

creep through the courtyard door as if through a cosmic portal, and their gazes flutter around the vegetal surroundings like liberated lepidopterans, owl eyes overestimating, dilating the bubble into some kind of spaceship earth. You guys are so free, some say, a double-edged statement. There are few compliments so stinging to the open space as the praise of being inaccessible: I could never live like this, so free, so happy-go-lucky. This version of Shangri-La comes courtesy of the office worker.

Rules

Rules are types of founding documents of a society, like constitutions (the drafting of which is among the hobbies of would-be utopians). The system that supports HomeShop's functioning is based on a few concise principles formatted into a contract and a playful set of guidelines (by Elaine W. Ho and Fotini Lazaridou-Hatzigoga). Each new induction into the space is formalized with an exchange of signatures. The exigencies to have ostensibly binding agreements are pragmatic in the first instance, and totally normal; but then, they are also preparations for new occupants into a certain ecosystem, to orient toward some common understanding, with the edge of dissensus somewhere off the page, not mentioned.

We can read in the contract the prospect of either harmony or dissonance; its convincing aspect is therefore not restricted to speech act alone but partly defers its normative pressures to communication by space, the thoughts and arrangements through it, its design. The laws thus laid out communicate an openness and ambiguity as to its specific uses: Big tables, moveable platform seating, shelf benches, a roll-up projection screen, a large window, white and grey. The system is never a regime of pure function, nor of survivalist idealism, but clearly administers a level of communalism, like many utopias. However, this is also demonstrated through behavior, and the practices that populate this named space elaborate to a fuller extent the local statutes, i.e. how one should act.

Which is to say, rules don't necessarily precede a society. They develop in a piecemeal manner. Notices start to creep up walls like an ivy species indigenous to co-op spaces. We try to institute routines—door-watching, irrigation, oil-scouring—they inflate, and then deflate. In the midst of this writing or rewriting, we in turn recognize that rules are written to be danced around, which has been the case

since nearly the beginning, until the fabric of the space seems woven of exceptions. This form of slow "perfecting" is not commonly associated with utopias, which are often presented as if we arrive to them complete and unchangeable, and beyond the initial violence of birth; at best we might say this is what the road to utopia might look like (without a revolution).

Art

With the close of society's pre-history, history and time become somewhat of a riddle.⁴ While variations can be imagined, the genre's finality proscribes major crises—changes pass cyclically, nature returns, and life's tempo carries on waves of shared meals, agoras and tête-à-têtes. It is a time for recuperating what was always tossed in the bin (or in some cases for periodically forgetting everything). While the Event is absent, time fills with an abundance of events. The theme of the everyday is at such time fully present.

In our contemporary pre-history (however post-modern), experiencing and documenting everyday events orients toward reclamation of the rejects of conventional history. These could very well be the stirrings of Events to come. The art of the everyday, in presenting everything—well, not everything, but at least a sincere fragment of the marginalized—as significant and worthy of record, might be imagined to create (the grounds for) historical change. Pushed to its limit, such a project would diverge either toward the creation of Events themselves, their chancing-upon, or alternatively the mere recreation of the intractable "daily life" that submerges us in sameness every day.

Several problems: the contemporary technological eye that misses nothing even makes the post of the painstaking archivist seem redundant; rather than a people's history recovering the neglected, the endless recording and documenting of today makes of history-writing an irresistible flow that pools in the bunkers of power. Add to this a certain inherently alienating quality about representation: how the local trifle lifts from its context and appears totemically on a screen thousands of miles away. On the other hand, the utopian project doesn't limit itself to taking down notes and exchanging images—its tendency has been to imagine a world in which divisions between aesthetic, philosophical and political activity are blurred or totally eliminated.

Utopian projects produce spaces in which all aspects have meaning. The self-administering space, swerving in a cross-disciplinary fashion, muddling in details, creating the conditions for its own criteria of valuation, sinks its practice under the radar of conventional spheres. Holism is a recipe for obscurity, or vice versa. The resulting impression of being detached rather than dissenting can perturb the utopians only so much, because what is meant to matter is the practice. When it comes down to it, the public is abstract.

Work

Some visionaries may proclaim carnival at the heart of future societies, but the question of labor is also high on the list of conundrums for utopia.⁵ How can we be both free and stable? Creative and remunerated? Today's answer: as an international freelance coworker. It is most likely what jobs look like in the bright future. (Ask a neighbor: these people aren't working, they're playing.) The theory being that if a group of people work together independently in a space, an amount of financial, material and creative cross-pollination can accumulate, creating a critical mass of opportunities enough to shape a kind of mutual economy. Meanwhile, co-workers contribute to space rental, and in theory surplus income leads to support of project costs. Artistically, this can mean avoiding the commercial gallery enclaves in a place like Beijing, and gaining the ability to control one's territory, working where one would actually like to live.

The utopian implications of the creative co-working model become most apparent when we look at variants in places like San Francisco, where the gregarious mixing of culture and entrepreneurship is well known as the great hope of the faltering first world.⁶ In the capital-saturated cityscape of Beijing, with state and Coca-Cola tag teaming, the hyper-mediated environment renders utopian impulses compulsory: the search for a better future for oneself and one's nation pulses across every surface. With the new chorus singing "Chinese Dream," the creative class formula and its attendant individualism are no less mobilized.

Some repudiate work as a modern religion-disease, in which case imagining the future of "meaningful work" wouldn't count as the most radical of propositions. Despite the materiality and imminence of tactical skirmishes with police, the outlook of declaring civil war

comes across as more than a little utopian. As fellow utopians, how can we say that's a negative thing?

Somewhat idiotically, we can only excuse ourselves on the grounds that it is patently unlikely, in our specific circumstances. More palpable than a collapse in the collective spirit, one of the reasons it is hard to conceive of spaces that aren't penetrable to their core is because there are so many ways in these days. We are lodged in the no-man's land between desiring change and starting from where we find ourselves; we invoke the utopia of the pluralistic planet, where one might freely transit between starkly different systems, and where "it is no longer the exhibit of an achieved Utopian construct, but rather the story of its production and of the very process of construction as such."⁷

Remainders

Facing a collision of utopias, let's at last deviate toward the image of a "utopia of the mirror," which was used to introduce the term heterotopia as a place between real and virtual.⁸ The mirror, an uncanny critical space adjacent and corresponding to our own world, brings us to an edge that it never quite divorces. What we see in HomeShop's reflection is no funhouse; we see our own daily grind, with air pockets. In these fissures between individuals and identities, possibility is charged with indeterminate valences and, taken seriously, these make up the conditions for utopian impulses. Heterotopia is a byproduct.

The virtual and the real joined in the utopian mirror can also decouple.

Life: New pancakes and takeout trays and their accompanying thin-as-veil and useless plastic baggies all arrive, new packages drop from Taobao onto the cold marble aggregate, all is processed in a multi-absent-minded swirl, in a trail of cardboard, bottles and waste pulled by the oblivious urban tides out of the inner city, to the infinite junk corpora collecting like our giant doppelgangers on the edges of civilization. Meanwhile, the placeless place seems to settle into its own matter, and its ambiguity begins to resemble a natural state. Grape vines reborn from stumps unfurl, year after year, wider and unwieldier networks of foliage over the available airspace. Ruin and growth shift the ballast, easing into something homelier, and the sum-total weathering and inertia of everything

casts a timeless quality over the surroundings. The kitchen gets caked in oil, the lost object flounders on a window ledge, the gate is left ajar, and plants wither and die in their own obscurity. The crisscrossing of paths slackens.

Ruins are the shadows of utopias, and in a sense, are utopias themselves. They are the fossils of bygone systems that, however modest their reach, encapsulate for us the promises of certain moments in time, closed off to us. As on the trails of the most devastated empires, however, the future is already in the process of construction. But who would delude themselves with the idea of HomeShop as a utopia?

It is a mirror after all. And I find I am looking at myself.

* * *

“对我来说，真正的出路是由自省的艺术家的机构。他们既清楚自身运作的经济维度，又对乌托邦式思考采取批判态度。”¹

用临时性空间的话语系统来谈家作坊是最为规整有序的，以异托邦（heterotopia）概念契入“真实之地”似乎比乌托邦（utopia）更为实在，因为后者在今天成了难以实现的理想主义构建的客套叫法。但如果真以为乌托邦思想在当今世界毫无立锥之地，彻底“乌有”的话，那么贯穿我们此时此地实验的某种精神²——从国家恐怖主义，任性习气到平行宇宙——就难以自圆其说了。具体讲，费德里克·詹姆逊（Fredric Jameson）曾说“乌托邦冲动”能让乌托邦从各种大叙事中脱离出来并用于自身生活。我本文的目标是把家作坊实践在现实与潜在层面的乌托邦维度大略勾勒清楚，并引申出其面向的未来。³

空间

割离（severance）是乌托邦的前提条件之一。没有从社会落后之中的割离就难以形成自我秩序。诚然，在家作坊没有护城河、丛林或时间断层。我们的前屋对各种干扰性渗透的敞开就是明证。任何对公共性空间的探索都不能彻底把自己和外界分隔开来，在乌托邦式艺术空间的中心钉上一个矛盾。我们抱负的规模和强度与渗透性是否要作为某种乌托邦特质被容纳到实践当中有紧密联系；如果在空间中产生的情绪反应（affect）不止之于门槛，那么，与那些政治与经济自给自足的共产社相比，我们的边界就比较模糊，当然前提是“普遍性”与“判断”这类的美学范畴仍然成立。无论如何，房客们来了，他们无声地从大门潜入，仿佛通过一个宇宙通道，他们的目光如被解放的鳞翅类昆虫一般在植

物丛间流连忘返，将这个他们眼中的桃花源视为暂时停靠在地球的太空飞船。他们说你们真自由，这真是捧杀。少有对开放式空间“不可企及”的赞美能如一把利刃直刺心脏。被困在办公室里的白领们说：“我永远不能像你们这样，如此自由、无拘无束，如在世外桃源。”

规则

规则是社会形成的记录，如宪法（起草宪法是乌托邦主义者最为钟意的日常爱好）。支持家作坊运行的基本系统建立在一纸合同和一套带有戏谑意味的指导方针上（由何颖雅和Fotini Lazaridou-Hatzigoga制定）。每有新成员进来，合作就从双方在合同上交互签名开始。这些看似具有某种“法律”效力的合同既有实用性，也能让新成员进入一个生态环境，领会某种已经达成的共识，容易产生分歧的地方则避而不谈。

我们可以从合同里读出和谐或不和谐；其最为令人折服的方面因此不仅局限于言语行为，而是通过空间带入形成达成的无形压力，如空间的布置或设计。列出的规则在应用上既敞开又暧昧：大桌子、可以动的座位、书架长椅、可拉伸的投影幕、大窗户、白与灰。这个系统既不是一个纯粹为应用而制定的机制，也不是为保存某理想主义而建的护墙，而是像很多乌托邦实践一样，它是一种地方自治主义或共有主义的表达。这一点也通过行为体现出来了，在这里进行的各种实践更加丰满地诠释了当地特点——即人应该如何行动。

规则不一定先于社会。规则是慢慢发展丰满起来的。各种提示语像合作空间里特有的藤蔓开始偷偷地爬上墙面。我们开始建立日常程序——看门，浇水，换油——它们充气、泄气。在书写和重写的过程中。我们意识到规则就是用来绕开的，从空间的起始到最后各种例外浮现为止。这种缓慢的“完美化”进程通常与乌托邦无关，因为后者必然以完全、亘古不变的形态出现，丝毫看不出诞生时的暴力。至少我们可以说通往乌托邦的路看上去是这样的（除去革命）。

艺术

随着社会前历史的闭幕，历史与时间成为了一个谜。⁴虽然变奏可以想象出来，艺术的终结性已经把所有危机的可能性都摒除了——循环的改变，自然的回归、生活的节奏带起聚餐、市集与相遇。这是寻回被遗弃之物的时候（但偶尔也是全盘遗忘的时刻）。事件虽不在场，诸事件却填充了时空空缺。日常主题正是在这时间中完整地在场。我们的当代前历史（无论它多么后现代），体验并记录日常事件是重唤被传统历史拒绝之事。这种寻回同时也是搅动未来之事。日常的艺术，在将所有——或起码是被边缘化之物的很大一部分——呈现为

重要并值得记录者时,可能就开始为历史改变打下了地基。被推到极限的时候,这种项目不是走向诸事件的创造或偶遇,就是走向循环往复的日常生活的重现。

几个问题:当代科技审视明察秋毫,与其相比,最为细致的档案馆员都显得多余。与其说是人民的历史,寻回被遗忘的过往,倒不如说当今无休止的记录让历史写作成了一个无法抗拒的激流,浸泡着权利的碉堡。另有某种与生俱来的异化特质隐藏在再现之中:当地的小事是如何脱离自身语境并如图腾般出现在世界另一端的屏幕上的?另一边,乌托邦构建并非仅局限于记笔记和交换图像,它必然走向一个美学、哲学与政治活动间的边界都被模糊甚至被打破的世界。

乌托邦计划制造全方位有意义的空间。这个自我做主的空间,在跨领域间穿梭,在细节处混淆,建立自己的价值评判标准,实践潜入了难以被常规探头察觉的领域。整体论式的空间构建必然导致朦胧、没有棱角,实践本身的重要性往往为缺少抗争或事不关己的态度提供了托辞,公共在这里是抽象的。

工作

一些有远见者或许会说未来社会的核心是狂欢,但工作也是困扰乌托邦的重要节点之一。⁵我们如何既有自由也有稳定、既富有创造性也能赚到钱?今天的回答:当一名国际自由职业者。这是未来职业的图形与蓝本(邻居语:这帮人不工作,整天玩儿)。基本思想是如果一组独立职业者在同一空间内一起工作的话,定有经济、物质、创意层面的化学反应,通过制造足够的机会形成共同经济体。同时,大家通过承担房租,将多余出来的钱用于项目运营。艺术上讲,这种操作方法能够帮助避免商业画廊的弊端,并赢得控制自己领地的能力,让个体能在自己希望的地方工作和生活。

当我们把目光投向共同工作模式在世界其它地方的运转方式时,其中的乌托邦意涵就越发显而易见。以旧金山为例,这个人文与企业文化的完美结合之地是处于沉沦边缘的第一世界最后的希望。⁶反观被资本充斥的北京,国家权力符号与可口可乐商标造就了一个超媒介化环境,让乌托邦冲动变成了强迫性运动。新歌唱的是“中国梦”,同时形成了创意者阶级以及配套的个人主义。

有些人视工作为现代宗教疾病,如果顺着这个思路想,对未来“有意义工作”的诉求就不是最具有颠覆性的命题了。尽管在管理层面有着难以避免的小打小闹,如果上升到宣布内战的程度就不止是小乌托邦那么简单了。同为乌托邦主义者,我们怎么能说这是一件消极的事呢?

愚钝地讲,我们只能为自己解释说这一情况在我们当下的境遇中是不太可能的。之所以难以构想一个内核坚不可摧的空间是因为有太多方法可以一举摧之。我们被夹在期望改变与无奈现状之间的无人区,试图唤醒多

元化星球的乌托邦,人们可以在不同的系统中穿行,“不再是一个已经完成的乌托邦构架,而是其构建过程中的故事与过程本身。”⁷

残留

面对着乌托邦的相撞,让我们起码向镜像乌托邦进发。这个概念曾被用来带入作为真实与虚拟中间地带的异托邦。八镜像,作为我们与世界相连的批判性临近空间,将我们不断带到一个藕断丝连边缘。我们对家作坊的反思中发现这绝非乐土;看到日常的操劳与真空层。在这些个体和身份的断层中,可能性被各种不确定意义占领。严肃地讲,这些组成了乌托邦冲动的条件。异托邦是一个衍生品。

在乌托邦镜像中的虚拟与现实也可以重组。

生活:新出炉的煎饼与外卖盒和它们轻薄到一无是处的塑料袋纷至沓来。

快递包装纸盒从淘宝网上直接被甩到大理石地砖上,市中心的激浪在这里打转,汇成心不在焉的涡流——纸盒、瓶子、塑料袋狼藉一片,在文明的边缘堆积成我们臃肿的分身。同时,乌有之乡开始自我运行,其暧昧开始相似自然状态。葡萄藤从树墩上重生,夏去冬来,越发疯狂的植物网逐渐把有限的空间封上。败亡与生长越发凝重,四季更替与惯性让环境映出永恒的光泽。厨房被油烟上浆,各种莫名其妙的物体被遗忘在窗台上,铁门半掩,植物在无人知晓中枯萎。人与人不再相遇,废墟是乌托邦的影子,抑或是乌托邦本身。它们是过往系统的化石,尽管如此无意风云,仍将我们困在对未来某时刻的愿景里。但就像大多数被毁的帝国一样,未来的兴建已经悄然开始。

谁会欺骗自己,认为家作坊是个乌托邦呢?

家作坊最终是个镜像。我看着镜中自己。

汉译 Chinese translation: 欧阳潇 OUYANG Xiao、胡默然 HU Moran

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1 Vincent Bonin in “Letters to Budding Institutions,” *Wear Journal III*, p. 92 (HomeShop, 2012).

Vincent Bonin “机构酝酿之通信” 《穿》杂志第三期, p. 92 (家作坊, 2012).

2 As expanded on in Fredric Jameson’s *Archaeologies of the Future* (2005), the topic of two meetings of the Happy Friends Reading Club in spring 2013.

2013年春季家作坊的两次快乐朋友读书会都对费德里克·詹姆斯的《未来考古学》做了专门阐述。

3 A list of impulses: “In *The Principle of Hope*, Bloch provides an unprecedented survey of human wish pictures and day dreams of a better life. (...) In Part III, Bloch applies his utopian hermeneutics to the wish pictures found in the mirror of ordinary life: to the utopian aura which surrounds a new dress, advertisements, beautiful masks, illustrated magazines, the costumes of the Ku Klux Klan, the festive excess of the annual market and the circus, fairy tales and kolportage [sic], the mythology and literature of travel, antique furniture, ruins and museums, and the utopian imagination present in dance, pantomime, the cinema and the theatre.” Wayne Hudson, quoted in Jameson, p. 2.

一系列的冲动：“在《希望的原理》中，布洛赫对人类愿景以及他们对更好生活的白日梦做了一次前所未有的审视。（……）在第三部分，布洛赫将他的乌托邦诠释学用于在日常生活镜像中发现的人类愿景，即用于一种乌托邦光晕，它周围环绕着一件新衣、诸多广告、美丽的面具、画报、三k党服装、过量的年度集市，以及马戏团、童话、kolportage（原文如此）、旅行的神话与文学，古旧家具、废墟与博物馆，还有舞蹈、哑剧、电影和戏剧中的乌托邦想象。” Wayne Hudson，引自 Jameson《未来考古学》，第2页。

4 Maybe even taking on features of the spatial; in *Archaeologies*, Jameson notes how similarly the timelessness of certain utopias resembles the experience of postmodernity where “our daily life, our psychic experience, our cultural languages, are today dominated by categories of space rather than by categories of time.” (*Postmodernism, or The Cultural Logic of Late Capitalism*, 1990)

也许它甚至都已经呈现出了空间的方式。在《未来考古学》中，詹姆斯已经意识到了乌托邦的无时间性特征与后现代性经验的某种相似性，因为在后现代社会中“我们的日常生活、精神体验以及文化语言都已被空间范畴所支配，而非时间范畴。”（《后现代主义，或晚期资本主义的文化逻辑》，1990）

5 Slavoj Žižek, speaking at Occupy Wall Street, reminds: “There is a danger: Don’t fall in love with yourselves. We have a nice time here. But remember: Carnivals come cheap. What matters is the day after when we will have to return to normal life. Will there be any changes then? I don’t want you to remember these days, you know, like, ‘Oh, we were young, it was beautiful...’ Remember that our basic message is, ‘We are allowed to think about alternatives.’” October 9th, 2011. On the carnivalesque see: http://www.e-flux.com/journal/occupy-wall-street-carnival-against-capital-carnivalesque-as-protest-sensibility/#_ftn51

斯拉沃热·齐泽克在占领华尔街运动中的发言提醒我们：“这里存在着危险，我们千万不要自恋。虽然在这我们过得很愉快，但是千万要记住：狂欢节总是廉价的。当我们不得不回归平凡生活，这之后的日子才真正关键。那时还会有什么变化吗？我并不希望你们总是记得狂欢的日子，比如整天把”噢，我们那时候多年轻，那时候真好……“之类的话挂在嘴边。要记住我们的宗旨是：‘我们终于被允许去思考一种替代性方案。’” 2011年10月9日。关于占领华尔街之狂欢节，参见“http://www.e-flux.com/journal/occupy-wall-street-carnival-against-capital-carnivalesque-as-protest-sensibility/#_ftn51”

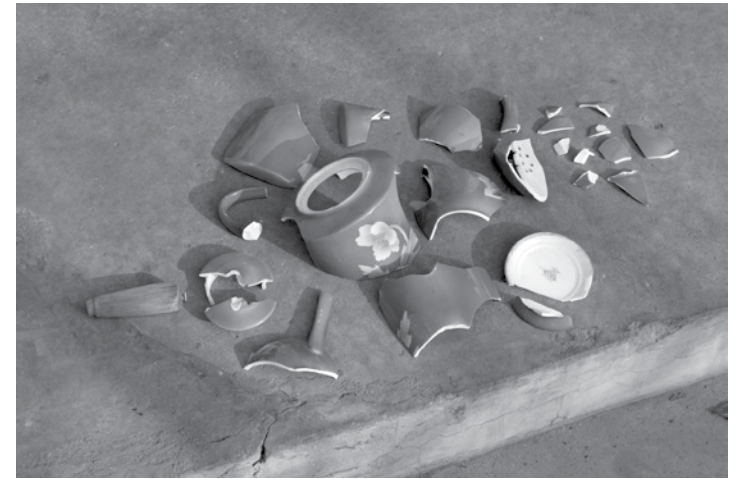
6 “Bay Watched: How San Francisco’s new entrepreneurial culture is changing the country.” by Nathan Heller, *The New Yorker*, October 14th, 2013; also look to Jaron Lanier’s technologicistic optimism, for instance “Who owns the future?” which Happy Friends Reading Club read in summer 2013.

内森·海勒，“被观看的海湾：旧金山的企业文化如何改变美国”，《纽约客》，2013年10月14日。此文也体现了雅龙·拉尼尔的技术乐观主义，比如“谁拥有未来？”一文中所阐述的，快乐朋友读书会曾在2013年夏研读过此文。

7 Jameson, p. 217.

8 “Starting from this gaze that is, as it were, directed toward me, from the ground of this virtual space that is on the other side of the glass, I come back toward myself; I begin again to direct my eyes toward myself and to reconstitute myself there where I am. The mirror functions as a heterotopia in this respect: it makes this place that I occupy at the moment when I look at myself in the glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there.” Michel Foucault, “Of Other Spaces, Heterotopias” (1967) 从这个似乎是作用于我的凝视出发，从镜像另一边的虚拟空间出发，我重又返回自身。我再次将目光聚焦于自我，在我的所在重新建构自我。如此，镜像便成为异托邦；当我审视镜中自我时，它一边将我的所居之地变得实实在在，把它与周围的一切空间都联系了起来，一边又把它变得虚无缥缈，这是因为，为了能被感知到，它必须穿过镜像那边的虚拟之点。” Michel Foucault, “Of Other Spaces, Heterotopias” (1967)

茶壶展 Teapot Exhibition



Teapot exhibitions was a series of solo shows by artists, organized from 2010 in HomeShop by Michael Eddy, until the exhibition space fell from the toilet and shattered in early 2013.

“茶壶展览”是一个由众多艺术家参与的系列个展，2010年在家作坊由 Michael Eddy 发起，结束于2013年初，因为茶壶不幸由马桶水箱上落入便池。

The following exhibitions were hosted on the teapot 茶壶举办的各届展览如下：

赵天汲 ZHAO Tianji, 高山流水 *High Mountain, Flowing Water* (02/2013) * 王尘尘 WANG Chenchen, 茶壶里生长最北端的 *Mojito Northernmost mojito in the teapot* (08/2012) * 打油 Gerard Altaió, *Un cop de res* (07/2012) * 欧阳潇 OUYANG Xiao, 茶 *Tea* (04/2012) * 老羊 Lao YANG, 中国报道 (03/2012) * 高灵 GAO Ling, 正月初五迎财神 *Welcoming the Gods of Wealth on the Fifth Day* (03/2012) * 小欧 Orianna CACCHIONE, 姜饼屋 *Gingerbread House* (01/2012) * 七朵云 Pilar ESCUDER, 表演的茶道仪式 *Tea Ceremony* (08/2011) * 曲一箴 QU Yizhen, 艺术的哲学 *Philosophie de L'art* (03/2011). The first 4 exhibitions were by Michael EDDY in his home. 最初的四次展览由 Michael EDDY 在家制作举办。