

Animals, gardens, landscapes

International Landscape Study Days

fourteenth seminar

Thursday-Friday 15th-16th February 2018

abstracts,
information on
speakers
(31 Jan. 2018)



Beekeeping, about 1270-75, Douai, Bibliothèque municipale (© S. Jacquart/BMDV, Douai)

session **Animals in man's gardens**, coordinated by José Tito Rojo

Monique Mosser

Feathers, hairs and scales: animals in the gardens between myths and curiosities

Animals seem to have had a presence in gardens ever since their historical origins, that is why in the oriental *Paradésos* the Sasanian satraps collected plants and animals from all the regions of the Empire, thus founding the ancient tradition of garden-microcosms. Greek-Roman mythology is rich with many animals indeed. Not to mention Ovid's *Metamorphoses*, source of countless transformations that over time inspired spectacular *mises en scène* in baroque gardens, in Versailles as well as in Caserta. Beyond mythology and symbolism, animals occupied an important place in the life of Romans, with the most privileged classes appreciating birds such as peacocks, ducks, swans, geese and cranes to embellish gardens. But as the many frescoes show, the Romans loved birds first and foremost for their song. Some of them also appear to have much appreciated fish ponds. Varro describes an extraordinary structure combining a circular *triclinium* surrounded by a "small theatre of birds" and by fish ponds.

Dogs, monkeys and parrots were widely appreciated in all of Europe's courts. The rare animals that were collected or gifted, needed to be housed in special buildings, such as the Menagerie that Louis XIV had built in Versailles. The king was especially fond of Chinese Koi carp. Luxury and fashion, but a more scientific kind of curiosity inspired the creation of extremely original garden devices, such as the "Rabbit Island" in Valsanzibio, the "Abejero" (a true Bee Palace) in La Alameda de Osuna or the "Dairy" in Rambouillet.

Next to these very real animals, a multitude of animal paintings and statues appeared in grottoes (Castello villa), in labyrinths (Versailles) or in fountains, such as in the Yuanming Yuan Palace where water spurts from the twelve animals of the Chinese Zodiac at a set time.

But live animals are also a gardener's valuable helpers, either by maintaining the vast lawns of the large English gardens or by grazing under groves, thereby producing that light and shadow effect that is specifically featured by "Capability Brown" type parks.

Either domesticated or wilder, a number of treatises authored in the eighteenth and nineteenth century consider the presence of deer essential, not just for maintenance, but also to animate the landscapes.

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.

Serge Briffaud, Emmanuelle Heaulmé

Between environment and landscape. The place of animals and garden visions in Chantilly at the time of Le Nôtre.

The correspondence exchanged between the main players in the creation and management of the Chantilly estate and gardens at the time of Le Nôtre shows all the significance of animals in their three-fold role for hunting, aesthetics and food. It also shows a very strong focus on regulating interactions among animals, and between animals and the environment. In Chantilly, beasts appear at the same time and indiscriminately "curious" and useful. The very detailed reports sent by the keepers of the estate to the Prince of Condé and his son on their health, reproduction and behaviour show, beyond their concern with proper husbandry, an evident attraction for the observation of the animal world. Proximity to the animals is sought after by the Condés and their relatives. The letters therefore fully reveal the attachment to this intimate relationship with the wild part of a garden-sized nature that is not reduced to a mere artefact-landscape, solely subject to the order of prospective, thanks to the deployment of plentiful animal life. However, the problem posed by the compatibility of these two *natures* of the garden – the living and lived environment on one hand, the orderly and contemplated landscape on the other – does not fail to appear in Chantilly. Starting from 1673, when installation was completed of the large landscape structure designed by Le Nôtre and the building site's centre of gravity moved to the decoration of particular scenes, animals – and large wild fauna in particular – truly became a threat for the permanence of aesthetic effects. A choice became imperative, heartbreaking for the masters of the site, who ended up agreeing to the exile of wildlife. The space experienced day to day by the masters of the estate therefore became, first and foremost, landscape decoration. In this regard, a threshold was crossed with the organisation, in the summer of 1673, in the name of preservation of the plantations that mark the large prospective axes, of the "Saint-Barthélemy" of the stags and hinds of the Grand Parc, thus subjected to the pre-eminence of the aesthetic rules that have since prevailed over any other way of seeing and experiencing the space of the estate.

Serge Briffaud and Emmanuelle Heaulmé are landscape and environment historians. They both teach at the École nationale supérieure d'architecture et de paysage of Bordeaux and are researchers at the Passages laboratory (UMR 5319 CNRS). Together with landscape architect Olivier Damée, they have notably published *Chantilly au temps de Le Nôtre. Un paysage en projet*, Olschki, Florence 2013, 221 pg.

Margherita Azzi Visentini

Profit and pleasure: animals in the villa in Italy from antiquity to the Nineteenth century

Animals are a constant and essential presence in villas both for profit and pleasure, two aspects sometimes ingeniously combined. That is the case of the aviary at the villa of Varro in Cassino, on whose description Bartolomeo Ammannati, among others, based the design for the aviaries of the Ca' Gualdo garden in Vicenza, now destroyed, and of Villa Julia in Rome. Pirro Ligorio depicted it in an evocative manner in a celebrated drawing, while a greatly charming example, perfectly preserved, is at the Musella of San Martino Buonalbergo, at the gates of Verona. Pigeon towers are mostly encased in the dwelling's architectural structure, but other structures devised in antiquity for farming animals for food, such as the *leporari* or rabbit pens, and the *viridaria* or fish farming tanks, are reinterpreted as decorative features in the gardens of villas, where menageries are also widespread, for exotic animals to be collected as "wonders", just like rare flowers and minerals. Celebrated examples are that of the Belvedere island in Ferrara, a true "paradise on earth", and Isola Madre on Lake Maggiore. A clearly defined hierarchy applies to animals, as well as to humans – the distinction between those intended for work or food and those that take part directly in the recreational activities offered by the villa, and are closer to the master's heart and omnipresent, such as horses and dogs, both outdoors and indoors. Dogs share with their owners outdoor activities, the dwelling and even the bedchamber, while horses are lodged in ever more comfortable and elegant stables – some examples are those designed in the early Eighteenth century by Francesco Muttoni for some villas in the Vicenza area, and by Frigimelica at Villa Pisani in Stra, as well as the nineteenth-century stables of Villa Revedin Bolasco in Castelfranco – which are an integral part of the master area of the architectural complex, unlike the stables for work horses, which belong in the farmhouse area. Horses and dogs – in certain ages and areas along with falcons – are inseparable companions and accomplices in hunting, one of the most widespread and appreciated extra-urban activities of the upper classes since the middle ages, also due to the complex ceremonial it entailed. The Renaissance courts built ambitious residences specifically designed for hunting, with large enclosed annexes, that deeply mark the texture of a region, and where the environmental situations of the various native or exotic animal species are painstakingly recreated. This topic is the subject of very rich and diversified documentation and will be dealt with by most of the presentation.

p. 3

Margherita Azzi Visentini graduated in Literature and specialised in History of Art at the University of Padova, where her academic career started, to then continue at the University of Udine (1992-95) and at the Politecnico of Milan (1989-2014). As a student of Prof. L. Puppi – among the first in Italy to consider the garden, until then neglected by critics, as an essential and cardinal part of a villa's architecture – and then as a member of the *National committee for the study and preservation of historical gardens* (1989-2003), of *ISC for Cultural Landscapes ICOMOS/IFLA* since 2001, etc., she has had an active part in studies on the subject. She has dealt with Palladio and his success in the English-speaking world, with the architecture of palazzos and villas in the modern age in Italy – with a special focus on the Venetian area and the Borromean islands – as well as Britain and the United States. She was *visiting professor* at the Centre for Landscape Studies, Dumbarton Oaks (1986, 1990 and 2000); at the Yale Centre for British Art, New Haven (1993) and at CASVA (2002). Her approximately 230 publications include the following books: *Il palladianesimo in America e l'architettura della villa* (1976); *L'Orto Botanico di Padova e il giardino del Rinascimento* (1984); *Il giardino veneto tra Sette e Ottocento e le sue fonti* (1988); *La villa in Italia. Quattrocento e Cinquecento* (1995); *Paesaggi di villa. Architettura e giardino nel Veneto* (with G. Rallo and M. Cunico, 2015). She has edited, among others, the following books: *Il giardino veneto dal tardo medioevo al Novecento* (1988); *L'arte dei giardini, scritti teorici e pratici* (2000); *Topiaria. Architetture e sculture vegetali* (2004). Her monograph on the Borromean Islands is about to be published by L. Olschki.

session **Animals on stage**, coordinated by Joan Nogué

Christina May

The Scenography of Wilderness

Zoo designers face the extraordinary task to design landscapes for at least two kinds of users: They have to build a functional environment for captive, wild animals, and the architects have to meet the needs of the visitors, who expect entertainment, relaxation and education and desire

a save encounter with nature. Since the 1950s zoos have taken on the mission of making their audiences aware of conservational issues. The ideological shift towards conservational goals as well as public concerns about living conditions of captive wild animals altered the concepts of zoo design. Zoos had to integrate popular imagination about naturalness and scientific research on ecological issues, an ambivalent mixture between aesthetics of science and naturalistic impression. Thus, zoo designers have not only to meet the needs of the animals to keep them healthy, lively and reproductive. In addition, the exhibits are expected to convey the message to the visitors that the animal are kept under 'natural conditions' because zoological parks should serve as surrogates of nature, and, zoological institutions always had and still have to defend their holding conditions against moral concerns. As a historical comparison of zoo architecture shows, the public's as well as the stakeholders' interpretation and representation of natural conditions change almost every decade within the 20th century. The methods of transferring the "wilderness" into the sheltered and confined zoo space are vital to understand the differing concepts of zoo landscapes.

My talk seeks to examine the multifaceted, partly contradictory concepts and practices of zoo design, mainly based on a three case studies: first, I present the spatial concepts and aesthetic ideas of the zoological gardens of Zurich and Basel in Switzerland in their crucial building period of the 1950s and 1960s. The artist and gardener Kurt Brägger designed the layout of the Basel Zoo according to the principles of a landscape garden and with a semiotic program. In Zurich, the director Heini Hediger defined the animals' enclosures as topological, behaviour-based space. The third case study includes the processes of masterplanning and exhibit layout of Seattle's Woodland Park Zoo in the 1970s. Here, the planners adopted Hediger's spatial concept which was based on behavior, and combined it not only with Brägger's phenomenological idea of space design, but moreover with recreating a holistic, immersive wild environment.

p. 4

Christina May has studied Art History and Theatre Studies at the Ruhr-University in Bochum since 2000. After obtaining her Master degree in 2007, she started her PhD project in Bochum, and worked as a free-lance art historian and docent at several educational institutions and museums in Dortmund, Unna and Cologne. From 2014 until 2016 Christina May was a curatorial assistant at the Duchamp-Research-Centre and the Graphic Collections at the State Museum of Schwerin, Germany. She continued working in Schwerin as the project manager of the Association of Artists in Mecklenburg West Pomerania. Since 2018 she is an art historian at the Art Museum Ahrenshoop, Germany.

Her field of expertise is the history of zoo architecture, and art and architectural theory of the 20th century. In her dissertation project at the Institute of Art History at Ruhr-University Bochum, she analyses "The Scenography of the Wilderness – Immersive techniques of zoo design in the 20th century". In this context, the physical and semiotical boundaries between human and non-human animals, their species-specific environments and the transgression of these boundaries become vital. The PhD-project was funded by the Evangelisches Studienwerk Villigst.

Jean Estebanez

The zoo as the theatre of the living

A zoo is a place where animals are staged by humans. Far from being reduced to places for a Sunday stroll, zoos are thus institutions where rules are established and upheld, all the more effective if discreetly disseminated. We may analyse zoos as a device, that is to say, a set of items that make a potential tangible, by materially inscribing it in a clearly defined place. Here we put forth an analysis of this device as if it were a theatre.

This communication, based on the detailed analysis of eight zoos in France and in the United States, proceeds along three unequal parts. The first briefly analyses the elements that are the conditions that make the show possible – a place, actors, an audience. Starting from this point on, one will seek to identify schemes of zoological representations – founded on a dissymmetry of positions between humans and animals – and to give an account of some of the plays that are played at the zoo, underlying its legitimacy and its real interest for the public: Noah's ark and Paradise; the journey of knowledge; the meeting between humans and animals.

The last point will go back to the place of animals in the zoological landscape by wondering about their participation as actors, which will question the power relations between humans and animals. We will wonder what do zoo animals do: do they work? Starting from an extreme case where work does not translate into a material production but a performance – that is watched by the audience – we explore how the participation of certain zoo animals is not only a matter of behavioural features but of skills, sometimes acquired during real training. Professionalisation would then distinguish working animals, specialists in zoological spectacles, from other animals of the same species, but not professionalised, which would be unable to perform the same tasks.

The zoological landscape will thus appear, not as an inert object, but rather as the product of structured human and animal practices within the framework of a specific device, in which the relations of power appear more complex than those of absolute domination.

Jean Estebanez is Lecturer at the Department of Geography of Paris-Est Créteil University and member of Lab'Urba. Specialising in social and cultural geography, his work deals with the question of the relationship between humans and animals. After focusing on zoos, he dealt with the issue of animals' place in cities and their participation in their actual construction as symbolic. He has also taken an interest in the question of killing them, in the framework of contemporary debates on the ethics of these practices and animal welfare. He is currently developing reflections on how to freshly conceptualise our relationships with animals through work, which allows us to explore nuances in the question of the companionship developed with animals. At the same time, practical cooperation projects are emerging with public and private players on how to organise animal work in cities.

Jan-Erik Steinkrüger

Theming the zoo. The zoo as a themed landscape

Carl Hagenbeck's panorama exhibits have changed zoo design fundamentally. In difference to the established zoos in the late 19th Century like the Jardin des Plantes or London Zoo Hagenbeck's exhibits did not show animal in cages sorted in taxonomical order, but the compounds were positioned behind each other separated by moats to appear as a shared landscape. With it Hagenbeck renarrated the idea of the zoo from a scientific display of specimen representing a certain species to an ensemble of animals and plants (and sometimes humans) representing a certain landscape or world region as a scenery. Even though Hagenbeck's patented panorama was scarcely adopted by the zoos of his time – with the exception of the Giardino Zoologico di Roma – Hagenbeck has changed our idea of husbandry conditions on the long run. Today's compounds are supposed to look '(near-)natural', even though a didactical or animal welfare benefit is questionable. How would a lion born in a zoo know how the Savannah looks? And how should this lion living in artificial rocks be able to teach about the 'natural' behavior of his conspecific 'in the wild'?

In difference to Hagenbeck's panorama these new habitat transgress the borders of the compounds. Learning from Hagenbeck as well as from the theme park industry new zoos become immersive spaces, in which visitors and animals seem to share a common (natural and cultural) landscape by designing the visitor's facilities according to the compound's theme. The visitors immerse into an 'African', 'Asian' or 'Arctic' landscape for the time of their stay. This principle of theming, which Bryman refers to as Disneyization, is based on a construction of difference between the place of the theming and the theme presented. The zoo as a place of 'wilderness' within society thereby becomes an extraordinary place. The landscape with its animals, plants, and even visitor's facilities becomes a three dimensional depiction of an Other different to our everyday life; not only placing 'wilderness', but 'Africa', 'Asia' or 'the Arctic' outside of 'our' society. Based on John Urry's tourist gaze the lecture will argue, that this othering refers less to a 'real' world region, but on the visitor's expectation of these Others, reaffirming stereotypical pictures not only of 'wilderness', but of 'Africa', 'Asia' or 'the Arctic' as well.

Jan-Erik Steinkrüger wrote his doctoral thesis in geography at the University of Bonn on the representation of culture and nature in amusement parks and zoological gardens (*Thematisierte Welten. Über Darstellungspraxen in Zoologischen Gärten und Vergnügungsparks*, 2013). With the example of the representation of 'Africa' in zoological gardens, theme parks and human zoo his main interest was how colonial ideas of the Other were re- and coproduced through the themed landscapes of these environments. His work was theoretically grounded in postcolonial and discourse theory as well as John Urry's Tourist gaze. Based on thoughts by John B. Jackson, Denis Cosgrove and James Duncan the thesis promoted the idea of themed environments as doubled landscapes, meaning that themed environments as landscapes represent (other) landscapes. As a postdoctoral scientific assistant at the Geographical Department of the University of Bonn and during his visiting professor at the Department of Geography and Regional Science of the University of Graz in 2016/2017 he broadened his work in the field of historical and cultural geography, animal geography and leisure studies writing on theme parks, zoos, circuses, landscape theory and history and theory of (German) historical geography. Currently he is working on a Routledge book on methods in animal studies and an introductory book on theme park studies.

p. 5

Federico L. Silvestre

Beyond the “custom”. Contemporary Art and Animal Scene

Halfway between the reflection over vital evolution, the metaphor of the human condition and the most unbridled humour, a new «fictitious science» is making inroads in the world of artistic practices.

Present since the times of surrealism, but especially prevailing in recent years, this «art of situations in progress» does not refrain from seizing animals to verify many preconceived ideas on them, on life and on ourselves as well. The covered routes are so broad that it is difficult not to feel seduced by the range of suggestions that these experiences, films and installations go through. After all, who the hell paints an octopus on a pine tree? What is a honeycomb doing on a fine sculpture in an urban park? And what about some spiders who have made their home in an art gallery in one of the most sophisticated cities in the world?

Undoubtedly, many of these works have more to do with us and our games of masks than with the animals themselves. In any case, among these works, some pieces are discovered to concern other aspects. What seems to be questioned in them is that very long philosophical tradition which, with Levinas in mind, affirms that, when animals do without their habitats, they inevitably succumb, because only their stunned and instinctive life knows how to respond to specific challenges, and on the contrary, when free men appeal to their essence, they do not need their own habitats or specific landscapes. Now, to what extent does that tradition make sense? What these works suggest, is that it doesn't make much. In fact, it was not necessary to wait for man to discover the art of camouflage, of metamorphosis or of seduction, and even the classic distinction between fiction and reality loses meaning when it comes to standing our world against that of animals.

p. 6

Federico L. Silvestre is Professor of Aesthetics and Art History in the University of Santiago de Compostela (USC). He has been teaching in courses and masters at the Universitat Autònoma de Barcelona (UAB), at the University of Seville, at the University of the Balearic Islands and at the HEPIA in Geneva, he has participated in conferences and seminars in Europe, America and Oceania and he co-directed the Master of Art, Museology and Contemporary Criticism of the University of Santiago de Compostela.

He is co-director of the series “Paisaje y teoría” of the Biblioteca Nueva editions (Madrid) and of the series “Vita aesthetica” of the Díaz & Pons (Madrid). He collaborates with «El Estado Mental» and is the author of the volumes *El paisaje virtual* (2004), *Os límites da paisaxe* (2008), *A emerxencia da paisaxe* (2009), *Micrologías* (2012), *Los pájaros y el fantasma* (2013) and *Culos inquietos infinitos asientos* (2018).

The second life. A look at the life of animals

an event with director Davide Gambino

hosted by Giuseppe Barbera

It is not true to say that the dead do not speak to us.

We are the ones who have forgotten how to listen

Pier Paolo Pasolini

Brief introduction to topics dealt with in previous projects

Urgency in telling about the preservation of the artistic/cultural and landscape heritage with a cinematographic approach, pursuing unique and original stories on topics of universal significance, that show those latent truths that are strongly symbolic rather than ordinary.

Anthropocene

The current geological age in which human beings and their activities are the main causes of territorial, structural and climate changes.

Ambiguous and controversial aspects of the relationship of man-nature, territory-biodiversity, natural and artificial landscape.

Animals on stage, i.e. animals in the built landscape (zoos, gardens, re-wilding, natural habitats, animals in art and landscape, reproduction of nature).

The significance of taxidermy as a crossroad between nature and culture, science and art

Profession in which elements of zoology, anatomy, chemistry and biology coexist.

State of the art and a brief overview of taxidermy, touching on mimesis, knowledge, communication.

Crossing the divide between a free profession related to trophies and museums concerned with the communication and educational aspect.

Museum taxidermy as a three-dimensional witness of the life on the land, saving individual animals from oblivion. This opens a debate on conservation in the Anthropocene.

Screening of the short Still Life: about the genesis of the project

Absence of a visual relationship between human beings and animals.

Presence in memory and in pre-knowledge, through the aid and reproduction of images. Taxidermists offer a privileged access to all these levels of analysing reality. The interest in taxidermy consists in it being a manual activity, a material gesture, that is able to recreate what the very hands of man have destroyed.

If on the one hand, human activity destroys nature showing a very short-sighted vision of the future, on the other taxidermy – like a modern-day Sisyphus – desperately seeks to preserve this threatened world.

Screening of the trailer The second life: how the project unfolded (film and subsequent campaign)

Talking about an endangered profession that preserves what might soon be dead forever. Strange experience of subcutaneous perception, latent feeling of the fragile balance between life and death.

Unusual doorway into a reflection on the significance and complexity of environmental issues, opening a debate on the confine between nature and artificial world.

Can we imagine a different world?

Can we build a better one?

Conclusion with the story of the sea lion called Giulio who for many years welcomed visitors to the Municipal Zoologic Museum of Rome

Davide Gambino is an Italian film director who graduated from the Experimental Cinematography Centre – Sicily. The scope of his research covers new documentary forms and he has spent long periods of time training abroad. He has authored and directed documentaries, TV serials and docu-fiction.

His film "Pietra Pesante", screened at the Foundation as part of the *Changing landscapes* festival on 12 October 2016, has taken part in a number of international festivals and has been awarded a number of times, including Best Italian Documentary in 2013 for New York Film Academy and Italian Culture Institute of New York. His latest work is a RAI TV serial co-produced by Alveare Cinema and Rai Fiction entitled "Il Bar del Cassarà".

In 2016 he was selected at the Documentary Campus of Berlin with "The Second Life", an international co-production of Germany, Belgium and Italy.

He has cooperated with several international Foundations, Museums and Cultural Institutes (Documentary Campus, New York Film Academy, Fondazione Cinema per Roma etc. etc.). In 2015, for Fondazione Benetton Studi Ricerche, he made the documentary *Maredolce – La Favara* for the twenty-sixth edition of the International Carlo Scarpa Garden Prize (30' col. HD PAL, 2015 Italy).

www.davidegambino.net

p. 7

session **Animals in the built landscape**, coordinated by Luigi Latini and Simonetta Zanon

Owain Jones

"Who Milks the Cows at Maesgwyn?" Attitudes and affective relationships with animals in the UK rural landscape

Landscapes are complex outplays of intersecting flows of agency in which humans and non-humans combine in a series of registers, and in cycles of comings and goings to make meshworks of life in place. The presence of animals in some landscapes can be particularly culturally, politically, ecologically, and economically significant but are often overlooked or only partially acknowledged. Here I focus on UK rural landscapes which are rich in animal presences both historically and today. I show how animal presences, and human engagements with them, form key elements of individual and collective practices and imaginings of identity. These presences come in many interrelating, messy, and contesting forms, such as companion animals, wildlife, agricultural livestock, and animals bound up with conservation and field sports. In the shifting meshworks of social, cultural, economic, political and ecological forces at work in rural landscapes, the composition of these animal presences, and the natures of these encounters, will be ever-changing but also retain familiar themes and iconographies. I argue that the animality of rurality is far more strongly represented in popular culture (television, film, literature) than it has been in academic readings of the rural. I also suggest that much of the exchange that makes up animality-rurality meshworks is articulated in affective/emotional registers.

Owain Jones is a cultural geographer and became the first Professor of Environmental Humanities in the UK in 2014 at Bath Spa University, and is now deputy director of the newly formed Research Centre for the Environmental Humanities at Bath Spa. He has published over 74 scholarly articles and three books (co-edited/authored) – *Participatory Research in More-Than-Human Worlds* (2017); *Geography and Memory: Identity, Place and Becoming* (2012); and *Tree Cultures: Places of Trees* (2002). He is leading a £1.5 million Arts and Humanities Research Council Connected Communities project into water and

community with eight UK universities, community partners and artists in four UK case study areas. He is supervising four Environmental Humanities PhDs with art practice.

Gabriele Bovo

Interactions between animals and men in urbanised settings

The lecture has the aim of illustrating the diverse interactions and reactions occurring today between man and animals in urban settings.

After a first overview of the domestic fauna – especially canines – and its effect on the urban landscape, the landscape aspects will be shortly dealt with, concerning the introduction in the nineteenth century of city zoos, then modified into bio-parks.

After that, a more comprehensive description will be provided of the reintroduction of agricultural practices and fodder animals in urban settings with the ten-year experience gained by the Municipality of Turin and the relevant landscape impact of these management choices.

The impacts will then be described, from a landscape as well as emotional point of view, of the presence or spontaneous reintroduction of wild species in urban settings, with the attending critical issues.

An overview will then be given of the positive presence of a number of ornithological species typical of the Italian native fauna along cleaned up waterways. This indicates a successful action to improve urban riverine environments, as well as pointing to animal resilience, which should not be taken for granted. It also leads to negative phenomena concerning the invasion of common species such as pigeons, gulls, cormorants, rats, foxes or non-native species that have become invasive such as the Louisiana prawn, grey squirrel, red-eared slider.

A brief overview of virtually invisible animals that significantly affect urban landscapes such as some parasitic insects of historical tree-lined avenues.

Finally, a description of a greatly fascinating wild animal that has a deep impact on collective imagination, once all but disappeared, and that is again taking over the ancient mountainous and hilly landscapes, again establishing a relationship with man at the gates of villages and towns: the wolf, that is being monitored with great professionalism and care by the European Life WolfAlps project to ensure its presence is compatible with that of man, its greatest enemy and predator.

Gabriele Bovo, born in Ivrea and graduated in 1982 in Forestry Sciences at the University of Turin with professional qualification in 1983, until 1986 he cooperated with the Institute of Wood Plants and Environment of Turin in the field of forestry.

He then took on an officer position with the Public Parks Authority of the Municipality of Turin, where he worked for 24 years, and was the director from 2003 and 2010, dealing with the management of urban parks, historical gardens, tree-lined avenues, forestry areas, design and implementation of new gardens, coordinating the project “Torino City of Water”, drawing up the Public and Private Gardens Regulation. From 2007 he coordinated the “Grazing in the city” project which, together with haymaking in the parks, represented an innovative reintroduction of agricultural practices in urban settings.

In 2010 he transferred to the Provincial Authority of Turin (a Metropolitan City since 2015) where he was the director of the territorial Planning Service, drawing up the Territorial Provincial Coordination Plan, then the Protected Areas Service which in 2014 became the Planning and Management Service of Ecological Network, Protected Areas and Environmental Vigilance. In this period he has dealt with the Regional “Green Crown” Programme as a member of the Control Room, with the implementation of the provincial Ecological Networks drawing up the relevant Guidelines and taking part in the Centraleurope Magiclandscape project. He has dealt with the management of eight protected areas and four EC Significance Sites as well as managing Environmental Vigilance, consisting of 10 agents and about 250 Volunteer Ecological Guards.

Mauro Veca

Urban bee-keeping

Bee-keeping is an anthropic activity with a high environmental value because it contributes to maintaining plant biodiversity.

A bee is a part of a super organism called beehive, which is able to give and receive life in a landscape that is beyond our visual perception.

What is more, bees are an excellent biologic indicator of the well-being of a landscape, able to detect and indicate the presence and amount of pollutants or whether the variety of the flora is higher or lower.

Bees' activity makes it possible to concentrate plant resources (honey and pollen) in the beehive that would be very difficult for man to obtain due to their high dispersion over the territory and

low quantity, allowing them to be transformed into products that are used for food, medicinal purposes, cosmetics and therapy.

Nowadays, apiculture also has an extremely high educational value, as it contributes on the one hand to understanding sociality and on the other to knowledge of oneself, of one's strengths and fears.

In an urban setting these values are opportunities to create and consolidate social relationships. We will illustrate some experiences of urban bee-keeping in the Milan area including the "Honey Factory" in the garden of the Triennale, the shared vegetable plots in Via Padova, the apiaries of Cascina Linterno in Parco delle Cave, the Libera apiary in the Cento Passi Forest of San Vito di Gaggiano.

Professional bee-keeper, creator and curator of the BeeCityMilano project, which promotes the creation of a network for bio-monitoring and environmental didactics with bees in an urban setting, Mauro Veca is a true expert and pioneer of urban bee-keeping. With extensive experience accrued in the schools of Milan at several levels, he is very thorough and passionate about didactics, not just to raise awareness of the world of bees and honey production but – as he says – to «safeguard a heritage for the whole of humanity». Azienda Agricola Apicoltura Veca is an animal farm which keeps bees; *ilmiele di Elia* is the trade name of the honey produced by Mauro with his beehives scattered over Milan, Parco Agricolo Sud Milano and the Oltrepò Pavese area, marketed through local retail channels or directly to end consumers.

The Milan Municipality entrusted him with the management of Cascina Linterno, one of the most historical agricultural concerns that survived urbanisation, located in the area of Parco delle Cave, with a calling for bee-keeping specifically required by the municipal administration.

Pauline Frileux

The sheep look and the ecological mower. Collective herds in the city

Grazing in the city is booming: study days, national meetings and technical publications are devoted to the topic. In France, the practice emerged in the early 1990s with differentiated management and awareness of declining biodiversity. Goats, cows and sheep are the new tools of municipal gardeners. They are credited with environmental, social and economic virtues implied by the terms eco-grazing and ecopastoralism. The areas concerned are however small: less than 4 hectares on average for half of the eco-grazing experiments surveyed in France in 2013. New professions nevertheless appear at the crossroads of environmental, agricultural and gardening knowledge. In park services, mowing operators become municipal shepherds, ecopastoral teams are organised. The animal becomes manager, with objectives of maintenance of the spaces and restoration of biodiversity.

Beyond mere instrumentalisation of the animal, the herds of herbivores contribute a significant experience of the city which displaces the gaze of city dwellers. The animal elicits questions about land status and resource governance. In their most accomplished forms, urban farming experiences build common worlds at the crossroads of ecological, gardening and agricultural motivations. But the agricultural dimension with its production of milk, meat and hay struggles to assert itself. Those who seize it often come from the world of associations. They advocate for recognition of peasant values and a farming practice seen as common good. The role of the communities therefore lies in the provision of land for these landless shepherds.

The domestic herbivore comes first and foremost for the pleasure of the people, it is no longer just the manager of public space, it "creates" landscape. It changes the way we look at the city and creates an event around which experiences are built, words are exchanged and a peasant and gardening agriculture is invented. This is what we aim to show here, based on a body of surveys carried out in 2017 in several French cities, with various proponents of eco-grazing: communities, ecologists, landscapers and urban shepherds.

Pauline Frileux is Doctor of Ethnology, Associate Professor of Life and Earth Sciences, Lecturer of Ethnology at the Landscape Research Laboratory (Larep). She teaches at the National School of Landscape in Versailles and is a member of the editorial board of the magazine *Carnets du paysage*. Her research focuses on the relationships among living beings and the ways of cohabiting with nature in cities and suburbs. More specifically, it deals with the following topics: the wooded fabric in urban and agricultural projects, the food town, the domestic herbivore in the construction of the contemporary metropolis. In 2013 she published with Créaphis, *Le bocage pavillonnaire: une ethnologie de la haie*, research stemming from her thesis work at the National Museum of Natural History of Paris. Other publications: *Le regard mouton et la tondeuse écologique. Des troupeaux collectifs dans la ville*, «Les Carnets du paysage», 33 (to be published in 2018); *An Agroecological Revolution at the Potager du Roi (Versailles)*, in Glatron S., Granchamp L. (eds), *The Urban Garden City: Shaping the City with Gardens Through History*, Springer (to be published in 2018); *La hêtraie du clos-masure: entre modernisations agricoles et urbanisation. Une ethnographie des rapports à la nature et au paysage en Pays de Caux (Normandie)*, *Projets de paysage* [2017, online].

Andrea Ghisoni

Homes for animals

By their very disposition, animals should live in the utmost freedom because, just like human beings, they can only be happy when they are able to behave according to the dictates of their nature. However, man can no longer leave aside his bond with the animal world, towards which he has developed various forms of dependency, starting with food. This tie has evolved into a relationship based on dominance, which has led to the transformation of animals from living beings into mere consumer goods.

Nowadays, a different kind of sensitivity is gaining traction. Man has started to pay a lot of attention to this phenomenon, and as a consequence of this changed paradigm, the architecture that stands as the link between man and animal is also undergoing a change: the well-being of the inhabitants becomes an essential part of the functional plan.

A selection of buildings that bear witness to the designers' awareness in designing spaces that take into due account the animals' needs for movement and their behaviour.

The quality of the architecture reflects the quality of the inhabitants' life, and each of the projects presented here contributes to clarifying some of the aspects that concern the complex issue of the relationship between man/animal and architecture, allowing animals not just to occupy the space but also to experience it in the best possible manner, interacting with their surroundings. These architectures, each with its own limits due to the complexity and sensitivity of the topic, shows the quality we can grant to animals' lives, and perhaps also help us understand how we can improve our own.

p. 10

I live near a river, between countryside and city: Milan. Born in January, 1984.

I graduated from the School of Architecture of Milan's Politecnico, where I obtained two scholarships for Universidad SEK - Spain and for Lund University LTH - Sweden.

Experiencing places, entering the landscape, seeking beauty, to then draw few significant lines.

I am currently in charge of a small design firm that deals with interior design with a sartorial approach. A leap in scale, from the container to the content, yet with the will to always pursue the same aim.

I love bright architecture and leafy trees that cast a lot of shade.

I fill my free time with explorations in nature.

I dream of a world based on quality and happiness.

Hervé Brunon

From gardener's enemies to friends

Gardens appear as eco-anthroposystems, "artificial habitats" in which "humans" – gardeners, walkers, etc. – and "non-humans" – plant, animal elements coexist. If every garden thus represents a sort of microcosm woven with power relations, how do the interactions between its inhabitants produce a "common world"? What are the modes of *cohabitation* that operate there? This communication deals with the relations of conflict, in order to show that the garden, contrary to the Edenic imagery it is willingly connected to, has long responded to dynamics of discrimination – destruction of "harmful" animals and "pests", such as caterpillars, moles, rabbits, etc., for example mentioned by Roger Schabol, *The Theory and Practice of Gardening and Agriculture* (1767), before giving rise in recent times to a reflection on the interdependence of the associated living beings and a change in gardening practices, including alliance strategies such as biological pest control, in order to better preserve the balances of the whole biosphere.

A historian of gardens and landscapes, Hervé Brunon is research director at CNRS (Centre André Chastel, Paris).

Member of the editorial committee of the magazine "Carnets du paysage", he writes the column *Cultiver notre jardin* for the magazine "Vacarme" and since 2007 he has coordinated, with Monica Preti, the programming of *Histoire et cultures des jardins* for the Auditorium of the Louvre. He is a member of the Scientific Committee of Fondazione Benetton Studi Ricerche (Treviso).

His work in the field of environmental humanities, at the crossroads of literature, philosophy and anthropology, investigates the imagery of nature, the poetics of places and the relations between humans and non-humans, in the West and in China.

His latest books include: *Jardins de sagesse en Occident* (Seuil, 2014) ; *L'Imaginaire des grottes dans les jardins européens* (with Monique Mosser, Hazan, 2014, Grand Prix de l'Académie française 2015) ; *De la peinture au jardin* (co-edited with Denis Ribouillault, Olschki, 2016).

Dirk Sijmons

The Landscape of Man (and his animals)

The Landscape of Man (and his Animals) takes a closer look to the role of the (husbandry) animals as formative agents in making landscapes. We take a long look from the fencing out of wild animals (and wild relatives of our husbandry animals) to the perspective of the Anthropocene where more than 90% of the biomass of vertebrate animals on the planet consists of human beings and their animals. What are the perspectives to regain the more intimate relationship with (our) animals? Two ways are explored: a more agro-ecological view on agriculture and cultural landscapes and the re-wilding tendencies we see now that for the third time in history agriculture is retreating.

Dirk Sijmons (1949) Worked at several Ministries and the State Forestry Service (1977-1989). In 1990 he was one of the founders of H+N+S Landscape-architects. H+N+S received the Prince Bernard Culture award in 2001. In 2002 he received the Rotterdam-Maaskant award. His book publications in English are = *Landscape* (1998), *Greetings from Europe* (2008), *Landscape and Energy* (2014), *Moved Movement*, (2015), *Room-for-the-River* (2017). Sijmons was appointed first State Landscape Architect of the Netherlands (2004-2008). He held the chair of Environmental Design (2008-2011) and that of Landscape Architecture (2011-2015) at the TU-Delft. Dirk Sijmons was the curator of IABR--2014 themed *Urban-by-Nature* and received the IFLA sir Geoffrey Jellicoe award in 2017.

Gilles Clément

The dog's tail and the hermit crab's strategy

hosted by Monique Mosser

We are immersed in a world in which visible communication among the living is divided between verbs and signs. While humans are good at talking, animals have a primitive way of communication developed as a sign language together with an invisible chemical, magnetic, electrical and sophisticated electromagnetic language. In what way is landscape concerned by relationships with others, hence by all modes of communication? The ever-changing biological information determines the – also ever-changing – form. Animate beings' movements are the physical expression of communication and are key to global intermixing. Animals as well as plants take a specific part in this process by influencing the basis on which vegetation grows, by building a lasting relief, and shaping a world full of actors and bio-indicators. We note that landscape gardeners do enhance the living elements of landscape. Ecology landscape is now becoming the basis of every professional's reflection, and helps the animal world find its expression.

(GILLES CLÉMENT, *La queue du chien et la stratégie du pagure*, «Les carnets du paysage», 21, numero monografico *À la croisée des mondes*, pp. 81-91, abstract p. 236)

Gilles Clément teaches at the Ecole Nationale Supérieure du Paysage in Versailles (ENSP). Horticultural engineer, landscape architect, author, gardener, he is one of the most famous and influential in Europe. In addition to his activity as a creator of parks, gardens, public and private areas, he pursues his theoretical and practical investigations in three directions: *The Garden in Motion*, *The Planetary Garden*, and *The Third Landscape*.

Among the main works realized in France: the gardens of La Defense, the André Citroën park (13 hectares on the banks of the Seine in the decommissioned land of the homonymous car factory) and the garden of the Quai Branly Museum in Paris; the Matisse park in Lille. In Italy, among other works, the garden in the necropolis of Tuvixeddu in Cagliari, at the request of the then President of the Region Renato Soru.

He has written many essays, many of which also published in Italy: *Manifesto del Terzo Paesaggio* (a cura di F. De Pieri, Quodlibet, 2005), *Il giardiniere planetario* (22 Publishing, 2008), *Elogio delle vagabonde: erbe arbusti e fiori alla conquista del mondo* (DeriveApprodi, 2010), *Il giardino in movimento* (Quodlibet, 2011), *Breve storia del giardino* (Quodlibet, 2012), *Giardini, paesaggio e genio naturale* (Quodlibet, 2013), *Ho costruito una casa da giardiniere* (Quodlibet, 2014), *Piccola pedagogia dell'erba. Riflessioni sul giardino planetario* (DeriveApprodi, 2015).

working session coordination

Giuseppe Barbera

Giuseppe Barbera is professor of Horticulture at the University of Palermo. He is an expert in trees and agrarian and agro-forestry systems and landscapes of the Mediterranean.

His books include: *Ficodindia*, L'Epos, Palermo 2002 (that received a special mention from Giardini Hanbury Prize, Grinzane Cavour 2002); *Tuttifrutti. Viaggio tra gli alberi mediterranei tra scienza e letteratura*, Mondadori, Milano 2007 (that was awarded the Giardini Hanbury Prize, Grinzane Cavour 2007); *Abbracciare gli alberi. Mille buone ragioni per piantarli e difenderli*, Mondadori, Strade Blu, Milano

2009, Il Saggiatore 2017; *Conca d'oro*, Sellerio Editore, Palermo 2012; *Breve storia degli alberi da lettura*, Edizioni Henry Beyle, Milano 2015; *Pantelleria di pietra e di fiori*, Rizzoli, Milano 2016.

He has been responsible for the FAI (Fondo Ambiente Italiano) projects concerning the restoration of the Kolymbethra garden in the Valley of Temples, Agrigento, and the Donnafugata garden in Pantelleria Island.

He is honorary member of AIAPP (Associazione Italiana Architettura del Paesaggio), member of the Scientific Council of the National Observatory of Rural Landscape (Italian Ministry of Agricultural, Food and Forestry Policies) and of the Scientific Committee of Fondazione Benetton Studi Ricerche.

Joan Nogué

Joan Nogué (1958) is Professor of Human Geography at the University of Gerona and he has been Director of the Landscape Observatory of Catalonia (Observatori del Paisatge de Catalunya) since its establishment until March 2017. Following the award of a Research Doctorate at the Universidad Autónoma of Barcelona, he continued his studies at the University of Wisconsin in Madison under the direction of Prof. Yi-Fu Tuan. He has been visiting lecturer at various European and American Universities. His work focuses on two broad lines of research: geographical and territorial thought and the analysis and intervention in the landscape.

He has written and coordinated a number of works on both subjects and published numerous articles for respected international journals. His published works include: *Nacionalismo y territorio* (1998; translated into Chinese in 2009); *Geopolítica, identidad y globalización* (2001, translated into Portuguese in Brazil in 2004, written with Joan Vicente); *Las 'otras' geografías* (2006, with Joan Romero); *La construcción social del paisaje* (2007); *El paisaje en la cultura contemporánea* (ed. 2008); *Entre paisajes* (2009, translated into Italian as *Altri Paesaggi*, published by Franco Angeli in 2010); *Paisatge, territoris i societat civil* (2010, translated into Italian as *Paesaggio, Territorio, Società Civile. Il senso del luogo nel contemporaneo* by Libria in 2017). He coordinated and edited the Spanish translation of John B. Jackson's *Discovering the Vernacular Landscape, 2010 (Descubriendo el paisaje autóctono)*; Eric Dardel's, *L'homme et la terre. Nature de la réalité géographique*, 2013 (*El Hombre y la Tierra. Naturaleza de la realidad geográfica*) and Yi-Fu Tuan's *Geografía romántica. En busca del paisaje sublime* (2015). He is currently co-editor of the new series "Paisaje y Teoría" published by Biblioteca Nueva, Madrid. He was awarded the Rey Jaime I Prize for "Urbanismo, Paisaje y Sostenibilidad" in 2009 and the "Joan Fuster" Prize in 2010 for the book *Paisatge, territoris i societat civil*.

He is a member of the Institute of Catalan Studies and of the Scientific Committee of the Fondazione Benetton Studi Ricerche.

José Tito Rojo

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.

Luigi Latini

Luigi Latini is a landscape architect and teaches Landscape Architecture in the Department of Architecture and Arts at the Luav University in Venice. His current work is mainly focused on the Luav and the Fondazione Benetton Studi Ricerche, with particular attention to the theme of the garden. He combines university research and teaching activities, the responsibility for design workshops, the participation and coordination of 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.

Since 2013 he is chairman of the Scientific Committee of Fondazione Benetton Studi Ricerche with the task of steering the studies and research activities in the field of landscape and the International Carlo Scarpa Prize for Gardens. He is co-editor, with Monique Mosser, of the series "Memorie" published by Fondazione Benetton. Since 2010 he is founding member and president of the Associazione Pietro Porcinai, Fiesole.

He is the author, with Tessa Matteini, of the recent book *Manuale di coltivazione pratica e poetica. Per la cura dei luoghi storici e archeologici nel Mediterraneo*, Il Poligrafo, Padova 2017 and his books include *Pietro Porcinai and the Landscape of Modern Italy* (with Marc Treib, Routledge, London 2017); *Curare la terra/Caring for the Land* (with Patrizia Boschiero and Simonetta Zanon, Fondazione Benetton Studi Ricerche, Treviso 2017); *Pietro Porcinai a Trivero. Giardini e paesaggio tra pubblico e privato* (with Maria Luisa Frisa, Fondazione Zegna - Marsilio, Venezia 2016); *Maredolce-La Favara. The xxiv International Carlo Scarpa Prize for Gardens* (with Giuseppe Barbera and Patrizia Boschiero, Fondazione Benetton Studi Ricerche, Treviso 2015).

Monique Mosser

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 Teysot 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

Simonetta Zanon works at the Fondazione Benetton Studi Ricerche where she is in charge of the landscape workshops/projects department and she works, as internal member, with the Foundation's Scientific Committee since its institution in 2008. She has taken part in a number of conferences and seminars in Italy and abroad and frequently lectures in various Italian universities. Among the most recent publications, the book *Luoghi di valore/Outstanding places*, published by Fondazione Benetton with Antiga Editore in 2016, which collects the results of the homonymous pluriannual research and *Curare la terra/Caring for the Land* (with Patrizia Boschiero e Luigi Latini, Fondazione Benetton Studi Ricerche, Treviso 2017).

She is member of the Italian Association of Landscape Architecture (AIAPP) and, since 2016, she is editorial coordinator of the magazine «Architettura del paesaggio».