



# ARQUITECTURA Y PAISAJE

transferencias históricas  
retos contemporáneos

VOLUMEN I

A B A D A E D I T O R E S





**ARQUITECTURA  
Y PAISAJE**  
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**VOLUMEN I**

## LECTURAS

Serie **H.<sup>a</sup> del Arte y de la Arquitectura**

DIRECTORES Juan Miguel HERNÁNDEZ LEÓN y Juan CALATRAVA

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**Percepción del espacio urbano y la arquitectura en el noreste de Italia entre los siglos XV y XVI: el papel del color y la luz**  
***Perception of Urban Space and Architecture in the Northeast of Italy Between the 15th and 16th Centuries: The Role of Color and Light***

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**Abstract**

Este artículo tiene como objetivo analizar algunas arquitecturas pintadas presentes en el territorio friulano. El estudio de algunos edificios representativos, en Pordenone y Udine, permitirá subrayar la importancia del color y las fachadas decoradas en contextos urbanos históricos. En el período del Renacimiento, en Friuli, varios pintores y arquitectos estuvieron activos; este hecho es importante porque la atención prestada al uso del color nunca será secundaria en las obras de arquitectura que hemos analizado.

*This paper aims to analyze some painted architectures present in the Friulian territory. The study of some representative buildings, in Pordenone and Udine, will allow to underline the importance of colour and decorated facades in historical urban contexts. In the Renaissance period, in Friuli, a number of painters and architects were active; this fact is important because attention paid to the use of colour never be secondary in the works of architecture that we have analyzed.*

**Keywords**

Friuli Venezia Giulia, arquitectura pintada, percepción de la ciudad, color  
*Friuli Venezia Giulia, painted architecture, perception of the city, colour*

## Introduction

The chromatic landscape, defined by grisaille and frescoes, reassemble spaces that are read as continuum, where the choices are only made by tradition. This means that the project rules can be modified, but only if they are a refinement of what has before. In the Renaissance period, in Friuli, a number of painters and architects were active, moving from one side to the other of the Italian peninsula.

The basic rule that all tend to follow is dictated by Sebastiano Serlio (1475-1554) that underlines how decorations can enhance the aesthetic value of a building but can also, if not cleverly done, the waste architectural intuitions of architect. So, attention paid to the use of colour can never be secondary in the works of architecture. The landscape of the painted cities has been vandalised along time and rare traces stand as evidence of a past in which the chromatic landscape, reserved a completely different emphasis to the cultural use of colour and light than today<sup>1</sup>.

### *Urbs picta*: the case of Friuli Venezia Giulia

Facades, stripes, lunettes and entirely painted architectures; this was the view a visitor could enjoy after crossing the threshold of the city gates between the second half of the XV century and the first half of the 16th century in every town of the Italian Peninsula<sup>2</sup>.

Today the representation of this “chromatic will” – mostly employed for very immediate purposes like narrating, teaching or underlining the socioeconomic power of a family or a community – is destined to disappear in almost all cases as a result of past negligence and the perishable nature of these surfaces. The production we can find between the 15th and the 16th century in northern Italy, and more specifically in the area we are taking into consideration, the Friulian *Terraferma*, is characterized by a remarkable variety of factors, schools and artists, each of whom expressed through his training and his experiences his artistic “I”. The context in which these “chromatic histories” developed and mostly spread is enclosed in a precise period of time, certainly not untroubled in terms of safety for the inhabitants of these lands, already burdened by difficult economic conditions, quite serious epidemics, earthquakes (in 1448 and 1511), various wars and Turkish raids<sup>3</sup>.

This pattern of events should not lead to the conclusion that the conquest by the *Serenissima* did not grant a certain economical and social tranquility, giving the chance to the local population and to the ruling classes to take advantage of the contacts with the lagoonal State, which was, right at the time of the annexation, at the height of its political and territorial affirmation<sup>4</sup>.

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<sup>1</sup> This paper takes up, partially updating, a research conducted at the Università Iuav di Venezia in to the *Colour and light in architecture Research Unit*, member of the boarder research area *The landscape project*. Director Pietro Zennaro, members of the research unit: Valeria Benacchio, Federico Bulfone Gransinigh, Chiara Cibir, Gian Camillo Custoza, Katia Gasparini, Chiara Gregoris, Anna Martini, Alessandro Premier, Giuseppina Scavuzzo, Emanuela Zorzi.

<sup>2</sup> For an updated and general view see: Charles Burroughs, *The Italian Renaissance Palace Façade. Structures of Authority, Surfaces of Sense* (Cambridge: Cambridge University Press, 2002).

<sup>3</sup> Pio Paschini, *Storia del Friuli* (Udine: Arti Grafiche Friulane, 2003).

<sup>4</sup> Arduino Cremonesi, *L'eredità europea del patriarcato di Aquileia* (Udine: Arti Grafiche Friulane, 1974), 112-116.

With such a strong and well-structured bond, we do not find, at least in the first part, an overwhelming influences of the *scuola veneta*<sup>5</sup> in Friulian land; the climate of partial safety, even if sometimes just psychological, allowed various artistic personalities of the *Piccola Patria*<sup>6</sup> to bloom, adopting quite original tendencies. The influence of the *scuola veneta* arrived *de facto* starting from the first years of the 16th century with only some feeble indication at the end of the 15th century, always dimmed by a variety of regional currents on the one hand and currents originated in the centre of Italy on the other.

Various artists trained in local studios in a time chronologically preceding these osmotic processes with the culture of Veneto, among them we can remember Andrea Bellunello (ca. 1430-ca. 1495), Pietro da San Vito (second half of the 15th century-ca. 1529) and Gianfrancesco da Tolmezzo (ca. 1450-1515) to mention a few. Many others show traces of the influences of the *scuola veneta*; among them Pellegrino da San Daniele (1467-1547), Giovanni Antonio de' Sacchis (1484-1539) called il Pordenone<sup>7</sup>, or the better-known Giovanni Battista Grassi (ca. 1525-1578), a friend of Vasari, to whom he gave news about Friulian artists. Among this lot we cannot forget the better-known Giovanni da Udine (1487-1564), emblematic case of Renaissance artist who had a profound knowledge of arts and architecture and was trained by the most fashionable masters of central Italy, bringing fresh winds of innovation and artistic interpretation in his own land. The substratum on which these artists established themselves was characterized by a easily identifiable relational context that can be summarized with a socio-cultural consideration certainly marking the difference between the Middle Ages and modern times, that is the emphasis put on art and economy during the Renaissance. Of course, I am not stating that in the Middle Ages there was not an economic or artistic life. I would only like to affirm that in the 13th and 14th centuries the conception of art was strongly linked to economy, notably the artistic production took place thanks to a client with the economic means to employ the artist in order to have him create a work of art conceived for well-defined purposes.

A revolution did certainly happen when the Italian *Comuni*, the great monarchs, like the *dux* of the *Serenissima*, and, to a lesser degree, the various representatives of feudal and communal institutions of the *Terraferma* began to pursue a new policy; people and states were aware they were creating art *Non pro Nobis*. This blooming soon overcame *ultra mundane*<sup>8</sup> dispositions of art; this concept, underlined by Michael Baxandall<sup>9</sup>, allows us to understand how the various chromatic emergencies we will later analyze were well structured and not the mere result of the extemporaneous activity of a painter who could freely decide how to compose different chromatic solutions. The owners of the palaces, as both clients and inhabitants, personally took part in the choice of decorations or used to ask for advice scholars they had at their service. A painting or a fresco of the 15th or 16th century is the testimony of a social relation between the artist and the client. We have, on

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<sup>5</sup> The so called “Venetian school”.

<sup>6</sup> *Piccola Patria del Friuli* (Small Homeland of Friuli).

<sup>7</sup> For an update on his works: Caterina Furlan, Vittorio Sgarbi eds., *Il Rinascimento di Pordenone: con Giorgione, Tiziano, Lotto, Correggio, Bassano, Tintoretto* (Milan: Skira, 2019).

<sup>8</sup> Benedetto Croce, *Breviario di Estetica* (Bari: Editori Laterza, 1953).

<sup>9</sup> Michael Baxandall, *Pittura ed esperienze sociali nell'Italia del Quattrocento* (Turin: Piccola Biblioteca Einaudi, 2001).

the one hand, the painter who produced his work of art or at least supervised its execution and, on the other hand, we have someone who commissioned it, provided the money for its realization and, after establishing the sketch, defined the terms of the contract. Both parts worked inside institutions and commercial, religious, perceptive and, in a broader sense<sup>10</sup>, social conventions, so to reassert that in the history of art money has always been of great importance. The client, be it a noble citizen, the lord of a castle, the abbot of an abbey or a group of common people, acted on the fresco not only as an investor, but also regarding particular expenses and the final choice of subjects. To quote Giovanni Rucellai (1403-1481), a Florentine patrician, in relation to the clients of well-thought-out works of art, it is possible to identify three motives that bring the client to commission art: “tutte le sopra dette cose m'hanno dato e danno grandissimo chontentamento e grandissima dolcezza, perché raguardano in parte all'onore di Dio e all'onore della città e a memoria di me”<sup>11</sup>. Thanks to this concept, quite distant from contemporary thinking, we understand how a distinction between public and private did not suit the function of the arts in the 15th and 16th centuries. Taking this notion for granted, man was the final and in no way less important subject of this economic and artistic *iter*. As the final subject to whom art is destined man confronts himself with the painting, using information and opinions that sprung from the general experience of his time. I would like to mark the fact that even between various classes of clients there were differences; artisans and farmers living in poorer communities could at the utmost understand religious themes, the histories of the Saints and the teachings of the frescoes realized inside and outside of churches and places linked to Christianity. It is of fundamental importance to ask ourselves: what was the function of religious paintings? What examples can we find in the Friulian area?

According to the Church images should have had a triple purpose that can be summarized with the desire to have religious representations that were clear and easily understandable, that could convince men to internalize the teachings of the Bible and of the life of Saints, strengthening their devotion<sup>12</sup>. To transform these three fundamental reasons in instructions for the viewer means using paintings as very vivid and immediately accessible stimuli inducing men to meditate on the Bible and the lives of the Saints. For example, we could mention the many religious frescoes realized in a large number of country churches of Friuli, mostly commissioned by agricultural communities to ask for protection from invasions, plagues or, especially in the most prosperous period of venetian domination, they were mostly painted thanks to the situation of economic tranquility for the inhabitants of these small communities. In this *mare magnum* of devotional signs, the first visible symptom of the influence of Renaissance certainly is the portal of the parish church of Bagnara<sup>13</sup>, in the border of Veneto region, realized by Andrea Bellunello. Much more important is the fresco we find inside the Arcoloniani chapel in Udine, discovered in the new millennium thanks to the renovation works inside the Cathedral of the Friulian city.

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<sup>10</sup> Baxandall, *Pittura ed esperienze...*, 3.

<sup>11</sup> Alessandro Perosa, ed., *Giovanni Rucellai ed il suo Zibaldone, vol. I, Il Zibaldone Quaresimale* (London: The Warburg Institute University of London, 1960), 23-24.

<sup>12</sup> See Giovanni Balbi, *Catholicon seu Summa prosodiae* (Venice: Hermann Liechtenstein, 1490).

<sup>13</sup> Paolo Pastres, ed., *Arte in Friuli, dal Quattrocento al Settecento* (Pordenone: Società Filologica Friulana, 2008), 153.

The fresco approximately dates back to the eighties of the 15th century, contemporaneous with the realization of a cycle of frescoes in Spilimbergo<sup>14</sup>.

Even these painted histories, commissioned by a family that had at the time reached the climax of its political and economic importance inside the city and more generally inside the complex feudal system of the lands of the *Piccola Patria*, demonstrate how by the means of works of art like a chapel inside the city cathedral it was possible to convey multiple information both of religious and socio-political nature. The scene shows St. Eustace on horse with his children; this representation refers to a passage of the story of the Saint and to the idea that the true wealth of a man resides in his will and his obduracy, which allow him to reach social elevation and the affirmation of his family even in hard times. Along with the concept of family, of patrician and feudal *gens*, we also find in the background the city of Udine, a clear reference to the general interest of the citizens and the power the Arcoloniani had acquired inside the small council.

The composition and the use of pictorial spaces can easily be linked to the cycle of Spilimbergo, where, even if in a private location only accessible to people of faith, concepts are expressed clearly to those who, taking part to the masses, will be able to interiorize this story, eventually understanding the status gained by the family and, at the same time, a religious teaching. At this point we cannot forget the many works of the artist Pordenone, located especially in the territory of the city of Pordenone and in Veneto. The author, who was trained at the school of Gianfrancesco da Tolmezzo, later moved to Venice and Rome, taking back to the north a first sparkle of mannerism expressed through a new version of the art of painting. Painting was no more contemplative like in Giorgione, but it enhanced atmospheric light and human characteristics, so to draw the population to religious representations as, for example, in the fresco of St. Christopher<sup>15</sup> painted in 1518 circa on the outside of the parish church of San Martino al Tagliamento or the Saint Rocco inside the Cathedral of Pordenone, traditionally considered a self-portrait of the artist<sup>16</sup>.

Next to the biblical narrations we find on the inside and the outside of religious buildings, I would like to take into consideration the formal and symbolical characteristics of the paintings (mainly frescoes) we find in secular contexts, commissioned by a patron who represented the social elites and was the owner of the economic and cultural means. The average man of this time made deals, went to church, had his own social life and from all his activities he acquired instruments he used to understand the paintings. The explicit statual importance of meaning and, in a sense, heraldry given to these decorations lead to the writing of the first books on the subject. The most emblematic contribution on the topic can be found in a chapter of the *Sette Libri dell'Architettura* (Seven Books of Architecture) by Sebastiano Serlio<sup>17</sup>. This essay, titled *Ornamenti della pittura fuori et dentro de gli edifici*, systematically deals with the problems of facade decorations. The problems are obviously taken into consideration by an architectonic point of view; Serlio underlines how

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<sup>14</sup> Pastres, *Arte in Friuli...*, 155.

<sup>15</sup> Francesco di Maniago, *Storia delle belle arti friulane*, 3rd ed., ed. by Caterina Furlan (Udine: Forum, 1999).

<sup>16</sup> Burroughs, *The Italian Renaissance...*, 174.

<sup>17</sup> Sebastiano Serlio, *I Sette libri dell'Architettura*, vol. I, books 1-4, vol. II, books 5-7 (Bologna: Arnaldo Forni Editore, 1978).

decorations can enhance the aesthetic value of a building but can also, if not cleverly done, waste the architectural intuitions of the architect: “[...] l'Architetto non solamente deve prendere cura degli ornamenti circa le pietre, et circa i marmi, ma dell'opera del pennello ancora, per ornare i muri: et conviene che egli ne sia l'ordinatore, come padrone di tutti coloro che nella fabbrica adoperano: perciò che sono stati alcuni pittori, valenti quanto alla pratica; nel rimanente di così poco giudizio, che per mostrare la vaghezza dei colori, et non havendo riguardo ad alcuna altra cosa hanno disconciato e talhor guasto alcuno ordine, per non aver considerato di collocare le pitture ai luoghi loro. Et perciò Havendosi ad ornare alcuna facciata di edificio col pennello; certo è che non se le conviene apertura alcuna che finga aria, o paesi; le quali cose vengno a rompere l'edificio, et d'una forma corporea, et soda la trasformano in una trasparente, senza fermezza come edificio imperfetto o rovinato”<sup>18</sup>. I wanted to present a partial *excursus* of the pictorial emergencies found on the facades of the buildings of the *Piccola Patria*, a historical cross-section that could lead to further research.

The regional palette can be filled by walking in Pordenone on Vittorio Emanuele II street and the near San Marco street, which both end in the same square.

These places immediately reveal the richness of the city facades, as this area has always been a favorite for the realization of the palaces of patrician and merchant families of the city. The latter transposed on their facades a peculiarity that became common near the end of the 15th century and was borrowed from courtly romances, the necessity to internalize the decorative patterns that were typical of feudal and noble families, so that these new lineages could distance themselves from a suspicious closeness to merchant arts, usury and tolls and partake with “la più bella e giusta mercanzia del gentiluomo”<sup>19</sup>, that, to quote Roberto of Spilimbergo<sup>20</sup>, identified with land-owning the only way to nobilitate a family. The colonnade that unravels on the main street allows us to admire on both sides the decorations on the noble palaces.

Apart from geometrical and phytomorphic decorations we can spot a great amount of heraldic elements that underline status and the property of the single buildings.

On the various architectures we can find lozenges, red and white squares and, on the palace called “dei Capitani” (fig. 1), fake *bugnati diamantati*, marble blocks carved to represent diamonds, that recall Florentine fashion and can be found in many colors, from white, to red, to green, to blue. Bright colors alternated to geometrical shapes can be found thanks to the presence of decorations which imitate glass-stained windows characterized by circles in different colors and encircled by white lines.

These decorations are interspersed by a great number of coats of arms, and among them we often find the communal coat of arms, already used in the 15th-16th century<sup>21</sup>, showing “... duabus portis aureis in scuta Austrie suer unda maris...”. This symbol, on the request

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<sup>18</sup> Serlio, *I Sette libri...*

<sup>19</sup> Gilberto Ganzer, ed., *La nobiltà civica a Pordenone. Formazione e sviluppo di un ceto dirigente (sec. XIII-XVIII)* (Azzano Decimo: Provincia di Pordenone, 2006), 20.

<sup>20</sup> See also Roberto di Spilimbergo, *Cronaca dei suoi tempi dal 1489 al 1540*, ed. by Vincenzo Joppi (Udine: Tipografia del Patronato, 1884), 37.

<sup>21</sup> Francesco Boni de Nobili, *Araldica in contrada di San Marco a Pordenone* (Pordenone: Tipografia Sartor, 2007), 14.



of the community and for gracious imperial concession, was later overlapped to the imperial coat of arms "red on a silver stripe".



Figure 1: Pordenone, Palazzo di Varmo-Pomo trad. *Casa dei Capitani* (Archive of the Municipality of Pordenone).

Apart from enhancing the aesthetic value of the building, the decoration expressed the position of the client by the use of allegories taken from classic mythology or the most important historical facts.

The client expressed a very private idea, underlining on the outside of his palace his social position, marital alliances or offices held. With the facades on the main streets the patron sought also a cultural humanist affirmation and expressed his will to communicate with other citizens.

Continuing on Vittorio Emanuele II street, at number 33<sup>22</sup>, we find a facade decorated with painted archways, every one containing the representation of zodiacal signs, while on the higher part of the facade, inside a frame, we can admire the remains of a fresco representing majestic Justice, a clear reference to the office of the Austrian captain Mattheus von Spaur, who held the imperial office from 1455 for two years. The captain

<sup>22</sup> Boni de Nobili, *Araldica in contrada...*, 14.

was the client of part of the frescoes, as his own silver coat of arms a red lion with a golden cup in its front paws is present on the façade. Another revealing example both for the importance of the palace and the decoration is that of *palazzo dei Capitani*. The street facade is richly frescoed with a geometrical decoration on which we find three coats of arms dating back to the period in which Pordenone was part of Austria.

The coat of arms represent respectively the House of Austria and the houses of two representatives of Austrian power in town. Lastly, to complete this *focus* on the chromaticism of one of the most emblematic streets of Friuli I would like to consider the palace near that of the family Gregoris<sup>23</sup>, called *palazzo Bassani* (fig. 2).



Figure 2: Pordenone, Palazzo Bassani-Gregoris (Archive F.B.G. and Archive of the Municipality of Pordenone).

We can find the Gregoris coat of arms over a very interesting structure made of white oculi containing white heraldic roses on a reddish-ocre background framed in its empty spaces by golden bezants. The time in which these decorations were realized is characterized by decorated facades, at first painted only in the spaces between windows,

<sup>23</sup> At the number 44/d of Vittorio Emanuele II street.

accompanied by monochromatic friezes or *specchiature*<sup>24</sup> made with fake marble and, drawing nearer to the 16th century, frescoes reproducing various subjects and fantastic or realistic backgrounds.

We can find a wide range of themes, from the biblical episodes, to mythology or the past actions of members of the families. The first example of this new spatial concept can be found outside Pordenone's walls, on the internal facade – as if they were theatrical wings – of the Spilimbergo castle (fig. 3), feud of the homonym lords.



Figure 3: Spilimbergo (PN), main courtyard of the castle of Spilimbergo.

These frescoes date back to the middle of the eighties of the 15th century and have been often attributed to the artist Andrea Bellunello. The division of the facade is gained through a play of marmorino surfaces that frame the openings. Between them, on the first floor, we find male figures in painted niches, while at the second floor we can see female allegorical figures painted in circular openings. The entire facade was painted for the wedding of Alvisio of Spilimbergo and Leonarda of Salvarolo.

More specifically we can notice a pergola marked by square-shaped compartments in red and green which contain garlands that host the four Cardinal Virtues. These allegories clearly show how this decoration pertains to those representations studied to underline the virtue of a family. The humanistic element is present thanks to the presence of the arts, mentioned in the sequence of young girls playing musical instruments that accompany Diana, a warrior and two pages. The latter, being dressed with the colors and the coat of arms of the Spilimbergo family, like in the ancient medieval *chansons des gestes*, are a reference

<sup>24</sup> A geometric part on a wall decoration.

to the noblest activities of a lord, like war, hunting and the arts, while in the background we find white horses that alternate with fake marbles.

The hunting scenes and horses are all elements that link back to the complex education of the warrior of the Renaissance; hunting was used as a training for war, deciding if, in this battle between *natura naturans*<sup>25</sup>, represented by man and his preys, the winner would be instinct or reason. In this cycle we can already find a hint to a fashion typical of the first half of the 16th century and that will appear in Venice with Giorgione, who introduced, one among the firsts, compositions with characters and backgrounds covering the facades of the palaces of the *Serenissima*.

Next to “courtly” themes we often find scenes linked to political alignments or referring to the classical gods or the lavishness of the Roman empire; these elements hinted to genealogical relationships with demi-gods or even gods, fundamental in a period rich of fantastical divine ancestries and profitable political alliances. Two Friulian examples of this will can be found on the facades of palaces in Udine where the frescoes, even if partially lost, still communicate the goals of the families that commissioned them. The first building, *palazzo* Tinghi (fig. 4) in Vittorio Veneto street, presents a cycle of chromatic histories inspired to the Gigantomachy that was painted by the artist Pordenone<sup>26</sup>, clearly alluding to military and political events linked to the emperor Charles V<sup>27</sup>. The second building is situated in the central Mercatovecchio street; this building, known as Casa Sabatini, still presents between its windows the fragment of a cycle with a classical theme portraying Jove. Francesco da Maniago describes the figures, painted by Giovanni Battista Grassi, that were once present on the facade, outlining their personalities: “... vasi, patere, busti d'imperatori e di guerrieri, che conservano il carattere antico, ed oltre a questi alcune divinità tratteggiate con gusto e vigore ammirabile nelle tinte”<sup>28</sup>.

To have cited these few examples of a much richer and wider palette of colors allows us to remark not only the necessity of conservation demanded by the frescoes more and more studied and valued in the last few years, but also allows us to call the attention on the danger of restoration or “renovation” of historical surfaces, both plastered or with plastic decorations on the outside. Many interventions on the historicized surfaces of a building do not put in the right light the numerous stratifications, trying to protect an history visible to all that can certainly tell us much about a building. The interventions on those architectures that constitute the *facies* of the city are much more concerned with safety and the immediate aesthetic rendering of the facade than with these historical traces.

In that regard, the line of argument we traced in this context can reach its end by mentioning a quite controversial restoration of the facade of a palace in Udine that did not present decorations, neither with frescoes nor with stuccoes, but had a stratification of plasters discovered thanks to an accurate stratigraphic analysis that allowed us to

<sup>25</sup> See Giordano Bruno, *De la causa, principio ed uno* (Messina: Principato, 1923); Fabrizio Meroi, ed., *La mente di Giordano Bruno* (Florence: L. S. Olschki, 2004).

<sup>26</sup> Charles E. Cohen, “Pordenone’s Painted Façade on the Palazzo Tinghi in Udine”, *The Burlington Magazine* 116, no. 857 (1974): 445-455, 457.

<sup>27</sup> These subjects were also painted by Perin del Vaga in palace Doria in Genoa and by Giulio Romano inside the famous rooms of palace Te in Mantua.

<sup>28</sup> Maniago, *Storia delle...*



understand the original pigmentation of the mortar and the chromatic rendering of the facade. While restoring only the frontal facade those who realized the restoration did not take into consideration its stratification, uniforming it with white paint that had little in common with the history of the palace, thus annihilating a precious example of the chromatic history of the city.

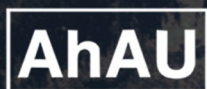
This return to the present aims to be a warning so that similar situation never happens again, in order to give our children a History of Colors and not a childish fairy tale.



Figure 4: Udine, Palazzo Tinghi. Left: main façade on via Vittorio Veneto. Right: detail of the frescoes, 1975. (Archive F.B.G.).

El paisaje es hoy un tema crucial en el debate arquitectónico, urbanístico, artístico, territorial, político, ecológico y antropológico. En la pregunta sobre qué es un paisaje se entrecruzan muchas de las grandes cuestiones que tienen que ver con la construcción y con la percepción de nuestro entorno, en un momento determinado por una crisis global que convierte a la mirada sobre nuestro hábitat en un asunto marcado por la urgencia. La centralidad del paisaje en la cultura contemporánea es un fenómeno tan reconocido que ha dado lugar a elaboraciones teóricas específicas tendentes a dar cuenta del mismo. Está claro que hoy las cuestiones relacionadas con el paisaje, en su sentido más amplio, constituyen uno de los núcleos conceptuales en los que en mayor medida se entrecruzan naturaleza, cultura, historia y contemporaneidad.

La complejidad y variedad de temas que el paisaje convoca solo puede abordarse desde una mirada transversal y desde la complementariedad de diferentes saberes y disciplinas. Tal fue el objetivo que se propuso el Congreso Internacional *Arquitectura y paisaje: transferencias históricas, retos contemporáneos*, celebrado en Granada del 26 al 28 de enero de 2022, cuyas aportaciones se recogen en el presente volumen.



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