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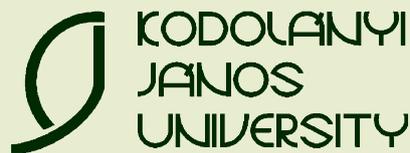
philosophy  
& architecture  
symposium

# ON GARDENS

nature as matter  
of expression

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Research Centre for Art  
and Creative Industries

**BOOK OF  
ABSTRACTS**

TITLE:

**On Gardens: Nature as a Matter  
of Expression - Book of Abstracts**

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**Borbála Jász  
Vitor Alves**

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## **Hortus Conclusus: from Eden to Metapolis**

‘Hortus Conclusus: from Eden to Metapolis’ develops a critical reflection about what we can call ‘green space’ in the man’s complexity of space organization in the world. Based in a qualitative perspective about the meaning of space, from the concepts of spatium (generic and abstract space – based on Cartesianism) and Raum (place or concrete physical space – based on human/existential space introduced by Otto Bollnow/Christian Norberg-Schulz), it is intended to identify, characterize, and categorize certain essential aspects of man’s relationship with the world through the ‘green spaces’ (form, function and atmosphere), from the idyllic garden of paradise conception (Garden of Eden – Book of Genesis and Book of Ezekiel) to the nihilistic conception of ‘green’ territories found in today’s dispersed urbanity of the Metapolis (François Ascher).

The ‘enclosed garden’ is, in this circumstance, a basic abstract concept from which several conscious/unconscious space structuring can be identified at different moments in human history. The idea of an area delimited by organizing element(s) is the expression of the intent to impose an order in space, which can assume different forms, materialities and scales (architecture, urbanism, territory), exposing different relationships between culture and nature. In these circumstances, the human existence/thinking while structures the artificial habitat also interferes with the natural environment. In this line, the inevitability of the human actions potentiates different ‘space anatomies’, or in other words, certain ‘topologies’ in the world, following Heidegger’s meaning (from Norberg-Schulz): space as a system of relationships that derives from our positioning relative to ‘things’.

The Hortus Conclusus is, here, considered a concept that already has a formality of enclosure of a humanized ‘green space’. Therefore, from this perspective of the Man/Nature relationship, through some examples (from the simple flower beds of a garden to the natural parks and reserves in a vast territorial area), it is important to identify, characterize, and categorize how this portion of space is framed by ‘built elements’, which were – and are – the result from the intentionality and rationality of ‘knowing how to do’. Thus, it is also important to recognize how these ‘green spaces’ identity may be associated with an a priori – or a set of structured ideas (architectural practice) – that (pre)figures reality in an onto-epistemological becoming, impregnated with meaning.

The paper is developed within the scope of the Research Project ‘Architectural Practice and Phenomenology’, integrated in the ‘Architecture and Philosophy’ Research Line (CITAD).

Keywords: Space, Place, Form, Phenomenology, Architectural practice

## **Back to Adam's house: built, unbuilt and unbuildable**

Are gardens a by-product of architects' work or a necessary object of it? Back to Adam's house: built, unbuilt and unbuildable. Seemingly conclusive part of this essay heading almost mirrors the title of Robert Harbison's (1991) book, whose illuminating subtitle is "In Pursuit of Architectural Meaning". Harbison is an architect of dense, erudite buildings. The book is devoted to the unique work of architects – the unbuilt and the unbuildable – and to what architects generally share, the built. It opens with Gardens and concludes with buildings that cannot be built. An anchor in time and in its places, Adam's House has been a reiterated perch towards the essence of our beliefs and convictions. There we rest according to Nature. On the House of Adam in Paradise – the book by Joseph Rykwert (1981) – bestows the necessary companionship. Rykwert is an architect of the theory of architectural history itself. The evocation of a primitive invested as a human confers and validates a required lineage. Once again, the subtitle – "The Idea of the Primitive Hut in Architectural History" – elucidates it. Its introductory chapter is entitled Thinking and Doing. Without any disagreement with its content, I propose to recreate it under a designation that reconceptualizes it: to do is to think, where grammar emphasizes action. The role of action but above all its simulation – imagination – in the conceptual structuring of the world and in its construction in natural language. I highlight the conceptual articulation of thinking and natural language from its anchoring in long-standing motor skills that evolved from a molecular matrix. Some books are milestones on the path hence their evocative power on our trajectories. Memories of travel in time and space. In this presentation, I take the two mentioned books as marks of a single essay, in an argumentative path intended to articulate tracks already covered together with 'What the architect does, what do philosophers do' (2020) and later with 'Do rats learn to build maps?' (2021). Therefore, this is just another stretch along that path. What is the ultimate meaning of 'being an architect' – the onto-epistemological question – placed in the postdisciplinary environment that my research came to designate as the intersection of domains such as Architecture, Philosophy and Neurosciences? A predominant idea in the conceptualization and argumentation of the work of architects and among those who narrate it is that of founding primitivism. Closely following beliefs and their records – these also determine our knowledge – in the beginning, it was or would have been a garden. Which immediately appears as the garden of paradise. From that original, pure, and fair moment, the process has evolved towards increasing degradation. The garden remains in its immaculate originality and in our imagination as a model to pursue. Reminding us that the evocation of the architect-god is also formulated as Nature. Losing this garden paradisiacal fullness – we are not to discuss the causes, but the facts, the effects – humans were sent to the work of building – literally – an alternative state of the world.

## Georg Simmel's landscape theory

In many of his aesthetic and artistic thoughts, Georg Simmel employs an expressive view of perception that can be called “physiognomic perception”, as it was later developed, among others, by Heinz Werner and Ernst Cassirer. His essays on the face (1901), the ruins (1911) and the landscape (1913) are major examples of such seminal conception. Particularly in the latter essay, Simmel shows how the processes of differentiation of modern society also permeate aesthetic phenomena. For modern human beings, the landscape already represents something that is detached and individualized from nature, denoting, in this sense, a proximity that is, at the same time, suggested by the distance in relation to it. While – as is evident in his formulations about the ruins – nature only appears itself as a “permanent source of creation and annihilation of forms” (*das ununterbrochene Gebären und Vernichten von Formen*), the landscape, conversely, brings something to expression that overcomes this double movement and that is irreducible to nature itself. There is more art at the heart of the idea of landscape than truly nature. As a single and coherent configuration, in which the parts cannot be dissociated from the whole, nor is the whole the mere quantification of the parts, every perception of a landscape is, according to Simmel, ensured by the aesthetic phenomenon of *Stimmung* (mood). As can be read in one of the paragraphs of *Philosophie der Landschaft*, the mood of a landscape transcends all emotive qualities that can be attributed to it, since it results from a psychic process of differentiation and unification through which something sensible and empirical acquires a concrete and incomparable existence.

Given this fact, it is my main purpose to show how Simmel's concept of *Stimmung* is not a simple psychological perceptual predicate, but rather reveals a dynamic psychic formation, always in close relationship with what is materially perceived and what is mentally created as perception. It is in this sense that the coalescence of perception and expression must be understood, namely: as a creative impulse – close to that of the artistic act –, through which what is contemplated is enhanced as an expressive gesture of the human mind. Instead of being conceived as a passive psychic convergence of seeing and feeling, such coalescence lives up to the idea, put forward by Simmel, according to which the act of seeing a landscape reveals a work of art *in statu nascendi*.

## The *Victoria regia* and the Amazon Forest

This presentation discusses the imaginary related to the Amazon Forest and its meaning for Brazilian culture in the beginning of the 20th century, from a specific viewpoint: the artistic production about the *Victoria regia* (presently, *Victoria amazonica*), a species “discovered” in the Guianas in 1837, by an explorer at the service of the British Crown. On that occasion, in a typical gesture of imperialist domination, this Nymphaeaceae – an aquatic plant of huge leaves that can reach up to 2.5m in diameter, and lush flowers that change colour throughout the day – was named after Queen Victoria; soon, it became a true mass phenomenon in England, popularizing itself as a cultural and scientific symbol of the Empire’s achievements.

In the 1920s and 1930s Brazil, two important modernist artists looked closely at this plant. In India (1917), the painter Anita Malfatti (1889-1964), presents the *Victoria regia* along with other “vegetable symbols” of tropicality, such as cacti, palm trees, coconut and banana trees – all of them gravitating around the figure of the autochthonous woman. This picture dialogues with the nativist romantic tradition of the 19th century (in which Brazilian nature is highly idealized) and, simultaneously, with the modernist revaluation of indigenous, Afro-Brazilian and popular contributions – and of local landscape and vegetation – as central elements for the liberation of repressed traumas present in Brazilian society. Between the late 1920s and early 1930s, the writer Mário de Andrade (1893-1945), after a trip to the Amazon, publishes two essays about the species. The first is an account of his initial encounter with the plant, in which he revisits the European explorer’s fascination and concupiscence of in relation to the “extraordinary flower”, whilst emphasizing its strong connection with the feminine and its capacity of resistance to domestication. In the second text he defends the *Victoria regia* as the “national flower” of Brazil, emphasizing its contradictory qualities – such as the fragrant odour that soon becomes nauseating, the flower of delicate petals but full of thorns, the contrast between the beauty of the flower and its repulsive pollinizer beetles.

Although there are differences between Anita’s and Mário’s propositions, both artists work towards a symbolic repossession of the *Victoria regia* – and, indirectly, of the Forest itself – as elements of Brazilianness, a notion that, in this case, surpasses the simple appreciation of the Brazilian sociocultural reality towards a diagnosis of the country. Thus, the flower and the jungle – in their morphology, ecology and history, become keys to the understanding of how Brazil – “a vegetable name!”, exclaims Mário, in a 1924 poem – was forged by the green war, a “declared war against nature” by the imperialist nations (whose expansion was strongly based on the exploitation and destruction of the mineral and plant resources of the invaded territories); and how, in the “primeval scene of the union between Europe and America” (often idyllically recreated by Latin American artists themselves), underlying memories of violence and rape might be hidden.

## Between Form and Emptiness – traces of the Japanese garden’s “interval ”

Japanese exotic ambience-scenarios summons Westerns to an intuitive recognition of a kind of pre-existing reality – like a culture seeming to exist before time itself.

After all, as Taut warned in 1958, in the land of the rising sun’s traditional gardens, “our eyes think.” (Houses and People of Japan)

Aristotle’s Western ontological “architecture” suggested only two hypotheses – ‘to be’ or ‘not to be’.

These, anchored in ‘non-contradiction’ foundations, neglected the third alternative that, *in-between*, lies in the *middle*, ‘neither being, nor not-being’ – which the philosopher called ‘the third excluded’.

Thus, Aristotelian logic entails the impossibility of a theorem neither being true, nor false – no proposition could be in this *intermediate* space.

As such, what could be ‘one and the other’, or ‘neither one, nor the other’, would be outside of Western’s scientific knowledge system.

The Japanese ideogram ‘□’ represents an untranslatable conception, whose meaning only exists in Japan.

Like others, this is a concept inhabiting the particular Japanese sense: although everyone knows it, they’re not capable to express it precisely.

As a precept (apparently) transversal to all Japanese culture, this notion contains this boundary-space of *in-between* existence, this (im)precise *intermediary* universe, forgotten by Western’s approach, commonly based upon a (merely) oppositional-dualistic abstraction.

Several translations have been suggested: ‘gap’, ‘distance’, or simply ‘space’, among others. From this “ensemble”, this investigation elected the word *interval* to represent this concept.

Exploring this concept invites us, precisely, to scrutinize that remaining *in-between* space, of the simultaneous and contradictory, occupied by what can (simultaneously) be ‘one and the other’, or ‘neither one, nor the other’.

The (intangible?) character of potentiality and ambivalence of the *interval* arises an aesthetic emphasizing, for example, the white spaces not drawn on paper, the silences in musical compositions, the pauses in theatrical pieces – but also the spaces located in the *interstice*, in the *intermediation* of the full and the empty, the internal and the external, the open and the closed, or the natural and the built.

Japanese gardens are one of the country’s exquisite imprints, having caught the attention of numerous authors since XIXth - century, who studied them through different approaches – culturally, artistically, architecturally, or phenomenologically.

However, this subliminal Japanese *interval* seems to have been generally forgotten, or perhaps, (naturally?) overlooked.

Based on these indications, and grasping some traces of its possible reverberations on the Japanese garden-design “idearum”, this investigation inspects this (little-known to the West) existential *interval*, rehearsing an in-depth interpretation of the potentiating effects that, from a Western’s perspective, it may have had in Japanese landscaping-design philosophy.

From the country’s historical gardening-practice, and following some Western architects who revealed true fascination with Japanese gardening-aesthetics (as Conder, or Nitschke), this research focuses in the Japanese architectural-landscaping atmospheres that, as Taut suggested, the eyes look for, but (apparently) do not see – building upon the theoretical resonances and practical exchanges that, we believe, can be found *between* the *interval* and the Japanese garden.

It is in this absence *in-between* form that this *interval* invites us to embark.

## Gardens, Landscapes and the History of Philosophy

The first philosophers to take into serious consideration the subject of gardens in the Italian contemporary panorama was Rosario Assunto (Caltanissetta, 1915 – Roma 1994). As a pioneer in this field, his relevance is often underestimated and his legacy deserves to be rediscovered, as well as his books (above all *Ontologia e teleologia del giardino – Ontology and Teleology of Garden* and *Filosofia del giardino e filosofia nel giardino. Saggi di estetica – Philosophy of Garden and Philosophy in the Garden. Aesthetics Essays*). After a presentation of his academic career, I do not concentrate my attention on his effort in defining what the essence of a garden is, but I exploit his idea of a convergence between history of gardening and history of philosophical thought. Gardens must be appreciated non only as favourite cultural symbols, but also as real expressions of the spirit of an entire age. Following his historical reconstructions, I dwell upon his most original interpretations about gardens in the medieval age (Chartres, hortus conclusus), in the modern age (both Illuminism and Romanticism, included Kant), during Idealism (Schiller, Hegel, Holdering, Schelling) and in the post-war period.

This historical roundup is not only due to the historicism of Assunto's mentors, but it also reveals Assunto's position about the philosophy of garden. Firstly, he considered the link between gardens and landscape, concluding that it is impossible to be interested in gardens, while leaving the landscape out of consideration. Consequently, the garden represents the beauty of a landscape without any other end, while the landscape means a beauty compromise with utility, hedonism or, even, profit. Secondly, Assunto makes clear that the correct attitude towards garden is contemplation, suggesting that every garden is a piece of art, or rather the ideal of human hope, where nature and culture are in a perfect balance. Being this the role of a garden, its experience characterizes human freedom and it can be enjoyable by everyone: in fact, Assunto support the idea of the so-called *Landscape Architecture*. This high ideal of garden – and this is the third point – is not easily found in practice and it is impossible to realize in our contemporary technological society. This represents a critical issue as for urbanization and agricultural farms: in modern cities, peopled by *homo faber ed oeconomicus*, there is no space for gardens, but only for public parks or, even worse, for green areas which are only deceptively democratic, as each citizen can spoil them, though they have no real aesthetic value. What is green in a green area, is not intrinsic or qualitative, but it is only a measurable property of a geometrical surface.

I conclude that Assunto's proposal depends on the peculiar context of the so-called "Italian economy-boom" and that these geographic and historical issues make some part some aspects of his proposal obsolete. Nonetheless, most of his insight are still very interesting and actual in our Anthropocene age because of his attention to history of philosophy and to anthropological.

## **On the Care of Nature: Environmental Ethics and the Nature of Recognition**

This paper will claim that the environmental ethics can be based on the motto that the nature of recognition implies the recognition of nature.

I will begin by addressing some fundamental philosophical issues involved in the 4th and 11th topics of the symposium, namely: “the care of nature” and “Landscape and nature”. According to Hans Jonas’ ethics of responsibility, the humanization of nature is subject to the following “paradox”: “precisely that which has not been changed or used by man, the «wild» nature, is the «humane», i.e., that nature which speaks to man, and that the nature which is made completely subservient to him is absolutely «inhumane».” Two points will be made in relation to this paradox. (1) On the one hand, it will be shown that the paradox occurs as a result of the ethical and anthropological structure of recognition, which can only be correctly performed by mutually independent subjects. Hegel’s analysis of the recognition process shows that the relationship between nature and spirit can only be correctly apprehended as a free one. Therefore, understanding the spirit as free depends, according to Hegel, on the “liberation of nature,” as I will try to show with references to the *Phenomenology of Spirit* and the *Science of Logic*. The study of recognition by Paul Ricoeur, in *Parcours de la reconnaissance*, in turn, also shows that the constitution of the human self and the institutions in which it can occur and thrive depends on ways of recognition that include relationships of familiarity, but also of essential alterity. (2) It follows from this first point that nature must be recognized as endowed with autonomous values and purposes. It explains why nature only speaks to human beings insofar as it is not at the service of human ends, but supports an autonomous meaning and independent purposes. I will finally return to some of Hans Jonas’ claims about the axiological autonomy of nature, which grounds the ethical requirement of its conservation. Nature is, thus, entrusted to the care of human beings, who counters their own rationality and responsibility by reducing it to a simple indifferent means or a sink. According to Jonas, “responsibility is the recognition as an obligation to care for another being.”

In a second part, it will be argued that the studied philosophical concepts, of recognition and of the internal purpose of nature, impose its care as an imperative of reason. This care, according to Jonas, advises the consideration of some “examples which are worthy of imitation”, namely the “greatest nature protection parks and natural reserves on Earth – those of the United States.” We will conclude recalling the conservationist proposal of Edward O. Wilson’s “half-Earth”, as an ethical, anthropological and philosophical necessity, which advises the drastic and global expansion of large areas of nature protection.

## **The Heterotopia of the Garden - an architectural sketch to think about society from the contribution of Michel Foucault**

We seek to investigate the possibility of exploring the garden as a sketch of an architectural space/device, that allows us to think about society. Through its interdisciplinary condition - from its associated spatial, historical, cultural, behavioral, and sociological aspects, to which the concept and materiality of the garden represent - we continuously question and validate this reasoning through Michel Foucault's theoretical construction of the concept of heterotopia.

In an interpretative way, relating different data and questioning the authors' own analysis of the proposed problem, it is intended to broaden the field of view of the interaction of the human being with the garden. We seek to contribute through the discipline of architecture, anthropology, psychology, sociology, philosophy, and botany, to a shaped vision of the complex references, that allow the construction of a clearer image, that verifies the possibility of thinking these spaces as interpretative means to read societies.

The garden thus constitutes a dynamic process of constantly changing relations, which progressively accumulates the complexity of its interdisciplinarity, demarcating itself by various subjectivities and objectivities of the different fields of analysis it integrates. We seek to evaluate and clarify the processes that allow the construction of the concept of the garden, from the perspective of the individual and, consequently, of its communities. This is investigated by the translation of the individuals' experiences of the space. And to further investigate that, we frame this research window into the name Towards a Garden Ontology - where the individual's interpretive processes are critically analyzed. These processes are related to their means of perception, representation, and apprehension of the garden (hereinafter called the communication process in this essay). Thus, the relationship between the individual and the world is analyzed through phenomenology, whose body becomes "the center of the relationship of this human with the world"<sup>1</sup> - where all apprehension phenomena are processed.

We seek also to reflect on the possibility of the social construct of a shared image - shared common consciousness of communities - related to certain mental images associated to the idea of the space, which also keep codes to its interpretation, livability, and translation. The shared images obtain, as a common background, the experimentation of the same types of landscape and, consequently, similar cultures.

These notions allow the analysis of the social environment of the space, and the questioning of its subordinated behavioral norms - backbone to the way of occupying a certain space - measuring, in interaction with the exposed problems, the construction of the knowledge of the apprehension processes of the human being - an individual member of the society - to the garden. We intend to formulate a set of reflections that allow us to understand how the garden participates, and can be read, as an architectural device in the understanding of societies, given the aforementioned favorable interdisciplinary conditions, which places these spaces of the city in a theoretical position that allows us to make these associations.

## Garden Ontology and Architectural Ontology

David E. Cooper's ontology of gardens\* has it that (1) they are natural settings transformed by human intervention but still subject to natural processes, hence neither nature alone nor art alone but rather hybrids of nature-and-art that reflect gardening activity; and, relatedly, (2) they are places where people engage in virtuous (and virtue-building) activities associated with gardening. Although you might have a garden without the pursuit of such practices—for example, an untended garden—you don't then have a *meaningful* garden.

If this second clause is correct, then Cooper's ontology brings gardens into alignment with any ontology of architecture that says built structures are places where the activity of people is a piece of the underlying intentionality of the artifact. Such architectural ontology might fork into a range of ontologies distinguished by architectural (i.e., functional) type, where built structures for, e.g., housing are places where the practices of sleeping, eating, etc. are associated with the design of such structures' underlying intentionality. Then Cooper's ontology for gardens might be folded into this range such that we would take gardens as an architectural type.

This result is unlikely to please Cooper, as his first clause pushes gardens away from squarely fitting into the world of architectural artifacts. A larger problem is that this isn't a great architectural ontology if we don't want to fix the existential character of built structures to their intended functions. Shifting and swapped functions throughout the history of architecture argue against such fixity. By parity of reasoning, though, we might not want that ontology for gardens, either.

## Gardens, Landscapes and the History of Philosophy

Marcello Di Paola argues in his *Ethics and Politics for the Built Environment* (2017) that gardens are the artform of the Anthropocene because they allow humanity to retain some vision for the future as well as a sense of meaningful agency in the face of the intractable problems that are characteristic of our current ecological condition. Though a meticulous and highly needed reevaluation of the practice of (urban) gardening, the work does not explore the aesthetics or the aesthetic ideals necessary for a garden to engage with the ecological crisis.

This paper does precisely such a thing. The main claim that I will develop in this paper is that for a garden to be able to retain a vision of the future while simultaneously engage with the ecological condition of current times, it must combine elements of both idyllic and tragic aesthetics and thus be a tragic-idyllic work of art. I argue for this by offering an analysis of Friedrich Nietzsche's book *The Birth of Tragedy* (1872, abbrev. BT) in which Nietzsche explored the 'idyllic' and the 'tragic' relationships with nature that humanity had built with the help of 'idyllic' and 'tragic' art, i.e. (Italian) opera and Greek tragedy.

The first part of this paper discusses the advantages and shortcomings of an idyllic and tragic garden aesthetic in relation to the ecological crisis. I argue that the value of the idyll lies in its ability to offer a symbolic vision of a future utopia. Its shortcoming is twofold: it hides the ecological crisis from plain sight, and its promised utopia does not take the consequences of our current ecological condition into account. The value of tragic art lies in its ability to, as Nietzsche puts it, 'affirm the image of all that is fearsome, wicked, mysterious, annihilating and fateful at the very foundations of existence' (BT ASC 4, p. 7). Thus, I argue that the value of the tragic garden lies in its ability to portray the ecological crisis. Its shortcoming is that its beauty only offers us 'comfort' (BT 7, p. 39) and 'solace' (BT 7, p. 39) in the face of this crisis and the consequent demise of humanity. Although that Nietzsche offers a clear separation between tragic and idyllic art in his published works, his notes reveal that he in fact thought about a combined tragic-idyllic artwork and viewed Richard Wagner as a tragic-idyllic artist. I explore these notes in the second part of this paper and examine how a tragic-idyllic garden aesthetic would combine both a future oriented and affirmative dimension.

I sum, this paper explores through an analysis of *The Birth of Tragedy* and the corresponding notes if a tragic-idyllic aesthetic can help humanity into re-establishing an affirmative relationship with nature and thus seeks to envision a garden aesthetic that can kindle human action towards turning the ecological disaster around.

Di Paola, M. (2017). *Ethics and politics of the built environment: gardens of the Anthropocene* (Ser. The international library of environmental, agricultural, and food ethics, volume 25). Springer. <https://doi.org/10.1007/978-3-319-71166-9>

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## **What is the Essence of Landscape Design. Rewilding whilst designing gardens**

As a landscape designer, when thinking about the landscape design for any building, I think the idea is always to embrace two chore concepts: firstly, one of rewilding, It is about recovering contact with Nature within urban environments, or in devastated areas. And it is about restoring, reintroducing, recovering species from all kingdoms, not just for the pleasure of looking at them or for contemplation (which also occurs), but for pursuing the new beauty: Plantings that give ecosystem services. Buzzing gardens. Plantings that attract pollinators, so we will protect the flower-fruit-seed process plus the pollinator's population. Plantings that give shelter to insects, small vertebrates and mammals. Plantings that behave as occupied, alive "green buildings". And Landscape design is the field that calls Nature to enter in everyday humans life's again, through plants and their companion.

The rewilding word also talks to us about all the resources that make a landscape design: soil, the labour of the soil, water, light, the climate, the(not)chemicals, and the conscious use (and not use)of all of them, and the energy involved in manipulating all of them, and in saving them. A good research of the soil at the site will tell us about the plant list that can adapt to the site's conditions more easily, so less resources are needed and the outcome is less artificial, more natural, and that is the Natural Planting: a planting that take us to a similar sensation as if we were in Nature or it revives in us some similar sensations that the ones we had experimented when being in the Wild.

The second concept is around creating an immersive landscape that is never the same, changing throughout the seasons, with a succession planting being represented in the plants lists. The gardens not as a repairing job for all the mess that the site of construction suffered, nor as a display of plants as a decorative setting, but the garden as a part of Nature, and life. Wilderness was there way before the building has been erected, so all the intervention, both garden and architecture is read as one only bold piece, one (the garden) interacting with the other(the architecture), organically.

When designing for a public space, it would be useful making small pockets within the planted borders for people to walk through, to sit down, will also help make the space enjoyable to stay long periods of time, instead of using it as a walk-through space.

Taking a time to observe the planting, to hear the busy life on them, looking at life: insects, birds: eating, copulating, pollinating, nesting, chasing, is ideal. Feeling the sun or the earth underneath, smelling the scents of course, an activity that is well known as to be a healing one.

FERENC HÖRCHER

Research Institute for Politics  
and Government, University  
of Public Service; Institute of  
Philosophy, Research Centre  
for the Humanities, Budapest

## Sir Roger Scruton on the Aesthetics of Gardens and Farm Life

Sir Roger Scruton was one of the most interesting philosophers of aesthetics at the turn of the millennium. As an analytical philosopher, he was primarily interested in architecture and music. Yet his interest in gardens and landed property was rooted in his political philosophy, a certain form of traditional English conservatism. As a philosopher, he was also keenly interested in the philosopher's way of life. He experienced with a return to the countryside in two different waves: he first bought a property in the US, in Montpelier, near Sperryville, Virginia, where they lived 2004-2009. Later they moved back to the UK, where he bought a farm in Brinkworth, Wiltshire. Scruton's chosen way of life in the countryside of course harmonizes with the British idea of the country gentleman, which is not one we associate with philosophers of art. This way he rebels against the prejudices concerning intellectuals, and expectations of culture connected to an urban way of life.

The talk will focus on two topics. First, it will introduce his ideas about the garden in his book *Beauty*. There, he connects the aesthetics of the garden with ordinary beauty, as well as an intersection of non-human nature and (human) art. The second part of the talk will address his notion of *oikophilia*. He uses this term to describe homeliness. However, the term also points to the Aristotelian ideas of household, as well as to traditional ideas of natural conservation. The talk will show how in both his ideas of the garden and that of the landed property, Scruton brings together a moral-political philosophy of everyday life with a notion of everyday aesthetics. He adds as a further dimension the metaphysics of nature.

## **Gamification in the context of urban studies: pro et contra**

Huizinga, Bakhtin, and Fink seek to rehabilitate the game with a reputation of not serious entertainment, as an occasional activity, and as a marginal phenomenon. According to Fink, the game is “a basic phenomenon of human existence, just as original and independent as death, love, work, and domination” (1957: 25). Some authors are enthusiastic about gamification which seemingly covers such impacts as intrinsic motivation, broad accessibility through mobile technology and ubiquitous sensors, broad appeal, broad applicability, cost-benefit efficiency, everyday life fit, and supporting well-being (Johnson et al., 2016: 91). However, “the essential question remains whether gamified interventions are effective in driving behavior change, health, and well-being, and more specifically, whether they manage to do so via intrinsic motivation” (Johnson et al., 2016: 91).

On the other hand, the scholars pay attention to the connection between gamification and the intention to control the people (Brasó & Torrebadella, 2017; Lerena, 1976), as well as to spread the power of the dominant classes (Foucault, 1971).

Many authors (Huizinga, 1970 (1938); Fink, 1957; Rybka, 2018; Pilotta, 2020) pay attention to the positive aspects of gamification both for an individual and for society. Besides other advantages, gamification plays an important role in socialization. However, many scholars speak about the risks and destructive aspects of gamification for society (Rybka, 2018; Bannov, 2007; Briazkun, 2012; Voskanjan, 2009; Galkin, 2007; Kravchenko, 2008; Novikova, 2016; Smirnov, 1995). In general, the philosophers apply a critical and usually skeptical approach towards gamification, while the representatives of social sciences (pedagogy, sociology, political studies) tend to take an optimistic approach, despite some reservations in both fields. A historian of culture Huizinga, a literary critic Bakhtin and a philosopher Fink demonstrate their positive approaches towards the game as a structural element of cultural sustainability inseparable from human existence.

In political studies, the game serves both as a means of diplomacy to avoid violent conflicts and as a means to manipulate the people (Rybka, 2018). In education studies, gamification “means using game-based techniques in non-ludic contexts to change behaviors and promote learning” (Brasó i Rius, 2018: 23). On the other hand, gamification is associated with commercialization (Rybka, 2014), inflation of the value system (Rybka, 2018), and pseudo-scientific knowledge (Zaseeva, 2014). In sociology, gamification means the social practices (Bakhtin, 1984a (1929), Bakhtin, 1984b (1965); Fink, 1957) and isolation, as well as individualistic positions (Bazhenova, 2012). Finally, the philosophers pay attention both to the existential aspects of the game (Fink, 1957) and to denying real life during a game (Rybka, 2018).

The main negative aspect of gamification is its temporality. The more the service is used and the longer people interact with it, the more they gain personal experience of the service, thus becoming an expert in the application (Nicholson, 2012). Therefore, the impact of gamification might be temporary. Some research shows that the longer the gamified application is used, the

less effect it has on its users (Koivisto & Hamari, 2014). AlMarshedi et al. (2015) proposed a framework to increase the sustainability of a gamification impact. The SGI (sustainability of gamification impact) framework contains five main elements and some sub-elements. These main ones are flow, relatedness, purpose, autonomy, and mastery, which work together to balance and design the best experience for the user in different scenarios.

The paper deals with these and other positive and negative aspects of gamification in the urban environment.

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## **From the ideal landscape of Claude Lorrain to the English garden of Stourhead, a dialogue between art and nature**

The dialogue between art and nature, which lies as a central pillar of the art-theoretical thought from late antiquity to modern times, undoubtedly constitutes an art-historical theme not only intricate in terms of its complexity and variability, but also intriguing in terms of the problematics and questions that it simultaneously raises. In the context of the forementioned ongoing conversation, a common condition seems to be the convergence of the course of the above two — distinct, in other respects — concepts, where the boundaries of both often appear to intertwine and, ultimately, to become rather indistinguishable. The dialectical relationship that is established between the two concepts, hence, constitutes precisely the central axis of study of the present research work, which attempts to delve into some of its aspects, by examining a very specific, yet highly representative example; the transposition and reproduction of Claude Lorrain's ideal landscape painting into the English landscape garden of Stourhead.

The purpose of the present study, therefore, — which is precisely to demonstrate how art and nature, two supposedly opposite concepts, can coexist in harmony — is accomplished through the examination of a rather peculiar case, in which the seventeenth century landscape painting becomes the primary mimetic model for next century's landscape gardening in England. In short, the central subject that is addressed is to be analysed in respect of the natural landscape's reception in the field of art (Claude's ideal landscapes), and, consequently, in relation to its return journey — now mediated and mutated by landscape painting — back in nature in the form of a landscape garden (Stourhead). The case in question exhibits great interest, as it seems that within its context not only the traditional idea of art as a plain imitator of nature is overturned, but at the same time, it becomes obvious that the two concepts, art and nature, mediated by the human factor, merge and acquire a relationship based on interdependence.

All in all, in reference both to Claude's landscape painting and landscape garden of Stourhead, the in-depth examination of landscape's reception journey, which schematically follows the path from nature to art and from art back to nature, becomes the central pillar of the present research paper. At this point, the primary research on contemporary sources, namely Claude's oeuvre and the English landscape and garden theory of the time, as well as the parallel integration of secondary sources, which serve as a useful and often enlightening tool, are both deemed essential for the best possible understanding of this dialectical relationship. Consequently, the paper's main structure comprises the following principal axes: firstly, the examination of Claude's fundamentally naturalistic fervour from which his ideal landscape launches, naturally in conjunction with the broader context within which it emerges; secondly, the observation of Claude's style reception in eighteenth century England, as well as its influence on the design of the English landscape garden of Stourhead; lastly, the consideration of Stourhead as a pure "heterotopia", in other words, as the realization of Claude's painterly utopian proposition.

## **Machine versus Garden – the ideas of metropolis and regional city in the thought of Lewis Mumford**

Lewis Mumford (1895-1990) was a prominent figure of the first generation of American cultural criticism whose life work embraced a wide spectrum of activities: cultural and historical philosophy, ecology, sociology, literary criticism, histories of architecture, city and art, city-planning. This embarrassing many-sidedness based on his conception of intellectual role model: he defined himself as a generalist opposing the narrow minded specialist who restricts himself/herself to a narrow part of reality. However, his main intention was to bring the ecological sensitive cultural criticism to the field of city planning. He was a leading figure of the Regional Planning Association of America (RPAA) founded in 1923. This group elaborated the idea of an alternative urbanization based the concept of regional city. Lewis Mumford was the theoretician of the RPAA. In the center of his thought was the binary opposition of metropolis and regional city. The main orientation points for him were Patrick Geddes (1854-1932), the Scottish city planner and Ebenezer Howard (1850-1928), the founder of the garden city movement. I will, in my paper, to give a critical reconstruction of Mumford's theory focusing on the meeting points of cultural criticism and city-planning.

## **Українська національна культура на шляху розвитку цивілізації XXI ст. [Ukrainian national culture on the way to the development of civilization of the XXI century]**

Нація, як результат перетворення етносу в суб'єкт світової історії. Взаємозв'язок історичної ролі нації та національної культури та їх внесків у віковичну історію світової культури. Проблема взаємодії національного та загальнолюдського в українській культурі в сучасну епоху.

Соціокультурні механізми вкладу української національної культури в сучасну цивілізацію. Універсалії української культури та їх роль в інтеграційному процесі. Комунікаційні та інтегративні зв'язки на міжнародній арені.

Цивілізаційне значення створення українського варіанту загальноєвропейської барокової культури. Козацьке бароко та його специфіка. Нова інтеграція загальноєвропейських культурних цінностей в національній класиці (Т. Шевченко, Л. Українка, І. Франко).

Презентація Лесею Українкою загальноєвропейського феномену дон Жуана, як трагедії влади з погляду критики тоталітаризму як образу кам'яного господаря.

Софійність української культури. Внесок української культури в переорієнтацію європейського сцієнтизму у програму мудрості людського буття. Світове значення ідейно-художньої програми Софії Київської.

Європейський антропоцентризм та його доля з погляду коперніанства, з погляду сковородинівської концепції третього символічного світу, як світу культури.

Аналітична оцінка П. Могили та Теофана Прокоповича подвигу збагачення української культури європейським досвідом.

Київ як другий Єрусалим. Українська національна культура як духовно ціннісна система. Базова природа цієї системи в етнокультурні українського народу. Стереотипи сучасної української культури. Проблема українського слова. Полеміка навколо уявлення про її центральність. Національна самоідентифікація. Образи необароко. Проблема демократичних структур монадної особистості. Соборність чи монадність? Символізм у сучасній українській культурі (І. Драч, В. Сільвестров, П. Бевза). Національна культура як спосіб виживання.

## The craftsmanship of landscape: subtle architectural interventions in the landscape

The transformation of the landscape and its relationship with architecture is a difficult task similar to surgery in which the fruitful results end up with an indissoluble merge between both parts making timeless constructions while in the cases where this is not achieved the results are catastrophic and the dissolution between them is heavily emphasised.

The use of the landscape itself as a modifier agent and also as an intervention material applying traditional techniques uses to result in a subtle operation there the union between architecture and environment is indissoluble.

In the second half of the last century, specifically on the Mediterranean coasts, the economic boom of the prosperity years after the war made the transformation of the territory happen and new constructions of an idle nature offered comfortable spaces to enjoy *la dolce vita*.

Many of the architects who intervened from the 50's on these lands looked for the first time to its vernacular architecture and, unlike the operations that had previously happened with the same purpose in the coast of Capri, Amalfi and Ischia during the 30's inspired by the discovery of the architecture of the Classic ruins of Pompeii, these new interventions focused in tradition considered the site as an *heritage landscape* and therefore it was treated from respect.

This had already been predicted on board the Patris II during the IV CIAM, where it was suggested that in the upcoming years Greek architecture would create interesting result inspired by its tradition. What the members of the congress did not know was that this would happen in different points all over the Mediterranean Sea such as the Greek islands, Sicily, Sardinia, the Balearic Islands and the Spanish Costa Brava.

The interventions that take these characteristics into consideration were in line with some key movements that arise at the same time and served as inspiration to the authors of these projects like the Arte Póvera or the exhibition *Architecture without Architects* of Bernard Rudofsky

In the Yacht's club of Alberto Ponis in Porto Rafael we find one of these resounding transformations. The author used the same logic as Dimitris Pikionis in the Athenian Acropolis where the materials found in the landscape were transformed to make a new path that respected the most important points, generated new visuals and discovered the site in a new way.

Ponis, the architect of the small intervention in Punta Sardegna carries out a much more modest intervention. He made the pavement of the winding path with the same granite stones found in the Sardinian coast, generating visuals, connecting the main points such as the beach and a parking lot and leading to an old fort re-used respecting its initial usage and creating new perspectives.

The relation between this hostile landscape and the new architecture and landscape alterations will be studied, evaluating if the land is finally domesticated or if an indissoluble mixture is originated. Also, the new atmosphere will be explained, transmitting the sensations perceived by the environment and the material employed.

# The Vitruvian Triad in Biophilic Architecture

In this essay, I will demonstrate that the Vitruvian Triad (I will use the term “triangle”) that guides most architecture made throughout History is incomplete, and the missing of this element has made us consistently fail in designing good architecture. The Vitruvian triangle consists of three attributes that all architecture should have: firmitas (firmness), utilitas (utility) and venustas (beauty). This is fundamental, but I argue that this triangle should be inside a circle, and this circle represents nature. Nature (\*natural also means: what is natural to us, the human scale, human needs) is the base, the origin, and the first premise of every design process, from the private house, to the temple, to the city. Therefore, the natural forms (plants, land, and water) that belong to the site of the buildings should also be righteously implemented in the design in a beautiful, firm, and useful manner. I argue even further that it should be mandatory for all built forms to have a direct connection to the natural forms, by designing gardens (they are the only logical way to put together plants, land, and water to conjugate with the built form). To support this argument, I use the biophilia hypothesis that suggests that humans possess an innate tendency to seek connections with nature and other forms of life. Moreover, “philia” (in “biophilia”) means “friendship,” in which both parties benefit from one another: nature benefits from having humans to take care of it, preserve and secure its longevity, and humans benefit from nature to overall health, wellbeing, contemplation, creation (etc.). Therefore, since architecture is a humanistic activity, and every built form is meant to serve humans, the only architecture we should design must have this biophilia: the more built forms we incorporate in nature, the more natural forms must be incorporated in said built form; The only architecture that matters is the ecological, nature based, and that enhances what nature has already provided on the site.

Architecture that ruptures the relationship between natural form and built form, which forces the built to thrive over the natural, is a bad, non-valuable architecture. This is the ultimate architectural design premise that most modern architecture fail to acknowledge, because they focus only on the three vertices of the triangle, and that has come to a great cost. The path to modern architecture has led us to the use and abuse of concrete on everything and the stagnation of cities where one cannot breathe, developing a “building pollution,” where the fluidity between built form and natural form has been lost. It is because of our biophilic urge that we feel so disconnected, so ill inside our homes and cities, that we crave openness, green spaces, house plants, barefoot walks in the garden, fresh air...

It is important that we design both natural and built form together, instead of travelling miles away to find a garden. Plants and gardens are not just for us to look at, they are fundamental for our basic human needs – just like we need homes, we need homes with gardens. They are useful and beautiful, they bring firmness, and they are natural\*. Moreover, how does nature influence the triangle vertices individually in each project? How can gardens be beautiful (flowers, plants, harmony with the building, division, unity, form), be useful (shelter, shadow, fruits, path, medication, comfort), and be firm (strength and longevity of natural resources such as wood and stone)? And how can we practice modern architecture to reconnect with the origin circle?

BÉLA MESTER

Institute of Philosophy,  
Research Centre for  
the Humanities, Budapest

## **City Agora or City Garden? An Urbanistic Dilemma in the 19th-century Hungary**

A novelty of the 19th-century history of Hungarian political ideas is the new phenomenon of the mass demonstration; amongst them the biggest ones was organised in the time of the revolution of 1848. In the second half of the century, mass demonstrations became permanent elements of the Hungarian politics. Histories, functions and ideological backgrounds of these demonstrations are well-known in the Hungarian historiography, but their relationship with the urbanistic discussion of the same period is a rarely researched field in the Hungarian scholarship. The planned presentation will be focussed on the connection of the political history of Hungary and the cultural usage of the public realms, in the 19th century. The hypothesis of the planned paper is that there is a hidden tension between the usage of the public realms as *agorae* for the political activities and as *gardens* for the recreations; the most important example is the changing function of the public realm in front of the National Museum from an open square of political demonstrations till the closed garden of recreation.

## **The texture of nature. On Sir Thomas Browne's philosophy of garden**

The purpose of this presentation is to bring into focus the centrality of the garden in the context of modern English philosophical and mystical tradition. To do so, specific attention will be devoted to the 1658 work by Sir Thomas Browne, *The garden of Cyrus*. Inheriting an extended tradition that goes from Quintilian to the modern work on gardening by Giambattista della Porta, Browne outlines the specific traits of what we can call an original and esoteric “philosophy of garden”, which represents an exceptional case in the history of philosophy. The English medic and philosopher conceives garden and, more specifically, a particular way of arranging trees and plants in a garden, as an expression of an ontological structure, a fundamental texture of the whole nature. This texture is made explicit by the diagram of the quincunx, the geometric pattern consisting of five points arranged in a cross already present in the Latin tradition.

Developing his argumentation into a five-chapter treatise, which itself reproduces a quincuncial order, on the one hand Browne explains how nature already displays this kind of texture, showing an inventory that involves not only gardens and gardening techniques, but also artificial entities, such as cities, armies, planets etc.; on the other hand, he demonstrates that this fabric is constitutive both of formal beauty and of the existent itself. In this sense, the dichotomic nature of garden – at the same time an artificial and natural entity, an artefact shaped by the human artisanship and creativity, and a result of a natural activity – is transcended from the moment this polarity becomes the manifestation of a same, unique form. Therefore, Browne shows how the sensible and supersensible nature of garden, and of the quincuncial texture that it expresses, happens to be evidence of the connection between human, natural and God, and, consequently, between aesthetics, theoretical philosophy, and mysticism.

I will articulate my presentation into three parts. Firstly, I will briefly show the main aspects of the tradition to which Browne’s “philosophy of garden” belongs, a tradition that has not been fully investigated so far. Secondly, I will expose the principal contents of this philosophy, involving directly specific sections of Browne’s work and combining the philosophical text with a visual repertoire. In the conclusion, I will suggest some open and problematic issues by which we can project Browne’s philosophy on the specific topic of garden into the contemporary debate.

## **On Fear, Space and Moving Landscapes: The case of the Achuar garden**

In the context of ecological discourse, spatial practices adjacent to conservation biology argue for a reconfiguration of both peripheral landscapes and urban ecosystems, challenging distinctions between domesticated nature and wild spaces. At the same time, and while having played a significant role in questioning this nature-culture dichotomy, the much-discussed ontological turn in anthropology is reinstating it with a newfound sense of cultural urgency. Located in the confluence of those two areas, this presentation will explore the convergence of garden and forest under the lens of a horticultural practice. Situated within the dense Amazonian Forest divided between Peru and Ecuador, the site in question is managed by the tribes of the Achuar peoples in the logic of a regenerative alteration between cultivation and fallow. Such a situated practice of intermittent management allows for plots of land to remain untended for large periods of time, letting them fuse back into the forest, whilst producing a symbolic system of landscapes that move in space and time. Drawing evidence from the ethnological accounts of Philippe Descola and Eduardo Viveiros de Castro, two of the most prominent representatives of the ontological turn in anthropology, the presentation will seek to understand the ways in which the Achuar regulate prohibition and proximity to the forest, turning their gardens into complex spatial configurations of vegetal matter and cultural memory. Descola's systematic critique of the nature-culture divide imparts to the Achuar the status of a counterexample, their ancestral gardening seen as a minor practice, suggesting alternative political ecologies capable of transcending locality. Viveiros de Castro's observations on the particular sense of danger that is prominent in Amerindian thinking, allows in turn for a renewed understanding of the spatial implications of fear, resonating with contemporary environmental anxieties. Facing the constant risk of their gardens dissolving back into the forest, the Achuar transform their environment in terms of a delicate and reversible spatial production. Through the conditions set by the global climate emergency, western landscape practice is also lapsing into a similar state of precariousness. Juxtaposing the moving gardens of the Achuar with the rigidly structured landscapes of western experience, raises the question of whether there are similar perspectives to be found within emerging practices of ecological reconstruction and alternative approaches to land management. In attempting to transgress our growingly obsolete models of sustainable development, this comparative study of entropic gardening argues in favor of a subtle intentionality that remains particular towards the Earth, and therefore potentially global.

## **Ludwig Wittgenstein Gardenership: between Sacrum and Profanum**

Philosophers and theologians are a strange rare personality that worry the existence of the external world and they spend much of their time attempting to solve nature and culture dichotomy. Famous Wittgenstein words about it. “I am sitting with a philosopher in the garden; he says again and again ‘I know that that’s a tree,’ pointing to a tree that is near us. Someone else arrives and hears this, and I tell him: ‘This fellow isn’t insane. We are only doing philosophy.’” My presentation will be dedicated place and meaning of garden in the Wittgenstein life and philosophical investigations. He could not have reconciled himself to any of the Christian denominations with their required assent to various dogmas. And even if Christian “religious pictures” were most adequate to Wittgenstein, his admiration for sincere religious faith was much broader than to the Christian faith. He could not have reconciled himself to various dogmas, for example, idea of God the Creator, this doctrine not played part in his own thinking. His letter that addressed to the Garden Committee of the Trinity College in 1934, very interesting because of his studied objections to their plans for the Fellows’ Garden. Wittgenstein feels himself the creator of harmony and benefit for nature. Wittgenstein words about the limits of language in communicating ethical or moral values generally open way to explanation his public and private preferences, the relations with his family.

Keywords: garden, moral values, natural goodness, religious dogmata, Wittgenstein

## The Jardim de Sequeiro Project

We would like to bring to the conference some themes from Philosophy of Gardens and Landscape through the “Jardim de Sequeiro” (Rainfed garden) project, a naturalistic and temporary garden planted at the “Instituto Central de Ciências”, iconic building at the University of Brasília and landmark of modern Brazilian architecture, designed by Oscar Niemeyer and João Filgueiras, 1962.

The garden extends over the 730 meters of the building, flanked by corridors and classrooms. It has more than 5,000 square meters of planted area on a thin layer of soil. An experimental garden implemented mainly by seeds, it has a dynamic balance: the species, with very fast growth, bloom in succession throughout the summer. There is no watering, it grows with the rains and dies with the arrival of our dry winter. It consists, thus, in a garden-installation that can be redesigned every year.

The garden is in continuity with the savanna climate our region, and its design seeks to enhance the beauty of drying plants, still capable of offering aesthetic interest and ecological services. The public can build connection with our landscape following the plants acquiring winter colors like shades of brown, from the darkest to the almost white.

The Jardim de Sequeiro project is part of the growing interest in the beauty of the savanna landscape of the Brazilian Central Plateau called “Cerrado”. Several species whose use in gardens was unknown were planted in this garden. The garden was inspired by the Cerrado’s open meadows and grasslands.

Its main references are James Hitchmough (2017), Nigel Dunnet (2019) and Piet Oudolf (2013). Conceived and planned during the initial months of the COVID pandemic in Brazil, its first cycle was between December 2020 and May 2021, when the University was closed. Despite the difficulties inherent to the novelties, the results were consistent. By now, the 2021/22 garden is already in its later phase, assuming a kind chaotic beauty, full of butterflies. In a few weeks it will dry up with many flowers still in bud.

In addition to data collection and teaching activities, we have sustained workshops like photography, native bees, watercolor painting, seed collection and guided tours, so to make people aware of the graces that such a garden can offer. There were more than 1000 entries this year. For me, the biggest lesson has been confronting me with an enormous truth: we, landscape designers, like a lot to think ourselves as designers of spaces, and sometimes we forget that our field is, perhaps more than all arts, a slave of time.

Time to plant, to grow, to bloom, to dry. Time to wait, to work, to enjoy, to decay. It’s a great challenge for landscape designers: art that takes time and, even so, inherently transient.

The Jardim Sequeiro is an initiative that unites academic field and the administrative work on the gardens of the University of Brasília. 25 people, including students, employees and outsiders, are part of this cycle.

## About Inner Worlds, Landscapes, and the Nature of the Gaze

In the relationships between nature and landscape (in an architectonic sense), between nature and garden, it is possible to identify the same issue, an area of contrast allocated (not without tension) between two distinct movements: on the one hand, a certain autonomy of the becoming of nature; and, on the other hand, a supposed control and intentionality in human action over the nature – especially, in the elaborations understood as landscape and garden. Based on this, we propose a

question. If such tension can be observed in the relationship between human beings and nature, could it also be observed in the relationship between human beings and the nature of their interiority, of their thinking, or between the human beings and the nature of their gaze? In this sense, could we understand the unconscious (according to Carl G. Jung) or the poetic image (according to Gaston Bachelard) as elements of nature in our interiority? This is what we will try to discuss in this essay.

At first, we could say that the idea or the experience of the landscape can involve some degree of intentionality, although the origin and the scope of this intentionality may remain relative. But if landscape can configure a complex, intentional, and poetic work based on a first nature, the discussion around its intentionality can call into question the very concepts of landscape and nature.

Considering this intertwining between landscape and nature, it is worth noting the question of the image in the context of the human inner world, of the image as an element of consciousness and imagination, in perspectives that broaden and deepen the meanings of one reality in which the human being is both subject (agent) and object, apparently unable to detach himself from any of its faces or its unfoldings. Such expansions, concerning the human being in the world, certainly imply ways of perceiving and elaborating the landscape and the problematization of its origins, limits, and reality.

In this context, works such as those by Carl Jung and Gaston Bachelard point to a sense of experience, the empirical, the discovery, and navigation in the waters of the unconscious and the poetic image, in a not strictly logical or scientific register, nor necessarily interested in a fixed system of interpretation. Even apparently, to tame nature in a garden, in a landscape, is also to rebuild an image of Cosmos. From the human point of view, the analogy between the unpredictable becoming of nature and the living images of the unconscious seems to be valid, with their relative autonomy, in the face of life that we try obstinately to organize and keep on track.

## The Garden that feeds and the Garden of the Fed

Vila Viçosa is a small village in the Alentejo region of Portugal. Here was the birthplace of one of the most important Portuguese duchies: the Duchy of Braganza, which would inherit the Portuguese crown in 1640 when D. João IV, 8th Duke of Braganza, ascended the throne. The Ducal Palace of Vila Viçosa is one of the most impressive works of architecture in Portugal. As important as its building, whose construction began circa 1500, are its gardens and the typical landscape of Alentejo that surrounds it. In the late 19th century, the Portuguese Royal family, who lived in the capital, Lisbon, often travelled to this house of theirs in Alentejo, where the regal protocol was softened, and the food was more Portuguese.

To explore the intimate and transcendent relationship between the gardens of this palace, its architecture and, in particular, the network of food spaces, we focus on some of the royal meals given at the Palace of Vila Viçosa in the late 19th century, early 20th century, during the last few years of the Portuguese monarchy. These will be studied through their menu. From it, it is possible to understand the dialogue established between some of the palace's green spaces – the Garden of the Dames, the Vegetable Garden of Reguengo and the Preserve of Vila Viçosa –, the most significant spaces of its food network – the kitchen, the kitchen patio and the dining room – and the Alentejo food practices – its ingredients, its techniques, its time.

The Vegetable Garden of Reguengo, adjacent to the palace, and the Preserve of Vila Viçosa, on the outskirts of the village, are understood as gardens that feed, establishing a close relationship with the palace's tripartite kitchen and its patio – spaces for cooking. From the Vegetable Garden of Reguengo came numerous essential items for the Alentejo diet, and from its preserve some of the main proteins, collected during the hunts that took place there. An important part of the ingredients of these meals was from the palace's internal food production.

The Garden of the Dames, in turn, is a green space for enjoyment, which is related to the dining room built in the 18th century – a space for consumption. The freshness and beauty of this garden penetrates the dining room space through its large windows, creating a unique relationship between interior and exterior. In addition to this, other architectural solutions that, in other palaces, sought to emphasize this communion between the garden and the dining room space should be made known.

“The Garden that Feeds and the Garden of the Fed” is, therefore, a work that seeks, through architectural drawings, iconography, and unusual analogies, to explore the garden in its aspects of food production, recreation (hunting) and post-prandial enjoyment, exploring the network of actions, intentions and symbolism that can unite gardens, architecture and food practices. All this from reading a menu.

# **Zaha Hadid's Design of Freedom Square and its Moat Gardens in Nicosia, Cyprus**

In the words of Zaha Hadid Architects the refurbishment of Eleftheria (Freedom) Square in Nicosia, Cyprus (2005-2020) that their office won is a “historically significant architectural intervention” which aspires to connect the old town, fortified by the Venetians, with the modern city and “can become a catalyst to unify the last divided capital of Europe.” The refurbishment, along with its exuberant moat gardens covers an area of 35300 square meters and proposes “a bold vision of coherence and continuity,” according to the architects, but has been met with a lot of scepticism from the part of both architects and locals. The expressed concerns about the project are that Hadid architects seem to rival the monument of Venetian walls with the massive scale of their design, do not encourage public interaction within the square and do not take under consideration the city climate, scale and materiality. In this paper I shall first take these concerns under serious consideration in an effort to assess them in view of Hadid architects work method that is termed as parametricism. I shall investigate parametric design as generational technique in accordance with but also contrary to Patrick Schumacher's claims that it enunciates “a new style in the sense of an epochal phenomenon.” Second, in view of the voiced criticism of the square refurbishment, I shall also consider Hal Foster's thesis about the “imageability” which becomes the primary criterion of building construction, stressing formal expression above all, while essentially remaining on the level of decorated shed. I shall also investigate the question of the sculptural qualities of architecture at a time when architecture and sculpture seem to be forming a new alliance, via the minimalist and postminimalist work of Richard Serra, Donald Judd, Rachel Whiteread and Anish Kapoor, among others. Finally, I shall dwell on the special software that challenge architectural design and construction methodologies. Drawing from the phenomenological and hermeneutic traditions, I shall question the application of digitized and iconic architectural interventions in historical urban contexts tied with issues of memory and past ways of life.

## **Rosario Assunto, the philosopher of the Garden**

Philosophy, in its long tradition of giving sense to our existence and experience of the world, would not shy away from taking the Garden as an object of study. If indeed one can trace a strong connection between gardens and philosophy back to antiquity, presently the garden has come to occupy a preeminent place. There are several authors that have contributed to this rise in attention, but there is one that absolutely cannot be left out: Rosario Assunto (1915-1994), the Italian philosopher that brought the garden to the centre of philosophical inquiry in times when gardens were taken as devoid of philosophical density. With an overview of the essential points of his work, our presentation aims to assert Rosario Assunto's crucial contribution to this field of study, as we believe his profound and acute reflection offers powerful insights for further reflecting on the relevance of gardens in the contemporary (and future) city.

Overcoming duality and opposition, gardens are places where life is lived, rejoicing in aesthetic delight. In fact, the garden is an aesthetic reality – a reality we experience through a sensitive observation which, nonetheless, is also valuative. As such, Assunto refers to the garden as a place which is “absolutely other in relation to any other spaces around it”. However, it is important to clarify, upfront, that although the garden is space, it is not merely space. Indeed, one of the distinguishing features of Assunto's originality lies in taking the garden as the result of an action aimed at contemplation – in this peculiar place, the contemplation of life and life contemplative come together, the subject of contemplation becoming the object of self-contemplation. Another key aspect of Assunto's thought is its strong temporal dimension. Certainly, in the garden one can observe the circular movement of time through the succession of the seasons, but in Assunto's philosophy the awareness and experience of time goes far beyond that: the garden constituting an antidote to temporariness, allowing us to experience the intermingling of space and time, of the finite in the infinite (and of infinitude in the finite), becoming a bridge between the human and non-human: in this light, the garden offers, undoubtedly, the greatest possibility for the establishment of a harmonious relationship between man and his fundament. This alone shows the relevance and topicality's of Rosario Assunto's work and why we should take a closer look at it.

## **The Garden against Modernity: Lahore, Paris, and Kyoto**

In this paper, I argue how gardens provide an alternative vision for living in the city, and my take is grounded on its framing as a heterotopia. Foucault mentions how heterotopias are saturated spaces, yet ultimately spaces that mirror everyday life, forming spaces of repression, deviation, purification, of ultimately of time. Its functionality is present within itself to be a microcosm, such in the case of the garden: being part of the city yet outside of it. This is something I posit in contradistinction to what I consider as a kinetic utopia that subjugates the city. I use Hartmut Rosa's three crises of modernity – appropriation, acceleration, and activation – to further my discussion of a kinetic utopia and to frame how burnt-out forgetfulness, accelerated progress, and unlimited increase are fundamentally the problem of the city subjected to infinite mobilization. Against this backdrop, I argue that the garden is the laying bare of society, the necessary opening to danger, to vulnerability bringing forward remembering or resonance, slowness, and releasement.

To argue this, I provide three views on the garden that make it stand in opposition to the crisis of a kinetic utopia. The first view is a focus on the Shalimar Gardens in Lahore, Pakistan. This provides the Islamic perspective as a hint at the remembrance of paradise lost and paradise to come. With this, I similarly discuss the views of the other two monotheistic religions, Judaism and Christianity, to present a peculiar tension between the present, the past (the Fall), and the future (as eschatological vision) within the garden in order to highlight how its relation to the city provides a certain sense of remembrance. The second view is a focus on the Tuileries Garden in Paris, France, taking an everyday perspective. It is found in the middle of the *axe historique*, the historical axis from the Louvre pyramid to the Grande Arche. Its location at the heart of Paris provides the spleen of Baudelaire to get a grasp of the modern condition, however, with a particular emphasis on how what lies at the heart of the triumphalist march of globalization is a garden, an insight into slowness. Finally, the third view is a focus on the Ryoan-ji Zen Garden in Kyoto, Japan. This pays close attention to Zen Buddhism's expression of freedom within the garden as a reflection of releasement. The movement from India to Japan has cultivated an awareness of a space dedicated to cultivating the interior and exterior of the structure, alongside some Daoist features, that reflect one's own consciousness.

Keywords: Garden, Modernity, Kinetic Utopia

## **Promiscuous gardens: an aesthetic phenomenological description of Islamic garden**

Thinking beyond the symbolic and sacred functions that almost always present themselves in analyses of gardens in classical Middle Eastern antiquity, the conference will initially describe from Islamic gardens the strength of the relationship between the raw world and the body. This carnal relationship has been ignored, much because these gardens maintain a religious proximity to the holy book of Islam in their conception, which tends to evoke a principle of analysis that makes central the question of the garden as a portrait of paradise. We will describe the nuances that break with the notion that gardens are contemplative environments, suitable for the outpouring of thought, places where man, this being endowed with reason can rise through the spirit by a reflection that has the capacity to unite him to nature by simple idealization.

Supported by the works of Maurice Merleau-Ponty we think of this task from a theoretical horizon that describes a world fabric that is prior to theoretical experience. Islamic gardens do not intend to imitate nature, neither do they intend a similarity representation of paradise, they are the aesthetic expression of a set of experiences, the expression of a world that promotes a primitive living of the body. These gardens carry with them the experience of feeling and, therefore, are not limited to a geometric pattern of division or the use of water, for example. They are the center of social activities, they protect the body from heat, offer food, distill aromas, become family meeting rooms and drawing rooms. In these gardens a great part of man's activity in the field of life takes place, for this reason they cannot be considered visual accessories as transparent objects of contemplation that do not carry with them the opacity of the world. They are worlds, created not only for a spirit, but rather for bodies and for life. In this sense we claim that these gardens promote an experience of promiscuity of the body with the world as an aesthetic experience in its original sense: *aisthesis*.

FAY ZIKA

## **The Garden as Microcosm and Cosmos**

Associate Professor  
of Philosophy and Theory  
of Art & Vice-Rector of  
Research and Lifelong  
Learning; Athens School  
of Fine Arts

After a series of adventures in the so-called cosmopolitan world of the 18th century, Voltaire's *Candide* closes with the proposal that "we must cultivate our garden". Whereas Voltaire uses the garden as a critical contrast to the evils incurred by what today we would call globalization, my talk aims to show how the migration and cultivation of plants offers a variety of strategies for connecting the local with the global, pointing to an expanded ecological aesthetics. The fact that the garden is a locus where nature and culture meet, the double meaning of 'cultivation' –both of the land and of the mind-, turn the garden into a focal point within this discussion. My paper draws on theoretical support from three sources: philosopher and social theorist Michel Foucault's observation in his essay *Heterotopias* that "The garden is the smallest parcel of the world and yet it is also the totality of the world"; landscape architect Gilles Clément's notion of the *jardin planétaire*, which plays on the term's Greek etymology between planetary (πλανητικός) and errant/migrant (πλάνητας); garden and nutrition theorist Michael Pollan's view of the garden as "second nature" and the connection between cultivation and a better way of living (ευ ζην). To further illustrate the connection between the inward-looking microcosm of the garden with an outward-looking access to the cosmos, I will end with a discussion of a couple of relevant projects by two contemporary Greek artists: Natasa Biza's *A Plan for Planting* (2014) and Nikos Papadopoulos' *Flora Filopappou: From City of Rocks to Garden* (2018).

KEYNOTE:

**Fay Zika**

Associate Professor of Philosophy  
and Art Theory at Athens School of Fine Arts

**Orsolya Hoffmann**

PhD, Associate Professor, Vice Rector for International  
and Continuing Education, Kodolányi János University

**Tomas Kačerauskas**

Professor at Vilnius Tech

SCIENTIFIC COMMITTEE:

**Constantinos Proimos**

Hellenic Open University /  
Metsovion National Technical University  
[website](#) | [cvproimos@gmail.com](mailto:cvproimos@gmail.com)

**Diogo Ferrer**

University of Coimbra  
[website](#) | [ferrer.diogo@gmail.com](mailto:ferrer.diogo@gmail.com)

**Vítor Alves**

CEAA-ESAP / ISMAT  
[website](#) | [vitorliveiraalves@gmail.com](mailto:vitorliveiraalves@gmail.com)

ORGANIZATION:

**Borbála Jász**

Kodolányi János University / Institute of Philosophy  
[website](#) | [jasz.borbala@kodolanyi.hu](mailto:jasz.borbala@kodolanyi.hu)

**Constantino Pereira Martins**

FCSH-NOVA University of Lisbon /  
Instituto Estudos Filosóficos - University of Coimbra  
[website](#) | [constantinomar@gmail.com](mailto:constantinomar@gmail.com)

**Eduardo Queiroga**

[website](#) | [eduardoqueiroga.arq@gmail.com](mailto:eduardoqueiroga.arq@gmail.com)

**Zsolt Batori**

Kodolányi János University /  
Budapest University of Technology and Economics  
[website](#) | [batori.zsolt@kodolanyi.hu](mailto:batori.zsolt@kodolanyi.hu)

HOST:

**Kodolányi János University**  
**Research Centre for Art and Creative Industries**

[website](#) | Budapest, Hungary

PARTNERS:

