

主編語

主編 | 黃建宏

如果存在一種「社會藝術」，那麼「關係」、「溝通」以及和「系統」的對話就會是辨識這種藝術形態的主要面向，換言之，這個提問同時反射出「設計」是回應社會藝術的關鍵性實踐，那麼設計的深刻意涵也就必然反射出藝術的某種意向性、或說指向社會的藝術性。設計，作為（或朝向）一種社會藝術，意味的就是在這樣的交互映射關係中捕捉到藝術的行動意涵，也因此，設計可以成為一種具有批判性的文化行動，而藝術也在某種行動中解構自我或單一化的主體性。

上述所說明的關係，在這一期黃子欽的「從裝幀設計看 1970 年代的影像脈絡分歧——人文與廣告路線」、施懿珊的「技術碎片化的時代——初探『人類行為的測量技術』的設計」和劉育成的「科技中介的去感官同步化體驗：VR 藝術裝置初探」三篇文章中呈現出不同面向的複雜度。黃子欽從殖民史的文化植入脈絡中，從美術與設計的發展看到一種從複製、混雜，分歧到對話的文化流變，這些變化過程在作者的論述中，呈現出「藝術——設計」對於「社會」的各種假設和模擬；施懿珊則在大數據與運算對於人類行為的測量中，看到一種資料（數據）處理過程中的「設——計」實踐，意即佈署與計算，大數據作為一種社會設計的新媒材時，模控論的遞迴系統

成為藝術可以對話的縫隙；而劉育成則以拉圖的論述為參照，切入科技介面如何將感性媒介化，科技工具的設計邏輯與特性讓人類的感性得以資訊化，而使得藝術的感性操作出現不同以往的溝通空間。

今天當代藝術同時面對著「殖性」與「技術」的兩大課題，如果我們以「朝向社會藝術的設計」作為提問的主軸，就可以看到在藝術與設計這兩個範疇之間往返，而在獨特語言、社群混雜性、權力協商等面向上「層化」殖性與技術的思考。從顏水龍在殖民現代性中所開展的設計田調，涉及了圖像、雕塑、工具和建築，到藝術媒體化之後的國際風格轉譯，以及通過媒體化讓在地文化圖像能夠進入社會溝通，「平面設計」中的「平面」既接近德勒茲重組概念關係的平面，也是洪席耶論述社會共識實驗的配享平面。一直到資料的轉碼和整理（佈署），即資料設計，開啟新一頁發生在「意識」層面的「殖性」運動（斯蒂格勒所憂心的「碎裂」），生成出一種打破既有社會空間分隔的拓樸空間，意即班雅明·布列坦所描繪的「堆棧」空間，也是貫穿在三位作者不同論述脈絡中，那藝術流變為設計之術、流變為社會實踐的各種線索。

Editor's Note

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If there exists such thing as a "social art," then the primary dimensions that define this art form would be "relationship," "communication," and dialogue with "institutions." In other words, this inquiry simultaneously reflects that "design" is a crucial practice in response to social art. Consequently, the profound implications of design inevitably echo certain intentionality of art or artistic characteristics directed towards society. Design, as, or towards, a social art, signifies capturing the art's actional implications in such interactive, reflective relationships. Thus, design can become a form of critical cultural action, while art also deconstructs its self or singular subjectivity in some form of action.

The complexity of the relationships described above is presented in three articles: "Divergent Visual Contexts in the 1970s through Book Design: Humanistic and Advertising Approaches" by HUANG Tzi-Chin, "The Age of Technology Fragmentation: Exploring the Design of "Measurement Technologies for Human Behavior'" by SHIH Yi-shan, and "A Renewed Experience of Sense De/synchronization: Inspiration from Digital Art" by Yu-Cheng LIU. These articles demonstrate different aspects of complexity. HUANG Tzi-Chin explores a cultural transformation from reproduction,

hybridization, and divergence to dialogue within the context of cultural implantation in colonial history, drawing from the development of fine arts and design. His discourse portrays the various assumptions and simulations of the "art-design" relationship with "society." SHIH Yi-shan, on the other hand, observes a "Design-Computation" practice in the process of data processing in the measurement of human behavior by big data and computation. In this context, the deployment and calculation signify data as a new medium of social design, and the recursive system of cybernetics becomes a gap through which art can engage. Referencing Latour's discourse, Yu-Cheng LIU delves into how technology interfaces mediate sensory experiences in the field of art and design. The design logic and characteristics of technological tools enable the transformation of human sensibility into information. As a result, the sensory operations of art manifest in a communicative space that differs from the past.

Today, contemporary art is confronted with two major issues: "coloniality" and "technology. If we take "design oriented towards social art" as the focal point of inquiry, we can observe the constant interchange between the realms of art and design. This involves the "stratification" of coloniality and technology in terms of unique languages, hybrid communities, and power negotiations. Yan Shuilong conducted a field investigation of design in the context of colonial modernity, encompassing the domains of imagery, sculpture, tools, and architecture. The mediatization of art has resulted in the translation of international styles, while the mediatization has allowed local cultural images to enter into social communication. In the realm of "graphic design," the "two-dimensional plane" encompasses both the notion of the plane as defined by Deleuze in reorganizing conceptual relations and the shared plane discussed by Jacques Rancière in the discourse of social consensus experiments. Even in

the realm of information design, which involves the encoding and organization (deployment) of information, a new movement of "coloniality" occurs at the level of consciousness, bringing about the fragmentation that concerns Stiegler. This gives rise to a topological space that breaks the existing spatial divisions in society, as depicted by Benjamin Bratton's concept of "the Stack." It is this very concept that runs through the different discursive contexts of the three authors, providing various clues as to how art evolves into the practice of design and becomes a means of social transformation.