



Soil as a Landscape

Nature, crossings and immersions, new topographies

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**abstract
biographies**
(in program order)

> session **Natures of soil**

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Soil, climate, landscape

Never before the soil has been polluted, devastated, sick. Never before its function of environmental infrastructure emerged, capable of poisoning or saving the climate has been so clear. It is necessary to make the soil the cornerstone of a profound revision of urban and environmental policies, and to invert the gaze: focus attention on open space, on agricultural land, and from this moving towards the city. Urban and environmental redevelopment will start more and more from the outside: to heal and enhance the void and the unfamiliar to penetrate the built city renewing it.

The period we are living, the Anthropocene, is decisive because the future of the planet will derive from our behavior. The climate changes we are witnessing will become more and more extreme and will require more effective mitigation and adaptation policies. A central role in this sense is played by the soil: today increasingly degraded and exploited, impoverished and poisoned, it transfers into the climate all the toxic and disastrous effects of what it suffers. Climate change forces us to look at it with new eyes, not to consider it only as a support for buildings and cities, as a landscape and homeland, as a resource for food production, but also as a complex ecological system, as a large environmental infrastructure on which the life on the planet depends. Till now we have observed it in its superficial dimension, not in its thickness, in its dialogue with the underground and atmospheric envelope. Only by regenerating the soil it is possible to contain the climatic catastrophe. If we then consider that the phenomenon of migration is closely intertwined, it will be clear that, in this period, the environmental question is grafted onto the social and political one.

Today there are many initiatives and experiments that try to get answers starting from the city, a dimension from which to start a wider project, to begin to innovate from the local reality, always having clear awareness of the irreducible connection between the smallest territory and the entire planet. We need to change the perspective from which we look at reality and activate a depth of vision both in the sense of verticality, in the depth of the Earth's resources, and in the sense of horizontality, embracing the entire globe. A look capable of turning to the past and facing an uncertain and risky future.

Rosario Pavia has taught Urban Planning at the Faculty of Architecture of Pescara and has been editor in chief of the journal "Piano Progetto Città". He has been a consultant to the Ministry of Infrastructure and Transport and a visiting professor at the Harvard Graduate School of Design. In recent years he has carried out research and planning activities for the redevelopment of city waterfronts (Naples, Marina di Carrara, Taranto, Pescara, Tenerife)

Among his publications: *L'idea di città. Teorie urbanistiche della città tradizionale* (Franco Angeli, 1994), *Babele. La città della dispersione* (Meltemi, 2002), *Le paure dell'urbanistica. Disagio e incertezza nel progetto della città contemporanea* (Meltemi, 2005), *Il passo della città. Temi per la metropoli futura* (Donzelli, 2015) e *Suolo, clima, paesaggio* (Donzelli 2019).

GIACOMO CERTINI

University of Florence, Department of Agricultural, Food, Environmental and Forestry Sciences and Technologies

Terrestrial and extraterrestrial soils



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Someone has rightly defined the soil as “the basis of the landscape”. The characteristics of the soil really define the use of the soil and therefore shape the landscape, at least the extra-urban one, but what is the soil? Wikipedia defines it as “a mixture of organic matter, minerals, gases, liquids and organisms that together sustain life”. A simple definition, perhaps too much for what is much more than a sum of its parts. Other more technical definitions call for the presence of “horizons”, horizontal layers different from each other and differentiated from the starting material for physical, chemical and biological phenomena of various types. Soil is a complex and open system, which continuously exchanges both energy and matter with the external environment, which is subjected to translocation and transformation phenomena, and which carries out a series of crucial functions for human well-being. The soil has always been associated with the presence in it of living organisms, which also participate in its formation. On closer inspection, however, there are also virtually lifeless soils on our planet, due to climatic limitations such as extreme dryness or perennially harsh temperatures. Those substrates that are inconsistent with the surface of the other solid bodies of the Solar System are lifeless, as well. With some of these substrates - those of the Moon and of Mars - we have already come into contact and verified their productive potential, net of some obvious nutritional deficiencies and the presence of phytotoxic compounds. Currently there is no general consensus on the fact that these substrates can be considered soils, and therefore we refer to them with the most disparate names. The fact is that extra-terrestrial surfaces and landscapes are now familiar to us, especially due to the plethora of photographs that the rovers that are scouring Mars send us in real time. Then, perhaps, the time has come to coin a “cosmic” definition of soil, which is unequivocally inclusive of those materials that could one day provide for the maintenance of human colonies outside our planet.

Giacomo Certini is associate professor of Pedology at the Agricultural School of the University of Florence. He received his PhD in Soil Science in 2002, at the same University. His current main research lines are soil genesis and degradation, soil carbon sequestration, the effects of forest fires on soil properties, soil consumption, and the Anthropocene. He is the author of more than 100 scientific publications, many of them in international journals (including *Science* and *Earth-Science Reviews*). He is Associate Editor of the *International Journal of Wildland Fire* (since 2007) and *SOIL* (since 2014). He has been a member of several scientific committees and national and international conference organizers, where he has often given oral reports and served as chairman. He was supervisor of four doctoral theses. He currently teaches “Pedology”, “Photointerpretation and survey of the landscape”, “Sustainable management of the soil”, and “Forest soils” at the University of Florence.

CRISTOPHE GIROT

ETH Zürich, Institut für Landschaftsarchitektur

About Ground, Topology and Soil

Ground finds its origins underneath our feet, where countless imprints meet the surface of the earth every day. It is a reminder that ground differs from place to place, and can be profoundly altered. Things pertaining to gravity can change the definition of ground, depending on where you are. This fact became apparent when Neil Armstrong’s boot embossed the moon’s surface for the first time fifty years ago. The delicate imprint which it left behind in the dust has probably vanished since, through wind and countless accumulations. It expressed nonetheless the incredible versatility of ground, through a form lightness that was completely out of this world. Ground is, therefore, as close as a body gets to apprehending the word (any world) physically. Contact with the ground is a topological constant that expresses our relationship to surface. Ground remains different from soil which is substantially thicker, more organic and capable of expressing a landscape’s intrinsic chemical, geological, hydrological and climatic characters. Soil belongs to earth, it is the substance that feeds us and which we are part of integrally. The matter of a soil is alive, complex, burdened with life, death, pollution and histories. Soil nurtures and is probably the single matter most vital to a garden or landscape. It has, for that matter, been seriously disrupted over the past centuries, to the point where neglect has become the new expression of societal irresponsibility in this age of climate change.

Christophe Girot is Professor of Landscape Architecture at the Architecture Department of the ETH in Zurich. He received a dual Masters in Architecture and Landscape Architecture from UC Berkeley

in 1986 and 1988, and from 1989 to 1999 he was Chair of Design at the Versailles School of Landscape Architecture. Since 2001 he is Full Professor at the ETH Department of Architecture. His teaching and research interests span new topological methods in landscape design, landscape perception and analysis through new media, and contemporary theory and history of landscape architecture. At the ETH he founded the Institute of Landscape Architecture (ILA) with professor Günther Vogt, and then co-founded the Landscape Visualization and Modeling Laboratory (LVML) with Professor Adrienne Grêt-Regamey in 2010. His professional practice focuses on large-scale landscape projects, using advanced 3D GIS techniques that contribute to the design of more sustainable landscape environments such as the Alptransit Deposit in Sigrino and the Third Rhône River Correction in the Canton of Valais. He was PI at the ETH Future Cities Laboratory in Singapore from 2010-2015 working on an advanced design research project on the Ciliwung River Park in Jakarta. He is Dean elect of the ETH Department of Architecture and has start office in the summer of 2019.



> session **Urban soil, city lands**

LAURA FREGOLENT

Iuav University of Venice, Design Cultures Department

Processes of urbanisation and use of soil

Over the past fifty years we have witnessed the creation of vast cities-regions which, unlike in the past, cannot be defined and described using the traditional yardstick of density and distance but by taking into consideration the intensity of flows of goods, people and information. This process of urbanisation and regionalisation of urban areas is a result of changes in the organisation of the economy, the evolution of global markets and the promotion of residential localisation.

Globalisation processes, however, have and produce different repercussions, forms and impacts in different contexts; many of the “protagonists” of today’s urban society, such as suburban and post-suburban gated communities, edge cities, hyper-malls, mega-functional hotels, mega-churches and office parks, can be found in the United States or in rapidly growing cities in emerging countries, especially Asia. They are still few and far between in Europe where enclaves of ethnic origin, which cannot always be linked to urban poverty, low-density habitats with no particular socio-economic connotations, and partly gentrified old town centres flourish. In Europe and Italy in particular, the common urban framework (especially in the central north regions of the country) was the beating heart of our community and economy up to a couple of decades ago and has retained a fundamental role, albeit with forms and functions that are to an extent new, and brought about a world of differences in today’s economic framework.

Forms of urban living and broader, diversified urbanisation have come about and are in the process of being consolidated, global situations or megacities, cities or polycentric urban regions made up of a cluster of medium-sized and small towns, physically distinct but functionally linked, grouped around one or more major cities which should however be considered part of the local community, where most of our daily lives are acted out and localised, specific identities and practices are given new value.

These processes and dynamics translate into urban and territorial forms, spaces and contexts, which reveal a variety of problems and contradictions between their development and environmental and landscape resources, as well as significant land consumption. The question we should be asking ourselves is how these contexts can or do adapt to new economic circumstances and which strategies and policies we should implement to ensure quality in our environment and lifestyle.

Laura Fregolent (1966), architect, PhD in Sciences and methods for the European city and territory, is Professor of Urban Planning and Technique at the Iuav University of Venice where she teaches Analysis of the city and the territory.

She carries out research in the field of urban studies and has focused his research interests in particular on some issues related to the processes of urban transformation and settlement dispersion, to the social dynamics connected to them, to the conflicts related to urban and territorial projects and transformations, to the transformations taking place in urban contexts with particular attention to housing dynamics.

Themes within which she gained experience of analysis and interpretation and studied the possible forms of adaptation of intervention policies with a view to sustainable use of the territory and regeneration and redevelopment of living spaces.

Among her publications: *Governare la dispersione* (2005), *Conflitti e territorio* (edited by, 2014), *Growing compact* (with S. Tonin, edited by, 2015).

She is co-director of the magazine «Archivio di Studi Urbani e Regionali» published by FrancoAngeli.



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“The real gardener is a man who cultivates the soil”, wrote Karel Čapek in his scholarly yet amusing collection of essays on gardening published in 1929. The *ground*, the essential ingredient for gardening and theories of garden layout or, if you prefer, *soil*, namely the “uppermost layer of the Earth’s crust” is, traditionally in this field, central to the work and design focus of landscape architects, whatever their commission. “Cramped, contaminated, abandoned, built-up, criss-crossed by technological infrastructure networks, paved, waterproofed” (Paolinelli, 2018), in today’s world urban soils represent a particularly fertile ground for research, innovation and experimentation in landscape architecture. “A shallow, biologically active, porous medium which represents the interface between earth, water and air” and which can host and sustain plant life (cf. ISPRA, 2011); organic and permeable soil, a connective system which is able to perform the basic functions of water drainage, retention and infiltration, is a fragile and precious resource in the city. Nurturing this resource is of the utmost importance if we are to tackle the most pressing environmental challenge of our time - climate change.

By studying today’s urban lands and making opportune forays into the history of gardens and landscape architecture, this talk presents an *in-depth* examination of open places and spaces to illustrate how landscape projects explore the relationship between life and what happens on the surface with what goes on in the invisible layers of urban soil. Vertical sections and representations of underground stratigraphies become essential tools when exploring the hidden dimension of our everyday landscapes.

Anna Lambertini, architect and landscape architect, teaches at the School of Architecture of the University of Florence and at the Ecole Euro-Méditerranéenne d’Architecture, de Design et d’Urbanisme in Fés (Morocco).

Associate professor in Landscape Architecture at the Department of Architecture Florence, where she is president of the master’s degree course in Landscape Architecture.

She holds a three-year postgraduate specialization in Garden Architecture and Landscape Design (2001) and a PhD in Landscape Design (2005) at the University of Florence.

AIAPP / IFLA member, she is the responsible and scientific director of the six-monthly magazine «Architettura del Paesaggio».

She is member of the Scientific Committee of Fondazione Benetton Studi Ricerche.

Her research and design exploration activities focus on the dimension of everyday landscapes, with particular reference to the themes of the aesthetic identity of places; urban natures; design and inventive management of open space systems; landscape integration of mobility infrastructures; the design of playful spaces and playgrounds; the intersections between artistic practices and landscape architecture. She is the author of about 140 publications, including the books: *Fare parchi urbani* (Florence University Press, 2006, special mention at the Grinzane Cavour-Giardini Hanbury 2005 International Prize) and *Urban Beauty! Luoghi prossimi e pratiche di resistenza estetica* (Editrice Compositori, 2013).

FRANÇOIS VADEPIED and MATHIEU GONTIER

Wagon Landscaping, Paris

The importance of soil and living beings in the city

The urban soil in our cities is becoming more and more impenetrable. What can we do to convert it back and help living beings reclaim what is theirs?

At Wagon Landscaping, we have been lucky enough to “work with asphalt” since 2009, that marvellous blackboard which, when chipped away and gently turned over, conceals poor, depleted, draining underlying soil, just waiting for an entire colony of pioneer and wandering plants to bring it back to life.

We like to think there is no “good” or “bad” soil, just ground ripe for our project to plant (or orchestrate the spontaneous appearance of) plant life. The example and experience of our asphalt gardens have shown us that oak trees can grow out of acorns and we can create the conditions for plants to reclaim the land.

If soil is tended to properly, it can help nature grow and flourish, often with surprising results. In our asphalt gardens, we prefer not to introduce our own materials (or at least very few of them), cutting, breaking up and integrating what we find on the top of the soil. We have experimented with techniques to remove the soil’s impermeable barrier on quays in ports, in street car parking and in the middle of cement-ridden residential complexes, rediscovering a form of fertility that is the perfect environment for nurturing nature.

By keeping the materials we use to an absolute minimum and working the soil deep down to make it fertile, we have created spaces for small wildlife and residents to enjoy for a price per metre that defies competition. Being able to include our waste and recycle material that was already there (before we began working on the project) allows us to work within a grey

economy (saving matter and material), offering real added value as it incorporates a form of concrete resilience both on site and in its production. The site generates and becomes the project to an extent.

This does not, however, rule out allowing ourselves the luxury of investing in a material or a specific drawing at key points in the process, ensuring more effective promotion of the project to the people who will use the site and better “selling” of the idea to our clients, whether they be public or private.

Asphalt gardens open up the possibility of reversing all impenetrable surfaces. They also help think in terms of an economy of means which develops a project with low environmental impact: keeping the amount of external elements to a minimum, recycling the materials originally found on the site ...

Through examples of its work, the Wagon Landscaping agency will present examples of “urban gardens”, the result of experimentation that has led it to come up with a possible project format in touch with the site and its constraints, taking soil, users, materials and the resources available etc. as its starting point.

Through these experiences, the designer will try to show that adopting a gardener’s mindset “on all levels” of the project can help us think of our cities with an ecological and decidedly sustainable attitude.

Wagon Landscaping is a landscaping agency founded by two landscape architects, François Vadepiéd and Mathieu Gontier.

Wagon-Landscaping works in all fields related to contemporary landscape issues: residences, public spaces, parks and gardens, rural spaces. The agency is developing a design approach that combines work in atelier and a strong presence in the areas of intervention, and it focuses on respect and a special interest in living beings. Our projects consider the plant component to be part of an innovative experience that takes into account the characteristics of the contexts, the natural dynamics and their temporalities at the service of the project.

François Vadepiéd is co-founder of Wagon landscaping. He has an initial training in Geophysics and Cartography at IGN. He attended a doctoral training in geographic information systems (GIS) in the field of computerization of cartography. For ten years he was project manager for the development of map data in France and Europe. In 2003, he decided to radically change his career path. He passed the admission competition to the Ecole Nationale Supérieure du Paysage of Versailles (ENSP) from which he graduated landscape architect (DPLG) in 2007. This double experience allows him to combine the creativity of the landscape project with a constant attention to the history of the places where he works. He is responsible for studies and project management within the agency.

Mathieu Gontier is co-founder of Wagon Landscaping. He has an initial training in Fine Arts and in Russian. With this cultural background he entered the Ecole Nationale Supérieure du Paysage in Versailles (ENSP) and after his diploma in landscape architecture (DPLG), he had deepened the possible relationships between art and landscape. Since his initial training, he has maintained the use of drawing as a tool for reflection and design. He was responsible for landscape projects at Aéroports De Paris - engineers (ADP-i). He now teaches at the Ecole Nationale Supérieure du Paysage in Versailles, where he directs the Marseille training center. He is responsible for studies and project management within the agency.

GIORGIO PROSDOCIMI GIANQUINTO

University of Bologna, Department of Agricultural and Food Sciences and Technologies

Different soils. Urban farming experiences

Inner city farming is an ancient practice, which has changed and evolved over time. Vegetable patches and gardens have appeared, disappeared and then reappeared in cities, representing, alternatively or simultaneously, places to grow fruit and vegetables, leisure and recreational spaces or areas for study, prayer and meditation. Urban allotments first began springing up in Europe during the industrial revolution in the first half of the 19th century, when large numbers of workers and their families left the countryside for the city, in search of work in the factories. Many of these families lived on the poverty line and suffered from social alienation and malnutrition and these “migrant gardens” (known as *jardins ouvriers* in France), set up by the local authorities, factories or religious communities, were designed to provide some relief from these conditions, enabling them to grow their own vegetables and raise small animals. In Italy, especially in the north, urban allotments first appeared with the industrialisation and growth of towns and cities. Improvised allotments could be found alongside special plots created by industrialists in the “mill villages” they built for their workers. During wartime, they became “war allotments”. After the war, cities had to be rebuilt so there was more work, industry began to boom, towns got larger, the price of building land went up and the phenomenon of urban allotments lost some of its importance. But they did not vanish completely: no longer in city centres, they reappeared (often unauthorised) in the suburbs.



It was in the post-industrial age that “growing our towns” was vested with new dignity and importance. Vegetable gardens are now seen in a new light, they are a complex, acknowledged yet multi-purpose phenomenon, which produces foodstuffs and provides ecological-environmental, aesthetic-recreational, educational, social and therapeutic functions. Allotments offer the basic conditions needed to help a community flourish, such as personal and collective health, sustainable development, social interaction and landscape protection; they are an essential element when redesigning peripheral areas and redeveloping city centres and encourage innovative and often creative forms of farming.

(traduzione Traduttori Associati)

Giorgio Prosdocimi Gianquinto is Full Professor at the Chair of Horticulture and Floriculture at the Department of Agro-Food Sciences and Technologies (DISTAL) of the Alma Mater Studiorum University of Bologna. Director of the Center for Studies and Research in Urban Agriculture and Biodiversity (ResCUE-AB), at DISTAL. President of the Urban Horticulture Working group of the International Society for Horticultural Science (ISHS). FAO-UN consultant on issues related to Urban Horticulture.

Former coordinator of the Master's Degree in Agricultural Sciences and Technologies of the Alma Mater Studiorum University of Bologna.

Former coordinator of the ISSS Landscape and Urban Horticulture Commission.

Former member of the ISHS Governing Council.

For thirty-five years he has been involved in research with studies on physiology, quality and innovative agronomic techniques for the cultivation of horticultural species. He gained extensive experiences in urban horticulture in the cities of the North and South of the World. He collaborates in Agricultural and Food Security projects in the field of international development cooperation with experiences in Peru, Brazil, Cape Verde, Ivory Coast, Burkina Faso, Kenya, Mauritania, Palestine, Myanmar, Dominican Republic. He has had coordination responsibilities in numerous international and national research projects and is the author / co-author of over 200 scientific publications, most of which are in international journals.



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> session **Visions, experiences in the field**

LAURA ZAMPIERI
CZ Studio, Venice

Water and soil in landscape project

FABRIZIO CEMBALO SAMBIASE and ANTONIO DI GENNARO
agronomist and landscape designer, Studio Progetto Verde, Naples
territory agronomist, Risorsa srl, Naples

Rehabilitating the landscape of the Land of Fires (Terra dei Fuochi)

If you google the word “land”, an algorithm completes the phrase and “land of fires” is one of the first hits you get. This result is confirmation of the global resonance of the events on the Campania Plain, which has been devastated by illegal dumping and waste to the point that the phrase has become a symbol, a cliché, a stereotype. Mentioned in public speeches worldwide, it has ultimately been stripped of any measurable, technical or geographical meaning. The area in question is actually relatively small but some shops in the central north of Italy display signs saying “This shop does not sell farm products from Campania”. What makes this so extraordinary is that the blame has been laid at the farmers’ door, even though after six years not one of the 40,000 samples of agricultural products which have been analysed has shown any problems. Defining the problem is essential if we are to come up with possible solutions. The broad-brush and emotional way the matter has been dealt with on social media is precisely the way to spread fear, while avoiding suggesting any possible solutions.

We have come to the realisation that the “land of fires” is a diseased landscape. A disease caused by a lack of public planning. The 140 towns lying around Naples have merged into a single, undefined suburb stretching 90 kilometres. The remains of *Campania felix* have been trapped in this unregulated city, home to the most fertile farmland on the face of the earth and 20,000 farms which produce 40% of the region’s agricultural production value on less than 10% of its agricultural land. The Land of Fires is a tragedy involving two million Italians who battle to survive in a space which defies human comprehension. In this complex situation, we have worked on several landscape projects to try and heal the wounds: lifeless farmland, quarries and landfills. Some of these symbolic places, like the former Resit landfill in Giugliano, the largest of its kind, have been turned into green spaces for public use, decorated with murals by Jorit and land art installations by secondary school pupils at the Naples art school. Close to there, on the San Giuseppiello estate where members of the Camorra used to dump sludge from tanneries in Tuscany, a wood of 20,000 poplar trees has been planted to secure the soil and ground. Furthermore, to try and limit the damage, the

Municipalities are now working to create an Agricultural Park to protect and tend to the borders, rebuilding the landscape.

This open-air green workshop is continuously evolving and thousands of students from state schools throughout Campania have come to study and learn the process needed to rebuild the land and ecosystems, giving dignity back to these places and the promise of a new future for the communities who live there.

Fabrizio Cembalo Sambiasi, agronomist, works in the field of urban green design and territorial planning. He is member of the National Academy of Agriculture, member of the permanent Technical Table for the Nursery sector at the Ministry of Agricultural, Food and Forestry Policies, of the Technical Table for the revision of the Minimum Environmental Criteria for landscape and green areas design at the Ministry of Environment and Protection of Territory and Sea, and of the Local Landscape Commission of the Municipality of Naples.

He is the operational director of the engineering company "Progetto Verde", a landscape architecture firm and advises many public bodies on the design, management and maintenance of urban green areas.

His publications include: *Botteghelle: ecological dynamics and urban space for a new landscape*, «Urbanistica Informazioni», 263, 2015, special issue dedicated to the 9th INU Study Day. Blue and green infrastructures, virtual, cultural and social networks, pp. 48-51 (with Francesco Semmola); *The Value of landscape: a fragile balance between contradiction*, in *Tasting the landscape*, Edifir, Florence 2016.

He taught at the Federico II University of Naples at the Department of Agricultural Sciences, the Department of Architecture and the Department of Engineering.

Among his projects winner of competitions, "the land of the Giants", Acireale; the "Green River", Nuoro; the Marinella Park in Naples (under construction); the urban and architectural redevelopment project of Piazza Campo del Palio in Asti was mentioned by the jury in the competition *Designing The High Line, ideas for reclaiming 1.5 miles of Manhattan*, FHL New York.

Antonio di Gennaro, territorial agronomist, works in the field of analysis and planning of agroforestry resources and landscape, with experience in rural, urban, territorial and sector planning. Since 2000 he has been the sole director and scientific manager of the research company Risorsa srl.

He is the author of several books and articles on the rural landscape and its transformations. He has taught at the universities of Naples, Salerno, Caserta as part of environmental assessment and planning of agroforestry resources courses.

He is a member of the editorial board of the magazine «Meridiana», and editorialist of the Naples edition of the newspaper «la Repubblica».

PAOLO PILERI

Polytechnic of Milan, Department of Architecture and Urban Studies

The obsession of protecting our land

For Simona Vinci, author of *Rovina* (2007, recently republished by Einaudi), protecting the land is an acceptable obsession. Indeed, taking oxymorons to the absolute limit, we could even go so far as to say it is a good obsession. She is not afraid of being labelled obsessive-compulsive (as we are), if anything she believes the problem lies in the fact that "*if we don't let ourselves be obsessed by monstrosities like this, EVERYTHING will end up in cement*", with EVERYTHING deliberately written in capitals.

Obsessions are never healthy, so it might be advisable to drop the matter but, in actual fact, continuing to fire up cement mixers to drown fields and meadows in concrete **is an obsession.**

As is continuing to churn out town planning schemes dotted with useless areas for urban development. Having eight thousand municipalities, which decide on the fate of the land as if they were eight thousand islands in the Pacific, is a stupid obsession.

Similarly, refusing to pass serious national legislation against land consumption or to rid our town planning of developable areas that have languished there for decades and no longer have any meaning is an *obsession*. It is an *obsession* to draft laws in incomprehensible language, which pretend to stop land consumption but which actually change nothing and indeed only make it worse. Saying nothing when faced with the degradation of the landscape that continues to eat away at whatever beauty is left is an *obsession*. Accusing anyone who raises ecological issues and demands they be placed at the top of the urban agenda of environmental terrorism is an *obsession*.

We turn a blind eye to so many obsessions, just letting them successfully get on with it, not wanting to bother them with *other* obsessions, which should actually be the subject of our speeches and policies. I agree with Simona Vinci's *obsessions* and hope many others will join the ranks of the *eco-obsessed*. Forever.

Paolo Pileri is a professor of Urban and Territorial Planning and Design at the Polytechnic of Milan, member of national and international research groups and scientific consultant of ministries, public bodies, foundations and local administrations.





His research interests have always been oriented to the study of environmental issues in urban and territorial planning through the main theme of the soil as a paradigm of our ability to design the city in a sustainable way.

His research has focused in particular on the conceptualization of the soil as a complex and living resource, on the study of the urbanistic reasons for the consumption of soil, its relationship with the forms of urbanization, on the analysis and comparison of international policies adopted abroad to contain consumption, on the demonstration of the cause-effect links between land consumption and social and environmental effects and, finally, on the translation of all this into planning and policies of territorial government.

He is the creator and scientific manager of VENTO, a territorial project through a 700 km cycle-tourism link between Venice and Turin along the Po river (www.progetto.vento.polimi.it).

Author of over 300 articles in national and international journals and numerous books, including *Amor Loci* (2012), *Che Cosa C'è Sotto* (2015), *Il suolo sopra tutto* (2017) and *100 parole per salvare il suolo* (2018). Since 2016 he has been a columnist for the magazine «*Altreconomia*» with the monthly column "Piano Terra". (<https://altreconomia.it/author/paolo-pileri/>)

ANTONIO PERAZZI

Studio Antonio Perazzi, Milan

Stories of botany: from Derek Jarman's garden to three projects

Biologically speaking, soil is an osmotic element that is constantly changing in order to maintain its balance. Plants assist in this transformation: horizontally, vertically and over time. Guilty of causing the first and most gigantic pollution phenomenon our planet has ever known, plants created the oxygen bubble that brought life to Earth as we know it. Today, as we find ourselves undergoing a new form of transformation due to climate change brought about by man, the botanical system still acts as the immune system of the place we call home.

And in this sophisticated relationship between man and the environment, using our hands and our heads, the garden takes on an even more experimental role, acting as a work of art and place where we can understand more about nature. A recurrent theme is uncertain landscapes, places colonised by pioneer plants and which are no longer anthropised but not yet wild. No human intervention, no artificial device: only specialised plants just waiting for an excuse to enter into action and complete their cycle of adaptation, development, seed production, death and humus production. Climate change influences varieties, pioneer plants know no bounds and move around continuously, looking for the most suitable place to settle their offspring and instill into them the quality of plant opportunism or, as the more poetic among us put it, 'botanical genius'.

We must not, however, confuse pioneer plants with invasive plants: the first are organisms specialised in surviving in extreme conditions, the second are opportunistic, extremely prolific and adaptable.

According to scholars, 60% of the world's population will live in towns and cities by 2030, so what will become of all the other environments? There are no data or forecasts available on the number of farmers who will remain in the countryside.

Historically, Mediterranean farmers have always grown exotic plants without the slightest concern for impoverishing the biodiversity of their land; if anything, mixing species has made our country unique from both a cultural and a dietary point of view because, if you travel the length and breadth of Italy, in the space of just a couple of miles you can find every kind of climate on earth. Our ancient farmers wisely shaped our country by simply cultivating and indulging it, with the same simplicity of those who today say they have understood ecology.

Antonio Perazzi is a landscape architect and writer who has always been interested in the relationship between plants, man and the environment. Grown up between Milan and Chianti, after many trips in the East and long stays abroad, including Alaska, he trained at the Milan Polytechnic and at the Kew Gardens in London. In 1998 he opened his own design firm with which he signed numerous project designs, as well as consultancy for prestigious international studios. He has created public and private project designs, including: the parks of Via Brisa and Via Ovada in Milan, the aromatic garden of the Triennale Terrace, the Villa Amagioia Garden in Varignana, the public spaces of the Kaylan Mart complex in Jaipur, India, the landscaping consultancy for the Turin-Lyon railway project. Among the most recent projects: the park of the new Fendi factory in Bagno a Ripoli, the landscape design of the Manifattura Tabacchi complex in Florence, the garden and terraces for the new Snam headquarters in Milan. As experimental activity, he was invited to participate in: Festival international des jardins de Chaumont-sur-Loire, Avant gardeners Tate Gallery in London, Festival International des Jardins de Métis, Canada. He was a contract professor at the Polytechnic of Milan, at the Brera Academy, at the Universität der Künste Berlin; he held workshops at: I.S.I.A. Higher Institute for the Artistic Industries of Urbino, Universität für angewandte Kunst Wien, Yunnan University of Finance & Economics, École nationale supérieure du paysage de Versailles.

He published *Il paradiso è un giardino selvatico. Storia ed esperimenti di botanica per artisti*, Utet, 2019 (Paradise is a wild garden. History and botany experiments for artists); *Contro il giardino. Dalla parte delle piante* (con Pia Pera), Ponte alle Grazie, 2007 (Against the garden. On the side of plants);

ANDREA CARETTO and RAFFAELLA SPAGNA
artists, Turin

Soil as an Aesthetic Experience



“There are more living beings in a handful of soil than men on planet Earth”; this statement by Swiss researcher Gregor Klaus reveals the incredibly complex dynamics of the so-called *pedosphere*. The key mechanisms which control biotic and abiotic processes and their interactions, depending on the physical, chemical and biological properties of the soil, are still in part beyond our grasp. A mysterious environment lies under our feet; the survival of every organism on the planet depends on this thin layer of matter which covers such a small part of the Earth's surface.

Soil witnesses a whole host of relationships, it is the environment where the atmosphere, geosphere, hydrosphere and biosphere meet. But maybe thinking in terms of “spheres” is misleading: where does the atmosphere end and the pedosphere begin? Don't terrestrial air and water exist?

The *ecological-systemic* approach to artistic creation, the focus of Andrea Caretto and Raffaella Spagna's research, the inclination to embrace the irreducible complexity of any phenomenon, has led the artists to consider the “soil system” the ideal *subject* to “bury themselves in”.

Our lives are uprooted from our living environment, we live in a state of anaesthesia, for the most part unaware of what is going on outside and under our feet. Relationships between things – and particularly between living things – are primarily of an “aesthetic” nature; this is the starting point for these two artists who guide us to the original meaning of the word and, consequently, to *áisthēsis*, which means ‘perceiving with the senses’. If most of the Universe-Soil is not within man's perceptive grasp, the aesthetic experience and art are a way of opening up new means of perception, of reawakening our dormant senses and, through this specific form of perceptible knowledge, allowing us to recognise, and at times *reveal*, what exists. Contact with Soil brings us back into the world, the aesthetic experience of Soil brings us closer together. “We are compost, not posthuman; we inhabit the humus-ities, not the humanities (...) Critters – human and not – become with each other, compose and decompose each other, in every scale and register of time and stuff in sympoietic tangling, in ecological evolutionary developmental earthly worlding and unworlding” (Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene*, Duke University Press, 2016, p. 97). Here the artists present a number of projects executed from 2006 onwards in an attempt to bring together different aspects of their own personal research into Soil as an Aesthetic Experience; it is a journey between the visible, aboveground world and the chthonic, underground world, exploring the practices of collective and collaborative action, of environmental installation and sculpture.

Andrea Caretto (Turin, Italy, 1970, degree in Natural Sciences) and Raffaella Spagna (Rivoli, Italy, 1967, degree in Architecture) conceive art as inquiry, a free way to investigate the multiple dimensions of reality: formal, qualitative and physical quantitative aspects of the matter but also philosophical and social aspects. In keeping with their respective educational backgrounds – landscape architecture for Spagna and natural sciences and scientific museology for Caretto – their projects (installations, sculptures, collective actions, performances) always results from a “relational process” in the sense that they emerge from the complex relational field the authors established with different elements (organic, inorganic, living, etc.) of the context in which they operate. They investigate the relationships linking human beings to other living organisms and inorganic matter, developing projects that evolve over the long term. In the last few years they have been working on the idea that the form of things (objects, organisms, society, landscape, artworks...) could be intended as an emergent property, manifestation of embodied forces, expression of a relational and morphogenetic field in which the artist is only one of the forces at play.

They have been working together on a regular basis since 2002, exhibiting in public and private institutions in Italy and abroad. Among the institutions with which they collaborated in the recent years: Benetton Foundation, Treviso (2019); GAM – (Civic Gallery of Modern and Contemporary Art), Turin (2012, 2018); Spinola Banna Foundation for Art, Poirino (2018); Bozar, Bruxelles, (2018); Zegna Foundation, Trivero (2017, 2018); Cittadellarte – Pistoletto Foundation, Biella (2015, 2017, 2018).

They are among the charter members of the artist collective “Diogene” (www.progettodiogene.eu) and collaborate with the research Center IRIS (Interdisciplinary Research Institute on Sustainability) of the University of Turin, Brescia and Aosta.

They live and work in Cambiano (To), Italy.

www.esculenta.org

We can understand a “syntax of landscape” as set of rules, principles and processes that govern a landscape structure in a given context, usually including an order of natural and artificial elements. Landscape strata consist of horizontal and vertical layers, accumulating, compacting and folding time – a construction that underlies weathering or with the existence of mankind: an erosion of time. Its understanding, use and care depends on culturally transformed constructions of meaning, full of symbols and clichés, as well as rational technical properties allowing planned exploitation and enjoyment.

We want to discover the rules common to a landscape, understand their meaning in a given real and mental environment and test possibilities of transforming them proactively into the future, giving them new meaning and usability. We can achieve an inventive process of form making, marrying old and new for to start a new story or just touching a given place with respect and care, in order to transform a scarcely visible story into a strong narrative and sustainable experience.

The term *syntax* could be used to refer to the study of such principles and processes.

Three projects shall illustrate our way of making a project:

_Tel Aviv: Is a Landfill an eyesore or a dramatic orientation point and point of interest?

In the course of 47 years thousands of layers of household waste and demolition materials formed a 60-meter-high mountain at the doorstep of Tel Aviv, forming a strangely new but also stunning topography within Israel’s vividly growing agglomeration.

_Mühlendorf am Inn: Soil builds up over the years, covering and preventing the good and the bad of previous history.

When an area within a state forest is concerned that has been the site of the second largest satellite of the Dachau concentration camp, claiming more than 5000 lives towards the end of World War II, how can we deal with what we call a “visible and invisible landscape” of a territory?

_Esch sur Alzette: Due to heavy contamination within the once vast steel production site of Belval, it was decided to build a new town one level above the remaining industrial platform, making the protected “Sinterbecken” a 16-meter-deep architectural depression in the midst of a planned new city centre.

When dealing proactively with geotechnical issues and engineered forms, we can possibly make industrial archaeological research a basis for more attractive cities!

Tilman Latz has been leading the office of Latz + Partner as Partner & Design Director since 2011 after a ten-year partnership with Anneliese and Peter Latz and since 2016 with his wife, Landscape Architect Iris Dupper.

His office is known world-wide for stunning and award-winning projects, such the Landscape Park Duisburg-Nord, the conversions of the former harbours in Bremerhaven, the transformation of Turin’s largest urban industrial wasteland into Parco Dora, the development of the European quarter of the Kirchberg in Luxembourg and the Hiriya Landfill and Ariel Sharon Park in Tel Aviv.

He and his team are currently working in Israel and China alongside projects in the European Union. Beyond that Tilman is engaged in the Bavarian board of the BDLA (Federation of German Landscape Architects), the Bavarian Chamber of Architects (ByAK) and in the German Werkbund Bavaria.

Tilman Latz graduated in landscape architecture from the University of Kassel and went on to study architecture in Kassel and at the Architectural Association in London. He worked for Francoise Jourda Architectes (JAP) in Paris, managing projects like the Advanced Training Academy in Herne-Sodingen, a major project of the IBA Emscher Park, which is a prototype for sustainable construction and use of solar energy on the site of the former Mont-Cenis coal mine. In 2001 he joined the office founded by his parents. Tilman Latz shared his experience as a visiting lecturer at the University of Pennsylvania in Philadelphia, where he also taught studios in 2001 and 2003. He took on a two-year guest professorship at the University of Kassel in 2012 and is a sought-after expert, juror and lecturer at national and international events, competitions and design panels, universities and municipal institutions.

JUAN MANUEL PALERM

University of Las Palmas de Gran Canaria

Navegando por la aridez (Navigating Aridity): arid soil, fragile lands

Definitions of arid land are based on different classification systems, which tend to be rather confused; their aim is to measure and define areas which are clearly identified on maps and whose types of vegetation and processes of formation are the result of a physical force on earth. Most classifications are based on data regarding the number of days of rain, the total amount of annual rainfall, the temperature, humidity or other factors. Irrespective of the criteria used, the most crucial variable is the scarcity of water and all systems, at least indirectly, take into consideration the availability of moisture using the precipitation/evapotranspiration ratio.





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It is not easy to understand, explain and reflect on the beauty of aridity.

Unlike deserts, in arid lands the severe effects of the weather and climate are part of a temporary, cyclical and random fluctuation. The desert, with its constantly shifting sand, its single and fundamental matter, fascinates us, conjuring up images of exotic places and lifestyles able to withstand and survive in these extreme conditions.

In arid environments, on the other hand, everything is in limbo and changes with the passing seasons, everything depends on the random nature of the physical and climatic conditions and man's actions. The Spanish philosopher, writer and poet Miguel de Unamuno experienced this first-hand during his banishment to Fuerteventura. It is not openly revealed, it is the island's "soul" that is revealed and, with it, the poet's "soul" which identifies with it: the abandonment, aridity and loneliness of the island mirror the poet's feelings during his exile. The island represents the eternal, the spiritual, the becoming part of its history; in short, it represents nature which welcomes and comforts the poet in his agony.

Working in arid and fragile lands means identifying the possible and extreme essence of the actions of man, who generates and transforms the Landscape and thus his own existence.

When designing the Landscape in these lands and soils, matter becomes the main way of defining its status as an inhabited place and its architectural representation.

Unamuno, in an article entitled *Atlantide*, wrote that «Plato invented, created but did not discover Atlantis, and Don Quixote invented, created but did not discover the island of Barataria for Sancho». As we know, this episode gave rise to what A. Valbuena Prat clearly stated, before Unamuno's book on exile *From Fuerteventura to Paris*, that the poet-philosopher had not discovered Fuerteventura but created it. Fuerteventura, the most forgotten, poorest and most frugal of the Canary Islands, acquires – with and for Unamuno – verbal personification and poetic reality. It is worth mentioning here Paul Dermée's quotation where he surprisingly expresses the desire to put the concepts of absolute poetic creation and island on the same level: «To create a work that lives outside itself, beyond its own life, and that is located in a special sky like an island on the horizon.» Comparing creation to an island (but also the idea of a poeticised island) comes from the writings of Manuel Padorno and not only will it become the most powerful aspect of his aesthetics but, with his book *A la sombra del mar*, it will represent the connection with the inventory of images, the *imago mundi* which he so enriched.

Navegando por la Aridez offers us exactly that, providing us with new inspiration for contemporary landscape architecture.

Juan Manuel Palerm Salazar is full professor of Architecture at the Universidad de Las Palmas de Gran Canaria. Visiting professor in many European universities, in the United States and in South America, he was also a contract professor at the IUAV University of Venice, for the Workshop Seminars and the Integrated Laboratory III (Architecture and Landscape), and at the University of Trento.

In 1986, with Leopoldo Tabares de Nava he founded the firm "Palerm & Tabares de Nava Arquitectos", with headquarters in Santa Cruz de Tenerife. In his works he pays particular attention to the aspects of the place and the territory, to the relationship between architecture and landscape, between natural and urban elements, as part of the architectural language, in search of a balance in the face of differences in scale and intervention environments. Project-Landscape relations appear constantly within the reflections on architecture and the studio's works, which have received international prizes and awards and have been published in numerous national and international specialized journals.

Director of the II and III Biennial of Architecture, Art and Landscape in the Canary Islands and of the Canary Islands Landscape Observatory, since 2014 he is president of UNISCAPE - European University Network for the implementation of the European Landscape Convention.

> opening of the study days and coordination of sessions

GIUSEPPE BARBERA

University of Palermo, Agricultural, Food and Forest Sciences Department

Giuseppe Barbera, professore ordinario di Colture Arboree all'Università di Palermo, si occupa di alberi, sistemi e paesaggi agrari e agroforestali del Mediterraneo.

Tra i suoi libri: *Ficodindia*, L'Epos, Palermo 2002 (Menzione speciale al Premio Giardini Hanbury, Grinzane Cavour 2002); *Tuttifrutti. Viaggio tra gli alberi mediterranei tra scienza e letteratura*, Mondadori, Milano 2007 (Premio Giardini Hanbury, Grinzane Cavour 2007); *Abbracciare gli alberi*, Mondadori, 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, 2016.

Per il FAI, Fondo Ambiente Italiano, ha curato il recupero dei giardini della Kolymbethra nella Valle dei Templi di Agrigento e Donnafugata nell'isola di Pantelleria.

Socio onorario AIAAP, Associazione Italiana Architettura del Paesaggio, è membro del Comitato Scientifico della Fondazione Benetton Studi Ricerche, del Consiglio Scientifico dell'Osservatorio nazionale del paesaggio rurale (Ministero delle Politiche Agricole Alimentari e Forestali) e del Consiglio direttivo del Parco Nazionale Isola di Pantelleria.

LUIGI LATINI

Iuav University, Design Cultures Department, Venice

Luigi Latini, architetto e paesagista, è docente di Architettura del Paesaggio presso l'Università Iuav di Venezia, Dipartimento di Culture del Progetto. Nel campo della ricerca su paesaggio e giardino ha lavorato presso l'Università degli Studi di Firenze dove, nel 2001, ha conseguito il dottorato di ricerca in Progettazione Paesistica; dal 1998 collabora con la Fondazione Benetton Studi Ricerche di Treviso, della quale è attualmente presidente del Comitato scientifico e membro del Consiglio di Amministrazione con la carica di vice presidente.

Alla ricerca universitaria affianca l'attività d'insegnamento, la responsabilità di workshop di progettazione, oltre alla partecipazione e al coordinamento di convegni anche di carattere internazionale. Ha svolto libera attività professionale, sia nel campo delle attività culturali che in quello della progettazione e pianificazione paesaggistica, con incarichi presso enti pubblici e istituzioni culturali, in Italia e all'estero.

Dal 2010 è socio fondatore e presidente dell'Associazione Pietro Porcinai a Fiesole.

È autore di numerosi saggi su giardino e paesaggio, e di contributi in pubblicazioni promosse da università italiane ed estere. Tra i volumi recenti *Manuale di coltivazione pratica e poetica*, Il Poligrafo, Padova 2017 (con Tessa Matteini); *Pietro Porcinai and the Landscape of Modern Italy*, Routledge, Londra 2017 (curatela con Marc Treib); *Pietro Porcinai. Il progetto del paesaggio nel xx secolo*, Marsilio, Venezia 2012 (curatela con Mariapia Cunico). Per la collana "Memorie" della Fondazione Benetton ha curato, con Domenico Luciani, il volume *Scandinavia. Luoghi, figure, gesti di una civiltà del paesaggio* (Fondazione Benetton Studi Ricerche, Treviso 1998, Premio internazionale Hanbury 1998) e, con Patrizia Boschiero e Simonetta Zanon, *Curare la terra. Luoghi, pratiche, esperienze/Caring for the land. Places, practices, experiences* (Fondazione Benetton Studi Ricerche, Treviso 2017).

JOAN NOGUÉ

University of Girona, Geography Department

Joan Nogué (1958) è professore ordinario di Geografia Umana all'Università di Girona ed è stato direttore dell'Osservatorio del Paesaggio della Catalogna (Observatori del Paisatge de Catalunya) dalla sua istituzione sino al marzo 2017.

Ha conseguito il dottorato di ricerca all'Università Autonoma di Barcellona e completato gli studi nell'Università del Wisconsin a Madison con il professore Yi-Fu Tuan. Ha insegnato in molte università europee ed americane. Lavora a due importanti aree di ricerca: il pensiero geografico e territoriale e l'analisi e l'intervento nel paesaggio.

Ha pubblicato molti libri e numerosi articoli in riviste internazionali di prestigio. Tra i più noti: *Nacionalismo y territorio* (1998; tradotto in cinese nel 2009); *Geopolítica, identidad y globalización* (2001, tradotto in portoghese in Brasile nel 2004, scritto in collaborazione con Joan Vicente); *Las 'otras' geografías* (2006, in collaborazione con Joan Romero); *La construcción social del paisaje* (2007); *El paisaje en la cultura contemporánea* (2008, ed.); *Entre paisajes* (2009, tradotto in italiano dalla casa editrice Franco Angeli con il titolo *Altri Paesaggi*, 2010); *Paisatge, territori i societat civil* (2010, tradotto in italiano dalla casa editrice Libria con il titolo *Paesaggio, Territorio, Società Civile. Il senso del luogo nel contemporaneo*, 2017).

Ha coordinato e pubblicato la traduzione in spagnolo dell'opera di John B. Jackson *Discovering the Vernacular Landscape*, 2010 (*Descubriendo el paisaje autóctono*), quella di Eric Dardel *L'homme et la terre. Nature de la réalité géographique*, 2013 (*El Hombre y la Tierra. Naturaleza de la realidad geográfica*) e quella di Yi-Fu Tuan, *Geografía romántica. En busca del paisaje sublime* (2015). È condirettore della collana "Paisaje y Teoría" della casa editrice Biblioteca Nueva, Madrid. Ha vinto il Premio Rey Jaime I di "Urbanismo, Paisaje y Sostenibilidad" nel 2009 e il Premio di Saggistica "Joan Fuster" nel 2010 per l'opera *Paisatge, territori i societat civil*.

È membro dell'Istituto di Studi Catalani e del Comitato Scientifico della Fondazione Benetton Studi Ricerche.

MARCO TAMARO

director of Fondazione Benetton Studi Ricerche

Marco Tamaro (Venezia, 29/04/1959), agronomo, dirige la Fondazione Benetton Studi Ricerche di Treviso dal 2009.



Esperto di politiche di gestione territoriale, dopo la maturità classica e la laurea in Scienze Agrarie ha svolto attività di ricerca dal marzo 1988 al luglio 1989 presso il Dipartimento di Scienze Ambientali-Facoltà di Chimica Industriale dell'Università di Venezia, con Alessandro Marani. Dal 1989 al 2008 ha lavorato presso il Consorzio di Bonifica Destra Piave di Treviso (dal 2002 come vice direttore). È stato componente della Commissione Edilizia nei Comuni di Quarto d'Altino (VE) e Istrana (TV) in qualità di esperto in materia di bellezze naturali e di tutela dell'ambiente (L.R. 31-10-1994 n. 63). È responsabile della programmazione di tutta l'attività della Fondazione Benetton nelle sue diverse articolazioni, segretario del Consiglio di Amministrazione e del Comitato scientifico. Partecipa alle attività delle aziende del Gruppo Benetton per le tematiche di tipo territoriale e ambientale.

SIMONETTA ZANON

Fondazione Benetton Studi Ricerche, landscape projects

Simonetta Zanon lavora presso la Fondazione Benetton Studi Ricerche di Treviso come responsabile di progetti e ricerche sul paesaggio in particolare delle Giornate internazionali di studio sul paesaggio, dei workshop di progettazione, delle borse di studio sul paesaggio, della rassegna annuale di film e documentari sul paesaggio *Paesaggi che cambiano* e dell'iniziativa *Naturale inclinazione*.

Partecipa inoltre ai lavori del Comitato scientifico della Fondazione sin dalla sua istituzione, nel 2008.

Ha preso parte a diversi convegni e seminari, in Italia e all'estero, e ha svolto numerose lezioni in varie università e istituzioni italiane.

Tra le pubblicazioni recenti, ha curato i volumi *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), che raccoglie gli esiti della omonima ricerca pluriennale, e *Curare la terra. Luoghi, pratiche, esperienze/Caring for the land. Places, practices, experiences*, con contenuti tratti dalle Giornate di studio sul paesaggio 2014 (con Patrizia Boschiero e Luigi Latini, Fondazione Benetton Studi Ricerche, Treviso 2017).

È socia ordinaria dell'Associazione Italiana Architettura del Paesaggio (aiapp/ifla) e, dal 2016, coordinatore di redazione della rivista aiapp «Architettura del Paesaggio».

Fa parte della giuria del Premio GreenCare fin dalla sua prima edizione 2016.

