BARCELONA REFLEXIONES
REFLECTIONS

IMÁGENES DE LA CIUDAD CONTEMPORÁNEA

IMAGES OF THE CONTEMPORARY CITY

LEANDRO MADRAZO
EDITOR

Espacio que puede ser urbanizado	TERRITORIO	TERRITORY	Space which can be urbanized
Ciudad inmensurable, inabarcable e inaprensible; ciudad sin forma	METRÓPOLIS	METROPOLIS	Immeasurable, incomprehensible and elusive city; a city without form
La ciudad como interfaz gráfica en la que se visualiza la información que circula por las redes digitales	CIBERESPACIO	CYBERSPACE	The city as a graphic interface in which the information that flows through computer networks is visualized
Fuerza interna que rige el crecimiento de la ciudad	NATURALEZA	NATURE	Inner force which governs the city's growth
Una parte de la ciudad o de la naturaleza que, contemplada desde la distancia, se convierte en espectáculo	PAISAJE	LANDSCAPE	A part of the city or from nature which becomes a spectacle when contemplated from a distance
Lugar privilegiado de la ciudad, depositario de su memoria histórica y de su identidad	CENTRO	CENTRE	A privileged place in the city which is a depositary of its historical memory and its identity
La ciudad que no está en el centro y que, por tanto, carece de identidad	PERIFERIA	PERIPHERY	The city which is not at the centre and, therefore, lacks identity
Concentración de servicios, transportes y residencia en un territorio urbanizado	DENSIDAD	DENSITY	Concentration of services, transportation and residence in an urbanized territory
Sector industrial que depende de la continua expansión y renovación de las ciudades	CONSTRUCCIÓN	CONSTRUCTION	An industrial sector depending on the continued expansion and renovation of cities
La obtención de beneficios con las plusvalías urbanas	ESPECULACIÓN	SPECULATION	Obtaining profits from urban capital gains
El continúo proceso de adaptación de la ciudad a su tiempo	TRANSFORMACIÓN	TRANSFORMATION	The continuous process of adaptation of the city to its time
La descomposición del continuo de la ciudad en fragmentos espacio-temporales	FRAGMENTACIÓN	FRAGMENTATION	The decomposition of the continuum of the city in spatio-temporal fragments
El deterioro de la ciudad conlleva la degradación de la vida de los ciudadanos	DEGRADACIÓN	DEGRADATION	The decline of the city conveys the degradation of citizens' lives
Abundancia y derroche de recursos en algunas partes de la ciudad en detrimento de otras	OPULENCIA	OPULENCE	Abundance and waste of resources in some parts of the city to the detriment of others
Las redes que facilitan el intercambio de ideas e información en la ciudad, y más allá de la ciudad	COMUNICACIÓN	COMMUNICATION	Networks that facilitate the exchange of ideas and information in the city, and beyond the city
Las infraestructuras que posibilitan la movilidad de personas, vehículos y bienes en la ciudad	TRANSPORTE	TRANSPORT	Infrastructures that enable the mobility of people, vehicles and goods in the city
La circulación de personas, vehículos, bienes e información a través de las redes de comunicación y transporte	FLUJO	FLUX	Movement of people, vehicles, goods and information through communication and transportation networks
Planificación del desarrollo de la ciudad y optimización de los recursos necesarios para su funcionamiento	RAZÓN	REASON	Planning of the development of the city and optimization of the resources necessary for its operation
Ordenación espacial que adopta un sistema natural o artificial, arquitectónico o urbano	ESTRUCTURA	STRUCTURE	Spatial ordering adopted by a natural or artificial, architectural or urban system
Manifestación de la vitalidad y del carácter de la ciudad por medio de eventos culturales y edificios singulares	EXPRESIÓN	EXPRESSION	Demonstration of the vitality and character of the city through cultural events and unique buildings
Objetos e imágenes, personajes y relatos que se asocian a la ciudad y le confieren estilo	ESTÉTICA	AESTHETICS	Objects and images, characters and stories which are associated to the city and give style to it
La conciencia que la ciudad tiene de sí misma, que se identifica con una imagen ideal de su pasado, o de su futuro	IDENTIDAD	IDENTITY	The awareness that the city has of itself, which is identified with an idealised image of its past or its future
Imagen que representa a la ciudad y la distingue de otras ciudades	ICONO	ICON	Image which represents the city and distinguishes it from other cities
Imagen que sintetiza las cualidades de la ciudad para convertirla en mercancía	LOGOTIPO	LOGO	Image synthesizing the qualities of a city to turn it into a commodity
Los ídolos que la ciudad adora provocan a la vez temor y deseo	FETICHE	FETISH	The idols worshipped by the city provoke both fear and desire
La ciudad que aparenta ser lo que en realidad no es: una ciudad	SIMULACRO	SIMULACRUM	The city appearing to be what actually is not: a city
Las ciudades imaginadas por la mente, que se hacen visibles en el cine, la fotografía y la literatura	FANTASÍA	FANTASY	The cities imagined by the mind, which cinema, photography and literature make visible
La ciudad es mercancía, objeto de deseo y de consumo para turistas	MARKETING	MARKETING	The city is merchandise, object of desire and consumption for tourists
La ciudad como representación: imagen de sí misma contemplada desde sí misma	ESPECTÁCULO	SPECTACLE	The city as representation: an image of itself contemplated by itself
Hechos significativos que tienen lugar en la ciudad	EVENTO	EVENT	Meaningful episodes taking place in the city
Yuxtaposición en un solo lugar de múltiples espacios incompatibles	HETEROTOPÍA	HETEROTOPY	Juxtaposition of multiple incompatible spaces in one single place

BARCELONA REFLEXIONES
REFLECTIONS

IMÁGENES DE LA CIUDAD CONTEMPORÁNEA

IMAGES OF THE CONTEMPORARY CITY

LEANDRO MADRAZO
EDITOR

BCN Reflexiones
BCN Reflections
www.bcnreflexions.net

Editorial Publisher
Enginyeria i Arquitectura La Salle
Universitat Ramon Llull
Quatre Camins 2
08022 Barcelona
T +34 93 290 24 49
F +34 93 290 24 20

Editor Editor
Leandro Madrazo

Colaboradores Collaborators
Mario Hernández Mola
Marta Sabat Alejandre
Albert Vallverdú i Berges

Correcciones y traducciones
Proofreading and translations
Univerba, Serveis lingüístics i traduccions SCP

Diseño gráfico Graphic design
Marieke Bielas Actar Pro

Producción Production
Actar Pro

Impresión Printing
Ingoprint S.A.

Distribución Distribution
Actar-D
Roca i Batlle 2
08023 Barcelona
T +34 93 417 49 93
F +34 93 418 67 07
office@actar-d.com
www.actar-d.com

Actar-D USA
158 Lafayette St., 5th floor
New York, NY 10013
T +1 212 966 2207
F +1 212 966 2214
officeusa@actar-d.com
www.actar-d.com

Todos los derechos reservados
All rights reserved

© **de la edición 2008** of the edition 2008
Leandro Madrazo

© **de los textos** of the texts
sus autores their authors

© **de las imágenes** of the images
sus autores their authors

ISBN 978-84-931351-5-7
DL B-6801-2009

Impreso y encuadernado en la Unión Europea
Printed and bound in the European Union

Sumario
Contents

Agradecimientos **6**

El proceso de construcción del libro **7**

La ciudad representada fotográficamente **8**
Leandro Madrazo

La pedagogía de la imagen en la cultura contemporánea **21**
Leandro Madrazo

Cómo interactuar con el libro
How to interact with this book **26**

Temas Topics **28**

Imágenes Images **32**

Grupos Groups **128**

Contraposiciones Contrapositions **134**

Acknowledgements **140**

The construction process of this book **141**

The city represented photographically **142**
Leandro Madrazo

The pedagogy of the image in contemporary culture **155**
Leandro Madrazo

THE CONSTRUCTION PROCESS OF THIS BOOK

The photographs and photomontages included in this book have been created by students on SDR Sistemas de Representación (*Systems of Representation*) courses taught by professor Leandro Madrazo between 2000 and 2007 at the School of Architecture La Salle, Barcelona. The aim of these courses was to foment the use of photographic images as a means of reflecting upon the contemporary city, exemplified by the city of Barcelona.

Based on a selection of images created during the different courses, we began the laborious task of organising them into topics, linking them to concepts and putting them into groups. Over a period of several months, during working sessions with the participation of the three teaching assistants who have worked with us on putting together this book – Marta Sabat, Mario Hernández and Albert Vallverdú – we started to reveal the meanings contained within the images. The photographs and photomontages were first organised into topics which took on the title of a recognised publication in the literature on the city and urbanism. Next, by individually examining each image, we extracted a set of concepts that characterised the city. In a reverse sense, the concepts derived from the images were linked to other images, creating relationships between them through words. Afterwards, we began grouping the images and describing the idea of a city included within each group. Finally, the images were organised based on two opposing poles, so that the image located at one end would represent an idea of the city opposite to that of the other. Other images were placed between both extremes in order to show a transition between a concept and its opposite. In this way, we managed to create a structure which related image and word, thus obtaining a view of the contemporary city based on their interaction.

This process of constructing meanings based on the reciprocal action between word and image is continued in this book. Topics, concepts and groups make up a structure that holds the images together and facilitates their interpretation. Readers can trace their own path through the pages, moving from an image to a concept or from one image to another, following their own intuitions thereby continuing the reflection on the city set out in this book.

The knowledge acquisition process entailed in the journey through the network of images and words contained in this book can be followed up at *www.bcnreflexions.net*. This environment enables us to do what the material limitations of the book do not permit: to introduce new images and add concepts them, to discuss them and to group them in different ways. In Internet, the structure that supports the images and concepts is no longer conditioned by the limits imposed by the book: it can free itself of them and become an open and participative structure that is continually evolving.

THE CITY REPRESENTED PHOTOGRAPHICALLY

Leandro Madrazo

THE CITY

Primordially, the city is a settlement (*urbs*) inhabited by a community of individuals who assume rights and obligations (*civitas*) in order to establish themselves within a legal and administrative organisation (*polis*).

Considered as material reality, the city is an aggregation of constructions that occupy a territory. The traditional city is made up of edifices (housing and public buildings) that determine spaces (on the outside, streets; on the inside, rooms) and monuments which establish places. In the modern city, the structure formed by the transport networks (highways and motorways; tram, subway and train lines) is juxtaposed onto the original physical structure. Utilities (water, gas, electricity, communication) and sewage systems are also an integral part of the modern city, even though they are usually invisible.

The city is a living organism in a continual process of transformation: an artificial nature, created by man. The walls of the medieval city restricted its development. In order to grow, the city had to knock these walls down and build new ones further out. Thus the city grew like a tree, expanding gradually from a nucleus.

A new form of urban development sprang up with the industrial city of the nineteenth century: the expansion plans. The city stopped growing through the successive addition of concentric rings to project at once outwards by means of axes and grids that gave shape to the surrounding area. The image of the city as an urbanised area implanted in the territory started to vanish.

Once the city had gone beyond its original limits, it no longer had shape but it turned into structure. The large modern city appeared at the beginning of the twentieth century: the metropolis. A vast city that is hard to apprehend, an amorphous city. Urban space was no longer continuous and hierarchised, but it became an amalgam of heterogeneous and disjointed fragments. The process of fragmentation and recomposition of urban space has continued until the modern conurbation came into being. Nowadays, the city no longer grows continually through simple increases in size, but it is expands by connecting discontinuous spaces – neighbourhoods, districts and also towns – giving rise to a new urban structure: the metapolis (Ascher, 1995). The contemporary city is no longer understood as a form that has to be prefigured, rather as a process in motion which needs to be understood in order to be able to intervene in it.

The city does not just determine and structure space, but it regulates movement through it. In the modern city, people and vehicles transit through streets and squares, and circulate through specialised transport systems (cars, buses, trams and subway). Each form of movement (on foot or by vehicle, by bus or on the subway) allows urban space to be perceived and structured in a particular way. As we walk around the city we can appreciate the details

shopping mall of the contemporary city. Since the advent of the Internet, it is no longer necessary to carry out these activities in the city. In the intangible and dislocated space of the Net it is possible to meet other people on social networks, debate current affairs in blogs and forums, buy products and contract services in virtual shops, and be entertained by watching a film or taking part in a videogame. As cyberspace becomes a city of bits by taking on some of the activities that once gave meaning to urban life (Mitchell, 1996), the city tends to become de-urbanised. Although it conserves the appearance of a city, the form of the city is no longer necessarily the mere expression of urban facts.

PHOTOGRAPHY

In its conventional meaning, a photographic image is a print inscribed by rays of light on a surface sensitive to light. This causal link between the object and the image is considered a characteristic of photography that distinguishes it from other techniques of representation.

With digital technology a photograph has changed from being a print to become a record of information. A digital image is not an inscription on a surface, but rather a set of data that indicate the colour of each pixel that makes up the image. Despite this, it continues to use the same name – photography, engraving with light – to refer to the image obtained with both analogical and digital procedures.

In photography we have to distinguish two differentiated situations which are not always directly related: that of the creation of the image, and that of its reception in a certain context. The first situation concerns the photographer and the means of production; the second the spectators who consume the images and the means of distribution. The practice of photography takes place between one and another situation.

Supposedly, the photographic image resembles what has been photographed. However, the relationship between a photograph and what it represents is not just analogical. According to Charles S. Peirce, three types of sign may exist: iconic, which maintains a relationship of likeness with what it represents (a drawing, a painting); symbolic, which has an arbitrary relationship based on conventions (the words in the language); and indicial, which keeps a causal relationship with what it stands for (the prints left along the way indicate that someone passed by). By applying Peirce's theory of signs to photography, this would be mainly an iconic and indicial sign. Photography shares the condition of iconicity with figurative painting. Its indicial nature, however, is considered specific to photography (some pictorial practices notwithstanding, such as body art, for example, in which the painting can also be a print, left on the canvas by bodies impregnated with paint).

A photograph can be an image or a sign, or both at once. As an image, a photograph reproduces the appearance of the object that has engendered it. As a sign, a photograph points directly to things, and to the knowledge we have of them. Simultaneously understood as an image and a sign, a photograph would be an 'emanation of the referent' (Barthes, 1981).

A photograph is an 'image of' in the sense that it belongs to the object that has generated it (photographs are 'taken'). However, once it exists as an image – printed on paper, visualised on a screen – a photograph acquires autonomy, and can then break the ties that kept it with the object that engendered it.

As occurs with any image, a photograph is open to the interpretations made by its observer. The gazes projected on the photographic image bestow it with meaning. The meaning, or meanings, of the photograph is the result of the sum of the gazes that have been deposited on it. In this sense, returning to Peirce's theory of signs, a photograph could also be considered as a symbol

Through photomontage, Dadaists such as Hannah Höch and Raoul Hausmann aimed to break photographically represented reality into pieces to then reassemble them in a different order (Ades, 1976). Through this operation of assembly and disassembly these artists wanted to expose the processes in which reality is built. Beyond aesthetic speculation, photomontage proved to be an effective instrument for social and political critique. John Heartfield, for example, considered photomontage to be a weapon for the class struggle that the revolutionary artist (as distinguished from the bourgeois artist) should use to agitate the masses. Heartfield's photomontages printed in the magazine AIZ (*Arbeiter Illustrierte Zeitung*) contributed to revealing and spreading the hidden links between politics and business during the emergence of Nazism in Germany.

However, we have to distinguish between photomontage as a characteristic of an image, and photomontage as a technique (cutting and pasting images physically or using digital techniques). As opposed to the technique of photomontage, the attribute of photomontage is inherent to any photograph. A photograph becomes a photomontage when it contains images that are recognised as spatially or temporally incoherent. It is not necessary to cut and paste images to create discordances: an adequate selection of the objects when they are being photographed is sufficient.

The way of portraying a certain type of object or situation conform a mode of seeing which is identifiable to the subject represented. Thus, what characterises a photographic genre (nature, architecture) is not so much the objects represented (plants, buildings), but rather a certain way of seeing them through the camera. This gaze, once fixed, can be transposed from one type of object to another in order to thereby observe a city with the specific view of a landscape, or photograph a plant as if it were an ornamental detail of a building (Mattenklott, 1994).

Through photography it is possible to construct different ways of looking at reality which can be characterised by the object photographed, but also be the product of the vision of the artist photographer. For example, Aleksandr Rodchenko, with his intense analytical gaze, manages to draw out from the reality observed through his camera abstract compositions of lines and planes.

According to Francesc Català-Roca, photography is a subtractive system as it appropriates something that existed previously. Painting, by contrast, is an additive system, as it is based on a white canvas that needs to be filled in (Català-Roca, 1995). This distinction is based on the process of materialisation of the photographic image. However, from the point of view of image perception, a photograph – such as those by Moholy-Nagy or Rodchenko – can also be constructive, insofar as the image perceived is the result of putting together elements that photography has formerly dissociated.

Photography is not limited to the act of taking an image, but also to reproducing it. Initially, with the daguerreotype the image was unique. After William Henry Fox Talbot's invention, it was possible to reproduce images from a negative. Until the advent of digital photography, the reproduction of photographic images consisted in creating copies from an 'original' image. With digital technology the distinction between the original and copy becomes meaningless. Digital photography has increased to unexpected limits the possibility to reproduce images and it has made possible the instantaneous distribution of images coded into bits through telematic networks.

THE CITY AND PHOTOGRAPHY

A photograph is an image of the world and hence can only record the reality that exists on the other side of the camera: nature and its phenomena, and artefacts built by man. If what is

THE PEDAGOGY OF THE IMAGE IN CONTEMPORARY CULTURE

Leandro Madrazo

VISUAL CULTURE

The ubiquity and promiscuity of the image characterise contemporary culture. Images do not just depict the world – making it visible so that it can be understood –, but they have also become inherent to it: they are not a copy of things, but instead adhere to the things themselves. Besides, the contamination of the world by the image questions the distinction between subject and object. The image no longer simply acts as a mediator between the subject and the world; it has taken over both, alienating the subject from the world and substituting it with its image.

This process of the world being appropriated by images has principally taken place over the last half century. In his book *Vie et mort de l'image* (Life and death of the image), Régis Debray argues that between 1960 and 1980, Western civilisation began to move from a culture based on writing (*logosphère*) and the visible (*graphosphère*), to a culture based on visuality (*vidéosphère*). The omnipresence of the image has led some authors to fear the disappearance of the word and the thought linked to it (logos). In his text *Homo videns*, Giovanni Sartori thus appeals to Platonic doctrine to revindicate the existence of two differentiated spheres: the intelligible world of ideas and concepts, and the sensitive world perceived by the senses. Sartori identifies thought with language and thereby denies that image has any conceptual value. In comparison to the Italian author, Susan Sontag concedes a conceptual value to images in her book *On Photography*. Reversing the Platonic order, Sontag considers that images, and no longer ideas, constitute our true reality. In her view, photographic images make up an immaterial reality full of meanings, and are thereby capable of turning reality itself into a shadow.

Beyond the alleged antagonism between the culture of the image and the culture of the word, we should be aware that both image and word are inextricably linked from the cognitive point of view. An image is not just perceived but it is also interpreted through words. Likewise, words are not just read or listened to but their meanings are also imagined.

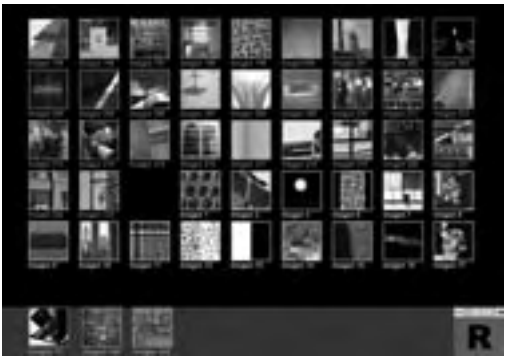
The rise of the image in contemporary culture should not necessarily lead to the disappearance of language and the word. In fact, the issue at stake is not the substitution of the word for the image, but rather the need to establish new relationships between them which give rise to other ways of thinking about and understanding the world. The emergent culture of the image requires new cognitive capacities that are different to those acquired through the word. Nevertheless, for us to develop these capacities we need to break away from the identity between thought and language, between concept and word, and accept, as suggested by Debray, the possibility of visual thought that is not based on the combination of signs.

In the book *Analogous and digital*, the designer and teacher Otl Aicher maintains that thought based on the image is not lineal, but associative; that is to say, it does not try to reach conclusions but discover relationships. Thought based on image corresponds to the characteristics of the latter.

Digital library

Web-based learning environment of the SDR Sistemas de Representación course

© ARC Enginyeria i Arquitectura La Salle, 2000



Interface for grouping and relating images

Web-based learning environment of the SDR Sistemas de Representación course

© ARC Enginyeria i Arquitectura La Salle, 2000

Photomontage created from the relationships between images held in the library

Web-based learning environment of the SDR Sistemas de Representación course

© ARC Enginyeria i Arquitectura La Salle, 2000

Interface for grouping and relating images

Web environment www.bcnreflexions.net

© ARC Enginyeria i Arquitectura La Salle, 2008

Cómo interactuar con el libro

How to interact with this book

Conceptos
Concepts

Interior cubierta
Flap reverse

En la solapa se encuentra el vocabulario con las imágenes asociadas a cada concepto, y su definición.

On the flap there is a vocabulary with images associated to a concept, and its definition.

Temas
Topics

pp. 28-31

Las fotografías y fotomontajes se agrupan en líneas temáticas que toman el nombre de una reconocida publicación.

Photographs and photomontages are grouped into thematic lines that take the name of a recognized publication.

Imágenes
Images

pp. 32-127

Fotografías y fotomontajes que reflejan la ciudad de Barcelona.

Photographs and photomontages that reflect the city of Barcelona.

Grupos
Groups

pp. 128-133

Grupos de imágenes y descripción de sus características comunes.

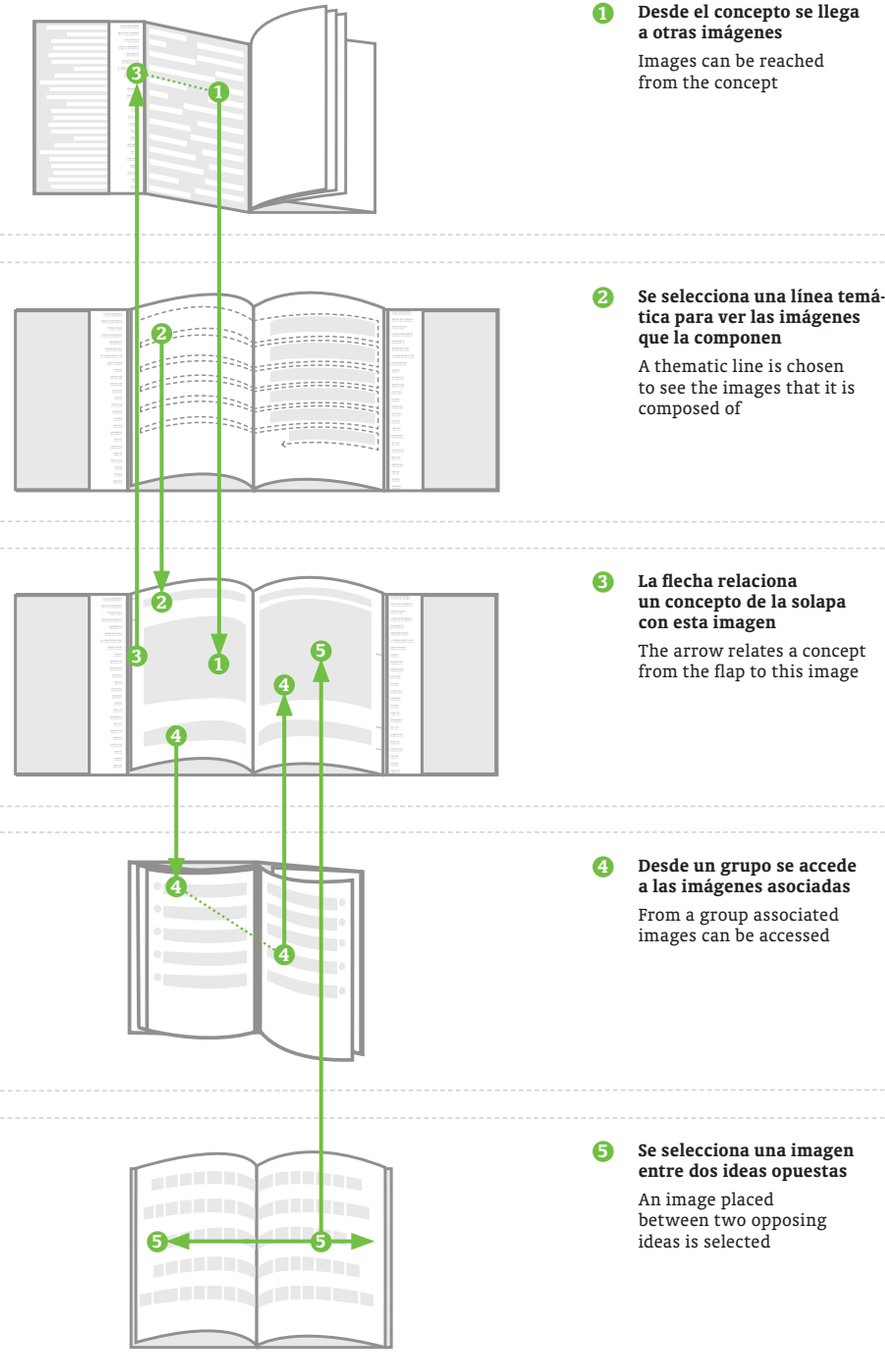
Groups of images and descriptions of their common characteristics.

Contraposiciones
Contrapositions

pp. 134-137

Imágenes ordenadas a partir de dos polos que representan ideas contrapuestas.

Images ordered from two poles representing opposing ideas.



1 Desde el concepto se llega a otras imágenes

Images can be reached from the concept

2 Se selecciona una línea temática para ver las imágenes que la componen

A thematic line is chosen to see the images that it is composed of

3 La flecha relaciona un concepto de la solapa con esta imagen

The arrow relates a concept from the flap to this image

4 Desde un grupo se accede a las imágenes asociadas

From a group associated images can be accessed

5 Se selecciona una imagen entre dos ideas opuestas

An image placed between two opposing ideas is selected

La arquitectura de la ciudad
The architecture of the city

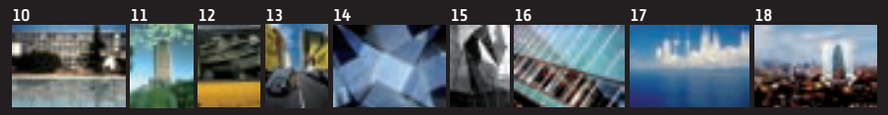
La ciudad considerada como una gran obra de ingeniería y de arquitectura que crece con el tiempo; la ciudad como suma de fragmentos con forma propia.

The city regarded as a great work of engineering and architecture that grows over time; the city as the sum of well-shaped fragments.

De otros espacios
Of other spaces

Espacios reales e irreales al mismo tiempo; lugares sin lugar, situados entre la realidad y sus reflejos.

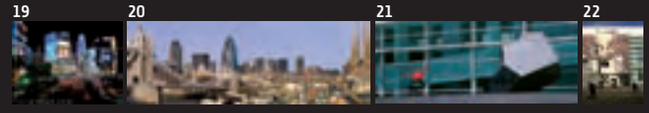
Real and unreal spaces at once; places without a place, situated between reality and its reflections.



La ciudad global
The global city

La integración de la ciudad en el sistema económico global; la ciudad como nodo de la red financiera y de servicios.

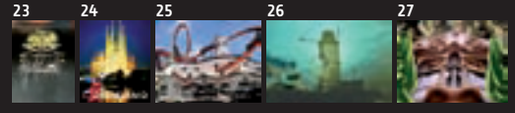
The integration of the city in the global economic system; the city as a node in the network of financing and services.



Aprendiendo de Las Vegas
Learning from Las Vegas

La ciudad convertida en simulacro; la experiencia urbana como entretenimiento.

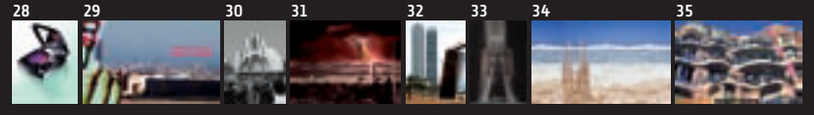
The city turned into a simulacrum; the urban experience as entertainment.



La sociedad del espectáculo
The society of the spectacle

La vida urbana como espectáculo, como conjunto de relaciones sociales mediatizadas por imágenes.

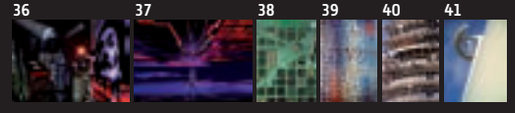
Urban life as a spectacle, as a set of social relations mediated by images.



La ciudad de bits
City of bits

La tecnología digital como factor de transformación del espacio y la vida urbana.

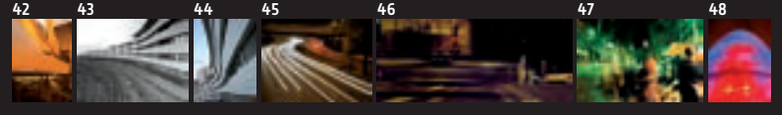
Digital technology as a transformation factor of space and urban life.



La metrópolis y la vida mental
The metropolis and mental life

La ciudad moderna como generadora de estímulos que contribuyen al desarrollo de las capacidades perceptivas de los individuos.

The modern city as a generator of stimuli which contribute to the development of individuals' perceptive capacities.



5 La arquitectura de la ciudad
The architecture of the city

Marc Villalba Gómez

G10

6 56 1 71

G11

20 54 55

G12

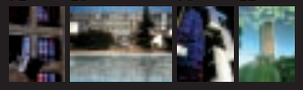
63 4 67 65

Hugo Torre Solà

Pamela Martín Méndez

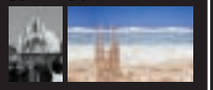
G23

72 10 76 11



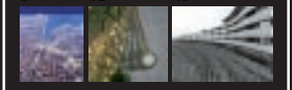
G2

30 34



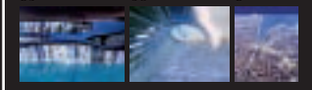
G26

3 82 43



G31

59 60 3



20 La ciudad global
The global city

José Conde Martínez

G11
5 54 55

G27
8 35 77

Gerard Morgui Benguerel

Patrício Sebastián Felip Insua

Iranzu Santamaria Iribas

G22
72 73 18

G30
35 27 30 23

G5
24 25 58 82

G19
53 52 33

Roberto Cabanas López

Bernat Bennàssar Bennàssar

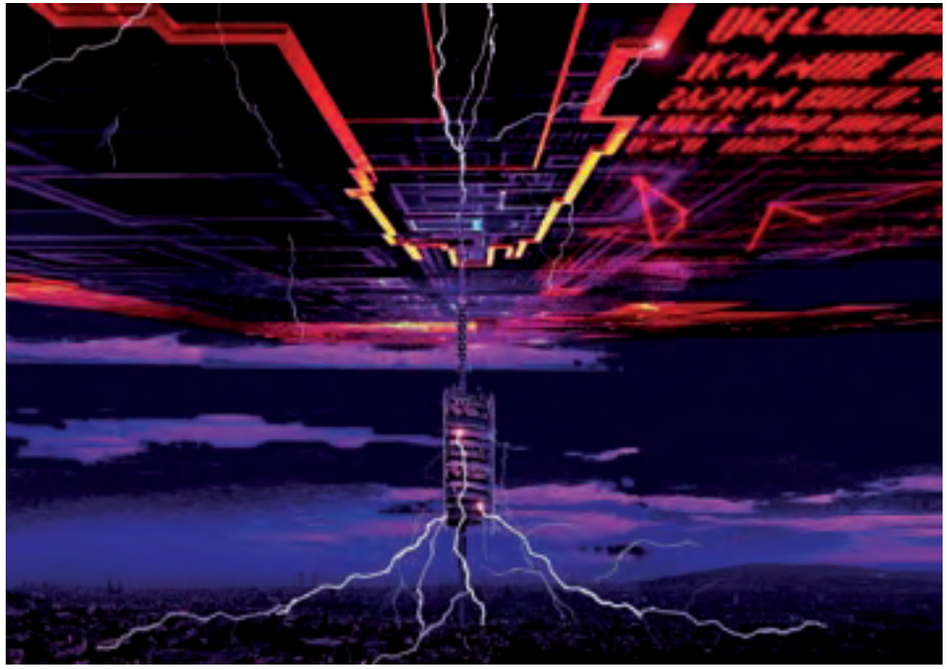
G8
51 18 66 90 26 4

G17
21 25 47

G32
2 1 31 32 65

Ramón Preciado Jiménez

Xavier Talló Sendra

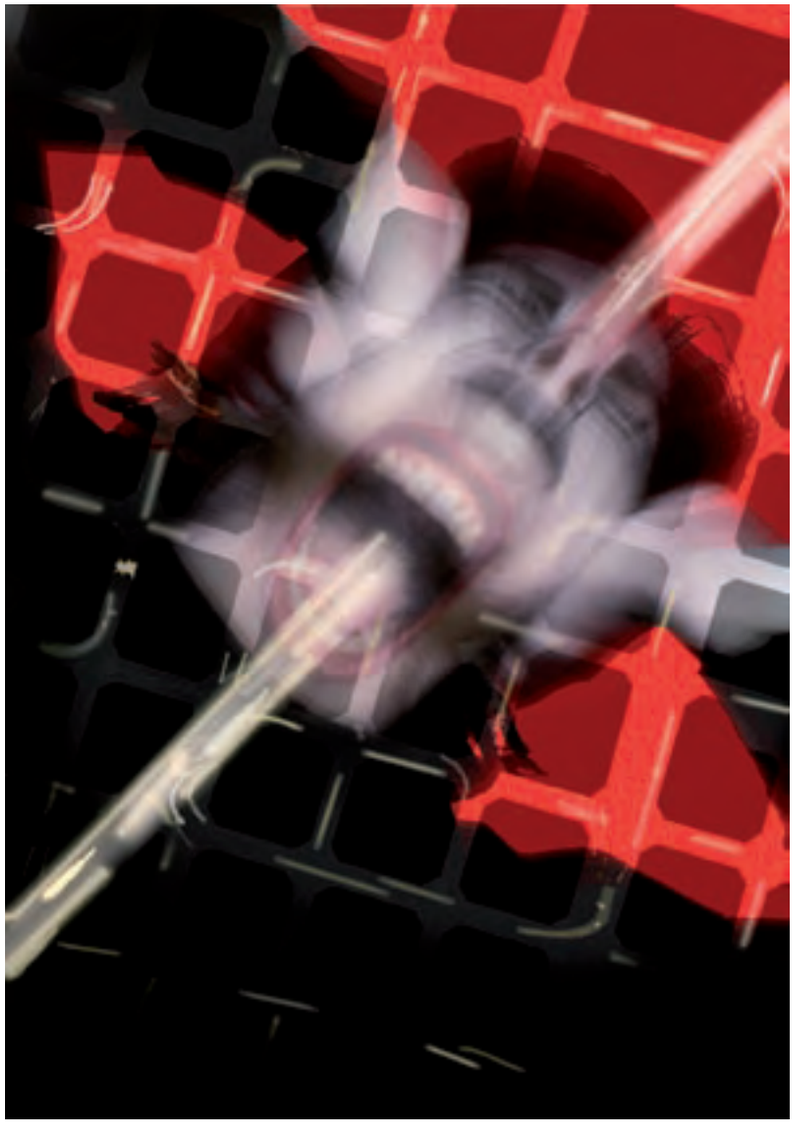


G4
38 42 37

G14
19 13

G4
38 42 36

José San Martín Eraso



Carlos Martín Ruiz

G19
23 52 33

G20
26 90 91

G33
3 2 1

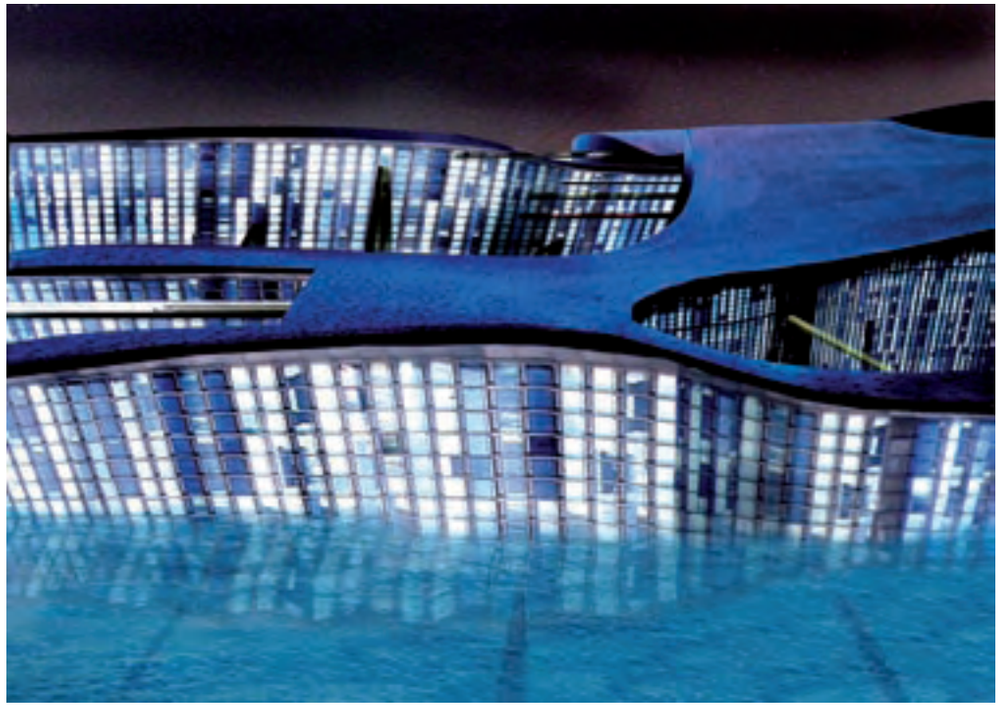
G9
55 66 68 69

G11
20 5 55

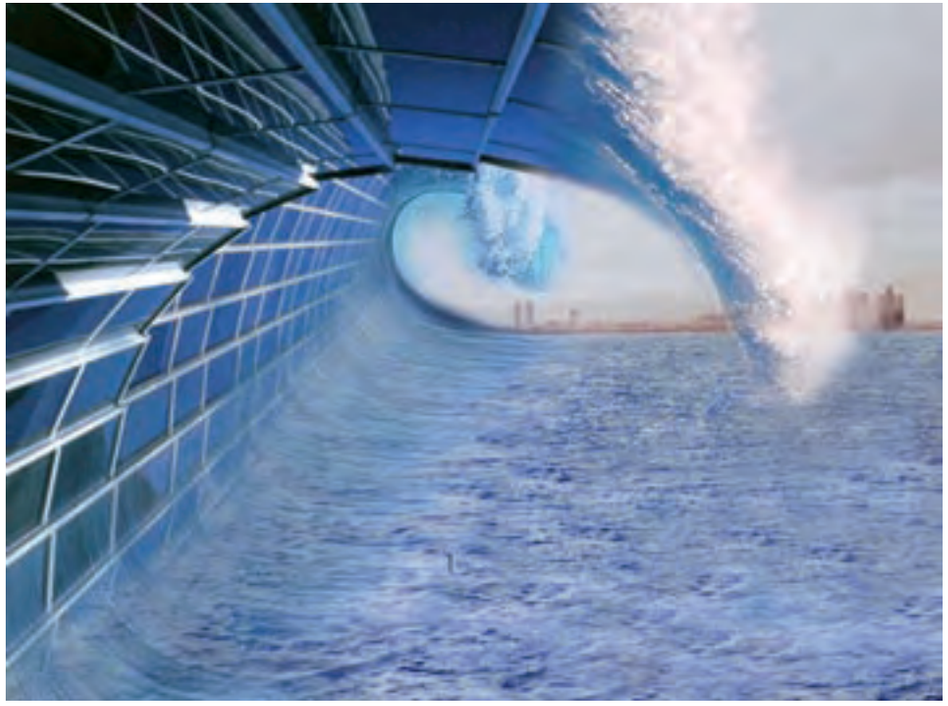
Cristina Muros Salvador

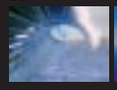
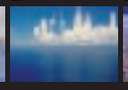
Àlex Mollà Domènech

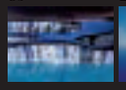
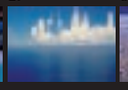
Albert Águila Llorens



Joan Barrientos Berty



G1

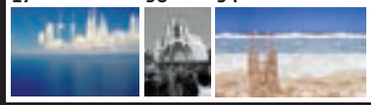
Las huellas del tiempo quedan inscritas en la memoria de la ciudad
Traces of time are recorded in the city's memory

82 91 83 90

G2

El espejismo de la ciudad ilusoria y efímera
The delusion of an illusory and transient city

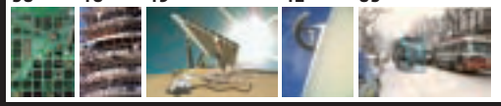
17 30 34



G3

Las infraestructuras son parte intrínseca de la gran maquinaria urbana
Infrastructures are an intrinsic part of the vast urban machinery

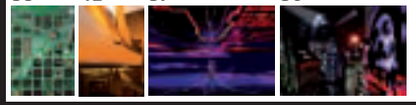
38 40 49 41 83



G4

Una alucinación colectiva, producto de los flujos de energía e información
A collective hallucination resulting from the flow of energy and information

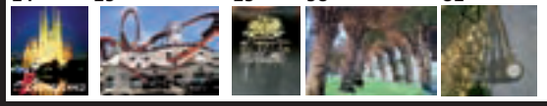
38 42 37 36



G5

La obra de Gaudí es la imagen de la ciudad: ésta se ha apoderado de aquélla
Gaudí's work is the image of the city: this has seized that

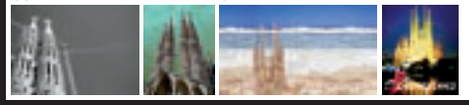
24 25 23 58 82



G6

Muchos edificios aspiran a ser iconos de la ciudad, pero sólo uno de ellos consigue ser su símbolo
Many buildings seek to be icons of the city, but only one of them gets to be its symbol

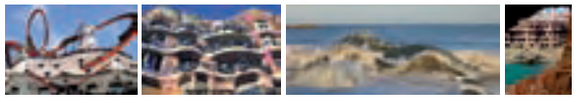
69 77 34 24



G7

El edificio absorbe y propaga imágenes del entorno natural de la ciudad
The building absorbs and propagates images of the natural environment surrounding the city

25 35 61 57



G8

El surgimiento de un nuevo protagonista en la ciudad, que pugna con los viejos ídolos
The emergence of a new player in the city fighting against the old idols

51 18 66 90 28 26 4

G9

La grúa es un indicio de la frenética actividad constructora
The crane is an indicator of the frantic building boom

55 54 66 68 69

G10

La ciudad como resultado de la acumulación de objetos y de la superposición de estratos
The city as the result of accumulating objects and superimposing layers

6 56 1 5 71

G11

La construcción indiscriminada da lugar a un continuo urbano sin límites aparentes
Indiscriminate construction leads to a continuous city lacking visible boundaries

20 5 54 55

G12

La altura de los edificios es un indicador de la vitalidad de la ciudad global
The height of buildings is an indicator of the vitality of the global city

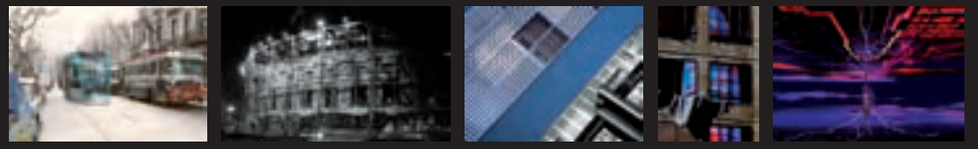
63 5 4 67 65

ANTIGUO OLD

El pasado pervive en el presente de la ciudad

The past survives in the present of the city

83 87 73 72 37



MODERNO MODERN

La técnica es un factor determinante para la transformación de la ciudad moderna

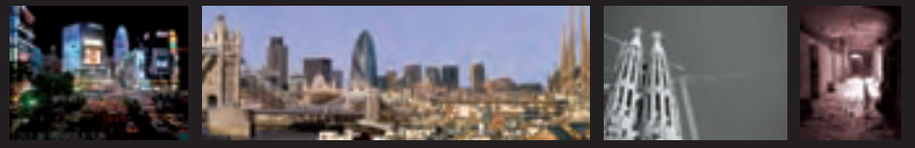
Technique is a critical factor in the transformation of the modern city

GLOBAL GLOBAL

La ciudad global se extiende por todo el planeta borrando las diferencias entre culturas y lugares

The global city is spreading across the globe erasing the differences between cultures and places

19 20 69 85



LOCAL LOCAL

La identidad de una ciudad deriva de la cultura del lugar

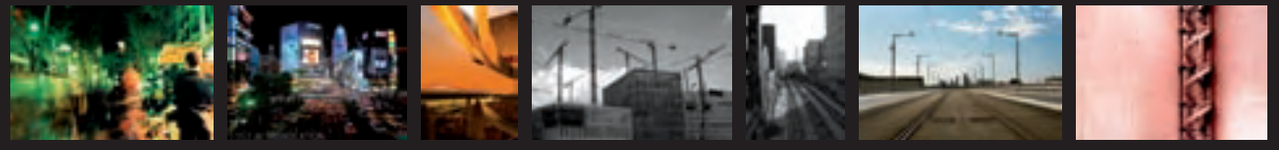
The identity of a city stems from the culture of a place

CENTRO CENTRE

El foco que atrae a las masas ansiosas de conocer la ciudad

The focus that attracts the masses eager to explore the city

47 19 42 55 78 81 80



PERIFERIA PERIPHERY

Espacios indiferenciados en los que prevalece el anonimato

Undifferentiated spaces where anonymity prevails

UNIDAD UNITY

La repetición de elementos similares unifica la trama urbana

The repetition of similar elements unifies the urban grid

1 5 54 71

FRAGMENTACIÓN FRAGMENTATION

La superposición de capas pertenecientes a tiempos distintos fragmenta el tejido urbano

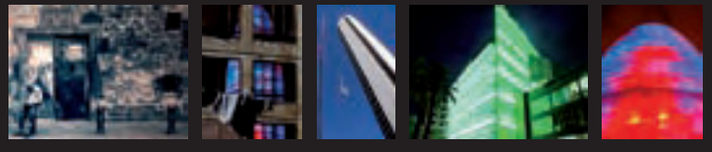
Overlapping layers belonging to different times breaks the urban fabric apart

DEGRADACIÓN DEGRADATION

El deterioro constante de las áreas urbanas faltas de inversión

The steady deterioration in the urban areas lacking investment

64 72 67 50 48



OPULENCIA OPULENCE

La exhibición del poder económico a través de la arquitectura más avanzada

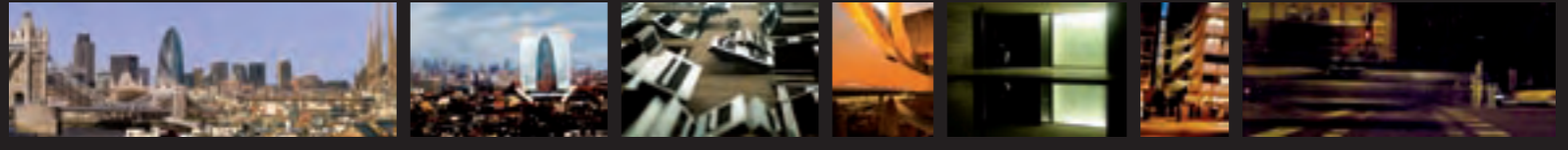
The exhibition of economic power through the most advanced architecture

DÍA DAY

Durante el día la silueta de la ciudad se hace visible

During the day the city skyline is visible

20 18 89 42 79 88 46



NOCHE NIGHT

Por la noche se desvanecen los límites y emergen atmósferas seductoras

At night, limits fade and captivating atmospheres emerge