Abstract

The Hypertext "$\text{HYPERVISIBLE CITIES: SEVILLE, BARCELONA, LISBON}$" was realised within the interuniversity scientific research "$\text{La Produzione dei circuiti multimediali didattici per l'architettura e l'urbanistica} (\text{The production of multimedia didactic circuits for architecture and urban planning})", co-ordinator Prof. Paola Coppola Pignatelli – Dipartimento di Progettazione Architettonica e Urbana – Facoltà di Architettura, Università "La Sapienza" - Roma, Italia.

The aim of the research is the representation through the hypermedia tool of the significant of the cities, perceived through their images. The hypertext it has been attempted to make hypervisible three major cities - Seville, Barcelona, Lisbon - through a horizontal/vertical reading, according to three directions of probing, for comparisons purposes among different methods of growth of the city form.

Introduction

The general aim of the research is the recording, through the use of a hypermedia tool, of the passage from the town to the metropolis. The town is built by a hierarchy of hallmark places: boulevards, squares, roads and is settle by axial schemes while the metropolis has to be considered as a de-territoriality graphic, where the reality can be perceived only in a fragmented way or through representations. The classic urban planning culture represented the city with organic assemblies of objects and architectural spaces. The three primary spaces, door - street - square, constitute the relationship between the architectural object and its space. Reality, perception and memory were all directed by the perspective vision. In fact the apex of the urban scenario was the square - church, market, palace - that represented the hierarchic scheme. The modern city has substituted this tradition with a sum of spatial moments deriving from the intersections of exchanges and functions, residences, work, free time, transports. For this reason, therefore, it is impossible to give a synthetic definition.

The construction of the Hypertext

An important aspect consisted in the recomposition of the urban representation.
How to reassemble an urban representation?
We have considered three different directions, one for each city.

**The illuminist city - Lisbon**

Lisbon is the historical city where the essence of the city is represented by meetings, civil values, arts; a place which contains and represents the meaning of the urban values. In Lisbon the value of the memory is represented by ‘strong elements’, fully significant, that have the capacity to represent the city: avenues, parks, public spaces. (see figure 1).

![Fig. 1 - The images of Lisbon](image)

**The 18th century city – Seville**

In Seville urban transformations, reconstructions and the amplifications are changing the very concept of the city, the latter composed by fixed routes and monuments. With these elements multiplying, they can no longer be considered as fixed reference points. Within known routes, unknown spaces evolve; between new spaces, marginal spaces exist (see figure 2).
The modern city - Barcelona

In Barcelona the public space cannot be simply defined as an element, a limit or a precise function, but is an unsettling spectacle of urban life, that can be created in every part of the city through its movements, the means of transportation, the changeable perceptions of the objects within the flow of the city (see figure 3).

To represent the conflicting events of the city, three sets of opposite or "mirrored" terms have been chosen: formal-informal, old-new, fragment-continuity (see figure 4).
The reading of the item **Formal-Informal** derives from the antithesis of symbolic elements -monuments, emergent structures, fixed reference points for the urban image- and the fruition of the city (see figure 5).

The **Old-New** item of the cities is described through the intervention of requalification and urban transformation, that preserve some and insert some new architectural objects, producing that mixture of forms that may be recognisable in every urban texture (see figure 6).
The item **Fragment-Continuity** explains in a plot form the heterogeneous documents of the temporal evolution and the permanent traces on urban territory, those lines that, are on the ground or on the water, run through the city, marking firmly its form. The historical (and static) reading of the city must, however, be preserved for the necessary methodological comparisons among urban analysis. It is important, therefore, to identify the installed geometry, the emerging monuments, the morphological structures, the stratifications and the connections (see figure 7).

To this historical reading it must be superimposed the **temporal reading**, the urban perception of elements that describe a scenario full of events for the memory (see figure 8):

- the images of the **sky** (see figure 9), **water**, **transports**, **vegetation**, **architectures**, **colours**, **textures**, **people**, **façades** (see figure 10);
- the panoramic views, from which is possible the reconstruction of the topography, of the limits, of
the historical segments;

- the communications of the urban life: the advertisements, the messages, the graffiti;
- the urban events, temporary and fragmented, taken photographically in the moment of their short truth; demolitions and reconstructions, meetings and parades, official exhibits or daily life, to express through sequences of images the constant renewal of the city.

Fig. 8 - The item for the urban perception

Fig. 9 - The images of the sky
The hypertext has been constructed for every city according to three directions of probing, horizontally reconnectable for comparisons purposes among different methods of growth of the city form:

a. determining of symbolic elements able to interpret the urban values in their new structural aspects;

b. re-reading of the transformations, in time, of the urban image in its entirety and in some significant details;

c. comparing real data with symbolic elements in their evolution in order to verify the hypothesis of a double iconographic series: one of specific images able of describing in an univocal manner the urban structure, the other of symbolic images able of representing in a more general manner the character and the meaning of the city.

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