Fall 2013

Untitled Context- part 2

Bhumi Patel

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This particular image series results in reduction through a method of reproduction. As the observation deck becomes one with the sky, the elevator is slowly more exposed. The image deconstructs the Eiffel Tower gaining altered components.
endnotes
1. Bernard Tschumi, Red is not a color (New York: Rizzoli International Publications), 492
2. Sheila Laughton, The Olympic Image: The First 100 years (Edmonton: Quon Editions), 194

4. IBID
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8. Gustave Eiffel, La Tour de 300 metres (London: Taschen), 6-8
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Laughton, Sheila. The Olympic Image: The First 100 years. Edmonton: Quon Editions, 1996


Eiffel, Gustave. La Tour de 300 metres. London: Taschen, 2006

CONTEXT

researched by BHUMI PATEL
advised by JONATHAN LOUIE and ALAN SMART
draft 2 11.10.13
n of context implicit in on seemed intriguing. ut the context around nt. When Marcel mon objec t like a rack in the esthet museum, that re-formed the object into o which the object is and red efines it. We the object differently, t it inhabits.””\textsuperscript{1}

- TSCHUMI
glossary

position + intro

image ➔ context

scale

venice brand

eiffel brand
GLOSSARY
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<tr>
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<td><strong>argument:</strong></td>
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<td>the rise of the Las Vegas image began in downtown where the buildings were</td>
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| **AURA** | **FIDELITY** | **REPRODUCTION** |
| a·u·ra   | fi·del·i·ty | re·pro·duc·tion |
| noun     | noun       | noun       |
| 1.       | 1.         | 1.         |
| Walter Benjamin’s term of the original that holds authenticity, singularity, and authority. | degree of exactness to the original. | method used to copy |
| **argument:** | **argument:** | **argument:** |
| the original is dilutes it’s aura the more it is reproduced adopting and posing new conditions in the new context. | the fidelity of the reproduced is used to inform architecture and architectural artifacts. This fidelity of the the reproduced is constantly questioned. | the method used to formulate and exploit branding, and varies in fidelity. |

| **STRUCTURE** | **ASPECT** | **BOUNDED OBJECT** |
| struc·ture    | as·pect    | bound object |
| noun          | noun       | noun         |
| 1.            | 1.         | 1.           |
| Roland Barthes term: a corpus of intelligent forms | a particular appearance or status may be regarded | the entire object is exposed without any distractions |
| **argument:** | **argument:** | **argument:** |
| the structure allows spectators to perceive the below city and identify components. | certain qualities the object reads as a part. | the bounded object generalizes the object as a whole. |

| **PLINTH** | **IDOL** | **DECORATED DUCK** |
| plinth     | id·ol    | Dec·o·rat·ed |
| noun       | noun     | noun         |
| 1.         | 1.       | 1.           |
| ineractive aspect of the idol | the celebrated object | the buildings become extravangant signs that also are the host of billboards. |
| **argument:** | **argument:** | **argument:** |
| the plinth in the Eiffel Tower is an occubiable space, allowing a closer look at the structure | the celebrated object that carries rich symbolism | the development of the new strip in Las Vegas, adopts and adapts to the Venturi and Scott Brown’s term. |
Statement:
The original is an emblem of industrialization. It is the homogenous and the rule. Through methods of reproduction and reduction, the object creates a new identity, invigorating pre-existing conditions.

Position:
This research explores the resolution of the replica through the reproduced and the reduced. The reproduced uses the syntax of the original as a framework to produce an object containing the same components, but altered and modified to the new context. Many towers built around the world that reference the Eiffel Tower as an influence, contain components of the tower that have altered and modified to the new context. The tests performed in the experiment uses the method of reproduction producing results in reduction. These tests formulate architectural conditions within the series allowing a deeper understanding of the object. The reduced uses the symbols of the original as a framework to capture the object in a timeless medium. This allows for the reduced to mainly focus on the object without true context. The context is altered to the symbolism conveyed by the object.
INTRO
The experiments of resolution through methods of reproduction and reduction form an asymptote and become infinitely closer to completely losing legibility and authority of the original. The original will always exist; however the methods of reproduction result in new conditions. Reproduction allows the object to emancipate itself from the original and adopt the new conditions of the new context. This method occurs at all scales, from writing on the wall art to buildings.

During the 60’s and the 70’s the economy pursued a production, consumption, and distribution society. Artists used this condition through paintings, literature, films, and photography. During this time period, Andy Warhol, Lance Wyman, and Edward Ruscha are three of the many artists that thrived during this period through methods of reproduction. These three artist develop a mechanized technique to reproduce certain aspects of the culture.

Andy Warhol used a method of repetition to represent the commercialization of everyday products. This repetition series glorified the representation rather than the represented. The mechanized technique was more important than the coke bottle or Campbell’s soup can. He primarily focused on the bounded object. The silkscreen process acts a hybrid between photography and painting allowing to the uniformly print copies.

In the 1968 Mexico City Olympics, Lance Wyman designs a logotype that was understood not only for the locals, but also for the spectators. At the time the requirements for designs were: using the official five ring Olympic symbol and communicating through Spanish, English, and French. This design universally communicated to the world: This is Mexico City. This is 1968. This is Olympics. It had expressed a sense of place and culture. The logotype was exploited throughout the city from street to fashion to stadium graphics. This logotype contains Mexico’s past, represented the Olympics, and communicated with the world without words, but through the resolution of reproduction.²

Edward Ruscha studies typography through repetition studies using different paints, oils, or food. In Ruscha’s series during the late 60’s and early 70’s, his work presents itself as studies of typography of certain words. The background is read as the context for the words which is read as the objects of his work. The symbols that each letter represents are constant throughout the series, but the font and the context change. The word is still read the same verbally, but when the context is changed and the words are decorated, there are new conditions formed.

**Fig. 1**

| author | John Milton |
| title | Paradise Lost |
| purpose | “justify the ways of God to men” |
The reproduced emancipates itself from the original and re-contextualizes, reassesses, and readjusts to the new context.

“In each case [the building] is the same but reads it differently according to the context in which it is inserted.”

- TSCHUMI
**RE-contextualize**

Ronald Johnson takes a familiar text then erases and re-renders the original text, creating a new syntactic relationship. Similarly, these images re-contextualize the superstructures and neons from the original image to render a new relationship formed through a different context.
These series demonstrates the stripping/dressing of the “shed” in downtown Las Vegas. These photographs are taken in the early 1960’s during the uprising of neon signage, which eventually formulated into the image of Las Vegas. This series unveils the generic shed town before it was dressed by the neon signs. Las Vegas is not unique, Las Vegas is a stamp.
SCALE
Handheld – The handheld replica becomes an essential novelty consumed by visitors. The novelties allow the spectators to change their perception to overlooking the object and only looking at the object. The replica isolates itself from the original conditions and develops conditions that idealize the object.

VS.

Urban Scale – The replica at an urban scale is relative to the other structures in the surrounding areas. This urban scale emancipates the replica from the original and adapts to the new context creating new conditions. The urban scale uses specific examples of cities and theme parks.

“...technical reproduction put the copy of the original into situations which would be out of reach for the original itself.”³

- Walter Benjamin

The Work of Art in the Age of Reproduction, 1936
The snow globe was one of the first Eiffel Tower novelties created to advertise the iconic functionless monument in the late 1800’s. Since the tower was initially created as a temporary monument, there were many novelties created to brand the eiffel tower’s image. The snow globe uses its handheld scale to alter the spectators perception from powerless miniscule to overlooking the tower’s shoulder. The structure and shell of the snow globe trap the monument and conditions creating an impenetrable forcefield. The conditions and monuments are stuck in the constructed moment.
Along with the uprisings of snow globe novelties, the post card became an effective method of the branding the image of the tower. The postcards strategically remove the surrounding building context and focus on the view of the bounded object. The post card is a hybrid of moment captured through photography and memory. The original Eiffel Tower is reduced down to a bounded object with a pedestal and without a clear context. The postcard presents the tower as an armature for iconography.
As a part of cultural tourism, cities are disseminated around the world. The replication of the cities are condensed into a site area and represented as decorated ducks. These icons are extracted from their aura and placed in different context. This act of replicating an icon of the city creates similar effects of Walter Benjamin’s theory of reproducing images and generating new conditions. Architecture is replicated and disseminated across the globe. The Eiffel Tower and Venice are respectively the most replicated icon and city in the world. As these icons and cities are replicated at all different scales
and placed in all different contexts. Duchamp’s fountain was called art because the conventional context of a urinal was displaced with context of the museums and other display settings. The aura of fountain remains in the context of the restroom, yet when the context is changed the fountain becomes a functionless meaningful object. This is what happened in Las Vegas. Some casino’s were created and developed based upon a city, and the city was dissected and aspects of the original were strategically dispersed throughout the building to emphasize the city.
At the streetscape scale, the Las Vegas Strip allows the spectator to visualize the world in a single perspective through reproductions in architecture.
Las Vegas is a city that collects icons. The scale of the reproduced and reduced are relative to the hotels and other icons.
Theme Parks operate at a scale relative to surround objects. In most theme parks the scale of the objects are small to allow the visitors a new perspective. Roland Barthes stated that the new perspective allowed each visitor to identify recognizable aspects of the city.
Chain City
DILLER SCOFIDIO + RENFRO
exhibition, 2008 Venice Biennale
“The spectacle is not a collection of images, rather, it is a social relationship between the people that is mediated by images.”

- GUY DEBORD
The Society of the Spectacle
CHARACTER: RESIDENT
The row houses start to conform into a single “row house”. Interestingly, the “Hotel American” sign is legible until the 16th reproduction of the streetscape. This reproduction series is a compilation of the collage and detail reproductions. Venice’s canals inherit the morphing of individual objects into a singular object and strategically keeping the essence of the photograph legible. This could be an act of acknowledging the original conditions and formulating new conditions.
“the authenticity of a thing is the essence of all that is transmissible from its beginning, ranging from its substantive duration to its testimony to the history which it has experienced.”

- WALTER BENJAMIN

The Work of Art in the Age of Reproduction, 1938
This photographic series reduces the images into three distinctive layers. The resolution of the layers merges the background into a single object. The docks and the gondolas merge into a single layer during the middle of the series and morph at a slower pace.
History of the Eiffel Tower:

Gustave Eiffel and his team of designers and engineers were chosen to build the ephemeral landmark in 1887. This functionless meaningful object was a temporary cornerstone of the World Exhibition of 1889 and an emblem of the Industrial Revolution. The Eiffel Tower is built by pre-fabricated materials allowing the structure to be built and taken down quickly and efficiently. It was recognized, at the time, as the world’s tallest structure. The Eiffel Tower extended its life expectancy from 40 years to permanent installment. While the tower was being built, the artist protestors questioned the importance and function of the tower. The beauty of the tower is that it is served as an open system. It is a function-full tower.

“Hence it is the advent of a new perception, of an intellectualist mode, which these literatures and these architectures of vision mark out.”

- Roland Barthes

Eiffel Tower, 1979
1887 - BREAKING GROUND

1889 MARCH - FINISHED AND OPEN TO THE PUBLIC

1889 SEPTEMBER - THOMAS EDISON VISITS

1912 - FRANZ REICHELT UNSUCCESSFULLY JUMPS 60 METERS WITH HIS HOME-MADE PARACHUTE

1930 - LOSES TITLE OF TALLEST STRUCTURE IN THE WORLD TO THE CHRYSLER BUILDING.

1925 - 1934 - TALLEST ADVERTISING SPACE IN THE WORLD AT THE TIME

1940 - 1944 - GERMAN OCCUPATION OF PARIS.

1956 - FIRE DAMAGES THE TOP

1957 - RADIO ANTENNA ADDED TO THE TOP OF THE TOWER
CONSTRUCTION

FOUNDATION: masonry bases with 2 anchoring bolts. Massive blocks of concrete installed a few meters below ground level on top of a later of compacted gravel.

FOUR IRON PILLARS: angle brackets, each corner edge rests on its own concrete block.

FOUR IRON PILLARS: flat bars, process to form hollow framework beams.

GIRDERS: rivet using rivets to connect angle brackets and stiffeners ensuring structural support.

FOUNDATION PIECE: applied, applying the structural connection to a foundation to each hollow beam.

FOUNDATION: process, each foundation piece is applied to the four masonry bases.

GIRDERS: extrude structural connection, the hollow beam pieces are placed on top of each other and riveted together with angle brackets and flat bars for support and connection.

FLOORS: process using “sand boxes” to assemble the floors with the accuracy down to the millimeter.

SHORTER GIRDERS: process, temporary bolts were then inserted, later replaced by thermally assembled rivets.
SYMBOLIC ASPECTS
KIT OF PARTS
TOP OBSERVATION DECK

connection detail M - elevation

detail A - plan

detail A - vertical cut

detail C - vertical cut

detail C - plan

platform of the floor - vertical cut

base of lighthouse lantern - plan
The reduced details of the observation deck continue to produce the same components as the reduced bounded object. The diagram on the left is the reduced detail of the observation deck.

**Quote:**
“Ordinarilly, for the tourist, every object is first of all an inside, for there is no visit without the exploration of an enclosed space: to visit a church, a museum, a palace, 

- Roland Barthes
The Eiffel Tower, 1979
KIT OF PARTS
ELEVATOR

- Fastening the cabins and pistons - plan
- Wheel - elevation
- Cabins and pistons detail
- Cabin
- Gear box gall
- Cabin side view
- Motor gear - elevation
- Impeller
- Diver - transverse cut
- Chain gall - plan

EIFFEL TOWER
The reduced details of the elevator continue to produce the same components as the reduced bounded object. Components are recontextualized when displaced and rearranged forming new syntactical conditions. The diagram on the left is the reduced detail of the elevator. Through different iterations, the forms connect one to another through displacing the main pulley system.

**Quote:**

“Ordinarily, for the tourist, every object is first of all an inside, for there is no visit without the exploration of an enclosed space: to visit a church, a museum, a palace,”

-Roland Barthes

The Eiffel Tower, 1979
KIT OF PARTS
BOUNDDED OBJECT

face A B - center of the rafters

face A B - elevation

gusset plate A
gusset plate B
decorated panel face
intersection of the horizontal brace with the vertical strut
section along panel
clip I
face A B - elevation
THE "IDOL" ASPECT OF THE EIFFEL TOWER creates itself a distinctive curvilinear vertical structure balancing an observation deck. The "IDOL" aspect preserves the modernity of Paris as well as the advancement that came with the tower in the late 1800's. The 'IDOL' is always exposed in the skyline.

COLUMN
OCCUPABLE DECK
WINDOW
ANTENNA

VOID

PLINTH

THE PLINTH IS AN IDENTITY OF THE LARGER EXTENDED FRAME. THIS PLINTH IS NOT ONLY AN AESTHETIC CONTACT BETWEEN THE SPECTATORS AND THE CREATORS OF THE TOWER.

COLUMN
OCCUPABLE DECK
WINDOW
ANTENNA

VOID

BASE ASPECT

THIS IS THE BASE OF THE MONUMENT. THE LEGS OF THE TOWER ARE structurally secure the side and vastly elevate the idol at an inhumane scale. Similar to the purpose of a base, this pedestal is decorated in depth with details. The decorated panel face runs throughout the edges on all four sides, allowing spectators to. This particular pedestal filters the spectators from the inhabitants.

WINDOW
KEYSTONE
PARALLELOGRAM LEGS
BIRD SPIKES

WINDOW
KEYSTONE
TRAPEZOID BASE
BIRD SPIKES
FIG. 33
location: BERLIN, GERMANY
year: 1926
type of replica: RE-PURPOSE REPLICA

FIG. 34
location: NAGOYA, JAPAN
year: 1954
type of replica: RE-PURPOSE REPLICA

FIG. 35
location: TOKYO, JAPAN
year: 1958
type of replica: RE-PURPOSE REPLICA

FIG. 36
location: MESSINIA, GREECE
year: 1960
type of replica: PEDESTAL REPLICA

FIG. 37
location: FAYETTEVILLE, N.CAROLINA
year: 1963
type of replica: PEDESTAL REPLICA

FIG. 38
location: SLOBOZIA, ROMANIA
year: 1970
type of replica: PEDESTAL REPLICA

FIG. 39
location: MASON, OHIO
year: 1972
type of replica: OCCUPIABLE REPLICA

FIG. 40
location: EPCOT CENTER, FLORIDA
year: 1982
type of replica: PEDESTAL REPLICA

FIG. 41
location: BRISBANE, AUSTRALIA
year: 1989
type of replica: PEDESTAL REPLICA
location: BRUSSELS, BELGIUM  
year: 1989  
type of replica: PEDESTAL REPLICA

location: PARIS, TEXAS  
year: 1993  
type of replica: PEDESTAL REPLICA

location: SHENZHEN, CHINA  
year: 1995  
type of replica: PEDESTAL REPLICA

location: LAS VEGAS, NEVADA  
year: 1999  
type of replica: PEDESTAL REPLICA

location: HARBIN, CHINA  
year: 2000  
type of replica: OCCUPIABLE REPLICA

location: DURANGO, MEXICO  
year: 2007  
type of replica: PEDESTAL REPLICA

location: HANGZHOU, CHINA  
year: 2007  
type of replica: PEDESTAL REPLICA

location: VARNA, BULGARIA  
year: 2007  
type of replica: PEDESTAL REPLICA

location: MONTMARTRE, CANADA  
year: 2009  
type of replica: PEDESTAL REPLICA
location: BERLIN, GERMANY
    year: 1926
    type of replica: OCCUPIABLE REPLICA

domain: NAGOYA, JAPAN
    year: 1954
    type of replica: OCCUPIABLE REPLICA

domain: TOKYO, JAPAN
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domain: SLOBOZIA, ROMANIA
    year: 1970
    type of replica: PEDESTAL REPLICA

domain: MASON, OHIO
    year: 1972
    type of replica: OCCUPIABLE REPLICA

domain: EPCOT CENTER, FLORIDA
    year: 1982
    type of replica: THEME PARK REPLICA

domain: BRISBANE, AUSTRALIA
    year: 1989
    type of replica: THEME REPLICA
Occupiable replica is a tower created using the same components as the Eiffel Tower, and allow access of the general public. In both the example, they are observation decks. The tower is built to allow the visitors a new perspective of the surround the context without the filters: buildings, objects, buildings. The tower serves as a pedestal for its visitors. The visitors become the idealized, through new perception of the higher.
Pedestal replica acts similar to a replica of the object in a snowglobe. The bounded object is similar in the sense that the basic components are still present. The aspects of the original are lost when the replicated object purely focusing on the exteriority of the object. These are three example of the object sitting on a base. The tower removes itself from the original "urban" fabric and becomes an object This new object removes itself from not only the original but removing from new context’s and rituals.
Re-purpose replica is a tower designed and replicated using the same components and an aspect of the Eiffel Tower and modifying the components based on the new context. These three specific towers are radio towers built in the 50's. The towers represented the beginning of the telecommunication era.
“the authenticity of a thing is the essence of all that is transmissible from its beginning, ranging from its substantive duration to its testimony to the history which it has experienced.”

- WALTER BENJAMIN

The Work of Art in the Age of Reproduction, 1938
SERIES
This series demonstrates the observation and parts of the column becoming a single object. The series began with multiple objects and components that make up the Eiffel Tower during the evening, and as the image was reproduced the components merged resulting in lower resolution and low fidelity. The original components of the tower are still read through the low fidelity, although it is distorted.
CHARACTER:
INHABITANT
This series is unlike the other Eiffel Tower series, the components that carry the people to the top of the tower have merged into a single object. This series reveal that the merge eliminates the original components and morphs new components.
CHARACTER:
RESIDENT
The resolution of the reproduced distort the original’s components and allow for alternate conditions to prevail. The observation deck begin as it’s own component and through continuous reproduction, the observation deck expanded quickly. The plinth consists of 2 components throughout the series; however the form of the two segments is modified.
CHARACTER: ENGINEER
TOURIST
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Photograph
2002

Fig. 14
Las Vegas, Nevada
Canal ways in the hotel
Photograph
1962

Fig. 15
Macau, China
Canal ways in the hotel
Photograph
2005

Fig. 16
Google maps
Arial
Photograph
2001

Fig. 17
Venice, California
Opening Day of Venice
Photograph
1905

Fig. 18
Hangzhou, China
Canal Passageway
Photograph
2002

Fig. 19
Shenzhen, China
Gondoleer
Photograph
2001

Fig. 20
Brussels Theme Park
Piazza San Marco
Photograph
2007

Fig. 21
Cambridge, England
Venice on the Creek
Photograph
2007

Fig. 22
Denver, Colorado
Venice on the Creek
Photograph
2003

Fig. 23
Sara Martin
Venice Canal
Photograph
2013

Fig. 24
Sara Martin
Grand Canal Gondolas
Photograph
2013

Fig. 25
Gustav Eiffel
Eiffel Breaking Ground
Photograph
1887

Fig. 26
Gustav Eiffel
Finished
Photograph
1889

Fig. 27
Thomas Edison
Portrait
Photograph
1889

Fig. 28
Franz Reichelt
Unsuccessful test
1902

Fig. 29
Gustav Eiffel
Billboard space
Photograph
1934

Fig. 30
History Channel
Eiffel Tower seized
Photograph
1944

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