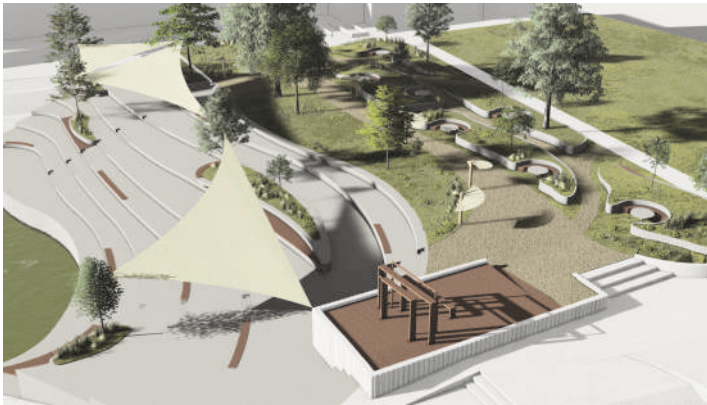


T

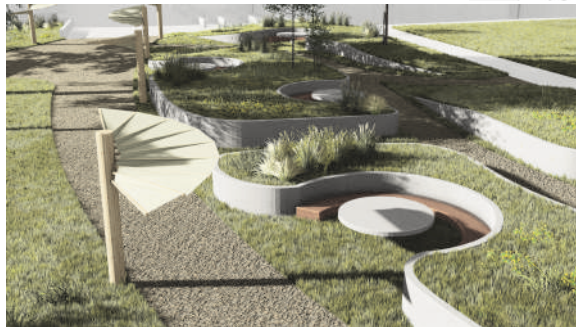
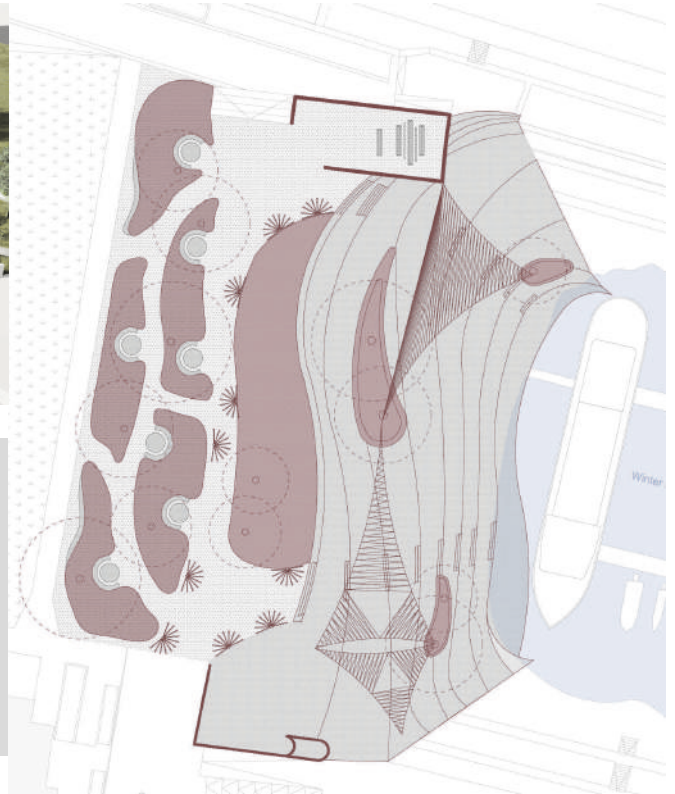
## HOW TO INCREASE SHADE ?





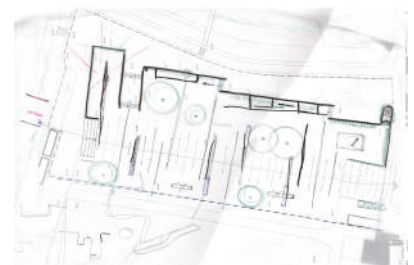
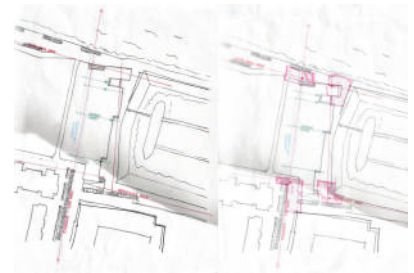
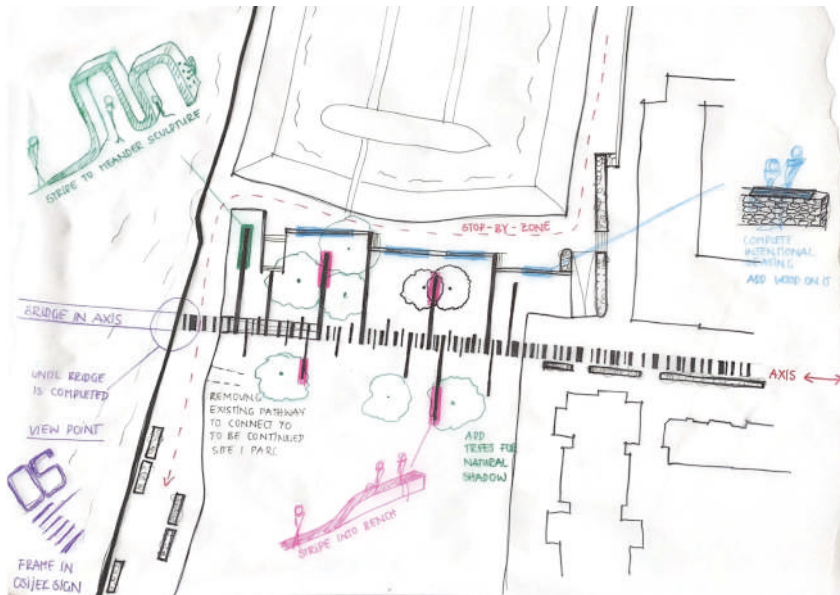


The Gathering River connects people with the Drava, nature, and each other. An accessible, undulating staircase links the city to the harbor, flanked by green spaces. A pedestrian path leads to the future bridge, while bikes use the existing western path. A riverfront viewpoint with a wooden sculpture invites photos. The west side features green islands with seating for gatherings. New trees and shade structures enhance comfort. Wood and recycled materials shape the design. A concrete staircase improves river access, while the original wall supports a wooden platform. Fine gravel paths and planter-seating hybrids complete this natural, inviting public space.

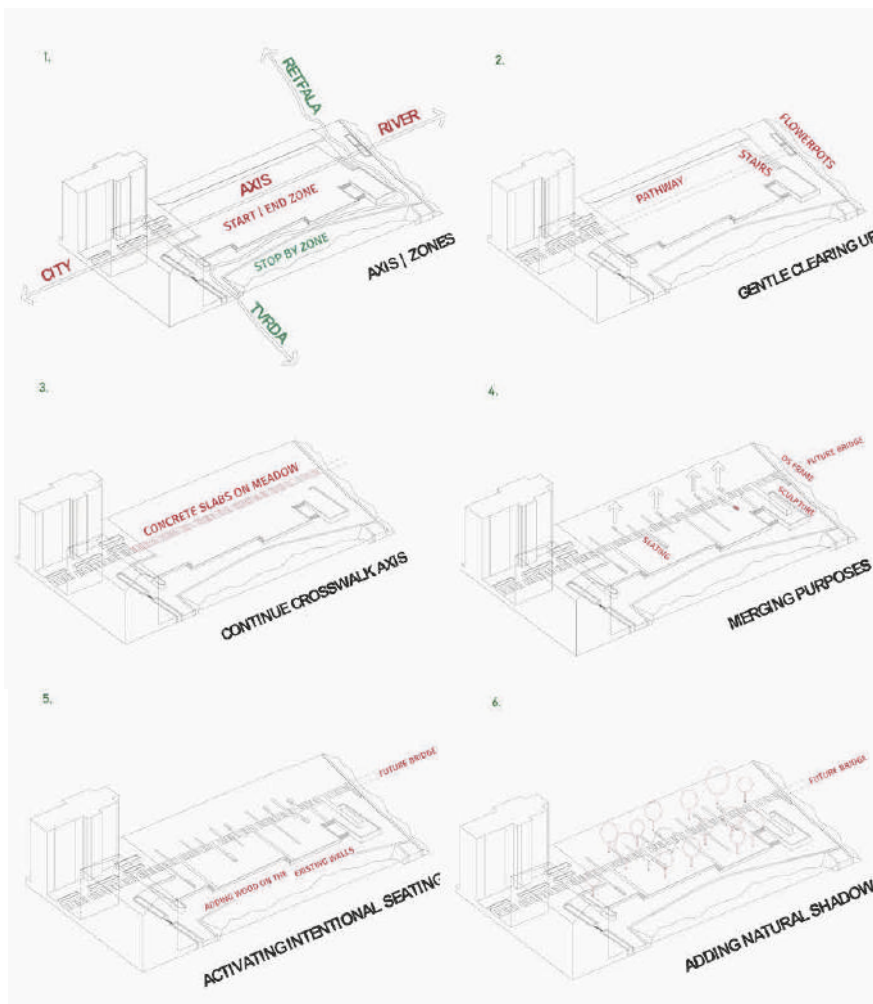


## OS AXIS

Dora Kos  
Dayna Hulsevoort  
Teodora Božić  
Aydursun Tirkeshova





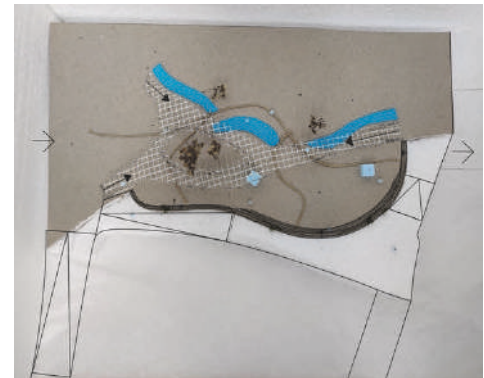


The project connects the city center to the Drava River promenade and a future pedestrian bridge, creating a seamless link between urban life and nature. A new main path extends urban lines, serving as both a physical and symbolic connection. The design features two zones: the Start/End Zone and Stop-by Zone, offering movement and resting spaces. Existing stone walls are transformed into seating with meandering concrete planks. A new ramp replaces stairs, ensuring inclusive access. Sculptural pavilions inspired by Knifer's Meander provide versatile spaces. Additional vegetation around seating enhances comfort and shade, creating a peaceful urban retreat

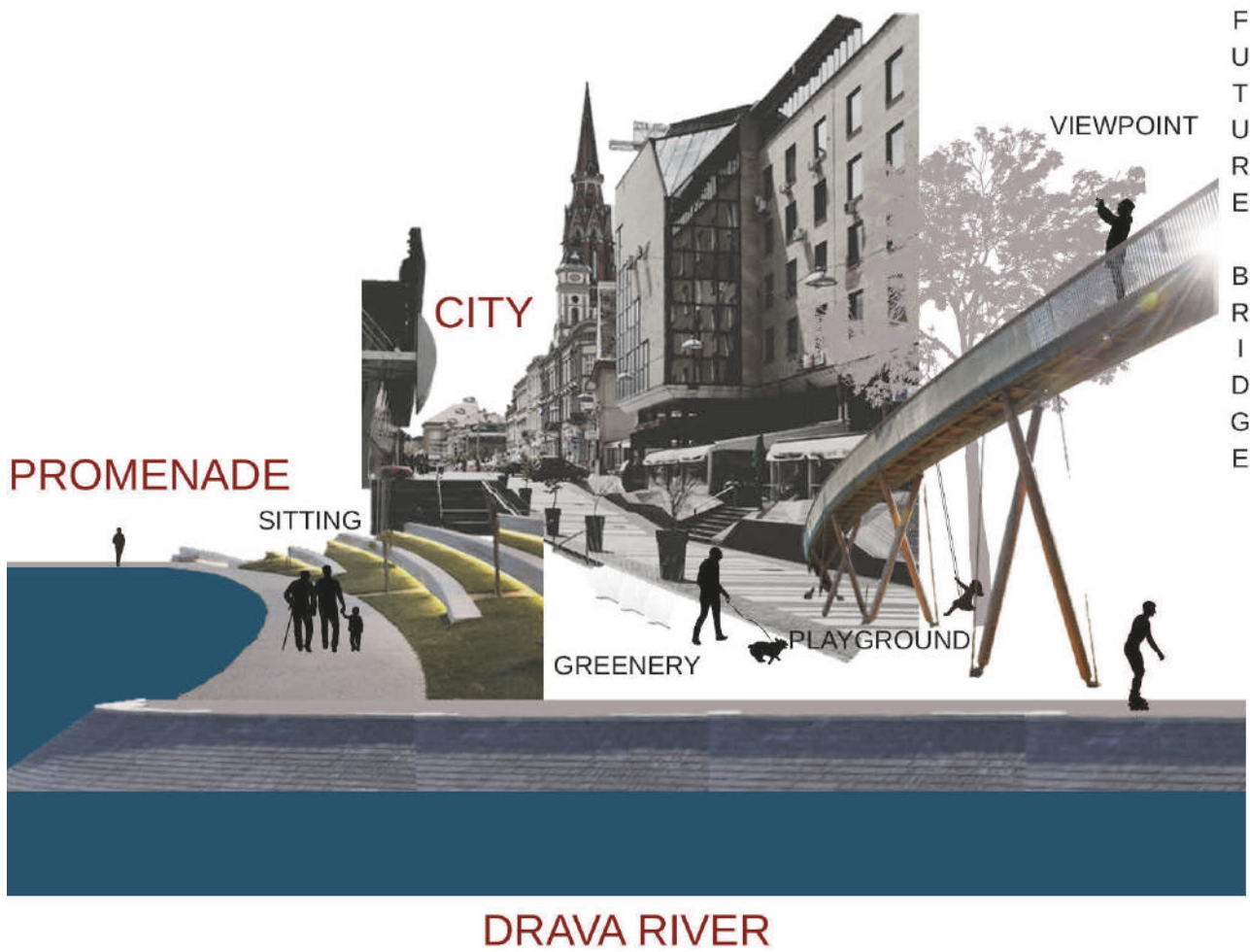


# TIMBER VIEW PARK

Iva Knežević  
Ella Müller  
Matic Radanović  
Lynn Bulyaba







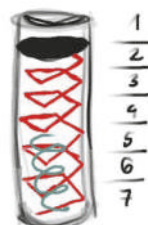
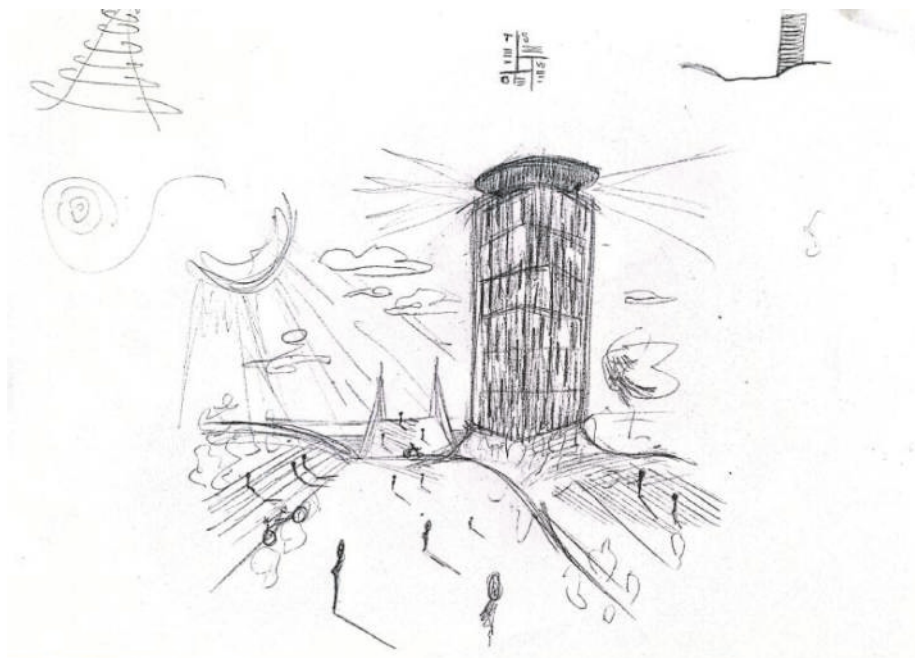


The project connects the city center to the Drava River promenade and a future pedestrian bridge, creating a seamless link between urban life and nature. A new main path extends urban lines, serving as both a physical and symbolic connection. The design features two zones: the Start/End Zone and Stop-by Zone, offering movement and resting spaces. Existing stone walls are transformed into seating with meandering concrete planks. A new ramp replaces stairs, ensuring inclusive access. Sculptural pavilions inspired by Knifer's Meander provide versatile spaces. Additional vegetation around seating enhances comfort and shade, creating a peaceful urban retreat.



## GREEN VIEWS

Marta Petek  
Roko Brcko  
Stefanija Pandeva  
Klara Vaupotič  
Yurii Chmelyk



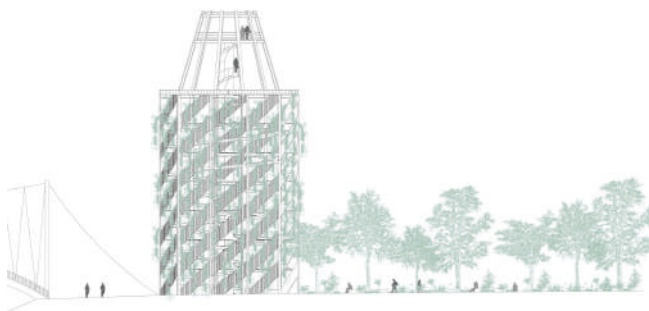
● ramps  
● sightseeing floor  
● slide







In central Osijek, vertical markers define an urban pattern—the Red Skyscraper, Osijek Cathedral, and Hotel Osijek. By adding a new vertical element—a 28-meter steel tower covered in greenery—a visual rectangle is formed, linking these landmarks and framing Ante Starčević Square. Positioned on the northeast of the site, the tower symbolizes a transition from the urban center to a greener, quieter riverside. The pedestrian-only area features a gradient of concrete tiles, with dense paving at entry points for bikes and scooters, transitioning to open green spaces. The tower offers public access, ramps, seating, a slide, and a panoramic city viewpoint





# DRAVA HINTERLAND

Ela Đuretek  
Veronica Hoang  
Ian Mačič  
Ernest Lango



**BIP\_7**

**potential bridge passing**

**river view**

green oasis -  
communication  
between the city and  
the river Drava

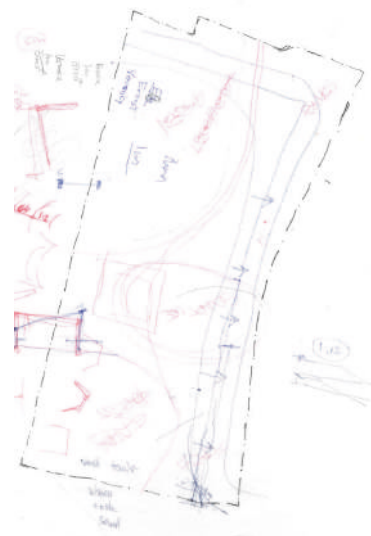
rosemary, mint, wheat,  
laurel

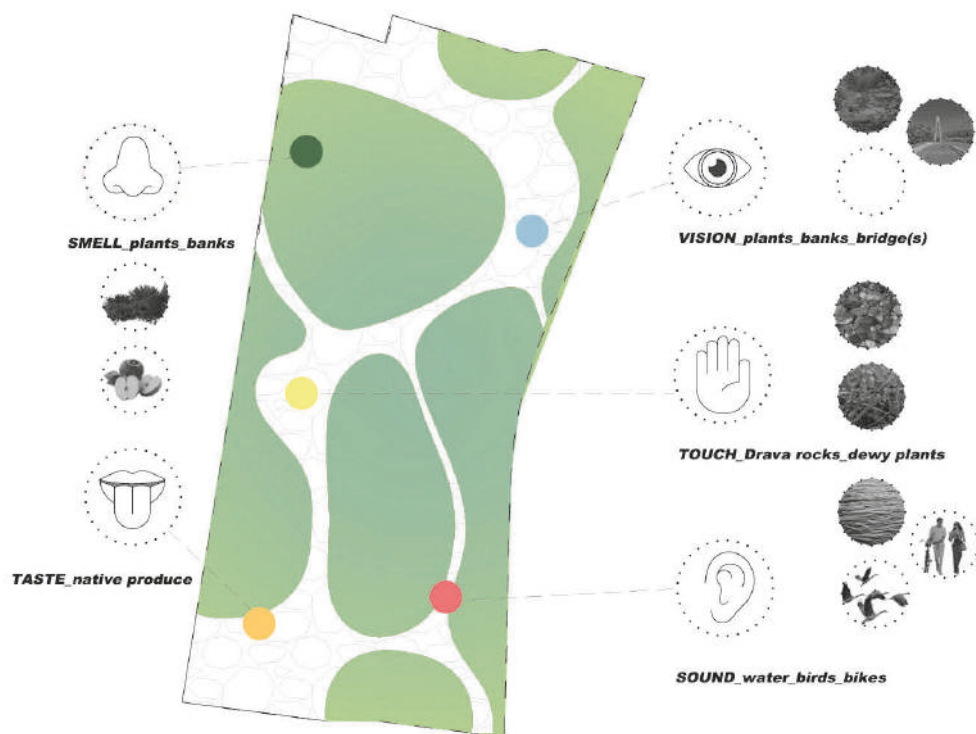
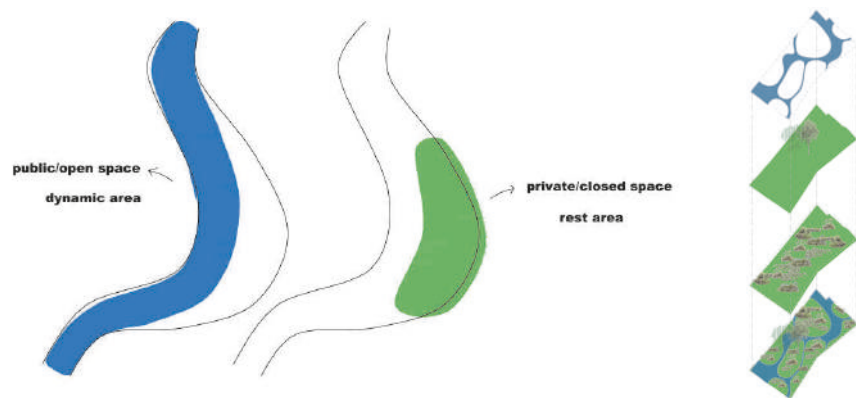
cooling down, cold  
mist

direction of bicycle

water dancing through  
the place

side entrance







The concept connects Drava river culture with urban life, creating a calm oasis in the city. A meandering pathway, inspired by the river, links the town square to the riverfront. Local river stones (30x45 cm) and native plants—such as poplars, rushes, nettles, and water lilies—enhance the poetic ambiance. Plants are embedded 20 cm deep with clay to retain moisture, while outlets prevent flooding. Clay also forms benches, blending nature and design in this serene, accessible transition from city to river.





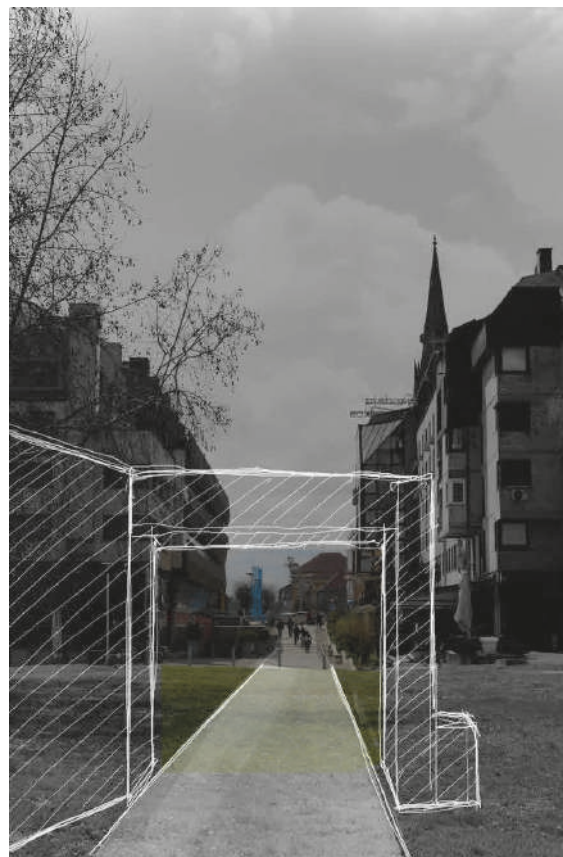
## FRAMING OSIJEK

Timon Blaž Zečević

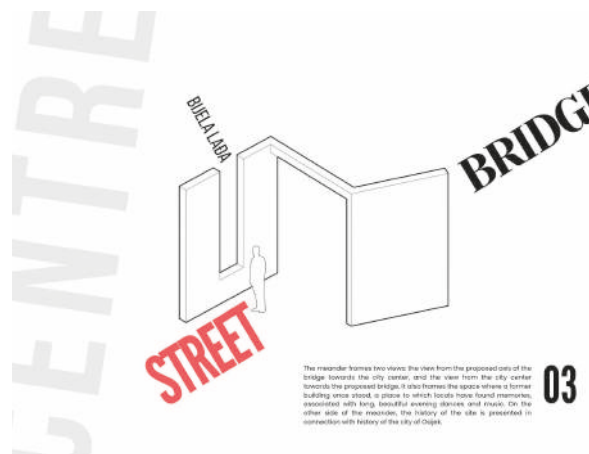
Paula Grätz

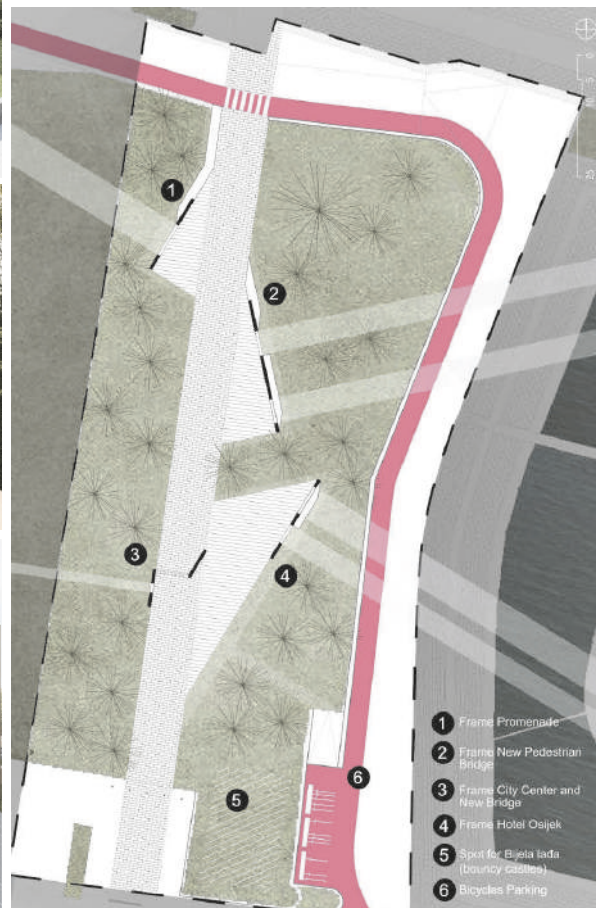
Anja Usen

Munkhzul Gangaa



The focus of the project “Framing Osijek” is about not drawing attention to the area itself, but to direct the attention towards the highlights of the city of Osijek. From this area you can have a view of the planned pedestrian bridge, the city centre, the promenade, the already existing pedestrian bridge and the skyscraper of the Hotel Osijek. Those landmarks are going to be captured in frames, which are inspired by the Meanders of the Osijek-born artist Julije Knifer. If the frames are all aligned in an elevation they remind of the orthogonal shapes of his artworks. The frames will have different uses as well. Whereas all of them can be used for seating, one will have an integrated drinking water fountain for the cyclists on the promenade another one will hold information about the city of Osijek, the Bijela lada and Julije Knifer.



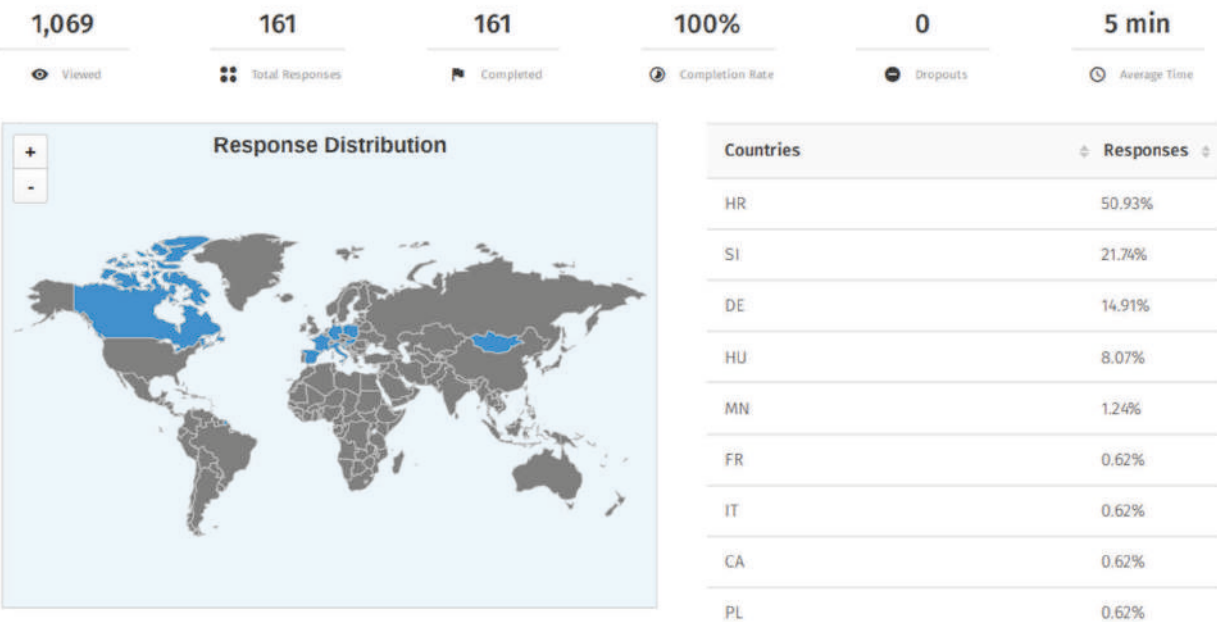




# Questionnaire Results

In the final phase of the workshop, we conducted a survey in which participants evaluated the eight proposed solutions. The first part of the survey was open-ended, allowing respondents to provide free-form comments on each proposal. In the second part, participants assessed the solutions on a scale from 1 (strongly disagree) to 10 (strongly agree) in the following categories: well-structured urban layout, visually appealing urban design, eco-friendly solution, and innovative design. A total of 161 responses were collected from participants representing nine countries.

## Semi – public survey from 29/4 until 15/5



+

-

### Response Distribution



Countries	Responses
HR	50.93%
SI	21.74%
DE	14.91%
HU	8.07%
MN	1.24%
FR	0.62%
IT	0.62%
CA	0.62%
PL	0.62%



# 1 THE GRADIENT



Statement	1	2	3	4	5	6	7	8	9	10	Overall
well-structured urban layout	7 5.69%	17 13.76%	19 15.45%	14 11.20%	17 13.42%	11 8.94%	10 7.82%	10 7.82%	3 2.40%	10 8.13%	123 n = 123
visually appealing urban design	8 6.56%	19 15.45%	17 13.42%	14 11.20%	19 15.45%	17 13.42%	13 10.56%	12 9.68%	3 2.40%	9 7.38%	122 n = 122
eco-friendly solution	7 5.74%	18 14.55%	13 10.56%	9 7.38%	21 17.21%	12 9.68%	19 15.45%	14 11.20%	7 5.74%	10 8.2%	122 n = 122
innovative design	8 6.61%	17 13.76%	16 12.72%	15 11.77%	12 9.68%	8 6.61%	16 12.72%	9 7.38%	5 4.13%	6 4.96%	121 n = 121



AVERAGE	5,28
well-structured urban layout	5,22
visually appealing urban design	5,26
eco-friendly solution	5,76
innovative design	4,89

## 2 THE ZONES

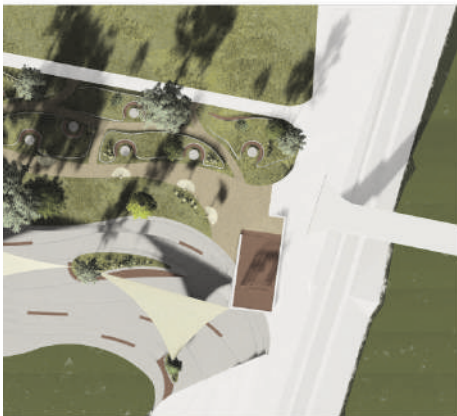


Statement	1	2	3	4	5	6	7	8	9	10	Overall
well-structured urban layout	6 4.91%	14 11.46%	13 10.66%	22 18.03%	21 17.00%	11 8.94%	11 8.94%	10 8.2%	1 0.82%	5 4.1%	122 n = 122
visually appealing urban design	5 4.17%	15 12.5%	9 7.5%	18 15%	16 13.17%	11 9.17%	11 9.17%	10 8.33%	5 4.17%	6 5%	120 n = 120
eco-friendly solution	4 3.31%	14 11.67%	8 6.67%	19 15.83%	19 15.83%	11 9.17%	19 15.83%	9 7.5%	7 5.83%	6 5%	120 n = 120
innovative design	4 3.39%	14 11.69%	12 10.17%	14 11.69%	25 20.8%	16 13.5%	10 8.25%	9 7.63%	3 2.54%	3 2.54%	118 n = 118



AVERAGE	5,26
well-structured urban layout	5,10
visually appealing urban design	5,27
eco-friendly solution	5,45
innovative design	5,24

# 3 THE GATHERING RIVER



Statement	1	2	3	4	5	6	7	8	9	10	Overall
well-structured urban layout	3 2.4%	11 8.94%	13 9.9%	12 9.0%	10 8.13%	6 4.88%	23 18.7%	17 13.8%	14 11.38%	15 12.2%	123 n = 123
visually appealing urban design	4 3.28%	9 7.38%	11 9.02%	6 6.56%	12 9.6%	9 7.38%	19 15.57%	10 10.17%	12 9.8%	22 18.03%	122 n = 122
eco-friendly solution	4 3.37%	12 9.92%	11 9.08%	10 10.22%	13 10.4%	11 9.09%	10 9.92%	26 16.52%	6 4.9%	10 13.22%	121 n = 121
innovative design	3 2.5%	9 7.5%	8 6.67%	9 7.5%	9 7.5%	29 16.67%	16 11.67%	18 13%	10 8.33%	20 16.67%	120 n = 120



AVERAGE	6,24
well-structured urban layout	6,23
visually appealing urban design	6,42
eco-friendly solution	5,83
innovative design	6,47

# 4 THE OS AXIS



Statement	1	2	3	4	5	6	7	8	9	10	Overall
well-structured urban layout	11 9.02%	12 12.5%	13 11.68%	16 11.68%	16 11.68%	13 10.66%	21 17.21%	5 4.1%	6 4.92%	9 7.58%	122 n = 122
visually appealing urban design	12 9.92%	11 9.99%	13 9.9%	13 10.74%	10 10.22%	10 10.4%	22 18.18%	9 7.44%	4 3.31%	9 7.65%	121 n = 121
eco-friendly solution	16 8.25%	12 8.25%	16 10.22%	10 8.25%	18 15.7%	13 10.9%	17 14.05%	11 9.09%	9 6.07%	7 5.79%	121 n = 121
innovative design	13 11.02%	14 11.02%	15 12.71%	9 7.61%	10 10.71%	18 15.56%	19 16.1%	6 5.08%	4 3.29%	7 5.91%	118 n = 118



AVERAGE	5,17
well-structured urban layout	5,13
visually appealing urban design	5,24
eco-friendly solution	5,39
innovative design	4,93

## 5 THE TIMBER VIEW PARK



Statement	1	2	3	4	5	6	7	8	9	10	Overall
well-structured urban layout	7 5.76%	7 5.76%	7 5.76%	8 6.56%	12 10.9%	13 10.96%	21 17.21%	31 9.02%	6 4.92%	35 20.68%	122 n = 122
visually appealing urban design	6 5.04%	6 5.04%	9 7.56%	12 10.08%	7 5.88%	10 8.57%	11 9.24%	11 9.24%	6 5.04%	35 21.97%	119 n = 119
eco-friendly solution	7 6.83%	8 6.67%	10 8.13%	5 4.17%	16 15.37%	10 9.57%	11 10.57%	17 16.43%	4 3.81%	59 21.64%	120 n = 120
innovative design	5 4.2%	9 7.56%	6 5.04%	5 4.2%	10 8.4%	11 9.24%	24 20.17%	13 10.92%	6 5.04%	39 23.54%	119 n = 119



AVERAGE	6,19
well-structured urban layout	6,16
visually appealing urban design	6,21
eco-friendly solution	6,01
innovative design	6,37

## 6 THE GREEN VIEW



Statement	1	2	3	4	5	6	7	8	9	10	Overall
well-structured urban layout	10 8.2%	13 10.96%	20 16.39%	11 9.02%	10 8.19%	16 13.11%	14 11.48%	9 7.38%	7 5.76%	8 6.56%	122 n = 122
visually appealing urban design	9 7.44%	15 12.6%	14 11.57%	11 9.02%	8 6.56%	14 11.48%	14 11.48%	9 7.38%	6 4.92%	8 6.56%	121 n = 121
eco-friendly solution	9 7.44%	14 11.57%	13 10.7%	11 9.02%	10 8.19%	16 13.11%	10 8.19%	10 8.19%	12 9.83%	11 9.02%	121 n = 121
innovative design	9 7.5%	14 11.62%	14 11.62%	10 8.33%	12 10%	14 11.62%	16 13.07%	8 6.67%	14 11.62%	11 9.07%	120 n = 120



AVERAGE	5,27
well-structured urban layout	4,99
visually appealing urban design	5,20
eco-friendly solution	5,40
innovative design	5,51



# 7 DRAVA HINTERLAND



Statement	1	2	3	4	5	6	7	8	9	10	Overall
well-structured urban layout	5 4.69%	12 9.38%	5 3.91%	9 7.63%	7 5.47%	6 6.25%	3 2.34%	8 6.25%	12 9.38%	56 43.11%	128 n = 128
visually appealing urban design	5 4.69%	7 5.47%	8 6.25%	11 8.59%	6 4.69%	3 2.34%	10 7.81%	8 6.25%	13 10.16%	55 43.75%	128 n = 128
eco-friendly solution	4 3.12%	11 8.59%	5 4.69%	6 4.69%	5 4.69%	6 4.69%	4 3.12%	10 7.81%	8 6.25%	76 59.38%	128 n = 128
innovative design	5 4.72%	9 7.09%	11 8.16%	10 7.87%	11 8.68%	6 4.72%	3 2.30%	11 8.16%	5 3.94%	56 43.31%	127 n = 127



AVERAGE	7,08
well-structured urban layout	7,01
visually appealing urban design	7,12
eco-friendly solution	7,45
innovative design	6,73

# 8 FRAMING OSIJEK



Statement	1	2	3	4	5	6	7	8	9	10	Overall
well-structured urban layout	15 13.24%	16 13.91%	14 11.93%	8 6.9%	13 10.97%	9 7.82%	20 16.86%	9 7.82%	18 15.12%	10 8.33%	123 n = 123
visually appealing urban design	14 11.6%	11 9.09%	16 13.33%	10 8.04%	7 5.82%	14 11.6%	15 12.5%	13 10.75%	3 2.5%	12 9.83%	120 n = 120
eco-friendly solution	10 8.08%	13 10.25%	12 9.65%	10 8.04%	16 12.8%	12 9.65%	16 12.8%	13 10.25%	7 5.68%	10 8.04%	119 n = 119
innovative design	13 11.25%	11 9.37%	13 11.25%	10 8.62%	12 10.4%	18 15.62%	14 12.07%	11 9.68%	8 6.9%	12 10.34%	116 n = 116



AVERAGE	5,87
well-structured urban layout	5,84
visually appealing urban design	5,79
eco-friendly solution	5,95
innovative design	5,92

## HIGHEST AVERAGE SCORE - DRAVA HINTERLAND



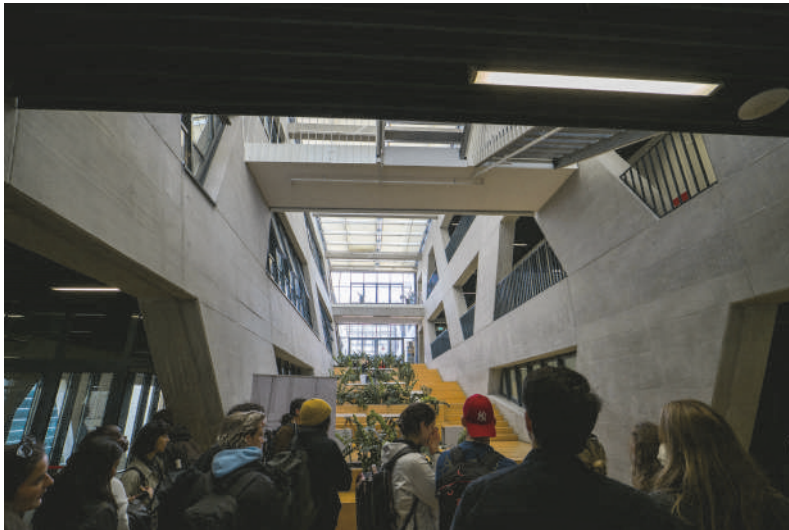
Đuretek Ela,  
Lango Ernest,  
Hoang Veronica,  
Mačić Štručl Ian

**Congratulations!**

Photo album by Péter Paári and Nikolina Raguž-Lučić













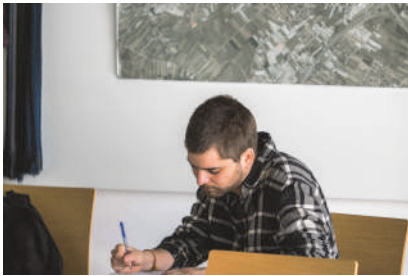




























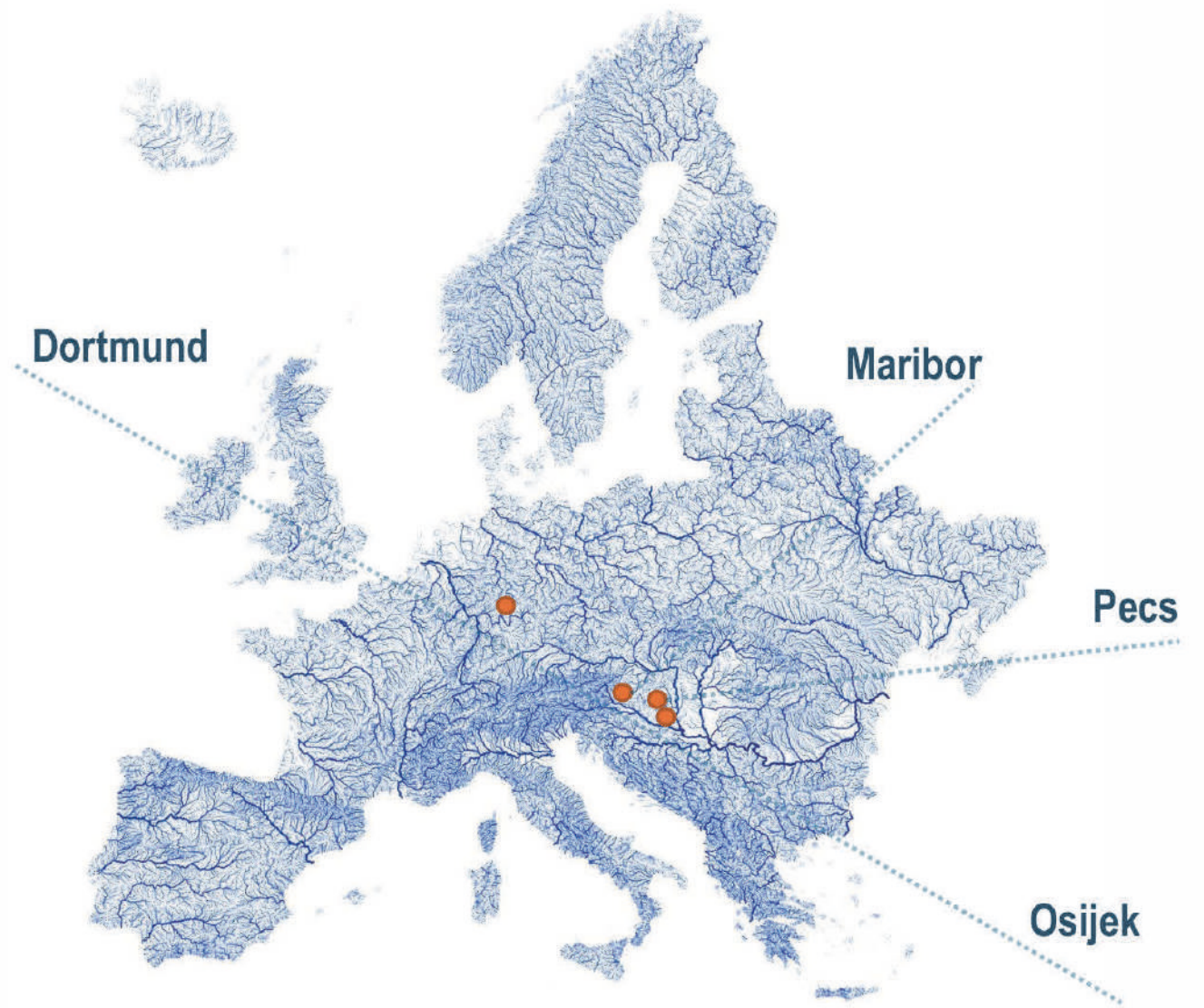




















**FLOW**



**TOGETHER:**

Common Rivers, Common Culture