



## Abandonment

The landscape and the fullness of the void

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### abstract short biographies

#### > session **different views on abandoned places**

NADIA BREDÀ

professor of Cultural Anthropology, University of Florence

#### **Anthropology of the third landscape**

The concept of the Third Landscape was developed in 2004 by Gilles Clément (landscape architect, gardener, philosopher and lecturer at the ENSP in Versailles) as the culmination of a long journey that began with his reflections on the *garden in movement* and *in praise of vagabonds*, continued with his thoughts on the *planetary garden*, which considers Earth as a garden, and will continue with his work on clouds and other narratives.

The Third Landscape is a cloud of concepts, evocative and possibly a little vague, the centre of which can be identified as the landscape that is left behind after the second landscape has disappeared or been abandoned.

It is the counterpoint to the organised landscape, what is left over (salvaged or abandoned) from infrastructures, building, industrialisation. The more they grow, the more Third Landscape we find, the larger they are, the more fragmented and diminished the Third Landscape. While they are structured, appreciated, designed and constructed, the Third Landscape is leftover, abandoned, uncertain, marginal, ugly and in no way appreciated by modern society.

Yet it is in the Third Landscape, so dear to Gilles Clément and anthropologists, that diversity (whether it be biological, social or cultural) thrives, that the biology of life is able to express itself, where the living (human or otherwise, shy and unpredictable, as Gilles Clément defines it, and with a definitive inventive quality) can find refuge. Elsewhere, this diversity is banished. This makes the Third Landscape the lowest common denominator.

**Nadia Breda** (Conegliano, Treviso, 1965) graduated in Ethnology at the University Ca' Foscari of Venice with a dissertation supervised by Professor Glaucio Sanga. She studied anthropology at EHESS in Paris and Toulouse and obtained her PhD in Ethnoanthropological Studies at La Sapienza University of Rome in 1999. She has been a Cultural Anthropology research fellow at the University of Florence (SCIFOPSI – Department of Educational Sciences and Psychology) since 2001, where she regularly teaches courses in Ethnography, Cultural Anthropology and Anthropology of the Environment. She has taught Master's and PhD courses, directed fellowships, organised conferences and coordinated two Agreements, the most recent being with the MSUAC University of Mongolia.

She has carried out fieldwork in national and regional parks and worked on international projects concerning climate change and the relationship between nature and culture in Great Britain, Spain, Switzerland, Slovenia, Colombia and France.

She was invited by the French anthropologist Philippe Descola to LAS (Social Anthropology Laboratory founded by Claude Lévi-Strauss in Paris) during the 2018/19 academic year, holding seminars at the Sorbonne, the Musée du Quai Branly, EHESS, INALCO and the University of Brest and working with CEMS (Centre for Siberian and Mongolian Studies).

She has over 70 publications to her name, including *I respiri della palude*, CISU, Rome 2000; *Palù. Inquieti paesaggi tra natura e cultura*, Cierre, Verona 2001 and *Bibo. dalla palude ai cementi*, CISU, 2010.

A number of her works on environmental conflicts were dramatised by an Italian music group in 2018 and 2019. Her most recent research focuses on the anthropology of Mongolia.

MICHELA DE POLI  
landscape architect, MADE Associati, Treviso  
**The satisfaction of abandonment**



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An abandoned landscape is formed the moment its function ceases to exist, whatever the reason and however unintentional it may be. It is a landscape that has, by definition, witnessed man and his actions, which have inevitably and irreversibly changed it.

The word “abandonment” usually has negative connotations, associated with an apparent renouncing of control and responsibility.

Abandoned by mankind, the landscape reverts to the control of nature and the times and ways this happens bring about a new ecological condition. This condition combines different disciplines in a time dimension that stretches from the distant past, governed by the forces of nature, through a process of “domestication” to the future, where nature (due to a kind of broad vital need) finds new balance.

If we are to interpret these new spaces in a responsible manner, we need to initiate a conceptual shift from the theme of “transforming” to the notion of “giving meaning”, an essential stage in the acknowledgement of this new condition. We can then begin to imagine that, as the site settles into its state of abandonment, it inspires new practices and potential, establishing a new pace at which it functions organically, where its management becomes the answer to new and necessary forms of nature and a possible line of action that meets contingent environmental requests.

The need to recognise abandonment as a resource not only in the future but, more importantly, in the present, as the reason for its existence, means it must be attributed a name, so it can be given consideration in future planning of territorial development. This value is not purely ecosystemic, but also economic, cultural and social, and should be defined as a recognisable entity.

**Michela De Poli** is a landscape architect and co-founder of the MADE Associati architectural and landscape practice in Treviso with Adriano Marangon. For MADE, an architectural project is an intervention in the landscape that uses natural resources (topography, plants) to stimulate new relationships (between people, economies, resources). Sensory experiences are a fundamental part of a project and this realisation translates into the right balance between personal identification (of the people who live in these places and those who visit them) and new elements. This is achieved by reusing and recycling “materials” already on site, places are designed to be multi-purpose through stimuli that facilitate the reactivation-reinvention of the space.

Alongside its project work, MADE carries out research and publishes works on architecture and the landscape. Its projects have been featured in national and international magazines and it has won and been shortlisted for numerous architecture awards, the most recent being: nomination for the EU MIES AWARD 2017, the European Union prize for Contemporary Architecture in 2017; Honourable Mention in the Veneto section of the “Barbara Cappochin” International Architecture Award in 2017; selection at the XVI International Architecture Exhibition at the Venice Biennale in the Italian Pavilion ‘Arcipelago’, 2018; winner of the Premio In/Architettura Veneto 2020, Urban Regeneration section.

MATTHEW GANDY  
professor of Cultural and Historical Geography, University of Cambridge  
**Unintentional landscapes**

The presence of “unintentional landscapes” invites reflection on the difficulties in defining marginal or interstitial spaces, or indeed the concept of landscape itself. In some cases so-called wastelands or *terrain vague* have been appropriated as spaces of adventure, creativity, or discovery. In other cases these anomalous spaces have been the focus of anxiety or disdain, or simply erased on account of their putative “emptiness” to make way for more lucrative forms of land use. In recent years, however, fragments of spontaneous nature have been incorporated into landscape design, or even mimicked through the adoption of a “wasteland aesthetic”.

**Matthew Gandy** is Professor of Geography at the University of Cambridge and an award-winning documentary film maker. His books include *The fabric of space: water, modernity, and the urban imagination* (MIT Press, 2014) and *Natura urbana: ecological constellations in urban space* (MIT Press, 2022).



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The ecological structure of the planet has changed. The pandemic is a gigantic reminder of socio-ecological connections. Let's stop for a moment and reflect on some facts about the environment. For more than 70 years, the performance of all the key biosphere indicators worldwide has been abnormal, deviating from the natural variability of the past 12,000 years. The acceleration of economic activities, demographic growth, urbanisation and the use of resources, products and energy is the main cause of the environmental changes recorded on our planet from the 1950s onwards. Man and his impact on the Earth have become a geological force and given rise to the Anthropocene era. Only 22% of the world's landmasses and 11% of the NPP (net primary productivity) are still wild. The structure and frequentation of rural areas are often turned upside-down, the countryside is deserted due to abandonment or industrialisation. Nature is inextricably bound to human systems and it is no longer possible to conserve it by avoiding anthropic interaction; the only choice left to us is integration or segregation and the realisation that protected species and ecosystems will be conditioned by global change and the overcoming of planetary limits and that these processes must be managed both ecologically and socially. Voices are beginning to be raised in the face of the unstoppable pressure and change characterizing the use of the land (due to urbanisation and conversion of natural coverage), suggesting once again a farewell to urbanisation as a model and the enhancement of rural spaces: from "the countryside will save us", Koolhaas's counterattack at the Guggenheim in New York, while cities implode left, right and centre (*Countryside, The Future*, 2020), to closer to home and the ideas of Boeri, Cucinella and Fuksas who brought our small municipalities and mountain areas to the attention of the unspecialised press. We welcome these voices, which we hope will be heeded, that explore the new issues raised by the pandemic which, up to now, have been the remit of a handful of technicians and many humble residents of areas no longer part of the decision-making process and ignored by the urbanised masses and politics because, unbeknown to everyone, the abandonment of our rural areas, especially the mountains, also leads to a change in our memory of places, abandonment of both the landscape and culture.

**Marco Marchetti** is Full Professor (Chair of Forest Management and Conservation) at the University of Molise (Central Italy) where he has held and holds various positions, and head of the Laboratory of Forest Ecology and Geomatics. He is the author of over 630 scientific and technical publications and several books. Dean of the School of Forest and Environmental Sciences at the Faculty of Agriculture of the University of Molise (Italy), from 2005 to 2008.

Member of the Scientific Advisory Board of the European Forest Institute, he has been appointed in the Board in 2017, currently being the Chairman. Member of the Team of Specialist "Monitoring of sustainable forest management" in UN-ECE/FAO since 2000, and of the State of European Forests since 2013. Member of the Italian Academy of Forest Sciences, the Academy of Georgofili and the Royal Swedish Academy of Agriculture and Forestry. Member of the Wood-chain Advisory Board of the Italian Ministry for Agricultural, Food and Forest Policies, since 2019, in the Committee for the new National Forest Strategy. Since 2016, he has been the President of the Research Centre on Inland Areas (ArIA), partner of EFI Mountfor Project Centre (presently acting as grantholder of the COST Action CLIMO) and active research centre for all the Mediterranean Mountain. Since 2021 he is the President of Fondazione Alberitalia ([www.alberitalia.it](http://www.alberitalia.it)), which is acting with regional authorities and local municipalities to expand culture and projects of urban and peri-urban forestry. With EFI he has been promoter of the new facility on BIOCITIES. In 2018 he has been member of the Scientific Committee of the 1 World Forum on Urban Forests, organized by FAO, POLIMI, SISEF.

MAURO VAROTTO

professor in Geography and Cultural Geography, University of Padua

**"Montagne di mezzo": coming to terms with abandonment**

The "montagne di mezzo" have been affected by widespread abandonment. For the first time in thousands of years, the spread of mountain wildernesses is not dependant on recession, unfavourable climatic conditions or times of social unrest (wars, famine, plagues) but is happening at a time of great prosperity and rapid economic growth. Here abandonment is not a detail, a passing phase or an exotic spot with ruins that draw the public's attention. Its scope is almost epochal, severely upsetting the *longue durée* during which people settled in and 'domesticated' the mountains, and the extent of its reach goes hand-in-hand with the considerable lack of willingness or ability to tackle it and admit it is a problem. Before we start thinking of ways to save or relaunch the mountains, much called and hoped for, we should take a moment to understand how, in the past and present, we measure abandonment, so we can get a proper idea of it. Abandonment is a territorial phenomenon which is both vague, multi-faceted, elusive, difficult to recognise and describe but also powerful and pervasive and is one

of the key tools we have for modern-day development. Its consequences on demography and agronomy/forestry, two indicators we use to define the entity and extension of the phenomenon, have rarely been correlated, revealing a dichotomous approach to understanding it, where living and producing are distinct or even in conflict. Measuring abandonment in this way reveals a schizophrenic side to the model we follow for thought and growth, aimed at concentrating and intensifying production while generating waste and marginality which are needed to feed it or compensate it. Abandonment therefore becomes an attempt to reach an equilibrium, the “low” that prevails on the “highlands”, crushing them. Reflecting on how we measure this phenomenon is therefore the first step to giving it new meaning and a different mission.



**Mauro Varotto** (Padua, 1970) is Associate Professor of Geography, Cultural Geography and History and Enhancement of Rural Landscapes at the University of Padua. He has authored and edited over 120 scientific papers on contemporary mountain landscapes, terraced landscapes, the history of geography and geographical heritage, the Third Mission and public geography. He has been coordinator of the Highlands Group of the Central Scientific Committee of the Italian Alpine Club since 2008 and scientific coordinator of the Museum of Geography (the first museum dedicated to geography in Italy and inaugurated in Padua in 2019); on 1 October 2021 he was appointed the Chancellor's representative for the University of Padua museum and collections. His recent works include *Montagne del Novecento. Il volto della modernità nelle Alpi e Prealpi venete* (Cierre edizioni, 2017), *Montagne di mezzo. Una nuova geografia* (Einaudi, 2020) and *Viaggio nell'Italia dell'Antropocene. La geografia visionaria del nostro futuro* (with Telmo Pievani, Aboca 2021).

GÜNTHER VOGT

Vogt Landschaftsarchitekten, Zurich-London-Berlin-Paris

**White, Grey, Green – Alpine Landscapes in Morphosis**

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The Alps are characterised by a dense coexistence of the most diverse spatial chambers. Since industrialisation, however, this highly differentiated space has been permanently divided. The contrast between intensive and extensive use, wilderness and resort, is becoming increasingly entrenched. However, human influence is no longer limited to direct intervention. As a driving force, homo sapiens has mutated into a force of nature itself. How far-reaching our actions' consequences are is most obviously shown by the warming of the climate, which in the Alpine region is almost twice as high as the global average. As a result, the alpine landscape is changing rapidly: the zero degrees line is moving upwards and with it, various plant species. The thawing of the permafrost is shifting danger zones, and due to the melting of the glaciers and reduced snowfall, the alpine water regime is transforming extensively. This process is accompanied by a change in the image of the landscape, from the white and sublime Alps to the grey and threatening mountains to partly densely overgrown green sceneries. Our thesis is that a potential for an alternative reading and use of space can indeed be identified in this change. The starting point of our considerations is the deliberate creation of maximum spatial difference. The orderly withdrawal from the space represents a possible strategy and seems to us far more desirable than the willful and ruthless filling of it with the same thing over and over again. It's not about installing new protected areas but about restoring one of the greatest potentials of alpine landscapes—the possibility of their exploration.

**Günther Vogt** (\*1957). Günther Vogt's training at Gartenbauschule Oeschberg provided the practical basis for his intensive landscape work. His knowledge of vegetation and his skills in cultivation continue to be the very cornerstones of his work. His studies with Peter Erni, Jürg Altherr, and Dieter Kienast at Interkantonaales Technikum Rapperswil, combined the disciplines of culture, design, and natural sciences. VOGT Landschaftsarchitekten emerged from the office partnership with Dieter Kienast in 2000. With projects such as the Tate Modern in London, Allianz Arena in Munich, or the Masoala Rainforest Hall at the Zurich Zoo, the firm has achieved international recognition. Its work is characterized by the dialogue established between the various disciplines and its close cooperation with artists. Since 2005, Günther Vogt has been pursuing a combination of teaching, practice, and research with his chair at the Institute of Landscape Architecture at the Swiss Federal Institute of Technology (ETH) in Zurich. As a passionate collector and keentraveler, he is looking for ways to read, interpret, and describe landscapes, and finding answers to questions about future forms of urban coexistence. In 2012, Günther Vogt was awarded the Prix Meret Oppenheim by the Federal Office of Culture.

ANTONELLA TARPINO talks with DANIELE FERRAZZA

historian and essayist, Nuto Revelli Foundation

journalist of GEDI group

**Lost. Past and future of abandoned sites in Italy**

This talk looks at Italy from a different angle, from the grassroots, the marginalised, revealing places that still stand their ground, claiming full citizenship the length and breadth of the country.





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What emerges from a live narrative are areas that are clearly suffering, yet there are also clear signs of change; there, amid the ruins of a past that is still very much alive (with a long list of questions it still has not asked us today) while all around, lie the ever-expanding remains of a present that is in dire distress. The derelict industrial buildings and abandoned areas that are spreading through our cities are a clear indication of this: these “new ruins” are symbols of a promise robbed of its future. It is like a return to Neverland: from the Alps of Cuneo where the very first bands of partisans were given shelter in the ancient village of Paraloup, to the tumbledown farmhouses in the Cremona countryside, theatre of the battles fought by farm workers in the 19th and 20th centuries, gradually replaced today by Indians on the dairy farms; from L’Aquila, still suffering after the earthquake, to the communities of Irpinia, rising up in reaction to the wind farms on their land. And, pushing even further south, to the abandoned villages of Locride, shining examples like Riace and Caulonia which have taken in refugees from the war-torn Mediterranean.

**Antonella Tarpino** was born in Ivrea. She is a historian and editor and has worked as a non-fiction editor for Einaudi and Garzanti. A founding member of the Nuto Revelli Foundation, in memory of the writer and partisan from Piedmont, she is the president of ‘Rete del ritorno all’Italia in abbandono’ (Network of the return to abandoned Italy).

Her research focuses, in part, on the transformation of everyday objects and landscapes in Italy, especially abandoned places that live on in collective memory. This topic has inspired her books *Geografie della memoria. Case, rovine, oggetti quotidiani* (Einaudi, 2008), *Spaesati. Luoghi dell’Italia in abbandono tra memoria e futuro* (Einaudi, 2012), winner of the Bagutta Award in 2013, and *Il paesaggio fragile. L’Italia vista dai margini* (Einaudi, 2016), which won the international Bridge Book Award 2017 and was awarded a special mention and plaque at the Mario Rigoni Stern Award for multilingual literature of the Alps 2018. In 2020 her essay *Memoria imperfetta. La comunità Olivetti e il mondo nuovo* was published by Einaudi.

**Daniele Ferrazza**, born in Asolo in 1968, is a professional journalist and news editor of Nuova Venezia, a daily newspaper belonging to the Gedi Group. He has collaborated with Affari & Finanza, the economic insert of the Repubblica newspaper, and Il Venerdì. He has been councillor for culture and mayor of the town of Asolo. He writes about politics and local economics and his main areas of interest are investigations into the political caste, the infrastructure system, the territorial structure and urban planning issues.

He published a series of reports on the major roads in the northeast of Italy on *Nordesteuropa.it* and these reports inspired the book *Statale undici: le strade che hanno fatto il Nordest* (Marsilio, 2013), an insight into the heroic and little-known aspects of a land of many contradictions. In 2013 he was presented with a plaque from the President of the Italian Republic at the “Chronicler of the Year Award” in recognition of his investigation into the exodus of young people from the Veneto. In 2020 he wrote *Diversi da prima* (Helvetia Editore) with Valentina Calzavara, a series of conversations on life after the pandemic. He was chairman of the University of the Free Age of Asolo from 2013 to 2021

#### > session urban landscapes

JILL DESIMINI

professor of Landscape Architecture, Harvard Graduate School of Design

#### **From Fallow: Unbuilding the Urban**

Fallow, in many ways, is a fallacy. That is, defined as a period of inactivity. On any piece of land, there is always activity – and while resting might breed uncertainty in some contexts, the agricultural definition of fallow implies that dormancy is a requirement of sustained growth. Within this period of dormancy, there is action: plowing, tilling, and even the planting of cover crops. Fallow is a necessary pause.

Urban abandonment has been described both in terms of ruins: its buildings, economies, infrastructures; and fallowness: its landscape. In fact, describing abandoned property as fallow acknowledges its liminal state. A ruin is irreversible but potentially of value. A vacancy – the common term for discarded urban plots – is undesirable, associated with seemingly perpetual demise rather than temporary inoccupation. Vacant seems to be without value.

Fallow is both reversible and valuable, if indirectly so. By suspending immediate cultivation, future yield is greater. A time of fallowness increases fertility and is arguably necessary for longevity. With waiting comes reward. The condition of agricultural fallowness, however, is different from that of urban fallowness, because it is planned with a relatively predictable outcome.

By contrast, urban fallowness is unplanned and has an unknown future. This irregular and uncertain condition has vexed designers, citizens, and cities for decades. But what if we embraced the fallow condition – both the unplanned fallow condition and a planned fallow condition – as a place to consider degrowth and the evolution of the city. With the understanding that the city as we know it must be undone, fallowness becomes condition of climate-

forwardness. No longer do we bleed and discard our landscapes, but instead imagine them cyclically, towards the development of healthy socio-political and ecological relationships.

**Jill Desimini** is a landscape architect and associate professor at the Harvard University Graduate School of Design. Her current research investigates design strategies for abandoned landscapes and devalued property, with an increased focus on climate, social systems, and the longview. She is author of *Cyclical City: Five Stories of Urban Transformation* (UVA Press, 2022), *From Fallow: 100 Ideas for Abandoned Urban Landscapes*, (ORO 2019) co-author of *Cartographic Grounds: Projecting the Landscape Imaginary* (PAP 2016), as well as book chapters on fallowness, urban wilds, and other related topics. Prior to joining the GSD, she worked at Stoss Landscape Urbanism, Atkin Olshin Schade Architects, Wallace, Roberts, and Todd, KieranTimberlake, and the City of New York.



PABLO GEORGIEFF, Coloco, Paris  
LORENZO ROMITO, Stalker, Rome  
**Careful abandonment**

Sometimes we realise in advance that a garden is destined for *careful abandonment*, an expression coined by Lorenzo Romito of the Stalker collective; it will see a minimal amount of work, either out of choice or a shortage of regular manpower, but progress will be observed or action taken, funds permitting. We will choose hardy plants that can fend for themselves and, over time, they will be interspersed by wild plants that will be welcomed with joy. Here, the battle against *weeds* and other 'invaders' that spontaneously take over the garden is hopeless. Instead, we should try and identify these plants as, in most cases, they are biomarkers that give us invaluable information about the quality of the ground and the climate. It is also a good opportunity to ask ourselves why these plants have been banished from our gardens, to contemplate their aesthetic value, life cycle, the competitive edge they may have over other horticultural plants and why we have labelled them so undesirable. Because, from a physiological point of view, they are often the best equipped to survive in such environments. (PABLO GEORGIEFF, *Poetica della zappa. L'arte collettiva di coltivare giardini*, DeriveApprodi, Rome 2018, p. 121)

Stalker's remit is basically to be available for something that happens between you, the others and the place you are in. I always try to come up with different and creative ways of inhabiting uncertain and awkward spaces. This opportunity to turn our backs on normal everyday life opens up great possibilities.

By taking action in places, naming places, ritualizing a certain way of living in spaces, I believe we are trying to give new meaning to a narrative that could, once again, be shared by all. We began wondering how we could transform space, the landscape and sites, not by planning a physical change but by changing the way they are seen and inhabited or the rituals and behaviour that are played out in these places.

We hadn't heard of the film *Stalker*. A journalist mentioned it – quite by chance – when we were telling him about our plans for exploring abandoned districts. Chance is important; being able or willing to let things happen to you. Spaces are active, believe me, we've just lost sight of it. (by Lorenzo Romito, taken from *Waste Time, Gain Space, Stalker in conversation with Patrick Döblin and Isabelle Fehlmann*, in CHRISTOPHE GIROT, PATRICK DÜBLIN, ISABELLE FEHLMANN, Pamphlet *Auf Abwegen*, 2019, pp. 40-51)

### **Pablo Georgieff**

Born in Buenos Aires in 1971, Pablo emigrated to Paris in 1983 with his family to escape the military dictatorship. He graduated from the School of Architecture in Paris and, in 1999, founded the Coloco workshop with his brother Miguel, an agronomist. Coloco is a collective of "landscape architects and gardeners" whose work is inspired by the great tradition of the National School of Landscape Architecture in Versailles and its mentor Gilles Clément.

He has worked on landscape projects of all scales throughout the world with Coloco, each one featuring artistic and conceptual innovations, putting him on the cutting edge of 21st-century landscape architecture. He has also taken part in numerous contemporary art competitions and biennals, including Manifesta 2018 in Palermo.

He has been the Scientific Director of the Radicepura Garden Festival in Giarre, Sicily, since 2017. The festival has enjoyed extraordinary success, bringing young garden designers and artists from all over the world to the public's attention.

In his book *Poetica della zappa* (DeriveApprodi, 2018), he expounds his theory of the design process, including the concept of *careful abandonment*, an expression coined by his friend and colleague Lorenzo Romito who works with him on many projects and ventures. One such project is Lake Bullicante (on the site of the former Snia factory in Rome), hailed a paradigm of new urban wilderness, that will be included in the Architecture and Landscape Biennale in Versailles 2022, which Pablo is a curator of along with Gilles Clément, Nicolas Bonnenfant and Miguel Georgieff.



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### **Lorenzo Romito**

Born in Rome in 1965, Lorenzo is an architect, independent researcher, curator, artist and activist and his work involves him in art, architecture and cultural, environmental, social and urban studies.

*He won the Prix de Rome in Architecture of the French Academy, Villa Medici, Rome in 2000/01 with the research project "Xenobia: the city, the strangers and the becoming of public space".*

Co-founder of the Stalker Lab for urban art and spatial exploration in 1995 and the Osservatorio Nomade in 2001, he has curated numerous events and initiatives that combine research, experimentation and action. He has a particular interest in marginal and interstitial areas in today's cities, unused places where nature has taken back control. His projects include Primavera Romana in 2009, the Stalker Walking School in 2012, Biennale Urbana 2014 and No Working since 2016. His work with Stalker has been exhibited and published worldwide at venues such as the Venice Biennale of Architecture in 2014, 2008 and 2000; Manifesta 2000 in Ljubljana; Rome Quadriennale in 2008; the International Architecture Biennale Rotterdam in 2008.

His extensive teaching experience includes lecturing, walks, seminars and workshops with international schools like: the Delft University of Technology, IUAV University of Venice, Geneva Art Academy, Parsons School of Design, New York, Zurich Polytechnic, Roma Tre University and the School of Fine Arts in Stockholm.

[www.stalkerlab.org](http://www.stalkerlab.org), [www.osservatorionomade.net](http://www.osservatorionomade.net)

### **SARA MARINI**

professor in Architecture and Urban Composition, Iuav University, Venice

#### **Islands. Waste landscapes and new lands**

We are all familiar with the historical centre of Venice and the other larger islands, but the lagoon archipelago is made up of many tiny islands, stars in a constellation that is in constant flux. Sometimes sharing the same architecture, at other times sought-out and protected refuges, memories of a forgotten past, no longer emerging or seasonally present, these lands live an uncertain existence. This existence is conditioned by the ebbing and flowing of the tide, they cannot escape the conditions that threaten, surround and define them. But they have the advantage that that they are small, marginal, sometimes wild and inextricable, paradoxically inaccessible. Like recurring thoughts, they give us a pretext to reflect on the ways and status of isolation, on the connections and misunderstandings between waste and landscape.

*Concrete Island*, written by James G. Ballard in 1974, is a novel set on a motorway traffic island, where the main character is stranded after a road accident. The island is small, it is the result of urban planning, a useless, uninhabitable space, yet it is the scene of many adventures. The reader anxiously waits to see if the unfortunate hero manages to escape his imprisonment but, as time goes by, he too becomes fond of that strange non-place, he becomes used to this place with no horizon and no hope of escape, he starts to think that the world begins and ends there and that this enforced limit might well be the only certainty he has. The concrete island, a space that has been decreed uninhabitable or, maybe it would be more correct to say, was not designed to be lived in, over the course of the novel, goes from being a prison to a place where he can distance himself from his previous life.

Waste and landscape merge in uncertainty, in the revelation of the role rules play in formalizing processes and territories and in showing us the possibility of anticipating the future. The two words introduce a kind of uncertainty "by negation", they remind us of what is no longer there and, lastly, ask us to operate and relate with the time factor. We are not so much watching a scene as observing real life and understanding how it transforms and evolves.

**Sara Marini**, architect and PhD, is a professor in Architecture and Urban Composition at the Iuav University in Venice. She has headed the Iuav research unit for national research (PRIN) "Sylva" since 2020. She has been Director of "Vesper. Journal of Architecture, Arts & Theory" (Dcp, Iuav) since 2019.

She is director of the editorial series: "Sylva" (Mimesis); "Ancore" (Libria), "Carte blanche" (Bruno) and "Quodlibet studio. Città e paesaggio. In teoria" (Quodlibet).

She has taken part in national research projects (PRIN) "Re-cycle Italy", "Il progetto di paesaggio per i luoghi rifiutati" and "Piccoli aeroporti" and the European research project "My Ideal City".

In 2014 she curated the "Loose Ends" exhibition of Maria Giuseppina Grasso Cannizzo's work at the Aut museum in Innsbruck and edited the book of the same name (Lars Müller). She was a member of the team that curated the exhibition "Re-cycle" at the MAXXI Museum in Rome (2011) and co-edited the exhibition catalogue (Electa).

In 2016 she exhibited her "Italophilie" project at the Italian Cultural Institute in Paris and in 2018 "Casa nera" was displayed in the Italian Pavilion at the 16th International Architecture Exhibition in Venice.

Her main publications are: "Guida alle chiese 'chiuse' di Venezia" (with M. Roversi Monaco, E. Monaci); "Sull'autore" (Quodlibet); "Venice" (with A. Bertagna, Bruno); "Le concert. Pink Floyd à Venise" (with L. C. Szacka, S. Lorrain, Éditions B2); "Nuove terre" (Quodlibet); "Architettura parassita" (Quodlibet).

KATJA ASSMANN

Artistic Director Spreepark, Grün Berlin

**Abandonment as a commission for art and landscaping**



The future Spreepark defines itself as a new public green space in Berlin, created by reflecting its history and current state of abandonment in an interdisciplinary approach between art and landscaping. Spreepark was opened in 1969 as “Kulturpark Plänterwald” and was the only permanent amusement park in the GDR. After the reunification, the culture park was preserved, modernized, supplemented by some new attractions and reopened as Spreepark. The new operators had to file for bankruptcy in 2001. Since then, nature has been reclaiming the area. The future Spreepark aims to become a place of contemporary art and landscape design, which at the same time values the abandoned atmosphere. In the midst of protected urban nature situated next to the river Spree, the Spreepark examines how landscape design on the one hand and art on the other can benefit from one another. The link between art and planning is clearly evident in the art works that will be permanently located at Spreepark. They deal with the site specifics of the location in different ways and provide in most cases a complex commentary on the topic of the abandonment. Landscape architects and artists plan and develop these art works together right from the start. This way they always fulfill a double function: as a work of art, but also as an organically grown part of the park's infrastructure.

**Katja Aßmann** is the artistic director of the Spreepark Berlin and is currently working on art projects at the interface between architecture and landscape architecture. Before that, she was director of the ZKR - Center for Art and Public Space from 2016 - 2018 and artistic director of Urbane Kuenste from 2012 - 2017. After studying architecture and art history, Aßmann was in charge of the international building exhibition Emscher Park. She was co-curator of Emscherkunst 2016, curated the light art exhibition Urban Lights and created large public art installations for the Ruhrtriennale – international festival of the arts, every year. As part of the European Capital of Culture RUHR.2010, she was program director for the field of fine arts and architecture and managing director of the state initiative Stadtbaukultur NRW. Her curatorial interest was consistently the connection of planning and artistic approaches and strategies.

GIANLUCA D'INCÀ LEVIS

founder of Dolomiti Contemporanee, director of the ‘Spazio di Casso’ centre at Vajont

**Dolomiti Contemporanee**

Founded in 2011, Dolomiti Contemporanee redefines the mountains both culturally and intellectually by active thinking and implementing a series of actions aimed at giving them a new lease of life. DC considers the mountains a privileged space for cultural and artistic output and an experimental workshop, as far as man's relationship with the environment is concerned. Today's mountains are anything but *contemporary*, in the strict sense of the word, where responsible action is taken to correctly evaluate and nurture their potential and regeneration. The mountains are caught between two bottlenecks, both of which are dangerously inadequate. The first one considers the mountains a place for general consumption, where a primitive and crass concept of development allows them to give up large parts for unsustainable and extravagant tourist ventures, turning them into a space for exclusive, extemporaneous use. And then there is the matter of protecting the mountains' heritage which, in the case of the Dolomites, is also UNESCO World Heritage, a status they were awarded in 2009.

But sometimes, paradoxically, the instruments we use to protect an area can hamper its growth, preventing *any kind* of transformation, whether it be beneficial or detrimental. It is dogged by a static, conservative and unquestioning vision of the Property which, *when it ends up in a display case*, is no longer within man's reach.

This is where DC stepped in, with its mission to *reconfigure space*. We address problematic issues in the Dolomites. Depressed areas like Vajont, derelict factories or abandoned sites like the former Eni Village in Cortè di Cadore. Special places with unique characteristics, a cultural, historical and architectural legacy for the landscape where the relationship between nature and architecture has had an extraordinary effect. These are places which, after contributing to the construction of physical, economic, social and cultural landscapes in the Dolomites, have been left to perish, becoming *craters in the landscape*. Places that once drove innovation now lie sadly still, *ruins* at most preyed upon by nostalgia, that man and the ‘powers that be’ were irresponsibly unable to bring back to life.

So what should we do? Should we stand still, in passive contemplation of the past? No. We must work to give these places a new lease of life, so we can enjoy their potential once again.

**Gianluca D'Inca Levis** was born in Belluno in 1969. An architecture graduate from IUAV of Venice, he is an art curator and critic. He has carried out extensive research into aesthetics and literature.



In 2008 he launched a number of projects and reflections that combine contemporary art, innovation and the rehabilitation of abandoned sites, promoting the mountains as a space-worksite for regenerative, cultural and functional processes.

His idea of producing renovative images is key to his work, applying a critical and projective approach when working with nature and rejecting stereotypical concepts.

In 2011 he created the Dolomiti Contemporanee project which he curates.

He has been Director of the 'Spazio di Casso' centre in Vajont since 2012.

In 2013 he set up the international contest-platform 'Two calls for Vajont'.

In 2014 he launched the Progettoborca project to redevelop the former Eni Village in Corte di Cadore and he is curator of the project.

Websites: [www.dolomiticontemporanee.net](http://www.dolomiticontemporanee.net) - [www.twocalls.net](http://www.twocalls.net) - [www.progettoborca.net](http://www.progettoborca.net).



MARTÍ FRANCH

landscape architect, EMF paisatge, Girona

### **Regimes of care and neglect**

For decades, "the shore" has been a abandon backdrop, an unfocused place where place names were lost and rubbish was dumped... The initiatives underway: differentiated management, neighbourhood paths, animation, confetti, etc., contribute to a reversal of this dynamic and the redefining of a new imaginary. In the liminal state between abandonment and its refocusing, there is a wonderful opportunity. Unlike the urban centres, which are mostly established and where there are a thousand easements and pressures, "the shore" is more open, more malleable and conducive to experimentation. Thus, the re-imagining that we intuit is based on two pillars: the first, territorial and operative, designing a multifunctional green infrastructure that links the cities of the conurbation with one another and with the territory, and the second, ethical, rethinking the system of values and the expectations that we have of the city-nature relationship and of what a small city is.

Girona, like so many other cities, is running out of land for development. Today the need for growth is moderate and the policy is mainly one of rehabilitation of the urban fabric. Thus, there is more emphasis on urban metamorphosis than on expansion. In this conjecture we ask ourselves: what if the spread of 21st century Girona were to be made up of paths, meadows and forests? What if we were to make the rivers and mountains of the conurbation our parks? What if we were to make the care and culture of the landscape a vector of cohesion, quality of life and health for the metropolitan citizens?

The talk will take the form of an episodic walk stopping to unveil some of key notions behind the mode of practice at Girona's shore project.

**Martí Franch Batllori** is Landscape Architect and Doctor *Honoris Causa* by the University of Greenwich in London and Horticulturalist by ESAB in Barcelona.

After professional training at B+B Landscape & Urbanism in Amsterdam and at Büro Kiefer in Berlin, Franch has been Coordinator of the 1<sup>st</sup> Edition of the European Landscape Biennial in Barcelona and Landscape adviser for the 'Fundació Territori i Paisatge'. Since 1999 he is the founder & principal of 'EMF landscape architecture', an interdisciplinary practice of independent experts in the field of urban and environmental design, exercising internationally.

EMF explores hybrid ways between ecological systems and cultural constructs to inform projects and build multifunctional productive landscapes.

Since 2001, Franch has taught in many universities such as at the Landscape Master in ETSAB Barcelona and UAB Universitat Autònoma de Barcelona; he has been visiting teacher at ENSPV École Nationale Supérieure du Paysage de Versailles, RMIT Melbourne, ECA Edinburgh College of Arts, Católica de Santiago de Chile and imparted conferences worldwide.

Currently, Franch is midway doing a Design Practice Research PhD by RMIT Royal Melbourne Institute of Technology Europe. His work has been internationally published and awarded with a LILA Landezine International Landscape Award 2020 and 2016, ASLA American Society of Landscape Architects Honor Award 2012, European Landscape Biennial - Rosa Barba Prize 2012, as well as a selected finalist in FAD 2012, Rosa Barba Prize 2010, CCCB European Prize of Public Space 2012 among others.

FABIO SALOMONI

sociologist, Department of Foreign Languages, Koç University, Istanbul

### **Memory, topophilia, conflict and urban transformation: "abandoned" football stadia**

From a purely functional point of view, when we talk about stadia, we refer to outdoor venues for sporting matches and events with stands for the public. Stadia, however, are also sociological and cultural spaces that incorporate a variety of meanings: they are disciplinary spaces, they generate collective energy but are also devices where we make memories, they give us a strong sense of place, they are where emotional bonds merge with the material surroundings. This polysemy is especially evident in "abandoned football stadia". The term 'abandonment' is difficult to define and refers to a process in time. In the case of stadia, this



process begins when the main sporting event, the match and spectators are transferred to another stadium. Many things can happen afterwards. In many cases, while the pitch continues to serve its purpose, hosting other sports, the stands become derelict, no longer needed to accommodate spectators. In other cases, abandonment is total, the whole stadium is demolished, razed from the urban fabric.

This talk focuses mainly on stadia in Italy that were frequently “abandoned” at the end of the Eighties and the beginning of the Nineties, in a climate of general consensus, describing the symbolic reinvestment undertaken in the past few years by different individuals and groups. Activists in several cities throughout Italy are campaigning to stop the stands being pulled down, asking they be saved and redeveloped or that the whole stadium be rebuilt. These processes belong to the category of cultural property and heritage but, more often than not, the stadium is reclassified as a “temple, home, memory”, not only for its fans but for the entire local community. People ask that the abandoned or forgotten stadium be transformed into a place of remembrance. It is invested with new meaning and function, becoming a place for commemorative events and sacred and profane rituals; it encourages formal and informal practices that preserve memories of the space and celebrate its history with speeches and cultural events. So, stadia are often difficult to abandon, they are reluctant to be cast aside and condemned to oblivion and become a prism which reflects the trends and conflicts that stir up today’s societies regarding issues such as identity, memory and nostalgia and their inclusion in our urban fabric.

### **Fabio Salomoni**

After gaining a sociology PhD with a dissertation on *Social Drama, Cultural Trauma and Public Memory. The case of Madımak Massacre in Turkey*, he became a research fellow at the Institut Français d’Etudes Anatoliennes (IFEA) in Istanbul and a member of the editorial board of the European Journal of Turkish Studies. He has been a lecturer in the Department of Foreign Languages, Koç University, Istanbul since 2005. His key areas of research regard migrations, collective memory, relations between religion and society, social movements and the sociology of football. His publications include the collective volume *GeziPark. Coordinate di una rivolta* (Alegre, 2013) and the monograph *Migrations, Borders and Boundaries. Post Soviet Armenians and Azerbaijanis in Turkey* (IsisPress, 2016). For Einaudi he has translated Ahmet Hamdi Tanpınar’s *L’Istituto per la regolazione degli orologi* (2014) and *Serenità* (2017). Together with Davide Sighele, he made the documentary *Il leone e la gazzella. Il festival di Hacibektaş e gli Aleviti in Turchia* (Osservatorio Balcani Caucaso, 2010).