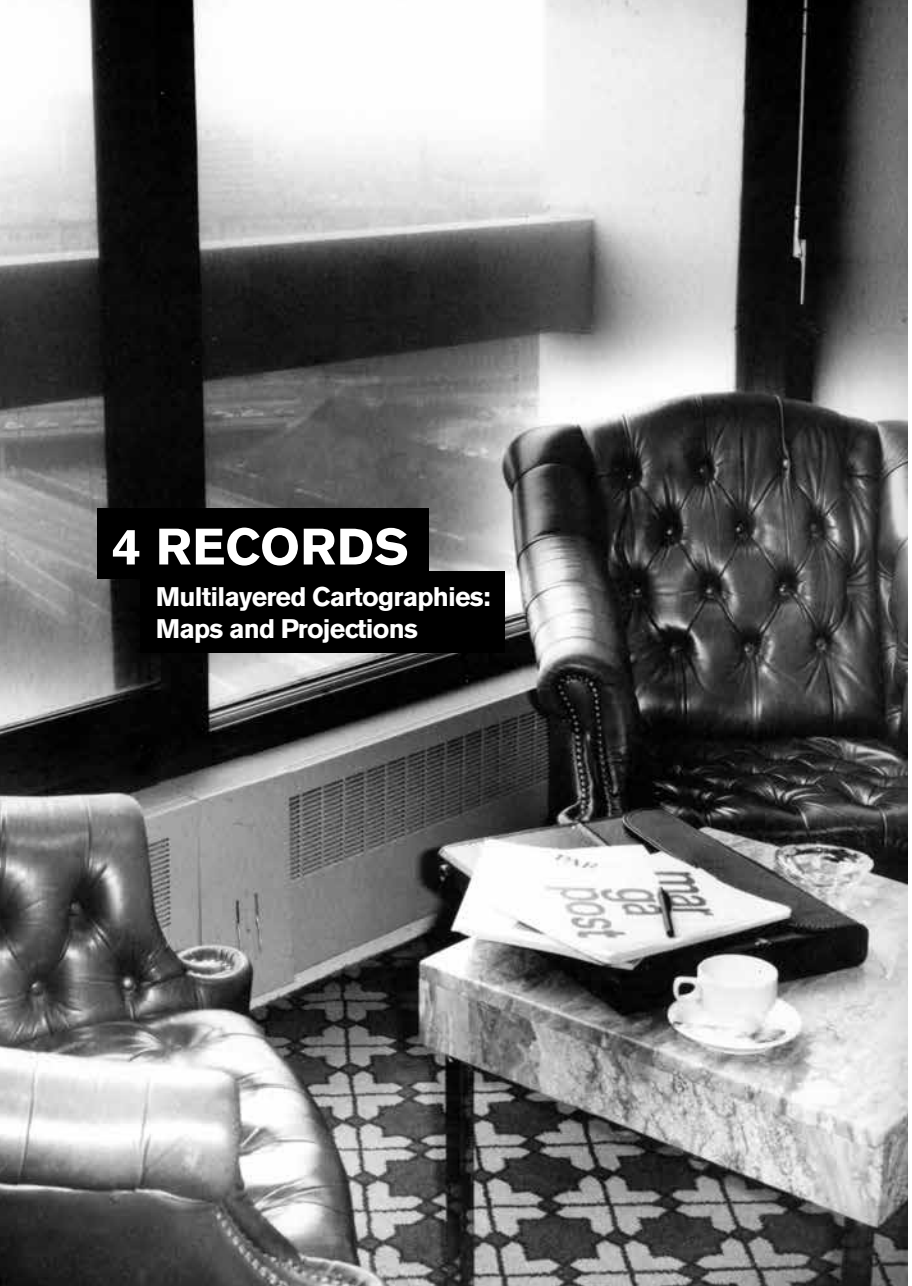


4 RECORDS

Multilayered Cartographies: Maps and Projections

"Modern, postmodern, eclectic: tolerant and despotic at the same time, transparent and telematic, subject to incredible flows of communication, exposed to the most radical and irreversible transformation of any that has been experienced by humanity: that is our era. A growing complexity brought about by multiple processes and that brings with it the modification of the symbolic structures that have been used to think about the different orders that make up our culture.

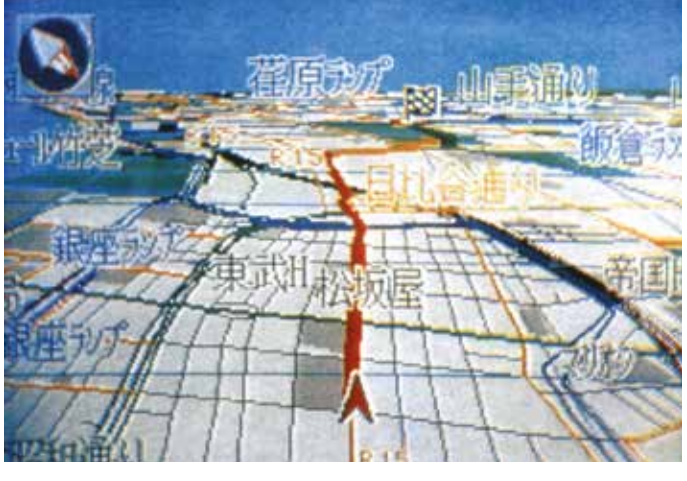
In its place, a profound dissolution and metamorphosis indicates and indefinite, unresolved, time that is governed by the strongest of equivalencies and the strictest of differences. This space has emerged today as a place for uncertainty and for invention. No one knows if its fate will be decided by the simple law of entropy – pure force dynamics – or if it will be mediated by the construction of new qualifying types of order, which are possibly still under development."

Francisco JARAUTA: "Tensiones del arte y la cultura contemporáneos," in V.V.A.A: *Otro marco para la creación*, ed. Universidad Complutense, Madrid 1994.

I. Ordinary/Extraordinary: Simultaneities and Slippages

The changes that have occurred in our living spaces – landscapes, cities, territories – have led to a change in our perceptions – and our perspective on our surroundings.
A change in our methods of recognition and recording associated with the experience of a new kind of multiple spatiality promoted by growing development in the means of communication, exchange and movement in scenarios perceived as progressively complex because of their heterogeneous manifestations – subject to overlapping, mixtures and shifting, as a result of their polyphony and changeable nature.
We recognize some of their most obvious expressions, suddenly, in many facets of our daily lives:[1]
– in our movements through the territory of a city that has been progressively "harlequinized";
– in our daily "touchdowns" in a universe charges with external images (and news);
– in our ever more frequent "abduction" into universes that are

4.1. Criss-Crossings, Domesticity and Mobility (in Willem Jan NEUTELINGS: *De Ringcultuur,* ed. Vlees en Beton, Rotterdam, 1988).



4.2. Mobility and dynamic perception. The iconic screenplay for "Paris, Texas" in the 1980s, Wim WENDERS & Sam SHEPARD, ed. Road Movies/Greno, 1984.
4.3. Navigating through a virtual city (Nikkei Design, 7/95).

both far-off (distant) and near-by (accessible) at the same time, within a "virtual neighborhood" (diffuse and immaterial) with the potential to promote complicity, voyeurism and piracy, on a network;
– in our growing experience of greater individual freedom linked and "bound" to a stronger – positive and negative – collective interconnection;
in short, in our constant perception of a setting that is constantly renewing itself: changeable, fleeting, associated with the movement in and of an environment in rapid transformation, where apparently stable realities are left behind for new vague realities.

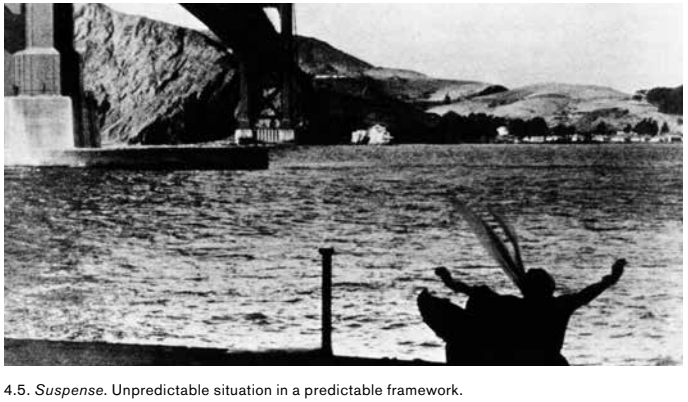
These sudden "shifts" occur between the commonplace and the extraordinary, the predictable and the surprising, the stable and the ephemeral, the familiar and the foreign. But also between the marginal and the institutional, the institutional and the alternative, the alternative and the profitable, the profitable and the qualitative, the qualitative and the conflictive, the conflictive and the potential: the artificial – because it is strange – and the "strangely natural", because it is artificial.

As such, we register these stubbornly slippery manifestations of a new definitively dynamic and complex reality that is structurally chaotic, apparently random and frequently incoherent, and which seems to be a response to the crossbred and ambivalent nature of progressively overlapping phenomena – and processes – where the abstract overall structures tend to articulate surprising local iconographies (which can be fertile and stimulating at times; anecdotic and anachronistic at others) in the same way that unprecedented situations and events tend to coexist with repetitively repeated "tried and true" inertias and behaviors.
Indeed, we are witnessing a time shift, the transfer from a culture of succession (gradual and continuous) to a culture of simultaneity (overlapping) and "syncopation" (ultimately "discontinuous").
A culture that augments the complex, paradoxical and irregular condition of our informal and informational environment, which we

intend to examine in this book. Within this new "shifting" framework (understood as "displacements", as "movements" and "defamiliarizations" at the same time), we coexist with routine, intrigue and surprise, with predictability and uncertainty, at the same time.
The conditions of a scenario marked by interactive simultaneities of synchronicities and discontinuities, atonalities and simultaneities, not far removed from this potential feeling of "suspense" – a tense and unstable equilibrium – between the expected and the unexpected, the determined and the indeterminate.[2]
Between order and chaos, control and chance, routine and surprise.[3]
Beyond old behaviorist narrative, this is a new kind of multiple and multiplied, "troubled" (and sometimes "troubling") scenario where all scales of recognition of the environment – settings, periods, interventions, times – are perceived simultaneously.
And this multiplied experience – halfway between film montage and digital data processing, where overall perceptions and the assembly of fragments join together different scales, information and events – is what amplifies our current sensation of complexity and paradox in the face of surroundings that are apparently more

4.4. Between the Episodic and the Structural: Cohabitations.
Photograph: Reinhardt PATZ: *Nude*, 1981.

"artificialized" in that they are ordinary and extraordinary; syncopated and intertwined; discontinuous and sequential; singular and generic.
Again; multiple and multiplied. A paradoxical scenario, which also alludes to the progressive acceptance of mixtures (cross-breeding and blending) that are unauthorized or impure – in short, diverse and irregular – as an interactive condition of the "present".
The awareness of this "agreed-upon" – but not necessarily "united" – diversity reflects the emergence of a new more permeable, more elastic – more open – "logic" of the simultaneous interaction between experiences and scenarios that are interposed and superimposed at the same time.
The classical idea of "communion" – as a stable link between consciousness and cohabitation – makes way progressively for the notion of connection – or interconnection – as a flexible and varied relationship among variable and differentiated "n-identities": a relationship that is more suited to this "diachronic synchronicity" – purer and more cross-bred – among experiences, situation and behaviors, but also between places and events (both individual and collective, singular and plural) which tends to fit in with a new conception of diversity as an irregular network "of" – and "between" – differentiated and intertwined events.



4.5. *Suspense*. Unpredictable situation in a predictable framework.
Alfred HITCHCOCK: *Vertigo*, 1958.

"I looked at reality and a saw a universe where the same real captured image could be split simultaneously into two – or more – virtual images.
– where a cube could also be a sphere at the same time.
– where a digital fish 'champion' could leave the water to ride in an imaginary tour.
– where an artificial (covered) sea could compete with a natural (open) ocean.
– where a primitive king's throne could also be a brand new car.
– and where luxury would tend, often, to shake hands with poverty.
– where mixture was not necessarily cohesion, but interaction.
– where the sum of different pure 'geometries' ended up producing other 'impure' geometries, just as the juxtaposition of successive desires for order always leads to a progressive sensation of 'disorder'."

DERN, Jamie Q.: "Message on the Internet"

II. Criss-crossing: Cohabitations and Discontinuities, Behaviors and Estrangements

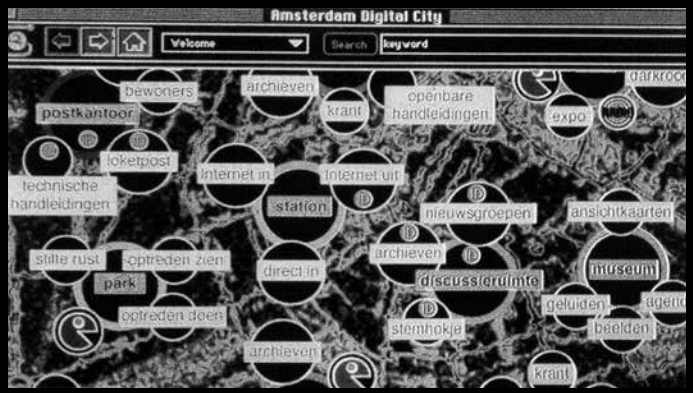
This scenario places our vision – as stated earlier – in a new and constant "uncertain condition", but which also lets us intuit a space that resists labeling and which proclaims the ultimate disruption of the secular confrontations between reality and potentiality, between permanence and transience, between routine and change – between city and landscape – blended today into a new geography of mixed and heterogeneous experiences – and scales;[4]
In this sense, the dualism "artificial/natural" was one of the most affected by the sign of a time characterized by fusions and dissolutions that erased the traditional limits between categories, mixing them together into a possible joint definition: naturartificial [5] – as an attribute of those fluid scenarios – increasingly hybridized and paradoxical
From a "topical" space, we have shifted to a "teletopical" one where the real time of broadcasting an event blends together with the real space of the event itself,[6] where the heterogeneous perception of experiences and scenarios – "projected" and simultaneous, virtual and real – overlap with the apparent calm of stability, stabilization and the established.
This slippery, atonal condition implies a new type of perception, which is also associated with a new experience of "change" – often created during situations of relocation and clashing. From crossings to crossroads.
We have referred to this kind of scenarios – of overlapping associated with spaces, phenomena, situations and behaviors, affected by multiple experiences and demands – as "criss-crossings".[7]

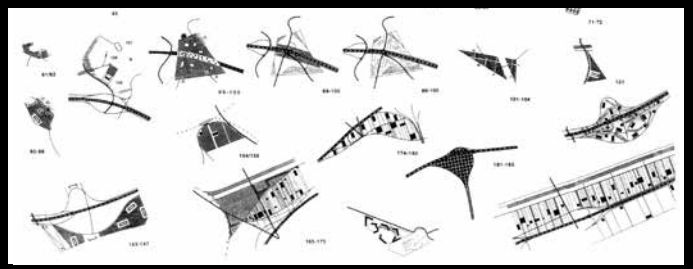
Simultaneity and brevity, dynamism and stability, irregularity and dispersion are some of the many variables that we intuit as what we might call new "framework conditions" (F.C.): "conditions for change" related to the transformation of new scenarios, but also to the transformation that is apparent in

Reality and potentiality, transience and stability, as synchronous experiences.
4.6. Fish on a bycicle. Advertisement.

"Cows": scenarios of change coexist with socially and anthropologically slow scenarios
4.7. Formal Aut: Kuh *Projekt, Vogelsberg, Hessen*, 1986.
4.8. Seton SMITH: *Détails sur la départementale* 8 (Différentes natures, ed. Fiacre, Paris 1993).
4.9. Steven HOLL. Image from *Edge of a City*, ed. Princeton Architectural Press, New York 1990.
4.10. Row houses. Lars TUNBJÖRK, photographer: *Andet Utom Sij,* 1991.

the current cultural context, which is more sensitive to the compatible multiplication and overlapping of different social and spatial realities; to this vague mixing and interweaving coexistence of relationships and disconnections, familiarities and defamiliarizations between the universal and the particular, the systematic and the contingent, the domestic and the public, the real and the virtual, the natural and the artificial – in short, between the commonplace and the over-place, the ordinary and the extraordinary – which tends, increasingly, toward articulating situations and experiences (of one's own and others) and to which the relevant role of new information technologies and means of transportation and communication in working life and domestic life, translating this decided loss of stability and "positional" essentiality into a multi-faceted and multi-phased "hyper-scenario" composed of multiple situations, conflicts and tensions, but also possible qualitative re-evaluations – and reinventions.





Individuality and heterogeneity. The city as a menu of opportunities to be discovered, promoted and qualified.
4.11. Individuality and plurality as articulated, expressed and instrumentalized diversity. (in *Sneakers: Size Isn't Everything*, ed. Booth Cribborn, London 1998).
4.12. Amsterdam Digital City (in Architectural Design 11/12, 1994).
4.13. MVRDV: Almere 2015, 1997. The city, a hyperplace, a collection of individualized and interconnected scenarios.

III. Framework Conditions (F.C.)

The old codified and universalist vision of homogeneity is faced with a new sensibility more in keeping with the differential – qualitative – value of space interpreted as a possible "exchange" of information and energy: an "interface" and/as a "reactive" environment that is non-transferrable and cross-cutting at the same time.
The consciousness of a multiple and articulated identity as a positive value related to the interpretation of a simultaneous and plural scenario – where the individual and the collective, the specific and the generic, but also the old and the new, the natural and the artificial, the global and the local can be harmonized – only goes to confirm the assertion of a new sensibility toward the differential, combined with the assumption of a new co-responsibility understood more as a synergy with the milieu – as a qualitative interaction – than as an invocation of its former attributes: ultimately, an articulated expression of its diversity.
This demonstrates the transfer from a generation obsessed by the definition of form between architecture and the city (the city as a stable setting resulting from the buildings) to a new generation more attuned to this dynamic capacity for relationships – exchange and interaction – on an individual and collective level, particular and general, local and global at the same time, with an urban-territorial milieu that is increasingly more multi-faceted and complex.
More ambiguous and ambivalent.
These conditions were put forward, then, as the expressions of a "proto-moment" of change, outlined at the beginning of this book, tied into the assumption of the dynamic and complex nature of our environment and a time that, as Yorgos Simeoforidis pointed out, is no longer a time of continuous duration: the gradual, repetitive 'mythical' time of the classical city[8] (a "ritual" time, whose main characteristic is repetition, the recurrence of all its forms and events, the "cyclical return" where the sensible world finds its permanence – the stability in short,

which philosophical logos situates among the forms, essences or ideal abodes).[9] It is, instead, an arrhythmic, unprecedented and demythologizing time, whose most explicit characteristics and manifestations constitute the true framework conditions of these new scenarios... and of our own present time.

– Complexity (simultaneity), that is, heterogeneity, synchronicity (in-cohesion/imbalance)
– Dynamicity and dynamism (evolutivity)
– Diversity and plurality (cohabitation) and, also, dispersion (diffusion), fractality and arrhythmia (assonance/ syncope)
– Connectivity (transversal relationship)
– Mixi(ci)ty (multiplicity), that is, crossbreeding (coexistence/ mixture)
– Interactivity (interchange and/or interaction)
– Reactivity (responsivity, adaptability, opportunity – rather than
– opportunism) and, at last
– Artificiality (irregularity and singularity as undisciplined decoding

are the expression of this scenario of crossings and encounters, rather than losses, but also its awareness, of a time that is ultimately made up of agreements and uprootings, reverberation and transfers, surprises, intrigues and intertwinings that we intend to acknowledge here.

– A definitively in-cohesive and heterogeneous time.
Unstable, and therefore more restless, i.e., more dynamic; variable and differential.
– A synchronic and diachronic time; connected and diversified; "on the borderline" between the conventional and the new, the predictable and the surprising, the commonplace and the extraordinary, the contingent and the generic.
A time of flexible links and discontinuous articulations; of opportune (sometimes opportunistic, i.e. unprejudiced) connections among situations and information.

– Ultimately, an artificial rather than artful time; in that it is mixed, "non-genuine", "synthetic" and "manipulated": in short, irregular. But also "unauthorized".

– A time of cross-bred "encounters" and "hybrid" responses.
– A time of routines, nevertheless, but also of innovation.
– A time for scenarios open to interaction – between diverse (and dispersed) events, between scales and places, between (simultaneous and overlapping) codes and categories – which translates into a loss of "positional" stability and essentiality in this multi-faceted and multi-phased "hyper-scenario" made up of multiple offerings, conflicts and tensions, but also of possible qualitative "recodifications".

They create a possible compromise with a suddenly multi-faceted milieu that expresses the desire for a generative and innovative, synthesizing and articulating exchange between (the) different layers of a multiplied reality and the possible information derived and processed from it; i.e., an interactive and synthetic – scrutinizing and activating, tuning in and generating, registering and producing – capability of the contemporary device as an operative and relational "formulation" (trajectory or logic): capable of combining examinations of reality and actions on it into new and possible "contracts for negotiation and displacement" at the same time (understanding the term "displacement" as a dynamic movement, but also as a "denaturalization" of old meanings.

This implies an apparent confusion – a disorientation – in our perception and understanding of the milieu in which our culture is inscribed, but it also fosters a change in our "outlook" and in our ability for recognition and orientation, the characteristics of which we will address in the following section.

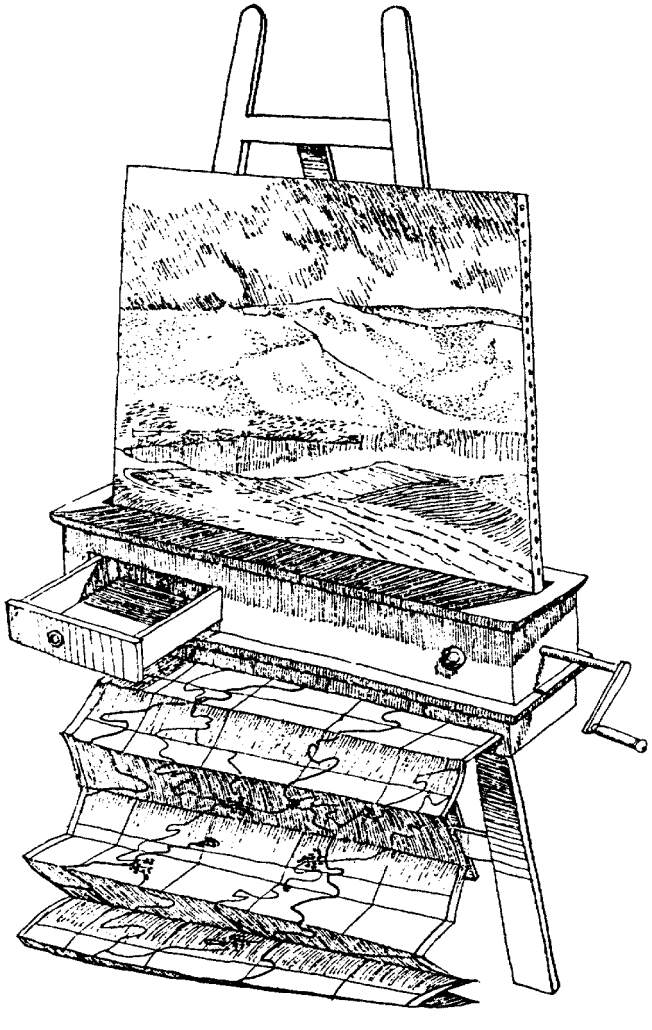
IV. Fictions

Mark Wigley[10] wrote about how the main challenge in getting lost always lies in our sense of direction; that is why there is a need to (re)construct more effective structures for recognition once the habitual structures have been disconnected from the old codified and "familiar" space they in which they were established.

The changes brought about in the recognition of our own environment suggest an apparent confusion – a disorientation – in our perception and in understanding of the milieu that serves as the framework for our culture.
But they also foster a change in our "outlook" and our capabilities for recognition, orientation and representation.

Indeed, if one of the greatest attributes awarded to the figure of the architect lies in the ability to "design" relationships in space, synthetic formulations between the forces of production, the conditions of reality and spatial proposals intended to create a qualitative habitat in keeping with society's needs and expectations (between the capacity for action and a certain world view), in this sense the ideal of representation (and recognition) takes on a particular importance – in all issues related to architectural space – not only as an expression or recreation – reproduction – of reality, but as a prospective tool with respect to that reality.
"Representing reality would be the first step in its transformation."[11]
This aspect is important because:
"Every system of representation can be attributed a distinct and specific capacity for organizing the world."[12]
Paraphrasing Peter Eisenmann, the philosopher Francisco Jarauta indicated that:
"If the great fictions that served as the foundation for modernity – representation, reason and history – were no longer useful for

4.14. Film still: "The Third Man," Carol Reed, 1949.



4.15. Territory and landscape, representation and mapping. Illustration from the geography journal *Hérodote* no. 7.

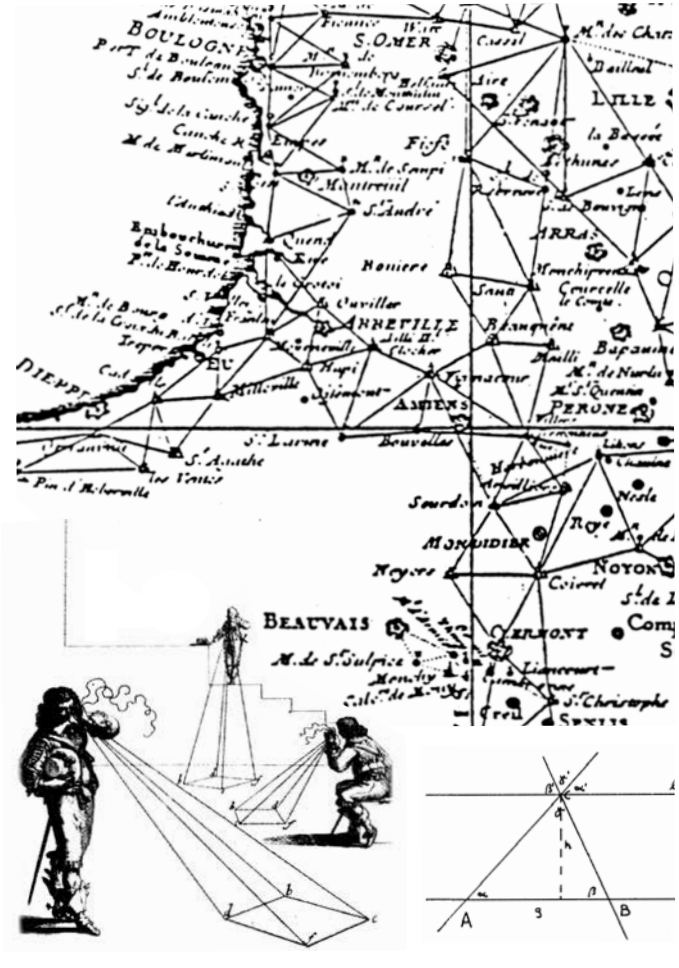
interpreting events in our era, this crisis would lead, today, to the investigation of new conceptual and instrumental processes."[13]

"If the great fictions that served as the foundation for modernity – representation, reason and history – were no longer useful for interpreting events in our era, this crisis would lead, today, to the investigation of new conceptual and instrumental processes."

If each of those fictions had a fundamental purpose – Representation was meant to provide a form for the idea of meaning (image–language–form); absolute Reason was meant to codify the idea of truth (category–type–order); History was meant to recover the idea of timelessness, perpetuity, of continuous change (memory–understanding–succession) – today, "History" as an absolute reference has fallen away in the face of a "geography", or even a "geohistory" that is open and non-linear, based on operative data – a landscape of events – in the same way the "Reason", with a capital R, has given way to (a more versatile and indiscriminate) "strategic and tactical criterion" and, lastly, the idea of "Representation" – as a (re)production or description, as a drawing or a closed-off document – has gradually made way for the idea of "recognition" as a recording or a "map" that is open and synthesizing at the same time: an active exploration based on a less "transcendent" and "traumatic" outlook that is more receptive and demystified, more tolerant and empathetic with respect to reality.[14]
Today, we intuit this transfer from what was once a "determinist" cartography (univocal, total, exact and literal in its references, but also in its methods and its delineation) to an increasingly strategic and synthetically "indeterminate" cartography (that is virtually evolving, i.e., more open in its potential and strategic evolutions).

The classical observer and the modern spectator seem to have been replaced by the contemporary explorer.

We will deal with this shift in the following section.

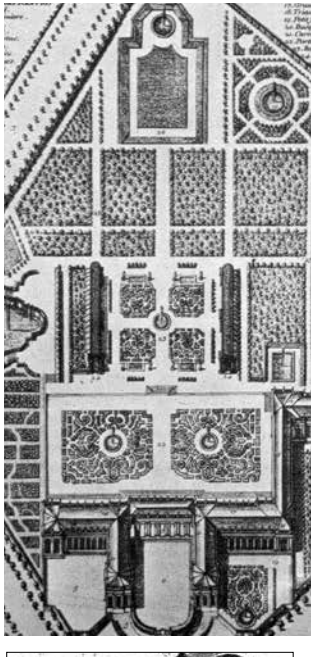
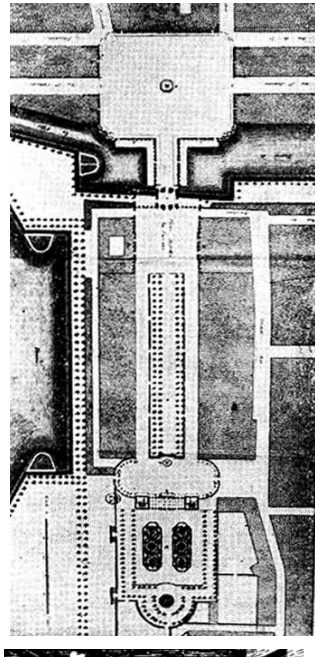
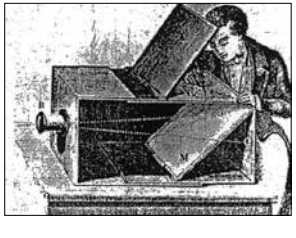


4.16 Abraham BOSSE: *Les perspecteurs*. An etching from Manière universelle de M. des Argues pour pratiquer la perspective, 1648 (manual on perspective). (Both in Xavier COSTA: "Topometries," V.V.A.A: You are Here: Architecture and Information Flows, ed. MACBA, Barcelona 1995).
4.17. Visual proof of Euclid's theorem as a combination of parallel lines, planes and triangulations.

V. The Classical Observer – or Delineator

If the ultimate end of representation using perspective – and all of the classic delineation derived from it – was founded on the attempt to (re)construct – or reproduce – space in the most literal way possible – "all" of space – based on a singular, privileged and hierarchized point of view, this effort found its expression in an axial vision and the indexing of a system of fixed markers (established via triangulation and projected on a single two-dimensional plane), thus instrumentalizing Euclidean geometry (with a metric ultimately associated with optical correction) and Cartesian coordinates (a virtual grid of fixed coordinates).
This obsession with proposing an absolute record of space – a "recreation", in any case, rather than a "re-evaluation" – based on the understanding of a complete (closed-off, literal) image or design – illustrates the fundamental role of Brunelleschi's baptistery panel in terms of providing a "representation" that was subject to the prevalence of vision over a reality understood as a "disclosed" unity (revealed as opposed to "demonstrated") through its possible (re)composition.[15]
The fact that a large portion of Enlightenment cartography – and even that of the immediately pre-modern period – continued participating in the classical visual perspective only indicated the broad reach of a perception that was ultimately symbolized by the so-called camera obscura model, i.e., the technological derivation of Brunelleschi's baptistry panel: the simplification of the complexity of an image (its multiple levels and lines of flight) into a plane that reflects a series of injections, rather than projections.
The use of this optical mechanism fostered the direct use of images projected onto a single plane, i.e., to paraphrase David Hockney, a privileged way of representing the world, and a single way of seeing.
The use of linear perspective or a camera obscura and the grids and triangulations they imply allowed for "portraying" a spatial




reality that was often fleeting by fixing it in a static "pose", which could then be transformed into a stabilized (and regularized) "reflection" – or recreation – of that reality, i.e., into a compound delineation or a composition.[16]

The reality to which classical representation belonged alluded to a unitary and unifying vision, produced "toward" a stable, complete space that could still be measured – observed, formulated and predicted – in an exact and stabilized way; as such, it could be represented using a fixed series of references (triangulated or parallel) intended to "anchor" or "secure" it – to "reveal and demonstrate" that space based on an analogical projection.

The development of classical cartography and its associated parameters (privileged points of view, a system of landmarks, regularized proportions) had a decisive effect on the central characteristics of the visions and urban constructions derived from that compositional conception of space.
Classical space was an absolute space (in that it was singular, analog and ritualized), but it was also symbolic, codified and normativized.
A space that referred back to a totalizing, harmonically singular figuration, i.e., one that was essentially "composed" and "compositional," trusting in the "permanence" of its meticulous, detailed and nearly literal delineation, based on a "complete" and "completed" – pre-existing or projected – reality that was continuous in its possible evolution, inscribed and described (drafted, "outlined", "drawn" and "retraced") in its entirety.
A reality that would nevertheless soon begin to dilute its profiles, fragment and ultimately deceive its own outlines – and designs – and, consequently, the outlook associated therewith.

The development of classical delineation and its associated parameters
4.18. Château de Marly and the Grand Trianon.
4.19. Versailles. Cour d'honneur and l'avenue de Paris.
4.20. *Camera obscura* (engraving).
4.21. Demonstration of perspective (Albrecht Dürer).

4.22. Christian SCHAD: *Sommertie Strasse*, 1916 (recreation)
(V.V.A.A. Visions Urbanes, ed. CCCB & Electa, Madrid 1994)

VI. The Modern Spectator: from the Flâneur to the Planner

The changes that came with the beginning of the Industrial Revolution, and the dramatic transformation of the milieu that resulted, rapidly replaced the outlines of the stable figures and silhouettes with the definition of more fragmented, less exact and less defined scenarios.
Walkers in the industrial area would describe a much less uniform reality – to which they would feel they were fascinated or critical spectators, though it could still be engaged, if not from the central and "framed" vision of the eye, then from the "panoramic" and "off-center" vision of certain, more expanded (and diluted) scenarios.
Scenarios with more blurred silhouettes (though they were still recognizable in their different projections and impressions) which spanned from the atmospheres painted by Hugo, Turner and Monet, or the "foggy" prints of the first photographs in the late 19th century, to the Cubist fragmentations well into the 20th century.[17]

From this point of view, we might say that the new modernity involved the exploration of the fragmentation of the old classical unified form.

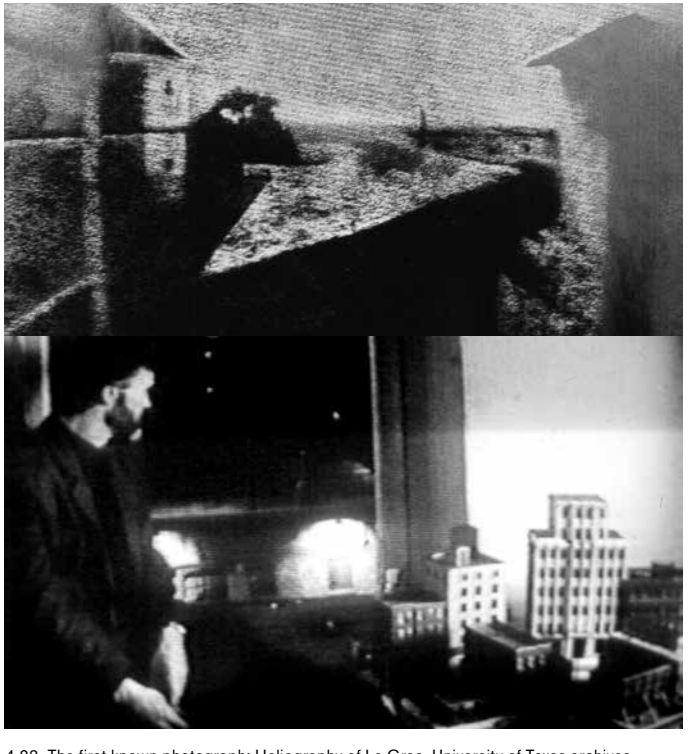
The advent of photography (and its later development in the form of a sequence of "stills") contributed to recording this break with the old mimetic recreation – or literal reproduction – of reality and its fragmentation into an infinite multiplication of points of view or framings intended to bring out a new perception of the world that was not only fragmentary but, above all, "relativizing" and "relativist"; a new system where the old central stability of the eye – "toward" space – was replaced by a decentralized "mobile" logic "in" space, negating the classical "privileged" point of view to promote more diachronically displaced and hierarchized models of vision favored by the new means of transportation and which, in fact, led to the –

relativist and universal – planimetry characteristic of modernity.
The modern eye, with its constant movement (on foot, on wheels or in the air) through the new scenarios of modernity – reconstituted – or attempted to reconstruct – scenarios (planimetries or delineations) that had already been designed, based on decidedly telescoped experiences, revealing the possibility of recognition that was still deterministic – because it was (pre)determined – in conceptual terms.[18]
In the context of this telescoped roaming, the new aerial references for planimetrics allowed for referring events to a hypothetical common framework – a fixed system of references and coordinates – that was still coherent.
The development – and application in military campaigns – of aviation and new tools for aerial reconnaissance, like new "vertical eyes" allowed for advancing this possible idea of planimetrics associated with planning that was derived from a virtual "passing above" – elevated, above ground, objective and removed.
Modernity ended up exacerbating this relative or relativizing notion of "position" or "change in position"; between the discontinuous, objectual, positional experience of the modern pedestrian spectator and the panoramic (globalizing) definition of "planners" ("producers" – or "destroyers" – of "scenarios").[19]

The replacement of the classical observer by the modern spectator – passing by or passing above – only confirmed the transfer from the compact (and cohesive) idea of a hierarchized and absolute, symbolic and ritual, "genuine" and permanent space to a more functional and material vision, a more relative and objectual, planimetric and fragmented vision made up of discontinuous experiences and "(co)relative positions".

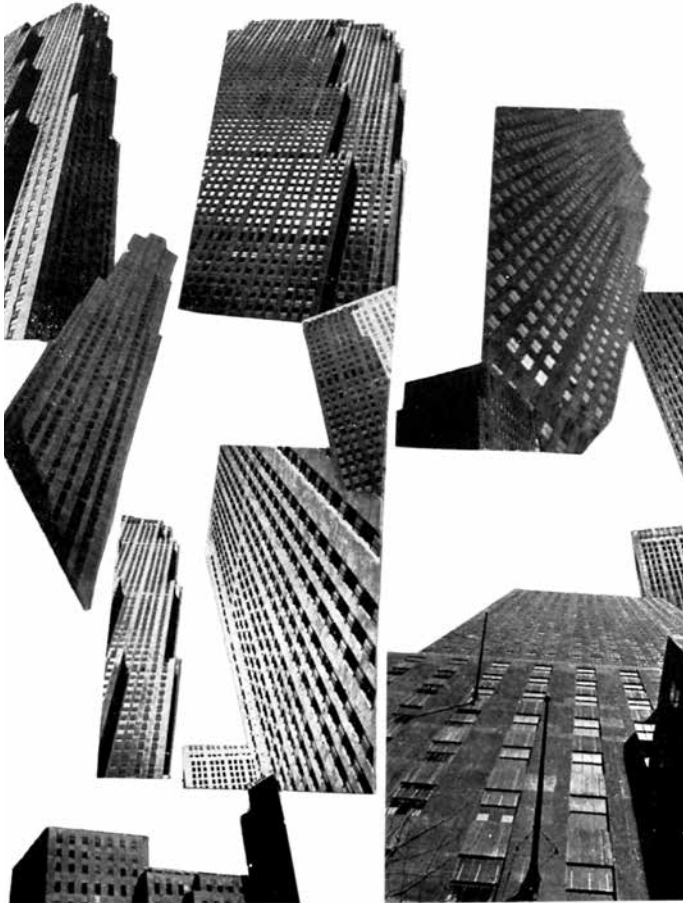
Where modern cartography became more abstract (in that it was formally and functionally "refined") and was less evocative and symbolic in its outlines, messages and information, nonetheless it was still based on binding figurative planimetries (and frameworks) using fixed positions, although they could be discontinuous; this

fragmented vision still relied on referential delineations: produced by a still fundamentally (com)positional action based on the strict formal and positional referencing of objects – and types – that are "coordinates" in "parallax".
Static in their definition, though virtually dynamic in their perception.
Thus, the figure was replaced by the object.

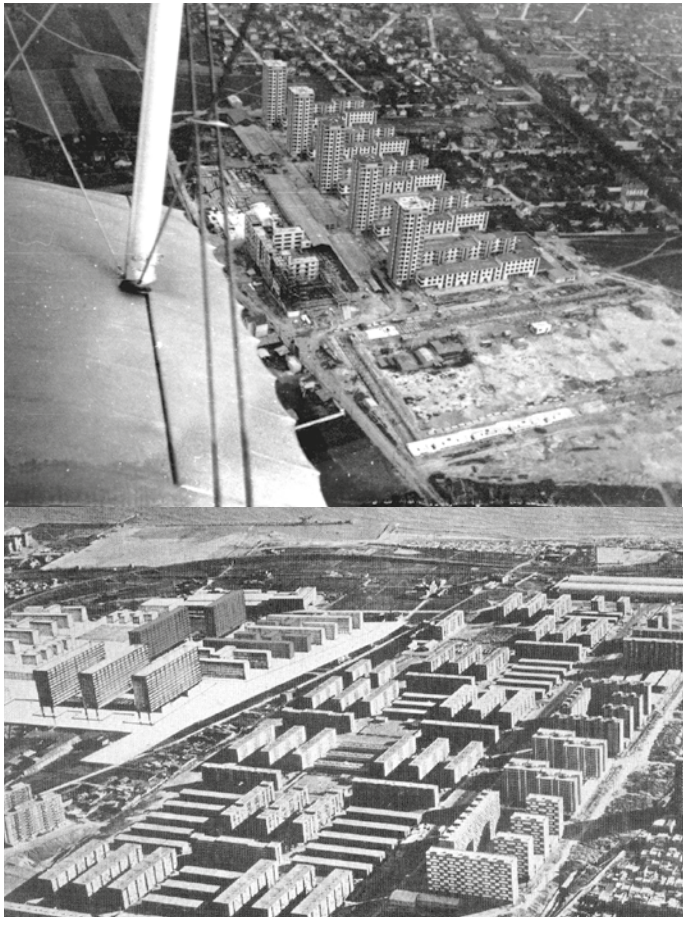


4.23. The first known photograph: Heliography of Le Gras. University of Texas archives.
4.24. Alan Rudolph. *Inquietudes*, 1991. Disorientation in the face of urban change.

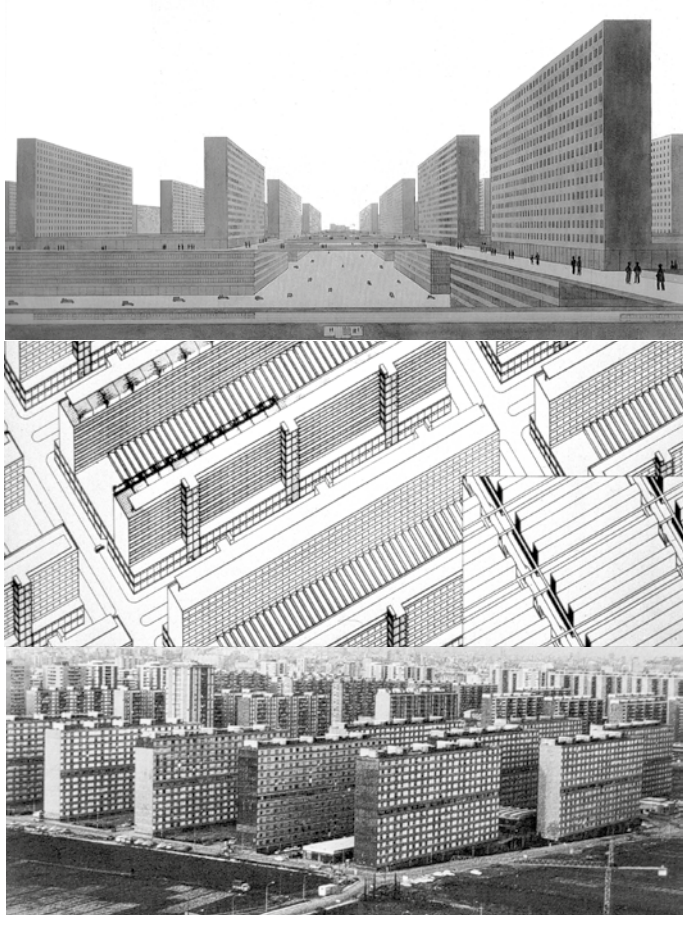
These images were taken just three years apart.
The telescoped vision of positional movement and the syncopated recognition of the modern productive metropolis are combined in the ***événementielle*** **(event-based) experience of the industrial-era "passer-by".**



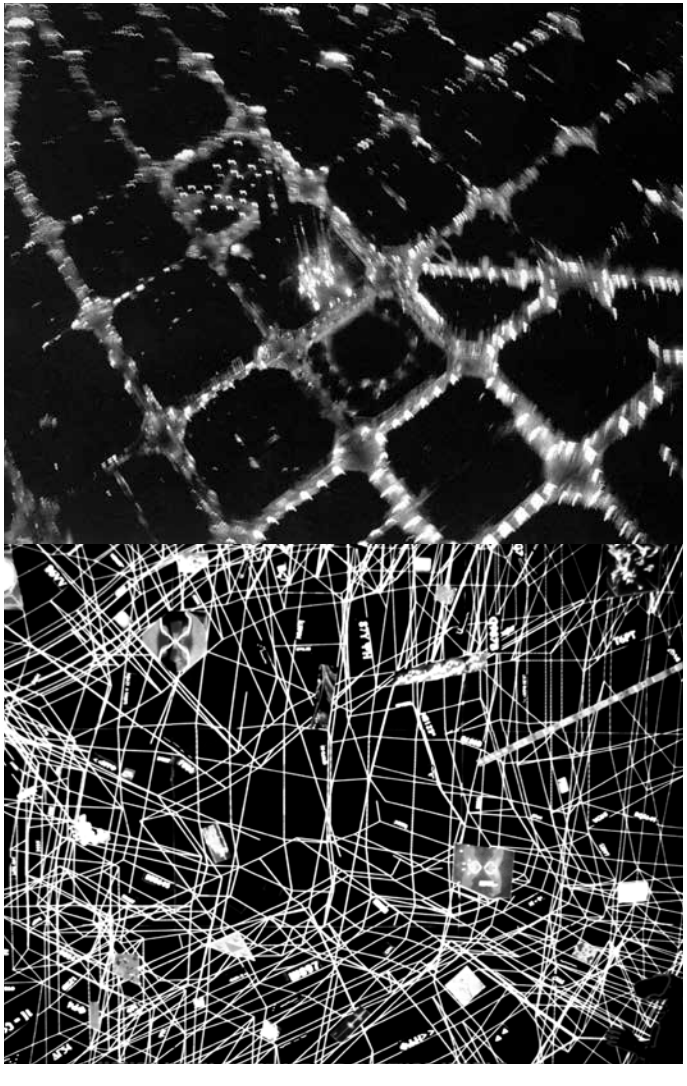
4.25 Kazimier PODSADECKI: *City, Mill of Life,* collage. 1929 (in V.V.A.A, Visions urbanes, ed. CCCB and Electa, Madrid, 1994) // 4.26. Stroboscopic images of Rockefeller Center, 1932. (in Sigfried GIEDION: *Space, Time and Architecture,* ed. Harvard University Press, Cambridge 1941).



The syncopated telescoping of the metropolitan "spectacle" is combined with the aerial recognition of previously unknown territorial and urban topographies. Birds'-eye views, overviews, where real models and abstract models blend together into possible planimetries organized on the basis of sculptural volumes and rational geometries, which are reiterated to a greater or lesser degree.
4.27. Aerial reconnaissance photographs (1934) and overviews (1936).
(in V.V.A.*A Visions urbanes*, ed. CCCB., Barcelona and Electa, Madrid 1994).
4.28. Barcelona. La Mina industrial zone, 1969. Photomontage.



Rigor and contradiction in modern representation. Aerial vision and *objectual* plasticity, Objectual seriation and apparently isotropy are combined with an axial point of view derived of the perspective tradition that talks about a new epic and productive monumentality. Composition and Position –plan and planning– conjugated in a new type of lay-outs.
4.29. Ludwig HILBERSEIMER: Linear City , Berlin 1924.
4.30. Barcelona. Besòs Sud industrial estate, 1969.



VII. The Contemporary Explorer

The contemporary explorer – navigator, hunter and strategist at the same time – is now faced, however, with a progressively multi-phased space that is plural, complex and heterogeneous in its physical manifestations and in its immaterial derivations.

A multiple space – physical, yet not always physical – that is in a constant situation of "latent change" and a simultaneity between messages on different scales, where – as we have said before – the traditional distinctions between traditional substantive categories – city, nature, territory, etc. – have rapidly lost their traditional meanings, to blend together into progressively mutant and mutable (blended and overlapped) geographies – and scenarios.

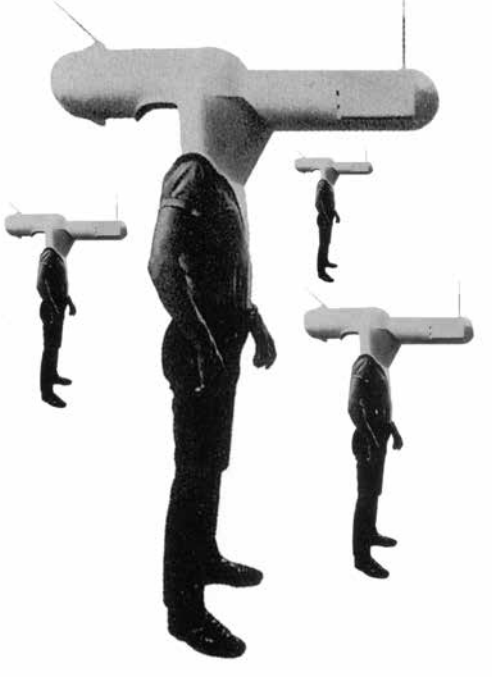
These multiplied and undisciplined – increasingly "untameable" – scenarios are physically identified with a structure that is definitively endless and vast in its overall development, and which is more and more "ungraspable" in its entirety – the source for the emergence of a field of projections and simultaneous, intertwining movements than can hardly fit in with the conventional – and static – parameters of traditional perception and representation, or the idea of "synthesis" associated with them.[20]
The changes that have occurred over the last decades, not only in the physical manifestation of the city, but also in the economy, science, technology and thought, prevent us from continuing to conceive of reality as an "object" or a "figuration" that can be encompassed in its totality, but rather as a flexible – changeable, deformable and ultimately irregular – "field" of relationships, movements and events, which occur simultaneously on different levels and scales, and at different times.

The contemporary city, between the real and the virtual: multi-layered territories. The Cerdà enlargement as a physical elemental grid and the Gibson/Guallart enlargement as a complex and relational hyper-grid.
4.31. Jordi TODÓ: *Barcelona Cerdà*, 1990 (in V.V.A.A: ***Visions urbanes***, ed. CCCB, Barcelona and Electa, Madrid, 1994).
4.32. Vicente GUALLART, *New Media: Metacity. Virtual and Physical Networks*, 1992.

The representation of these systemic and systemized – more than semantic –conditions is no longer a simple question of figuration or delineation; it necessarily refers back to a set of situations, "n-dimensional" data intended to record – like in a virtual multi-layer scanner – the multiple framework of simultaneous relationships and processes – whether obvious or hidden – that take place and overlap within it, and whose form, although it is impossible to define or "determine" exactly, can be understood based on its recognition as a "projective field" of scenarios and possibilities.
The representation reality can no longer be the object of a "reproductive" description, or a "productive" planimetry, but rather a "co-productive" exploration.
Processing, synthesizing and inducing at the same time.

The classical observer and the modern walker – or planner – were thus replaced by the contemporary explorer: a "tele-focal" and "multi-focal" explorer, who is attuned (as a result of participating in a new system of difference) to the diverse and variable levels – layers and networks – of a reality that is, in turn, made up of multiple, intertwineable and interconnectable realities.[21]
Like in a virtual manipulated field of forces, this explorer is faced with a physical dimension, but also a parallel virtual one, in a "multi-faceted" reality where the orientation of communication and information requires precise selections of those force vectors and instigating data which can be processed with an eye to action.
The exploration of this "territory of simultaneities" demands a more cross-cutting and diagonal, more "hybrid" outlook – in that it is multiple and ambivalent – but also because it couples, joins and combines codes and information.
A necessarily more "eccentric" outlook; characteristic of these new – and strange – explorers who are equipped with a set of tools involving different focuses and lenses, which are polyfocal.
A multi-faceted outlook, which is no longer one-way, fixed or stabilizing, or even-"planning"; it is synthesizing, open to multiple

stimuli at once, which may be material and immaterial, figurative and abstract, strategic and aesthetic, precise and evolving.
An outlook that is attuned to processes rather than episodes.
Exploratory, purposeful, infiltrated, tactical; it is this "alert" outlook – which is *à* l'affut, on the lookout, but also "lying in wait" – that has the ability to capture – and process the keys that emerge from a reality that is projected at (and from) all scales and dimension. Merely descriptive tools are left behind, then, for new processual tools: the eye, the lens, and new sensors – scanners, radars and interfaces with the ability to recognize and capture what is nearby and what is far away; one place and all places.

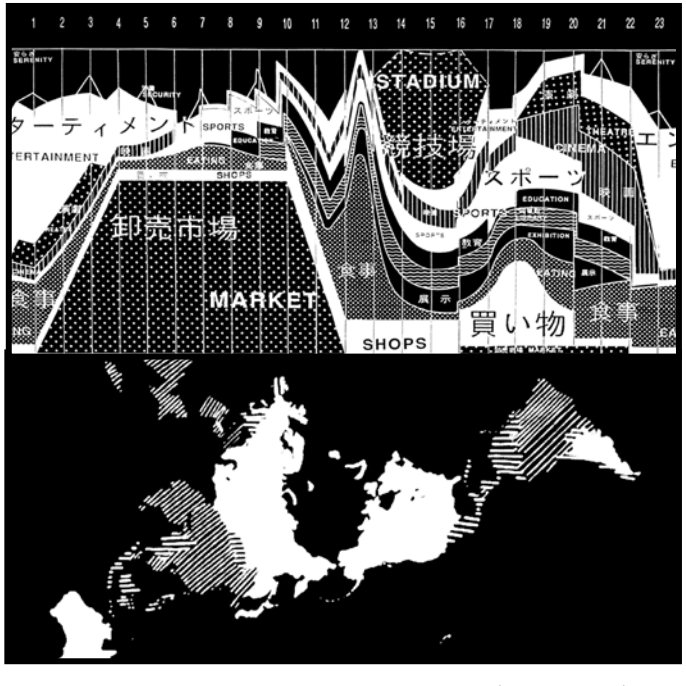


4.33. Hybrid outlook, multi-focal outlook, strategic and strobic outlook (in *SD* no. 4, 1995).

Indeed, where the territory was no longer represented using systems based on fixed landmarks, to be replaced by models using aerial photogrammetry, and then satellite images, the new "real" space, paradoxically, was outlined based on the "virtual" space of "information" and "telecommunication".

The scanspace of sensors, radars and lasers and its digital translation are the best example to demonstrate the move beyond "figural" space (and the associated conception of time) not only as an effect of an abstract and "de-territorialized" logic, but also as a consequence of technological development itself – of a prospective and evolving form of representation.[22]
An informational one. A processual one (in terms of "processes" and "processing" data).
A digital, informational space is an abstract, parametrical and synthetic, mathematical space, but it is also concrete, shapeable and specifiable.
The idea of visualization and representation led, in this new smart cartography, to the "capacity for projection, combination and modification": a characteristic that is promoted by the progressive sophistication of information and its organization/manipulation associated with new digital tools and related to possible "abstract" (a-figurative) formulations/codifications that can promote effective screening structures (codified formats – grids, lattices, etc.) which allow for "processing" layers of information that are combined and/or selected according to different impact parameters.[23]
"Territories of synthesis", then, related to elemental diagramming (points, lines, surfaces) and processing codes (numbers, colors, icons) which ultimately allow for computerized handling of data using possible "combinatory matrices" intended, finally, to favor the dynamic modeling and/or simulation of various and variable "resolution hypotheses", according to diversified operating systems for programming and transformation.
Where drawings in traditional maps tended to be identified with a – more or less literal – "composed" whole, in new digital

documents – the famous GIS, for example – graphic elements are no longer literal translations of reality; rather they are graphic "meta-forms" (synthetic maps or diagrams" intended to represent vectors associated with the (infra)structural and topological characteristics of the systems they are dealing with: geoindexations, which are more operative as they are more abstract (and, therefore, more generic, i.e., more open in their virtual compatibility or combinatory potential).[24]



4.34. O.M.A. Detail of a map as a fluctuating spectrum of activities (Yokohama, 1992).
4.35. It is worth comparing the previous structure with the fragment of Buckminster Fuller's *World Game* for the United States Information Agency and the Montréal World's Fair (1967).

VIII. Open Maps. Evolving Cartographies

The contemporary "explorer" manipulates these new dynamic and evolving technological tools.
The introduction of techniques of movement and time into digital programming allows for working with "abstract syntheses" and "concrete evolutions", i.e., with evolving processes and dynamic simulations created with interactive variables that can be modified in keeping with a series of prospective "projected" options: variations, deformations, divisions, expansions or movements in a space that is influenced by material information, but also by immaterial connections.
– Records of links, on the one hand, which reveal multi-scalar "data landscapes" that are very different from the ones described by the old systems of representation.
– Concrete simulations, on the other hand, which allow for combining and interconnecting abstract frameworks and particular situations in specific operations based on logics of overlapping and "intersecting" of data, currents, flows and forces.
This lets us talk about "field mapping": maps of "synthetic scenarios" generated by processes of interpolation and extrapolation which allude to a new cross-cutting, multi-layered reading – that creates simultaneity – not of a univocal, fragmented or fixed reality, but of a "multi-faceted", combinatory and differential reality, whose understanding refers back to this capacity for "synchronizing" criss-crossing levels of information.

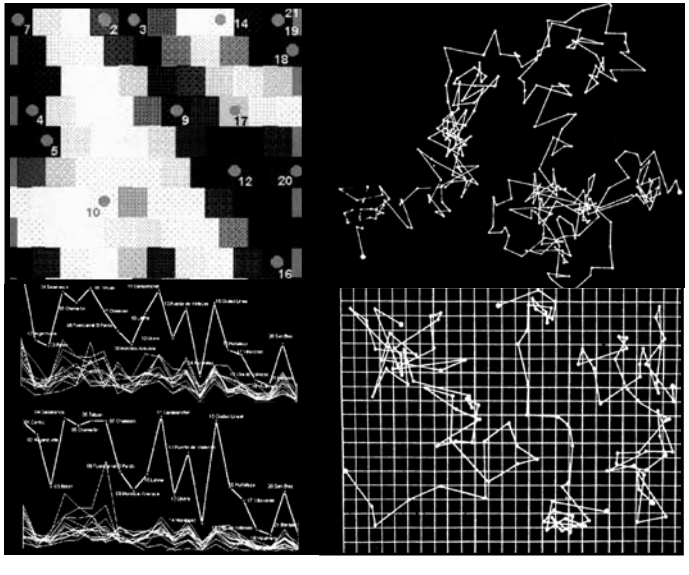
The former static figurations of representation make way for virtually dynamic ensembles of evolution related to basic rules of instruction (operational criteria) and possible combinations of movements (dispositional developments) which bring together relationships and actions, programs and activities.

Thus, we no longer refer to evocative figurations, ordering delineations or zoning planimetries, but rather to possible "operative maps";[25] "synthesis maps", in short, which are no longer based on "complete bodies" (literal descriptions or "compositions") or on "fragmented structures" (volumetric

abstractions or "positions"), but rather on "intersecting trajectories" (open processes or "dispositions") intended to synthesize and purposefully express not "representations" of all of reality, or part of it, but rather strategic "records" of the information layers that are most potentially – and qualitatively – "influential" and the levels of instruction that are most generatively "efficient".[26]
Cartographies are thus transformed into intentional purposefulness, both strategic and tactical at the same time, to be used in generating – i.e., selecting, hierarchizing, but above all recognizing and combining, in order to manipulate them and make them operative – layers of information, rather than representation.
The aim, then, is not only to produce or to represent "forms" but to formulate (to map out) processes (programs and/for movements): outlines, diagrams, ideograms, or info-grams, patterns and frameworks, matrices or dynamic grids are revealed as "open records" of an itinerary, which like real or virtually evolving trajectories, recognized processed – and the phenomena associated with them – and to formulate (from them) possible intentional criteria (strategies) with the potential to change, to grow and to develop, combining the global abstraction of systematization and the local figuration of contingencies (generative trajectories and decisive maneuvers) in potentially new qualitative orientations.
In this sense, if the idea of analog representation (figurative and literal) associated with classical representation promoted a type of compositional cartography – regulatory and dividing – intended to delineate (and regulate) the limits, the restrains and the "contours" of things – and their physical ties "in" the plane – and if the ideal of typological planning (abstract and determinate) associated with modern (re)production called for a more positional kind of cartography (oriented toward linking and positioning the modern "volume-object", as a functional mechanism, "above" the plane) this new contemporary diagrammatic vectored synthesis (dynamic, informational and combinatory) requires a new kind of dispositional, compressive and processing cartography, with the potential to process data and mapping strategies and processes at the same time.

Where classical representation outlined figures and modern representation produced objects, contemporary representation maps processes. Evolutionary processes, as opposed to contingent events.

This demonstrates a notable paradox in our present day; in this sense, only a new type of synthetic and systematic abstraction (compressive and expanding, precise and deformable, operative and no longer merely fixed or reductive, as was the case with modern abstraction) can offer a coherent image of the current fuzzy structures into which we have a tendency to unravel.[27]



Interactive mapping, dynamic simulation models or evolving maps let us synthesize complex, global and local processes into variable trajectories
4.36. Miguel BARAHONA and José BALLESTEROS: maps of *n-dimensional* self-organizing processes for Madrid, 1989 and 1993. Grids and trajectory graphics used (in Fisuras no. 5, 1998).
4.37. *Brownian motion* (B. MANDELBROT: *Fractals: Form, Chance and Dimension*, ed. W.H. Freeman & Company, London 1977).

1– See JARAUTA, Francisco: "Tensiones del arte y la cultura contemporáneos en las sociedades tardocapitalistas," in V.V.A.A: Otro marco para la creación, ed. Universidad Complutense, Madrid 1994.

2– See the definition of the term "Successive-simultaneous" in V.V.A.A: The Metapolis Dictionary of Advanced Architecture, ed. Actar, Barcelona 2003.

3– See TRUFFAUT, François: Le cinema selon Hitchcock, ed. Robert Laffont, Paris 1996.

4– See BRU, Eduard: "La mirada larga," in V.V.A.A: Nous paisatges, Nous territoris, ed. MACBA, Barcelona 1997.

5– See SORIANO, Federico: definition of the term "Naturartificial" in V.V.A.A: The Metapolis Dictionary of Advanced Architecture, ed. Actar, Barcelona 2003.

6– See GUALLART, Vicente: "Architecture by Software," in Quaderns nº 203, 1995.

7– See "Criss-crossing" in V.V.A.A: The Metapolis Dictionary of Advanced Architecture, ed. Actar, Barcelona 2003.

8– See SIMEOFORIDIS, Iorgos: "Transitions," in EUROPAN III, ed. Europan, Paris 1994.

9– See JIMENEZ, José: La vida como azar, ed. Mondadori, Madrid 1989.

10– Véase WIGLEY, Mark: "Lost and Found," in COSTA, Xavier, KURGAN, Laura: You Are Here: Architecture and Information Flows, ed. MACBA, Barcelona 1995, p. 171.

11– See GAUSA, Manuel, GUALLART, Vicente and MULLER, Willy: "Ideas como estrategias, proyectos como mapas," in MET 01- Barcelona Metápolis, ed. ACTAR, Barcelona 1985, pg.
12– MORALES, José: "Adiós a la metáfora. Manipulaciones de la realidad," V.V.A.A: Otra mirada, ed. GG, Barcelona 2010.

13– See JARAUTA, Francisco: "Tensiones del arte y la cultura contemporáneas en las sociedades tardocapitalistas," in V.V.A.A: Otro marco para la creación, ed. Editorial Complutense, Madrid 1994, pg. 27.

14– See JIMENEZ, José: La vida como azar. Complejidad de lo moderno, op. cit. pg. 178.

15– See JARAUTA, Francisco: "Cámara oscura," in J. FONTCUBERTA: Contranatura, ed. Actar, Barcelona 2001.

16– See JARAUTA, Francisco: "Cámara oscura," op. cit.

17– See COSTA, Xavier: "Topometries," in COSTA, Xavier and KURGAN, Laura: You are Here: Architecture and Information Flows, ed. MACBA, Barcelona 1995.

18– See MORALES, José: "Lo figural, la mirada," en RIZOMA -31/1/1995.

19– See COSTA, Xavier: op. cit.

20– See FERNANDEZ GUERRA, Jorge: "Veinte años sin imágen," in 12 notas, no. 1, 1997, pg.5.

21– See BALLESTEROS, José and BARAHONDA, Miguel: "La ciudad que no se ve," in Fisuras no. 5, 1998.

22– See GANDELSONASS, Mario: "The Exurban Observer," in Quaderns no. 213, 1996, pg. 152.

23– See FARGAS, Josep M. and PAPAZIAN, Pegor: "Territory and Modeling," in Quaderns no. 194, 1992, pg. 90.

24– See FARGAS, Jose M. and PAPAZIAN, Pegor: op. cit, pg. 93.

25– "Maps will be territories of representation, simulation or recreation. They will construct, not reproduce. They will be open, connectable in all their dimensions (with the potential to be subject to constant modifications). The value of abstraction, with a generative, evolutionary and productive sense, will be evident in them."

See PORRAS, F.: "Editorial," BAU no. 014, 1996.

26– See CASTELLS, Manuel: The Informational City, ed. Basil Blackwell, Oxford 1989.

27– See FERNANDEZ GUERRA, Juan: op. cit., pg.14.