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SPECIFYING SPECTACLE: architectural representation & image-oriented society

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KEY TERMS

al·ter·a·tion (ôltə'rāshən) *n*. 1. An adjustment, change or modification. 2. The act of altering or state of being altered.

frame ('frām) *v*. 1. To build by putting together the structural parts of. 2. To conceive or design. 3. To arrange or adjust for a purpose. n. 1. Something composed of parts fitted and joined together. 2. A general structure or system.

hinge (hinj) *n.* 1. A jointed or flexible device that allows the turning or pivoting of a part, such as a door or lid, on a stationary frame. 2. A point or circumstance on which subsequent events depend. *v.* 1. To attach by or equip with or as if with hinges or a hinge. 2. To consider or make (something) dependent on something else.

im·age ('imij) *n.* 1. A reproduction of the form of a person or object, especially a sculptured likeness. 2. One that closely or exactly resembles another; a double: He is the image of his uncle. 3. The opinion or concept of something that is held by the public. 4. The character projected to the public, as by a person or institution, especially as interpreted by the mass media. 5. A personification of something specified: That child is the image of good health. 6. A mental picture of something not real or present. 7. A vivid description or representation. 8. A concrete representation, as in art, literature, or music, that is expressive or evocative of something else: night as an image of death. 9. Obsolete An apparition.

pal·imp·sest (palimp'sest) *n*. Something reused or altered but still bearing visible traces of its earlier form.

res·to·ra·tion (restə'rāSHən) *n*. 1. The return of something to a former owner, place, or condition. 2. The process of repairing or renovating a building, work of art, etc., so as to restore it to its original condition.

ru·in ('rooin) *n.* The physical destruction or disintegration of something or the state of disintegrating or being destroyed. *-v.* 1. [with object] Reduce (a building or place) to a state of decay, collapse, or disintegration. 2. [no object] Literary fall headlong or with a crash.

spec·tac·u·lar (spek'takyələr) *adj.* Beautiful in a dramatic and eye-catching way.

ABSTRACT

CONTEXT

The invention of daguerreotype photography in 1836 allowed a photographer to represent the physical world through an exact image, frozen at the exact moment of capture. While not directly related, practices of preservation were also beginning to appear in architectural discourse of the same time. Walter Benjamin, in criticism of the reproduction of art stated in his 1999 essay on the commodification of art that the photograph, a mechanical reproduction of images, "may not touch the actual work of art, yet the quality of its presence is always depreciated."[1] While Benjamin was referring to the photograph, his words are relevant in relation to preserved architecture as well. Does a re-purposed building hold the same value as its original?

CLAIM

The process of making and the means which architecture is received and communicated are at the crux of the origin of these issues of depreciation. By reconsidering the parallel issues of preservation and design representation through the material-process and framing modes of the visual arts, a more effective critical engagement and deployment of architectural strategies may be formed. More specifically, by working through a collapse of process and representation, communication and content will become one. Through this, architecture can exist and function at the level of the project. Process engages the material and by doing so proposes design concepts based in the physical. Framing communicates and situates the work in relation to cultural contexts and allows for the design to be conveyed appropriately and most effectively. This perception becomes the act of architecture at this scale and level, whereby the experience of the project is an end and a means.

SOURCES

Framing in this project's context can be understood in the postmodernist and surrealist notions of the framing of the frame, deployed by artists such as Robert Smithson and Daniel Buren whose work created a new "image of the institutional frames themselves," in which content became the "material support . . .for a new kind of representation."[2] (Figure 1.4)

This relationship spans both content and the material vehicle of perception. Historically, project-based architecture such as Piranesi's 18th century etchings functioned in a way which situated their content in relation to cultural issues and material processes. Overly dramatized perspective engaged critical issues which dominated theatrically-based architectural circles. Engagement of the etching medium reinforced the images' ephemeral qualities and aura. The commodification of the prints' commerce situated their consumption in the social practice of rediscovering antiquity ruins (Fig. 4.0). While Piranesi's material engagement seems to be between simply a means and a vehicle for content, contemporary artists such as Christo have fully embraced material-based investigations of concept and aesthetics (Fig. 1.6).

The scope of this project focuses on the Bethlehem Steel Corp., once a thriving center of industry in eastern Pennsylvania, now a vast complex of ruins, shells and derelict machinery. A particularly significant tension exists over the sites and their greater context (whether perceived by the population or not) as many buildings are structurally unfit or too toxic for reuse while still perceived and literally marketed as a powerful identity of the City of Bethlehem and backdrop for economic redevelopment process and framing will be explored through the site's cultural issues of reuse, place and ruin.

RESEARCH

Initial research focused on precedents in competition design process and the use of computer generated images (CGI) as a commodity in architectural practice. The findings generated an understanding of the context of the image's use and its failure to act independently as architecture regardless if it were perceived in that way. This research also showed common threads between progressive architectural firms of linear design process and removal of image makers and architecture producers.

The response to these findings was a broader literary research of the methods of design process of contemporary visual artists, particularly those involved in material basis of design conception and in response to exterior cultural issues. These artists engaged political, social and art discourse issues through form and display and were thus focused on over other periods and media. By collecting imagery, text and criticism of the work, examples of methodology and motivations were established as precedent.

The next phase of research involves physically visiting the sites of Bethlehem Steel including those reused, demolished or untouched. As many of these sites are either too hazardous for the public to enter or are closed off, literary research into their original use, and interviews of individuals who worked in those places will supplement the inability to access them. The focus of this research will be to expose the issues of authenticity, artificiality, ruin and reuse in the sites and to collect material and ideas of material to manipulate.

With this understanding, a research methodology of making will take this media of the site (physical artifacts, photographs, maps) and frame it in superimposed relationships to communicate issues and through iterative production, discover new relationships between material concept and concept communication. This process will establish critical issues through physical artifacts and challenge their display in traditional architectural practices of representation.

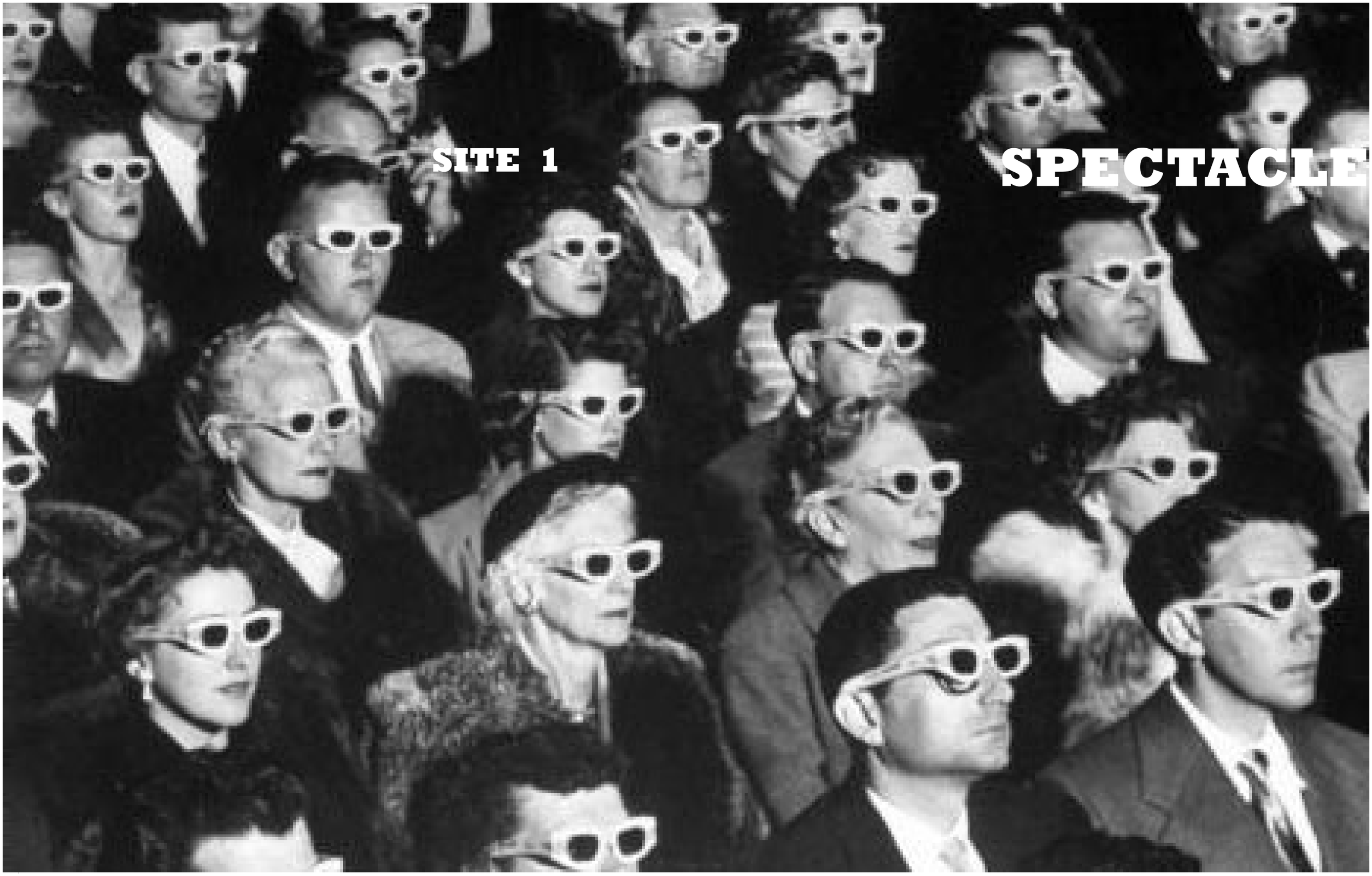
AIMS

In search of a testing site, Bethlehem Steel was selected for it's geographic vicinity and ability to be accessed and mined for material research. The concept of ruin is a pressing issue in architecture as cities preserve more and more architecture and postindustrial towns begin to reuse the structures for which they are in existence.

The project will critique current modes of operation by a linear problem-solving design process. By acting through representation as both a vehicle for developing design and as a means of communicating and experiencing it, the project will engage the design of a tactile deployment of architecture and effective means of communicating its intent. The architecture will function in the way that the visual arts do in terms of their scale and engagement in cultural issues. Research into tangible artifacts of the site will yield a combination of image, drawing and model forms of representation. Through this analysis, a strategy of intervention will be established and provide foundations of instillation-scaled project. The project seeks to engage production by culture, rather than a discipline of site-specific problem technical solution.

NOTES

1. Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction" in Illuminations, 217-251. New York: Schocken Books, 1969.
2. Krauss, Rosalind."Poststructuralism and deconstruction," in Art since 1900, 42-44. New York: Thames & Hudson, 2011.
3. "Save our Steel." Accessed October 9, 2012. http://www.saveoursteel.org/.


SITE 1
SPECTACLE

BREAD AND CIRCUSES

> "…from when we sold our vote to no man, the people have abdicated our duties; for the People who once upon a time handed out military command, high civil office, legions — everything, now restrains itself and anxiously hopes for just two things: bread and circuses."[1]

The term "Bread and circuses" is a satirical metaphor originating from the Roman satirist and poet Juvenal (c. A.D. 100) and describes the remaining interests of a Roman populace no longer interested in its "historical birthright of political involvement." Juvenal criticizes the shift in public approval from warranted exemplary public service to the diversion and distraction of the immediate. Bread and circuses, here are the Roman practices of providing free wheat and costly circus games as a means of gaining political power until being taken under control of the autocratic Roman emperors.

The painting *Pollice Verso* by Jean-Léon Gérôme in 1872 (Figure 1.1) is an appropriate depiction of the Roman penchant for spectacle. The painting depicts three main groups. In the foreground, a gladiator pauses, standing over his defeated competitor looking to the crowd for a verdict on the life of the defeated. In the middle ground the crowd signals to the gladiator a thumbs down: death to the defeated. In the background the caesar looks on uninterested, eating a fig. This narrative of the eye observing the painting elicits an extra-sensory perception of the moment. The image is viewed as slowed time, allowing the viewer to move around the scene in real time while the events depicted are slowed down. The power of this painting is in the visual effect it offers: the experience of the painting is unattainable any other way and thus a spectacular experience. The relationship between the spectacle of the content depicted and the spectacular means of the technique of painting (large format, frozen time) create a circular relationship between the representation (painting) and the content or narrative. Gérôme employed effects that were novel to painting at the time to produce a feeling or understanding of the events pictured which mirrored the content of the culture, political climate and feeling of the content pictured.

TECHNOLOGY

Technology presents contemporary art practice with a vast array of effects and an ever growing arms race of who can produce the most shocking and awe-inspiring effect. Technology's easy of affecting our senses goes back to the advent of cinema, the first time the image was seen moving. Auguste and Louis Lumiere's 1896 film *L'Arrivee d'un train en gare de La Ciotat* (Figure 1.2), considered as one of the first cinematic experiences in a theater, produced such an emotional response from the viewers as a result of effect that physical reactions were elicited. In one of the final scenes, a close-up of a train arriving at a station is pictured. Upon seeing the film in large format for the first time, viewers were said to have vomited, jumped out of their seats and left the theater in reaction to seeing a moving train almost run them over in its approach.

The technology of photography and moving image allowed for not only heightened experiences of spectacle, but a wider dissemination of the new media. The invention of daguerreotype photography in 1836 allowed a photographer to represent the physical world through an exact image, frozen at the exact moment of capture. Walter Benjamin, in criticism of the reproduction of art stated in his 1969 essay on the commodification of art, that the photograph, a mechanical reproduction of images, "may not touch the actual work of art, yet the quality of its presence is always depreciated."[1] Benjamin establishes the two dichotomous stances on the mechanically-produced image: on one hand, photography allowed for a potent representation of reality. On the other, Benjamin argued that the reproduction of art signals a departure from the authentic, and thus a loss of authenticity. Authentic experiences of art (the original painting, inhabiting a building and seeing it firsthand) were abandoned for the more accessible and easily distributable media of the reproduced image. Because of the effects available to photography and film such as being able to see places otherwise unseen, and experiencing events of the past, the visual culture of these media heightened a visually oriented culture. Here, truth was cast aside in exchange for stunning visual experiences and illusion.

ARCHITECTURAL IMAGERY

Visual culture has influenced architecture towards that of an architecture based on effects and ephemeral qualities. The rise of visual effects in the broader media and the integration of visualization software into the contemporary design process of architects has led to an increase of the availability of these images on the architectural market and the importance of the in disseminating design.

The separation of trades illustrates the specialization required for the image of architecture and its effectual nature. Architectural visualization firms take rudimentary form models provided by the architect and through software used by visual effect artists in the video game industry and photo augmentation software used in the same manner as painters, arcViz firms produce effectual environments and depict scenery and entourage with highly socially charged environments. The particular high-exposure images of public competition projects (pl. 3) are from notable architects and displayed throughout the internet and design sites. Many of these projects are unbuilt and form the oeuvre of an architecture firm's practice, but are accepted as the most avant-garde and progressive architecture.

The second manner in which the image degrades architectural discourse is relying on the image to translate to built form and produce the same effect (Figure 1.3). Bjarke Ingles Group's proposal for *The Wave* (along with many other public works projects) is declared to produce "social activation" and "vibrant community life." However, how the design does this is the real problem with the image. While the rendering may be very exciting, the actual experience of the building is only through the image and fails to convey anything more than an ephemeral and immediate pleasure.

Public works, governmental organizations, academic institutions, private corporations and retailers have turn architectural spectacle into the bread and circuses of the Romans (pl. 3). By offering spectacle as a visual feast consumed by contemporary culture, architects are engaging in the degeneration of public space. Owners and occupants are both concerned with the image of the building as mediator between their social relationship. The architect is put in an impossible situation to mediate and discern the role spectacle plays in the relationship of image, building and occupant.

IMAGE

The dilemma of how to represent a built or prospective piece of architecture goes back to the late Medieval and Renaissance architects. The advent of perspective and orthographic drawings as *a priori* design tools enabled the architect to theorize his trade. The academicism of the architectural trade was directly related the drawing and served as both promotional material for the architect and a new means of production of design. The principles of painting and geometry became directly translated to the conception of built work. The architectural treatise grew from small publications with few to no images (Alberti) to fully illustrated wood-block prints for mass production (Palladio's *Quattro Libri*) to lavishly illustrated 18th century illustrations in large format. Contemporary media such as Rem Koolhaas and Bruce Mau's *S,M,L,XL* culminate the idea of drawing and graphics a means of promotion and establishment of one's design practice in a visually-keen culture. The problem with the image in contemporary practice is delineated by Guy Debord. "All that was directly lived is now mere representation," wrote Debord in his 1983 manifesto on *Society of the Spectacle*. Debord identifies with Benjamin in the role of mechanically produced images as a degradation of the work of art, but criticizes society, holistically condemning the practice of using the image as a mediator between

Figure 1.1
Jean-Léon Gérôme
Pollice Verso, 1872
Oil on canvas
38.0 x 58.7 inches; 96.5 x 149.2 cm
Collection of Phoenix Art Museum
Phoenix, AZ

Figure 1.2
Auguste Lumière & Louis Lumière
Still from *L'Arrivée d'un train en gare de La Ciotat*, 1896
Film
0:50s
Kino Video

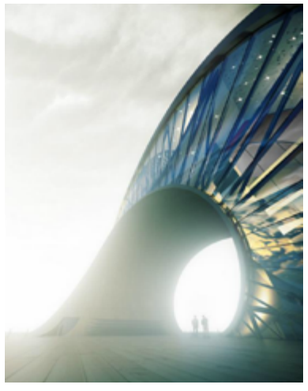


Figure 1.3
Luxigon for Bjarke Ingles Group
The Wave, 2010.
Computer-generated image
digital media
www.luxigon.com

Chapter Frontpiece
Guy Debord
Cover from *La Société du Spectacle*, 1967
Photograph
8.5 x 5.5 inches; 21.6 x 13.9 cm
Published originally by Buchet-Chastel (Paris)

actual social interactions. The purchasing of luxury goods to associate imagery with status in greater society is directly related with architecture firms purchasing boutique renderings for their project competition entries. While the practice of delineators promoting architecture is not a new thing to architecture, the substitution of the image for built work is producing a period eye interested in only the image and disregarding of content.

Debord drew similar conclusions based on Marxist and capitalist motivations associated with the image. In a modern capitalist notion of the image as mediator between social interaction, Debord posits, the image has been elevated to a status of mediator and symbolic interaction. Cars convey status symbols of wealth, clothing conveys intelligence, advertisements convey sex and desire. In the realm of built works, architecture is not immune from the same forces. Architecture can, in fact, be considered a crystallized form of the spectacle, offering immediate satisfaction through atmospheric space and the preservation of buildings in a lie of authenticity and feeling. Debord traces the degradation of “authentic social life” as the replacement of authentic interaction to mere representative effect.[2]

SEPARATION

This project takes the stance that the image cannot be completely eliminated. In contemporary context, a project cannot be promoted and a practice cannot exist and be awarded projects without the use of the image (the pages of this book would hold less relevance if published in a shoddy or sloppy manner). Instead of elimination, this project examines the ways in which the image may be imploded and used against itself in a better understanding of how the claims of architectural imagery and image based architecture can be more potently employed. Because of the critical nature of architectural representation, visual artists who question the nature of their field and deny the image in their work are ideal areas of precedent in developing a research methodology for dealing with the image.

The first step in understanding this use of the image involves taking a closer look at other practices of the use of the image and its representative capacity (pl.4). In this diagram, four types of the use of the image in architecture, photography and the visual arts are categorized. The lower right quadrant separates the representation of completely banal subject in the photograph of Andreas Gursky. The spectacle of this piece lies in their method of realization and its contrast with the banal content which it conveys. Gursky’s color-saturated photograph stuns the viewer with its size and clarity of an overly saturated scene of a supermarket. The content vanishes and the viewer is consumed by the stimulation of the experience. In the upper left quadrant, representation is completely suppressed to a neutral state. These drawings pass reading through representation to the object itself. These types of projects, both built and unbuilt, offer an extremely non-biased depiction of the architecture which they represent in that there is no static or associated baggage associated with experiencing the architecture - the design is the only thing speaking.

In contrast, the upper right quadrant illustrates projects in such an exaggerated and stylized way, that it is impossible to deem them an accurate representation of built work. These images have dual voices acting: that of the spectacular, or novel content and that of the technique.

The lower left quadrant organizes banal subject matter with a neutral representation technique. While offering the least content and least rich depictions, the Bechers’ water towers produce a different effect than the other three quadrants. It is by the serial representation which they derive their meaning. By seeing a banal technique strictly arrayed, the arrangement of the pieces becomes the driving factor of meaning.

In an inversion of the figure-ground relationship between artwork and museum, Daniel Buren (Figure 1.4) questions the space of the gallery through the framing of a series of painted canvases. Buren strings a series of canvases with painted stripes upon a line which spans from the interior of a gallery a across Fifth Avenue in New York City. He directly forces the viewer to determine at which point the work of art ceases to be art and become promotion, towels hanging out to dry or a run-away piece of art. The piece, when put into the diagram of plate 4, does not fit into a single category. It constantly flips the singular nature of the representation. Buren’s conceptual criticism of the institution through zero-degree painting is a process of situating the artwork in the political and economic situation of the museum.

Similarly engaged with a singular means of operating, Christo and Jeane-Claude explored concepts of wrapping through different scales and processes. By distilling their body of work to focus on one concept and investigate through a research of making, their works varied in scale and meaning around a singular term. Both Buren and Christo deny the image in their work, and in doing so provide a visually relevant body of work. While Buren is concerned with the greater context of the act of painting and display, Christo is concerned with the tactile and material consequences of the operations which he is performing.

NOTES

1. Toner, J.P. Leisure and Ancient Rome, 69 John Wiley & Sons, 1995.
2. Debord, Guy. Society of the Spectacle, Guy, Thesis 1. Detroit: Black & Red, 1983.
3. Benjamin, Walter. “The Work of Art in the Age of Mechanical Reproduction” in Illuminations, 217-251. New York: Schocken Books, 1969.

Figure 1.4
Joseph Michael Gandy
Imagined view of the Bank of England in ruins; 1830
Pen and colored washes on paper
unknown size
The Sir John Soane Museum

Figure 1.5
Daniel Buren
*Within and beyond the frame,*1973 (detail)
Work in situ
John Weber Gallery, New York

Figure 1.6
Christo and Jeane-Claude
Sketch for Wrapped Typewriter, c1965
Charcoal sketch with fabric and twine
25 x 18 inches; 63.5 x 45.72 cm
in *Christo*, Milano: Edizioni Apollinaire

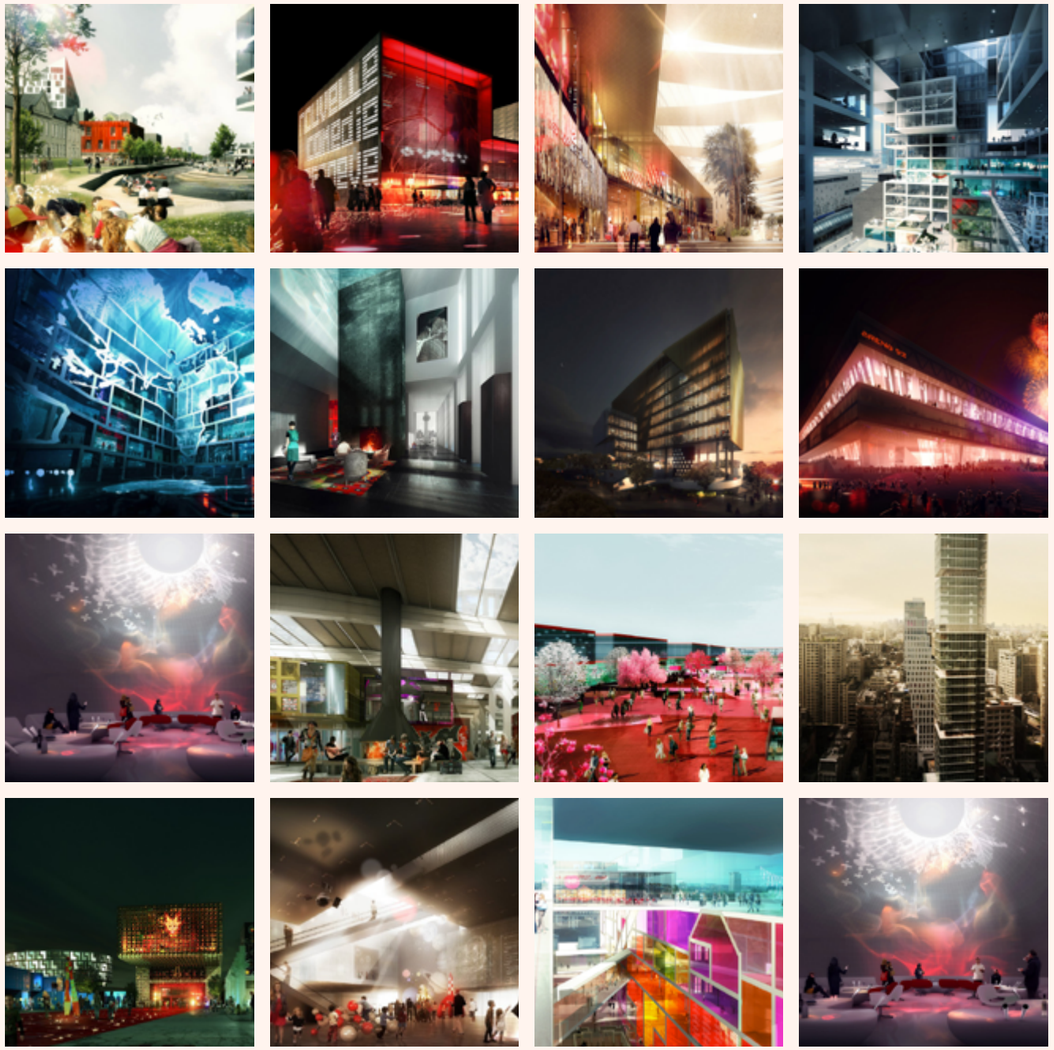


Plate 1
Architectural Junkfood, 2012
Selected Computer Generated Images from leading
architectural visualization firms
10 x 10 inches; 25.4 x 25.4 cm

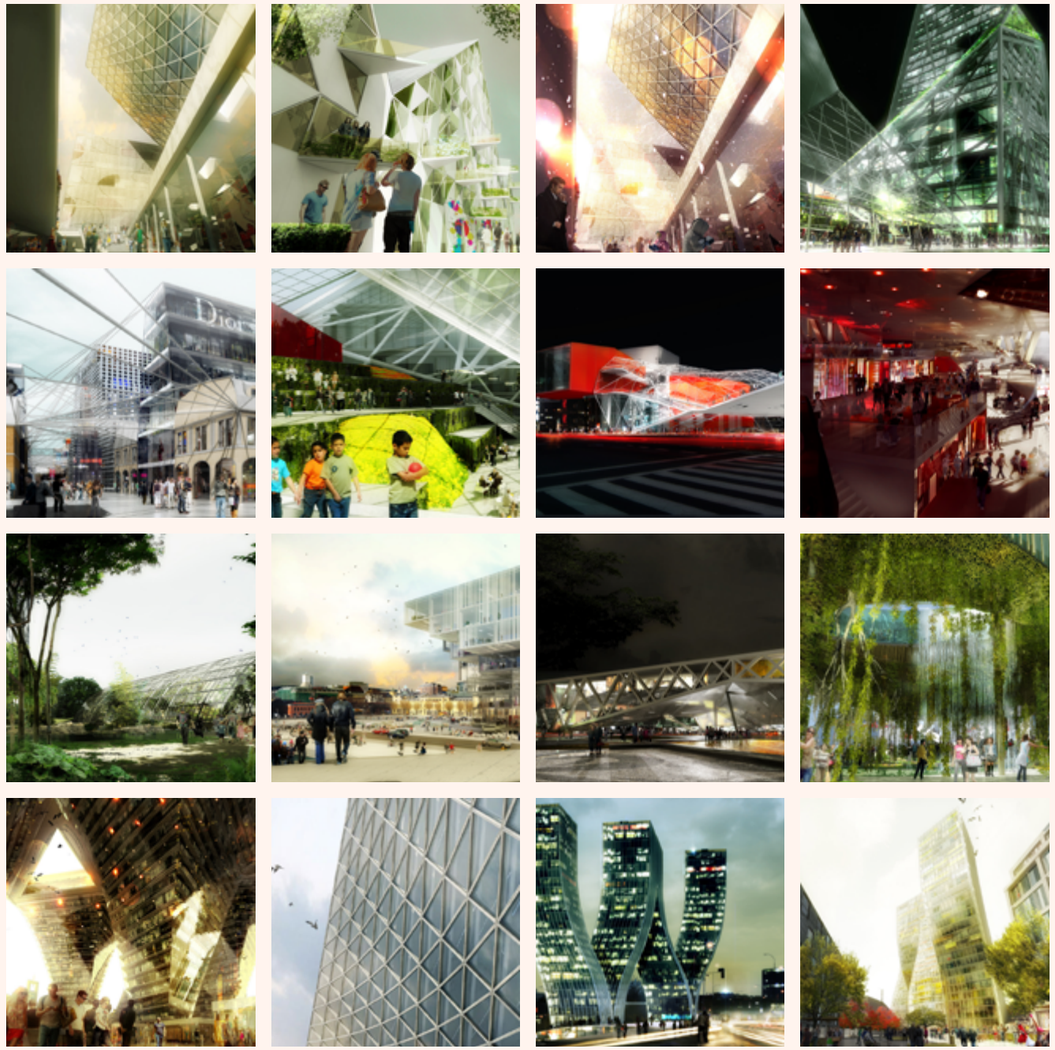
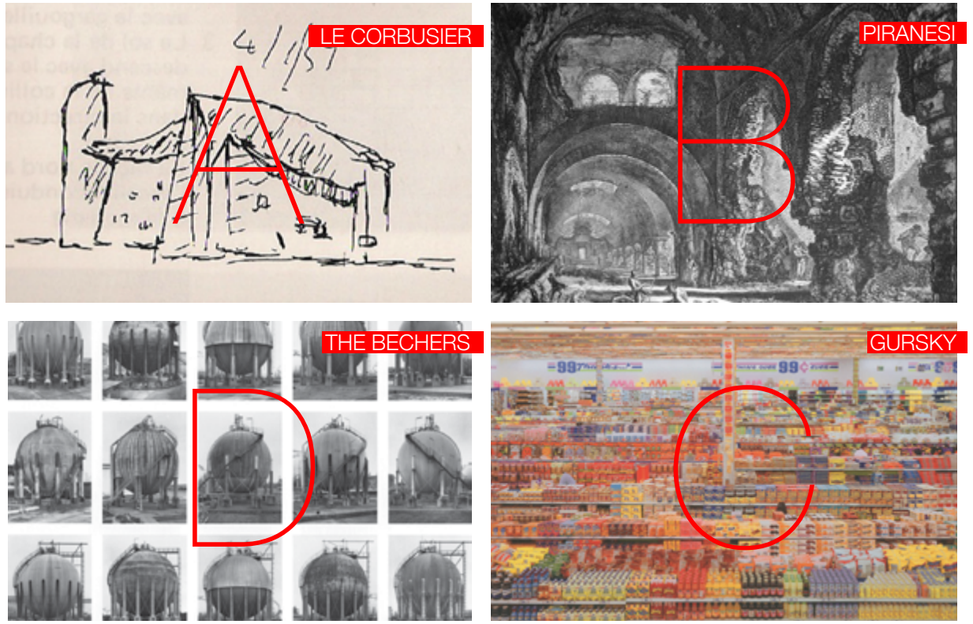


Plate 2
Architectural Junkfood, 2012
Selected Computer Generated Images from leading
architectural visualization firms
10 x 10 inches; 25.4 x 25.4 cm

NOVEL CONTENT

BANAL CONTENT



NEUTRAL REPRESENTATION

SPECTACULAR REPRESENTATION

PLATE 3
Graphic/Content Matrix, 2012
Assorted Images
10 x 10 inches; 25.4 x 25.4 cm

PLATE 4
Status Image, 2012
Image collage of Audi Advertisement and Luxigon Rendering
7 x 18 inches; 17 x 45.72 cm

PLATE 5
Surrealist Menu, 2012
Selected Images
10 x 17 inches; 25.4 x 43.2 cm

SITE 2

AMERICAN REDEVELOPMENT

RE-CENTERING

Bethlehem was founded in 1741 by Moravian missionaries along the Lehigh River and a feeding tributary, the Monocacy Creek. The Moravians ministered to the regional Lenape Native Americans and relied on simple industrial functions along the creek with a civic main street and cursory plantation properties at the edge of the town proper. The 1812 plan of the town of Bethlehem shows the central axis of Main Street with civic buildings such as the Sun Inn, Central Moravian Church and Brethren's house located linearly along Main Street. This formal organization of a central civic core with outlining industry continues through 1886 with the growing density of the town.

The introduction of the railroad and later Bethlehem Iron Works in 1857 caused major growth between the years of 1812 and 1887 transforming the town from a small missionary society to a major hub of the Industrial Revolution. The plant grew as a result of strategic positioning along the intersection of the Lehigh Valley and North Penn Railroads. The Lehigh River provided shipping to the Atlantic seaboard and the Railroads connected the plant to resource deposits in western Pennsylvania.

In 1901, former president of US Steel, Charles Schwab, bought the Bethlehem Iron Works Company and renamed it Bethlehem Steel Corporation. With the purchase of control of Henry Gray's wide flange patent, Bethlehem could roll stronger and lighter beams than anyone in the world. The wide-flanged steel beam was central to the construction of the skyscraper and long-spanning bridge. The rails produced offered a railroad track of superior quality and durability. As a result of the acquisition of these two manufacturing patents, most of the bridges and skyscrapers were built with the "Bethlehem Beam." The steel was manufactured from raw ore and rolled and fabricated into beams at the plant. In 1916, Schwab began purchasing steel mills along the east coast for expansion and turned over daily operations to Eugene Grace. It was Grace that took Schwab's vision of a dominant corporation and made it a reality. Grace created the image of Bethlehem Steel, more commonly referred to as, "The Steel," the all-powerful corporation which shaped the way Bethlehem was going to develop during the 20th century.

The growth of the company through WWI and WWII caused a major spike in the population of Bethlehem as the company recruited workers and an influx of immigrant workers established residences on the South Side. The 1929 zoning map of the city shows two civic zoned centers of the town on the north and south sides. The polarization reflected the two classes at work in the city because of The Steel: the south side of Bethlehem was home to residents of the highly diverse ethnic neighborhoods of the steelworkers. The north side of town was home to the executives and highly-paid management and was known as a more prosperous and upscale neighborhood.

In 1979 the town underwent an urban revival with the completion of a new civic center. This signaled the shift of the primary public space from linear street to a centralized city center including public library, city hall and police station. The modernist design relocated the public plaza not only geographically centrally to the town but became the primary public civic gathering space.

STAGE

With the introduction of foreign steel products and the conversion of existing steel products to more economical materials such as aluminum, the market demand for domestic steel began to shrink. Additionally, the introduction of mini mills and failure of the plant to update technology made the company less responsive to changing demands in the steel market. In 2003, Bethlehem Steel Corporation filed for bankruptcy and in 2007 sold all of its assets to International Steel Group. Located in South Bethlehem, the campus of buildings and industrial equipment constitute he largest brownfield site in the world. Bought by SandsBethWorks as well as independent investors, a subsidiary of Sands Casino Las Vegas, the property is planned to be developed into a 163 acre cultural and entertainment site.[1] While many of the buildings had to be demolished because of structural and environmental hazards, a collection of 18 existing buildings makes up the campus along with a new headquarters for ArtsQuest, a non-profit media organization completed in 2011 and the Sands casino and shopping complex. The five blast furnaces left intact serve as a backdrop for the new "21st Century Town Square", fronted by the new ArtsQuest building and Blast Furnaces. The new public town square is the result of the gifting of land by the Sands Casino Resort Bethlehem, the economic driver of the redevelopment of the former Steel plant, to the Bethlehem Redevelopment Authority as part of the SteelStacks arts and entertainment campus. However, **due to a restriction of the land deed, this public plaza "prohibits union organizing and talking offensively about the Sands casino."**[2]

REPRESENTATION

While undergoing a major physical and programmatic reproposing, the representation of the site is also undergoing a drastic shift. In 2008, the site was the film for the 2009 blockbuster Transformers II: Revenge of the Fallen, serving as the setting for an alien battleground in Shanghai. This image (Figure 2.1) of the plant proposes an ironic inversion of this shift of perception. The blast furnaces, once a source of economic stimulus for a diverse community is now the spectacle around which Debord's social in-authenticity is at its peak. It is the epitome of the multipurpose stage set: movie scenes, fire works, holiday light shows, weekend farmers' markets, and free community concerts all call the once culturally significant backdrop home.

The campus as a whole presents itself as a rich testing ground for how to act within spectacle culture and employ strategies pioneered by visual artists such as Smithson, Buren and Piranesi. The privatization of public space presents a growing trend by public institutions and businesses. The spectacle of "bread and circuses" is global and prototypical, the campus of Bethlehem Steel in South Bethlehem will provide a grounds for addressing it.

SATIRE

In both *Steeling Landmarks* (pls. 14-15) and *1089 Ships...* (pls. 12-13), the use of representation and process are criticized and leveraged to establish a dual understanding of the work. *1089 Ships...* delineates the quantity of ships produced for war by the Bethlehem Steel Corporation, a leading supplier of wartime ships. The machine-rendered nature of the line drawing relates to the production of machines by machines. The blood wash relates to the blood of war and the deaths associated in the manufacturing process. *Steeling Landmarks* similarly relates the production of major architectural landmarks throughout the country, rendering the buildings in original rust harvested from the plant site. The pieces have a dually representative nature: first they represent the facts of the significance of both the achievements of contributing to landmarks and the war effort. The added layer of spectacle produces a separate reading of the act of representing and conveying.

NOTES

1. Information Services, City of Bethlehem. "History of Bethlehem," http://www.bethlehem-pa.gov/about/history/index.htm. Accessed December, 2012.
2. The Morning Call."Crowd at free speech rally decries Sands deed restrictions at Steel Staks" http://www.mcall.com/news/local/mc-bethlehem-steelstacks-free-speech-test-20121120,0,3042231.story. Accessed December, 2012.
3. Public Broadcasting Service. *Bethlehem Steel, The People Who Built America,* 2008.

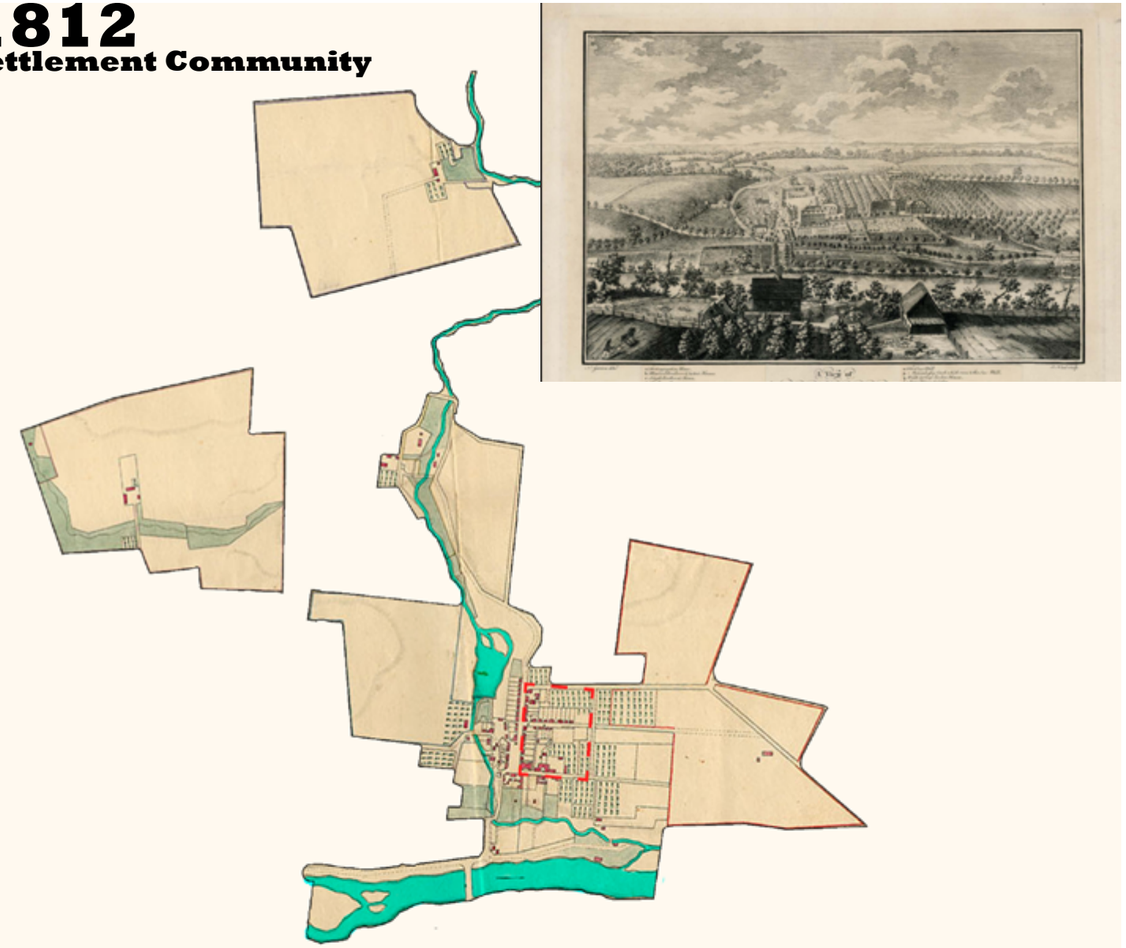
Chapter Frontpiece
Frank T. Smith
Blast furnaces during 4th of July, 2012
Photograph
http://franktsmith.wordpress.com/2012/07/17/independence-day-at-steelstacks/

Figure 2.1
Michael Bay
Transformers 2: Revenge of the Fallen, 2009
Digital Film
150 min
Dreamworks Studios

Figure 2.2
Andrew Garn
Blast Furnace A and B with dismantled powerhouse in foreground, 1993
Photograph
unknown dimensions
in Bethlehem Steel: Princeton Architectural Press, 1999

Figure 2.3
April Bartholomew, The Morning Call
Untitled, 2012
Photograph
unknown dimensions
from The Morning Call November 20, 2012

1812
Settlement Community



1886
Densification

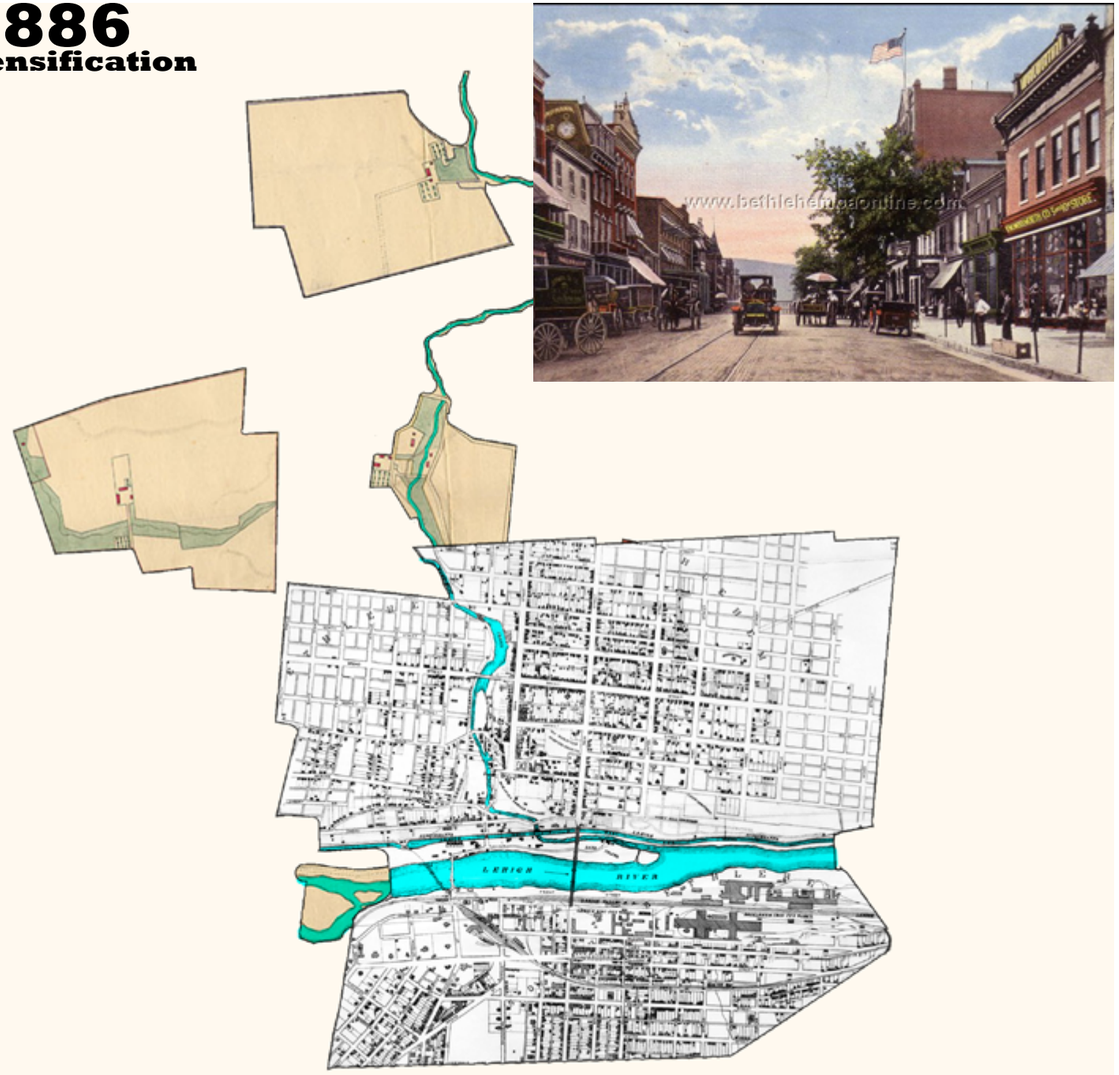


Plate 6
Map of Bethlehem, PA - 1812, 2012
Digital Collage
23 x 23 inches; 58.2 x 58.2 cm

Plate 7
Map of Bethlehem, PA - 1826, 2012
Digital Collage
23 x 23 inches; 58.2 x 58.2 cm

PLATE 8
Map of Bethlehem, PA - 1929, 2012
Digital Collage
23 x 23 inches; 58.2 x 58.2 cm

PLATE 9
Map of Bethlehem, PA - 1979-2000, 2012
Digital Collage
23 x 23 inches; 58.2 x 58.2 cm

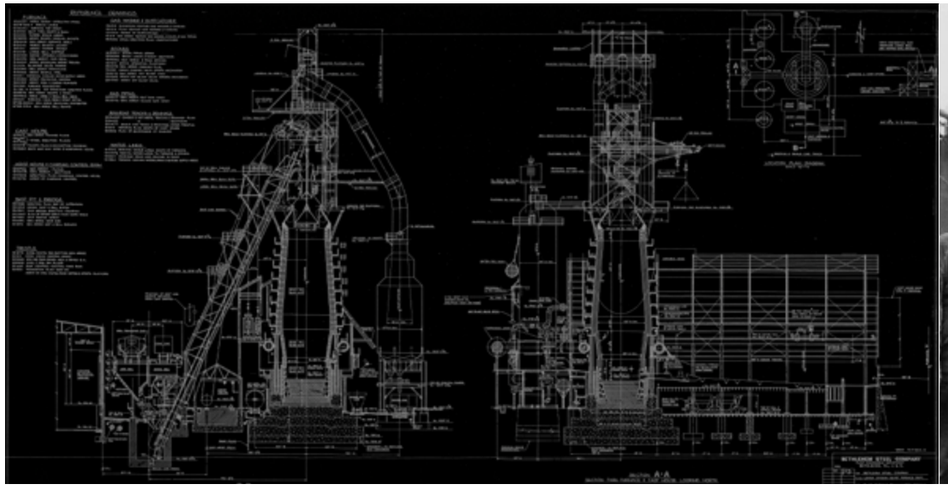
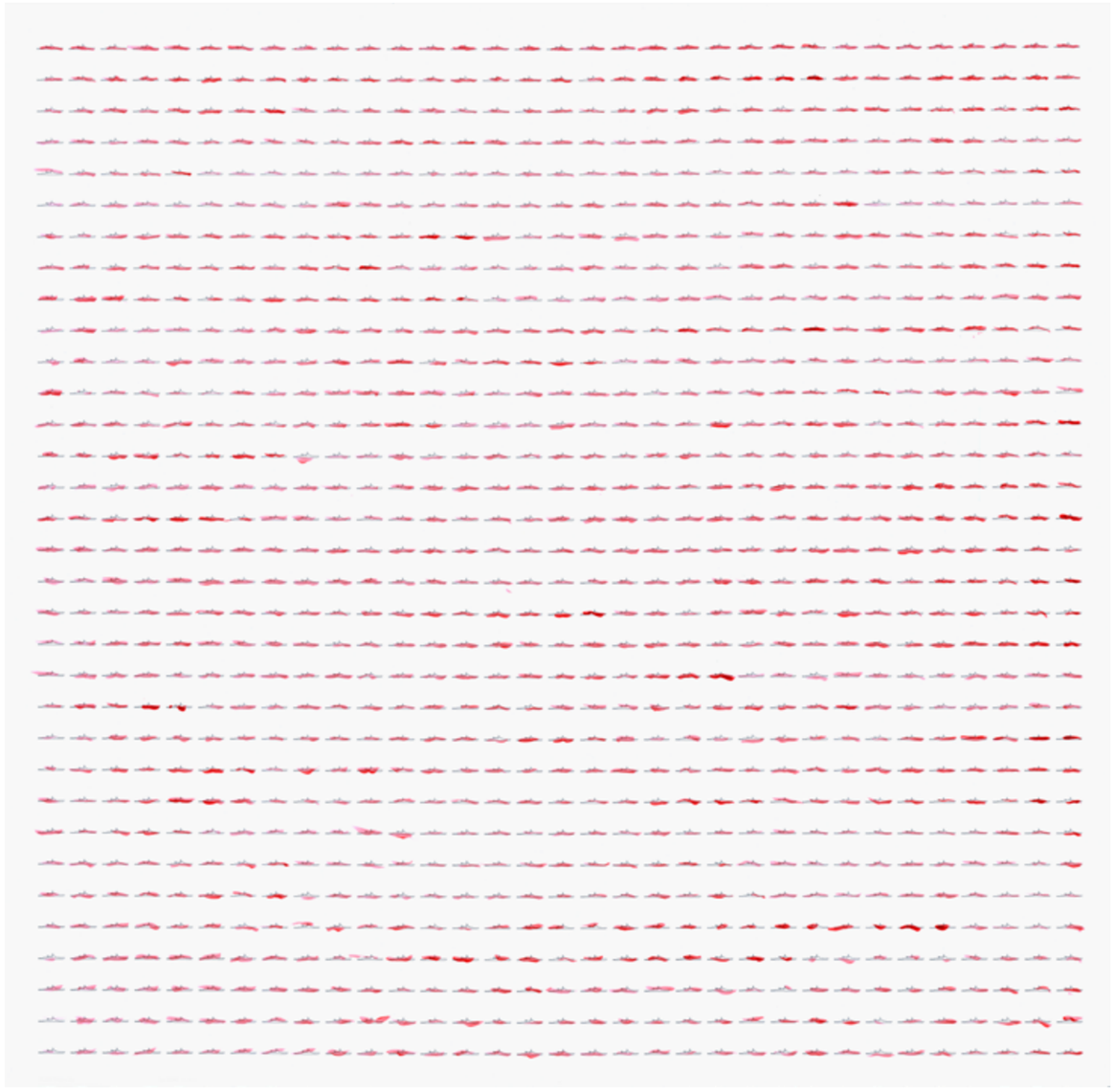


Plate 10
It's (been) a Blast!, 2012
Blast furnace construction drawing, Check family photograph, Levitt Pavillion photograph by Paul Warchol
24 x 72 inches; 61 x 182.9 cm






Plate 11
Stills from *Delirious Spectacles,* 2012
montage film
05:21



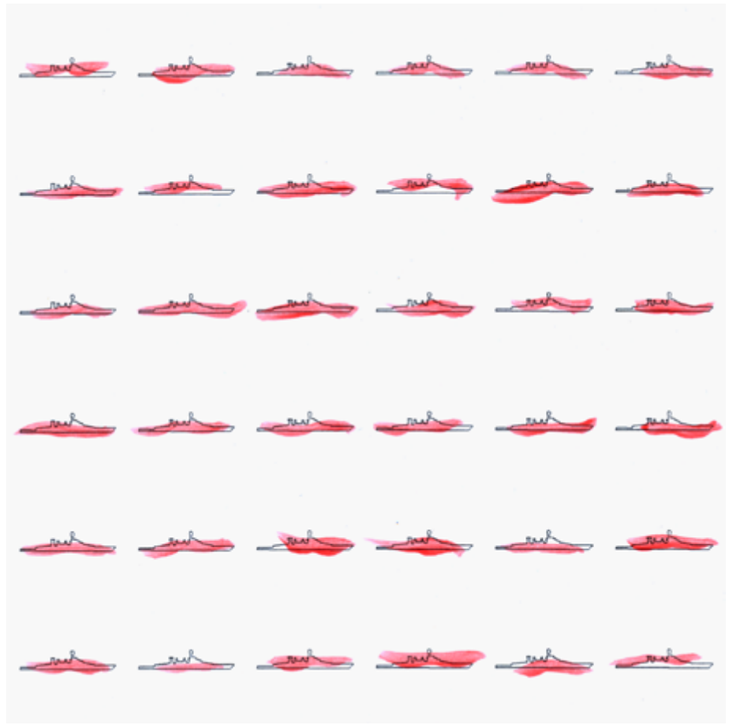


Plate 12
1089 Bethlehem Steel Ships ... or, All wartime ships produced for WWI, 2012
Laserjet print with fake blood wash
framed 33 x 33 inches; 83.8 x 83.8 cm

Plate 13
detail: *1089 Bethlehem Steel Ships ... or, All wartime ships produced for WWI*, 2012
Laserjet print with fake blood wash

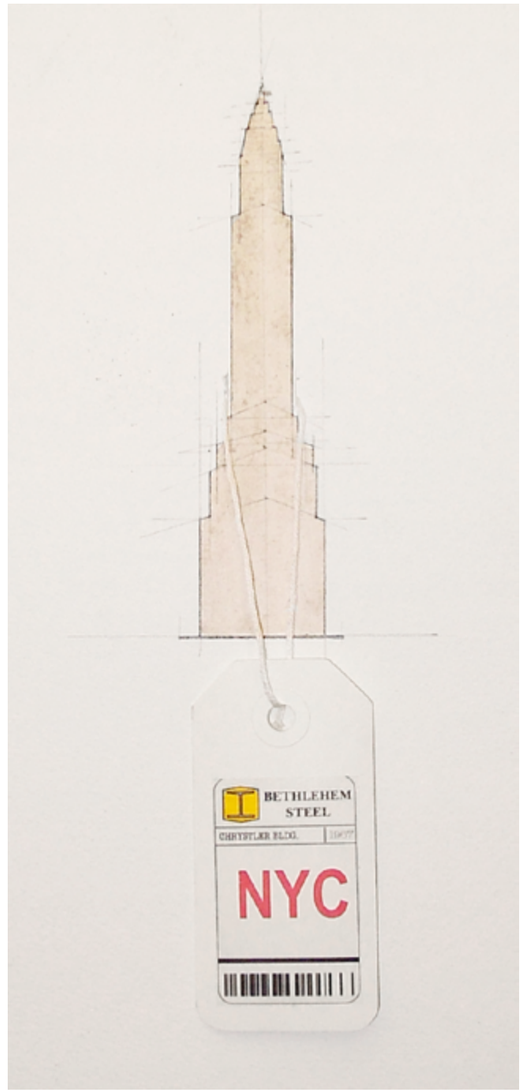


Plate 14
Steeling Landmarks, 2012
Graphite drawing with rust wash from selected
Bethlehem Steel sites
framed 33 x 33 inches; 83.8 x 83.8 cm

Plate 15
detail: *Steeling Landmarks,* 2012
Graphite drawing with rust wash from selected
Bethlehem Steel sites

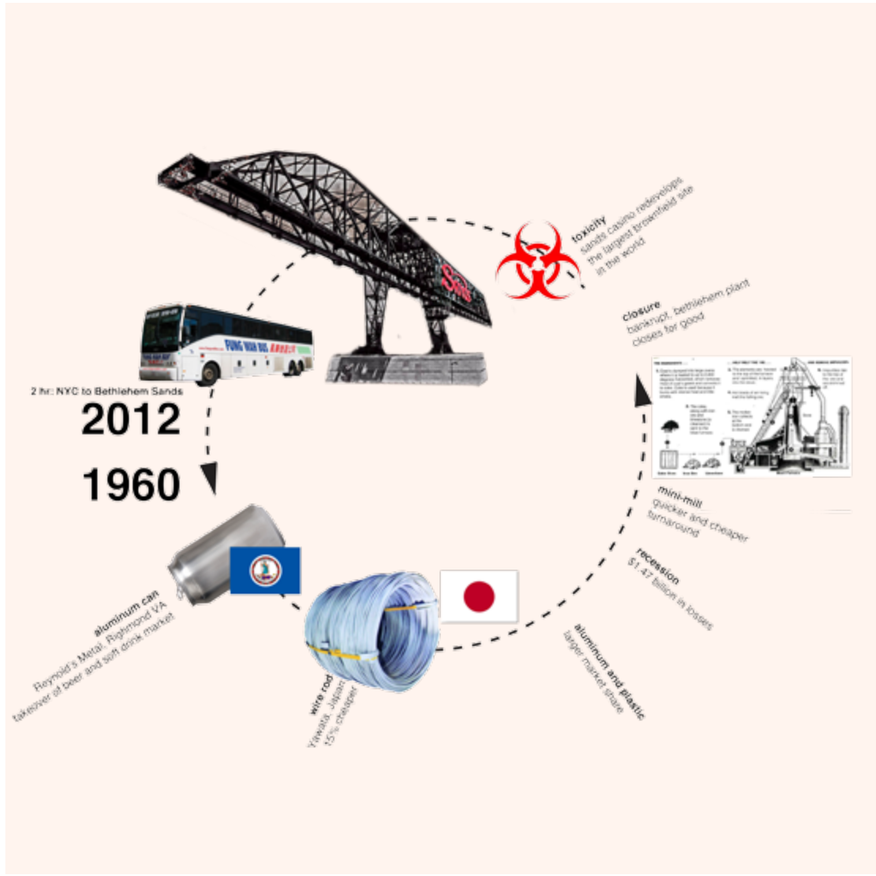
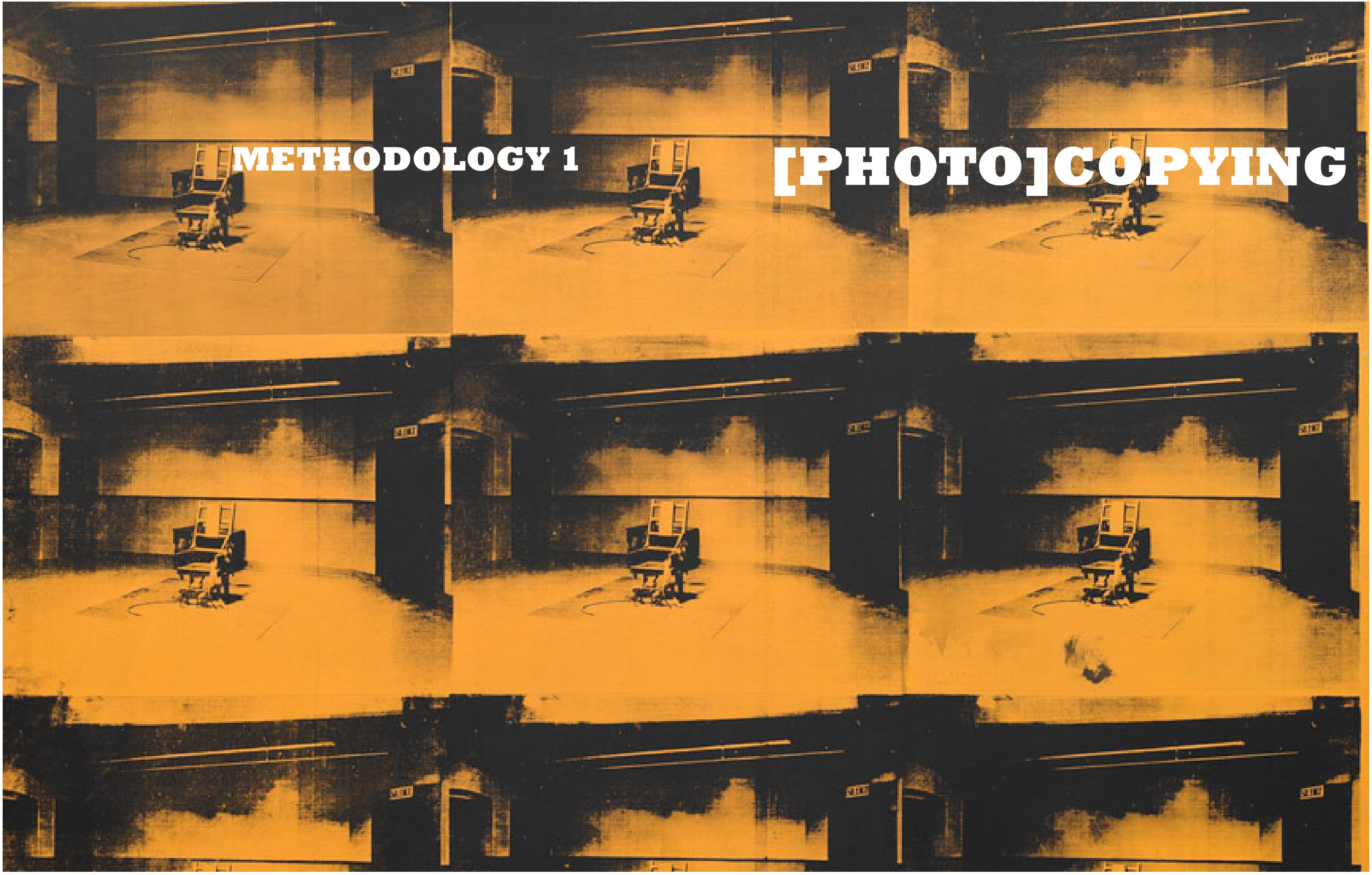


Plate 16
Faceoff!, 2012
Assembled images
11 x 8.5 inches each; 27.9 x 21.6

Plate 17
Rise and Fall, 2012
Digital collage
10 x 10 inches; 25.4 x 25.4 cm

METHODOLOGY 1

[PHOTO]COPYING



COPYING

Andy Warhol announced his disengagement from the process of aesthetic creation in 1963: “I think somebody should be able to do all my paintings for me,” he told art critic G.R. Swenson.[1] The Pop-art movement employed using found objects, images and commercial printing processes to align themselves with signs of mass culture and debase American culture’s fascination with low forms of culture and consumption. Warhol’s preoccupation with death in the early nineteen-sixties suggests another alignment with the processes of his technique. Through serial application of images revolving around the theme of death, he associated the repetitive viewing of these death images with the numbing of their effect on the viewer. However Orange Disaster #5 seems to subvert this numbing, “speaking to the constant reiteration of tragedy in the media...an attempt to exorcise this image of death through repetition.”[2] Through viewing the image, the viewer experiences the overpowering repetition of media coverage and ominous calling of the chair to its next victim.

Warhol’s pioneering of serial representation as art form, particularly that of the Disaster series and his engagement with pop art media such as copy machines and screen printing aligned the techniques of these productions with the political and cultural realities of what was depicted. Bernd and Hilla Becher’s similar serial documentation of blast furnaces (Figure 3.2) depict the blast furnaces serially in a plea for their legitimacy as archetypes of built form. Between the 1960s and 1990s Bernd and Hilla Becher began photographing steel mills with a specific focus on blast furnaces. As the central element to a steel plant, their serial representation of the furnaces made them appear as an architectonic structure. As a relatively new building type, its aesthetic are governed by pure functional needs of heat, pressure, and gas generation. The Becher’s photography made the forms iconic through repetition and by framing and photographing the subjects in the exactly same manner in each shot.

The first methodology of research employs photography as a means of representing the geographic site of Bethlehem and uncovering social and built environment factors at work on the site. On one hand, this methodology is very much a traditional architectural site analysis. On the other, the process identifies with the discourse of the Bechers, Evans and Warhol and seeks to engage the photograph and its ability to depict phenomena.

The first series of images (pls. 18 - 21) reinterprets the Walker Evans photograph from 1934 (Figure 3.1) which made similar social commentary through the framing and positioning of the camera to depict underlying currents in his subjects. Evans documented and situated established subjects, making commentary on the site the relationship between work, live and death. These plates draw similar connections between the plant but do so by pairing images of current scenes of the blast furnace as background with foreground. The first paring takes a current viewpoint of the Evans photograph and a similar view of the parking lot for the casino. The paring of these two viewpoints creates the metaphor between past and present work places and the analogy between the parking lot and graveyard. The second pairing, *Play!* pairs the foreground/background relationship between children playing soccer in the shadow of the blast furnaces and the entrance to the casino, the adult playground of Bethlehem. A further interpretation of Evans is examined with the *Shrine* and *Tag* pieces. In one instance Evans’ framed photograph augmented through the cutting out of the blast furnaces and illumination of the background in the same manner as they are displayed today, with colored lights. The second instance is a graffiti tagged framed image over the blast furnaces. The graffiti stencil alluding to the trademark of the graffiti artist is aligned with the branding strategy of Bethlehem applying the graphic identity of the blast furnaces as a spectacle to anything that needs activation.

The *Profit Machine* takes the meaning of Evans’ photograph to the most extreme level. The slot machine is an obvious allusion to the presence of the casino and the spectacle which it represents. The underlying theme of the piece, however is a commentary on the use of economic stimulus plans of post industrial towns to look to unsustainable forms of income for revitalizing their towns. In the same manner that town officials take a gamble on the sources of profitable income generated in their jurisdiction, the player of the *Profit Machine* takes on a similar gamble with their tokens. The biggest economic drivers for Bethlehem are the largest payouts from the machine: war, union contracts and executive deals earn the player the highest jackpots.

The Fenced In: series depicts the artifacts of Bethlehem Steel in similar fashion to the Becher’s. By serially representing all of the existing uninhabited buildings through the campus, the magnitude of the buildings can be appreciated (pls. 27-43). Through photographically analyzing the sites, framing and the curation the images becomes the work produced for creating an analysis.

NOTES

1. Blessing, Jennifer. “Andy Warhol,” from Guggenheim Online. http://www.guggenheim.org/new-york/collections/collection-online/show-full/piece/?search=Andy%20Warhol. Accessed December, 2012.

2. Ibid.

Chapter Frontice
Andy Warhol
Orange Disaster #5; 1963
Acrylic and silkscreen enamel on canvas
106 x 81.5 inches; 269 x 205.74 cm
Solomon R. Guggenheim Museum

Figure 3.1
Walker Evans
Graveyard, Houses, and Steel Mill, Bethlehem , Pennsylvania; 1934
Glatin silver print
7.5 x 9.5 inches; 19.05 x 24.13 cm
The Minneapolis Institute of Arts

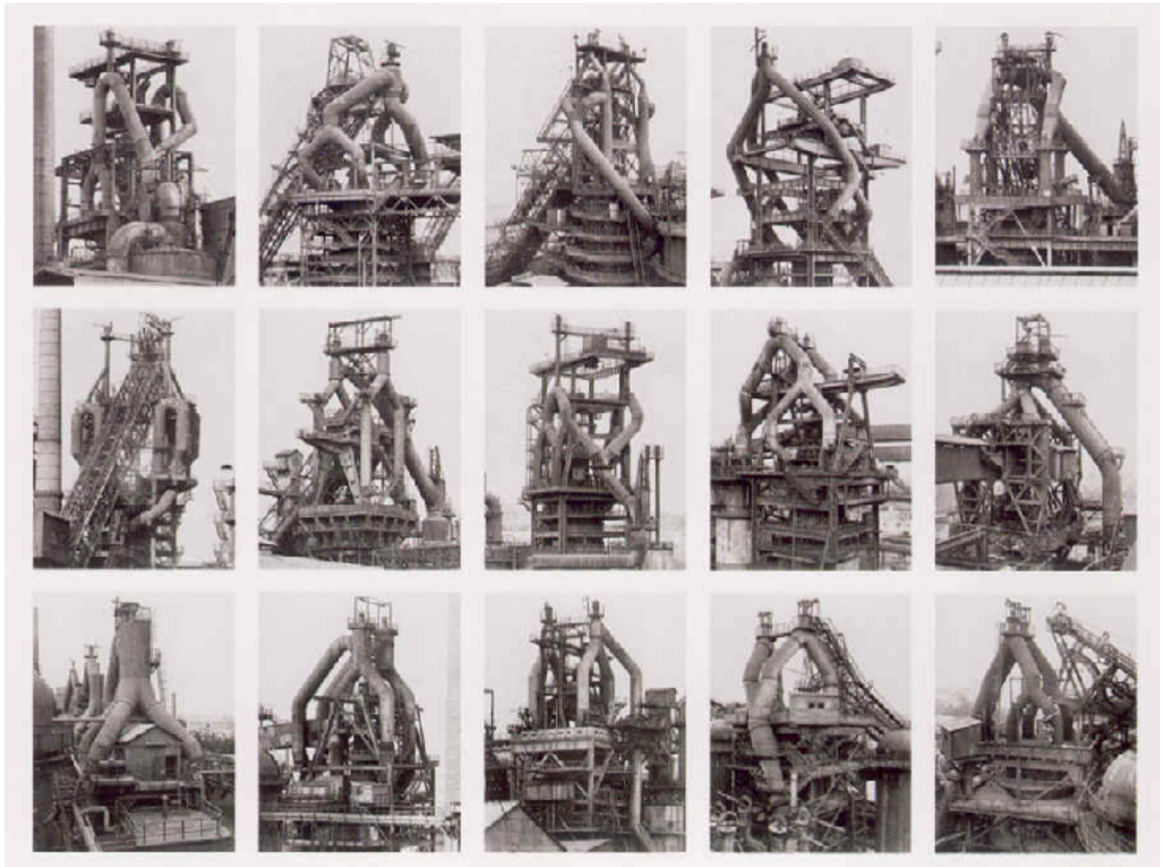


Figure 3.2
Bernd and Hilla Becher
Typology of Blast Furnace Heads: Perspective Views, Europe, 1965
Digital Pigment print (Ditone) on photo paper
35.5 x 44.5 inches; 90 x 113 cm

Plate 18
Distant Reminder, Work 1, 2012
Photograph
8 x 10 inches; 20.32 x 25.4 cm

Plate 19
Distant Reminder, Work 2, 2012
Photograph
8 x 10 inches; 20.32 x 25.4 cm

Plate 20
Distant Reminder, Play 1, 2012
Photograph
8 x 10 inches; 20.32 x 25.4 cm

Plate 21
Distant Reminder, Play 2, 2012
Photograph
8 x 10 inches; 20.32 x 25.4 cm

Plate 22
Today's Evans, Shrine, 2012
Framed photograph, LED light, purple acetate
8 x 10 inches; 20.32 x 25.4 cm

Plate 23
Today's Evans, Graffiti Stencil, 2012
Framed photograph, spray paint
8 x 10 inches; 20.32 x 25.4 cm

Plate 24
Profit Machine, 2012
Plastic, metal, wood, glass
6 x 7 x 14 inches; 16.4 x 17.8 x 35.6 cm

Plate 25
detail: Profit Machine, 2012
Plastic, metal, wood, glass
6 x 7 x 14 inches; 16.4 x 17.8 x 35.6 cm

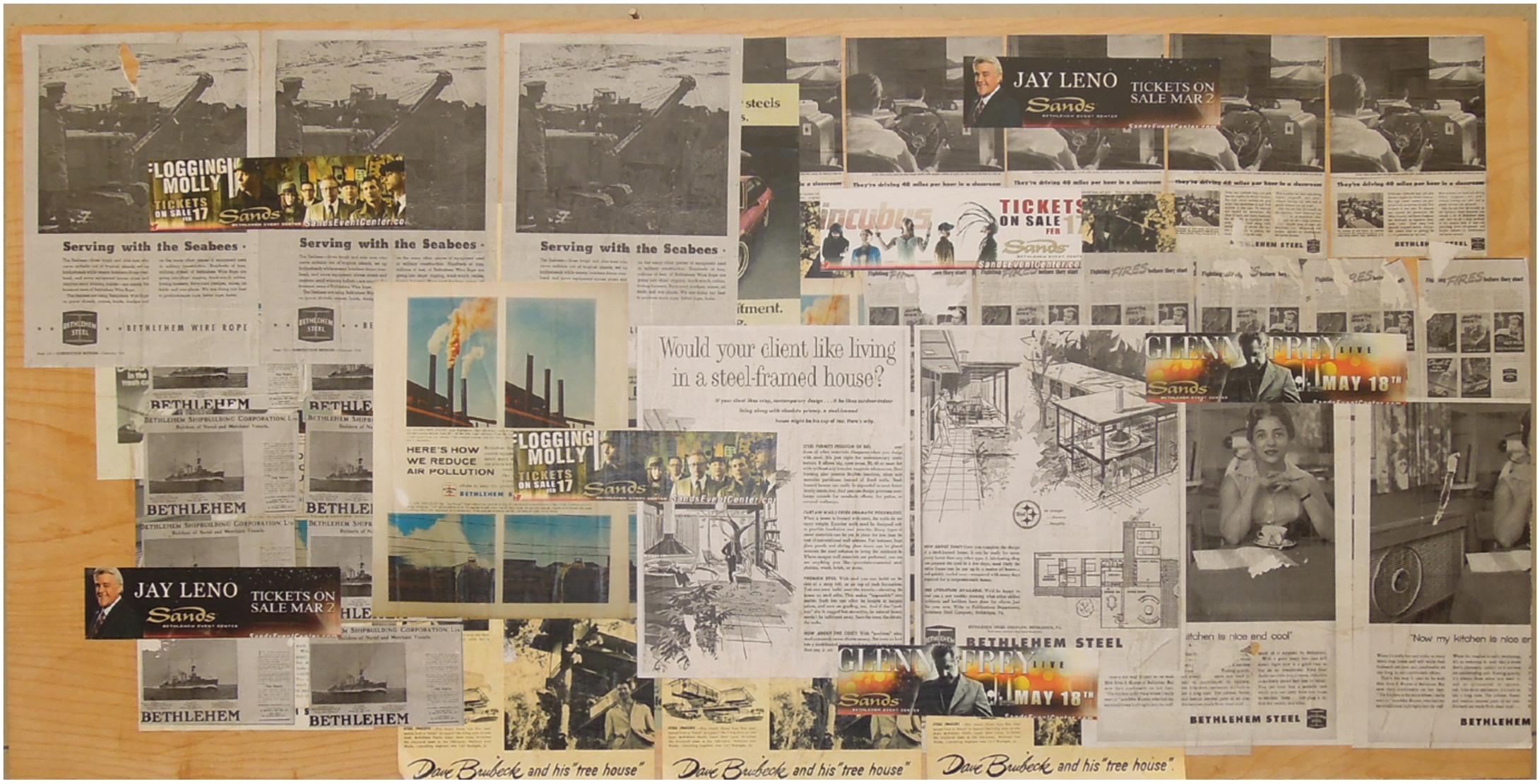


PLATE 26
Advertising Palimpsest, 2012
Wheat-pasted advertisements and media from Bethlehem Steel through 20th and 21st centuries
24 x 40 inches; 60.96 x 101.6

Plate 27
Fenced In: Carpentry & Pattern Shop, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

Plate 28
Fenced In: Electric Furnace Melting Department, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

Plate 29
Fenced In: Electro-Slag Remelt, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

Plate 30
Fenced In: Administrative Offices, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

Plate 31
Fenced In: Carpentry & Pattern Shop, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

Plate 32
Fenced In: Central Tool Annex, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

PLATE 33
Fenced In: Weldment, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

PLATE 34
Fenced In: Weldment, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

Plate 35
Fenced In: Plant Entrance, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

Plate 36
Fenced In: Administrative Offices North, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

Plate 37
Fenced In: Blast Furnace, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

Plate 38
Fenced In: Central Tool Annex, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

Plate 39
Fenced In: Electro-Slag Remelt, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

Plate 40
Fenced In: Glass Blowing Engine House, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

Plate 41
Fenced In: Central Tool Shop, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm

Plate 42
Fenced In: Iron Foundry, 2012
Black & white photograph taken on overcast day,
8 x 10 inches; 20.32 x 25.4 cm
























PLATE 43
Do Not Enter No Parking Private Property, 2012
Photograph series
2 panels; 10 x 10 inches; 25.4 x 25.4 cm each

METHODOLOGY 2

MEANING & RUIN

IMPLODING IMAGE

The second methodology looks to implode the representative image and seeks a fuller understanding of meaning by separating image from object in a serial manner. In a visit to the Bethlehem Steel Campus, six objects were collected, their location photographed and recorded. Further research was conducted as to the original function of the pieces, their manufacturing, and production processes and the way in which they came to be ruins. Through different forms of representation, this series questions origin, authenticity and the idea of display.

RUIN

When is a building in its most authentic state? When the construction documents are finished? Upon substantial completion? When it is inhabited? When it is relinquished to neglect and derelict? Depending on the source, all of these states of the building would be true. In the 18th and early 19th centuries, the "cult of the ruin" dominated architectural circles in Europe. Mock ruins appeared as follies in landscape gardens and architects and artists' attitudes towards them was two-sided. The first is archaeological, seeing artifacts as pieces to a puzzle to be reassembled to their original state. The second is a Picturesque understanding of the ruin, enabling the artist with license in arranging the artifacts in a romantic staging using chiaroscuro or mystical settings.

Piranesi's etchings, dating from the mid 18th century hold a similar significance. The "craze" of rediscovery was fueled by architects and scholars traveling to Rome and documenting, stealing, selling, and writing of the ruins of the fallen empire. Through etching (frontice) Piranesi depicts the Roman Baths, however his technique is not simply documentary. By employing a dramatic and theatrical overemphasis of the space, he renders the actual ruin as stage set. Trained in the theater arts, Piranesi knew how to create dramatic effects and events through images.

The two polar stances on the argument of restoration date back to the mid-ninteenth century, a period when restoration was first making an appearance. In favor of the authentic, John Ruskin wrote "Do not let us deceive ourselves in this important matter; it is impossible . . . to restore anything that has ever been great or beautiful in architecture." Ruskin was of the belief that once a building's construction was completed, it would never again exist that way again due to the time period, the state of materials and freshness of construction. On the other side of the argument, Eugene Viollete-le-Duc, in favor of the restored, wrote "to restore a building is not to repair it, nor to do maintenance or to rebuild, it is to reestablish it in an ultimate state that never existed before." Voillet-le-Duc believed that the ultimate state of a building could be multiple: every time it is cleaned up, restored or acted upon the building could regain new character, compounded upon the current ideal state.[2]

The intersection of these two mentalities came with Louis Kahn's conception of the ruin, a cross pollination of both Ruskin and Voillet-le-Duc. "When a building is completed, it wants to say, 'Look how I'm made,' but nobody is listening because the building is fulfilling function. When it becomes a ruin, the way the building is made becomes clear, the spirit returns."[3] Louis Kahn's attitude towards the ruin was an admiration for the way in which the building revealed how it was constructed and supported; the craft and material of the work. But preserving a ruin is a peculiar habit: if ruination produced valuable result, why would further ruination not increase value? "Or could the process be reversed," asks Rem Koolhaas in an exhibit Cronocaos at the New Museum.

Artists such as Gordon Matta-Clarke (Fig 4.4) play with this idea of ruin by introducing acts upon banal structures to be demolished. Because of the temporary nature of these building interventions (the buildings typically are slated for demolition or uninhabited) his work has been documented extensively thorugh photographs, video and drawing. Matta-Clarke, as Smithson did, questions the architectural act by acting on non-architecture in a way which brings spectacle and artistry in a commentary on architectural production.

Two contemporary examples of Ruskin/le-Duc ideology of the ruin are the preserved Shroeder house and the Shinto Temple in Japan. The Shroeder house, built in Utrecht in 1924 and designed by Gerrit Rietvelt for Mrs. Truus Schroder and her three children has been a listed monument since 1976 and a UNESCO World Heritage Site since 2000 because of its iconic standing in the Modern Movement in architecture and the purity of ideas and concepts as developed by the De Stijl movement. Central to the design, a joint undertaking between architect and client, was the role that the inhabitant had in interacting with the house. With multiple moving partitions and the unique lifestyle that the family led the house accommodated a very particular and rigorous set of traditions, and rituals of the inhabitants. Thus upon restoring the structure, it was questioned whether an actress was needed to be hired to reenact the peculiar, military-like rigor of rituals which Mrs. Schroeder continued to perform into her late age with the house. While such actress was not hired, this anecdote relates to Kahn's conception of the ruin in terms of use.

A second example of ruination in association with use is the Shinto temple in Japan. Rebuilt every twenty years, the Shinto temple is an example of the value of copying and restoring to normal. Through constant rebuilding, the Shrine is kept in impeccable condition.

NOTES

1. Sir John Soane's Museum. "Visions of Ruin." http://www.soane.
2. Scott, Fred. On Altering Architecture. New York: Routledge, 2008.
3. Ibid.

Figure 4.2
Shroeder House, c1990
Photograph
in *On Altering Architecture* (2008)

Figure 4.3
Shinto Temple Shrine, c1960
Photograph
in *On Altering Architecture* (2008)

Figure 4.1
René Magritte
The Human Condition, 1935
Oil on canvas
39 x 32 inches; 100 x 81 cm
Simon Spierer Collection, Geneva Switzerland

Figure 4.4
Gordon Matta-Clarke
Office Baroque, 1977
Building fragment: parquet wood flooring, drywall , and wood; and silver dye bleach print (Chibachrome)
Fragment: 15.75 x 59 x 90.5 inches; 40 x 149.9 x 229.9 cm; photograph: 30 x 20 inches; 76.2 x 50.8 cm;
The Museum of Contemporary Art, los Angeles

Chapter Frontice
Giovanni Battista Piranesi
Ruins of a Gallery of Statues in Hadrian's Villa at Tivoli, c1757
Etching

Plate 44
Late Night Special, 2012
Steel plate, table cloth,
8 x 10 inches; 20.32 x 25.4 cm

Plate 45
Toaster (after instagram), 2012
Computer-generated image on paper, deep fried,
8 x 10 inches; 20.32 x 25.4 cm

Plate 46
Plate Print, 2012
Ink, paper,
8 x 10 inches; 20.32 x 25.4 cm

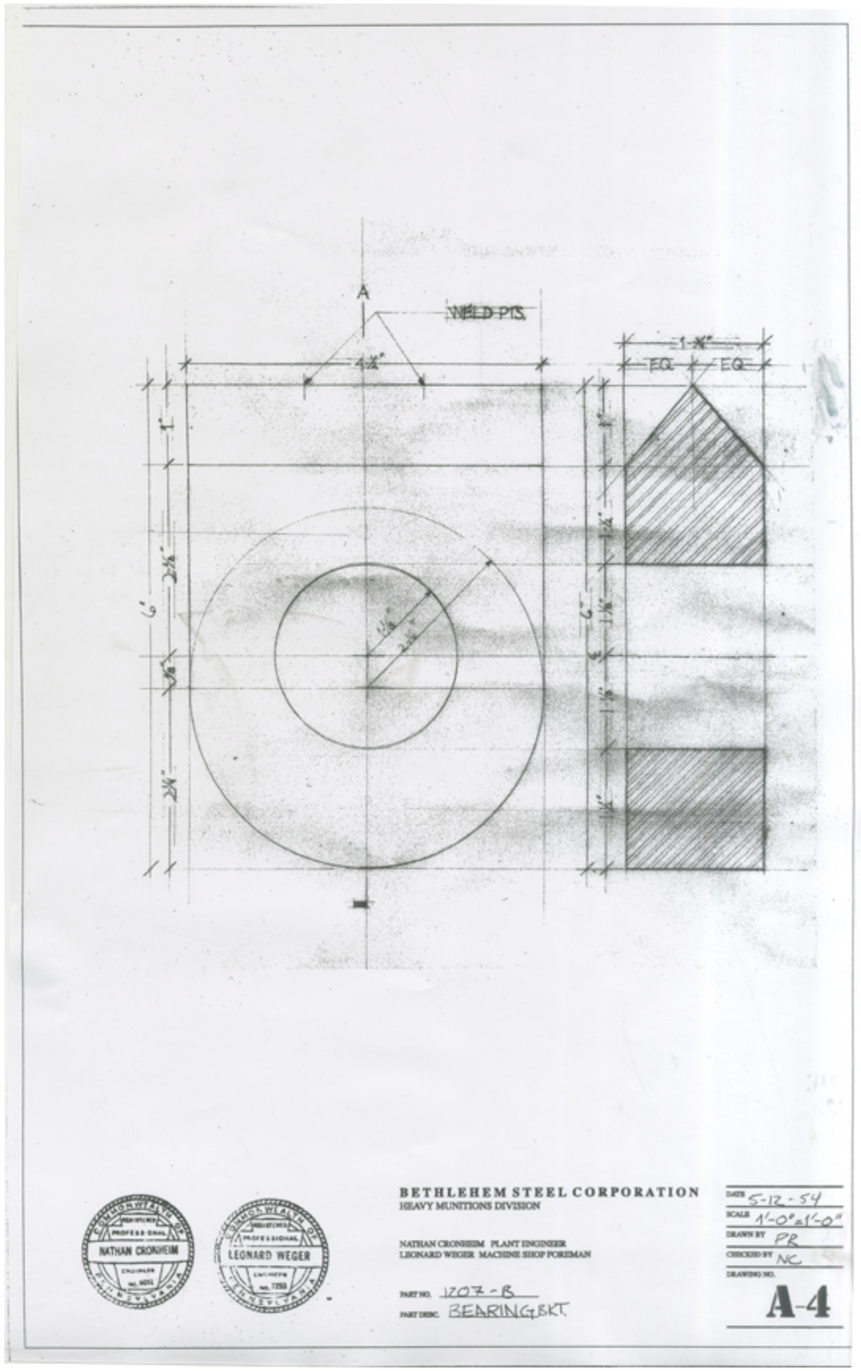
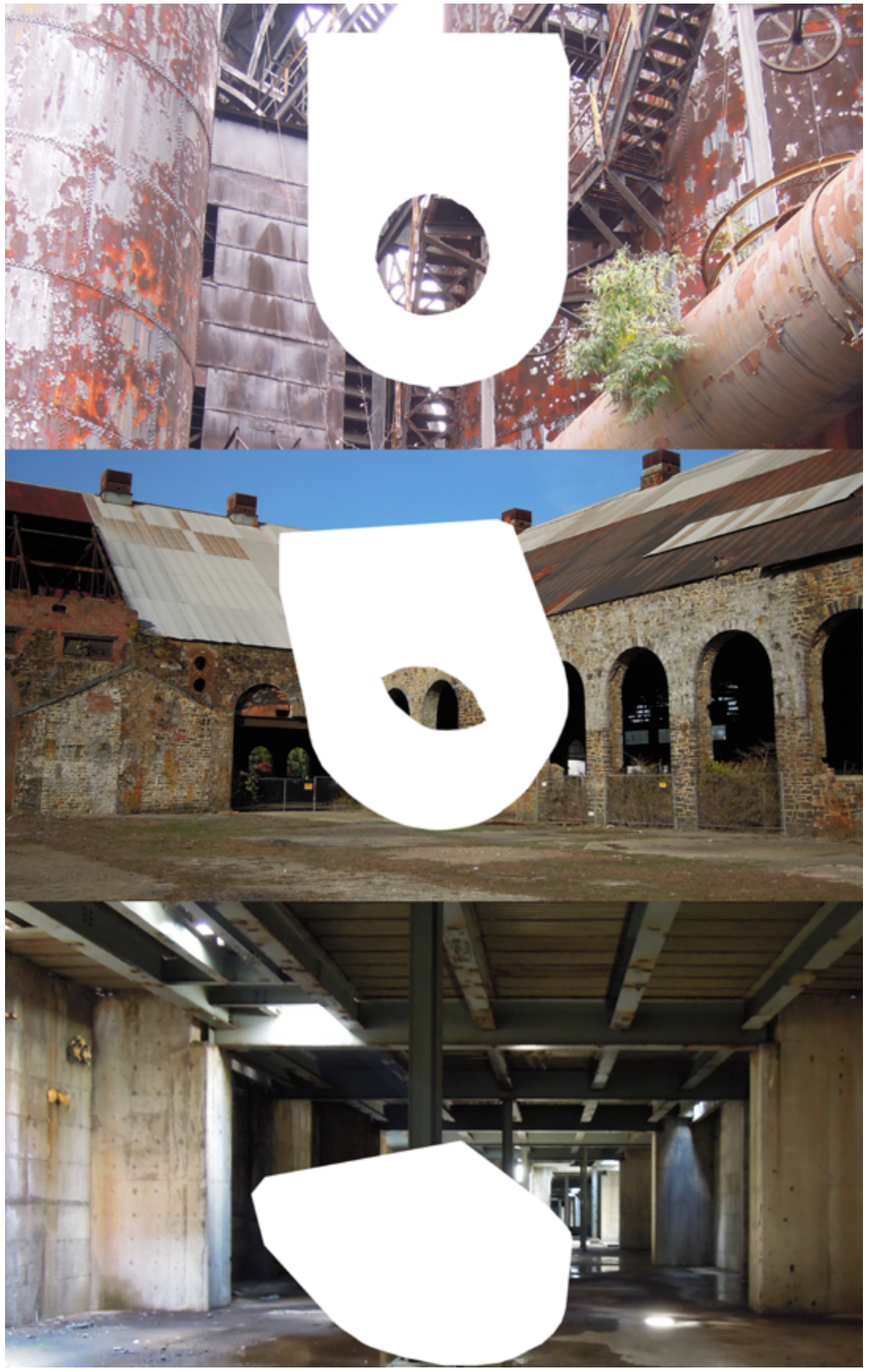


Plate 47
Original Drawing, 2012
Graphite on paper,
8 x 10 inches; 20.32 x 25.4 cm

Plate 48
Steel Bearing Shadow Casting, 2012
Cast bearing, lamp fixing, light bulb,
8 x 10 inches; 20.32 x 25.4 cm



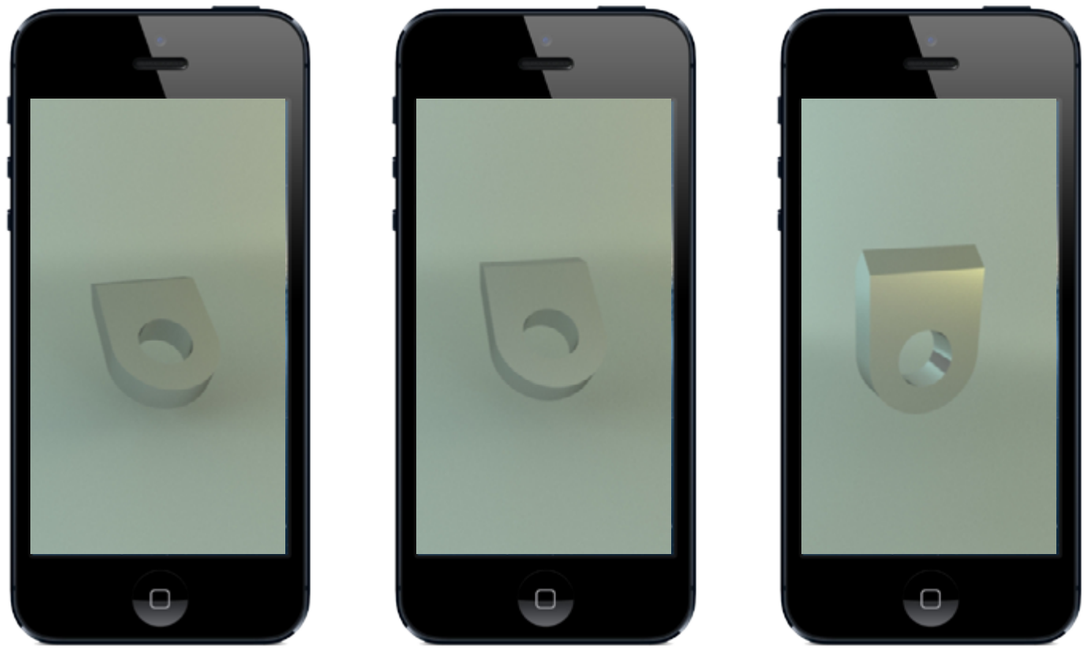


Plate 49
Life Cycle, 2012
Digital collage,
17 x 11 inches; 43.2 x 27.9 cm

Plate 50
Rise, 2012
Computer generated .GIF animation,
540 x 320 pixels

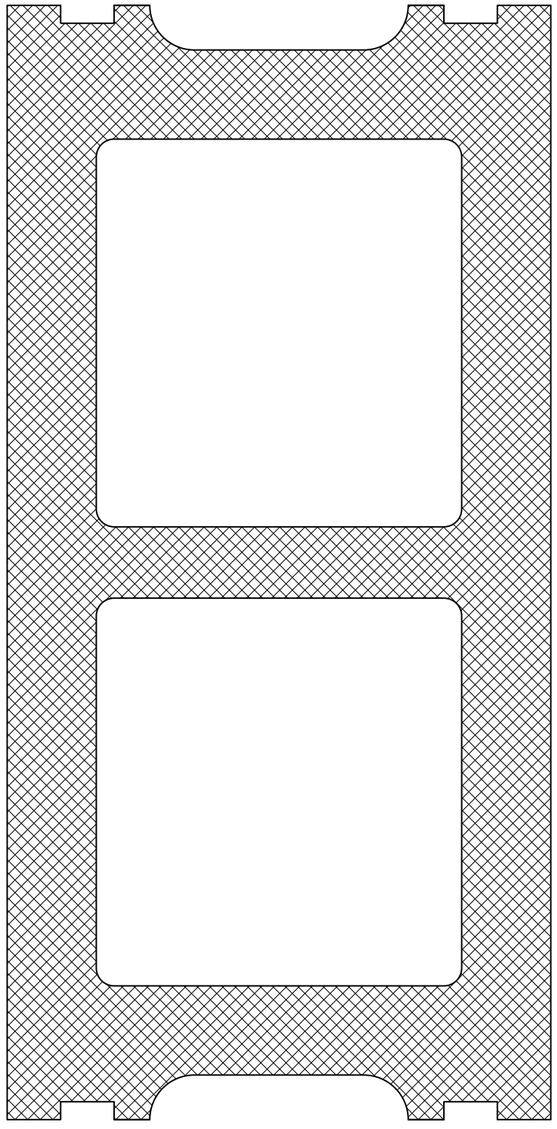


Plate 51
CMU, 2012
Plotted vector drawing,
17 x 11 inches; 43.2 x 27.9 cm

Plate 52
Found CMU artifact, 2012
Concrete,
4 x 3 x 4 inches; 10.16 x 7.62 x 10.16 cm

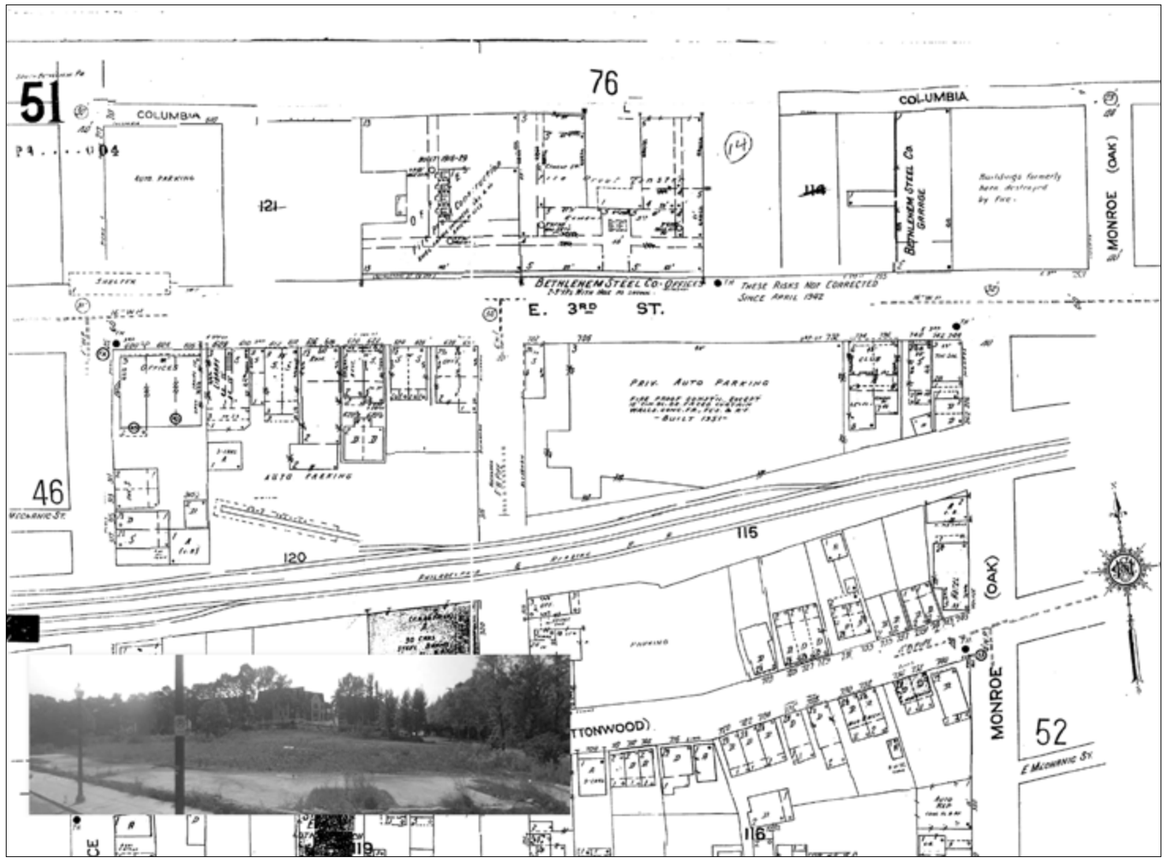


PLATE 53
Block Plan, 2012
Sanborn map plan,
8 x 10 inches; 20.32 x 25.4 cm

PLATE 54
Piranesi Camouflage, 2012
Digital collage,
8 x 10 inches; 20.32 x 25.4 cm

Plate 55
Flashy Flashing, 2012
Framed computer generated image,
17 x 11 inches; 43.2 x 27.9 cm

Plate 56
Flashing Artifact, 2012
Found flat roof metal flashing, felt,
8 x 8 x 8 inches; 20.32 x 20.32 x 20.32 cm

Plate 57
Danger!: Ticker, 2012
Printed media,
4 x 72 inches; 10.2 x 182 cm

Plate 58
Danger!: Artifact, 2012
Found "Do Not Enter" tape,
4 x 72 inches; 10.2 x 182 cm

Plate 59
C-channel: Cross Section, 2012
Steel C-channel,
2.5 x 4 x 1.25 inches; 6.35 x 10.2 x 3.13 cm

Plate 60
C-channel: Artifact, 2012
Steel C-channel,
2.5 x 4 x 6.75 inches; 6.35 x 10.2 x 17.5 cm

ANALOG CHANNEL Line-Up*

2	C2 X 4.1	32	C7 X 14.75	63	C10 X 15.3
3	C3 X 5	33	C8 X 11.75	64	C12 X 33.9
4	C4 X 7.25	34	C9 X 13.4	65	C8 X 11.75
5	C5 X 9	35	C10 X 15.3	66	C9 X 13.4
6	C6 X 10.5	36	C12 X 33.9	68	C9 X 13.4
		37	C7 X 12.25		
7	C7 X 14.75	38	C8 X 13.75	70	C7 X 14.75
8	C8 X 11.75	39	C7 X 14.75	71	C8 X 11.75
9	C9 X 13.4	40	C15 X 50	72	C9 X 13.4
10	C10 X 15.3	41	C9 X 15.85	73	C10 X 15.3
11	C12 X 33.9	42	C7 X 10.25	74	C12 X 33.9
12	C7 X 12.25	43	C8 X 13.75	75	C7 X 12.25
13	C8 X 13.75	44	C9 X 20	76	C8 X 13.75
14	C7 X 14.75	45	C9 X 20	77	C9 X 20
15	C15 X 50	46	C12 X 13.4	78	C12 X 13.4
16	C9 X 15.85	47	C12 X 22	79	C12 X 22
17	C7 X 10.25	48	C13 X 25	85	C13 X 25
18	C8 X 13.75	49	C7 X 14.75	95	C7 X 14.75
19	C9 X 20	50	C8 X 11.75	98	C8 X 11.75
20	C9 X 20	51	C9 X 13.4	99	C9 X 13.4
21	C12 X 13.4	52	C10 X 15.3		
22	C12 X 22	53	C12 X 33.9		
23	C13 X 25	54	C7 X 12.25		
24	C7 X 14.75	55	C8 X 13.75		
25	C8 X 11.75	56	C7 X 14.75		
26	C9 X 13.4	57	C15 X 50		
27	C10 X 15.3	58	C9 X 15.85		
28	C12 X 33.9	59	C7 X 10.25		
29	C7 X 12.25	60	C8 X 13.75		
30	C8 X 13.75	61	C9 X 20		
31	C7 X 14.75	62	C9 X 20		

* Subject to availability.

Basic Service — Tempered

Premium — Pay-Per-View

Lehigh Valley Cable RB 5/03

New Bethlehem C50 shapes prove economical...speed erection

Thanks to the alertness of their architect and engineer, the owners of "The Biggest Warehouse Ever" were the first U.S. big-box builders to benefit from the economics found in Bethlehem's new high - strength, low - cost C Steels (They have since been joined by a boost of other economy-minded builders).

Design dictated 30-in. columns

To give the structure the crisp, slim, lines you see at right, the architectural design called for 10-in. columns the full height of the building.

C50 columns weighed less, cost less

In the columns for the first six floors, where higher strength was needed, C50 shapes delivered 50,000 psi minimum hield. A36 columns of comparable strength would have weighed considerably more. With C50, both tonnage and money were saved.

Why C60 and not some other high-strength grade? Because no other grade has the attractive strength-to-price ratio or the good weldability of the C Steels.

C50 readily welded, speeded erection

"The Biggest Warehouse Ever" was designed with an all-welded steel frame. All the C Steels (C35, C60, C55, C30, C45) are readily welded using normal techniques. This saves time and money in both fabrication and erection. C Steels can be fabricated by the usual methods used for structural carbon steel, with adjustment of practice to allow for their much greeateer strength.

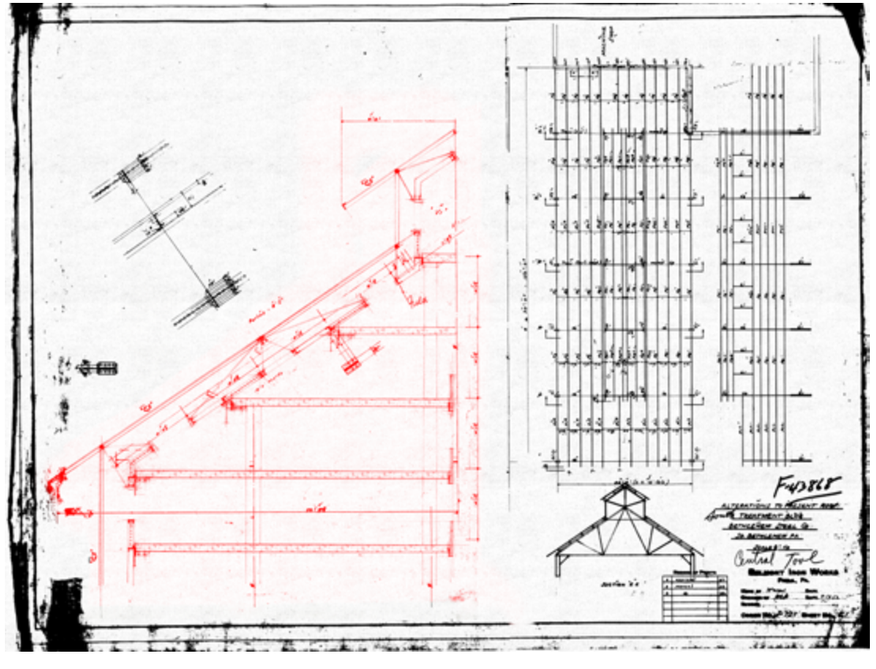
Bethlehem C Steel shapes and plates come in a wide range of sections and thicknesses. Interested? We'd be pleased to tell you more about why it's "C" for value in structural steels.

BETHLEHEM STEEL

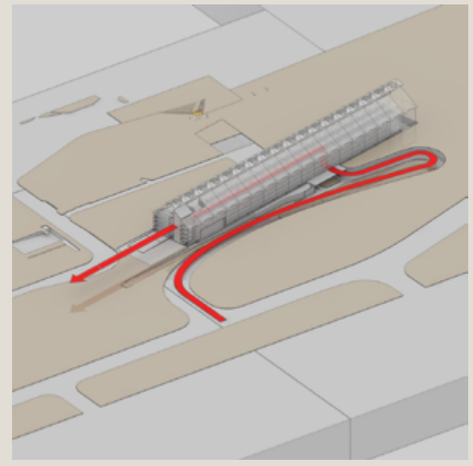
PLATE 61
Channel Line-up, 2012
Color print,
8 x 4 inches; 20.32 x 10.2 cm

PLATE 62
Channel Advertisement, 2012
Magazine Ad,
10 x 8 inches; 25.4 x 20.3 cm


SOMA



PARKING | STRUCTURAL FORM FETISH



Here’s how we’re making an entrance

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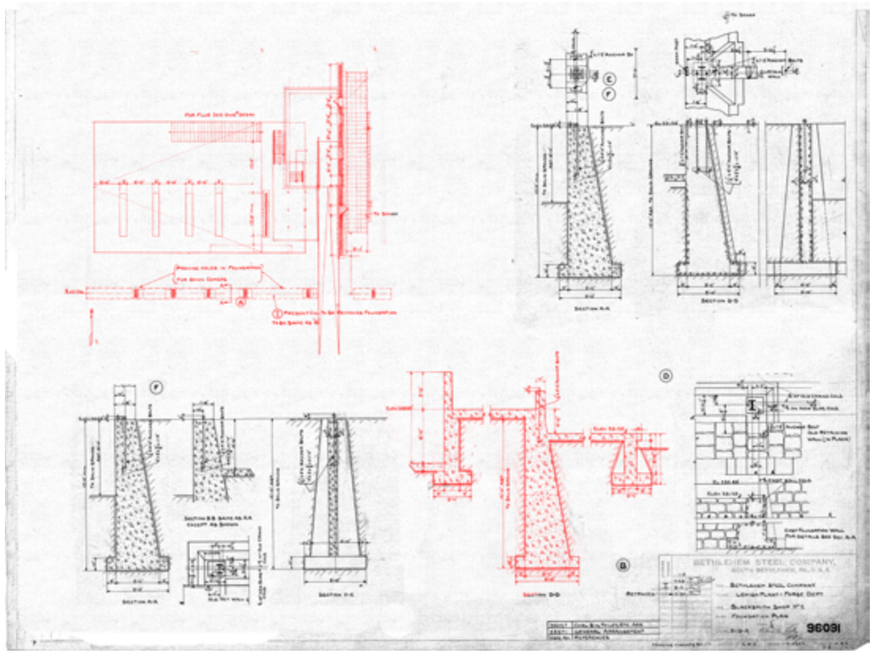
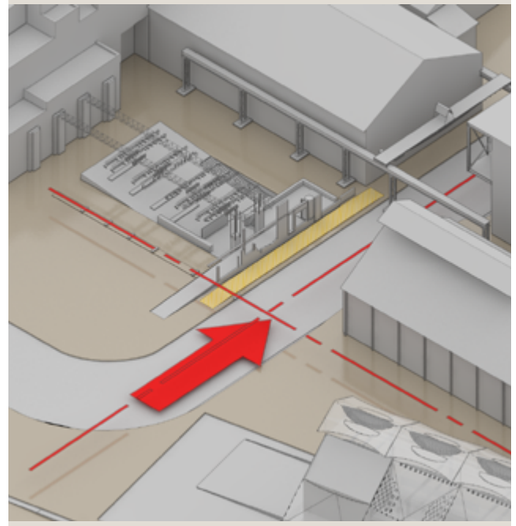
estrupt aturest antibus pa sunt quis estia cus id es eum inciend antior solupie ndeliquia cum int faceped quia descient magnihi llorio. Empos ea qui adit, nam voluptat accusam, to estiat vella-tur rerrum et porem enime qui doluptaes volup-tatis eumetus, consedit ommolupiet lab ipiquas et quo ma sum harci iliqui ipient.

Luptanateligent, volum excerem aut odiam, ni-min rero

BETHLEHEM STEEL



CAFE | SITE AS STAGE



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‘Now I can eat in an authentic environment’

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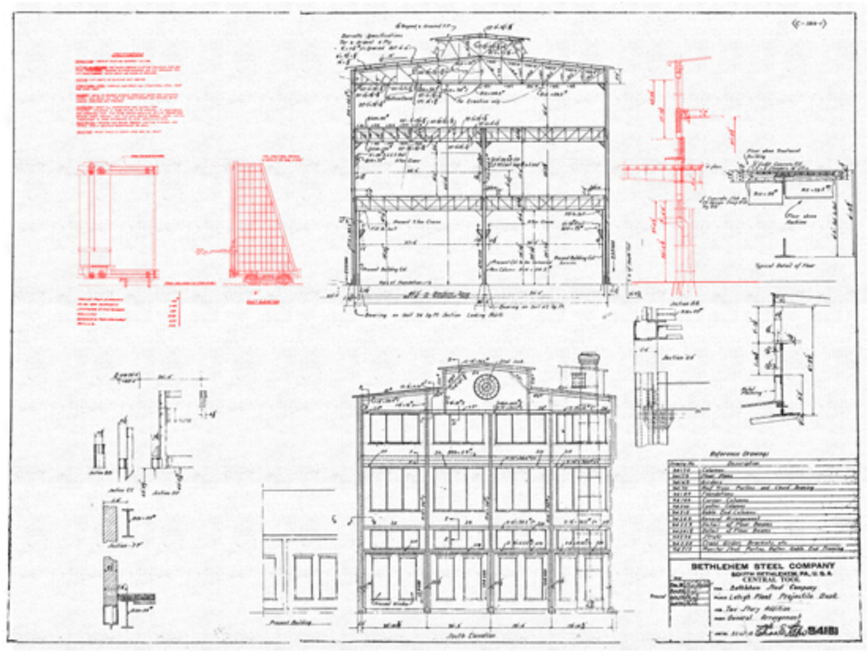
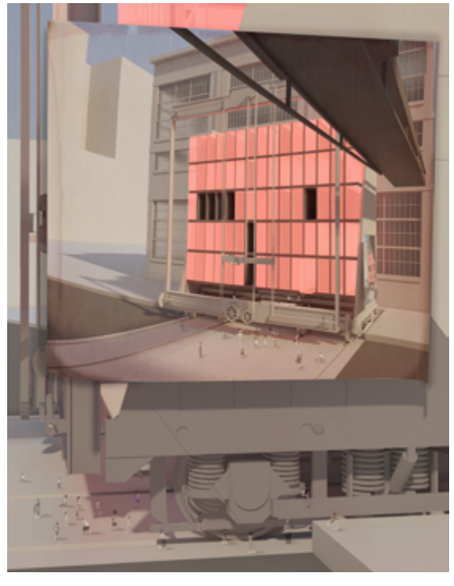
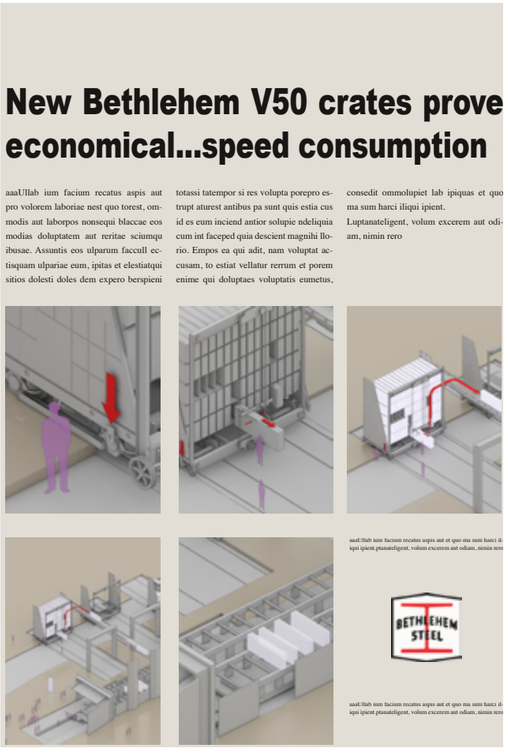
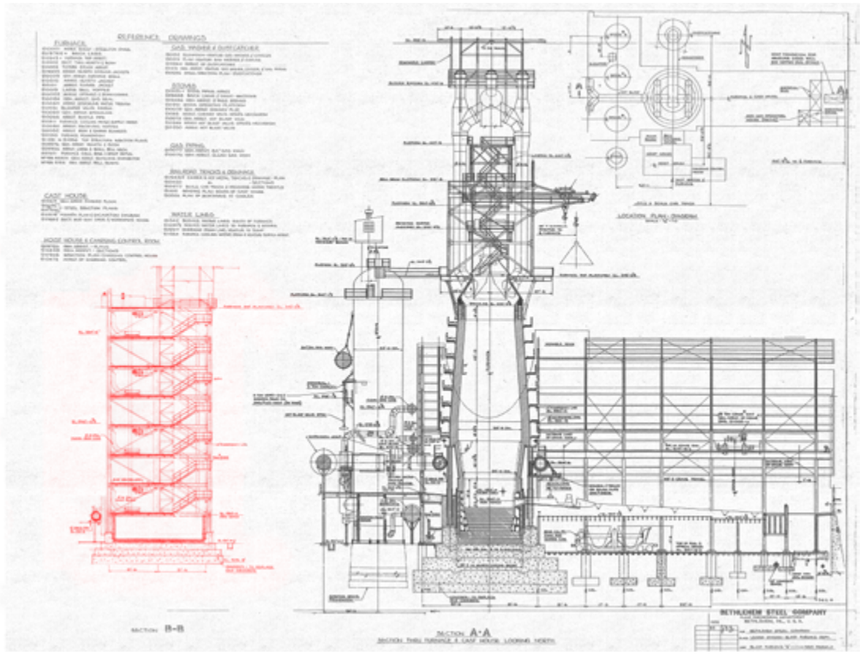
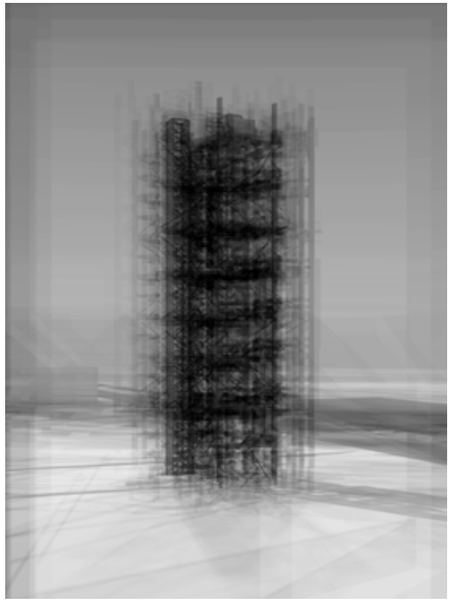




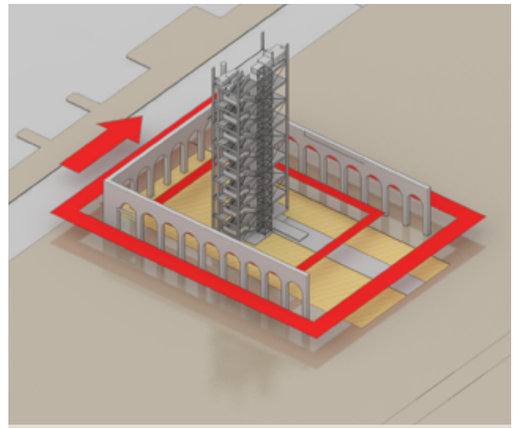
SHOP | REUSED SHELL







OFFICE TOWER | PRESERVED REMAINS



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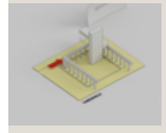
Your office has never been so secure



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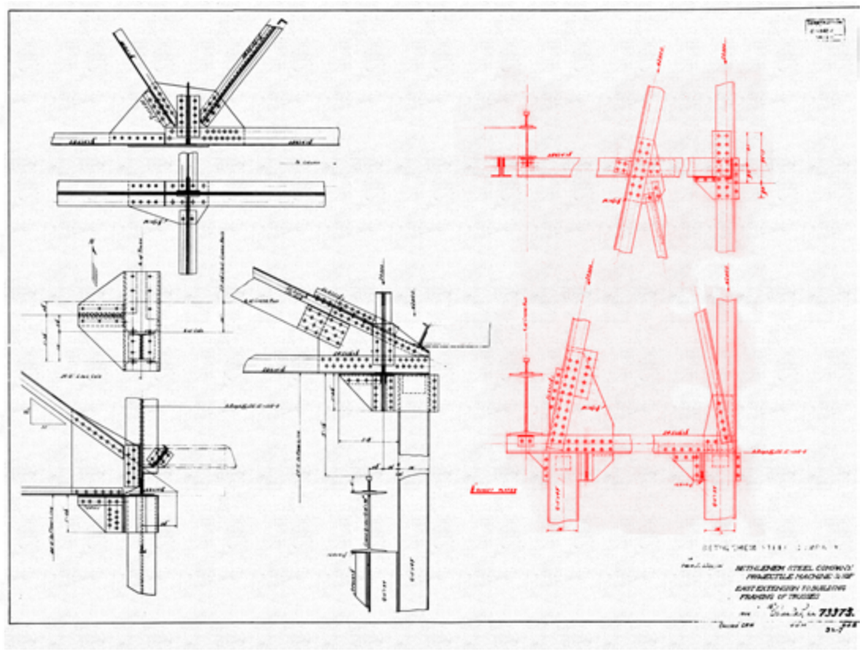
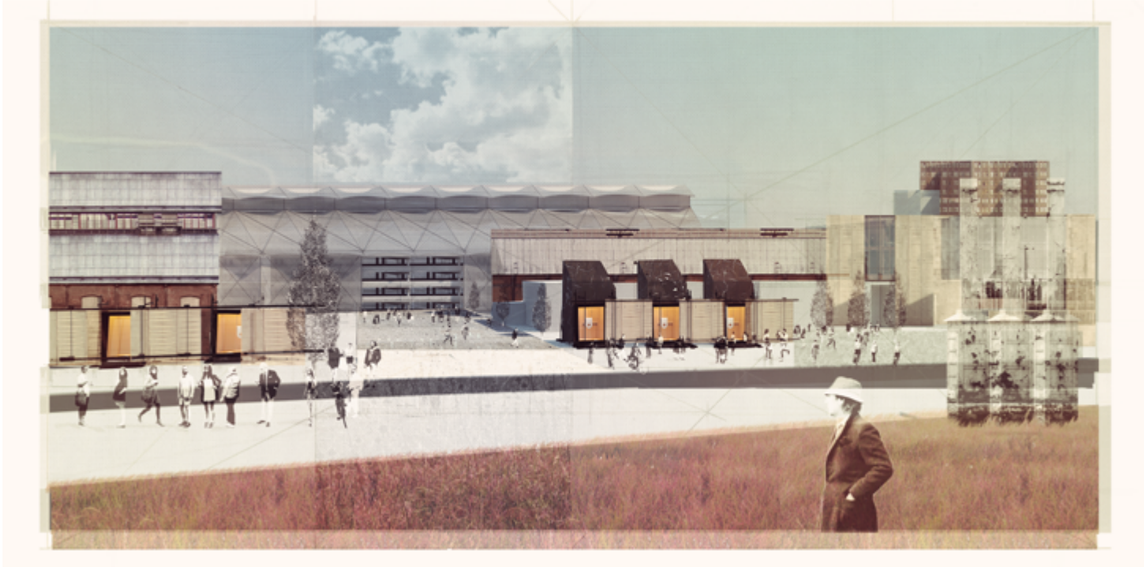
accusam, to estiat vellatur rerrum et porem e ime qui doluptaes voluptatis eumetus, cons dit ommolupiet lab ipiquas et quo ma su harci iliqui ipient.

Luptanateligent, volum excerem aut odiae nimin rero

BETHLEHEM STEEL





GALLERY | MATERIAL ORNAMENT

APPENDIX

SPECIAL THANKS TO: Jean-François Bédard, Edward Sichta, Spillman Farmer Architects, Mike Metzger, The Steelworkers Union Archive Bethlehem PA; Historical Society Bethlehem.

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Abrahamson, Michael. “PowerPoint Formalism, or How I learned to Quit Worrying and Just Tell Stories.” in *CLOG: Bjarke Ingles Group*, 38. May 2012.

Abrahamson critiques the distilled nature of BIG’s simplified diagrams and questions whether they are justifications or explanations.

AMOMO, and Rem Koolhaas, “Junkspace” in *Content*, 162-211 Köln: Taschen, 2004.

Koolhaas’s criticism of mass/popular culture and the surrounding issues.

AMOMA, and Rem Koolhaas, “No More Surprises: Global Editing: Interview with Martha Stewart,” by Beatriz Colomina and Rem Koolhaas. Content, 223-27. Köln: Taschen, 2004.

An interview explaining how Martha Stewart’s companies promote her brand and their situation in Koolhaas’ discourse.

Baudry, Jean-Louis. “The Apparatus: Metapysychological Approaches to the Impression of Reality in Cinema” in *Film Theory and Criticism: Introductory Readings*, 690-718. New York: Oxford University Press, 1992.

Through reference to the Allegory of the Cave, Baudry compares film to psychological phenomena, specifically the dream. In his comparison, he names inhibited movement, the inhabitation of darkened rooms, and the inability to test reality as the basis of comparison.

Bekerman, Ronen. “Interview with Luxigon.” Accessed September 29, 2012.http://www.ronenbekerman.com/interview-with-luxigon/.

Bekerman Interviews three employees at Luxigon, a leading Architectural Visualization firm regarding their workflow, dealings with clients and firm history.

Bekerman, Ronen. “Interview with MIR.” Accessed September 29, 2012. http://www.ronenbekerman.com/interview-with-mir/.

Bekerman Interviews two partners of MIR, a leading Architectural Visualization firm regarding their workflow, dealings with clients and firm history.

Benjamin, Walter. “The Work of Art in the Age of Mechanical Reproduction” in Illuminations, 217-251. New York: Schocken Books, 1969.

In a still relevant analysis on the consumability of film and art, Benjamin writes how film and photography have transferred the meaning of art has become conceptually removed from traditional means and relies on spectacle and illusion to captivate an ever-increasingly distracted audience.

Berger, Arthur A., Ads, Fads, and Consumer Culture, 141-157. New York: Rowman & Littlefield Publishers, Inc., 2004.

Chapter on case studies of images and avertising. Particularly interesting was the creation of culture surrounding the images, whereby symbols and representation trigger “automated responses” in a viewer.

Berger, John et al., Ways of Seeing, 129-155. New York: Viking Press, 1973.

Publicity and advertising in the context of psychological visual factors. Publicity persuades by showing us people who have apparently been transformed and are as a result enviable. Glamour is defined as a state of being that is envied. Publicity turns consumption into a substitute for democracy.

Colomina, Beatriz. Privacy and Publicity: Modern Architecture as Mass Media. Cambridge, MA: MIT Press, 1994.

Colomina examines architecture of the International style in the context of publicity. The “machine age”, a phrase coined by the advertising industry became something for architectural publicity to embody. Examples such as Towards a New Architecture used these images not in a representational context, but as a complement to the text. She explains media’s technical connection to architecture in the way in which the camera prompted a promenade-based experience in architecture.

Corner, James. “Representation and landscape: drawing and making in the landscape medium,” in Word & Image, vol. 8, no. 3, July-September, 1992.

“…the experience of landscape space is never simply and alone an aesthetic one but is more deeply experienced as a lived-upon topological field, a highly situated network of relationships and associations that is perhaps best represented as a geographical map of collagic dimensions.” The article goes on to describe the difference between painting as representation and rendering of scenographic approaches to design. The danger, Corner argues, is in making pictures as opposed to landscapes, buildings.

Design Boom. “Rem Koolhaas / OMA: CRONOCAOS preservation tour,”

Evans, Robin. The Projective Cast, Architecture and Its Three Geometries, 123-177. Cambrige, MA and London: MIT Press, 1995.

This chapter draws attention to the fact that figures in architectural representation (here, referencing Alberti and Piero della Francesca) and painting are given the same, if not more attention than the architectural environment, which is being designed. The gradient between a scene in architecture vs. architectural elements within a scene. The constructed space.

Evans, Robin. Translations from Drawing to Building 153-193. Cambridge, MA: MIT Press, c1997.

Article on how the craft of drawing translates (and is situated in relation to) the craft of building. Also, the story of the origin of painting, and the “chicken or egg first” conundrum translates to how architecture originates.

Elwall, Robert. Building with Light: The International History of Architectural Photography. London: Merrell, 2004.

“The modern architectural drawing is interesting, the photograph is magnificent, the building is an unfortunate but necessary stage between.”

Flam, Jack. *Robert Smithson: The Collected Writings*. Berkely and Los Angeles, California: University of California Press, 1996.

A collection of essays about Smithsons work and the various factors of his life which influenced his work.

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Shows how Piranesi’s conception of architecture was a product of the issues in architecture at the time through a comparison between his etchings and those of Graves and Le Corbusier.

Herschdorfer, Natalie. “Philipp Schaerer: When the Virtual Becomes Real” in *Philipp Schaerer: Bildbauten*. Standpunkte Publikation, 2012.

Herschdorfer analyzes the process of montage-renderings of Schaerer. She compares his motives with other artists and photographers whose work that employs visual trickery to create a sense of realism. She quotes Schaerer referring to any scenario as “ possible when browsing the labyrinths of databases.” He refers to the process of rendering as, “what you think you get is what you see.”

Jarrard, Alice. “Perspectives on Piranesi and Theater.” In *Piranesi as Designer*, edited by Sarah E. Lawrence, 203-219. New York: Cooper-Hewitt, National Design Museum, Smithsonian Institution, 2007.

Situates Piranesi’s practice of drawing in the social context of theater. Argues that Piranesi’s etchings engaged critical issues that dominated discussion in architectural practice and theatrical circles. Early drawings occupied a territory between theater and actual architecture.

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Architectural visualization firm’s online portfolio and mission statement.

Livingstone, Marco. *Pop Art: A Continuing History*, 47. New York: H.N. Abrams, 1990.

Hamilton’s description of pop art is that it is “popular, transient, expendable, low cost, mass produced, young, witty, sexy, gimmicky, glamorous, and big business.” Describes how pop artists were proud to disclose the manipulated maneuvers of advertising. Early conceptions of the movement used cheap, mass produced items in great quantities or with suggestions of narrative.

Loos, Adolph. “Plummer” in *Spoken into the Void*, 46. Cambridge, Mass: MIT Press, 1982.

Loos compares plumbing in Germany to that of America and this technical distinction’s ramifications in relation to social classes and their differentiated use of space. Quoting Laube, “Germany needs a good bath… we do not really need art at all… we do not even have a culture yet… a higher stand ard of culture will have better art.”

Luxigon. “Modus Operandi.” Accessed September 30, 12. http://www.luxigon.fr/?page_id=1531.

Architectural visualization firm’s online portfolio and work flow with clients.

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McGowan, Todd. *The Real Gaze: Film Theory After Lacan,* 1-23. Albany, NY: State University of New York Press, 2007.

In the first chapter, McGowen discusses how art translates private fantasies into public spectacles. Film lures the subject into occupying the illusion that it offers, much like the dream. “By distorting social reality through an imaginary act, fantasy creates an opening to the impossible object & thereby allows the subject to glimpse an otherwise inaccessible enjoyment.”

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The first four chapters analyzing the macro socioeconomic factors around advertising and the economics associated with ad content.

PJR

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