



URTZI GRAU, CRISTINA GOBERNA (FAKE INDUSTRIES ARCHITECTURAL AGONISM)

There is No Original Work in this Installation

2012 | *The Street, Shenzhen & Hong Kong Bi-City
Biennale of Urbanism/Architecture*

*Installation view of Ai Weiwei's studio
facades*

The world is full of architecture – more or less interesting – and we do not wish to add more. Thus, this project advocates for a reconstruction of architectural imaginaries that have been forgotten, destroyed, overlooked or dismissed. It proposes a modus operandi based on the salvation of architecture in danger of extinction; the rebuilding of hazardous architecture destroyed for political reasons.

“There is No Original Work in this Installation” is a reconstruction of the artist Ai Weiwei’s studio façade, infamously built and immediately demolished by the Chinese government. It was built as part of *the Street*, an exhibition of facades conceived as the second iteration of the 1980 exhibition *la Strada Novissima*. It explored the use of replicas in architectural production in the double meaning that it bears in Romance languages – both a literal copy and an answer to previous statements. It both appropriated existing design and used it to make a statement.

Its value has been attested to by the following indicators: it was part of the Exhibition “The Street,” part of the 2011 Hong Kong & Shenzhen Bi-City Biennale of Urbanism and Architecture. It was published in the “Fake Industries Architectural Agonism Dossier” in *Plot* no.08 june/august 2012 and in “From *la Strada Novissima* to *the Street*: a story of excess and destruction” published in *le Journal SpecialeZ* no.3 Winter 2012.

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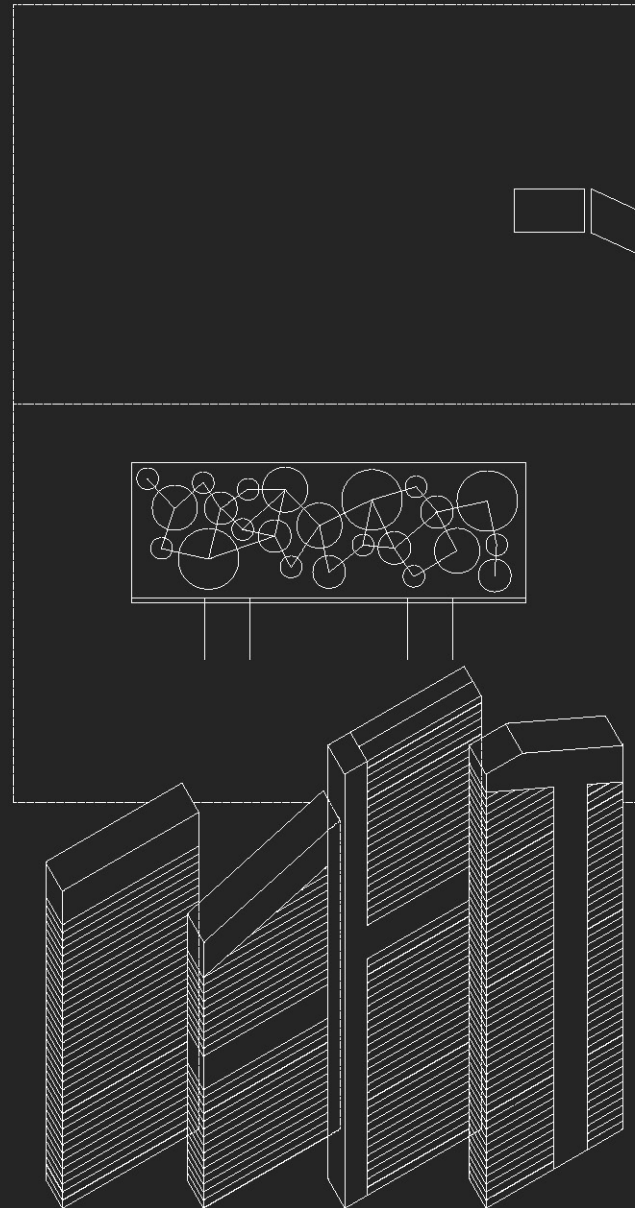
Installation view, detail

**There is not
original
work in this
installation**

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Press booklet



4 **Not in the façade,**



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Installation view of Ai Weiwei's
studio facades

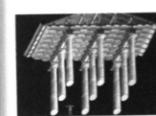
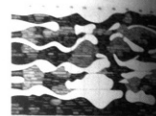
Panels stripped from the facade of Ai Wei Wei's studio installed in The Street

not on the table,



Domestic Dreams displayed on the table

and the
slide-show
shows the
evidence.



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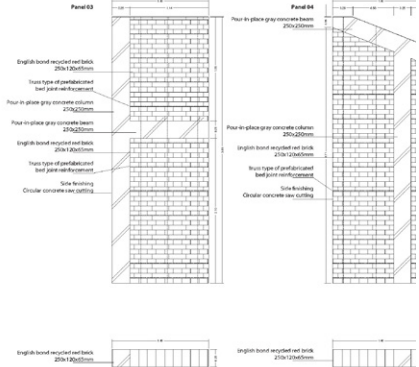
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Supporting evidence

Press booklet

Slide show shown in the screen portraying what took place between *La Strada Novissima* in Venice 1980 and *7th Street* exhibition in Shenzhen 2012, as published in Cristina Goberna, Urtzi Grau "From la Strada Novissima to the Street," in *la Journal Spektak 2*, numero 3, 2011

According to our
antics dealer
the four panels
were stripped out
from the façade of
Ai Wei Wei's studio
the night before it
was demolished.



Cutting the panels from the building



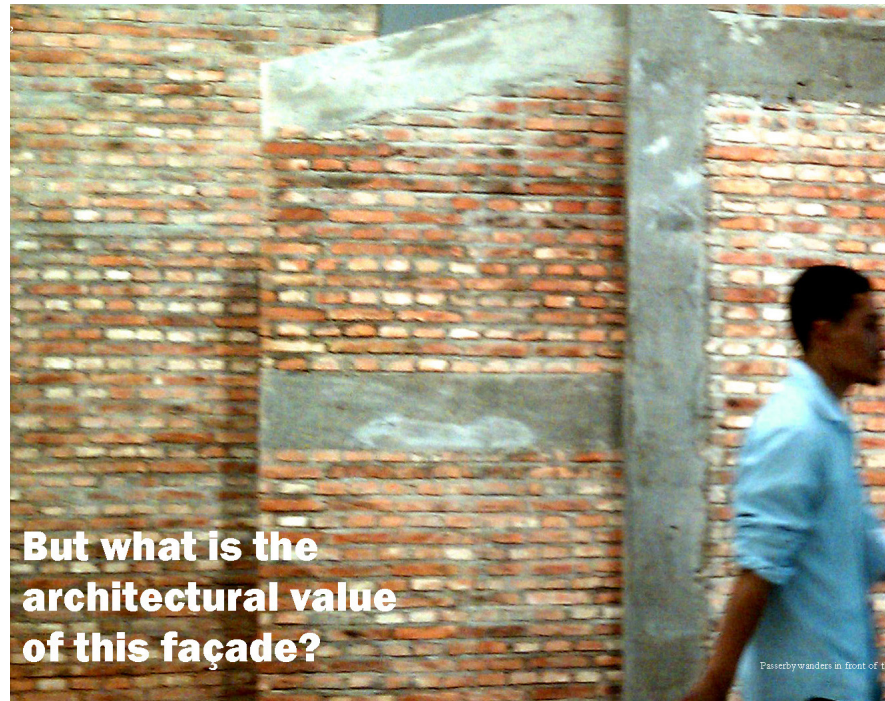
In route



Arrival to Shenzhen



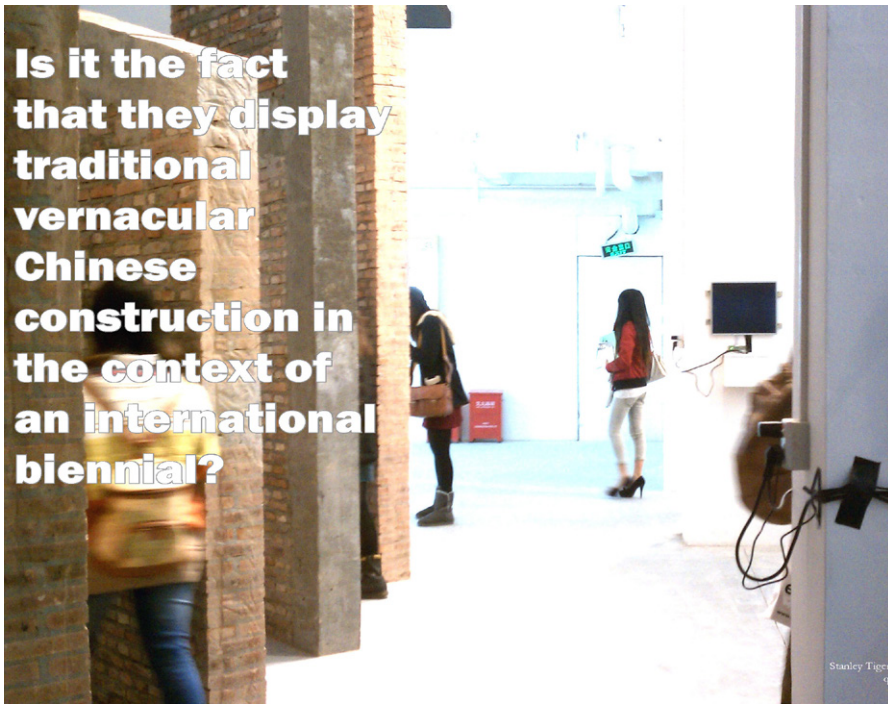
Installation



But what is the
architectural value
of this façade?

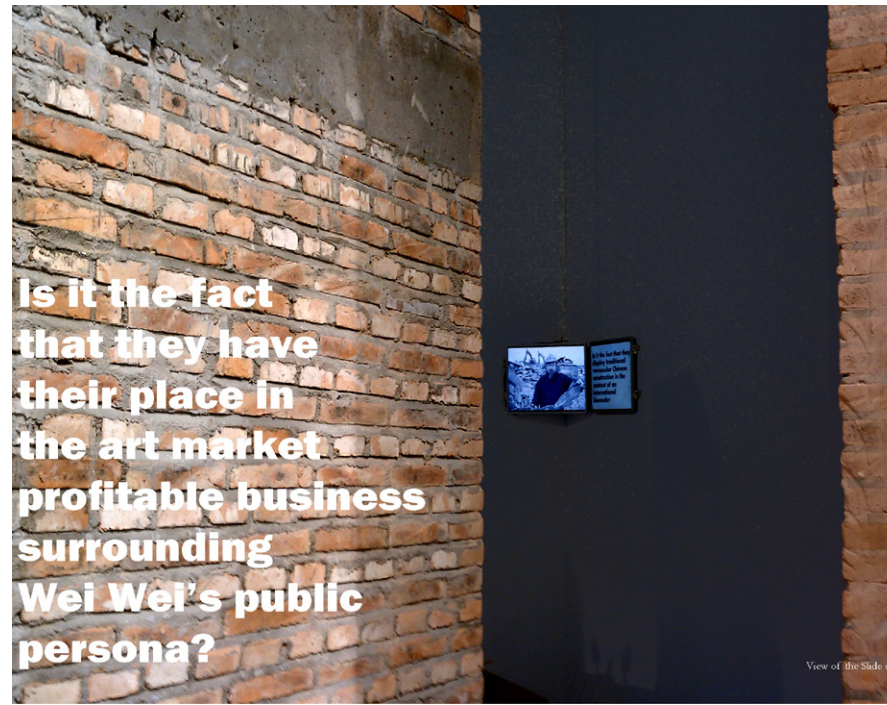
Passerby wanders in front of the

Is it the fact that they display traditional vernacular Chinese construction in the context of an international biennial?



Stanley Tiger

Is it the fact that they have their place in the art market – profitable business surrounding Wei Wei's public persona?



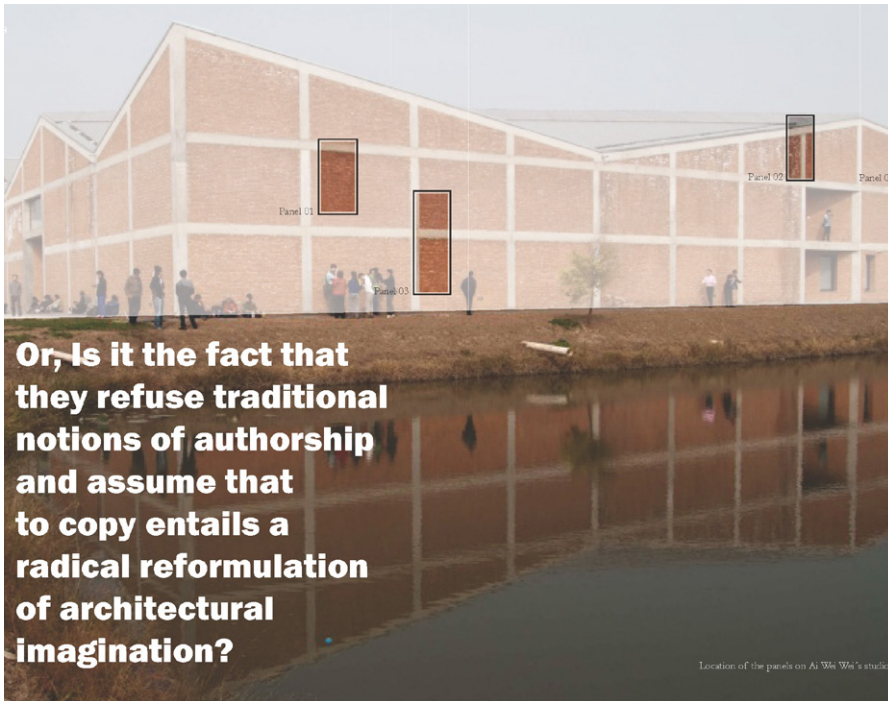
View of the Slide the

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Press booklet



Location of the panels on Ai Wei Wei's studio

Or, is it the fact that they refuse traditional notions of authorship and assume that to copy entails a radical reformulation of architectural imagination?

**Our Hypothesis:
Copies allow a radical renunciation to form-making – since form is defined a priory – in order to focus on architectural knowledge yet to be explored**



Flaneurs in the *The Street*, photo © Rusya



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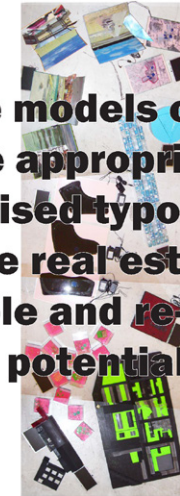
Installation view



Hence, inside...



...the models on the table appropriate despised typologies of the real estate bubble and re-visit their potential.



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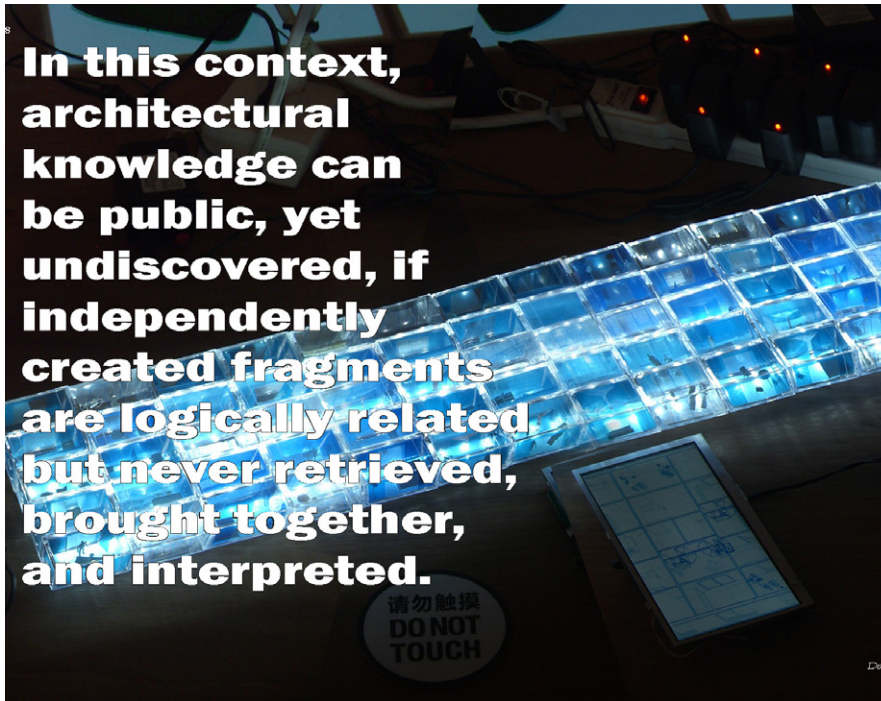
Supporting evidence

Press booklet



The excess of architectural production generate knowledge that the speed of consumption condemns to oblivion

Domestic Dream # 180/G23 - Superphosphat
For more information refer to page 40



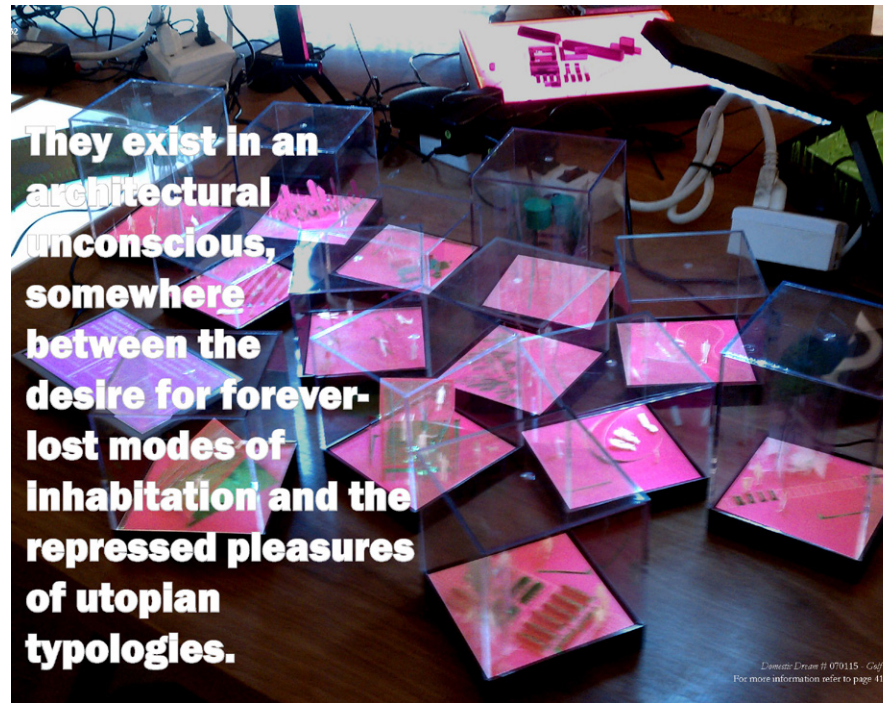
In this context, architectural knowledge can be public, yet undiscovered, if independently created fragments are logically related, but never retrieved, brought together, and interpreted.

请勿触摸
DO NOT TOUCH



**We call them
Domestic Dreams**

Domestic Dreams # 110610 - Remade for Physylance
For more information refer to page 41



**They exist in an
architectural
unconscious,
somewhere
between the
desire for forever-
lost modes of
inhabitation and the
repressed pleasures
of utopian
typologies.**

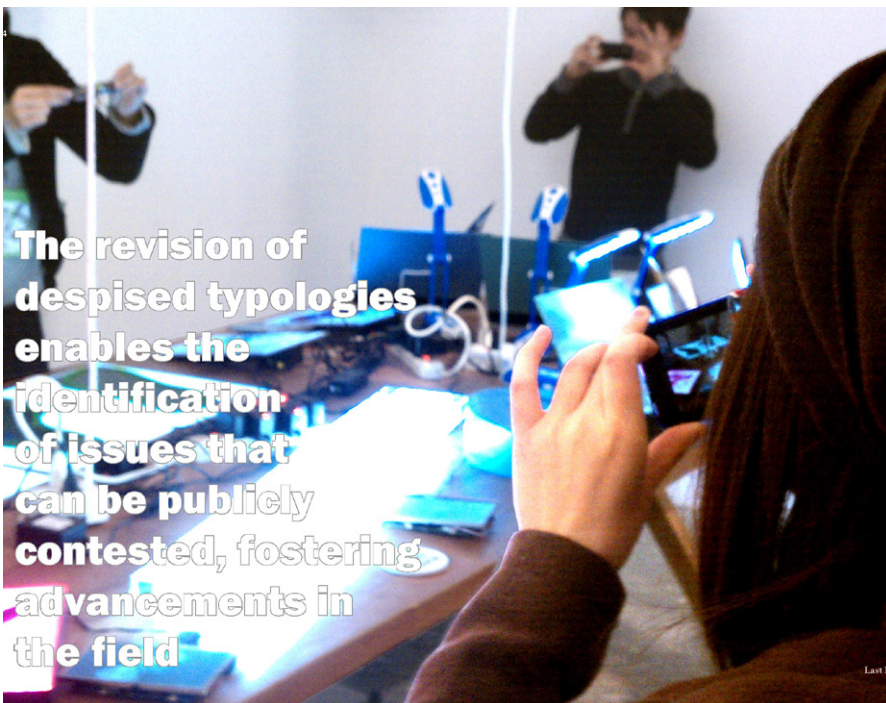
Domestic Dreams # 070115 - Golf
For more information refer to page 41

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Supporting evidence

Press booklet and installation view



**The revision of
despised typologies
enables the
identification
of issues that
can be publicly
contested, fostering
advancements in
the field**

Last P



13. Police intervened. Some of the instigators of the project ended up in jail. The Venetian section of the PCI was first to declare that architectural fragments were of no use in the street. They belonged to the private realm of the boudoir.

Enjoy the Show.
FAKE INDUSTRIES
Architectural Agonism

- Weblinks:
- <http://2013.szhkbiennale.org/2011/?exhibition=the-street&lang=en>
 - <http://2013.szhkbiennale.org/2011/?exhibition=street-6&lang=en>
 - <http://www.designboom.com/architecture/2011-shenzhen-hong-kong-bi-city-biennale-of-urbanism-architecture/>
 - <http://www.e-flux.com/announcements/2011-shenzhen-hong-kong-bi-city-biennale-of-urbanismarchitecture/>