



Historical gardens, truth and fiction

Readings, restorations, critical interpretations of historical models in the 20th and 21st century landscape

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abstract biographies

> session

The game of replicas

Authenticity, use and migration of historical models and documents, copies

VINCENZO CAZZATO

Salento University, Dipartimento Beni Culturali, Lecce

Truth and fiction in the 20th century Italian gardens: design, models, accomplishments

The Italian Garden Exhibition was inaugurated in Florence on 24 April 1931. The ten garden models on display in the Hall of the Five Hundred were the biggest attraction and the most spectacular aspect, and served as the overture outlining the whole exhibition: the Roman garden, the 14th-century Tuscan garden, the 15th- and 16th-century Florentine garden, the Genoese garden between the 16th and 17th century, the 18th-century Piedmontese garden, the 18th-century Venetian garden, the neoclassical Lombard garden, the Romantic garden. In the intention of the organisers, the models were not meant to reproduce any specific garden. They sought to provide an essential depiction of the typical gardens across the various eras, giving a regional flavour to each one of them.

The series of inventions stemmed from an educational intent and offered, in the form of a diorama, a collage of elements, the staged equivalent of the idea of designing a garden whilst looking back to past examples, bringing together the best items of this or that garden.

This is a method also found in a number of restoration projects that often feature renovations based on documents or old drawings, completion works mimicking renowned models, projects carried out by adopting a generic classical style. In those years, when it is hard to tell apart the restoration of existing gardens and new designs, these were all regarded as legitimate solutions.

The Florentine Exhibition of 1931 also featured a series of surveys of villas and gardens scattered across the whole country – particularly in Lazio and Tuscany – conducted by the students of the American Academy in Rome, a sort of ‘exhibition within the exhibition’ whose items often combine the scientific nature of the survey with the tendency towards a reconstruction idea (the so-called “restored plan”). In so doing, the survey itself becomes an opportunity to reintegrate an image that has lost its original features due to time and neglect, and to bring back the garden to its zenith.

The grand tour of Italy, including visits to the most famous gardens by Americans (and not only) also led to an interesting return phenomenon involving the reproduction across the pond of motifs drawn from Italian gardens. That is why one can find, in US gardens, fragments of a world populated by copies of the originals having varying degrees of accuracy and, in the historiography of the time, questions as to whether it was legitimate to draw inspiration or copy a garden and some of its parts. If the answer was yes, how and what should be copied, where to seek inspiration.

Vincenzo Cazzato is a full professor of History of Architecture at Salento University, where he has also taught Art of gardens and Landscape architecture. From 1981 to 2001 he worked in the research department of the Italian Ministry of Cultural Heritage and Activities.

He is a member of the ICOMOS-IFLA International Scientific Committee for cultural landscapes, an honorary member of Italian landscape architecture association AIAPP, President of the Jury for “The

most beautiful Italian park" Award, coordinator of the Scientific Committee of the Association of Italian Parks and Gardens, and President of the Association of Apulian Villas and Gardens. He held the post of coordinator of the national Committee for the study and preservation of historical gardens right since its establishment in 1982. He was twice awarded the Grinzane Cavour-Hanbury Botanical Gardens Award: in 1999 with the book *Memory, time, history in Italian gardens spanning the 1800s and 1900s* and in 2005 with *Italian villas and gardens: The designs of architects and landscape designers of the American Academy in Rome*. Along with the above, his main publications on gardens include: *Protecting historical gardens: outcomes and prospects* (1989); *Historical parks and gardens: knowledge, protection and appreciation* (1991); *Villas, parks and gardens. For an atlas of listed assets* (1992); *Greenery theatres. Garden scenes from the baroque age to the 1900s* (1993; with M. Fagiolo and M.A. Giusti); *The mirror of Paradise. Gardens and theatre from the ancient world to the 1900s* (1997; with M. Fagiolo and M.A. Giusti); *Atlas of Italian grottoes and nymphaea* (2001-02; with M. Fagiolo and M.A. Giusti); *Apulian gardens: historical landscapes, nature and artifice, usefulness and delight* (2010; with A. Mantovano). For the Italian Touring Club and the Association of Italian Parks and Gardens he recently edited *Italian gardens* (2016).



RAFFAELLA FABIANI GIANNETTO

National Endowment for the Humanities Fellow, Folger Shakespeare Library, Washington
The Italian legacy in 20th-century American gardens: the case of Philadelphia

As the birthplace of classical gardens and home of Renaissance villas, Italy occupies a prominent role among the many foreign countries whose garden design traditions contributed to shape American landscape architecture. The assimilation of the Italian garden tradition, however, occurred slowly over the course of three centuries and gave rise to American gardens that were different from each other according to their degree of translation and imitation of their Italian sources. The application of Italian garden forms was piecemeal during colonial times when plantation owners perceived themselves as the American equivalent of learned and virtuous Roman farmers, and it was the meaning of Italian classical gardens, more than their layouts, that Americans sought to translate.

By contrast, at the turn of the twentieth century the design of Italian gardens had been understood, spelled out and made available to American garden enthusiasts eager to imitate their forms, which were appreciated especially for their geometric rigor. This, however, the Italian garden shared with other European traditions, such as the French, Dutch, and Elizabethan English - whose gardens were all lumped together as formal - along with another fundamental characteristic associated with their appearance: their being symbols of family worthiness and prestige.

By the time Frank A. Waugh elaborated on the principles of formal gardens in relation to their use in America in 1927, most wealthy Americans had been choosing the formal style for their gardens and for the representation of their social status for more than two decades. In this they were facilitated by a considerable number of architects and landscape architects who were ready to help their clients spend their wealth by experimenting with one of the most expensive forms of garden design. This phenomenon is particularly evident in Philadelphia, where wealthy connoisseurs surrounded themselves with garden forms reminiscent of classical Rome and Renaissance Italy. This essay will explore such private and public acts of translation in Philadelphia and surroundings, from Wilson Eyre's turn-of-the-century Penn Museum gardens, to Pierre S. du Pont's 20th-century Longwood estate.

Raffaella Fabiani Giannetto, Ph.D., is a garden historian and critic whose research focuses on the Italian Renaissance garden, its legacy and historiography. She is the author of *Medici Gardens: From Making to Design* (University of Pennsylvania Press, 2008), for which she received the Elisabeth Blair MacDougall Book of the Year Award for the most distinguished work of scholarship in the history of landscape architecture, conferred by the Society of Architectural Historians in 2010. Fabiani Giannetto is also the editor of *Foreign Trends in American Gardens: A History of Exchange, Adaptation and Reception* (University of Virginia Press, 2016) and of a new anthology titled *The Culture of Cultivation: Designing with Agriculture*, which collects the essays presented at the homonymous conference she organized and chaired at the University of Pennsylvania in 2017.

Currently, Fabiani Giannetto is a National Endowment for the Humanities Fellow at the Folger Shakespeare Library, in Washington DC, where she is completing her new book manuscript, *Georgic Grounds and Gardens: From Palladio's Villas to American Plantations* (Penn State University Press), which examines the gardens and productive grounds of Andrea Palladio's villas in Renaissance Veneto and their reception in the similarly productive and Neo-Palladian contexts of 17th- and 18th-century England and colonial America.

BEATE REUBER
Grün Berlin-“Gärten der Welt”

“Gärten der Welt”: international garden and landscaping artistry from five continents

“Gärten der Welt”, “Gardens of the World”, offers the visitor a unique opportunity to experience a range of garden styles from different eras and different parts of the world, as thousand-year-old traditions mix with contemporary garden design from five continents. Every culture on earth, be it Oriental, Asian or Australian, South American, African or European, regards the garden as a place of peace, beauty and happiness. This shared heritage is visible in the great variety of gardens to be found around the world and distilled here at “Gardens of the World” Marzahn-Hellersdorf in the north-east of Berlin.

Covering 43 hectares, the site invites visitors on a horticultural journey around the globe and through the ages, stopping at ten traditional themed gardens, nine contemporary show gardens and a host of other attractions. The “Gardens of the World” site was extended to more than twice its previous size for the IGA Berlin 2017, the city’s International Garden Exhibition. Whether you sail into the site in a ropeway cabin, run riot with Konrad in the South Seas, marvel at the site’s fountains and sound installations or enjoy an open-air concert in the Arena, “Gardens of the World” has so much to offer.



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Beate Reuber, Dipl Ing (FH), Diplom Ingenieur University of Sciences Berlin, trained Gardener and study of landscape management in Berlin. Following her studies, she worked in extensive nature conservation projects, gained further experience in dealing with customers and marketing and planning projects for backyard greening and private gardens

Since 1991 at the Grün Berlin GmbH as project manager, since 1992 Senior Park Manager of the “Gardens of the World” in Berlin for the Grün Berlin GmbH. Since 2007 additional acquisition of marketing and communication for the gardens of the world. Responsible for protocol matters in 2017 - IGA Berlin 2017.

In 2013, she took over the 2nd chairmanship of Gartennetz Deutschland e.V. and since September 2017 she has acted as provisional spokeswoman for Gartennetz Deutschland in the DGGL.

FINOLA O’ KANE CRIMMINS

University College, School of Architecture, Planning and Environmental Policy, Dublin

Colonial landscapes: design strategies from Ireland and the Irish Caribbean

Plantation design was translated from Ireland to the more distant colonies of the British empire over the course of the long eighteenth century. Ireland, a sometime ‘old world colony’, has pockets of space and time whose spatial and representational traditions parallel those of the Caribbean and the Americas much more closely than those of the remainder of Great Britain and western Europe. This is particularly so in the western regions of Ireland, in counties Mayo, Galway and Donegal, where the Chichester plantation of 1609 structured the Inishowen peninsula in a manner similar to the island of Jamaica or the coastline of Virginia. The Browne family of Westport, Co. Mayo, designed and managed their Jamaican plantations as absentee landlords, drawing on the skills and expertise of key employees such as George Hildebrand, land steward and agent for the Mayo estates and Alexander Bravo, manager of the Jamaican estates. They carried out many of the Brownes’ plans for improving their estates at home and abroad, while also enriching themselves. Hildebrand’s drawings of both the Irish and Jamaican estates conflated the representation of two very different places into one seamless tradition. Caribbean expertise was also imported by the Irishman Pierce Butler to manage his plantations in the sea islands of the state of Georgia. A commissioned officer at a young age, when military men acquired property they continued to use drawing as a tool for visualising, designing and managing their acquired territories. A drawing could represent a complex, messy, real place as an ideal, abstract and transnational space. The seemingly inevitable logic and inordinate success of plantation design, with its overtones both of the landed estate and the factory, derived from this ability to abstract a place into a space.

The Atlantic plantation economy collapsed any easy division of urban and rural contexts or of native and introduced vocabularies. Plantation landscape’s ability to incorporate the local and the global, the rural and the urban, while seemingly paradoxical, is an essential aspect of its character. It also lends the study of plantation architecture and landscape design substantial interdisciplinary reach. This paper will triangulate between the landscapes of Mayo, Jamaica and Georgia to explore how European landscape design was translated into Caribbean and American plantations during the long eighteenth century. It will also explore the use of drawing as a key method of communication between landlords and agents, Europe and the Americas.

Finola O’Kane is a professor of architecture at University College Dublin’s School of Architecture, Planning and Environmental Policy. Her books include *Landscape Design in Eighteenth-century Ireland: Mixing Foreign Trees with the Natives* (Cork, 2004); *William Ashford’s Mount Merrion*; *The Absent Point*

of View (Tralee, 2012) and *Ireland and the Picturesque; Design, Landscape Painting and Tourism in Ireland 1700-1830* (Yale, 2013). She has also published widely on Georgian Dublin, Irish urban history and Irish-owned Jamaican plantations. Appointed a fellow of Dumbarton Oaks in 2013, she embarked on her ongoing research project "Landscape and Revolution: Ireland, France and America 1770–1810". In 2017 she was elected a member of the Royal Irish Academy.

BIANCA MARIA RINALDI

Politecnico di Torino, Dipartimento Interateneo di Scienze, Progetto e Politiche del Territorio
Exoticism and authenticity: "Chinese" gardens



The evocation of a Chinese garden was created in 1981 at the Metropolitan Museum of Art of New York, in the Astor Court, the heart of the museum's Asian art section. The project was based on the composition of one of the inner courtyards of a classic Chinese garden, the *Wangshi yuan* in Suzhou, which was epitomised by a replica of the three main elements outlining its space: a sheltered corridor with a zig-zag layout, a small building, an open pavilion with rock features.

One year later, the works to build the Bank of China tower and the small garden around it, based on a project by Ieoh Ming Pei, started in Hong Kong. The open space is a spiky composition of rocks and water that reinterprets the essential compositional elements of a traditional Chinese garden with a contemporary twist.

These two small open areas were emblematic of the role of the Chinese garden in contemporary landscape design that, starting from the last decades of the 20th century, took on two parallel and distinct forms in very differing geographical settings. On the one hand, it has been conveyed in new gardens replicating the historical layouts of classic Chinese gardens, which spread beyond China's borders. On the other hand, in China it has been embodied by the reinterpretation, with a modern style, of elements and compositional strategies of traditional gardens, showing an original approach to the design of public spaces. Far away from China, the new 'Chinese-style gardens' have taken on a form of neo-historicism as a design philosophy, involving both unequivocal references to classic gardens and the idea of a Chinese garden rooted in Western imagination and tinged with exoticism. However, this superficial interpretation of tradition, which translates into a scaled-down and repeatable iconographic series of individual typological elements, comes with authenticity credentials provided by specific stylistic references and the use of designers, skilled workers and materials sourced directly from China.

In the Chinese homeland, contemporary landscape architecture projects are however based on a critical and effective examination of the compositional mechanisms of classic gardens, with no romantic or nostalgic indulgence. They evidence the commitment showed in recent years by China in rebuilding its specific cultural identity on the global arena, based on a new bond between modernity and heritage.

The lecture will deal with the ties between history, memory and tradition and landscape architecture projects, by examining the multiple forms that the reinterpretation of classic Chinese gardens has taken on within the design of contemporary open spaces.

Bianca Maria Rinaldi is Associate Professor of Landscape Architecture at Turin's Politecnico. She has taught and spoken at top universities and academic institutions, including the University of Natural Resources and Applied Life Sciences in Vienna, the Graz University of Technology, and the National University of Singapore. She has won a number of international accolades, including a Fellowship in Garden and Landscape Studies at the Dumbarton Oaks Research Library and Collection (Harvard University) based in Washington DC, and recently an Alexander Von Humboldt Fellowship for Experienced Researchers awarded by the Alexander Von Humboldt Foundation. She has authored several publications on the relationship between history and contemporaneity in landscape architecture and on intercultural influences in landscape architecture design. Her study *The Chinese Garden: Garden Types for Contemporary Landscape Architecture* (2011) was awarded the J.B. Jackson Prize by the Foundation for Landscape Studies of New York. Her most recent book, *Ideas of Chinese Gardens: Western Accounts 1300-1860* (2015) is an anthology of descriptions of Chinese gardens by Western travellers and discusses the key role that the Chinese garden had on the evolution of the European garden. Bianca Maria Rinaldi is a member of the scientific committee of the Centre for Garden Art and Landscape Architecture, a research centre of the Leibniz University of Hannover, in Germany, and is a co-editor of academic journal *JoLA-Journal of Landscape Architecture*.

FILIPPO PIZZONI

landscape architect, AMAZING_STUDIO, Milan

Italian or English garden? If it's fashion, it's in fashion

Starting from the considerations of German sociologist Georg Simmel, who thought that fashion has a highly dualistic component, the lecture seeks to assess how garden 'trends'

have had positive implications stemming from imitation and negative ones, within the inevitable class conflict.

The historical garden is a relatively recent concept, arising from the embers of a “classification” based on countries and cultures that led to different styles, which have come back in fashion, been rejected and fallen into oblivion, to later be trivialised by mass culture. Despite the recombination efforts in the early 1900s, the contrast between the “English” and “Italian” style kept on generating “fashions” and “models” with complete disregard for geographical, botanical and cultural peculiarities, leading to shams, historical forgeries and botanical anachronisms.

At a time when the last glorious season of gardens is taxed by ageing institutions and consumer society, historical gardens are the focus of special attention as a delicate monument, subject to deterioration and loss of meaning, while also being viewed as containers, whose value only lies in their use.

Restorations or repairs, which are not always based on proven theories or exhaustive historical research, are mostly based on virtuous models, which rarely involve the application of expertise from various fields of study as they ought to. All too often, they refer to the notorious, trivialised “models” based on little and seldom reliable information and on replicating well-established images, developed during the historical evolution of both real institutions and cultural concepts that change the idea of a garden.



Filippo Pizzoni, a landscape architect from Milan, graduated from the Politecnico in his hometown. He studied Garden Design at the Inchbald School of Design in London and specialised in Preservation of historical parks and gardens at York University with an ICOMOS-IFLA scholarship.

With aMAZING_STUDIO, set up in 2000, he has won a number of national and international accolades, such as the participation to the *XIIIème Festival International des Jardins de Chaumont-sur-Loire*, to *Lausanne Jardins 2004*, and the *Martini Award for Landscape Architects 2004*.

Since 2006, he has worked on various public assignments, along with jobs for private clients. Together with his work on design and restoration, he is also involved in teaching and communication in relation to garden culture, with publications, lectures, exhibitions, conferences and events on the issue of parks and gardens. The author of various publications, he has been teaching the post-graduate Master in Landscape and Garden Architecture of the Luav University of Venice since 2015. In 2015-2016 he was the Head of the Agrarian School of the Monza Park. He coordinates the Organising committee of the Horticultural Show and Market at the Indro Montanelli Gardens in Milan and, since 2012, he has been an organiser of the Study Days of the Lombard Horticultural Society. Vice-president of the Lombard Horticultural Society and AIAPP member, he is National Council Member of Italia Nostra and Council Member of the north Milan section of Italia Nostra and Boscoincittà, as well as member of the Scientific committee of APGI, the Association of Italian Parks and Gardens.

MARTA MAFFUCCI
scenographer, Rome

Transformation of gardens and landscape in cinema: from place to location to set

Landscapes and Gardens in films are a constantly studied and catalogued topic. From the first filmed sequences of the Lumière brothers to James Cameron with *Avatar*, we have seen film stage sets switch from analogue to digital.

But where does the decision on whether to use a real garden or its set replica stem from?

Who chooses an existing landscape or transforms it to adapt it to the set of a film scene? How does the transition from a script consisting of words to the images we see in a film take place?

How do places, a garden or a landscape, either real or recreated, become part or even a character of a film?

These transformations involve numerous and complex steps, as well as the work and expertise of a number of professionals.

Places are not always naturally ready for a film set, sometimes they need to be transformed by adapting them to the script until they perfectly fit in with the director and art director's concept, like hand in glove, in a process similar to that of a costume designer. *Places* also need to be suitable for a set, i.e. at least 50/60 people, each of whom is essential for filming. The cast needs to reach the *location* as quickly as possible, followed by the necessary technical equipment, and be able to easily work on shooting the film scenes.

So from *place* to *location* to *set*. Each word indicates a particular transformation of what in this case we would have defined at first glance as a garden or a landscape. As part of their professional experience, every set designer clocks up hours and days of surveys, scouting, research in places they know or have never seen before and possibly far away from home, where we take loads of pictures, which will serve as the visual memory of that specific experience of the place. We will then need to convey that to the director's imagination, which is the basis on which the film is developed. When the specific place is chosen as one of the film sets, we can go ahead and turn it into a *location*, with our work and as part of a team with other image creatives, until the camera arrives at the *location* and turns it into a film set.

Examples will include the images, drawings and set photos of three films where I was the set designer: *Ruggine* by Daniele Gaglianone, *Lezione 21* by Alessandro Baricco, *Io sono con te* by Guido Chiesa.

Marta Maffucci graduated in architecture from Rome's University in 1984 and got a diploma in stage design from the National Cinematography School in the school year 1984/85. She attended the Specialisation Course in Garden Art and Landscape Design at the University of Rome, 1999/2000.

She is a supervisor and teacher of Film and TV set design at the Gian Maria Volonté cinematic art school of Rome's Provincial Authority since 2011. She has taught on the subject at the "National School of Cinematography" in Rome, the University of Rome and the University of Trieste, as well as the professional training course of Sicily's Regional Authority. She also held a workshop on Film set design at the University of Guadalajara in Mexico, at the Monterrey Institute of Technology and Higher Education and at the Gorizia branch of the Ca' Foscari University of Venice.

Since 1993, she has been the set designer of a number of films, including *Caro Diario* and *Aprile* by Nanni Moretti; *Lezione 21* by Alessandro Baricco; *L'orizzonte degli eventi* and *Diaz - Non pulire questo sangue* by Daniele Vicari; *Allacciate le cinture* by Ferzan Ozpetek; *Il colore nascosto delle cose* by Silvio Soldini; *Momenti di trascurabile felicità e infelicità* by Daniele Luchetti; *Ride* by Valerio Mastandrea (due out in 2019) and many TV series, including *Rebecca la prima moglie*, directed by R. Milani; *La mafia uccide solo d'estate*, directed by L. Ribuoli (seasons 1 and 2); *Giulietta e Romeo*, directed by R. Donna; *Dov'è Mario?* by C. Guzzanti; plus commercials that gained important accolades in the industry.

Awards include: the nomination for the Nastro d'Argento and David di Donatello film awards for best set design and the Ischia Film Festival Award for best set design for *Diaz - Non pulire questo sangue*; the nomination for the David di Donatello and Nastro d'Argento awards for best set design for *Allacciate le cinture*; the 2004 Trento Film Festival Award with the short film *Arte e Natura*, author and director; First Prize at the Lausanne Jardins Festival in 2000, special mention in 2004.



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Exercises in critical reading

Examples from the twentieth century and the current milieu

LUIGI GALLO

Università degli Studi della Basilicata, Dipartimento delle Culture europee e del Mediterraneo, Matera
Learning from Pompei. The Vesuvian gardens: archaeological research and modern inspiration

Pompeii, more than any other archaeological site in the world, shows what ancient gardens looked like and, with them, the sense of nature of ancient Greeks and Romans, which has influenced modern topiary art. Indeed, it is a well-known fact that Historicism, viewed as the revival of styles and formal aspects of distant eras, is one of the most significant aspects of art and architecture spanning the 1800s and 1900s. Pompeii, with its refined art of living, significantly contributed to the birth of an antique style that characterised art and decoration since the 1700s. Indeed, the evocation of the Vesuvian *domus* with varying degrees of correctness features in European and American eclecticism, with often imaginative interpretations, like the Casa Gávea, built in Rio de Janeiro by Grandjean de Montigny in 1835, the Pompejanum in Aschaffenburg by Friedrich von Gärtner dating to 1840, the House of Prince Bonaparte in Paris by Alfred Normand in 1860, to mention but the most renowned examples. Pompeii is also emblematic for garden design, as a source of inspiration – for instance, think of the Römischen Bäder of Potsdam, designed in 1829 by Karl Friedrich Schinkel, with the pergola and archways reminiscent of peristyles, or Villa Kerylos by Emmanuel Pontremoli of 1902, with the garden overlooking the sea inspired by the Roman *viridarium* – as well as a place where to experiment with topiary art.

While already during the first decade of the century, Chateaubriand had expressed the far-sighted idea of an archaeological excavation entirely within a museum, it is with the opening to the general public in 1861 that the restoration of architectural structures and gardens intensified and an ever growing number of tourists were able to enjoy them. This was no longer a matter of composing something ancient, but recreating it from scratch in the place where it was conceived. Therefore, Historicism has taken on brand new philological accents that gradually defined Pompeian gardens as accurate as possible to their original appearance, inferred from the frescoes of dwellings in Pompeii and, recently, from palaeobotanical research. However, the topiary creations brought about under the enlightened management of Fiorelli, Spinazzola, Maiuri are far from exempt from references to modern taste. On the contrary, certain topiary choices, as we shall see, refer directly to the composition trends of Art Deco and Modernism. Even in the post WWII years, where works to secure the buildings damaged by the 1943 bombings and the intensive excavations in Via dell'Abbondanza are in full swing, the *Domus* were restored with a special focus on gardens – something that had never actually been discontinued – as shown by the important restoration and composition works still underway today.

This lecture is meant to cover the history of Pompeian gardens and their influence on international topiary art, between historicism and philology.

Luigi Gallo studied in Rome, at La Sapienza University, and Paris, where he got a PhD from the Paris I Panthéon-Sorbonne University. He taught Landscape Architecture for several years in Rome and he is currently teaching History of Archaeological Collections at the Archaeological Heritage Postgraduate School of Matera (University of Basilicata). He is also a research associate at the Centre André Chastel, Laboratoire de recherche en Histoire de l'art (UMR 8150), CNRS, Sorbonne University, French Ministry of Culture. His research ranges from the history of landscape painting, gardens and modern architecture, to collecting, art theory and criticism between the 18th and 19th century, to cultural heritage protection and appreciation. He has written monographs and critical essays, and has curated several exhibitions, including *La Nature l'avait créé peintre: Pierre-Henri de Valenciennes, 1750-1819* (Toulouse, 2003), *Pompei e l'Europa, 1748-1943* (Naples, 2015), *Picasso/Parade: Napoli 1917* (Naples 2017), *Amori Divini* (Naples, 2017), *Picasso et les Ballets Russes* (Marseille, 2018), *L'immagine invisibile: la Tomba del Tuffatore* (Paestum, 2018). He is currently preparing an exhibition on the eruptions of Santorini and Pompei and their influence on catastrophic imagination, to be held at the Scuderie del Quirinale in Rome between 2019 and 2020.



STÉPHANIE DE COURTOIS

École nationale supérieure d'architecture de Versailles, équipe de recherché AM:HAUS

From city planning to military cemeteries, Jacques Gréber's new uses of formal garden patterns

In 1922, while still in the early stages of a long and rich career as urban planner and garden designer, Jacques Gréber (1882-1962) was commissioned to design four American military cemeteries along the French front line: Fère-en-Tardenois, Bois Belleau, Suresnes and Romagne-sous-Montfaucon: an opportunity to implement throughout the region projects adhering to a classic French garden lexicon. The talented Jacques Gréber – an architect who graduated at the Paris École nationale supérieure des Beaux-Arts in 1909 and with ten years' experience in urban work in the USA – began his teaching career at the École des hautes études urbaines (which later became the Paris Institute of Urban Planning) while working on city expansion plans, which were essential for envisioning cities in a rapidly evolving French society and had been made mandatory by the recent Cornudet law. As the main contact person for the projects or as a speaker in Commissions, or even as a theorist – in 1920 he published *L'Architecture aux États-Unis: Preuve de la force d'expansion du génie français, heureuse association de qualités admirablement complémentaires* – Gréber embodies a unique coalescence of the Beaux-Arts tradition and the North American developments that he had the chance to witness.

By studying the works of Jacques Gréber in a short time period, during the post-war turmoil, when Achille Duchêne and Jean-Claude Nicolas Forestier were active, among others, and when the background of most of the designers was Haussmann's renovation of Paris, one is able to find out one of the ways in which the classic French garden was renewed and outline the context in which the French Art Deco garden models developed.

Stéphanie de Courtois is a professor at the Ecole nationale supérieure d'architecture of Versailles and is the co-director of the Master 2 Jardins historiques, Patrimoine, Paysage. After her PhD thesis in art history on landscape architect Edouard André (1840-1911), she continued her research into park and garden designers in Europe.

Specifically, she studies 19th-20th century landscape heritage and contributes to increasing its appreciation, especially through her work in various organisations in France, including ICOMOS France and the National Commission for Architecture and Heritage. Her recent publications include *Esthétique du jardin paysager allemand*, 2018, and *Hermann von Pückler-Muskau: Aperçus sur l'art du jardin paysager assortis d'une Description détaillée du parc de Muskau*, 2014, both with Marie-Ange Maillet and Eryck Rubercy, published by Klincksieck, and Stephanie de Courtois, Jean-Michel Sainsard and Denis Mirallié, *Les jardins et le projet à l'épreuve du changement climatique*, in Michael Rohde (editor), *Historische Gärten im Klimawandel*, Leipzig, Berlin 2014, pp. 57-59.

ANNEMARIE LUND

Chief Editor «Landskab», København

Scandinavia: relation between history and modern landscape architecture

In Denmark it is often said that we have “God, King and Country” – and in particular the army – to thank for the country's for many fine, old examples of horticulture and landscape architecture, and especially for many of the green pockets and belts in and around the cities. This is to say that the surroundings of churches, barrows, military bastions and royal and palatial gardens – which in themselves are an important part of our heritage – together with



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many naturally swampy areas have resisted development and thus provided important green elements in the cities and the countryside.

In the era of G.N. Brandt (1878-1945) and C.Th. Sørensen (1893-1979) common features of garden and landscaping projects were that they were to be functional, sensible, practical, and beautiful. The technical execution was excellent down to the last detail, carried out with great insight. The gardens were simple and in contrast to today's creations they were unpretentious. Especially C.Th. Sørensen worked with a great number of manor gardens, Berritsgaard, Egeskov, and cascades at Clausholm to mention Sven-Ingvar Andersson (1927-2007) came to Denmark from Sweden in the 1960s, and as professor at the Royal Danish Academy of Fine Arts, Department of Landscape Architecture and working landscape architect, he significantly influenced landscape architecture in Denmark. Taking as his basis the site's potentials and inspired by related art forms, yet firmly anchored in the gardener's skills, he created stringent designs in Denmark, Sweden and Europe. Sven-Ingvar Andersson introduced the 3 concepts: restauration, renovation and free reinterpretation. Sven-Ingvar's work in the Tycho Brahe's observatory garden, 1987-92 is a great example of his way to work with green cultural heritage.

Green heritage is reinterpreted after 2000 in many places and aspects, and the last 20 years offers several examples of a competent handling of some of the field's historic heavyweights. A number of funding programs, have triggered a wide range of projects. As a result nine manor gardens were renovated after a long-term development plan. This has led to a growing interest in the future of manor gardens, and a number of other gardens, parks and cemeteries have also be renovated or had new layers of contemporary landscape architecture added. These cases show that there is still a will and ability to enter into the spirit of a place and its many cultural layers, to tidy up, simplify and stage a tale of the past. On early example of transforming a cemetery was a project in Western Cemetery, Copenhagen, 2000 by landscape architect Torben Schønherr.

From the Danish manor gardens which have been renovated or revitalised 2007-2011 Tirsbæk, Glorup, and Sanderumgaard will be presented, together with a couple of royal parks: Fredensborg Palace Gardens and Kongens Have in Odense. Ribe Cathedral Close and the areas surrounding Kronborg have been redefined, and the monument area in Jelling has undergone an artistic topographical transformation. In 2018 Steen Høyer's transformation of C.Th. Sørensen's listed circular sculpture park, by has caused intensive discussions about renovation. Restoration, renovation, articulation of cultural layers, simplification and/or interpretation. The examples to be presented all contain elements of this.

To conclude working with heritage related to landscape architecture in Denmark has increased a lot in the last ten years. Just now large restauration and renovation projects are on the way – after competitions between selected landscape offices –, and not only specific smaller projects but also extensive landscapes around manors and cloisters, military bastions and grounds of hospital complexes The trend seems to be – in the spirit of Brandt and Sørensen – and functional, beautiful and unpretentious.

Annemarie Lund, b. 1948, is a landscape architect. Graduated from The Royal Veterinary and Agricultural University, Department of Landscape (now Copenhagen University) 1971, Ph.D. stipendium 1972-76, and was employed there as an assistant professor 1979-2002. She has been the editor of the review "Landskab" since 1983. Annemarie Lund has written *New Agenda - Danish Landscape Architecture 2003-08*, 2009 and *New Agenda II - Danish Landscape Architecture 2009-13*; *Grøn form - grønt modspil*, 2007, about the landscape architecture of Jørn Palle Schmidt, 2007; *Dansk Havekunst III*, 2002; *Guide to Danish Landscape Architecture*, 1997, rev. ed. 2003. Author of the contributions about Danish landscape architecture in *The Oxford Companion to the Garden*, 2006 and *Dictionnaire des Créatrices*, 2013. Has contributed to "Topos", "Utblick Landskap" and "Architettura del paesaggio". She has lectured about modern Danish landscape architecture at universities and at landscape architects' associations in Denmark and abroad.

Delegate of Denmark in the International Federation of Landscape Architects, IFLA (1995-2004).

Annemarie Lund was awarded the N.L. Høyer Medal in 2001, Havekulturfondens Hæderspris in 2009, in 2017 a grant for a project about green heritage from The Danish Arts Foundation, and in 2018 a lifelong honorary grant from the Danish Arts Foundation.

ANETTE FREYTAG

Rutgers University, Department of Landscape Architecture, New Brunswick

Dieter Kienast: rethinking landscape architecture with references from garden history

Landscape architecture from the nineteen-sixties in Europe might be considered a "black hole", a period of iconoclasm, from which the discipline suffered for a long time. Although the revolution sparked by the environmental movement and the critique of planning practices brought important new impulses to the methods of city planning, landscape architecture, and



architecture, only a few protagonists of landscape architecture were able to translate these new ideas into a renewal of forms and representational practices in the field.

The consequences of such investigations for design and representation in landscape architecture can be well illustrated by examining the work of Swiss landscape architect Dieter Kienast (1945-1998). Kienast was educated in the sixties in Switzerland and in the seventies in Germany, during a pivotal decade that saw critique leveled at traditional planning, in response to the massive urban interventions of the fifties. In Germany, such massive building projects were implemented during the reconstruction of cities destroyed during World War II. In many other European towns, such measures were undertaken as part of urban reconstruction projects adapting to the North American model of the automobile-based city. During this time, Kienast received training as a gardener, which he supplemented with an advanced degree in an interdisciplinary program that brought together city planners, architects, and landscape architects.

The lecture will focus on the role Kienast's turn to garden history played in his development of form driven design projects in the 1980s. With urban parks like the Brühlpark in Wettingen or the Spa Gardens in Zurzach, Kienast aroused the emotions of other landscape architects in Switzerland, who were deeply influenced by the natural garden movement. They considered the fragmentation of Brühlpark and the Zurzach Spa Gardens and their collage of classical historic garden elements to be scandalous.

Kienast was, for example, fascinated by baroque gardens and the collage-like juxtaposition of formally and informally designed areas. Kienast himself considered the two parks to be an early statement of how social, aesthetic, and ecological concerns in landscape architecture could be linked and the sensual perception of users enhanced.

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Anette Freytag is an award-winning scholar, educator and critic. Her research focuses on 19th and 20th century landscape architecture. Her quest is to bridge the gap between landscape history and contemporary practice. Before joining the Department of Landscape Architecture at Rutgers as Associate Professor in the Fall of 2016, Anette has taught undergraduate, graduate and doctoral students at Universities in Zurich, Basel, Innsbruck, Rapperswil and Leuven.

Her latest book *The Gardens of La Gara. An 18th century estate in Geneva with gardens designed by Erik Dhont and a labyrinth by Markus Raetz* (editor and main author, also published in German and French by Scheidegger & Spiess 2018) is a case study to explore, through the prism of one estate, all aspects of garden culture.

Anette is furthermore author of the award-winning book *Dieter Kienast. Stadt und Landschaft lesbar Machen* (gta, Zurich 2016, forthcoming English edition *The Landscapes of Dieter Kienast*, GTA Zurich 2019), co-author of *Pamphlet 15 Topology* (GTA, Zurich 2012 and 2013) and co-editor of *Landscript 3 Topology* (Jovis, Berlin 2013).

CHRISTIAN BERTRAM

University of Amsterdam, Department of Art History

Holland: from the restoration of Het Loo to Michael van Gessel's "invisible gardens"

Dealing with the history of landscape-architecture in order to (re-)create parks and gardens, has a long tradition in the Netherlands. From the 1880ies onwards landscape-architects were working on the renewal of gardens in a historic style, the reconstruction of a disappeared state or the recreation of gardens based on historical knowledge, with or without adding a contemporary touch.

The wide range of possibilities to make garden history part of new garden design raises the question about the limits to the transformation of historical gardens. From the perspective of legal preservation of "green" monuments there are certainly limits, but the question lies deeper: when green heritage is involved, what are the limits of artistic freedom? Or, from a different perspective, is there something like a moral right of contemporary landscape-architects to alter the layout and/or add new features to high-quality historical parks and gardens? Like generations of landscape-architects did before?

To contribute to that ongoing discussion, the lecture will focus on the Dutch practice in the past three decennia and in particular on the work of the Amsterdam-based landscape architect Michael van Gessel. To understand van Gessel's concept we will look at a project he was not involved in, the reconstruction of the formal gardens of the Royal palace of Het Loo. That reconstruction was based on the archaeological remains the formal garden and the interpretation of hundreds of historical prints, drawings and maps. With Het Loo in mind we will explore a different approach that was developed by van Gessel from the late 1970ies onwards. For describing his position, van Gessel refers to "the true and the beautiful". For him an accurate historical reconstruction of a garden or park might be "true" as an image of a historical past but not necessarily "beautiful". And that's precisely the point where he as a landscape-architect comes in...



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Christian Bertram (1962) studied Art History at the Freie Universität (FU) in Berlin, and at the Vrije Universiteit (VU) in Amsterdam. After participating in an exchange program with Amsterdam, he finished his study in Berlin in 1995 with a master thesis on the representation of Dutch Garden Art in prints and books between 1620 and 1700. After moving from Berlin to Amsterdam in the same year, he worked as a researcher and lecturer for the VU Amsterdam, the Federal Archives in the province of North-Holland, and other employers.

In 2009 he graduated at the Federal University Groningen with a PhD-thesis on the Dutch interest in German architecture and architectural education in the nineteenth century.

Since then, he has worked as a lecturer for the Department of Art History of the University of Amsterdam. Bertram is member of the programme committee of the Green Heritage Platform under the auspices of the federal Cultural Heritage Agency (Platform Groen Erfgoed onder de auspiciën van de Rijksdienst voor het Cultureel Erfgoed, RCE). Furthermore, he is member of the editorial board of the peer-reviewed journal of the Royal Dutch Federation of Antiquaries (Koninklijk Nederlandse Oudheidkundige Bond, KNOB). Bertram published on German allotment gardens, Dutch garden art between 1600 and now, and on nineteenth century architecture.

LUIGI LATINI, GIUSEPPE RALLO, SIMONETTA ZANON

Iuav University, Department of Architecture and Arts, Venice

Soprintendenza ai BB.AA.PP. delle province di Ve-BI-Pd-Tv, Venezia

Fondazione Benetton Studi Ricerche, landscape projects

Villa Farsetti in Santa Maria di Sala, reinventing a villa garden in Veneto's present-day landscape

The annual landscape design workshop organized by Fondazione Benetton Studi Ricerche, focused in 2018 on Villa Farsetti garden, in Santa Maria di Sala (Venice).

The workshop offered an opportunity for reflecting on and raising awareness – with a multidisciplinary group led by the lecturers Paolo Bürgi, Luigi Latini e Giuseppe Rallo – of the role that a significant villa settlement can play in the contemporary landscape, with its links with the social, cultural and territorial context, to deal with its current layout and imagining future uses and ways to take care.

The villa Farsetti complex is the centre of Santa Maria di Sala's public life. Now located in the midst of highly urbanised landscape still marked by and bearing the visible impression of Roman centuriation, it used to be a “garden of wonders”, whose botanical collections included exotic plants that spread from here to the rest of Italy and beyond. It used to be an actual botanical garden, a place for experimentation equipped with greenhouses, hothouses, cold and warm houses, and featuring the most sophisticated irrigation, humidification and heating systems, even superior to those then found at the University of Padua. At its peak it housed almost three thousand plants, including the first specimens of *Magnolia grandiflora* ever imported in Italy and some rare vines from Bourgogne.

Its rich history and its current condition, near the town centre of Santa Maria di Sala and closely connected to its social and cultural life, turn this place – symbolic for history of art, botany and Veneto landscape – into a particularly interesting and significant case study for an assessment in the field of the relationship between historical garden studies, especially in connection to the “Venetian villa” phenomenon, and contemporary landscape design culture.

Giuseppe Rallo, since 1985, has been director architect for the Soprintendenza BB.AA.PP (Ministry of Culture) for the provinces of Belluno, Padova, Venezia and Treviso, where he has been working for the protection and enhancement of architecture, landscape and gardens. From 2008 to 2015, he was the director of the Museum of Villa Pisani at Stra and manager of the park.

He has been working on projects for the conservation and transformation of landscape and historic gardens and parks.

He has given numerous lectures and seminars in Italy and Europe on the protection, restauration and enhancement of architecture and landscape. He is a member of scientific committee of the post-graduate Master of Gardens and Landscape Architecture at the Iuav University in Venezia.

From 2004 to 2012, he taught Restoration of gardens and landscape at the Iuav University of Venice.

He was director of training courses on the restauration of gardens. He is actively engaged in the drawing up of the Veneto Region Landscape Plan. He is the author of numerous essays and volumes, such as *I giardini della Riviera del Brenta* (Marsilio 1995); *Torre e Grotta: dal mito al giardino. Il restauro del castelletto del belvedere a Mirano* (Marsilio 2000) and *Paesaggi di villa. Architettura e giardini nel Veneto*, by Mariapia Cunico, Margherita Azzi Visentini and Giuseppe Rallo, Marsilio, Venezia 2015.

Since 2017 he has been member of ISCCL (international Scientific Committee for Cultural Landscape) of the ICOMOS- IFLA.

ENRICO FONTANARI

Iuav University, Department of Architecture and Arts, Venice

Prati urbani. I prati collettivi nel paesaggio delle città/City meadows. Community fields in urban landscapes, edited by FRANCO PANZINI, Fondazione Benetton Studi Ricerche-Antiga Edizioni, Treviso 2018

presentation of the book



Community meadows are municipally or collectively owned areas of open land that are part of the anti-monumental history of European cities. Lacking a codified urban aesthetic, they have discreetly accompanied modern urban centers throughout their formation and consolidation process. Present throughout Europe, urban meadows were popular places for collective fun and transgressions, sites for markets and for the exchange of produce from the surrounding countryside for goods made in urban workshops and factories, open spaces where town-dwellers could go for strolls, both 'poor relations' and precursors to the great tradition of the urban parks.

And it is here, in these scraps of uncultivated land so closely tied to the histories of towns that the first encounters came about between countryside and city, between densely inhabited urban fabric and green empty spaces. These are the places that have prepared the way for our changed attitudes to the natural succession that occurs when plants reclaim abandoned areas as well as to the many forms of temporary use that they can accommodate. Meadows and their history have shaped our attitudes to contemporary urban landscapes.

The thirteenth edition of the *Benetton Foundation's International Landscape Study Days* (2017) focused on the different social and planning permutations assumed by such places, both in the past and in the present. In this book eighteen authors will propose in-depth discussions of the issues debated on that occasion, exploring these vast empty spaces rooted in the history of towns and their value so as to produce an up-to-date study of the new meanings of common space in today's civic context.

The volume, edited by Franco Panzini, contains contributions by: Jeppe Aagard Andersen, Jean-Marc Besse, Federica Dell'Acqua, Sonja Dümpelmann, Peter Del Tredici, Lars Hopstock, Imma Jansana, Norbert Kühn, Luigi Latini, Franco Panzini, Teri Rueb, Serena Savelli, Laura Tinti, José Tito Rojo, Elisa Tomat, Thaïsa Way, Udo Weilacher, Simonetta Zanon.

Professor of Urban Design and Planning and of Landscape Planning at the Department of Architecture and Arts of the University Iuav of Venice; Director of the Iuav post-graduate Master in Landscape and Garden Architecture.

Professor of Urban and Landscape Design and Planning in several post-graduate programmes: European Master in Urbanism-EMU, organized by the Universities of Barcelona (ETSAB), TU Delft, Louvain and the University IUAV; International Master in Landscape, environment and town, National University of La Plata (Argentina).

Director of Research Projects on Urban and Regional Design and Planning in developed and developing countries and on Landscape Planning, in the Department of Urban Planning, Iuav University.

He contributed to the establishment of Uniscape, the network of European universities involved in the implementation of the European Landscape Convention.

Since 1978 he has been working for international projects: he is a consultant for the UNDP and UNESCO agencies, the World Bank, the Inter-American Development Bank and the European Union for research, training and technical assistance and for the development of plans, urban planning, especially in developing countries.

In Italy he participates in urban design competitions and collaborates in the drafting of urban plans at different scales, focusing in particular on the environmental and landscape aspects.

He participates as a speaker at numerous conferences and seminars and has shown in national and international exhibitions the results of his teaching and professional work.

Since 2006 he has been Pro-Vice-Chancellor of Foreign Affairs of the University Iuav.

> opening, working sessions coordination

ANNA LAMBERTINI

Anna Lambertini is Associate Professor of Landscape Architecture at the University of Florence, where she is currently Director of the Master Degree Course on Landscape Architecture.

Architect and landscape architect, registered member of AIAPP-IFLA, with a post graduated degree in Garden Art and Landscape Architecture (triennial interfaculty Specialization School) and a PhD in Landscape Architecture (UniFi 2005), she teaches at the School of Architecture of University of Florence and at the Ecole EuroMed d'Architecture, de Design et d'Urbanisme of Fes (Morocco).

Since November 2017 she coordinates the Research Unit ELA eu.med, Exploring Landscape Architecture (system of Department of Architecture Research Units).

She is a member of the Fondazione Benetton Studi Ricerche International Scientific Committee (since 2016). Since 1995 until 2016, she led her professional office based in Florence, working on environmental evaluation, landscape planning, urban design, landscape architecture, open space and garden design, restoration of historical sites.

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 contemporary landscape architecture.

Editor-in-chief of the Italian scientific journal «Architettura del Paesaggio», promoted by AIAPP, she has wrote over 140 contributes about Landscape Planning, Landscape Architecture and Garden Art. Among the others, she has wrote or edited the books: *Fare parchi urbani*, 2006 (PhD thesis, special mention at the International Prize Hanbury-Grinzane Cavour 2005); *Urban Beauty! Luoghi prossimi e pratiche di resistenza estetica* (Editrice Compositori, 2013); *The Role of Open Spaces in the Transformation of Urban Landscape* (Editrice Compositori 2014).

LUIGI LATINI

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 the University of Florence, 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. In addition to carrying out his research and university teaching he organizes and leads landscape design workshops and conferences, often at international level. He has worked as a consultant, both in the field of cultural events and in landscape planning and design, taking up 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 books on gardens and landscape, and of contributions to publications promoted by Italian and foreign universities. Among the recent books, *Manuale di coltivazione pratica e poetica. Per la cura dei luoghi storici e archeologici nel Mediterraneo* (author, with Tessa Matteini), Il Poligrafo, Padova 2017; *Pietro Porcinai. Il progetto del paesaggio nel XX secolo* (editor, with Mariapia Cunico, Marsilio, Venice 2012) and *Pietro Porcinai and the Landscape of Modern Italy* (editor, with Marc Treib, Ashgate, London 2016). For the "Memorie" series of Benetton Foundation he has jointly edited *Scandinavia. Luoghi, figure, gesti di una civiltà del paesaggio* with Domenico Luciani (Fondazione Benetton Studi Ricerche, Treviso 1998, Premio internazionale Hanbury 1998) and, with Patrizia Boschiero and Simonetta Zanon, *Curare la terra. Luoghi, pratiche, esperienze/Caring for the land. Places, practices, experiences* (Fondazione Benetton Studi Ricerche, Treviso 2017).



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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 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.

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; he chairs the Scientific Committee of the European Network of Historical Gardens.

Currently he is working on the restoration project of Jardín de los Adarves, in Alhambra.

MARCO TAMARO

Marco Tamaro (Venice, 29/04/1959), is an agronomist and he directs the Fondazione Benetton Studi Ricerche in Treviso since 2009. He is expert in land management policies.

After completing high school and graduated in Agricultural Sciences he has carried out researches at the Department of Environmental Sciences, University of Venice with Professor Alessandro Marani. From 1989 to 2008 he worked at the Land Reclamation District Destra Piave in Treviso (since 2002 as Deputy Director).

He was member of the Building Commission in the Municipalities of Quarto d'Altino (VE) and Istrana (TV) as an expert in matters of natural beauty and environmental protection (Law 31-10-1994 No. 63). He is responsible for the programming of all the activities of the Fondazione Benetton Studi Ricerche in its various phases, and he is the Secretary of both the Board and the Scientific Committee. He participates in the activities of the Benetton Group companies for the territorial and environmental issues.

SIMONETTA ZANON

Simonetta Zanon 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 taken part in conferences and seminars both in Italy and abroad, and has given numerous lectures in Italian universities and institutions. Her most recent publications include *Luoghi di valore. Un'esperienza nel territorio di Treviso, nel solco della Convenzione Europea del Paesaggio / Outstanding Places. An experiment in the Province of Treviso, in the wake of the European Landscape Convention* (Fondazione Benetton Studi Ricerche, Treviso 2016), showcasing the results obtained over the past years by the research project of the same name, and *Curare la terra. Luoghi, pratiche, esperienze / Caring for the land. Places, practices, experiences*, based on the themes examined in the 2014 study days (edited with Patrizia Boschiero and Luigi Latini; Fondazione Benetton Studi Ricerche, 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*.

