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On the return of woods

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abstracts of speeches, information on speakers

The modern idea on forests

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Since Romanticism, we have undoubtedly been witnessing to a slow but relentless idealization of forests. Hence, no surprise that in the end the popular culture has mirrored the same process through books and films and, in the 21st century – even more so because of the crisis – this has turned the return to the forest into a fashion. However, overemphasizing that bigot image of the forest offers a skewed view of what forests have been and are for us. Yet, dozens of films and books insist on what we all know, that is, that the ruling of reason and technique in the western world was raised against the long shadow of the forest and that it is that shadow which still attracts us today. Somehow, it seems as if the West loved the forest as much as it feared it, as if only the paradoxical dialectics of Freud and Adorno could grasp what it really means to us.

Federico L. Silvestre is Professor of Aesthetics and Art History in the University of Santiago de Compostela (USC). He was awarded with the doctorate Prize for his PhD thesis on Theory and History of Landscape. He has published books and articles about Landscape, Contemporary Art and Bio-Aesthetics. Some of them are: *El paisaje virtual* (Madrid, 2004), *Os límites da paisaxe* (Madrid, 2008), *A emerxencia da paisaxe* (Madrid, 2009), *Micrologías. Historia breve de artes mínimas* (Madrid, 2012) and *Los pájaros y el fantasma* (Salamanca, 2013). He co-directed the Master in Contemporary Art, Museology and Aesthetics of the USC (2007-2012) and the collection ‘Vita aethetica’ of the Díaz & Pons Publishing House (Madrid). And he co-direct the collection ‘Paisaje y teoría’ of the Biblioteca Nueva Publishing House (Madrid). He edited *El arte del paisaje de Raffaele Milani*, *La sombra de las cosas de Jean-Marc Besse*, *Amistar de Gilles A. Tiberghien* and *El arte de pasear de K. G. Schelle*. He has been a visiting researcher in the École des hautes études en sciences sociales in Paris, the Université Lumière Lyon-2 and the Universidad de Santiago de Chile, and he has also participated in congresses and seminars in Europe, America and Oceania. Currently, he is writing a second PhD thesis in Philosophy.

The wild and the image of forests in the culture of gardens

TESSA MATTEINI
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The forest has always been an essential element in garden art, transversely crossing the categories of form and landscape and taking different roles and morphologies, connected with deep symbolic meanings and responding to primary needs like cultivation, acclimatization, animal breeding, hunting. Since the Classical period, the sacred wood composed “cum religion” (*lucus, nemus*) was opposed to the widespread and uncultivated *silva*, embodying physical and moral loss and generating the Western literary models. The *Hypnerotomachia Poliphilii*, the best-known literary garden of the period between the 15th and 16th centuries, starts with the description of a “dark forest”, where Poliphilus gets lost at the beginning of the journey that will lead him to the “beautiful and delightful island” of Cythera, designed as a circular *hortus*.

The *wild*, antithetical and complementary to the *domestic*, thus became persistence and representation of Cicero’s primary Nature in the controlled design of formal gardens: it consisted in a forest, usually composed of Mediterranean species and planted to the North in order to protect the villa from the cold winds, in which small wild animals were bred.

From the second half of the 16th century, forests were conceived as scores, where narrative plots and symbolic interplays were woven together, composed just for one’s pleasure or based on a literary and iconographic program, and created by the introduction of small contextualized architectural elements and sculptures. With the landscape revolution that transformed the art of European gardens at the beginning of the 18th

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century, many parks took the form of forests. Their pursued and artificial naturalness outlined narrative forests, designed to host paths and stories of a complex archaeological, ethical and philosophical tale, like in Vanbrugh's, Shenstone's and Kent's interpretations, until Ian Hamilton Finlay's new reading during the 20th century.

If we transpose the categories suggested by Thomas Whately in 1770, we can speak of *emblematic woods* and *expressive woods*, where places become each time the screenplay or the scenery of the *fabula* that is being played.

Across the many theories and practices of contemporary gardens, the forest remains a very important ecological, figurative and semantic component, that is planted (or simply evoked) for its spatiality, for the botanical composition, for the biological diversity and for the poetic and narrative qualities it has always embodied.

Architect, with a three-year Master in Garden Architecture and Landscape Design, and a PhD in Landscape Architecture, Tessa Matteini has been working since 1998 as a designer and a researcher in the field of landscape architecture, with a particular focus on active conservation and design of gardens, landscapes and historical open spaces, as well as landscape design of archaeological places.

Since 2000, she has been collaborating with Anna Lambertini, with whom she established in 2013 in Florence *limes*, a lab-firm working on landscape plans and projects, restoration and requalification of historical sites and gardens and garden art.

Her more recent professional assignments include the Feasibility study for the Archaeological-Environmental Park of the Ports of Claudius and Trajan (2013-2014) and the recreational-narrative path "Il Bosco Cantastorie" in the historical park of Villa Strozzi in Florence (2011/2013).

Since 2001, she has been collaborating as a researcher in various activities, programs and research projects with many universities and public and private organizations.

She wrote more than eighty books and articles on topics related to the history of garden art and the design of historical and archaeological open spaces and, in particular, the monographic book *Paesaggi del Tempo. Documenti archeologici e rovine artificiali nel disegno di giardini e paesaggi* (Alinea, Florence 2009).

She is currently contract professor of Landscape Architecture at the Iuav University of Venice and she also teaches in the University of Bologna and in the University of Florence.

She is a registered member of AIAPP (Italian Association of Landscape Architecture) since 2007, and she has been appointed president of the Tuscany Umbria Marches section in 2012.

Forests and ecology in the globalized world

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From whatever perspective one decides to approach the topic of forests, both at European and at world level, it is clear that trees and woodlands have an increasingly important role and position in our present globalized world. And it might seem a paradox that, in our technological and urbanized planet, typical natural elements like trees have a growing importance and spreading. Considering the bio-physical and ecological data, such as the territorial extension of forests or the amount of biomass accumulating yearly in the forest ecosystems, it is surprising to notice that in many countries and continents like North America, Europe and Japan, as well as China and India, forest areas have started to spread again during the last years (China and India) or decades (Europe and US), following a constant reduction throughout the history of human settlement in these territories. Suffice it to say that in Europe or in Italy, where woodlands had been widely spread since the beginning of human history, forest cover progressively decreased to a minimum level at the beginning of the 20th century, and then increased again up to the present level of 40% in Italy and Europe. At world level, it is estimated that at the end of the last glacial period, back in prehistoric times, forests covered about 6 billion hectares while nowadays, 10,000 years later, they spread through approximately 3,5 billion hectares, as their original surface reduced by half. And yet, the massive process of deforestation that affected all the forests throughout the world and in particular, in the last 50 years, tropical and equatorial rainforests, is currently slowing down, especially in important areas like Brazil and the Amazon basin.

Moreover, for the first time in modern human history, forests also represent an increasingly important topic both for the public opinion and for the inter-governmental and international organizations. Also in this case, there is another paradox: now that people are reducing the use wood for energy production and building activities, they realize the importance of forests also for other vital services related to the ecosystems and the environment.

Giuseppe Scarascia-Mugnozza graduated in 1977 in Agricultural sciences and, in 1983, in Forest sciences at the University of Bari. In 1991, he obtained a Ph.D. at the College of Forest Resources – University of Washington (Seattle, USA). He has been a researcher at the University of Bari, a visiting scientist at the University of Arizona, in Tucson, and at the University of Washington. He

is professor of Silviculture and Forest Echophysiology and he teaches at the Ph.D. course on Sustainability Science at the University of Tuscia, in Viterbo, and at the Ph.D. course on Landscape and Environment at the University of Rome-La Sapienza. He has been director of the Agroforestry Biology Institute of the National Research Council (IBAF-CNR) in Porano (Terni), and the Department of Agronomy, Forests and Land of the Agricultural Research Council (DAF-CRA).

He is currently director of the Department for Innovation of in Biological, Agro-food and Forest systems (DIBAF) at the University of Tuscia - Viterbo.

His research activities have focused on the following topics: the reaction of forest trees to climatic changes and the effect of increased CO₂ concentration in the atmosphere; the functions and structure of forest ecosystems in the Mediterranean and Apennine areas; the eco-physiological determinants of fast-growing wood species; the assessment of genetic and physiological traits of natural populations of *Populus* type. He is the author of over 200 publications both in Italy and abroad, and the editor of a number of scientific books. He has lead and coordinated several research projects both in Italy (CNR, MIUR and MIPAAF) and at the European Union level, and he has coordinated the research activities of the large European infrastructure POP/EUROFACE. He has been the Italian representative of the COST-Forestry Committee for Scientific Cooperation in Europe, and of the LESC Committee (Life and Environmental Sciences) of the European Science Foundation. He is currently the president of the Board of European Forest Institute (Brussels and Finland) and *past-president* of the Italian Society of Silviculture and Forest Ecology.

Forest dynamics and evolution of cultivated landscapes

MARCO MARCHETTI
Professor of Forest planning,
University of Molise

The characteristics of the landscape are closely linked with the environmental and functional heterogeneity of nature, farming, human settlements and activities that, through their presence on territories, can give rise to peculiar and changing mosaics. According to recent studies, ecosystems that are strongly influenced by men cover a larger surface compared with the so-called virgin or wild systems. The Italian territory has been inhabited and shaped throughout millennia and, in the last 50 years, it has undergone several fast changes in terms of socio-economic characteristics and land use, that deeply modified the Italian landscapes. The processes of industrialization and globalization and abandonment and the relationship between cities and countryside, that are part of a deeper and long-lasting relationship between agriculture and territory, are typical features of a general historical process, which is the pillar of the complex co-evolution of man and nature that can be expressed through the concept of *territorialisation*. Over the last twenty years, the Italian landscape has undergone several changes as a result of different driving forces, mainly socio-economic, that resulted in a general trivialization of landscapes and in a constant urban sprawl. Based on the results of recent studies that are statistically appropriate for monitoring these changes, the main trends of the land cover in Italy will be analyzed, with a particular focus on the processes of abandonment of rural areas and *rewilding* and natural re-colonization by the forest and pre-forest systems at macro-regional level. A set of local critical elements for fragile environments (mountains, coasts, protected areas) will also be discussed, by identifying the positive opportunities in terms of mitigation strategies, through the enhancement of potential carbon reservoirs, and the abandonment of agro-pastoral practices having a negative environmental, economic and social impact.

Marco Marchetti is Full Professor of Forest Management and Planning at the Second cycle degree course in Forest and Environmental Sciences, Department of Bioscience and Territory, University of Molise. In the academic field, he holds important offices, as Pro-Rector for Research, Director of the Botanical Garden of the University, President of the Study Center for Inner Areas, and Coordinator of the forest ecology curriculum of the Inter-university doctoral degree in Sustainability Sciences. He is currently Chairman of the Società Italiana di Selvicoltura ed Ecologia Forestale (SISEF - Italian Society of Silviculture and Forest Ecology), member of the Board of the Italian Academy of Forest Sciences, national IUFRO co-delegate (Italian Union of Forest Research Organizations). From 2009 to 2014, he chaired the Scientific Advisory Board of EFI (European Forest Institute) and, from 2008 to 2012, he has been president of FSC-Italia (Forest Stewardship Council). Editor-in-Chief of the «European Journal of Remote Sensing», he is the author of many publications. Since 1985, he has been involved as leader and coordinator in studies and research activities relating to management, protection and monitoring of forest resources, both at national and international level, with a particular focus on the interactions between forests and territories, monitoring, cartography, inventory, planning and conservation of biodiversity in terms of settlement, ecosystem, landscape, assessment of ecosystem services. He is currently scientific head of international projects within the LIFE programs (ManFor C.BD, Freshlife), INTERREG (HOLISTIC) and FP7 (INTEGRAL, *Future-oriented integrated management of European forest landscapes*, FORMIT, *FORest management strategies to enhance the MITigation potential of European forests*, AGRISIS), and national programs (FIRB, PRIN).

Secondary forests and slope instability: the Ligurian mountain areas, from food resource to environmental problem (19th-21st c.)

ROBERTA CEVASCO
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The issue of “secondary forests” is considered within the micro-analytical historical geographical approach to the ecology of “individual” sites and landscapes. This is a regressive historical approach inspired by the historical ecology of Northern Europe. Liguria can be used as a lab-region for an historical analysis of the ongoing environmental processes, in order to provide new interpretation models as an alternative to the model that inspired the “naturalization” policies until very recently. A series of case-studies have been analyzed in order to reconstruct the historical links between places and productions, by identifying the manifold historical systems and the related practices. These “biographies” of rural landscapes clearly show the negative environmental effects of the “return of forests” on the Ligurian mountains in the last decades: biodiversity and soil erosion, instability, loss of food resources. These effects highlight the urgent need to develop a new definition of agro-sylvo-pastoral activities and environmental policies for the Mediterranean mountain areas, aimed at achieving a dynamic conservation of the related resources and rural landscapes through production activities.

Born in Recco (GE) in 1965, after graduating in Geobotany at the University of Genoa, Roberta Cevasco got a degree in Historical Geography as a pupil of Massimo Quaini and Diego Moreno. She has worked on many research projects on the identification and management of the rural and environmental heritage of the Apennines and European Mountains in collaboration with the Laboratory of Environmental Archaeology and History (LASA) at the University of Genoa, the University of Nottingham, the University of Bergen, the University of Toulouse-le Mirail, the University of Eastern Piedmont, the Doctorate School in Historical Geography of the University of Genoa, Parks and local authorities. She taught from 2004 to 2013 Historical Ecology and Geography of local products at the University of Eastern Piedmont, within the activities of the Center for Historical Analysis of the Territory (CAST) directed by Angelo Torre. Since May 2015 she is Associate Professor of Geography at the University of Gastronomic Sciences in Pollenzo, where she teaches Geography of Local Productions, Geography of Rural Landscapes and Terroirs, Historical Ecology. She works on the identification and management of the rural, environmental and cultural heritage, exploring the links between the places and the local products, through an historical approach to geographical problems.

Between her publications *Historical ecology in modern conservation in Italy*, in KIRBY K., WATKINS C. (eds), *Europe's changing woods and forests: from wildwood to managed landscapes*, CAB International, 2015 (con Diego Moreno); *Rural Landscapes: the Historical Roots of Biodiversity*, in AGNOLETTI M. (ed.), *Italian Historical Rural Landscapes. Cultural Values for the Environment and Rural Development*, Environmental History 1, Springer, 2013, pp. 141-152 (con Diego Moreno); *Dopo Sereni: dal paesaggio agrario al patrimonio rurale. Le nuove fonti*, in QUAINI M. (ed.), *Paesaggi agrari. L'irrinunciabile eredità scientifica di Emilio Sereni*, Silvana Editoriale Spa, Cinisello Balsamo 2011, pp. 161-170; *Memoria verde. Nuovi spazi per la geografia*, Edizioni Diabasis, Reggio Emilia 2007.

The domesticated forest: woods in the agricultural and pastoral societies

AURELIO MANZI
naturalist and a botanist, Chieti

Woodlands represented an economic resource of primary importance in the Apennine societies of the past. Forests were used to obtain not only timber, coal, curative essences or tannin, but also vital food resources in periods of hunger and famine. In fact, forests provided chestnuts, acorns, beech seeds, wild apples and pears and many other species that were used for both human and animal feeding. Woodlands also represented strategic pasture areas for domestic animals. Almost all the mountain communities in the Central Apennines had their own “difesa” (or “safe haven”), a wood-and pasture-land close to a village for livestock grazing. The *difesa* or *defensa* is an ancient practice; the first evidence dates back to the 14th century (Abruzzo), although it probably originated in much older times. It was a wood reserved to the pasture of special types of livestock, mainly working animals, especially oxen and Podolica breed cows, but also horses and mules. It could also be established for flocks of sheep and goats that were not moved to Apulia by transhumance in winter as well as, in some communities, for pig grazing.

The use of these “safe havens” was regulated by consolidated oral customary laws and by rules contained in the ancient community statutes of the Middle Ages and Renaissance. The dates for the access of the animals and the periods of their permanence were set. A *difesa* had the aspect of a wooded pasture: big, often monumental, trees and large clearings. Trees with edible fruits were preferred, namely beeches, wild pears, oaks or evergreen plants like hollies, in order to have additional forage resources available during the winter months. Trees were pruned to limit canopy development, that would have prevented the growth of underbrush herbs, and to “gather branches”. Leaves and young branches represented a very important source of food supply for the livestock. The branches were cut in autumn and usually kept for the winter. Therefore, trees underwent

drastic pruning, called pollard pruning. This practice led to the typical “candelabra” shape of the big trees that we can still see today.

Compared with the *dehesa* or *montado* in the Iberian peninsula and other kinds of wooded pastures in the Mediterranean area, in the Apennines tree-covered surfaces prevail over clearings, with thicker trees and smaller open areas. The *difese* in this area have a smaller size, limited to some tens or hundreds of hectares. Moreover, they were closely linked to the small local communities and represented an important part of their production cycle. They were usually established close to the villages, in a protected and sunny position, so that they could be used also in winter. Many of the most interesting woodlands that we can see nowadays in the central Apennines, so ancient, monumental and rich in biodiversity and fascination, used to be *difese*, like the Bosco di Sant’Antonio near the town of Pescocostanzo, or Opi and Pescasseroli in the National Park of Abruzzo, Latium and Molise.

The last *difese* of the Apennine area have survived the destruction that started at beginning of the 19th century, when they were parceled and turned into cultivated farmland fields, or the indiscriminate felling of trees during the 1950s. Today, they represent an exceptional repository of natural, cultural and historical heritage. Their survival depends on a careful management policy, aimed at preserving the traditional uses, with a particular focus on the pasture activities and the related pruning practices.

Aurelio Manzi is a naturalist and a botanist. His research activities are mainly focused on the study of vegetation, ecology, ethno-botany and nature conservation in the Apennines. He also works on the historical relationships between plants and individuals and, namely, the process of domesticating and spreading cultivated plants, as well as the transformation of the agricultural and pastoral landscapes in the Apennine area. His latest books include: *Storia dell’ambiente nell’Appennino centrale* (Meta Edizioni); *Origine e storia delle piante coltivate in Abruzzo* (Carabba Editore); *Piante sacre e magiche in Abruzzo* (Carabba Editore); *Flora popolare d’Abruzzo* (Carabba Editore); *Orti medievali in Abruzzo* (Talea Edizioni), *Legumi della montagna abruzzese* (Talea Edizioni). He is co-author of *Libro Rosso delle Piante d’Italia* (Italian Ministry of Environment-WWF Italy).

Alberi (Trees)
by Michelangelo Frammartino
(Italy, 2013, 28’)
GREGORIO PAONESSA
cinematographic producer,
Vivo Film, Roma

The film *Alberi* was shot at Armento in the Basilicata region, conceived as a continuous loop, without a beginning and an end, and is based on an ancient ritual of medieval origins, centered on the character of the *Romito*. This was a treelike man entirely covered with ivy that made him unrecognizable, who used to walk with a stick to which a branch of butcher’s-broom had been tied, and knock at the doors of the villagers to ask for charity.

Symbol of a land that originated from forests (the name Lucania comes from *lucus*, woodland) and that, due to its geographical structure, constantly blends humanity and nature, the treelike man was then transformed into a mask, particularly popular during the carnival of Satriano di Lucania, and has been progressively forgotten by the new generations. Nowadays, he only survives in local people’s memories and is part of their identity and “mentality”.

Gregorio Paonessa founded Vivo film in 2004 with Marta Donzelli, based on an editorial project that enabled them to explore the boundary between reality cinema and fiction cinema. They produced more than thirty films, both TV documentaries and feature films for theatrical distribution, independent distribution and Italian and international film festivals. The Vivo film productions include works by Laura Bisपुरi, Guido Chiesa, Jean-Louis Comolli, Emma Dante, Jennifer Fox, Chiara Malta, Susanna Nicchiarelli, Nelo Risi, Corso Salani, Daniele Vicari and, of course, Michelangelo Frammartino.

Between 2009 and 2010, Vivo film coproduced his *Le Quattro volte (The Four Times)*, which premiered in Cannes (2010) and won the Europa Cinemas Label as the best European film. The film has since been sold to more than 45 countries and has been invited to all the most prestigious international film festivals. In 2010, it was the most awarded Italian film abroad and it has been one of the most awarded Italian films in the last ten years. It also obtained a special Silver Ribbon award in 2010, three Ciak d’oro Awards and three nominations for the David di Donatello Award in 2011.

The most recent productions include, together with *Alberi*, *Via Castellana Bandiera*, by Emma Dante, first screened in Venice 2013, Laura Bisपुरi’s *Vergine Giurata*, premiered in 2015 at the Berlin International Film Festival as the only Italian film in competition, and Grant Gee’s *Innocence of memories. Orhan Pamuk Museum and Istanbul*, first screened at the Authors’ Venice Days in 2015.

Michelangelo Frammartino was born in Milan in 1968 from Calabrian parents.

He studied at the Faculty of Architecture of the Milan Politecnico University and developed a strong taste for the relationships among concrete and built spaces and photographic, cinematographic and video images. In order to further explore his interest for visual esthetics, he enrolled at the Civica Scuola del Cinema in Milan, focusing his activities on video-installations. He has made short films, sets for films, video clips, video-installations and independent films and also taught visual arts. Since 2005, he has been teaching at the University of Bergamo. His first film was *Il dono* (2003), first screened at the Locarno Film Festival, followed by *Le quattro volte* (*The Four Times*) (2010).

**E anche gli alberi io canto
(And I also sing of trees)**

GIUSEPPE BARBERA

Professor of Tree crops,
University of Palermo;

ISABELLA PANFIDO
poetess and journalist, Venezia

The setting of Ariosto's *Orlando Furioso* is a forest landscape of old plants and ancient woods, a natural stage for battles, a tangle interrupted by castles, flowered clearings, fertile lands and magnificent gardens that sets the ideal scenery for magic and love. Trees of many different species are used to hang up helmets, to provide sticks for lances, to cook potions, to offer flowers and fruits as symbols of female chastity and beauty, while the leaves of the extensive foliage symbolize the large number of armies and the fleets arising from sprigs thrown into water. The different trees represent the landscapes of the world: beeches and firs in continental landscapes, laurels, palms and holm oaks in the Southern ones. Trees matching with vine, designing roof gardens where paladins hide. Some trees are magic, like the myrtle tree into which Astolfo is transformed, or the orange trees bringing flowers and fruits in the Medieval world that hardly knew them at the time. Though the words engraved on some of these trees, Orlando becomes aware of Angelica's betrayal and is led to a madness that reveals itself as a sort of forest from which one cannot escape. It is no coincidence that he furiously attacks the trees in the forest and especially in the countryside, when his madness becomes unbearable. Nowadays we are witnessing the same violence, a madness that is still pervading us and that reveals itself through the destruction of forests and the cancellation of landscapes.

Giuseppe Barbera is professor of Tree crops at the University of Palermo. He is an expert in trees and agrarian and agro-forestry systems and landscapes of the Mediterranean. He has been responsible for the FAI (Fondo Ambiente Italiano) project concerning the restoration of the Kolymbetra garden in the Valley of Temples and of the Donnafugata garden in Pantelleria.

He is honorary member of AIAPP (Associazione Italiana Architettura del Paesaggio), and member of the Scientific Committee of Fondazione Benetton Studi Ricerche.

His books include: *L'Orto di Pomona, Sistemi tradizionali dell'arboricoltura da frutto in Sicilia*, L'Epos, Palermo 2000; *Ficodindia*, L'Epos, Palermo 2002 (that received a special mention for Grinzane Cavour Giardini Hanbury 2002); *Tuttifrutti. Viaggio tra gli alberi mediterranei tra scienza e letteratura*, Oscar Mondadori, Milano 2007 (that was awarded the Grinzane Cavour Giardini Hanbury Prize 2007); *Abbracciare gli alberi. Mille buone ragioni per piantarli e difenderli*, Mondadori, Strade Blu, Milano 2009; *Conca d'oro*, Sellerio Editore, Palermo 2012; *Breve storia degli alberi da lettura*, Edizioni Henry Beyle, Milano 2015.

Isabella Panfido, was born in Venice and she lives and works between Venice and Treviso. She graduated in Russian language and literature, she works as a freelance journalist and writes articles for the cultural section of «Il Corriere del Veneto» newspaper. She conceived and presented 'L'arca delle parole', a radio programme dedicated to poetry for Radio 24 IISole24ORE.

In the field of poetry, she published the plaque poem *A pelo d'acqua* (that was awarded the Premio Firenze 1997 Fiorino d'oro for unpublished poetry), *Casa di donne* (Marsilio, 2005 – 2006), the artist's book *Pantone* with an engraving by Piero Guccione (Colophonarte, 2012), *Shakespeare alla veneziana*, (Santi Quaranta 2012) a translation/transposition of 33 sonnets by Shakespeare in the Venetian dialect, *La grazia del danno* (La Vita Felice, 2014).

She translates from Russian and from English, some of her poems have been translated into English, Spanish, Slovenian and Croatian. Some of her poems are included in the collections *Io è un altro* (Trieste, 2007) and *Antologia della poesia italiana del Novecento* that is currently being published by Gog y Magog (Argentina).

She has written books and tales for children.

She has edited a new edition of *Poesie dialettali* by Ernesto Calzavara (Canova, 2006), and she has edited and translated the full version of *Memorie di una contadina* by L. Tolstoj and T. Kuzminskaja (Casagrande, 2008).

**Designed Forests
in the Modern Landscape**

MARC TREIB

Professor of Architecture Emeritus,
University of California, Berkeley

Throughout history, landscape designers have drawn elements from both natural landscapes and agriculture, adapting them for the making of gardens and public spaces. Farming practices suggested the benefits of leveled terrain, the straight crop row and irrigation ditch, and the increased productivity gained by interweaving species. From forestry, landscape architects took the woodland, bosk, and the spatial sensibilities inherent in geometric or irregular planning.

The ordering of the designed woodland has been a strong determinant of landscape character. In the eighteenth century, the irregular “clump” prevailed in the landscapes of Lancelot “Capability” Brown, who used them as “punctuation marks” in his designs. In contrast, the geometric arrangements of bosquets, or masses of trees used to shape regular spaces, was a hallmark of André le Nôtre’s landscapes a century earlier. In the modern period designers have continued to reply on woodland elements when creating new landscapes in both city and country.

The key question concerns ordering. Trees can be planted in a geometric pattern or one that shuns regularity and mathematics; regardless of the arrangement, the overall form of the plantation can be regular or irregular. Trees planted in a geometrical order, or masses of trees planted without geometry, can form a regular figure, evident in the structured patterns of bosquets at Versailles. Both practices endured in the twentieth century.

Skogskyrkogården, or Woodland Cemetery, in Enskede outside Stockholm – designed by Gunnar Asplund and Sigurd Lewerentz from 1914 to 1940 – employed elements of the historical landscape such as the forest, the meadow, and the hill, but configured them with a modern spatial sensibility. The original forest, the site of most burials, has been managed using standard forestry procedures, however. In making the garden/park for the Gulbenkian cultural complex in Lisbon in 1964, Gonçalo Ribeiro-Telles and Antonio Barreto applied ideas of plant succession and “climax forest” to structure and manage their design. In contrast, Daniel Urban Kiley relied on the geometric bosk and quincunx as basic elements, but used them with a flowing spatial sensibility. Kiley pruned the trees sufficiently high to allow visual transparency, in effect transforming the bosk into a colonnade, transforming vegetation into architecture.

In many ways, Kiley’s 1989 NCNB Plaza in Tampa, Florida, represents the culmination of all these approaches. Rather than a strictly repetitive spacing, Kiley plotted the trees using the Fibonacci progression. The tall palm trees were spaced on a grid while the lower crape myrtles – although still following the grid – created the impression of an irregular grove. This single project outlined the approaches possible when using trees in number, and demonstrated that trees planting need not be regular, nor the resulting spaces uninteresting.

Marc Treib is Professor of Architecture Emeritus at the University of California, Berkeley and a noted landscape and architectural historian and critic. He has published widely on modern and historical subjects in the United States, Japan, and Scandinavia, including *An Everyday Modernism: The Houses of William Wurster* (1995); *Space Calculated In Seconds: The Philips Pavilion, Le Corbusier, Edgard Varèse* (1996); *Thomas Church, Landscape Architect* (2004); *Settings and Stray Paths: Writings on Landscapes and Gardens* (2005); *Representing Landscape Architecture* (2007); *Drawing/Thinking* (2008); *Spatial Recall: Memory in Architecture and Landscape* (2009); and *Meaning in Landscape Architecture & Gardens* (2011).

Intensifications.
Trees in the landscape project
GEORGES DESCOMBES
landscape architect, Geneva

Trees as markers.

Trees as framers.

Trees as shelters.

Trees as intensity.

Trees as presence.

Trees as interiority.

These are, among others, a few topics which will be questioned through different realized projects.

Georges Descombes studied architecture in Geneva, Zurich and London (AAGS dipl).

He has been teaching at University of Geneva School of Architecture, at the Berlage Institute, visiting professor at Harvard GSD, University of Virginia School of architecture, Berkeley University, Rapperswill School of Landscape architecture, and lecturing extensively in Europa, USA, Israel, China and South America.

Among his realizations are Park in Lancy, Swiss Path, Bijlmer memorial in Amsterdam, Parc de la Cour du Maroc in Paris. He is presently working on the River Aire restoration project in Geneva, on Lyon Confluence riversides, and on the Ostende Green belt projet in Belgium.

The River Aire project has been awarded Schulthess Swiss Gardens Prize 2012 and Best Swiss Landscape architecture project of the year 2015.

Georges Descombes has been “David Skinner lecturer”, Edimburgh School of Landscape architecture. He is “John R. Bracken Fellow in Landscape architecture”, Penn State University.

In 2012 he was “Regents lecturer” at the University of California, Berkeley.

In 2015 he received the City of Geneva Cultural Prize.

Before the National September 11 Memorial

PETER WALKER
landscape architect,
senior partner PWP Landscape
Architecture, Berkeley

Over the last 35 years, our firm has developed, among other things, two major landscape metaphors.

One deals with horizontality, which we have explored in a number of projects. We see horizontality as a metaphor for the earth, an abstraction of the way we perceive the primary landscape. Many of these projects – some light-hearted and experimental, others more serious – have led to conceptual and experiential insights that informed the design at the World Trade Center Memorial in New York City.

The other metaphor concerns the grove or forest. Here we have also explored the possible meanings of more or less regular grids of the same or similar trees, in a variety of scales.

Some of these designs were used to produce places for congregation, such as art galleries, museums, or plazas; to frame and direct views; and to create memorable places, mostly in cities, and mostly on-structure.

In the National September 11 Memorial, the flatness of the earth has emphasized the cuts that represent the two great voids signifying both the loss of the World Trade Center buildings and also of life – a sort of tomb.

The grid of white oak separates the tomb elements from the cacophony of the city and also suggests the possible continuation of life. As living beings, the trees exhibit growth, seasonal change, and the long transition from birth to maturity and then on to decay, a metaphorical journey that may take as long as 80 or 100 years.

I will also discuss the techniques of growing trees on-structure and the harvesting, storage, and re-use of rain and snowfall for irrigation in the late summer and fall.

Educated at the University of California, Berkeley, and at the Harvard University Graduate School of Design, Peter Walker has designed hundreds of projects, taught, lectured, written, and served as an advisor to numerous public agencies. The scope of his concerns is expansive – from the design of small gardens to the planning of cities – with a particular emphasis on corporate headquarters, plazas, cultural gardens, academic campuses, and urban-regeneration projects.

Co-founder of the firm Sasaki, Walker and Associates (established in 1957), Walker opened its West Coast office, which became The SWA Group in 1976. As principal, consulting principal, and chairman of the board, he helped to shape The SWA Group as a multidisciplinary office with an international reputation for excellence in environmental design. In 1983, he formed Peter Walker and Partners, now known as PWP Landscape Architecture.

Walker has served as consultant and advisor to numerous public agencies and institutions: the Sydney 2000 Olympic Coordination Authority; the Redevelopment Agency of San Francisco; the Port Authority of San Diego; Stanford University; the University of California; the University of Washington; and the American Academy in Rome.

He played an essential role in the Graduate School of Design at Harvard University as both the chairman of the Landscape Architecture Department and the acting director of the Urban Design Program. He was head of the Department of Landscape Architecture at the University of California, Berkeley, from 1997 to 1999. A Fellow of the American Society of Landscape Architects and the Institute for Urban Design, Walker has been granted the Honors Award of the American Institute of Architects, Harvard's Centennial Medal, the University of Virginia's Thomas Jefferson Medal, the ASLA Medal, and the IFLA Sir Geoffrey Jellicoe Gold Medal.

He is co-designer with Michael Arad of the National September 11th Memorial.

The Grove in the Contemporary City

KAMNI GILL
Professor of Landscape
Architecture, University of Sheffield

The collective planting of urban trees has the potential to define alternative forms of public space. Groves, thickets, glades and other tree typologies, whether actively planted or arising spontaneously, can respond to contemporary aesthetic demands. Trees define local identity in a time of increasing homogenization of the built environment, provide shade for collective gathering and individual contemplation and allow for multiple functions through the ability of trees to structure space architecturally. Trees have a spatial impact equivalent to buildings and transportation infrastructure in addition to a cultural and aesthetic effect especially when planted, not as single specimens, but as a grove. The grove is collective, structural planting of trees at a scale comprehensible to a person. It provides spatial, temporal, and cultural coherence and continuity to urban environments through its particular materiality and form. Groves both take their identity from the spaces in which they are planted and give urban space humanizing qualities. The attributes of the grove and its importance to the urban environments is identified through an examination of landscape and aesthetic theoreticians such as Elizabeth Meyers, Henry Arnold and Junichiro Tanizaki and through a visual analyses of a range of case studies. The qualities *neither figure nor field; roof, column and ground; and translucency and shade* are instrumental in how the grove defines typologies of urban public space that are based not simply on interpretation of the scenic qualities of trees or on ecological goals but on also an understanding of how the grove simultaneously

structures space and human experience.

Kamni Gill is a lecturer in landscape architecture at the University of Sheffield and editor of Thinking Eye, the visual methods section of the «Journal of Landscape Architecture». Her current research and teaching interests, informed by a long career in practice, include: landscape representation and process, landscape criticism and materiality and construction.

Most recently, Gill's research and teaching practice has focused on trees and how they define flexible public space through both spatial and management practices. She is particularly interested in the aesthetics of shade and ambiguity, the structural qualities of different species and how different formal configurations of trees allow for flexibility in human function. Questions about the role of the forest in the city are explored through teaching a collaborative studio on trees in urban design, through conferences and academic publications.

Selected publications: . *On Emptiness*, JoLA 2/2016; *The Critical Visual*, JoLA 3/2016; *Movement and the Sequential Section*, in Jones, P. and Meagher, M. eds., *Architecture and Movement*, 1st ed. London 2014; 'Critical Invention', (with Bernadette Blanchon), JoLA 1-2014, 4-5.

Selected built projects: 2014. *The Redress of the Grove. Peer Reviewed Proceedings of the ECLAS 2014 Conference: Culture and Cultivation*. 21-24 September. Porto: European Council of Landscape Architecture Schools; 2015. "The Grove in the Contemporary City" (in preparation); *Renens Picnic Grove*, Renens CH 2011; *Doerholt Residence, Grove and Grass*, Lausanne, CH 2010; *Alewife Constructed Riparian Forest and Wetland*, Cambridge, MA 2006.

The return of forest in Milan: "Boscoincittà"

LUCA CARRA
science journalist,
Italia Nostra national member

In 1974, the creation of a Forest named "Boscoincittà" was started in Milan. Many years before, Antonio Cederna had written the book *Città senza verde* in which, considering the situation in Milan, he criticized the chronic lack of natural public spaces, especially for children, in the big Italian cities. During the same years, the Milan section of the association Italia Nostra moved from a merely protesting to a more proactive approach, as a result also of the "help" of two majors of the city, Aniasi and Tognoli, who were more than happy to challenge the association and take a direct responsibility on a green area, in order to manage it personally on behalf of the City of Milan. That challenge was won. The City Council bade higher and indicated the area where the project would have been implemented: thirty-five hectares located in the area of an old farmhouse, cascina San Romano, along Via Novara, close to the San Siro football stadium.

Italia Nostra was then supported by the most eminent representatives of the civil society, the very rich world of the Milanese volunteers, neighborhood committees, associations, and scouts who very actively started to plant the trees donated by the State Forestry Corps. It was clear from the outset that the aim was not to establish yet another park-garden, but a real urban forest, building on ideas and models that had already been implemented in Northern Europe.

The "Bosco" of Italia Nostra brought the culture of urban reforestation to Italy and, as a result of this experiment, the State Forestry Corps, under the direction of Alfonso Alessandrini, included urban reforestation in the national forestry plan. Moreover, the "Bosco" marked the beginning of a new approach in urban green spaces, with a direct involvement of local operators, volunteers, economic sustainability studies, environmental education, ad hoc services like urban farms and thematic gardens managed by passionate people, in the framework of a diffused naturality.

Boscoincittà expanded from the original 35 hectares to 150 hectares nowadays, and is part of a much larger network of peri-urban green spaces connected with the surviving farming areas of Parco Sud. In 2009, Boscoincittà received a special mention in the Landscape Award of the Council of Europe and, in 2010, it was awarded the Pietro Porcinai prize. Thanks to a number of sociological research activities started in the 1970s, the "Centro di forestazione urbana" (Center for urban reforestation) of the park performed a comprehensive analysis of the reasons that, over the past forty years, have attracted so many people into the "bosco" in order to rediscover a natural dimension that is missing in the traditional concept of city.

Luca Carra is a national consultant of the association Italia Nostra, and has long been involved with it as a volunteer in the management of Boscoincittà in Milan. He works as a science journalist at Zadig communication agency, and he collaborates with Corriere della Sera and Il Fatto Quotidiano newspapers. He is the director of the online science magazine scienzainrete.it. He works on science, environment and health related topics. He is author of a number of books, including *Boschi per la città*, Italia Nostra 1994 (written with Fabio Terragni), *Il conflitto alimentare*, Garzanti 2001 (written with Margherita Fronte), *Polveri e veleni*, Edizione Ambiente 2009, *Enigma nucleare*, 2011. He teaches environment communication at the Master course of Science Communication at Sissa (Trieste) and at Bicocca University (Milan). He is a consultant of the World Health Organization.

After the armory. A new forest for the Montello hill (Treviso)

THILO FOLKERTS
landscape architect,
100Landschaftsarchitektur, Berlin

After many decades of military use, the former armory on the Southern flank of the Montello hill has been decommissioned and will be assigned to be part of the small neighbouring commune of Volpago del Montello. The rectangular site of exactly one by one kilometer is hidden amongst trees growing on innumerable private forest plots. Volpago is now faced with the chance and responsibility to make use of the legacy and to create a new piece of landscape. And still there has been little contact between the new land and the citizens. The 'armory square' thus constitutes a vast and complex field of diverse wishes, necessities and dreams; deeply touching issues of culture, ecology and economy. An uncharged field that is awaiting immediate interventions and very long-term development. How to commence such a process? Especially the first steps will have to uncover the potentialities of the site. A challenging public venture: how do you make a new forest for and by the people?

An international, interdisciplinary workshop at the Fondazione Benetton Studi Ricerche in summer 2015 aimed to lay out possibilities in approaching site, programs, activities, and methods. Thilo Folkerts will present some of the workshop's findings and discuss broader cultural aspects of turning a forest public and making a public forest.

Thilo Folkerts was born in Neuenhaus, Germany in 1967. He studied landscape architecture at the Technische Universität Berlin (TUB), taught at the School of Landscape Architecture at the Université de Montréal, Canada in 2006, at the TUB in 2008/2009 and at the Academy of the Arts in Stuttgart from 2011 until 2014. Primarily working as a designer, Thilo Folkerts, has since 1997, realized experimental works on the concept of the garden. Temporary projects were installed in Quebec, Le Havre, Lausanne, Basel, Zurich, Rome, Kortrijk, Brussels, Baruth, Frankfurt/Oder, and Berlin. In 2014 he was a fellow at the Villa Massimo in Rome. In addition to working as a landscape architect who designs, experiments and constructs, he pursues his interest in the unique language of gardens as author, editor and translator. Thilo Folkerts founded 100Landschaftsarchitektur in Berlin in 2007. The aim of 100Landschaftsarchitektur's work is a changed perspective of place or a localisation of the urbanite in his environment – as a base for a 'Baukultur', a building culture that starts with careful observation of what exists and develops its projects from there.

opening, working sessions coordination

LUIGI LATINI
Iuav University, Venice

Luigi Latini, landscape architect, is assistant professor and teaches Landscape Architecture in the Department of Architecture and Arts at the Iuav University in Venice.

He has conducted research at Florence University, where he was awarded a Ph.D. in Landscape Design in 2001, and in other institutions in Italy and elsewhere.

He has been associated with the Fondazione Benetton Studi Ricerche since 1998 and he is currently chairman of the Scientific Committee and he works to plan projects of study, research and experimentation in the field of landscape.

As well as his research and university teaching he organizes and leads landscape design workshops and conferences, often of an international character.

He has worked as a private professional both in the field of cultural events and in landscape planning and design, with appointments for public bodies and cultural institutions in Italy and elsewhere.

He is the author of numerous studies of gardens and landscape, contributions to publications promoted by foreign universities, including *Scandinavia. Luoghi, figure, gesti di una civiltà del paesaggio* (with Domenico Luciani, Treviso 1998, winner of the 1998 International Hanbury Prize), *Pietro Porcinai. Il progetto del paesaggio nel xx secolo* (with Mariapia Cunico, Venice 2012), *Pietro Porcinai and the Landscape of Modern Italy* (with Marc Treib, London 2016).

Since 2010 he has been Chairman of the Associazione Pietro Porcinai based in Fiesole.

He lives in Venice and in San Miniato in Tuscany, where he was born and he has written extensively on local urban and landscape history.

HERVÉ BRUNON
André Chastel Center, Paris, CNRS

A historian of gardens and landscape, Hervé Brunon has been head of research at the Centre national de la recherche scientifique (CNRS). He works at the Centre André Chastel in the Department of Art History Research (UMR8150, Université Paris-Sorbonne – CNRS – Ministry of Culture and Communication, Paris) where he was Deputy Director and responsible for the section on the *Cultural History of Gardens and Landscape* from 2010 to 2013, and where he now (from 2014) coordinates research on the subject of *Images, systems, places: questions epistemological, hermeneutical and anthropological issues*.

Brunon came top in the competitive exam to enter the École Normale Supérieure of Paris in 1991. Here he first studied sciences (botany and ecology) and later humanities (history, art history, philosophy and literature), before moving on to study with Monique Mosser at the École Nationale Supérieure du Paysage in Versailles in 1993 and to take a Ph.D. in art history at the Université de Paris-I Panthéon-Sorbonne, with a thesis on Italian Renaissance gardens. He lived in Italy from 1998 to 2003, first as a *pensionnaire* at the dell'Académie de France in Rome (Villa Medici), and then as a fellow at Harvard University Center for Italian Renaissance Studies (Villa I Tatti, Florence).

He is currently a member of the Editorial Committee of the scholarly journal «Les Carnets du paysage», of the First Section of the French National Commission for Historic Monuments, of the Scientific Committee of the Fondazione Benetton Studi Ricerche, and of the International Scientific Committee of Cultural Landscapes (ICOMOS/IFLA).

He teaches at the Université Paris-Sorbonne, on the Master's course in "Historic gardens, heritage, landscape" at the École nationale supérieure d'architecture (Versailles), at the École nationale supérieure de la nature et du paysage in Blois, and he lectures regularly at various higher education institutions in France and abroad. Since 2007, together with Monica Preti-Hamard, he has coordinated the *History and culture of gardens* lecture series in the Auditorium of the Louvre and often delivers public lectures. He has worked with many landscape architects, in particular with Pascal Cribier (1953-2015) since 2007, mainly for the *Rencontres botaniques in Vareneville*.

His research work includes the cultural history of gardens and landscape in the West, for which he adopts an interdisciplinary approach; starting from the notion of the imaginary and the poetics of place, he sets out to achieve a synthesis of the multiple dimensions – political, philosophical, scientific, literary, anthropological, etc. – of these hybrid objects, at the boundary between nature and culture.

He has authored over a hundred scientific publications. Recent titles include: *Le Jardin contemporain. Renouveau, expériences et enjeux* (with Monique Mosser, Scala, 2006; revised and updated edition, Nouvelles éditions Scala, 2011); *Le Jardin comme labyrinthe du monde. Métamorphoses d'un imaginaire de la Renaissance à nos jours* (ed., Presses de l'université Paris-Sorbonne/Musée du Louvre, 2008); *L'Art du jardin du début du xx^e siècle à nos jours* (with Monique Mosser, Centre national de la documentation pédagogique, 2011); *Jardins de sagesse en Occident* (Seuil, 2014), *L'Imaginaire des grottes dans les jardins européens* (with Monique Mosser, Hazan 2014).

He is also a gardener.

JOSÉ TITO ROJO
University of Granada

Since the outset of his professional activity José Tito Rojo, a botanist by academic training, has devoted himself to the subject of gardens, both from a theoretical, primarily historical, point of view and in practical terms, as a garden designer. These two concerns come together in the

restoration of historical gardens, a field that covers most of his work and for which he was awarded the Prize of the International Centre for Heritage Conservation (CICOP), in the section dedicated to the conservation and restoration of historical gardens.

A special focus in his research work is the study of the gardens of Andalusia and their history, a topic which is also the subject of his most recent publication *El jardín hispanomusulmán: los jardines de al-Andalus y su herencia*, (EUG ed., 2011), written together with Manuel Casares Porcel, with whom he works regularly.

As a landscape designer, he was a member of the team responsible for remodelling the terrace of the River Darro below the Alhambra and of the winning group in the international competition for the refurbishment of the Mausoleum of Augustus and of Piazza Augusto Imperatore in Rome. He is the Curator of the Botanical Garden of Granada University and coordinator of the “Gardens” module in the Master’s course in Landscape Design at the same university. He is a member of the International Scientific Committee for Cultural Landscapes of ICOMOS, of the Scientific Committee of the Fondazione Benetton Studi Ricerche.

With Manuel Casares Porcel, he is currently coordinating the study and restoration of the gardens of the Agdal in Marrakesh, promoted by the Foundation for Islamic Culture, under the direction of Carmen Añón.

MONIQUE MOSSER
École nationale supérieure du paysage,
Versailles, CNRS, International
Committee on Historic Gardens and Sites
(ICOMOS)

A historian of art, architecture and gardens, Monique Mosser conducts research at the CNRS (Centro André Chastel, Paris), of which she has been an honorary member since September 2012. As well as researching and writing, she has always taught.

She founded and co-directed the Master’s course in “Historic gardens, heritage and landscape” at the École nationale supérieure d’architecture in Versailles, in collaboration with the Université Paris I Panthéon-Sorbonne. From 1984 to 1995 she taught the History of Gardens at the École nationale supérieure du Paysage, at the École de Chaillot, at the École d’architecture in Geneva and in many other institutions.

She has a long-standing commitment to cultural action and defence of the cultural heritage and has organized many exhibitions in France, Italy and other European countries. She pioneered the study of the history of gardens in France and in 1977 organized the exhibition *Jardins, 1760-1820. Pays d’illusion, terre d’expérience* at the Caisse nationale des monuments historiques et des sites (Hôtel de Sully), following which she played an active role in influencing the policies adopted in this field by the French Ministry of Culture. She was a member of the “Parks and gardens” section of the Commission for historic monuments from its inception in 1994 until its suppression in 2004 and subsequently an associate member of the “Works” section. She is a member of the Commission du Vieux Paris, an honorary member of the International Scientific Committee for Cultural Landscapes (ICOMOS/IFLA), an expert consultant for the World Heritage Committee and a member of the Scientific Committee of the Fondazione Benetton Studi Ricerche. She has authored numerous publications and with Georges Teyssot edited *The History of Garden Design: The Western Tradition from the Renaissance to the Present Day* (1990), published in Italian, English, French and German. She directed a series comprising a score of titles devoted to landscape and gardens for Éditions de l’Imprimeur (Besançon). She has also worked, on the occasion of various international competitions, with architects and landscape designers such as Jean Aubert and Pascal Cribier (parc de La Villette, Opéra Bastille, the restoration of the Tuileries, etc.).

Her most recent book *L’Imaginaire des grottes dans les jardins européens* (2014, with Hervé Brunon) has received many awards including the Prix Redouté du château du Lude and the Médaille de Vermeil de l’Académie Française.

SIMONETTA ZANON
Fondazione Benetton Studi Ricerche

Graduated in Natural Sciences from Padua University she went on to develop her interest in landscape by following the two-year post-graduate course in Landscape Architecture at the Milan Polytechnic. After several years of collaboration with the Iuav University in Venice, with Mariapia Cunico and Ippolito Pizzetti, since 1992 she works at the Fondazione Benetton Studi Ricerche where she is in charge of the landscape workshops/projects department and she works with the Foundation’s Scientific Committee since its institution in 2008 and is responsible for programming and organizing many activities, the International Landscape Study Days, the annual landscape design workshop, the research programme *Luoghi di valore (Outstanding Places)*, the landscape scholarships, the annual film series *Paesaggi che cambiano (Changing Landscapes)*, the *Naturale Inclinazione* project (*Natural Inclination*).

She has taken part in a number of conferences and seminars in Italy and abroad and frequently lectures in various Italian universities. She has contributed to several publications, mainly on the *Luoghi di valore* project and on historic gardens, and edited the section *Contesti, luoghi e progetti d’acqua* for the first series of the journal «*Silis. Annali di civiltà dell’acqua*».

She is member of the Italian Association of Landscape Architecture (AIAPP) and she collaborates with the magazine «*Architettura del paesaggio*».