



Vasconcelos, the photographer, walking through Barcelona and feeling which places and situations we could use to recreate the space and transform it into a parallel reality existing alongside the one we usually inhabit.

The second project was completed in a Czech Forest and Garden in March of 2011, this time in a rural environment. The cold, the grey sky, the silence, the wind, the branches, the moss, the dry leaves, all have stories, words to speak through the skin of the naked bodies. The bodies in this Landscape also speak in a different way. A small performance and photographs were the final product; *Drifted Angels*. This project was also produced by Homeless Kingdom. The interpretation was realized by: myself, Berrak, Jana, Katerina, Petr, Can and Toni. The project was created by myself, Berrak Yedek and Pedro Vasconcelos, photographer. The spiritual side of this project and the paradox of naked skin in this cold environment convey a unique expression and deepness. Independent worlds were created within the magic of the Czech forest.

This specific place in the Czech Republic will very soon become a Garden, following a project that I am currently developing. To appropriate the Landscape in such a way leads to many new ways of understanding the place, the space, in order to create the Garden which was already there, to allow it to become, in accordance with its spirit and with its identity. To connect to a territory through our senses develops the Landscape not only through our eyes, through our rational thinking, but also through our emotions, our spirit and our soul, thus creating a much more complete approach that will endure through time and change according to the forces all of us are subject to.

www.homelesskingdom.blogspot.com

Production: Homeless Kingdom

Concept and creation: Pedro Prazeres and Pedro Vasconcelos

Photography: Pedro Vasconcelos

Interpretation: Pedro Prazeres (and Berrak, Jana, Katerina, Petr, Can and Toni for the *Drifted Angels* project)

WE NEED NATURE TO DEVELOP OUR EXISTENCE

Wolfgang Richter, Salzburg (Austria)

Being in contact with nature is always a personal experience with the process of growing and vanishing. Designed landscapes, in large or small dimension, in cities or in the countryside offer a wide range of experience for all kinds of users. Plants, trees, kinds of stone, paths, water surface such as lakes, basins, canals, brooks, springs and fountains create situations dealing with nature and represent a philosophical interpretation of basic attitudes, e.g. the contrast between the French-baroque and the English garden.

From the artist's point of view interventions in nature offer an additional approach: Using material taken from nature emerges a new topic in the sense of reflection on basic human needs, wishes and dreams.

My land art works are mostly one man works without using heavy machines or big tools. In a close dialog to the chosen places, draft and realization are related to the specific topography and atmosphere of the location.

The process of making is very important for my kind of working. Often it takes a lot of time. It is a sensitive reaction and a meditative activity that occurs during the working procedure, dealing with collecting, building and finding structures.

Taken from nature and transformed to artificial creations these objects - moved by wind or by waves, reflecting natural light, planted for growing, put together in a new geometric arrangement - deal with traditional skills of sorting things out. They change their appearance from dawn to dusk, from sun to rain/snow and during the seasons.

Some examples illustrate my position:

1. The park surrounding Hellbrunn Palace is set in the Italian- French style on its north-western side



Image 1: Parc of Hellbrunn, 1999: "Spiral", Styrofoam



Image 2: Parc of Hellbrunn, 1999: "Widow-circle", after 2 months, after 2 years



and designed as an English garden on the south-east side. My work, realized in 1999, did play with the dualism of art and nature as it pertains to the idea of park and garden landscapes. 'Objects in Nature' made of simple materials point to this creative interplay between nature and art. Things found on the shores of the wetlands along the river Salzach to the north of the city were presented in the southern part of the city. With my work I did not wish to provoke. I just set imperceptible accents. It would not have bothered me, if some failed to even notice my art. I toyed reticently with both the French park and the English garden, always making the process a subject of discussion.

My works of art may and should both undergo and induce transformation. They often consist of materials which have already undergone some change, such as driftwood or pieces of Styrofoam, which have been polished by water into forms such as giant pebbles (image 1). When willow branches are installed in such a way as to sprout after a while, then my intention becomes visible to integrate the passage of time as a measure for transformation into the artwork itself (image 2).

Wolfgang Saiko, head of the garden department of the city of Salzburg wrote in a foreword to the catalogue about the project:

Image 3: Cloisters of Abbey St. Lambrecht, 2001 "Clay House"



Image 4: Ingolstadt 2008/09: Künettegraben-park; "Playballs"



'The preservative treatment of parks as a complex and lifelike artwork is as important as the realization of contemporary garden projects. The transformation of these natural objects in time is often codified as a testament by the garden-artist. Change by influence from outside, by time or seasons is unfortunately not as aware as it should be. The park of Hellbrunn as a part of the wonderland of archbishop Markus Sittikus is connected with the mannerist style. This is a good field of tension for an artificial dispute.'

2. A clay house deliberately left to the effects of weather and collapse was part of a project in the cloisters of the mediaeval - baroque Abbey of St. Lambrecht, Styria (Austria). (Image 3)

3. In many projects I try to explore the connections of nature and manmade landscape. The basic elements of nature as water, fire, earth, air were the topics of a project in the parks of the city of Ingolstadt, a town in Bavaria/Germany, where the culture of gardening is on a high level. In a canal of a historic fortification, red plastic balls acted like a mobile on the water surface, moved by current and wind. (Image 4). The "Ball of Branches" was a geometric eye catcher in the plains of a park. (Image 5)

4. In the Saxon village of Nebelschütz in Germany I took part in a long-term land art project. For ten years or more along a territory with sources of strength/energy places, artists are invited to realize artworks in a re-naturalized area. The "Cube"



is in addition to the artwork also a Ruderal, a biotope for seeds and small animals. (Image 6)

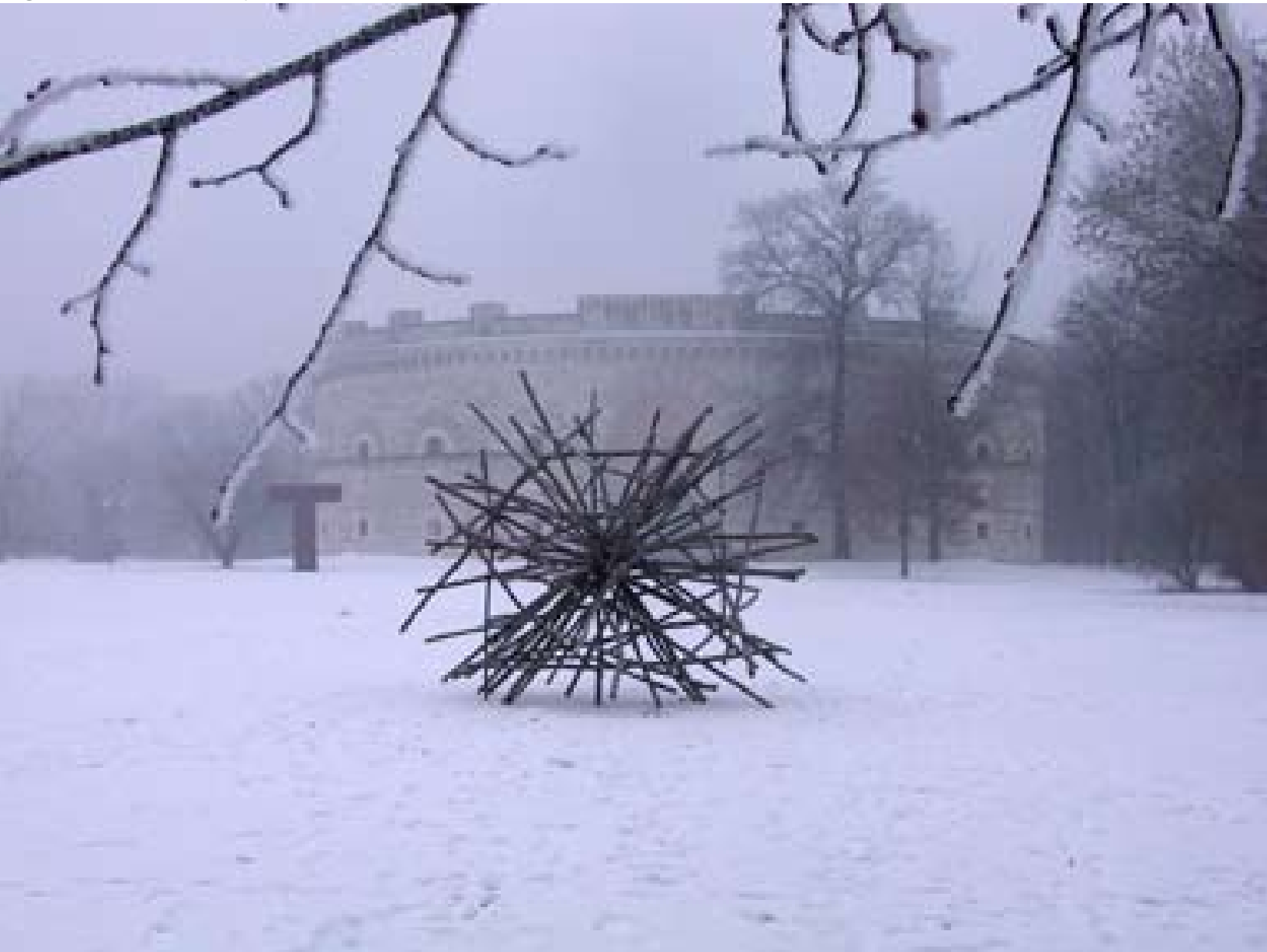
In the recent documentation of my works Carl Aigner, head of the Landesmuseum Niederösterreich St.Pölten, wrote a suitable résumé to this topic:

'Is nature the invincible model for the artistic discourse or is this discourse the perfection of nature? Since the Romantic era this has been a neuralgic question of artistic understanding (which has been answered by bio- and genetic engineering in a radical way).

It is the auto-catalytic approach to nature, which has marked the works of Wolfgang Richter from the beginning. His attitude of carefulness, even humility towards the creations of nature is the result of this approach. Only from this capability of creating nature, an artistic discourse can develop. The forms, the seasons, the weather or the cycles of nature create the marking of his artistic work, so to speak, their biotope.

What may then an artistic discussion with nature produce today in view of a highly efficient techno-functional access to nature and its biotechnological perversion? Will nature develop into a

Ingolstadt 2008/08: Klenze-park; „Ball of Branches“



Nebelschütz 2009: "Cube" 1872 artificial stone cubes

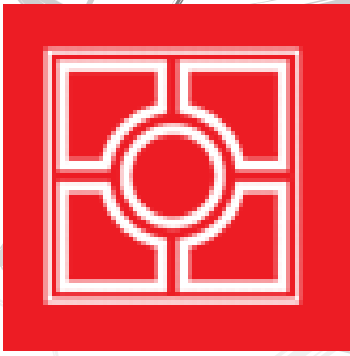


merely economic aspect of a technocratic society on the one hand, or into its exotic-aesthetic luxury good on the other hand? - Will it degrade into meditative self-gratification, into a ghettoization of the leisure industry? Or, may nature still become a teacher of new life plans, of new forms of an exciting coexistence, a place where one can win a new intensity of life, a tree of cognition?

Wolfgang Richter's long years of work draw our attention to the fact that nature must not degenerate into mere decoration. His works refuse a conventional iconography in many respects. Contextualization and re-contextualization are procedures of an approach which never neglects the self-determination of nature. The cognition of the auto-catalytic potential of nature becomes the compass and seismograph of artistic soundings.

It is the work of an artist which can open the dialogue between nature and the human existence - like nothing else. Wolfgang Richter has been engaged in this dialogue for a long time and with special courage: namely, with humility towards the temporariness of human existence in view of the infinity of nature. In this way he finds a simple, but fundamental and unchangeable truth: nature does not need us humans but we humans need nature for the development of our existence.'

(more: Wolfgang Richter: NaturKunst Nature/Art. Landart and Interventions in Nature - Weitra. Verlag der Provinz. 2011. ISBN 978-3-902416-88-9. 20 €. - www.wolfgang-richter.eu)
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