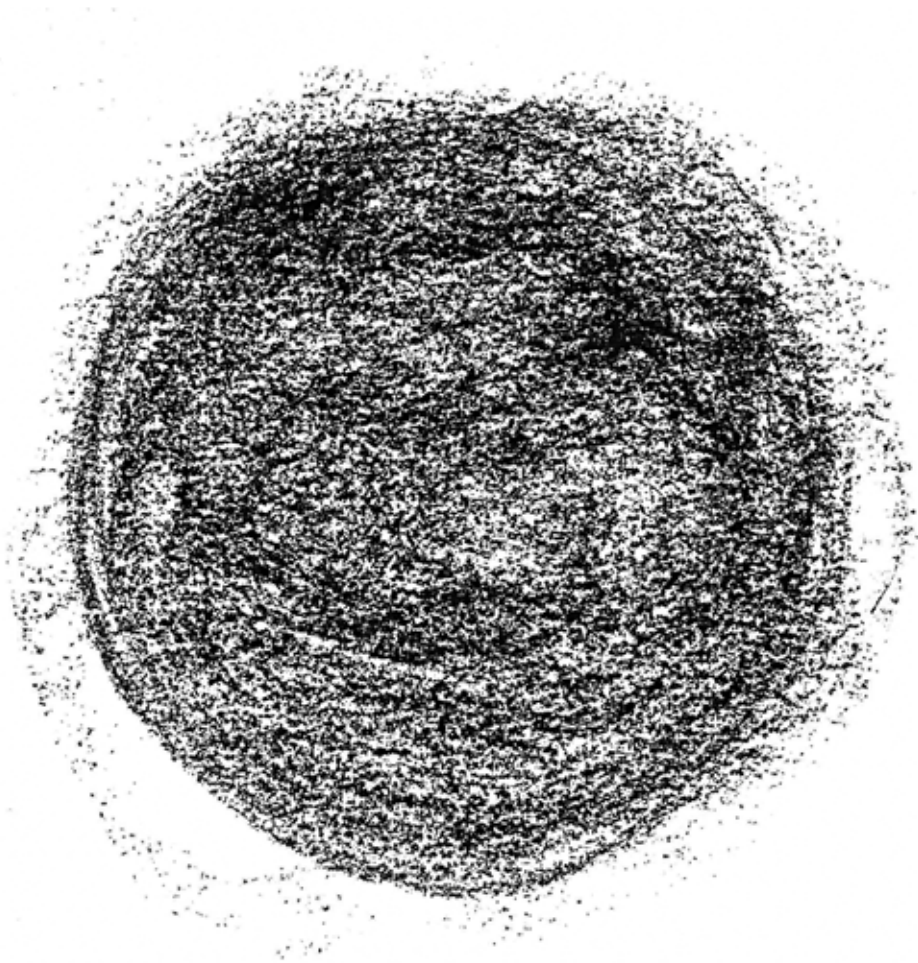


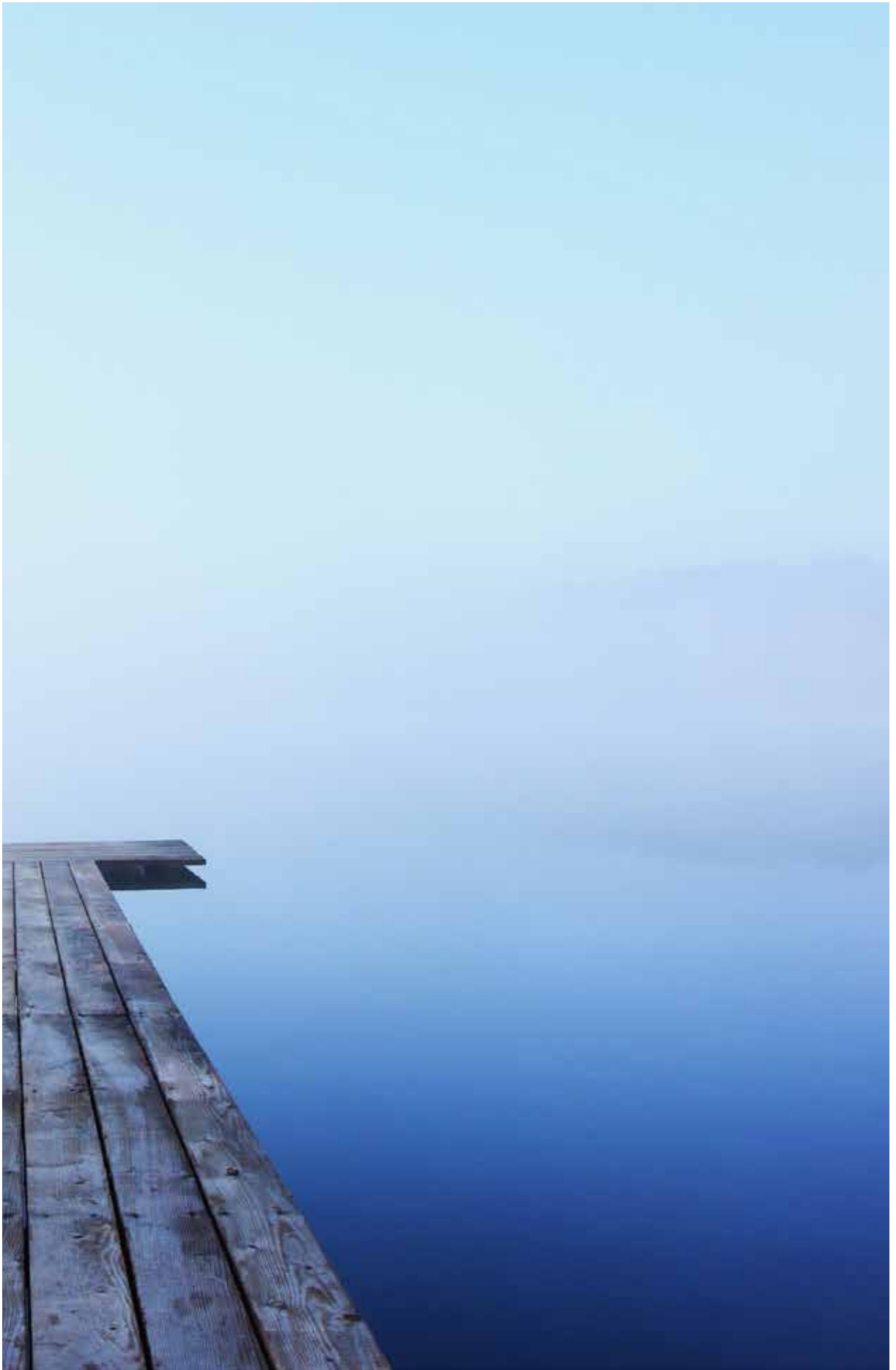
READING OF AN URBANISED LANDSCAPE



A SELF ORGANISED COMMUNITY IN THE POLISH
COUNTRYSIDE

INTRODUCTION
THREE APPROACHES OF READING THE URBANISED LANDSCAPE
EXEMPLAR FINDINGS
REFLEXION ON THE ANALYTICAL APPROACHES
CONCLUSION

Marius Bob,
Poland, Kaszuby forest,
Lake Silent, 2016



INTRODUCTION

A self organised community within the
polish countryside

1.
W. Lofvers, M. Musch, *The
Countryside / Het Plat-
teland*, OASE#63

2.
Ungers L., Ungers O.M.,
*Kommunen in der neuen
Welt. 1740 - 1972*, Kippen-
hauer & Witsch Verlag,
1972

Alongside the fast development of cities, digitalisation, threats of an unstable political situation and a wish for a simpler life, more and more citizens are migrating towards rural areas. The absence of agriculture is not a problem to them - the countryside is not a place for making a living, it has become a place for living. These modern nomads tend to organise themselves in communities occupying the countryside while still being connected to the city¹.

Being temporarily part of such a community, situated at the Silent Lake in the Bory Tucholskie forest around three hundred kilometers northwest from Warsaw, I was able to witness its development.

The community around the Silent Lake was initiated by a small group of friends and their families who a couple years ago decided to acquire a piece of land at the Silent Lake with the intention to experiment with a more sustainable lifestyle based on the principles of permaculture.

In the 1960's this type of community would have been categorised in a vernacular jargon as "hippy commune" or "eco-village". Later on during the 1970's, Liselotte and Oswald Mathias Ungers described the phenomenon of the commune in their book *Kommunen in der Neuen Welt*². 1740 - 1972 in which they made the distinction between historic communes of the 19th century categorized as Socialist and Religious and the "new" communes of

the 20th century that were grouped under the headings of Student co-op, City Communes and Farm Communes. Today these categorizations can be further extended in order to address the increasing complexity, specificity, and global nature of today's communities into six to eleven "new" groups: Religious, Co-Living, Co-Op, Counterculture, Egalitarian, Psychological, Rehabilitation, Alternative-Family, Spiritual and Experimental³.

3.
AMO / GSD Studio, *Islands
in the countryside - Com-
munes and Utopias*, 2017

Although it would be difficult to strictly relate the Silent Lake community to one of these groups, as it is rather a blend of them, it is still apparent that it is part of a larger trend of migrations related to digitalisation as described latterly.

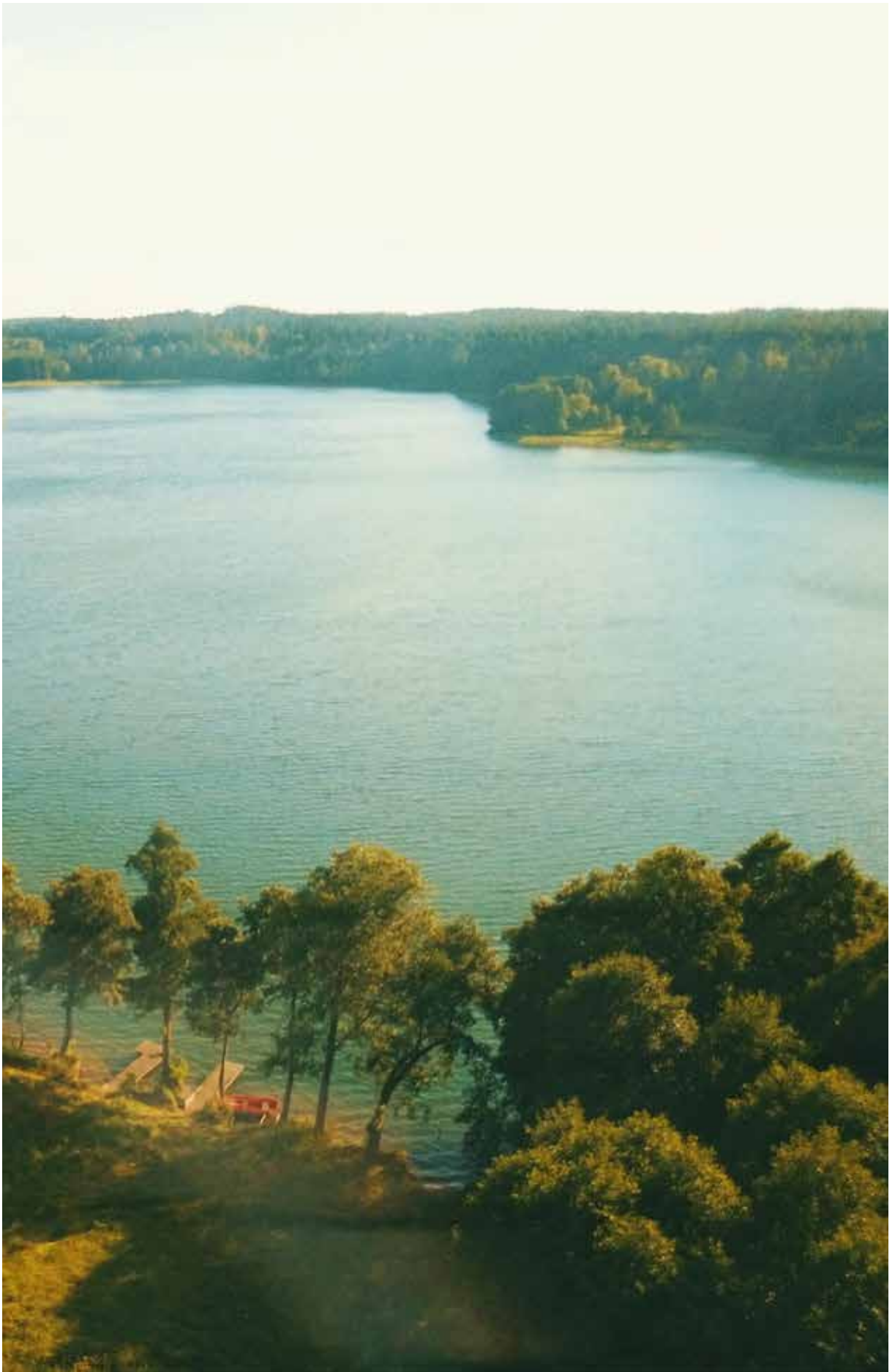
During the last two years people of various backgrounds gathered at the Silent Lake in order to celebrate the experience of untouched³ nature and exchange about alternative ways of viewing the world. These Gatherings initiated a participatory thinking process pointed towards understanding the potentials and future development of the site, taking into account the current context and successive urbanisation of the countryside.

Nevertheless the principal question remained, being: how should one approach the development of such a site? In fact the complexities and potentials of the rural area in which the Silent Lake is embedded seemed hard to grasp during the numerous group discussions that took place during the summer visits. On these grounds I decided to focus my research on the country surrounding the Silent Lake in order to develop a methodological framework that would allow a better understanding of the landscape composing this site which would possibly result in a more sensitive development of the Silent Lake community as well as constitute an approach that could be extrapolated into similar scenarios in different sites.

Before expanding on the method that will constitute a reading of the Silent Lake landscape, it is important to introduce the current developments in the architectural discourse concerning the perception of the countryside.



Kevin Mazanek,
Poland, Kaszuby forest,
Lake Silent, 2016



INTRODUCTION

The All-pervading Nature of the Urban

4.
R.Koolhaas, *Koolhaas in the country*, Icon 2014

5.
These concepts were coined, respectively, by Bernardo Secchi, Francois Ascher, Edward W. Soja, Saskia Sassen, Manuel Castells and Rem Koolhaas.

With rapid urbanisation taking place around the world, current architectural discipline has its focus on the cities. As a consequence of largely concentrating on urban areas the rural space has been left aside in the contemporary discourse even though the societal and technological changes in "rural areas" have been highly dynamic considering recent history. As Rem Koolhaas stated: "The countryside is an amalgamation of tendencies that are outside our overview and outside our awareness. Our current obsession with only the city is highly irresponsible because one cannot understand the city without understanding the countryside."⁴

While undertaking an exploration of the countryside it is important to be aware of the fact that the country is part of a whole which constitutes our urban-environment in which both city and country are to be seen as correlating system and not individual entities. The notion of an abolition of the city/country antagonism is described by Bárbara Macaes Costa and Harry Gugger in their essay entitled *Urban-Nature: The Ecology of Planetary Artifice*:

"Cittá diffusa, metapolis, postmetropolis, global city, space of flows, generic city⁵ - these are some of the recently invented concepts that try to name and define the new kind of urban phenomena that have come to asymmetrically permeate the globe. While each has its own particular standpoint, they all address the death of the humanist city and

that of its analogues dichotomy, city/country-side. Engulfed by "junkspace", city-as-object and rural-as-background no longer exist; what is left now is an ambiguous and hybrid condition that has no genetic code and is impossible to describe in typological terms."⁶

Instead of perceiving the countryside simply as different modes of agricultural production, a commodity that represents an empty land to be used by the city-dweller whenever he is tired of his regular lifestyle in the city, we should consider the countryside for its intrinsic qualities and potentials⁷. At the same time we should position these characteristics within a context of a new polycentric, urbanised landscape⁸ in order to understand how the notions of "rural" and "urban" contribute to each other's existence and sustainable development.

In this sense the notion of countryside describes one of many types that constitute the urbanised landscape and come with their specific set of difficulties. The complexity of the country as opposed to the complexity of metropolitan areas where city planning procedures and building regulations are well defined, has its origin in the lack of expertise and methodology that would allow to deal with them in a careful way without losing the qualities that the country contributes to the urbanised landscape.

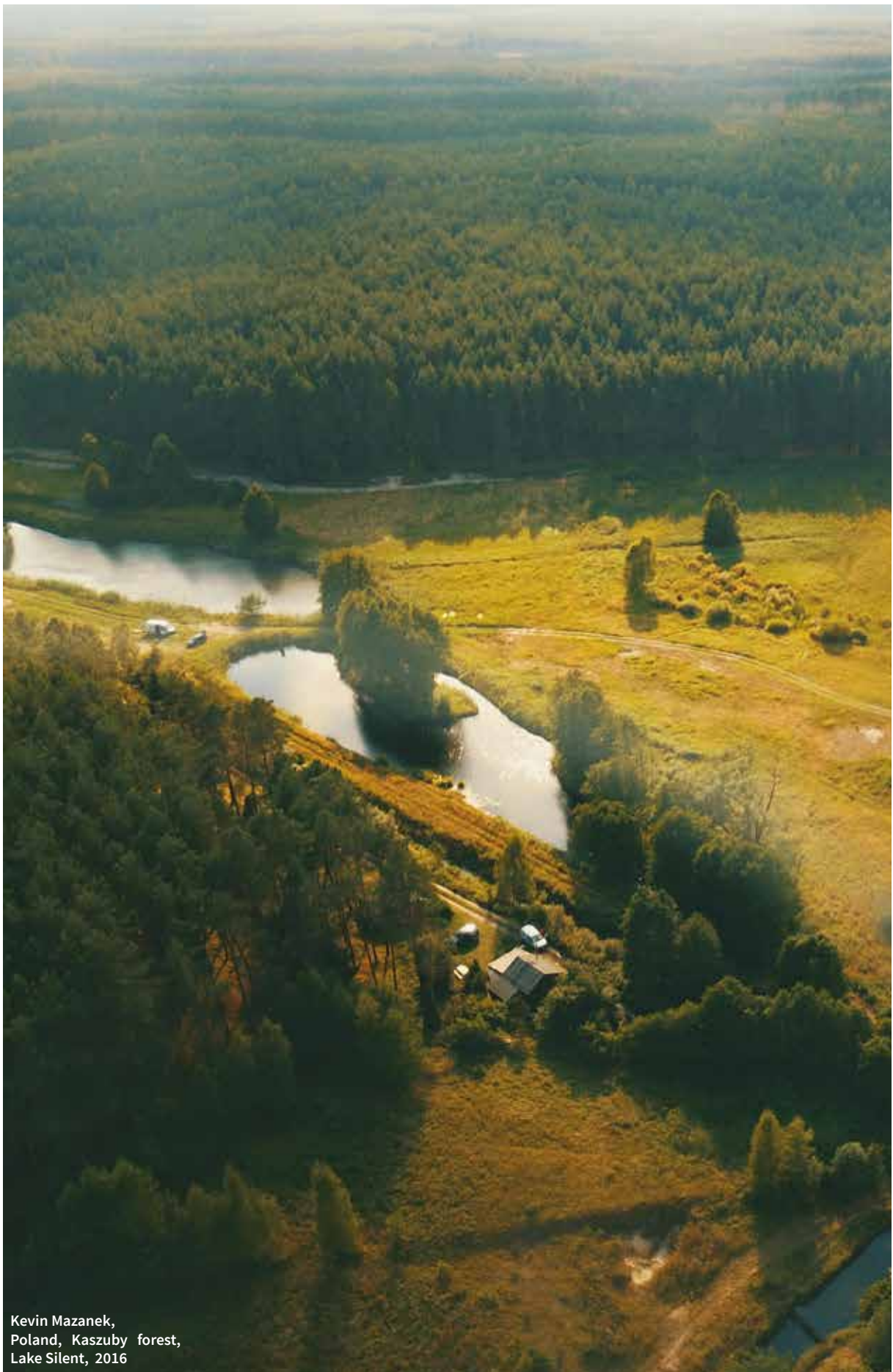
Hence locations as the Silent Lake, that are complex because of their "particular geological, industrial, agricultural and social history, demand analysis and design approaches that take into account the experience of the ground "the sense of the place", the different layers and meanings of a site, the experience of movement and time"⁹.

6. B. Macaes Costa, H. Gugger, *Urban-Nature: The Ecology of Planetary Artifice*, San Rocco 10 "Ecology", 2014

7. W. Lofvers, M. Musch, *The Countryside*, OASE#63

8. S. de Wit, *Hidden Landscapes: the metropolitan garden and the genius loci*, Doctoral thesis, TU Delft, 2014

9. K. Havic, B. Notteboom, S. de Wit, Editorial, *OASE#98-Narrating Urban Landscapes*, NAI Publishers, 2017



Kevin Mazanek,
Poland, Kaszuby forest,
Lake Silent, 2016



THREE APPROACHES OF READING THE URBANISED LANDSCAPE

Methodology

The research is structured around two main parts: the development of three types of analysis based on a literary survey and a reflection on the outcomes of these explorations.

The outcome of this method would ideally represent a "complete" reading of the Silent Lake. During this research I will consciously dissect the analysis process into architectural, participatory and narrative analysis in order to be able to draw comparisons between them and understand how each of them contributed to an understanding of the site. The application of this analytical process on an actual site will not only allow us to compose theory but also offer further insights which will constitute the foundation for a future development of the site.

READING OF THE SILENT LAKE

DESK
ANALYSIS

PARTICIPATORY
ANALYSIS

NARRATIVE
ANALYSIS

THREE APPROACHES OF READING THE URBANISED LANDSCAPE

Desk Analysis

10.
Bureau Bas Smets, *Paysage - 3 Exposition*, Albe De Coker, Bruxelles 2014

The term desk analysis refers to a spectrum of analytical drawings made by the architect without having to visit the site and its surroundings in person.

Topography, vegetation, road grids, infrastructures, buildings along with others are elements that define the physical form of a landscape. In order to grasp an initial understanding of the site, that will compose the base for further steps of analysis, so to say a blank canvas to be filled, I will try to delineate those material aspects of the landscape with the aim of making a first contact, that will be seen through new eyes when visiting the site.

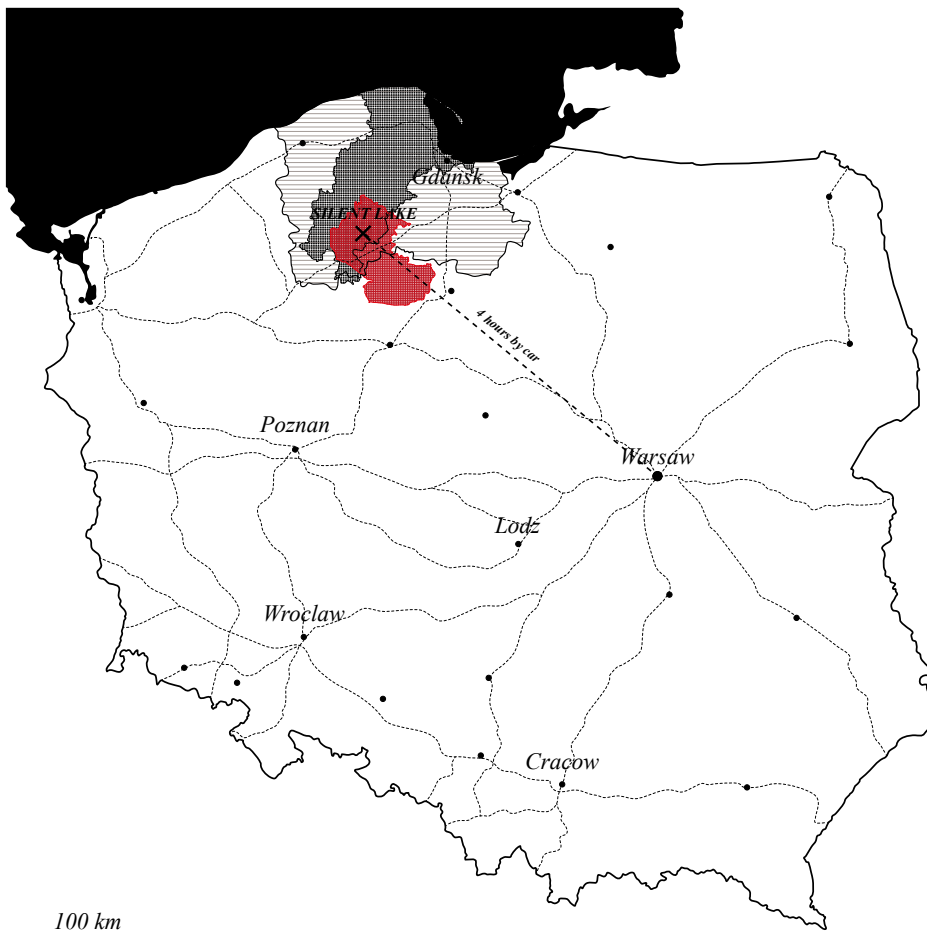
During this initial set of drawings I will make use of an analytical structure proposed by the landscape architecture office Bas Smets in their book *Paysage - 3 Exposition*, that is divided in seven iterative steps: Cadrage, Lecture, Paysage exemplaire, Figure Paysagère, Écriture, Perception and Sigil.¹⁰ From this framework I chose to adopt the first four steps to be used for the desk analysis as the latter three lie in the domain of design and by that constitute a different type of analytical process that lies out of the scope of this article.

The first step, Cadrage is to be understood as initial framing in which we try to delimitate the areas of interest negotiating between different scales in which the project could be perceived.

The framing is followed by the Lecture that is understood as a process of decomposing the territory represented in the various frames. Along this reading we separate methodically the different physical layers that constitute the landscape which then can be reassembled into "new realities" within the Paysage exemplaire that allows to compare this combinations of layers and distinguish patterns that were not apparent in the initial framing. In the fourth step represented by the figure Paysagère elements that were distinguished in the latter steps are selected and represented through sectional and perspective projections. It is important to note that the four steps incorporated in this analysis are not to be seen as strict consecutive steps to be executed but rather represent strands of an analytical process in which these repeatedly weaved into each other, form one of many outlines of an architectural project.

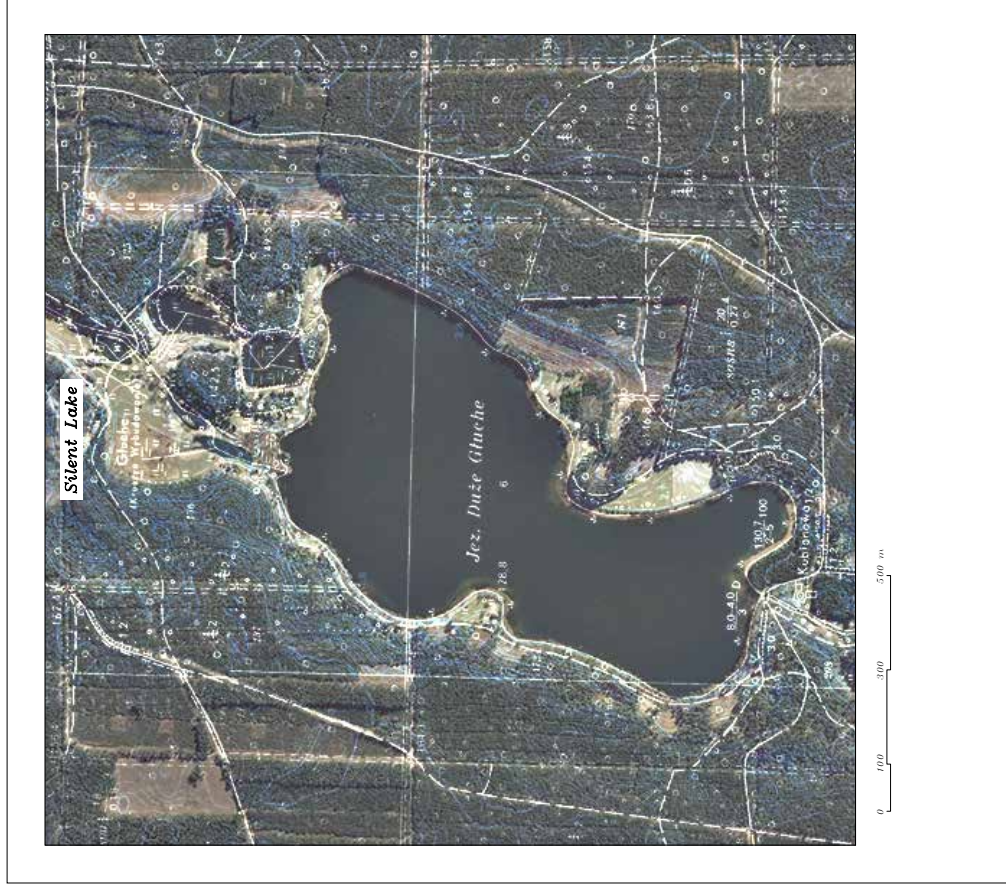
11.

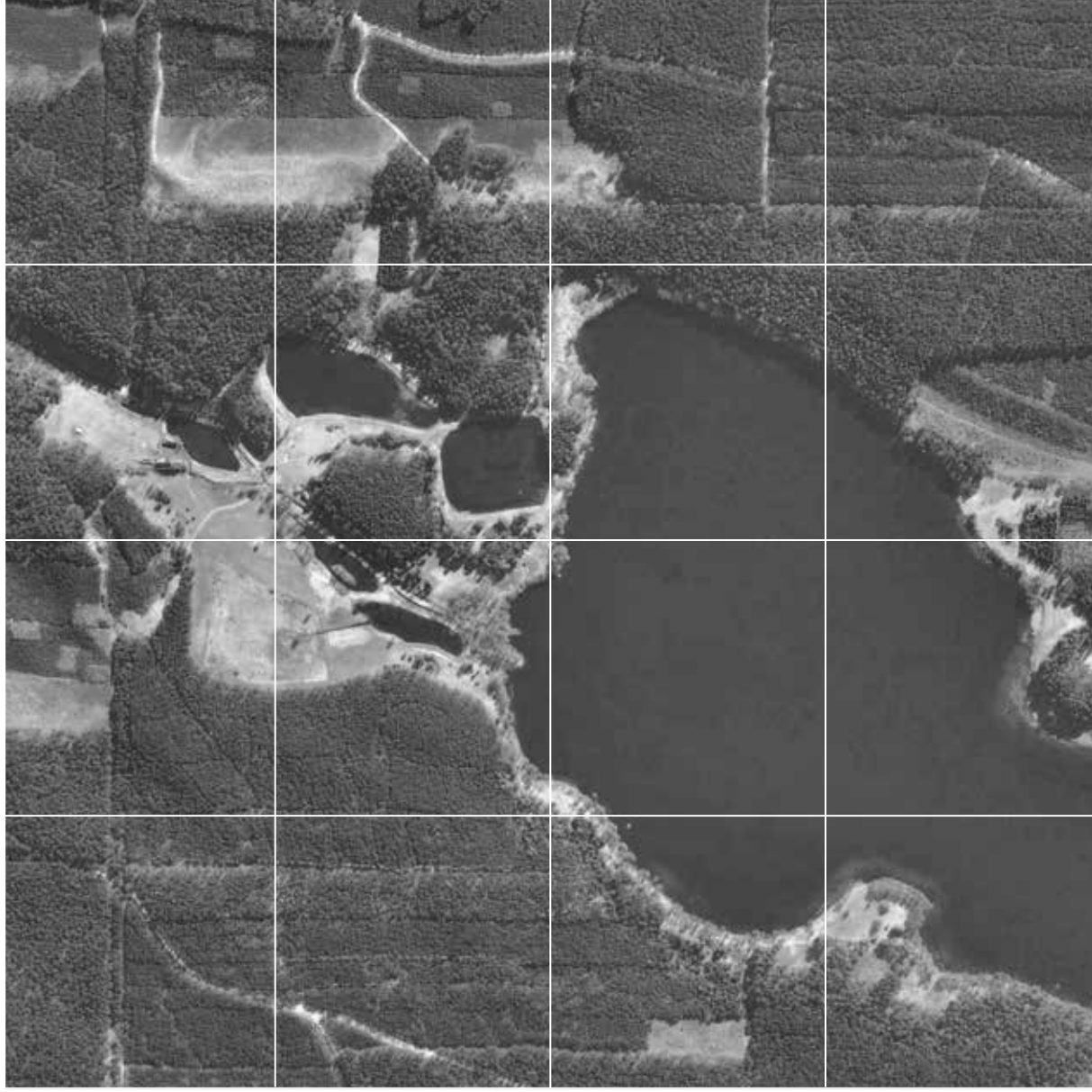
K.Havik, B. Notteboom, B. Smets, S. de Wit, OA-SE#98-Narrating Urban Landscapes, NAI Publishers, 2017



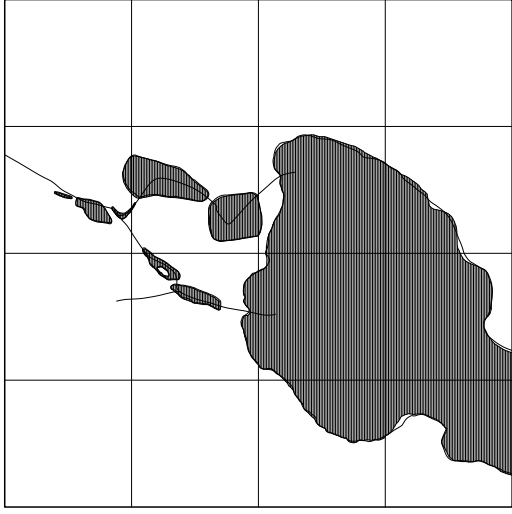


CADRAGE

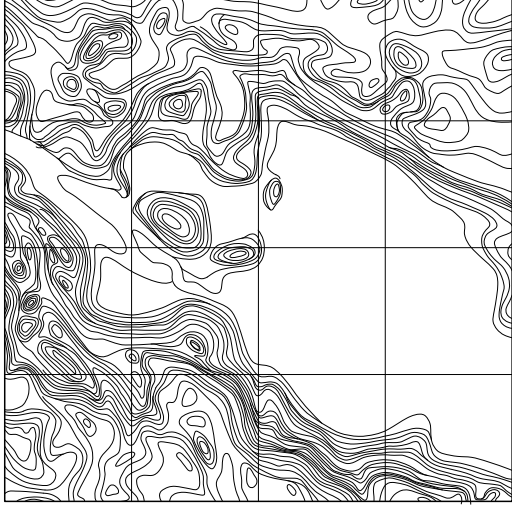




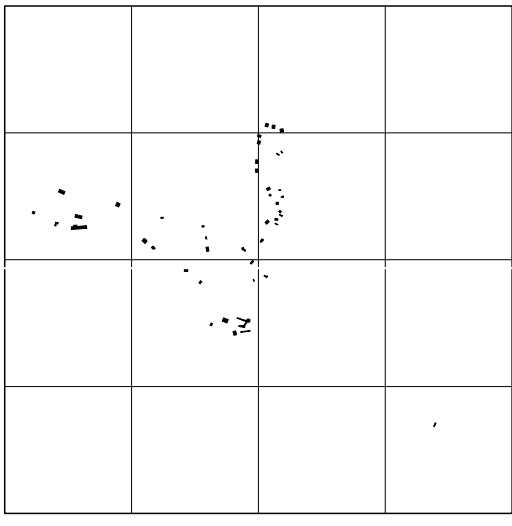
LECTURE



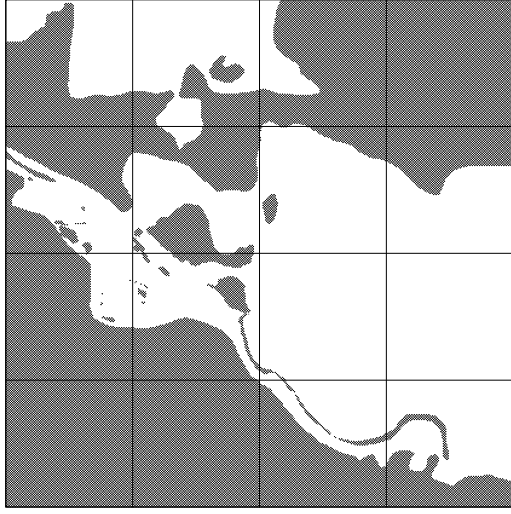
Water



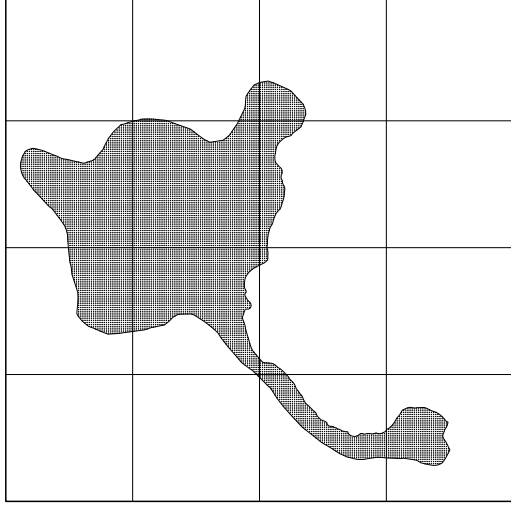
Topography



Built Structures



Wood Land



Site boundaries



Roads & Paths

PAYSAGE EXAMPLAIRE

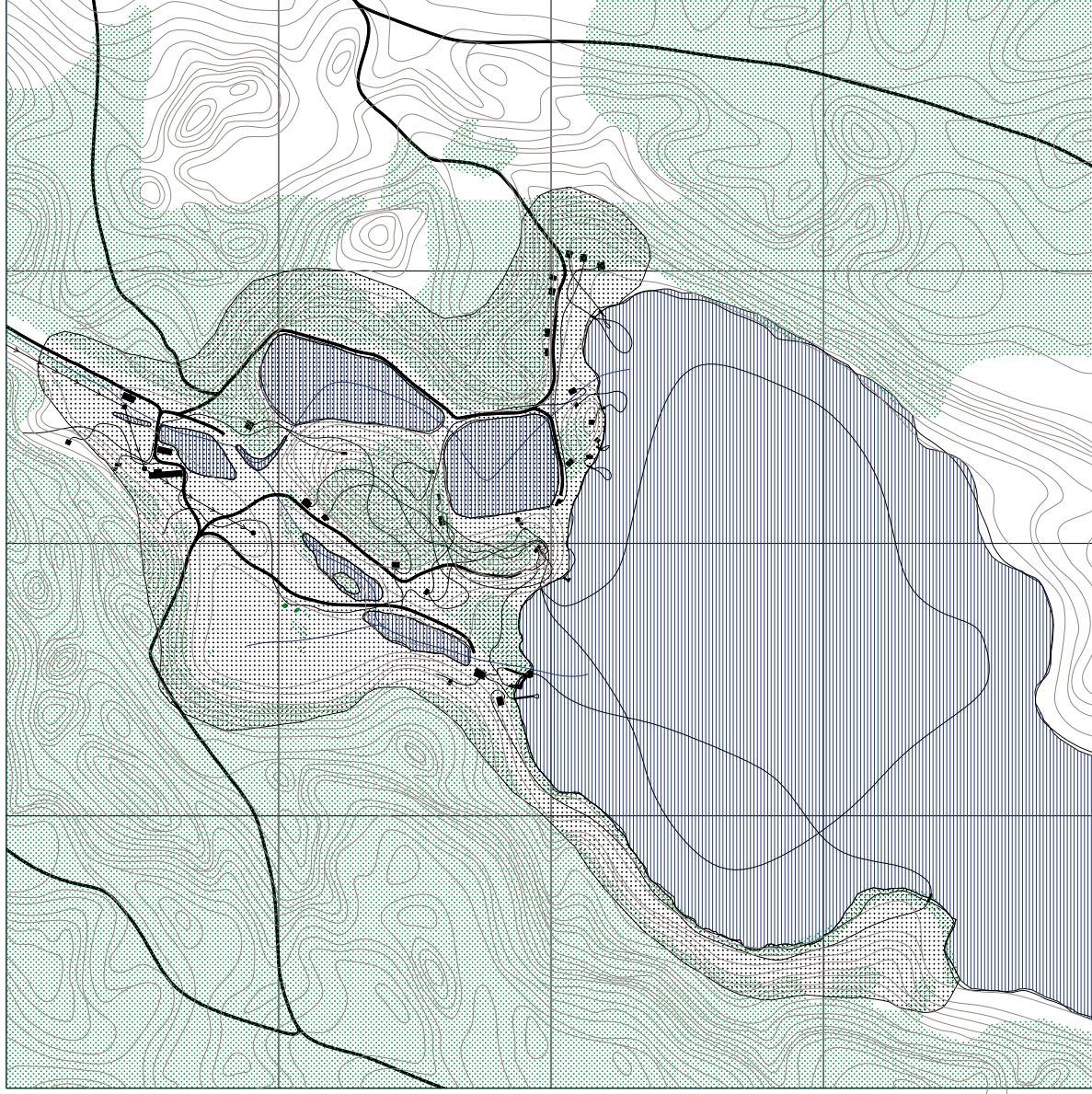
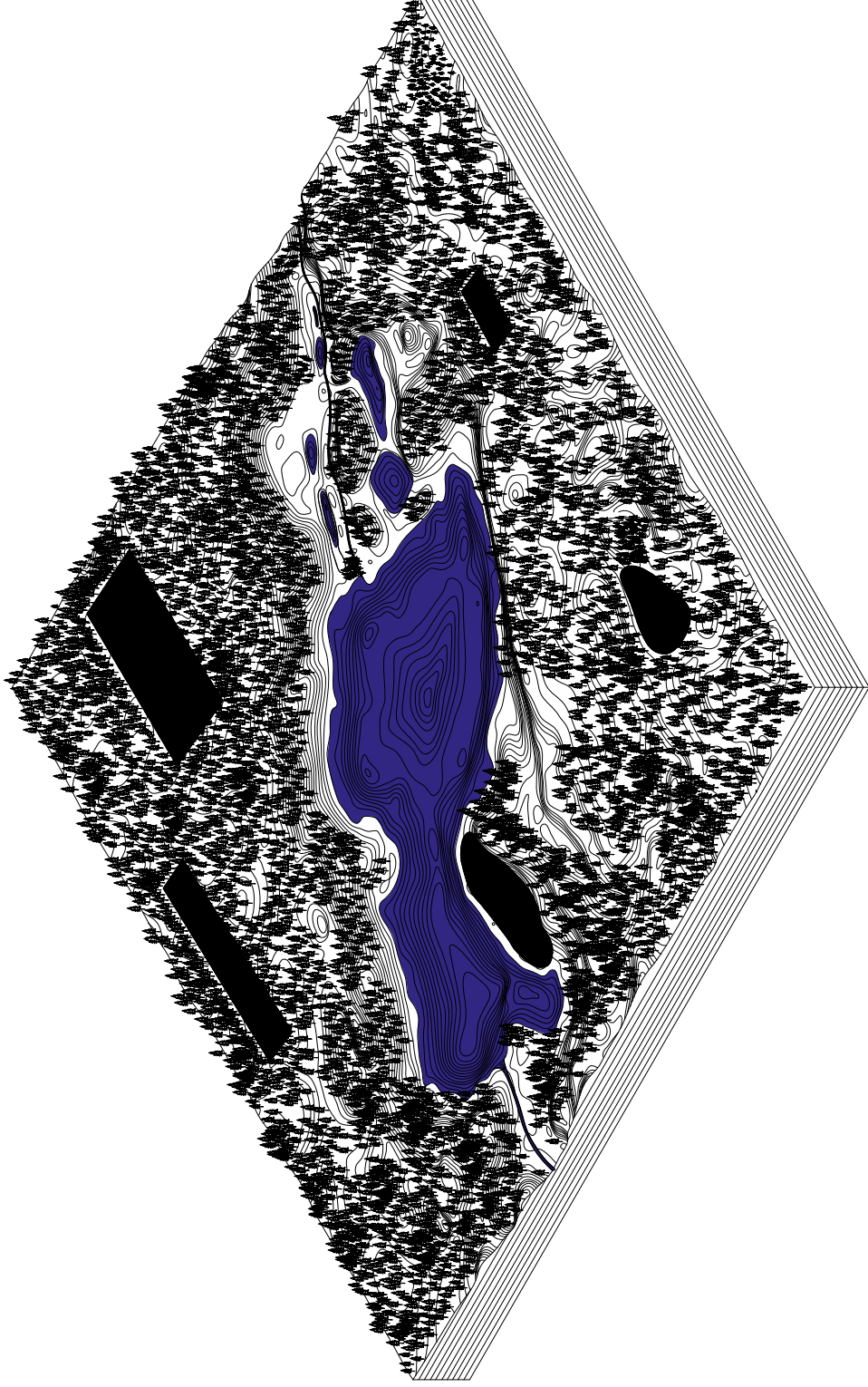


FIGURE PAYSAGÈRE



THREE APPROACHES OF READING THE URBANISED LANDSCAPE

Participatory Analysis

12.
U. Toker, *Making Community Design Work - A Guide-line for Planners*, American Planning Association, Chicago, 2012

"With the increasing complexity of issues surrounding human settlements, especially in the second half of the 20th century, participatory planning and design today occupies a central place on the agenda of many community groups and institutions"¹².

13.
Toker U.

14.
Toker U.

The advantages of including a broader community into the design process are widely acknowledged as they put everybody's issues on the table, build mutual understanding and enable decision making for the common good rather than for the sole benefit of particular individuals or parties¹³.

On the other side participatory planning and design has had its share of opposition. Some planning and design professionals have perceived the participatory approach as undermining the value of expertise and turning decision-making power over to uncredentialed individuals. Others have insisted that participatory planning and design consumes too much time and resources, and that professionals can reach the same decisions faster and more efficiently¹⁴. Another important critic towards participatory design is that the procedure tends to overemphasize the interests of those involved and overlook the needs of stakeholders that are not represented.



Working area during one of the workshop activities at the Silent Lake

15.
City of Gothenburg & Raumlaborberlin, *Public space & bathing culture*, Gothenburg, Sweden, 2015

16.
Dahl C., *Gotheborg's Jubileumsparken 0.5 and Frihamnen- exploration into the aesthetic of DIY*, Spool - Landscape metropolis #3,

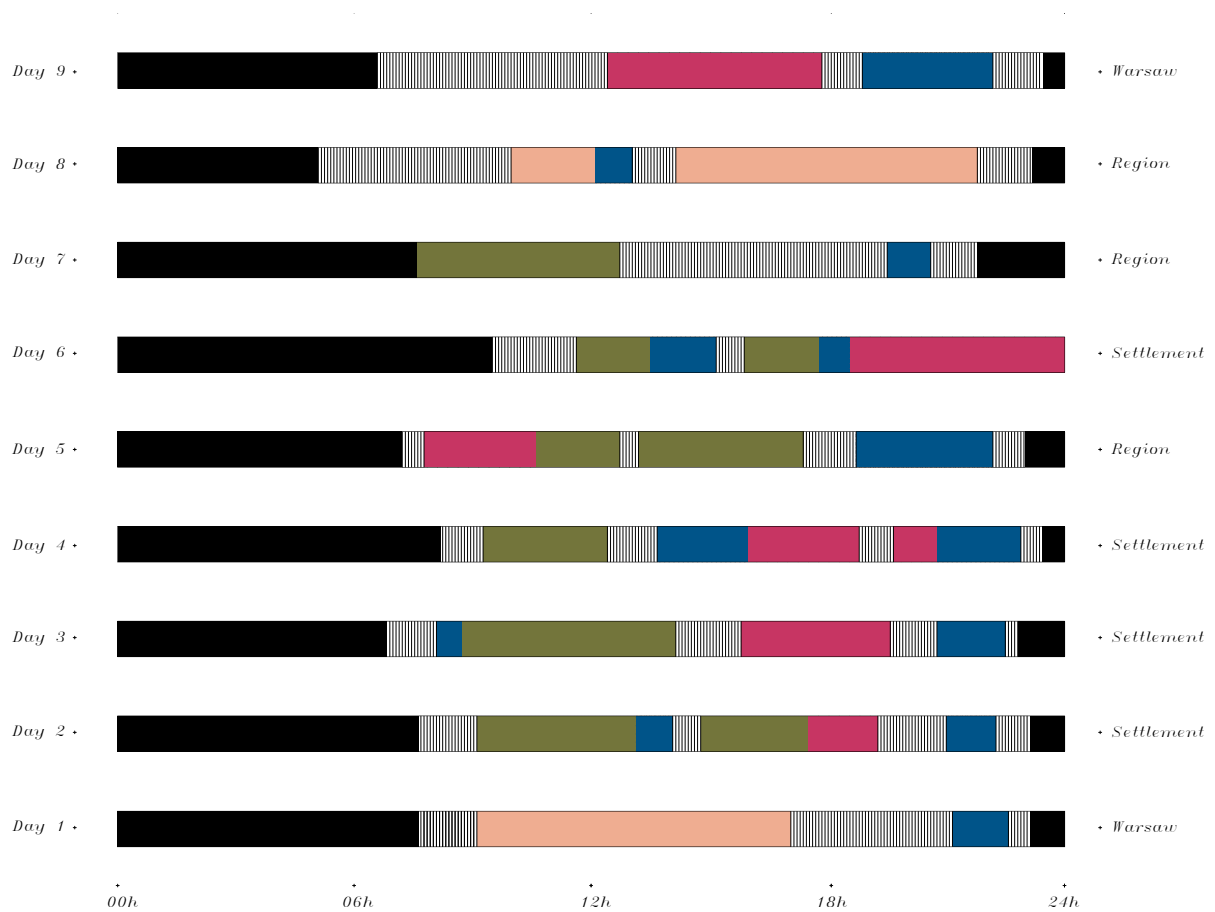
17.
The exercises developed for the workshop were inspired by the texts published in OASE 98, An independent Peer-Reviewed Journal for Architecture, published by nai010 publishers for the OASE foundation.

Nevertheless participatory practises are continuing to evolve especially within the context of bottom up planning procedures where planners and designers develop a framework of analysis within which the insights of participating communities are integrated to establish a final design proposal. A good example for this kind of planning scheme is the project Jubileumsparken 0.5 in the area of Frihamnen in Gothenburg that was developed in close collaboration between the City and the architecture office Raumlabor. The aim of the project was to: "investigate, develop and formulate new alternative methods and ways of working were community planning and dialogue with the people is the core"¹⁵. As the project evolved in parallel to the top-down planning strategy of the city, the knowledge and structures developed within this participatory process informed the master plan and helped to foster a new identity for the Jubileumsparken rooted in the communities involved in the project¹⁶.

In this sense a participatory processes can be used as a tool for a collaborative design study. So rather than seeing it as replacement for master planning, the participatory analysis serves as an additional layer of information that helps to understand the site specific dynamics of a place along with its development. Within this framework it is important to underline the contrast between participatory design in which a group of people has to come to a consensus regarding very specific design decision and participatory analysis in which a group of participants is invited to contribute to a broader analysis strategy.

As the Silent Settlement is involving people of all ages and various backgrounds that wish to align in a communal living and creation process, a participatory analysis approach appeared to be suitable to allow a socio-spatial reading of the Silent Lake landscape. Therefore we decided to develop a participatory analysis strategy that would be initiated by a week's workshop at the Silent Lake uniting different members of the community in analytical walks, discussions and analysis exercises that would inform the architectural design of the sight and reconcile the participants visions¹⁷.

WORKSHOP ACTIVITY TIMLINE



Sleeping

Fieldtrips

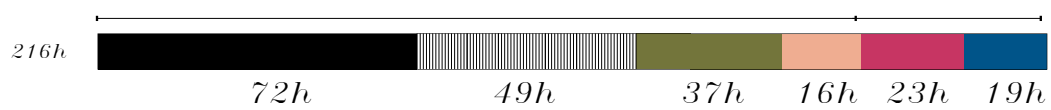
Workshop

Informal

Travel

Brainstorm

TOTAL ACTIVITY HOURS



WHAT KIND OF PEOPLE



Settlement: Newly build wooden house with additional Sauna and Kitchen.

Infrastructure: Solar Electricity
Heating: Furnace
Area: 60 m²
Construction: Wood /Concrete Base



Settlement: When arriving to the Lake restored an existing house with reused materials.

Infrastructure: Solar Electricity
Heating: Furnace
Area: 24 m²
Construction: Wood



Name: T.
Age: 43
Background: Fotography
Profession: Entrepreneur
Occupancy: Regular Weekendtrips



Name: Mariusz
Age: 26
Background: Clothing Design
Profession: Entrepreneur
Occupancy: Lives at the Silent Lake

LIVE A THE SILENT LAKE?



Settlement: Started using one of the existent houses that he will renovate with his brother.

Infrastructure: No Electricity
Heating: Furnace
Area: 42 m²
Construction: Wood



Settlement: Built their own summer-house at the Silent Lake.

Infrastructure: No Electricity
Heating: Furnace
Area: 18 m²
Construction: Wood



Name: „Pasi Koni“ (Grashopper)
Age: 31
Background: Constant travel
Profession: Filmmaker
Occupancy: Lives at the Silent Lake



Name: „Gorale“
Age: 71 & 74
Background: Pharamcists
Profession: Retired
Occupancy: Stay during the Summer

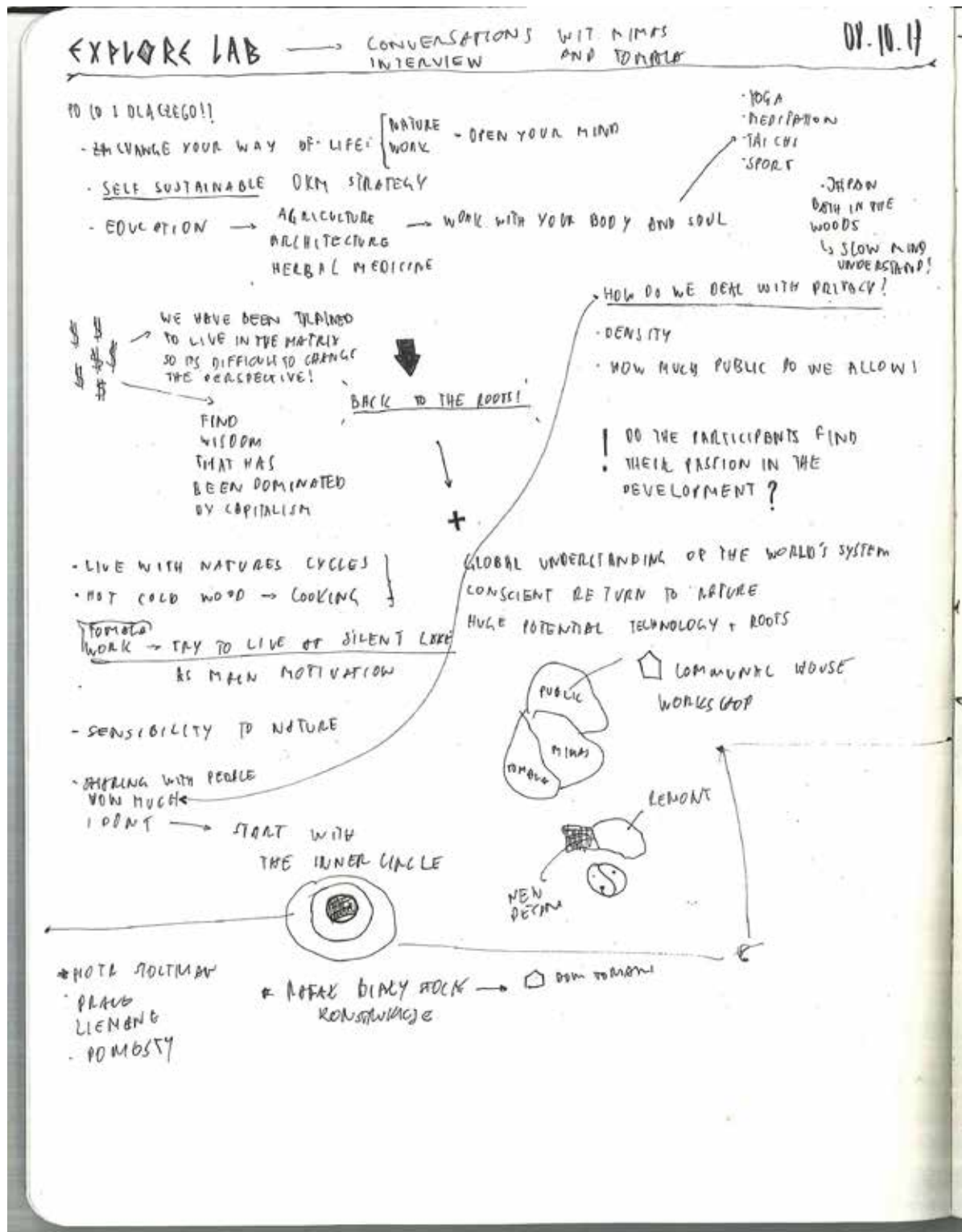
PARTICIPATORY ANALYSIS

Initial Conversations and Literature

During the initial conversations that took place at the Silent Lake I gifted a set of vintage maps representing the lake and surrounding topography to the group and introduced different analytical approaches that would be explored during the workshop.

As the conversation continued I asked them explain how they felt about the Silent Lake? Why did they decide to initiate this project and how would they imagine the future of this place? This dialogue was accompanied by various books that were brought from Delft in order to give examples and bring different perspectives to the table.

After a while it became clear that the core of the ideas cultivated at the Silent Lake is the exploration of a "new lifestyle" that bridges the knowledge gained through operating in the globalised world with a conscient return to the countryside on a journey to rediscover traditional values and skills related to a more sustainable way of living ("experimenting with new-old ways of thinking, living and building") share this knowledge with each other and possibly with a wider audience in the future.



Notes taken during the introductory conversation of the workshop week



Books brought from Delft with the intention to inspire the silent lake community



Books and magazines gathered during one of the fieldtrips, where we visited the local library

PARTICIPATORY ANALYSIS

Incomplete Cartographies

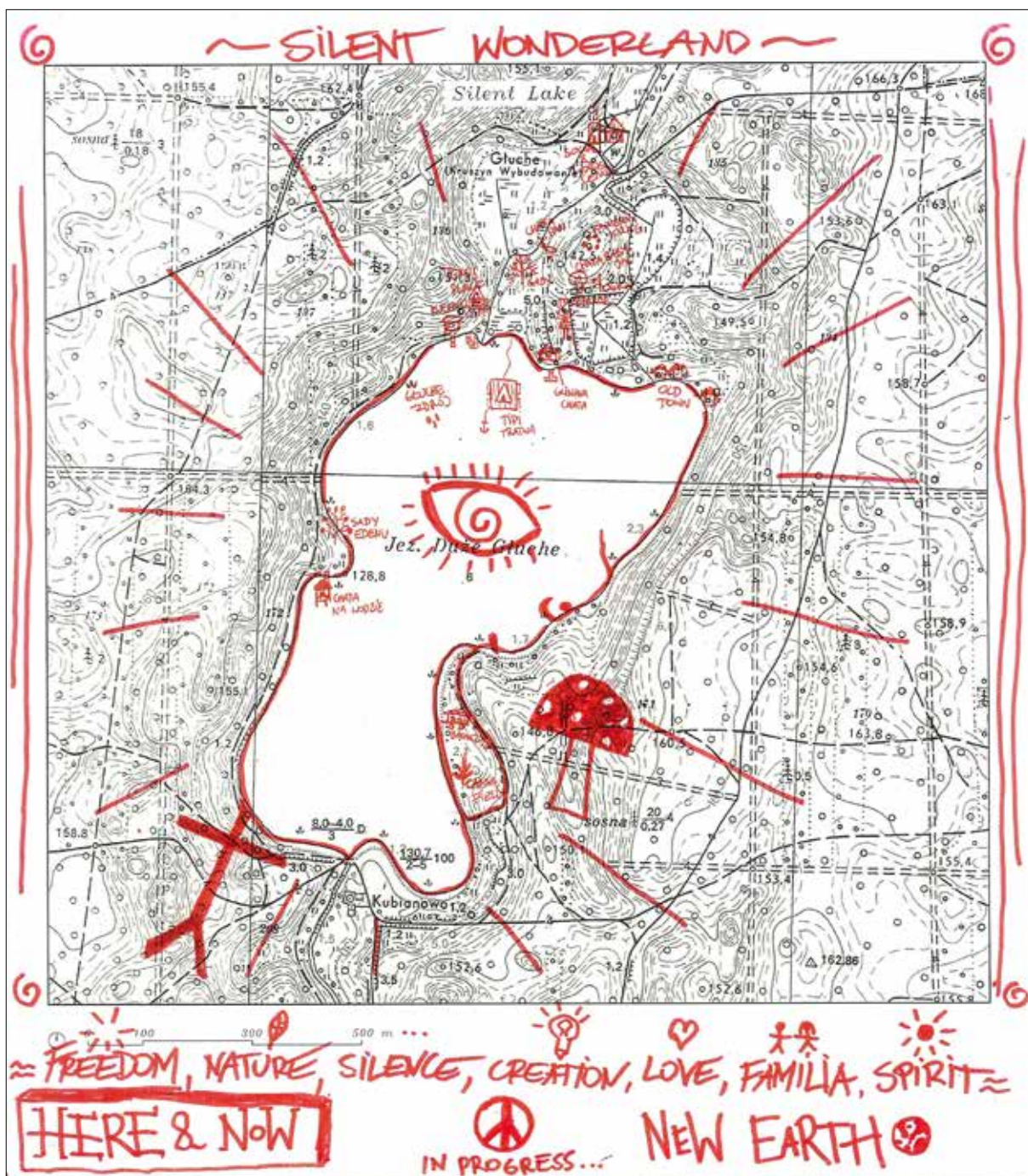
The first exercises proposed to the group consisted in completing maps of the Silent Lake. The participants were handed out maps in various scales that were printed beforehand. During this exercise I provided a set of drawing materials and prompted the attendees to draw their personal perceptions and ideas relating to the Silent Lake.

At first it appeared that the group was enthusiastic but troubled about the exercise. Therefore it became important to demonstrate a couple of basic ways of drawing on this kind of maps in order to break the early fear of contact.

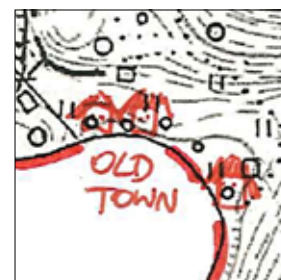
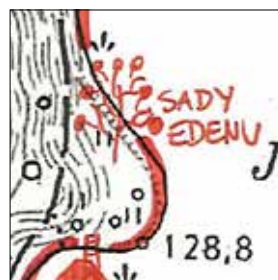
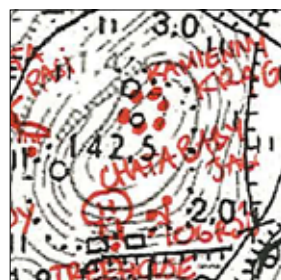
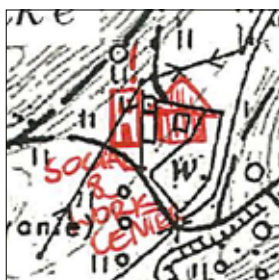
As the exercise went on the maps became more and more intuitive and helped to establish a solid starting point for the workshop. The information gathered during this initial map drawing helped considerably to establish routes of interest that would be explored during the following days in form of analytical walks.

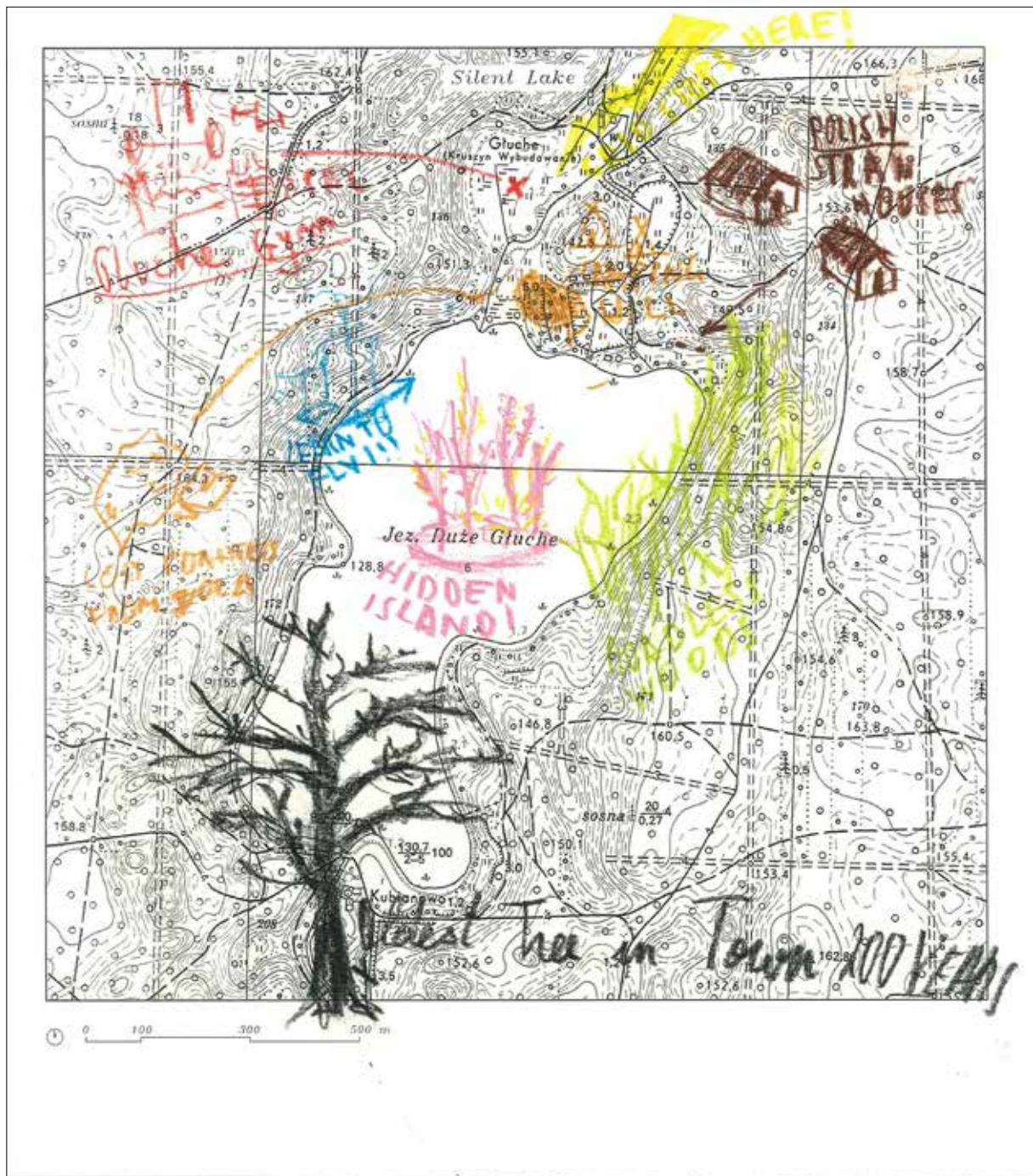


Various maps that were used during the cartography exercises



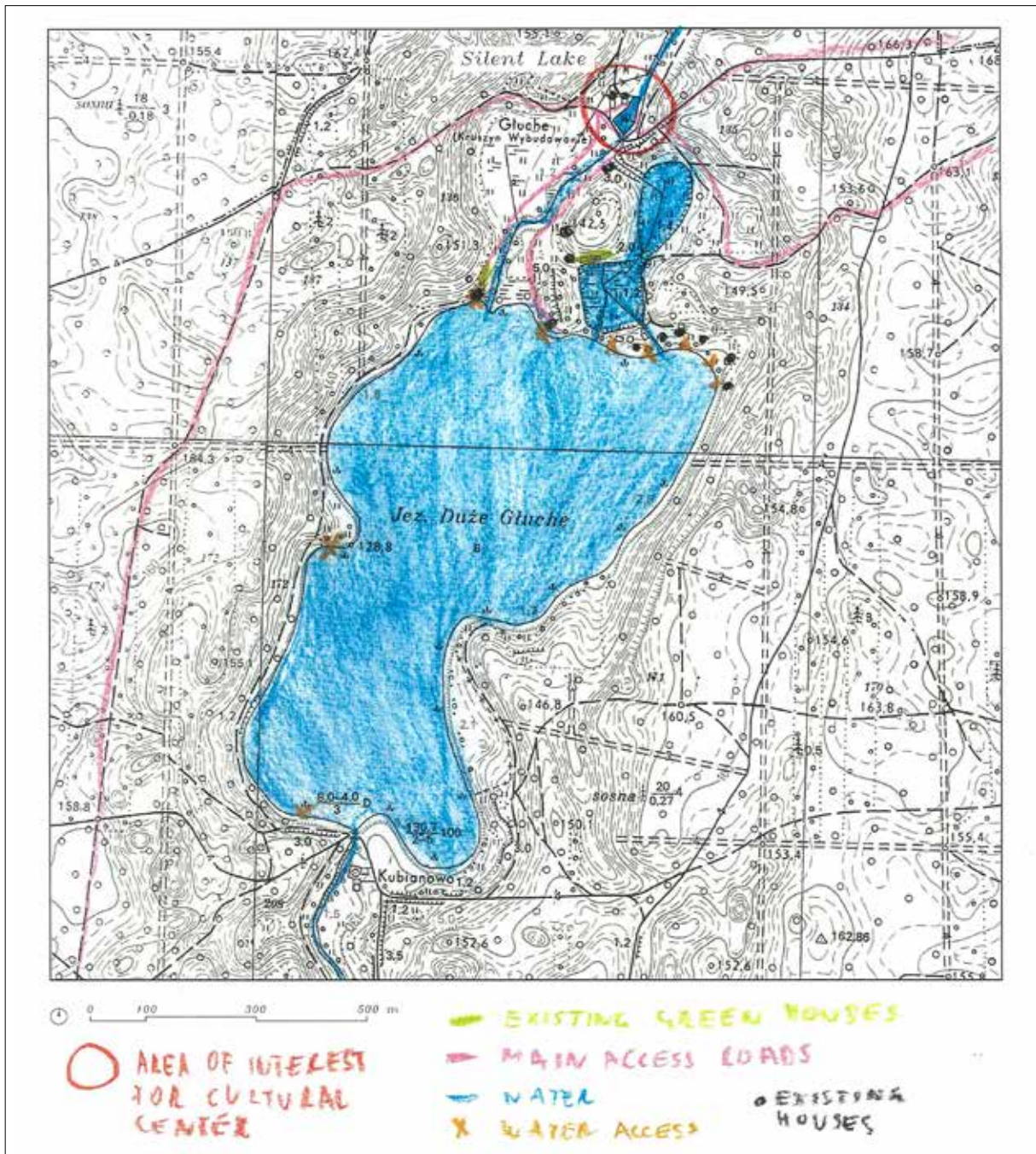
Intuitive mappings showing an emotional approach to the site depicting points of interest





Various maps that were used during the cartography exercises





A more practical mapping showing precisely a location of interest for the cultural center

PARTICIPATORY ANALYSIS

Analytical Walks

18.

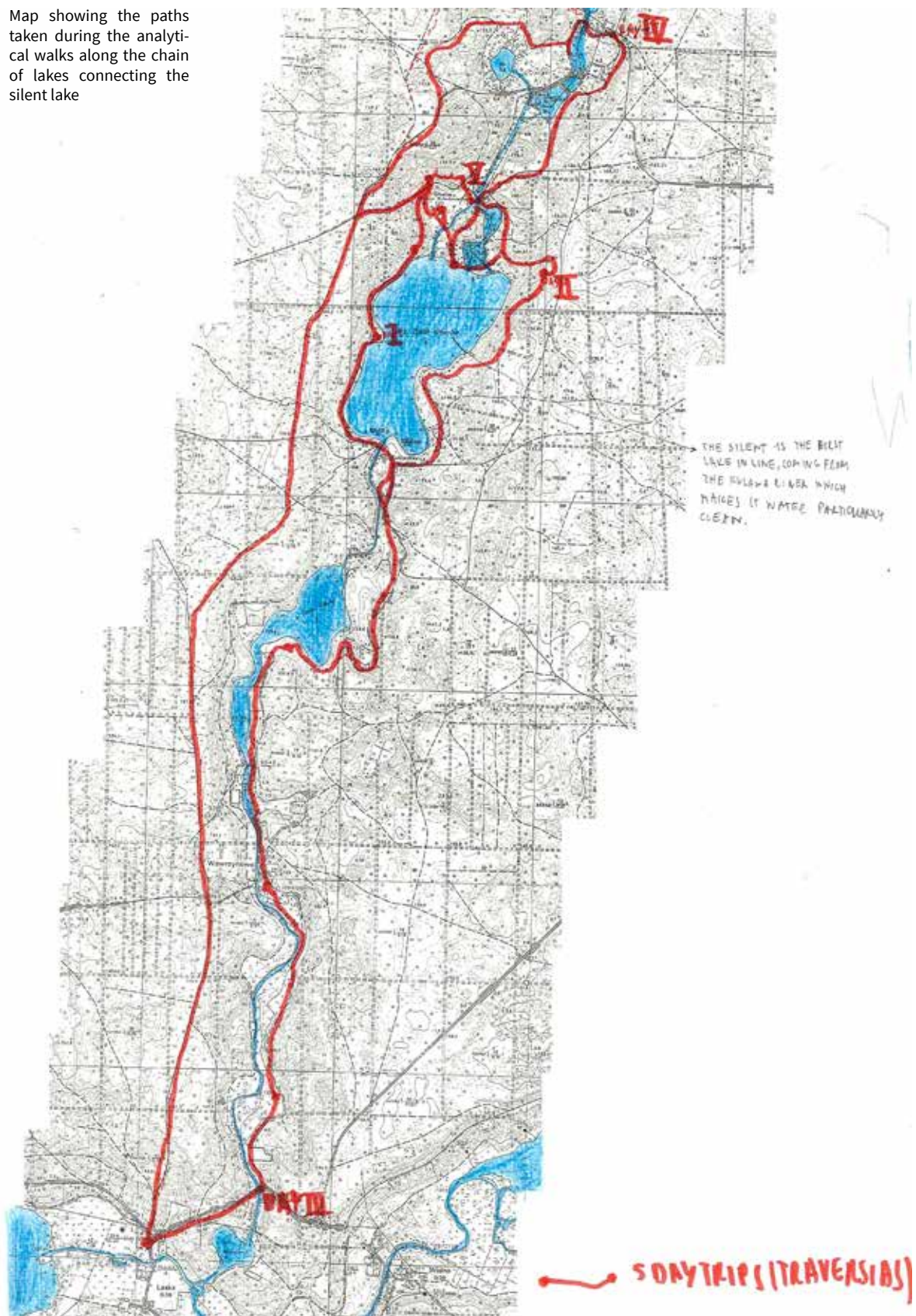
Pérez de Arce, R. Pérez Oyarzun, F. Rispa, R.; *Valparaíso School: Open city group*, Basel, 2003

The general idea for the analytical walks was inspired by the so called Traversias which is a method practised in the architecture school of Valparaíso by the Open City Group¹⁸ which consists of strolling through a landscape in the attempt to interpret it from various perspectives in order to question assumption that are made at a first glance.

According to the Traversia method we walked through the landscape surrounding the silent lake trying to analyse and question the points of interest that were established during the initial conversations and cartography exercises.

Along the walks the participants were asked to document their sensations through various mediums as drawing, photography or sound recordings. These documentations would then be further examined during evening brainstorm sessions

Map showing the paths taken during the analytical walks along the chain of lakes connecting the silent lake





“Gluche opowiesci”: Is a photo project initiated during the workshop by one of the participants in which he wants to invite people to photograph the Silent Lake and create a steady growing documentation





The VW van as colonisation mobile. It was the first tool to discover the Silent Lake before any settlement was created



The green moss landscape is seen as a natural couch where one could relax

PARTICIPATORY ANALYSIS

The Silent Wall

The materials gathered during the analytical walks served as base for evening conversations. Those brainstorm sessions helped on one side to reflect over the day's experiences and the other side to refine the approach and schedule for the following days.

All the informations were gathered on a wall in the kitchen that would allow an overview of the process for all participants and invite at any given time to add or rectify ideas developed during the study.

The so called "Silent Wall" then became symbolic surface for interaction were not only photos and drawings were gathered but also objects and materials found throughout the day would find its place.

- DUEY SIOK -
11-10-15

CENTRUM
KULTURY

WYKŁADY
CEREMONIE
WARSZTATY

BIG SALON
MULTIPURPOSE
COSY, KITCHEN

BRUGA
SFERA

WOOD
WORKSHOP

Postits used during the workshop to elaborate the concept of a cultural center at the silent lake



The silent wall: A place used to gather materialised that were produced during the workshop

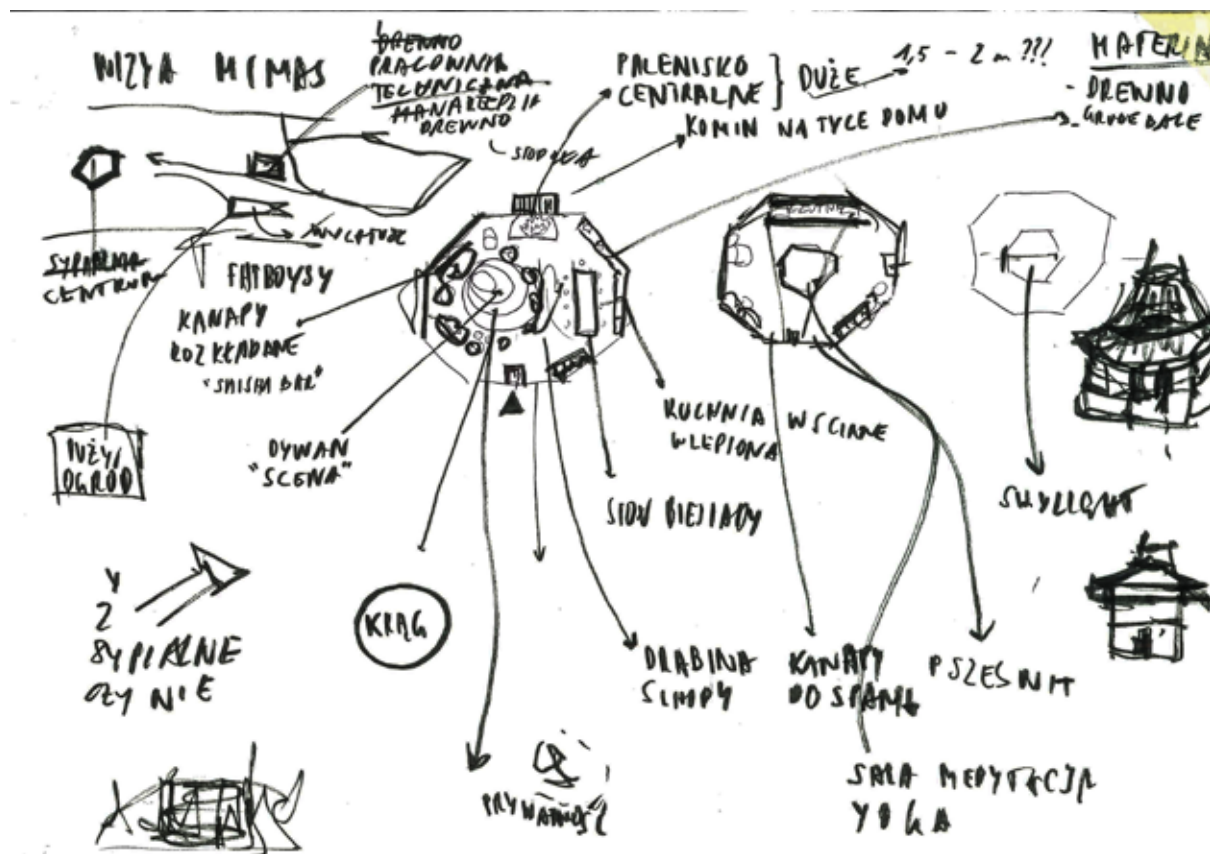


PLAN PRZYKŁADOWYCH ZAJĘĆ NA ROK 2018

ZAJĘCIA: MAJ - WRZESIEŃ ~~MAJ~~ "DOJO" + TEREN

1. NATURALNA APTEKA: ZAJĘCIA Z ZIOŁOLECZNICTWA, SPACERY BOTANICZNE, PRZYGOTOWYWANIE NATURALNYCH LEKARSTW.
2. CEREMONIA KAMBO: i TAJNIKI MEDYCYNY AMAZOŃSKIEJ.
3. WYKŁAD: PSYCHODELIKI W TRADYЦИИ SEOWIAN
4. ZAJĘCIA FIZYCZNE QUI-GONG + YOGA KUNDALINA
5. WYKŁAD: PERMAKULTURA W CODZIENNYCH ZASTOSOWANIACH.
6. WYKŁAD + ZAJĘCIA PRAKTYCZNE:
WYKONYWANIE TYNKÓW GLINIANYCH
7. ZAJĘCIA TERENOWE: OLIĘKANIE STODOCY.
8. ZAJĘCIA W TERENIE: TYNKI W CHATACH
"STAREGO MIASTA"
9. GOTOWANIE WG. 5-u pryncypów. - WARSZTATY
10. CEREMONIA PEJOTL + SPOTKANIE ZE
STARSZĄ MĄDROŚCIĄ
11. PROJEKCJA FILMU INLAKESH

Notes describing various events that could take place at the cultural center of the silent lake



Diagrams depicting the functioning of the cultural center

PARTICIPATORY ANALYSIS

The Maquette as discussion tool

Towards the end of the week, we decided to materialise the information obtained within the participatory process in a physical object. For that purpose we used scrap materials found during the fieldtrips which had an important symbolic value for the participants as it would align with their principles of reuse and sustainability.

Though it was unexpected the participants immediately reacted to the maquette, taking it joyfully into their hands, moving the little buildings and drawing explanatory floor plans.

The maquette became a vessel containing all thoughts elaborated during the workshop and through that became the main tool of mediation during the final conversations of the week and triggered a lot of interesting ideas.



Kitchen area during one of
the workshop nights





Maquette depicting different possibilities of intervention site of interest for the cultural center



PARTICIPATORY ANALYSIS

The concluding conversation

After arriving to Warsaw we organised a dinner in order to conclude the findings of the week and discuss future steps of the project.

During this conversation some of the points examined at the first day clearly had evolved throughout the duration of the workshop. The participants agreed that in order develop a future vision for the Silent Lake the project had to be tackled on two levels.

The first one consisted in developing a re-union center accompanied by a logistical building (represented in the maquette) that would allow for bigger events (workshops, meetings, dinners etc.) hosting a broader range of visitors as well as giving an organisational heart to the site. While the second layer of intervention would concern the overall development of the site through precise interventions that would create different possibilities of occupancy.



Collage showing the cultural center at the silent lake

THREE APPROACHES OF READING THE URBANISED LANDSCAPE

Narrative Analysis

"06 00 AM, I wake up, the sun is warming my skin through the translucent fabric of my settlement. I get out of the tent, sense the airy morning dew underneath my feet, take a deep breath and gaze upon the landscape of the Silent Lake. At the same time as a simple-minded smile is raising the peek of my cheeks as I notice that some of the other villagers also got up and are preparing breakfast. We are about to start a new day of work."

This is a written description of a moment that was part of a daily routine during my stay at the Silent Lake in the summer of 2016. It is hard to imagine how one would illustrate this kind of scene or more generally try to represent it visually without having to give up on a certain set of information or rather, being forced to abstract the narrative.

The narrative analysis as proposed within this context explores a reading of the Silent Lake that makes use of photography in combination with our literary imagination in order to empower our spatial, sensual and empathic understanding of the place.

As framework for the literary approach we propose the method of 'Description' as defined by Klaske Havik in her book "Urban Literacy - Reading and Writing Architecture" that expands over the capacity of the literary writer to evocatively describe a landscape or buildings in order to create a certain, atmosphere or mood, which is a skill

that can help architects to develop a sensitivity to perceptual and poetic aspects of places¹⁹.

Additionally we propose photography as a complementary layer to the 'Description' of the Silent Lake. The inspiration for this approach came from the observation of the use of photography within the land art movements of the 1960's and 70's, in which artists would regard the environment as historical narrative which provides a repertoire of symbols that can also be deployed to describe contemporary society and would often use photographs to depict those symbols. A recognised Artist of the land art movement was Robert Smithson who would use photographs to map physical journeys through the landscapes of his artistic interventions as for example in his piece "Incidents of Mirror-Travel in the Yucatan" composed of nine photographs of mirrors spread within the landscape of Yucatan²⁰.

In this sense we will take the land of the Silent Lake not as a physical matter but rather as metaphor or signifier, looking for recurring themes in the landscape, depicting and narrating them through photography and description

19.

Havik K., *Urban Literacy - Reading and Writing Architecture*, nai010 publishers, Rotterdam, 2014

20.

Kastner J., Wallis B., *Land and Environmental Art*, Phaidon Press, New York, 1998



“When arriving to the Silent Lake the rigid grid seen from above becomes an interwoven labyrinth of paths and the woods appear as flickering entity in which one loses his gaze”



“Looking from the birds perspective the landscape surrounding the Silent Lake seems endless and disconnected from the city. Nevertheless small build structures signify the presence of urbanisation.”



“In a world outside the metropole, symbols and signs appear to have a bigger meaning.”



“Even Wolfgang Goethe made his way into the Bory Tucholskie forest.”



“Once in a while the forest is interrupted by deserted land which remind us of the rigid organisation of the woodlands.”



“The power of nature in the Bory Tucholskie forest is not to be underestimated, trees displaced by the winds are marking the landscape.”



“Pine tree, pine tree, pine tree, all I can see are pine trees connected to a green carpet.”



“Among the sea of pine trees small things can appear very big.”



“One can choose among many possibilities how to approach the water, each of them being special.”



“The vains of the Silent lake pierce through the landscape giving life to their surroundings.”



“Abandoned huts within farmsteads are decaying in the landscape leaving no traces.”



“The traditional architecture of the Bory Tucholskie forest shares its passion for verandas with the houses at the Silent Lake.”



“This is Ignacy’s farmstead, he was the oldest settler living at the Silent Lake.”



“There is a variety of different settlements occupying the surroundings of the Lake, still they all share the space inbetween dwelling and forest . Verandas being a uniting architectural element reflecting the climate of the area ”



“The way of building is orchestrated by the elements present in the landscape. Reused objects combined with local wood, earth and reed become a guiding theme.”



“The settlers of the Silent Lake have a passion for growing their own food and share a big respect for nature.”



“From left to right: Fridge, shower, toilet, shower, washing machine.”



“I only could find one pack of tissues in the forest, apparently all the others hid themselves in the black containers.”



Marius Bob,
Poland, Kaszuby forest,
Lake Silent, 2016



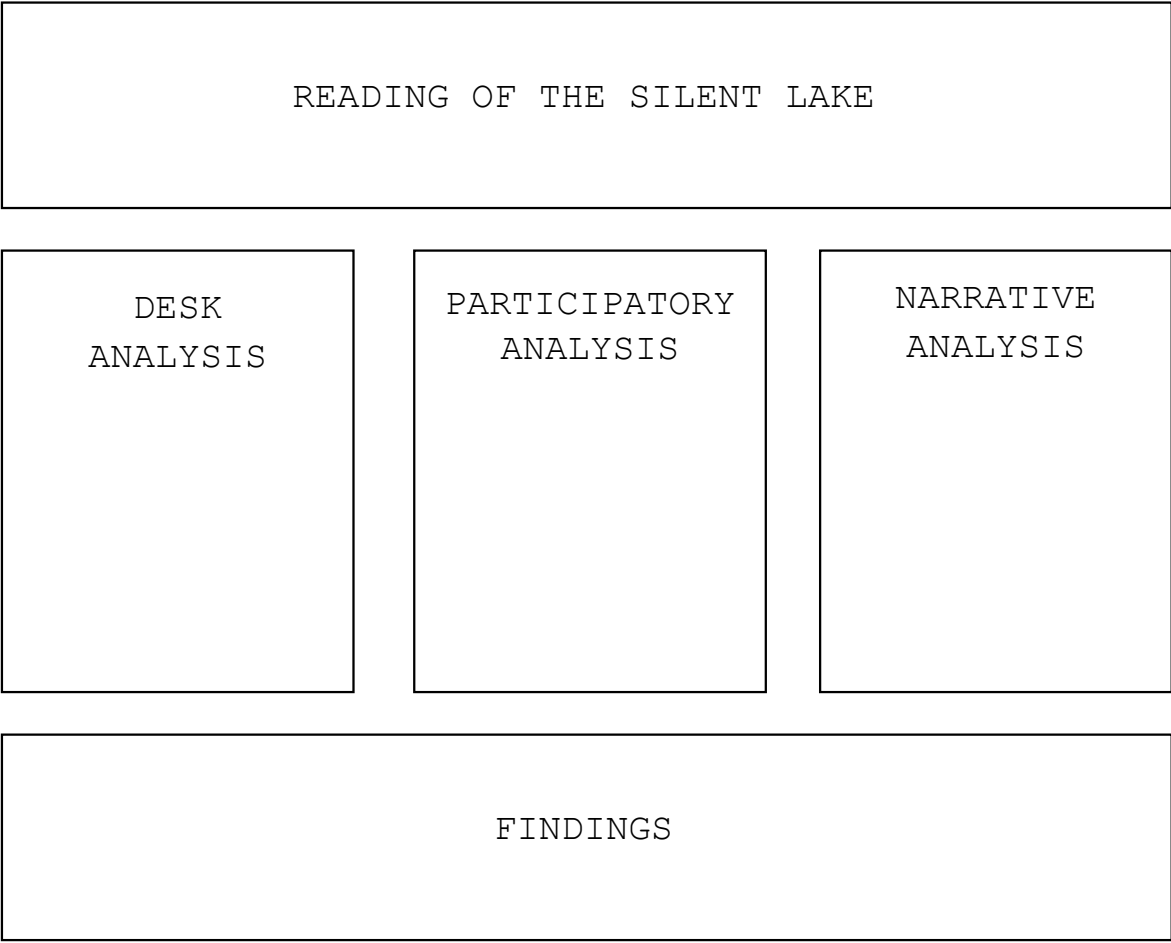
EXAMPLARY FINDINGS

Reading of the Silent Lake

21.

It is important to underlie the fact that there is no strict boundary between analysis and design. One could even argue that designing in itself becomes a form on analysis.

The following outcomes are representative examples and to be seen as findings that I was able to formulate by combining the observations made through the chosen analytical approaches. This means that they are not a representation of a finalised²¹ research process, but rather an extract of conclusions made through the use of the developed methodology, constituting a reading of the Silent Lake.



EXAMPLAR FINDINGS

Bory Tucholskie UNESCO Biosphere

The Tuchola Forest Biosphere Reserve is one of the biggest forest complexes in Poland. It is situated in the northwestern part of Poland in the Pomerania region, about 50 km south-west of Gdansk on the Baltic coast. The present-day relief of Tuchola Forest developed during the glacial age, particularly during the last Baltic glaciation, the Pomeranian Phase. Within the Biosphere Reserve, fluvioglacial alluvial plains dominate, built of sand layers and mostly afforested. The region is characterized by a lowland, lakeland type of landscape.

About 102,500 people (in 2010) live in the biosphere reserve. The average density of the human population in the whole area is 32 persons/km². It drops to 16 persons/km² within the buffer zone and almost to zero within the core zone. The former interactions and settlement processes led to the constitution of three major ethnic groups in the Biosphere Reserve. Those groups are formed by: "Borowiacy" from the Tuchola region (in the southern part of the area), "Borowiacy" from Kashubia (in the north-western part) and "Zaboracy" (in the northern part). Their material culture and everyday life, in the past and today, are presented in numerous museums, an ethnographic park, exhibitions and memorial chambers.

People mostly depend on forestry and tourism. However, at the same time, the major source of income is exploitation of forest ecosystems (logging, picking mushrooms and berries, hunting) and wa-

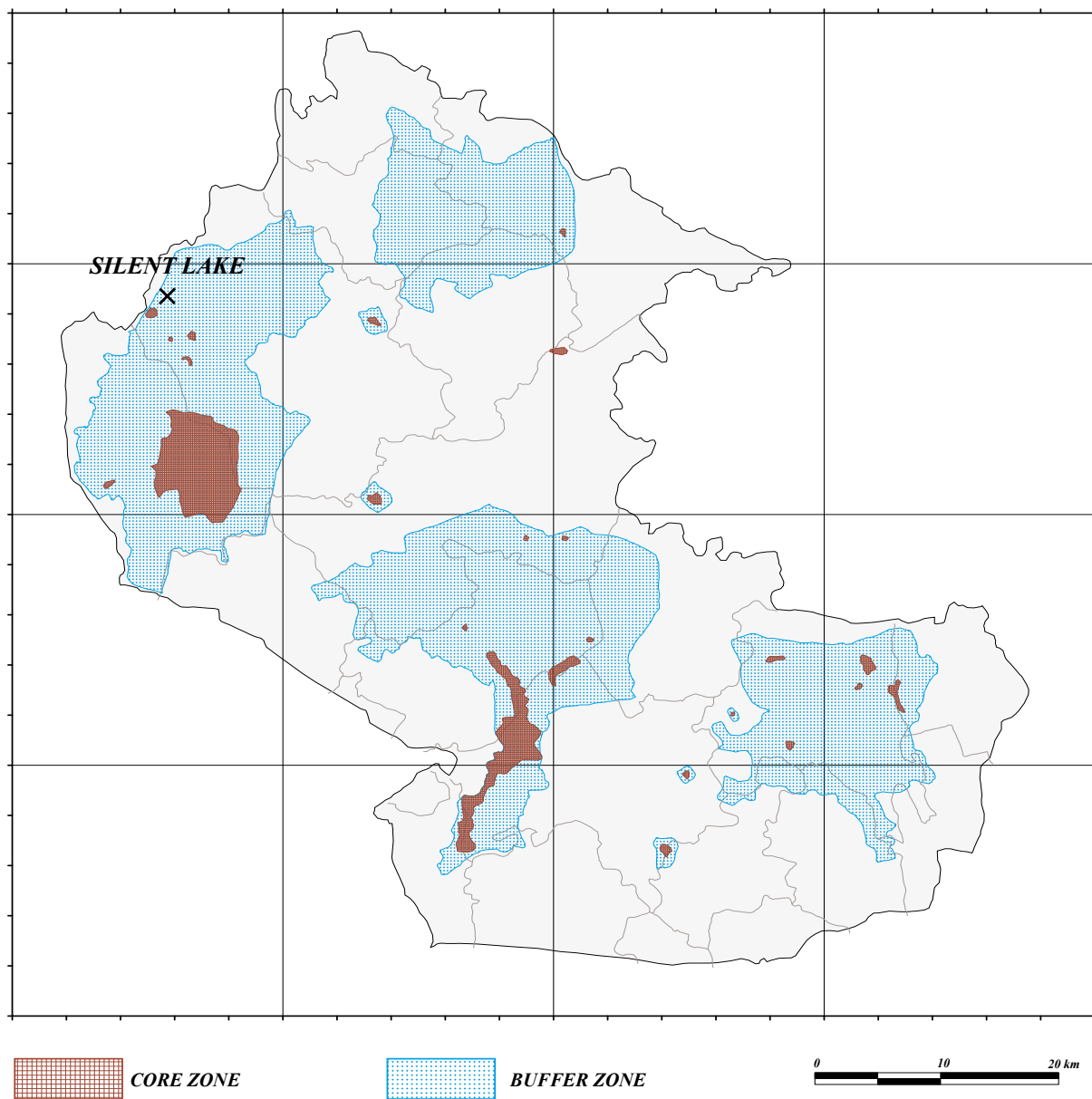
ter ecosystems (fishing), as well as cultivation of small agricultural fields, which, together with housing settlements, form mid-forest „islands“. In last several years, agritourism combining the traditional farming forms with tourism and recreation, as well as craft development based on local timber processing, has become one of the most intensively developing branches of economy in the transition zone.

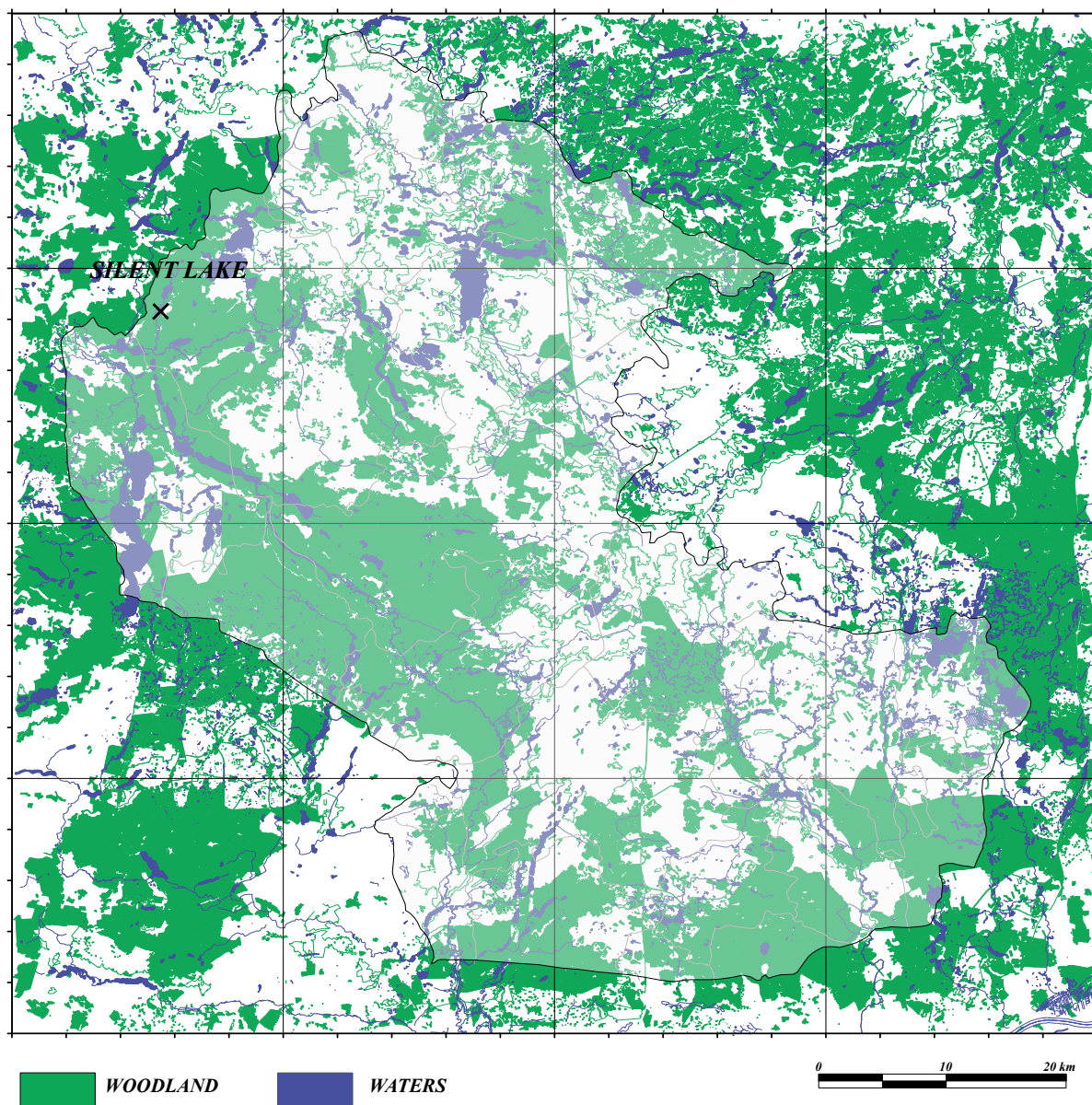
The area is quite diversified in respect of altitude. The relief differentiation is connected with the occurrence of concave geomorphological forms (subglacial gullies, river valleys, small glacial melt-water features), as well as eolian convex forms (dunes, eolian hills). The area of the Biosphere Reserve is intersected by two Holocene river valleys: Brda and Wda, running from NW to SE. The Biosphere Reserve is situated within the temperate climatic zone with the slight influence of oceanic air masses.

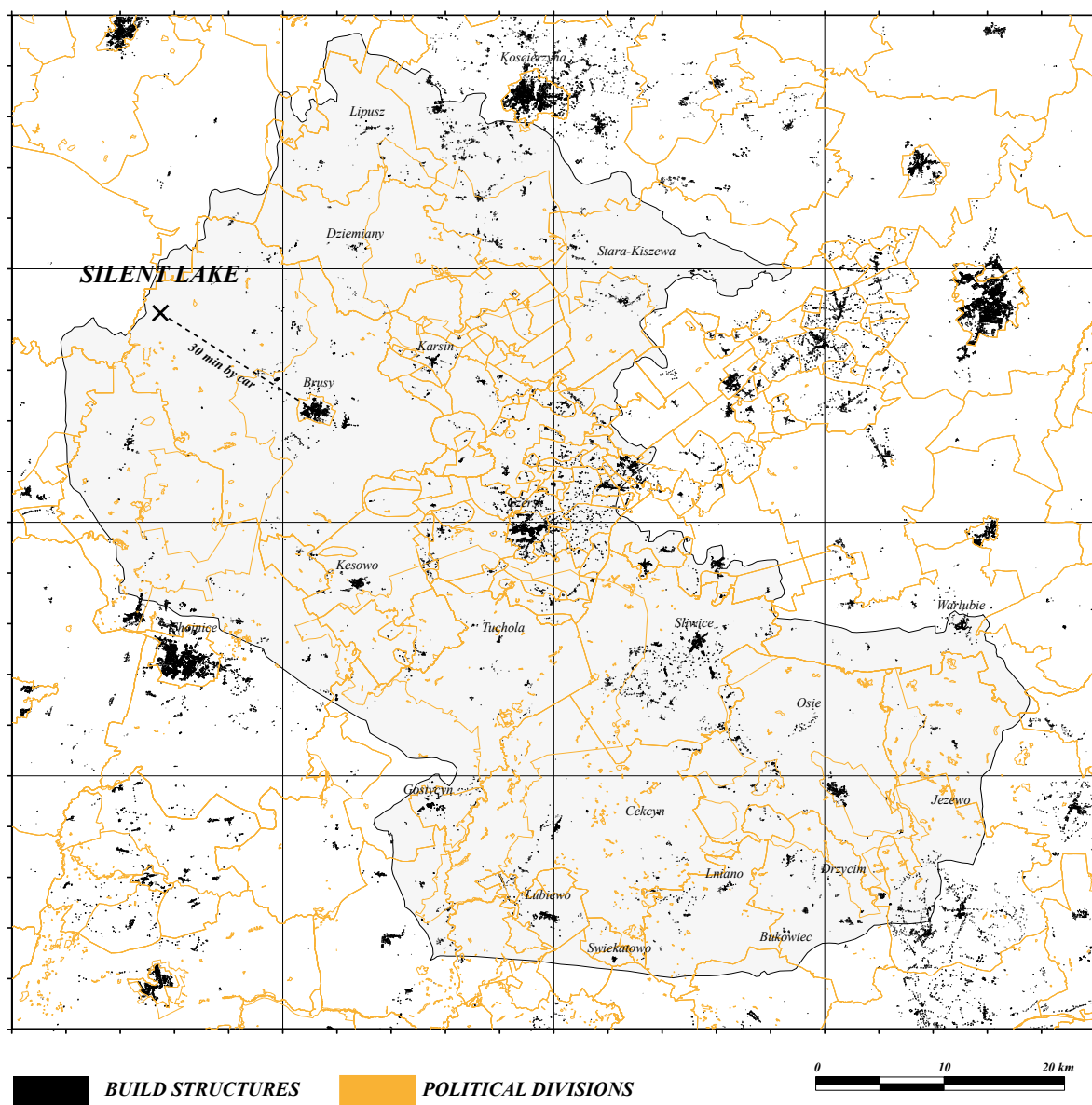
Some of the lakes from the Tuchola Forest are among the biggest lakes in Poland (Lake Wdzydze, 1656 ha; Lake Charzykowskie, 1367 ha). Many genetic and limnological lakes are situated here. In forest complexes, peat bogs are frequent ecological systems that differentiate into raised bogs (the class *Oxycocco-Sphagneteta*), transition mires (the class *Scheuchzerio-Caricetea nigrae*), and fens (mainly from the class *Phragmites*).

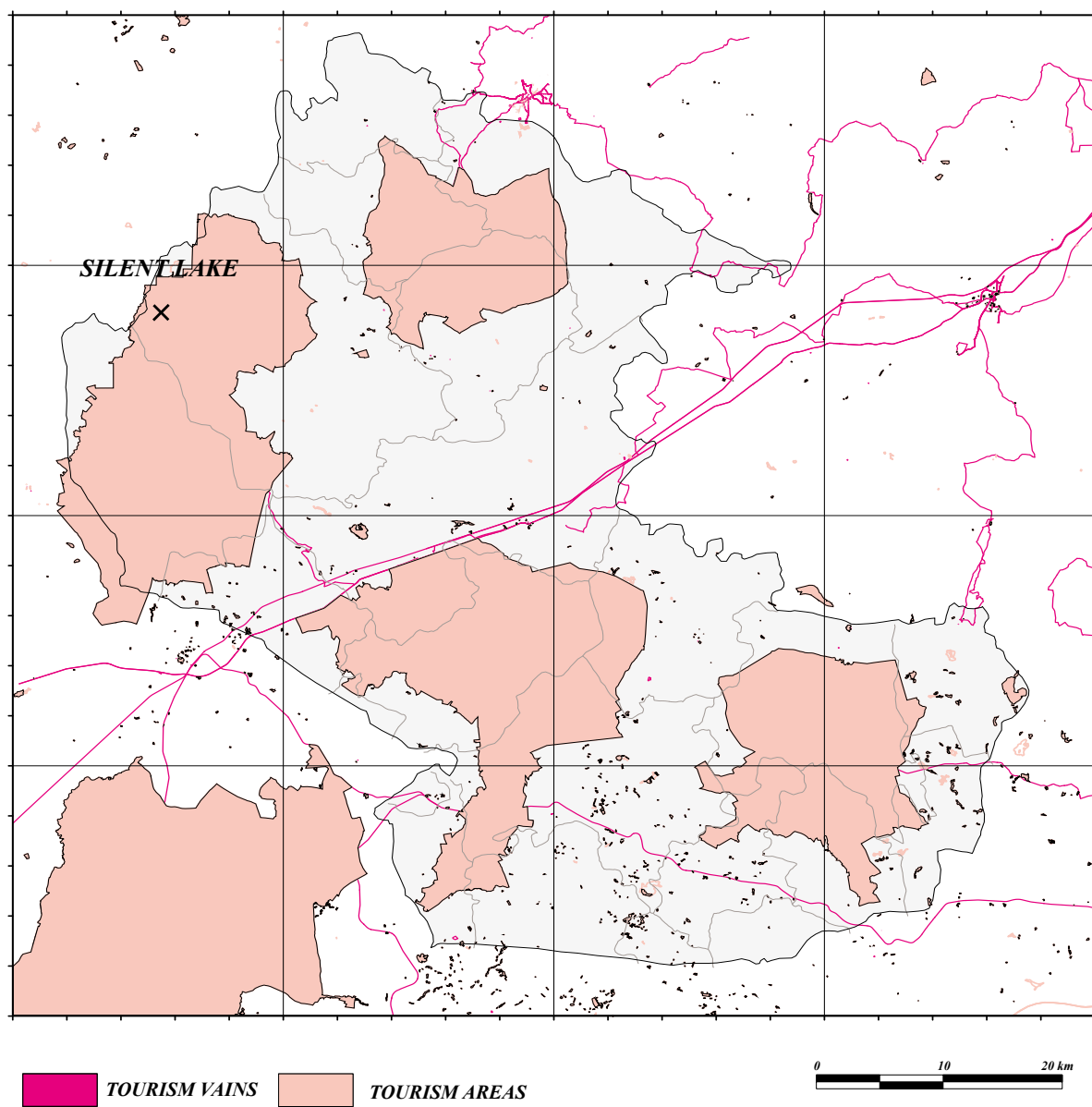
The core area(s) comprises a strictly protected ecosystem that contributes to the conservation of landscapes, ecosystems, species and genetic variation.

The buffer zone surrounds or adjoins the core areas, and is used for activities compatible with ecological practices that can reinforce scientific research, monitoring, training and education. The transition area is the part of the reserve where the greatest activity is allowed, fostering economic and human development that is socio-culturally and ecologically sustainable.









EXAMPLAR FINDINGS

Site boundaries of the Silent Settlement

TOMALA

Tomala has owns the westside of the Silent Settlement. He is somehow the initiator of the project and definitely an idealistic soul that seeks to experiment with the qualities of the place. On the other hand he has a rather introvert personality and would like to keep his privacy. Nevertheless he is very happy to offer his land for “humanless” activities as for example growing fruit trees and vegetables.

MARIUS

Marius owns the middle part of land, which he is sharing permanently with the Gorale Couple and Pasi konik. He welcomes a lot of different people on his premises who stay there mostly during the summer months. It sometimes happens that strangers are entering the site which he then often allows to stay and enjoy beauty of the lake.

THE SISTERS

The eastside of the settlement is owned by two Sisters who would like to sell their land. Tomala and Marius are in the process of trying to buy this area. There is a number of temporary settlers occupying (leasing from the sister) the area mostly during the summer. If the land would be taken over, some of them would probably leave as it already happened on Mariuses piece of land. Other might become even more close to the Silent Lake community

GLUCHE (The Silent one)

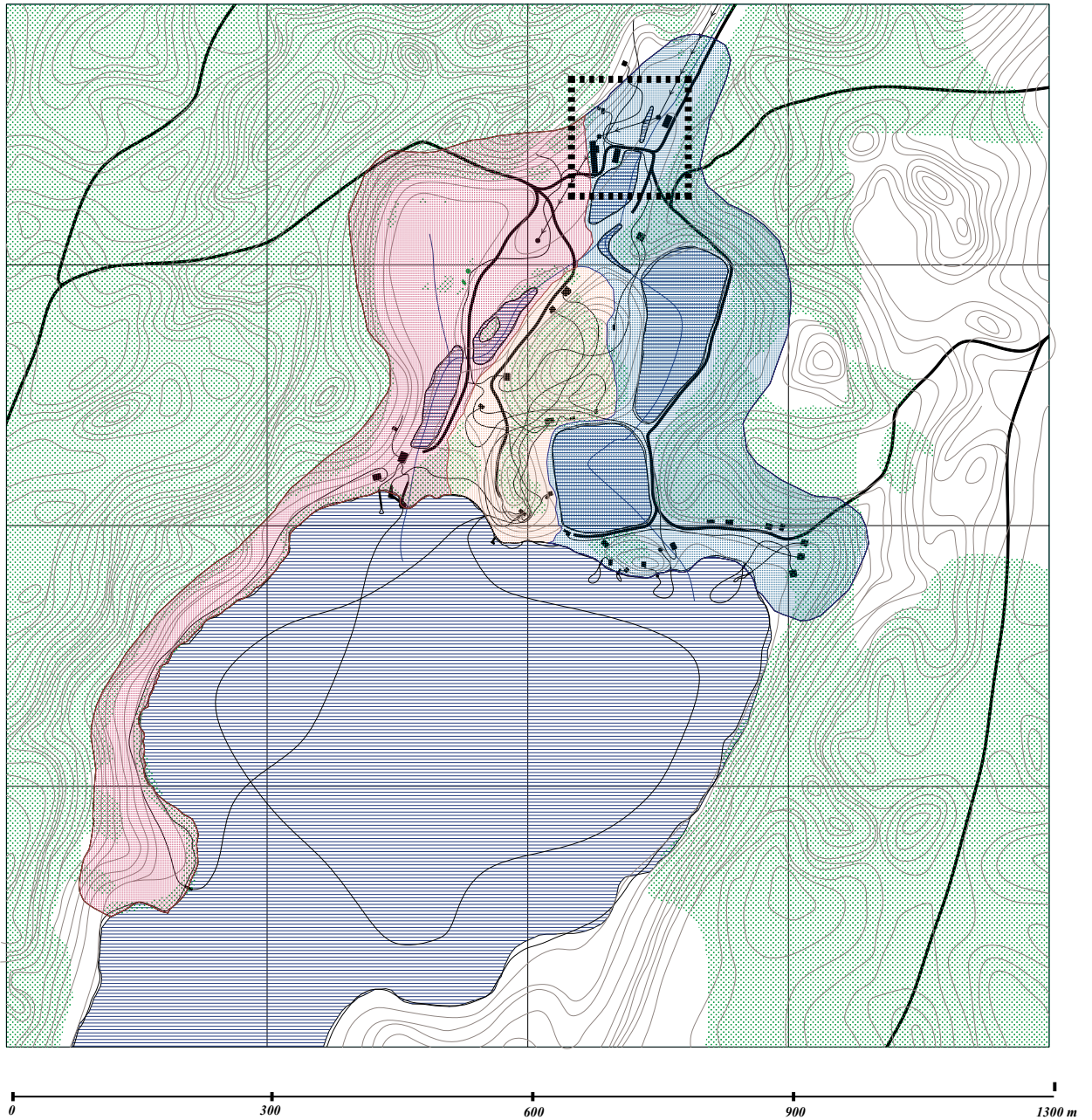
Only the land around the lake can be owned which makes the lake itself a public space. The fact the Silent Lakes are part of a natural parc bring different people to the site. Tourists who may discover the place on a walking route and locals who cherish the beauty of the lake for generations.

BOUNDARIES

There is no strict delimitation of the Silent Lake which makes the place very much integrated into the landscape (physically and mentally). It is part of a network of nature parks dispersed in the region. It is important to understand that if some kind of robbery would occur, probably Tomala and Marius would opt for raising security conditions and maybe even enclosing the area which would influence the development very negatively. Can we actually limit vandalisation without setting boundaries?

IGNACY „COMMUNITY CENTER“

The area situated in the northern boundary of the site within the premises of the Sisters are their Father's old barns and compose a place at the Silent lake that lies a bit separated from the dwellings of the main residents while at the same time is a point where all the three areas are united visually and physically at a little lake. Also this is the only area connected to an electricity line and represents the oldest build structure on the site.



EXAMPLAR FINDINGS

The influence of industry on the Landscape

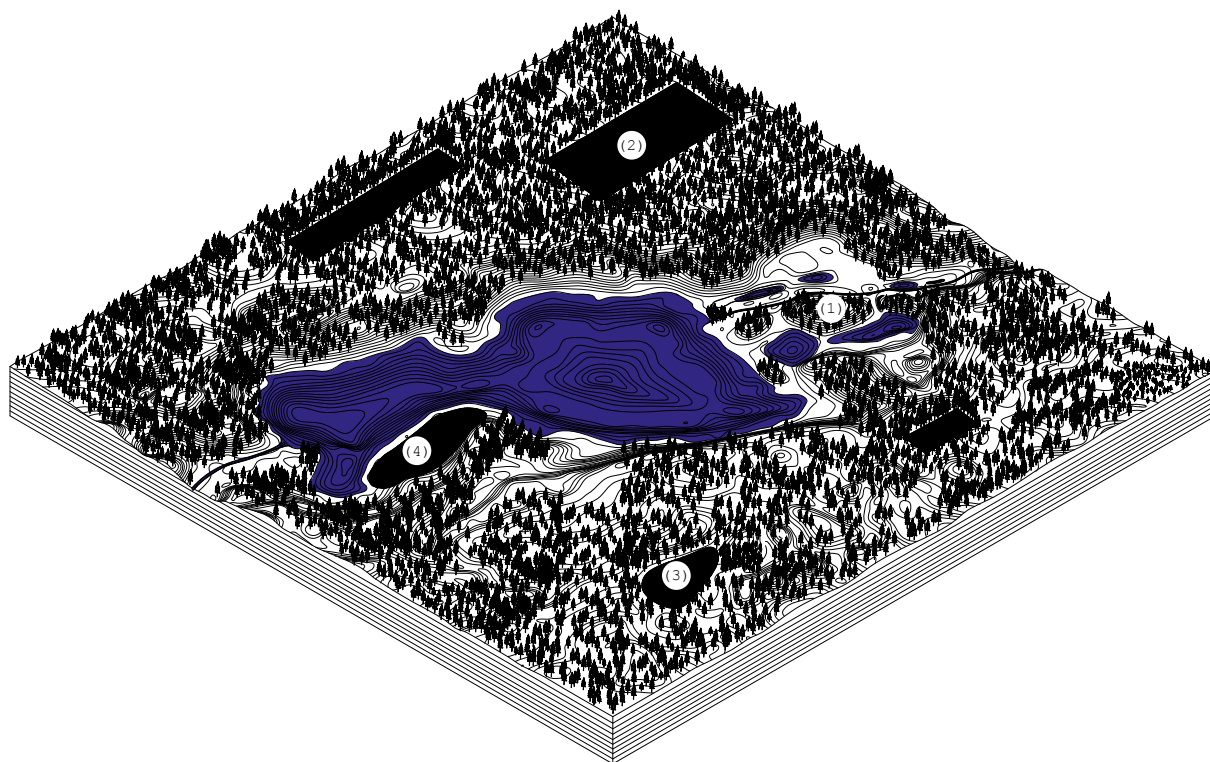
22.
Gietkowski T., *Temporal
change of forest area in
Tuchola Pinewoods region
between 1938 and 2000*,
Institute of Geography,
Uniwersytet Kazimierza
Wielkiego, Bydgoszcz, Po-
land

The declining forest economy and the following afforestation only by pine, growing since the 17th century (eg. in 1893 over 99% of forests in the Tuchola powiat was planted with this species) caused that the Bory Tucholskie forest is now a monoculture area of pine. This development in the forest's is clearly present in its current landscape²². (1)

We can observe big empty patches of land in the scenery where pine trees just have been cut down. These patches are processed according to an economic division of the area which becomes apparent in the strict geometrical shape of these parcels. (2)

On the other hand some of these empty strips become breeding grounds for deciduous trees that are planted to counterweight the effects of a pine monoculture. These are not only visually very apparent in contrast to the sea of pine, but also because of their strict delimitation that is protecting the young trees from animals. (3)

A third type of patch that exemplary for the Silent lake's landscape is the agricultural one. These are relatively small areas of land that can be leased from the forestry district for agricultural purposes. Because these are rather small, fragmented throughout the area and have medium quality soil, most of them stay unused even though the lease is very cheap. (4)



(1)



(2)



(3)



(4)

EXAMPLAR FINDINGS

History of the Lake

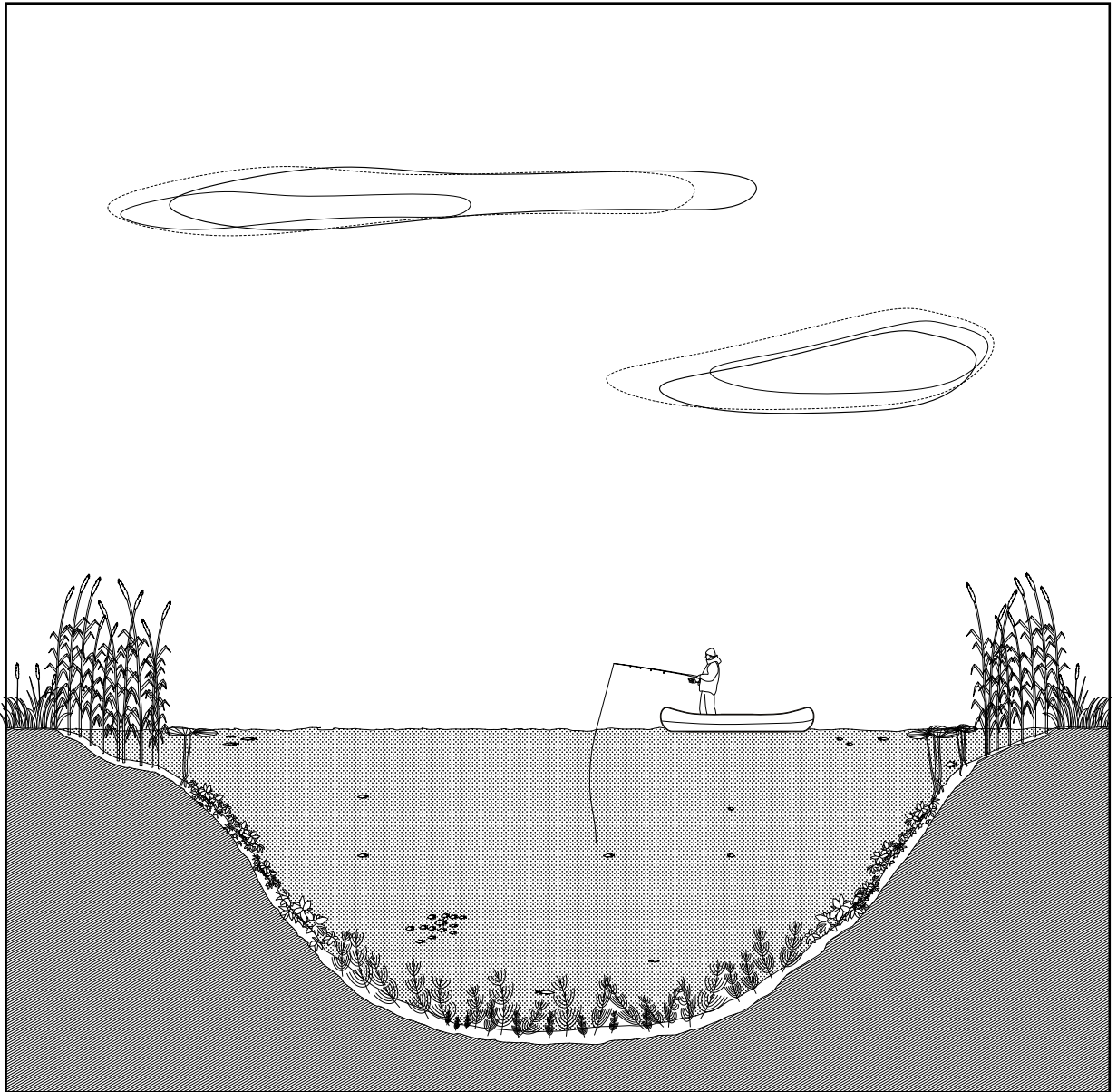
23.
<http://zaborskipark.pl>

The Lakes in the Bory Tucholskie are of post-glacial origin. Gutter lakes as the Silent Lake traditionally occupy deeper places in the gutters that were carved in the ground by waters that flowed from the glacier, generally characterized by a significant maximum depth, elongated shape and steep bank slopes.

Mesotrophic fringed lakes are characterized by high transparency and usually emerald green color of water, caused by its purity and the content of a large amount of calcium ions.

Good oxygenation in the entire water profile means that the bottom sediment layer is relatively thin, well mineralized and takes on a bright color, this is called lime gyttja.

In such reservoirs there are underwater meadows built by the brackets. A meadow is a large algae that looks like a creaks. Their ecological influence is extremely important for the lake. With their specific mineral economy, they contribute to the formation of thick sediment deposits, while modifying the physicochemical properties of the reservoirs. This excellent water conditions are a breeding ground for many different fish species²³.



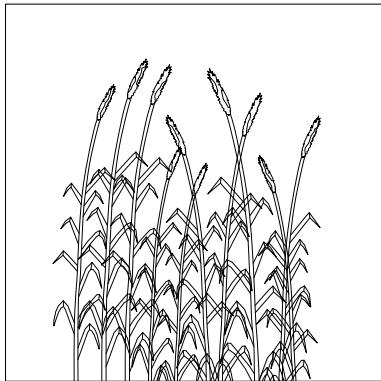
EXAMPLAR FINDINGS

Materials that have shaped the landscape

The landscape of the Bory Tucholskie forest is formed by the natural resources available in its region. Traditionally the houses build in this area would be constructed out of timber harvested in the surrounding pine tree forests. In the same way reed that is growing along the waterscapes of the Bory Tucholskie became a important material used for roof construction.

Another valuable material to be found at the Silent Lake is clay and earth. However earth construction is not much represented in the local architecture, it is a very sustainable way of building and is to be considered for a future development of the Silent Lake.

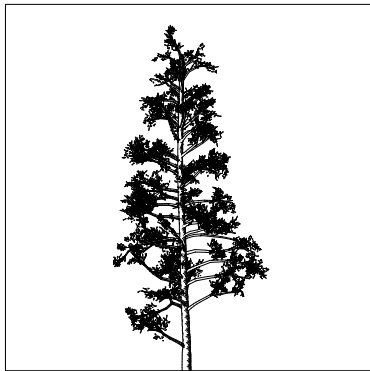
Reed



Thatch



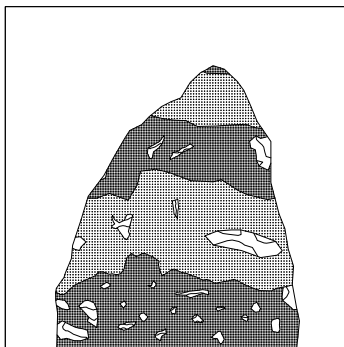
Pinetree



Timberwork



Earth



Clay Plaster



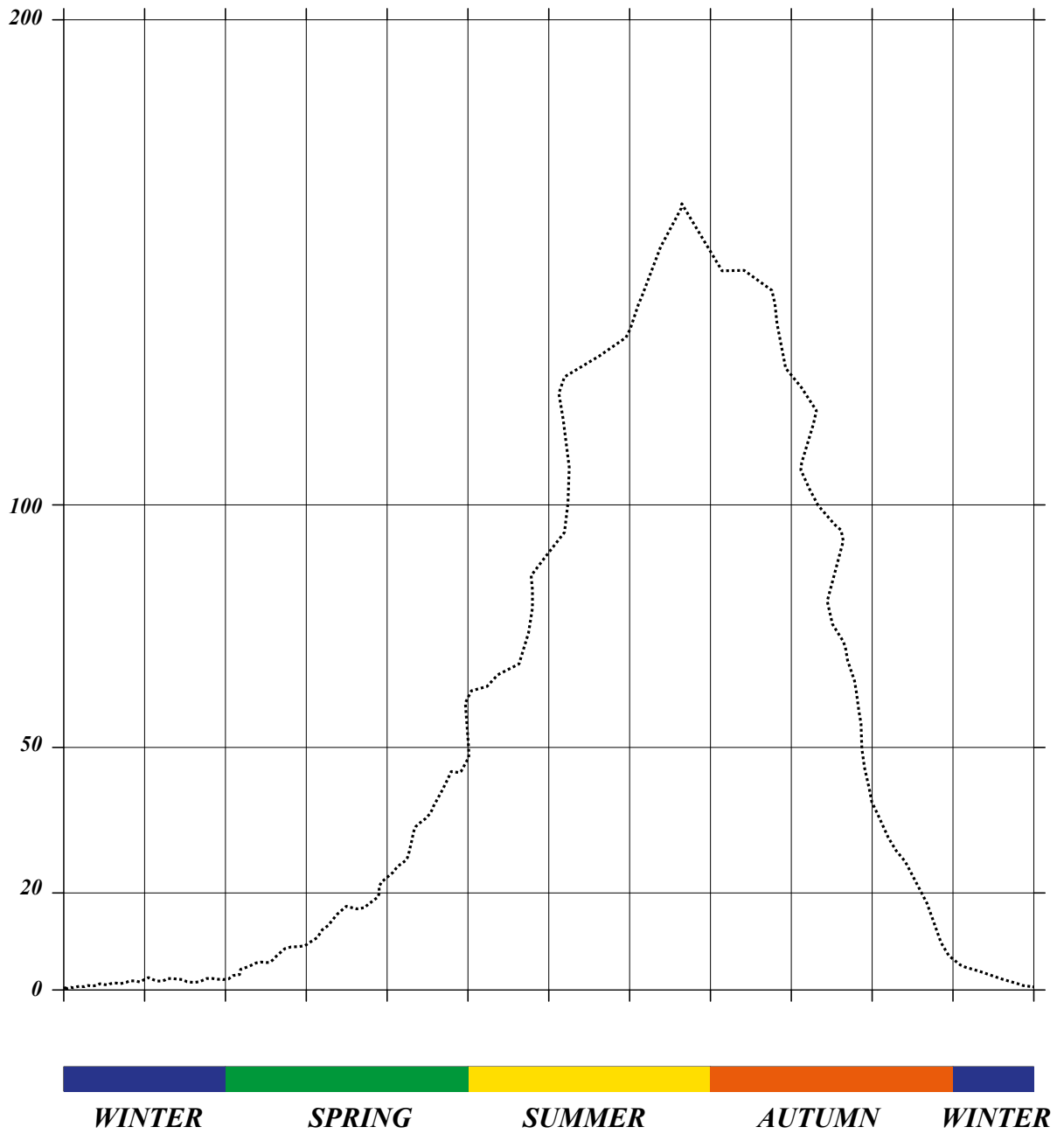
EXAMPLAR FINDINGS

Forms and periods of occupancy

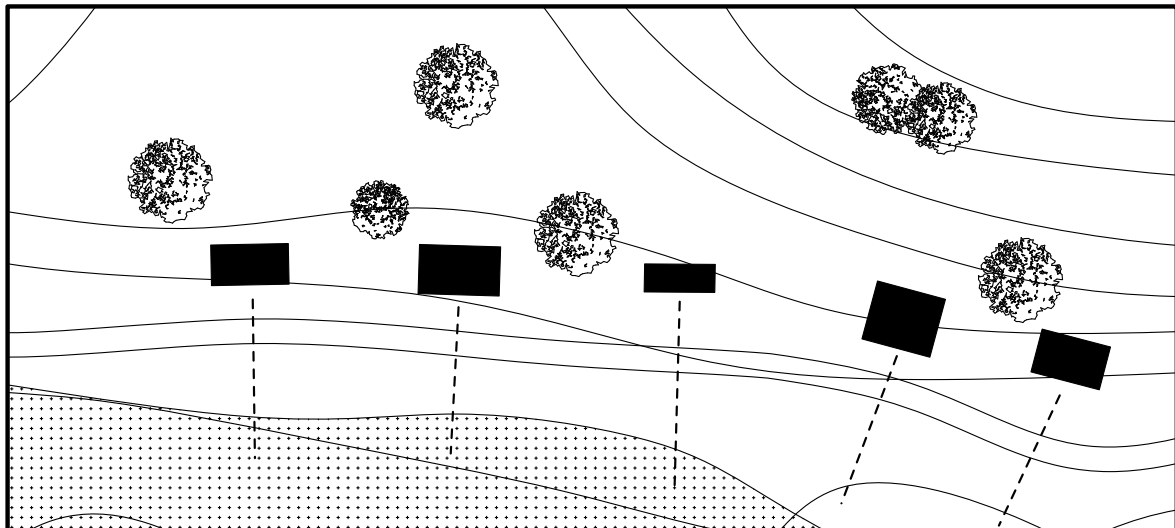
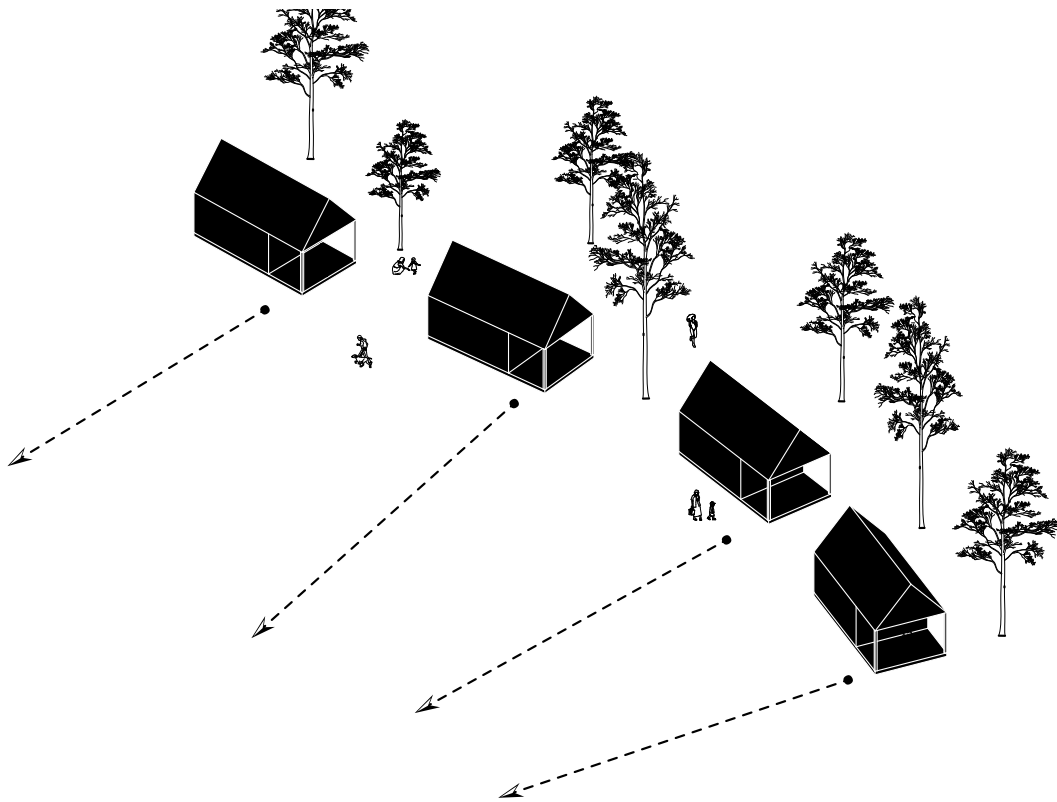
The Silent lake is mostly populated during Spring and Summer which leaves the place for at least one quarter of the year practically unused. In this sense there might be a potential in hosting a different set of activities or people within this period of the year.

Another interesting aspect regarding the way the site is populated is related to ways of occupancy that are developed according to users and activities that take place at the Silent Lake and how these are influenced by the natural environment (Topography, Woodland and Waters).

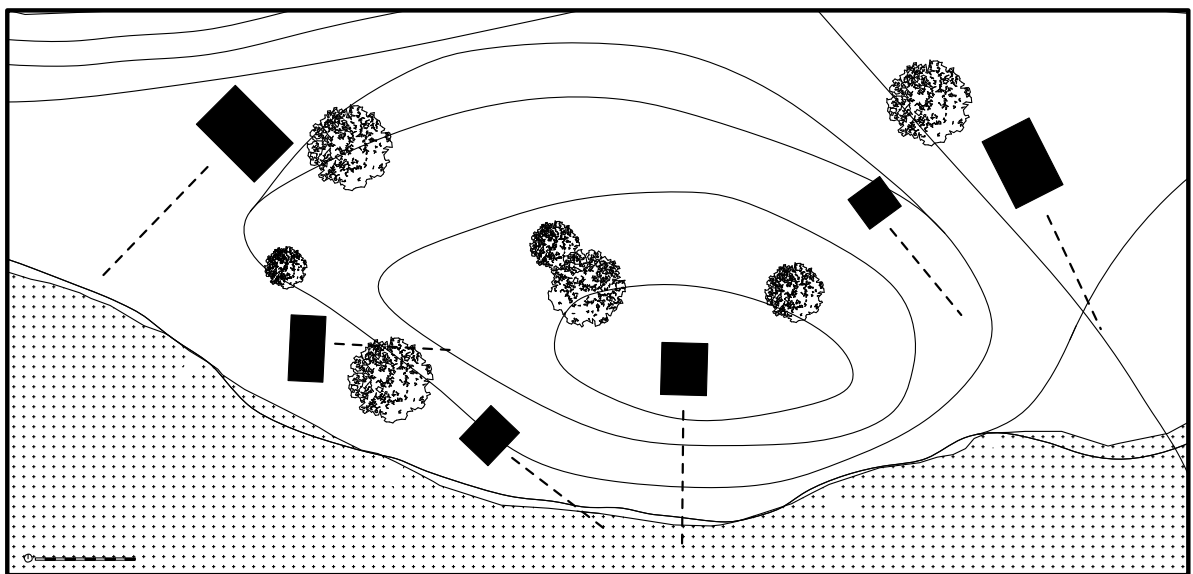
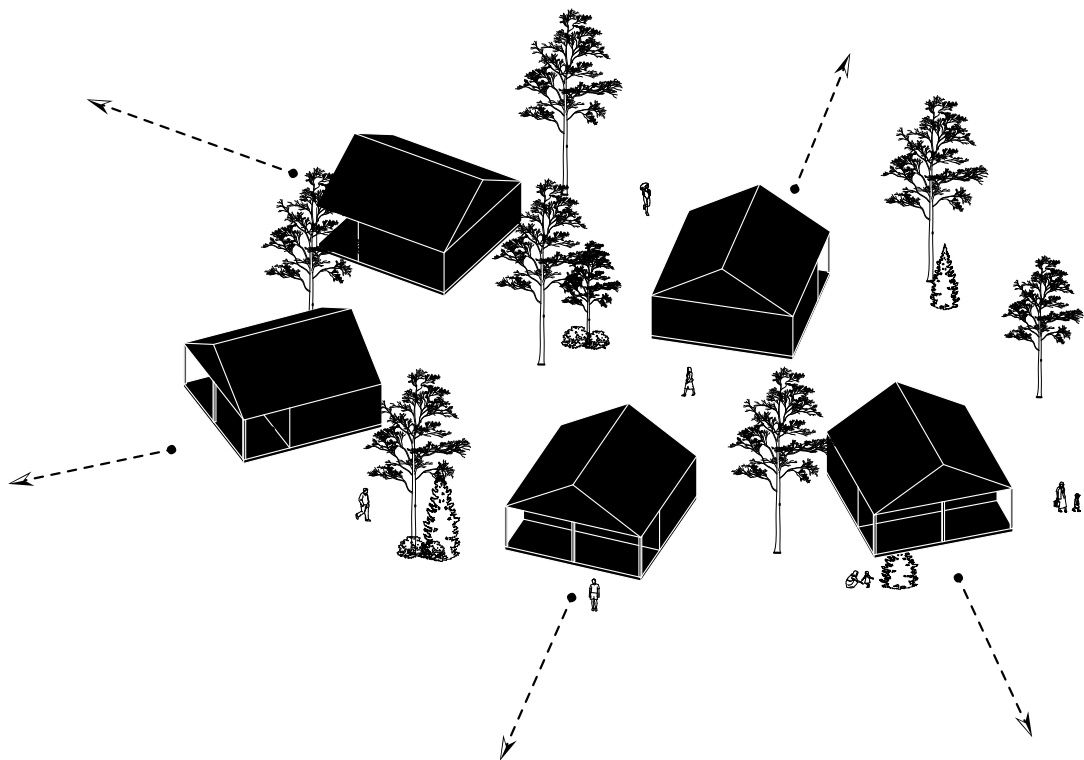
.



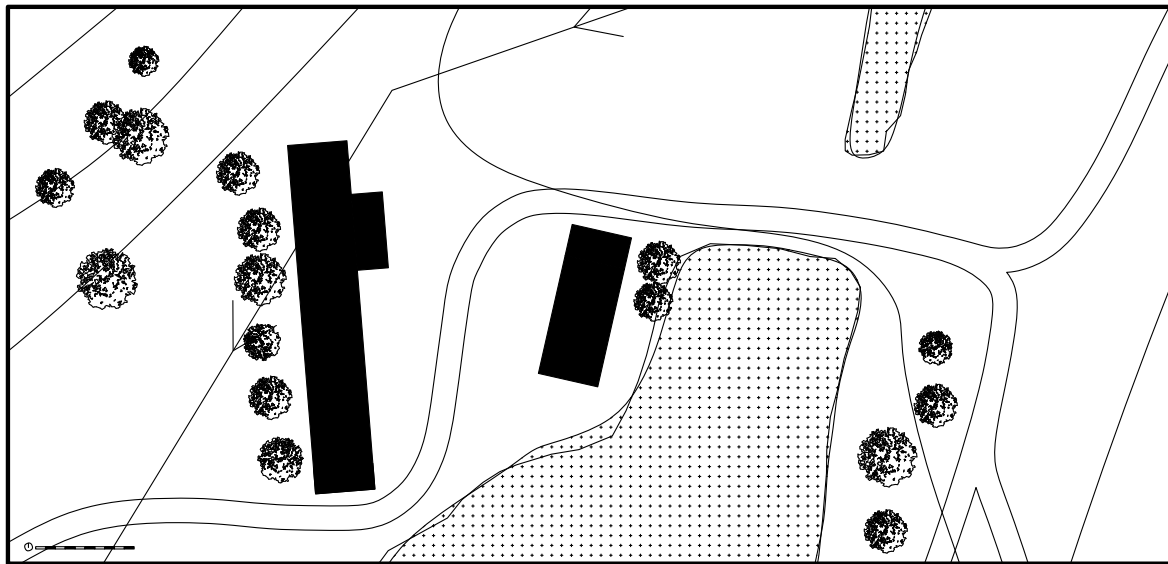
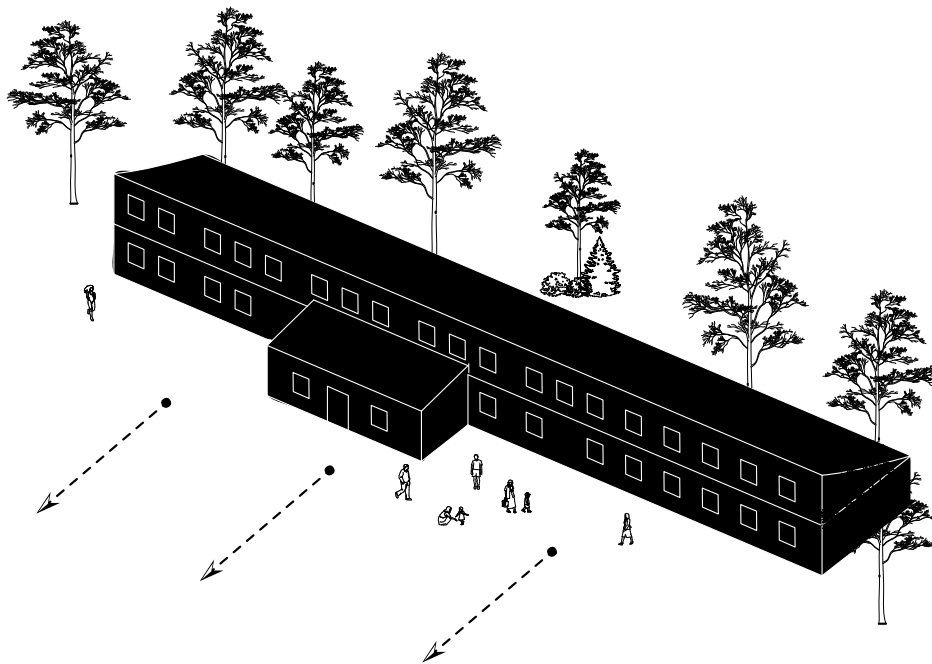
98 RESIDENTS + FAMILY AND FRI-



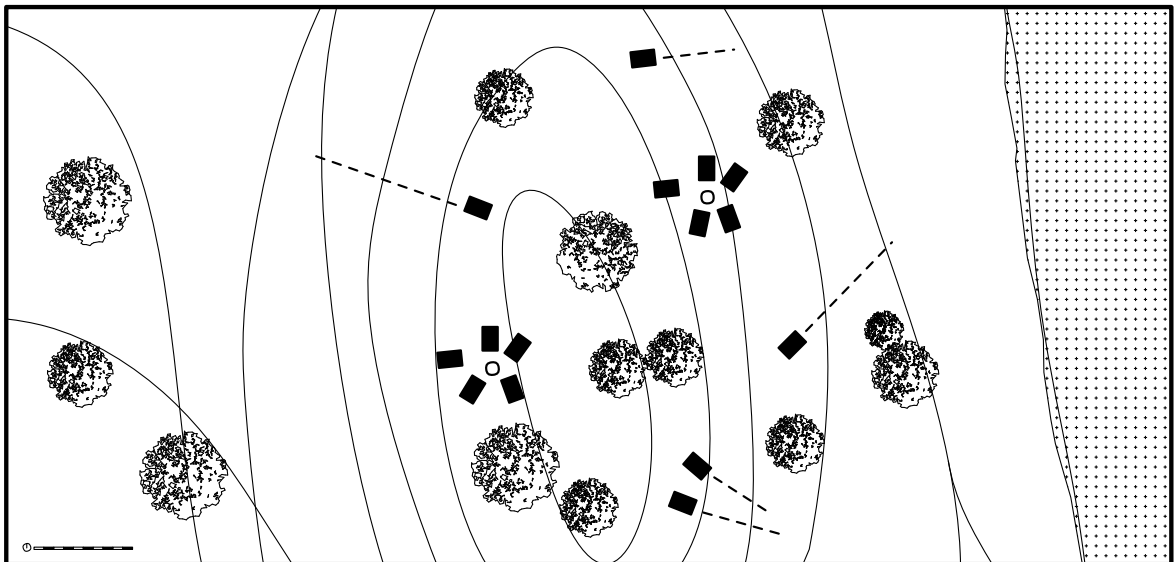
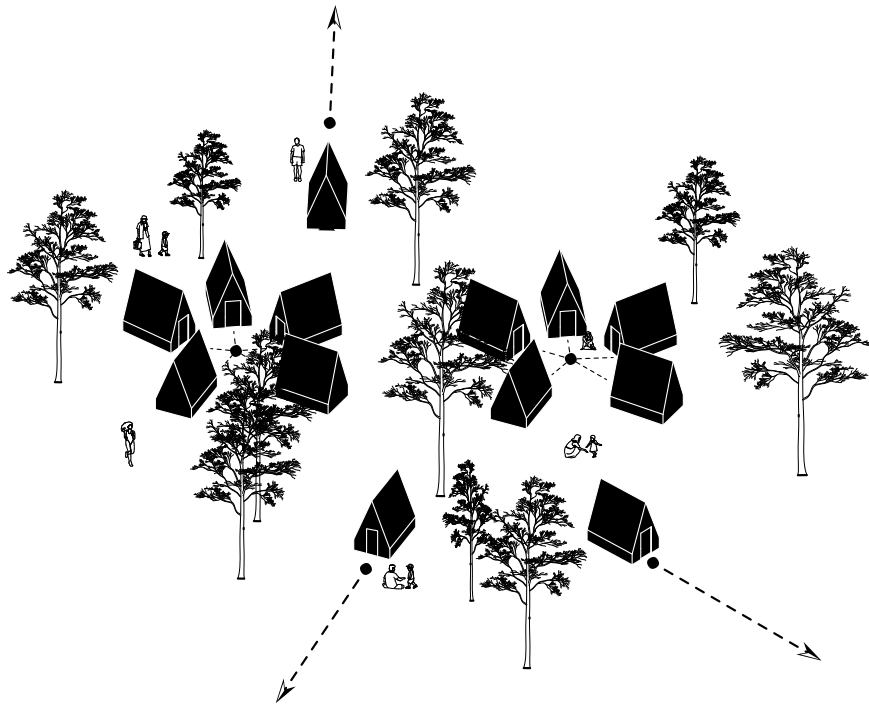
Aligned Housing



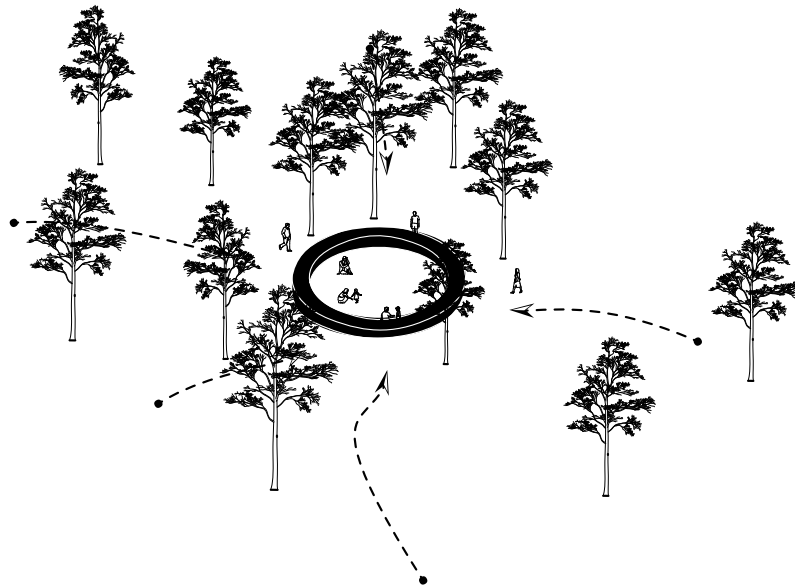
Disperesed Housing



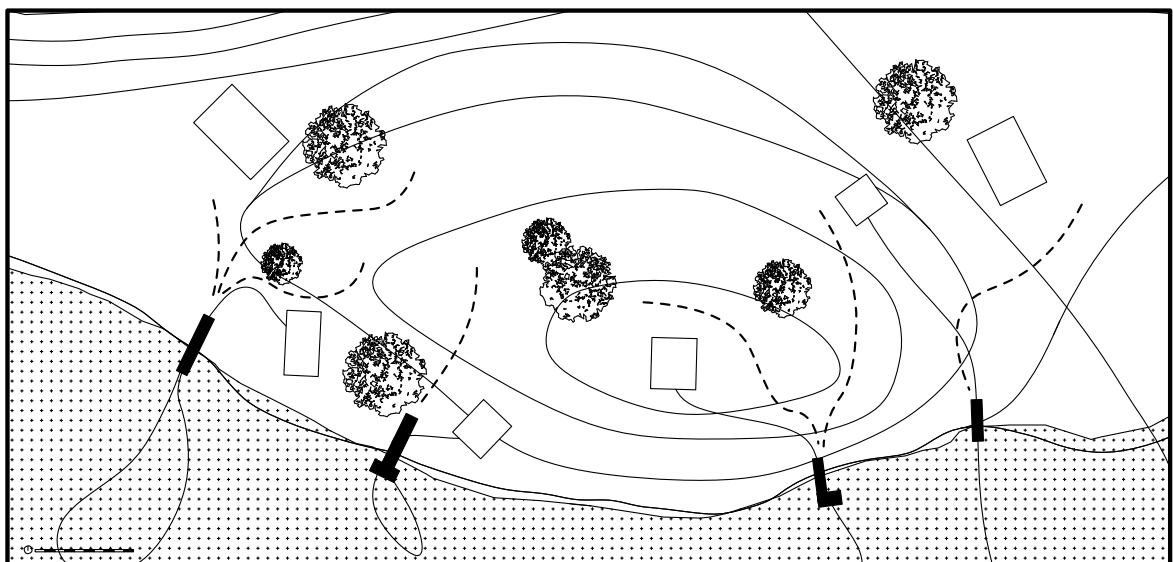
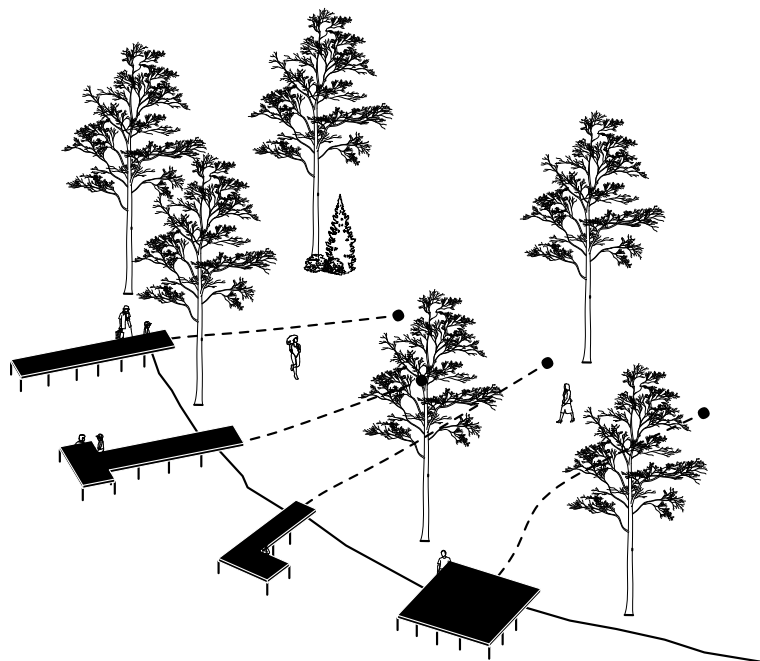
Temporary centered Housing



Temporary dispersed Housing



„Silent“ meeting Places



„Loud“ meeting Places

EXAMPLAR FINDINGS

Catalogue of interventions

Within the reading of the Silent Lake I developed a set of interventions that would potentially become part of the further developement of the Site. These were grouped in three categories (Meeting Places, Infrastructure and Dwellings) and organised between interventions that lie in the domain of DIY and interventions that could benefit from the assistance of professionals.

MEETING PLACES	<div data-bbox="220 1529 478 1836"></div> <div data-bbox="518 1608 550 1758"><i>Culture Center</i></div> <div data-bbox="220 1142 507 1377"></div> <div data-bbox="526 1220 558 1339"><i>Quiet circle</i></div> <div data-bbox="236 660 494 985"></div> <div data-bbox="526 734 558 940"><i>Meditation Platform</i></div> <div data-bbox="223 212 486 555"></div> <div data-bbox="526 309 558 488"><i>Crossroads Café</i></div>
INFRASTRUCTURE	<div data-bbox="662 1590 949 1859"></div> <div data-bbox="973 1675 1005 1765"><i>Hideouts</i></div> <div data-bbox="638 1086 949 1433"></div> <div data-bbox="973 1220 1005 1339"><i>Greenhouse</i></div> <div data-bbox="694 660 917 985"></div> <div data-bbox="973 788 1005 891"><i>Workshop</i></div> <div data-bbox="694 168 949 582"></div> <div data-bbox="973 362 1005 436"><i>Jetties</i></div>
DWELLINGS	<div data-bbox="1125 1579 1372 1881"></div> <div data-bbox="1420 1697 1452 1747"><i>Huts</i></div> <div data-bbox="1069 1108 1380 1422"></div> <div data-bbox="1420 1232 1452 1326"><i>Caravans</i></div> <div data-bbox="1117 649 1388 996"></div> <div data-bbox="1420 772 1452 900"><i>Earth House</i></div> <div data-bbox="1077 257 1396 504"></div> <div data-bbox="1420 331 1452 465"><i>Floating Tipi</i></div>

EXAMPLAR FINDINGS

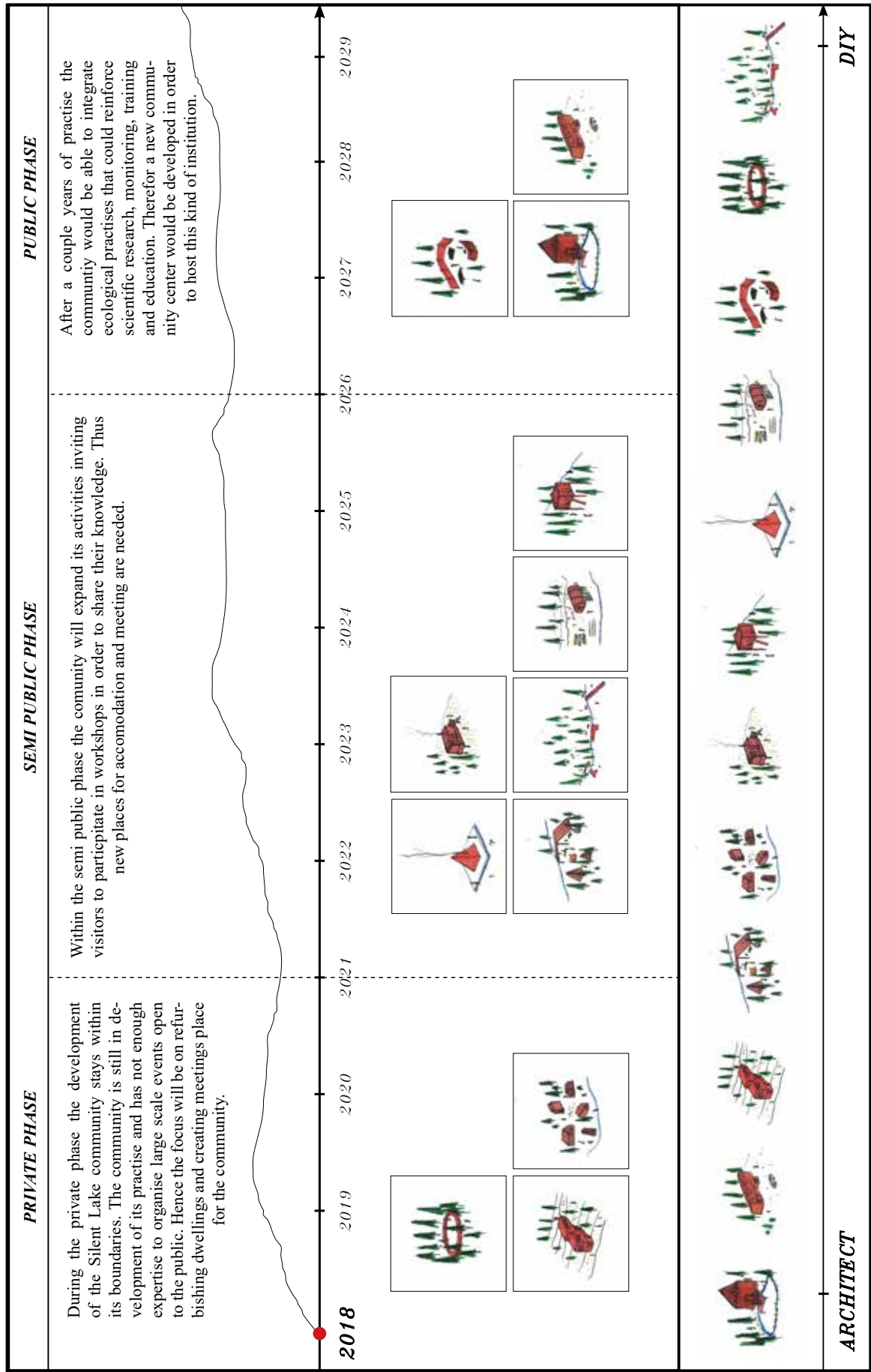
Catalogue of interventions

Furhter I developed a possible plan on implementing these inverventions in different stages of development of the Silent Lake divided in a private, semi-public and public phase of the development.

During the private phase the development of the Silent Lake community stays within its boundaries. The community is still in development of its practise and has not enough expertise to organise large scale events open to the public. Hence the focus will be on refurbishing dwellings and creating meetings place for the community.

Within the semi public phase the comunity will expand its activities inviting visitors to particpitate in workshops in order to share their knowledge. Thus new places for accomodation and meeting are needed.

After a couple years of practise the communtiy would be able to integrate ecological practises that could reinforce scientific research, monitoring, training and education. Therefor a new community center would be developed in order to host this kind of institution.



EXAMPLAR FINDINGS

Further developed interventions

Culture Center (Public phase)

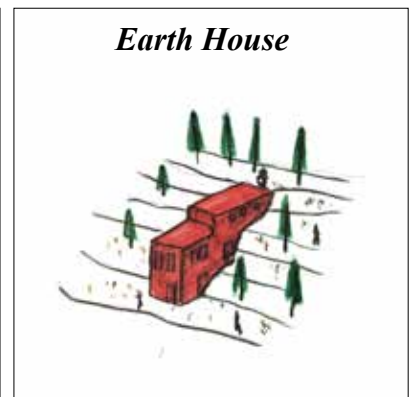
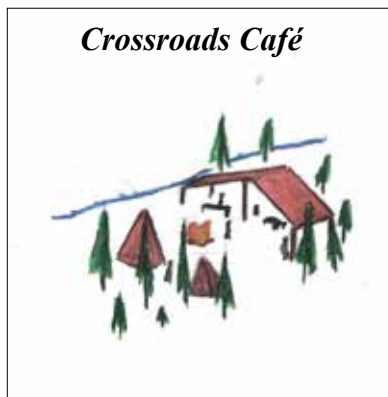
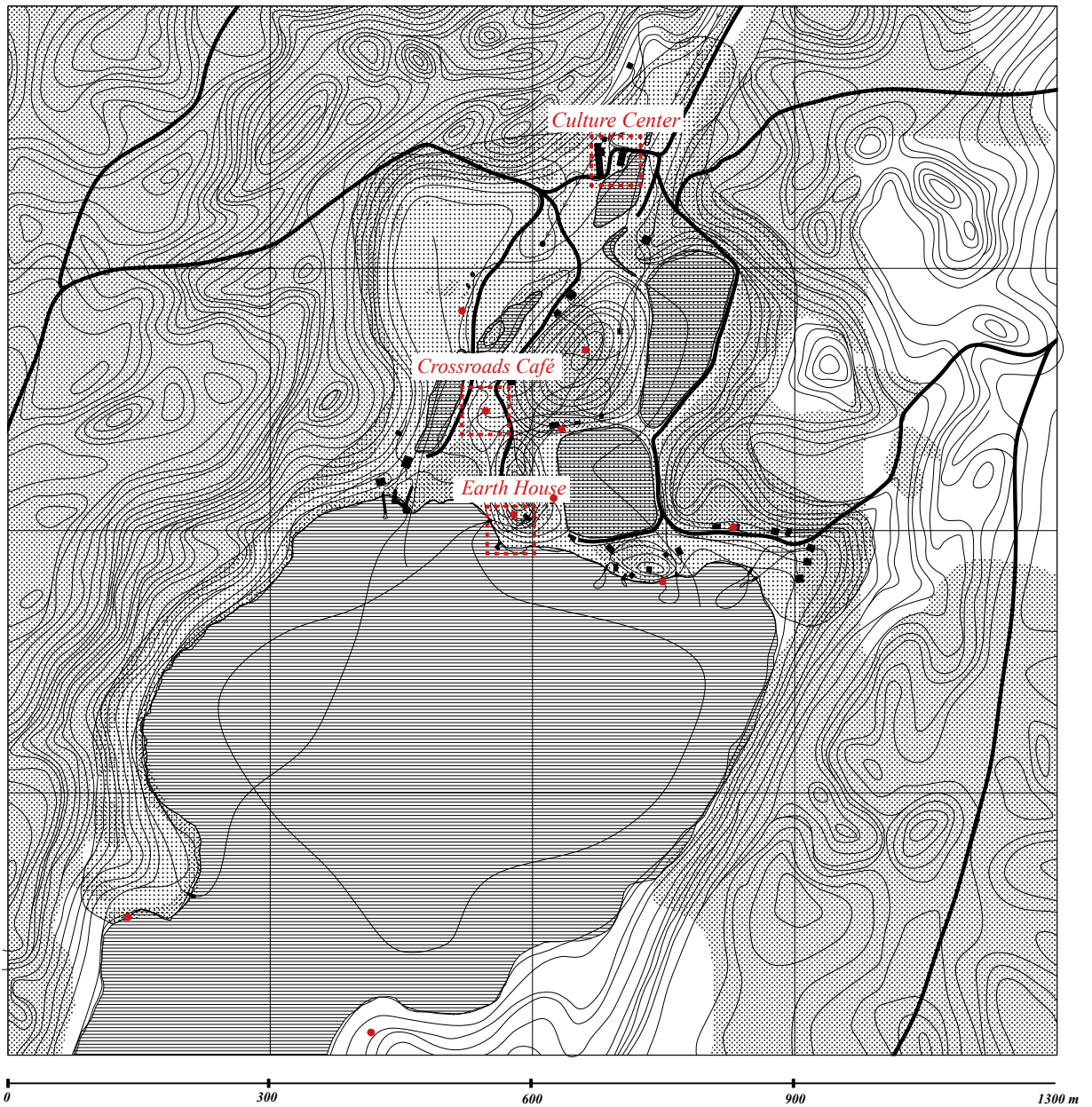
Situated at the most prominent point of the Settlement connected to all the main entry roads the culutre center becomes a public place for scientific research and exchange of knowledge. Being far away from the dwellings of the permanent residences both can coexist and inspire each other in peace.

Crossroads Café (Semi-public phase)

Eventhough the Crossroads Café is placed on a very active crossing point within the Silent Settlement, situated between two premises and connected to a road its volume is well placed in circle of trees that allows for initiate meetings and a favorable working atmosphere. Also it integrates a bigger kitchen and sanitary facilities the event that larger amount of people visit the Silent Settlement.

Earth House (Private Phase)

The Earth House is at a very private place of Mímase's premises situated directly at the Lake and integrated into the topography of the neighbouring hill. Usually this place is used for collective meals and celebrations when friends and family are visiting, hence the house needs to integrate dwelling and meeting place, so it could become a base for future plans.



REFLEXION ON THE ANALYTICAL APPROACH

Concluding Thoughts

25.

S. de Wit, *Hidden Landscapes: the metropolitan garden and the genius loci*, Doctoral thesis, TU Delft, 2014

Instead of trying to separate between country and city, I came to the conclusion that we live in a fully urbanised world that can be characterized as polycentric urbanised landscape²³ in which a range of urban types with different degrees of urbanisation are blurring into each other. In this scenario where groups of people coming from a variety of these types operate between those boundaries it becomes important to develop a way of analysing different urban types and their qualities in order to understand how they contribute the urbanised landscape.

This is why I chose to develop a possible approach of analysis that would ideally allow an "accurate" reading of such types and by that of the Silent Lake and its community. During this process I dissected the analysis into three parts: Desk Analysis, Participatory Analysis and Narrative Analysis.

Within this research the Desk Analysis is to be seen as initial sketch that has to be made in order to allow any further types of spatial observation and their visualisation. During this step the designer should frame the site of interest in various scales through the use of plan representations in order to develop a first understanding of the site and the relation to its surroundings. Additionally these first drawings are accompanied by preliminary readings that help to refine points of interest that could be further explored in the following parts of the analysis. Considering the

digital tools available today a Desk Analysis can be produced in a very efficient manner, without binding the designer to a specific geographical location. On the other side it is important to note that this type of analysis often lacks the necessary depth that would allow to take accurate decisions and needs further investigations on site. Nevertheless it is a crucial part of the investigations that allows to prepare the Participatory and Narrative Analysis.

On site, both Narrative and Participatory Analysis are not to be seen as separate entities as they happen in parallel and influence each other. For example topics discussed within the group brainstorm sessions may underline certain elements of the landscape that are then framed within the Narrative Analysis. In the same way certain observations made during the narrative exploration could find their way into further group investigations. Still it is important to define what specifically each of them contributes to a reading of the landscape.

When talking about the Participatory Analysis it is crucial to make the distinction towards a traditional design analysis. In order to make such a comparison we will try to imagine a scenario in which I would be invited for a brief-discussion at the Silent Lake instead of pursuing the Participatory Analysis. Within this scenario let us assume that in both cases the design goal would be the same, consisting in "creating a future vision for the Silent Lake" hence executing an analysis of the site. The two, Participatory Analysis and traditional brief would start with an introductory conversation that is supposed to clarify a starting outline of the project. So the difference in both processes lies in the steps that follow this initial talk.

In the case of the traditional scheme the designer would retreat after the brief-conversation to continue the analysis with his team in order to elaborate the project into a more sophisticated state that would then be further discussed with the clients.

On the other hand during the Participatory Analysis the starting conversation is directly followed by a set of exercises that help to elaborate a broader vision of the site without aiming directly at a specific design goal. As described in the latter chapters the group process allows to investigate the site through the perspective of people that had lived it in their personal way and by that dispose over very specific knowledge about the area. Also involving these people into various activities in which they are free to express their perspectives as for example in the cartography exercise, creates a feeling of involvement and in my personal experience prompts them to contribute information that they would have not thought about in the first place, which permits the designer to understand certain social layers of the project much more in depth then it would happen in a traditional process.

Still, it is important to say this had happened in my specific experience, which is probably also linked to the fact that I knew the group beforehand which eased the frictions that could have appeared otherwise. In that sense we cannot assume that a Participatory Analysis would always lead to successful results as it did at the Silent Lake. In this context describing the results as successful refers mainly to two aspects of the Participatory analysis. On one side I was able to gather a lot of useful information about the site, its inhabitants and their way of living and on the other this process allowed to develop the notion of community between the different inhabitants and align their thoughts which resulted in a collective feeling of motivation within the community.

Another important point of critique that is common to participatory processes is related to the fact that they usually consume a lot of time and resources. Again this is a generic critique that has to be rethought from case to case. In order to understand more precisely how much extra effort was brought up during the analysis process in this case I tried to visualise the activities that took place during the workshop week.

If we consider the total hour calculation of the activities we can see that 174 out of 216 hours

that the workshop lasted were consumed with standard activities as sleeping, informal activities (cooking, showering etc.), field trips and traveling that would have been also used in a normal site study trip. So 42 additional hours, which is almost two extra days, were used in order to integrate the Participatory Analysis part of the study trip which in my opinion compared to the information that I was able to work out with the group as well as the social processes that was put in place and helped to align the communal vision of the participants, is not a lot of time.

Aside of the argument concerning time and resources it is also true that a Participatory Analysis emphasizes opinions of the participants which have to be mediated by the designer. So it becomes important on one side, to take into account the aspirations of the group involved in the process and on the other side, take the role of a critical thinker that questions these aspirations in an objective way. In my personal experience this appeared to be a difficult task. In fact the longer I was embedded in the group process the more it appeared difficult to stay objective and I found it problematic at first to develop a personal opinion concerning the Silent Lake. It is also important to underline the fact that managing this kind of process is not explicitly part of my education as architect which means that it would have been helpful to collaborate with a person trained in mediation in order to balance the influence of the group.

Within this process it appeared helpful to make use of the Narrative Analysis that would force me to grasp a personal perception of the place. Even though the narrative analysis took place in parallel to the participatory investigations, it allowed me to take a step back and try to develop observations that were directly represented in the landscape through the use of photography. By that the Narrative Analysis became an objectifying link between the other approaches and created a lot of starting ideas that could later on be refined. For example, photographing a range of empty fields within the woodland landscape directly raised my interest and I wanted to understand what they meant in this context. In a further step I

discussed this phenomenon with one of the participants who explained me that they were related to the forestry economy. After this, by reading maps published by the Bory Tucholskie Biosphere I was able to understand the differences between these patches, that were divided in forestry, agriculture and reforestation use and would raise different potentials for the sustainable development of the region.

Thus if we consider the three analytical approaches described within this research separately, they do not constitute a way of working that is especially innovative or would allow to describe the Silent Lake and its community accurately. Because each approach addresses another layer of analysis, only combined they allow a "complete" reading of the site. Also I would like to stress the fact that the methods used within this research only represents one of many possible schemes of analysis hence should be seen more as a guiding scheme that allows to decipher alternative types within the urbanised landscape rather than being a prescriptive method.



Kevin Mazanek,
Poland, Kaszuby forest,
Lake Silent, 2016



CONCLUSION

Analysis and Methodolgy

In order to conclude the outcomes of this article I decided to first, formulate the evaluation of the analysis process in form of a possible design brief that could further be explored at a later stage of the project. Secondly conclude on the methodology and its relation to the exploration of different urban types.

READING OF THE SILENT LAKE

DESK
ANALYSIS

PARTICIPATORY
ANALYSIS

NARRATIVE
ANALYSIS

FINDINGS

CONCLUSION

CONCLUSION

Unesco Silent Lake Stewardship

Situated within the premises of the Silent Community the Stewardship becomes a space of experimentation that builds upon the wish of developing and sharing sustainable ways of thinking, living and building. In this sense the Stewardship constitutes a core of a leisure and learning community managed by the Unesco Biosphere program, that opens its doors to inhabitants of the Silent Lake, residents of the Bory Tucholskie forest and to visitors alike.

The Silent Stewardship is developed within the northern part of the premises that is connected to both main access routes that allow a simple access to the Silent Lake without directly entering the more "private" areas of the Silent community. This allows both entities to develop freely and collaborate at designated moments. The chosen Site was originally managed by "Ignacy" who was the oldest resident of the Silent Lake and ran a small scale farmstead around the pond situated in the central part of the Site which could potentially become the main development area of the Stewardship.

Considering the spatial articulation of the Stewardship it should enable informal gatherings as well as various educational activities ranging from lectures to woodworking and farming. This will allow the Silent Community, inhabitants of the Bory Tucholskie forest and visitors from outside to develop and share their knowledge revolving around natural construction and new ways of

living based on the principles of permaculture.

In this sense the Silent Stewardship has the potential to become a link between different urban types that will contribute to a sustainable development of the Bory Tucholskie Biosphere, as well as constitute a typology that could possibly be extrapolated into a similar scenario in a different context in order to shape a more complex understanding of ecology, economy and society.

CONCLUSION

Methodology

As described in the introduction I decided to perceive the Silent Lake in the context of a polycentric urbanised landscape composed of different types that have varying degrees of urbanisation. Within this framework it became clear that approaching this kind of site only by means of "traditional" top down architectural analysis in which the designer relies mostly on rigid analytical frameworks in order to understand the site would not suffice to develop an accurate reading of the Silent Lake's landscape. Hence it became important to frame an alternative methodology through the use of three complementary analytical approaches that allowed me to expand on the particular geological, industrial, agricultural and social history of the Silent Lake.

Even Though the method developed in this research allowed me to interpret the different layers of the Silent Lake more in depth then solely the use of traditional architectural analysis methods I would like to argue that I could have come to a similar conclusion regarding the design brief that was formulated within this article. At this point, similar refers to the fact, that developing the idea of a Unesco Biosphere Learning Center would have been possible within a traditional top-down approach. Still the analytical approaches used during my research allow to grasp additional layers of site specificity that for example enabled me to integrate the Silent Lake community, spark their motivation and evaluate the potential of their agenda from which a more sophisticated

Biosphere Stewardship could possibly emerge.

This does not mean that once the methodology has been applied its results could simply be copied and applied elsewhere for example within another Biosphere, but rather that if we apply the methodology in another place it could potentially lead us to more adequate insights and therefore allow the designer to better react to particular conditions found at the site. In this sense the method developed within this research allowed to access an additional layer of information within this specific site.

Another difficulty that becomes apparent within the research is the role of the designer. It is questionable for example if initiating a participatory analysis should be part of the skillset of an architect. In fact in recent developments the tasks that are attributed to architects start blurring more and more the traditional boundaries of architecture to the point that it becomes almost impossible to master all different facets of the profession. Therefore while being at university it becomes crucial to understand which skills one would like to develop in order to position oneself in some of the many skill sets related to different roles of the architect. But even more importantly students should be able to develop their ability to learn by themselves and apply critical thinking within this process.

In contradiction to this it appears that the curriculum of universities has in recent years been more and more oriented towards teaching skills then actual critical thinking. As far as I am concerned it feels that students are often overloaded with assignments which on one side let them develop various design skills which of course is necessary but on the other side do not allow enough time to actually reflect upon one's personal development and position in the profession.

At the same time there is a need for guidelines within methodological frameworks, to allow these processes to be structured and produce comparable outputs, so it is not a surprise that architectural analysis often tries to follow predefined structures. Still I believe that at the current stage

these frameworks appear to be too rigid and students are often forced to follow them "blindly". In this context I think that even though the methodology developed within the research is not to be seen as prescriptive method that would replace existing analytical frameworks, it can be seen as a valuable addition that allows to question the current state of the art and through that become a starting point that could potentially update the way designers approach analysis in order to advance analytical frameworks that would permit to understand more precisely the blurring conditions within a polycentric urbanised landscape in which we operate nowadays.

ENDNOTES

1. W. Lofvers, M. Musch, *The Countryside / Het Platteland*, OASE#63
2. Ungers L., Ungers O.M., *Kommunen in der neuen Welt. 1740 - 1972*, Kippenhauer & Witsch Verlag, 1972
3. AMO / GSD Studio, *Islands in the countryside - Communes and Utopias*, 2017
4. R.Koolhaas, *Koolhaas in the country*, Icon 2014
5. These concepts were coined, respectively, by Bernardo Secchi, Francois Ascher, Edward W. Soja, Saskia Sassen, Manuel Castells and Rem Koolhaas.
6. B. Macaes Costa, H. Gugger, *Urban-Nature: The Ecology of Planetary Artifice*, San Rocco 10 "Ecology", 2014
7. W. Lofvers, M. Musch, *The Countryside*, OASE#63
8. S. de Wit, *Hidden Landscapes: the metropolitan garden and the genius loci*, Doctoral thesis, TU Delft, 2014
9. Bureau Bas Smets, *Paysage - 3 Exposition*, Albe De Coker, Bruxelles 2014
11. K.Havik, B. Notteboom, B. Smets, S. de Wit, *OASE#98-Narrating Urban Landscapes*, NAI Publishers, 2017
12. U. Toker, *Making Community Design Work - A Guideline for Planners*, American Planning Association, Chicago, 2012
13. Toker U.
14. Toker U.
15. City of Gothenburg & Raumlaborberlin, *Public space & bathing culture*, Gothenburg, Sweden, 2015
16. Dahl C., *Gotheborg's Jubileumsparken 0.5 and Frihamnen-exploration into the aesthetic of DIY*, Spool - Landscape metropolis #3,
17. The exercises developed for the workshop were inspired by the texts published in OASE 98, An independent Peer-Reviewed Journal for Architecture, published by nai010 publishers for the OASE foundation.
18. Pérez de Arce, R. Pérez Oyarzun, F. Rispa, R.; *Valparaíso School: Open city group*, Basel, 2003
19. Havik K., *Urban Literacy - Reading and Writing Architecture*, nai010 publishers, Rotterdam, 2014
20. Kastner J., Wallis B., *Land and Environmental Art*, Phaidon Press, New York, 1998
21. It is important to underlie the fact that there is no strict boundary between analysis and design. One could even argue that designing in itself becomes a form on analysis.
22. Gietkowski T., *Temporal change of forest area in Tuchola Pinewoods region between 1938 and 2000*, Institute of Geography, Uniwersytet Kazimierza Wielkiego, Bydgoszcz, Poland
23. <http://zaborskipark.pl>
24. S. de Wit, *Hidden Landscapes: the metropolitan garden and the genius loci*, Doctoral thesis, TU Delft, 2014