

ZAVRŠNI IZVJEŠTAJ ŽIRIJA
JURY'S FINAL REPORT

KONKURS ZA IDEJNO RJEŠENJE UREĐENJA PARK ŠUME
LJEŠKOPOLJSKA GORICA U PODGORICI
COMPETITION FOR CONCEPTUAL DESIGN OF
LEŠKOPOLJSKA GORICA FOREST PARK IN PODGORICA

Glavni grad Podgorica
Ul. Njegoševa, br. 13, Podgorica
Crna Gora
www.podgorica.me

1. OSNOVNI PODACI O KONKURSU / BASIC INFORMATION

1.1. Naziv konkursa / Title of the Competition

Konkurs za idejno rješenje uređenja Park šume Lješkopoljska Gorica u Podgorici

Competition for the conceptual design of Lješkopoljska Gorica forest park in Podgorica.

1.2. Naziv raspisivača konkursa / Competition Announcer

Glavni grad Podgorica / Capital city Podgorica

Ul. Njegoševa, br. 13, Podgorica

Crna Gora / Montenegro

www.podgorica.me

2. CILJ KONKURSA / COMPETITION OBJECTIVE

Primarni cilj konkursa je obezbjeđivanje vizije transformacije predmetnog prostora u bujajuću prirodnu oazu, koja manifestuje težnju obnove prirode i ekološke harmonije u urbanom okruženju. Ovaj projekat treba da posluži kao model za promišljanje daljih projekata pošumljavanja urbanih prostora i čuvanja postojećih šuma u Podgorici, ali i čitavoj državi.

The primary objective of the competition is to provide a vision for the transformation of this area into a thriving natural oasis, embodying the aspiration for nature restoration and ecological harmony in an urban setting. This project is intended to serve as a model for contemplating further afforestation projects of urban areas, and preserving existing forests in Podgorica, as well as throughout the entire country.

3. OBLIK KONKURSA / TYPE OF THE DESIGN COMPETITION

Konkurs za idejno arhitektonsko rješenje je međunarodni, opšti, jednostepeni i anonimni.

Competition for conceptual design is international, general, one-phased and anonymous.

4. SASTAV ŽIRIJA I IZVJESTILACA / JURY AND REPORTERS

Članovi konkursnog žirija su:

Members of the Competition jury are as follows:

1. **Vladimir Đurović**, pejzažni arhitekta, predsjednik žirija / landscape architect, Head of the Jury;
2. **Nenad Ravnić**, arhitekta / architect;
3. **Jakov Lopušina**, arhitekta / architect;
4. **Vuk Marković**, pejzažni arhitekta / landscape architect;
5. **Duška Mačić**, glavna gradska arhitektica / chief city architect.

Stručni izvjestioci konkursa su: Ivana Ljumović, arhitektica, i Stefan Đukić, arhitekta.

Reporters of the Competition are: Ivana Ljumović, architect and Stefan Đukić, architect..

5. IZVJEŠTAJ O RADU ŽIRIJA / REPORT ON THE JURY'S WORK PROCESS

Shodno odredbama Pravilnika o načinu i postupku raspisivanja i sprovođenja javnog konkursa za idejno arhitektonsko rješenje („Sl. list CG“, br. 19/18, 2/24 i 8/24), izvršene su sve definisane etape žiriranja, zaključno sa donošenjem Odluke žirija o rangiranim radovima.

Pursuant to the provisions of the Rulebook on the method and procedure for the announcement and implementation of public competition for conceptual architectural design (Official Gazette of MNE, no. 19/18, 2/24 and 8/24), all defined stages of judging were performed, concluding with the Jury's Decision on ranked designs.

Shodno Izvještaju o pristiglim radovima, žiri je konstatovao da je dostavljeno ukupno 42 rada. Izvjestioci su u prisustvu jednog člana žirija izvršili otvaranje, pregled i razvrstavanje pristiglih radova, o čemu je sačinjen Zapisnik od 25. jula 2024. godine.

According to the Report on Submitted Works, the jury noted that a total of 42 works were submitted. The reporters, in the presence of one jury member, conducted the opening, review, and sorting of the submitted works, as documented in the report dated July 25, 2024.

Žiri je na prvoj sjednici odlučio da uzme u razmatranje sve pristigle radove, bez obzira na formalne i neformalne nedostatke, osim radove koji su predati van definisanog roka.

At its first meeting, the jury decided to consider all submitted works, regardless of formal or informal deficiencies, except for those that were submitted after the specified deadline.

Izvjestioci su izdvojili foldere sa naznakom „PODACI O AUTORU“ na dalje čuvanje.

The reporters took folders marked „AUTHOR'S INFORMATION“ for keeping until the final decision.

Žiri je sve vrijeme radio u kompletnom sastavu, poštujući smjernice Pravilnika o načinu i postupku raspisivanja i sprovođenja javnog konkursa za idejno arhitektonsko rješenje, kao i Odluku o raspisivanju konkursa i Raspisa konkursa.

The jury worked in its entirety all the time, respecting the guidelines of the Rulebook on the method and procedure for the announcement and implementation of public competition for conceptual architectural design, as well as the Decision on the Competition Announcement and the Competition Announcement document.

6. TOK RADA ŽIRIJA / JURY'S WORK PROCESS

Elektronske sjednice žirija u punom sastavu uz prisustvo izvjestilaca, održane su 30. jula i 1., 5. i 7. avgusta 2024. godine.

The electronic meetings of the jury in full composition, with the presence of the reporters, were held on July 30th and August 1st, 5th, and 7th 2024.

Žiri je izvršio pregled 38 idejnih rješenja. Žiri nije razmatrao radove pod šiframa **1989011**, **Stonebythehill78** i **ps1113** zbog dostave nakon predviđenog roka.

The jury reviewed 38 design proposals. The jury did not consider the works coded **1989011**, **Stonebythehill78**, and **ps1113** due to their submission after the specified deadline.

Na prvoj sjednici žirija najprije je pozitivnom metodom selekcije radova odabrano 27 radova koji su prošli u drugi krug: **1897, PLA_8008, OPL0PL, MDFBMAP, 19675, 23864, T1Q11, LIOT2336, 124418, 11120, POD4EST, BBELW682644, 78891, 80613, WLZCLLAJCDC2024, 24986, 18DCGFM24, 51698, 28109, GPD5842, 95962, 82790, ARHIPELAG, 19392, gaj00, 14750 i 101011.**

At its first session, the Jury has used a positive method of selection of works to select 27 designs to pass into the second round of the selection process: **1897, PLA_8008, OPL0PL, MDFBMAP, 19675, 23864, T1Q11, LIOT2336, 124418, 11120, POD4EST, BBELW682644, 78891, 80613, WLZCLLAJCDC2024, 24986, 18DCGFM24, 51698, 28109, GPD5842, 95962, 82790, ARHIPELAG, 19392, gaj00, 14750 and 101011.**

Na drugoj sjednici, žiri je odabrao 9 radova koju su ušli u treći krug: **PLA_8008, OPL0PL, 19675, 124418, 11120, BBELW682644, 24986, 14750 i 101011.**

At the second session, the jury selected 9 designs for the third round of the selection process: **PLA_8008, OPL0PL, 19675, 124418, 11120, BBELW682644, 24986, 14750 and 101011.**

Nakon diskusija na trećoj i četvrtoj sjednici žiri je odabrao šest radova koji su ušli u uži izbor za dodjelu nagrada i otkupa. Žiri je jednoglasno dodijelio **prvu nagradu** radu pod šifrom **24986**. Većinom glasova žirija **druga nagrada** dodijeljena je radu pod šifrom **101011**, a **treću nagradu** radu pod šifrom **11120**.

Žiri je većinom glasova odlučio da se **tri otkupa** dodijele radovima pod šiframa **PLA_8008, 124418 i 14750**.

After discussions at the third and fourth sessions, the jury selected six works that made it to the final round for the awards and acquisitions. The jury unanimously awarded the first prize to the work with code **24986**. By a majority vote, the second prize was given to the work with code **101011**, and the third prize went to the work with code **11120**.

The jury, by a majority vote, decided that three honourable mentions would be given to the works with codes **PLA_8008, 124418, and 14750**.

Na sjednici je definisana i formulisana Odluka žirija. U daljem radu žirija formiran je Završni izvještaj, nakon čijeg potpisivanja se pristupilo otvaranju foldera sa podacim o autorima, o čemu je sačinjen poseban izvještaj.

At the meeting, the jury's Decision was defined and formulated. In the subsequent work of the jury, a Final Report was prepared, and after its signing, the folder containing information about the authors was opened, which is documented in a separate report.

7. IZVJEŠTAJ ŽIRIJA O KONKURNIM RADOVIMA / FINAL REPORT

PRVA NAGRADA / FIRST PRIZE

šifra / code **24986**

Bodovna tabela shodno utvrđenim kriterijumima:

Scoreboard according to the established evaluation criteria:

<i>Prostorni kriterijum / Spatial criteria:</i>	25 bodova / points
<i>Programski kriterijum / Program criteria:</i>	23 boda / points
<i>Ekološki kriterijum / Ecologic criteria:</i>	23 boda / points
<i>Estetski kriterijum / Aesthetic criteria:</i>	14 bodova / points
<i>Ekonomski kriterijum / Economic criteria:</i>	10 bodova / points
Ukupno / Total:	95 bodova / points

OBRAZLOŽENJE / RATIONALE

„UTOČIŠTE ZA SVE“

Rad karakteriše holistički pristup koji targetira društvene i ekološke izazove, predlažući regenerativni model koji bi mogao djelovati kao katalizator za nove razvojne pravce u Podgorici. Naglašava hitnu potrebu za obnovljenim odnosom s prirodom, nudeći inspirativan pristup kolektivnom djelovanju kako bismo ispravili često pogrešne pristupe u interakciji sa prirodom. Zagovara se pristup koji je orijentisan na proces i participaciju, a koji će trajati kroz generacije, pružajući Podgorici priliku za obnavljanje biodiverziteta i usvajanje ekološke odgovornosti. Ovaj inkluzivni pristup osigurava dugoročnu angažovanost i duboku povezanost s ciljevima projekta. Pored toga, projekat iznosi fleksibilnu, faznu strategiju implementacije, pažljivo razmatrajući troškove izvođenja kako bi se osigurao praktičan i održiv napredak. Ovaj fazni pristup omogućava prilagodljivu i upravljivu progresiju projekta, usklađujući se sa finansijskim i logističkim mogućnostima.

Prijedlog predstavlja sveobuhvatanu viziju za integraciju društvenih i ekoloških prioriteta, podsticanje zajedničkog angažmana i prezentaciju izvodljivog plana za efikasnu realizaciju.

Ovaj rad donosi promišljenu integraciju prirode i arhitekture, naglašavajući suptilnost i inovativnost. Staza je organski dizajnirana, uključujući mješavinu suptilnih i primjetnijih intervencija koje pažljivo oblikuju prostor. Dobro planirano proces pošumljavanja je centralna tačka projekta, unaprijeđujući prirodnu sredinu i osiguravajući dugoročnu održivost.

„Tornjevi-gnijezda“ uvode jedinstven, inovativan pristup unaprijeđenju biodiverziteta u području zahvata. Oni ne samo da imaju ekološku funkciju, već dodaju i edukativnu dimenziju parku, čineći ih ključnim elementom identiteta projekta.

Dio Edukativnog centra je krovni vidikovac, koji je dizajniran da bude prijatan i suptilan sa savremenim elementima. Njegova razumna veličina postiže ravnotežu između naglašavanja novog korišćenja prostora i neopterećivanja prirodnog ambijenta.

Polukružni vidikovac je dobro izvedena karakteristika koja usmjerava pažnju na određene vizure, poboljšavajući iskustvo posjetilaca. Njegov dizajn je nenametljiv, ali uticajan, podižući kvalitet prostora svojom prisutnošću.

Izbor materijala je pohvalan, zbog visokog kvaliteta i usklađenosti s prirodnom sredinom. Ovaj odabir doprinosi jedinstvenosti i suptilnosti dizajna.

Primarni fokus je na glavnom vidikovcu, dok manji vidikovci raspršeni kroz druge zone pružaju intimnije prostore za manje grupe. Ovaj pristup omogućava različita iskustva i zadovoljava različite potrebe posjetilaca.

Iako je projekat u cjelini dobro zamišljen, preporučuje se dalji razvoj ulaznih zona. Poboljšanje ovih područja moglo bi unaprijediti početno iskustvo posjetilaca i stvoriti jaču povezanost između ulaznih tačaka i ostatka parka.

“A REFUGE FOR ALL”

A holistic scheme that addresses both social and environmental challenges, this proposal presents a regenerative model that could act as a catalyst for new developments in Podgorica. It emphasises the urgent need for a renewed relationship with nature, offering an inspiring approach for collective action to mend our often misguided interactions with the environment. The proposal advocates for a process-oriented, participatory approach that spans generations, providing the people of Podgorica with meaningful opportunities to restore biological diversity and embrace ecological stewardship. This inclusive approach ensures long-term engagement and fosters a deep connection to the project's goals. Additionally, the project outlines a flexible, phased implementation strategy, thoughtfully considering execution costs to ensure practical and sustainable progress. This phased approach allows for adaptable and manageable advancements, aligning with both financial and logistical considerations.

Overall, the proposal presents a comprehensive vision for integrating social and environmental priorities, fostering community involvement, and delivering a feasible plan for effective execution.

This design proposal brings thoughtful integration of nature and architecture, emphasising subtlety and innovation. The path is organically designed, incorporating a mix of subtle and more noticeable interventions that thoughtfully shape the space. A well-planned reforestation effort is central to the project, enhancing the natural environment and ensuring long-term sustainability.

„Nesting Towers“ introduce a unique, innovative approach to enhancing biodiversity in the area. They not only serve an ecological function but also add an educational dimension to the park, making them a key element of the project's identity.

The Educational Center features a rooftop observation deck, which is designed to be pleasant and subtle while incorporating modern elements. Its reasonable size strikes a balance between emphasising the new use of the space and not overwhelming the natural ambiance.

The Semi-Circular Viewpoint is a well-executed feature that directs attention to specific views, enhancing the visitor experience. Its design is unobtrusive yet impactful, refining the space with its presence.

The choice of materials is commendable, as they are of high quality and harmonise well with the natural environment. This selection contributes to the overall cohesiveness and subtlety of the design.

The main Viewpoint offers a primary focus, while smaller viewpoints scattered throughout other zones provide more intimate settings for smaller groups. This approach allows for varied experiences and caters to different visitor needs.

While the project is well-conceived overall, further development of the entrance zones is recommended. Enhancing these areas could improve the initial experience for visitors and create a stronger connection between the entry points and the rest of the park.

Bodovna tabela shodno utvrđenim kriterijumima:

Scoreboard according to the established evaluation criteria:

<i>Prostorni kriterijum / Spatial criteria:</i>	22 boda / points
<i>Programski kriterijum / Program criteria:</i>	22 boda / points
<i>Ekološki kriterijum / Ecologic criteria:</i>	22 boda / points
<i>Estetski kriterijum / Aesthetic criteria:</i>	13 bodova / points
<i>Ekonomski kriterijum / Economic criteria:</i>	08 bodova / points
Ukupno / Total:	87 bodova / points

OBRAZLOŽENJE / RATIONALE

Kroz sveobuhvatnu analizu konteksta, autori zagovaraju pristup pejzažnog urbanizma za Podgoricu, nudeći viziju transformacije grada u skladu sa ciljem Crne Gore da postane ekološka država. Projekat naglašava važnost pretvaranja predgrađa u „park-naselja“ budućnosti, uključujući potrebne urbane prekide, poput poljoprivrednih zona, kako bi se izbjegla prekomjerna koncentracija u gradu.

Osnivanje šume zamišljeno je kao ključna društvena inicijativa, koja pruža platformu za dijalog, podržavajući sveukupnu afirmaciju „zelenog plana“ u interesu grada i privatnih vlasnika zemljišta.

Strategija pošumljavanja zasniva se na izboru tipova šuma koji su prilagođeni lokalnim uslovima i biljnim zajednicama, osiguravajući da su dobro usklađeni s lokalnim kontekstom. Projekat predstavlja različite metode formiranja šuma, nudeći fleksibilnost i pristupačnost, iako će biti potrebna dalja razrada zasnovana na uspjehu ovih metoda.

Pristup pošumljavanju oslanja se na uspješne modele iz Crne Gore, fokusirajući se na izbor pionirskih vrsta i uloge različitih biljnih zajednica kako bi se unaprijedila ekološka struktura područja. Kružne staze sa elementima kružnih livada dobro su integrisane u teren, prateći prirodnu morfologiju. Ovo projektantsko rješenje stvara harmoničan odnos između izgrađenog okruženja i pejzaža.

Ulazni dio je efikasno istaknut spiralnom stazom koja služi kao funkcionalna i estetska veza. Ova staza povezuje put sa centralnim objektom/vidikovcem na vrhu, pomažući da se formira kohezivna arhitektonska kompozicija.

Osnovna koncepcija centralnog objekta je snažna i dobro definisana. Međutim, dodavanje zatvorenih prostora kubičnog oblika odvlači pažnju od prostornog doživljaja. Ovi oblici uvode novi element koji nije potpuno usklađen sa čvrstom, kohezivnom formom vidikovca, što može narušiti vizuelnu i prostornu harmoniju. „Bioklimatska zgrada“ je dizajnirana kao skup arhetipskih kuća, što nudi konceptualno drugačiji pristup u odnosu na centralnu zgradu. Iako je ideja čvrsta, možda bi bilo efikasnije da se ovaj kompleks zgrada postavi dalje od centralnog prstena. To bi omogućilo kružnoj šetnici da „diše“, smanjujući gužvu i poboljšavajući doživljaj prostora.

Uključivanje asfaltiranog pristupnog puta i parkinga na vrhu brda pokazuje promišljeno razmatranje funkcionalnosti i poznavanje lokalnog konteksta. Na taj način se osigurava pristup cijelom kompleksu. Međutim, upotreba ove saobraćajnice i parkinga trebala bi biti ograničena samo na interventna vozila, osobe sa smanjenom pokretljivošću i rijetka dostavna vozila. Kako bi se očuvao ekološki integritet projekta i smanjio njegov ekološki otisak, bilo bi poželjno koristiti električna vozila za ove svrhe.

Through a comprehensive context analysis, the authors advocate for a landscape urbanism approach for Podgorica, envisioning a transformative shift towards a greener future in line with Montenegro's goal of becoming an ecological state. The project highlights the significance of evolving suburban areas into "park-settlements" for the future, integrating necessary urban breaks, such as agricultural zones, to mitigate city congestion.

Establishing forests is envisioned as a key social initiative, providing a platform for dialogue and discussion, and supporting the overall affirmation of the "green plan" for the benefit of both the city and private landowners.

The forestation strategy is grounded in selecting forest types tailored to the local exposition and plant communities, ensuring that they are well-suited to the specific context. The project presents various methods of forest formation, offering flexibility and cost-effectiveness, although further refinement will be necessary based on the success of these methods.

The forestation approach draws on successful models from Montenegro, focusing on the selection of pioneer species and the roles of different plant communities to enhance the ecological fabric of the area.

The circular paths with elements of circular meadows are well-integrated into the terrain, following the natural morphology. This design choice creates a harmonious relationship between the built environment and the landscape.

The entrance area is effectively highlighted by a spiral walkway that serves as both a functional and aesthetic link. This walkway connects the road to the central building/observatory at the top, helping to form a cohesive architectural composition.

The basic concept of the central building is strong and well-defined. However, the addition of closed spaces in the form of cubes distracts from the spatial experience. These cubes introduce a new design element that doesn't fully align with the solid, cohesive form of the observation deck, potentially disrupting the visual and spatial harmony. The "Bioclimatic Building" is designed as a collection of archetypal houses, which offers a conceptually different approach compared to the central building. While the idea is solid, it might have been more effective if this complex of buildings were positioned further away from the central ring. This would allow the circular promenade to "breathe," reducing congestion and enhancing the spatial experience.

The inclusion of an asphalted access road and a parking lot at the top of the complex demonstrates thoughtful consideration of functionality and knowledge of local customs. It ensures accessibility for the entire complex. However, the use of this road and parking area should be restricted only to intervention vehicles, and persons with reduced mobility, and rarely, delivery. To maintain the project's environmental integrity and reduce its ecological footprint, it would be preferable to use electric vehicles for these purposes.

Bodovna tabela shodno utvrđenim kriterijumima:

Scoreboard according to the established evaluation criteria:

<i>Prostorni kriterijum / Spatial criteria:</i>	20 bodova / points
<i>Programski kriterijum / Program criteria:</i>	22 boda / points
<i>Ekološki kriterijum / Ecologic criteria:</i>	22 boda / points
<i>Estetski kriterijum / Aesthetic criteria:</i>	13 bodova / points
<i>Ekonomski kriterijum / Economic criteria:</i>	08 bodova / points
Ukupno / Total:	85 bodova / points

OBRAZLOŽENJE / RATIONALE

Snaga ovog rada leži u uvođenju tipova šuma koji odražavaju prirodni i kulturni identitet. Projekat naglašava promišljenu strategiju pošumljavanja, fokusirajući se na razvoj utilitarnih šuma, potencijalna staništa za divlje životinje i faznu implementaciju. Ovaj pristup je zasnovan na prirodnim procesima i fiziologiji biljaka, omogućavajući prirodi da postepeno „preuzme“ i oblikuje prostor. „Forestprints“ postavlja prirodu kao glavnog aktera dizajna, počinjući sa minimalnim intervencijama i primjenom pametnih ekoloških inženjerskih tehnika kao što su *krainer zidovi* i *hugelkultur*. Ove metode omogućavaju harmoničnu integraciju prirodnih elemenata u okruženje, dok istovremeno povećavaju ekološku vrijednost prostora.

Zanimljiv aspekt projekta je pristup upravljanju vodom. Konturisanom sadnjom stvarju se male depresije dizajnirane za prikupljanje vode, efikasno koristeći padavine i promovišući racionalnu upotrebu vode. Ova strategija ne samo da podržava zdravije šume, već i doprinosi ukupnoj održivosti projekta.

Rad pažljivo indetifikuje šumske zone, očigledno čuvajući prirodna područja i osiguravajući da građeno okruženje bude usklađeno s prirodnim kontekstom. Staze su dizajnirane da prate prirodnu morfologiju terena, što odražava neagresivan i senzibilan pristup prema okolini, dok je arhitektura prilagođena prirodnom nagibu terena, čime se poboljšava njena integracija s okruženjem. Estetika objekata je visokog kvaliteta, s posebno interesantnom troetažnom strukturom koja dodaje dinamiku u prostor.

Arhitektonske intervencije unutar prirodnog okruženja su suptilne i respektabilne, unaprijeđuju umjesto da ometaju pejzaž. Integracija se postiže korišćenjem prirodnih i neinvazivnih materijala, što pomaže očuvanju prirodnog estetskog doživljaja i osjećaja prirodnosti.

Prirodni teren (morfologija) igra ključnu ulogu u arhitektonskom konceptu centralne zgrade. Korišćenje kaskada unutar objekta dodaje dinamiku i čini prostor privlačnijim. Sa svojom kaskadnom unutrašnjosti i integracijom s terenom, ovaj objekat izdvaja kao dobro zamišljeno arhitektonsko djelo koje dopunjuje svoje okruženje.

Scena, odvojena od centralne zgrade, ne samo da ispunjava svoju funkcionalnu svrhu već i uokviruje pogled na Podgoricu, stvarajući atraktivnu prostornu instalaciju.

Djeluje da projekat uspješno spaja arhitekturu s prirodom, poštujući i unaprijeđujući prirodni pejzaž kroz pažljive dizajnerske izbore. Korišćenje organskih staza, suptilnih intervencija i promišljene

hortikulture ističe neinvazivan pristup. Međutim, odsustvo vidikovca može se smatrati propuštenom prilikom za potpuno iskorišćavanje prirodnih vizura sa lokacije.

The strength of this work lies in the introduction of forest types that embody both natural and cultural identities. The project emphasises a thoughtful afforestation strategy, focusing on useful forest development, potential wildlife habitats, and phased implementation. This approach is grounded in natural processes and plant physiology, allowing nature to gradually "take over" and shape the space. "Forestprints" positions nature as the protagonist of the design, beginning with minimal interventions and employing smart ecological engineering techniques such as Krainer walls and *hugelkultur*. These methods facilitate a harmonious integration of natural elements into the environment while enhancing its ecological value.

An intriguing aspect of the project is its approach to water management. The use of smart contour planting creates small depressions designed for water collection, effectively harnessing rainfall and promoting efficient water use. This strategy not only supports the health of the forest but also contributes to the overall sustainability of the project.

The design carefully respects the forest zones, likely preserving natural areas and ensuring the built environment fits within the natural context. The roads are designed to follow the natural morphology of the terrain, which reflects a non-aggressive, sensitive approach to the environment and the architecture is designed to follow the natural slope of the terrain, which enhances its integration with the environment. The building's aesthetics are well-executed, with a particularly interesting three-floor stage that adds dynamism to the structure.

Architectural interventions within the natural environment are subtle and respectful, enhancing rather than disrupting the landscape. These are subtly integrated into the landscape using natural and non-invasive materials, which helps maintain the natural aesthetic and feel of the environment.

The natural terrain (morphology) plays a key role in the design concept of the central building. The building's use of cascades within its interior adds dynamism and makes the space more attractive. With its cascading interior and integration with the terrain, it stands out as a well-executed architectural piece that complements its environment.

The stage, detached from the central building, not only serves its functional purpose but also frames the view of Podgorica, creating an attractive spatial installation.

The project seems to successfully blend architecture with nature, respecting and enhancing the natural landscape through careful design choices. The use of organic roads, subtle interventions, and thoughtful horticulture highlights a non-invasive approach. However, the absence of a dedicated lookout point could be seen as a missed opportunity to fully capitalise on the site's natural views.

Bodovna tabela shodno utvrđenim kriterijumima:

Scoreboard according to the established evaluation criteria:

<i>Prostorni kriterijum / Spatial criteria:</i>	20 bodova / points
<i>Programski kriterijum / Program criteria:</i>	21 boda / points
<i>Ekološki kriterijum / Ecologic criteria:</i>	23 boda / points
<i>Estetski kriterijum / Aesthetic criteria:</i>	10 bodova / points
<i>Ekonomski kriterijum / Economic criteria:</i>	06 bodova / points
Ukupno / Total:	80 bodova / points

OBRAZLOŽENJE / RATIONALE

Tri strateška kruga projekta, kao dio šire vizije grada, nude ključne i pronicljive strategije za razvoj Podgorice. Međutim, ove strategije treba dodatno integrisati sa postojećim gradskim strategijama i prostornim planovima kako bi se osigurala koherentnost i efikasnost.

Hibridna metoda pošumljavanja je vješto prilagođena kontekstu, sa različitim slojevima vrsta i jasnim rasporedom sadnje. Ovaj pristup poboljšava ekološki efekat i osigurava dobro organizovanu implementaciju.

Kako bi se rad dodatno unaprijedio, bilo bi korisno razmotriti dijeljenje dijagrama u manje sekcije. Povremeno predstavlja izazov praćenje složenih ideja u cjelokupnoj koncepciji, a segmentisanija prezentacija mogla bi poboljšati jasnoću i razumijevanje.

Projekat je definisan kružnim i serpentnim stazama koje su dobro usklađene sa prirodnim terenom. Ovaj pristup osigurava da se staze harmonizuju s pejzažem, stvarajući fluidan i organski tok kroz prostor. Dizajn uključuje centralni koridor uz koji je povezan niz paviljona. Ova staza čini da prostor dobije urbaniji karakter, podsjećajući na ulicu unutar prirodnog okruženja, dok povezuje dva glavna punkta: ulaz i izlaz. Iako je pristup različit i interesantan, potreba i značaj integracije ovog „uličnog“ elementa u širi prostorni kontekst, trebalo bi da budu uvjerljivije opravdani kako bi se osiguralo njegovo uklapanje.

Hortikulturalni aspekt projekta je dobro razvijen, pozitivno doprinosi prirodnom okruženju i ukupnom dizajnu pejzaža. Nasuprot tome, arhitektonski elementi deluju manje razvijeno. Potencijal arhitekture nije u potpunosti iskorišćen, što može rezultirati propuštanjem prilikama za poboljšanje interakcije između izgrađenog i prirodnog okruženja.

Sveukupno, projekat je obilježen stazama koje se dobro usklađuju sa prirodnim terenom, stvarajući harmoničan i fluidan tok kroz pejzaž. Međutim, uvođenje „glavne staze-ulice“ sa urbanijim karakterom postavlja pitanja o njegovoj potrebi i o tome koliko se dobro uklapa u širi prostorni kontekst. Predstavljenom dizajnu nedostaje jasnoće, naročito u objašnjavanju ambijentalnog potencijala i opravdanosti predloženih intervencija. Detaljnije istraživanje i opravdanje arhitektonskih intervencija, posebno u odnosu na „glavnu ulicu“, poboljšalo bi dizajn.

The project's three strategy loops, as part of a broader city vision, offer crucial and insightful strategies for the development of Podgorica. These strategies, however, need to be further integrated with existing city strategies and spatial plans to ensure coherence and effectiveness.

The hybrid afforestation method is adeptly adapted to the context, featuring various layers of species and a clear planting layout. This approach enhances the ecological impact and ensures a well-organised implementation.

To improve the work further, it would be beneficial to consider dividing the diagrams into more manageable sections. At times, the complexity of the ideas made it challenging to follow the overall concept, and a more segmented presentation could enhance clarity and understanding.

The project is defined by circular and serpentine paths that are well-aligned with the natural terrain. This approach ensures that the pathways harmonise with the landscape, creating a fluid and organic movement through the space. The design includes a central path to which a series of pavilions is connected. This path seems to introduce a more urban character to the space, resembling a street-like environment within the natural setting whilst connecting two main points, entrance and exit. Although providing an interesting and alternative approach, the necessity and meaningful integration of the 'street' within the wider spatial context, needed to be more convincingly justified to ensure that it aligns with the overall set forth concept.

The horticultural aspect of the project is well-developed, contributing positively to the natural environment and overall landscape design. In contrast, the architectural elements seem less developed. The potential of the architecture is not fully realised, which might result in missed opportunities to enhance the interaction between built and natural environments.

Overall, the project is characterised by paths that align well with the natural terrain, creating a harmonious and fluid movement through the landscape. However, the introduction of the "main path-street" with a more urban character raises questions about its necessity and how well it fits within the broader spatial context. The presentation of the design lacks clarity, particularly in terms of explaining the ambient potential and expediency of the proposed interventions. A more detailed exploration and justification of the architectural interventions, especially in relation to the "main path-street," would strengthen the design.

Bodovna tabela shodno utvrđenim kriterijumima:

Scoreboard according to the established evaluation criteria:

<i>Prostorni kriterijum / Spatial criteria:</i>	18 bodova / points
<i>Programski kriterijum / Program criteria:</i>	20 bodova / points
<i>Ekološki kriterijum / Ecologic criteria:</i>	20 bodova / points
<i>Estetski kriterijum / Aesthetic criteria:</i>	11 bodova / points
<i>Ekonomski kriterijum / Economic criteria:</i>	08 bodova / points
Ukupno / Total:	77 bodova / points

OBRAZLOŽENJE / RATIONALE

Rad prepoznaje važnost plave i zelene infrastrukture za grad i analizira lokaciju u vezi sa drugim značajnim zelenim područjima. „Podgorica Nature Lab“ se fokusira na obnovu ekosistema dok uspostavlja javne zelene prostore. Uvedeni sistem „živih grana“, poznat i kao „*fascinate vive*“, definiše identitet prostora.

Kroz pristup zasnovan na prirodnim rešenjima, struktura *fascinanta* se integriše sa brdom, pružajući brojne koristi za prirodu i ljude. Snažna strana rada je takođe prirodno-pozitivni pejzaž, koji je dobro razrađen i uključuje potencijal za sekvestraciju ugljen-dioksida u parku. Međutim, rad bi mogao biti dodatno unaprijeđen uključivanjem dodatnih shema sadnje. To bi poboljšalo ukupni dizajn i doprinijelo ekološkim i estetskim ciljevima projekta.

Dizajn uključuje suptilne intervencije u pejzažu, što sugeriše pristup poštovanja prirodnog okruženja. Stvoren je centralni slobodan prostor za smeštaj različitih sadržaja, pružajući fokusnu tačku unutar zahvata.

Staza je dizajnirana kao mreža, podsjećajući na rimsku centuraciju, sa redovima drveća. Ova čvrsta struktura je nametnuta pejzažu. Šablon mreže ne proističe prirodno iz morfologije terena ili logike kretanja. Ovo može rezultirati prostorima koji se mogu činiti neprikladnim ili nelogičnim u pogledu upotrebe i kretanja, što može umanjiti ukupni kvalitet prostora.

Arhitektonski elementi i urbana oprema, uključujući opservatorijum, kuće i most, su odgovarajuće dizajnirani za okruženje. Međutim, ovi elementi deluju kao da im nedostaje dovoljna rafiniranost ili detaljna elaboracija. Daljim razrađivanjem, njihovi prostorni kvaliteti i ukupni uticaj mogli bi biti značajno poboljšani.

Stvaranje centralne organske forme, sa proširenjima za različite namjene ili sadržaje, je pozitivan aspekt rada. Ovaj pristup je u suprotnosti sa krutom mrežom staza i sugeriše fluidniju, prilagodljiviju upotrebu prostora.

Sveukupno, projektu bi koristilo kohezivnije integrisanje struktura sa prirodnim pejzažom i dublja rafinacija arhitektonskih elemenata.

The work acknowledges the critical role of blue and green infrastructure for the city and examines the site in relation to other significant green areas. The "Podgorica Nature Lab" emphasises ecosystem restoration while creating public green spaces. The introduction of the "live branches system," also known as "*fascinate vive*," establishes a distinct spatial identity for the project.

By adopting a nature-based solutions approach, the *fascinanta* structure integrates seamlessly with the hill, providing numerous co-benefits for both nature and people. The project's strength lies in its nature-positive landscape, which is well-developed and includes potential carbon sequestration benefits for the park. However, the work could be further enhanced by incorporating additional planting schemes. This would improve the overall design and contribute to the project's ecological and aesthetic goals.

The design incorporates subtle interventions in the landscape, which suggests a respectful approach to the natural environment. A central clearing has been created to house various amenities, providing a focal point within the space.

The path is designed as a grid, reminiscent of Roman centuriation, with rows of trees. This "hard" structure is superimposed on the landscape. The grid pattern does not arise naturally from the terrain's morphology or the logic of movement. This results in environments that may feel awkward or illogical in terms of spatial use and movement, potentially detracting from the overall quality of the space.

The architectural elements and urban equipment, including the observatory, houses, and bridge, are appropriately designed for the setting. However, these elements appear to lack sufficient refinement or detailed elaboration. With more careful development, their spatial quality and overall impact could be significantly enhanced.

The creation of a central organic form, with extensions for different uses or contents, is a positive aspect of the design. This approach contrasts with the rigid grid path and suggests a more fluid, adaptable use of space.

Overall, the project could benefit from a more cohesive integration of structure with the natural landscape and a deeper refinement of its architectural elements.

Bodovna tabela shodno utvrđenim kriterijumima:

Scoreboard according to the established evaluation criteria:

<i>Prostorni kriterijum / Spatial criteria:</i>	19 bodova / points
<i>Programski kriterijum / Program criteria:</i>	20 bodova / points
<i>Ekološki kriterijum / Ecologic criteria:</i>	20 bodova / points
<i>Estetski kriterijum / Aesthetic criteria:</i>	10 bodova / points
<i>Ekonomski kriterijum / Economic criteria:</i>	07 bodova / points
Ukupno / Total:	76 bodova / points

OBRAZLOŽENJE / RATIONALE

Projekat uključuje strategije obnove u okviru koncepta „ekološkog tkanja“. Ključna komponenta je razmatranje rasadnika na licu mjesta i presađivanja, u skladu sa intervencijama za poboljšanje karakteristika zemljišta kroz različite vrste terasiranja terena.

Sistem za prikupljanje kišnice oslanja se na prirodne procese i uvodi kanale duž staza koji prikupljaju vodu u donjim djelovima lokacije.

Rad bi bio dodatno poboljšan detaljnijim izborom vrsta, rasporedom sadnje i organizacijom lokacije za predložene strategije obnove. Takođe, sveobuhvatna analiza konteksta grada pružila bi dragocjene uvide u širi uticaj parka.

Autori postavljaju nekoliko snažnih gestova u prostoru s ciljem aktiviranja zone: kružna odignuta staza/observatorijum, objekat na sjevernom ulazu, restoran na vodi, urbani mobilijar i paviljoni.

Odignuta staza nudi intrigantno iskustvo sa odličnim pogledom. Visina se može smatrati preambicioznom ili nesrazmjernom u odnosu na okolni teren. Objekat na sjevernom ulazu je dizajniran da se stapa s okolinom, sugerišući suptilniji, možda organski pristup dizajnu koji poštuje prirodnu sredinu. U suprotnosti sa objektom na ulazu, restoran na vodi je veoma ekspresivan i donosi snažan, moguće i prekomjeran vizuelni uticaj na pejzaž. Ovaj ikonični dizajn se može sukobiti sa suptilnijim elementima okruženja.

Dizajn urbanog mobilijara i paviljona je dobro usklađen sa okruženjem. Međutim, ovi elementi su u kontrastu sa kružnom odignutom stazom/observatorijumom i objektom na ulazu, kao i sa hrabrim dizajnom restorana na vodi.

Sveukupni dizajn deluje kao mješavina elemenata koji se ne usklađuju potpuno. Dok se neki elementi poput objekta na ulazu i urbanog mobilijara dobro uklapaju u okolinu, drugi, kao što su kružna staza i restoran na vodi, dramatično se ističu, što može narušiti vizuelnu i ekološku koherentnost prostora. To bi moglo dovesti do fragmentisanog iskustva za korisnike ili posmatrača, gdje se određene strukture mogu činiti da nijesu na svom mjestu ili previše dominantne. Takođe, u grafičkom prilogu je pogrešno lociran tumul.

The project incorporates restoration strategies within the framework of the "Ecological Weaving" concept. A key component is the consideration of on-site nursery and transplantation, aligned with soil improvement interventions through diverse terrain terracing. The rainwater harvesting system

leverages natural processes by introducing canals along the paths that capture and channel water to the lower parts of the site.

To enhance the project further, a more detailed selection of species, planting layout, and site organisation for the proposed restoration strategies would be beneficial. Additionally, a comprehensive analysis of the city's context would provide valuable insights into the broader impact of the park.

The authors place several powerful gestures in the space with the aim of activating the zone: a circular elevated path/observatory, northern entrance building, floating restaurant, urban equipment and pavilions.

The elevated path offers an intriguing experience with its excellent views. The height might be considered overly ambitious or out of scale with the surrounding terrain.

The northern entrance building is designed to blend in with the environment, suggesting a subtle, perhaps more organic approach to its design that respects the natural surroundings.

In contrast to the entrance building, the floating restaurant is highly expressive and brings a strong, possibly overwhelming, visual impact to the landscape. This iconographic design may clash with the more subdued elements of the environment.

The design of urban equipment and pavilions is well-suited to the environment. However, these designs contrast with both the floating circular path/observatory and the entrance building, as well as with the bold design of the floating restaurant.

The overall design seems to have a mixture of elements that do not completely harmonise with each other. While some components like the entrance building and urban equipment blend well with the environment, others, such as the circular elevated path and the floating restaurant, stand out more dramatically, potentially disrupting the visual and environmental coherence of the space. This could lead to a fragmented experience for users or viewers, where certain structures feel out of place or too dominant. Also, the tumulus is incorrectly located in the graphic part.

POHVALA / PRAISE

šifra / code **19392**

OBRAZLOŽENJE / RATIONALE

Ovaj projekat se izdvaja svojim hrabrim, minimalističkim pristupom, posebno kroz upotrebu „puta čempresa“ kao centralnog elementa. Namjerno izbjegavanje tradicionalne arhitekture je intrigantno i dodaje konceptualnu dubinu, sa mogućnošću simboličkog tumačenja. Međutim, strategija minimalne intervencije rezultira time da se aktivira samo mali dio zahvata, dok ostatak prostora ostaje nedovoljno iskorišćen i manje pristupačan. Iako je koncept snažan, proširenje programa ili razmatranje načina za bolje korišćenje preostalog prostora moglo bi poboljšati ukupnu efikasnost projekta i uključenost posjetilaca.

The project stands out for its bold, minimalist approach, particularly through the use of the "path of the cypress" as a central element. The deliberate choice to avoid traditional architecture is intriguing

and adds conceptual depth, with the potential for symbolic interpretation. However, the minimal intervention strategy results in the activation of only a small part of the plot, leaving the rest of the space underutilised and less accessible. While the concept is strong, expanding the programming or considering ways to make better use of the remaining area could enhance the project's overall effectiveness and visitor engagement. Also, in the graphical part tumulus is wrongly positioned.

8. RANG LISTA / RANKING

Formirana je konačna rang lista sa preraspodjelom nagrada i otkupa na sljedeći način:

The final ranking list is formed with the following redistribution of awards as follows:

Prva nagrada / First prize: **24986**

- novčana naknada / prize money 25.000,00 €

Druga nagrada / Second prize: **101011**

- novčana naknada / prize money 12.000,00 €

Treća nagrada / Third prize: **11120**

- novčana naknada / prize money 6.000,00 €

Otkup / Honourable mention: **14750**

- novčana naknada / prize money 2.000,00 €

Otkup / Honourable mention: **124418**

- novčana naknada / prize money 2.000,00 €

Otkup / Honourable mention: **PLA_8008**

- novčana naknada / prize money 2.000,00 €

Pohvala / Praise: **19392**

9. ZAKLJUČAK / CONCLUSION

Kako će pobjedničko rješenje postati dio dokumentacije za pripremu glavnog projekta, Žiri upućuje autorima zahtjev da preispitaju i prilagode klimatskim uslovima šemu sadnju na dijela pod nazivom „Hillside Woodland“ (sjeverni dio), kao i da dostave grafiku sa slojevima intervencija i legendom u većem formatu. Žiri se raduje mogućnosti daljeg razvoja različitih složenih komponenti projekta sa pobjedničkim timom.

Since the winning project will become part of the documentation for technical documentation in order to produce executive design, the Jury requests the authors to review and adapt the planting scheme for the "Hillside Woodland" (northern aspect) to suit climatic conditions, and to provide graphics with intervention layers and a legend in a larger format. The jury looks forward to further developing the various intricate components of the project with the winning team.

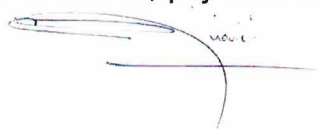
Nakon potpisivanja Završnog izvještaja, žiri će zajedno sa izvjestiocima pristupiti otvaranju foldera sa naznakom „PODACI O AUTORU“, i utvrditi identitet autora konkursnih radova.

After signing the Final Report, the jury, together with the reporters, will open the folders named "AUTHOR'S INFORMATION", and determine the identity of the authors of the competition designs.

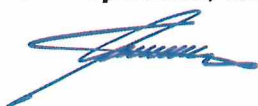
Podgorica, 14 avgust 2024. godine / August 14th 2024

Žiri / Jury members:

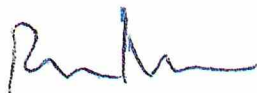
Vladimir Đurović, pejzažni arhitekta - predsjednik žirija / landscape architect - Head of the Jury



Jakov Lopušina, arhitekta / architect



Nenad Ravnić, arhitekta / architect



Vuk Marković, pejzažni arhitekta / landscape architect



Duška Mačić, glavna gradska arhitektica / chief city architect



Izvjestioci / Reporters:

Ivana Ljumović, arhitektica / architect



Stefan Đukić, arhitekta / architect

