



Fake Industries Architectural Agonism / 170 Tillary #103 Brooklyn, NY 11201 NY  
www.fakeindustries.org / +19172737414 / +34664279414 / info@fakeindustries.org

# REPLICA ESTUDIO

Columbia University GSAPP  
Master of Science in Advanced Architectural Design  
Summer 2013 Mondays, Wednesdays and Fridays 2:00-6:00 PM  
Cristina Goberna (cg2322@columbia.edu), Urtzi Grau (urtzi@fakeindustries.org)

*This studio explores the potential of Replicas to opening unexpected paths for the identification, confrontation and dissemination of current polemics in the field.*

## **Can Fakes expand disciplinary knowledge?**

As any other creative discipline, architecture is subjected to a regime of originality. Yet, operations having in common the recourse of already produced forms such as re-appropriation, détournement, objet-trouvé, mash-up, para-fiction, etc. -- well-known critical tools in a wide range of artistic production -- still remain unabsorbed and even taboo. In fact, while imitation and reproduction are the obvious roots of the last twenty-- if not the last six hundred - years' excess of architectural shapes, the field has resisted to openly embracing copies and in so doing, it has hindered its potential. To intentionally copy entails a radical reformulation of architectural imagination: it allows for a radical renunciation to form-making -- since form is defined *a priori* -- to focus on architectural knowledge yet to be discovered.

## **Which are the tools for assessing Agonistic performance of architectural production?**

The current high-speed consumption of architectural imaginary entails the naturalization of issues that could otherwise be publically contested. The consequences are the domestication of architectural polemics, a general disinterest in discussion and the automatic consensus in debates that could otherwise generate advancements in the field. In order to generate these advancements we propose dissensus and friction as constructive operation tools. An architecture that proposes any kind of resistance should avoid the format used by the avant-gardes of the beginning of the XX century or the 60', that is, the rejection of past and current conditions in order to install a new order of things. This model it is not operative any longer since its production is eagerly absorbed by the market. An architecture that could propose resistance should not negate the present or past, it should not be antagonistic but agonistic, it should not propose something new but copy.

## ***Modus Operandi:***

This investigation will be structured through four inter-related chapters: A study on copy methods, an exploration on agonism in architecture, the identification of existing architectural works that could raise latent polemics in the field and the copy of this same work adding agonistic corrections that could unveil intensify or resolve current relevant disciplinary issues.