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

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 architec-
tural 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.
There is no original work in this installation
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Press booklet
Not in the façade,

There is No Original Work in this Installation

Installation view of Ai Weiwei’s studio facades
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.

But what is the architectural value of this façade?
Is it the fact that they display traditional vernacular Chinese construction in the context of an international biennial?

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.

There is No Original Work in this Installation

Supporting evidence

Press booklet
There is No Original Work in this Installation

Installation view
There is no original work in this installation. Supporting evidence: Press booklet.
We call them Domestic Dreams.

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

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

Supporting evidence: Press booklet and installation view

Weblinks: