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TERRARIUM. EARTH DESIGN:
ECOLOGY, ARCHITECTURE
AND LANDSCAPE

TERRARIUM. EARTH DESIGN: ECOLOGY, ARCHITECTURE AND LANDSCAPE

A CURA DI
SILVIA MUNDULA,
KEVIN SANTUS,
SARA ANNA SAPONE

A CURA DI
SILVIA MUNDULA, KEVIN SANTUS,
SARA ANNA SAPONE



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edited by
Silvia Mundula, Kevin Santus, Sara Anna Sapone

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TERRARIUM. EARTH DESIGN: ECOLOGY, ARCHITECTURE AND LANDSCAPE

10—19 TERRARIUM AS A DESIGN METAPHOR

ISLANDS

22—35 AN OCULUS INTO THE GROUND.
MOTHERHOUSE AND PRESENCING
HOMESICKNESS BY DRAWING
JO VAN DEN BERGHE

36—53 AFFECTIVE ENCOUNTERS:
NATURE CLOSE TO THE SKIN
SASKIA DE WIT

54—69 CHINESE GARDEN.
ALLEGORICAL ECOLOGIES IN AN
URBANIZING WORLD
GERARDO SEMPREBON

70—83 LANDSCAPE ARCHIVE COLLECTIONS.
DESIGN THE CONTEMPORARY
TERRARIUM
GIULIA SETTI

84—95 TERRARIA. AN EXPERIMENTAL
GRAMMAR OF SOIL CONTAMINATIONS
MARGHERITA AUTORINO

96—111 DEBRIS TERRARIUM.
BERLIN AND ITS VOID ISLANDS
SARA ANNA SAPONE

MACHINES

114—127 TRENCHES, WELLS, AND BOULLÉE'S
PYRAMIDS
ALESSANDRO ROCCA

128—137 CABIN FEVER
VALENTINA NOCE

138—145 FOUNDATIONS. ROOTS OF AN
ECOSYSTEM
GINO BALDI

146—161 THE LEGACY OF THE ITALIAN
NATURALISTIC HYDRAULICS SCHOOL
CHIARA TOSCANI

162—171 ACQUA VIVA E CORRENTE:
INSIGHTS FROM RENAISSANCE
FONTANIERI MASTERY
MARIANA PEREIRA GUIMARÃES,
HERMANO LUZ RODRIGUES

172—187 THE PALM HOUSE. A PROJECT OF
DOMESTICATION
SILVIA MUNDULA

188—203 VEGETATION AS ARCHITECTURAL
FORMS. SITE'S IRONY AND DESIGN
PERSPECTIVES.
KEVIN SANTUS

BIOMES

- 206—223 THE PHILOSOPHICAL CITY.
THE BECOMING-WORLD OF THE
CITTÀ VECCHIA OF COSENZA
FELICE CIMATTI
- 224—239 FORT ECOLOGIES AND THE
PLANETARY TERRARIUM
MARCO FERRARI, SARA FAVARGIOTTI
- 240—249 A NEED FOR CHANGE.
VIENNA, A PERFORMATIVE BEAUTY
CASSANDRA COZZA
- 250—257 STOLEN LAND.
DISAPPEARING ISLANDS AND THE
MALDIVIAN PARADOX
BEATRICE AZZOLA, ANNALISA AZZOLA,
IRENE PANCRAZI, HASSAN AHMED
- 258—269 ALLEANZE. A TERRARIUM AS AN
UNFINISHED MONUMENT
MICHELANGELO PIVETTA,
GIACOMO RAZZOLINI,
MATTIA BALDINI,
LAURA MUCCIOLO
- 270—285 IN VITRO LANDSCAPES
SARA PROTASONI

WILDNESS

- 288—297 EARTHLY EMERGENCES:
SPONTANEOUS ENTITIES
DAMIANO DI MELE
- 298—307 PILING, MENDING, REASSEMBLING:
AESTHETIC AND POETIC OF THE
SUBALTERN LANDSCAPES
NADIA BERTOLINO
- 308—315 AN ASPHALT TERRARIUM.
THE HIPPODROME OF TOR DI VALLE
FEDERICO BROGGINI
- 316—329 INFRASTRUCTURE AS A TERRARIUM.
BETWEEN DISCOVERY AND RE-
DISCOVERY OF THE INVOLUNTARY
ANDREA OLDANI
- 330—337 INFRASTRUCTURE OF THE
UNEXPECTED. CORVETTO FLYOVER AS
A TRANSGRESSIVE TERRARIUM
ANDREA FOPPIANI,
DAVIDE MONTANARI
- 338—345 POST-INDUSTRIAL SYNANTHROPIA.
SPONTANEOUS VEGETATION AND
ARCHITECTURAL DECAY
THOMAS CABAI,
MICHELE PORCELLUZZI
- 346—351 SUPER TOXIC TERRARIUMS.
SPERIMENTAL SCENARIOS FOR TOXIC
LANDSCAPES
CHIARA PRADEL

METAMORPHOSIS

- 354—365 LAGUNARIUM.
AMONG THE RUINS OF VALLI DA PESCA
AMINA CHOUAIRI,
PIETRO CONSOLANDI
- 366—381 RIVER IMAGINARIES.
THE RENATURATION OF THE PO
REGION
GIULIA CAZZANIGA
- 382—391 FUCINO: FROM WATER TO LAND
VALERIO MASSARO
- 392—403 RECLAIMED LANDSCAPES. THE
PONTINE MARSHES AS A DESIGN
PROTOTYPE FOR A NEW ALLIANCE
ALESSANDRO RAFFA, INA MACAIONE
- 404—413 GREEN-COVERED:
THE SINT-PIETERSBERG AS A
TERRARIUM OF CULTURES
KEVIN AMENDT, CHIARA CARAVELLO,
RITA OCCHIUTO
- 414—425 ABOVE THE ROOF. DESIGNING
SECOND CHANCES
FRANCESCA ZANOTTO
- 426—440 BIBLIOGRAPHIES
- 441—447 BIOGRAPHIES

LANDSCAPE ARCHIVE COLLECTIONS. DESIGN THE CONTEMPORARY TERRARIUM

GIULIA SETTI

Building an archive on the contemporary landscape, or a Terrarium as this volume invites us to do, implies a reflection on the meaning of the term archive[†] applied to the project and, even more restrictively, to the landscape. In fact, it is no longer just a matter of cataloguing and organising documents or records, as one would do in a traditional archive, but rather of describing and selecting projects that use the archive as an operational tool. The idea of the Terrarium proposes to reflect on the relationship between ecology, architecture and landscape, with respect to contemporary design, and to understand the relationships between land, nature and space which has long been the subject of reflection in the disciplines of architecture and landscape (Bonneuil, Frescoz 2016; Braidotti 2013; Morton 2016). Therefore, one possible interpretation of the contemporary Terrarium is to imagine a natural, living archive that grows and changes over time and in space.

This paper compares three possible design options with respect to the construction of a Terrarium: on the one hand, the research carried out by Cesare Leonardi and Franca Stagi through an almost obsessive cataloguing of the species identified by the two architects during numerous field trips and which has as its premise the need to construct a scientific tool useful in the design of green spaces. On the other hand, the projects as part of Junya Ishigami's Art Biotop Water Garden and the park, designed by Catherine Mosbach, surrounding the Louvre Lens by SANAA, use the species in the archive – the arboreal species – as a preparatory tool for the project and test its real potential. The paper emphasises the need to cultivate continuous and productive links between landscape and architecture. Mosbach does this by merging the landscape of the Louvre Lens with the buildings of SANAA; Ishigami uses architecture to design his artificial garden, the individual tree crowns and the relationships between water and vegetation; while for Leonardi it is the form of the tree itself that becomes architecture.

THE ARCHITECTURE OF TREES: A SCIENTIFIC AND OPERATIONAL ARCHIVE

Cesare Leonardi's work began in 1982 and, through a more than 20-year-long survey carried out together with his wife Franca Stagi, has made it possible to build an immense arboreal heritage published in the volume *L'architettura degli alberi*, which contains the systematic description of 211 arboreal species. The book is the product of an exhibition of the same name held the year before, in 1981, in Reggio Emilia and then in Modena, which told of the journey of discovery of trees undertaken by the two architects.

Cesare Leonardi's passion for the description and study of tree species developed during his university years; his fascination for the vegetation in the Florentine hills led him to choose to develop, as the topic for his thesis, the design and plan for a new urban park in Modena⁸. The forms of vegetation, and of trees, represent a wonderful world that attracts Leonardi more than the forms of architecture and drives him on a real journey in search of the main species to document, draw and describe. The construction of this scientific Terrarium, through the field study of tree species, began in Florence, then in Modena and on the Modena Apennines, then continued, together with Franca Stagi, for about twenty years and was an epic journey, where photography and design allowed the species being chosen by Leonardi to be captured.

From Cesare Leonardi's archives we learn how the journey, which first began in Italy, led him to visit the Botanical Garden of Palermo, the Reggia di Caserta and Villa Taranto on Lake Maggiore, to then move around Europe, to the lakes in Switzerland, to France, and to finally document the beauty and magnificence of London's parks.

Franca Stagi argued that we must understand trees in order to design parks; to know them one by one, and also to understand that the design of a park is the design of a 'becoming,' the proposal of a mechanism of transformation, growth, life and death (Leonardi, Stagi 1982).

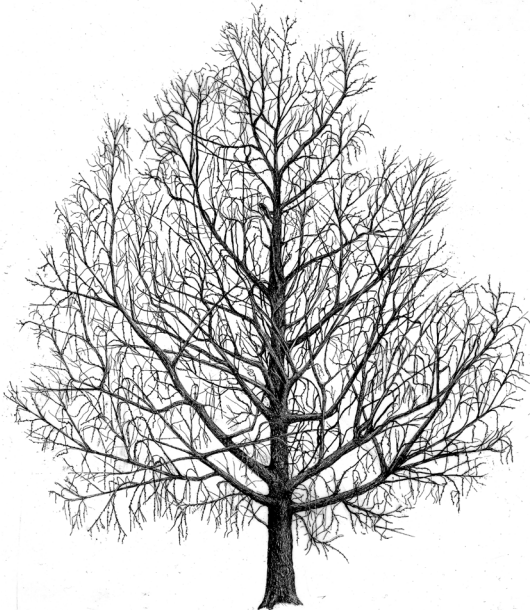
It was precisely the need to understand trees in depth, in order to be able to use them in design, that drove Leonardi to gather information almost obsessively and to produce a manual that, to this day, is a valuable archive for those involved in green design. As with every archive, it is notable to highlight the criteria used by Leonardi to select and represent the tree species; each tree, considered of interest, is photographed in the field and its measurements are noted. Afterwards, Leonardi proceeded to the punctual redrawing of each tree, using photography as the basis of his work, and choosing to represent each species on a scale of 1:100.

L'architettura degli Alberi builds a relevant but abstract selection of trees and puts them all in a designed archive, representing a scientific terrarium. Indeed, 211 species are described through 374 drawings, to which detail drawings are added, where Leonardi depicts the leaves and fruits of each tree, as well as datasheets that describe each individual species and report their territories of origin, adaptation to the urban environment and different climatic conditions. Leonardi chose drawing as

Cesare Leonardi, Franca Stagi, *L'Architettura degli Alberi*.
Poster of the exhibition held in Reggio Emilia and Modena in 1982.
Courtesy Fondazione Archivio Leonardi, Modena.



Cesare Leonardi, Franca Stagi, *Ginkgo biloba*.
Ink on transparent film. Original drawings are in scale 1:100.
Courtesy Fondazione Archivio Leonardi, Modena, 1982.



the fundamental tool to compile this archive; the meticulous representations drawn by Leonardi are images of rare beauty that fascinate for the diversity and variations that each species presents (Cavani, Orsini 2017). At the same time, the drawing allows both the distinctive features of the tree to be captured and isolates the tree from the surrounding landscape. The archive designed by Leonardi has abstraction as its main feature; each tree is a miniature, finely represented, where every detail is reproduced with extreme precision and care.

Structure ↓ is at the center of Leonardi's work, in the study of trees and their growth habit, as seen in his drawings as well as, at the same time, in the photographic compositions, which are defined by the juxtaposition of a series of images in sequence and by the green structures, as Leonardi calls the parks he designed between the 1960s and 1980s.

Leonardi's work, which is still too little known, is a significant example of the inseparable relationship between research and design; the study and cataloguing of arboreal species gave Leonardi an in-depth insight into the elements of his future projects. The design of each park thus becomes a time for verification, for choosing precise species and creating an original tree structure non repeatable elsewhere and designed for that specific context. But it is also the manifesto of a magnificent obsession, as Joseph Grima recalled in the curatorial statement at the opening of the exhibition at the Villa Croce Museum in Genoa in 2017.

L'Architettura degli Alberi by Cesare Leonardi is a poetic ode to the magnificence of trees, the life's work of an architect who was obsessed by their effortless beauty and offended by the callousness with which most architects treated their presence (Grima 2017).

BETWEEN REALITY AND ABSTRACTION: JUNYA ISHIGAMI'S DESIGN ARCHIVE

More real is the Terrarium interpretation made by Junya Ishigami in his project *Art Biotop Water Garden* developed in 2018, in Tochigi (Japan), which relocates an existing forest to an adjacent site; originally, the area was a densely wooded *satoyama* ↗, which was to be transformed into a luxury villa complex.

Ishigami draws specific shapes of trees and ponds for this uncanny garden, where trees are moved and rearranged into a new composition. Bright spaces appear between the 318 unique tree shapes and 160 thoughtfully designed ponds between each tree. Ishigami creates a mysterious landscape where the selected species – beech, oak, canine cherry – coexist with the water thanks to an artificial system of pond waterproofing.

The Art Biotop Water Garden demonstrates its charm precisely in the ambiguity that separates and unites the natural and the artificial: a thin line that Ishigami delicately crosses in the conception and construction of this garden. The natural organic harmony of tree foliage and overlapping silhouettes contrasts with the artificial arrangement of plants that follow a precise pattern, designed by Ishigami, and intertwine with the pond system, representing a completely artificial landscape. The garden builds a delicate and fascinating relationship between the sinuous geometries of the water islands and the main verticality of the trees planted on them (Yoneda 2021).

Moving the existing tree species was a delicate and very complex operation, carried out with the help of special machinery – only two of which can be found in Japan – that can move four trees per day. The artifice constructed by Ishigami is extremely interesting because it builds a living archive – a garden – made up of species placed to construct a faux-natural landscape. Indeed, as mentioned earlier, the species transported in the garden (beech, oak, canine cherry) could not coexist with water in a natural environment, which is why Ishigami uses a pond sealing system that allows this coexistence and enables a new relationship between nature and water that has never existed before.

Ishigami's project raises profound questions related to the transformation of nature by humans; it is evident that, thanks to modern technology and experiments conducted in various fields, it is possible to intervene in the natural environment, creating increasingly artificial and controlled landscapes (Ishigami & Associates 2019). Art Biotop Water Garden shows how detailed and conscious landscape design can help intertwine and merge the natural and human environments in increasingly interesting ways. Ishigami constructs a series of precious drawings to describe the choice and arrangement of species for the Water Garden. As in Leonardi's work, drawing is a tool for constructing a precise archive to describe the delicate forms of the garden and the intersections between water and nature. The refined designs produced by Ishigami, in particular the different layouts of the garden and its elements, describe the balance that is recreated between vegetation and water. Alongside the plans showing the artificial design of the ponds and the location of the trees, Ishigami builds a list of the drawings of all 318 trees that have been moved and reintegrated into the new water garden. This catalogue of tree drawings has an illustrative and pseudo-scientific character (Yoneda 2021) because what is really of interest is the root configuration of each species and the conditions that each tree needs to survive.

Ishigami's concise planimetric representation reduces the trees to abstract points, circles immersed in a series of organic forms – the ponds –, while the anatomical thorough examination of the species is depicted very clearly in section, where both the size and shape of the roots and the shape of the different treetops and crowns are illustrated. The construction of the Art Biotop Water Garden demonstrates how the close collaboration between architects, landscape architects, gardeners and arborists is necessary to build the right balance between plant geometry and botanical and hydrological knowledge, which is essential for species' survival.

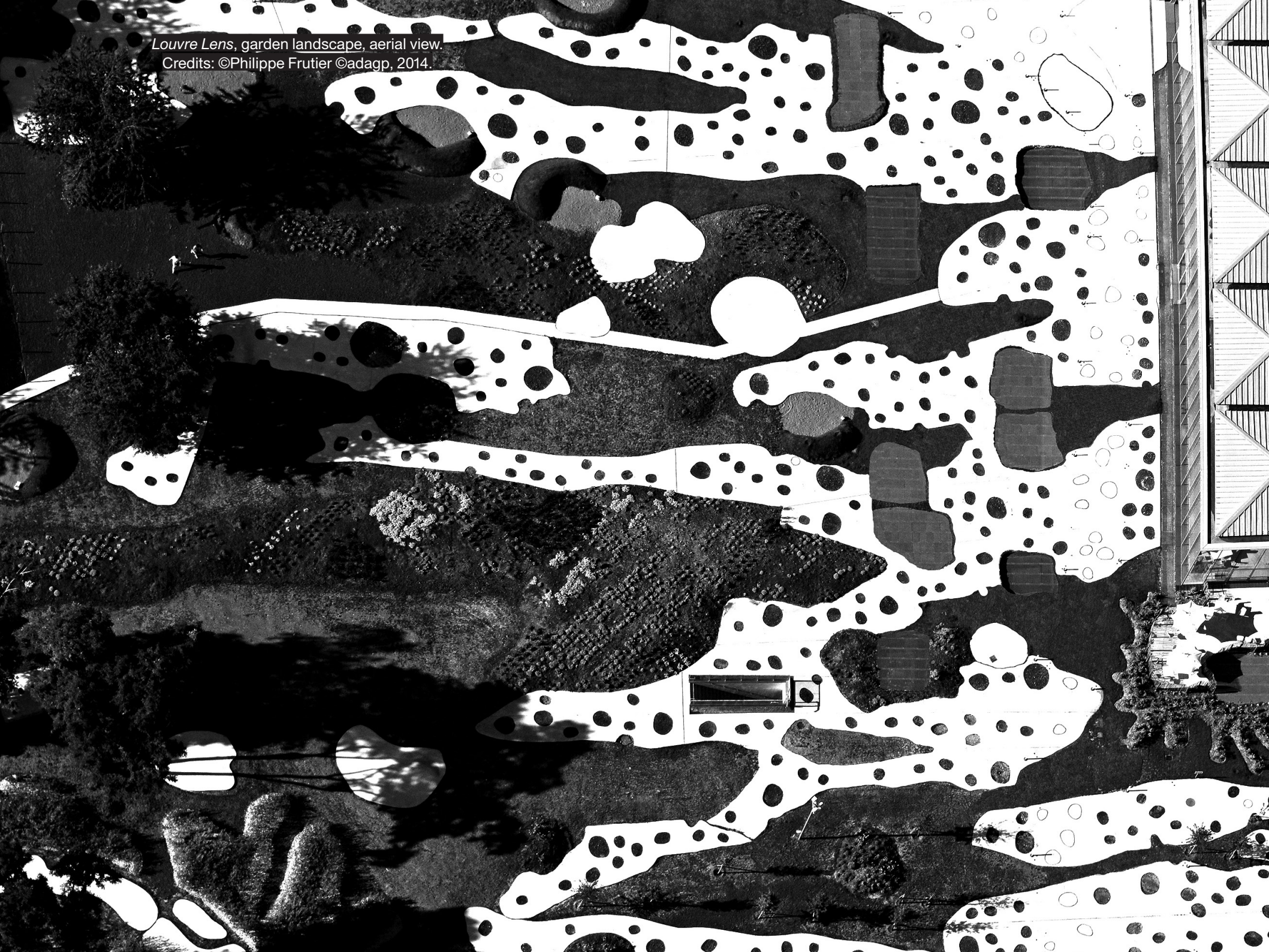
Compared to traditional Japanese gardens that change with the passing of time and seasons, time is suspended in the Water Biotop Garden. The trees' foliage cannot grow too much, or in an uncontrolled way, to avoid unbalancing the free space left between the trees, and precisely drawn by Ishigami, or so the view of the landscape is not obstructed. The garden results from rigorous maintenance work by skilled gardeners caring for the plants and their geometric form.

TIME AND LANDSCAPE: THE CHANGING LANDSCAPE OF THE LOUVRE LENS GARDENS
Time is the element that unites – in different ways – the three projects that are the subject of this paper and the different forms of archive that have been imagined, planned and designed.

Creating a landscape that crosses time is the objective of the garden for the Louvre Lens Museum, designed by Catherine Mosbach, in 2014; the architecture-landscape built for the SANAA project stands on the remains of a previous railway track. Here, the abandoned rails were the niches of a new decolonization, based on vegetation, resulting in a pioneer forest to the west and native plant corridors along the rider seams.

The new museum built in Lens by Kazuyo Sejima and Ruye Nishizawa constructs the landscape (Rocca 2013) and merges with it, thanks to the reflecting façades of the buildings that draw ethereal, light and almost evanescent spaces in total contrast to the monumental symmetry of the museum's main building in the Palace du Louvre, Paris (Jacob 2013). The new museum is located on a coal mine site, decommissioned in the 1980s, and respects its layout through establishing five volumes arranged as a cluster, a cluster of separate buildings that are linked to one another in topological ways (Rocca 2013). The volumes are adapted to the site's gentle, wave-like slopes and the museum is broken up into long, winding volumes that slightly bend and follow the traces of the existing railway track (Sejima, Nishizawa 2015).

Louvre Lens, garden landscape, aerial view.
Credits: ©Philippe Frutier ©adagp, 2014.



Louvre Lens, Garden.
Photos by Iwan Baan, 2012.



It is, however, the creation of the garden that surrounds the museum that provides a balance to the system of transparent and plastic volumes designed by SANAA. The garden, designed by Catherine Mosbach, welcomes and preserves the spontaneous vegetation on the site, which has grown over the many years of abandonment, proposing a regenerative scenario where the choice of different species determines a changing and refined landscape. In the landscapes designed by Mosbach, different conditions coexist, such as clearings, wooded meadows, soil perforations, and draining stones that reduce environmental dust, where visitors are intrigued and urged to explore (Mosbach 2019).

The aerial view of the Louvre Lens site shows how the coal industry has shaped and designed the areas, in particular it is responsible for the differentiation of areas for the production and transport of materials, as well as the clustering of living spaces. It is clear that the mining economy has indelibly left a mark on these places and, for this reason, Mosbach's project appears very valuable because it recognises the memory of the past – and of the abandonment – that has defined the character of these environments. The park thus represents a system that accommodates within it the site's different souls and, at the same time, serves as a backdrop for the exhibition volumes that are developed on different formations and that overlap in small places, which determine the transitions between one space and another (Mosbach 2019). The garden's design is established by different landscapes that alternate and follow one another throughout the development of the park and allow the visitor to take a highly variable, articulated and unpredictable journey throughout time. Three main points open up at the north and south ends, allowing the park to be crossed quickly from east to west along its entire length; these points follow the old railway. Other minor routes, paths and short crossings, on the other hand, invite you to linger longer in the different areas, forests, flower meadows, esplanades and bodies of water (AA.VV. 2017).

The soil's surface is perforated with draining stones, which become mineral deposits and are the preferred substrate for the growth of mosses that trap heavy metals in the soil and reduce dust in the environment. The perforations in the mineral surface of the garden ensure a gradual transition from the flowery glades to the mineral surfaces, which are densely packed around the museum and allow visitors to enjoy the spaces.

The mining past and the sandstone deposits that are already present have, over the years, become a preferred haven for the growth of a diverse flora.

The construction of the museum had a limited impact on the species that had colonised the area, thus preserving the biodiversity that had developed over time. This has made it possible to preserve valuable plant species, particularly rare in northern France, that had grown on railway tracks, such as astragalus glycyphyllos and mullein \perp .

The structured vegetation added by Catherine Mosbach alternates between grasslands and gardens of memory that recall the carbon cycle, fields of tall bundles of grass arranged along to the plot's long side and that cross, instead, paths of mown grass; while at the edges of the site we find the densest part of forest. To call Mosbach's garden for the Louvre Lens a terrarium may seem risky, but hers is an experiment that harmoniously accommodates, and in a single design, very different species and helps preserve species that are increasingly rare. Mosbach's landscape reminds us of the passing of time, the fusion of past and present and the need to preserve the biodiversity of places. The idea of narrating these different passages of time is, in itself, the construction of an archive. As, in part, does Ishigami who, instead, places the – often invisible – boundary between the artificial and the natural at the centre of his design in the construction of the landscape, constantly moving between abstraction and reality. Finally, Cesare Leonardi's fascinating work is perhaps the most literal interpretation of Terrarium, a reasoned and designed collection of species, which is, however, subject to the passionate choices of the architect who freely chooses how to compose their archive, with which species and how to represent them. Leonardi and Stagi's manual is an extremely rich piece of work not only because it reminds us that design cannot ignore its elements but because it still represents a valuable legacy for the future of landscape.

Time, abstraction, and drawing are the hallmarks of the interpretations of Terrarium chosen for this paper. Although designed and drawn at very different times, each tells of the need to know, intertwine and merge landscape and architecture through continuous references and suggestions.

\mathbb{R} The Treccani dictionary defines an archive as: a collection of private or public documents relating to a person, a family, a municipality or a state. Reference is made to: <https://www.treccani.it/vocabolario/archivio/> [accessed 25 August 2023].

∞ The thesis, written under the supervision of professor Leonardo Savioli at the University of Florence, focused on the area that will later become the Parco della Resistenza, and designed its green landscape.

\Downarrow The exhibition "*Cesare Leonardi - Strutture*", curated by Joseph Grima and Andrea Bagnato and held at Villa Croce, Genoa, from 18 February to 9 April 2017, explored the relationship between structure, architecture and landscape design in Leonardi's work.

\wedge The term *Satoyama* literally means "village and mountain", but the word indicates a particular type of landscape and place that indicates the border zone between forests and agricultural fields.

\perp Reference is made to the description of the Louvre Lens project and Catherine Mosbach's garden on the museum's website: <https://www.louvre-lens.fr/le-louvre-lens/architecture-et-parc/> [accessed 25 August 2023].

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‡ ISLAND

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HASSAN AHMED

Hassan (Beybe) Ahmed is a Maldivian environmentalist and coral scientist. In 2007, he founded the NGO "Save the Beach Maldives". Since then, he is fighting for an ecologically sustainable development of the country, involving local communities and schools. In 2014 he started his first coral restoration project. He led projects on different islands and organised the very first coral relocation in the Maldives (2016). He believes that only through information and knowledge the community will be able to protect and preserve its natural heritage. His aim is to grow back entire reefs and restore their ecological role lost due to climate change and coastal development.

KEVIN AMENDT

Kevin Amendt is an independent researcher engaged in the study of underground quarries, their role in today's landscape and their preservation. Member of the "Studiegroep Onderaardse Kalksteengroeven", "vzw Hulpdienst Groeven" and founder of "Onderzoeksbureau MGL", he advises public and other organisations in the border region Liège (BE) - Limburg (NL/BE).

MARGHERITA AUTORINO

Born in Rome in 1997, curious explorer and patient creative, third of four children. After classical high school, she enriched her university course with two years abroad, practicing drawing at FAUP in Porto and ecology at ENSP in Versailles-Marseille, and on-site internships with Wagon-Landscaping and the Botanical Garden of Rome. In 2023, she graduated with honors in Architecture - Urban Design at Roma Tre, guided by A. Metta, presenting with C. Condemi Maglia Boscata, a landscape architecture thesis on the material and immaterial, microscopic and cosmic geographies of the Magliana Stream.

ANNALISA AZZOLA

Annalisa Azzola is a marine ecologist and research fellow at University of Genoa. She finished her PhD in Marine Science and Technologies in 2023. Her research topics include characterization, monitoring, and assessment of the ecological status and change over time of coastal ecosystems. Part of her research also focuses on assessing local and global anthropogenic impacts. Her studies are based on scientific diving techniques, including visual field surveys and photographic sampling.

BEATRICE AZZOLA

Beatrice Azzola is an architect and academic researcher. She worked in several architecture firms in Italy, Portugal and Switzerland. In 2021 she started her PhD on Italian highway architecture and landscape. She also works on the disciplinary interferences between architecture and ecology.

GINO BALDI

Architect, in 2020 founded in Bergamo with Serena Comi, Vacuum Atelier, an architecture and design studio, winner of architecture awards for young architects and architecture competitions. He holds a doctorate in architectural composition (PoliMi - AUID) (2019 -). Participates in academic conferences in Italy and abroad such as CA2RE Milan and Ljubljana (2020-21) and Conceptual Design of Structures in Zurich (2021), Workshop Urban regeneration and Industrial heritage EPFL - Lausanne (2023)

MATTIA BALDINI

Mattia Baldini is an architect, founder and member of Fuoriformato Architettura, and PhD researcher in Architecture. Theories and Design (cycle XXXVIII, SSD: ICAR/14) at La Sapienza, University of Rome. He has conducted research in Italy (Florence, Rome) and abroad (ETSA in Seville). The main field of research application concerns the relationship between the theoretical pretexts of design and their applications in compositional practice.

NADIA BERTOLINO

Nadia Bertolino, PhD, is an architect, writer and educator concerned with ethical design practices in response to socio-spatial inequalities and environmental emergency. She is Assistant Professor in Architectural and Urban Design at the University of Pavia. Formerly, Nadia coordinated the Master's Degree in Architectural Design at Sheffield School of Architecture and she was Senior Lecturer in Architectural Theory and Department Head of Equality, Diversity and Inclusion at Northumbria University, Newcastle.

FEDERICO BROGGINI

Federico Brogginì is architect graduated at Accademia di Architettura di Mendrisio. Since his early experiences he focused on urban and landscape design, in particular dealing with soil and water management concerns. He is part of Latitude Platform for Urban Design and Research. In 2022 he started a PhD in landscape architecture at RomaTre University. The thesis explores the world of urban soils, in particular sealed soils by asphalt, investigating their intrinsic values and potentialities in landscape design practices.

THOMAS CABAI

Thomas Cabai is an Italian architect and Ph.D. candidate at the Department of Architecture and Urban Studies (DASTU) at Politecnico di Milano, where he is also a teaching assistant in the Landscape and Infrastructure Design Studio. His main research interest lies within the relationship between ecology and built environment in anthropic territories. He is part of the National Biodiversity Future Center and is currently working on several projects of Restoration Ecology and Phytoremediation in the Metropolitan City of Milan, Tuscany and Friuli Venezia Giulia.

CHIARA CARAVELLO

Chiara Caravello is a PhD candidate in architecture in a double programme between the University of Liège (BE) and Politecnico di Milano (IT). Awarded with a FNRS fellowship, she is carrying out her research on underground quarries in the cross-border area of the 'Three Countries Park' in the Euregio Meuse-Rhine (BE-NL-DE).

GIULIA CAZZANIGA

Architect and researcher, Giulia Cazzaniga holds a PhD in Landscape and Environment from Sapienza Università di Roma. Her research focuses on the impact of representation on the perception of landscape and its influence on the design of future transformations. Recently, she has applied this reflection to the River Po basin. She is part of the research team financed by Enel Green Power focusing on the decommissioning of solar power plants and she is currently a research fellow at the Politecnico di Milano where she teaches Landscape Architecture design.

AMINA CHOUAIRI

Amina Chouairi is a PhD student in Urbanism at Università Iuav di Venezia and holds a Master of Science in Landscape Architecture from Delft University of Technology. Since 2019, she has been researching and working on the Venetian Lagoon complex transitional territory, exploring the debated relations among its cultures and natures. Crucial for her is the understanding of the agency of the bare landscape - the brackish marshes, i.e. the ignition point from which to rethink the Venice-in-a-lagoon system.

FELICE CIMATTI

Felice Cimatti teaches "Semiotica e teoria dei linguaggi" at the 'Università della Calabria.

PIETRO CONSOLANDI

Pietro Consolandi is a researcher and artist based in Venice, where he co-founded the Barena Bianca collective in 2018. He is a research fellow at THE NEW INSTITUTE Centre for Environmental Humanities (NICHE), Ca' Foscari University, inquiring about the possibility to implement the Rights of Nature in the Venetian Lagoon from a cultural point of view. He also collaborates with art and ecology foundation TBA21-Academy since 2020, where he develops various collaborative didactic initiatives as OCEAN / UNI Research Lead.

CASSANDRA COZZA

Cassandra Cozza, architect, PhD, is Lecturer and Assistant Professor in Architectural and Urban Design at the Department of Architecture and Urban Studies, Politecnico di Milano. Her research topics focus on contemporary paradigms of architectural and urban design studying changes with a design approach aimed at enhancing both spatial relationships and contexts. She is a member of the scientific editorial board of the magazines Territorio (Franco Angeli) and Ardeth (Rosenberg & Sellier).

SASKIA DE WIT

Saskia de Wit is landscape architect and assistant professor at the Section of Landscape Architecture, Delft University of Technology. She designs gardens and landscapes at her office Saskia de Wit tuin en landschap. Her research focuses on the garden as a core concept of the field of landscape architecture: the concept of the garden is used as a lens for further research into site-specificity, the sensory perception of place, urban landscapes, leftover spaces and urban forestry.

DAMIANO DI MELE

Damiano Di Mele, architect, PhD candidate at the Sapienza University of Rome in international co-tutorship with the Universidad Politécnica de Madrid (UPM). Graduated cum laude from the Iuav University of Venice after a period of training in Spain. His current research is focused on the analysis of themes related to the history and criticism of contemporary Spanish architecture in the relationship between figurativeness and structure. He participates in research activities in the GIPC group (Grupo de Investigación en Paisaje Cultural) at the Proyectos Arquitectónicos department of the Escuela Técnica Superior de Arquitectura de Madrid (ETSAM), where he has been a visiting doctoral researcher since 2022.

SARA FAVARGIOTTI

Sara Favargiotti is Associate Professor at the University of Trento, DICAM. Her research investigates the multiple identities of landscapes through applied research at different scales, focusing on fragile territories, emerging infrastructure, adaptive dynamics and regenerative design. Local coordinator of project B4R. Branding for Resilience (PRIN, 2020-2024), member of the Directive Board of IASLA (since 2018), she is co-founder and scientific advisor of the innovative startup RUMA S.r.l. SB.

MARCO FERRARI

Marco Ferrari is a researcher at the University of Trento, DICAM and adjunct Professor of Architectural Design Theory at the University of Ferrara. He is project leader of PaesaggiForti project and partner and co-founder of the artistic duo AIDEL. He is particularly interested in contemporary architectural and landscape theory and in revealing the relationship between bodies, ecologies and space, questioning concepts of domesticity and intimacy in both living environments and landscape.

ANDREA FOPPIANI

Andrea Foppiani is a PhD candidate in Architectural, Urban, and Interior Design from the DASTU department at Politecnico di Milano, where he graduated with honors in Sustainable Architecture and Landscape Design. His research focuses on post-logistics landscapes in the Po Valley, working through more-than-human ecologies to explore future hybrid scenarios. He is an academic tutor in design studios and is part of the Landscape Off[f] Limits International Workshop's organization team.

HERMANO LUZ RODRIGUES

Hermano Luz is a designer from Brazil and a PhD researcher in Creative Technologies at the University of Galway. He received a Master's in Design Studies degree from the Harvard Graduate School of Design, where he was a curator of the GSD Kirkland Gallery. He has exhibited and published internationally as an artist and contributed to several technological art projects. In his practice, he mixes iconic cultural heritage with contemporary digital media to inspire participatory creative practices.

INA MACAIONE

Ina Macaione, associate professor at DiCEM_Unibas, coordinates the Phenomenology of Architecture Design course. She is scientific coordinator of the NatureCityLAB. Her research is on the issues of urban regeneration, starting with the transformations of architecture, city and landscape in the process of ecological transition and Climate Change.

VALERIO MASSARO

Valerio Massaro is an architect and academic and a PhD candidate at the AA School of Architecture. He holds a degree in architecture from the University of Florence and an MPhil from the AA School (Projective Cities). He taught Design and History and Theory in several institutions, including London South Bank University, the Royal College of Art and the University of Greenwich.

DAVIDE MONTANARI

Davide Montanari graduated with honors in Sustainable Architecture and Landscape Design from Politecnico di Milano where he is currently doing a PhD in Architectural, Urban, and Interior Design. His research focuses on the practices of appropriation of water within the Po River Basin to unveil protocols of exploitation and investigate future visions through the image of cyborg landscapes. He works as tutor in design studios and is member of the Landscape Offfj Limits International Workshop's organization team.

LAURA MUCCIOLLO

Laura Mucciolo, architect, is Ph.D. st. in Architecture. Theories and Design, Sapienza University of Rome. In 2022, she exhibits the ephemeral design With Mies van der Rohe into a New World (Neue Nationalgalerie) during the Hypercomfort SS by S. Bru (BRUTHER). In the year, she was guest curator with Michelangelo Pivetta and Giacomo Razzolini of the touring exhibition Isolario Venezia Sylva (curated by Sara Marini) at Dept. of Architecture in Florence. She publishes Terzo Paradiso (Libria, 2023).

SILVIA MUNDULA

Silvia Mundula is a PhD candidate at the Politecnico di Milano and a garden designer. After completing her Master's degree in Architecture in Milan, she gained a Master's degree in History and Critical Thinking at the Architectural Association in London, where she developed her interest in the theory of gardens. Her research investigates the cultural principles and the design outcomes of contemporary wild oriented planting design in Europe.

VALENTINA NOCE

Valentina Noce is an architect and researcher based in Milan (Italy). She is the founder of architectural office Sabotage Practice. She is completing a PhD in Architecture Interior and Urban Design at Politecnico di Milano, where she's also collaborating in teaching activities. Bridging the realms of architectural practice and academic research, her work delves into the intersections between space and technology.

RITA OCCHIUTO

Rita Occhiuto is Professor Director of the "Lab. Ville-Territoire-Paysage" within the Research Unit in Architecture at the Faculty of Architecture, University of Liège (BE). She is member of the "PhD School in Architecture and urban planning" and of the Lepur "Research Center in Sciences of City, Territory and Rural Environment" (University of Liège), and Founder Member of "UNISCAPE - European Network of Universities for the implementation of the European Landscape Convention".

ANDREA OLDANI

Andrea Oldani is an assistant professor of Landscape Architecture at the Department of Architecture and Urban Studies at Politecnico di Milano, where he is faculty member of the School of Architecture, Planning and Construction Engineering. He earned a Ph.D. in Architectural and Urban Design from the Department of Architecture and Planning. His researches on the landscape of contemporary infrastructure, are documented by a consistent number of scientific publications. Oldani curated seminars, exhibitions and editorial works.

IRENE PANCAZZI

Irene Pancrazi is a marine biologist specialising in tropical environments and their restoration. In 2016 she started to work for the NGO "Save the Beach Maldives", after witnessing a bleaching event in the Maldives and feeling the urge to take action. Since then, she was in charge of the set-up and the research protocol of various coral restoration projects. She collaborates with various Italian universities, tutoring students and supporting scientific research. Today she is one of the project managers at the NGO and shares the same dream as its founder: to grow back the whole reef and see it thrive.

MARIANA PEREIRA GUIMARÃES

Mariana Pereira Guimarães is an architect-engineer from Brazil and PhD Candidate in Politecnico di Milano's Architecture, Urban and Interior Design program. Mariana was a Marie-Curie EID-ITN research fellow within the SOLOCLIM programme (ID 861119) studying innovative outdoor water-cooling solutions such as fountains and water mists that can respond to extreme urban heat. She received a Master's in Urban Planning and Public Health from Harvard University focused on Human Health and Sustainability.

MICHELANGELO PIVETTA

Michelangelo Pivetta, graduated from IUAV University of Venice, PhD and Associate Professor in Architectural Design in the Department of Architecture of University of Florence. The field of application of the theoretical research is the project and its manifestation through the ephemeral balance between technique, construction and form. He writes essays and books addressing in parallel the didactic and professional activities as experimental opportunities for perennial and necessary verification.

MICHELE PORCELLUZZI

Michele Porcelluzzi is an architect and PhD candidate in Architectural, Urban and Interior Design at DASTU, Politecnico di Milano, in collaboration with the National Biodiversity Future Center. His research interest is focused on the concept of collectiveness in architectural and urban design. He is a founding member of the research project Assume There's a Landscape. His research activity has been published in journals including OASE (2022) and Die Architekt (2023) and exhibited at IABR 2022 in Rotterdam.

CHIARA PRADEL

Chiara Pradel, PhD Arch. (Politecnico di Milano, 2022), is a Landscape Architect and Post-doc researcher at TU Delft, Faculty of Architecture and the Built Environment. Her research explores ground movements originated by building activities, mainly focusing on material culture, reuse and circular baukultur. She lives and works between Milan (Italy) and Delft (Netherlands).

SARA PROTASONI

Sara Protasoni, Head of the M.Sc. in Sustainable Architecture and Landscape Design Politecnico di Milano - Piacenza Campus, is Full Professor of Landscape Architecture and member of the Board of the PhD Program in Landscape Architecture at La Sapienza University in Rome. At the Politecnico di Milano she combines teaching with an intense activity of design and theoretical research on landscape. She is the author of several monographs and over a hundred essays published in books and journals in the field.

ALESSANDRO RAFFA

Alessandro Raffa, architect PhD, is assistant professor PON R&I FSE-REACT EU at DiCEM_Unibas; member of NatureCityLAB and UNESCO Chair on Mediterranean Cultural Landscapes research groups. PhD at DASTU Politecnico di Milano, research fellow Sven-Ingvar Andersson at Benetton Foundation (2020) and post-doc researcher at DAD Politecnico di Torino (2021). He is currently Fulbright Visiting Scholar at University of Florida, College of Design, Construction and Planning and Florida Institute for Built Environment Resilience.

GIACOMO RAZZOLINI

Giacomo Razzolini architect, founder and member of architecture firm filoferro architetti. He is teaching tutor at the Department of Architecture of the University of Florence. He was a research fellow at the University of Florence and Pavia for projects dealing with different themes. In 2022, he was guest curator with Michelangelo Pivetta and Laura Mucciolo of the touring exhibition Isolario Venezia Sylva (curated by Sara Marini) at Dept. of Architecture in Florence.

ALESSANDRO ROCCA

Alessandro Rocca is an architect, a professor of architecture and the Head, for the period 2019-24, of the Ph.D. program of Architectural Urban Interior Design (www.auid.polimi.it) at the Department of Urban Studies of Politecnico di Milano. His recent research develops within the program of national interest (PRIN) "SYLVA - Re-think the sylvan: Towards a new alliance between biology and artificiality, nature and society, wildness and humanity" and the Ca2re European Consortium for design-driven research.

KEVIN SANTUS

Kevin Santus is an Architect, Research Fellow and Ph.D. candidate at the Politecnico di Milano (Italy) in Architecture, Urban, and Interior Design. He won an interdisciplinary grant (2020-2024) to study the design transition facing climate fragilities and its impacts on the morpho-typological aspects of the project. Besides he is a Research Consultant at the Brookfield Sustainability Institute in Toronto and contributor in DOMUSweb.

SARA ANNA SAPONE

Sara Anna Sapone is an Architect, Ph.D. candidate and Research Fellow at Politecnico di Milano. Here she was involved in teaching and research activities, such as the program G124 promoted by Renzo Piano on Italian peripheries. Meanwhile, she worked in Milan-based architecture firms, addressing urban renewal and architectural design. Since 2020, she's developing her doctoral research "Precision Wildland" within the AUID program at PoliMi and a research stay at the Landscape architecture section of TU Delft, funded by the Idea League Grant.

GERARDO SEMPREBON

Gerardo Semprebbon, PhD architect, is Assistant Professor in architectural and urban design at the Department of Architecture and Urban Studies (DASTU) of the Politecnico di Milano. Holder of two Ph.D. titles, SJTU + PoliMi, in 2019, he has been a visiting scholar at the BUCEA. The core topic of his research covers architectural strategies of revitalization in complex settlement systems, with specific focuses on Chinese and Italian cities and territories.

GIULIA SETTI

Giulia Setti, architect, Ph.D., is an Assistant Professor of Architectural and Urban Design at Politecnico di Milano, Department of Architecture and Urban Studies. In 2022, she published a typological study of the stepwells in Ahmedabad, India. Her research focuses also on reusing industrial architecture. She worked in the Territorial Fragilities project led by DASTU – Department of Excellence 2018-2022. In 2014-2015, she developed research activities at CEPT University, Ahmedabad, India.

CHIARA TOSCANI

Chiara Toscani is an architect, educator and researcher based in London. She is currently a PhD candidate at the AA School in London in History and Critical Thinking in Architecture. She got her first PhD in Architectural and Urban Design at the Politecnico di Milano and was awarded a postdoctoral research fellow in 2010. She taught urban and architectural design at the Politecnico di Milano, tutored at AA Summer School and Ravensbourne University. Author of essays and books. For a decade, she worked as a senior architect at Cino Zucchi Architetti.

JO VAN DEN BERGHE

Jo Van Den Berghe, architect (Sint-Lucas School of Architecture 1984) with a critical reflective practice since 1986. PhD, RMIT University Melbourne 2012. Teaching experimental architectural design, KU Leuven Faculty of Architecture, where he is developing innovative drawings as the indispensable locus between Techné and Poiesis. Program director KU Leuven Faculty of Architecture 2017-2022. Visiting professor at Politecnico di Milano, EPFL Lausanne, Queen's University Belfast.

FRANCESCA ZANOTTO

Architect, PhD, she is Assistant Professor of Architectural Design at the Department of Architecture and Urban Studies of Politecnico di Milano, where she works on ecological implications of architectural design within the National Biodiversity Future Center. In 2021 and 2022 she was Research Fellow within the Integral Design Environment Research Infrastructure (I.r.ide) – Center for Publishing Actions and Research Development (Pard) at Università Iuav di Venezia, taking part in the scientific activity of national research PRIN "Sylva".

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✦ Sara Marini (a cura di), *Nella selva. XII tesi*, 2021.

∞ Sara Marini, Vincenzo Moschetti (a cura di), *Sylva. Città, nature, avamposti*, 2021.

∩ Alberto Bertagna, Massimiliano Giberti (a cura di), *Selve in città*, 2022.

Λ Sara Marini, Vincenzo Moschetti (a cura di), *Isolario Venezia Sylva*, 2022.

∩ Jacopo Leveratto, Alessandro Rocca (a cura di), *Erbario. Una guida del selvatico a Milano*, 2022.

⌊ Fulvio Cortese, Giuseppe Piperata (a cura di), *Istituzioni selvagge?*, 2022.

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