



## Bodies, landscapes

International Landscape Study Days  
*seventeenth edition*

online, Thursdays and Fridays 18-19<sup>th</sup>, 25-26<sup>th</sup> February 2021

**abstract  
biographies**  
(in program order)

### > session in the imagination

MARC TREIB

professor of Architecture Emeritus at the University of California, Berkeley

#### **Reception/Perception: Sensing the Landscape**

The subject of this symposium - *Bodies, Landscapes* - is of vast dimensions, and it will be interpreted in many different ways by the speakers who follow in this symposium. Should we include the mind as an integral part of the body, we need address how we perceive and process what we first encounter in the world as sensation. Each of the senses finds stimulation in the landscape: the sound of the wind across the grass or the pond, the fragrance of blossoms or decaying leaves, the feel of the smooth or rough bark of the tree, and even taste - although probably through the nose more than through the mouth. Of all the senses, vision prevails, although the eye and the foot do not always move in congruence, their accord or disconnect further enriching the potential experience within the garden or greater landscape. Interment in the cemetery demonstrates the final and durable bond between the body and the landscape.

**Marc Treib**, Professor of Architecture Emeritus at the University of California, Berkeley, is a historian and critic of landscape and architecture who has published widely on modern and historical subjects in the United States, Japan, and Scandinavia. Recent books include *Landscapes of Modern Architecture: Wright, Mies, Neutra, Aalto, Barragán* (Yale, 2017); *Austere Gardens: Thoughts on Landscape, Restraint & Attending* (ORO, 2018); *The Landscapes of Georges Descombes: Doing Almost Nothing* (ORO, 2019); and *Thinking a Modern Landscape Architecture, West and East: Christopher Tunnard, Sutei Horiguchi* (ORO, 2020).

NICOLAS VAMVOUKLIS

contemporary art curator, director of K-Gold Temporary Gallery, Greece

#### **Performing Landscapes: Presence and the Corporeal in Contemporary Artistic Practices**

Artists have traditionally turned to landscapes and in general their surroundings as sources of powerful metaphors, inspiring imagery, and innate beauty. They have managed to express our ambivalent connection with nature, perceived as emblematic of purity and morality on the one hand, and as barbarous, unpredictable force of destruction on the other.

The lecture investigates the intimate relationship between performance art and landscape by looking at major artworks by Ana Mendieta, Joan Jonas, Zhang Huan, and Julius von Bismarck. These four artists position their own bodies at the centre of their research as a laboratory of new knowledge production and communal experience. Their physical presence is addressed in the process of interacting with the landscape and in analysing the visual and emotional impact of the given space. Considering performance's multiple relations to environmental, ecological, and other global concerns, the landscape in these cases is not merely a backdrop of the action but it becomes an essential element of the artwork.



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Balancing between performance and land art, Ana Mendieta's work uses nature as material and medium, while suggesting a symbolic return to the womb of the earth. Both poetic and political, the experimental research of Joan Jonas celebrates natural/urban landscapes, myths, and female identity as dynamic sources of the imaginary. Zhang Huan treats his body as a separate country in itself. In the iconic piece "To Add One Meter to an Anonymous Mountain" he invents new ways of experiencing human presence under the pressure of the natural/social environment in China. Finally, Julius von Bismarck immerses himself in wild sceneries around the world where he punishes natural monuments by whipping them to exhaustion.

What brings these artistic practices together is the need to re-establish the connection between nature, the corporeal, and society in a shared space of participation, learning, and circulation of ideas.

**Nicolas Vamvouklis** (1990) is an art curator based in Greece. He graduated from the Philosophy School of the University of Crete and the Dance School of the Greek National Opera, and holds an MA in Visual Arts and Curatorial Studies from Nuova Accademia di Belle Arti Milano. He held curatorial positions at Gallerie delle Prigioni in Treviso, 7th Thessaloniki Biennial, Fabbrica and Fondazione Sandretto Re Rebaudengo, and has collaborated with BÉjart Ballet Lausanne, Triennale Milano, Marina Abramovic Institute, and Prague Quadrennial. Vamvouklis was a visiting lecturer at Fondazione Università Ca' Foscari Venezia (2018) and part of the NEON Curatorial Exchange at the Whitechapel Gallery (2015). In 2017 he received the Emerging Art Award of Fondazione Francesco Fabbri. In 2019 he co-curated the documentary and contemporary art exhibition *The Ground We Have in Common*, organized by Fondazione Benetton Studi Ricerche for the 30th International Carlo Scarpa Prize for Gardens by. He is currently the director of K-Gold Temporary Gallery and curator of the Mediterranea 19 Biennale.

MASSIMO BARTOLINI, MATTEO FRITTELLI

artist, Cecina (Livorno)

director and producer, Alto Piano studio, Milan

### **The *Black Circle Square* in the landscape of Emscher Park**

Inspired by the Russian-Ukrainian artist Kazimir Malevič (1878-1935), the concept artist Massimo Bartolini created *Black Circle Square*, a work commissioned for Emscherkunst 2016 which makes use of the water reservoir of the Fire Department on the border between Dortmund and Castrop-Rauxel.

Malevič's works *Black Square* and *Black Circle* are true icons of modern art and signalled a paradigm shift in painting from representational art to the more abstract.

In Massimo Bartolini's work, the human figure returns centre stage and ideally reconnects that which the Ruhr area and the Emscher river have represented over the past few decades for landscape culture, thanks to the works of Malevič and their meaning for the history of painting. For many years, the Ruhr was the centre of industrialisation in Europe, a landscape devastated and heavily polluted by factories and industrial facilities piled close to each other, where the small river Emscher had become nothing more than a channel carrying wastewater from the mines and industries. But the Emscher then became the symbol of a process to convert the area into an innovative post-industrial park for residents to enjoy and was given the name of the small river - Emscher Park. This process was made possible by IBA (Internationale Bau Ausstellung) 1989-1999 and offers a new alternative for industrial landscapes, just as Malevič's painting did in its day. Here, thanks first to large-scale reclamation and then sensitive yet innovative landscape design, new criteria have been used, keeping the industrial buildings that are still standing, showing them as physical testimony of an important stage in social, production and urban evolution and acknowledging them as key parts of the project that are able to suggest vocations and compositions.

In this landscape Massimo Bartolini has created a kind of copy and, at the same time, a continuation of the painting *Black Circle*: it is essentially an enlargement on a scale of 1:10, a black circle, which is actually a water reservoir, which lies in a large white square plateau. The composition is a kind of garden without trees, a landscape that requires regular cleaning and tending; the physical immersion at the centre of the performance which, thanks to the images of director Matteo Frittelli, can be replayed over and over again, speaks of the evolution of a place, the active role that everyone can have and changes that can be made to a paradigm, signalling a reconciliation with the nature and landscape we belong to, something that is necessary and made possible thanks to art.



**Massimo Bartolini**, artist, lives and works in Cecina. He uses different techniques in his art and, while he prefers installations, he also produces videos and photographs. In his works, he reinterprets space using new forms and meanings, he creates unusual settings in suggestive atmospheres: the public sphere embraces the whole world, involving the natural world which man belongs to. His works are closely connected with where they are placed. Bartolini often experiments with sensations, the senses and perceptions in his work, creating abstract settings which engage the viewer's mind and body, employing different natural elements that range from water to light and even smells. The public is actively involved in its enjoyment of the work and, at the same time, completes it.

Bartolini has taken part in many public and private exhibitions both in Italy and worldwide.

**Matteo Frittelli**, author, art director and director, has worked on documentary and audiovisual productions over the past twenty years. In 2017 he founded the production studio Alto Piano with photographer Agostino Osio which creates and develops media projects in the art world. The studio recently opened the Artecinema Festiva at the San Carlo Theatre in Naples with a world premiere of a documentary about the artist Carlo Alfano. His works on the landscape include the documentary *Nei Giardini di Porcinai* (2010).

### > session in urban space, in the home

CRISTINA BIANCHETTI

lecturer in Urbanism at the Polytechnic of Turin

#### **From urban planning of places to urban planning of bodies**

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Urban planning in Europe has always been based on the notion of place. But there is another modern tradition that revolves around the body and its relationships with space and power. While not as influential as the first, it still prompts critical thinking and the exploration of themes and forms of projects.

This other tradition focuses on important themes. Firstly, the theme of difference. Difference in race, gender, ability, geographical and social provenance. Another is the theme of the specific relationship between space and body, inspired by the extraordinary coincidence that had already been observed in Sartre's existentialism: he (the body) will always be where I am. There is the theme of the opening up of the world, encompassing perception and knowledge but also vulnerability, precariousness and spoliation. The theme of separation and its opposite: encumbrance, the weight with which we live, know and experience the world. Then there is the theme of pluralism which inspired Spinoza to write that every single body needs many others to survive.

These are themes which are personified and deeply rooted in the single body which, through a process which Luc Boltanski would call desingularization (or an ascent to generality), acquires public and political significance. And, in this way, the body becomes a city, urban theme.

Urban planning of bodies opens up new investigations, new embodied, vibrant, relational cartographies. Not massive overviews, like André Corboz's atlases of Geneva, Bernardo Secchi's land projects or the many landscape projects of the Nineties. Understanding the urban environment is no longer dependent on morphology, history or institutional processes, but how space expresses, intensifies, attenuates and makes these themes tangible, themes which, when raised in generality, force the boundaries of the single body. Work on these embodied cartographies promises to be both challenging and fascinating.

**Cristina Bianchetti**, architect with a PhD in Regional Planning. She teaches Urbanism at the Polytechnic of Turin where she was Vice Dean. Her work focuses on living-related themes and critiques of contemporary urban projects. She is also active in cultural circles, taking part and coordinating numerous research projects and producing many publications including 13 monographs and 10 curatorships published in Italy and abroad. She was the coordinator for architecture in the second Evaluation of Research Quality in Italian universities (VQR 2011-2014), she is chairperson of the Evaluation Committee of IUAV University of Venice and coordinates the ANVUR working group for architectural journals.

Her recent publications include *Corpi tra spazio e progetto*, Mimesis Edizioni, Milano-Udine 2020 and the contribution *Lo spazio del mondo appartiene al corpo*, in *Coltiviamo il nostro giardino*, edited by FLORENCE FERRAN, CLAUDIA MATTOGNO, ANNALISA METTA, DeriveApprodi, Rome 2019, pp. 148-153.

LUCA MOLINARI

lecturer in Architectural Theory and Design at the University of Campania "Luigi Vanvitelli", scientific director of the M9 Museum in Mestre

**The body in our domestic space. Reflections on the present**

Our domestic space could be considered the sum of our relations, micro spatiality and the objects that represent us, suggesting a subtle and complex relationship between us and our idea of home.

In this sense, the relationship between our body, the bodies which move through the home and the space makes for an unstable landscape which, while being very important, has rarely been the subject of contemporary architectural research. After the guidelines of the "Architect's Manual and the abundance of research and knowledge it represents from the Twenties to the crisis of Modernity, the home has been the scene of conflict and change which reflect the structural crisis of our time. Over the past year, the pandemic has aggravated this situation, taking the relationship between the body, illness, segregation and the place we live in to the extreme, a condition that is worth reflecting on, exploring how domestic landscapes will take shape in the years to come.



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**Luca Molinari** is an architect, curator, critic. Full Professor of Theory of Architecture at Università degli Studi della Campania "Luigi Vanvitelli", Italy and PhD in Theory and History of Architecture at the TU Delft (NL). He writes as independent critic for Italian and international newspapers and magazines, such as: Corriere della Sera, La Stampa, L'Espresso, Domus, Lotus, Abitare, Archis, L'architecture d'aujourd'hui, A+U and actually is the Editor in Chief of Platform magazine.

From 1995 to 2019 he was editor of the architecture and design series of Skira Publisher. Between 2001 and 2004 he has been Scientific Director of Triennale di Milano for architecture and town planning sections and a member of its Scientific Board. In 2010 he has been appointed curator of the Italian Pavilion at XII International Architecture Exhibition in Venice and actually he is the Scientific Director of the M9 Museum in Mestre/Venice.

As curator he follows temporary exhibitions and new museum's concepts such as: Transport Education Centre in Doha, Qatar; Istanbul City Museum; ADI design Museum Milan.

Among his publications: *Dismissione. La teoria e il progetto dell'architettura in Italia* (Skira, 2019); *Le case che siamo* (Nottetempo, 2016); *Ailati. Reflections from the Future* (Skira, 2010); *Continuità: a response to identity crises. Ernesto Nathan Rogers and Italian architectural culture after 1945* (Delft, 2008); *Tadao Ando. Museums* (Skira, 2009); *Atlante. Tendenze dell'architettura americana contemporanea. 1990-2000* (Skira, 2001); *Barcellona: architetture e spazi urbani 1975-1992* (Milano, 1993); *Santiago Calatrava* (Skira, 1998). Among acknowledgements for his activities, research and critique: 2006 Ernesto N. Rogers Award by the 10th International Architecture Exhibition, Jean Tschumi Prize within 2008 UIA Congress and "Academic of Merit" by Perugia Academy of Arts (2016).

FRANCESCO CARERI

lecturer in the Department of Architecture at Roma Tre University, co-founder of the Stalker collective, an urban art laboratory

**Nomad alternatives for life in the city**

CIRCO, the acronym of 'Casa Irrinunciabile per la Ricreazione Civica e l'Ospitalità' (Indispensable House for Civic Recreation and Hospitality) is the final stage in a long process of theoretical and practical reflection which I have dedicated several years of my life to. The research focuses on the nomad alternative, as Chatwin would say, or the possibility of finding other ways of inhabiting our planet, as Constant would put it. I will explore this theme by presenting and illustrating some of the projects I have carried out over the past twenty-five years with Stalker and others. The basic assumption is that architecture was never intended to be sedentary, but nomadic. And it is precisely because of this natural instinct to move about that complex systems of cultural rules, the foundation on which hospitality is built, developed in all ancient civilisations. Nomadism and hospitality have shaped our way of living a lot more than we actually think and can still help us change our lifestyle and transform our cities.

**Francesco Careri** is Associate Professor of Urban and Architectural Design in Roma Tre University where he is director of Master Environmental Humanities and Master Performing Arts and Communitarian Spaces. He is co-founder of Stalker, with which since 1995 he experiments actions and research in the multicultural city. Since 2006 he runs the Civic Arts, a peripatetic laboratory grounded in walking explorations of emerging phenomena. He is currently scientific co-responsible together with Giovanni Caudo, of the Laboratorio di Città Corviale and together with Fabrizio Finucci of Laboratorio CIRCO.

He published *Constant. New Babylon, una Città Nomade*, Testo & Immagine 2001; *Walkscapes. Walking as an Aesthetic Practice*, Editorial Gustavo Gili 2002, Culicidae 2016; *Pasear, detenersse*, Gustavo Gili 2016, and with Lorenzo Romito, *Stalker/Campus Rom*, Altrimedia 2017.

> session in the landscape

MATTEO MESCHIARI

associate professor of Geography at the University of Palermo

***Landscape and bodies of Anthropocene***



The talk will focus on the profound roots of mankind in “creating landscape”. About 1.8 million years ago, *Homo habilis* shifted his dietary, technological and mental focus, placing hunted animals at the centre of his cognitive horizon. Traceology, the evidential paradigm, storytelling and our capacity of abstraction are driven by having to follow invisible prey. Animals, however, were never taken out of their context, they were not a concept that had become disconnected from its origin but were immersed in a “cognitive habitat” which placed them at the crossroads of a universe of landscape knowledge. The body of the hunter, the body of the animal and the body of the land were closely connected by relations, an ecosystem where the physical, mental and cultural worlds were all faces of the same prism. With the arrival of *Homo sapiens* 200,000 years ago, we can talk of the “invention of the landscape” in its own right, and a quick ethnographic overview will show us that “thinking about the landscape” was not one of many options for humanity but an evolutionary strategy for survival. Life and death, perception and representation, action and contemplation did not take place *in* the landscape but *for* the landscape.

And those deep and distant roots are still very much alive in us today.

**Matteo Meschiari** (Modena 1968). First a researcher in Demo-ethno-anthropological Sciences, he is currently Associate Professor of Geography at the University of Palermo. He has studied the landscape in literature for many years (in particular in Campana, Biamonti and linguistic lines) and carries out research into perceived and lived space both in Europe and around the world. He formulated the *Landscape Mind Theory* which claims that man’s mind is genetically and culturally landscape-based and has suggested new models for interpreting Franco-Cantabrian paleolithic art. He has written numerous articles and published books and essays. He created the “Tina-La Grande Estinzione” project with Antonio Vena, which explores the collective imagination of the Anthropocene.

MARCO MULAZZANI

lecturer in the History of Architecture at the University of Ferrara

**The walking forest. Burial sites of German soldiers 1920 1970**

«When morning paled, the strange surroundings gradually revealed themselves to our disbelieving eyes. The defile proved to be little more than a series of enormous craters full of pieces of uniform, weapons and dead bodies; the country around, so far as the eye could see, had been completely ploughed by heavy shells. Not a single blade of grass showed itself. This churned-up field was gruesome. In among the living defenders lay the dead [...] they were stacked in layers [...]. And now it was our turn» (Ernst Jünger, 1920).

Just over ten years after the end of the conflict, the devastation of the battlefields on the western front is almost beyond recognition, brought back to life by nature and man. Thousands of cemeteries are the final resting place of fallen soldiers, visible scars of the wounds inflicted by the first “war of materials” of modern time.

The simplicity and uniformity of the military burial sites in the landscape – principles already present in the “guidelines” drawn up in Germany during the war – are by no means unusual in the work of the “German War Graves Commission” (Volksbund Deutsche Kriegsgräberfürsorge) which, from the mid-1920s, was responsible for maintaining and caring for the graves of German war casualties abroad. The German cemeteries were built with “natural material”, to create “a piece of native soil in a foreign land” (ein Stück Heimat in fremder Erde); they are simple and austere, to reflect the seriousness of the word “front”. The individual graves are grouped together to “form a whole” and the mass grave is given symbolic meaning (Sammelgrab, then Kameradengrab), in close relation with the “honorary space” (Ehrenraum). The memory of individual victims is forgotten in «shrines built not for the consolation of the families, but for the loyalty and elevation of the nation» (VDK, 1930). This condition of the



“unknown soldier”, the hero «with no personality or individuality [...] child of the earth whose destiny is to fertilise Mother Earth» (Jünger, 1959), is ultimately frozen in the “castles of the dead” (Totenburgen): here the “nameless community” rests in one burial ground, in “immortal landscapes” consecrated by the battles.

Elias Canetti said that «a walking forest» was the «mass symbol of the Germans, the army»: the burials, cemeteries, “castles of the dead” have made the bodies of the German soldiers who fell in the two World Wars part of this forest and living component of this mass.



**Marco Mulazzani** (Pesaro, 1959) is professor of the History of Architecture at the University of Ferrara. He is the editor of the magazine «Casabella», editing, from 1998 to 2009, the *Almanacco di Casabella*, an annual publication on contemporary Italian architecture.

His main publications include: *Guida all'architettura italiana del Novecento* (Electa 1991, 2004, with S. Polano); *Le macchine volanti di Corradino D'Ascanio* (Electa 1999, with A. Bassi); *Luigi Moretti. Opere e scritti* (Electa 2000; Princeton Architectural Press 2002, with F. Bucci); *Giuseppe Vaccaro* (Electa 2002); *Massimo e Gabriella Carmassi* (Electa 2004); *Francesco Mansutti e Gino Miozzo. Architetture per la gioventù* (MART-Skira 2005); *Casa del balilla. Architettura e fascismo* (Electa 2008, with R. Capomolla and R. Vittorini); *Ipostudio. La concretezza della modernità* (Electa 2008); *Architettura e paesaggio costruito. Palermo & Tabares de Nava* (Electa 2010); *Architetture, luoghi, paesaggi. Marco Ciarlo Associati*, (Electa 2011); Werner Tscholl. *Architetture / Architekturen* (Electa 2013); *Guida ai padiglioni della Biennale di Venezia dal 1887* (Electa 1988, edition updated and revised 2014); *L'Ospedale degli Innocenti di Firenze. La fabbrica brunelleschiana, gli Innocenti dal Quattrocento al Novecento, il nuovo museo* (Electa 2016); *La foresta che cammina. Le sepolture dei soldati tedeschi 1920 1970* (Electa 2020).

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CRISTINA BARBIANI

scientific director of the master's degree course in Digital Exhibit at Iuav University of Venice

### **Human landscapes by Anna and Lawrence Halprin**

An unpublished document dated 1943, a detailed account of a “Visual design and dance” course held by a young Anna Halprin at a dance school in New Hampshire, is testimony of the choreographer's early exploratory and unconventional nature. What are even more interesting are Anne's hand-written notes on those typed pages: “this workshop is the direct result of attending courses at Harvard with Lawrence”. Those courses, held by such famous names as Walter Gropius, Lazlo Moholy Nagy and Christopher Tunnard, were part of the Landscape Architecture programme which Lawrence had unexpectedly signed up for after visiting Frank Lloyd Wright's Taliesin East for the first time. The trip, organised by Anna, a familiar face in cultural and artistic circles at Cornell University, shifted Lawrence's attention from the small scale of botany to the larger scale of landscape design. From then on, over the many years that Anna and Lawrence Halprin shared, it is difficult and, possibly, pointless to identify the direction of their reciprocal influences. What emerges is a continuously stimulating foray outside their realm of interest, taking them both out of the comfort zone of their respective disciplines, in a continuous challenge that tries to keep together art and life, control of the space and attention to the individual, psychoanalysis and political struggle, awareness of the past and focus on the present. Landscapes and gardens designed for those who visit them and choreographies that move and transform space are just some transformations of the relationship between a figure and its background. Their most inventive experimentation between the Forties and Seventies into the relationship between the body and the landscape still holds surprises for us today due to its innovative reach and gives us the tools we need for analysis, as well as plenty of food for thought.

**Cristina Barbiani** studied Architecture and Visual Arts at University Iuav of Venice. She has been a visiting student at the New York University and MIT in Boston. She holds a PhD in History of Architecture and Performing Arts, with a thesis about notation in dance and landscape architecture, in the experience of Anna and Lawrence Halprin. Since 1998 she collaborated with IUAV, where she teaches and conducts interdisciplinary workshops between architecture, dance and visual arts with a strong focus on new technologies and new media. She is the director of the Master Digital Exhibit at Iuav University in Venice. She has worked with choreographers such as Frederic Flamand in Marseilles, Ismael Ivo in the Venice Biennale and Klaus Obermaier at Iuav and she collaborated in several digital installations like the Swiss Pavillon at La Biennale in Venice in 2014, the Russian Pavillon at the Art Biennale in 2015 or La Triennale in Milan. She recently curated the multimedia installation for the new Archeological Museum of the Sea in Caorle (Venice). She lives and works in Venice. She is now research fellow at Ca' Foscari University in Venice.

> session in the garden

MARCELLO DI PAOLA

University of Palermo and Loyola University Chicago JFRC

**Landscapes as gardens: the hybrids, blends, chimeras and deserts of Anthropocene**



It is a widely accepted fact that many of the anthropogenic, post-natural landscapes of the Anthropocene are better conceived as gardens and not “nature” (Clément 2011; Marris 2011). A garden is any place where we do gardening (Di Paola 2017) and gardening is a practice where the human interacts with the non-human – with the biology of organisms and the ecology of places.

If we take the garden as a model and conceive gardening as an anthropological-ecological-biological triangulation, we can identify four kinds of landscapes which characterise the Anthropocene. Hybrid landscapes, like all gardens; blended landscapes, where biological-ecological-anthropogenic forces have the upper hand over human forces; chimera landscapes, which ecological forces are excluded from; and desert landscapes, post-human places where anthropological forces are excluded.

After an overview of the concept of Anthropocene and why its landscapes can justifiably be considered gardens, the talk gives examples of each of the four landscapes, with reflections on their ontology and aesthetics.

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**Marcello Di Paola**, an environmental philosopher, works at the University of Palermo and the Loyola University of Chicago JFRC. He has published numerous scientific works in Italy and worldwide on ethics, aesthetics and political theory, focusing on climate change, urban environments, the interaction between natural and technological systems and different aspects of the Anthropocene debate. He is one of the pioneers of research into the philosophy of gardens and plants. A gardener out of tradition and passion, he is the founder and president of Minima Urbania, a network that promotes environmental education and urban sustainability through working with succulent plants, public speaking and various educational, cultural and creative activities. He is a member of the International Association of Environmental Philosophers. He writes a blog *Umano, non umano, più che umano* (Human, not human, more than human) for ReWriters. He divides his time between Rome and Sicily.

VERONIQUE FAUCHEUR, MARC POUZOL

atelier le balto, Berlin

**The art of creating gardens: choreography**

We believe the art of creating gardens or landscapes is just another way of expressing yourself, like writing, painting or dancing; we often refer to a garden as the staging (or “spacing”) of a drawing or sketch, where the protagonists are both the original ‘cast’ of plants and the visitors. These gardens are places where we can connect and share, they invite residents, visitors and other active members of the city to cultivate their own opinions and perceptions and discuss them. In the city, a garden can be compared to the silence you experience in front of a work of art; it lets you take a break from your busy work schedule, catch your breath, be at one and dream or invent. When we take on a project, we like to imagine the plants, how they will grow, how visitors will move around them or stop and look at them. We imagine them in the sun and rain, in summer and winter, spring and autumn, at night and during the day. People’s behaviour is determined by all these conditions. It also depends on their mood: whether they are worried or relaxed, troubled or happy. Similarly, when we are laying out a garden or doing maintenance, it is like we are choreographing a ballet with the materials, plants and gardeners. As in the art of dance, there is a place (a scene) and a time (the duration of the work site); we are working with space and time. We get the structure from the project, but the rest is improvised. Only the experience we gain working on other projects enables us to put on a performance. The job is often “finished” in a week, so the garden can begin its new life. We will be there to help it as it grows. Every garden is a source of inspiration for the next one, as Merce Cunningham said: *My work has always been in process. Finishing a dance has left me with the idea, often slim in the beginning, for the next one. In that way, I do not think of each dance as an object, rather a short stop on the way.* (Merce Cunningham: *Four Events That Have Led to Large Discoveries*. In: *Fifty Years*, pp. 276, Aperture Press, New York, 1994).

**atelier le balto** is a team of three landscape architects which was founded by Marc Pouzol in November 2000 in Berlin. The small team, all graduates of ENSP in Versailles, have gained invaluable experience in other fields as gardeners, painters, designers and choreographers.

The team is joined by other people, such as architects, carpenters, farmers, hydraulic, sound and light engineers, according to the project they are working on and the expertise needed. For *atelier le balto*, creating landscapes and gardens is their main area of interest. Their first projects were commissioned by museums and cultural centres, such as the Palais de Tokyo in Paris, the KW-Institute for Contemporary Art in Berlin and Villa Romana in Florence. *atelier le balto* has designed and created many gardens and parks in similar contexts, mainly for public or semi-public institutions. Its more recent projects include the Vertical Garden, created with architects Kuehn-Malvezzi in Oberhausen for a job centre, the redevelopment of the outside spaces of the Brücke Museum in Berlin and the Jewish Garden in the Gardens of the World in Marzahn, Berlin.



MONIQUE MOSSER

art and garden historian, Paris

### **The metamorphosis of bodies in gardens**

**Monique Mosser**, a historian of art, architecture and gardens, 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.