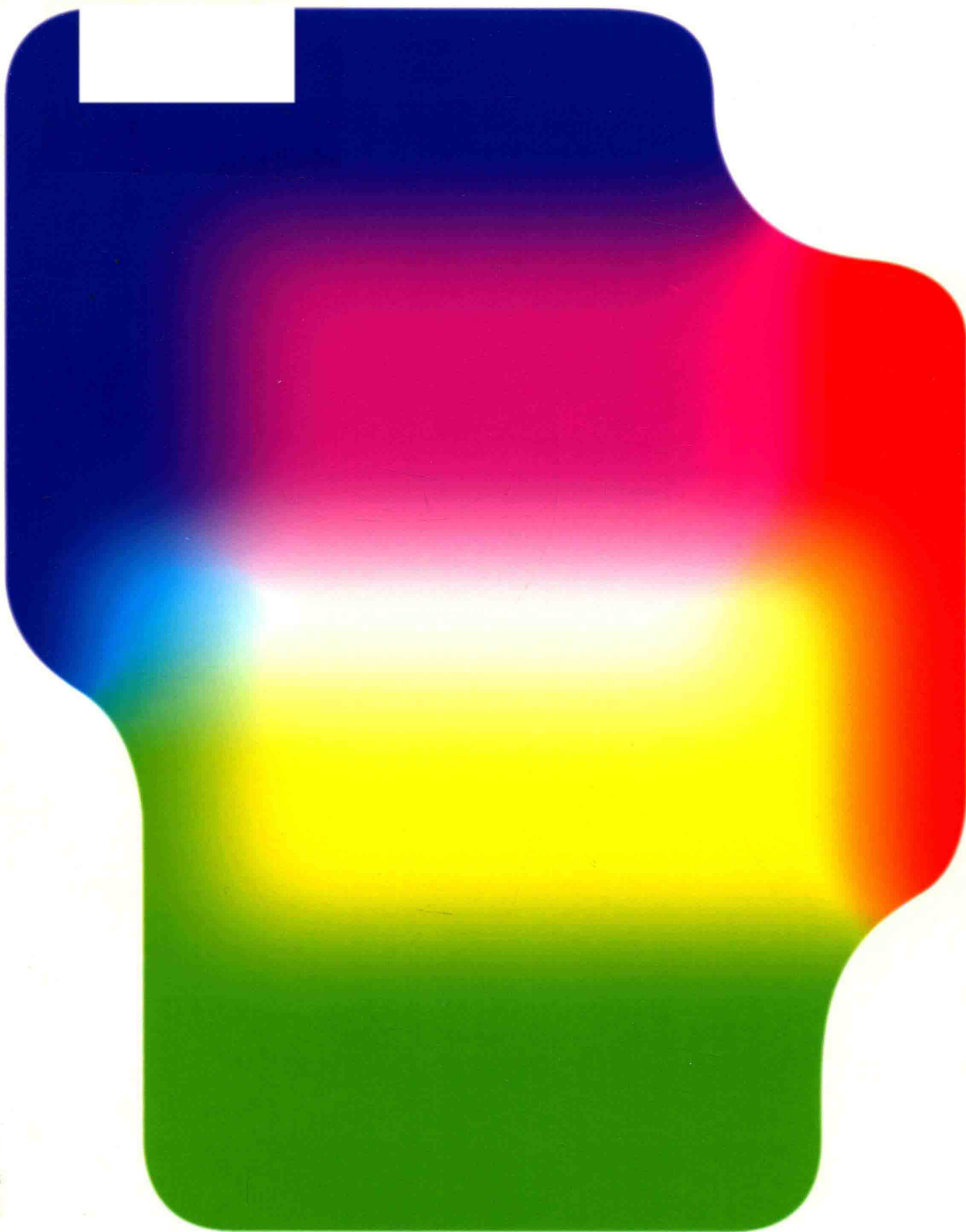


数字之维

MIND
ING THE DIGITAL



设计互联 编
Edited by Design Society

DESIGN
设计互联
SOCIETY



同济大学出版社
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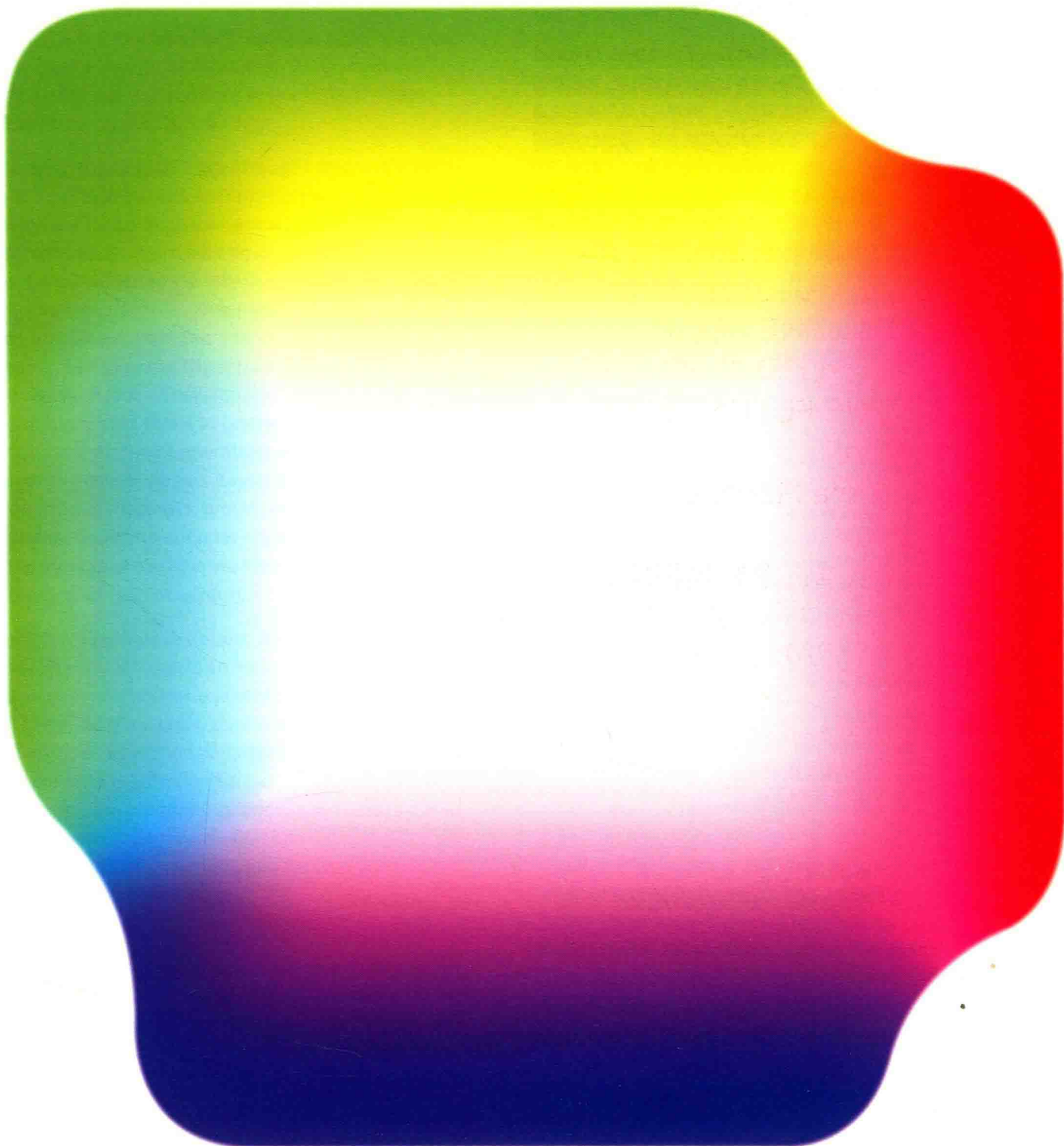
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奥雷·伯曼

设计互联馆长

当想法遇上算法

——关于设计互联开幕展的思考

很荣幸能为设计互联开幕展览出版物撰写序言。此次“数字之维”展览，真切地体现了我们一直以来坚持的信念。

为什么是“数字之维”？设计互联的愿景是成为一个集博物馆、体验中心和专业活动场所于一体的全新综合机构，倡导以设计启发生活。如今我们的生活正以前所未有的广度呈现在数字景观中，“数字化”是与我们生活最为密切相关的话题之一。数字化转型需要我们高度关注，并充分发挥想象力。在“数字之维”展览中，观众能够审视当代设计的演变，了解当下最重要的设计手法，思考设计超越物质美学之外所扮演的角色。展览使观众进一步了解新兴材料、生产技术、人际互动和社会组织等领域，集中展示了我们如何在（已不再是）21世纪初期的时代进行互联设计。

此次展览不仅是展示和叙述，还邀请观众亲身体验设计。当代设计已成为一门包容性极强的学科，人人都能做设计。人们能够通过设计提高自身的技能、形象和处事模式。在高度多样化的文化中，设计是制造、编码、组装、协作和传播等的共同基础，它不再居于专业高地，而是变成一种态度、思维模式和工作方式。

深圳便是这种设计转变的最好例证。作为全球发展最快的大都市之一，深圳鼓励创新发展。同时，深圳也正在转型升级成为依托硬件制造和结合软件设计的新型城市。从地缘政治上来看，深圳位于珠三角区域发展的中心，拥有极大潜能形成链接多产业、驱动创新升级的生态系统。

深圳以一种“中间人”的姿态来描绘设计。一方面，设计旨在以一种形态赋予物件、文本和环境等的存在。只要我们的躯体仍然需要庇护，需要在空间中移动，需要为物质世界生产造物，形态便是最重要的问题。另一方面，设计也在以超越造物的方式来影响我们的生活。设计关乎着我和世界互动的界面。

因此，我们在深圳举办“数字之维”展览，绝对不是为了强加某种叙述。正如这座城市一样，这次展览应该是开放的。我们试图打造一个制造和分享的平台，鼓励观众去寻找自我、检验自我和正视自我。

此次展览是以实验的形式进行策划的。首先，展览的叙事结构引导观众重新思考设计的角色，从赋予物体形式，到定义我们与世界的关系，设计作为一种媒介让我们可以进一步理解自身价值以及所处的社会。

其次，展览设计由MVRDV和thonik担当，经过反复沟通，最终设计将策展理念转化为迷宫体验。

最后，此次展览既能作为一种体验，又能作为观众试验和反思的平台，这种转换体现了一种实验精神。我们试图呈现和达成的，是让设计不仅成为一种品质呈现，同时也能作为一种赋权行为。展览位于整栋建筑中最广阔的空间，仅由单一柱体支撑整体，上方有光线透入。整个项目体现了一种协同精神，与整个设计互联的发展相互呼应，希望齐聚大众的力量达成互联设计的共识，为人们带来一种超越美感之上的生活体验。

这样宏大的项目离不开团队的高瞻远瞩、协同合作和辛勤劳动。首先，我十分赞许招商蛇口的雄心壮志。同时，我非常感激策展团队的智慧和毅力，设计团队的创意和慷慨，执行团队的技能和奉献，展览设计师的洞察能力，以及各位赞助商的热忱支持，项目总监前言中赵蓉将详细列举。能与各位合作是我的荣幸。

Ole Bouman
Director
Design Society

WHERE THE MIND MEETS THE ALGORITHM REFLECTIONS ON DESIGN SOCIETY'S INAUGURAL EXHIBITION

It is a privilege to introduce the catalogue accompanying Design Society's inaugural exhibition. Persistent and sustained belief has materialized in the form of a real exhibition: *Minding the Digital*.

Why '*Minding the Digital*'? We thought that in Design Society's ambition to be a comprehensive institution incorporating a museum, experience center, and professional hub all in one, there was no subject more relevant than the digital landscape in which our life is unfolding in an ever-increasing degree. This digital transformation demands our fullest attention and requires our strongest imagination. '*Minding the Digital*' allows the visitor to evaluate the evolution of contemporary design through this lens. It highlights some of contemporary design's most important modes of operation. It encourages visitors to consider the role of design beyond the aesthetics of an object, such as in materials, production technologies, human interactions and societal organizations. *Minding the Digital* aims to show how we literally design society in the (no longer) early 21st century.

The exhibition also invites visitors to design themselves. Contemporaneous design is an inclusive discipline that allows everyone to become a practitioner. Individuals are enabled to define their skills, public language and profile, and own mode of operation. Design is the common denominator for a highly diverse culture of making, coding, assembling, combining, and disseminating. The exhibition underscores how design has departed the enclave of the professional field, and instead become an attitude and way of working.

If there is one city that exemplifies this transition in design, it is Shenzhen, and this exhibition was developed with its hosting city as a role-model. As one of the largest and rapidly-developing arrival cities in the world, it has an obvious appetite for innovation. Shenzhen is also undergoing a transformation towards a city that combines the hardware of its production landscape with an interface design by coding. Situated in a geo-political epicenter of urban development, Shenzhen has the potential to be an ecosystem that unifies drive and lifts ideas to new heights. The city therefore captures design in a state of in-between. On the one hand, design is about giving shape to objects, texts, environments etc. As long as our bodies need shelter, move around in space, and produce some-

thing for the physical world, the question of form is paramount. But on the other hand, design is about organizing our life beyond objects, and creating interfaces to interact with the world.

'*Minding the Digital*' in Shenzhen therefore underscores that design can never be about imposing a narrative. The exhibition should be open ended, just like this city is. It encourages the visitor to find, test, and confront themselves. It tries to be a platform for making and sharing.

Accordingly, the exhibition has been curated as an experiment. First in the structure of its storyline: leading people from a reaffirmation of design's original role to give form, to a consideration of design's growing mandate to define our relations, to an analysis of its looming role as medium to define ourselves and the society we live in.

Secondly, the exhibition, curatorial ideas have been translated in to experiences. This has been meticulously executed by MVRDV and thonik in a thoughtful dialogue with the curatorial team.

Finally, the exhibition is an experimental platform for visitor's own reflections and action. We have tried to present design as an act of empowerment as much as a showcase of quality. Situated in the biggest space of the entire building, lit from above and structured by a single column in the grandiose space, the exhibition embodies a spirit of synergy that resonates with the entire Design Society agenda, providing a civic experience beyond aesthetic pleasure only, and rallying all contributors' efforts into a statement on how to design society.

A project like this would be impossible without the vision, collaboration, and the constant hard work of many. First I want to applaud the vision and ambition of the Founder China Merchants Shekou. I am grateful for the intelligence and stamina of the curatorial team, the creativity and generosity of the contributing designers, the skill and devotion of the exhibition management, the perception of the exhibition designers and the enthusiasm and support of the sponsors. They are all mentioned in detail in the preface, written by the program director Rong Zhao, who oversaw this project from the start. It has been a great privilege to work with you all.

项目总监前言

PROGRAMME DIRECTOR'S FOREWORD

赵蓉
设计互联项目总监

在全球数字化时代，数字技术不断改变并塑造着我们的社会文化。设计互联主展馆的开幕展“数字之维”，旨在探讨互联网和数字技术驱动下所产生的新文化现象与生活情景，及其对设计和相关创新领域的影响。数字技术的应用使当前设计行业发展面临无限可能性和不确定性，设计互联希望通过此次展览，为认识当下设计发展情境，理解数字化时代的创意实践、产业制造、社会行为与文化变化提供线索和方法。

本次展览及出版物由设计互联策展团队策划并编辑，展示了国际前沿技术与设计实践，并从设计行业的角度，尝试梳理近年来国内相关创新领域所取得的进展。数字技术的快速进步引发着人们对未来的猜测，当计算机算法可以脱离传统结构法则，生成新的建筑形态；智能设备开始记忆并学习人们的行为喜好，甚至模仿人的判断力；互联网创建了新社会交往和消费方式，手机屏幕成为我们与社会连接的重要媒介时，科学家、设计师与工程师是如何在日常实践中思考并回应这种变化，作出对未来的假设？

展览“数字之维”邀请国内外设计师、工程师、创客及企业研发团队，展出约60件设计案例。展品包含数字定制或批量化生产的设计产品、交互装置及指向未来人机关系的试验项目等，其中珍妮·萨宾（Jenny Sabin）的“多重穿梭”（Polythread），阿希姆·门格斯（Achim Menges）及卡罗拉·迪瑞希斯（Karola Dierichs）的“聚合墙”（Aggregate Wall）等作品首次在国内展出。展览尝试跨学科、跨领域讨论新课题，如数字制造技术对当代设计和建筑实践的影响，设计如何依附数字技术改变生活并创建新的社会文化情景，科技发展及数字时代对设计生态带来的变化，以及近年来日益普及的创客空间正在成为另类设计生态组成部分等等。此本展览出版物收录了部分参展设计师和研究学者的相关文章，围绕上述问题展开了深入浅出的探讨与阐述。

整体认识数字技术所带来的影响并非易事，正如我们每天习惯性地打开微信查阅信息，数字技术早已成为生活的有机组成部分。经设计互联策展团队研究，“数字之维”展览围绕设计造物、交互和社会参与三个话题展开以此回应主题。展览在显示数字技术改变设计方法与美学、产品属性及行业生态的同时，着重关注设计行业的参与主体正从原有设计师群体拓展至全民参与。

如果说传统工艺美术与现代设计之间的区分，源于20世纪80年代在实现国家现代化背景下对学科和行业发展的思考；那当前在数字技术建构的全球互通互联情境下，数字设计如何建立当代生活与国家文化传统之间的关系，使创新实践具备文化个性亦是展览中提示关注的问题。

如今，国内文化艺术机构发展日趋多元化，展览种类愈加丰富，设计互联作为一个新型综合创新文化平台，很荣幸向观众呈现由其策展团队基于过去两年对中国设计生态研究而自主策划的展览。“数字之维”展览体现了设计互联机构使命，以跨学科的新视角呈现丰富的展览内容，引发观众对社会重要现象及发展趋势的反思和讨论。

本次展览的筹备得到了同济大学设计创意学院和中央美术学院设计学院的机构支持。在展览研究和筹备期间，我们采访了同济大学设计创意学院院长姜永琪、中央美术学院设计学院院长宋协伟，北京服装学院艺术设计学院副院长常炜，中国传媒大学广告系系主任芦影等。我们也得以与多位重要行业实践者进行深入交流，包括深圳矽递科技创始人潘昊、特赞创始人范凌、新车间创始人李大维、超常识科技（深圳）有限公司创始人刘得

志、微信团队设计总监翁乐腾、深圳柴火创客空间总监沈芳如等。他们以丰富的学术及行业经验，启发并充实了此次展览的内涵。

此外，“数字之维”还荣幸得到了德国斯图加特大学、香港城市大学及中华国术协会倾力协助，为展览带来了世界前沿的数字设计作品；位于纽约的弗里德曼·本达画廊（Friedman Benda）及荷兰乌特勒支中央博物馆（Centraal Museum Utrecht）出借馆藏，让约里斯·拉尔曼（Joris Laarman）和艾里斯·范·荷本（Iris van Herpen）两位蜚声国际的设计师的作品得以在国内首次展出。本次展览同时得到了施华洛世奇、Lasvit、香港信言设计大使（Design Trust）与创基金的资助；展览灯光由飞利浦独家赞助。感谢以上对设计互联文化事业的慷慨支持。

我谨代表设计互联展览研究与出版部衷心感谢来自全球50余位艺术家和设计师，及设计互联策展人陈嘉莉、展览负责人黎潇楠、策展助理唐司韵、张潇予、展览助理黄韵菁、传播主管顾灵、设计师成晟、展览设计方MVRDV建筑事务所，他们的创意灵感和敬业努力使“数字之维”展览得以实现，使观众得以感受数字设计的魅力与价值。

最后，感谢招商局蛇口工业区控股股份有限公司，以企业扶植创意产业及城市文化生长的远景，包容并孕育了设计互联发展的使命与愿景。

Rong Zhao

Programme Director
Design Society

'Minding the Digital' examines the design, architecture, and related creative practices of the recent decade enabled by digital technologies, presenting one of the most fertile and yet uncertain period in the design industry, and evaluating its impact on individual creative practices, manufacture, culture and society at large. Organized by Design Society, the exhibition and this accompanying publication were respectively curated and edited by its curatorial team. While showcasing international advanced technologies and design, the exhibition attempts to look at the progress of the widespread domestic innovation from design perspective.

The rapid development of digital technologies has led to speculations about the future. As computational power breaks through traditional structural laws in fabricating new architectural forms; smart devices start to learn people's behavioral preferences, and even imitate human reasoning and judgment; the internet has brought us new ways of social interaction and innovative consumption modes, with the mobile phone becoming an important media for us to link with others socially. How will scientists, designers and engineers respond to these changes in their creative practices and make assumptions about the future?

'Minding the Digital' is an ambitious and timely survey that brings together about 60 recent design works, projects and experiments, including digital fabricated furniture, experimental architectural structures, immersive and interactive media, as well as participatory projects, in particular, Jenny Sabin's *Polythread*, Achim Menges and Karola Dierichs's *Aggregate Wall* were exhibited in China for the first time. It reviews variously the advent and impact of digital fabrication techniques on the practice of contemporary design and, more broadly in society, the implications of makerspaces as an alternative design hub, and the effects of technologies and the digital age on the design field. The exhibition explains how digital technologies have transformed design methods and aesthetics, product attributes and industry ecology. It also draws attention to an ongoing phenomenon that the participants in the design industry are expanding from the originally refined group of designers to the general public.

The distinction between modern design and traditional crafts could be said as a derivative from the development of industries and design discipline during China's modernization in the 1980s. Similarly, in the globally interconnected world brought about by digital technologies, we may ask how digital design reflects the larger picture to establish correlations between contemporary lives and national heritage, as well as integrates cultural characteristics in innovative practices. The exhibition brings such questions into perspective.

Nowadays, when there is a growing diversity of exhibition culture and institutional scopes, Design Society, as a new cultural platform, is proud to present this exhibition as a result of a dedicated interdisciplinary research on the design ecology in China. The exhibition and research reaffirm Design Society's commitment to offer innovative and interdisciplinary perspectives and to discuss pressing issues of our time through design.

This exhibition is organized with the support of Tongji University's College of Design and Innovation and the Central Academy of Fine Arts' School of Design. We are grateful to the following scholars and practitioners whose knowledge and industrial experience have enriched this exhibition: Yongqi Lou, Dean of the College of Design and Innovation at Tongji University, Xiewei Song, Dean of the School of Design at the Central Academy of Fine Arts, Ying Lu, professor at School of Advertising at Communication University of China, Wei Chang, Vice Dean of Academy of Art and Design at the Beijing Institute of Fashion Technology; as well as founder of Seeded Studio Eric Pan, founder of Tezign Ling Fan, founder of Xinchejian David Li, founder of MakerNet Technology Kevin Lau, director of the WeChat design team Leteng Weng and Monica Shen, Director of Programming & Partnerships at Chaihuo Makerspace.

My sincere thanks goes to the very generous and supportive individuals, companies and institutions. The University of Stuttgart in Germany, the City University of Hong Kong and International Guoshu Association brought their cutting-edge digital design work to the exhibition. Generous loans from Friedman Benda Gallery in New York and Centraal Museum Utrecht in Holland enable the works of world-renowned designers Joris Laarman and Iris van Herpen to show in China for the first time. The exhibition is also made possible with support by Swarovski, Lasvit, Design Trust, and C-Foundation, and the lighting of the exhibition is exclusively sponsored by Philips.

I would like to offer my gratitude to all the participating artists and designers from around the world for their ingenious works and generous assistance in helping us organize the exhibition and catalogue. I would also like to thank my colleagues: senior curator Carrie Chan, exhibitions manager Xiaonan Li, curatorial assistants Siyun Tang and Xiaoyu Zhang, exhibition assistant Yunjing Huang, head of communication Ling Gu, designer Sheng Cheng, as well as global architecture firm MVRDV which is responsible for the exhibition design. Their creative ideas and dedication have brought 'Minding the Digital' to fruition.

Finally, I would like to thank China Merchants Shekou Holdings Ltd., founder of Design society. With the vision to foster creative industry and smart growth of city, China Merchants Shekou consistently upholds Design Society's development and mission.

嘉宾前言 GUESTS' FOREWORD

蒂姆·里夫
英国国立维多利亚与艾伯特博物馆 (V&A)
代理馆长

设计互联首个自主策划的开幕展“数字之维”与V&A展馆的“设计的价值”同期举办，这对双方来说，无疑是一次重要的对话与交流。

在数字时代，设计互联致力于成为与世界对话的平台，此次展览顺应设计互联的宗旨，展现数字化设计的价值，探讨与人类未来息息相关的紧迫议题。展览囊括了国内外最前沿的设计师作品，展开了一场跨领域和文化的对话，从批判的角度讲述了数字未来的生活场景。至关重要，在这个特别的时刻，设计互联从观众的角度出发，以人文关怀来看待当下过度科技化的现象，通过与大学之间的合作展开全新的调研，并鼓励公众广泛地参与到“数字化”的讨论中来。

三年多来，V&A和深圳招商蛇口一直紧密合作，共同成立了一个全新的文化机构——设计互联，我们非常自豪地看到合力提供的新资源和新平台有了成果，这将激发下一代的创造力、想象力和独创力。这次展览充分说明了这个团队的能力，他们成长迅速，链接创意产业，发展出自己独特的策展经验。毫无疑问，“数字之维”展览将是史无前例、引人深思的优秀范例。

Tim Reeve
Deputy Director and Chief Operating Officer
Victoria & Albert Museum

There can be no better counterpoint to the V&A Gallery exhibition 'Values of Design' than to share the responsibility for Design Society's opening programme with its first self-generated exhibition, 'Minding the Digital'.

This is an exhibition that sets the tone for what Design Society aims to be as an institution, as a platform for exchange of ideas and for conversation with the world of design in the digital age. It seems entirely appropriate that the first exhibition at Design Society explores some of the fundamental issues of our time; those that will shape our future, creating an opportunity for critical discourse on how that future might unfold, with dialogue across practices and cultures, and presenting international, Chinese and emerging designers in partnership. Crucially, for this institution, at this time, and with its intended audience in mind, the exhibition provides a human focus to a discipline so often seen as too technology-driven, deploying fresh research from new collaborations between universities and Design Society, and encouraging wider public participation in discussing the impact of digitalisation on current and future design practice.

After more than three years of increasingly close collaboration between the V&A and China Merchants Shekou to support the establishment of a new cultural institution – Design Society – it is a source of great pride to see the results of our joint efforts in providing this new resource and platform to inspire the next generation of creativity, imagination and ingenuity. It is testament to the achievements of a team that has been able to grow quickly, work closely with the creative economy which is growing around it, and develop its own distinctive curatorial practice, with 'Minding the Digital' giving the first thought-provoking example of what is to come in the years ahead.

Nadja Swarovski
施华洛世奇基金会

很荣幸能与设计互联在其鼓舞人心的开幕展“数字之维”中合作。

这个新机构的成立令人振奋，得益于深圳当地不断增长的创意和文化活力，以及英国国立维多利亚与艾尔伯特博物馆（V&A）的全球影响力，设计互联必将成为引领亚洲设计界的平台。

施华洛世奇对艺术的支持，源于我的高祖父丹尼尔·施华洛世奇，他毕生致力于将魅力、鼓舞和创新带给所有人，直到120年后的今天，这一使命也依然是我们公司的核心精神。

在创意方面，我们从最初与香奈儿、圣罗兰、迪奥等时尚企业合作，发展到与世界顶尖的艺术家、建筑师和设计师携手，透过水晶来传递他们最前卫的创意。

这些项目也反映了施华洛世奇对创意行业一如既往的支持，同时也致力于探索新科技的影响和应用。与不同的设计人才合作，让我们公司与设计师都能勇于挑战自我，携手共创全新体验。

我们很高兴这次能将三件精美绝伦的施华洛世奇水晶装置带到深圳“数字之维”展览，每一件作品都是水晶、科技和创意设计在这个奇幻新空间中的有机融合。

“Sharevari”是由常驻伦敦的日本声音艺术家铃木尤里（Yuri Suzuki）创作的互动装置，于2016年为迈阿密设计博览会创作。“毛毡苔”（Sundew）是由英籍华裔服装设计师吴燕玲（Elaine Yan Ling Ng）创作的音感互动装置，同时也是受未来设计师大奖委托创作的。来自英国的双人艺术家团体Semiconductor创作的“成形中”（The Shaping Grows），是一部沉浸式动画电影，探讨了世界的地理和材质特性。

数字化重新定义了我们和设计的关系。我们要拥抱这种变化，并让它启发下一代。我们希望这即将开幕的艺术机构能够像灯塔一样，引领该地区乃至世界的设计发展。

Nadja Swarovski
Swarovski Foundation

It is our great pleasure to partner with Design Society on the museum's inspiring opening exhibition, 'Minding the Digital'.

This exciting new institution is set to become the leading platform for design in Asia, benefitting from the region's growing creative and cultural vibrancy and from the global reach of the Victoria and Albert Museum.

Swarovski's dedication to the arts is the legacy of my great-great grandfather Daniel Swarovski, whose mission to bring glamor, excitement and innovation to all, is something that remains at the heart of our company's DNA today over 120 years later.

Our creative collaborations, which began with fashion houses such as Chanel, Yves Saint Laurent and Christian Dior, have evolved into opportunities for the world's leading artists, architects and designers to express their most radical ideas through crystal.

These projects also reflect Swarovski's longstanding commitment to innovation and exploring the impact and application of new technologies. Working in collaboration with diverse design talents has allowed us to challenge both ourselves and the designers to create bold new experiences.

We are delighted to bring three beautiful Swarovski installations to Shenzhen for 'Minding the Digital', each one of them exploring the intersection of crystal, technology and innovative design within this fantastic new space.

Sharevari, is a mechanical interactive 'crystallaphone' by London-based Japanese sound artist Yuri Suzuki, was first developed for Design Miami/ Basel in 2016. *Sundew*, a kinetic sound installation by British-Chinese textile designer Elaine Yan Ling Ng, was the result of another Designers of the Future commission. UK artist duo Semiconductor's *The Shaping Grows*, an immersive animated film which explores the geological and material nature of our world.

Embracing the digital redefines our relationship with design, and will inspire us for the next generation. We hope this museum and the innovative exhibitions set to come can act as a beacon for the future, both in the region and beyond.

引言
Introduction

MINDING THE DIGITAL 数字之维

策展人语 CURATOR'S ESSAY

陈嘉莉

设计互联高级策展人

在全球广泛的数字化进程中，设计已经成为了人与科技之间的重要媒介。数字设计持续塑造着人与自身、与他人、与世界的互动方式。

自2009年至今，随着中国普及移动互联网技术，我们的生活也在发生巨大的变化。无所不在的移动互联网飞速推进了数字化技术的全方面应用：从手机、智能穿戴设备到智能建筑，数字化正在改变着人们的思考、创造、表达与沟通方式，拓展着人们的感知力与创造力。

展览“数字之维”探讨了设计在数字化过程中所扮演的角色，探索了数字化的未来。回顾人类历史，设计一直都在影响着我们对新科技的态度与接受方式。那么，在移动互联网与数字技术快速发展的今天，设计会如何塑造我们的日常体验、思维模式、人际关系与价值观呢？

人们开始怀着复杂的心情审视科技发展对日常生活的影响：一方面讨论技术的威胁性，另一方面又离不开科技带来的便捷生活，并痴迷于前沿科技的魅力。设计互联所面临的一项紧要课题是：如何鼓励人们认识与参与数字化设计的未来？展览“数字之维”挑选和展示了约60件国内外作品，呈现了设计对科技革新与人文价值的多元融合，探讨了在以人文精神为核心的设计过程中，数字化如何增强我们与自身、他人、传统、环境及社区的连结。

Carrie Chan

Senior Curator

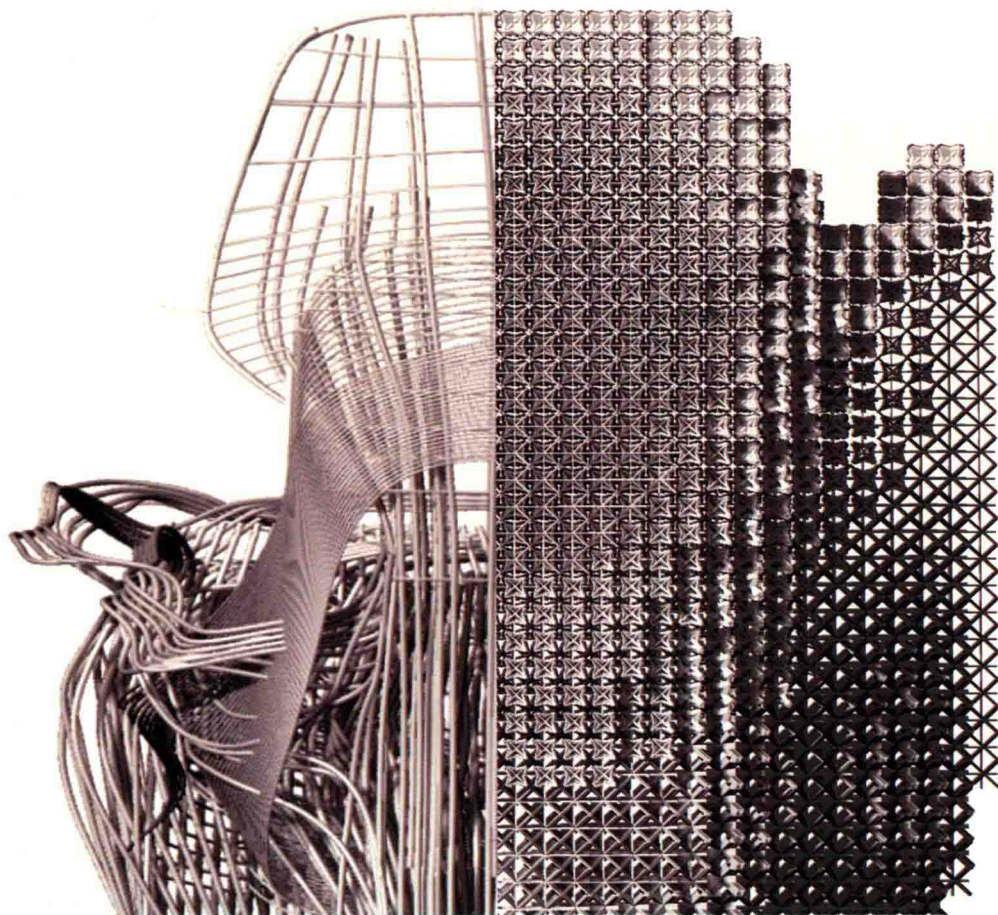
Design Society

With the unprecedented digitalization in China and beyond, design is the medium between people and technology. Digital design is shaping the way we interact with ourselves, the others and the world.

Such a phenomenon is taking our lives by storm since China entered into the mobile internet era in 2009. The ubiquitous network has become the all – powerful facilitator for everything to take place digitally from creation, to communication to expression. We experience an incredible infiltration of mobile phones, smart wearables and responsive environments which are widening our senses and capabilities. Our daily experiences are moulded by meticulous design processes behind these products.

If the digital integration is indispensable for our future, we are interested in design's important role in shaping it. Reflecting the history of technological development, design has played a vital role in determining how we embrace new technologies. As digital technologies and the Internet are becoming more ubiquitous, how will design shape our daily experiences, thinking, relationships and value systems?

Think about how design is shaping our connection with and dependence on machines, screens, interfaces and robots. Unnoticeably, our biological data is digitized, captured, analyzed and transmitted by intelligent devices every minute. Phones and gadgets are wiring us to



Rendering of
Joris Laarman's work
乔里斯·拉曼作品渲染图

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