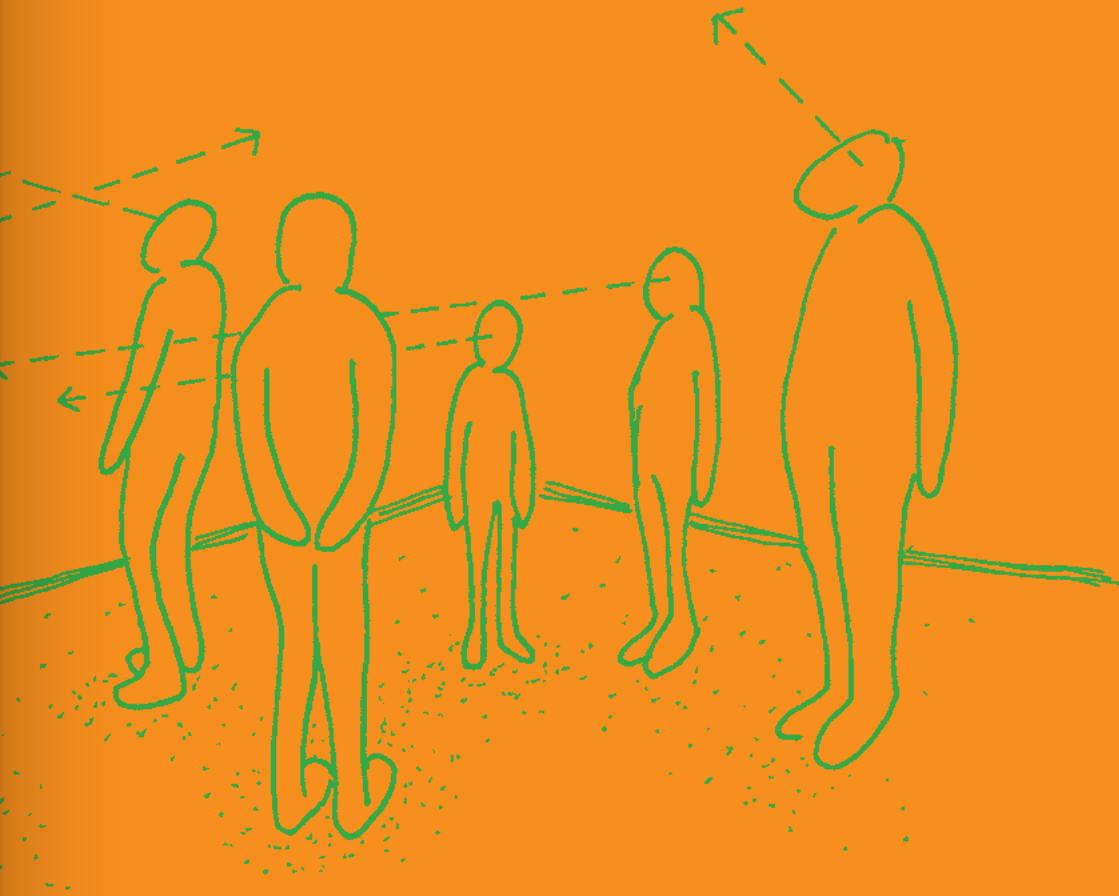


UNOFFICIAL PROOF

Case Study 2: Alliance

Locale: Osada Tornádo, Kazín
Year: 2021



Kolektiv AB_HPP



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We must code new patterns of action into the design of structures, things, cities, tools, institutions, laws and entire political strategies, patterns which will foster caretaking of nature and of others.

Arturo Escobar

Imagination is a muscle which must be exercised.

Arturo Escobar

A Although things remain static, they constantly project latent potential, activity and relationships. Some interactions take place in time, for example when the sun sets or the tea turns cold. Each entity presents some characteristics or affordances which work in mutual interaction.

Unofficial Proof – Case Study 2: Alliance is a process which begins with a receptive phase of observation and listening. It progresses through a creative phase of design decisions and leads to the realization of a proposal for the given locale; but it also returns to the original idea, asking whether it might not be best to just remain an attentive observer and listener. To try to capture the dynamics of places which are based in the permanent interaction of human and non-human actors.

Seen in such a light, we are able to say that every locale contains a high degree of openness and ingenuity, as it is always in a process of continuing formation. We can consider such locales as dynamic interfaces, where it is possible to experiment and develop the imagination.

We understand the locale as an interface which integrates the user into mutual communication. The interface is able to uncover other landscapes, as it works within an augmented reality, and can thus model the user's perception, and vice versa. The user automatically becomes a co-creator or co-author.

Collaborative design = spatial design.

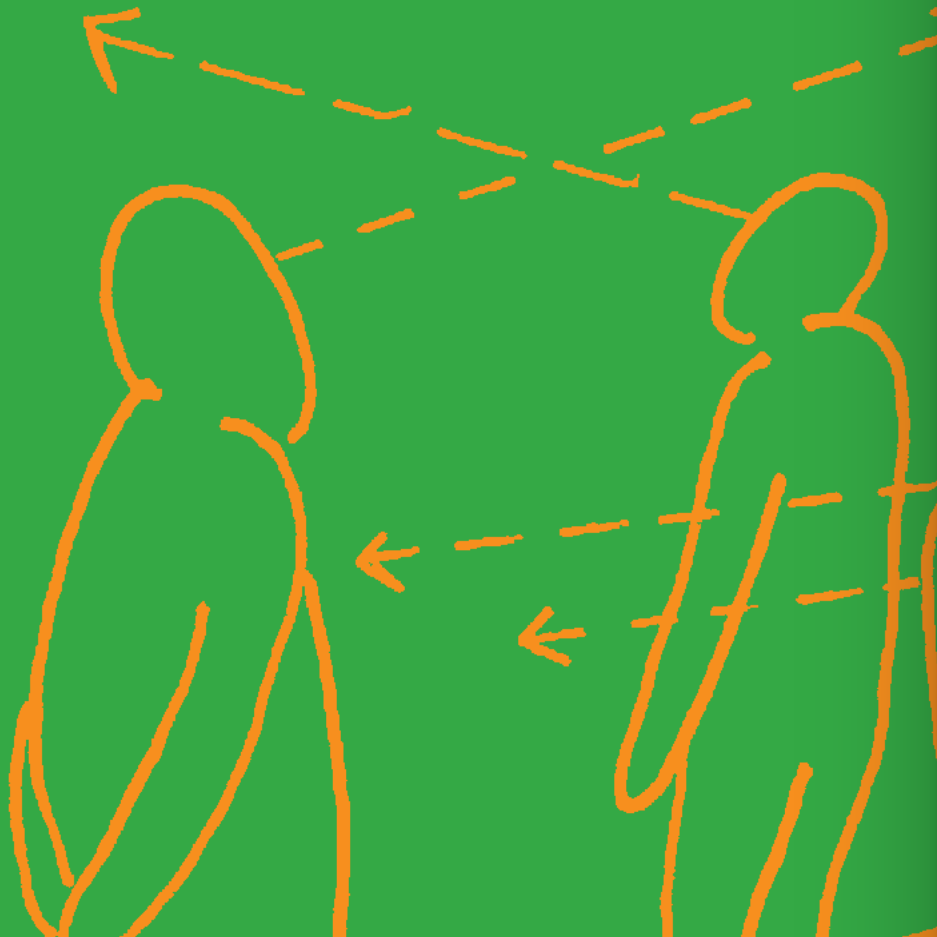
This basic assumption constitutes our basic motivation, as it allows mutual interaction and collaboration from the project's very first moments. But it does not aim to offer an exclusive perspective on the given situation or the locale. This capacity to involve other actors in this process of discovery and mapping is an important aspect of this case study, and it naturally leads to mutual education.

B To what degree can a body recognize itself as a body? The body plays a tremendous role in the observation of a given locale. It is like a resonant space. Merely moving through a space creates a complicated and complex network of relations. These are mutually intertwined, and expand to comprehend our bodily experience. The gradual discovery of conducive conditions throughout the collaborative design process can foster a moment of mutual trust and care. It is possible that the dimensions of the territory itself also change, and that the body and its particular needs comprehend this quantifiable dimension. An important aspect of this discovery / mapping is that the user who decides to undertake this activity decides to get involved of their own free will, accepting the given rules of such a performative mapping. This kind of discovery / mapping requires active collaboration, i.e. taking part in the game of mapping.

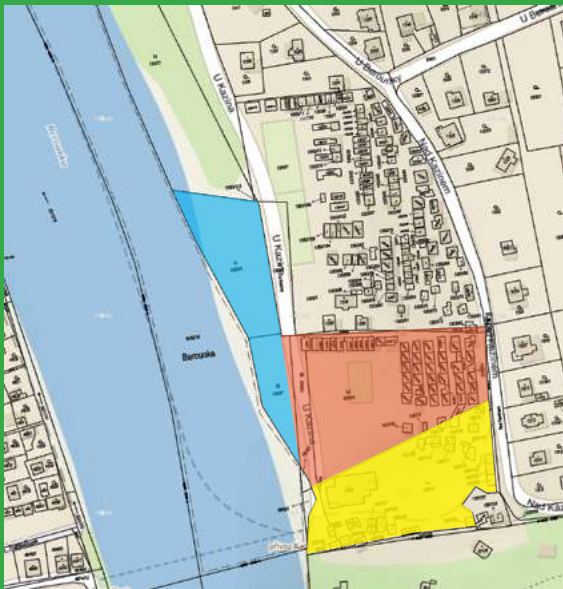
C In the project *Unofficial Proof – Case Study 2: Alliance* we collectively focus on researching, developing and expanding the methods of performative mapping. This particularly involves the testing of Generative-Integrated Urbanism (GIU). A description of GIU is also part of this study (p.22). GIU constitutes one of the possible methods for studying, understanding, mapping and sensibly designing space. In its long-term application, the case study allows us to also perceive subtler questions, which are often neglected within design projects, or are simply avoided from the very outset of the process.

That is also why the drafting of the Case Study involved other actors, so that they might approach the locale from the expertise of their own profession.¹

¹ In this case, it is the ethnobotanist Jan Albert Šturma, who focuses on suburban and industrial vegetation.



Case Study Description



Map of ownership:

- Prague City Council
- Circle 4 group, s. r. o. SJM Voříšek Petr and Voříšková Eva
- Circle 4 group, s. r. o.

Locale: Osada Tornádo, Kazín.
GPS: 49°56'55.70"N, 14°20'19.92"E

The cottage settlement Tornádo lays near the legendary restaurant Tornádo u Pumpahomy, formerly know as the U Tetaurů restaurant, which in the past often served hikers and members of the tramping community. It can be found northwest of the slate-rock cliff upon which stand the ruins of Kazín castle.

A large part of the settlement's structures are comprised of the chassis of historical buses Praha N or Praga 1930 which were being phased-out in the 1920s by the Czech Post, and were transported to the banks of the Berounka. This created a tramping settlement on a private property (a river spa) with a highly unusual urbanist concept partially defined by these historical bus chassis.

The Kazín cottage settlement was founded towards the direction of Černošice, around the U Berounky street, in the place of the former river and sand spa. Nowadays, these settlements provide space for volleyball and footnet tournaments, but community life in the original Osada Tornádo has apparently faded, and the locale has rather become lure for tourists. But the Osada Kazín still votes in a sheriff and a board of deputies, meaning the settlement still remains highly self-organized.

In 2015, the Municipality of the Capital City of Prague supported the plan for developing the area at the point of confluence of the Vltava and Berounka, where the Prague Institute of Planning and Development initiated the foundation of the Soutok suburban park (the collaborating districts

of Prague are Velká Chuchle, Zbraslav, Radotín, Prague 12, Lipence, Černošice). There is currently a plan to support a favela at the Osada Kazín and the wider area, and build an artistic and cultural colony for residencies.

Property and legal facts: Mostly privately owned lots. The use function is that of urban greenery. Most plots are owned by Circle 4 group, s.r.o., Za hrází č. ev. 493, Lipence, 15531 Praha 5.

OBJECTIVE

A study for the so-called elemental understanding ought to form the foundation for any design process which aims at implementation.

Since the project's initial stages, we have been asking ourselves the following question: do we have the necessary tools to listen to each other, or do we have to keep discovering them anew and tailor them to contemporary needs?

If interconnection is the key to successful design, this Case Study ought to (within the context of other studies) also constitute a new layer for researching the locale. This layer ought to form new meaning, and ought to help create a useful model which might be further applied in various design phases.

WHY WE DO IT

All of us can see that the surrounding nature provides beneficial cooperation. Nature provides us the best examples of complex systems which are not only rich, but also resilient and self-regulating. We are constantly surrounded by examples of exceptional practice, including in our own bodies. But the disbalance which we often foment through our exertion and force obviously shows that

human activity itself is not nearly as well designed, nor is it able to react to the complexity of our environment and its ecosystems.

TIMING AND SYNCHRONIZATION

The objective of the Case Study is to understand each of the studied locales as a unique ecosystem – a dynamic interface through which we can realize the fact that what might at first sight seem like a parasitic relationship can be upon closer inspection found to be symbiotic, and thus each discovered gap or fissure is able to further expand the interface, so that life can grab hold. In contradiction to our (human) fear of the dissolution of objects, the mode of observation and mapping we propose provides more opportunity for life itself to develop and thrive.

Are we able to imagine a space which anyone would be able to use freely and transform without constantly heeding the maxim that only the fittest will survive?

HOW WE DO IT

Performative mapping works with the emotional aspects connected with the given locale. Thanks to the method of performative mapping, we are able to find answers to certain questions, such as whether the space in

which the user operates has any emotion and how these might touch us and influence our short-term and long-term decision-making and planning.

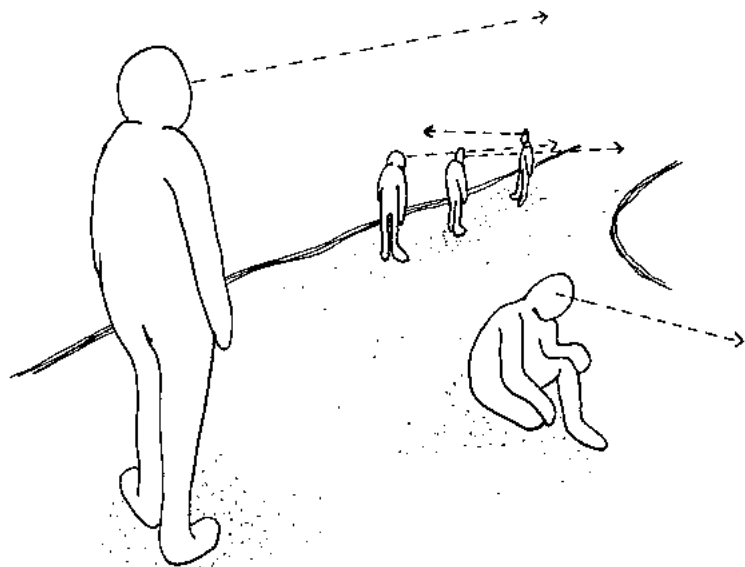
Performative mapping requires active cooperation. It is a form of game which is based on the freedom of choice and on the various settings of individual users.

It invites the users to systemic thinking, and makes the user work within the context of complexity, regardless of the actual content.

The visualization of relationships among diverse spaces, actors and thoughts allows us to understand performative mapping and to imagine and depict the existing conditions in new ways.

Through performative mapping, users and their partners can research and uncover relationships of intersecting social and ecological systems across various scales and fields.

Performative mapping works with a different form of visualization of knowledge, facilitating cooperation and learning. In the long-term, it allows for the resolution of problems in communication and learning, as it visualizes



various data (temporal, spatial, static, networked) and various scales (micro, meso, macro).

This assumes that every new performative mapping is able to produce a new type of experience.

Performative mapping is essentially inclusive. We build on the assumption that each user can make sense of the world, and that they give the world meaning. They become a co-creator. They thus try to find and develop the hidden, meaningful potential of the given area and the tensions which accompany it.

By connecting real conditions with speculative thinking, performative mapping is able to make accessible new thoughts and make them real enough to work with, reflect on them and develop them further.

WHAT WE CAN ACHIEVE

We are able to understand the qualities of the place, how to care for the locale and how to support it.

Through (collective) praxis in the area, the user is able to achieve unexpected and dynamic interactions. If this design process is

given enough attention, it becomes possible to develop and decode new methods of listening in variously traumatized spaces in the long-term.¹

By means of deep listening and understanding facilitated by performative mapping, the user is able to develop methods of active listening leading to a more complex understanding and perception of what happens on the margins of the new. Through careful analysis of patterns which occur in time, the user is better able to predict and estimate how much time ought to be devoted to the design process itself. Many contemporary human systems do not take into account, for example, seasonal or daily oscillations of our bodily energy, and so on. This fact allows for a better grasp of the locale's natural rhythm.

By connecting real conditions with speculative thought, performative mapping is able to make accessible new thoughts and make them real enough to reflect on them and resolve them.

¹ Especially within the context of the ongoing pandemic.



Interview with Mgr. Lenka Kadlecová, mayor of the Praha–Lipence district

The interview took place in September 2021. It was originally recorded as an audio track which was later transcribed, edited and adapted to fit the necessary parameters of the Case Study. The interview is split into three parts, each dedicated to a particular topic.



LIPENCE

R: We consider Lipence rather a village, although the creators of the strategic plan say “As soon as you have street lights, you’re a town.” It’s on the border. This municipality has no real center. The former cinema and community hall have been renovated into apartment buildings.

Currently, we are undergoing a lot of construction. I would say it’s about half and half here now with people from the new residences having a slight majority. And people who came here usually had requirements for schooling institutions, as they were largely educated people who had achieved at least a middle school level of education, although most of them have university degrees. For a long time, it was mostly people who made something of themselves who were moving here. So the quality of the basic schooling increased accordingly. The Lipence Association (Sdružení pro Lipence) is an association comprising independent candidates mostly from the ranks of the new-comers, who had been the political opposition for two terms. But it was only in this election period that we were able to collaborate with the HAFO association, comprising firefighters and football players, who largely represent the older, native residents. And when we pooled our forces, we won. And now I think it works very sensibly. But it took a relatively long time to get to this point.

OSADA TORNÁDO

The conversation moves to the topic of the Tornádo settlement, the primary focus of this Case Study.

R: I would be very glad if you mapped out the place. If you find out the motivations of the people who live there, what they might like and so on. Because it is a community which does not let just anyone into their ranks. People from Lipence often have the experience that if they go to the settlement, wanting to park their car for instance, or take a dip in the river, some person runs out and tells them that it's their turf and that they ought to leave. As a result, the residents of Lipence have been asking us whether we might be able to ensure safe parking near the river. Because whoever is fit can take a bike or walk, but there are often mothers with carriages going to feed ducks, or sometimes they bring a handicapped person there, and they need the parking space. And sometimes these "tramps" can be very overbearing.

T2: And that's their property then?

R: Some of the plots are owned by the Circle 4 Group company, while others lay in private hands. But I think that most are owned by Circle 4 Group. That's a company which was connected to our former mayor. They originally wanted to make a relaxation area around the Berounka for commercial purposes. The company (Circle 4 Group) rents out the individual cottages, which are however evidenced as changing rooms. They often don't even have an ID number ascribed to them.

T1: So, it's something like a place for swimming?

R: Yes, sort of. Only by now it has started living a life of its own. The owners who own the land also own the Tornádo restaurant. It was the place where the TV show *Přístav* was shot, so many people think we have an especially beautiful restaurant, but the interior sets were in fact built in the Barrandov film studios.

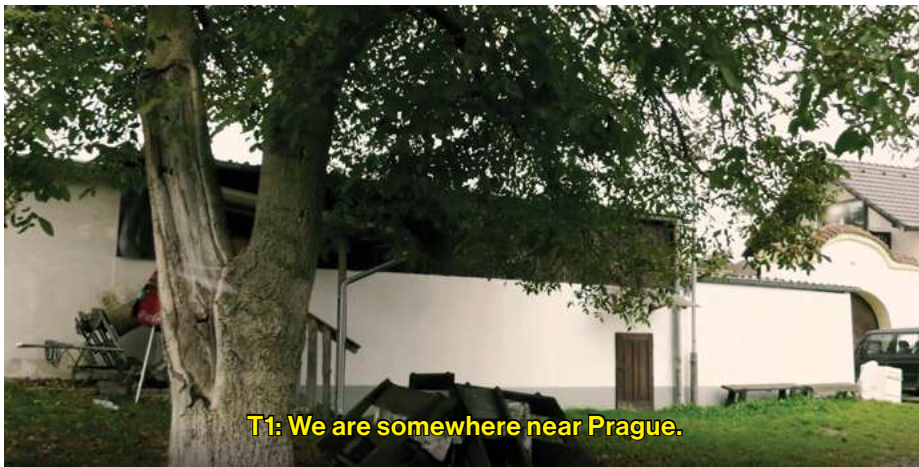


Currently, Ateliér L and the architect Mr. Štěpánek are drafting a plan for the strategic development of Lipence. He also met many interested groups in Lipence and said that the people of the tramping settlement reacted quite well.

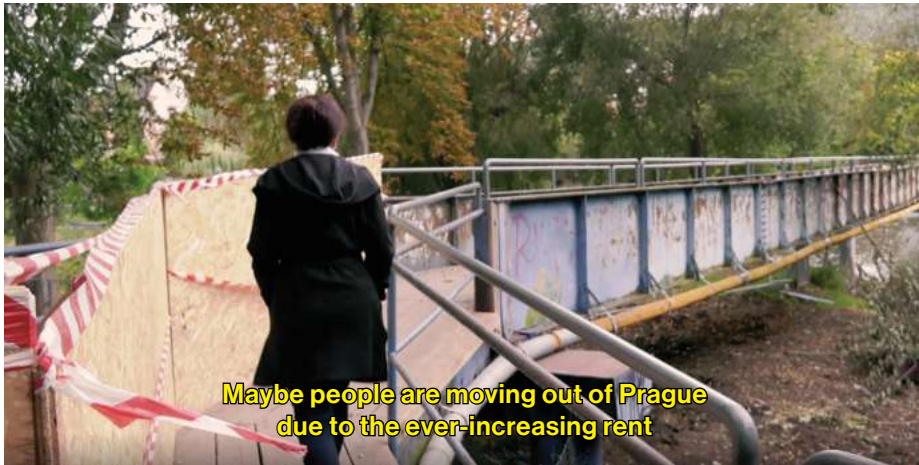
T1: It seems the settlement residents might be over-anxious, meaning that they care for the locale somehow, but are also afraid for its future. At first sight, such care can seem almost aggressive, but it needn't be that way. Many similar situations arise out of an absence of communication. I get the feeling that this anxiety in fact shows that they are very alert as to the future changes which somehow remain undiscussed.

R: I honestly understand that, as they don't own the land underneath their cottages, yet are emotionally bound to the place, sometimes even very much so. The world is changing around them now. The settlement definitely does not follow hygienic standards, I am quite certain of that. And furthermore, Prague has expanded its zoning of flood areas. No one really knows what might happen to such a place...

At the same time, it is not so easy to get there. That is also one of the problems we've been trying to work out. There is a one bridge for pedestrians, which is one access point. We are currently trying to get a pedestrian walkway which would lead from the Kazín rock to the other side, so that people can reach the Mokropsy train station more easily. Otherwise, transportation is pretty far. We know that some people from Mokropsy go to the Tornádo settlement quite often, taking part in various events, and then they just cross the river to the other side. They either take boats, or just swim with a bag of their things above their heads. And that walkway was there until 1976, so we would be glad if it was rebuilt.



T1: We are somewhere near Prague.



Maybe people are moving out of Prague due to the ever-increasing rent



which is unsustainable for them in the long term.

T1: Does anyone live in the place full-time?

R: I think yes, some people live in those changing rooms even through the winter, that's certainly true. And many people move into these cottages to live full time. Because if anyone wishes to apply for an evidence number, we have to comply. It is the cheapest way to find housing in Prague. I am a bit peeved by that, as it creates a whole spate of problems – the traffic serviceability is very bad. There is only a gravel road here for a single car, and you might scrape your side windows too, as it was originally intended only for pedestrians.

T2: But as you describe it, it seems to me that many people who go there now have been transforming it into regular housing, and that it no longer serves people who want to just let it all hang out over the weekend.

R: Yes, that is a source of tension. Furthermore, the construction office which services us is in Radotín, and they practically don't keep tabs on the place. They have no second thoughts about allowing the construction of a concrete house and log it as a cottage reconstruction, which is just horrible. If they really cared, they would say "Reconstruction? Ok. It was a wooden building, it ought to remain a wooden building." The people who really do have wooden cottages there have been apprehensive about these new houses springing up. This tension is really palpable.

UNOFFICIAL PROOF – CASE STUDY 2: ALLIANCE

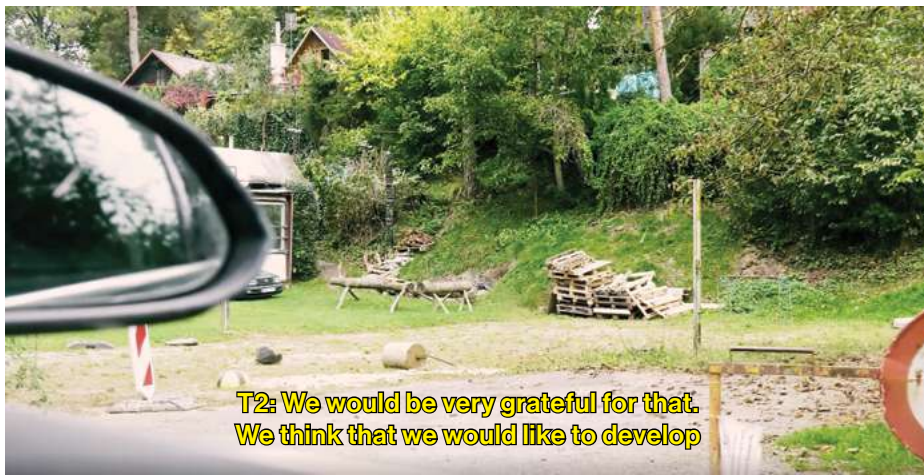
We shift to speak about the Case Study itself.

R: I can imagine a lot, but this approach definitely surprised me. The way you speak about the study, it seems to be part of the strategic plan on what to do with the locale into the future.

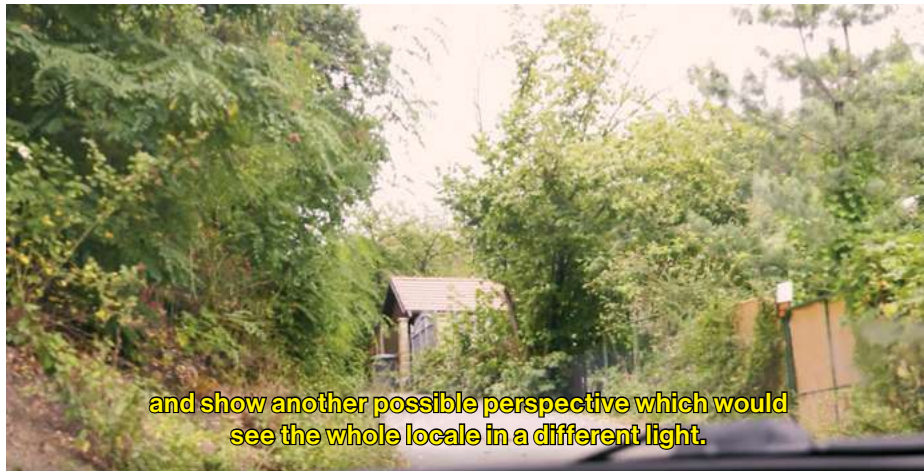
T1: Yes, that is definitely the way we are also thinking about this study. Ideally, this observant approach ought to be part of any strategic plan and ought to be given extra care, as these phases of observation are usually limited, or not present at all, and such a failure always comes to the fore eventually.

R: That's certainly interesting for us. We would be very glad if the spirit of this locale would be retained, while allowing for development, or at least better mutual communication. But I don't know where I would find the means to finance such research further. If the City of Prague would be willing to finance it, that's great and we would be very grateful and glad to take part. I can't really propose that we would finance the development of the private Tornado settlement from municipal money.

T2: After all, this perspective is also very important to you as a recipient, because who else will profit from it the most, if not the people who will co-exist with it.



T2: We would be very grateful for that.
We think that we would like to develop



and show another possible perspective which would
see the whole locale in a different light.

R: I think this is one of the better experiences of being a mayor, and so we are very glad that TraingulUM has chosen to work with us.

T2: What do you expect from the study?

R: Which problems are we in fact up against? How can residents of Lipence park their cars near the settlement? How to prevent illegal dumping which regularly happens near the settlement? We are currently solving these practical things and are not very good at it. The study might certainly be useful for the strategic plan. I can also connect you with the creators of the strategic plan. Mr. Štěpánek, the architect, is very communicative.

T2: The people of Lipence consider the settlement an area where they might enjoy taking a walk. They also have associations with the locale as being a problematic place, hard to access, and with no parking opportunities. They notice the practical obstacles of getting to the place. We would like to show in this study that it is possible to observe the locale from a diametrically different perspective. In fact, that it is possible to co-create this locale simply through one's presence within it. It is important to want to take part in this process of co-creation. Otherwise, it is quite possible that it might miss its mark.

R: It would be great if you would be willing to present the study for the interested public. I can imagine a public presentation, certainly a presentation for the municipal board members and other interested parties. I would be very grateful for that.

T1: We have called the place for ourselves a garden for one simple reason: that a garden generally requires much more care and attention than something that is public, like a location. If we were able to tip this approach to perception into the public register, such caretaking would, ideally, naturally become a part of everyday activity.

Thank you very much for your time and for meeting us.

Project Section

When people observe things developing, they become part of this unique experience and this creates a feeling of affinity, understanding and care. We can define care as an activity, as *caring for*, which is unavoidably linked with exercising responsibility. Care then involves a shift from the impulse of willing something to acting on that impulse. This is the essence of accepting responsibility for care – only then are we truly *caretaking*. Caretaking is a complex of various types of activities through which we touch others, interacting with our surroundings.

In this study's Project Section, we will gradually present individual approaches which might be possible to implement and partially test in the given locale.

Generic-Integrated Urbanism (GIU)¹

ABSTRACT

This method of designing/modelling/imagining space is called Generic-Integrated Urbanism (GIU). It creates a very necessary workspace which does not follow strict and exclusive rules of design. As a design method, GIU is a key source of inspiration because it shows how we arrive at our experience of something, and offers an answer as to why we parcel the world (both spatially and temporally) the way we do through the use of our brains. It is thus an ideal place from which we are able to plan our next moves in creating space and reality.

KEY WORDS

Generic-Integrated Urbanism (GIU)
temporary/transitive design
modelling
design
imagination
participation
care
space

BASIC MOTIVATIONS FOR GIU MODELLING

The user's active participation is necessary while creating this interface. The user voluntarily accepts the rules of the interface. Through their active participation, the user participates in modelling the space. This method of GIU make sense only in active participation.

INTRODUCTION

In order for us to be aware of the surrounding world's complexity, it is also necessary to pay attention to the flow of micro-operations which define our life. This activity intends to demonstrate just how much we believe in the illusion of stability.

PREPARATORY MOTIVATIONAL EXERCISE FOR THE GIU METHOD

We always work with what we have at hand:

Put a page with some written text in front of you (or use this text, the one you're just

¹ Generic-integrated Urbanism (GIU) constitutes one of the methodological aspects of the project Unofficial Proof, which focuses on researching and developing methods of performative mapping of space. UP is part of a vast performative-educative entity The Transversal Navigation (TTN). TTN offers a set of universal tools intended for projecting, modeling and imagining space.

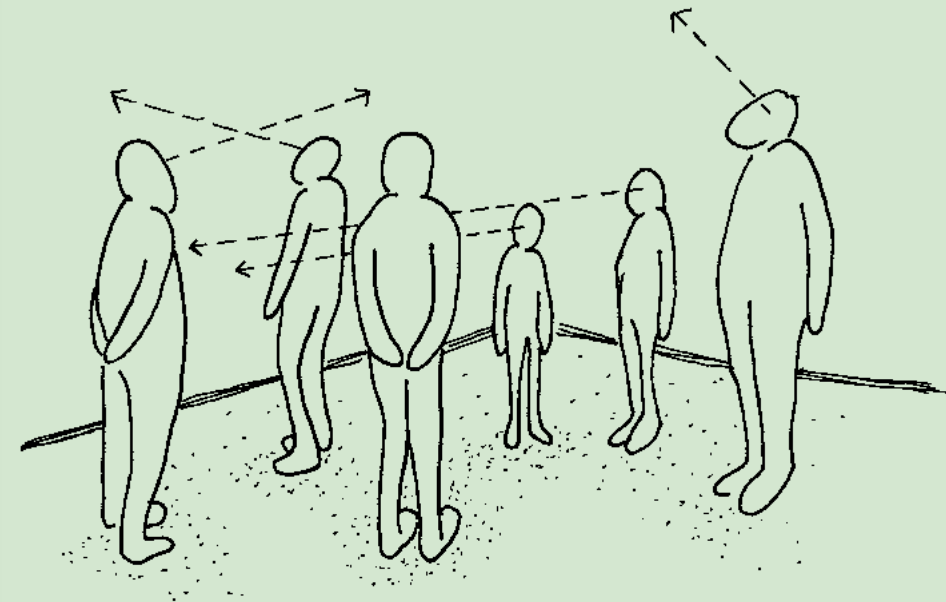
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reading now on you computer or tablet). Let your eyes rest on the surface. Try to see the whole situation without reading the text.

Focus your eyes repeatedly so that you are conscious of the small processes discerning the white background from the text color and the way in which the same-colored clusters are interpreted as script with the individual lines streaming across the page, and the way these clusters are individually interpreted as letters.

Do not read the text. Try to halt the decoding apparatus for a while. Repeatedly observe the automatic, almost obsessive impulse to read.

Try looking at a single word in the text, with its individual letters. Try seeing the letters as simple shapes which might not have meaning of their own. Then



look how these forms are mentally perceived as letters which are bunched in syllables and words, which are then ascribed meaning.

Progress from this visual percept to a conceptual understanding of what is written in the text, until you clearly understand many micro-operations which are connected with reading.

Then look into the room or the space where you find yourself and do the same. Go from visual perception to a conceptual reading of your situation in the environment. When looking out the window, you see that what you see is much further than a poster on the wall.

Then also include other forms, sounds, smells, etc.

GIU MODELLING (IN GIVEN LOCALE)

*We find ourselves (together) in a space, in a concrete place.

We look around,
We realize what we are seeing and what it all means
(*we stand together, but every one at a different place in this space,
around we see this, and that and that, what it is like,
we talk amongst ourselves, etc.*)

*May everyone try it for themselves.

We close our eyes and we try to compose the main parts of the scene (meaning what we have seen) differently (*we can use our hands to manipulate objects*).

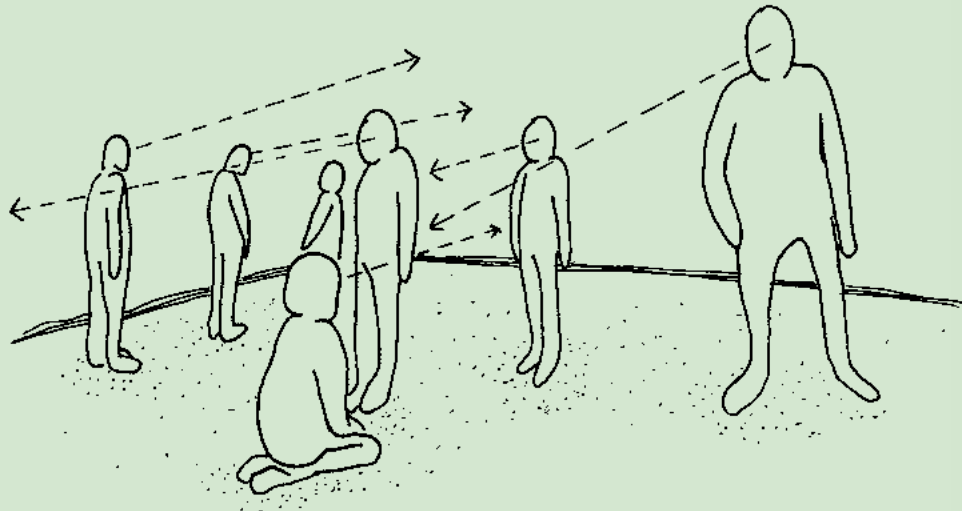
In the first attempt, we simplify attempt this merely with the visible objects and we set them in a row based on various criteria (*for example by size*).

In the following attempts, we can integrate more complicated and complex situations (*volumes, sounds, movement, various qualities of the space*).

Now let's compare the original scene and the awkward scene of the receding objects (windows, trees, stones, people, flowers, shoes, etc.).

*Are these scenes different somehow?

Of course they are different, although the set of items of which they are composed remains the same. The difference consists in "something extra," or the integrated information.

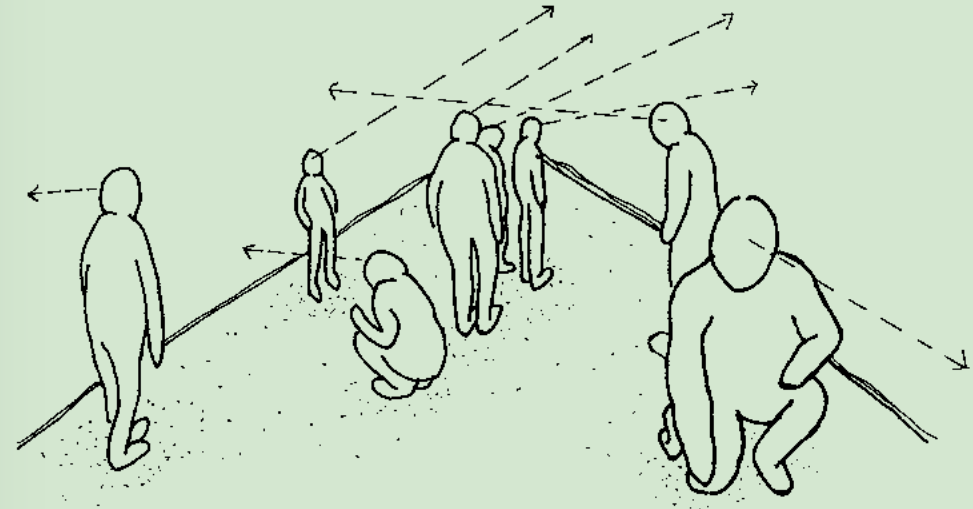


OPTIONS FOR EVALUATING GIU

- 1) Verbal communication (a series of audio recordings)
- 2) Creating a mental map, graph, drawing or notes detailing the new situation.
- 3) Illustrations of various forms, such as with eyes closed, gesturally in space by means of gestural choreography, etc.
- 4) Shared evaluation and sharing of information.
- 5) It is possible to continue in a longer temporal frame, for example in a three-day workshop, where the individual dynamics can be compared. It is also possible to work in various phases over the span of a year and compare the dynamics as they change through the changing of the seasons.

STRUCTURE OF GIU

- 1) The user models space – other users observe them – someone else documents the situation (the facilitator, situation architect, external person).
- 2) A couple models the space – other users observe them – someone else documents the situation (the facilitator, situation architect, external person).
- 3) The group models the space together – someone else documents the situation (the facilitator, situation architect, external person).



WORKSHOP FOR TESTING THE METHOD GENERIC-INTEGRATIVE URBANISM (GIU)

On 19 September 2021, a workshop of performative mapping was held at the locale of the Osada Tornádo. Performative mapping took place with the attendance of a few students of the Basic School Lipence near the Tornádo settlement and their parents. The workshop's objective was to test the working version of the document on Generative Urbanism, which is part of this Case Study (p. 22). Performative mapping took place at three various places and followed the structure of the GIU document, only some of the document parts were adapted to the users' age in order to facilitate better communication.

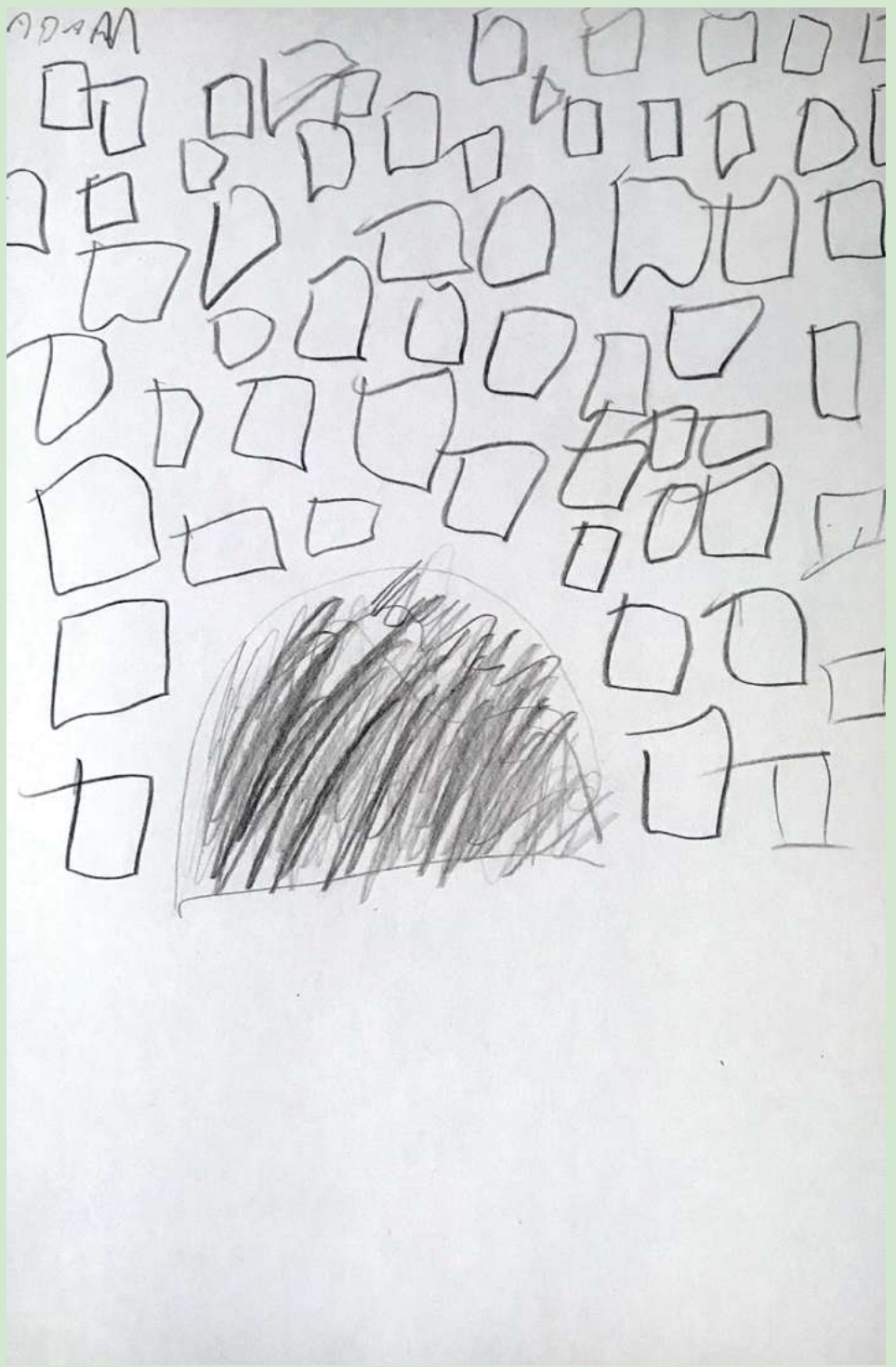
The chosen method of performative mapping stems from the motivation that collaborative design = modelling of space. This simple assumption allows for mutual interaction and cooperation. Not only does it offer an exclusive perspective on the given situation and locality, but is also provides opportunity to include virtually anyone in the design process, which is an important aspect of the case study and naturally leads to a process of mutual education.



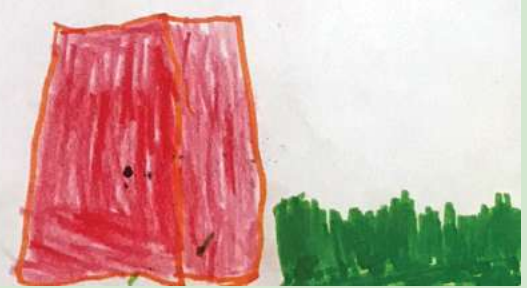








ADAMOB



JAN ALBERT ŠTURMA

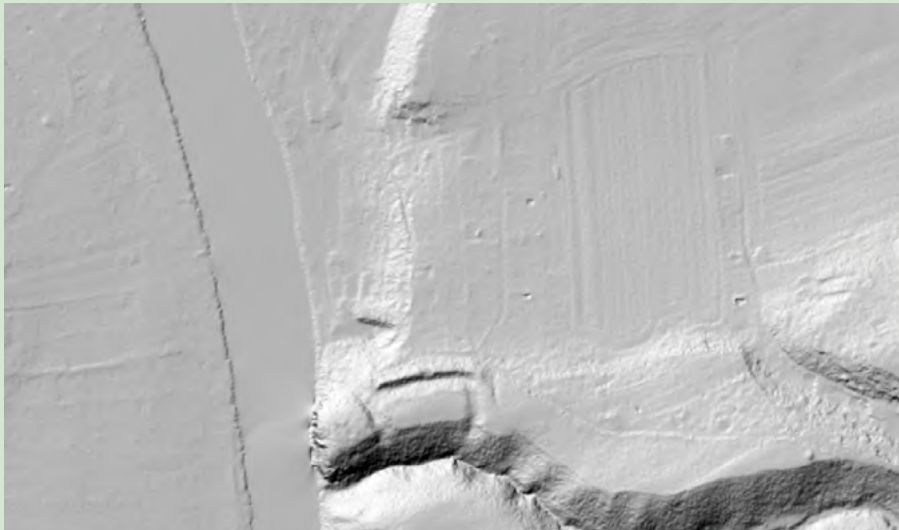
Geobotanical survey

LANDSCAPE CONTEXT

The Tornado settlement occupies the right bank of the Berounka river, right where the canyon from which it emerges definitely ends, opening onto the vast triangular confluence with the Vltava river. The landscape is not yet perfectly flat and the settlement stands atop a jutting rift. It is better suited for settlement than the neighboring cliff of Kazín. Geologically speaking, this is a borderline zone, and quite unique at that: the Berounka had cut its way into the Pleistocene sediments whose surface area expands in the direction of Lipence, and Tornado finds itself on the eroded slopes of the southernmost tip of this graveled geological stratum. There used to be a sand mine at this spot (much of the mining being done naturally by the Berounka's current eroding the right bank).

The settlement is on the borderline also in terms of its landscape: the flat bank of the settlement is an active floodplain, while the surrounding slopes are dry and eroded. The settlement ends where the flat relief begins, the surface of a Pleistocene-era terrace which used to be cultivated. But nowadays the soil is overgrown by urban sprawl, and the city-slickers (or "padours") encroach from the east.

A 3D model of the Tornado settlement area (center) – the rift of the eroded bank formed by historical mining of gravel on the edge of the Pleistocene terrace. ©ČUZK



NATURAL HISTORY, A LANDSCAPE GENEALOGY

Osada Tornado was founded on a barren, partly excavated bank of the Berounka, just beyond the bend of a jutting canyon. Primary sources tell us that at the time of its foundation the area lacked any trees, and was surrounded by a tall fence reminiscent of today's camping grounds. Except for the ground plan, the whole settlement was planted with regularly structured vegetation. There is only about 1/3 left of this, and finds itself in bad health: the birches are dying, as are some pines and larches.

The deep mining scars which extend towards Kazín were not settled at all – most likely due to their inaccessibility – and today form one of the two „wildernesses”: the spontaneously emerging vegetation (polygon 4) which serves as garbage dumps of various intensity and the urban eutrophic forests which grow on older brownfields and other vague terrain.



Tornado on the imperial cadaster prints (rectangle in middle). The terrain's coverage is interesting, as it was largely barren, with pastures taking up 1/3 (!) – on the map these are indicated by green and the letter W (Weide). Acidic, eroding slopes were most likely left unused. ©ČUZK



The Osada Tornado a few years after its foundation. An obvious feature is the large number of barren zones, although the historical pastures on the south slope are obviously unused and overgrown with trees. Remnants of a fruit orchard were used in Tornado's lower part. The extent of the higher floodplain vegetation is about the same as nowadays. © Capital City of Prague Archive



Tornado and its landscape in the 1950s. The regular, systematic planting of trees is visible, but nowadays there are only remnants. © Capital City of Prague Archive



CONTEMPORARY STATE AND THE LANDSCAPE'S GENIUS LOCI

The closeness of the river, the separation into three types of landscape (floodplain, the spa, and the actual settlement in the slope) and the incomplete, processual and random character of the settlement including the overgrown mining ravine create a tension and a genius loci which would most likely not survive any form of systematic and wholesale transformation. Some of Tornádo's characteristics include a very fine kernel of landscape caretaking: the constricted, small scale of gardens and flowerbeds (which are rather similar to a houseboat colony in the center of Amsterdam or Christiania), the closeness of the paths and their rocky surface and also the ever-present aggressive and largely invasive vegetation which immediately colonizes any unused place and which streams out from the settlement's uninhabited parts. We are able to find a spectrum of invasive urban flora: Japanese Knotweed, Fallopia Aubertii, Black Locust. Tornádo is constantly being overtaken – not only in the settlement itself, but also on the banks of the Berounka which regularly overflows and destroys the "soft" structures on the bank, changing the bank's shape. This distinguishes Tornádo from other tramping settlements in the area: its internal consistency resists gentrification and all kinds of misinformed revitalizations.

A thick wall of Fallopia Aubertii separates the settlement from the city slickers of the neighboring suburbia.



This process and structure are very useful for leaving the territory to fend for itself. It is not necessary to overtly interfere in the landscape, and it is better to leave the aforementioned invasive species, also due to their small territory and their sociological function.

However, a few small adjustments which might add to the retention of Tornádo's unique character are in order:

INDIVIDUAL PARTS OF TORNÁDO AND THEIR DETAILED LANDSCAPE AND BIOLOGICAL ITEMS

- 1) Fragment of a soft floodplain with dominant willows and fragile, rudimentary undergrowth. Part of the undergrowth works as a dump for biomass and – apart from the usual eutrophic vegetation dominated by nettles – some plants like Staghorn Sumac or Virginia Creeper are also present. The vegetation is dependent on regular flooding.
- 2) Barren and frequented area on the bank of the Berounka. In the thin strip which makes contact with the river we see quite an abundant spectrum of floodplain vegetation, and tall growths of Narrowleaf Cattail and Reed Canary Grass. In taller, drier parts, trampled vegetation dominates, which is connected to the proximity of human habitation.
- 3) Edge of Kazín slope – originally a pasture, today overgrown with invasive vegetation dominated by acacia.
- 4) Former mining ravine of the gravel mine. The vegetation is reminiscent of shady, tropical jungle with lianas (Clematis), while in the tree canopy of Field Maple is dominant along with the invasive Black Locust. In the shady bush tier, younger examples of English Yew, which often spreads to suburbia and city centers, likes the shade and is able to survive in it for long periods of time.
- 5) The pub garden has a number of dominant European Horse-chestnut. A massive polycormon of Japanese Knotweed grows behind the pub.
- 6) The settlement's forecourt in the area of the former spa mostly consists of cut grass turf, courts and older trees (poplars, willows)
- 7) The central place with the old, sprawling Aesculus, or horse-chestnut.
- 8) Osada Tornádo – a mosaic of buildings, solitary trees (oftentimes in bad shape), small gardens and so on. Shady corners are also frequent, with their thick overgrowth of ivy, green fences and thick Taxus bushes.



The original grove of birches, now dying.



The trampled vegetation in the part of the floodplain without trees.
In this part of Tornádo, the rugged vegetation dominates. The slope behind the pub.



↑
 Fragments of precious floodplain
 communities along the semi-natural bank.
 ←
 Tornádo – the Bohemian Christiania.



↑
 Jungle in the mining ravines. There is very little light at the bottom of this
 overgrowth – much like in the tropical rain forests.

↓
 A soft floodplain – its seemingly chaotic constitution is a great advantage.





Ruderal vegetation near a trampled footpath. Global flora is part of Tornádo's character. Terraces of the larger plots encroach on the rugged, invasive jungle.



An old Taxus growing among the higher vegetation on the edge of the pub.

GENERAL FRAME OF FURTHER DEVELOPMENT

I would intervene only very mildly, leaving much space open for folk creativity. The most drastic intervention would be the revitalization of the tree canopy above the settlement to its original size, as evidenced by historic photographs. However, apart from the previous selection of woody plants, it would be advisable to plant long-living species of trees which do not require intense care and are resilient to drought, which occasionally plagues the area. The most fitting plant would be English Oak, but pine or Sessile Oak are also fitting.

Any other interventions would be superfluous, so I do not list them here.

It is however interesting to define what ought not to occur. Here are some fundamental steps which ought not to be taken:

→ Transforming the banks of the Berounka. The current, semi-natural character of the bank is a great compromise between river accessibility and a fitting natural biotope.

→ Attempts at cleaning the ruderal vegetation, especially in the mining ravines. This should be left to spontaneous development and ought to remain neglected.

→ Any intervention to the current soft floodplain is inadvisable.



Conclusion

The Tornado settlement locale provides a safe haven for many social strata, their stories and memories. These multiple strata create a lively social structure. If we approach the locale as a garden,¹ then its special character distinguishes it from locales closer to the center and consists in the strong emotional ties and the increased care given to it to a degree which can almost seem unfriendly to outsiders. This is testified by the fact that this is highly dynamic area which is attempting to protect itself from outside interference.

Such a stratigraphy creates a dynamic structure which is not wholly human, nor wholly natural. It is the outcome of long-term (from a certain perspective very complex) interactions between a collective of people, natural forces and other species which have been acting together throughout this area's whole historical existence.

The anthropologists Déborah Danowski and Eduardo Viveiros de Castro say that what we call the 'environment' in the Western cultural imaginary, the residents of Amazonia consider a "community of communities, and international arena, a cosmopolity." This concept indicates that all beings which live in the given locale – rivers, animals, but also nations – are citizens, actors or participants of an expanded political arena who ought to be granted rights.

Similarly, contemporary science indicates the same thing by other means – that the boundaries which divide people from other beings are much more porous and flexible and that many attributes which we try to use as testament to our uniqueness, such as reflexive cognition, the ability to plan, and the use of language, are not possessed only

by the human. For example, some theories from the sphere of ecology understand trees as social beings which are able to learn, remember, care for each other, and share information through a living network of mycorrhizal fungi.²

We would also like to draw attention to the fact that we ought not consider the process of design as something which is only performed by human actors.

If we say that the forest thinks, it is just as well true of this particular locale. But that does not mean that the locale thinks the same way as humans do. It offers us a different method of thinking, or rather a story about what constitutes a thought. By overcoming the human, we are able to draft an open, more distributed, connected and collective process which includes many beings with various degrees of input into the formation of the space in which they exist.³

The conclusion is still just the beginning!

¹ The comparison to the garden was first mentioned in the context of the proposal of the Unofficial Proof – Case Study 2: Alliance (2021) which preceded this Case Study.

² An important segment ensuring the quick transmission of information is often provided by mushrooms. They work similarly to optical fibers. They grow through the soil so thickly that it is hard to imagine. One single mushroom is able to grow throughout a space of a few square kilometers in a few centuries, thus networking whole forests. By means of its connections, it transmits signal from one tree to another, thus helping transmit messages about insects, drought, or other dangers.

³ For example, the bee has tremendous significance for the human, but is currently on the brink of extinction as a result of the ecocidal design of the contemporary world. If we turn our attention to it and not on the human, it is possible to create a design concept which might make life into a possible and sensible project.

The method of performative mapping connected to designing a locale is challenging in terms of time and finances, but the time spent on such observational methods can help us save much needless exertion in the future.

In order for us to be able to create an adequate study of a locale, it is necessary for the research which is performed on the locale to take place over the span of at least a year.¹ That means one whole year cycle.²

If we devote much care and attention to this process, the study might be able to influence all decisions which might be made later.

It is good to never assume what might work and what might fail at the given place, even though we might have a good understanding of the given locale. The methods and strategies which we will have to choose will have to fit the means and conditions of the locale.

This case study focuses on the process of observing a locale, not on the design aspects.

The following steps ought to take into account also its acoustic aspects. This methods of evaluating a locale focuses, in most cases, on acoustic forms of harmonies, where each sound signal contains a sign or characteristic which carries a large amount of information. In this way, we ought to attempt to connect with the locale in all its dimensions. Such complex mapping ought to help us expand our sense for perceiving the locale, as well as expand our perceptual horizons. This approach to design also assumes that each analyzed space is more complex and affective than seems at first sight.

To conclude, we would like to return to our motivations for undertaking the project **Unofficial Proof – Case Study 2: Alliance:** *Are we able to imagine a space which anyone might be able to use freely and transform without assuming the survival of the fittest?*

¹ With the scale of the given locale, the level of complexity and difficulty also increase, as does the method by which to approach such a solution.

² Although we have maps and photographs of the locale, if we do not approach the locale ourselves and perform a through survey, we often lose sight of many important aspects which form the locale as a whole. That is why it is necessary to continue research throughout the span of a single year.



MGR. MAGDALÉNA ŠTURMOVÁ

Afterword

LIPENCE – OSADA TORNÁDO

On a Sunday afternoon in mid-November, the settlement is almost empty, and I meet just a few people around the pub and near the river – it seems they are on day trip. A steep alley rises upwards and many of the close-knit cottages seem to indicate that their owners have let them to fend for themselves for the winter. I can hear sounds: a chainsaw buzzing somewhere mid-slope, dogs barking behind a fence, and a balcony jutting out above the hillside rings with cutlery and tableware (a cauldron perhaps?). I walk through the narrow streets, my curiosity curbed by the constant sense that I am intruding in someone's living room. A giant tooth on the ground – perhaps fallen out of a cow skull which is hanging on a stake somewhere near the bonfire. I try to guess the origins of each habitation, and I see the chassis of an old bus. The degree of recycled material is staggering, both in the case of the old shacks, as well as artistic objects and installations I pass at every step.

The entire community seems like a strange organism: it shows coherence at first sight, stands apart from its surroundings, while the inside consists of a vibrant, interconnected structure. The outside borders are clearly defined by a grid of streets. In this direction, it is a clearly defined enclosure which seems hostile, aloof, presenting the backs of houses. Towards the river, it is less defined, more open, vulnerable to prying eyes, allowing a look at the houses and gardens themselves. The internal structure has an organic feel consisting of individual structures (the jungle of discarded buses, shacks, verandahs, gardens, benches and many other features

which morph, grow, organically flourish and die off, reactive to each other, interconnected in the cramped space) – only the people are missing. These two aspects work in symbiosis, one feeding off the other.

If I had encountered a similar locale at a more remote location, it would certainly grab my attention, but probably not as much – a part of its unique character stems from its surroundings and the contrast which it creates. A space which used to stand on the periphery has become part of the wider center from which it separates itself, and against which it defines itself. As opposed to many garden colonies composed of similar buildings, where cottages are often remade into housing intended for year-round occupancy, this place mostly retains its unique character. That is also given by the fact that the prevalent conditions do not allow any significant renovation, maybe also because the settlement actively resists this, attempting to retain its unique genius loci (or rather: the locale's genius loci is so strong that it prevents any more fundamental change). (I understand the genius loci as the locale's ability to act in a consistent manner, see *Jiří Sádlo: Krajina!*)

The landscape (even urban landscape) is not a single, objective landscape to which its inhabitants/actors would (imperfectly) relate, but is rather a plurality consisting of a complex of many equal points of view. If we perceive the landscape as an object which is independent of us, we will never understand it. The landscape is an experience which arises from interaction and interpretation. There are more perspectives (of possible

landscapes) than there are actors – a slight change in conditions can bring about a complete change in the perception of the same subject. The nocturnal landscape is different from daytime, a summer storm creates a different landscape, as does fog which makes the Cukrák TV tower seem to levitate above the land; it depends on the mood of the subject as well: Am I searching for something? Am I tired? On a trip? Alone? There are many options and countless possible landscapes. The year-round resident, an occasional hiker, their kids, dog, journeyman, neighbor from a nearby villa, fisherman, ducks... each one perceives their landscape or a landscape complex differently, has their own Osada Tornádo. The more perspectives we are able to take into account, the better defined our view on the locale is.

Owen Barfield invites us to overcome the schema of object-subject through the ideal of final participation²: to realize that we formulate our reality through our interpretation. "Reality" viewed through this new consciousness allows me (in an imaginative, poetic and metaphorical sense) to observe what had previously been hidden, expanding my understanding of "reality" as well as my ability to observe my surroundings. The study of landscape by means of performative mapping can benefit this approach – it is a playful, creative approach to the landscape through which we are able to uncover the latent relationships of the locale, or a certain meaning which would otherwise remain hidden.

But the landscape is not only a visual landscape, but also includes sounds, tastes and smells. We sometimes have a tendency to overlook such aspects, but they are just as important for the complex understanding of the landscape. Let's try to use the contrasts which the locale offers: let's imagine a certain part of the Tornádo settlement and its environs as similar, rather than opposed. The narrow alley of the settlement versus the wide street in the nearest develop-

ment project, the bushes on the side of the settlement versus the row of thuja trees hemming the sterile, newly-built gardens, the Tornádo pub versus the restaurant U Lipenců in the center. Let's imagine that we would change the characteristics of these two places – the image acquires the sounds, tastes and smells of the opposing place. Such an exposition connects opposite polarities and might help uncover another layer of relationship and sense which otherwise remain hidden to our standard, rational and "objective" perspective.

Unofficial Proof – Case Study 2: Alliance has the capacity to enrich our perspective on the studied locale. It opens space for otherwise neglected interpretations and perspectives, while also creating wholly new interpretations. The more perspectives there are, the more complex the understanding of the locale, the richer our reality, and the better our ability to understand and sensibly intervene in the space.

¹ Tim Ingold: *The Perception of The Environment*.

² Owen Barfield: *Záchrana jevů*.

Who we are

AB_HPP [Ausdruck Books_Hybrid Publishing Platform] is a dynamic collective of authors and performers focusing on hybrid / transversal thought, social interaction, participative dramaturgy and writing.

The project *Unofficial Proof – Case Study 2: Alliance* focuses on the research and development of the method of performative mapping which focuses on the close observation and listening as part of the design process. Each realized project places increased emphasis on the systematic development of an ecology of praxis.

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