NERINGA FOREST ARCHITECTURE

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2023

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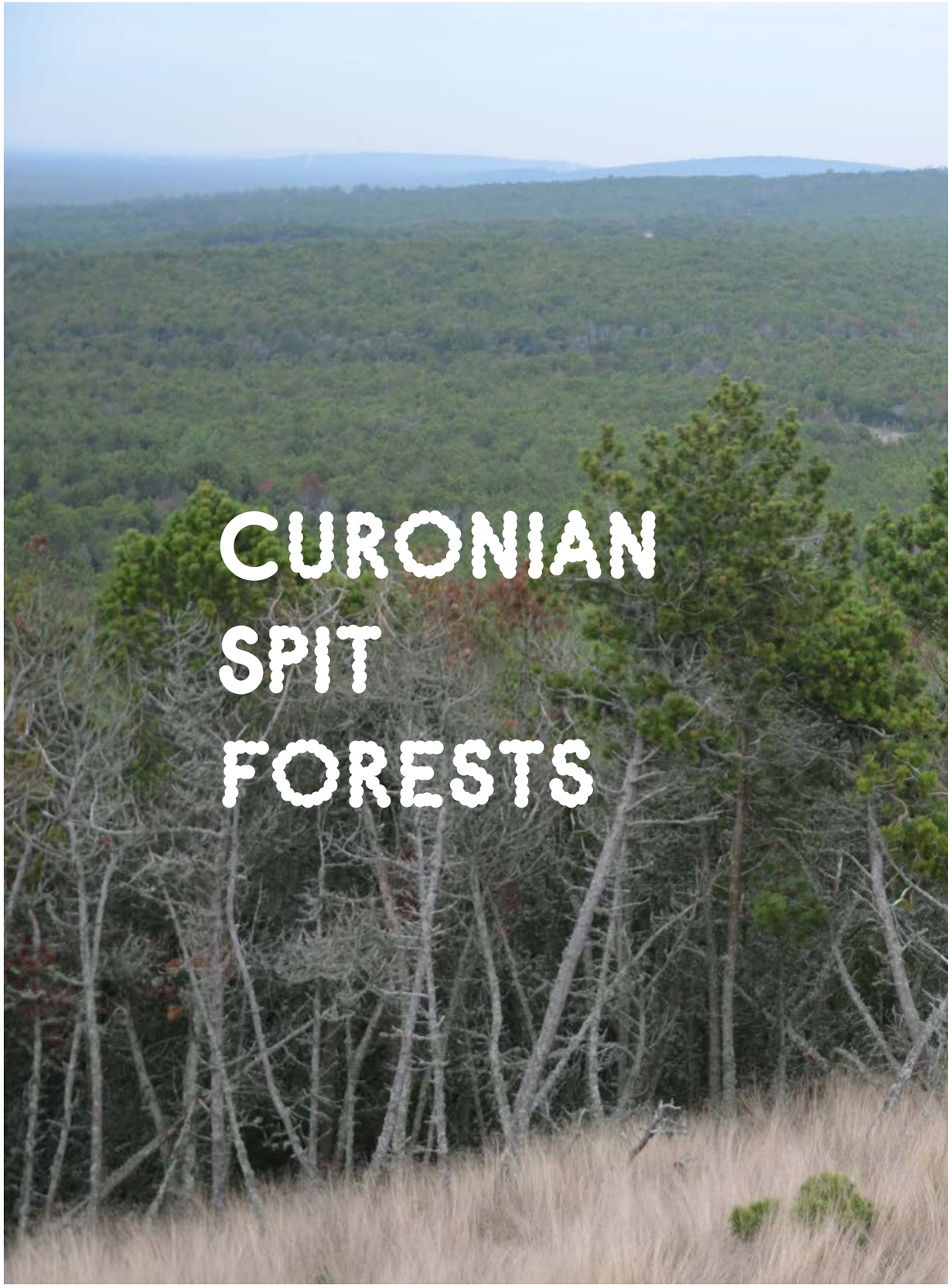
Neringa Forest Architecture (NFA) was initiated in 2019 by Jurga Daubaraitė, Egija Inzule and Jonas Žukauskas

NFA is a cultural platform and collective that works to interrelate extraction, biodiversity, and sustainability in the forest space by focusing on the agency of culture to enhance the ways society senses, reflects, and negotiates processes in the forest environment.


Baltic Sea
Curonian Spit
Curonian Lagoon
Lithuania



Curonian Spit forests, Mountain pines planted to manage shifting sands in 18 - 19 th century

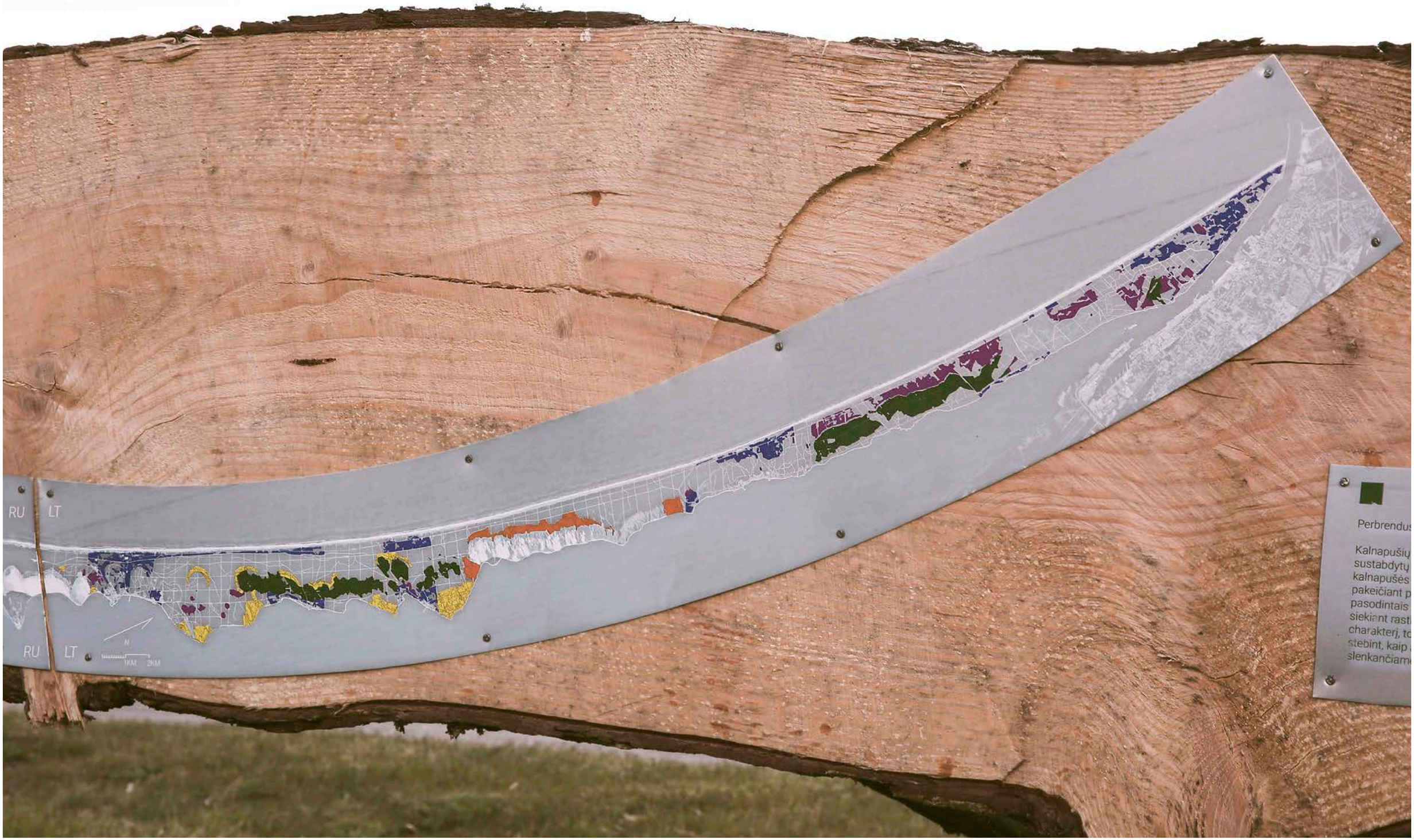
Reflecting on the agency of cultural practices and institutions in framing environmental relationships we initiated the project Neringa Forest Architecture (NFA) at Nida Art Colony (NAC) of Vilnius Academy of Arts (VAA), in Nida, which is located in the Lithuanian part of the Curonian Spit – a 98 km long, and 0.4–3.8km wide sand dune that separates the Curonian Lagoon from the Baltic Sea. Over the past 200 years, afforestation and sequential planning on the spit have terraformed the environment to manage natural geomorphological processes. The unique role and duty of care for this constructed cultural landscape poses complex challenges for the agencies and institutions that maintain it declared the Curonian Spit National Park in the 1990s and later, together with the part in Kaliningrad Oblast, Russia, included it on the UNESCO world heritage list.

THE PINE SAMPLE

The Curonian Spit, a UNESCO World Heritage Site, is a unique cultural landscape – a 98km-long sand dune spit shared by Lithuania and Russia, separating the Curonian Lagoon from the Baltic Sea. Here, forests planted with relentless human efforts over many years formed an environment dedicated to manage natural geomorphological processes.

The Pine Sample gives an overview of the historical and current processes of the formation of this landscape.

The Pine Sample, photo Jonas Žukauskas



The Pine Sample, Categories of ongoing forest works, photo Jonas Žukauskas

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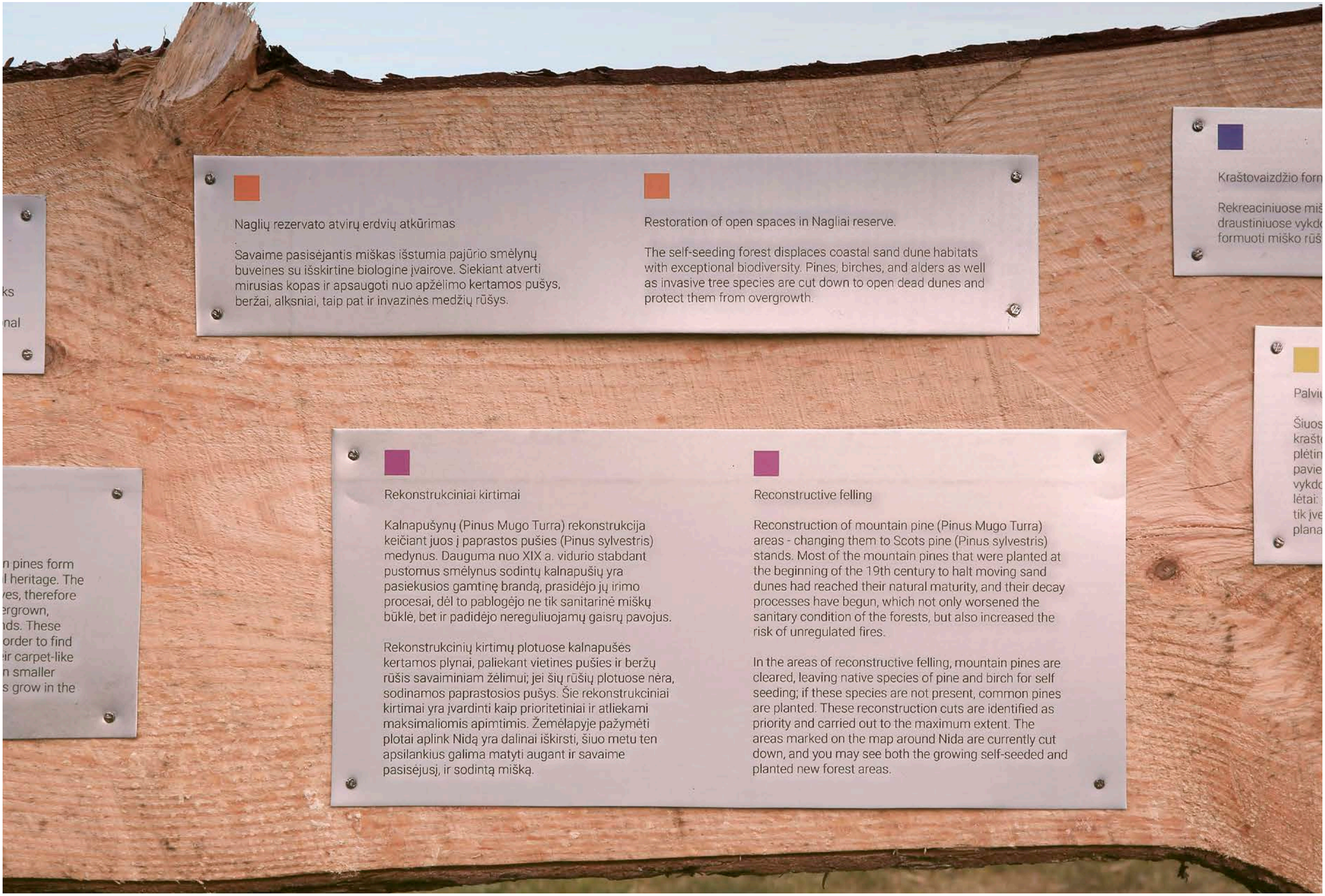
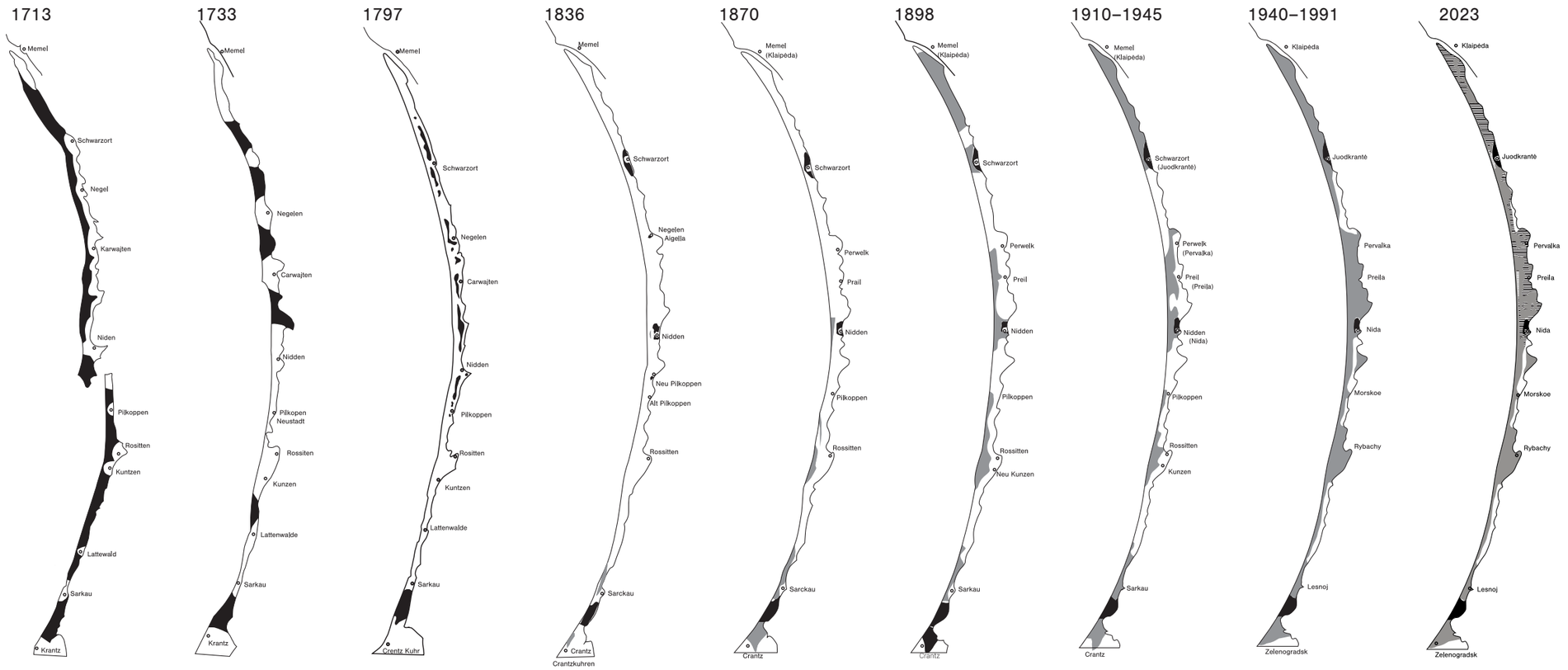


The Pine Sample, Categories of ongoing forest works, photo Jonas Žukauskas

NERINGA FOREST CHRONOLOGY



In Germany, Hans Carl von Carlowitz, Saxon mining administrator, formulates the idea of a sustainable forest. Having gathered and summarised the knowledge of forest management at that time, he publishes a guide to growing local species of trees, which outlines a sustainable long-term relationship between the planting, growing, and felling of a forest.

A state forestry administration is established in Prussia. However, there is no data available on large-scale deforestation in the Curonian Spit.

Forests are unable to expand due to human activities and livestock grazing on poor land. As a result, open areas are enlarging and creating favourable conditions for sand moving in the wind.

An official Prussian protocol mentions that people living in the villages of the Curonian Spit do not plant and maintain forests. As a result, large areas are covered by moving sand, therefore measures to stabilise the dunes with state funds are proposed.

A dune afforestation specialist from Denmark, Soren Bjorn, is tasked with protecting the postal route through the Curonian Spit. In order to create a barrier against the sea, Bjorn begins to form a coastal protective dune, laying fences and planting grass to accumulate sand. By the end of the 19th century, the formation of a continuous protective dune to prevent sea erosion along the coast is complete.

Forest planting works are also supported with private funds. Under the order of the King's Cabinet, part of the Curonian Spit is transferred to the merchants' community in return for afforestation.

Two generations of the Kuvertas family, who manage the Nida post office, plant a forest on the dunes near Nida at their own expense.

State forests are being expanded by planting in empty fields, and forests are being purchased. Franz Epha, the forest protection inspector hired by the Klaipėda Merchants' Union, leads the planting of pine forests – squares and zigzags are woven on the dunes and pines are then planted.

On the west side facing the wind, shoots of mountain pines imported from Denmark and Belgium are planted, and on the more protected side, common pines.

More than 3,000 hectares of pine forests are planted.

The cultivated forests on the Curonian Spit are grown by planting native and introduced tree species, which together with the old-growth forest make up 59 percent of forest cover.

In the second half of the 19th century, Juodkrantė Forest Park is formed. Today, it is one of the oldest forests in Lithuania.

The planted sections remain stable, and the open areas of sand spill out to form bays and horns.

1928
A nature protection area is established in the section of moving dunes where its biodiversity habitats still remain.

1939–1945
During the Second World War, about 500 hectares of forest stands are burned; the dune and forest maintenance personnel are gone.

During the Soviet occupation, the normatives for increasing the volume of the forest planted to cover the plains and open areas with monoculture forests of common pine are imposed, while the traditional forestry of strengthening sand and protective dunes, and the reconstruction of mountain pine forests remain in practice.

In 1986, the area of 100-year-old stands increases tenfold and reaches 2.7 thousand hectares. Forest cover reaches 75 percent.

As Lithuania regains its independence, the Curonian Spit National Park is established in 1991.

In 2006 and 2014 extensive fires in the mountain pine forest occur. As a result the Curonian Spit National Park forest management duties are transferred to the Kretinga forestry that is part of the State Enterprise Valstybinių miškų urėdija (VMU) .

2023
The forest management plans jointly developed by the Curonian Spit National Park and the Forest Enterprise aim for the long-term reduction of the forest area, the reconstruction of mountain pine forests, the restoration of grasslands, and the opening of spaces.

- First generation, forests
- Forests planted since the begining of 19th century
- Landscaping, reconstruction and restoration forest cutting

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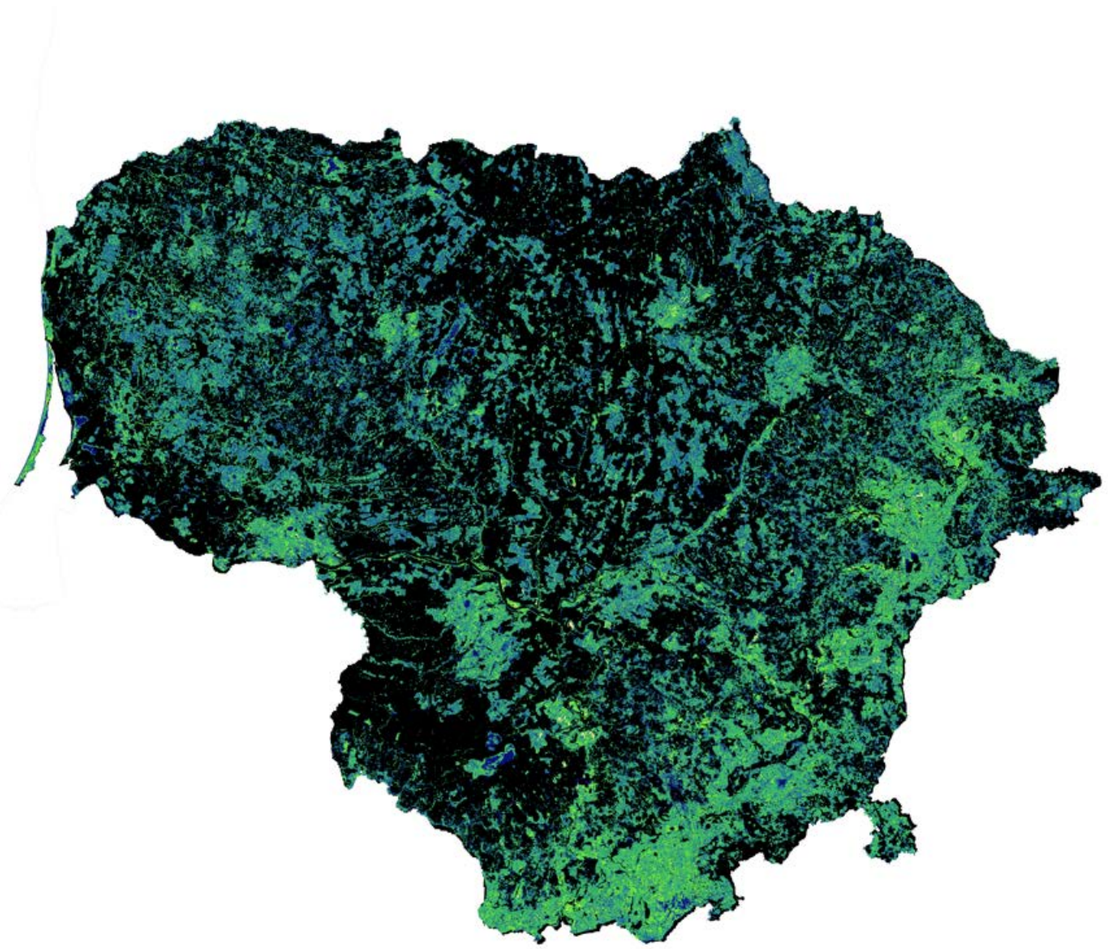
TREE AGE WITHIN FOREST LAND IN LITHUANIA



TREE AGE

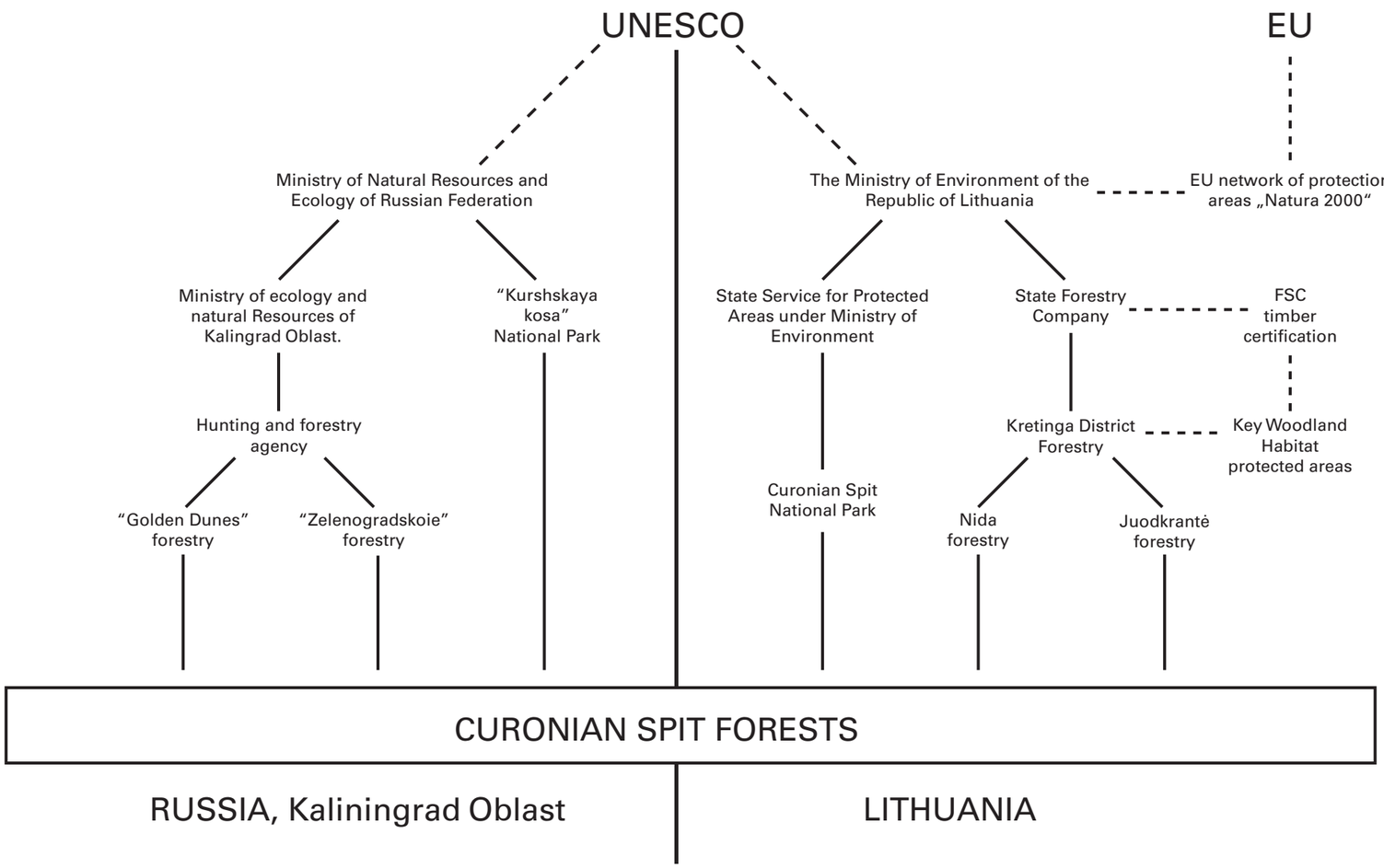
- 0 (or no trees present where land is classed as forest)
- 1 - 50
- 51 - 100
- 101 - 150
- 151 - 219

TREE AGE

- 151 - 219

Maps by Gabrielė Grigorjevaitė

Forest walk by forester Gediminas Virgilijus Dikšas, map of Nida forestry Gediminas was responsible for fifty years , 2022



Agencies and Institutions responsible for management of Curonian Spit forests

The main institutions responsible for forest management on the spit are the Curonian Spit National Park and Juodkrantė as well as the Nida forest districts belonging to the Kretinga Forestry.
They plan and carry out fire prevention and landscaping fellings, design and implement open spaces for grasslands, and reconstruct mountain pine forests, vast landscape areas that have reached their biological age limit. Through this work, approximately three thousand cubic metres of wood is annually logged in Neringa.

Mountain pine forest 150-200 years

Cutting

Replanting

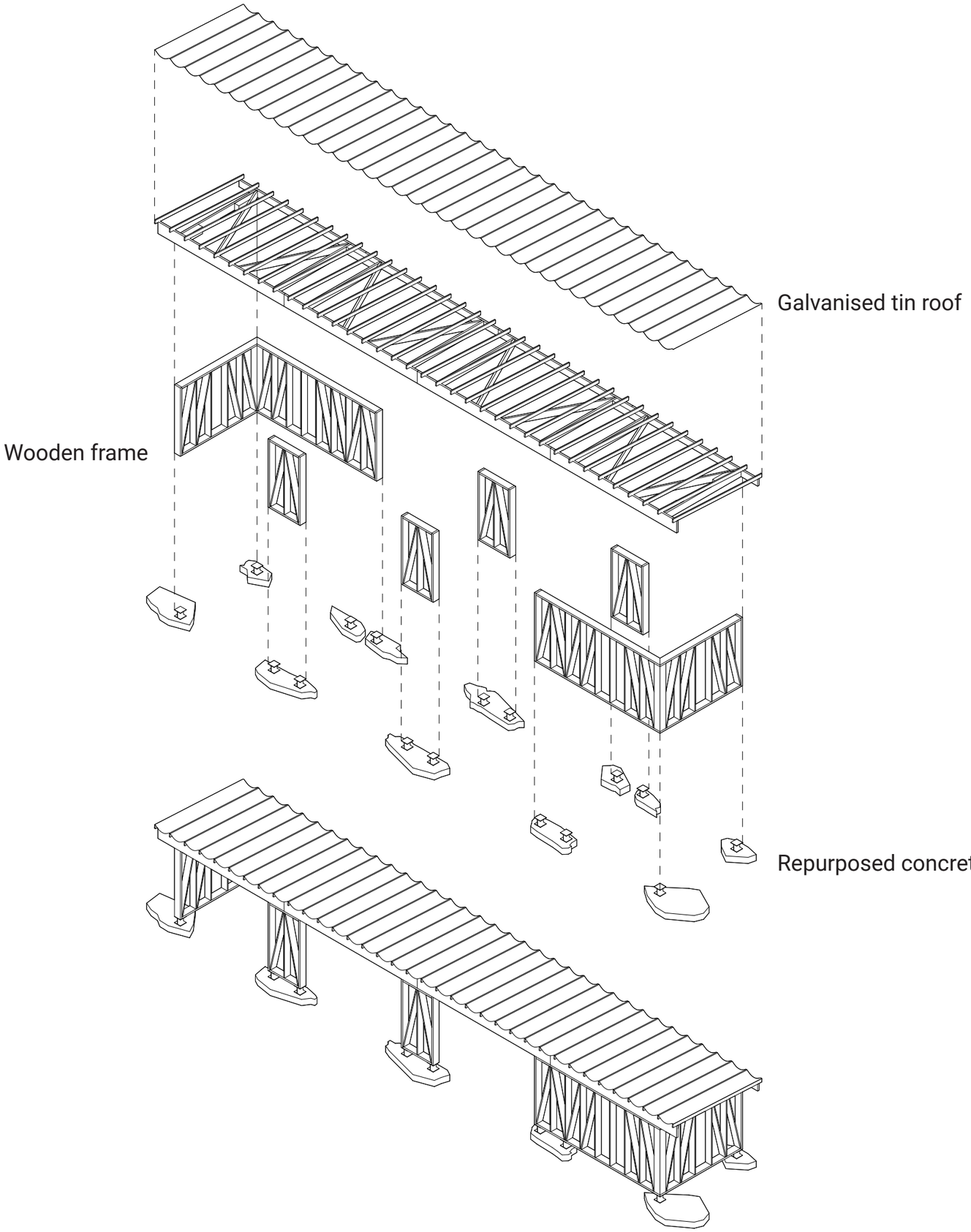
Grinding into biofuel chips

As this timber is often irregular due to coastal climatic conditions it is considered unsuitable for more complex industrial processes. Therefore most of the logged timber is currently shredded into chips that are used by biofuel or paper producing companies. In 2015 the last sawmill operating on the spit in Juodkrantė, which was preparing lumber for local use, was closed down. The remaining work spaces and storage facilities have been or are in the process of being redeveloped to become holiday rental homes. The forestry regulations on the spit were gradually adapted to optimise, simplify and prioritise outsourcing timber from mainland industrial suppliers – extending its geography by hundreds of kilometres.

Acquiring timber designated for grinding into biofuel

Cutting variety of timber into boards at Nida Art Colony courtyard

Nida Art Colony of Vilnius Art Academy, talk by Neringa Forest Architecture



TIMBER SEASONING SHED

The NFA started by diverting timber extracted by foresters in the Curonian Spit forest from becoming biofuel and built a Natural Timber Seasoning Shed at Nida Art Colony (NAC) of Vilnius Academy of Arts in Nida, it serves as an archive, documenting timber samples, a resource storage and public display of forest histories and planning.

Building the Timber Seasoning Shed

Timber Seasoning Shed by Neringa Forest Architecture at Nida Art Colony of Vilnius Art Academy, 2021

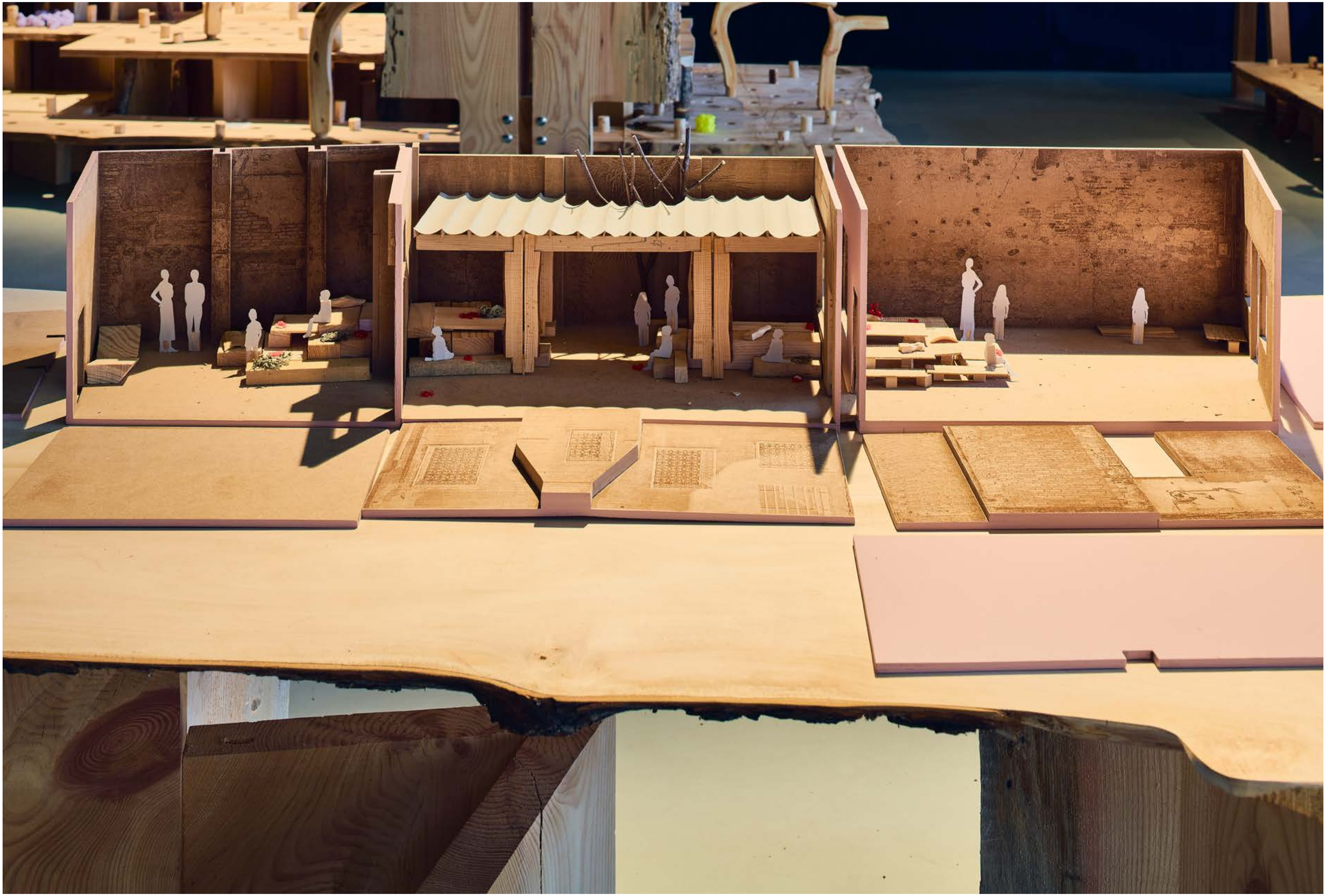
Timber Seasoning Shed by Neringa Forest Architecture at Nida Art Colony of Vilnius Art Academy, 2021

CHILDREN'S FOREST PAVILION

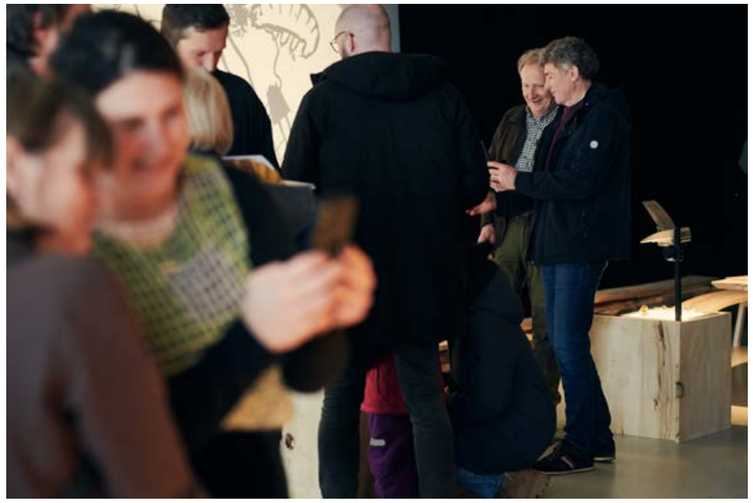
Paljakanvaara old growth forest, Mustarinda, Finland

CHILDRENS FOREST PAVILION, PRESENTATION FOR CURONIAN SPIT FOREST COMMUNITIES AND INSTITUTIONS, 2023, NERINGA FOREST ARCHITECTURE. PHOTO: VISVALDAS MORKEVIČIUS

CHILDRENS FOREST PAVILION, PRESENTATION FOR CURONIAN SPIT FOREST COMMUNITIES AND INSTITUTIONS, 2023, NERINGA FOREST ARCHITECTURE. PHOTO: VISVALDAS MORKEVIČIUS



CHILDRENS FOREST PAVILION WORKING MODEL, PRESENTATION FOR CURONIAN SPIT FOREST COMMUNITIES AND INSTITUTIONS, 2023, NERINGA FOREST ARCHITECTURE. PHOTO: VISVALDAS MORKEVIČIUS



CHILDRENS FOREST PAVILION, PRESENTATION FOR CURONIAN SPIT FOREST COMMUNITIES AND INSTITUTIONS, 2023, NERINGA FOREST ARCHITECTURE. PHOTO: VISVALDAS MORKEVIČIUS

LITHUANIA AT THE 18TH INTERNATIONAL ARCHITECTURE EXHIBITION – LA BIENNALE DI VENEZIA 2023, PHOTO: RASA JUŠKEVIČIŪTĖ

LITHUANIA AT THE 18TH INTERNATIONAL ARCHITECTURE EXHIBITION – LA BIENNALE DI VENEZIA 2023, PHOTO: RASA JUŠKEVIČIŪTĖ

CHILDREN'S FOREST PAVILION

PHOTO: RASA JUŠKEVIČIŪTĖ

The Children's Forest Pavilion is composed as a playscape and conceived to acknowledge the unique approaches of children to observe, draw conclusions, explain the forest, and demand agency in forming it. This project brings together works and findings developed in parallel to outdoor activities held with children in woodlands in Lithuania and Finland. Guided by environmental educators, activists, artists, architects, and foresters, they were introduced to think of forests as negotiated spaces where no single actor has a central stake.

Located directly opposite the entrance to the Arsenale, the pavilion's installation is both an architectural object and a conceptual structure, meandering through a Venetian patio house, and allowing different formats of discussion, interaction and play. It is made out of timber from trees on the Curonian Spit that have, over several years, been collected in an archive at Nida Art Colony of Vilnius Academy of Arts as part of the project Neringa Forest Architecture. Combined with film installations, worktables and play structures, the architectural elements in the pavilion support the research and learning environment of the exhibition, which shows how the children that participated learned about ancient forests, primordial swamp landscapes and long processes of geological formations.

CHILDREN'S FOREST PAVILION

PHOTO: RASA JUŠKEVIČIŪTĖ

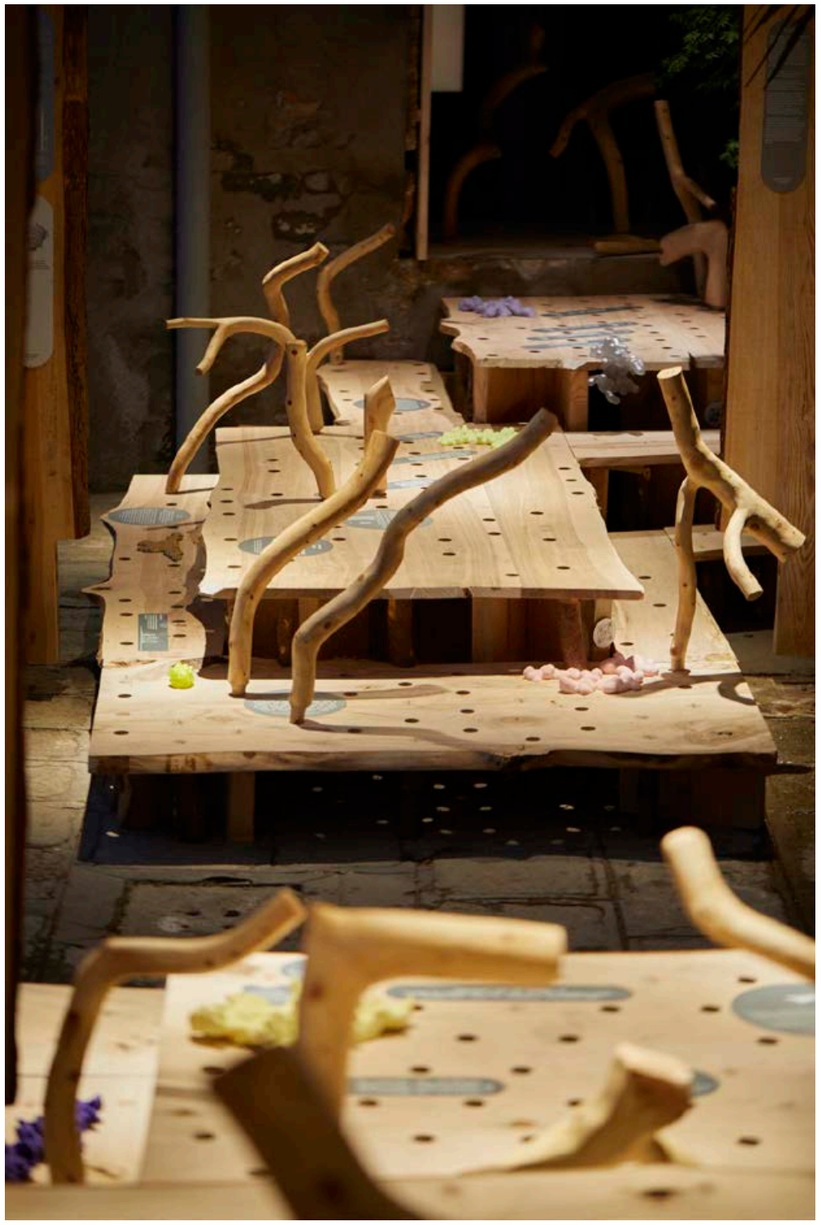
Through the outdoor activities, the children explored the forest at various levels of scale and perception, looking at the growth patterns of lichens, investigating chemical pollution molecules through augmented reality, and discovering sounds from reverberations of ancient and living timber, among other things. The exhibition includes an alphabet made of the branches of hundred-year-old mountain pines, a space with supersized shadows, as well as computer-generated spores and slime moulds in a myriad of shapes and forms, and invites visitors to play and learn about forests, as architectural and infrastructural spaces: environments of natural systems governed, exploited, and regulated by human interventions, technologies, industries, institutions and agencies, but also places of depleting biodiversity.

MAKING EDUCATIONAL FILM FEATURING RIITA NYKANEN (NYYSKÄ) AT NERINGA FORESTS

CHILDREN'S FOREST PAVILION

PHOTO: RASA JUŠKEVIČIŪTĖ

The Children's Forest Pavilion is conceived as an educational tool with the potential to 'branch off' and connect to other spatial and thematic elements. At the end of the Biennale Architettura 2023, it will return to the woodlands of the Curonian Spit where it will function as a destination for forest walks and environmental education workshops. The pavilion is organised by the Neringa Forest Architecture project that was initiated in 2020 to reflect on the agency of cultural practices and institutions in framing environmental relationships. The project has its starting point in Nida Art Colony, a subdivision of Vilnius Academy of Arts, located in the Lithuanian part of the Curonian Spit. As a continuous programme, Neringa Forest Architecture involves a growing assembly of collaborations and participants to read the cultural landscape of the area from multiple perspectives and practices as a case study in the context of the forests of the region.



CHILDREN'S FOREST PAVILION

PHOTOS: RASA JUŠKEVIČIŪTĖ

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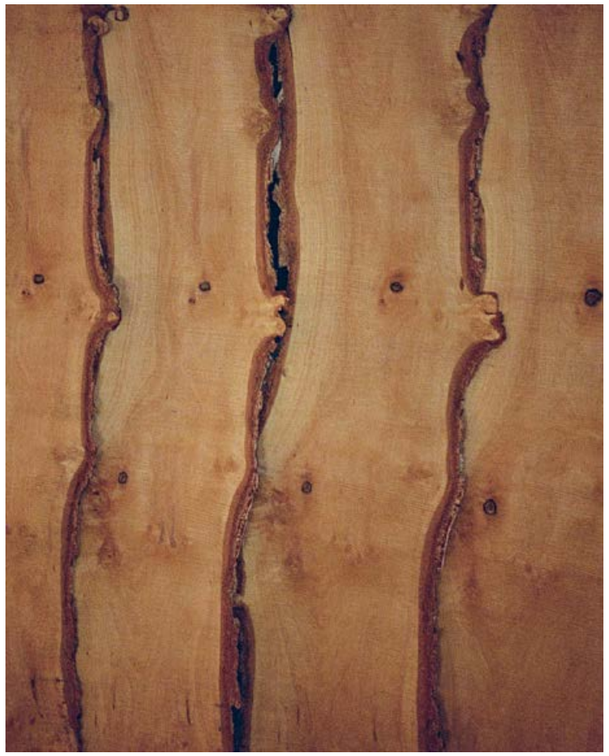
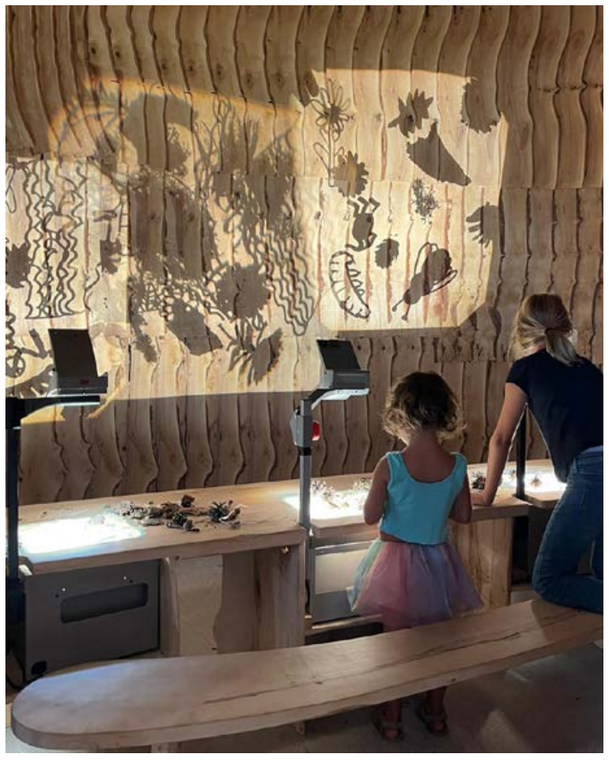




CHILDREN'S FOREST PAVILION

PHOTO: GABIJA NAIKAUSKAITĖ

PHOTOS: RASA JUŠKEVIČIŪTĖ

LAYERS OF THE PAVILION

FOREST LAYERS SHADOW PLAY

HERE, IN THIS DARK SPACE, A POCKET, A NICHE OF THE CHILDREN'S FOREST PAVILION, ONE OF THE USUAL ACTIVITIES IN THE WORKSHOPS CONDUCTED BY THE MUSTARINDA ASSOCIATION IS INSTALLED. THE OVERHEAD PROJECTORS MAGNIFY THE SILHOUETTE DRAWINGS AND TINY OBJECTS FOUND IN THE FOREST DURING THE OUTDOOR ACTIVITIES: LEAVES, MOSS, BRANCHES, LICHENS, PINE NEEDLES...

THE ROOM IS CLAD WITH FRESHLY CUT 3MM BIRCH TIMBER SHEETS THAT SERVE AS A SCREEN IN PERMANENT MOVEMENT: EXPANDING AND CURLING AS THEY DRY AND RESPONDING TO THE SEASONS AND WEATHER CONDITIONS OF VENICE.

POSTERS

FOUR POSTERS BY ARCHITECTURE RESEARCHER AND ARTIST GABRIELĖ GRIGORJEVAITĖ IN COLLABORATION WITH THE ANCIENT WOODS FOUNDATION, ARCHITECT MANTAS PETERAITIS, URBONAS STUDIO (NOMEDA & GEDIMINAS URBONAS), AND NERINGA FOREST ARCHITECTURE ACCOMPANY THE EXHIBITION'S INSTALLATIONS, INTERACTIVE COMPONENTS, AND TEXT ELEMENTS.

THE ARCHITECTURE OF THE CHILDREN'S FOREST PAVILION

THE MATERIALITY AND DESIGN OF THE CHILDREN'S FOREST PAVILION RESPONDS TO THE GEOMETRIES OF TIMBER SHAPED BY WIND AND THE PARTICULAR SOIL CONDITIONS OF THE CURONIAN SPIT. THE TIMBER HAS BEEN SOURCED BY REAPPROPRIATING IT FROM LOGGING IN THE SPIT'S FORESTS THAT WAS DESIGNATED FOR TIMBER CHIPS TO BE SOLD AS BIOFUEL OR PULP FOR THE PAPER INDUSTRY. IT WAS DESIGNED AND BUILT BY ARCHITECT AND CURATOR JONAS ŽUKAUSKAS IN COLLABORATION WITH ARCHITECT ANTON SHRAMKOV, ARTISTS ANTANAS GERLIKAS AND JURGIS PAŠKEVIČIUS. THE EXHIBITION PLATFORMS AND STRUCTURE OF THIS FOREST CLASSROOM ARE MADE FROM CUSTOM-CUT, PAPER-THIN PIECES TO THICK PLANKS OF BLACK ALDER, MOUNTAIN PINES, BLACK LOCUST, BIRCH, CHESTNUT, MAPLE, AND PINE THAT WERE FORMED, PLANED, DRILLED AND PACKED IN THE WORKSHOP AT NIDA ART COLONY OF VILNIUS ACADEMY OF ARTS.

THE STORIES OF FOREST PLANTING INSCRIBED IN THE TIMBER OF THE CURONIAN SPIT ARE FURTHER UNFOLDED IN THE POSTER 'TIMBER OF NERINGA' BY NERINGA FOREST ARCHITECTURE.

FOREST TIME

ARCHITECTURAL RESEARCHER AND ARTIST GABRIELĖ GRIGORJEVA UNFOLDS A RHIZOMATIC CONSTELLATION OF ILLUSTRATED TEXTS AND DIAGRAMS OF FOREST DEFINITIONS AND TIMESCALES IN THE FORM OF A LARGE-SCALE TIMELINE, SPANNING EVERY PLATFORM OF THE INSTALLATION. THEY TRACE WHY AND HOW IT TAKES AROUND 200 YEARS FOR ECOSYSTEMS TO ESTABLISH THEMSELVES IN STARK CONTRAST TO THE MUCH SHORTER SPANS OF FORESTRY OPERATIONS OF GROWING TREES AND LOGGING, WHILE NARRATING THE STORY OF A PINE GROWING IN THESE TWO DIFFERENT FOREST ENVIRONMENTS EXTENDING OVER 500 YEARS.

IN POSTER-FORM, GABRIELĖ GRIGORJEVAITĖ PRESENTS A CASE STUDY OF THE ANCIENT WOODS FOUNDATION — AN ORGANISATION CAMPAIGNING FOR THE PRESERVATION OF THE FEW REMAINING OLD-GROWTH FORESTS IN LITHUANIA. A CONSORTIUM OF BIOLOGISTS, BOTANISTS, ENVIRONMENTAL SCIENTISTS, AS WELL AS ARTISTS AND FILMMAKERS, THE NGO AIMS TO PRESERVE THE MOST ECOLOGICALLY VALUABLE OLD-GROWTH FORESTS AND THE LIFE FORMS THEY CONTAIN, AND TO ESTABLISH ENDURING PUBLIC FORESTS IN LITHUANIA AS BLUEPRINTS FOR THRIVING ECOSYSTEMS.

THE SWAMP OBSERVATORY — ECO-MONSTERS OF THE FUTURE SWAMP

THE SWAMP OBSERVATORY BY URBONAS STUDIO (NOMEDA & GEDIMINAS URBONAS) IS A CONCEPTUAL PLAYGROUND AND A DIGITAL TOOL TO AUGMENT REALITY WITH THE IMAGINARIES OF FUTURE TIME, MATERIALS AND SPECIES. SUGGESTED AS AN INSTRUMENTARIUM TO RESTORE THE SWAMPS ON GOTLAND ISLAND IN THE BALTIC SEA, THE AR APP WAS DEVELOPED IN 2022 IN COLLABORATION WITH ATHENESKOLAN SCHOOLCHILDREN AND TEACHERS, WHO DURING THEIR ART AND MUSIC CLASSES CREATED ECO-MONSTERS TO COHABIT THE PLANNED STORM-WATER PONDS IN NORTHERN VISBORG. ADAPTED FOR THE CHILDREN'S FOREST PAVILION, THE ECO-MONSTERS INHABIT THE INSTALLATION AND COME TOGETHER IN A POSTER TO BE ACTIVATED IN OTHER ENVIRONMENTS.

ORIGINALLY COMMISSIONED BY PUBLIC ART AGENCY SWEDEN AND BALTIC ART CENTER IN VISBY, SWEDEN, THE SWAMP OBSERVATORY WAS MADE IN COLLABORATION WITH INDRĖ UMBRASAITĖ (ARCHITECTURE), KRISTUPAS SABOLIUS (SCRIPT), MOUSE ON MARS (SOUND COMPOSITIONS), TERRY T KANG AND THOMAS HARRIETT (PROGRAMMING). THE ECO-MONSTERS ARE POWERED BY HOVERLAY.

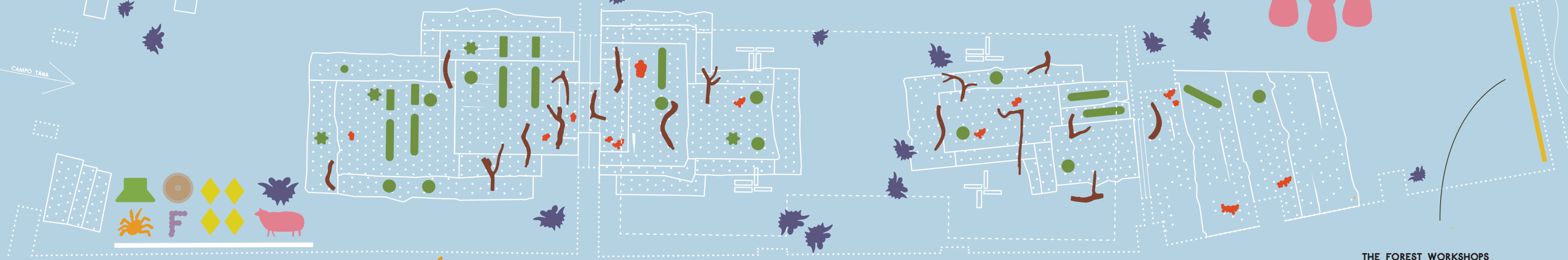
FOREST SHEEP

THE ARTIST LAURA GARBŠTIENĖ WROTE A BOOK FOR CHILDREN ABOUT AGROFORESTRY AND GRAZING SHEEP IN THE WOODLANDS. DRAWINGS BY ILLUSTRATOR AND EDUCATOR KORNELIJA ŽALPYTĖ ACCOMPANY THE STORIES IN THIS SHEPHERD'S DIARY.

IN 2022 GARBŠTIENĖ MADE WOOL BUNDLES TITLED 'FAIRIES', PRODUCED FROM THE WOOL OF A SKUDDE SHEEP FLOCK THAT GRAZE IN THE FOREST OF THE SOUTHERN LITHUANIAN REGION OF DZŪKIJA. THE WOOL IS SPUN BY GARBŠTIENĖ AND DYED WITH FOREST PLANTS FROM THE SAME REGION, TRANSFERRED AND TRANSLATED INTO COLOUR AND MATERIAL.

SLIME MOULD SPORES

GROWN IN DIGITAL ENVIRONMENTS, MAGNIFIED SLIME MOULD SPORES BY THE ARTIST AND ARCHITECT AISTĖ AMBRAZEVIČIŪTĖ SPREAD THROUGHOUT THE INSTALLATION IN MYRIAD SHAPES AND COLOURS. THEY MIMIC MICROSCOPIC FORMS FOUND IN NATURAL ENVIRONMENTS. AS A FORM OF TRAINING FOR THE EYE, THESE OBJECTS ARE AN INVITATION TO DELVE INSIDE A MAGNIFIED REALITY — A LABORATORY OF TINY FORMS AND TEXTURES, 3D-PRINTED IN PLA BIO-BASED PLASTIC AND SLA RESIN IN KAUNAS BY PAULIUS ČERKAUSKAS IN 2023.



MOSS HATS AND SHAWLS

THE SILK-SCREENED HATS AND SHAWLS DEPICTING THE COLOUR PALETTE OF THE NERINGA FOREST WITH DRAWINGS BY JONĖ DAUBARAITĖ ŽUKAUSKAITĖ AND IZADORA DAUBARAITĖ ŽUKAUSKAITĖ WERE MADE BY MEMBERS OF THE DISPLACED ARTISTS COLLECTIVE OSRZ-4: BANAN VEDRO, CIRCULATION OF INFERNATION, DOCH, AND HEORHII HOHATADZE. ORIGINALLY LOCATED IN ODESSA, CURRENTLY IN LVIV, THEY SPENT TIME IN RESIDENCE AT NIDA ART COLONY OF VILNIUS ACADEMY OF ARTS AND THE FOREST ON THE CURONIAN SPIT IN SUMMER 2022.

A FOREST CONTINUUM WORKBOOK

THE WORKBOOK BY MUSTARINDA ASSOCIATION (TIINA ARJUKKA HIRVONEN, MICHAELA CASKOVÁ, ROBIN EVERETT, RIITTA (NYYSKÄ) NYKÄNEN) IS COMPOSED OF MULTILAYERED STORIES, WORKSHOPS, AND ACTIVITIES CREATED IN COLLABORATION WITH LOCAL CHILDREN IN THE KAINUU AREA. IT GREW FROM A SERIES OF WORKSHOPS HELD IN THE NOTABLY LARGE BUT THREATENED AREAS OF OLD-GROWTH FOREST IN THE NORTHERN BOREAL ZONE. IN THIS WORKBOOK, READERS CAN DISCOVER THE FOREST, ITS ECOSYSTEM AND COMMUNITIES, AND INVESTIGATE THEIR OWN ENVIRONMENT THROUGH A SERIES OF MULTISENSORY ACTIVITIES.

TIMBER REVERBERATIONS

THE COMPOSITIONS OF TIMBER REVERBERATIONS THAT ALIGN AND RESONATE IN A CONTINUOUS SOUNDSCAPE THROUGHOUT THE CHILDREN'S FOREST PAVILION ARE SOUNDS CAPTURED FROM PIECES OF ANCIENT WOOD AND THE LIVING FOREST THROUGH CUSTOM-MADE SINGLE-STRING MUSICAL INSTRUMENTS.

THE 12" VINYL RECORD 'IN THE FOREST, I TELL MY CHILD, WE SHOULD STOP AND BE STILL...' IS COMPOSED OF FIELD RECORDINGS MADE BY TUOMAS TOIVONEN IN OLD-GROWTH FORESTS. THE SLEEVE FEATURES PHOTOGRAPHY BY IKKO ALASKA, GRAPHIC DESIGN BY NENE TSUBOI AND A DRAWING BY AURA TOIVONEN TSUBOI FROM NEW ACADEMY, HELSINKI.

THE PHENOMENON OF FOREST

THE PUBLICATION BY THE SCHOOL OF CREATIVITY AND PHILOSOPHER KRISTUPAS SABOLIUS PRESENTS A PROJECT THAT INTRODUCES THE FINNISH PHENOMENON-BASED LEARNING MODEL, WITH ADAPTATIONS TO CREATIVE THINKING, TO THE LITHUANIAN STATE SCHOOL CURRICULUM. IT IS A HOLISTIC APPROACH THAT IS BASED ON COLLECTIVE WORK, HORIZONTAL RELATIONS BETWEEN TEACHERS AND STUDENTS, AND EMPOWERMENT. IT AIMS TO PROVIDE LEARNING AROUND SOLVING REAL LIFE ISSUES, TRANSFORMING KNOWLEDGE TO SKILLS, PLACING FOCUS ON METHODS RELATED TO CREATIVE LEARNING, AND INSTILLING THE IMPORTANCE OF TRANSDISCIPLINARY INTERACTIONS. IN ITS TESTING PHASE, THE PROJECT WORKED WITH TEN SCHOOLS IN AND AROUND VILNIUS TO EXPLORE THE PHENOMENA OF 'FOREST'.

MOUNTAIN PINE ALPHABET

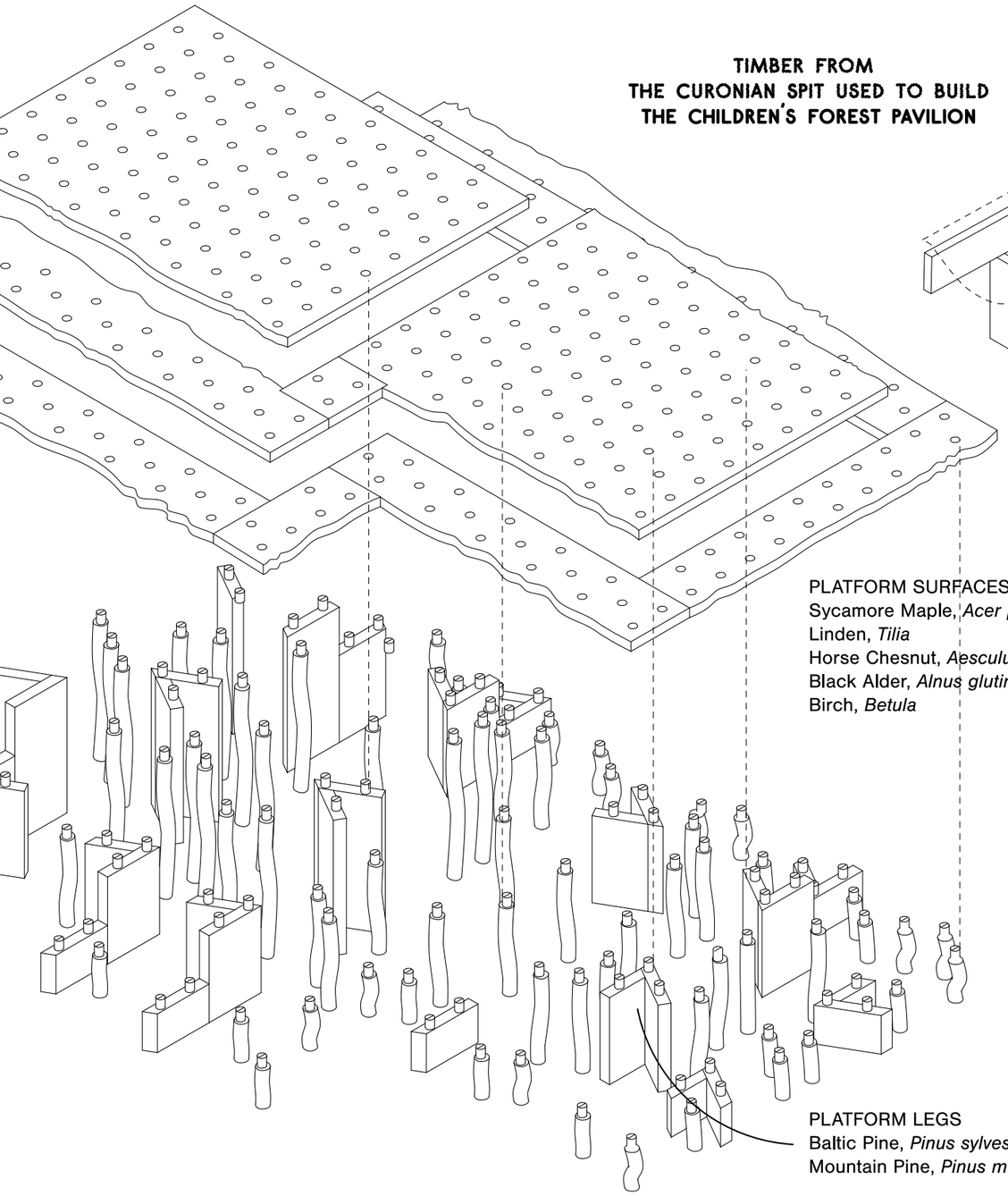
ARCHITECT MANTAS PETERAITIS COLLECTED BRANCHES FROM MOUNTAIN PINES OVER 100-YEARS-OLD IN FORESTS THAT WERE PLANTED OVER WIND-BLOWN SAND DUNES IN THE CURONIAN SPIT. HIS OBJECTIVE WAS TO STUDY THE NATURAL JOINTS OF THESE FRAGMENTS AND THEIR POSSIBLE USE IN FURNITURE MAKING. THE SELECTION OF BRANCHES RESEMBLE LETTERS AND CAN BE CONTINUOUSLY REARRANGED AND PLACED IN DIFFERENT SPOTS THROUGHOUT THE INSTALLATION TO INVENT INTERCONNECTABLE STRUCTURES. THE COMPLETE ALPHABET IS PUBLISHED IN THE FORM OF A POSTER.

THE FOREST WORKSHOPS

'THE FOREST WORKSHOPS' IS A FILM BY NERINGA FOREST ARCHITECTURE TOGETHER WITH MUSTARINDA ASSOCIATION THAT DOCUMENTS OUTDOOR WORKSHOPS HELD WITH SCHOOLCHILDREN IN THE PALJAKANVAARA OLD-GROWTH FOREST IN FINLAND AND THE CULTURAL LANDSCAPE OF THE CURONIAN SPIT IN LITHUANIA. TOGETHER WITH CHILDREN, THE ENVIRONMENTAL EDUCATOR RIITA (NYYSKÄ) NYKÄNEN LOOKED AT THESE TWO ECOSYSTEMS, GAINING LITERACY IN READING THE COMPLEX PROCESSES AND INTERRELATIONS BETWEEN SPECIES.

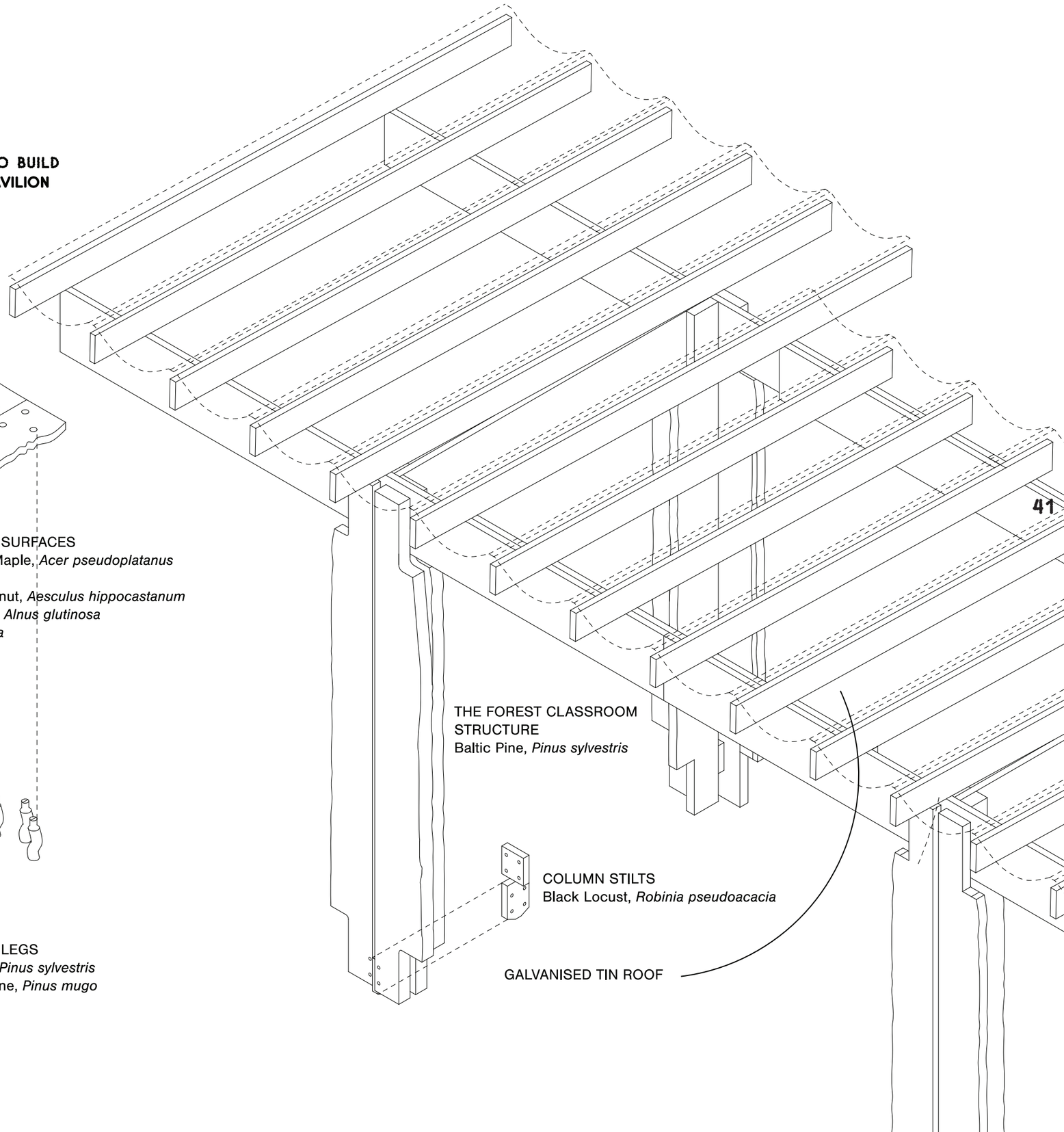
THE WORKSHOPS WERE HELD IN OCTOBER AND DECEMBER 2022, FILMED BY ELIS HANNIKAINEN AND EITVYDAS DOČKUS, AND EDITED BY IGNĖ NARBUTAITĖ IN A 39:17 MIN TWO-SCREEN VIDEO.

TIMBER FROM
THE CURONIAN SPIT USED TO BUILD
THE CHILDREN'S FOREST PAVILION



PLATFORM SURFACES
Sycamore Maple, *Acer pseudoplatanus*
Linden, *Tilia*
Horse Chesnut, *Aesculus hippocastanum*
Black Alder, *Alnus glutinosa*
Birch, *Betula*

PLATFORM LEGS
Baltic Pine, *Pinus sylvestris*
Mountain Pine, *Pinus mugo*



THE FOREST CLASSROOM
STRUCTURE
Baltic Pine, *Pinus sylvestris*

COLUMN STILTS
Black Locust, *Robinia pseudoacacia*

GALVANISED TIN ROOF

TIMBER USED TO BUILD THE CHILDREN'S FOREST PAVILION

CONIFEROUS TREES

SPRUCE
Picea

BALTIC PINE
Pinus Sylvestris

MOUNTAIN PINE
Pinus mugo

DECIDUOUS TREES

SYCAMORE MAPLE
Acer pseudoplatanus

LINDEN
Tilia

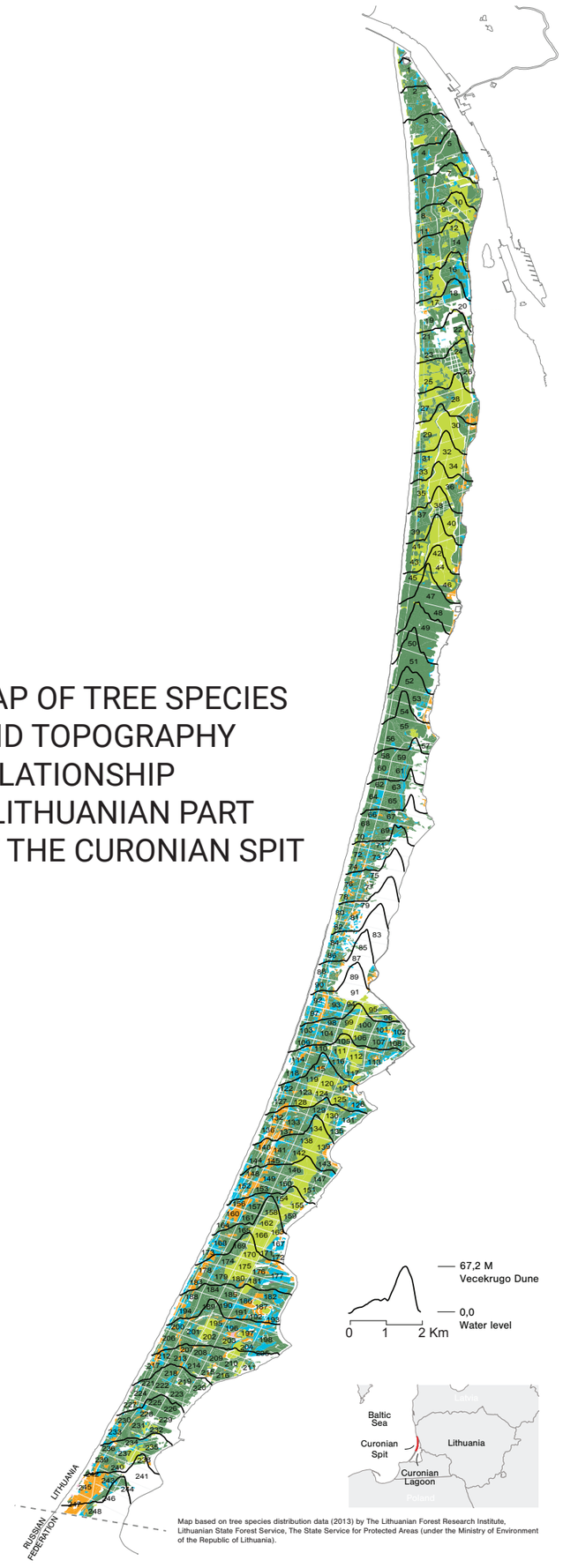
HORSE CHESNUT
Aesculus hippocastanum

BLACK LOCUST
Robinia pseudoacacia

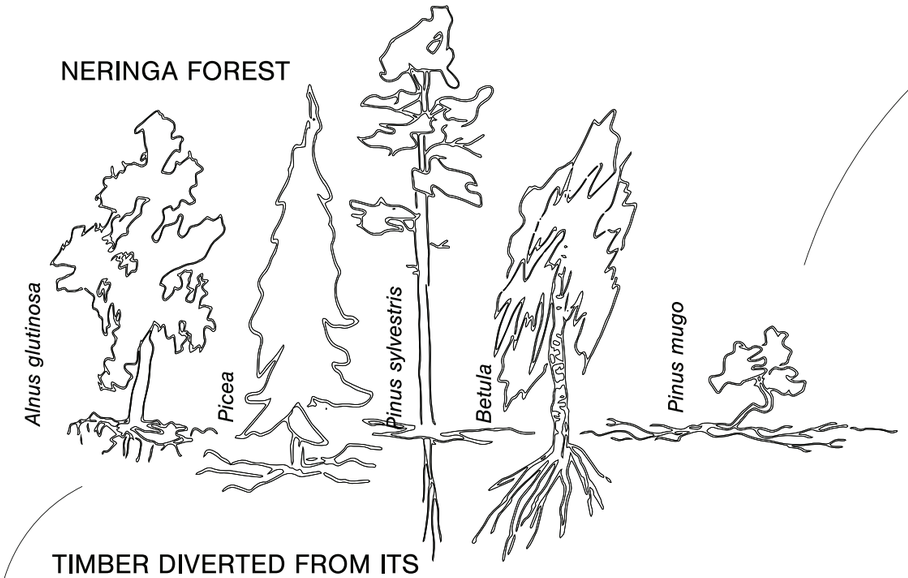
BLACK ALDER
Alnus glutinosa

BIRCH
Betula

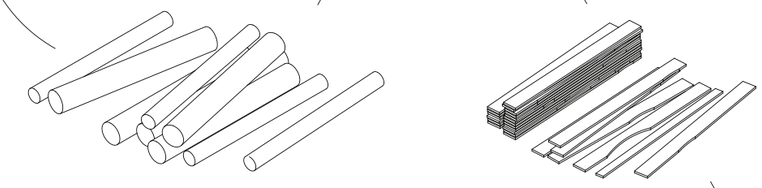
MAP OF TREE SPECIES AND TOPOGRAPHY RELATIONSHIP – LITHUANIAN PART OF THE CURONIAN SPIT



Map based on tree species distribution data (2013) by The Lithuanian Forest Research Institute, Lithuanian State Forest Service, The State Service for Protected Areas (under the Ministry of Environment of the Republic of Lithuania).



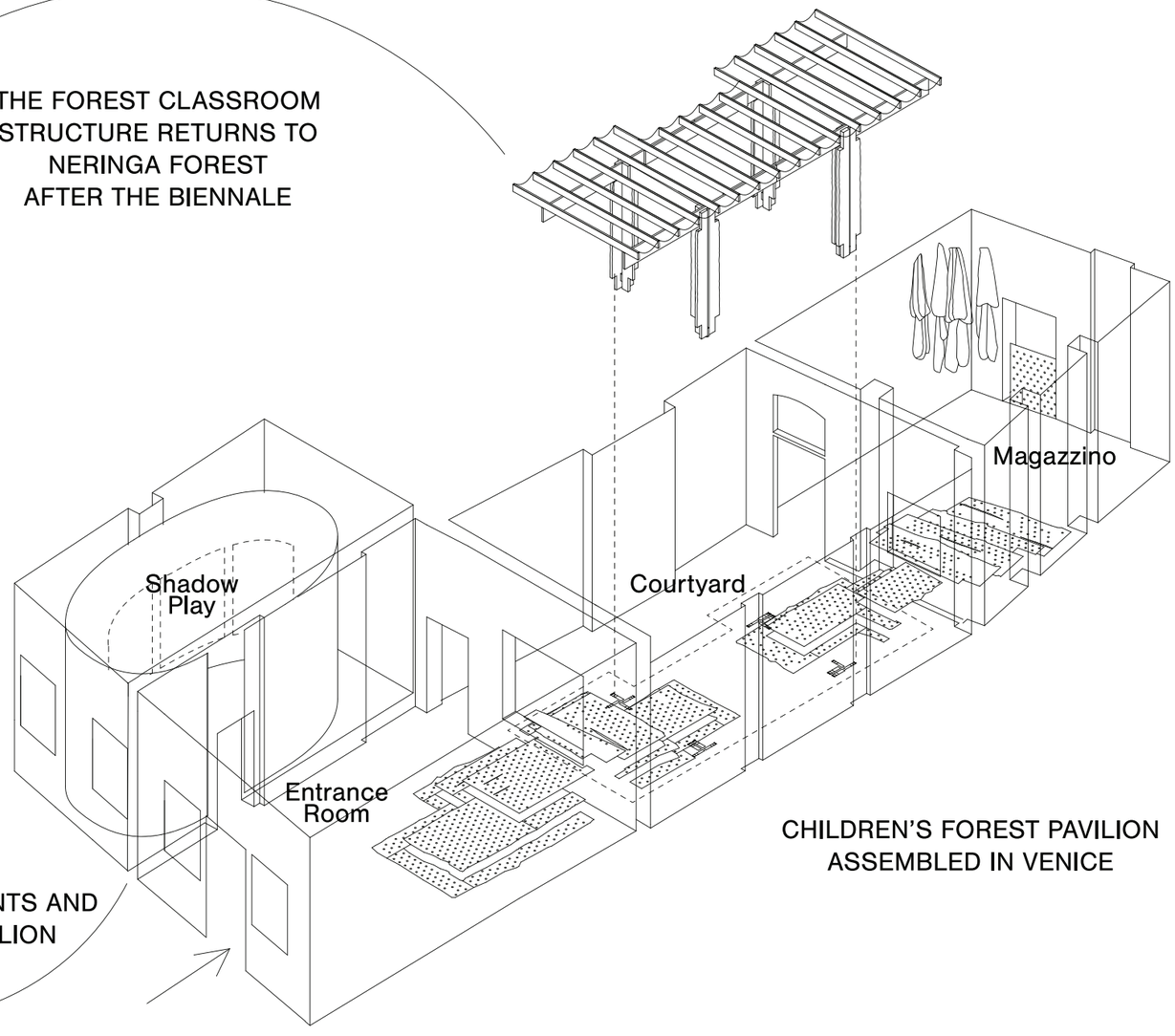
TIMBER DIVERTED FROM ITS DESIGNATION AS BIOFUEL



PREPARING A VARIETY OF TIMBER AND STORING IT IN THE ARCHIVE SHED

BUILDING THE ELEMENTS AND SHIPPING THE PAVILION TO VENICE

THE FOREST CLASSROOM STRUCTURE RETURNS TO NERINGA FOREST AFTER THE BIENNALE



CHILDREN'S FOREST PAVILION ASSEMBLED IN VENICE

FOREST TO FOREST

THE PAVILION'S INSTALLATION IS BOTH AN ARCHITECTURAL OBJECT AND A CONCEPTUAL STRUCTURE, MEANDERING THROUGH A VENETIAN PATIO HOUSE, AND ALLOWING DIFFERENT FORMATS OF DISCUSSION, INTERACTION AND PLAY. IT IS MADE OUT OF TIMBER FROM TREES ON THE CURONIAN SPIT THAT HAVE, OVER SEVERAL YEARS, BEEN COLLECTED IN AN ARCHIVE AT NIDA ART COLONY (NAC), A SUBDIVISION OF VILNIUS ACADEMY OF ARTS, AS PART OF THE PROJECT NERINGA FOREST ARCHITECTURE.

COMBINED WITH FILM INSTALLATIONS, WORKTABLES AND PLAY STRUCTURES, THE ARCHITECTURAL ELEMENTS IN THE PAVILION SUPPORT THE RESEARCH AND LEARNING ENVIRONMENT OF THE EXHIBITION, WHICH SHOWS HOW THE CHILDREN THAT PARTICIPATED LEARNED ABOUT ANCIENT FORESTS, PRIMORDIAL SWAMP LANDSCAPES AND LONG PROCESSES OF GEOLOGICAL FORMATIONS. THE CHILDREN'S FOREST PAVILION IS CONCEIVED AS AN EDUCATIONAL TOOL WITH THE POTENTIAL TO 'BRANCH OFF' AND CONNECT TO OTHER SPATIAL AND THEMATIC ELEMENTS. AT THE END OF THE BIENNALE ARCHITETTURA 2023, IT WILL RETURN TO THE WOODLANDS OF THE CURONIAN SPIT WHERE IT WILL FUNCTION AS A DESTINATION FOR FOREST WALKS AND ENVIRONMENTAL EDUCATION WORKSHOPS.

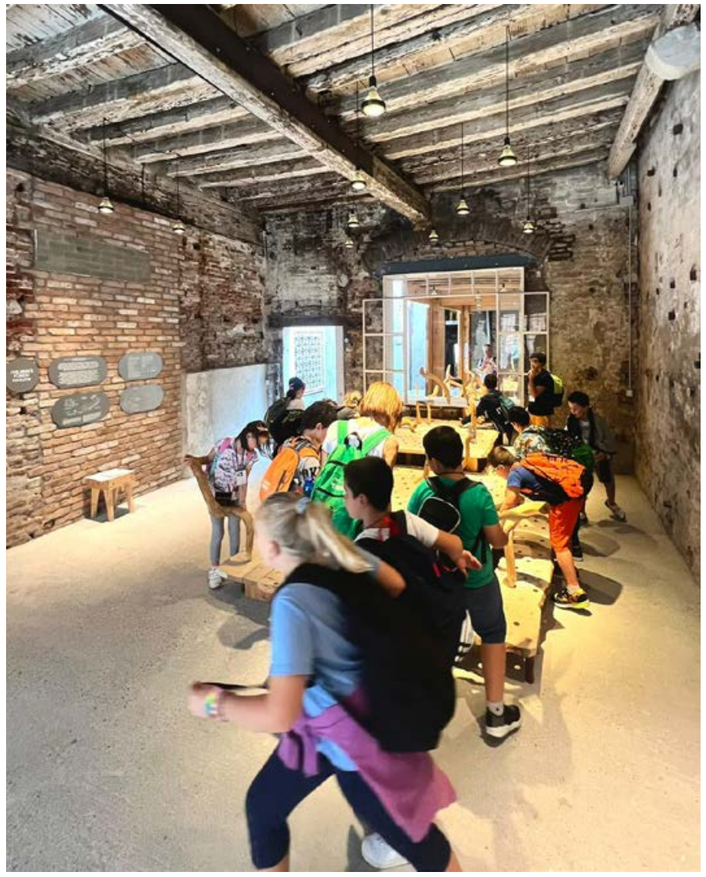


Photo: Viktorija Narbutaitė

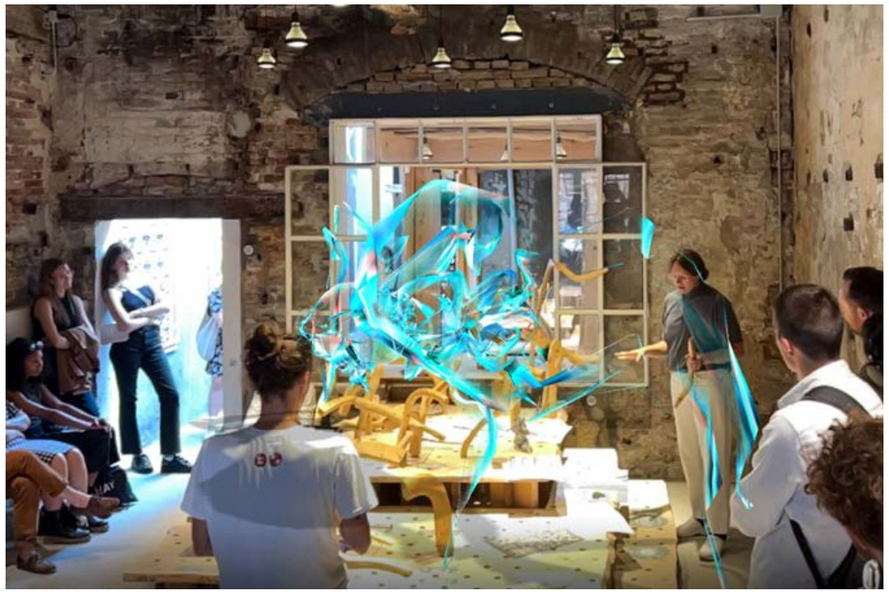


Photo: Aistė Gaidilionytė, Animation: Urbonas Studio

Photo: Viktorija Narbutaitė

Photo: Jurga Daubaraitė

Animation: Urbonas Studio

Photo: Unknown passer-by

Photo: Anna Luise Schubert

Photo: Jonas Žukauskas

Animation: Urbonas Studio

Filmstill: Vilius Vaitiekūnas

LITHUANIA AT THE 18TH INTERNATIONAL ARCHITECTURE EXHIBITION – LA BIENNALE DI VENEZIA 2023, PHOTO: RASA JUŠKEVIČIŪTĖ

CHILDREN'S FOREST PAVILION FOTO: RASA JUŠKEVIČIŪTĖ

PARTICIPANTS

Neringa Forest Architecture (NFA) was initiated in 2019 by Jurga Daubaraitė, Egija Inzule and Jonas Žukauskas

NERINGA FOREST ARCHITECTURE RESEARCH/RESIDENCY PROGRAMME

Participants and contributors is a growing group of architects, artists and designers, carpenters, researchers, film editors, journalists, curators, botanists, geologists, geographers, social and natural scientists, naturalists and other professionals from within the field of forest studies who have been participating to the Neringa Forest Architecture project throughout 2020–2023. Their stay in Nida was funded by Lithuanian Council for Culture, Neringa Capital of Culture 2021, and Nordic Culture Point.

Adomas Zubė, journalist
Agata Marzecova, researcher ecology, photography
Aistė Ambrazevičiūtė, architect and artist
Andrej Polukord, artist
Anita Zariņa, geographer
Anne Hovad Fischer, film editor
Antanas Gerlikas, artist
Anni Laakso, sculptor
Antti Auvinen, architect
colectivo amasijo, artists collective
Dovilė Lapinskaitė, artist
Emma Holmberg, ecologist
Gabrielė Grigorjeva, spatial practitioner and researcher
Jan Lütjohann, artist
Jurgis Paškevičius, artist
Kathryn Wood, artist
Laura Grabštienė, artist
Mantas Petraitis, architect
Milda Laužikaitė, artist
Monika Janulevičiūtė, artist and designer
Nina Svensson, artist
Phillipp von Hase, artist and carpenter
Signe Pelne, spatial researcher
Riitta (Nyyskä) Nykänen, environmental educator, forest activist
Sallamari Rantala, artist and researcher
Toms Kokins, architect

TIMBER SEASONING SHED

Architecture:
Jonas Žukauskas and Jurga Daubaraitė

Concept and coordination: Jurga Daubaraitė,
Egija Inzule, Jonas Žukauskas

Construction works:
Jonas Žukauskas and Jurgis Paškevičius
with kind hand by:
by Nerijus Rimkus, Robertas Narkus, Rudolfas Levulis, Denisas Kolomyckis, NAC team, Aleksxandras Tereščenko, Eugenij Veres

CHILDREN'S FOREST PAVILION

Lithuania at the
18th International Architecture Exhibition –
La Biennale di Venezia 2023

Contributors:
Aistė Ambrazevičiūtė, Ancient Woods Foundation, Gabrielė Grigorjevaitė, Laura Garbštienė,
Mustarinda Association (Tiina Arjukka Hirvonen, Michaela Casková, Robin Everett,
Riitta (Nyyskä) Nykänen), Mantas Peteraitis, School of Creativity (Kristupas Sabolius),
New Academy (Ikko Alaska, Nene Tsuboi, Tuomas Toivonen),
Urbonas Studio (Nomeda & Gediminas Urbonas), Kornelija Žalpytė

Curators:
Jurga Daubaraitė, Egija Inzule, Jonas Žukauskas

Commissioner: Ines Weizman

Architecture: Jonas Žukauskas in collaboration
with Antanas Gerlikas, Jurgis Paškevičius, Anton Shramkov

CHILDREN'S FOREST PAVILION

Lithuania at the
18th International Architecture Exhibition –
La Biennale di Venezia 2023

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Poster illustration: Izadora Daubaraitė Žukauskaitė
Moss hats and shalws: Banan Vedro, Circulation of Infernation, Doch, Heorhii Hohatadze
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Video editing: Ignė Narbutaitė
Lighting: Martynas Kazimierėnas
Coordination: Dovilė Lapinskaitė
Coordination in Venice: Marco Scurati
Communication: Stefanija Jokštytė, Anna Luise Schubert, Alexandra Bondarev
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CHILDREN'S FOREST PAVILION

Lithuania at the
18th International Architecture Exhibition –
La Biennale di Venezia 2023

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Nida Art Colony of Vilnius Academy of Arts: Milena Černiakaitė, Vasilisa Filatova, Alberta Globienė, Giedrius Globys, Asta Jackutė, Dalia Jokūbauskaitė, Lina Koševa, Aldona Lankauskienė, Elena Orlovienė, Daura Polonskytė, Ieva Skauronė, Yana Ustymenko, Katerina Vaseko, Tetjana Volosiuk

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neringaforestarchitecture.lt

https://nidacolony.lt/en/projects/neringa-forest-architecture

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2023