

**城市中国** <sup>TM</sup> Urban China **33**  
[环球纪事]

创意中国



绘制创意产业的反向地图  
**CREATIVE CHINA**  
COUNTER-MAPPING THE CREATIVE INDUSTRIES

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## HomeShop Series Number One: Games 2008 Off the Map 何颖雅 Elaine Wing-Ah Ho

The designation of creative industry zones within the city of Beijing indeed bears an interesting history that long precedes the 2001 official selection of Beijing's bid for the Olympic Games. From the forced removal of artists from *YuanMingYuan* artist village in the mid-90s to the support and development of *Zhongguancun* and the 798 arts district, 'official mapping' of Chinese creativity seems to be a cat and mouse play between the individual players (e.g., WANG Wenjing who kick-started the Silicon Valley of China, or the artists who first moved into the Bauhaus factory spaces of *Dashanzi* in the late 1990s) and the State, which deems each game worthy or not.

Looking at recent developments, however, it appears that the 'officially demarcated' mapping of creativity garners an overall post-Olympic pat on the back for the relatively smooth presentation of a world-class city – as seen by the production of the Games and consequent roves of visitors that have trawled through marveling at its sights. But, in what *The New York Times* noted the day after the closing ceremonies as the 'afterglow' of a beaming Beijing, what happens next? Many have been eagerly pre-analysing this question all along, with theorists and speculators wildly joining the dots, placing events in 2008 as a critical sequence: from Tibet to Sichuan to Beijing, we can examine China's ever-expanding role amidst a larger global sociopolitics.

In his keynote speech to the 17th National Congress of the Communist Party of China (CPC) in October of 2007, President HU Jintao stressed the importance of Chinese culture and the cultural industries 'as part of the soft power of our country to better guarantee the people's basic cultural rights and interests'. In terms of the creative industries, however, is it enough for governments and corporations to understand the 'soft power' of China as an economically derived map of neatly partitioned zones and social communities, calculable by profit per square kilometer and packaged and ready for export? What are the exchanges, encounters and hidden productivities left out of this kind of map? Standard approaches to mapping creativity actively reduce and neatly contain the power of creativity. The fact is that we are still very far from realising the full range of potentialities of Chinese creativity today.

Rather than bemoan the relative lack of state funding for creative endeavours or the under-valuation of independent thinking within the Chinese education system, perhaps it is a more pertinent question to address this attempt to map creativity in the first place. Is it possible to fix a viewpoint over creativity, human potential and innovation? Creativity and the capital it generates relies upon processes and frequently very ephemeral social exchange that refuse easy quantification. Very often, creativity, or 'innovation', emerges from the gaps or assumed errors in a 'logical system'. How, then, to map such contingencies?

These are some of the issues that HomeShop set out to investigate recently during the Games 2008 project. For the past year, HomeShop has been operating as a store turned sleeping-working-living space which uses its window front as the entry point for examining our ways of relaying between public and private space, the commercial and pure exchange as such. For the Games 2008 series, the framework of Beijing and the Olympic games was used as a grid through which indeterminacies converge and reappear. Through community practice, the series was interested in building common

spaces within the urban environment. Located in a small *hutong* near the *Gulou* area of the city, each day of the Olympics marked a countdown to the events' end, as opposed to the nation-wide arousal of public displays of the countdown to 08.08.08. Varying scales of activities took place, from field recordings to a party to celebrate the 'losers', from street-side viewings of the Games to impromptu stoop-front discussions with a neighbour. A second-hand clothing collection station invited curious passers-by to come in and interact with the space, and free give-aways from participating artists LIANG Yue ('Relax' posters) and Sean SMITH (a Wii video game race to win Olympic event tickets) aimed at offering, within the daily routes of local residents, a minor-scale potentiality for our ways of engaging with the community and public space.

As an art project and critical experiment, HomeShop is interested in the creative practices of everyday life, whether these be on our part as artist-researchers or those of other participants and the *laobaixing* residents of the *hutong*. Quite deliberately, HomeShop lies off the map of known creative clusters in Beijing, and in doing so questions that given map, seeking a different tracing of relations within the social and urban fabric of the city. To embark upon the interstices of daily life and creative practices is to set upon something more deeply embedded within the map, and more operative. 'Being-in-the-act', or the 'being-operative', as Giorgio AGAMBEN references Aristotle's question of *ergon* in the *Nichomachean Ethics*, confronts how we, in the midst of bare life, stand relative to a greater politics and our own subjectification as citizens of the state. As AGAMBEN notes, politics references what may be the essential *argōs* of mankind: the dark-rooted inoperability which points to our own uselessness as living beings. So why creative practices and why everyday life? Architect and theorist Doina PETRESCU argues that 'a renewed approach to architecture and urban planning cannot be initiated solely by centralised structures and governmental bodies. It must also include "microscopic attempts" at the level of collective and individual desires within the micro-social segments of public space'. We look to the map in the sense of DELEUZE and GUATTARI, as 'an experimentation in contact with the real', and we trace the embodied dimension of ordinary life in such a way that the 'small scale can come to define the public space itself' (PETRESCU). HomeShop is an experiment embedded within the *hutong*, where the local can look beyond a five-year government plan of creativity as intertwined with industry. Our interest is in reconfiguring socio-cultural possibility, not for a map, but for a mapping of the everyday.

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# 家作坊

一个由艺术家发起的项目  
一个与世界性大事件息息相关的社区  
一本杂志  
一系列将你我联系起来的活动  
HomeShop  
An artist-initiated project  
A community next to a world event  
A Journal  
A series of activities on the verges of you and we



## 家作坊系列一号：08奥运会结束了

HOMESHOP SERIES NUMBER ONE: GAMES 2008 OFF THE MAP

何颖雅/家作坊 Elaine Wing-ah HO / HomeShop

早在2001年北京被正式选定主办奥运会之前，北京创意产业地带的规划就曾有过一段有趣的历史。从90年代中期对圆明园画家村的艺术家的强行迁移，到对中关村和798艺术区的支持和发展，中国创意界的“官方规划”看上去像是个人（如率先开创中国硅谷的王文京，或1990年代后期第一批搬入大山子包豪斯工区的艺术家们）和国家之间的猫鼠游戏，而政府决定着每场游戏是否有价值。

然而，看看最近的发展，“官方划定”的创意看上去似乎因相对顺利地呈现出一个世界级的城市而获得了后奥运的一个全面赞许，这可以从奥运会的举办和随之而来的游客游览中体现出来，这些游客蜂拥而至，在奥运景点大饱眼福，充满惊奇。但是，正如《纽约时报》所言，闭幕式宛如闪亮北京的一抹余辉，闭幕式结束后，接下来又会发生什么呢？很多人一直对这个问题进行着热切的预先分析，理论家和预测者们开始了在各点间连线，把2008年发生的事件连成一个批判性序列：从西藏到四川再到北京，我们可以审视中国在更大的全球社会政治中日益强大的角色。

2007年10月，胡锦涛主席在十七大的重要讲话上强调了文化和文化产业的重要性，“提高国家文化软实力，使人民基本文化权益得到更好保障”。然而从创意产业的角度而言，整齐划分的区域和社会团体可以用每平方千米获得多少利润来计算，然后被打包好准备出口——仅仅凭政府和企业把中国的“软实力”理解为由经济利益驱使而绘制出来的这样一幅图景就足够了吗？在这幅图景中剩下的交易、融合与隐藏的生产力是什么？标准化的描绘创意的方法削弱了创意的力量，也把创意的力量平整地包含其中。事实是，今天我们与实现中国创意的一系列可能性依然很远。

与其去悲叹缺少政府对创造努力的资助或在教育系统中低估了独立

思考的作用，或许去正视规划创意的企图会是更得当的。在创造性，人类潜能和创新方面加上一种固定的观点是可能的吗？创意及其生产的资产是基于过程以及社会交换的——这种社会交换经常是很短暂，而且拒绝进行简单的量化。创意或者“创新”常常从“逻辑系统”的缺失或者其所谓的“错误”中产生。那么，又该如何去描绘这样一些偶然出现的事情呢？

这些是家作坊在2008北京奥运会项目中考察的一部分课题。过去的一年里，家作坊在一个由商店改装的睡觉-工作-生活空间内运作，在此空间窗户变成了考察公共空间与私人领域、商业交换与纯粹交换之间的互嵌性的切入点。北京和奥运会的时空框架，被当作《08奥运会系列》一个坐标方格，在这样一个方格里，不确定性开始聚合和并再现。通过社区实践，这个系列对在城市环境里建设共同空间投以了兴趣。家作坊坐落在鼓楼附近的一个胡同里，与全国08.08.08倒计时的狂热期盼相反，这里我们是每一天都是从08.08.08开始到奥运会结束的。家作坊组织了各种形式与不同尺度的活动，从田野录音到“失败者”庆祝派对；从与邻居们一起在街头收看奥运比赛到与之展开的即兴讨论。“家作坊”的二手衣服收购站吸引了不少好奇的路人进来，进行空间互动。另外，合作艺术家梁越免费派送“放心”海报以及肖恩·史密斯以奥运门票为奖品的Wii电子游戏竞赛活动，都旨在从当地居民的日常套路中为我们参与社区与



▲ 请奥运志愿者阿姨们喝自制的酸梅汤[Homemade suanmeitang is shared with the ais on Olympic duty.]



▲ 向“失败者”致意的派对将“我们其余的人”凝聚在一起。Wii电子游戏百米赛成绩最靠后的两名选手可获得两张奥运比赛门票[A party held in honor of the 'losers' brings together 'all the rest of us'. The most average scoring runner of the Wii 100 meter dash wins two Olympic event tickets.]



▲ 卡西迪·崔的“说话”活动请朋友和路人聚在一起，聊家作坊、奥运会和这个活动本身[Cassidy Cui's 'Speak' project invites friends and passersby to the space for short chats on home, the Games and chatting itself]



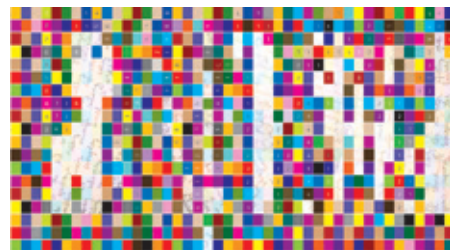
公共空间的多种方式挖掘出小小的可能性。

作为一个艺术项目与一个批判性实验，家作坊的兴趣在于日常生活中的创意实践，不管是我们这些艺术家和研究者的生活，还是其他那些参加者和胡同里老百姓的生活。有意识地，家作坊与北京著名的创意圈保持距离，也通过保持距离对给定的地图进行质疑，在北京的社会和城市结构中寻求各种关系的不同肌理。打开日常生活和具有创造性实践的缝隙，也就是在本地图之内挖掘更深藏，更可操作的东西。正如乔治·阿冈本在回应亚里斯多德《尼可马可伦理学》中的“功能”问题时所说“存在于行动中”或说“有效地”置身于无遮挡的生活中，让我们直面我们是怎样相对于一个较大的政治而存在，以及我们是怎样作为一个国家的公民而被统治的。正如阿冈本指出，政治表明人类可能基本上是无功能性的，即幽暗的不可操作的，这种不可操作性说明了我们作为生物存在的无用处。那么为什么要创造性地实践？为什么要有日常生活？

建筑家、理论家多伊那·派特斯古指出：“一个为建筑物和城市建设设想的更新方法不能由一个集权组织或政治实体来启动，它必须符合公共社会空间在微观范围内的集体和个体的欲望并在这一层面上把‘微观努力’包括进来”。我们从的德勒兹和瓜塔里的层面来

看这幅图景，把它看作“一个与现实相接触的实验”，而且我们是用“小规模可以定义公共空间自身”的方法来追踪日常生活的可感知维度。家作坊是在胡同里扎根的一个实验，在这里，地方的小规模可以超越政府把创意编织到产业中的五年计划。我们的兴趣在于发现“社会-文化”的可能性，不是为了绘制一个地图，而是为了描绘每一天。(译/罗媛)

更多家作坊系列项目“2008奥运会系列”以及最新的出版物，请参考  
<http://www.iwishicoulddescribeyoutobetter.org/encountersleftovers>



▲ 奥运赛程表（来源/家作坊）[HomeShop Olympic Schedule, 2008]



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何颖雅是一位活跃在北京的艺术家和设计师。她关注以设计的原理和词汇及其产品，来质询功能性、物性、与社会关系、日常生活之间相互纠结的关系。将于2009年获得欧洲研究生院媒介研究硕士学位，也曾分别于2001年和2005年离开帕森斯设计学院与阿纳姆工艺设计学院。行事风格快慢相糅，喜欢茶咖啡。  
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