

public spots on private plots

Internationales Symposium zu Gartenarchitektur  
International Symposium on Garden Architecture



Loisium Hotel, Langenlois  
25. September 2010, 9.00 - 16.30

International Symposium on Garden Architecture  
public spots on private plots

September 25<sup>th</sup>, 2010

The symposium highlights scenographic approaches to the design and use of gardens. The qualities of gardens will be explored in terms of their functions as scenic, social or illusional spaces. Presenting their own work, the speakers will engage in a discussion on spatial, symbolic and social dimensions of outdoor spaces as well as the varied dynamics of perception and action in garden design and landscape architecture. The symposium is also meant to be an open forum which fosters discussion of the design of outdoor private space.

The speakers at the symposium are also the jurors of the competition best private plots 10 – Die besten Gärten 2010.

## Agenda

### Saturday, September 25<sup>th</sup>

- 9.00 - 9.30 a.m. Registration at Loisiium Hotel
- 9.30 - 10.00 a.m. Introduction: Joachim Brocks, Umweltschutzverein Bürger & Umwelt – Natur im Garten and Karin Standler, Team private plots
- 10.00 - 11.00 a.m. [Judith Wieser-Huber](#), [Gisela Steinlechner](#), film and cultural theory (A): Gardens on Film
- 11.00 - 11.30 a.m. Coffee break
- 11.30 - 12.30 a.m. [Bart Brands](#), karres en brands (NL): The best private spots are public
- 12.30 - 2.00 p.m. Lunch break
- 2.00 - 3.00 p.m. [Xavier Perrot](#), cao I perrot studio (F/USA): Dreams
- 3.00 - 3.30 p.m. Coffee break
- 3.30 - 4.30 p.m. [Neil Porter](#), Gustafson Porter (GB/USA): Il faut cultiver notre jardin: we must cultivate our garden, we must tend to our affairs!

Moderated by: Andrea Cejka, [hutterreimann+cejka \(A/CH/D\)](#)

The exhibition of the nominated projects for the award for garden architecture at Loisiium is already open!

- 6.30 p.m. Reception at Loisiium
- 7.00 p.m. Award ceremony [best private plots 10 – Die besten Gärten 2010](#)  
Lower Austria deputy governor Wolfgang Sobotka will confer the prizes.

Music, food and drinks

Moderated by: Mercedes Echerer

### Sunday, September 26<sup>th</sup>

#### [Garden & Art](#) tour with Iris Meder

- 9.45 a.m. Meeting point in front of the Loisiium Hotel
- 5.00 p.m. Stop at Tulln train station
- 7.00 p.m. Return to Langenlois



### Judith Wieser-Huber

Judith Wieser-Huber is an event organizer and curator based in Vienna. She has been working in the film industry since 1988 and founded After Image Productions, a cultural events office with a focus on film, fine arts and multimedia, in 1996. After Image Productions offers expertise in curating, artistic direction and management, event marketing, sponsoring, event management and logistics. Judith Wieser-Huber has explored the subject of gardens in film since 2001 and has worked as an advisor on dramaturgy in documentary films since 2002. She teaches at the Institute of Culture Management in Vienna.

### Gisela Steinlechner

Gisela Steinlechner is a cultural critic, literary critic and exhibition curator. She works on various literary and cultural research projects and has been teaching at the Department of German Philology at the University of Vienna since 1992. Gisela Steinlechner studied German philology and comparative literature in Innsbruck and Vienna.

### Gardens on Film

Mise-en-scène is nothing new for gardens. When they appear as locales or motifs in films, they are always the result of multiple layers of mise-en-scène. In our presentation, we will show a selection of film clips that stage private gardens in particular; a further focus will be on the representation of artificial and fantastic garden environments.

In films, gardens as “family strongholds” often also convey an atmospheric impression of the family structures and social structures in question, and function as temporal metaphors as well. In old, “organically grown” gardens in particular, questions of ancestry and memory become virulent, and breaks and breakthroughs within the family structures are reflected. Another recurrent trope shows perfectly staged, idyllic private gardens (especially in the 1950s), and their fragility and illusory nature are used as metaphors and dramaturgical elements in films. The idyll degenerates into a charade or proves to be a ghetto, a prison of conventionality.

Conversely, there are gardens that films stage as spaces for projections, ideals and visions. They are dominated by the elements of artificiality and transformation; they are paradises equipped with technical gadgets and visual effects where the protagonists, as well as the viewers, stand in wide-eyed wonder. Similar intentions were pursued already by romantic landscape gardens, and in the context of films, such gardens that feature marvels and surprises also become schematics of the medium's own force of imagination.



### Bart Brands

Bart Brands founded the landscape design practice Karres en Brands in Hilversum, The Netherlands, with Sylvia Karres in 1997. Their work encompasses all levels of scale and all aspects of the public domain, from designing street furniture and detailing public squares and parks to urban development and strategic urban planning.

They were awarded the European Landscape Award by Topos, the international review of landscape architecture, for their projects and working methods in 2004. Bart Brands is an adjunct professor at RMIT University in Melbourne, Australia.

### The best private spots are public

It looks like garden architecture has become more and more a design issue, made for a glossy magazine on the coffee table. Very often nature is formed and fixated in a desirable setting or framed like a picture. All the maintenance efforts are implemented to fix the chosen aesthetics. Karres en Brands, on the other hand, see gardens as the laboratories for landscape architects, as the only place where design, execution and maintenance can go hand in hand.

Their fascination thereby is not to bring about a chosen aesthetic, but to carefully accompany the emergence of a new and often unexpected process that influences the shape of the design. Design and research should result in a physical public space that is not so much an end product, but something that can constantly respond to changes over time. Therefore, design proposals should take more account of the “uncertainty factor”, with more space being left for individual initiatives and unforeseen influences. In this way, projects and processes arise that are intimately connected with the place and its users, thus enhancing the quality of our living environment. The process of interaction between all those concerned influences and transforms the design, without compromising the power of its identity.

At the “public spots on private plots” symposium, Bart Brands will talk about his projects, from gardens to urban plans, where he has introduced this planning or designing based on continuous insight. By this he will emphasize his belief that, if this takes place under good guidance, a new beauty will start to emerge, and in this lies the true quality of the design.



## Xavier Perrot

Xavier Perrot is a partner in the office cao | perrot studio, Paris and Los Angeles. Cao and Perrot see themselves as artists and landscape architects. In their projects, they seek to create hybrid environments and places for dreaming. Their unconventional choices of materials enhance the impression of spaces determined by colors and sensuous materials. Xavier Perrot studied landscape design at the Saint-Ilan School in Brittany and at the “Conservatoire international des parcs et jardins et du paysage” in Chaumont-sur-Loire. He is a 2007-2008 laureate of the “Nouveaux albums des jeunes paysagistes” awarded by the French ministry of culture.

## Dreams

cao | perrot studio is led by artists and landscape designers Andy Cao and Xavier Perrot, respectively based in Los Angeles and Paris. For the past ten years, cao | perrot studio has created hybrid environments blurring the line between landscape and art. Intuition and emotion are their design leitmotif to create places for dreaming.

Xavier Perrot will discuss the studio's underlying “cultural sustainability” approach and the “non-site” concept through case studies, shifting scales from residential courtyards to their most recent public art projects.



### Neil Porter

Neil Porter founded the landscape design practice Gustafson Porter with Kathryn Gustafson in 1997. They collaborate on all designs and projects created by the office. Their most prominent works include the Diana, Princess of Wales Memorial Fountain in London's Hyde Park, the Old Market Square in Nottingham and the Gardens by the Bay in Singapore.

Neil Porter studied architecture in Newcastle and at the Architectural Association in London, where he also taught after completing his studies. He has worked for a number of renowned architects, including work for Bernard Tschumi on the Parc de la Villette in Paris, where he first met Kathryn Gustafson.

*Il faut cultiver notre jardin: we must cultivate our garden, we must tend to our affairs!*

An exploration of Gustafson Porter and Gustafson Guthrie Nichol's garden at the Venice Architectural Biennale is the starting point for looking at the scenographic qualities of Gustafson Porter's work.

Stories - scenic, social and illusory - will form the theme for exploring projects such as the still unrealized Garden of Forgiveness that is to be set within archaeological remains and is to help the recovery process needed to transform and unify the war torn city of Beirut. The creation of a complex 3D water feature in Hyde Park to create a place where people can memorialize Diana, Princess of Wales, and a sculpted grass amphitheatre that provides the heart to the community garden at Swiss Cottage, London will also be described.

It is rare for Gustafson Porter to create private gardens; however, our public work seeks to provide the same qualities of escape, intimacy and illusion that one may find in the privacy of a private garden. In our congested cities, it is a privilege to own or have access to a garden; however, through public work we strive to feed the soul and enrich the lives of many people.



Moderator

### Andrea Cejka

Andrea Cejka has worked as a self-employed landscape architect in Vienna since 1993, and has been a member of the joint venture *hutterreimann+cejka landschaftsarchitektur*, Berlin and Vienna, since 2001. In the course of her work as an independent landscape designer, she has gained experience in landscape architecture, open space planning, garden conservation, urban planning and rural development, landscape planning, urban green space planning and project development. In 2004, she was appointed professor of landscape architecture and design at HSR Rapperswil, Switzerland. Andrea Cejka studied landscape architecture in Vienna and Berlin.



## Catalogs

### best private plots – Die besten Gärten

Internationale Beispiele zu Gartenarchitektur

The projects nominated for the international garden award best private plots - Die besten Gärten are presented in these catalogs. Featuring essays by Karin Standler, Robert Froschauer, Gisela Steinlechner and Peter Zöch, and the jury members.



#### Catalog 2010

Jury members: Bart Brands, Andrea Cejka, Xavier Perrot, Neil Porter, Judith Wieser-Huber  
164 pages, ISBN 978-3-9502424-2-3



#### Catalog 2008

Jury members: Jane Amidon, Petra Blaisse, Erik Dhont, Edouard François  
164 pages, ISBN 978-3-9502424-1-6



#### Catalog 2007

Jury members: Cécile Daladier, Nicolas Soulier, Christopher Bradley-Hole, Topher Delaney, Eelco Hooftman, Gisela Steinlechner  
159 pages, ISBN 978-3-9502424-0-9



#### Catalog 2006

Jury members: Anette Freytag, Vladimir Sitta, Ken Smith, Ryoko Ueyama, Günther Vogt  
145 pages, ISBN 3-200-00743-5

Catalog orders: <http://www.privateplots.at/en/catalogue.html>

best private plots 10 – Die besten Gärten 2010  
International Examples of Garden Architecture

This catalog gives an idea of the great variety of issues that dominate private gardens today. Across continents and cultures, new perspectives are opening up; cultural and social change, the approaches and ideas of designers, and not least the thoughts and needs of users are manifested in gardens in a multitude of forms and complex constellations. Above and beyond that, when we explore the role of private outdoor spaces as testing grounds for spatial invention and material use, when we highlight their position as interfaces with public space, we demonstrate the great importance of this discourse for the design of public space and the quality of landscape architecture at any scale, as well.

All the entries submitted to the competition, whether they were ultimately nominated or not, raised questions about private outdoor spaces and issues for the jury that are bound to dominate the discussion in the final jury meeting, as well as implicitly or explicitly impact the symposium held before the award ceremony. An accompanying exhibition serves to present the 28 projects nominated by the jury in a preliminary round of judging. These are the projects featured in this catalog, complete with introductory essays by Gisela Steinlechner and the jury members Bart Brands, Andrea Cejka, Xavier Perrot, Neil Porter and Judith Wieser-Huber.

We have defined the topics that became apparent from the projects as chapters so as to structure the catalog, highlight significant aspects, and stimulate comparative study and discussion. We received submissions that focus on a precise mise-en-scène by using specific materials – Strong Elements. Other projects submitted bring the surrounding landscape into the gardens or seamlessly merge with it, and some gardens are particularly characterized by their simplicity and ecological approaches – Endless Gardens. In some projects, on the other hand, a formal aspect just catches the eye so much that it provokes a strong association with similar forms – Resonant Gardens. Another group includes gardens determined by their social purpose due to communal use and perhaps joint gardening – Uncommon Commons. A further section is reserved for gardens that achieve a maximum of uses on minimum surface area – Minis to the Max.

Editors: Team private plots, Karin Standler and Robert Froschauer, [www.privateplots.at](http://www.privateplots.at), [info@privateplots.at](mailto:info@privateplots.at)  
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180 x 215, Paperback, 164 pages, ISBN 978-3-9502424-2-3

Catalog orders: <http://www.privateplots.at/en/catalogue.html>

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**Karin Standler's** field of work is the design of public, semi-public and private outdoor spaces. She conducts research and develops projects on the qualities of outdoor spaces in municipalities and cities, e.g. for adolescents (teens\_open\_space), on the preservation of cultural landscapes, and on the structural and spatial organization of suburban areas. She lectures at different universities and heads an office for landscape architecture based in Vienna and Linz.

**Robert Froschauer** studied architecture at the universities of technology in Innsbruck and Vienna. In 2003, he founded the architectural office RAHM architekten with three partners, based on ten years of cooperation with the structural engineering office Werkraum. He works as a free-lancer in Linz and Vienna, planning small homes, villas, design hotels and luxury apartments. Since 2006, he has explored outdoor spaces as part of the private plots team.

Locations:

Symposium venue: Loisium Hotel wine & spa resort, Loisium Allee 2, A-3550 Langenlois, Austria

Award ceremony venue: Loisium Visitors' Center, Loisium Allee 1, A-3550 Langenlois, Austria

Awarding authority and host:

Umweltschutzverein Bürger & Umwelt, Geschäftsbereich „Natur im Garten“

Landhausboulevard Haus 1, Top 1, P.O. Box 27, A-3109 St. Pölten

