



International Landscape Study Days, thirteenth seminar

Prati, commons

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abstracts of speeches, information on speakers

The landscape of commons: places, practices, concepts

JEAN MARC BESSE
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The presentation will deal with the following question: to what extent can the landscape be considered as a «common good»? It will analyze how the contemporary debates on the notions, that are similar but not equivalent, of «common things», of «common goods», and of «commons» influence the concepts and practices related to landscape. What is «common» in the landscapes? Where can we find the «common» in the landscape? How can «common» be produced in the landscape?

Jean-Marc Besse, born on 9th October 1956 in Paris is philosopher and historian. Director of research at CNRS, director of the EHGo team (UMR Géographie-cités, CNRS/Paris 1/Paris 7), director of the magazine *Les Carnets du paysage* (Actes Sud/ENSP). Author of: *Voir la terre. Six essais sur le paysage et la géographie* (Actes Sud/ENSP, 2000); *Le Goût du monde. Exercices de paysage* (Actes Sud/ENSP, 2009); *Habiter. Un monde à mon image* (Flammarion, 2013); J.M. Besse & G. Tiberghien (dir.), *Opérations cartographiques* (Actes Sud/ENSP, 2017).

Out of Hopeful Green Stuff Woven: the American Lawn

ALESSANDRA PONTE
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The paper will begin and close with two quotations, which, while spanning the timeframe under examination, vividly encapsulate the arguments developed in the presentation. The first, signed by American poet Walt Whitman, borrows verses from the poem 'Song to Myself', published for the first time in 1855 in *Leaves of Grass*. Whitman interrogates the meaning and essence of grass and its significance in American culture:

*A child said What is the grass?
Fetching it to me with full hands;
How could I answer the child?
I do not know what it is any more than he.
I guess it must be the flag of my disposition,
Out of hopeful green stuff woven...
[...]
Or I guess the grass is itself a child,
the produced babe of the vegetation.
Or I guess it is a uniform hieroglyphic,
And it means, Sprouting alike in broad zones
And narrow zones,
Growing among black folks as among white,
Kanuck, Tuckahoe, Congressman, Cuff.
I give them the same, I receive them the same.*

In the second quotation, Marshall McLuhan, the Canadian theorist of media, zoom from the continental to the suburban scale while seizing Leo Marx's famous proposition developed in the 1964 *The Machine in the Garden: Technology and the Pastoral Ideal in America*. Three years later in *The Medium is the Massage*, McLuhan wrote:

The technology of the railroad created the myth of a green pasture world of innocence. It satisfied man's desire to withdraw from society, symbolized by the city, to a rural setting where he could recover his animal and natural self. It was the pastoral ideal, a Jeffersonian world, an agrarian democracy which was intended to serve as a guide to social policy. It gave us darkest suburbia and it lasting symbol: the lawnmower.

Alessandra Ponte is full professor at the École d'architecture, Université de Montréal. She has also taught at the schools of architecture of Princeton University, Cornell University, Pratt Institute New York, the ETH Zurich, and at the Istituto Universitario di Architettura di Venezia.

She has been adjunct professor at School of Design of Built Environment and Engineering, Queensland University of Technology (Brisbane, Australia), taught workshops in collaboration with the AA School London and the Catholic University of Santiago de Chile, and seminars at the University of Costa Rica. For the last eight years she has been responsible for the conception and organization of the Phyllis Lambert International Seminar, annual colloquia held at the Université de Montréal, addressing current topics in landscape and architecture. She curated the exhibition *Total Environment: Montreal 1965-1975* (Canadian Center for Architecture, Montreal, 2009) and collaborated to the exhibition and catalogue *God & Co: François Dallegret Beyond the Bubble* (with Laurent Stalder and Thomas Weaver, London, Architectural Association Publications, 2011). She has published extensively including recently a collection of essays on North American landscapes titled *The House of Light and Entropy* (London, AA Publications, 2014). She contributed to the Canadian Pavilion at the Venice Biennale Architecture in 2014 (*Arctic Adaptations*) and 2016 (*Extraction*). From 2013 to 2016 she has been a member of the research group *Future North* a partnership between the School of Landscape and Urbanism AHO (Oslo) and the Barents Institute and she has recently been invited to collaborate to one of projects of the Office for Urbanization (Graduate School of Design, Harvard University) titled *Landscape as Urbanism in the Americas*.

Mediterranean Commons

FRANCO PANZINI
landscape architect
Rome-Los Angeles

The large open space situated along a bank of river Sile in Treviso, named *Prato della Fiera*, reminds not only of the trades linked with that area, but also of a habit of many European cities: the presence of open areas for collective use, generically defined as “commons”. These were green sites, but without any particular arboreal elements, mainly located close to a gate and surrounded by the city walls or by natural morphological elements, as in the case of Treviso. Although they had no representative or utilitarian function, they nonetheless played a vital role for public life.

In these plains people gathered for collective events: large fairs, entertainment or religious events. In Italy, the “commons” as places for trades were widespread. During the Middle Ages in Florence, the *Prato del Comune* was located inside the city walls close to the Porta al Prato; fairs, marketplaces and horse races took place there. In Rome, the *Prati del Popolo romano* were located inside the city walls at the foot of the Monte Testaccio hill, and they were famous for popular festivals. In Padua there was the *Prato della Valle*, an open space that was partially marshy during the periods of heavy rainfall, but that was used for fairs, horse racing and shows; in the XVIII century it was transformed in the beautiful public garden of the present times.

The phenomenon of commons was spread in all the Mediterranean countries: in fact, the Latin etymon *pratus* appears in several toponyms. Like *Prado* in Madrid or, in the same city, the *Pradera de San Isidro* that nowadays still hosts festivals dedicated to the patron of the city, including the bullfights. In Paris, the most famous common was the *Pré-aux-Clercs*, a wide plain on the outskirts of the city, on the left bank of the Seine, near the abbey of Saint-Germain-des-Prés: this place, that was close to the ancient university of Paris, was also used as a promenade by students and teachers

That habit quickly moved also to the Spanish and Portuguese colonial cities in the Americas, as it is witnessed by the toponyms of the *Paseo del Prado* in Havana, a tree-lined avenue along the ancient walls, or the *Prado De Maria* in Caracas, that is nowadays an urban neighborhood.

These were ancient places, where citizens used to gather for centuries in order to celebrate, remember or meet farmers and traders with their products, and that may still be useful for the urban social relations in present times.

Franco Panzini is an architect and a landscape architect member of AIAPP.

He was a teacher of landscape architecture in several universities both in Italy and abroad, and a resident researcher at the Institute of Garden and Landscape Studies of Dumbarton Oaks, Washington (Harvard University).

He published many books on the history of gardens and urban green areas, in particular: *Per i piaceri del popolo. L'evoluzione del giardino pubblico in Europa dalle origini al XX secolo*, Zanichelli 1993; *Giardini delle Marche*, Federico Motta 1999; *Progettare la natura*, Zanichelli 2005, that was also published in Portuguese, *Projetar a natureza*, Senac, São Paulo 2013.

Among his most recent essays: *Pines, Palms and Holm Oaks: Historicist Modes in Modern Italian Cityscapes*, in *Modernism and Landscape Architecture, 1890–1940*, National Gallery of Art-Yale University Press 2015; *Working with architects: collaborations, 1937-60*, in *Pietro Porcinai and the Landscape of Modern Italy*, Ashgate 2015; *Las Geometrias del Agua* in, *Burle Marx. Paisajes del Agua*, TC Cuadernos 2015. He wrote the section dedicated to the Marches region of the book *L'Italia dei giardini. Viaggio attraverso la Bellezza tra Natura e Artificio*, Touring Club-APGI 2016. He is a regional representative for APGI (Parks and Gardens of Italy Association); he is a member of the board of Associazione Pietro Porcinai; he is a member of the editing board of the magazine «Studies in the History of Gardens & Designed Landscapes».

Cities, nature, collective places of freedom in the twentieth century

MARIO LUPANO
Iuav University, Venice

Full Professor at the IUAV University of Venice in the academic disciplinary sector ICAR/18 History of Architecture. An historian and a critic of contemporary architecture, he focused his research on the Italian situation of the first half of the 20th century, analyzing the relationships between modernism, architecture and fascism and, in particular, the works by Marcello Piacentini. He was a professor at the University of Bologna (1996-2008), where he developed a research on the circularity of design, artistic and curatorial procedures, and he enhanced didactic-research lines focused on fashion. He curated exhibitions aimed at creating a visionary critical and spatial insight, in particular: *Workscape. MAXXI Cantiere d'autore*, (10th International Venice Architecture Biennale, 2006) and *Atlante. Casa collettiva e abitare moderno 1930-1980* (11th International Venice Architecture Biennale, 2008). He carried out publishing projects on the potentials of a critical analysis built upon the montage of different kinds of images and texts (*Total Living*, 2002; *Una giornata moderna: Moda e stili nell'Italia fascista*, 2009). Through his academic and critical research, he aims at establishing “low definition” attitudes in architecture and other design-related fields. He analyzes the current trends in the culture of design, with a specific interest on individual poetics and strategies of European urban renovation. (<http://www.iuav.it/Ateneo1/docenti/design-e-a/docenti-st/Mario-Lupa/index.htm>)

Amsterdam, the Museumplein and the contemporary public space

MAARTEN KLOOS
Arcam Architectuur Centrum,
Amsterdam

In 2008, the reorganization of Amsterdam's Museumplein, to a design by Sven-Ingvar Andersson, was awarded the International Carlo Scarpa Prize for Gardens. In Amsterdam, the news provoked a curious mix of feelings. Many people just didn't believe it. Some were irritated, others thought it was a joke, only a minority understood the reason. Altogether, the reactions were a rather good reflection of general thinking about the project.

Some nine years later, Museumplein has changed, but it must be said that, even today, it is hard to predict how people will answer when asked about their feelings with regard to the *plein*. Apart from that, it is important to know that Amsterdam as a whole has changed considerably.

For one thing, it was during the past decade that the notion of an Amsterdam Metropolitan Area was developed. The debate about the idea is, of course, dominated by economic arguments. But where quality of life is concerned, there is also a new focus on issues such as local and regional mobility in connection with the public space and landscape in and around Amsterdam. Numerous new places of public interest have already been discovered and established.

Second, the Netherlands, including its capital, went through an economic crisis in 2007/2008. It was a very difficult time, for culture too, in part also because the Rijksmuseum, Stedelijk Museum and Van Gogh Museum, all three on Museumplein, were closed for a number of years for refurbishment. In the event, that period had a rather surprising outcome.

Pessimism abounded during the crisis. Not surprisingly, because of the general rise in unemployment, but also because of an incredible lack of options in most cultural domains. At the risk of oversimplifying the situation, two factors were particularly important in creating a solution. On the one hand, official efforts were directed to very actively promoting Amsterdam, both at home and abroad; on the other, younger people became increasingly aware that they had to take their future into their own hands, for instance by creating 'bottom-up' contexts to meet their needs.

Now, in 2017, there seems to have been a complete turnaround. The increase in the number of both tourists and people who want to live in Amsterdam is causing overwhelming pressure, especially on the public space. Politicians want to densify the city, improving, while doing so, the balance between the built volume and open space. With the recent renovation and extension of the Stedelijk Museum (2012), Rijksmuseum (2013) and Van Gogh Museum (2015), Museumplein will always attract people from all over the world. But the more adventurous visitor is looking towards Westerpark, Diemerpark, or Noorderpark. Or more spontaneous initiatives, such as De Ceugel, the “Tuin van Bret” and “Tuinen van West”.

Maarten Kloos (Haarlem NL, 1947) was trained as an architect at Delft University of Technology. From 1981 to 1986 he was head of the department of architecture at the Amsterdam Academy of Architecture, a post he left to found the Amsterdam Centre for Architecture (ARCAM) of which he would be the director until 2014.

During those years he was responsible for numerous debates and publications. Apart from his work in Amsterdam, both at ARCAM and as a teacher and critic, he lectured in places like New Delhi and Toronto, sat on juries in Paris, Casablanca and Boekarest, and organized exhibitions in Paramaribo, Chandigarh and New York.

Among his recent texts the article about the current state of affairs at Museumplein in Amsterdam *The Latest Twist. Van Gogh Museum at the Heart of Museumplein* (in: Els Brinkman a.o. (ed.), *Van Gogh Museum. The Building*, Rotterdam: nai010 publishers, 2015, pp. 80-91).

**Meeting places.
Cities are for people**

JEPPE AAGARD ANDERSEN
The Oslo School of Architecture
and Design

We know it very well; we are meeting a guest from abroad and want to find a place – a place to meet in the city.

The venue may be in front of the castle at the entrance to the town hall, at the large fountain in the square, at the museum, at the station under the clock or a specific cafe on the waterfront; a place we believe he can find.

But the city park will also be a place where it feels good to be because there are other people, other people to look at, friends who also come across or maybe the square is just a small detour on the way through town. It is the bench with the good view, it is the part of the stairs, where you are not in the way but still have concurred the staircase. It is the edge around the fountain on the sunny side, it is the chair under the chestnut tree, that provides shade, and it is the place, where no one sees you taking a nap during the lunch break. The good bench is the place where one goes down from the office with the lunch box or maybe just the place to take a rest on the way to a meeting with the city council.

A city park can be natural given, but most often, it is a random patchwork of boundaries. At its very best, it is a conscious effort to stage this scene. The park or square has to give desire to stay a little longer, a possibility to do something unexpected – one makes an impulse.

The goal here is to look at these elements in more detail, by calling attention to elements that must be present for a place perceived as an interesting place – a park, a place with recreational opportunities. It is important to look at examples of how good design can contribute to this and how specific design and planning of a place, park or square can make it the most important part of the city.

The good urban park may be a coincidence of beautiful architecture, water, shelter, large trees and sun. In these places, outdoor seating comes mostly by itself, while more spectacular things along the edges or grand staircases, requires detailed design. The common feature can be of great simplicity and timelessness; the quality is essential and enhances all of the opportunities.

Jeppe Aagaard Andersen (1952), Professor at the School of Architecture Oslo, AHO. Danish architect and landscape architect, trained at the Royal Academy of Fine Arts in Copenhagen 1980. Jeppe Aagaard Andersen has worked both as a landscape architect and as a free artist. Director of Jeppe Aagaard Andersen Landscape Architects and Andersen Hunter Horne, Sydney, London and Copenhagen. He has been connected to the University of Western Australia in a series of design workshops and works as Guest Professor for University of Lund, Sweden.

He has worked with seafront landscape, urban design, parks and architecture. He works on projects worldwide, recently constructing the Camperdown Public Domain, the vast public space at Sydney University Campus, Australia. Central Park Sydney and Hyde Park Sydney. Other worldwide projects include King Abdullah II Park in Amman, Jordan, construction of sundspromenaden BO01 at the harborfront of Malmö, Sweden, as well as a number of European squares, parks and promenades. His works have for a number of years included historical refurbishment of parks, quays, squares and historical monuments, the most recent of those projects being the Kronborg Culture harbor project, and regeneration of the historical settings of the UNESCO world heritage listed Royal Castle of Kronborg in Elsinore, Denmark.

Jeppe Aagaard Andersen is the recipient of numerous high profile awards including: AILA Australia Landscape Architecture Design Award 2016; International Architecture Award 2014 (Chicago Athenaeum Museum); Wood award DK 2014; AILA Australia Landscape Architecture Design Award 2009; Eckersberg Medal 2004; The Danish Road Directorate Road Prize 2002; Europa Nostra Heritage Award 2000; NYKREDIT Architecture Prize 1993.

Nativa dei prati

JOSÉ TITO ROJO,
University of Granada
ELISA TOMAT
agronomist, garden designer, Udine

Meadows are meant for pioneers: that seems to be a rule. And Elisa Tomat, whose studies and work have focused on meadows, has been a real forerunner when – as we read in Pia Pera's preface – «the frontier between wild and cultivated was still impassable». To fill this gap, the author starts by giving the correct definitions (field, lawn, grass field) and by observing the natural botanic intercropping, and then comes to the «fundamental solutions in order to reproduce locally that texture of herbs whose elegance and beauty is higher than any flower-bed» as Pia Pera writes. Just like the spontaneous vegetation of the Magredi grasslands described by the author, the book develops from a strong scientific framework and a straightforward Friulian temperament, and produces a blooming of lively personal images of people and places belonging to the unexplored world of wildflowers.

ELISA TOMAT, *Nativa dei prati* [*Meadow native*], Maestri di Giardino Editori, Vezza d'Alba (Cuneo) 2015.

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.

Currently he is working on the landscape layout of la Cartuja University Campus and on the restoration of the gardens of Casa del Chapiz, headquarters of the School of Arab Studies, both in Granada.

Elisa Tomat was born in Udine in 1976, where she graduated in 2001 in Agricultural Science and Technology with a specialization in Environmental Sciences. She spent the academic 1999-2000 at the University of Reading (UK) where she also attended Richard Bisgrove’s courses of Garden Design and Planting Design. In 2003, she pursued a specialization in Parks, gardens and green areas at the University of Turin, and she later obtained a PhD in agricultural ecology in Udine, with a thesis on the restoration of species-rich lawns on chalky soils. In 2005, she was awarded the Premio Nonino “Risit d’aur” for her commitment in the safeguard of lowland permanent grasslands in the region Friuli Venezia Giulia. During the same period, she co-founded SemeNostrum, a university spin-off farm producing wildflower seeds. She was contract professor in Design and management of parks and gardens at the University of Udine and she is currently working on the design and making of private gardens, in collaboration with the garden designer Barbara Negretti. Since 2013, she has been responsible of the garden section in the radio broadcasting *Vita nei campi* on RAI FVG. In March 2015 she published the book *Nativa dei Prati*, Maestri di Giardino Editori.

Nitrate gardens, digital terrain vague.
Urban landscapes in films
MARCO BERTOZZI
Iuav University, Venice

In films, undeveloped urban spaces become the ideal places in order to understand how the idea of representation is constantly changing. Their vibrant image moves across different categories – from tragic to idyllic – and shapes polysemous lawns that move away from documentary realism to shape the construction of a new world and of a new city.

Marco Bertozzi is a teacher of Documentary and Experimental Cinema at the IUAV University of Venice. After graduating in Architecture (University of Florence), and during his doctorate in “History and Philology of Cinema” (University of Bologna) and post-doctorate (University of Roma 3), he published a number of works investigating the relationships among cinema, architecture and cities: *L’immaginario urbano nel cinema delle origini. La veduta Lumière* (2001), *Il cinema, l’architettura, la città* (editor, Rome, 2001), *L’occhio e la pietra. Il cinema una cultura urbana* (Turin, 2003). He belongs to the group of authors who contributed to the revival of Italian documentary genre with a strong theoretical and educational commitment and an effort to promote culture. Some of his books – *L’idea documentaria. Altri sguardi dal cinema italiano* (editor, Turin, 2003), *Storia del documentario italiano* (Venice, 2008, awarded the *Domenico Meccoli* prize and the *Limina Awards* as the best book on cinema of the year), *Recycled Cinema* (Venice, 2012, the first Italian essay on *found footage* film) – represent important historical and theoretical insights in order to promote a new approach to documentary cinema and are used in several film schools and university courses. He has lectured in many universities, both in Italy and abroad, and he has performed an intense activity to promote Italian documentary films with institutions such as Villa Medici, Premio Salinas, the Audiovisual Archive of the Labour Movement of Rome, the Italian Documentary Association of Bologna, the Amiens Film Festival and the Cinéthèque Québécoise of Montreal. Some of his films – “Appunti romani” (2004), “Il senso degli altri” (2007), “Predappio in luce” (2008) – were awarded Italian and international prizes. In his last work, *Profughi a Cinecittà* (2012), he brought back to light the forgotten experience of the refugees who lived in the studios in Rome immediately after the second world war. His latest book is *L’autre Néorealisme. Une correspondance* (2013, with Thierry Roche). In 2013 he was the presenter of *Corto Reale. Gli anni del documentario italiano*, a 27-part TV programme dedicated to the rediscovery of Italian non-fiction films, for the Italian channel Rai Storia. In 2016 he was appointed by the Italian Ministry of Economic Development to lead the working group on Documentary in view of the public consultation on the radio, TV and multimedia broadcasting system for the new service agreement of RAI.

Stabilizing landscape structures for living urban spaces

UDO WEILACHER
Technische Universität München

Obviously in landscape architecture great hope is associated with the implementation of the new buzzword “green infrastructure” (GI) in order to gain more acceptance when dealing with important environmental and urban development agencies and more respect in the economic and scientific communities. In public and professional discourses, GI as a new key term is afflicted with at least two problems. Firstly it is risky to use the predicate “green” again in spite of the long established understanding that nature in the city is not only green but also grey. This “colour-neutral” understanding clearly promoted by the Swiss landscape architect Dieter Kienast in the 1990s, liberated landscape architecture from its fixation to a traditional and stereotype self-concept. Landscape architects were esteemed as competent planning partners in recent years precisely because they refused to play the role of the “advocates of the green” any longer but instead worked for the stabilization of public landscape structures in the urban context.

The second problem of GI is connected with the technical connotation of the term “infrastructure”. Even though “social infrastructure” is also used as a key term in planning projects now and then, it seems to be more self-evident to use “infrastructure” in the context of projects concerning traffic, energy, communication or logistics for supply and disposal. This technical focus is embraced by the promoters of GI, because it underlines the usefulness of nature, its practicability as an instrument and its functional service aspects. Wolfgang Haber, a renowned German landscape ecologist recently criticized: «The term ‘services’ and the very idea that we utilize nature because we want it to deliver supply of services is principally very absurd». It is to be feared that the essential qualities of the environment will be sacrificed to the primacy of economy, just because these qualities are not financially measurable. «Everything has to be evaluated on an economic basis, even the feeling of happiness when looking at a beautiful landscape. And the questions about functions and purposes are always raised». The step backwards towards a merely functionalistic planning profession suddenly seems to be very small for contemporary landscape architecture, and the places of public life in the urban landscape might lose their most important social qualities in the urban structural network.

1963, born in Germany.

1984-1986, professional training as a landscape gardener.

1986-1993, study of landscape architecture at Technical University of Munich and at the California State Polytechnic University in Pomona/ Los Angeles.

1993-2002, scientific assistant and lecturer at the University of Karlsruhe/ Germany and at the Swiss Federal Institute of Technology, ETH Zurich/ Switzerland together with Professor Dr. Dieter Kienast and Professor Christophe Girod.

2001, Ph. D. on modern Swiss landscape architecture at the ETH Zurich (special reward for excellence).

2002-2009, full professor for Landscape Architecture and Design at the Department for Architecture and Landscape Sciences, Leibniz University Hannover.

2006-2008, dean of the Department for Architecture and Landscape Sciences, Leibniz University Hannover.

since 2009, full professor for Landscape Architecture and Industrial Landscape at the Faculty of Architecture, Technical University Munich.

Selection of books: *Between Landscape Architecture and Land Art* (1996/1999); *Visionary Gardens-Modern Landscapes by Ernst Cramer* (2001); *In Gardens. Profiles of Contemporary European Landscape Architecture* (2005); *Syntax of Landscape. The Landscape Architecture of Peter Latz and Partners* (2008) awarded with the John Brinckerhoff Jackson Book Prize 2011 by the Foundation of Landscape Studies in New York.

Intentions for the Unintentional, spontaneous vegetation and urban environment

NORBERT KÜHN
Technische Universität Berlin

Spontaneous vegetation is a characteristic component of the urban environment. It occurs without cost, is authentic and is always appropriate to the site. It appears especially in connection to urban-industrial wastelands, which often occurs in shrinking cities. Until now, the use of spontaneous vegetation for ornamental purposes in public or private areas has been largely misunderstood. If it is possible to make spontaneous vegetation more attractive, it may also be possible to introduce it as an alternative to ornamental plantings in the city.

To intervene in spontaneous vegetation may seem contradictory: spontaneous means that which occurs by chance without conscious design intent. We are dealing here with design using spontaneously occurring species. The starting point of this idea is to use plants that can clearly build stable communities under the given conditions of a site and to try to transform the plant communities according to a design perspective.

Investigation show that “improving” spontaneous stands by adding new plants is

possible. But a proper assessment of competition conditions is needed to get a permanent establishment of these new plant communities. Theories which originally derive from vegetation ecology (i.e. plant strategies and equilibrium models) can help to understand underlying processes and to make these interventions more successful.

In between, working with spontaneous is widely accepted and people in bigger cities long for more urban nature. Nevertheless there are good arguments for this approach, examples are still rare. Why is it the case?

Dealing with spontaneous vegetation requires a lot of knowledge about plants, their behavior and ecological processes. That has to be taken into consideration already during design. There is need for a strong contrast between intended spontaneous planting and surrounding areas. Also maintenance requirements have to be rethought. Traditionally gardeners are trained to care for decorative images in fixed arrangements. Spontaneous plantings are dynamic and techniques that were widely used by conservationists (like mowing, burning or coppicing) are appropriate. But it still also needs some courage by decision makers to go for such an extensive approach in urban green.

Born 1964, studied natural resource development and landscape architecture at the Technical University of Munich-Weihenstephan. He doctorated in the department of vegetation ecology at the same institution ("Restoring Species Rich Meadows"). From 1998, he taught landscape architecture and plant use at the Technical University of Berlin. In 2003 appointed professor at the TU Berlin for landscape engineering, vegetation technique and planting design. His academic and research interests lie in historic and contemporary planting design, plantings for extensive care and theories in vegetation ecology. He is also engaged in garden heritage and climatic change. Member of national and international committees and boards, from 2016 to 2016 chairman of Karl-Förster-Foundation.

Collective spaces within the boundaries of the metropolis

IMMA JANSANA

Jansana-de la Villa-de Paauw
Arquitectes, Barcellona

A public space can be designed from the outside, from a bird's eye view, or it can be designed based on the people who will use it, on the way they live, on the way they perceive it, on the way they walk in it..., in short, on the way people can enjoy it. And while you are making the project, you must yourself be a user.

As Lucy Bullivant says, it is necessary to: « see the city through the eyes of the citizens». We want more accessible, healthier and more habitable cities and regions. And the open spaces should be the backbone of the new metropolitan city. They should be the areas for food production, leisure and enjoyment of nature.

The boundaries separating areas with different uses and activities and open spaces are the most delicate to deal with. It is necessary to bring back to life these degraded and neglected border areas. We work in areas that are metropolis, that represent a continuity of activities and uses.

The new access from the city of El Prat de Llobregat to the beach, the seafront and the Park of the coast are part of the Corridor of the coast, located between the protected areas of La Ricarda and Cal Tet lagoons. They were built in parallel with the extension of the Barcelona airport, bordering the new runways.

We wanted to obtain an area that is consistent with the characteristics of a mainly natural space, which implies the adoption of measures to control and limit the human presence in some areas, but that also allows to perform controlled leisure activities and to keep in touch with nature.

The project attempted to define elements helping to fully understand the place and showing its environmental characteristics, in order to protect the local ecosystems and to strengthen those that belong to the coastal environment.

We reinterpreted the territory according to the new guidelines of use and, at the same time, we facilitated the constant evolution of the landscape.

In this way we are reconstructing a landscape, a different landscape, a redesigned landscape that tries to bring its history back to life by recovering its remains, and that lays the conditions for a good coexistence of the different uses of the soil; a quality landscape that has been developed through the definition of clear guidelines and new criteria for cohabitation and use.

These guidelines must be able to provide a balanced relationship between the territory and this new city, and to integrate the different activities with the landscape.

An architect at ETSAB (Barcelona School of Architecture) in 1977, between 1989 and 2001 she worked as an architect in the Prat de Llobregat town council (Barcelona), where she was responsible for Urban Projects Area. In 2006 she co-founded together with Conchita de la Villa and Robert de Paauw the firm Jansana, De La Villa, De Paauw, dedicated to architecture and landscape.

A teacher in the Master of Landscape Architecture of ETSAB, in the Master degree course of

Landscape Architecture at the Venice IUAV University (2007-2011) and in the specialized degree course in Landscape at the School of Architecture of the University of Navarra (in 2007 and 2015). In July 2008, she was the director the Workshop of Montevideo at the Faculty of architecture of the Montevideo University.

She is currently working on the Prat de Llobregat coastal park (Barcelona), on the urban planning of the Zorrotzaurre green areas in Ria de Bilbao, at the redevelopment of the favelas de Agua Vermelha and Pirajussara 2 and 5 (Sao Paulo, Brazil), on the coverage of the Ronda de Dalt in Barcelona, and on the second stage of the project for the refurbishment of Turo de la Rovira anti-aircraft batteries in Barcelona, for which she was awarded the European Prize for Urban Public Space in 2012.

She participated twice, in 2005 and in 2016, to the Architecture Biennale of Venice, in the Spanish pavilion. She received two FAD awards (in 1993 and in 1995), and she was several times a finalist in that competition. She was twice a finalist at the Spanish Architecture Biennale (in 1995 and in 1999).

Main publications of her work: Marco Medici, *Tutelare l'immateriale attraverso il recupero del paesaggio*, «Paesaggio Urbano», 3, 2014 (urban design); «Paisajismo», 41, 2010 (Piazza delle tartarughe); «Casabella», 784, 2009 (Watchtowers of Llobregat delta River Park); «On Diseño», 253, 2004 (Surroundings of Mesón Gitano, Almería); Isotta Cortesi, *Il progetto del vuoto*, Alinea Editrice, Firenze 2004 (Surroundings of Mesón Gitano, Almería); Imma Jansana, curated by Marco Mulazzani, Libria, Melfi 2005; Maria Vela Zanetti, *Imma Jansana: chiuse e scuse (gioielli e paesaggi)*, «Casabella», 712, 2003; «Casabella», 695-696, 2001 (Garden of Àngel Guimerà); Isotta Cortesi, *Il Parco Pubblico, paesaggi 1985-2000*, Federico Motta Editore, Milano 2000 (Garden of Àngel Guimerà); Catalogue *Il centro Altrove*, Triennale di Milano, 1995; Antonio Piza, *Passeggiata sul lungomare di Gavà*, «Domus», April 1995.

In the Italian suburbs, acting for the common good

RAUL PANTALEO
Tam Associati, Venice

“*Taking care*” is an action that arises in the Italian Pavilion at the Biennale Architettura 2016 and then takes root and exists outside it. It has two purposes: to present a vision of architecture as service to the community; to demonstrate, with tangible proofs, how in taking care of people and places, principles and resources, architecture makes a difference. Here we are thinking of architecture in the service of common goods and capable of increasing the human social and environmental capital, while curbing marginalization and exclusion. We want architecture to be a driving force for new visions, a powerful medium for communicating, an instrument through which many outer city areas can claim rights, progress, opportunity and inclusion.

Raul Pantaleo (Milan 1962) is an architect and co-founder of TAMassociati firm. He designed and built several health centres for Emergency in different African countries for which he received Italian and international awards and acknowledgements, in particular the honorable mention at “The Architectural Review Awards for Emerging Architecture 2007”, and the Special Prize at “ArchitekturXport Detail Prize 2009”. In 2012, he received the honorable mention in the “Architecture and Emergency” category at the “Italian Architecture Gold Medal 2012”, Triennale of Milan.

In 2013, with TAMassociati he was awarded the “Aga Khan Award for Architecture” and the “Curry Stone Design Prize 2013”, in 2014 he received the “Zumtobel Group Award”. In 2014 TAMassociati was the winner of the “Italian Architects of the Year” prize.

He participated in many architecture exhibitions, namely: 12th International Architecture Exhibition of the Venice Biennale 2010, Italian Pavilion, Aritecture; Pinakothek der Moderne München, 2013, Africa Big Change Big Chance; Triennale of Milan 2014.

With TAMassociati he is the curator of the Italian Pavilion at the 15th International Architecture Exhibition of the Venice Biennale 2016. In 2016 he was the tutor G124-Marghera, Senator Renzo Piano’s working group.

He published: *Un pisolo in giardino*, Elèuthera, Milan 2006, reprinted in 2015; *Attenti all’uomo bianco*, Elèuthera, Milan 2007; *Made in Africa*, Elèuthera, Milan 2010; *Destinazione Freetown*, with Marta Gerardi, Becco Giallo, Padua, 2012; *Vivere insieme cohousing e comunità solidali*, by TAMassociati, Altraeconomia, Milan, 2012; *Architetture resistenti*, with Marta Gerardi and Luca Molinari, Becco Giallo, Padua, 2013; *Terre perse*, with Marta Gerardi and Luca Molinari, Becco Giallo, Padua, 2014; *La sporca bellezza*, Elèuthera, Milan 2016; *Taking care – Progettare per il bene comune*, by TAMassociati, Becco Giallo, Padua, 2016.

Berlin, Tempelhof and other ongoing experiences

FEDERICA DELL’ACQUA
University Federico II, Naples

The ex Tempelhof airport is a unique example of abandonment and re-appropriation of an area. It had served as airfield and military facility during Hitler’s time, it had subsequently played a vital role together with the American troops in the historical airlift that saved Berliners from starvation immediately after the second world war, and it was finally transformed into an urban park between 2008 and 2010.

Since the airport was closed, the citizens have been using this airfield and its lawns for sport activities, urban gardening and informal practices, without affecting the strong identity and the memory of that place, to which the citizens have always felt an historical and emotional attachment. The complex debate on the possible uses is ongoing and,

meanwhile, this park is becoming a place for self-determination, social expression and non-conventional activities.

The multiethnic city of Berlin is the background for the study of Tempelhof as a virtuous case, an example of the strong relationship between the Germans and the green areas, rooted in a deep cultural tradition. In fact, Germans have a strong link with the topic of earth, dating back to the industrialization of the nineteenth century, as well as with the *Volkspark*, people's parks, that were created to meet the new needs and to provide mass recreational opportunities in the capitalistic city.

The multiple uses of Tempelhof in present times can be interpreted not only as resilient mini-strategies of a gentrified city, but also as innovative and relieving lifestyles that inhabitants can experience in the urban gardens, in the temporary practices and in the bottom-up initiatives that are widespread in the German culture.

In its present state, Tempelhof Park can benefit from a double revitalization: of the place and, through it, of the personal contact with oneself. The way in which the city takes care of this place proves that, in few years, it has become an expression of the Berliners' habit to deal with open spaces in a spontaneous way, also thanks to far-sighted local institutions that are capable of grasping the urban regeneration opportunities.

Nobody can foresee the future of this place; the process is still ongoing and it's constantly changing: this enables to take into account the many different ways for reinterpreting this large empty space in the heart of the city, that is nowadays considered as a real gift.

Federica Dell'Acqua is an architect, she graduated with honors at the University of Naples Federico II in January 2015, with a degree thesis on Architecture Technology entitled "Berlin. Tempelhof Park. A Prototype for Pioneers".

In 2013 she started working on her thesis research in Berlin at the Technische Universität Berlin-Architektur, and she gained a direct experience on the spot. She obtained the ZD language certification in German at the Goethe Institut- Naples (2006) and she further improved her language skills in Berlin, at the ZEMS institute of Technische Universität.

In November 2014, she held a seminar on Tempelhof at the Town Planning Design Workshop, coordinated by Professor Grazia Concilio, at the Politecnico of Milan.

In June 2015, she was awarded by the Accademia Nazionale dei Lincei in Rome the "Pasquale de Meo 2015" prize for her degree thesis in Architectural Design and, in November, she was admitted at the PhD in Architecture at the University of Naples Federico II.

She is the author of cover graphics projects and series logos for "Critica Liberale Libri" in Rome (December 2015).

In March 2016, as a doctoral candidate in Architecture – ICAR 12 Technology XXXI cycle, she was a tutor during the *International Workshop Urban Regeneration and Environmental Design in the Mediterranean Town*, organized by the University of Naples Federico II–DiARC, Department of Architecture and by the Second University of Naples.

She participated to the "Exkursion- Naples_ Standing on the threshold" course for the Innsbruck University – Institut für Gestaltung 1, that was held in Naples in October 2016, providing specialist language support in English and German, during the visits of the city.

She is tutor at the post-degree specialized laboratory in Urban and Environmental Sustainable Planning at the University of Naples Federico II, Faculty of Architecture (November-December 2016).

She published the essay: *Il caso di Tempelhof: da aeroporto nazista a parco urbano*, «Meridiana. Rivista di Storia e Scienze sociali», 85 (monografico *Aree deindustrializzate/Deindustrialized areas*), 2016, pp. 181-198.

Experimentations in urban landscapes

CLAUDIO BERTORELLI
Aspro Studio, Vicenza

Claudio Bertorelli has been engaged for many years in operational research activities aimed at creating new models in the field of urban analysis, design and architecture in different scales. From 2002 to 2010, he was a teacher in the course in Architecture for Large-scale Structures at the Faculty of Engineering of Trieste University (Italy).

In 2002, he participated to the Venice Architecture Biennale with the project NexTrieste (nextrieste.dic.units.it). In 2003, he set up and directed the LAST-Master Laboratory of the University of Trieste. In 2002, he founded Centro Studi USINE, where he promoted several operational programs in the field of landscape.

In 2007, he developed the idea of Festival Comodamente in Vittorio Veneto, an event that brings together people belonging to many different communities: permanent, and temporary, territorial and local, scientific and artistic, economic and political.

In 2003, he founded Aspro Studio with Nicola Mattarolo, a group of designers that work on masterplans and urban regeneration activities in many Italian regions.

Among the most important works of Aspro Studio in urban areas, at different scales, there are: the programme *Verona Reload* for the old warehouse of Porta Vescovo railway station and the Adige Sud Park (2011); *Quarta Essenza*, a new public space for the city of Vicenza (2013); *La sedia che scotta*, garden-shaped installation at the Auditorium Parco della Musica in Rome (2013); the Masterplan Parco Sociale Soligo (2013-, in progress) re-using the historical buildings of Latteria di

Soligo dairy (Treviso) and the Parco della Pace in Vicenza (2015-, in progress) with a group of designers working together to transform the old airport of the city into one of the most significant Italian experiences in the field of public space.
(<http://www.asprostudio.it>, <http://www.festivaldelverdeedelpaesaggio.it>)

**Between discipline and habits.
Lawns by night**

LAURA TINTI
Iuav University, Venice

The paper analyses the lack of regulations of the prostitution market in Italy and its consequences in terms of its distribution in a portion of the Veneto region. These are paradoxes of the legal void resulting from the ban of brothels and the legislative inertia.

At the national level, the solutions that have been adopted so far are generally inappropriate: based on the data provided by Anci (National Association of Italian Municipalities), the majority of orders (16% of the total) issued by the municipalities on the whole territory aims at preserving public order, by keeping prostitution away from the inhabited areas.

The intention of local institutions to eliminate prostitution on their territories leads to the migration of clients towards those areas where it is considered “acceptable”, from a residential area to a more peripheral one, thus creating an illusion of control in the residents and in the public opinion.

But the habit, introduced and endorsed by the local authorities, to occupy the interstitial spaces of the suburbs, of the abandoned areas, has by now become semi-legal, as it is witnessed by the campaign that was promoted by the municipality of Padua in 2015 “If you go to the industrial area you will not be fined”.

Fifty-four years following the adoption of the Merlin Law, the only institutional initiative on this matter was implemented on the territory of the Veneto region: the 2001 pilot project (Zooning programme, or Joint agreement) established among the police forces, the Municipality of Mestre and Marghera-Anti-trafficking service, identified grey areas, or tolerance areas, that the original document defines as “non places”.

These are places of non-intervention, of mutual distrust, but also of coexistence between residents, police forces, sex workers, organized crime, social workers.

In order to explain the paradoxical link among illegality, tolerance, habits and criminal management, the paper will provide the data collected from the Department of social policies and social inclusion of the municipality of Venice, Anti-trafficking service, concerning the distribution of four different targets of sex workers in a given part of the Marghera suburb.

She graduated in Law in 2003 at the University of Cagliari with a thesis in History of Roman Law entitled: “*Edictum de Professoribus*: censorship and education under Julian the Apostate”.

After graduating, she decided to undertake art studies, focusing on the rules in force and ignored, from the boundaries between public and private, until the most universal demands for social justice, to develop her visual production.

In 2011 she obtained the first level four-year degree in Contemporary Pictorial Disciplines at the Academy of Fine Arts in Florence, with a thesis in History of Art entitled “*Art and detection, the spectator in the artist’s footsteps*”, an experimentation of an original instrument for interpreting art works (with Palazzo Strozzi and CCCS Strozzi), designed to provide the widest possible public with the means for an active experience when visiting exhibitions.

After graduating, she worked as assistant teacher in the first-level degree course in pictorial disciplines in the same Academy. During that period, her artistic activity concentrated on emerging social issues (urban decay, discrimination, poverty) through illustrations, photography and videos.

Since 2013 she has been working as educational operator at the Venice Biennale, and she attended the master degree course in Production of Visual Arts at IUAV University of Venice, and in 2015 she graduated with a thesis in History of Art and Architecture entitled “*RED HOT SPOT, Utopia is possible, if it is thought on a local scale*”.

Prato della Fiera, Treviso
ANNA LAMBERTINI
University of Florence

Nel 2016 il workshop annuale della Fondazione Benetton ha avuto per tema il Prato della Fiera di Treviso, un grande spazio pubblico sedimentato nella storia della città, nel quale la dimensione paesaggistica appare come chiave di lettura e momento germinale di possibili prospettive progettuali.

Nell’arco di una settimana intensiva di lavori, si è cercato di rispondere alle sollecitazioni di associazioni e cittadini che reclamano una riflessione aperta e una vera e propria mobilitazione di idee e energie per questo paradigmatico vuoto urbano in attesa. Destinato a rianimarsi solo per brevi periodi, in occasione delle Fiere di San Luca e di altre sporadiche manifestazioni pubbliche, Prato della Fiera è, infatti, per la maggior parte dell’anno lasciato al suo destino di parcheggio giornaliero semiabusivo.

Ripercorrendone la storia e le fasi di trasformazione, il gruppo di lavoro ha ragionato sugli assetti e gli usi passati e attuali del sito, confrontandosi sulle possibili forme di cura e di riconfigurazione di un luogo emblematico della città. Seguendo una scansione

metodologica fondata su tre principali temi di riflessione progettuale – *leggere quel che c'è, nutrire il possibile e immaginare il cambiamento* – e procedendo attraverso diverse scale, spaziali e temporali, di lettura e interpretazione del sito e del suo contesto, si è cercato di far emergere la ricca trama di possibilità connesse alla reinvenzione di Prato della Fiera come nuovo spazio pubblico e *prato* della città. Da questo processo è emersa come promettente una direzione di lavoro finalizzata non tanto all'elaborazione di una proposta progettuale compiuta, ma piuttosto a mettere a fuoco un programma di azioni e assetti, anche a carattere temporaneo, utili per favorire eventuali “prove di spazio pubblico”. Il workshop si è rivelato pertanto come preziosa opportunità di sperimentazione di un metodo di lavoro condiviso e di un percorso progettuale alternativo, pensato per orientare il processo di trasformazione di un *luogo comune*.

Anna Lambertini is Professor of Landscape Design at the Faculty of Architecture of the University of Florence where she has been carrying out teaching and research activities since 1994. Lecturer at the École EuroMed d'Architecture de Design et d'Urbanisme, Fez (Morocco), she has also taught at the Faculty of Agriculture at the University of Perugia, at the Milan Polytechnic and the Luav, Venice. After taking a three-year course in Garden Architecture and Landscape Design at the Graduate School at the University of Florence, she was awarded a PhD in Landscape Design. Her PhD thesis – *Fare parchi urbani. Etiche ed estetiche del progetto contemporaneo in Europa* – received a special mention for the 2005 International Award Grinzane Cavour-Giardini Hanbury 2005. Her preferred area of scientific exploration concerns the everyday dimension of urban landscapes, in particular, issues regarding the aesthetic identity of places; nature in the city; the planning and design of systems of open spaces; leisure landscapes; inventive management of public space; historical and contemporary production of garden art; the design of the ephemeral. Other areas of research include the active preservation of historic parks and gardens; the correlation between art, gardens and landscape; criticism of 18th-century and contemporary landscape design.

From 1994 to 2016 she worked as a landscape and garden design consultant. Together with Tessa Matteini, she founded studio *limes architettura del paesaggio* in Florence. Research projects and designs by their studio have been launched and/or completed in Italy, France, Russia, Spain, and Lebanon. Recent projects include the “Progetto di riconfigurazione del sistema di spazi aperti del land-side dell'aeroporto di Fiumicino” (on behalf of AdR Roma, 2015); “Progettazione definitiva di un Giardino Botanico ad Aabrine nella regione di Batroun, in Libano” (Projet TCP/LLEB/3301-FAO Italia together with architect Giancarlo Fantilli, coordinator, and Professor Paolo Grossoni, 2013). She is a member AIAPP/IFLA.

She has authored around 150 publications including *Fare parchi urbani* (Firenze University Press, 2006), *Atlante delle Nature Urbane* (with Maurizio Corrado, Editrice Compositori, 2011), *Urban Beauty! Luoghi prossimi e pratiche di resistenza estetica* (Editrice Compositori, 2013). Since 2016 she has been member of the Fondazione Benetton Scientific Committee and the editor-in-chief and science editor of the six-monthly AIAPP journal *Architettura del Paesaggio*.

opening, working sessions coordination

**New lawns,
the landscape architect's work**

TERESA ANDRESEN
University of Porto

M. Teresa L. Andresen, landscape architect, full professor at the Porto University School of Sciences. After graduating in Agronomy and Landscape architecture (Architecture Lisbon Technical University), she obtained a PhD in Sciences Applied to the Environment (University of Aveiro, Portugal) in 1992, and a Master of Landscape Architecture (University of Massachusetts, USA, 1984).

Since 2012, she is a member of the National Council for the Environment and Sustainable Development and, since 2007, she is the director of Porto Botanical garden. She was also: Vice-President of IFLA (International Federation of Landscape Architects), 2007; President of EFLA (European Foundation for Landscape Architecture), 2004-07; member of the scientific committee, 2002-2008 and Vice-President, 2008 of the European Environment Agency; President of the Institute of Nature Conservation of Portugal, 1996-98; President of the Portuguese Association of Landscape Architects, 1992-94.

In the period 2012-2013 she was coordinator of the Assessment Study for the Alto Douro Wine Region, World Heritage Site; in 2007-2009 she was coordinator of the project A park network for Porto Metropolitan Region and, in 2006-2007, of the Regional Structure for the Protection and Environmental Qualification of Portugal Northern Region.

Since 2016, she is a member of the Scientific committee of the Fondazione Benetton.

Major publications: AA.VV., *Jacques Gréber. Arquitecto de jardins e urbanista. Urbanist and Garden Designer*. Fundação de Serralves, 2011 (Ed. Teresa Andresen, M. Fernandes de Sá and João Almeida), pp 319; AA.VV., *From the National Stadium to the Gulbenkian Garden. Francisco Caldeira Cabral and the first generation of Portuguese landscape architects (1940-1970)*. Fundação Calouste Gulbenkian. Lisboa, 2003 (Ed. Teresa Andresen), pp. 320; Andresen, T., *Francisco Caldeira Cabral*, Landscape Design Trust Monograph Series, Surrey, U.K., 2001, pp. 214; Andresen, T. e Marques, T. Portela, *Jardins Históricos do Porto*, Edições INAPA, 2001, pp. 157.

Cities, landscape, places of imagination

LUIGI LATINI
Iuav Università, Venice

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

He has conducted research on landscape and gardens at Florence University, where he was awarded a PhD in Landscape Design in 2001; he has been associated with the Fondazione Benetton Studi Ricerche, Treviso, since 1998 and he is currently chairman of the Scientific Committee.

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.

In 2010 he became the founding member and president of the Associazione Pietro Porcinai, Fiesole.

He is the author of numerous studies of gardens and landscape, contributions to publications promoted by Italian and foreign universities. He has recently edited *Pietro Porcinai. Il progetto del paesaggio nel XX secolo* (with Mariapia Cunico, Venice 2012) and *Pietro Porcinai and the Landscape of Modern Italy* (with Marc Treib, London 2016). For the "Memorie" series he has jointly edited *Scandinavia. Luoghi, figure, gesti di una civiltà del paesaggio* with Domenico Luciani (Treviso 1998, Premio internazionale Hanbury 1998).

**The "lawns" in the history and culture
of landscape**

MONIQUE MOSSER
École nationale supérieure d'architecture
Versailles, CNRS,
International Committee for Cultural
Landscapes (ICOMOS/IFLA)

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.

Work in progress: actions, temporary occupations, new life in lawns

SIMONETTA ZANON

Fondazione Benetton Studi Ricerche

She works for the Fondazione Benetton Studi Ricerche di Treviso as landscape project and research manager. She has also participated in the activities of the Foundation's scientific committee since its establishment in 2008. She has participated in conferences and seminars both in Italy and abroad, and has given numerous lectures in Italian universities and institutions. Her most recent publications include the book entitled *Luoghi di valore/Outstanding Places* (edited by, Fondazione Benetton Studi Ricerche, Treviso 2016), showcasing the results obtained over the past years by the research project of the same name, and the book *Curare la terra. Luoghi, pratiche, esperienze/Caring for the land. Places, practices, experiences* (edited with Patrizia Boschiero and Luigi Latini), dealing with the landscape study days 2014 topics (in press, it will be published in February 2017).

She is a member of the Italian Association of Landscape Architecture (AIAPP/IFLA) and since 2016 she has been coordinating editor for the AIAPP landscaping journal *Architettura del Paesaggio*.