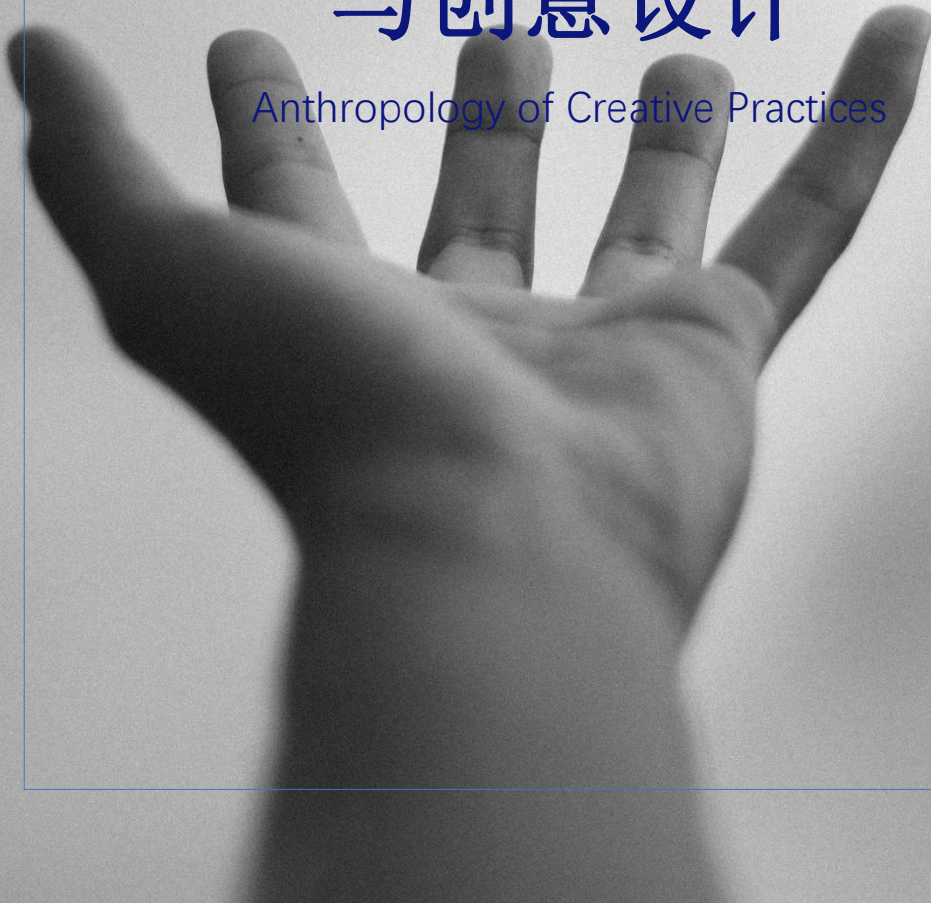


人类发展中的文化记忆 与创意设计

Anthropology of Creative Practices





#1. 课程背景及简介



该课程提供了对创造性实践的人类学观点的见解，专业性和技能。它提倡以实践为基础的方法的重要性创造性的工作将更好地为学生在文化产业的工作做好准备当前全球创意经济的气候。

在课程中将介绍人类学的关键要素创造性工作方法, 基于具体的案例研究和一系列创意实践：建筑、视觉艺术、手工艺、设计、策展工作，表演艺术、音乐等。该课程反映了新的材料、空间和技术设置当前创意经济环境下的创意工作。我们将检查这些因素影响创造性工作——社会、文化等；不同的尺度和合作形式的工作，其中包括建筑师/设计师/艺术家之间的关系以及工程师、客户、用户和社区的创作习惯与记录交流的渠道。也包括创意媒体：素描、模型制作、权力的作用等。

#2. 学习目标



本课程将解决许多挑战，如：

- ★ 如何挑战个人“天才”和单一“作者”的神话创作？
- ★ 如何解决“创意”、实践规模和形式的神话？
- ★ 如何驾驭对“自然”的传统理解？
- ★ 如何解决对“用户”的静态和功能性理解？
- ★ 如何审视和重新思考创造性工作与“权力”的关系，最近在创意实践中的“数字化转型”，以及“档案”的作用？
- ★ 如何使用民族志方法来解开创意的复杂性做法？

#3. 任课教师信息



Prof. A Y

教授是曼彻斯特城市研究所建筑理论教授和曼彻斯特建筑研究小组 (MARG) 主任。她的研究本质上是跨学科的，跨越了科学研究、认知人类学、建筑理论和政治哲学的界限。教授的作品已被翻译成德语、意大利语、西班牙语、法语、葡萄牙语、泰语、波兰语、土耳其语和日语。教授是英国皇家建筑师学会的主席奖的获得者，以表彰其杰出的大学研究。英国艺术与人文研究委员会和经济与社会研究委员会同行评审学院的成员，并担任美国、瑞士、奥地利、爱尔兰和荷兰国家科学基金会的评审员。

#4. 课程设置



周期	时间	课程设置内容	课时
第一周 学习指南 教授及助教辅导	1月28日 周六	什么是PBL教学方法	1
	1月28日 周六	PBL教学的常见形式	1
	1月29日 周日	教授课-1 交叉学科PBL 课程设计及知识点学习 学习目标：重点项目介绍、介绍课程的相关内容、授课的目的、目标和重要的课程相关的概念 描述：本节课将解释创意实践人类学导论；以及课程中涉及的创造力的方法：批判性和基于实践的解释产品和过程。	3
	1月30日 周一	助教课-1 知识点查漏补缺	2
	1月31日 周二	教授课-2 制定项目方向 学习目标：人类学的一种研究方法和写作文本中的民族志作为一种研究创造性的方法介绍实践和健全的基于项目的学习方法。 描述：“尤里卡”效应的观点。发明和发现。创意材料和技术。神话 天才。创造性作品的个人和集体解释。	3
	2月1日 周三	助教课-2 知识点查漏补缺	2
	2月2日 周四	教授课-3 交叉学科课程知识点学习 学习目标：在创作性工作中探索社会、政治和文化的影响 描述：实践规模的观点；管理和组织战略、办公室结构和层次结构的影响，特别是COVID-19和创意实践创新的经济危机。	3
	2月3日 周五	助教课-3 知识点查漏补缺&跟进小组项目调研进度	2

第二周 教授及助教辅导	2月4日 周六	教授课-4 互动与项目设计跟进答疑	1.5
	2月6日 周一	助教课-4 跟进项目调研进度	2
	2月7日 周二	教授课-5 交叉学科课程知识点学习 学习目标：介绍用户的不同理解 创意工作：被动、被动和创意用户。 描述：了解创意从业者之间的关系，创意实践的客户、用户和社区。并解析用作过程	2
第三周 教授及助教辅导 未来展望	2月8日 周三	助教课-5 跟进项目调研进度	2
	2月9日 周四	教授课-6 交叉学科课程知识点学习 学习目标：探索在创意工作中存档、副本和原件的重要性。 描述：探究“档案转向”与“档案艺术”。不同的分析创作实践中的归档过程	2
	2月10日 周五	助教课-6 知识点查漏补缺& 指导小组项目成果展示	2
	2月11日 周六	教授课-7 教授点评项目成果	1.5
	2月12日 周日	升学与就业方向展望	1
		个人规划及发展建议	1
总课时	32		

#5.阅读材料



★Alpers, S. (1988) Rembrandt ’ s Enterprise. The Studio and the Market, London: Thames and Hudson Ltd.

★Becker, H. (1982) S., Art Worlds, Berkeley: University of California Press.

★Brand, S. (1994) How Buildings Learn: What Happens after They’ re Built, NY: Viking.

★Bredenkamp, H. (2005) Gehry Draws, in Rappolt, M. and Violette, R. (eds), Gehry Draws, Cambridge, MA: MIT Press.

★Cuff, D. (1991) Architecture: The Story of Practice. MIT Press.

★Ciccarelli, L. 2021. ‘ Foster + Partners: The Story of a Practice ’ , in Largest



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Firms, eds by Ciccarelli, L, S. Lombardi and L. Mingardi, pp. 112-140.

★Danto, A. (1964) “The Artistic Enfranchisement of Real Objects: The Artworld”,
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of Philosophy 61: 571-584.

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★Farías, I. and A. Wilkie (eds.) (2016) *Studio Studies: Operations, Topologies and Displacements*. New York: Routledge (CRESC Series).

★Gell, A. (1998) *Art and Agency*, Oxford: Oxford University Press.

★Howkins, J. (2001), *The Creative Economy: How People Make Money From Ideas*,
Penguin

★Houdart, S. (2011) ‘How (Far) Does Culture Go? Kengo Kuma and His Architecture’,
in
Perspecta, Vol. 44, Domain pp. 22-32.

★Schön, D. (1983) *The Reflective Practitioner: How Professionals Think in Action*,
NYC:
Basic Books.

★Till, J. (2009) *Architecture Depends*. Cambridge, MA: MIT Press.

★Wigley, M. and R. Koolhaas (2008) *Casa da Musica/Porto*. Porto: Fundacao Casa da Musica.

★Wigley, M. (2005) “Unleashing the Archive.” *Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism* 2 (2): 10 – 15.

★Yaneva, A. (2003) “Chalk Steps on the Museum Floor: The ‘Pulses’ of Objects in Art
Installation”, in *Journal of Material Culture*, 8 (2): 169-188.

★Yaneva, A. (2020) *Crafting History: Archiving and the Quest for Architectural Legacy*,
Ithaca and London: Cornell University Press.

★Yarrow, T. (2019) *Architects: Portraits of a Practice*. Ithaca, NY: Cornell University Press

#6.项目主题

PBL

本课程使用 PBL 教学法，PBL 即项目式学习，是一种以学生为中心的教学方法，教师提供关键素材构建学习环境，学生通过在此环境里解决一个开放式项目的经历来学习。以下为本课程可选的项目主题：

- 提供关于研究的文献知识与当前创意经济环境下的创意实践。
- 仔细研究、重新思考并仔细消除一些强大的观点创造性实践，包括天才的神话、实践的规模、
- 为学生提供分析工具，对于创意从业者而言以反思当前的挑战；考虑问题



- 和潜力，源于多重危机世界中不断变化的工作模式，例如战争，流行病、气候紧急情况和经济不稳定。预编码技术的性能分析
- 促进对物质和社会条件的批判性反思创造性的实践，以便更好地为学生做好跨学科工作的准备文化产业板块。

英文版教学大纲



Course Title	Anthropology of Creative Practices
Credit Hours	32 (one credit hour is 45 minutes)
Course Objectives	<p>This class will address many challenges such as:</p> <p>How to challenge the myth of individual ‘genius’ and of single ‘authorship’ in creative work?</p> <p>How to address the myth of ‘creative ideas’, of scales and formats of practice?</p> <p>How to navigate traditional understandings of ‘nature’?</p> <p>How to address the static and functionalistic understanding of ‘user’?</p> <p>How to examine and rethink the relationship of creative work to ‘power’, the recent ‘digital turns’ in creative practice, and the role of the ‘archive’?</p> <p>How to work with ethnographic methods to unpack the complexity of creative practices?</p>
Course Description	<p>The aim of the course is:</p> <p>1. To provide knowledge on the growing body of literature on studies of creative practices in the current climate of creative economy.</p> <p>2. To examine closely, rethink and carefully deflate some powerful myths on creative practice, including the myth of the genius, the scale of practice, the user, the digital turns, the archive, power,</p>



	<p>and nature</p> <p>3. To equip the students with analytical tools to reflect on current challenges for the creative practitioners; to consider the problems and potentials that arise from the shifting working patterns in a world of multiple crises – wars, pandemics, climate emergency and economic instability.</p> <p>4. To facilitate critical reflection on the material and social conditions of creative practices so as to better prepare the students for work across the sector of cultural industries.</p>
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The topic in the global context

The course provides insights into an anthropological perspective to creative practice, professionalism and skills. It advocates the importance of a practice-based approach to creative work that will better prepare the students for jobs in the cultural industries in the current global climate of creative economy.

Brief introduction of the course

In this class, Professor will introduce key elements of the anthropological approach to creative work. The course will combine presentations, video materials, visual interactive exercises and discussions as well as individual students’ projects based on specific case studies to support participants in enhancing their knowledge of a range of creative practices: architecture, visual arts, crafts, design, curatorial work, performing arts, music, among others. The course reflects on the new material, spatial and technological settings of creative work in the current climate of creative economy. We will examine the factors that impact creative work – social, cultural, and alike; the different scale and collaborative formats of work – the relationship between architects/designers/artists and engineers, clients, users and communities; the creative habits; the formats of communication, the channels of documentary exchange; the media of creativity – sketching, model making, the role of power, etc.

Required Readings

	Topics: Anthropology of Creative Practices
Module 1	Objective: Introduction of the Professor and Key Projects, Introduction of the Course, Aims, Objectives and Key Concepts Description: Introduction to the Anthropology of Creative Practice; Approaches to Creativity: Critical and Practice-based Interpretations. Product and Process.
Module 2	Objective:Introduction to Ethnography as a Method to Study Creative Practice and a Sound Project-based Approach for Learning. Description: The Myth of the ‘Eureka’ Moment. Invention and Discovery. Materials and Technologies of Creativity. The Myth of the Genius. Individual and Collective Interpretations of Creative Work.
Module 3	Objective: To Explore the Impact of Social, Political and Cultural Factors on Creative Work. Description: The Myth of the Scale of Practice; Managerial and Organisational Strategy, Office Structure and Hierarchy. The Impact of COVID-19 and the Economic Crisis on Innovation in Creative Practice
Module 4	Objective: Introduction to Different Understandings of the Users of Creative Work: Passive, Reactive and Creative Users. Description: The Relationship Between Creative Practitioners and Clients, Users and Communities of Creative Practice. Use as a Process
Module 5	Objective:To Explore the Importance of Archiving, Copies and Original in Creative Work Description: The ‘Archival Turn’, ‘Archival Arts’. Analysis of Different Processes of Archiving in Creative Practice

Required Readings

★Alpers, S. (1988) Rembrandt's Enterprise. The Studio and the Market, London: Thames and Hudson Ltd.

★Becker, H. (1982) S., Art Worlds, Berkeley: University of California Press.

★Brand, S. (1994) How Buildings Learn: What Happens after They're Built, NY: Viking.

- ★ Bredekamp, H. (2005) Gehry Draws, in Rappolt, M. and Violette, R. (eds), Gehry Draws, Cambridge, MA: MIT Press.
- ★ Cuff, D. (1991) Architecture: The Story of Practice. MIT Press.
- ★ Ciccarelli, L. 2021. 'Foster + Partners: The Story of a Practice', in Largest Architectural Firms, eds by Ciccarelli, L, S. Lombardi and L. Mingardi, pp. 112-140.
- ★ Danto, A. (1964) "The Artistic Enfranchisement of Real Objects: The Artworld", Journal of Philosophy 61: 571-584.
- ★ Evans, R. (1997) Translations from Drawing to Building, Cambridge: MIT Press.
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- ★ Till, J. (2009) Architecture Depends. Cambridge, MA: MIT Press.
- ★ Wigley, M. and R. Koolhaas (2008) Casa da Musica/Porto. Porto: Fundacao Casa da Musica.
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- ★ Yarrow, T. (2019) Architects: Portraits of a Practice. Ithaca, NY: Cornell University Press

Suggested list of the topics for the final project

1. Analysis of the social organization of 1 chosen creative practice (office organization, material and spatial arrangement, individual and teamwork, the channels of documentary exchange, the spatial routines and creative habits, the formats of communication).
2. Analysis of the process of work of 1 chosen practice with a focus on the media of creativity – models, sketches, software, technologies, etc.



3. Analysis of the process of work of 1 chosen creative practice with a focus on the collaborations with other professionals, exploring also the role of clients, users and communities.

4. Analysis of the process of generating and organising archives in 1 chosen creative practice, with a focus on the relationship between creative work and Archiving

Criteria

- Content: Depth of the research undertaken; Knowledge and understanding of the

subject; Relevance of the material used; Clarity with which the information is presented (both text and images)

- Argument: Sophistication and depth of the analysis; Logic and robustness of the

argument; Organization and communication of ideas with empirical evidence (both

text and images)

- Referencing: Extent to which the essay is supported by research evidence; Use of

established referencing systems; Awareness precepts (creative projects)

- Presentation: Clarity of writing; Correct use of English language; Graphical and

presentational skills; Extent to which illustrations support the argument

Class Expectation

Expected learning outcomes:

- knowledge on anthropology of creative practices; The students will familiarize themselves with key studies of creative practices – from the studio of 17th century painter Rembrandt to contemporary arts and curatorial practices in Paris and New York; from Antonio Gaudi to Peter Eisenman's studios, OMA, Kengo Kuma architects, Foster, FOA/AZPA, from the concerts of Bach to electronic music, among others; a vast of range of examples will be brought and discussed in class. **This will be accompanied by skills of critical reading and analysis.**

- **knowledge on key concepts (present both in academic discourse and in practice) that allow us to capture and understand contemporary creative practices** such as authorship, the scales and formats of practice, the relationship to power, the recent 'digital turns' in creative practice, the role of the archive, and the understanding of nature.



- knowledge on ethnography as a practice-based methodology. The students will learn the key steps of ethnography and how this method can offer fresh insights on creative practice. The students should choose 1 creative practice as a case study – design, crafts, visual arts, performing arts, curatorial work, architecture (or related engineering, planning and construction professionals). They should analyze the practice and the process of creative work.