City’s imaginary / imaginary for the city.

How to measure the impact of the image in the urban layout

Source: Barcelona Historic Archive

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• Introduction. Tourist images and the urban layout.

• Barcelona case

• Indexes to Measure urban images impact
Tourist image and the urban layout

• Commercial trade and its consequent social and physical demands have characterized the urban space, which has been adapted, modified and created to accommodate the activity through the ages.

• Information recollected in the spaces generated by the physical city is the main component of city's imaginary, especially when we talk about a pedestrian perspective given by the fact of the reduced velocity vs the amount of elements perceived.

• Sightseeing tours as paths using service nodes or characteristic landmarks of cultural interest, usually architectural ones, are connected through routes operated by different means of transport, these paths superimposed in the urban grid serve as food for local commerce (retail stores) which is attracted to and settle in its area to ensure their survival, forming an ecosystem which requires a balance in order to avoid that its commercial overexploitation image superimposed over any other that could generate and /or characterize the public space.
Tourist image and the urban layout

• Urban promotion through tourism, seeks to experience the city on the basis of an imaginary that is created primarily by the physical characteristics linked to the social.

• We can say that there's two main groups of urban image generators:

1. The identity or social part of the city. This part lead us to recognize characteristics elements linked to the local culture. More related with the sedentary population.

2. The physical linked structure: related to the interconnection between the urban spaces. The quantity and the quality of these connections could potentially modified the flows to the first point elements. More related with the nomad population.
Tourist image and the urban layout

• As mentioned, we have two kind of elements that can be graphically syntax in a series of points connected by lines, where:

• Points. The elements that are easily acknowledged from a place and used as reference to relate a location or context. Usually exploded in postcard and others tourist oriented graphic elements. (picture)

• Lines. The physical context of a characteristic image from a public space., this includes the links that lead us from one point to the other. (Physical structure)
WHY BARCELONA?

- INTERNATIONAL RECONOGERCIED IMAGE. Highly developed and exploded image.
- PEDESTRIAN SCALE. The aim is to measure the pedestrians flows and impressions of the city.

Ferran St. 1880. Source: Barcelona Historic Archive
1930

-GATPAC:
---Public speech about the urban design

1976-1986

-ECONOMIC REVIVAL
---Oriol Bohigas: Urban Services Delegation:
---3 principles:
-------1.- Constructed projects over plans
-------(traffic reorientation, underground parking, Revitalization of abandon spaces and constructions:
-------------------------------URBAN PUBLIC ART, SCULPTURES.
-------2.- Neighborhoods potential
-------3.- Decentralization of activities

1980 - 1990

-“DESIGN SELL”

1992

-OLIMPIGAMES:
---"Port Vell" aperture and
---Rearrangement of the coastal zone.

---Creation of multiple public spaces
WHY BARCELONA old city?

Source: Google maps 2012
How to measure?

COLLECTIVE BEHAVIOR IN SPACE

SPACE SYNTAX

MEASURABLE KNOWLEDGE OF SPACE

SPACE LOGIC

SPATIAL ELEMENTS NETS

SOCIAL POTENTIAL

IMPROVE URBAN SPATIAL GROWTH

FUTURE IMPLEMENTATION

INTELLIGENT SPATIAL LAYOUTS, DEPTH OPTIMIZATION

HIGH VALUES OF SPATIAL INTEGRATION

SOCIO-ECONOMIC ACTIVITIES POTENTIAL

HIGHER "pass to" AND "pass through" MOVEMENTS OR FLOWS

SPACE AS THE PRIMARY FACTOR OF INFLUENCE IN CITY FORMATION
How to measure?

<table>
<thead>
<tr>
<th>Scale</th>
<th>Duality</th>
<th>Measure Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Global</td>
<td>Urban layout-structural centralities</td>
<td>Topological</td>
</tr>
<tr>
<td>Local</td>
<td>Structure- texture or skin</td>
<td>Metrical</td>
</tr>
<tr>
<td>Micro</td>
<td>Evident image- Resulting image</td>
<td>Visual</td>
</tr>
</tbody>
</table>
How to measure?

Source: A.Rapoport, “Human aspect of the urban form”
Source: B. Hillier 1987 "The Social Logic of Space"
CONCLUSIONS.