

HTS WEIZMAN READING LIST 2011/12

Ines Weizman

Architectural Doppelgangers, Fakes and Déjà Vue(s)

This reading list has been given to the library by the course tutor. Please note that the library holds as many items as possible from this list, however if any items are not held in the library's collection, these may be requested via Inter-library loan at the issue desk.

Some items may be shared with other programmes or located in other parts of the library. For location details please consult the online library catalogue.

Session 1 In Praise of Copying. Theories of the Fake.

Reading:

Ackbar Abbas (2005) '*Theory of the Fake*', pp.312-320
in Laurent Gutierrez, Valérie Portefaix, and Laura Ruggeri (eds.) *HK Lab II: An Experience of Hong Kong's Interior Spaces*, Hong Kong: Map Book Publishers, 2005

Marcus Boon (2010), '*What is a copy?*', Chapter 1, pp.12-40
in Marcus Boon *In Praise of Copying*, Harvard University Press, 2010

Diller + Scofidio, *Back to the Front: Tourisms of War/ Visite aux Armees: Tourismes de Guerre*, FRAC, Princeton Architectural Press, 1994

Session 2 Origins, Imitations and Conventions in the history of Architecture.

Reading:

James S. Ackermann (2002), '*Imitation*', Chapter 5, pp.126-141
in James S. Ackermann, *Imitation Origins, imitations and conventions. Representation in the Visual Arts*, Cambridge, Massachusetts and London, England: The MIT Press, 2002

Alexander Nagel and Christopher S. Wood (2010), 'Movable Buildings', Chapter 11, pp.195- 217
in Alexander Nagel and Christopher S. Wood, *Anachronic Renaissance.*, New York: Zone Books, 2010

Session 3 Copies Creating Originals, or Preservation and the Problem of Authenticity

Reading:

George Dodds, *'Mies as Media'*, Chapter 1, pp. 1-66
in George Dodds, *Building Desire. On the Barcelona Pavilion.*, Routledge, 2005

Bruno Latour and Adam Lowe, *The Migration of the Aura, or How to Explore the Original through its Facsimiles*, pp.275-298
in Thomas Bartscherer and Roderick Coover (eds), *Switching Codes. Thinking through Digital Technology in the Humanities and the Arts.*, Chicago and London: The University of Chicago Press, 2011

Neil Levine, *'Building the Unbuilt: Authenticity and the Archive'*, *Journal of the Society of Architectural Historians*, 67:1, March 2008

Session 4 Ownership of the image, or the law of photography.

Reading:

Charles Baudelaire, *On Photography (The Salon of 1859)*
in Jonathan Mayne (ed), *Charles Baudelaire. The Mirror of Art.*, London: Phaidon Press Limited, 1955.

Bernard Edelman, *The commodity form of creation*, Chapter 3, pp. 37-53
In Bernard Edelman, *The Ownership of the Image. Elements for a Marxist Theory of Law*, London, Boston and Henley, Routledge, 1979

Daniel McClean, *The Trials of Art*, London: Ridinghouse, 2007

Session 5 The Biography of the Thing, or The work of architecture in the age of digital reproduction

Reading:

Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, pp.217-251
In Walter Benjamin, *Illuminations. Essays and Reflections*, New York: Schocken Books, 1968

Sergei Tret'iakov, *The Biography of the Object.*, pp. 57-62
in October 118, Fall 2006, *October Magazine*, MIT

Jan Turnovsky, *The Poetry of a Wall Projection*, London: Architectural Association Publications, 2009

Albena Yaneva, 'A Building's Trajectory', pp.17-45
In **Pasquale Gagliardi, Bruno Latour, Pedro Memelsdorff (eds.)**, *Coping with the Past. Creative perspectives on conservation and restoration.*, Published by Leo S. Olschki, Civiltà Veneziana Studi 52, 2010

Session 6 Architectural Doppelgangers in Court. Preparations ...

Reading:

Jeffrey Kipnis and Thomas Leeser (eds), *Chora L Works. Jacques Derrida and Peter Eisenman.*, The Monacelli Press, 1997

Judy Radul (2007) 'What was behind me now faces me. Performance, staging, and technology in the court of law', in Eurozine, www.eurozine.com/articles/2007-05-02-radul-en.html

Cornelia Vismann, *Tele-Tribunals: Anatomy of a Medium*, Grey Room 10, Winter 2003, pp.5-21

Session 7 Architecture & Intellectual Property. What's at stake for the public domain?

Reading:

Karsten Schubert and Daniel McClean, *Dear Images: Art, Copyright and Culture*, London: Ridinghouse, 2002

Jaime Stapleton, *Support for Culture*, pp.132-145
In **Celine Condorelli (ed)**, *Support Structures*, Sternberg Press, 2009

Bibliography

Tim Anstey, Katja Grillner, Rolf Hughes (eds.), *Architecture and Authorship*, London: Black Dog Publishing, 2007

James S. Ackermann, *Imitation Origins, imitations and conventions. Representation in the Visual Arts*, Cambridge, Massachusetts and London, England: The MIT Press, 2002

Thomas Bartscherer and Roderick Coover (eds), *Switching Codes. Thinking through Digital Technology in the Humanities and the Arts.*, Chicago and London: The University of Chicago Press, 2011

Walter Benjamin, *Illuminations. Essays and Reflections*, New York: Schocken Books, 1968

Jane Bennett, *Vibrant Matter. A political ecology of things.* Durham and London: Duke University Press, 2010

* **Marcus Boon**, *In Praise of Copying*, Harvard University Press, 2010

Celine Condorelli (ed), *Support Structures*, Sternberg Press, 2009

Lorraine Daston and Peter Galison, *Objectivity*, New York: ZONE Books, 2007.

* **Lorraine Daston (ed.)**, *Things That Talk. Object Lessons from Art and Science*, New York: ZONE Books, 2004

* **Diller + Scofidio**, *Back to the Front: Tourisms of War/ Visite aux Armees: Tourismes de Guerre*, FRAC, Princeton Architectural Press, 1994

* **George Dodds**, *Building Desire. On the Barcelona Pavilion.*, Routledge, 2005

Bernard Edelman, *The Ownership of the Image. Elements for a Marxist Theory of Law*, London, Boston and Henley, Routledge, 1979

* **David Evans (ed)**, *Appropriation, Documents of Contemporary Art*, Whitechapel Gallery and The MIT Press, 2009

* **Pasquale Gagliardi, Bruno Latour, Pedro Memelsdorff (eds.)**, *Coping with the Past. Creative perspectives on conservation and restoration.*, Published by Leo S. Olschki, Civiltà Veneziana Studi 52, 2010

Joseph C. Farber and Henry Hope Reed, *Palladio's Architecture and its Influence: A Photographic Guide*, Dover Publications, 1981

Laurent Gutierrez, Valérie Portefaix, and Laura Ruggeri (eds.) *HK Lab II: An Experience of Hong Kong's Interior Spaces*, Hong Kong: Map Book Publishers, 2005

John Harris, *The Palladians*, New York, 1982

Andreas Huyssen (ed.), *Other Cities, Other Worlds: Urban Imaginaries in a Globalizing Age*, Duke University Press, 2009, (see Ackbar Abbas, *Faking Globalization*, in pp. 243-264)

* **Mark Jones**, *Fake? The Art of Deception*, British Museum Press, 1990

* **Jeffrey Kipnis and Thomas Leiser** (eds), *Chora L Works. Jacques Derrida and Peter Eisenman.*, The Monacelli Press, 1997

Neil Levine, *Architecture of Frank Lloyd Wright*, Princeton University Press, 1996

Neil Levine, *Modern Architecture: representation and reality*, Yale University Press, 2009

Bill Maurer and Gabriele Schwab (eds.), *Accelerating Possession: Global Futures of Property and Personhood*, Columbia University Press, 2006

* **Daniel McClean**, *The Trials of Art*, London: Ridinghouse, 2007

* **Alexander Nagel and Christopher S. Wood**, *Anachronic Renaissance.*, New York: Zone Books, 2010

Judy Radul (2007) "*What was behind me now faces me. Performance, staging, and technology in the court of law*", in Eurozine, www.eurozine.com/articles/2007-05-02-radul-en.html

Judith Ryan and Alfred Thomas (eds.), *Cultures of Forgery. Making Nations, Making Selves*, New York and London: Routledge, 2003

Hillel Schwartz, *The Culture of the Copy. Striking Likeness, Unreasonable Facsimiles.*, New York: Zone Books, 1996

* **Karsten Schubert and Daniel McClean**, *Dear Images: Art, Copyright and Culture*, London: Ridinghouse, 2002

Jan Turnovsky, *The Poetry of a Wall Projection*, London: Architectural Association Publications, 2009

Cornelia Vismann, *Tele-Tribunals: Anatomy of a Medium*, Grey Room 10, Winter 2003, pp.5-21

Lebbeus Woods, *The New City*, Simon and Schuster, 1992

* **Albena Yaneva**, *The Making of a Building: A Pragmatist Approach to Architecture*, Peter Lang, 2009

Novels

Jorge Luis Borges, *The Book of Sand and Shakespeare's Memory.* Penguin Modern Classic, 2001 (read *'The Other'* and *'August 25, 1983'*)

Honore de Balzac, *The Unknown Masterpiece*, New York: New York Review of Books, 2001 (1832)

Fyodor Dostoyevsky, *The Double: A Petersburg Poem*, Cathedral Classics, 2010 (1846)

Gustave Flaubert, *Bouvard and Pecuchet*, Harmondsworth: Penguin, 1976 (read: 'The Dictionary of Received Ideas')

Tom McCarthy, *Remainder*, New York: Vintage Books, 2005

Alain Robbe-Grillet, *Jealousy*, London, Paris and New York: John Calder Publisher, 1997 (1957)

August Strindberg, *By the Open Sea*, Penguin Books, 1987 (1890)

Films [Check with the Photo Library]

Certified Copy, Abbas Kiarostami (2010)

Double take, Johan Grimmonprez (2009)

F for Fake, Orson Welles (1974)

Shadow Of A Doubt, Alfred Hitchcock (1943)

The Society of the Spectacle, Guy Debord (1967)

Vertigo, Alfred Hitchcock (1958)