

## THE CONTEMPORARY PICTURESQUE

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In an urban world of generalized mobility, one of the major economic and social dynamics is that cultural patrimony and tourism. In the framework of this complex phenomenon, an element that for the last two centuries underlies the strategies of appropriation of civil space, is the quality of the picturesque. Initially praised for the qualities of spontaneity, variety and popular taste it propagated, it became the « black sheep » of the modernist visions, for its lack of purity and formal rigor. In Europe the picturesque remains a value index, through the patrimonialistic consolidation of major cities and landscapes. In a parallel manner, the picturesque is introduced to the countries of the Far East where it was copied from. Thus, China reappears as a major destination for Westerners delving into the picturesque rearrangement of its modern development. India follows... The whole world becomes a spectacle, carefully designed, imaginatively rendered, and hopefully peaceful, unified in its big picture and variegated in its details. How can we analyse the formal dimensions and consequences of this cultural condition. Are the design disciplines able to invent new solutions for a century-old question?