VISUALIZING LANDSCAPE

Caserta
May 7-8, 2026

PEOPLE

Scientific Commitee

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Riccardo Miele, Rosina Iaderosa, Veronica Tronconi

LOCATION & CONTACTS

Where
Rectorate of the University of Campania "Luigi Vanvitelli"
Viale Ellittico – 81100 Caserta (CE), Italy.

Organized by the Department of Architecture
and Industrial Design (DADI)
Via San Lorenzo - 81031 - Aversa (CE).

Info
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CALL FOR PAPERS

Visualizing Landscape - VL 2026
Beyond the Dominant Aesthetic:
Landscapes, Perceptions, and Transformations

Historically, landscape representation has privileged an aesthetic of harmony and completion, grounded in the visual selection of ordered, reassuring natural contexts, culturally connoted with positive values. Originating from Western figurative and literary traditions, the notion of *locus amoenus* has served as a central iconographic and perceptual model in the construction of landscape imagery: a pacified, contemplative space, wherein nature presents itself to the human eye as a reconciled theater of inhabitation.

However, every cultural construction operates through mechanisms of selection and omission. The definition of landscape as *locus amoenus* implicitly implies the existence of a suppressed "elsewhere", a counter-aesthetic and semantic field that remains out of focus, unrepresented, or deprived of figurative dignity. This zone of exclusion encompasses places perceived as dissonant, formless, hostile, or disturbing — what we might critically (and non-prescriptively) define as *locus horribilis*.

The *locus horribilis* represents what landscape discourse has historically omitted, suppressed, or failed to include. It encompasses spaces marked by conflict, degradation, trauma, or abandonment; marginal urban landscapes, abandoned industrial areas, anonymous peripheries, contaminated territories, and enclosed zones. These are contemporary landscapes that, while integral to the concrete experience of territory, remain peripheral both to the ideal of landscape and as an object of representation and research.

The *Visualizing Landscape 2026* Conference proposes a critical interrogation of this "shadow zone" of the landscape. Central to the reflection is the role of the representational disciplines, and specifically Drawing, understood in its extended sense as an instrument of analysis, interpretation, construction, and formalization of spatial experience. In this sense, representing the *locus horribilis* means making visible what has been systematically excluded, neglected, or silenced. In this perspective, the call invites contributions —through theoretical, applied, or experimental approaches— to address the critical and transformative potential of

representation in the visualization of 'other landscapes.' The goal is to investigate how to represent what evades the figurative codes of the traditional landscape, and with what tools —analog, digital, computational, analytical, or performative— to activate new forms of knowledge, interpretation, and visualization of the landscape.

TOPICS & KEYWORDS

The scientific committee invites scholars, designers, researchers, and artists to contribute original proposals that explore the issues through theoretical, experimental, digital, or sensory approaches. Contributions may be articulated —without limitation— around the following thematic axes:

The Complexity of Landscape Perception

How do we perceive and interpret landscapes, considering not only sight, but also hearing, smell, touch, and taste? How do sensory experiences combine to form a scientific, but also holistic understanding of place? How do individual and cultural differences influence landscape perception?

Neglected, Forgotten, Wounded Landscapes

What is the role of visualization in bringing attention to landscapes that require care and regeneration? How can we use representation to promote awareness and action towards degraded or transforming areas?

Aesthetics of the Ordinary

How can visualization reveal the latent or unexpected qualities in ordinary, everyday landscapes, often neglected, undervalued, or perceived as lacking aesthetic value?

Landscapes in Conflict

How can visualization help to understand and mediate conflicts related to land use, landscape transformation, and its divergent perception by different social actors? How can landscape representations contribute to participatory and co-planning processes?

Soundscapes and Smellscapes

How can the sonic and olfactory components of the landscape, which often escape dominant visual representation, be visualized?

Landscape as Archive

How can the diachronic visualization of the landscape (through historical cartographic data, remote sensing, diachronic analy-

sis of images, etc.) reveal transformations over time and pro-
vide a critical perspective on ongoing territorial dynamics?

Topics
- Critical theories and concepts of the landscape
- Methods and tools for analog and digital visualization
- Case studies: urban, rural, peri-urban, marginal
- Multisensory representation of the landscape

Keywords
#imaginary #geographic #realistic #information #landscape
#landscapearchitecture #topography #parks #ecology #garden
#heritage #visualization #datavisualization #ugliness
#soundscape #senseofplace #landscapechange #conflict
#marginallandscapes #everydaylandscapes
#woundedlandscapes #forgottenlandscapes #sociallandscapes
#witnesslandscapes #landscapetheory #archives #multisensory

KEYDATES

25/07/2025	•	Call for Papers
30/11/2025	•	Papers submission deadline
15/01/2026	•	Notice of Papers acceptance
15/02/2026	•	Early fee deadline
7-8/05/2026	•	Visualizing Landscape Conference (Papers published by PUBLICA)

CONFERENCE PROCEEDINGS

Accepted papers will appear in the conference proceedings and be published as an ebook with ISBN in open access on the *PUBLICA Sharing Knowledge* publishing platform.
http://www.publicapress.it

How to send contributions

The essay, in Italian or English, should be sent to the email address visualizinglandscape2026@gmail.com through a single .doc or .docx file named author_abstract.doc (or .docx) and should contain:
- title;
- author(s);
- author(s) affiliation;
- email contact(s);
- text of the abstract: max 1500 characters;
- keywords: max 5;
- essay text: min 15,000, max 20,000 characters;
- images: min 3, max 10.

Before submitting a contribution, please pay attention to the Guidelines for Authors.