

1 Good afternoon, we are Pablo Juan and Andrés Martínez and we are pleased to present our theoretical paper called “Towards a contemporary drawing of the city”.

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The way to understand the city has invariably gone through work on its drawing. Our paper investigates the drawing during the contemporaneity: a problem of temporality and a work with the social fact rather than with the material space, because a contemporary drawing of the city, always incorporates a temporary positioning, extending multidisciplinary bridges which exceed, by far, the mere representation of the physical fact.

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These are the research Targets, we have three sets.

1. Temporality: To argue that the consideration of the temporary component of the drawing of the city (and more specifically the irreversibility) is the guarantee of a mature contemporary expression.

2. Contemporary Drawing: Comparison of the analysis of traditional plans with the analysis of contemporary maps of the city and the territory with the intuition of detecting the problems faced by the current graphic expression.

3. Graphical Criteria: To establish a valid and effective method for the evaluation of new ways (digital or not) of urban reality.

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So, as we can see, we have three contexts:

- Temporality
- Contemporary types of drawing
- Graphical criteria

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We propose these classification.

By analysis drawings we mean drawings that document a reality in the most objective way possible. We divide in physical (when they document the visual reality), ultra-physical (when they encode not only its spatial and material aspects) and other (when they work with the text and the numbers).

By "drawing proposals" we understand graphic proposals that are not limited to encoded reality but that included (in transmitting contents) subjective concepts, in a general way. Physical ones are material proposals, ultra physical ones are proposals that goes beyond the material space and the "others" are when they work with texts and symbols.

By hibrid drawings we mean drawings that combine various techniques.

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With this theoretical basis of argumentation, we can move on to talk about the following containers, paradigms of a way to graph the city, territory and, by extension, the architecture and the contemporary society.

Container 1: Geographic Information Systems: The drawing that contains additional information.

Container 2: Photogrammetry: Using a photographic camera like a pencil.

Container 3: Digital three-dimensional modelling: Used in both directions, the one from the built reality to the drawing as well as the one that links the drawn project with a reality to be built, digital modelling represents the most efficient way to actively codify an existing or imagined reality.

Container 4: Building information modelling. Designed for the scale that defines the building itself, BIM (Building Information Modeling) systems represent a way of understanding the complex reality that must be controlled by architecture in a comprehensive manner.

Container 5: Other mapping tools (digital and not). To locate not only hybrid situations between the four previous containers but, for example, the new graphics.

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Examples of traditional drawing

With this document for history the artist encodes two things, the analysis of the situation and the proposal of the same. This uses a technique (available at the time of completion), a neutral stand and their own skills and competences around the graphic.

This example, done in 1849 by Carbonell and Francisco Abad, represents one urban reform map in a city of Alicante. We can see how the city is understood as a group of figures (blocks of buildings) on a neutral background (rural space). The proposal (or part of the city projected) is a drawing in several colours, while the pre-existence is in a pinkish tone. The limited graphic language is, in this way, simple, crystal clear. The few lines speak eloquently to order, or better said, organize, the built space and to control it. The church, the squares and the precise disposition around a series of axes show no space for dispersion: a drawing as a tool of its time. The symbolism, colours, and graphic coding are, after all, modified by the folds of the paper consequence of its use by readers and as well the weather conditions, which we could get as awards that times grant to it..

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Examples of contemporary graphy

Never before now have there been as many means, as many tools and as much information as we have today. In addition, we have another more cyclical fact that has to do with the obsolescence of the software through which we access to the digital world. The set of programs is so large and varies so quickly that it is impossible to be blind to the fact that, as important as the series of choices are the series of resignations.

Here we can see examples of photogrammetry (camera is like a pencil). Points instead of lines are the base element for drawing.

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Any of the contemporary and graphical examples previously mentioned (GIS, photogrammetry, modelling, or BIM) contains by implication a series of resignations and choices that, before the first line is drawn, begins to define them.

Here we observe a drawing with lines (intersection of planes) and a photograph in a overlap. The reality codify in photograph and, then, in lines.

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As already noted in the hypothesis, the spelling (contemporary or not) far exceeds the representation of the physical fact. The drawing and its elements keep running (thanks to the reader) holistically (according to John Berger) and propose a sort of reality (the one of the drawing), which regards the time factor as very important and not just as the cause of the aging of the support.

We can observe the movement in this drawing codifying several databases (importance, visits, ...)

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In this way, the contemporary maps underline a feature of drawing in general (analytical or proposal): the physical space will be as important as representing the space in time, according to the doctrine of Edward Tufte, the representation of the impact, the affinities, the social (human) aspect and so on.

The purple in this drawing symbolizes the visibility from one space to another one. The result (the colour) is a encoded data.

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The spatial vision, allowing understanding the three-dimensional space from the encodings and simplifications made in the traditional two-dimensional drawings, shares the limelight with temporary vision, not only by the referred set of ultra-material realities represented by the drawing, but also, because the new graphics avoid the difficulty of capturing three dimensions onto a two-dimensional paper. Now we work with a virtual world.

This is a capture of a video understood as a new way of mapping the city. Again the formal aspect is a secondary thing. The important thing is the way of codify the reality.

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The digital world has enabled us to realize, from three-dimensional mapping, what the importance of the time vision of synthesizing realities (existing or imagined) implies.

Like this exercise. We can see different colours depending on the numbers of tweets (of twitter, of course) of each building.

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Temporality: the importance, in a contemporary context of architectural drawing, of the temporal vision is similar to that of the spatial vision. The challenge of understanding a three-dimensional element with a two-dimensional one is the same as understanding the movement (and change) as a parameter to be encoded by the drawing.

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Contemporary Drawing: The main issue of the contemporary graphic expression is contained in the selection of the information (with which knowledge is produced), the technique itself and the programs used.

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Graphic Criteria: We have to focus not only on what a drawing proposes but on what a drawing implies. In this sense the reader (draftsman) is so important as the writer (viewer).

Thank you very much.