



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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retos contemporáneos

VOLUMEN I

LECTURAS

Serie **H.^a del Arte y de la Arquitectura**

DIRECTORES Juan Miguel HERNÁNDEZ LEÓN y Juan CALATRAVA

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La arquitectura es un *outil*

Architecture is outil

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Abstract

La relevancia de *componère* arquitectura como condensador e intérprete del paisaje urbano trae el centro del discurso sobre la construcción y la práctica de la regeneración urbana. Por el término construcción nos referimos al “fenómeno unitario” de elementos inseparables -figurativos, formales, estructurales, técnicos, culturales, sociales- que sitúan el proyecto en el centro de la investigación arquitectónica. Con el proyecto de regeneración urbana, pretendemos proteger la arquitectura que sustenta la estética de los contextos con respecto a la estética del objeto autorreferencial, es decir, la arquitectura de las relaciones que construyen la ciudad, así como la obra de arte en general. El objeto se opone a la arquitectura como *outil*, es decir, como “arquitectura en función” de la construcción de espacios-lugares simultáneos. Elementos, partes, fragmentos que se mezclan, para que los paisajes construidos puedan seguir expresando su tiempo en mutación. Esta perspectiva requiere combinar el proyecto en marcos mestizos, hechos inteligibles por las relaciones. El tema se profundiza en el Proyecto MACLula en Cerdeña.

The relevance of componère architecture as a condenser and interpreter of the urban landscape, brings central the discourse on the construction and practice of urban regeneration. By the term construction we mean the “unitary phenomenon” of inseparable elements - figurative, formal, structural, technical, cultural, social - that put the project at the heart of architectural research. With the urban regeneration project, we intend to protect the architecture that supports the aesthetics of the contexts with respect to the aesthetics of the self-referential object, that is, the architecture of the relationships that build the city, as well as the work of art in general. The object is opposed to the architecture as outil, that is, as “architecture in function” of the construction of simultaneous space-places. Elements, parts, fragments mingling, so that the built landscapes can continue to express their time in mutation. This perspective requires combining the project into mestizo frames, made intelligible by the relationships. The theme is deepened in the MACLula Project in Sardinia.

Keywords

Arquitectura, composición, *outil*, lugar-espacio, mezcla

Architecture, composition, outil, space-place, mingling

Outil

The crisis envelops reality and forces us, among other things, to consider the profound reasons related to the “urban architectural project”¹. This is a cultural attitude, not a new one, which contrasts with a generalist and liberal culture based on development as an autonomous necessity in relation to the “idea of progress”². This question centrally reports the discourse on architecture in its prime meanings, in some ways considered the most common, that is, those connected with construction and practice that today is often referred to as urban regeneration. By the term construction we mean the “unitary phenomenon”³ of inseparable elements - figurative, formal, structural, technical, cultural, social - that put the project at the heart of architectural research. With the urban regeneration project, we intend to protect the architecture that supports the aesthetics of the contexts with respect to the aesthetics of the self-referential object, that is, the architecture of the relationships that build the city, as well as the work of art in general.

To the object itself accomplished - closed work, design product - is opposed the architecture as *outil*. Using the lecorbusian expression, *outil* (from French ancient *ustilz*, equipment necessary to undertake a journey, an object used to do a job; from the Latin *ūsitilia, ūtensēlia*, that is, useful, related to use, necessary object, tool, tool, derived from the verb *utor* which means to use, make use of) is here understood as a fragment-part-element “in function”⁴ of the construction of simultaneous “space-places”⁵. This must be considered both from the cultural and social point of view, linked to use and utility, and from the point of view of conception, conceptual, linked to the ways of the project as an expression of the present time, as it happened for the cities of the past, constantly evolving, but at the same time expressing fundamental and permanent values of human thought. Architecture is therefore *outil* to condense and interpret the landscape, its urban dynamics, in progress and future, working on the already built and its “residue”⁶, current or potential, that each era produces and that implicitly contains the positive value of evolution, as a repository of opportunities for transformation into a “new entity, socially, culturally and economically useful”⁷.

¹ Cf. to the Urban Project of Italian origin. Giuseppe Samonà, *L'urbanistica e l'avvenire delle città* (Roma: Laterza, 1959); Aldo Rossi, *L'architettura della città* (Padua: Marsilio, 1966); Vittorio Gregotti, *Il territorio dell'architettura* (Milan: Feltrinelli, 1966); Ludovico Quaroni, *La città* (Venice: Marsilio, 1967).

² Pier Paolo Pasolini, *Scritti Corsari* (Milan: Garzanti, 1975).

³ Ernesto N. Rogers, *Gli elementi del fenomeno architettonico* (Naples: Guida, 1981).

⁴ Gianugo Polesello, “L'architettura in funzione”, *La geometria in funzione nell'architettura e nella costruzione della città*, Quaderni del Dipartimento di Architettura e Progettazione urbana, Istituto Universitario di Architettura di Venezia (Venice, 1985).

⁵ Giuseppe Samonà insisted that only “space-places” can be the object of architecture and only of these “places- spaces” we can give images, which are the specific of architecture as a means of transmission and communication. Giuseppe Samonà, “Architettura come valore autonomo”, *Hinterland*, no.13-14 (1980).

⁶ Ignasi Solà-Morales, “Urbanité interstitielle”, *Inter Art Actuel*, vol. 61 (1995).

⁷ Serge Latouche, *Come sopravvivere allo sviluppo* (Turin: Bollati-Boringhieri, 2006).

Some clarifications need to be made. With the term “urban landscape”⁸ we refer to the image of the city, as it emerged from the encounter between the object - the urban - and the subject - the individual- who perceives it. The idea of urban landscape stands around the second half of the nineteenth century and is a product of modern aesthetics that observes the city landscape through new interpretative models, mostly linked to technical, urban, artistic, philosophical innovations. From the second half of the twentieth century the urban landscape - a context as material as it is immaterial - became an instrument of the project, producing built interpretations that reflect, in its own form, the type of relationship established with the physical and conceptual “image of the city”⁹. Within an idea of architecture that confronts history and feeds from reality, it is possible to read multiple angles with which the context becomes a project material. In some cases, the project is a tool to emphasize the links with urban identity, with the memory of places, with the image of the city, both real and ideal, figuratively interpreting the city. In other cases, the project is a tool to emphasize the links with physical pre-existences, with the geographical site, with topographic characters, with foundation traces, with the physical-morphological structures of the places, with the shape and structure of the city.

The context is schedule on which to graft the new interventions, which are not a simple consequence of the existing one. Thus, the work of architecture is produced in the unfinished text of the city, in an only provisionally final image. The relationships of inter-visibility, manipulation starting from the specific conditions of the surroundings, points of view, the experience of movement and the spatial sequences orchestrated to guide and narrate, the phenomenological exaltation of the senses and emotions, and in general the differently combined material, compositional, semantic, constructive relationships that they produce and connect in space-places, become foundations.

Space-place

If “the landscape is the form of places”¹⁰, it must be noted that architecture can contribute to the construction of the landscape, urban or rural, never autonomously or definitively. What you want to support is the possibility of architecture to define itself through, with or for the landscape. Architecture can take part in the re-generation of a landscape through the definition of space-places. The place is a part that does not equate to any other, that cannot be exchanged with anyone else without everything changing. The place is the opposite of the space (from the Greek *stadion*, which for the Greeks was the unit of measurement of distances). Within the space all parts are equivalent, so each part can be replaced by another without anything being altered. It should be noted that the primacy of the spatial model which has distinguished all modernity, and which has produced the distortions of contemporaneity, is now exhausted.

⁸ Gordon Cullen, *Il paesaggio urbano, morfologia e progettazione* (Bologna: Calderini, 1976); Rosario Assunto, *Il paesaggio e l'estetica* (Palermo: Novecento, 1994); Javier Maderuelo, *El paisaje: génesis de un concepto* (Madrid: Abada, 2005); Alain Roger, *Breve trattato del paisaje* (Madrid: Biblioteca Nueva, 2007).

⁹ Guillermo C. Infante, *El libro de las ciudades* (Madrid, 1999).

¹⁰ Franco Farinelli, *Geografia. Un'introduzione ai modelli de mondo* (Milan: Einaudi, 2003).

Place and space are not things, they are rather senses, that is, ways in which reality is given. They are models, the only ones we have, with which culture, especially western culture, has interpreted and therefore shaped the world. Continuity, homogeneity and isotopism, the three properties of the spatial expanse, are exactly what in Euclidean geometry define the geometric nature of an extension. A spatial expanse is all a piece, it is made of the same substance, all the parts are functionally turned in the same direction.

Looking at any image of a city before the end of the seventeenth century, all the buildings of which the cities are composed have an expression. Until Descartes there was no separation, for us habitual, between what is animated and what is instead inanimate, “between *res extensa*, matter, object, and *res cogitans*, the subject, the mind”¹¹. The triumph of space took place at the expense of places, it is no coincidence that sociologists have coined the term “non-place”¹² as an alienating expression of ultra-modernity, impervious to enchantment, devoted to efficiency and homologation. Still, space is necessary. The global pandemic condition we are experiencing highlights this. What space do we need? Today we are at the dawn of a new era, the globalization made possible by the domination of the space model has ended up eliminating space, replacing it with the network, where the extension has lost all importance. The world is back to being a “sphere”¹³ and the curvature is starting to show. It re-enchants, the invisible returns and what we see is not enough to guide us: it is the current condition, but it is also the archaic, dangerous but fascinating condition.

If the information on which the network is based, all in all it is culture, and culture is linked to the existence of places, the places to exist must be nourished, cultivated, inhabited: made simultaneous space-places. This implies a dynamic and dialogical process, in perennial mutation. Like the city of “Ersilia”¹⁴, this simultaneity is a woven web of relationships in which the interval of space combines with the gathering of the place. Simultaneous space-places become important as custodians and communicators of values, meanings, aspirations of man: as senses, which require direct contact and attendance. Thus, comes to mind the “philosophy of mixed bodies”¹⁵ where distancing himself from the rigor of the view, analysis, dualisms, Michel Serres advances towards a thought of fusion, confluence, *mélange* and therefore of a composed simultaneity. Grasping the state of things in its topological multiplicity, crossed with veils, is possible only in the complex experience of the senses. Senses that are the mixture of the body, the ways by which the body mixes with the world and with itself, exceeding its edges. The moving vision - seen as a visit - expresses a change of direction always possible, involves changes of meaning, deviations, veering, intersections. Senses, then, how to visit - and to project?! - the world, passing into a reoriented mixture and becoming, in this way, multiple, hybrid: as in a kind of archaic realism of the new era.

¹¹ Franco Farinelli, “Paesaggio, spazio e pandemia”, in *Pagina21* (sito web), 3 June 2020, accessed 19 May 2021, <https://www.pagina21.eu/paesaggio-spazio-e-pandemia/franco-farinelli/>.

¹² Marc Augè, *Non-places: Introduction to an Anthropology of Supermodernity* (London: Howe Verso, 1995).

¹³ Farinelli, “Paesaggio...”

¹⁴ Italo Calvino, *Le città invisibili* (Trento: Oscar Mondadori, 1972).

¹⁵ Michel Serres, *Les Cinq Sens* (Paris: Grasset, 1985).

Mingling

Within this horizon of meaning, all the relevance of the *componere* re-emerges re-composing mingling frames, made intelligible by the relationships established between different elements, where object and subject, matter and meaning, new and history, mix so that the built landscapes can continue to express their time in mutation. The mingling ways¹⁶ can thus be used both for the composition of the fragment-part-element and for the composition of the part-city-landscape that is structured as an “archipelago”¹⁷ of space-places resulting from the simultaneity of bodies and senses, in a somewhat archaic combination, such as that of the mixed masses of Piranesian memory. Manfredo Tafuri publishes in the appendix to the chapter of “La sfera e il labirinto” dedicated to Piranesi, under the title “Apocalipsis cum figuris”, the Italian version of the text “Piranesi o la fluidità delle forme” written by Ejzenstejn in 1947. “Let us try to connect the prospective returns of the Prisons to the geometric tangles of Campo Marzio. The fragmentation of organisms, the violence exerted on the laws of perspective, the intuition of the possibilities offered by an indefinite opening of form, the continuous metamorphosis of spaces, in prisons, the theoretically continue endlessly of geometric bodies, in the Campo Marzio mark, without possibility of misunderstanding, the end of albertian theoretical precepts of *concinnitas* and *finitio*. But Prisons explain Piranesi’s sense of metaphorical archaeology. By its very nature, in fact, the journey induces a mental montage”.

The architecture-*outil*, the simultaneous space-places, the heterogeneous materials mingled in polytonal polyphonies, open to re-founding reasons that we can look at with renewed interest. The centrality of the relational question, the importance of a dialectical process, the research in a way of composing heterogeneity without a priori rationalization, even the sense of inaccuracy or apparent randomness, give us a logical and operational thickness that is particularly fertile to experiment within the problems of architecture today.

Starting with sedimentation ideas, friction, assemblage, collage, ready-made, compositional ways that seem not to have touched sufficiently are approached in regenerating tensions: rationality and humour, abstraction and as found, rigor and informal, space and *merzbau*, purity and roughness, up to semantic reappropriation carried out by the ordinary that can mark the project and divert its codes. Thus, in the contemporary archipelago, the elements, parts, fragments, while remaining distinct, can still form figures: figures produced by sensitive and significant relationships. Which is to verify a project of a meeting: of non-coincidence through which to tell a distance and grasp a simultaneity.

¹⁶ Luca Zecchin, *The Architecture of Matisse. (un) Searchable Depths and Minglings* (Trento/Barcelona: LIST Lab, 2018); Luca Zecchin, “Minglings. The project adventure in reality action field”, in *Defining the Architectural Space. Tradition and Modernity in Architecture Monograph vol. 5* (Wrocław: Oficyny Wydawniczej ATUT, 2019), 115-125; Luca Zecchin, “Contaminated Architecture”, in *Quaderni n. 4 Abitare la Terra/ Dwelling on Earth n. 52* (Rome: Gangemi, 2020), 40-41.

¹⁷ Massimo Cacciari, *L'arcipelago* (Milan: Adelphi, 1997).



Figure 1: Luca Zecchin, *MAC Lulu Project (Lula, Sardinia)*, 2018-ongoing. Found artefacts: the state of fact. From above: fragments A, B, C, D, 2021 (Luca Zecchin, 2021).

MACLula Project

The MACLula Project¹⁸, the widespread museum of contemporary art that is taking shape in Lula, in the heart of Sardinia, represents a synchronic scenario of the issues outlined above. The place belongs to the Sardinian hinterland, less known, more fragile, marginal, marked by demographic decline, widespread abandonment, the consequent degradation of the building stock. Its landscape is marked by amenable environments and prehistoric sites, deep-rooted traditions, a long mining history; the entire territory is included in the UNESCO Site “Environmental and Historical Geomining Park” of Sardinia. It is in this characteristic place that a courageous project is taking shape, in a context at first sight unsuitable for hosting an art form, the contemporary one, apparently antithetical to a rural reality. Yet it is precisely the nonconformist context, the melting pot, the exchange between opposing realities that is one of the peculiarities of MACLula¹⁹. The aim of the museum is to promote culture, practice and quality of cultural heritage that concerns international, Italian, Sardinian contemporary art, with paintings and sculptures by modern artists. The project is part of the local development strategy that is based on the realization of “new attractors-access gates”²⁰ intended as fulcrums and places of cultural attraction of Barbagia Nuorese, with a call of strong architectural identity and a clear coordinated image.

The widespread museum is divided into several museum places obtained within housing units of different historical eras (fig. 1), recovered, adapted for the purpose. These buildings are part of the ancient and first formation centre of Lula characterized by a mostly minor architecture that develops in a compact way within urban blocks clearly defined by the relationship with the emptiness of the streets and small squares, made porous by small areas and internal courtyards. Building A, which will house the permanent collection of works, is a peasant or shepherd’s house built before 1939 and consisting of two floors above ground with intermediate floor and wooden roof, masonry in Lulese shale stones and lime and mud mortar. The façade on the square is characterized by an extraordinary wall painting. In 1981 a real estate company that owns 900 in Monte Albo, known as the protagonist of various novels by Grazia Deledda, authorized the cutting of a forest in Sae Tamponi. The village of Lula began intense resistance and, in the autumn, the People’s Committee that wanted to save the forest, promotes the creation of the wall painting in the R. Luxembourg Square. The mural depicting the injured tree and the shepherd was executed in November 1981 by the artist Diego Asproni with Francesco Del Casino, the eighth-grade students and Nico Orunesu who painted the smallest tree on the left. Photographer Pablo Volta documented the work in *La Sardegna*. The 900 hectares were immediately purchased by the Regional State becoming a forest yard and a working opportunity for some young people of Lula. Forty years after its creation, the mural preserves intact the testimonial value of the heroic battle conducted by the Lulesi;

¹⁸ MACLula is conceived and promoted by Associazione Julia Spazio d’Arte and MACLula srls: Domenico Fumagalli, president, and Maria Mannia, with Antonia Fenu and Vittorio Fenu. Architectural project and artistic direction of the interventions: Luca Zecchin.

¹⁹ Domenico Fumagalli, “Quando i sogni diventano realtà”, in *Làcanas, anno XV n. 91 - IV/2019* (Cagliari: Domus de Janas editore, 2019), 68-70.

²⁰ GAL Gruppo di Azione Locale Nuorese Baronia, “Creazione di porte d’accesso al territorio e nuovi attrattori”, (project, 2019-ongoing).

undisputed symbol of the country and its people, it needs care and attention. Building B, which will house the museum’s headquarters, is a 1967 building, of transformation with the extension of an earlier historic building, consisting of two floors above ground with attic and solar paving, masonry in concrete and granite blocks. Building C, which will house the collection of sculptural works, is a small peasant house or shepherds built shortly after 1939, partly collapsed and consisting of two floors above ground with wooden roofing, granite stone masonry and lime and mud mortar. Building D, which will house the museum’s guest house, consists of a peasant house or shepherds built shortly after 1939, partly collapsed, with two floors above ground, intermediate and wooden roofing, masonry in stones of Lulese shale stones and lime and mud mortar, and a small, more recent temporary construction.

The widespread museum project, under construction, was selected through an international insolvency procedure started in 2018. The architectural idea is to seize the opportunity offered by the realization of a widespread project, not a singular object, to link art with the urban and extra-urban landscape of Lula, trying to condense and interpret the essence of *genius loci*. The public and collective spaces of the town will become the structuring and connective elements of the art rooms set up inside the recovered buildings and adapted for use. Consistent with the characteristics of the built environment of the Nuoresi historical settlements, the MACLula museum places, widespread in the inhabited centre of Lula, are intended as a related unit of cell fragments. From an etymological point of view, the term *frag-mentum* refers to both the piece of what is broken and the preserved part, the most precious, of a work. Modified buildings (compositions A, B, C, D, as well as other possible future expansion compositions of the museum) are *frag-mentums* that record the signs of time, life, absence. Their documentary power and evocative strength are assumed as mnemonic elements to preserve and innovate in the time of contemporaneity. That is, as parts of a simultaneous architecture of space-places, polyphonic and polytonal, placed in its own cultural chronology. The objectives of the architectural project are to express the utmost simplicity and clarity in the unitary design of the parts that make up the MACLula; ensure a link between design innovation and local construction tradition, between preservation of historical memory and recognition of the coordinated contemporary image; good degree of consistency with the environmental and landscape context. The image of the project is thus defined as palimpsest, delicate stratification, minimal outcome of the summation of “existing buildings”, “chests”, “grafts” (fig. 2).

For the “existing buildings” there are interventions of recovery, renovation, consolidation of the construction parts, without false reconstructions, dedicated to removing the phenomena of degradation and counteracting those of structural collapse. The interventions can guarantee the preservation of the historical memory and the stratification of time (cleaning, consolidation, reading of the weaving of the factory), removing the improper elements (inconsistent superfetations, improper technical and building elements and unrelated to the context). Inside the recovered artefacts are placed new precious “chests” in which to set up pictorial and sculptural works. The new interior spaces are made with walls, floors and ceilings that are chromatically homogeneous and coordinated. Some parts recall the charred wood that in the past was made in Lula and the colour of the soot that covers the body of the *su Battileddu*, the traditional mask of the Lulese carnival.

This inner skin, in addition to isolating, serves to abstract space, to articulate paths, furniture and technical compartments, to orient thought and views. Similarly, the “chests” set up in the museum rooms will be visually usable from the outside through micro architectural “grafts”. These are devices made of natural iron, calamine type, material that refers to the ancient mining activity of the territory, in chromatic continuity with the interior. They are aimed at reconfiguring the roofs and openings, minimal elements of MACLula recognition within the inhabited centre, micro-appendages, observatories, telescopes to see and show. From the interior spaces you can frame the urban landscape of Lula and the natural one of Monte Albo. From the outside, walking in the town, you can observe the works of art specially exhibited.

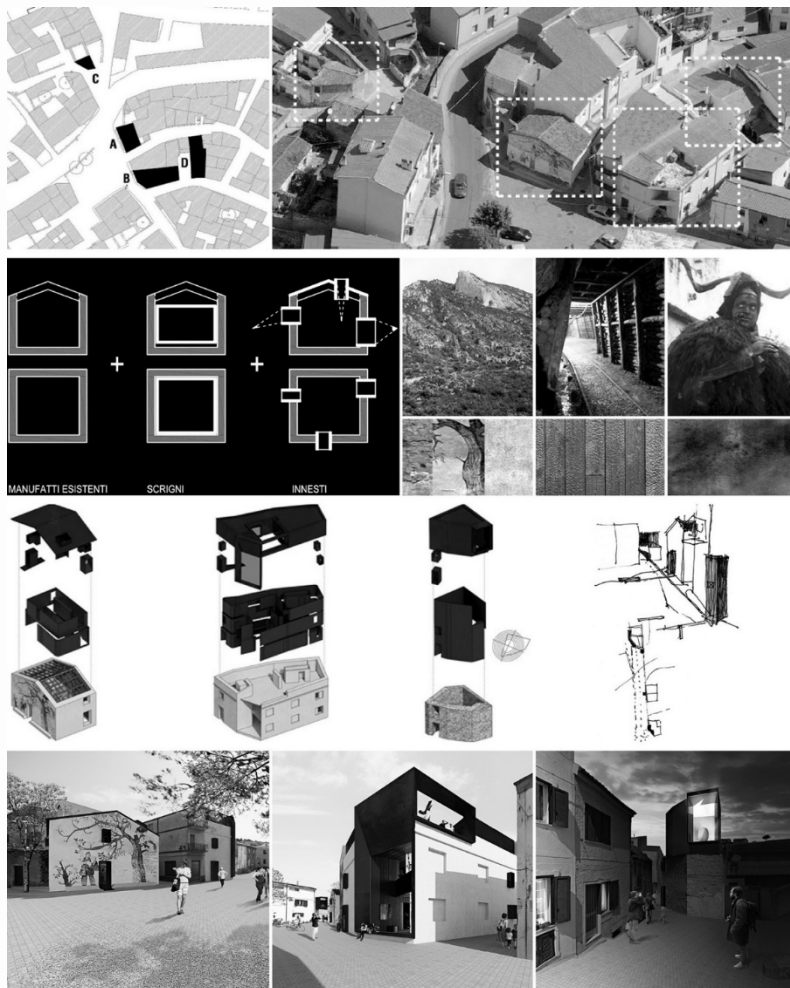


Figure 2: Luca Zecchin, *MACLula Project (Lula, Sardinia)*, 2018-ongoing. *Architecture and relationships: project*. From above: cells A, B, C, D; figures and materials; elements and parts; compositions A, B, C, 2021 (Luca Zecchin, 2021).



Figure 3: Luca Zecchin, *MACLula Project (Lula, Sardinia), 2018-ongoing. Project palimpsest: comparison of mutations. From above: compositions A, B, C, D, 2021 (Luca Zecchin, 2021).*

The open micro spaces are composed through the planting of jacaranda-paulownia, a widespread species in Sardinia, the only tree with blue flowers. Planting one of these trees

is a possible low-cost strategy to reactivate other abandoned spaces of Lula (courtyards, ruins, etc.), fragments *en plein air* where to call artists annually to create site-specific works. The project seeks to recover a situation of degradation and, in some cases, of poor building quality, in its formal unity, preserving the formal and material characteristics of traditional architecture, enhancing the historical recognition of the urban system and the historical road texture that is its matrix, recovering the formal and material characteristics of traditional architecture, ensuring a contemporary reuse through redevelopment and a volumetric expansion content, attentive to the existing, respectful of the place. The intervention uses a rational and simple language that listens to the urban context of insertion, without interfering with its surviving historical characteristics with stylistic, dimensional, material, compositional excesses and, at the same time, not falsifying it with the camouflage of a fake historian. The intervention is flexible, adaptable, extensible; it uses eco-friendly technologies and materials linked to the local tradition, allowing advantages from a construction, maintenance point of view. The new critical fulfilment of the existing organizes a limited number of plastic events and materials, limiting itself to working for contemporary, light, clear stratification of seniority. The stratification thus assumes the role of constructive condition and relational structure of the building with the schedule-context, an indispensable link so as not to betray the authenticity of the places understood as minimal intervention, identity, data retention, distinguishability (fig. 3). The result is that of a simultaneous architecture, of space-time relationships, between memories, looks and possibilities of encounter, a minimal polyphony where abstraction meets the character of the place.

The role of the new presences is that of characters interacting with and on the scene, markers of a theatrical space (fig. 4).

These objects tell of the mixture between the construction and the life of the architectural space where the multiple is a natured fact. The need to renew environments and movements, construction and technical elements used, shown without concealment, is translated into a real combinatorial fantasy, a sort of archaic realism of revealing by sedimenting relationships (fig. 5).

The new interventions are compositionally abstract, extracted from the existing and reoriented into a synchronous dimension of time. In this way, in the new mixture, the present has an openly dialectical relationship (from Greek *dià-legein*, speaking through, collecting; and *technè*, the art of making dialogue, of bringing together) with the past and does so using the tools of the compositional interaction between discontinuous elements, collected, multiple on the sensitive plane. The pieces of pre-existences become mnemonic signals, vital parts of the composition, essential fragments of the construction of space whose innovation is made intelligible by the relationships established between different times. What is highlighted is a dialoguing continuity: its fulfilment by throwing forward the terms of a meeting.



Figure 4: Luca Zecchin, *MACLula Project (Lula, Sardinia)*, 2018-ongoing. *Bodies and grafts: assembly of elements and parts. Composition A: the mouth; the eye*, 2021 (Luca Zecchin, 2021).

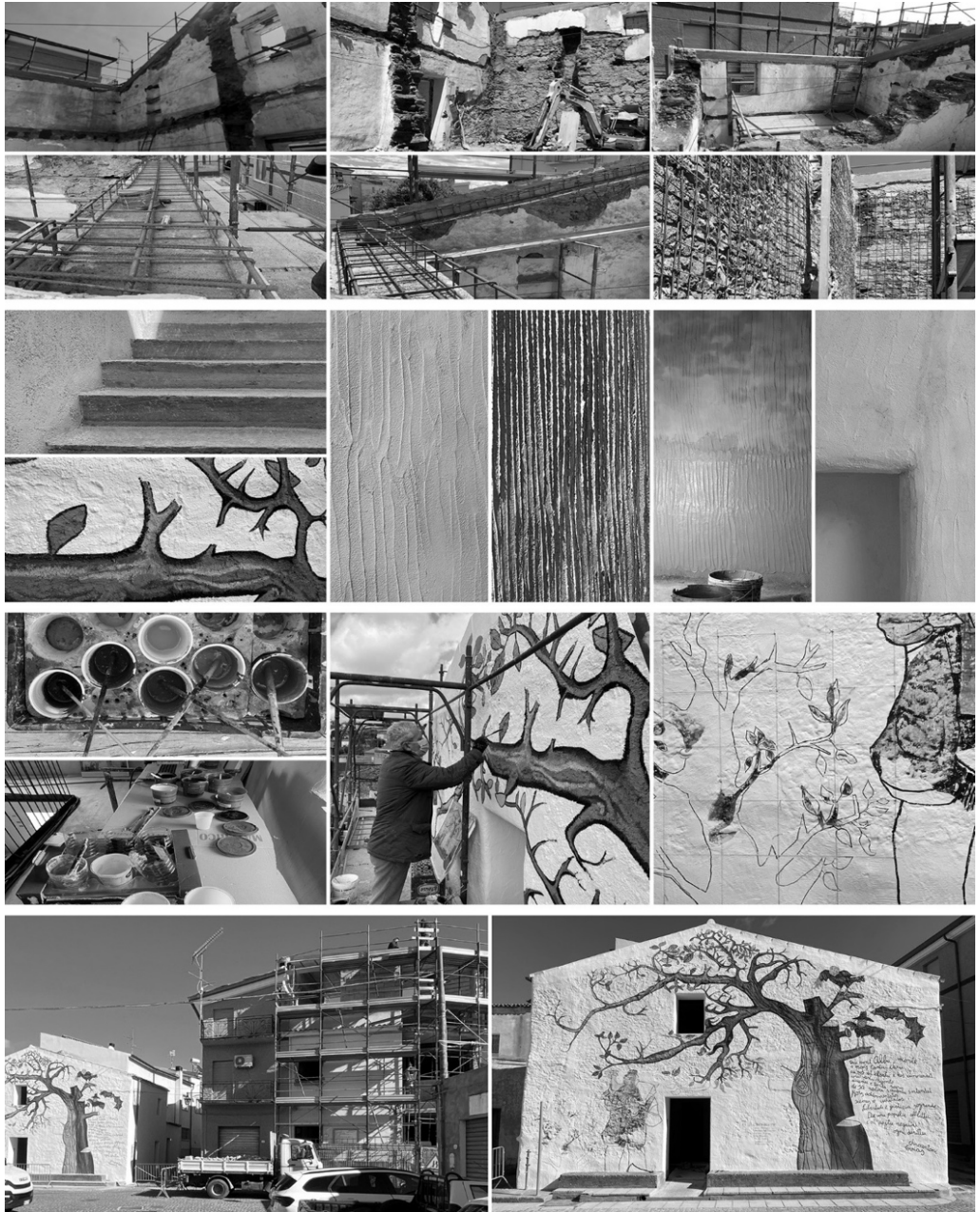
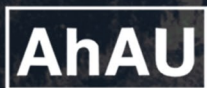


Figure 5: Luca Zecchin, *MACLula Project (Lula, Sardinia)*, 2018-ongoing. *Stratification as sedimentation. Composition A: construction; weaving and textures; restoration of the mural painting (2020-21) by the artist Diego Asproni, 2021 (Luca Zecchin, 2021).*

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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