

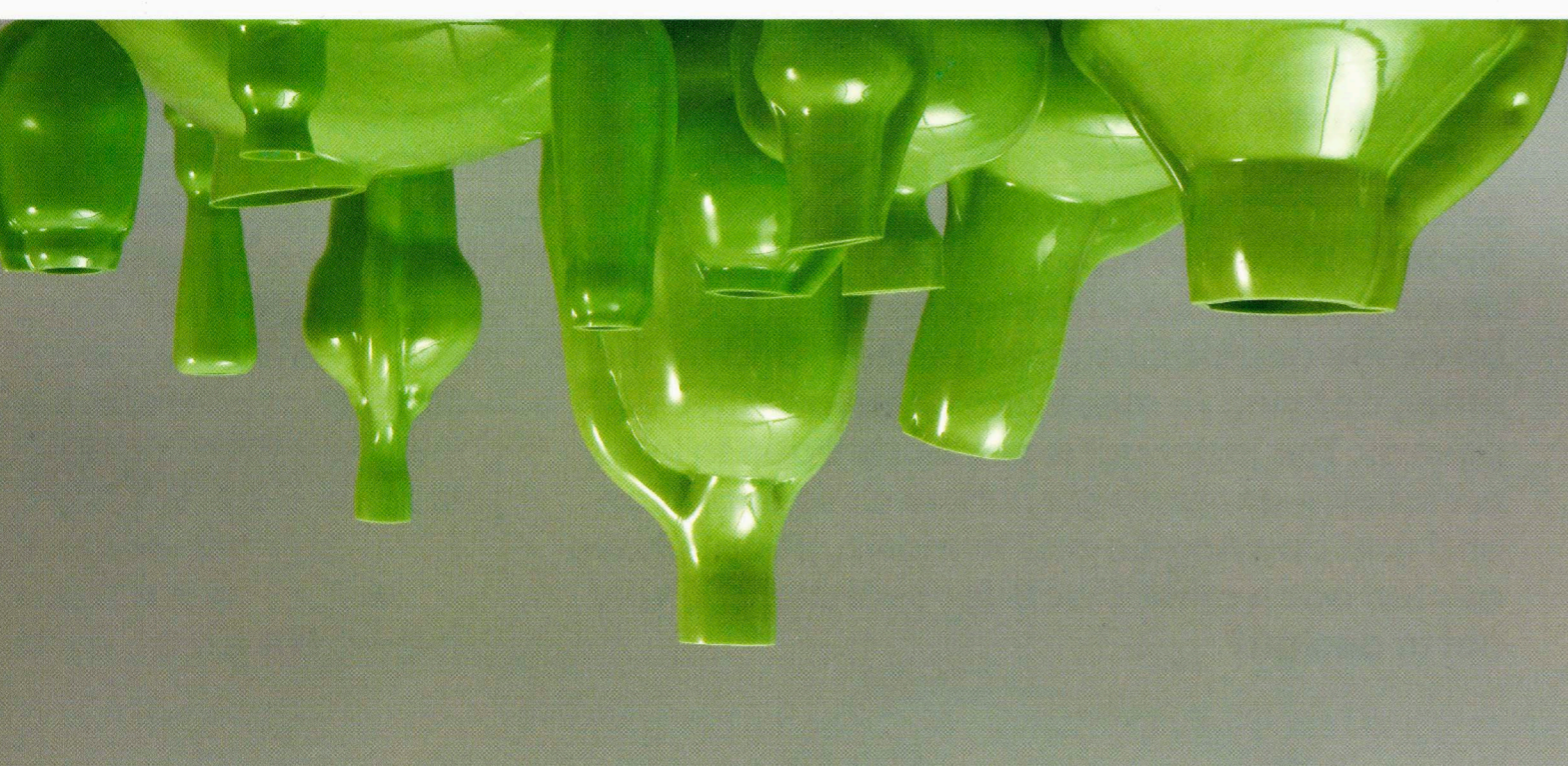


Copy/Culture

Tuesday 27 September 2011 / 2 p.m. — 5 p.m.
Ullens Center for Contemporary Art (UCCA)
798 Art District / No. 4 Juxianqiao Lu / Beijing / ucca.org.cn
Language: English (simultaneous translation in Chinese)
Admission: free

模仿抄袭/文化

2011年9月27日星期二/2 p.m.—5 p.m.
尤伦斯当代艺术中心
北京酒仙桥路4号798艺术区
ucca.org.cn
语言: 英语 (同声传译) / 免费入场



Introduction

The Copy/Culture Symposium Beijing, presented by Premsula, the Netherlands Institute for Design and Fashion examines the implications of copying, open source and sampling on the design trade and profession.

Design culture is obsessed with authenticity. The tension that immediately builds when people start to speak about copying demonstrates its current relevance and explosive potential. It is seen as something reprehensible — a fraudulent violation of taste and morals.

Often, only two kinds of copying are talked about: on the one hand, imitating an object as closely as possible and then pawing the fake off as the original, i.e., falsification, and on the other, copying to mask one's own creative poverty. The latter act is obviously open to interpretation — for example, where does quotation end and copying begin? In music, people have quoted each other's work for centuries. So why not in design?

Programme

Opening

2 p.m. Welcome by **Els van der Plas** Managing Director, Premsula, the Netherlands Institute for Design and Fashion (NL)
Introduction by **Tim Vermeulen** Programme manager at Premsula, Moderator (NL)

Copy/Culture

2.10 p.m. **Bert de Muynck** architect-writer and co-director of MovingCities (BE)
Piracy Publications & the Proliferation of Copyrighted Content

Cult & Culture

2.35 p.m. **Jiang Jun** designer, critic, curator and founding editor of *Urban China* magazine (CH)
A Village by the SEZ

Break

Businesses: Towards the Right to Copy?

3.15 p.m. **Allen Wang** Intellectual Property Lawyer (CH)
Copyrights and the Rights to Copy

3.35 p.m. **Anouk Siegelaar** Association of Dutch Designers, BNO — legal advisor and Intellectual Property specialist (NL)
Towards a Stronger Copyright

3.45 p.m. **Ronald Tau** art director, designer (CH)
Copy and China — A Subjective Visual-Social Survey

4.05 p.m. **Frans Vogelaeer** founder Hybrid Space Lab, Berlin, and the Hybrid Space Department at the Academy of Media Arts, Cologne (DE)
Hybrid Culture

4.25 p.m. Final Debate

5 p.m. Close

Biographies



Allen Wang (CH)

Copyrights and the Rights to Copy

From creative idea to creative design, what does Chinese Copyright Law protect? What is the legal difference between copycat and reference? Authors/designers have their own copyrights on design works, but do imitators have any right to copy other people's works? With legal explanation and examples of typical Chinese practice, Allen Wang, intellectual property lawyer in China, will give us an inside view of the big issue for the Chinese design industry.

Allen Wang is Intellectual Property & Entertainment Lawyer and partner at Beijing Yingke Law Firm



Anouk Siegelaar (NL)

Towards a Stronger Copyright

Copyright law provides the creators with an absolute right to decide about the utilization of their works. New ways of exploitation, especially in the digital era, are forcing us to rethink this absolute right. In the Netherlands, new legislation is under construction, which will provide creators with more tools to profit from the exploitation of their works.

Anouk Siegelaar is legal advisor and Intellectual Property specialist at the Association of Dutch Designers, BNO

介绍

由Premsula - 荷兰设计与时尚研究所举办的北京模仿抄袭/文化座谈会，探讨了设计行业中的模仿、公共资源和样本等问题。

设计文化与原创性是分不开的。当人们开始谈论抄袭模仿时，马上就紧张起来，这恰恰反映了它与当下的关系和潜在的爆发性。它一直受到指责----被认为是对品位的侵犯和道德上的亵渎。

通常有两种情况：一是尽可能地原版模仿得惟妙惟肖，然后冒充原物，例如造假，另一种，就是以抄袭他人来掩盖自己创作的匮乏。后者显然是需要解读——例如，引用止于何处抄袭开始于何处？在音乐里，几个世纪以来人们都会借鉴引用他人的作品。那么设计上又有何不妥呢？

事实上，模仿可以被认为是一个创造性行为。在中世

节目

开场

Els van der Plas 致欢迎词
Premsula - 荷兰设计与时尚研究所所长 (NL)
Tim Vermeulen 致介绍词
Premsula 项目群经理, 主持人 (NL)

模仿抄袭/文化

Bert de Muynck MovingCities 联合创始人, 建筑师, 作家 (比利时)
盗版出版物和版权化内容的增多

文化狂热与文化

姜瑾 设计师, 评论家, 策展人, 《城市中国》创刊编辑 (中国)
特区一村

中场休息

商业: 转向模仿抄袭的权利?

Allen Wang 知识产权律师 (中国)
版权与权利的权利

Anouk Siegelaar 荷兰设计师协会法律顾问, 荷兰设计师协会 BNO 知识产权专家 (NL)
走向更强有力的版权

Ronald Tau 艺术总监, 设计师 (中国)
抄袭与中国 — 主观性的视觉—社会调查

Frans Vogelaeer 柏林的混合空间实验室, 科隆媒体艺术学院的混合空间系创办者 (德国)
混合文化

最后阶段的辩论

结束

生平

Allen Wang (中国)

版权和抄袭模仿权

从创意思想到创意设计, 中国版权法律保护的是什么呢? 抄袭和参考之间的合法性差异是什么? 作者/设计师对于他们的设计作品都拥有版权, 但是模仿者是否有权利抄袭他人的作品? 中国知识产权律师 Allen Wang 以法律上的诠释和典型的中国创作为例, 从内行的角度对中国设计业的这一重大课题进行探讨。

Allen Wang 是知识与娱乐产权方面的律师, 北京盈科律师事务所的合伙人。

Anouk Siegelaar (荷兰)

转向更大的版权

版权法赋予创作者对自己作品享有绝对的权利。尤其是数码时代对作品侵犯的新方式, 迫使我们对上述的这绝对权利进行重新思考。在荷兰, 与此相关的新法规正在拟定中, 这将给予作者更多的手段从作品的被利用中获益。

Anouk Siegelaar 是荷兰设计师协会法律顾问, 荷兰设计师协会 BNO 知识产权专家。

Introduction

In fact, copying can be a creative act. In the Middle Ages, it was often the only way to disseminate artistic products (think of handwritten books). It frequently led not just to facsimiles but to small innovations, and the copies became originals in their own right. And copying is still used as a teaching method in some Asian cultures. In Japan, for example, pupils learn trades by copying the work of masters. In our culture, copying as a form of quotation has recently taken off in subculture — in music first of all, and slowly but surely in design as well.

Copying is seen as a problem in business. The cheap bootlegging of name-brand products in non-western countries for western markets is only the tip of the iceberg. Often, people make money through the domestic marketing of borrowed ideas under brand names unheard of in the West. But copying and copyright breaches aren't only a problem at the level of global economics. Businesses and creators also seek to protect their creative, technical and technological property — rightly so, as large sums are often invested in their development. Protecting rights buys time to earn that money back.

But is intellectual property protection still appropriate in an age when digital distribution and teamwork often make it difficult to identify a product's author, maker or inventor? And in a culture in which quotation and copying have long led to enrichment and innovation, shouldn't we strive for a new attitude towards copying and copyright?

Els van der Plas, Managing Director, Premsula, The Netherlands Institute for Design and Fashion

September 2011

Biographies



Tim Vermeulen (NL)

Moderator of today's symposium

Tim Vermeulen works as a programme manager at Premsula, The Netherlands Institute for Design and Fashion, where he manages the international programme.



Bert de Muynck (BE)

Piracy Publications & the Proliferation of Copyrighted Content

In this lecture, Bert de Muynck will take the case study of illegally copied architectural publications in China to discuss the issue of creativity, education, dissemination of content and changing relations between architectural cultures in China and the West.

Bert de Muynck is an architect-writer and co-director of MovingCities. He lives and works in Shanghai, China. For more information on his writings and work, see: movingcities.org



Jiang Jun (CH)

A Village by the SEZ — the Dafen Example of China's Industrialization and Urbanization

Jiang Jun takes us to Dafen in his lecture. In this 'oil painting' village, the amazing alignment of western-type aesthetics with China's labour-intensive industry has illustrated almost all the keywords emerging during China's great transformation from an agricultural to an urban society: Special Economic Zone, industrialization in rural areas, Made in China, creative and cultural industry. Dafen continues to be significant not only for its contribution to documenting China's 30-year-long industrialization and urbanization process, but also because of its modernization process, which reveals a sustainable model to the late-comers.

Jiang Jun is a designer, critic, curator and founding-editor of *Urban China* magazine.

介绍

纪, 这通常是传播艺术品的唯一方式 (比如手写的书)。这不仅产生了临摹本而且也形成了小小的革新, 复制品成为了自身的原创。在亚洲文化里, 抄袭模仿仍然被认为是一种教学方法。比如在日本, 学生们通过模拟老师的作品而学习。在我们的文化里, 作为一种引用形式的抄袭已于近期走出了亚文化的领域——首先是音乐行业, 这种变化肯定也会慢慢发生在设计领域。

抄袭模仿在商业上也是一个问题。非西方国家对西方市场中名牌产品的盗版只是冰山一角。通常情况下, 人们会以那些在西方都闻所未闻的品牌为名、在本国市场借用他人的想法赚钱。但是抄袭和版权的分裂并不只是全球经济层面的一个问题。商人和创作者们也在努力寻求保护他们的创意性和技术性产权——迄今为止, 对此可谓投入良多。对产权的保护换回了经济上回收的时间。

但是, 在数码传播的时代, 当产品的作者、制造者和发明者的身份很难确定时, 知识产权的保护又从何谈起呢? 在这样一种文化里, 借鉴和模仿长期以来促进了革新, 丰富了创作, 我们是否应该努力以一种新的态度面对模仿抄袭和产权?

Els van der Plas, Premsula - 荷兰设计与时尚研究所所长

2011年9月

生平

Tim Vermeulen (荷兰)

讨论会主持

Tim Vermeulen 是 Premsula 的项目群经理, 在这家公司设计机构中, 他负责国际项目。

Bert de Muynck (比利时)

盗版出版物 & 版权化内容的增多

本次讲座中, Bert de Muynck 将以中国建筑出版物的非法抄袭为例, 对创意、教育、内容传播以及中西方建筑文化之间演进中的关系进行探讨。

Bert de Muynck 是建筑师, 作家, MovingCities的联合创始人。目前居住于中国上海。关于他的作品更多信息, 详情请登录 movingcities.org。

姜瑾 (中国)

特区一村 中国工业化和城市化样本大芬村

姜瑾在演讲中将我们带到了大芬村。在这座城市里, 西方美学和中国劳动密集型产业的惊人结合刻画出了中国从农业向工业社会的巨大变形中所涌现的几乎所有关键词: 经济特区, 土地改革, 农村地区工业化, 城市农民工, 中国制造, 城中村, 文化创意产业。大芬村之所以突出, 不仅是因为它记录了中国三十年的工业化和城市化的进程, 而且也因为它所代表的现代化进程, 为后来者形成了一个可持续参考的范本。

姜瑾是一名设计师, 评论家, 策展人, 《城市中国》的创刊编辑。