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INTERNATIONAL COMPETITION OF
IDEAS

'PORT OF CULTURE'

MARIUPOL/UA
COMPETITION BRIEF

2019

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On the coast of the Azov Sea in Eastern Ukraine lies a city of Mariupol. Historically Mariupol has been a center of important social, political and economic events due to its geopolitical location, as well as trade and industrial activities. Migratory routes of goods, people, ideas, plants, languages and other elements have formed the city into what it is today. Populated by roughly half a million inhabitants today it is famous for the steel production.

Located in the borderland of Ukraine, Mariupol has transformed rapidly during the past five years. In 2014 it became the new administrative, and cultural centre in the region after seizure of Donetsk by separatist forces of the Donetsk People's Republic. It is separated from the occupied Donetsk Republic only by few dozen kilometres.

If the fall of Soviet Union saw decline not only in the population numbers, but also in economic quantifiers and cultural infrastructure, the recent movement of the population from the war affected territories, global aid, volunteers, goods, artifacts and currency has contributed not only to an increase of the population numbers in Mariupol, but also to the development of its cultural capital. New cultural spaces that have opened within the past five years – Vezha and TIO, among others - are shifting the notion of Mariupol as peripheral Eastern Ukrainian city.

Following the emerging trends of cultural and urban renaissance in small to medium Ukrainian cities, Mariupol is pursuing open, diverse, and contemporary cultural spaces in its environment, furthermore places that would engage the citizens in the knowledge production, and creation of their own (hi)story.

Not coincidentally in 2018 municipality of Mariupol started to plan for a new cultural space in Mariupol, a multifunctional center dedicated to the urban culture and the identity of the city and Pre Azovskiy region.

The new center - the Port of Culture - will be devoted to the subject of migration, a process that has shaped the city throughout the centuries, becoming an integral part of its identity. Since the foundation of the city, cultural exchange through trade routes contributed to the development of multi-layered, multicultural and diverse city culture. With that in mind Port of Culture will be launched as a place for cultural dialogue. It will uncover and explore the less known traits of Mariupol city, and contextualize its local history within larger regional and global processes related to migration.

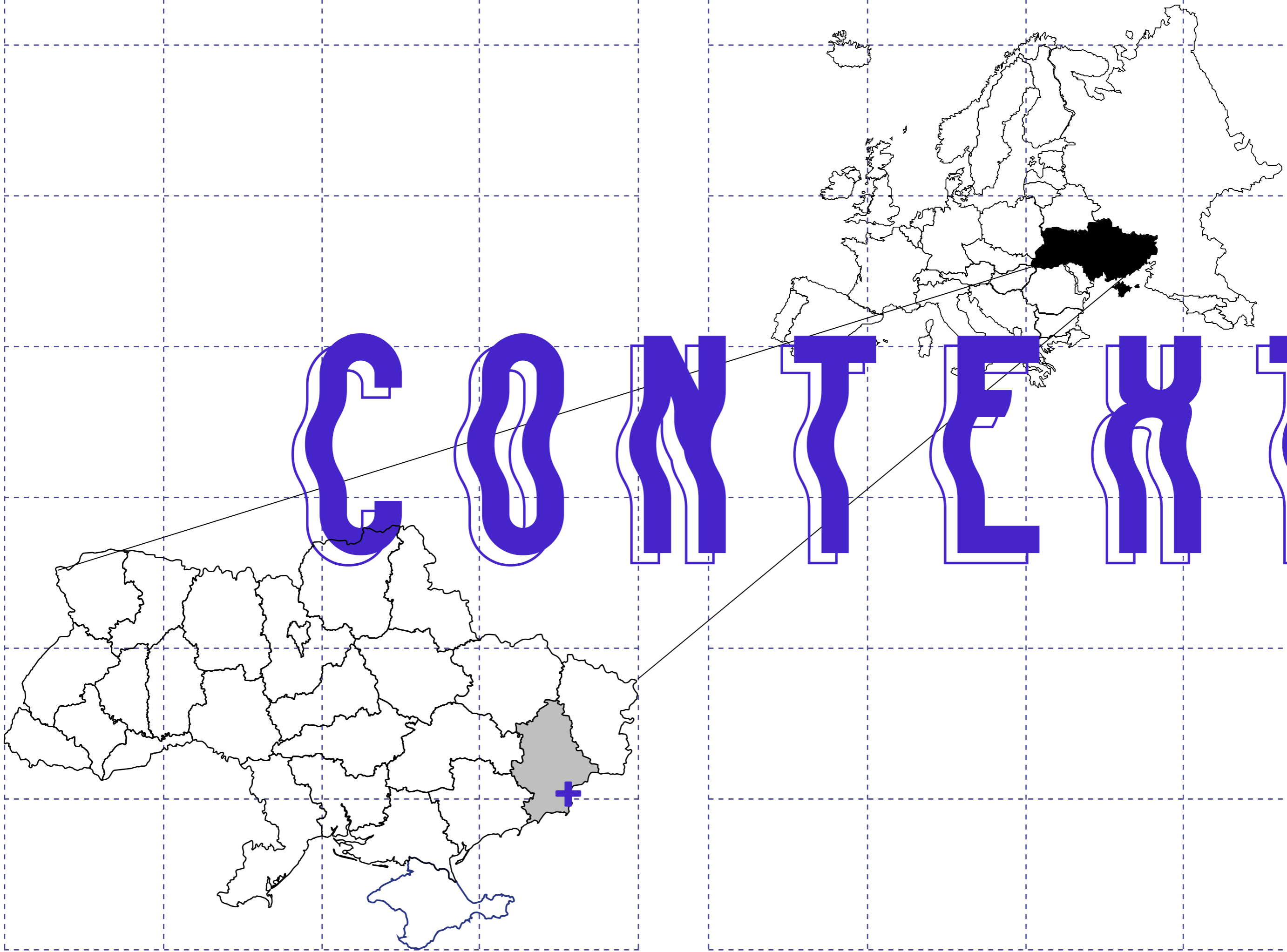
The mission of the Port of Culture will be to discover the complex identity of the city and its inhabitants. To collect the local stories, histories and urban myths about Mariupol and Pre Azovskiy region, but most importantly to provide an open space for encounters, discussions and contributions by local community.

The new center will be constructed on the grounds of the former building of Internal Affairs that was heavily damaged in 2014 during the events of armed conflict in Eastern Ukraine, and since has become an important location in the collective memory of local citizens.

The building on the grounds of competition area was constructed at the beginning of the last century as a residential house by Mariupol merchant Tebugov, and later it was transformed into gymnasium.

During the Nazi occupation in 1941-1943 it was from there, where more than 60 thousand people were taken to Germany into forced labor.

The complex history and the diverse urban culture of Mariupol, as well as the layers of contemporary heritage remaining in the competition area, and the ambitious program of activities planned for the Port of Culture will be the foundation, inspiration and drive for the architectural vision for the new building to become a landmark and public realm in the city of Mariupol.



CONTEXT

CITY PROFILE

The city of Mariupol is located on the northern coast of the Azov sea in the South East Ukraine, in Pre Azovskiy region at the Delta of Kalmius river. It is one of the largest cities in eastern Ukraine with over 450 000 inhabitants, and the overall territory of 166 km².

Mariupol is divided in four neighborhoods:

Kalmiuskyi (renamed in 2016 from Illichivsk after Vladimir Ilyich Lenin, as a consequence of the ongoing Decommunization processes in Ukraine). It is the largest and most industrialized neighborhood in the northern part of the city;

Livoberezhnyi (renamed in 2016 from Sergo Ordzhonikidze, as a consequence of the ongoing Decommunization processes in Ukraine), located on the left bank of the river Kalmius;

Prymorsky, located on the coast of the Azov Sea, and referred to as the port district;

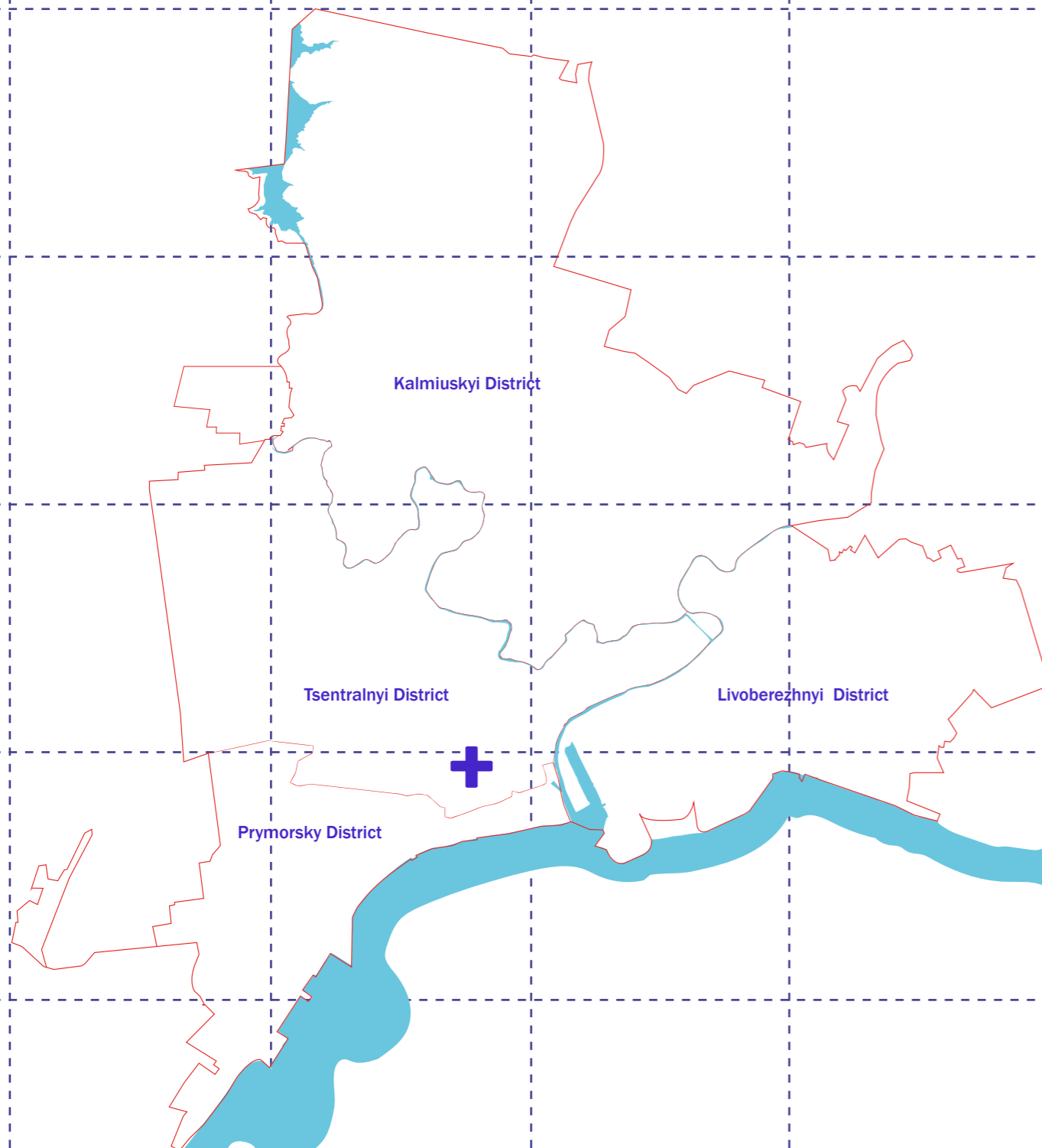
Tsentrallyi, the central district of the city.

The population of Mariupol is mainly concentrated in Tsentrallyi and Prymorsky districts. Kalmiusky district houses the Illich Steel and Iron works, and the Azovmash manufacturing plant. Azovstal metallurgic combine and Koksokhim factory are located in the Livoberezhnyi district.

Two settlements, Stary Krym and Sartana, settlements where Pontic Greeks settled in the end of 18th century, are located in close proximity to Mariupol, and fall within the administration of the city.

The competition area is located in Tsentrallyi District, which represents the old Mariupol – an area defined by the coast of the Sea of Azov, Kalmius river to the east, Shevchenko Boulevard on the north, and Metalurhiv Avenue to the west. The competition area consists mainly of low storey housing, and has maintained its pre-revolutionary architecture. Artem street running along the Competition area on the right was built after WW2 and is considered a modern construction.

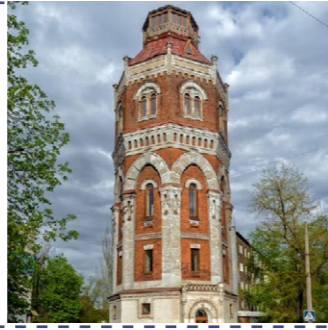
Mariupol has functioning railway station and historical seaport. It also used to be served by a local airport, that stopped the operation during the armed conflict in 2014. The public transportation within the city includes trolley-buses, tram and bus.



Map of Mariupol Districts



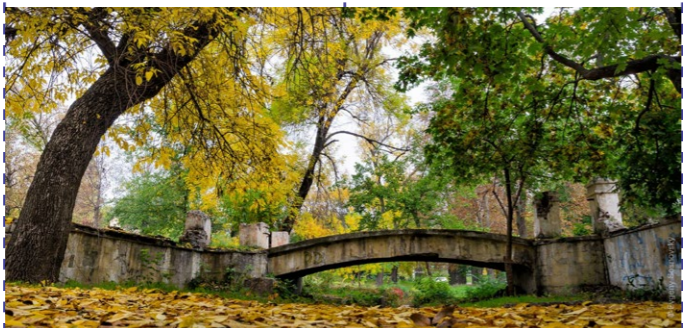
Mariupol Satellite Map



Tsentralnyi District



Prymorsky District

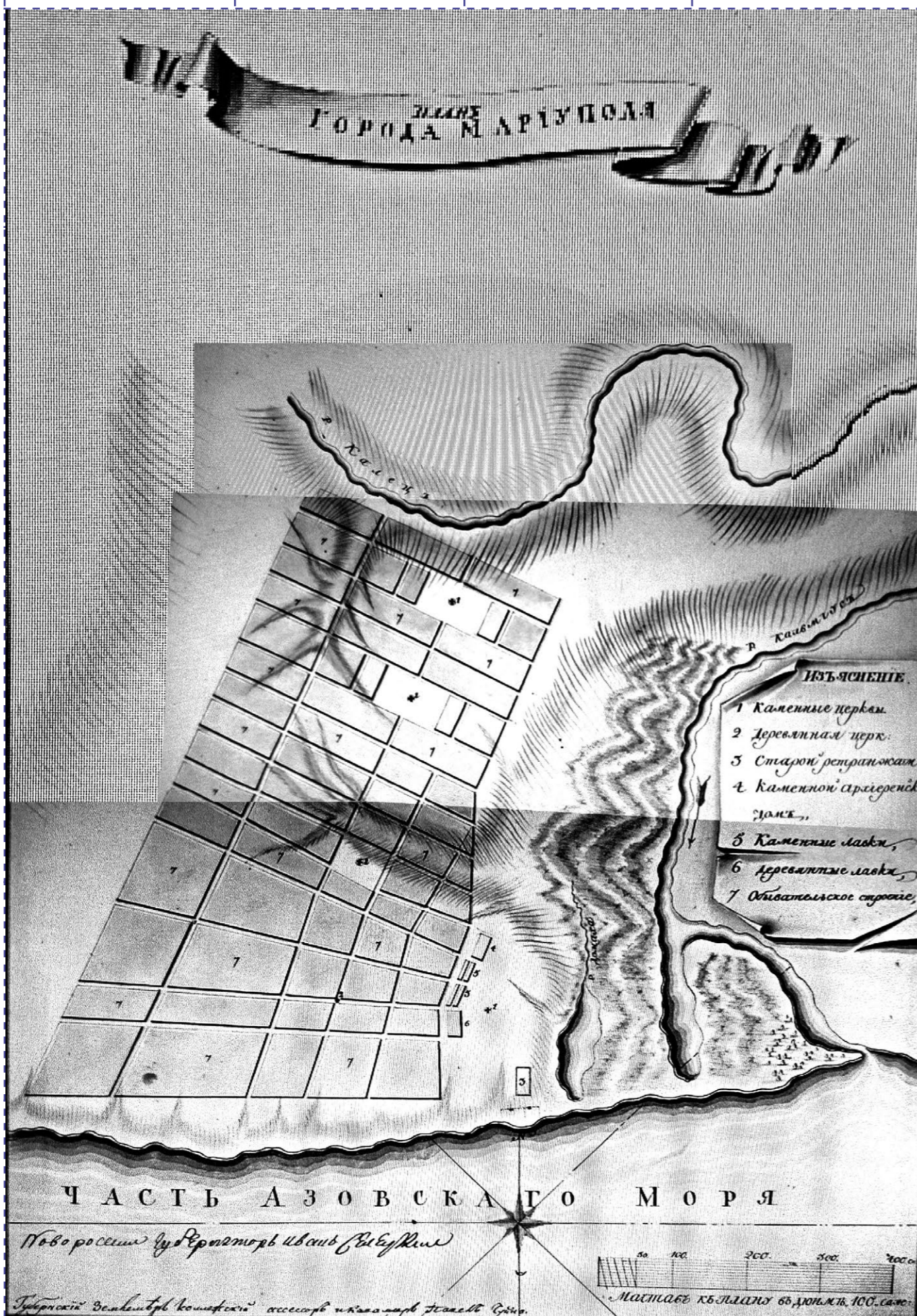


Livoberezhnyi District



Kalmiuskyy District

HISTORY



Mariupol was founded in 1778 as the town of Pavlovsk, however its history of inhabitation is much longer. The strategic location at the intersection of land, river and sea routes has attracted people since ancient times, beginning with the Stone Age era (40-10 thousand years ago).

Between 12th and 16th century the Pre Azovskiy region was largely devastated and depopulated due to the conflicts among different settlers and tribes, Crimean Tatars among others. In the 15th century much of the region of the Black Sea and Azov Sea was annexed to Crimean Khanate and became the dependency of Ottoman Empire.

In the XVI century, a settlement at the mouth of Kalmius was founded by Zaporizhzhya Cossacks, as a guard post of Domakh to protect against attacks of the Crimean Tatars, over time it turned into a fortification, and then into a fortress with church and markets inside. In 1734, the rebuilt and fortified Domakh fortress became the center of the Zaporizhzhya Sich, and in 1769, the Crimean Tatars, making their last raid on Ukrainian lands, destroyed the fortification. The historical part of Mariupol began near the remnants of defense structures built by Zaporizhzhya Cossacks.

After the Russo-Turkish War between 1768 - 1774, the Northern Azov region was transferred to the Russian Empire, and after the liquidation of the Zaporizhzhya Sich, into the Azov province. In 1776, at the site of the abolished Cossack post of Domakhi, the settlement of Kalmius was created.

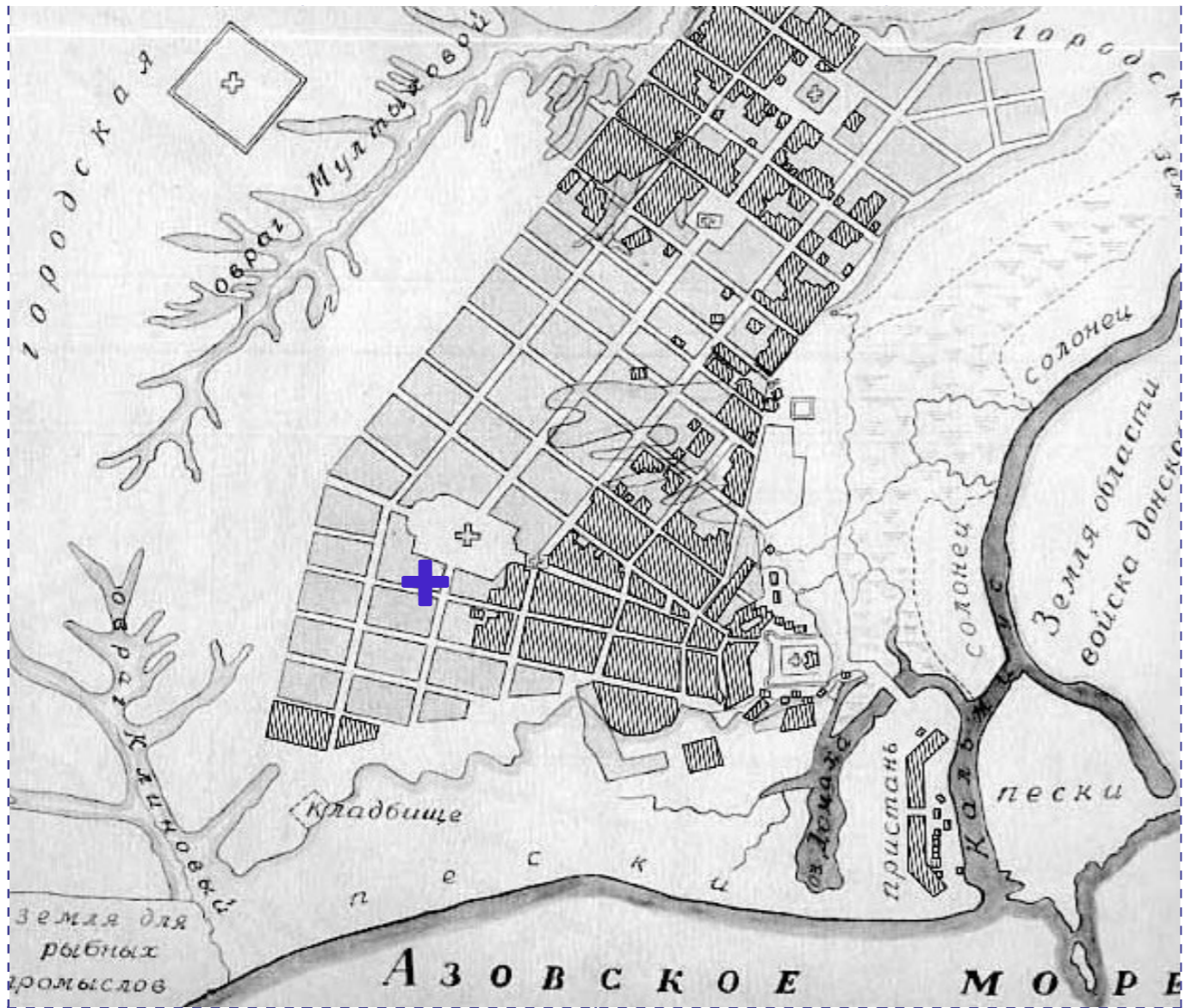
In 1778, the nearby town of Pavlovsk was laid nearby - it is officially considered the foundational year of Mariupol. In 1778 Greek Christians settled in the region, which is why today's Mariupol and its vicinity have the largest population of Pontic Greeks.

The XIX century Mariupol was characterized by a low rise urban fabric. The main city profit came from the grain trade through the port of Mariupol. In 1824, the Italian Cavalotti began to build ships in Mariupol. A few years later, a paved road was laid. And already in 1840, instead of a wooden pier, a stone embankment was built at the mouth of Kalmius. XIX century saw the opening of the City Garden, public baths and installation of the first 100 kerosene lamps to illuminate the streets.

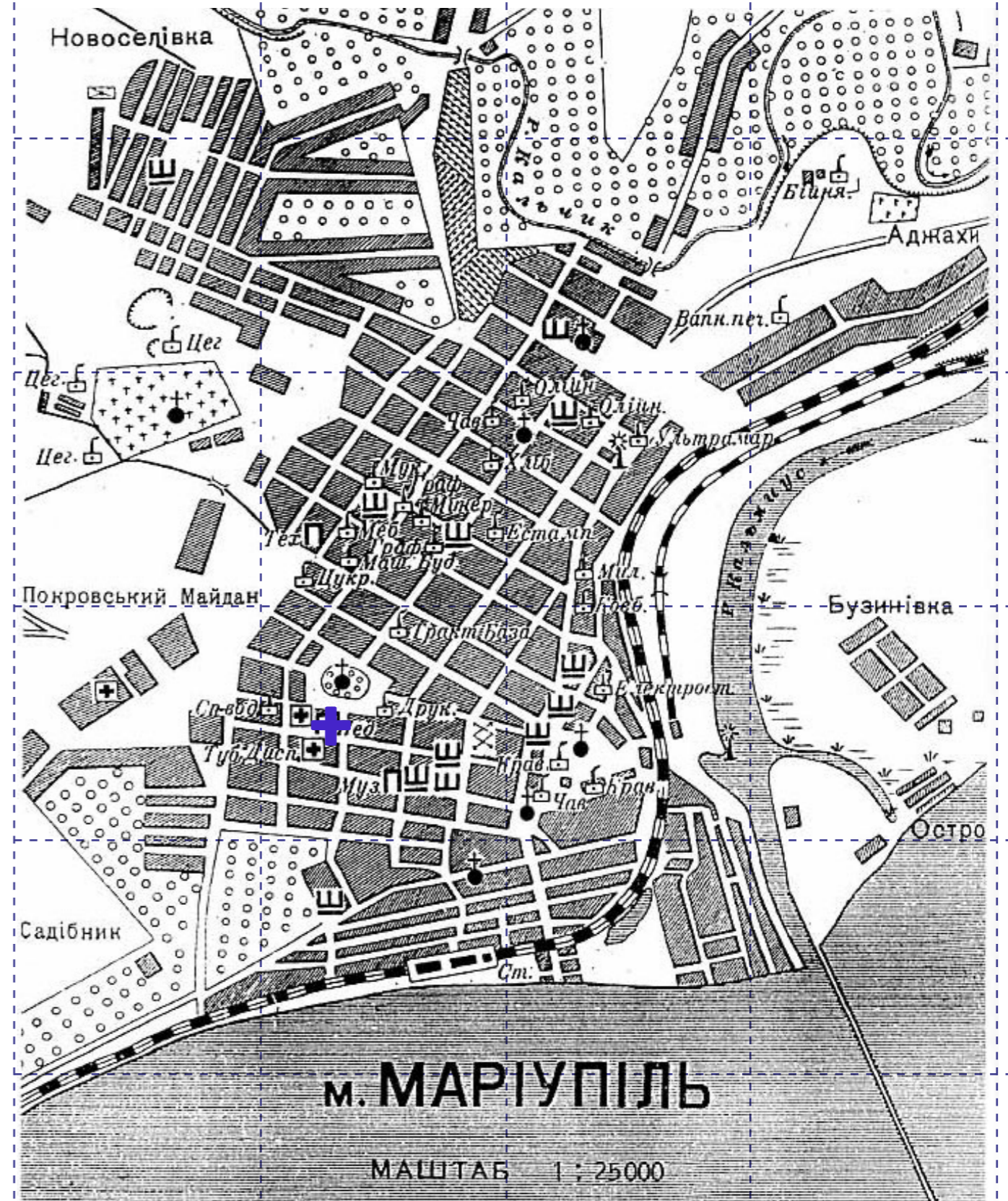
In 1882, a railway was built in Mariupol. A large flow of grain from the Sea of Azov and coal from the Donbass were brought in Mariupol. It became an international trading city. Consulates of Italy, France, Austria-Hungary, Turkey, Greece, Germany, Great Britain, Spain were opened in Mariupol during this time. At the end of the 19th century two steel plants were built in the city by joint Russian-Belgian and Russian-French companies.

After the October revolution Mariupol became one of the largest steel producers in the territory of the former Soviet Union. During WW1 the steel plants were restructured to meet the needs of the warfare. Ilyich Steel and Iron Works started to produce steel for tanks and other munition, and war infrastructure.

During the WW2 Mariupol was occupied by Nazi Germany from October 1941 until September 1943. Jewish population was targeted and killed, along with the other civilians, and more than 60000 inhabitants of Mariupol sent to forced labour camps.



Mariupol City Plan, 1826



Mariupol Map, 1930

ECONOMY

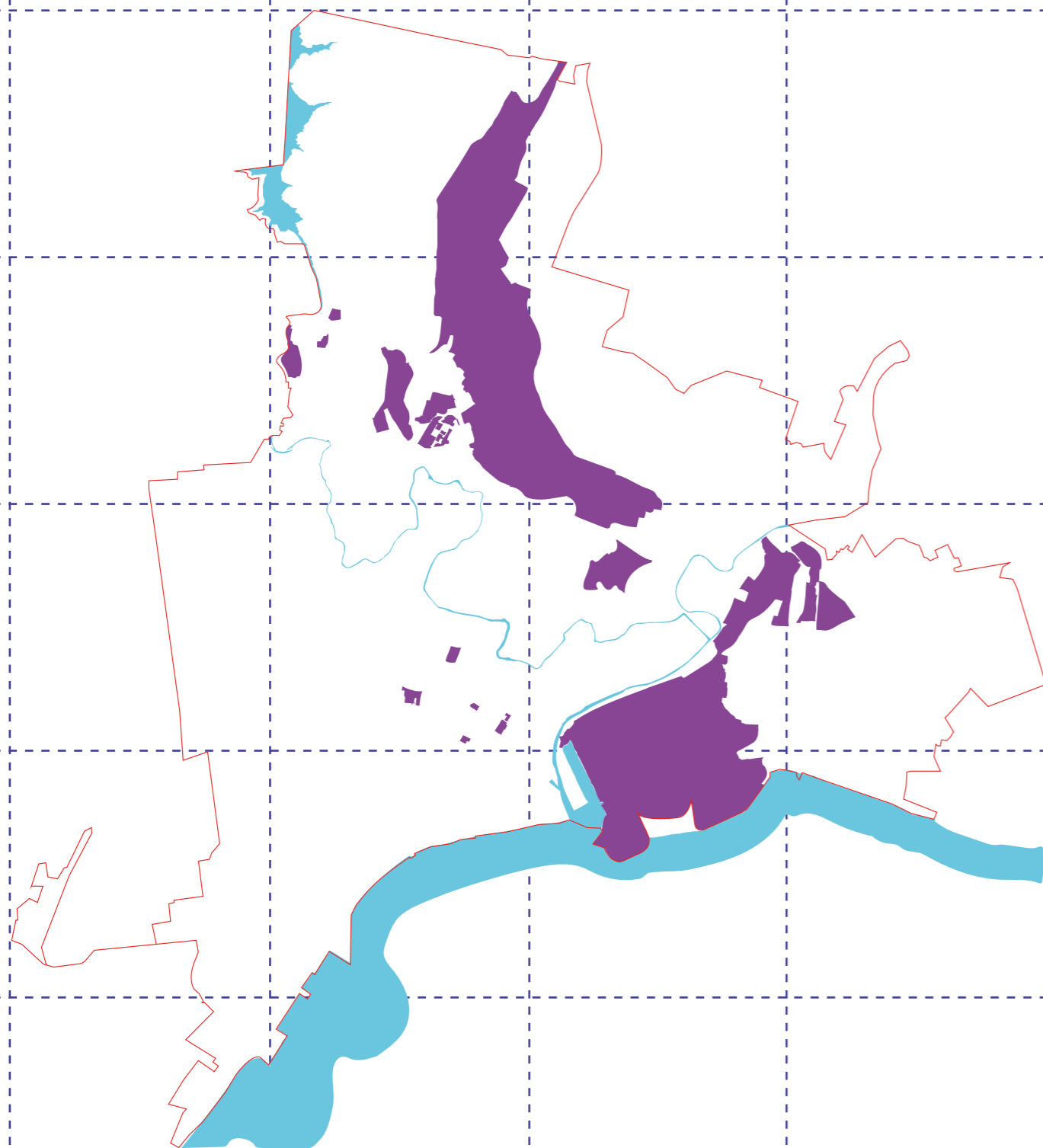
Mariupol was developed around its diverse, mainly heavy, industries and port. The city became famous for its large steel plants during the Soviet times, however it also has a rich and not that well known pre-Soviet industrial history.

Formerly the main occupation in Mariupol was associated with trade and crafts. The inhabitants of the city were mainly artisans and traders. The port activities influenced and fuelled a range of urban developments - building of hospital, public library, electric power stations and urban water supply system.

It remained the local trading center until 1898, and the second largest port in Russian Empire, until the opening of the steelwork factory near Sartana, today Ilyich Steel and Iron Works. The industry attracted cultural diversity to Mariupol due to economic migration - the rural population from all over the empire was moving to the city for job prospects.

The combination of the steel plants and the port were foundational stones for the urban development - financing, cultural influences, education, population growth, infrastructure. It is not coincidental that the first modern ironworks, Azovstal built in 1933, was located upstream on the Kalmius river, allowing for the transportation of iron ores from the mines in Kerch peninsula to the processing plant of Azovstal.

Today one third of all Mariupol citizens are employed in the industrial sector. Besides the large-scale steelworks and plants, there are 56 other industrial enterprises of various scales. More than 20% of all Mariupol inhabitants are employed in small to medium size businesses.



Map of Mariupol's industrial areas



Market place



Historical photos of Mariupol port and steel works



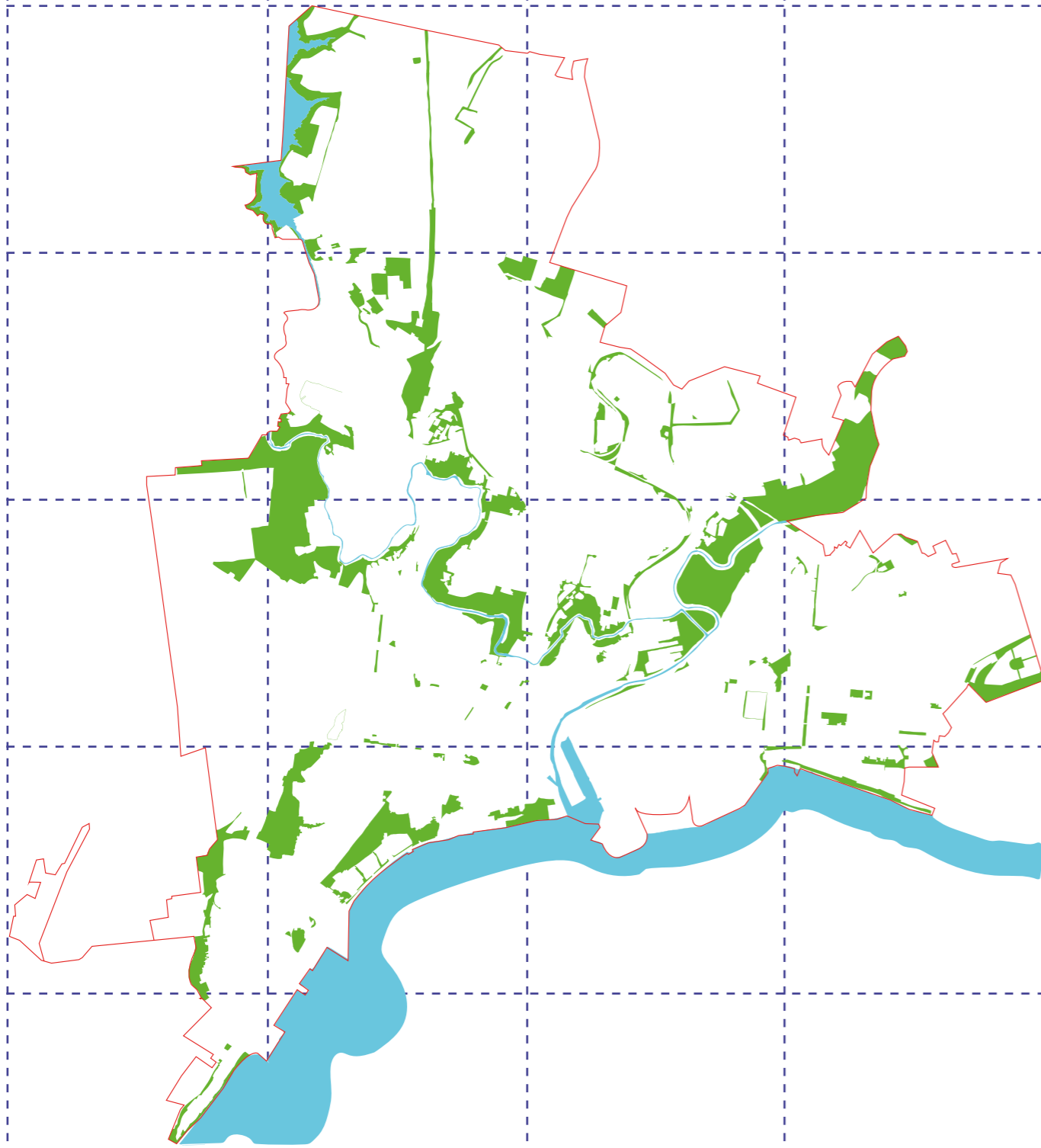
Photo by Evgeny Sosnovsky

NATURE AND ECOLOGY

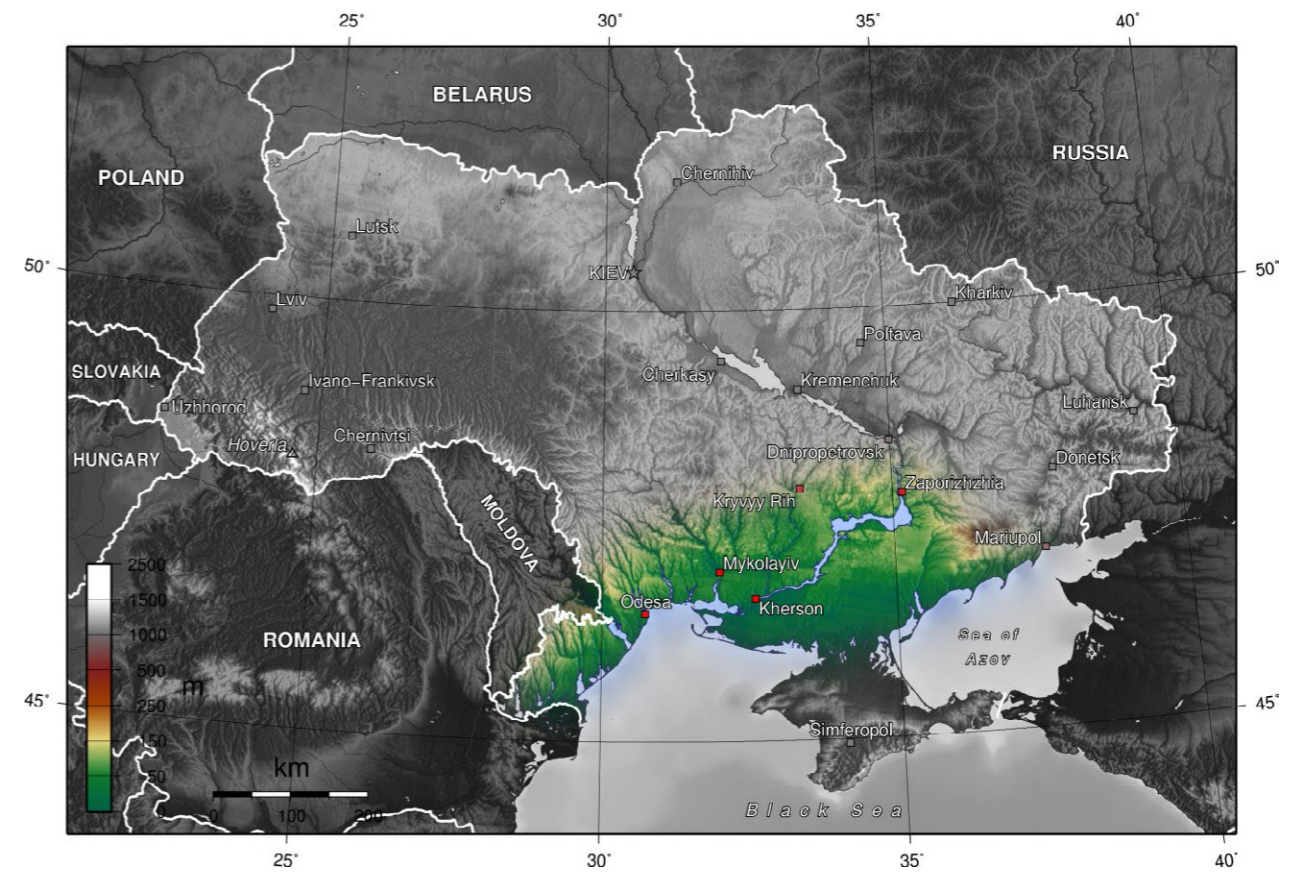
Mariupol natural environs are characterized by the coast of the Sea of Azov, which is the shallowest sea in the World (0.9 – 14m deep) and the mouth of Kalmius river, referred to as Azov lowland - an extension of Black Sea Lowland.

The Black Sea Lowland stretches across the whole Southern Ukraine, and it is the major geographic feature of the Northern Pontic region and the East European Plain.

The coastline of the Azov Sea is shaped by many river inflows, that have brought sand, silt and shells, forming bays, limans and narrow spits. It is rich in vegetation and bird colonies.



Map of Mariupol's ecological resources and green corridors



Map of Black Sea lowlands



Kalmius river ecosystem



Mariupol, Azov Sea



Urban pioneer habitats emerging in vacant plots of land



Steppe of Pre Azovskiy Region



ARCHITECTURE

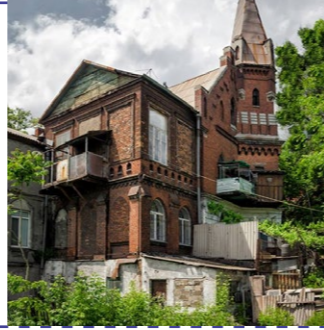
IXI CENTURY



The ruins of the Synagogue built end of the XIX century.



Former Alexander's gymnasium, built in 1899 by architect N.K. Tolvinsky.



Hamper House, built end of the XIX century



Hotel Spartak built by V.A.Nilsen in XIX century



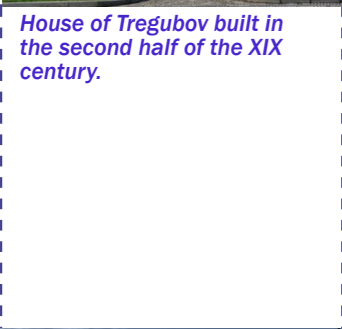
House of Tregubov built in the second half of the XIX century.



Mariinsky Girls Gymnasium, built in 1895. It is the oldest school in Mariupol, which continues to work today.



XX CENTURY / first half



Former mansion of British Consul, built in the beginning of XX century



1910, Water Tower built by V.A.Nilsen



House of architect V.A.Nilsen, beginning of the XX century



Beginning of XX century. Since 2010, Mariupol Museum of Art named after the painter A.I. Kuindzhi.



The building of the Federal Greek Societies Association with the monument one of the founders of Mariupol.

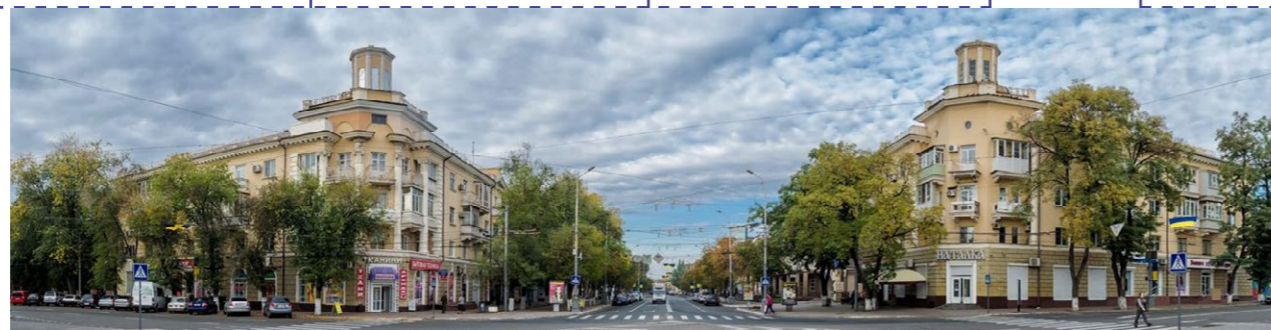


Former store for children, currently the First Ukrainian International Bank (FUIB) is located here. Built in the 30s of the XX century in the style of constructivism.

XX CENTURY / second half



1953, architect Lev Yanovickiy



Theater Square



1953, architect Lev Yanovickiy. Built on the grounds of House of Pioneers. In 50s and 60s it housed artist studios.

A B O U T

P O R T O F

C U L T U R E

MISSION OF PORT CULTURE

The mission of the Port of Culture is to uncover and represent the identity of Mariupol city, which has brewed in the unique context of diverging cultures, histories, languages and civilizations. Port of Culture will nurture open identity and tolerance – features of the city that are owing to the migration processes in the region. The communities that have been inhabiting or moving around the region, the adaptation of their historical narratives, traditions, rituals and culture to the local context became the basis of the city's identity today.

Interpreting the collective historical memory and unearthing the identity of the place through the principles of open and constructive public dialogue will fuel the planned activities at the Port of Culture.

The main goals of the Port of Culture are:

>>> to become contemporary, multifunctional and diverse cultural institution;

>>> to develop the civic society through its exhibitions, educational and public program;

>>> to discover and keep developing the cultural and historical values of Mariupol and Pryazovsky region by guarding the local memory, and documenting the cultural heritage;

>>> to collaborate with local and international cultural and educational organizations;

>>> to address urgent social issues by posing (difficult) questions throughout its public and educational program, and to create a dialogue about values, open society, and human rights;

>>> to formulate a visionary look about the future of the city;

>>> to involve locals in the creation of the center's content through participatory practices, and engage them in the process of collecting the artefacts and local stories for the exhibitions and collection;

>>> to include and engage the visitors in the creation of new, complex, and prejudice free narratives about Mariupol and Pryazovsky region.

With the help of exhibitions, open space, and the public and educational program, the visitors of the Port of Culture will be invited to discover and contribute to the history of the city and its cultural diversity, as well as cultivate tolerance towards cultural differences.

PORT OF CULTURE PROGRAM AND ACTIVITIES

The main theme, inspiration and the field of research of Port of Culture will be the urban fabric of Mariupol in its widest sense – the architecture, inhabitants, economy, culture, tangible and intangible heritage – the variety of elements that make up the unique identity of the place, as well as larger geopolitical processes with a focus on migration - context in which the city has been developing.

The visitors of Port of Culture will discover and explore the historical and contemporary narratives about Mariupol through variety of programs offered by the center: permanent and temporary exhibitions, and educational and public program. The center will emphasize the importance of cultural heritage and its preservation.

The exhibitions will be built on the anthropological, ethnographic and historical research conducted at the center.

The Port of Culture will aspire to become a space for conversation and dialogue through its key component of the public and educational programs, designed to work with different audiences, and to encourage individual perceptions and understanding of the represented narratives.

The center will also provide an open public space to facilitate encounters, meetings and conversations among the visitors.

The Port of Culture will become a space not only to foster the relations between the Mariupol residents and their city, but also between the visitors and the city, Mariupol and the region, Mariupol and the World. The center will position itself in the heart of Mariupol, but will remain connected to the global processes that are and have historically influenced the urban change.

EXHIBITIONS: PERMANENT AND TEMPORARY

The central point of the Port of Culture will be the permanent exhibition that will expose and discover the identity of Mariupol city and its inhabitants. It will be built on several narrative blocks in non-chronological order. The exhibition blocks will be narrated intuitively, and their purpose will be to provide the visitor with tools to extract knowledge, raise questions and stimulate the cognitive processes related to the main themes of the center.

Each narrative block of the permanent exhibition will be unique, inherited with its own logic, and accessible for autonomous viewing. The narrative of the permanent exhibition will be told from the perspective of migration - as a basis for the foundation of the city, its role in the development of local culture, history and daily life.

The migration has shaped the city, the region and its inhabitants historically but also in recent times with the ongoing armed conflict in Eastern Ukraine. The subject of migration will act as a looking glass to interpret different events that have been taking place in Mariupol and its surroundings.

The permanent exhibition will employ contemporary exhibition techniques, oral history, narrative and participatory approaches, multimedia and audio-visual effects.

It will be built around the following narrative blocks:

>>> City foundation. Borders - The narrative block will explore the ideas of borders and frontiers - Mariupol as a place of forging and transforming borders and cultures, situated between the water and land borders, Tatar east and European west. The exposition will emphasize the migration processes that have shaped the city.

>>> Port - Historically port in Mariupol has been the place that unites cultures - a meeting place, a place for building international relationships, a place that made Mariupol part of global networks. Through the port connections in 20th century Mariupol became not only globally connected, but also developed its urban fabric.

>>> Wars and peace – Historically, and in the contemporary context the war is an important element of the city's identity. The narrative block will concentrate on the subject of everyday life during war times. Migration during war times have opened a new chapter in the history of the city, transforming the built and social fabric of the place.

>>> Migration – The narrative block will illustrate the importance of migratory processes in the formation of the city's identity. The exposition will show not only the migration processes taking place in Mariupol, but will explore larger global events relevant to the city and the region.

>>> Industrialization – The exposition will explore the industrialization before and during the Soviet period, illustrating the different approaches to industrialization in the 19th and 20th century, and how those affected the city development. Following global trends, Mariupol is beginning to transition towards post-industrial economy, which directly affects the urban environment - the exposition will explore the different avenues of that transition and will pose critical questions about the future of the city.

>>> Everyday life – The narrative block will illustrate the everyday life in Mariupol, it's portrait and character traits, mentality and temperament, the emotional and cognitive links between the inhabitants and their urban environment. The exposition will highlight important everyday processes and transformations as reflected in the contemporary society.

>>> Space DNA –The narrative block will represent the natural powers surrounding the city, namely, the sea and the steppe. It will explore how the natural forces have shaped the identity and the sense of belonging. The narrative will revolve around the processes of natural forces shaping the place, but also how humans have tried to tame those forces through resource industries, for example.

>>> Architecture – through visual representations, the narrative block will illustrate the development of the local architecture throughout the time – what type of buildings were built and how they affected

the citizens. What stories the built environment have to tell? The origins and influences of different architectural styles that have migrated to the city either through the trade connections or population movements will be explored.

>>> Cultural Diversity – The narrative block will unpack the phenomenon of cultural diversity - the interweaving of different cultures and hybrids created as a result. The narrative block will depict the portrait of Mariupol's inhabitants. It will explore the role of migratory processes in the creation of cultural diversity and international dialogue.

The permanent exhibition will use the semiosphere characteristic to the region – understandable to the local inhabitants and representable to the general public. The average time to see the exhibition will be approximately 1,5 h.

Besides the permanent exhibition, the Port of Culture will offer a program of temporary exhibitions with more topical content. The temporary exhibitions will help to reveal in depth the topics represented in the permanent exhibition, and to react on important and immediate processes in the city, region, and globally. The temporary exhibitions will become a dynamic platform for dialogue and will employ a range of artistic formats.

The temporary exhibition space will offer place for non-commercial creative practices. It will be used for personal and group exhibitions, performances, lectures, seminars, discussions. The space will be occupied by a large variety of activities.

EDUCATIONAL AND PUBLIC PROGRAM

The educational and public program will provide the main channel for active communication, establishing dialogue, and posing important questions related to the ongoing urban processes in the city and the region. It will be spread out across the different spaces in the new center, inhabiting the spaces dedicated to its activities, alongside the spaces with other functions. The educational and public program will be flexible, adaptive and thought provoking in its nature.

The key components of the educational and public program will include - Media Library, artifact collection accessible to the general public, educational workshops for all age groups, conferences, symposiums, festivals and leisure activities - concerts, plays, performances and kids program.

Media Library will accommodate a dedicated library and archive of local and regional oral history. One of the primary program directions will be literature. Documents, photos, audio and video materials will be available for public use, and will allow the visitors to discover and interpret the region and the city of Mariupol. It will also accommodate meetings with authors, book openings and literary evenings.

The scientific work will be concentrated around the Collections and the Media Library, however granting public access to the Collections will allow the visitors to enrich their knowledge of the city and the region through the interaction with the artifacts. It will become a dedicated space for organizing professional workshops and tours.

The educational and public program will engage audiences of different age groups, including a wide range of leisure and educational activities for kids. The main space for kids will reflect the key values and components of the permanent exhibition in a conceptual and understandable way to children.

RESEARCH PROGRAM

The Port of Culture will become an important conversational partner about the city's urban history and future.

The scientific and research work will consist of collecting exhibits - their study, description and research. The new center will accommodate the Anthropological Laboratory where materials of oral

history will be collected and organized. It will also organize research expeditions during which the culture, heritage, folklore, language, and identity of the region will be explored.

PUBLIC SPACE

One of the core concepts for the Port of Culture is to become a public space - third place. Among curated exhibitions and events, it will provide a platform for informal meetings, encounters and reflections. Represented throughout the space, it will allow for self-organization, spontaneous interventions and as importantly, confrontations. These will be pockets within the Port of Culture that will be accessible and will cater for everyone.

One of the key goals of the Port of Culture activities will be to foster tolerance through dialogue - public space will play an essential role as a platform where conversations can take place, where tensions can play out, and where individuals and groups from all walks of life can come together.

VISITOR AMENITIES

Port of Culture will offer several commercial amenities to their visitors: gift shop, café, hostel and restaurant.

The different programs of the Port of Culture activities will intersect and enrich each other to display and communicate the key narratives of the new center in novel and engaging ways. The commercial activities will accommodate elements of public and educational programs. The restaurant, for example, will have provisions for organizing culinary workshops about different cuisines that can be found in the region; the hostel will be able to accommodate the guests, or provide accommodation for the participants of research or artist residency programs.

The gift shop will offer not only custom made souvenirs, and merchandise of the Port of Culture, but also relevant research literature.

ADMINISTRATION

The administration of the Port of Culture will include not only the offices for the center staff, but also working spaces for non-governmental organizations. These will be selected through an open call to use the space for free for a fixed amount of time - from one to three years. The NGO space will be flexible office premise supporting emerging not for profit organizations, whose mission and areas of activities align with the goals and values of the Port of Culture.

COMPETITION

ASSIGNMENT

AND

GUIDELINES

COMPETITION ASSIGNMENT

We are looking for bold and authentic architectural idea for the Port of Culture, that will represent the values and the main themes of the new multifunctional cultural center, as well as accommodate the diverse exhibition, educational and public programs.

We encourage the competition proposals to reflect and to take into account the recent history of the competition site and its importance in the local collective memory by transforming, preserving or demolishing the building parts that are remaining on the site today. We are not expecting a reconstruction project but original and courageous interpretations and approaches regarding the history of the site. It is up to the architect or team of architects, which parts of the building should be preserved and how, if any.

The building does not have an official status of heritage site or memorial, however, it is deeply rooted in the collective memory of Mariupol citizens and beyond. In the sociological research conducted in April 2019, on the question about the future of the building, 65% respondents answered that it should become a memorial for the people killed in 2014 events, and 26% of all respondents replied that the building should be returned in the ownership of municipality and reconstructed as a museum, center for contemporary art etc.

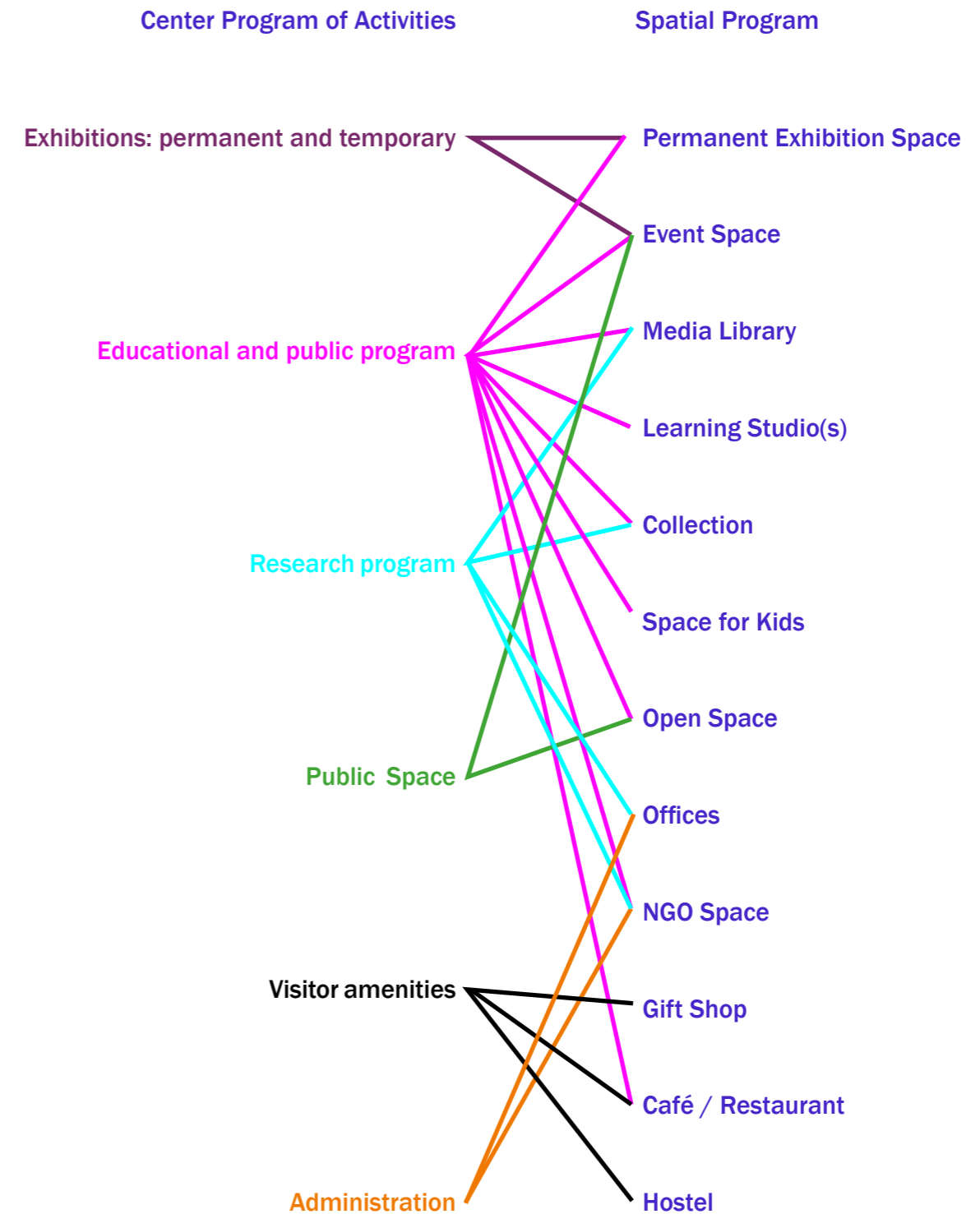
The official historical memory most often describes events according to the current social political milieu, on the contrary, we would like to retain an open-ended interpretation about the recent historical events that led the building becoming a ruin. The architectural vision for the Port of Culture should include spatial elements and materialize the approach, that will address the collective memory and will provoke a dialogue about contemporary heritage.

Understanding that the competition site is limited in size but ambitious in its programming, we will appraise architectural solutions that are flexible and transformable, as well as functional in order to accommodate different activities within the same space by modifying slightly the spatial elements, be it modular space divisions, pop-up stage, hanging structures. We will welcome out of box spatial solutions not described or proposed within this brief.

The key spatial element of the Port of Culture will become the public space that will have two dedicated Open Spaces - one indoors in the entrance area, and the second - outdoors. We encourage to expand the idea of public space throughout the architectural proposal for the Port of Culture beyond the two designated areas, and to integrate the notion of the public sphere throughout the center, where non-commercial, informal, provocative, cozy activities could take place.

The Port of Culture will become the first public building constructed in Mariupol after the collapse of Soviet Union. So far there has been only one project of re-constructing historical building and giving it a public function - Vezha -, with one more project under way. Since no new public buildings have been constructed in this time period, the architectural vision of the Port of Culture will have to consider the integration of the new building in the existing urban context - what can international or local contemporary architecture bring to Mariupol? What kind of conversations will it open up?

The Port of Culture will become a new city landmark with importance beyond the limits of the city of Mariupol, and as such we expect the winning architectural vision to be an outstanding example of contemporary architecture.



PRELIMINARY SPACE REQUIREMENTS

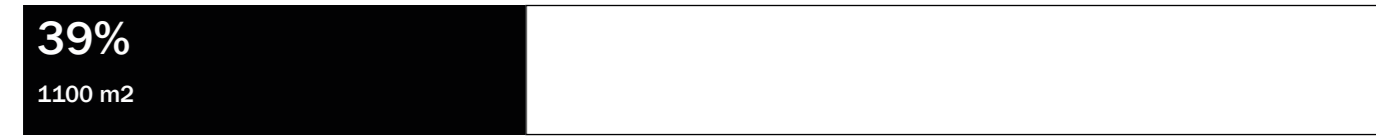
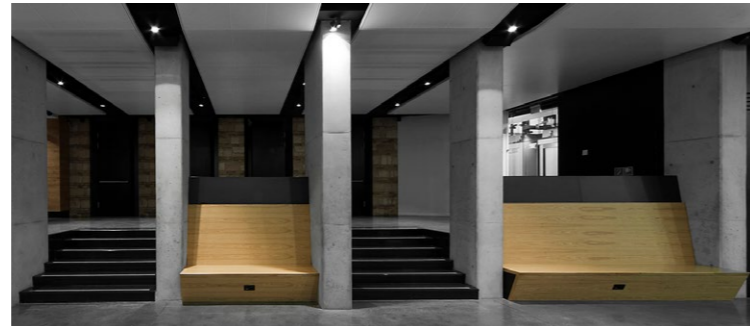
PERMANENT EXHIBITION SPACE

The permanent exhibition space will require mobile and transformable exhibition elements - partitions, high ceilings, installations that will ensure the safety of exhibits and the indoor climate (humidity, temperature and alarm). It should be barrier-free and open to all categories of visitors (people with limited capabilities, all ages of visitors etc.).

The exposition will respond to the proposed architectural vision of the space and will be structured around the narrative blocks described above - city foundation, port, wars and peace, migration, industrialization, everyday life, space dna, architecture and cultural diversity. There should be provision of places for rest and reflection, as well as location(s) that can be easily transformed into workshop spaces. The circulation through the space will be non-linear in order for visitors to create their own scenography and route around the narrative blocks.

Due to the limited size of the construction area, the permanent exhibition space could be located across two floors. The exhibition space should have a point of entrance and exit.

The permanent exhibition space should be located near by and well connected to the Collections through spacious and uninterrupted access.



Permanent Exhibition

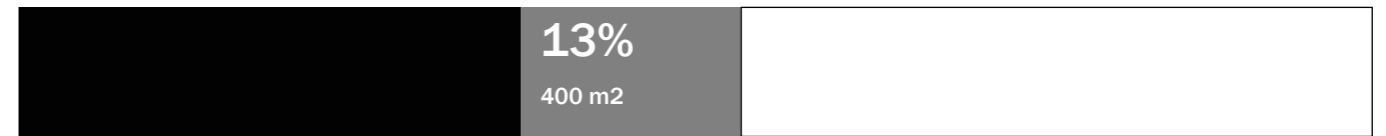
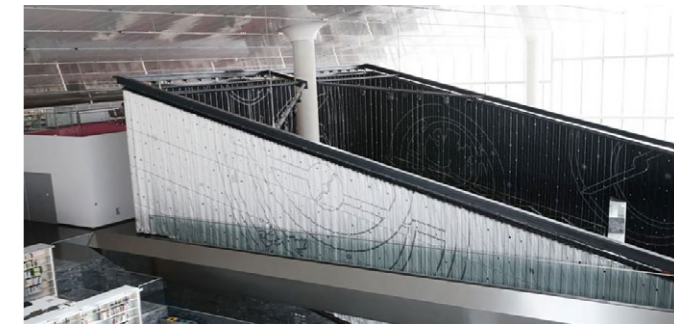
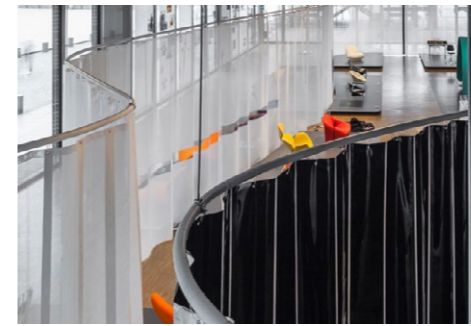
EVENT SPACE

The Event space will be a large and dynamic space expected to accommodate a range of different programs ranging from the Temporary exhibitions to Educational and Public Program.

It should have provisions for installing equipment for presentations - audio, projectors, screens, a mobile stage for performances, technical room and storage. The furniture could be either stored away or become integrated in the design of the space.

The Event space could be located adjacent to the Open Space areas in order to be extended during large scale events.

In the proposed architectural solutions we would like to see the different spatial scenarios that the Event space can offer to accommodate the activities of the Port of Culture - the temporary exhibitions, educational and public program - including but not limited to exhibitions, concerts, conferences, corporate events, performances, lectures, workshops, discussions.



Temporary Exhibition
Educational and Public Program

MEDIA LIBRARY

The Media Library will accommodate both the research activities of the new center - the Anthropological Laboratory - as well as the educational and public program.

The general public will have free access to the library space and it should provide an easy access to shelving, spaces to sit down and read, spaces to listen to audio files or watch videos, spaces with tables to work or meet, and informal coffee point.

The Media Library should provide space for more intimate events, such as literary evenings, meetings with authors, or book openings.

The Media Library should also accommodate an administrative space for the research activities of the Anthropological Laboratory.

COLLECTION

The Collection will have a dedicated space for storing exhibits made of paper, wood, iron, a quarantine room, a space to work with exhibits - to describe them, measure etc. - and necessary installations for the management of microclimate and security systems.

The Collections should be easily accessible not only from the exhibition spaces, but also from the street in order to receive the exhibits. There should be provisions for the quick evacuation of exhibits in the case of emergency. The sewage system should bypass the storage facility of the artifacts, in order to avoid the flooding of exhibits.

The Collection facility will be open to the visitors of the Port of Culture, therefore it is necessary to consider the spatial choreography that would not interfere with the scientific and research work. It could be separated by transparent spatial divisions to allow for the visual contact with the ongoing research work at the Port of Culture, or sunken in the basement floor to be viewed from the ground level.



Research Program
Educational and Public Program



Research Program
Educational and Public Program

OPEN SPACE

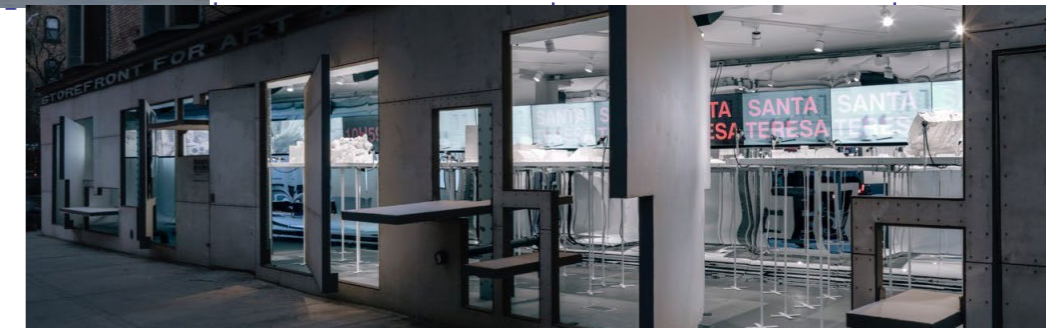
The Public Space will have two dedicated locations - the entrance, and the outdoor space - however we will welcome spatial solutions that will include open spaces throughout the Port of Culture. Due to the limited outdoor area around the future Port of Culture building, the Public Space will have to be integrated in the building itself.

The entrance space will become the first point of contact between the visitor and the center, but also an informal meeting point. Some of the visitor amenities could be located adjacent, however, the Open Space should welcome those who are not visiting exhibitions, shop, events, café or restaurant.

The entrance space could be compared to the city square, marketspace, agora – it will cater not only for those attending the museum, but also for those that would like to be in the space for their own reasons without a pressure of consumption, attending exhibitions or events. The entrance space should not be merged or overwhelmed with the commercial facilities of the center - gift shop, ticket counter, cafe. It should provide original spatial solutions that would foster genuine encounters, as well as spaces for sitting, resting, meeting.

Due to the limited competition area, the outdoor space could be elevated - terrace or rooftop. It could have provisions for a temporary roof cover during the winter and autumn months.

Both Open spaces should be able to accommodate events and gatherings, and should have the necessary access to internet, electricity and audio equipment that can be installed temporarily.



LEARNING STUDIO(S)

Learning Studios will provide a space for educational workshops and discussions. They should be able to accommodate at around +30 people, and if needed allow for partitioning in smaller units.

The Learning Studios will be used by a wide range of age groups for a wide range of activities, and should be equipped with bathrooms and drinking water.

The Learning Studios should have provisions for projector, screen, stationary, flip charts or white board that could be integrated in the wall space - tables and chairs that can be used in different configurations to create suitable spatial arrangements for different activities - a classroom, round table, conference call, group work, lecture or workshop.

SPACE FOR KIDS

The space for kids - before the age of school - should have minimal amount of furniture, comfortable play and sitting surfaces. The space should be equipped with drinking water and restrooms, including room for babies and parents.

The dedicated space for kids will reflect and discuss the themes represented within the Permanent Exhibition Space, therefore it should offer creative and original spatial interpretations that would be inspired by the main narrative blocks of the permanent exhibition.



OFFICES

The main offices of the Port of Culture will accommodate a 10 people staff. The office layout should allow for a mixture of office cubicles, open space and meeting room. The architectural solutions of the office space should include kitchen, bathrooms and shared space.

NGO SPACE

NGO space will provide local and regional not for profit organizations with free office space for a fixed duration of time. The office layout should allow for flexibility in how many organizations could be accommodated at a given time ranging from one to three.

Since the space will be used as a temporary office space, amenities such as shared space, bathrooms, and a kitchen facility could be shared with the offices of the Port of Culture staff.



GIFT SHOP

CAFE / RESTAURANT

Café and Restaurant could be located in different parts of the building. The Restaurant kitchen should have provisions for conducting open culinary master classes.

HOSTEL

Hostel will be used by museum guests, people participating in research and educational programs, or in residency programs, as well as visitors. It should have a separate entrance from the main museum entrance.



PRELIMINARY AREA SCHEDULE

Area	Existing, m2	Max. projected, m2	Notes
Gross Building floor area	774	774	
Gross Building total area: -1 floor 0 floor 1 floor 2 floor 3 floor 4 floor - attic	-	3870 - 4644	Possibility to reduce gross building total area by increasing the height of certain spaces, for example, the exhibition space
Net Building (assigned) total area	-	2710 - 3254	
Circulation space (unassigned area) / approx. 30%: Lobbies Circulation Restrooms Cloackroom Mechanical / Electrical / Plumbing Partitions / Shafts / Elevators / Stairs / Structure	-	1160 - 1390	
Outdoor area	1233	600	

The below figures have been rounded up or down for simplicity and should be treated as approximate numbers only. The space requirements can be challenged in the case of providing exceptional and original spatial distribution of the building program.

Space requirements	% of Net space	Max. Net, m2	Notes
Permanent Exhibition	34	1100	
Event Space	12	400	Multi-functional space for events, exhibitions, and conferences with approx 250 modular seats.
Media Library	9	300	
Learning Studios	3	100	Learning Studios should be able to accommodate 30+ people.
Collection	6	200	Collection should provision storage of supplies, equipment, furniture, approx. 30m2
Outdoor public space	5	150	
Entrance public space	6	210	Besides the Public space, the entrance will accommodate Information desk, cloakroom, lockers, tickets, storage, security facilities as part of Circulation Space (see the table above).
Space for kids	5	134	Space for Kids should have integrated restrooms and water point.
Offices	6	200	Offices for approximately 10 people staff, that would integrate office spaces and meeting room, file storage, copy room, rest area and shared kitchen.
NGO space	4	120	An office space with movable partitions that would allow different spatial configurations: three different spaces, or one open space. Rest area and kitchen could be shared with the Museum Offices.
Gift Shop	1	50	Could be located adjacent to the Media Library.
Restaurant	5	160	Both cafe and restaurant provisioned for approximately 50 people.
Café			
Hostel	4	130	Hostel will include 3 rooms with bathroom and toilet to accommodate 2-4 people, as well as shared kitchen and common area.
TOTAL	100	3254	

ENVIRONMENT, ENERGY AND SUSTAINABILITY

The design of the Port of Culture should be sustainable and self-sufficient. New ecological design solutions and technologies that will minimize the ecological footprint of the building construction and maintenance are encouraged. The environmental and health impact should be reduced by:

>>> Minimizing energy demand for heating, cooling and lighting. Passive architecture solutions should be used where possible;

>>> Saving water;

>>> Use of construction materials and finishes;

>>> Preventing light and noise pollution.

The indoor environment should reflect the local context and its history through chosen materials and finishes. There should be generosity of space and natural light, in particular in the areas accessed by the general public.

Exhibition space climate and light requirements should be acknowledged.

LOGISTICS, MAINTENANCE AND ACCESSIBILITY

The new building should provide a lifelong value and minimize the post-construction maintenance costs. The design should take into account issues related to the cleaning and wear and tear:

>>> Finishes that are robust and easy to clean;

>>> Fittings that are easily replaced, with long life span and little variety throughout the building;

>>> All the modular structures should be robust, intuitive to operate and their parts should be easy to replace if needed.

The spaces within the new building should be accessible and inviting for all the visitors and the members of the staff. The use of the building should be equal, regardless of age or physical ability.

SUBMISSION REQUIREMENTS

Please note that all submission materials should be anonymous and should not reveal the identity of the participant. In the event of non-compliance with the rules of anonymity and the requirements outlined below, the submission will be disqualified without prior notice by the competition organizers.

To identify the author, choose an identification number of five digits. This number should appear on the upper right corner of each page of the submission materials.

Materials arriving by post after 15.03.2020 will not be considered.

For any other Competition related inquiries please contact the Competition Organizer on info@port-of-cultures.com

The digital submission should include:

1. Report (up to 20 A4 single pages) that would include the following:

- >>> description of the architectural idea, 500 words;
- >>> four facade drawings at scale 1:200;
- >>> at least two exterior visualizations;
- >>> at least three interior visualizations;
- >>> schematic building plans of the distribution of the building program;
- >>> diagram of circulation;
- >>> any other visual and text material, including but not limited to diagrams, sketches, photo collages, plans, mood boards, that will narrate the concept and the program of the proposed architectural design - how does it relate to the wider urban context of Mariupol and to the (contemporary) history of the building site.

2. One A0 board that would include:

- >>> competition area plan in scale 1:200, annotated;
- >>> all floor plans in scale 1:200, annotated;
- >>> three sections of the building in scale 1:200, annotated and relevant to the proposed architectural design;

3. Press images and text - 200 words outlining the main idea behind your proposal, and two visualizations .jpg format, high resolution, not larger than A4 page.

The digital submission materials should be sent as a downloadable link (wetransfer) to info@port-of-cultures.com

In the subject line please mention - Architectural Competition Port of Cultures /your five digit identification number/.

The printed submission materials should be posted to the address below and include:

>>> four printed copies of the A0 boards with your identification number on the top right corner of the page.

Address:

KKP "M.EHAB", 70 Prospekt Myru, Mariupol, 87555, Ukraine

Addressee:

Architectural Competition Submission Port of Culture /your five digit identification number/.

The Participant form should be filled in on-line following the link on the Competition Website.
[Link to the Participant Form](#)

C O M P E T I

T I O N

A R E A



Competition Area Satellite Map

CLIMATE

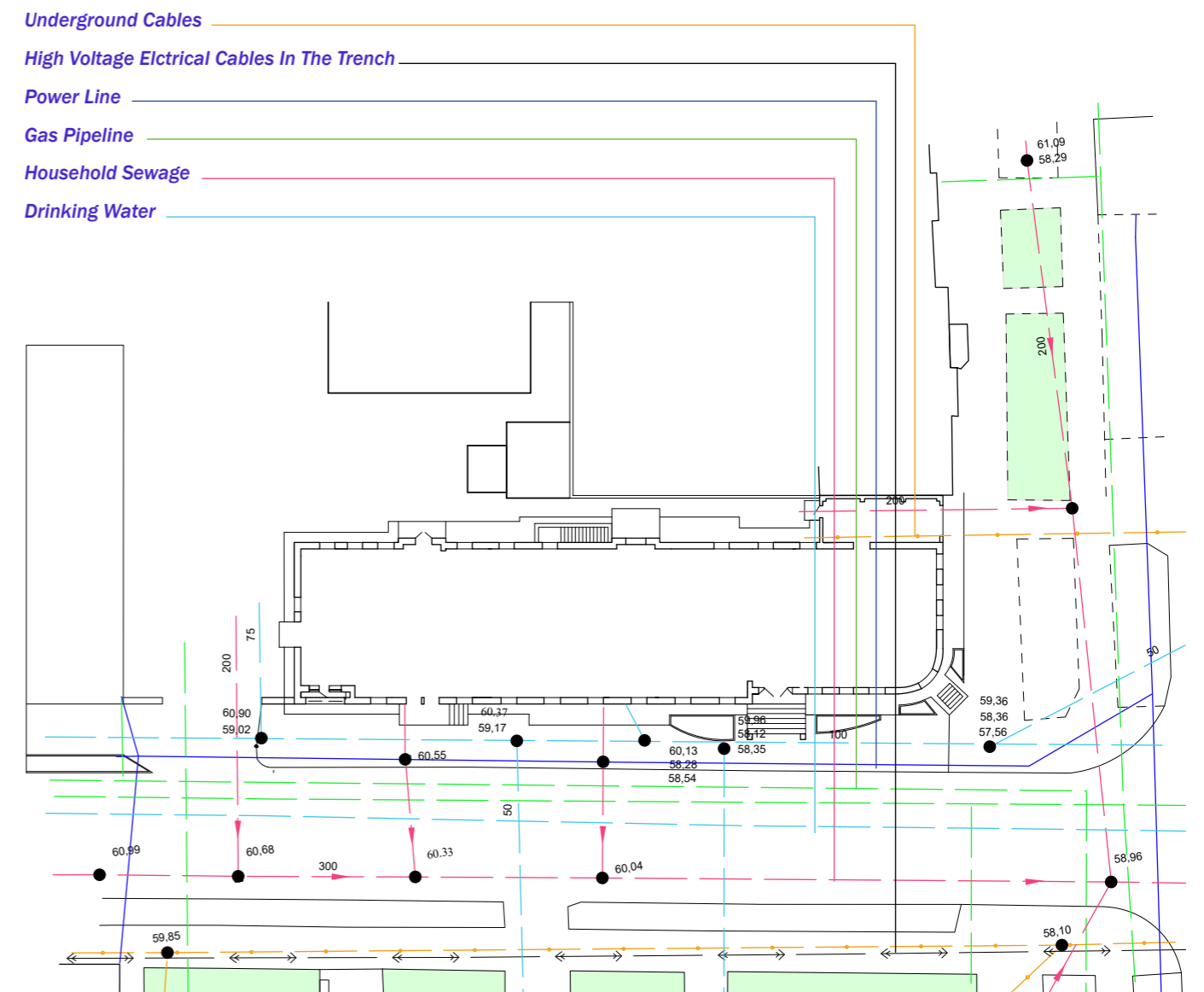
Port of Culture is located in the construction climatological zone II with an average winter temperature – (minus) 22° C.

The ground freezes up to 0,8 m.

Snow load for Mariupol - 1380Pa (138 kgf / m²). Wind load - 600Pa (60 kgf / m²).

COMMUNICATIONS

According to a topographic survey, underground utilities for heat supply, water supply and domestic sewage, electricity and communications are laid on the competition site. The communications plans will be provided for the next project stage by Mariupol municipality.



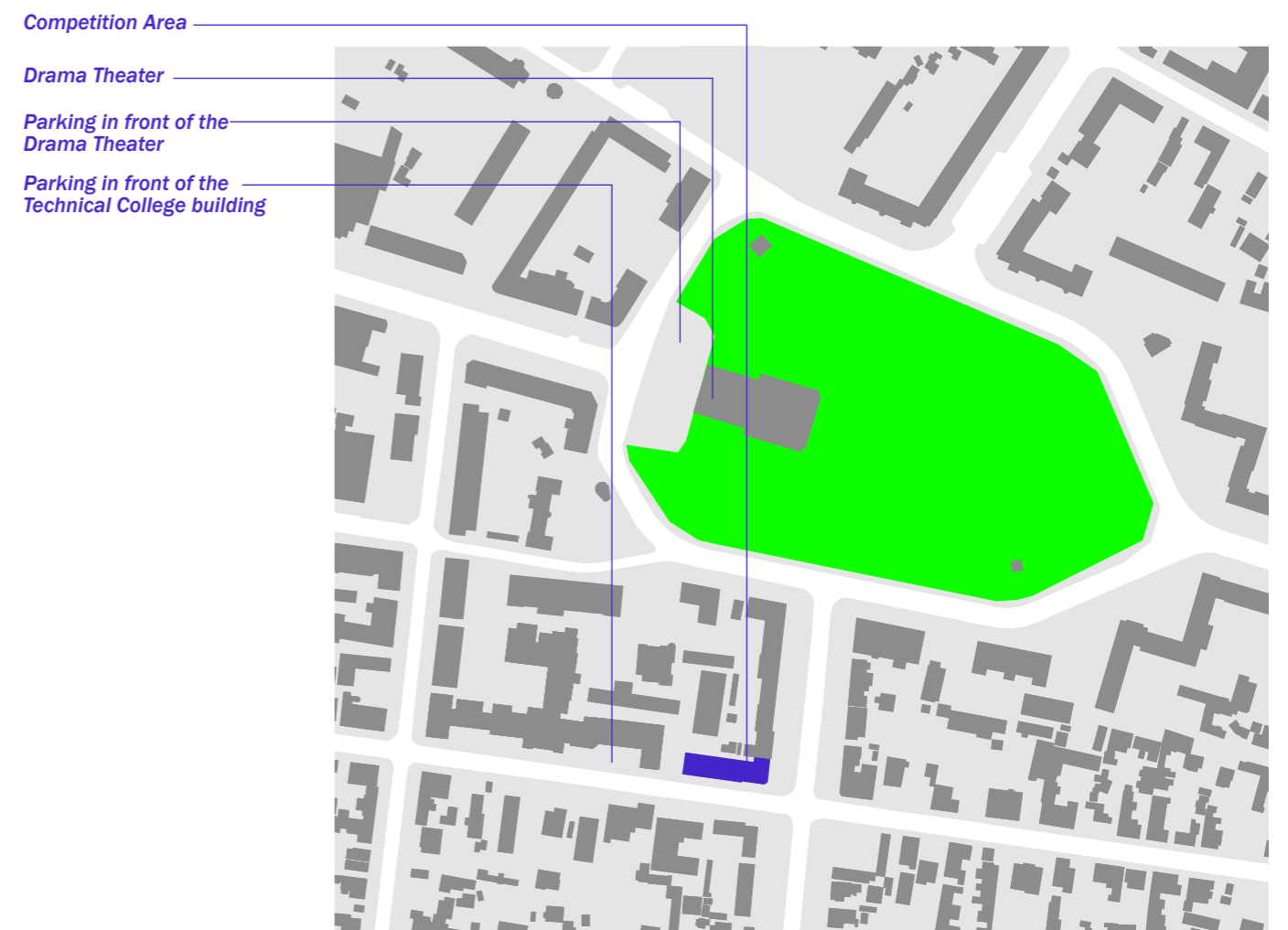
Map of Communications

TRAFFIC, ACCESS, PARKING, LOGISTICS

The building of Port of Culture will be located in the historical center of Mariupol. It can be easily reached on foot from the railway station or the nearby public transportation stops.

The center will be located within walking distance (300 m) from parking in the city center, near the Drama Theater.

Temporary and staff parking should be provisioned in the territory adjacent to the building.



HISTORY OF THE BUILDING



The first historical records about the competition site are from the beginning of the XX century, when on the corner of Heorhiivs'ka and Artem streets there stood a two-story house belonging to the Tregubov family - the local merchants Abram Mikhailovich and his mother Fruma Solomonovna.

The building was initially used as all girls gymnasium; it is not known from which year the gymnasium was located in Tregubov's house. On December 20, 1918, the founder of the gymnasium died of typhus, and during the Civil War, the gymnasium ceased to exist. Instead military barracks were established on its premises.

During the first world war the building was burnt, and never restored.

Only in 1928 it was decided to build a new building on the site of the former gymnasium in the shape it was preserved until 2014 events. The architect is unknown, as well as the original purpose of the house. It was finished in early 1930s.

During the German occupation of Mariupol in 1941-1943, a labour exchange was located in this house. From here more than 60 thousand inhabitants, in particular the Jewish population, of Mariupol were driven into slavery in Germany. One in ten died in captivity.

In 1943, the building on Heorhiivs'ka street was burnt once again as the military troops of Nazi army were leaving the city.



CONTEMPORARY HERITAGE



2014 was a tumultuous year in Ukraine - following the Ukrainian revolution, pro-Russian and anti-revolution protests erupted across Eastern Ukraine, leading to a war between Ukrainian government and the separatist forces of the Donetsk People's Republic (DPR).

Mariupol briefly came under the control of DPR. Eventually it was recaptured back by the government forces, and proclaimed the temporary capital of Donetsk Oblast.

During the siege of Mariupol, the building on the competition site was damaged - it was set on flames from grenade launchers, machine guns and BMP cannons on May 9, 2014 by the separatist forces.

Intervention by Metinvest steelworkers on 15 May 2014, led to removal of barricades from the city center, and regaining the control over Mariupol on 13 June 2014.

CURRENT CONDITION



1



2



3



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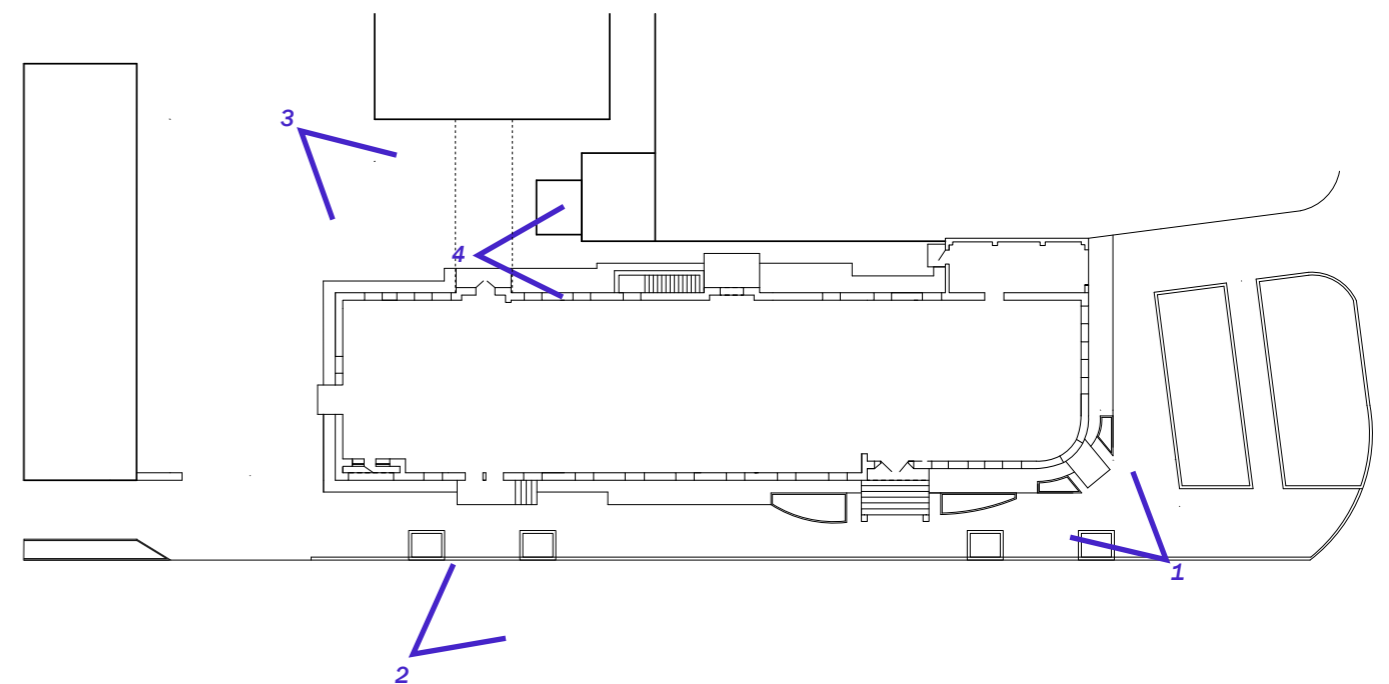
After the fire and attack on the building on 9th May 2014, the building was not been restored.

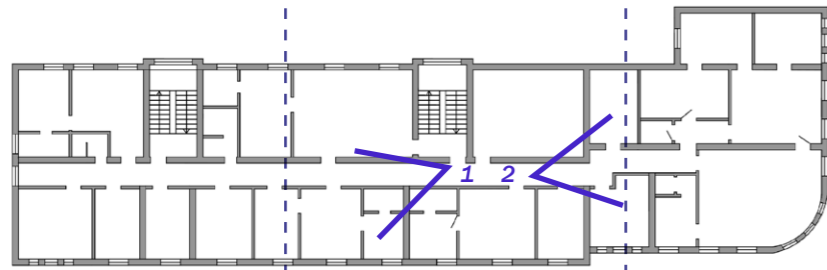
The foundations, bearing walls of the basement and the first floor, the supporting and enclosing structures of the bridge connecting the competition building with the nearby administrative building are in satisfactory condition.

The remaining structures are in emergency or unusable condition.

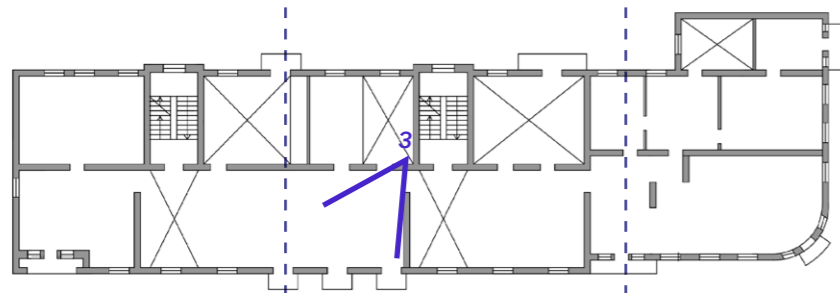
Complete disassembly of structures above the +3,400 mark are required.

The reconstruction of the superstructure of the attic floor is possible while maintaining the existing load on the load bearing structures.



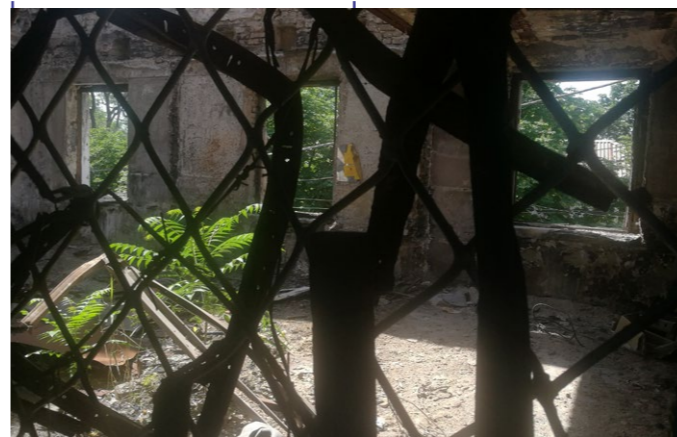


Level + 10.050



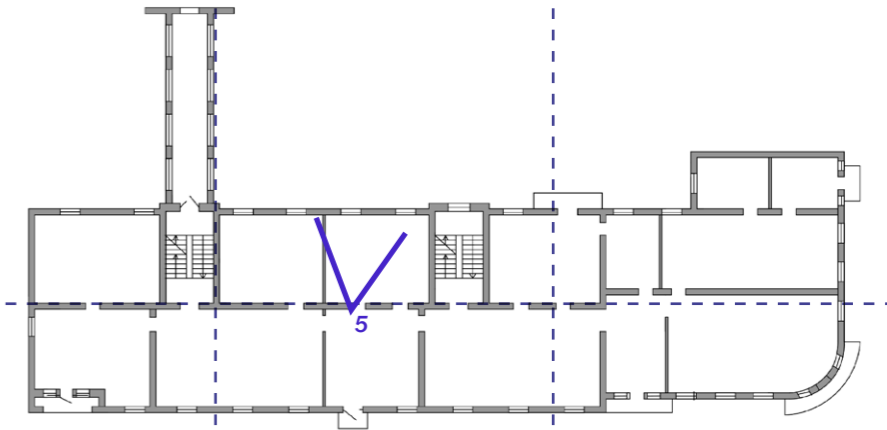
Level + 6.750

Photos of the current building condition





5



Level + 3.450



4



3



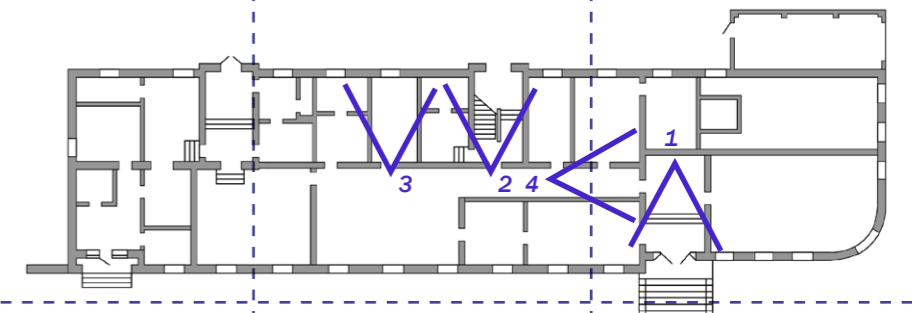
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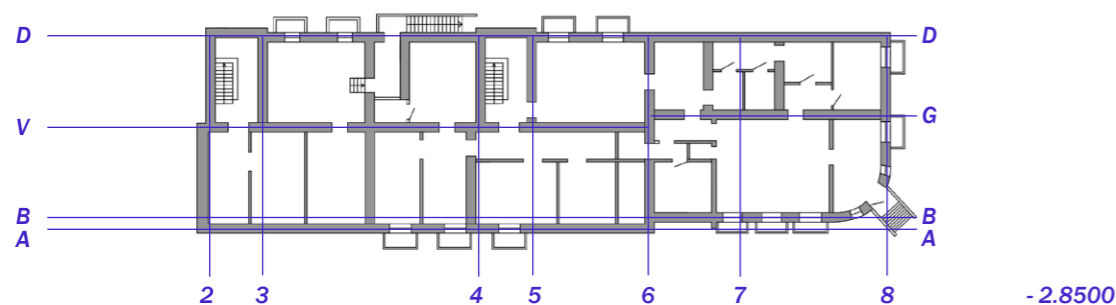
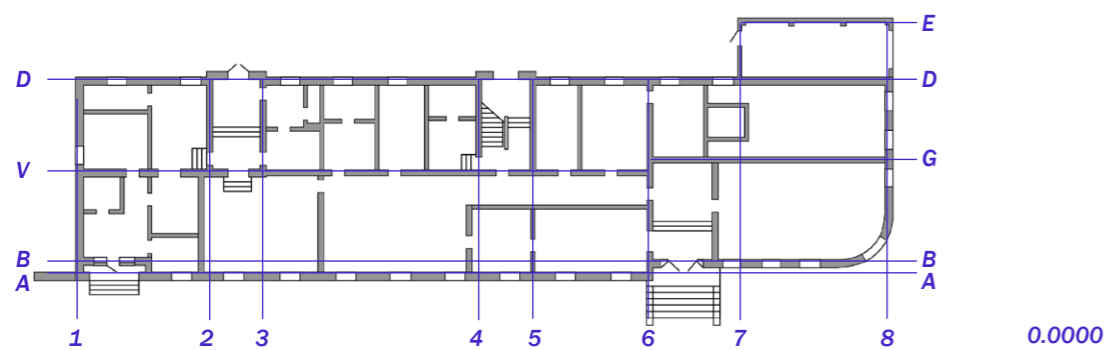
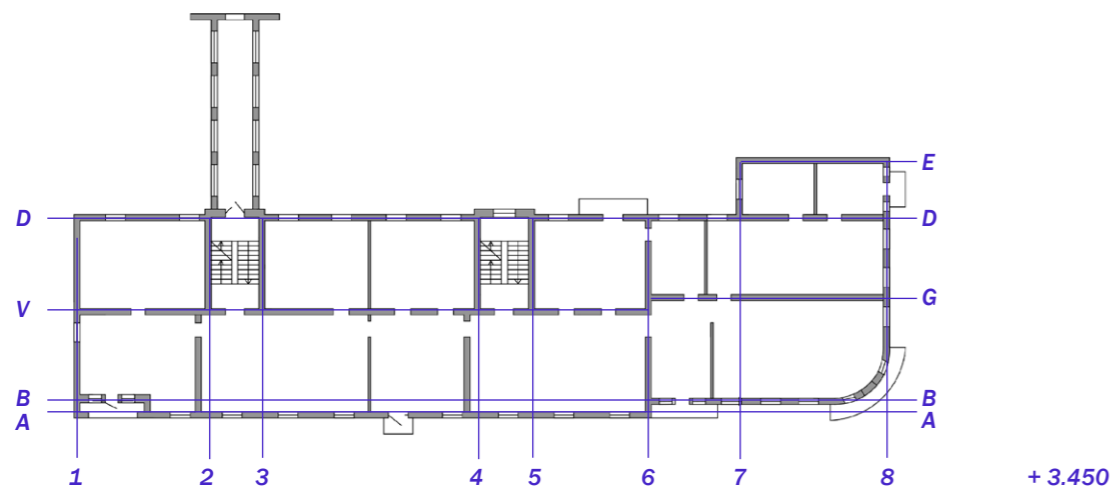
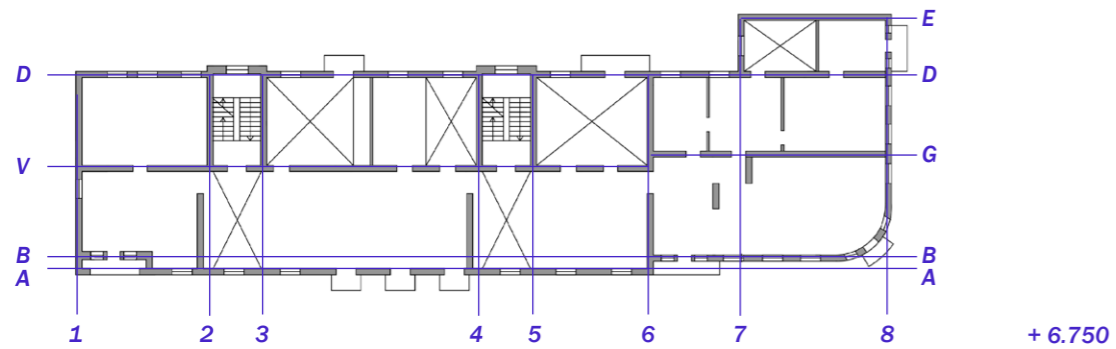
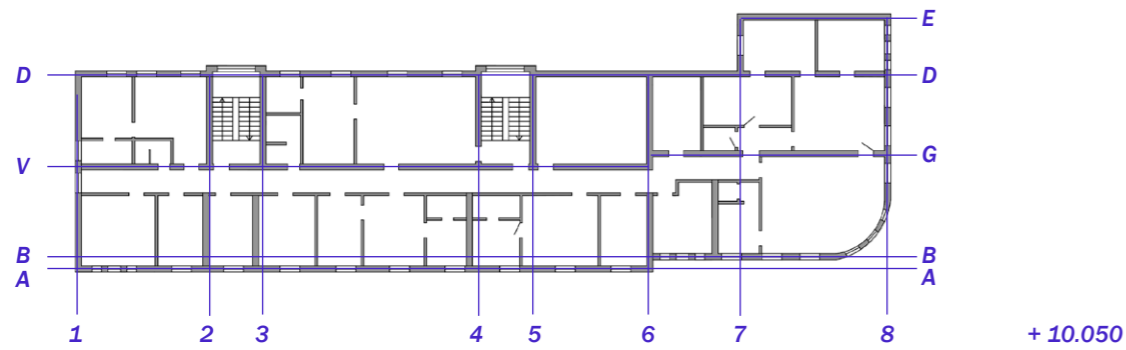


1



Level 0.000

BUILDING BEFORE 2014 EVENTS



The building remaining on the competition site was built with brick and had four floors, including the attic above the ground, and one underground floor, of which parts are remaining.

The structural design of the building is frameless. Bearing walls are made from brick and are located around the perimeter of the building, along the contour of staircases in the axes 2-3 / V-D, 2-3 / AB, 4-5 / V-D, as well as the central bearing wall along the axis 1-6 / V with displacement of 6-8 / G. The wall along the 6 / A-D axis are supporting the skeleton of the building.

The corner of the building in the axes 7-8 / AB is rounded.

The building has a central entrance along the axis 6-7 / D, three exits from the stairwells along the axes 2-3 / A, 2-3 / D and 4-5 / D, 6-7 / D, three exits from the basement and entry gates on axis 8 / D-E.

The building is still connected with a nearby administrative building by a bridge on the second-floor level and adjoins a 3-storey residential building. The bridge is not included in the competition area.

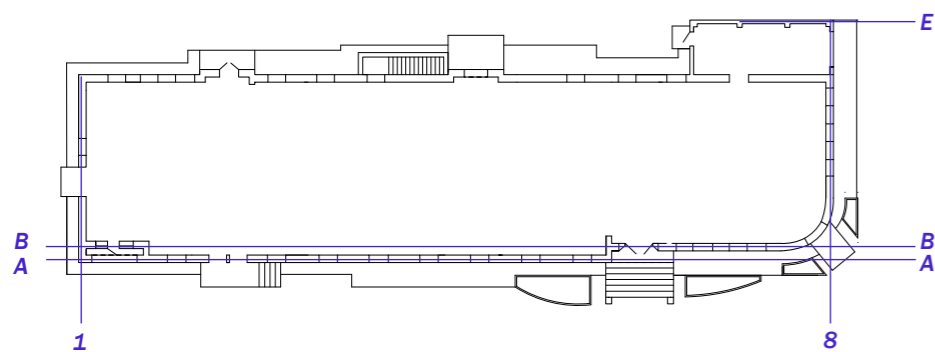
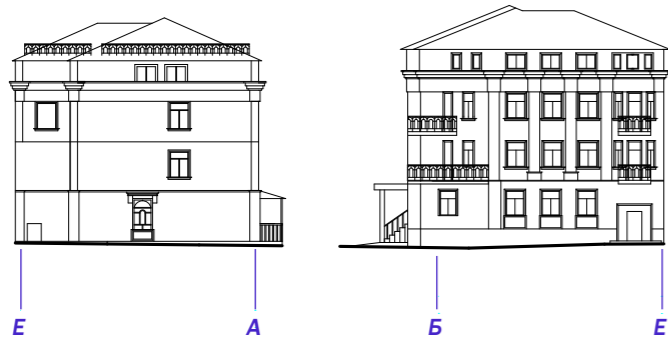
The existing bridge in axes 2-3 / D between the administrative building and the multi-story building is made of reinforced concrete beams laid on the walls of the buildings it is connecting. Intermediate supports are made of reinforced concrete columns installed under each beam. Silicate brick walls are laid on top of the beams. Overlaps and the bridge cover is made of reinforced concrete hollow slabs. The roof is covered with rolled roofing material.

The basement of the building is in axes 2-8, rows AD. Relative marks of the clean floor of the basement premises are -2.850. The basement floor is made of monolithic reinforced concrete on steel beams of an I-section of the type of a double channel with walls inward.

The walls and partitions of the basements are made of ceramic brick with cement-sand mortar and plastered with cement-sand mortar. The thickness of the basement walls in rows A and D is 700 mm, in rows B and D is 600 mm. The thickness of the internal walls and partitions is 300mm and 150mm.

The upper part of the building foundations is made of ceramic brick, the lower part is made of rubble stone with a thickness of rows A and D - 800 mm, rows B and D is 750 mm. Depth of foundation - from 1.5 m to 4.5 m.

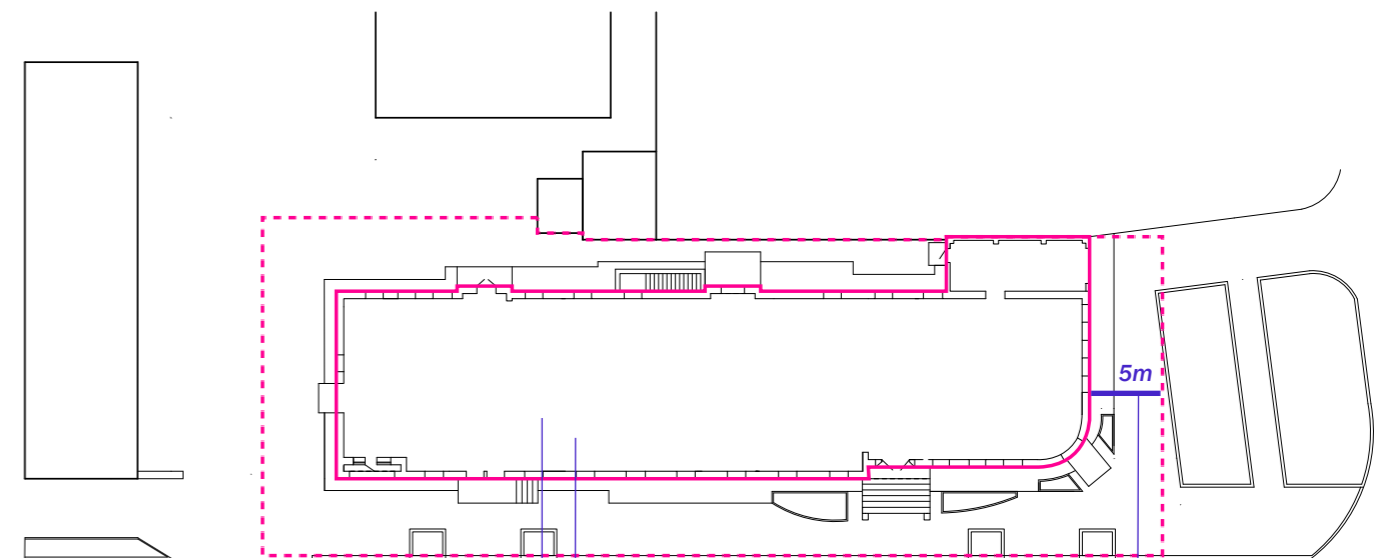
RESTRICTIONS



The competition area is located within the zone Ж-2 – low residential housing area (1-3 floors with courtyard access).

The building is not listed as a heritage. It can be transformed, adapted, preserved or demolished according to the proposed architectural vision.

The proposed project can't exceed the footprint of the existing building footprint (774 m²), nor height of the existing building (+13.4 m). The pedestrian bridge connecting the building on the competition site and the nearby administrative building can be demolished.



Competition Area

Projected Building Area

5m offset from the
Projected Building Area

C O M P E T I T I O N

R U L E S A N D

R E Q U I R E M E N T S

COMPETITION PROCESS AND TIMELINE

The aim of the competition is to produce an architectural idea and vision for the new multifunctional cultural center the Port of Culture and establish a partnership with the winning architect or team of architects to develop the next project stages together with the cultural center team, municipality, civic stakeholders and the local building contractor.

It is an anonymous ideas competition, organized in one stage.

Pre-selected jury will choose the winning proposal.

Competition submissions should be submitted in English or Ukrainian (Russian).

For all competition related inquiries, please, contact the competition organizers on the email address info@port-of-cultures.com.

AWARDS AND ACKNOWLEDGMENTS

1ST prize 1500 EURO

2ND prize 1000 EURO

3RD prize 750 EURO

The awards are subject to any applicable tax deductions.

The winner of the competition will be invited to continue the work on the project until its completion. Further details will be negotiated with the client, municipality of Mariupol, once the winners will be announced in April 2020.

There will be a publication about the competition that will include project proposals by up to ten finalists, along with information about the Port of Culture and Mariupol city.

Every submission will be featured in an online gallery on the competition website, highlighting the top ten submissions.

CONSTRUCTION BUDGET

Competition Launch: December 27th, 2019

Deadline for Q&A: January 31st, 2020

Deadline for Competition submissions: March 8th, 2020

Announcement of Winner: April 7th, 2020

The estimated budget for the construction of the Port of Culture is 5 million euro.

ELIGIBILITY

JURY

The competition is open to architects and architectural practices worldwide.

The competition participants should take into account that the working language for the further development of the project will be Ukrainian or Russian. Provisions to include Russian or Ukrainian speaking team member should be considered by the participating architect or team of architects.

EVALUATION

The jury will have access to every competition submission, and they will be evaluated by each jury member separately. The jury's feedback of the first three winning proposals will be made public.

The Jury will evaluate the submissions against the following criteria:

>>> Originality of the proposed architectural solutions in terms of the function, form and materiality;

>>> Sensitivity and relevance to the local urban context, and the value it will add to the cityscape of Mariupol. How well the new building will sit within the given urban context;

>>> Spatial organization of the space - how flexible, transformable and functional architectural solutions will be within the limited construction area. How well the distribution of the space will accommodate the proposed activities and the program of the center;

>>> Successful interpretation of the historical perspective of the building, and its importance in the collective memory of Mariupol citizens;

>>> Potential to become a landmark and a symbol of Mariupol;

>>> Sustainability and feasibility.

All competition submissions will be published on the Competition website. The ten finalists chosen by the Jury and local inhabitants will be highlighted in the website section of submitted proposals.

Mariupol inhabitants will have the opportunity to vote for their architectural proposal of choice digitally. The public vote will be counted as a single Jury vote when summing up final Jury votes.

Vadim Boichenko

Mayor of Mariupol since 2013. Previously Deputy General Director for Development to Director for Human Resources and Social Affairs PJSC "MMKI", an expert on personnel and motivation to the head of the department of Human Resources at LLC Metinvest Holding and Head of the transport department at OJSC "MK" Azovstal".

Janusz Marszalec

Historian and Doctor of Humanities, specializing in the modern history of Poland. Currently working at the Museum of the City of Gdansk. Previously he has worked at the Institute of National Memory, and from 2008 - 2017, he was a Deputy Director at the Museum of the Second World War in Gdansk. Janusz is one of the authors of the main exposition at the Museum of the Second World War in Gdansk. Janusz is part of the team developing the concept for the Port of Culture.

Romea Murni

Urban planner, architect, researcher and educator. She took part in the Architecture Ukraine program organized by Izolyatsia in Mariupol, 2015 where her work was representing Ukraine at the 15th International Architecture Exhibition of La Biennale di Venezia. She is co-founder of the studio Locument, established in 2015. Currently, she is a Program Director of "Creating Homes for Tomorrow" at the CANactions School, Kyiv. Previously she was an adjunct professor at the International Program in Design and Architecture Faculty of Architecture, Chulalongkorn University in Bangkok, Thailand. Romea has a rich architecture portfolio and has worked in award-winning architecture practices - OMA, BIG, REX, EFFEKT, COBE, JDS.

The fourth Jury member to be confirmed by the end of January 2020.

Mariupol inhabitants

All submitted competition proposals that meet the submission requirements will be available on the Competition website for the vote of local inhabitants. The total public vote will count as the fifth Jury vote.

COMPETITION TERMS AND CONDITIONS

The municipality of Mariupol reserves the rights to amend the competition conditions prior submission date. Competitors will be notified of such on the Competition website.

By submitting an entry to the competition, the participant agrees to the following terms and conditions:

>>> The Client recognises that each competitor will own the copyright of their own submission, but it will reserve the right to publish and exhibit the submitted competition entries without a cost or prior notification. Any such use will be credited to the submission author.

>>> The competition submissions can be used for communications, media, and marketing purposes about the competition and its outcomes. By submitting an entry, the participant grants the municipality of Mariupol royalty free licence, with rights to publish, reproduce, display, sublicense, make derivative works of, and otherwise use the submitted work or parts of it.

>>> By submitting an entry to the competition, the competitor warrants that the submission is their original work, and that they are the sole and exclusive owner and rights holder of the submission.

>>> The author of the winning proposal agrees to enter into a new agreement with the Municipality of Mariupol to continue the development of the technical design project on terms negotiated individually with the Client after the announcement of Competition winners. In case of not reaching mutual agreement between the both parties, the Client will approach the next winning participant;

>>> The author of the winning proposal agrees that they will be able to complete the next project stages in Russian or Ukrainian, and that all communication after announcing the winner will be conducted in Russian or Ukrainian.

USEFUL LINKS

Municipal city plans - <http://mkadastr.mariupolrada.gov.ua/>

Mariupol city strategy 2021 - <https://mariupolrada.gov.ua/ru/page/strategija-rozvitku-2021>

Mariupol in cinema - <https://www.youtube.com/watch?v=vnjKrYH79DU>

History of Mariupol - <http://old-mariupol.com.ua/>

DOWNLOADS

[Building Plans before 2014 events / AutoCad](#)

[Competition Area Plan / AutoCad](#)

[Building facades before 2014 events / Autocad](#)

[Building sections before 2014 events / Autocad](#)

[Photos of the building 2019 / jpg](#)

[Concept of Port of Culture / pdf / RUS / ENG](#)

[Mariupol zoning plan 2014 / jpg / RUS](#)

COMPETITION CURATOR

Liva Dudareva (Jelgava, 1984) was trained as a landscape architect in Latvia and Sweden, before moving to London to work as a researcher at CHORA. She then continued her studies in landscape architecture at the Edinburgh College of Art, joining award winning landscape architecture practice Gross.Max in Scotland where she worked conceptualising, developing and managing projects. She then moved to Moscow to explore new ways of representation and urban research at the Strelka Institute. She co-founded METASITU, an art collective and urban consultancy devoted to the exploration of future tactics.

In 2015 Liva participated in the Architecture Ukraine residency, that took part in Mariupol, and was organized by Izolyatsia. Fuelled by the time METASITU spent in Mariupol, they continued their urbanism related work in shrinking post-industrial cities around Ukraine through the initiative they founded in 2016 - the Degrowth Institute.

