



2006
GIARDINI
DI LAGO
IN EUROPA
VERBANIA, MUSEO DEL PAESAGGIO

Convegno Internazionale e Mostra, 30 settembre - 8 ottobre

GARDEN AND LAKE. THE WATER MIRROR FROM ILLUSION TO REALITY Knowing and revaluating lake landscapes in Italy and in Europe

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Renata Lodari

Scientific Coordination of the Conference and Exhibition

She has worked in the field of landscape analysis and design since 1978 and has carried out advisory studies and research for public organisations and architecture firms leading to the restoration of numerous historic Italian gardens (including the Giardini Reali, Villa della Regina, Palazzo Tapparelli d'Azeglio in Turin, Racconigi, Venaria Reale, Agliè, Villa San Remigio in Verbania, Castello del Roccolo in Busca, Castello di Serralunga d'Alba, Canonica di Cherasco) and several cloister gardens.

Responsible of the *Villas and Gardens Archive* at the Museo del Paesaggio di Verbania, she coordinates research, studies and the cataloguing of information on historic gardens all over Piedmont.

She has curated the following exhibitions: *Per un Atlante dei Giardini del Piemonte* (2004), *Itinerari di devozione. I Sacri Monti del Piemonte e della Lombardia* (2004) and *La campagna ornata. Giardini storici in Provincia di Cuneo* (2005).

She is also the author of numerous publications, including *I giardini di André Le Nôtre* (2000) and *I giardini e le Ville del Lago Maggiore: Un paesaggio culturale tra Ottocento e Novecento* (edited by Renata Lodari, 2002), winner of the 2003

Grinzane Giardini Hanbury Special Prize.

She was a lecturer on Urban Garden Design at the Politecnico of Turin, and on Garden History in various specialised postgraduate courses. She teaches seminars and courses at the Holden School in Turin on "garden narration" and for the ideation of *orientation spaces* in the historic gardens.



Carola Lodari

Having graduated in Agrarian Sciences, she completed a Master's degree in Japan at the Faculty of Agriculture of Nagoya University, after a period of study lasting three years, which also included learning spoken Japanese.

As a fully qualified translator, she specialises in the translation of scientific texts, above all on subjects relating to botany and garden history, from English, German and French.

She is self-employed and works as a translator and consultant for various publishers (in particular, she manages the "Gemme Verdi" botanical series published by Sole 24 Ore/Edagricole in Bologna).

She collaborates on specialised research projects and, through the Museum of Landscape in Verbania, on territorial studies, exhibitions and conferences. She has lectured on garden history, in particular the history of the Japanese garden, for a number of different organisations; she is intensely involved in the dissemination of knowledge on this subject, as an author of books and articles which she illustrates with her own photos for specialist magazines.

She is also a garden designer and act as a tour guide on visits to Europe's most beautiful gardens.



Laura Sabrina Pelisetti

After graduating in Literature from Turin University in 1994, she specialised in Medieval and Modern History of Art at Milan in 2000, where she is now completing a Ph.D. in History and criticism of the architectural and environmental heritage at the Faculty of Architecture II at Turin Politecnico.

Since 2002 she has acted as scientific coordinator for the activities promoted by the Centre for Historic Documentation run by the Municipality of Cinisello Balsamo, organising the international meetings *Oltre il giardino... Le architetture vegetali e il paesaggio* (September 2002) and the international seminars on *Sistemi di giardini ed architetture vegetali nel paesaggio* (October 2004).

She has also collaborated with the technical and scientific organisation of the conferences *Marcellino e Giuseppe Roda. Un viaggio nella cultura del giardino e del paesaggio*, (Racconigi, Margarie, CN, 22-24 September 2005), *Il Parco della Villa Reale di Monza al bicentenario della fondazione* (Monza, Villa Reale, 7 October 2005), and has participated as a speaker at numerous conferences and seminars dedicated to the study and interpretation of the landscape.

As a professor of History of Art and Architecture, she has collaborated with the C.E.I. survey of cultural heritage within the Dioceses of Asti, and in the S.I.R.Be.C. Project run by Regione Lombardia involving the experimental use of the PG (parks and gardens) form devised by ICCD for the city parks of Cinisello Balsamo; she was

also commissioned by the Soprintendenza BAP of Piedmont to draw up a methodology for documenting landscape sites and to apply it to those areas of Racconigi (CN) forming part of the former-Savoia estate.

Over the past ten years or so she has published numerous articles and contributions on art and architecture in Piedmont and Lombardy in the 17th-19th centuries, and on garden and landscape history; she has also edited the publications promoted by CDS on landscape studies and the teaching of art and territorial studies.

GARDEN AND LAKE. THE WATER MIRROR FROM ILLUSION TO REALITY

Knowing and revaluating lake landscapes in Italy and in Europe



Gianni Pizzigoni
Friday 6 October - Inaugural Lecture

He graduated as an Art Teacher and taught at the following secondary schools: from 1972 to 1978 he was full professor of Drawing and History of Art at the Liceo Scientifico Statale in Arona, and from 1979 to 1996 at the Liceo Scientifico Statale in Omegna.

He studied at Bologna University (DAMS) and Turin University (Faculty of Arts).

Since 1972 he has been Honorary Director of the *Museo del Paesaggio di Verbania*, for which he renews the exhibition settings and coordinates the various activities (local studies, publications, exhibitions).

Together with the Vice President of the Landscape Museum, Luciano Paretto, he is in charge of the Landscape Research Centre.

He has published: *Inediti di Tanzio da Varallo* in "Prospettiva", no.

11, 1977; *Daniele Ranzoni e Leonardo Dudreville* in *Museo Novarese*, 1987; *Santa Maria Assunta di Susello* in "Novara", no. 4, 1988; *L'opera di Luigi Reali in Diocesi di Novara in Luigi Reali in Valsassina (1643-1660). Ricerche e restauri*, 1988; *Passi sulla via della luce* in *Una scuola di pittura in Valle Vigezzo 1881-1919*, 1990.

Presentation of the Museo del Paesaggio di Verbania (Landscape Museum)

Nearly a century after its foundation (1909) the Museum of Landscape must question the tasks bequeathed to it by its founder Antonio Massara, which are summed up in Article 3 of its Statute: "to encourage the study of the natural and artistic beauty of the region and further its protection".

A Research Centre for Landscape was set up in 1988, with the aim of acting as a specific means of furthering the purposes of the Museum. One section of the Centre, the Villas and Gardens Archive, was commissioned to census and catalogue the historic gardens of Piedmont in implementation of Convention 8069 with Regione Piemonte, which was signed on 22/05/2003.

The Research Centre has occasionally defended landscape values whenever they have been threatened in the Province of Verbano Cusio Ossola and, in 2004, it organised the first Provincial Conference on Landscape.

The Museum's commitment must be carefully analysed and reorganised in view of the complexity of the landscape as a "subject".

A. Massara: "in the interests of tourism, it is essential that the beauty of the landscape shared by all Italians should not be seen as an article of commerce to be exploited by those motivated by greed and devoid of scruple, but instead should be treated as a national heritage whose fruits can be enjoyed only if the sacred and precious capital is preserved."



Luigi Zangheri
Friday 6 October - Inaugural Lecture

Chairman of the *Comité international des jardins historiques et paysages culturels* ICOMOS-IFLA, he teaches Garden and Landscape History and Restoration of Historic Parks and Gardens at the Faculty of Architecture of the University of Florence. He is General Secretary of the *Accademia delle Arti del Disegno* in Florence.

As an architect, he worked on the conservation plans for the buildings and manufactures in the Demidoff Park at Pratolino on behalf of the Provincial Administration of Florence in 1985; he was responsible for coordinating the project for the statutory and functional adaptations of the Museo dell'Opera di Santa Maria del Fiore in Florence, commissioned by the Opera di S. Maria del Fiore in 1998-99; he also worked on the restoration project for the Cloister of Santa Chiara in Naples on behalf of the Department for Environmental and Architectural Heritage of Naples in 1999-2004.

He is author of more than 180 books on the history of architecture, gardens and landscape, and on the restoration of historic monuments.

Knowing and revaluating historic gardens and cultural landscapes

Between 1978 and 2005 a total of 1,232 sites of outstanding cultural and natural importance were included in the *World Heritage List*. In order to be admitted to the list the sites must possess exceptional universal value and must fulfil at least one of the ten selection criteria stated by the *World Heritage Convention* of 1972. These criteria are regularly reviewed over time by a special committee which ensures that they respond to the evolution of the concept of world heritage. Other factors that are considered essential for admission to the World Heritage List are those concerning protection, management, authenticity and integrity. What is meant by authenticity and integrity of the sites is clearly set out in the *Nara Document* of 1994.

Since 1992, the increased interrelations caused by human and natural factors have been recognised as cultural landscapes, using a formulation that is set out in the *European Landscape Convention* of 2000, and in Italy by the *Code of Cultural Heritage and the Landscape* of 2002. Clearly, the most famous historic gardens have been included

among the European cultural landscapes. Schönbrunn in Austria, Versailles and Fontainebleau in France, Würzburg, Potsdam and Worlitz in Germany, the Botanic Garden of Padua, Villa Adriana and Villa d'Este in Tivoli, and Caserta in Italy, the Alhambra and Aranjuez in Spain, Drottningholm in Sweden, Blenheim and Kew Gardens in the United Kingdom.

Furthermore, in the case of Italy, Portovenere and the Cinque Terre, the Amalfi Coast, the Cilento, and Val d'Orcia have all been admitted to this list as cultural landscapes. However, this still seems too little given that Italy has always been acknowledged as the garden of Europe.

Mino Gabriele

Friday 6 October - I Session

Full professor of "Iconology and iconography" at the University of Udine. Author of essays and books, also translated into French, English, German and Spanish. He taught at the Collège de France, at the Centre d'études supérieures de la Renaissance in Tour, and at the Université de Franche-Comté in Besançon. He has edited unpublished texts on alchemy (*Alchimia e iconologia*, Udine, Ed. Univ. Forum, 1997) and bibliographical exhibitions, including: *Bibliotheca Magica. Dalle opere a stampa della Biblioteca Casanatense di Roma* (Firenze, Olschki, 1985); *Alchimia. La tradizione in Occidente* (Venezia, La Biennale, 1986); *La Bibbia a stampa da Gutenberg a Bodoni* - Biblioteca Medicea Laurenziana (with I. Zatelli, Firenze, Centro D, 1991). He has translated and annotated the *Hypnerotomachia Poliphili* (with M. Ariani, Milano, Adelphi, 1998), and edited the *Corpus iconographicum* by Giordano Bruno (Milano, Adelphi, 2001). He was written on Giorgione and on the medieval cycles of the Trojan Wars. He is general editor for the series "Multa Paucis. Opere Rare e Inedite" printed by the Biblioteca Nazionale Centrale in Florence.

Water as a creative element and as a cosmological symbol: the Venus Balneum in "Hypnerotomachia Poliphili"

Analysis and commentary, with identification of the ancient and medieval sources, the cosmological and numerological symbolism of the Fountain of Venus in *Hypnerotomachia Poliphili*. Moreover, a number of possible convergences are considered between the geometrical and architectural structure of the fountain – and of Cythera's Garden in general – and the compositive mechanisms of medieval mnemotechnology, paying special attention to the distribution of the topiary images that surround the fountain itself. In this way, an attempt is made to carry out a survey that evaluates the possibility of a reciprocal influence and conjugation between the *loci-imagines* mnemonic link and the mechanism for creating the imaginary device elaborated on Cythera's island.

Gianni Venturi

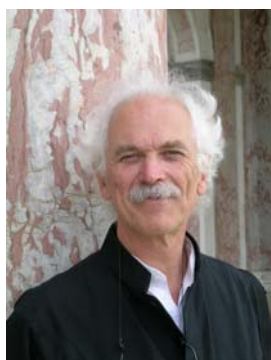
Friday 6 October - I Session

Gianni Venturi, originally from Ferrara, is full professor of Italian literature at the Arts Faculty of Florence University. His debut work in contemporary literary criticism was on Pavese, followed by works on D'Annunzio, Deledda, De Pisis and Bassani. He has also studied the relationship between literature and the garden for many years, and has written a number of articles on the subject. He is interested in the relations between literary and figurative art, both in the contemporary period (De Pisis) and in the Renaissance (Tasso and the figurative arts) and Neoclassical eras (Canova and 19th-century culture).

He is director of the Institute of Renaissance Studies in Ferrara. He chairs the Committee of the national edition of Antonio Canova's works and the Institute for research on Neoclassicism. He is a member of the council of the Italian Dante Society; a member of the Accademia Clementina in Bologna; and president of the Associazione Amici dei Musei di Ferrara. He has carried out an intense programme of cultural activities in Europe and the USA, where he was visiting professor at one of the most prestigious universities, Smith College.

The garden and the lake. Literary and historical aspects from the 17th to the 18th century

Baroque literature is full of descriptions of gardens, in particular lakeside gardens, which in Lombardy and the north of Italy were at the height of their fame. Finding traces in the literature of a particular landscape or garden is like applying the stylistic features of great Baroque literature to the art of the garden: metaphor and ecphrasis. While the 17th century ended with an exaltation of the Italian garden emphasised by the grand Baroque constructions, it was the advent of the *Landscape garden* that enabled the lake to assume a new importance linked to the sentimental demands of the new garden. The discovery of the Alpine garden later exalted in Europe the conditions for the sentimental declension so dear to Rousseau and his followers. It is no coincidence that in European treatises on the garden (including the Italian Ercole Silva), the lakeside garden, which has an important and fundamental Italian travel literature – above all, Castone Rezzonico della Torre – became a theme and topic not only of created gardens but of scenes and settings for novels and narratives.



Michel Racine

Friday 6 October - I Session

Michel Racine, born in Rabat, Morocco, landscape architect, urban planner, architect DPLG, professor at the Ecole Nationale Supérieure du Paysage in Versailles, member of the ICOMOS-IFLA Executive committee and representative for France.

Consultant for the creation and transformation of gardens and landscapes, and the planning and tourist enhancement of gardens and landscape systems.

He has undertaken numerous multidisciplinary studies on environmental quality and on landscape for the Ministry of Infrastructures, D.A.T.A.R., the Construction Plan, and the Ministries of Culture, Tourism and the Environment. He worked for OREAM Provence-Alpes-Côte d'Azur where he managed the *Cellule Habitat* (1969-1980), and then for the Regional Delegation on Architecture and Environment (1979-1989). He was a consultant to Direction

Urbanisme Paysage for a programme to coordinate and provide methodological guidelines for the first regional inventories of gardens (1981-1987). He founded ARPEJ, the Association for Landscape and Garden Art (1983). Organiser of the International Colloquium "Politique des jardins" (Ministry of Culture 1985). Author and organiser of the National campaign "Visitez un jardin en France" (1987). Cofounder of "Jardins et santé" in 2004, a national project to raise funds for medical research on the brain and for hospital gardens.

The author of countless publications, the most recent of which include:

Art rustique, Idées de charme pour le jardin, with Lucien Cassat, Rustica 2000, 2001 AJJH Prize; *Créateurs de jardins et de paysage en France*, vol. II, from 19th to 20th century, 410 pp. Actes Sud, 2002; *Moments d'une renaissance de l'histoire des jardins en France* (in German and English) 1970-2000, Edition Leipzig, Verlagsgruppe Dornier Berlin, 2002-2003; *Jardins en France*, (Guide to the 850 most beautiful French gardens), 2004; *Allain Provost, paysagiste / Paysage inventé*, Stichting Kunstboek, The Hague, 2004; *Paysagistes contemporains en France*, Stichting Kunstboek/Ates sus, The Hague, Arles 2006.

Success of the landscape garden lake in arts and literature in France

Among poets who play with words, garden designers who model places, and lovers of garden and poetry who give meaning to those places through creations combining words and landscape, the lake in France is a mirror that is as precious as it is rare. But, whether amateurs or professionals, the creators of gardens from the Renaissance to the 20th century have never ceased to draw on its infinite metaphorical resources.

By the end of the 19th century and during the 20th, the lake acquired new meanings. The Fifth walk in Jean-Jacques Rousseau's *Reveries of the Solitary Walker*, a fundamental text for the landscape and gardens (1778), and the homage paid to its author by René-Louis de Girardin and by Jean-Marie Morel, stimulated the creativity of both amateurs and professionals. As a stroke of landscape genius, the trembling leaves of the poplars above Rousseau's tomb, became the emblematic image of a new idea of nature and its diffusion. The Lake of Ermenonville and its island dedicated to death never stop being revisited, reinterpreted and spread throughout Europe.

The mountain lake (Lemans, Bourget, Annecy) became a central theme for the Romantic poets, in particular for Lamartine in his poetic Meditations (Le Lac, 1817), and for Gérard de Nerval (1830-40?) who visited Ermenonville to draw inspiration and renew his creative vein. So, as the French poets were distinct from the *Lakers* from the Lake District, like Wordsworth and Shelley, the creators of gardens never stopped being different to the English landscape gardens with treatises, essais or poems: from the theorists of the picturesque garden Watelet (1774), Marquis de Girardin (1777), Prince de Ligne (1781), Abate Delille (1782) down to the inventories of "French style" landscape gardens.

But in the mid 19th century, both the lake and the mountain offered increasingly less inspiration to literature, as documented by the work of Edouard André. The landscape architect works on public gardens and small bourgeois suburban villas and focuses above all on the creation of small postcard-lakes that invite tourist dreams.



Francesca Orestano Friday 6 October - I Session

As Professor of English Literature at the State University of Milan, Francesca Orestano has published articles on Modernism, W. Lewis, Virginia Woolf, Pater, Ruskin, Dickens, and a monograph *La parola e lo sguardo nella letteratura inglese tra Ottocento e Modernismo* (2005). She has written about *early American literature, travel books*, the Gothic period; she also specialises in *children's literature*. Since 1998 she has collaborated with the Garden Club of Monza and Brianza; she wrote about the role of the picturesque in the landscape garden (*Paesaggio e finzione: William Gilpin, il Pittoresco, la visibilità nella letteratura inglese* (2000), and on Gilpin and the description of landscape (*Garden History*, 31, 2; *Atti dei Convegni di Cinisello Balsamo, Olschki*, 2003, 2005). Through the University of Paris, she has also taken part in the research project "Le pittoresque aux limites du moderne" (on the Picturesque in England and the United States). Other works include Pope and the agrarian policies of the 18th and 19th century in *Studies in the Literary Imagination*, 38, 1, 2005; while for *Dizionario delle Opere e degli Autori* (Bompiani, n.ed.), she edited the entries on *landscape gardening* and

on the theories of the English picturesque.

Lake and landscape in the English cultural tradition: from the *landscape garden* to the "Lake District"

This contribution will examine the presence of the lake as an artificial and natural decorative element, drawing comparisons between the lakes in the Lake District and those in northern Italy in relation to the gardens surrounding them. In the history of the English garden, the lake appeared at the same time as the trend for landscape gardening, namely between the late 17th century and, above all, the 18th century. This was the period when political and social motives extended the formal boundaries of the garden and altered the elements within it, so that the geometric basins and canals were instead given irregular outlines in the landscapes designed by architects. With reference to the critical literature (Michael Symes, Kate Felus), the paper provides a more detailed analysis of the category of the garden/landed estate where an "owner" manages both the layout of the landscape and its use by visitors. These gardens contain expanses of water embellished by decorative elements recalling ancient Rome and China, bridges, jetties, lakeside pavilions, boathouses and fishing huts, as well as vessels especially built for use on the lake.

Artificial lakes continued to be designed throughout the century, notably by Bridgeman, Kent and other landscape designers, and this was accompanied by a critical debate on the informal style of Whately, Mason, Price, Knight (but also see Silva). The serpentine lake with its inevitable weeping willows became a key decorative element in the 19th century for "English style" public gardens, parks and landscaped cemeteries in both Europe and the United States.

A turning point in terms of perception, use and representation occurred when, from the second half of the 18th century onwards, domestic tourism became established in England and Scotland. This trend was accompanied by a series of works that altered the perception and use of the lake, as well as its representation. As an alternative to the Grand

Tour and to the antiquarian interests underlying it, domestic tourism discovered new forms of enjoyment and a new relationship with the lakes through the guides to the Lake District by Rev. West and, in particular, by Rev. Gilpin. The tourists who embarked on the circuit of English lakes were no longer owners, but enthusiastic walkers. With them they carried Gilpin's Guide, the so-called *Tour of the Lakes (Observations relative chiefly to Picturesque Beauty, Made in the year 1772, on Several Parts of England; particularly the Mountains, and Lakes of Cumberland, and Westmorland; first edition 1786; 1788; 1792; 1808)*, and also his "Scottish Tour" (for the editions of this work see Templeman, Barbier, Orestano), which were widely discussed by literary experts, intellectuals and European travellers; translated into French and German, Rev. Gilpin's *picturesque tours* influenced the perception of the natural lake as an element that determined the picturesque beauty of the natural landscape. Buildings, plants and decorative elements forming part of the lake environment are discussed both by Gilpin and by those who followed his directions: it was through Samuel Rogers, Gilpin's friend and correspondent, and the poetry collection entitled *Italy*, illustrated with engravings by J.M.W Turner, that John Ruskin was introduced to the Italian landscape and to the lakes of northern Italy, which he discussed in his *Lectures on Architecture*. Among the Italian travellers, Gilpin's influence can be found in the picturesque writings of Carlo Castone della Torre (1787-88), and *Viaggio* by Carlo Amoretti (1794). Angiolini draws comparisons between the Scottish lochs and the Italian lakes (*Lettere*, 1790). The English romantic poets, Wordsworth, Southey and De Quincey, established the stereotype of the lake and its banks both in poetry and later in Wordsworth's *Guide to the Lakes*: Lake District enthusiasts became known as "Lakers"; rules were drawn up concerning the nature of the decorative buildings and plants most suited to the lakeside environment in compliance with the artistic principles of the picturesque but increasingly in line with principles that regarded the lake as a collective asset whose specific identity needed to be preserved and protected.

GARDEN AND LAKE. THE WATER MIRROR FROM ILLUSION TO REALITY

Knowing and revaluating lake landscapes in Italy and in Europe



Peter Goodchild
Friday 6 October - II Session

Peter Goodchild is the Director of GARLAND (The Garden and Landscape Heritage Trust). GARLAND is a project in the University of York and is set up as a not-for-profit company. It is also an intending charity. Its purpose is to promote understanding and the care of the heritage that is connected with outdoor environments and places. Within this context, it focuses on landscapes, parks and gardens of all kinds. GARLAND specialises in Supplementary Education (for the professional, academic and general interest sectors) and advisory work. It operates at both national and international levels.

Peter also works as an Advisor, Writer and Lecturer on the Garden and Landscape Heritage in the UK and internationally.

He was born near London. Between 1965 and 1978, he studied Horticulture, Landscape Design and Conservation at university. He then worked for a landscape and architectural practice in London for six years. Since 1979 he has been based at the University of York

where he has specialised in the history, conservation and sustainment of the cultural dimension of landscapes and gardens.

Lakes and the English Garden: The Origins and Development of a Theme

A lake is a very characteristic feature of gardens and designed ornamental landscapes in the naturalistic English Landscape Style of the 18th, 19th and 20th centuries. Indeed, it is a feature that one usually expects to find in them. Nowadays, in the UK and in the context of garden design and landscape architecture, the word 'lake' is used to cover a fairly wide spectrum of different kinds of inland areas of open and fresh water (ie not sea water). They may be natural or manmade in origin, and usually the implication is that they are perceived to be attractive and ornamental objects. They are also perceived as being large, as opposed to small, although when compared with the scale of natural lakes, such as those in the English Lake District, they are small or even very small. They may only be large in relation to their immediate surroundings, as for example in a public park. But, through their design and by the partial concealment of their boundary, the observer can be given the impression that what can be seen at any point is only part of a larger, and perhaps much larger, body of water. If the illusion is maintained and the observer is susceptible, his imagination can link what he sees to the idea of a much larger body of water. Smaller bodies that can be seen in their entirety without noticeably turning the head, are usually referred (250) to as 'ponds'. Here there is no illusion about the extent of the water surface. This paper will examine the characteristics, the purposes and the history of 'lakes' in relation to the English Landscape Garden.



Lena Löfgren Uppsäll
Friday 6 October - II Session

Actual employment and tasks

Since 1993 expert, landscape architect of historic gardens, Palace garden architect at Cultural Heritage Department, Statens fastighetsverk (SFV) in Sweden. The board manage and maintain the national heritage and historical monuments in Sweden which is state property, where there are many gardens, parks and historical landscapes.

Tasks: Restoration projects; project managing, researches, supervision, inspections. Long term plans for maintenance of gardens and parks as for trees. Plans for day to day maintenance of historic gardens. Advisory. Information, articles, exhibitions and education.

Education

Landscape architect, master exam, The Swedish University of Agriculture, Uppsala and

Alnarp (1970-1976) and Architectural Conservation, The University of Fine Arts, School of Architecture, Stockholm (2004-2005).

Former employments

Consultant landscape architect at a large engineering company in 1976-1984 and 1985-1988. Various projects as landscape planning, researches, landscape design, plans for maintenance, tender documents etc. Landscape architect and advisor at a Park Division, 1984-1985.

Maintenance and preservation of forest and park areas. Park projects. Master planning. Landscape architect and expert at Property Board of Public Buildings (administration buildings, universities, prisons, embassies, historical buildings), 1988-1993.

Advisory, project managing, inspections. Researches, master plans, landscape design and tender documents. Plans for maintenance.

From the lake as a *mirroir* - inspiration, illusions and realization of water as an element in the Baroque and English gardens of Drottningholm, Sweden

The Baroque garden

At New year 1661 the old manor house was destroyed by fire. Tessin the elder was asked to make plans for a new palace and a large garden in baroque style. His masterplan was influenced from gardens in France by le Notre. When Tessin the elder died 1681 his son Tessin the younger continued his work. He was well prepared for the task and had been travelling in Europe studying architecture, art and gardening. His masterplan for the garden was based on designs of French gardens as Vaux le Vicomte, Chantilly, Versailles and Sceaux. The fountains, which were realized, were concentrated to the Embroidery and Water parterres and the main axis, west of the palace. There were ten smaller fountains, the Hercules fountain, the cascades and the Crown fountain. The cascades were inspired by Villa Aldobrandini.

Although help from a French expert with the construction of the fountains, there were problems with getting enough water and pressure for them. Not until a restoration in the 1950th enough water pressure was achieved by modern technology.

The English garden

The garden was laid out between 1777 and early 1800. The first plans were made by the king, Gustav III, in cooperation with architect C F Adelcrantz. They show a curling canal through the park, hills with different buildings and monuments, pelouses but also trimmed avenues and areas with bosquets. Although the king liked the style of the English garden, he still fancied the French style. The park is therefore a mixture of formal and informal garden. The architect of the English garden at Haga, F M Piper, made masterplans for Drottningholm 1781 and 1797, which influenced the lay out in a positive way. The curling canal was enlarged to water mirrors, the buildings and pavilions on the hills were connected by vistas and view lines, the plantations were partly more organic and the harmony in the park was improved.

The influences for the park was the English garden at Tsarskojezelo, Russia, the maze at Villa Altieri, Italy, Parc Monceau in Paris and different English gardens in England.



Vincenzo Cazzato Friday 6 October - II Session

Born in Presicce (Lecce) in 1951, he teaches History of Modern Architecture and Garden Art in the Department of Cultural Heritage at Lecce University.

From 1981 to 2001 he worked in the Research department of the Ministry for Cultural Heritage and Activities as the coordinating head architect and he has been a member of the national Committee for the study and conservation of historic gardens since it was founded.

He is scientific editor for the "Quaderni" series published by the Ministry and also oversees the series "Architettura e città" and "Studi e documenti" (Congedo Editore), as well as coordinating the Research Centre for the Baroque in Lecce.

He has organised numerous conferences, seminars, training courses and exhibitions, and has collaborated with the activities of various national committees in both a scientific and organisational capacity.

Winner of the Grinzane-Cavour-Giardini Botanici Hanbury Prize in 1999 and 2005, his main publications include: *Tutela dei giardini storici: bilanci e prospettive* (edited by V. Cazzato), Roma 1989; *Parchi e giardini storici: conoscenza, tutela e valorizzazione* (edited by V. Cazzato), Exhibition cat. Roma 1991; *Ville, parchi e giardini. Per un atlante del patrimonio vincolato* (edited by V. Cazzato), Roma 1992; *Teatri di verzura. La scena del giardino dal Barocco al Novecento*, Firenze 1993; *Lo specchio del Paradiso. Giardino e teatro dall'antico al Novecento*, Cinisello Balsamo 1997; *La memoria, il tempo, la storia nel giardino italiano fra '800 e '900* (edited by V. Cazzato), Roma 1999; *Atlante delle grotte e dei ninfei in Italia. Toscana, Lazio, Italia meridionale e isole*, Milano 2001; *Atlante delle grotte e dei ninfei in Italia. Italia Settentrionale, Umbria e Marche*, Milano 2002; *Ville e giardini italiani: I disegni di architetti e paesaggisti dell'American Academy in Rome*, Roma, Istituto Poligrafico e Zecca dello Stato, 2004.

Marcello Fagiolo Friday 6 October - II Session

Full professor of Architectural History at "La Sapienza" University, Rome (from 2000; and previously in Milan, since 1969, and in Florence, from 1974).

He has edited a number of journals and book series. He is director of the Research Centre on the Culture and Image of Rome and has set up a network of Centres for Baroque Research (Rome, Naples, Syracuse, Lecce, Malta, Foligno, Reggio Calabria, Pescara). He has coordinated a number of national CNR, MURST and MIUR research projects on the

Baroque. He is a consultant for Unesco for worldwide Baroque and Director of the Atlas of Baroque in Italy (over 30 volumes).

As an advisor to the Ministry for Cultural Heritage, since 1980 he has promoted and/or chaired various National committees on the Renaissance, on the Baroque, on the history of Rome, and on "antiquarian" culture. Since 1983 he has been first Vice President and then President of the National Committee for Historic Gardens.

He has published over 250 works.

The Garden and the Island: ideas, archetypes, images

As a project of artificial nature, the garden literally or metaphorically reproduces the theme of the Island (or Mountain) floating on expanses of water of varying sizes, ranging from a moat or canal to a lake or the sea (or even ocean).

Legendary archetypes. One starting point is Atlantis, described by Plato as Poseidon's Temple-royal palace surrounded by concentric rings of land and water, which interacts with other mythical settings (like Eden or the Pillars of Hercules, or the Gardens of Babylon or the Labyrinth) influencing literary creations, such as the Garden of Cythera alongside the symbolic gardens of the Renaissance and the Baroque.

Ancient archetypes. The classical models are endlessly repeated in the history of the modern garden, interacting with the various images of lakes and islands; among others, Varrone's Ornithon, the Naumachia, the ship-garden.

Themes and typologies. On the one hand, the paper will identify the various themes (historical, mythological, religious, etc.) and, on the other, it will highlight the links with the various building typologies: the pavilion, temple, mausoleum, pyramid, etc.

Historical overview. In the landscape garden the island can be seen as a fulcrum for viewpoints and spatial lines, but also as a panorama of history, a synthesis of the four corners of the world: the East (the island and the pagoda), the West (the island and the classical temple), the Gothic (the island and the castle), and Egypt (the island and the pyramid). To this we should add the role that the island continued to play in the public garden between the 18th and 19th century and in the designs of some of the greatest 20th-century landscape designers, from Jellicoe to Porcinai and Burle Marx.



Margherita Azzi Visentini

Friday 6 October - II Session

After graduating in Arts and philosophy (1970) and specialising in History of Art (1978) at the University of Padua, in 1995 she was appointed to the chair of History of Architecture in the Department of Architecture and Society at Milan Politecnico, where she has also been temporary professor of Garden and Landscape History since the academic year 2004-05.

Her research has focused above all on villa and garden architecture in the modern period, concentrating especially on the Veneto and the Isole Borromeo, as well as on sources for the study of the Italian historic garden and its critical fortune; she has published over two hundred articles and books on the subject.

For the past thirty years or so she has played an active role in the scientific activity of this sector in Italy and abroad, through lectures, conference papers and the organisation of exhibitions.

She has collaborated with the "A. Palladio" International Centre for Architecture Studies (Vicenza) since 1972 and with the Benetton Foundation Research Centre

(Treviso) since 1988. She was visiting professor at the *Center for Landscape Studies* in Dumbarton Oaks, Washington in 1986, 1990 and 2000, at the *Yale Center for British Art* in 1992, and at CASVA (Center for Advanced Study in the Visual Arts), Washington in 2002. She has been the Italian representative on the ICOMOS International Committee since 2001; a member of the Ateneo Veneto since 1985, of the Comité International d'Histoire de l'Art since 1988, of AIAPP since 1988, and she is a senior member of the Society of Architectural Historians, to which she has belonged since 1975. Between 1989 and 2003 she was also a member of the Italian Committee for the study and conservation of historic gardens. She has been a member since 2004 of the Landscape charter of the Society of Architectural Historians, chaired by Marc Treib, University of California.

The dream comes true: the Borromeo Isola Bella of Lago Maggiore between theory and practice

By following the construction of the Borromeo palace and gardens on Isola Bella, the paper aims to trace the historical parallel of the construction of the island's image, which does not coincide exactly with the former, and which played a decisive role in the extraordinary fortune of this site that, within a very short space of time, became one of the most frequently visited and sought after places by aristocrats from all over Europe. The strong personal, ideological and dynastic reasons that persuaded Carlo III Borromeo to start building a "casino" with adjoining gardens on the southern tip of Isola Inferiore, which was later renamed Isola Isabella (hence Isola Bella) in honour of his wife, Isabella d'Adda, and which later convinced his son, Vitaliano VI Borromeo, in 1651 to extend the project to the entire island, are reflected in the idealised image found in descriptions and views: every detail of the image was intentionally and carefully studied by the owners, and diffused by the owners themselves at the numerous receptions held on the Island, turning it into a real myth, rather than the actual construction of a complex that was not conceived as a whole and which, over time, repeatedly ran into practical problems and obstacles that complicated and prolonged its completion.

GARDEN AND LAKE. THE WATER MIRROR FROM ILLUSION TO REALITY

Knowing and reevaluating lake landscapes in Italy and in Europe



Rosanna Caramiello
Sturday 7 October - Chairman III Session

She graduated in Biological Sciences from the University of Turin. Since 1994-95 she has been full professor of Forest Botany at the Agrarian Department of the University of Turin where she taught courses on *Forest Botany*, *Phytogeography and Geobotany*, and *Geobotanical Cartography* for three-year and specialist degree courses.

Her research focuses on systematic and phytogeographical studies, with special reference to mountain and Alpine habitats and the use of palinological analysis for environmental reconstruction during the Holocene era; she also works in the field of archeobotany.

She provided the scientific project for the construction of the Medieval Garden in the Borgo Medievale of Turin, as well as outlining the historical and botanical

research and the materials selection, and for the naturalist itinerary "Walk along the city walls".

From 1994 to 2000 she was Director of the Plant Biology Department at Turin University and of the Botanic Garden, and since 2001 she has been Scientific Responsible of the Botanic Garden.

She has collaborated with public and private Bodies for the rehabilitation of areas of natural interest, city parks and historic gardens. She is also Scientific director of the "Carlo Allioni" Phenological Garden, located in the Turin stretch of the Po Regional Park.



Dino Gavinelli
Sturday 7 October - III Session

After obtaining a diploma in editing-cartography at the Ente Nazionale per l'Istruzione Grafica in 1979, he worked for Istituto Geografico De Agostini, Touring Club Italiano and a number of national and foreign publishers. He then took an arts degree at the University of Milan (1992), followed by a Ph.D. in geographical, environmental and cartographical sciences at the University of Pisa, 1996. He has taught courses on regional and applied geography at the University of Genoa (1997-99) and was responsible for training courses, specialisation and master courses (funded by the European Union and by the Regional governments of Lombardy and Piedmont). As a researcher at the University of Milan in 2000, he taught Geography, Urban and regional geography and Cartography. He taught at the universities of Paris VII (2003), Venice (2004 and 2006) and Paris X (2005). His

publications and main fields of research include: cartography and cartographic semiology, regional geography, geography of rural areas, urban geography and the teaching of geography.



Davide Papotti
Sturday 7 October - III Session

I was born in Parma in 1965. I graduated from the University of Parma with a thesis on relations between the literary descriptions and geographical analyses of river landscapes. I later completed a Master of Arts at the University of Virginia in Charlottesville (VA, USA) and I worked for a few years at the University of Chicago as an Italian language specialist. In Italy I completed a Ph.D. at the Department of Geography of the Padua University in 2002. I have been a researcher at the Department of Training and Territorial Sciences at the Parma University since January 2005. The fields of research on which most of my work is focused are mainly the relations between geography and literature, and the analysis of river civilisations, with particular reference to the Po. In the past few years, I have also worked on immigration and multiculturalism in the Italian provinces and, lastly, on the geographical and cultural aspects of rice growing.

Nature and culture in the landscape of European lakes: a geographical approach

The lake represents an important element for the study of physical and anthropic landscapes, an object of considerable interest for all branches of geography. While, on the one hand, a lake is the result of a precise physical and geomorphological matrix, on the other it has always represented a preferred site for human settlement. Countless "lake cultures" have developed over the centuries, which are particularly interesting for studying the relations between man and his territory. In this paper we will illustrate how the relationship between nature and anthropic action is expressed in the territorialising role assumed by lakes over the course of history. The geographical approach is not limited to an analysis of the landscape characteristics of the settlements that have grown up around lakes, but also examines an intangible cultural dimension. Therefore, the lake is not only an interesting "geographical type" (to use a classic geographical term developed by Olinto Marinelli in his *Atlante dei tipi geografici*, 1922), but also a (cultural, tourist, recreational, ...) image that has grown up and developed thanks to the contribution of travel reports, literature, photography and cinema. Using an interdisciplinary approach, geography also examines these aspects in order to explore the temporal evolution of the cultural image of lakes. The paper will propose a number of general theoretical points on these themes, accompanied by a few case studies taken, above all, from our Italian experience.



Vittorio Ingegnoli

Sturday 7 October - III Session

Born in Carate Brianza (1943): graduated in architecture at the politechnical university of milan (1967), and in natural sciences at the university of milan (1995).

Charged professor of Principles of Ecology in Genoa (1981-1996), professor by contract of Landscape Ecology in Milano Statale (1997-2001) and Camerino (1999-2006), researcher by contract in Milano Statale, Dpt. of Biology, and free professional in Environmental Design and Planning. Among the founders, now past president, of the Italian IALE Section, founder (with prof. R. Bunce and others) of the European Forum for Landscape Monitoring, member of the CONECOFOR Task Force (the Italian section of the EU/ICP Forest Network, Corpo Forestale dello Stato).

Main consulting works and researches based on Landscape Ecology: Municipality of Monza, Environmental Restoration of the Historical Park (1990-92); C.N.R. (National Council of Researches) Strategic Resesarche on the Environment in South Italy, Working Group Diffuse Naturalness, Sila Piccola National Park, CNR Grant 95.00015. (1993-1995); Municipality of Milan (1996-98), Municipality of Capannori-

Tuscany (2001-2003); Magistrato alle Acque - Consorzio Venezia Nuova, (since 2002); Ministry of Agriculture and Forestry, CON.ECO.FOR. (since 2003); Citylife s.r.l. - Fiera of Milan, Environmental coordination of the Plan of the new quarter of Milano-Fiera (since 2004).

Author of 160 publications and 60 environmental designs and plans.

Ingegnoli V, Giglio E (2005) *Ecologia del paesaggio: manuale per conservare, gestire e pianificare l'ambiente*. Simone Edizioni - Esse Libri, Napoli.

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Ingegnoli V., Langè S., Süss F. (1987), *Le ville storiche nel territorio di Monza*. Pro Monza, Monza.

Ecological characters of gardens in the landscapes of the lake littorals in the Pre-Alpine area: some example from Lario

The littorals of the Pre-Alpine lakes in Italy are famous in the World because of their romanthic landscapes, with an incredible number of typical gardens. The reason of the development of these peculiar littorals is due, first of all, to the ecological characters of the lacustrine landscapes. In contrast with the semi-continental Po Plain, the presence of very deep lakes and relatively low mountains in front of the Alps, give a thermo-temperate humid "Insubric" climate. Consequently, the vegetation presents the mesophylous temperate forest, especially *Carpinion*, *Orno-Ostryenion*, *Quercion pubescentis*, in the basal and hilly belts, while the mountain belt is dominated by *Fagion* and the sub-alpine belt by *Piceion-abietis*.

The ecology of the lacustrine landscapes is peculiar, because it shows the limits of deterministic concepts on vegetation distribution. One of the amazing aspects of the littoral gardens is the presence of patches of sub-tropical vegetation near patches of Central-European one and sometimes of sub-boreal one! The discipline of landscape ecology, in a deeper biological vision, is particularly available to study this interesting territory, in which human activities have an historical significance together with natural processes. Some case studies on the Lario (lake Como) will be synthesized, after a preliminary research trying to put in evidence the ecological roles of the gardens in its littoral landscape, also considering some natural remnant and the urbanisation pressure.

Key words: landscape ecology, vegetation, Insubric lakes, ecotissue, biological territorial capacity.



Annalisa Calcagno Maniglio

Sturday 7 October - III Session

Having been full professor of Landscape Architecture and Director of the Postgraduate School in Garden Architecture and Landscape Design at the Faculty of Architecture, Genoa University from 1980 to 2000, since 2003 she has been President of the Degree course in Landscape Architecture.

President of AIAPP - Associazione Italiana Architetti del Paesaggio since 2006, she was also President of ICCOPS - *International Centre for Coastal and Ocean Policy Studies*, Vice president of the *European Foudation for Landscape Architecture*, E.F.L.A, Brussels (1989-1997), and *Rapporteur* (in 2003) at the *Council of Europe* in Strasbourg, for the "*European Convention on Landscape*".

She has edited numerous research projects and acted as a consultant to public bodies. Scientific advisor to the Municipalities of Monza and Milan for the *Landscape and environmental Rehabilitation Study for the Park at Villa Reale in Monza* and for several other rehabilitation projects in Liguria, she was also a member of the Jury which chose the *First Mediterranean Prize for Landscape*, Interreg II C Project - Seville 2000. She has written and edited over one hundred publications, between

1980 to the present, on landscape and the garden, including *Architettura del Paesaggio, evoluzione storica*, Bologna, Calderini, 1982 (reprinted Franco Angeli 2006); *Giardini Parchi e Paesaggi a Genova nell'Ottocento*, Genova, Sagep, 1984; *Giardini e Parchi Lucchesi nella storia del paesaggio italiano*, Lucca, Pacini Fazzi, 1992.

Interpretation and revaluation of lake landscape components in the design of parks and gardens

The landscape composition of every historic garden or park built in Italy in the past was influenced in a different way by the morphology, exposure, panoramic qualities and environmental characteristics of the area.

The gardens that have survived, in spite of endless transformations and different forms of neglect over time, still show the various ways in which "art and nature" are integrated in their overall composition and different characters to form landscape designs filled with qualities and identities depending on the cultures and civilisations in question. Each park still shows how brightness, the richness of natural and farm vegetation, the visual qualities and differences in climate and exposure have been interpreted and enhanced through design, and how the landscape features have frequently given rise to the choice of place and endless compositive solutions of these landscape complexes.

In coastal and lakeside locations – the theme of this conference – the climatic influence of water and its luminous and reflecting qualities, its changing surface, together with the slope of the coast that protects the area from wind without reducing sunshine have all influenced the choice of where to build villas, giving rise to a unique form of landscape that not only helps to reconstruct the development of man's feelings to nature, but also to understand the interpretation and enhancement of elements and processes in the natural landscape.

In "Water: the use of water in landscape architecture", Jellicoe writes: "...water is the most docile and powerful of visible elements that shape the land and mould our lives."

A careful analysis of past examples provides a model of how landscape design is the outcome of a complex series of studies suited to different cases, and not casually imitated, as too often happens today in some standardised schemes. To use the words of those who are responsible for managing the territory and landscape, the spread of generic and superficial assessment criteria leads to an "acceptance" of interpretations of the landscape that are increasingly distant from the necessary understanding of structures and processes, including in-depth studies that take into account the complexity and richness of the underlying physical and biological values – as well as the historical and cultural importance – of our landscapes. This is borne out by the criterion of "homogeneity" used to evaluate landscape in town planning: it is a criterion based on a superficial observation of the whole.

An analysis of many of the interventions carried out in Italy highlights the widespread lack of an interdisciplinary approach to the tricky and complex theme of landscape and raises the need for commitment to promote the training of landscape specialists, as described by Article 5.b of the European Landscape Convention, and to implement the type of interdisciplinary training programmes for professionals from the public and private sectors and other trade associations interested in the themes of landscape and the design of parks and green areas in general.

These considerations applied to the current state of landscape design will form the subject of this paper.



Federico Fontana
Sturday 7 October - III Session

He graduated from the Architecture Department at the Politecnico of Turin, the city where he lives and works; his research and main field of work is restoration of the cultural and environmental heritage and landscape architecture.

As a consultant for public-sector bodies and local authorities, he specialises in the design of urban parks and the restoration of parks and historic gardens. He has been responsible for numerous studies and restoration projects, including those for the Cavour gardens in Santena, the Giardini Reali and the Villa della Regina in Turin, and the park at the Castle of Moncalieri. In 1993 his *Restoration project for the Villa della Regina Gardens in Turin* was awarded the European Union prize for the best pilot project for the conservation of European architectural heritage.

Commissioned by the Regione Piemonte, he supervised the compilation of the UNESCO candidacy dossier for the site "Sacri Monti of Piedmont and Lombardy".

As a member of AIAPP (Italian Association of Landscape Architects – member of IFLA), he has been in charge of the Piedmont and Aosta Valley Section since 1994.

Since 1980 he has been a voluntary collaborator for research and studies on historic gardens at the *Villas and Gardens Archive* of the Museo del Pesaggio di Verbania.

He has published extensively on the history, protection and restoration of historic gardens and landscape architecture.

Historical gardens: considerations about application of the "European Landscape Convention" in Italy

The recent ratification of the European Landscape Convention in Florence on 20 October 2000, published in *Gazzetta Ufficiale* no. 16 of 20.01.2006 (Law no. 14 09.01.2006), states in Article 3 (Aims - Chapter I - General provisions) that "the aims of this Convention are to promote landscape protection, management and planning, and to organise European co-operation on landscape issues." As in the case of every other member-state, Italy is called upon "to establish and implement landscape policies aimed at landscape protection, management and planning ...", using special of procedures for the participation of public and private parties, and with specific measures aimed at increasing awareness, training, identification and assessment by establishing landscape quality objectives and also undertaking to introduce instruments aimed at protecting, managing and/or planning the landscape (Article 6 - Specific measures).

This vast topic, which is now shared at a cultural level throughout Europe and has apparently been ratified by our national legislation on the subject (Legislative Decree 42/2004, Cultural Heritage Code), is still lacking any significant application, above all in the field of the protection of historic gardens and parks.

The analysis of sample landscapes still shows a considerable gap between theory and practice, between sophisticated legislative concepts and the effective protection of the territory. Gardens and parks, which are often still regarded as assets of secondary importance compared to other properties, are rarely seen as integral parts of the landscape or as homogeneous landscape systems; it is rare for gardens and parks to be acknowledged as useful instruments for the interpretation and development of the landscape and its enhancement; the initiatives in the latter sector still seem to be limited and sectorial.

The work carried out by the Museum of Landscape and Regione Piemonte on the Census of historic gardens and parks in the Region over the past years has highlighted interesting situations in terms of the analysis, identification and assessment of properties. This now constitutes an important methodological example which is useful for the definition of specific values and quality objectives as specified by the European Landscape Convention.

Ermanno De Biaggi **Sturday 7 October - III Session**

Born in Borgosesia (VC) in 1951, he graduated from Turin with a degree in Natural Sciences in 1977. He was worked for Regione Piemonte since 1978. Having become a manager in 1989, in 1998 he was put in charge of the Planning Sector for Protected Areas, part of Department 21 – Tourism, Sport and Parks.

During the first years of his work there, he carried out research on floral, vegetation and forestry resources, provided analyses of the environmental situation and produced draft Plans for the management of areas that at the time were proposed for inclusion among the regional protected areas.

Between 1981 and 1990 he helped to develop research projects on Piedmont's eco-geographical features.

From the 1990s onwards he took part in legislative activities concerning planning by making contributions on technical and statutory issues.

In 1994 he collaborated in drawing up the bill, which was subsequently approved as Regional Law no.47 of 8 April 1995, for the protection of biotopes. After the approval of the regional law on Ecomuseums in 1995, he coordinated the management and development of the project to enhance and recover these forms of heritage and to involve local communities.

One of the most important measures undertaken since 1998 is the bill for the protection and conservation of Biodiversity, which is currently being examined by the Regional Council, in implementation of international, Community and national regulations on this subject.

Following the start of the project known as the "Green Ring System", set up to achieve the environmental, naturalistic and cultural rehabilitation of Turin's Metropolitan Area, since 1998 he has prepared the deeds and documents required to implement interventions proposed by the local authorities for which funding has been secured (30 interventions in all).

In collaboration with the Maritime Alps Park, since 1999 he has supported the project to study the reintroduction of the wolf in the Western Alps, which has included monitoring its presence, studying its behaviour and intervening in relations with breeders.

In order to promote a full study of the botanical and landscape heritage of Historic Gardens, to identify the problems and critical aspects of their recovery and to diffuse a culture that sets more importance by their improvement, he has launched a series of collaborations with the Museum of Landscape in Verbania – Pallanza and with the Province of Verbania.

He coordinates the activities of the "Sacri Monti Programme" and collaborates with the Documentation Centre for Sacred Mountains, Calvaries and Devotional Complexes in Europe. He organised the candidature and helped to compile the relative dossier for the inclusion of the "Sacri Monti of Piedmont and Lombardy" site in UNESCO's World Heritage List, which was approved in Paris by the World Heritage Committee on 3 July 2003.

Together with the editor of the magazine "Piemonte Parchi", he helps to coordinate and organise communications and information concerning Protected areas as well as the other areas for which he is responsible.

GARDEN AND LAKE. THE WATER MIRROR FROM ILLUSION TO REALITY **Knowing and revaluating lake landscapes in Italy and in Europe**



Pier Fausto Bagatti Valsecchi **Saturday 7 October - Chairman IV Session**

He graduated in Architecture in 1956 from the Department of Architecture at the Politecnico of Milan.

Author of numerous issues, he was an university professor for many years and he has also presented countless lectures on History of Architecture, History of Garden Architecture and the Restoration of Historic Gardens at universities and various organisations, associations and research centres, including international centres (the Politecnico of Milan, the Ateneo Veneto in Venice, the Italian Cultural Centre of Vienna, the Fondazione Benetton in Treviso, etc.).

He is an active or honorary member of several organisations focused on cultural and environmental heritage (FAI, Italia Nostra, ADSI, ICOMOS, etc.).

He is Chairman of the Board of Directors of the *Fondazione Bagatti Valsecchi*, which manages the same named Museum. His professional activities have involved projects and realizations in the field of architecture, landscape architecture, restoration of historic gardens.



Inka Truxova **Saturday 7 October - IV Session**

Graduated in 1987 from Mendel University of Agriculture in Brno, Faculty of Landscape Architecture, and received the degree of Diploma Engineer (MSc equivalent). After graduation, she worked for one year as a researcher at the Institute of Ornamental Gardening in Pruhonice near Prague, in the Department of Dendrology. After that, she has specialized in conservation of historical parks and gardens. She worked for the Prague Institute of Historical Heritage. Since 2002, she works for the National Heritage Institute. Her responsibilities include supervising the conservation and protection of historical parks and gardens in the Czech Republic, in particular those designated as National Landmarks. She is a member of several expert committees for projects concerning parks and gardens, which are not under jurisdiction of the National Heritage Institute,

including several monuments on the UNESCO List of World Heritage. Inka Truxova is a jury member of the European competition *Entente Florale*, which selects the City/Village of the Year from the point of view of care of greenery and environmental protection. She spent several years in Japan and England where she developed a keen interest in traditional Japanese/English gardens. She also studied flower arrangement at Ikenobo – the oldest school of Ikebana – and received a certificate of completing an advanced course. She completed The Attingham Summer School - three weeks study of Historical Houses and Collections in England in 2006. She is a member of the Czech Landscape and Garden Society and ICOMOS.

The Lednice - Valtice complex

The Lednice - Valtice complex is packed by great number of important monuments. Many of them were built for the Lichtenstein family but the history of that place was always full.

The first preserved record about Lednice is from the year 1222. At that time it was just a water stronghold with a farmyard which a Moravian aristocrat, Sigfried Sirotek, obtained from King Wenceslas I. The Liechtenstein family, who came from Styria, bought a part of the manor and the castle of Mikulov (Nicholas Castle) and from 1371 to 1945 they were the owners of Lednice and the nearby Chateau of Valtice. Lednice with its beautiful gardens and surrounding park served as the summer residence for the ruling Princes who were continually improving the property. The famous Austrian architect Bernard Fischer von Erlach rebuilt the Renaissance Chateau from the 16th century and added a monumental riding hall and stables in the Baroque style which is connected to the Chateau on the west side.

Karl Eusebius of Liechtenstein, an artist, builder, gardener, and breeder of horses known throughout the whole of Europe, was largely responsible for the rapid growth of Lednice and its surroundings. The next rebuilding phase was in the mid-18th century when the western wing was designated for the building of a church to replace the former monastery, situated most probably near the eastern side of the present greenhouse.

At the beginning of the 19th century the Viennese architect Josef Kornhousel finished the so-called garden area of the Chateau, according to the wishes of Prince Johann I, and changed the whole facade of the building to the "Empire" style. During the years 1846-56 the Chateau was rebuilt in the style that we can see today. The architect George Wingelmuller renovated the Chateau in the English Gothic by request of then-ruling Prince Alois II. After Wingelmuller's death, his assistant Johann Heidrich finished the project.

The fairy-tale summer residence of the Princes of Liechtenstein is surrounded by large Romantic park and original formal garden. Park itself is filled by Romantic buildings designed by architect Joseph Hardtmuth.

In 1805 Prince Johann I. commissioned the agricultural buildings master Petri and the Horticulturist Fanti to rebuild a muddy stretch of land and convert it to a natural park in the English style. By 1811 they had constructed a lake and 16 islands. The River Dyje had a new bed dug behind the Minaret, and security dikes were built. The Prince also sent the gardener van der Schott to North America to obtain plants suitable for the local climate. Some of them can be seen in the park to this day, grown from American seeds. The park is 1560 square meters (16800 sq. ft.) large and the lake is 290 sq. meters (3150 sq. ft.).

The architect Hardtmuth was commissioned to add an aqueduct, mock-ruin castle - Janohrad (John's Castle), Nový dvůr (New Court) and a new colonnade above town Valtice. This fabulous complex changed not only the look of the park at Lednice, but also that of the whole neighboring area.

Lednice chateau is connected with the impressive Baroque winter residence (the main seat of the Lichtenstein family) - Valtice Chateau by artificially created landscape with many another monuments like the little chateau of Hraniční zámek (Border Chateau), Rybníční zámek (Fishpond Chateau), Tři Gracie (The Three Graces), the Rendezvous folly, the Temple of Apollo, the forest chapel of St. Hubert, and some other beautiful places.

This large "natural park", situated between Podivín village on the north and the Austrian border area in the south is a real treasure. You cannot see anything similar like this anywhere else in Europe.



Shelagh Newman
Saturday 7 October - IV Session

Shelagh Newman is an enthusiastic amateur gardener with a hectare of private garden by which she and her husband cultivate in the English Lake District specialising in growing trees and shrubs. She is a past Chairman of the Lakeland Horticultural Society, a charitable organisation which operates Holehird Gardens, a 5 hectare garden by Lake Windermere which is open to the public and which is tended exclusively by volunteer gardeners. Shelagh is the curator of the National Collection of Hydrangea, held at Holehird Gardens and a member of the Society's planting advisory group. She is also the Chairman of the Lakeland Rhododendron, Camellia and Magnolia Society which cares for an area of deciduous woodland planted with species rhododendron. She gives lectures and workshops on the subject of woody plants to other horticultural organisations in the North of England.

The Lakeland Horticultural Society. Planting a garden in sympathy with English Lakeland

The English Lake District enjoys an equable, temperate climate with a high rainfall which is fairly evenly distributed throughout the year. The surrounding ancient mountains are comprised of volcanic rocks which do not exceed 1000metres and are rarely snow covered. The lakes, therefore, are not fed by icy melt waters and are warmer acting as an ameliorating heat sink during the winter months. The slate rocks and the native deciduous woodland have produced moist, acidic soils suitable for a wide range of trees and shrubs introduced from many areas of the world. The gentle slopes down to the lakes receive good levels of radiation directly from the sun and also as reflected light from the surface of the water making ideal conditions for herbaceous perennials. The banks of the mountain streams running down to the lake accommodate moisture loving plants. On sunny, well drained hillsides with thin soils alpine can be cultivated amongst the screes and rocky outcrops. At Holehird Garden we are working to conserve our plant heritage by providing a home for the National Collections of three plant genera which flourish in our Lakeland

conditions – hydrangea, astilbe and polysticum fern. We are attempting, too, to understand the implications of the climatic and topographical environment around us on the plants we grow with the aid of data from a weather station and the use of a plant trialling area.

We are conscious, too, of our location in an English National Park and seek to incorporate some of the indigenous flora of the area into our planting schemes.

Our aspirations are to maximise the opportunities available from the many varied microclimates in a lakeside environment while maintaining a man-made garden which blends sympathetically into its surrounding landscape.



Inken Formann
Saturday 7 October - IV Session

Dr. Ing. Inken Formann is currently Assistant Professor at the University of Dresden, Institute of Landscape Architecture. She previously worked in the Administration of the Public Stately Homes and Gardens in Hesse. From 1996 to 2002 she studied Landscape Architecture and Environmental Development at the University of Hanover, where she graduated from the Centre of Garden Art and Landscape Architecture. Her doctoral thesis on convent gardens in north Germany was completed in 2005. It won the Lennart-Bernadotte Award for Landscape Management from the German Horticultural Society. In addition to her studies, she has published on aspects of cloister gardens and garden restoration.

The lake gardens in Germany

Many gardens in Germany owe their specific charm to their location on the banks of a lake or several neighbouring lakes, or on an island in a lake. The unique location of these gardens is often the main influence on the landscape design and composition and atmosphere of the garden estate. This location might also influence planting, layout of buildings and furniture of the garden, as well as its functions and the way it has been traditionally used.

The lecture presents a range of historical and contemporary examples of German Lake Gardens. The physical and visual relationship between the garden estate and the lake is explored, i.e. the lake acting as a visual extension to the site, linking different garden sceneries and garden estates. The way the lake emphasises or creates dramatic edge to the garden estate is also discussed, along with the creation of a local climate with the right conditions for growing and nursing botanical rarities and varieties.

Examples of such garden estates include sites of different sizes and historico-cultural importance, such as Eutin, Plön and Schwerin in the north of Germany. Others are Wörlitz, Reinharz, Lampertswalde and Moritzburg, as well as the garden at Max Liebermann's villa at Lake Wannsee in the east of Germany. Notable gardens in the Potsdam region are characterised by their visual connections and vistas across the lakes of the River Havel. These are Klein-Glienicke, Babelsberg, Neuer Garten and Pfaueninsel. Finally, island gardens are discussed, including Insel Mainau (Lake of Constance), Herrenchiemsee (Lake Chiemsee) or Roseninsel (Lake Starnberger) are shown.



Géza Hajós
Saturday 7 October - IV Session

Born 1942 in Budapest (Hungary); 1971 dissertation in art history in Vienna, 1992 habilitation in the University of Graz, professor since 2005. 1965 invitation to Austria to work in the Federal Office of Historic Monuments in Vienna until today, 1986 head of the section "Historic Gardens" in this office. 1991 – today: secretary general of the Austrian Society for Historic Gardens. About 130 scientific publications (articles and 7 books).

Villas and Gardens on Lakes in Austria The Cultural Landscape of Salzkammergut

1. The cultural landscape "Salzkammergut" in the provinces Upper Austria and Styria. An economic place for the production of salt since the middle ages. The change respectively the enlargement of this use since the late 18th century: the formation of an esthetical and sentimental landscape on the lakes.
2. The culture of summer resorts since the sixties of the 19th century on the board of the lakes Traunsee, Attersee, Wolfgangsee, Mondsee and Aussee. Special architectural forms and lake gardens.
3. The lake Traunsee. The little town Gmunden and the aristocracy of the Austrian Monarchy as the first patron of new villas with beautiful views towards Traunsee in the second half of the 19th century (the emperor Ferdinand himself earlier and the members of Habsburg family from Modena, Parma and Toscana since the defeat in Italy as refugees, the House of Hannover, the Duke of Cumberland and the House of Württemberg since the Prussian victories in political exile here).

4. The bourgeoisie in Gmunden: a new life of theatre and spa.
5. The lake Attersee: the important proximity of Bad Ischl, an summer residence for Emperor Francis Joseph I. (1849 – 1916). A new colony of burger-villas and a new promenade and swimming culture. A meeting point of intellectual people (writers, actors, artists and scholars).



Eeva Ruoff
Saturday 7 October - IV Session

Dr. Eeva Ruoff grew up in Finland and she is Docent for the History and Theory of Landscape Architecture at the Technical University of Helsinki. Nowadays she lives most of the year in Zürich, where she is involved in evaluation and advisory work on garden history and restoration. She is President of the Swiss Society of Garden Art as well as of the Foundation for the Preservation of Gardens. She has written several books and numerous articles on landscape architecture, historic gardens and related subjects.

Gardens at the Finnish Lakes

The golden era of the woodland gardens that were laid out around the Finnish summer homes lasted from the early 19th century to the Second World War. These gardens were often quite large, though they were designed in a simple way with sanded, sinuous paths leading from one view to another or to small pavilions built on rocky promontories. Such a garden would often give an impression of a modest wooded park, because the largest birches, fir and pine trees already growing on the site selected for the summer home were usually spared and other trees like lindens and maples were then planted to complement them. Big flower beds and leafy shrubs added colour and variety to the sombre hues of the mainly coniferous forests surrounding these gardens.

The summer homes were built of wood, and they had balconies, verandas and prospect towers that enabled the enjoyment of fresh air and views even during chilly weather. The houses were often covered with climbing plants to make them blend better with the landscape. The sauna houses, the so-called bathing huts and jetties for the mooring of boats were situated on the lake shores. The boats were used for rowing or sailing to the neighbouring islands for picnics. Croquet and tennis lawns were common additions as well as the vegetable and fruit gardens.

Most families stayed in the country for three months each year; it was the time to enjoy the gardens, their colours and the wider landscape scenery with all their changes and the brief, but intense flourishing of the plants made possible by the practically endless hours of light.



Kristóf Fatsar
Saturday 7 October - IV Session

Kristóf Fatsar was born in 1969 in Budapest, Hungary. He studied landscape architecture at the Faculty of Landscape Architecture in Budapest and in the University of Massachusetts, USA. He graduated in 1994 in Budapest and earned a second master degree in monument conservation at the Catholic University of Leuven, Belgium, in 1996. He received doctorate in 2001. Currently he is associate professor at the Faculty of Landscape Architecture in Budapest where he teaches garden history and conservation of historic gardens; furthermore he heads the Study Program for Conservation of Historic Gardens in the same institution. He is a former fellow of the Dumbarton Oaks Research Library of Harvard University. He is executive member of the ICOMOS-IFLA International Scientific Committee for Cultural Landscapes. He is secretary of the Subcommittee of Landscape Architecture of the Hungarian Academy of Sciences and of the Subcommittee for Historic Gardens of the ICOMOS Hungarian National Committee.

The lake gardens in Hungary

The discovery of the lakes as reflecting surfaces started only in the late 18th century in Hungary. Although medieval gardens already incorporated the view of water surfaces into garden schemes, they relied on rivers, mainly on the Danube. The negligence towards lakes was perhaps due to this reason; the Danube offered a rather large surface, had islands, furthermore it connected the most important cities. Not to forget that the only large lake of the country, Lake Balaton, had unreliable water level that time and was quite muddy.

The tranquillity of the much larger surface of lakes was most appreciated by the English landscape gardening movement. The finest one was created in Tata from the 1780s onwards surrounding two large lakes that were the result of intensive drainage works from the first half of the 18th century. Tata lies along the main public road between the two capitols, the imperial Vienna and the royal Budapest (that time Buda alone), 50 km to the west from the latter

one. Not surprisingly it became a very influential garden although many of the creators of the great gardens had direct experience of the famous landscape gardens of England or at least of the German speaking countries. The first half of the 19th century was the heyday of the English landscape gardening movement in Hungary. The most outstanding gardens of the period rarely lacked a lake. Garden sites were often chosen to have water resources and in case of slow rate of flow springs were dammed up. Lakes are the key structural elements of those gardens and their decay in consequence of the long period of carelessness in the 20th century constitutes one of the most difficult garden conservation problems for our generation.



Indrė Gražulevičiūtė
Saturday 7 October - IV Session

Indrė Gražulevičiūtė is a PhD student at the Department of Architecture and Land Management in Kaunas University of Technology. Fields of interest: economic valuation of cultural heritage, cultural heritage protection.

Lake Gardens in Lithuania: History, Present State and Preservation Problems

Almost all the Lithuanian lake gardens are gardens of former manors and many problems concerning preservation and revitalization of these gardens are the same as concerning other gardens of manor residences and material manorial heritage in general. Turbulent country's history, repeated occupations, agrarian reforms and emergent landscape changes determined distinction of Lithuanian manorial heritage, nevertheless generating complicated preservation problems. Historical, cultural, political and social significance of the manor was ignored because of political reasons for almost seventy years (during the period of Independent Lithuanian state 1918 – 1940 and during the fifty years of Soviet occupation). Restoration of the Lithuanian independence in 1990, privatization, restitution of the private properties and return of intellectuals to the native land were the potential premises for the revitalization of survived manor residences and surrounding parks in Lithuanian landscape. Unfortunately consumer attitude and low historical culture of the society determined that cultural value of the ensemble is often identified as an additional price in a real estate market. So it is hardly surprising that preservation and rehabilitation of manor residences and parks today still reveal lots of problems. In the database of the Lithuanian Department of Cultural Heritage Protection there are thousands of photos of manor residences and their fragments. Many of these residences are surrounded by gardens and parks. However it is disappointing to acknowledge that only several Lithuanian parks of manor residences are in good condition and no systematic preservation and rehabilitation works are organized.



Stela Drucioc
Saturday 7 October - IV Session

Postgraduate on environmental management and protected areas field within the frame of Botany Garden Institute of the Academy of Science of Moldova, on the 2004 Stela Drucioc obtained a Certificate for the Courses on European integration, within the frame of the Public Administration Academy under the auspices of the President of the Republic of Moldova. Manager of the Carbon Finance Unit of the Republic of Moldova; responsible for World Bank projects implementation on Climate Change and Kyoto Protocol field, she is a membership of international professional bodies: National Expert to the Council of Europe on biodiversity conservation field; National Focal Point of the Convention on the Conservation of European Wildlife and Natural Habitats in Europe (Bern Convention) and coordinator of the network of specialists on Alien Invasive Species in subregion (Moldova, Ukraine, Romania); National Focal Point of the Memorandum of Understanding concerning the

Conservation of the Middle-European Population of the Great Bustard; National Expert for implementation of the National Strategy and Action Plan on Biological Diversity Conservation; Member of the Standing Committee of the Wild Flora and Fauna and European Habitats Protection within the frame of the Council of Europe.

The conservation of the lakeside gardens in Moldova

For the Republic of Moldova biological and landscape diversity is one of the most important natural resources. The natural biological and landscape diversity of the Republic of Moldova is strongly influenced by its geographic position. The natural ecosystems, including aquatic ones (lacustrine, paludous, river), cover about 15% of the Republic. Only 1.2 % of territory is protected by the state. Because of national and international experience we have learned that the most efficient methods of biological and landscape protection are the creation of protected areas. The Ministry of Ecology and Natural Resources of the

Republic of Moldova has developed an adequate policy, which conducts to conservation measures for their maintaining it in a good state.

The Law on Natural State Protected Areas Fund (NSPAF), approved in 1998, instituted 12 categories of natural protected areas, including eight of which correspond to the IUCN classification: scientific reserve, national park, nature monument, natural reserve, landscape reserve, resource reserve, multifunctional management area, biosphere reserve; and four categories of national interest: botanical garden, landscape architecture monument, zoological garden. The requirements of the Law on NSPAF have been detailed in the framework statutes for every category of natural protected area, as well as in specific statutes for every natural protected area.

The Lakeside Gardens are included in the national classification category, "Landscape Architecture Monuments." This category includes approximately 20 parks and gardens with a total surface of 192 ha. Their conservation should be a national priority of prime importance for environmental protection.

The Landscape Architecture Monuments (old parks) which were included in scientific studies in Moldova during the period 2004 - 2005, are the following: Hincauti, Mindic and Pavlovca Parks.

The analysis of the legislative basis in this field highlighted the necessity to adhere to the wide range of treaties, which could cover the legislative gap and develop financial instruments. In this reason the Republic of Moldova ratified 19 international environmental conventions.

The International Conventions in the field of biological and landscape conservation do not place a big emphasis on the development of Lakeside Gardens in Europe in order to develop a network of these objects. Many of them are included in different international programs like UNESCO, Natura 2000, Emerald Network, etc. But, others that need the support for restoration, are forgotten forever.

Because the International Conventions regarding landscape and biodiversity conservation have almost the same requirements and obligations for developed and developing countries it is necessary to integrate landscape conservation into international programmes.



Sonia Berjman

Presentation of the ICOMOS-IFLA Document for the inventory and cataloguing of historic gardens

Born in 1946, Argentine citizen.

She holds a Ph. D. on History of Art from the Universidad de Buenos Aires and a Doctorat on Histoire de l'Art from the Université de la Sorbonne. Her post-doctoral studies were at Dumbarton Oaks Library, Washington D.C., USA (Trustees for Harvard University).

Her field of study is the urban history and specialized in public space and landscape history. She wrote c. 100 publications on those subjects.

She researched for some of the most important organizations in Argentina and abroad, and has been a lecturer at her country and at several Latin American and European countries.

Former researcher at the Argentina National Council of Research and the Universidad de Buenos Aires, graduate professor and Master's Director at several

Argentinean universities. She obtained several awards, including the "Buenos Aires City Historian" by the City Council. She is current Vice President to the ICOMOS-IFLA Cultural Landscapes Committee and member of several professional organizations in her country and abroad, and former member of the Landscape Senior Fellow Committee at Dumbarton Oaks Library (Harvard University).



Mónica Luengo Añón

Presentation of the ICOMOS-IFLA Document for the inventory and cataloguing of historic gardens

She graduated in History of Art from the Faculty of Geography and History at the Complutense University of Madrid.

She is a member of the ICOMOS-IFLA International Committee for Cultural Landscapes and of the National Spanish Committee.

She is also a member of the Spanish Association of Landscape Architects.

Inventories of historic gardens under the patronage of the Ministry of Culture (1980), guide and pre-inventory of artistic gardens in Spain (Spanish Tourist Institute) (2000).

Restoration projects: The "Caprice" at Alameda de Osuna (Europa Nostra prize), Environmental management plan for the Monastery of San Lorenzo de El Escorial, Garden at the Palace of Viana (Ministry for Foreign Affairs), Garden of the palace of Marques de Casa Riera, the Cloister of the Royal Monastery of Our Lady of Guadalupe (Europa Nostra prize). Garden of Jovellanos. University of Alcalá de Henares, the Palace of Infante don Luis, etc.

Exhibitions: Classic Madrid Gardens (1981), Winthuysen, gardener (1986), Felipe II, the intimate king. Garden and nature in the 16th century (1998). The Garden of Melibea (1999).

Publications: *Artistic gardens of Spain, Gardens of Spain and Treasures of Spain.*

Gardens, The "Caprice" of Alameda de Osuna, Unique Gardens, Garden and romanticism, Time and Landscape, The Historical Heritage in its natural context, reflections for the protection of the landscape, ...