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DOSSIER TRANSLATIONS
Superimposed representations

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Introduction
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Representation problems, those of images that substitute reality, seem to be inseparable from the architect´s work. Practice is built through simulated realities in different formats; theory, on the basis of discussions and problems that arise from the way we "understand" buildings and drawings; and history can see beyond what remains standing thanks to images that perpetuate what no longer exists. Architects think and work in and with images.

However, the essays that make this dossier allow us to understand that the idea of representations has at least two implications for contemporary practice and theory. There are superimposed discussions: on the one hand, we ask ourselves how architecture is represented and, on the other, what is capable of being represented. The book Learning from Las Vegas (1972) by Robert Venturi, Denise Scott Brown and Steven Izenour, illustrates this dichotomy uniquely, as in it two narratives on representation cross each other almost invisibly. It becomes evident that the work deals with the value of symbolism, confronting the forms of modern architecture – imposed by the good taste of the elites – and advocating for the communicative capacity of architectural/ commercial elements – understandable to a wide audience. However, a key point to understand their study of Las Vegas is how to analyse and understand a city whose complexities would not be understandable using canonical systems of representation: floor plans, sections, elevations and perspectives. The book is, then, in addition, an inventory of representation exercises appropriate and adapted for a city that is no longer so representative or representable.

Thus, the dossier poses a wide cross between these problems around representation in architecture, how we represent realities and possibilities and what realities and possibilities we are representing.

On the one hand, Felipe Corvalán reflects on drawing and diagram, and on the unequalled capacity of representation systems to blur the outlines between theory and practice.

Beyond the drawings, in his article on the "Twelve Cautionary Tales for Christmas" of Superstudio (1971), Peter Lang shows us how architectural representation contaminated by the effect of mass media, was once capable of filling a space of speculation and play that today seems to be forgotten again. Beyond the design made by architects, Christoph Lueder looks into the possibility of representing the irrepresentable in a series of cartographic studies defined by informal urbanisms.

On the other hand, due to public unrest and the questioning of models of political representation which have marked recent years, Cristina Goberna and Urtzi Grau look into how these crisis present new challenges for the discipline. Going deep into de idea of representation and the sociological phenomena of the contemporary city, in his study of Milano 2 ("The City of the Number Ones") and with the idea of Direct-to-home TV Urbanism, Andrés Jaque explores how the media and their images can be much more efficient for the generation of the collective identity of architecture itself. And, lastly, through a series of studies, Costandis Kizis questions the tireless search of the Greek State to define a form of architectural representation for their exhibition pavilions in the 20th Century, where he clearly shows the seemingly impossible task of negotiating the styles of the classical past with the principles of modernity, in an effort to rescue and represent the idea of "Greekness".

Thanks to its multiple character, it is evident that representation is capable of forming links between architectural discourses and objects both ways. However, the big questions on representation remain: Is what we draw architecture or just representation? Is what we build representation or just architecture? Perhaps the answer is that architecture can be discipline and cultural practice at the same time. **m**