



ARQUITECTURA Y PAISAJE

transferencias históricas
retos contemporáneos

VOLUMEN II

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

**ARQUITECTURA
Y PAISAJE**
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retos contemporáneos

VOLUMEN II

LECTURAS

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

DIRECTORES Juan Miguel HERNÁNDEZ LEÓN y Juan CALATRAVA

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Un año de Venecia a la India aprendiendo del paisaje: el “viaje lento” de Dolf Schnebli

One Year from Venice to India Learning from the Landscape: The “Slow Journey” of Dolf Schnebli

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Abstract

En 1956, el arquitecto suizo Dolf Schnebli ganó la prestigiosa beca Wheelwright, gracias a la cual viajó a Oriente durante un año. Las notas de su viaje, junto con las numerosas fotos, quedaron pendientes durante 40 años antes de ser publicadas en 2009. La publicación se organiza mediante un diálogo entre imágenes y breves notas. Las fotos se centran en los paisajes, así como en detalles de la arquitectura y la gente en su vida cotidiana. Este artículo comenta los acontecimientos del viaje y la publicación del libro, desarrolla el hilo narrativo de la experiencia y extrae algunos temas de la interpretación del paisaje del arquitecto a través de la fotografía, que tendrán una profunda influencia en su futuro enfoque del diseño arquitectónico. Para Schnebli, el viaje supuso un largo ejercicio de lectura del paisaje y la arquitectura, que marcó profundamente su pensamiento y su enfoque como profesor y arquitecto.

In 1956, Swiss architect Dolf Schnebli won the prestigious Wheelwright fellowship, thanks to which he travelled to the East for one year. His journey notes, together with the many photos, remained pending for 40 years before being published in 2009. The publication is organised through a dialogue among images and short notes describing the experience. The photos focus on the landscapes he visited as well as on details of architecture and on people in their everyday lives. This article comments on the events of the journey and on the book publication, it develops the narrative thread of the experience and it extracts some essential themes of the architect's landscape interpretation through photography which will have a profound influence on his future architectural design approach. For Schnebli, the journey was an opportunity for a long exercise in reading landscape and architecture which profoundly marked his thinking and approach as a teacher and architect.

Keywords

Viaje, paisaje, Oriente, libro, foto-bocetos

Journey, landscape, East, book, photo-sketches

Introduction

Dolf Schnebli (1928-2009), an important architect of the Ticinese school and master of some of the best contemporary Swiss architects – such as Herzog and De Meuron – travelled for one year as a young architect, a journey which became essential to his education as an architect. In the mid-’50s Dolf Schnebli was in the USA, working in famous offices and also studying at the Harvard Graduate School of Design. In 1955 he won the prestigious Arthur W. Wheelwright travelling fellowship, awarded each year by the Harvard School to finance a one-year trip outside the USA, and his journey lasted the whole year of 1956. Schnebli travelled with his wife Clarissa in a Volkswagen Beetle from Venice to the East, through ex-Yugoslavia, Greece, Turkey, Syria, Lebanon, Jordan, Iraq, Iran, Afghanistan, Pakistan and India, finally returning back to the city of Venice. It was a great human and professional learning experience, and it is part of a tradition of training journeys done by young architects. The Schnebli route, in fact, partially follows Le Corbusier's Journey to the East. On the return itinerary Schnebli reached Chandigarh, the city in India designed by Le Corbusier, where he visited the building sites and developed a close relationship with Jeanneret and his assistants. The memoirs of this ‘slow journey’, as defined by Schnebli himself, have been unknown for fifty years. In 2009, the architect decided to reorganize them into a publication that collects photos and short written thoughts. The book, entitled *Dolf Schnebli: One Year from Venice to India by the Land Route*, is the story of the places he visited.

This article deals with the topic of landscape description by analysing the training journey of the Swiss architect Dolf Schnebli. The aim is to show his personal way of capturing and narrating the landscape that he crossed along his journey through the study of his photos and memoirs collected in different writings. The paper comments on the events of the journey and on the book publication, it develops the narrative thread of the experience and it extracts some essential themes of the architect's landscape interpretation through photography which will have a profound influence on his future architectural design approach.

The Journey Project

The 1956 Wheelwright journey is narrated in the book Dolf Schnebli wrote many years later in 2009. At the end of his design career and after many years of teaching design, Dolf published the memoirs that had shaped him so strongly.

The gap in years between the journey and its publication shows that the journey's experience left strong memories and was kept in the architect's mind for a long time: “The gift of the Wheelwright family and Harvard Graduate School of Design gave me a way of thinking that has become part of my life”¹. The relevance of the Wheelwright travelling fellowship is clearly expressed by the architect within the book text and it is also evident in Schnebli's continuous use of his photographs of the journey which were kept in his notebooks and reproduced in sketches. They became a source of reference for design

¹ Dolf Schnebli, *One Year from Venice to India by the Land Route. 1956: Photosketches of a Slow Journey* (Sulgen: Niggli, 2009), 9.

solutions, as shown by the images (fig. 1) prepared for the exhibition held at the ETH in 1984 and published in its catalogue².

The Wheelwright Fellowship, an extraordinary prize awarded by the Harvard Graduate School of Design, was established in 1935 in memory of Arthur W. Wheelwright as a travel fellowship for young architects at a time when opportunities to travel abroad were complex and limited. Schnebli had sent in his application at the end of his studies at Harvard in 1955 proposing “to experience architectural history”³ by visiting historical buildings, archaeological ruins as well as contemporary architecture, following an itinerary along the land route from Venice to India and back.

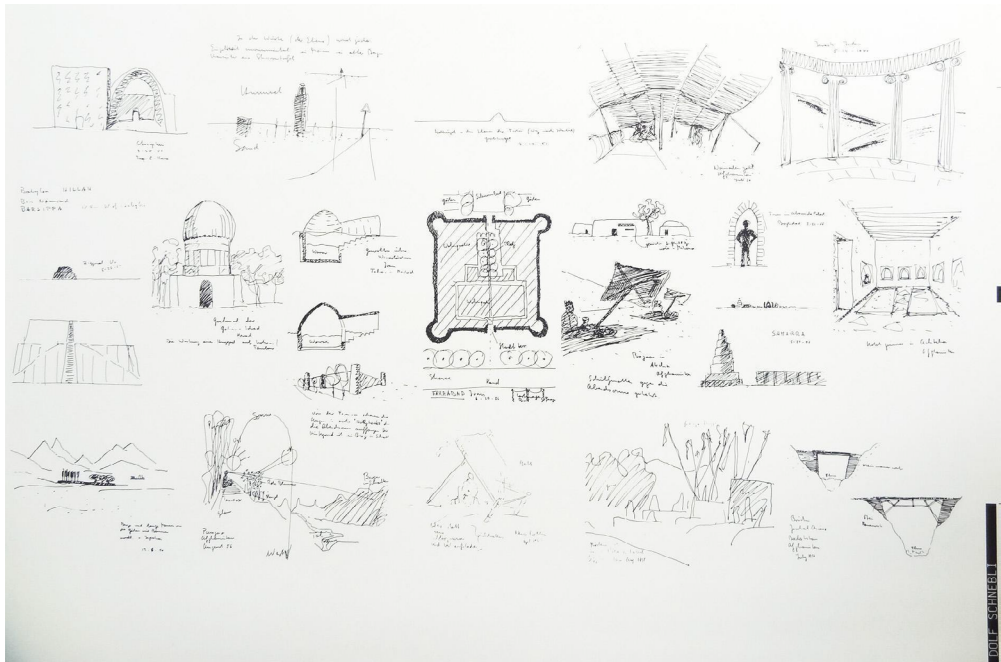


Figure 1: Dolf Schnebli, *Travel sketch*, 1956 (Schnebli, *Lehrstuhl für Architektur...*, 79).

The journey proves to be a continuous discovery as well as a cross-cultural and life-changing experience. Schnebli's letter to his friend Serge Chermayeff (fig. 2) during the trip strongly conveys these feelings, showing sketches of the landscape and narrating part of the journey in a succession of descriptions and memories: “These are so spectacular monuments but for the first time we could escape civilisation. ...What a fine life in the middle of the desert. ...I enjoy life in my pyjamas any place any time”⁴.

² Dolf Schnebli, *Lehrstuhl für Architektur und Entwurf, 1971-84*. (Zürich: Institut für Geschichte und Theorie der Architektur, ETH, 1984).

³ Schnebli, *One Year from Venice...*, 9.

⁴ Dolf Schnebli, *Letter to Serge Chermayeff, 1956*. (Avery Architectural & Fine Arts Library, Columbia University), 1-6.

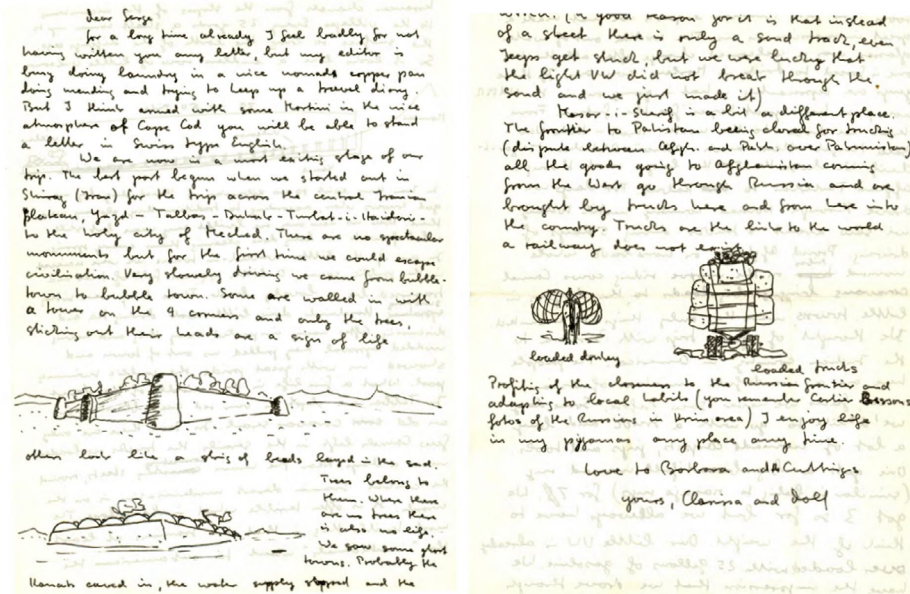


Figure 2: Dolf Schnebli, *Letter to Serge Chermayeff*, 1956. (Avery Architectural & Fine Arts Library, Columbia University).

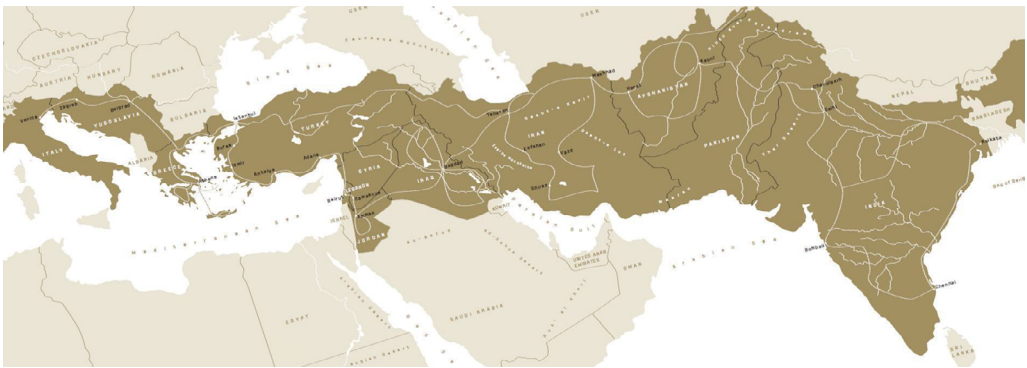


Figure 3: Dolf Schnebli, *Journey Map*, 2009 (Schnebli, *One Year from Venice...*, 6-7).

The Book

The book is a project itself. It has a particularly large horizontal hardcover (9.8 x 6.7 inches) with a sequence of small images one next to the other without any relationship. Like movie frames, these images reconstruct his 1956 trip from Venice to India, a slow journey across the land route with his wife Clarissa on board of the VW beetle. Inside the book, on 272 pages, 400 photographs describe the travel itinerary, accompanied by concise texts.

The book was designed by the WBG graphic design studio, in particular by Rolf Weiersmüller and Lisa Greuter who, along with others in the studio, had a friendly

relationship with Dolf and exchanged ideas. Schnebli called them various times, for example, to get their opinion on architectural choices for his work, even though they were not architects but graphic designers⁵.

From the large number of images taken by Schnebli with his Leica camera, all in b/w, the graphic designers selected those of the highest quality, reorganising them into 3 thematic sections related to architecture, landscape and culture of the place. The images follow one another along the itinerary and in chronological order, but also along the three themes with which the book is structured. They are reproduced full-page, side by side in defined horizontal and vertical formats, or in succession, constructing a visual sequence. Dolf called the images 'photo sketches', explaining that the photo negatives had in fact been kept in three notebooks for a long time and were used similarly to sketches as a reference.

The book is essentially a book of images where the text is intended as a support to the photographs, though with an autonomous role of suggesting the places. The text refers to the places shown by the images but it never directly comments on their architecture and landscapes, providing instead diverse impressions. The writing is a collage of notes and memories, a series of 'text sketches' in which the comments on architecture, descriptions, accounts of places, encounters and events are mixed together. The German texts were those originally written, to which the English part is added. Rather than a mere translation, this part contains changes and additions, with further transformations by Clarissa who did the editing. Texts and images thus create a conversation with overlaps, a complex dialogue which, as Schnebli explains, is analogous to his way of thinking that interweaves the five languages he speaks.

The presence of plural views is also revealed by the bibliography where we find texts on interpretative architectural reflections – Le Corbusier, *Vers une Architecture* and Siegfried Giedion, *The Beginnings of Architecture* –; studies on the most representative architecture visited along the journey such as Alexander Tzonis, *Classic Greek Architecture* and the texts on Sinan by Hans Egli; geographic guides; art texts by André Malraux; literary descriptive texts such as Pausanias, *Travel Writing in Ancient Greece*.

Memories flow like a continuous thread. Only a map (fig. 3), describing the route, interrupts the story made of images and words, giving us the perception of the boundaries, which were crossed. The maps define 6 sections: (1) Italy - former Yugoslavia - Greece; (2) Turkey; (3) Syria - Lebanon - Jordan - Iraq; (4) Iran; (5) Afghanistan; (6) India.

The maps are in gold, with the itinerary route shown in white – the colour gold was chosen by the graphic designers to contrast with the b/w images and to represent the oriental cultures.

The Story of the Journey: a thread of narration

The slow journey to India begins in Venice, Italy. Schnebli had been there in 1952 for the CIAM Summer School. Within the School of Architecture lecture halls, he met important Italian architects, listened to Le Corbusier talks, visited Palladio architecture and came into contact with diverse artistic fields.

⁵ Alessandra Como, Isotta Forni, Luisa Smeragliuolo Perrotta, "Interview with Hans Grüninger, WBG office" (Telephone interview, May 4, 2021).

This experience, so rich in stimuli, made him question his knowledge to the point of making the decision “to emigrate to the New World of the USA”⁶. Venice inspired his journey to America in order to start learning architecture again and from the same city he now intends to travel towards the East to continue his education.

In January 1956 Venice is under an uncommon blanket of snow. The photos show a whitewashed Piazza San Marco, while a detail captures a fragment of the lagoon where gondolas are arranged in parallel rows.

From Venice Dolf and Clarissa travel through the territory of the former Yugoslavia — without describing the intermediate stopovers — and arrive in Athens, Greece. Here they look forward to a visit to the Acropolis with Le Corbusier's Parthenon descriptions in mind.

On the Acropolis they spend five days of “sensual impressions”⁷. Schnebli is eager to learn, his aim is to learn from the past in order to understand the present and this seems to him the most suitable place for his journey back in time.

He is amazed at how precisely everything is measured and proportioned. The correspondence of each individual part to the whole is a concept which he transfers to himself because, immersed in that landscape, he feels himself part of the universe.

After Athens the journey continues between the islands and the mainland. While the Acropolis had been captured as a mass composition, a system of solids and voids flooded by light, in the villages Schnebli observes the forms of spontaneous architecture such as the vaulted rooms with their perfect proportions.

When they arrive in Istanbul, Turkey, he feels he is entering the Orient for the first time. The city is like a divide between two worlds to such an extent that on the return journey, while in Istanbul he feels as if he were in Paris.

He visits Hagia Sophia of Constantinople. Beams of light from the small windows radiate into the interior space with almost material thickness. The large candelabra are suspended three metres from the ground constructing an imaginary plane. The harmony of the voids characterises “the timeless architectural monument”⁸.

He visits other sites where remnants of the architecture of the past emerge. In one photo, fragments of columns and capitals are scattered across the landscape like an endless carpet. Pergamon (fig. 4), with its powerful theatre, is an example of a city built in accordance with the natural forms of the ground.

On the border with Syria, Schnebli already senses that he is in disputed territory. He meets local young people with whom he discusses modernization processes that contrast with the poverty of the population. In the background he describes convivial moments with the festive atmosphere of popular gatherings where people meet to eat fresh fish roasted over fires lit on the banks of the Tigris.

⁶ Schnebli, *One Year from Venice...*, 13.

⁷ Schnebli, *One Year from Venice...*, 21

⁸ Schnebli, *One Year from Venice...*, 63.



die bebaut Landschaft –
 Pergamon, Stadt auf drei oberen Flächen des steilen Hanges gebaut –
 »-Formige Strosse verbindet die Ebenen –
 lokale Körperarch –
 König Eumenes II. realisiert die Stadt 197-159 v. Chr. mit seinen Architekten –
 Römer, Griechen und Iraner – Namen unbekannt –
 Die Ruinen zeigen die Übereinstimmung des ortspezifischen Konzepts mit der architektonischen Gestaltung aller Teilbereiche –
 » built landscape –
 on »-shaped street connects three natural platform sites of the buildings –
 the monumental city of Pergamon –
 local Kinglets –
 King Eumenes II –
 city built in honor of the Kinglet 197-159 BC – possible influence from Iran – architects and builders –
 Romans – Greeks – Iranians – names unknown –
 the remaining ruins despite the harmony of the urbanistic concept with the architectural treatment of the single buildings –

Figure 4: Dolf Schnebli, *Pergamon Theatre*, 1956 (Schnebli, *One Year from Venice...*, 78-79).

Dolf and Clarissa go through Syria, Lebanon, Israel, Palestine, Jordan, and Iraq. Among the sequences of photos, the Rock Mosque in Jerusalem stands out. Mosques are observed from distance like sculptures in the landscape, mass compositions of domes and vertical elements of the minarets. Other photos show detailed views of light, shadow and space among the domes.

Iran is described through a succession of diverse landscapes. In Tehran, the glowing colours of the local ceramics are even brighter in the sunlight. The photos frame corners of the city from a covered space in deep shadow looking toward the outside space, flooded with light.

Shadow, light, proportion and rhythm are the words recurrent in Schnebli's notes. Moving away from the city, the remains of Persepolis appear in the deserted landscape with the tombs of the great Persian kings a few kilometres away.

They pass through rural landscapes where the photo sketches capture the population intent on working in the villages. When they reach an oasis village where people gather around a pool of water, they are welcomed "like travellers in biblical times"⁹. Schnebli is struck by the "bubble houses" made of dried bricks and mortar. They are shown from a distance, like mass compositions in the desert landscape.

In Afghanistan the slow journey becomes even slower because the roads are not in good condition. Along the route photo sketches linger on the faces of people on camels or piled on the roofs of vans. The tea houses are open-air spaces in the shade of trees where long coloured cloths are laid out over a raised floor for people to sit on.

The journey continues with a visual narration of villages set amidst landscapes of sand and mountains. Along the way, the giant statue of Buddha set in the rock dialogues with the scale of the landscape in which it is immersed.

After travelling through desolate lands, they arrive in India where the landscape changes to a lush green. The city of Peshawar is overflowing with shops and people. The photos show "the architecture of the shadows"¹⁰, which Schnebli relates to the local sculpture and the

⁹ Schnebli, *One Year from Venice...*, 141.

¹⁰ Schnebli, *One Year from Venice...*, 195.

cultural roots of the place. The way people dress is an integral part of this culture. The geometric patterns on floors create “carpets made of stone”¹¹. Walls are also made of stone and filter sunlight like transparent screens. Deep arcades are covered spaces to protect against the sun and the rain.

Traditional architecture is full of sculptures that look like ornaments from afar but at close view are full of images of joy and love. In the Buddha's places of worship, Schnebli notes that the union between the landscape and the sky together with the prophet's inspired thought that each element is part of the universe find continuity within the artistic expression.

The slow journey to India is a spiritual preparation for Chandigarh with which the book ends. He visits the High Court, already completed and in use. The meeting with Jeanneret, who was overseeing the construction of the new city, is “a highlight of our trip”¹². For Schnebli, the professional studio where Jeanneret works with young Indian collaborators is “the most inspiring school of architecture I have ever visited”¹³. On the work tables at the studio he observes the drawings of the city, capturing its relationship of continuity with the forms of the Himalayas. The buildings are designed to be in a visual relationship with each other and with the mighty mountain. The spaces between the buildings are full of greenery and create a continuity with the natural environment. Thus Le Corbusier's city is in perfect harmony with the Indian tradition: “Chandigarh, a piece of India”¹⁴.

The last photos show a party organised on the site where the civic centre is to be built. Men and women are building a paper puppet that is slowly taking shape while they dance and sing. Those smiling faces are just a foretaste of the life that awaits the city imagined by Le Corbusier.

Reading the landscape

Landscape and topography

Schnebli's gaze on the landscape is particularly ample and often seems to have the sensitivity of a topographer rather than an architect: he investigates the landscape morphological features – the orography, the texture of materials and vegetation, the width of the horizon – seeking in them the reasons for the settlement patterns and the ways in which architecture conforms.

In particular, at the beginning of the journey when he visits the archaeological sites in Greece and Turkey and also later in Mesopotamia, he rarely offers close-up views of the architecture. Within a wide deep field of observation Schnebli aims to capture the character of the natural place in which the artefact is set and to describe architecture almost exclusively in relation to the natural landscape, to the laying plane and the horizon line. The Parthenon (fig. 5), for example, is captured in two very significant images, both from

¹¹ Schnebli, *One Year from Venice...*, 203.

¹² Schnebli, *One Year from Venice...*, 247.

¹³ Schnebli, *One Year from Venice...*, 247.

¹⁴ Schnebli, *One Year from Venice...*, 249.

a great distance. The first, taken from the Philopappus hill, captures the temple in a central position as the crowning of the Acropolis.



Figure 5: Dolf Schnebli, *Acropolis of Athens*, 1956 (Schnebli, *One Year from Venice...*, 22-23).

Both the natural rock and the constructed foundation become the mighty base of the temple. The second image, shot on the Acropolis, proposes a low and diagonal viewpoint which monumentalises the laying level and places the temple in a lateral position in relation to the empty space next to it, thus highlighting the tension among volumes and spaces. The protagonist is not so much the architecture of the temple, with its proportions and measurements but the relationship with the high natural podium of which it becomes the crowning element and “the spatial tensions between the different monuments”¹⁵.

At Cape Sounio the temple of Poseidon is described exclusively in relation to the stretched horizon line: “the Poseidon temple as part of the sea”¹⁶. The temple is photographed in such a way that the horizon line coincides with the separation of the column drums as if the verticality of the columns could not interrupt the horizontal line of the sea.

In Epidaurus, rather than describing the architecture of the theatre, the succession of the five images on two pages emphasises the parallelism between the theatre's cavea and the system of curvilinear terraces that characterise the agricultural landscape, writing: “Greek theatre an integral part of the natural topography”¹⁷.

Again, this same wide-ranging viewpoint, attentive to capturing the character and signs of the landscape at the geography scale, leads him to read the route of a mule track towards Delphi as a work of land art. In his photograph, the system of hairpin bends becomes a graphic sign engraved on the wooded hill, showing no sky, no valley floor, just the texture of the trees and the zigzagging geometry of the path: the work of nature and the work of man in mutual antithesis.

In Priene (fig. 6), the photographs read the geographical reason of the ancient settlement along the slope as protection against flooding from the river which runs through the beautiful and wide valley.

¹⁵ Schnebli, *One Year from Venice...*, 22.

¹⁶ Schnebli, *One Year from Venice...*, 41.

¹⁷ Schnebli, *One Year from Venice...*, 45.

The words on the margins underline the contrast between the rationality of the grid and the steep sloping terrain resolved with descending terraces that involve stairs for the North-South urban connections. Here the photographs emphasise the infinite horizon; their succession on the two pages seems to suggest a parallelism/antithesis between the now shapeless expanse of column drums and scattered fragments of the ancient city on the slope and the orderly expanse of the rows of trees on the plain. The description of the Ziggurat of Ur is very concise and powerful. The photographs, taken from a great distance, reveal the singularity and primary meaning of this monumental construction in the flat desert expanse: an artificial mountain mounted towards the sky. The helical minaret and the shining dome of the Samarra mosque also emerge in the wide and deep fields, shown in the photos as singular events in close mutual relation in the infinite horizontality of the desert.

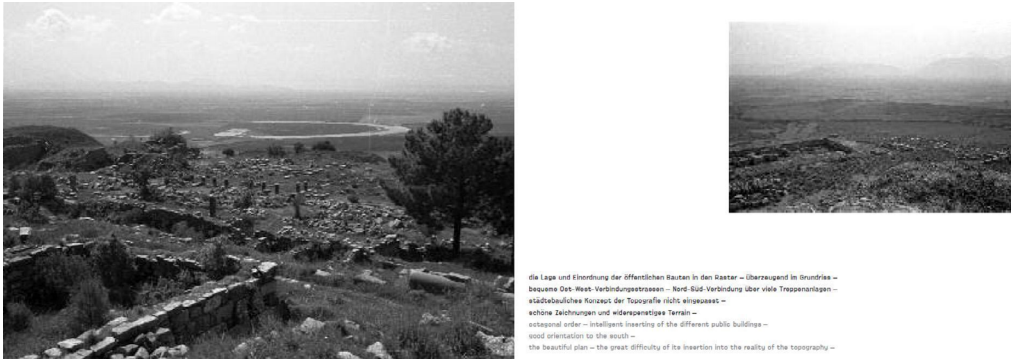


Figure 6: Dolf Schnebli, *Priene landscape*, 1956 (Schnebli, *One Year from Venice...*, 72-73).

Urban Landscape_the relational space

In the great cities of the East — in Istanbul, Damascus, Jerusalem and Baghdad — Schnebli loses this ‘geographical’ vision and seems to grasp the urban dimension of architecture, focusing in particular on the relationship between the open spaces of the city and those of architecture. The large courtyards inside the sacred precincts and the public spaces outside them are read in their reciprocal contiguity and unity, becoming complex urban systems of great value. In Istanbul he emphasises: “Mosques are public buildings – surrounded by public spaces – city planning includes shaping architectural spaces”¹⁸. The open space that these enclosures forms is read as “a stage for playful show-off by young and old”¹⁹: the landscape of the eastern cities is here, in these places of privileged relations.

Many of the photographs focus on the relationship of sequence and unity that links the spaces inside and outside the sacred enclosure. They are transitional spaces, public spaces outside the worship area but intimate and cosy in relation to the city, spaces that allow for lively and multiple social relations, countless scenes of daily life -at the market, the meeting of groups of students or friends, someone lazing around, someone running -. Schnebli

¹⁸ Schnebli, *One Year from Venice...*, 60.

¹⁹ Schnebli, *One Year from Venice...*, 61.

shots enhance the singularity of looking at an exterior space from another exterior space, or through architectural frames such as portals, window-grilles, porticoes of a giant order or arches in an alternating succession of spaces in shadow and in light of great suggestion and narrative power.

Light is the great thread in the narrative of these Islamic urban landscapes: the intense light of open spaces is gradually modulated into the penumbra and intimate darkness of perforated interiors (fig. 7); light often flows down from the top of domes, vaults and chimneys of light to the interior spaces; light gives rhythm to the streets of both cities and desert villages.



Figure 7: Dolf Schnebli, *Shadows and Light in Iran*, 1956 (Schnebli, *One Year from Venice...*, 122-23).

Conclusions

Schnebli's travelling experience is an educational journey along a path which takes him back in time. It offers the opportunity for a long exercise in reading and describing the landscape – through his Leica camera – which will leave deep marks on his design practice.

This journey is also a tribute to his masters: Le Corbusier (significantly, the first and last stops are Athens and Chandigarh), José Lluís Sert and Ernesto Rogers. Their gaze shines through in the young architect's attention to the landscape as a synthesis of the natural and the historical data aimed at a modern rewriting of what has been observed.

Most of the journey is a rediscovery of the past, starting with the remains of Greek cities and their integration into the landscape. It is here that Schnebli rediscovers a sense of cultural belonging: “the clarity of Greek thought – the birth of Greek architecture – an integral part of Greek culture – a lasting element of continuity in our thinking”²⁰.

Often it is Dolf himself who states that he refers to the spatial solutions he has encountered on his journey for his projects. For the Locarno school his reference is to the Greek *stoa* as a “place of dialogue between old and young”²¹ and recalls: “in the countryside of Iran I

²⁰ Schnebli, *One Year from Venice...*, 51.

²¹ Dolf Schnebli, “La scuola di Locarno, concorso 1959”, *Archi*, no.3 (2010): 21. Translation by the authors.

could see how the children and the teacher, sitting together on the grass in the shade of a tree, talked and told stories to each other, often accompanied by hearty laughters”²².

Another theme which is systematically present in his works is the modulation of light obtained through porticoes, deep overhangs or through perforated brickworks that allow light to filter through, as in the oriental cities he visited. This was applied to the Swiss School in Naples, for example. The school is conceived as a progression of stepped terraces which accompany the natural slope of the hill and overlook the panorama of the gulf. It is a reinterpretation of the urban structures of the Greek cities. The central terrace with a large courtyard in the form of a squared amphitheatre – an explicit reference to the agora and also to the open-air theatre of the Greek cities – was conceived as the heart of the social life of the school community, reimagining a condition he saw along the journey, such as in the mosques’ sacred precincts.

These are just a few examples that show how this journey was a fundamental experience for the construction of an imagery of spatial solutions that the architect reinterprets in his design works. In the afterword text he writes: “Today in 2009 our slow trip to India and back still provides us food for thought”²³.

Acknowledgements

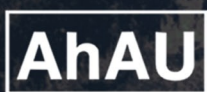
Thanks to Raffaella Schnebli, who kindly gave us the gift of Dolf Schenbli’s precious book and Hans Grüniger, from the WBG office, for his openness and generosity in the telephone interview on May 4, 2021.

²² Schnebli, “La scuola di Locarno...”, 21. Translation by the authors.

²³ Schnebli, *One Year from Venice...*, 267.

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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