

# 2014 第九屆 K.T.科藝獎評審感言

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## 2014 第九屆 K.T.科藝獎評審感言【數位遊戲組】

王年燦 Nien-Tsan Wang

數位遊戲組 評審召集人 Convener of the Jury

國立臺灣大學多媒體動畫藝術學系教授

Professor, Department of Multimedia and Animation Arts, National Taiwan University of Arts

今年的遊戲組分成「經典遊戲改編 APP」和「自由創作」二組。在經典遊戲改編 APP 組，參賽者利用智冠科技授權提供的五款版權遊戲之一做為藍本，可修改或增加創意，改造成行動裝置的 APP 遊戲（不限系統平台）。可惜公布時間過晚，參賽隊伍來不及準備。

自由創作組和往年一樣，為了鼓勵學生發揮創意，參賽隊伍可自由發揮，並且不限定完成度，只要第一關即可。多年競賽的結果可以看出，作品越來越走向商業化，本年度甚至有作品已經上架，並且有不錯的銷售成果。

最後，本人擔任本次遊戲組的召集人，特別感謝智冠科技贊助遊戲組的全部獎金。

This year's digital game category included two subcategories: "APP adapted from a classic game" and "free style creation." In the subcategory of APP adapted from a classic game, participants, allowed to make adjustments or blend in their own creative ideas, were to adapt one of the five copyright games authorized and provided by Softworld International Entertainment to an APP to be played on a mobile device (with no specific limitation on operating systems). However, due to the late announcement, it was a pity that participant teams did not have sufficient time for preparation.

As for the free style creation subcategory, the same as previous years, since we aimed to encourage students' creativity, the participant teams could develop their ideas and designs freely. In addition, there was no specific requirement on the extent of completion as long as the first stage of the game was completed. Based on the competition results of all these years, we could see that the works became more and more commercialized. In this year, there was even a work already released to the market, achieving a good sales result.

In the end, as the convener of the digital game category this year, I would like to offer special thanks to Softworld International Entertainment as the full sponsor of the

award money for this category.

## 林國芳 Kuo-Fang Lin

### 數位遊戲組 評審委員

世新大學數位多媒體設計學系教授暨系主任

Professor & Chairperson, Department of Digital Multimedia Arts, Shin Hsin University

今年，很高興能參與 KT 科藝獎數位遊戲組的評審，在現代創意科技，打破傳統的世代，學生作品水準日漸完整上升。評分的過程中，能感受到學生對於自身作品的努力，努力的結果也呈現在作品上，非常好。另外特別感謝智冠科技贊助遊戲組的全部獎金，深刻感受到產業對培育人才及開創台灣遊戲產業的用心與關懷。

這一屆得獎作品的創新，不同於往常所看到的一般傳統 RPG 遊戲、跑酷遊戲...等等，有更多面向各種多元嘗試創新的挑戰，讓遊戲作品的創新更符合未來使用者需求，創意更是不斷地挑戰所有的數位題材的大膽嘗試，實在令人深感興奮。

尤其是參賽作品量與質的部分日益提升，作品內容想像的空間也更加關注社會議題的深化，具有創造力及藝術美學融入與開拓生活世界的反思。學生們從創意發想到遊戲實務製作的成果，相信這些優秀的作品及團隊不斷的努力耕耘下，指日可待未來將可達到符合市場需求台灣產製的更優秀數位內容軟實力成果。

I was glad to be able to participate as a judge in the digital game category in K.T. Award this year. In the modern age of creative technology, students could break with traditional generations and produce works of better and better standard. As I evaluated all the works, I could feel the effort students devoted into their works, and the fruit of their effort was also manifested in their works. In addition, I would like to offer special thanks to Softworld International Entertainment as the full sponsor of the award money for the digital game category this year, deeply impressed by the industry's dedication and care in nurturing talents and creating a brighter future for the game industry in Taiwan.

In addition to the commonly seen traditional games like RPG games and parkour games, the awarded works this year showed great innovations and diverse challenges, displaying more new elements. It was really exciting to see the innovation of games become more in line with the needs of future users and the creative ideas keep

experimenting bravely with all kinds of digital themes.

In particular, the participating works improved both in quantity and quality, and the imaginative contents of the works placed more and more concern on in-depth social issues, exhibiting not only integration of creativity and artistic aesthetics but also reflection on exploring the world of life. Judging from the students' fruit from idea to implementation of real games, I believe with the continuous hard work of these outstanding teams and their great works, it is expected that even more distinguished digital works of soft power that cater to the market's needs will be produced in Taiwan in the future.

### 饒瑞鈞 Alex Jao

#### 數位遊戲組 評審委員

大宇資訊研發部經理

R&D Div. Senior Manager of SOFTSTAR ENTERTAINMENT INC

多年來參與 KT 科藝獎數位遊戲組的評審工作，看到學生們的作品越來越成熟，加上行動平台的普及，有些作品在參賽前就已經上架銷售，獲得許多消費者的建議，讓作品更符合市場需求，創意也更能被接受，實在感到相當高興。

今年金獎作品整體完成度相當高，風格掌握相當符合遊戲原始設定，操作流暢且關卡豐富，是相當值得一玩的遊戲。銀獎作品不僅角色生動有趣又可愛，遊戲介面也清楚易上手，在跑酷類型中加入一些創意改變，遊戲耐玩度提升不少。銅獎作品以海戰的遊戲模式呈現，操控性佳，玩法有趣，運用水果來做為攻擊的表現也充滿樂趣。

值得一提的是，此次遊戲組的參賽作品更加多元化，想像的空間也更加寬廣，不乏具有創意及藝術美感的作品。學生們從創意發想到遊戲實作，不斷地調整修正到做出成品，並且為產品參展參賽做介紹，相信可以學習到許多很好的經驗，再多些時日必會有更優秀的成果。

Having served as a judge in the digital game category of K.T. creativity award for many years, I observed that the students' works became more and more mature. In addition, with the increasing popularity of mobile devices, some works even hit the shelves before joining the competition, receiving suggestions from many consumers. Therefore, the works better catered to the needs of the market, and the ideas also won wider acceptance. I was really glad at this change.

In general, the work awarded gold award this year achieved a very high extent of

completion. The game was presented in a style matching the original settings well and, with easy operation and abundant stages, was very worth playing. The work winning silver award featured lively, interesting and lovely characters and a simple, clear game interface. With creative changes added into the parkour game, the game offered a relatively high playability. The work awarded bronze award was sea-warfare themed with interesting ways of navigation and gameplay. The way of attack using fruit was also amusing.

It was worth mentioning that the works in the game category this year were more diverse, demonstrating a broader space of imagination, and many of them exhibited both creativity and artistic aesthetics. From ideas to implementation, the students kept adjusting and revising their works to achieve the finished product and introduced their own works in exhibitions or competitions. I believed that they could acquire many good experiences therefrom, and that more distinguished accomplishments would appear in the future.

## 黃明芬 Ming-Fen Huang

### 數位遊戲組 評審委員

智冠科技股份有限公司稽核處協理

Assistant General Manager, Audit Office of Soft-World International Corp

首先，要幫「KT 科技藝術創意競賽」主辦單位打打廣告。大家都會有個夢想，如果工作的環境像個家該有多好。「KT 科技藝術創意競賽」-遊戲組的評審工作正是如此，評審老師與同學們之間，以及各組同學們之間，互動融洽的氣氛簡直就像個家一樣。雖然，評審老師們與同學們來自不同學校，甚至來自產業界，但是在老師們知無不言、言無不盡的傾囊相授，以及同學們相互觀摩、虛心學習的努力下，「KT 科技藝術創意競賽」-遊戲組的整體水準又往前邁進了一大步！

總結這次的評審結果，或許是因為聚焦在 App 遊戲，因此，作品內容的完整度普遍都比去年高，甚至，不乏相當優秀的精品。但是，仍必須在此老生常談的提醒同學們(或說未來有意參賽的同學們)，作品內容完整度高只是基本要件，最關鍵、最具影響力，也是決定最後能否脫穎而出的勝出點仍是作品本身的「賣相」，也就是讓創意給具象的落實、呈現與掌握的美術表現能力，以及想帶給玩家什麼樣的遊戲目標、遊戲性與娛樂效果的「賣點」，從而帶給玩家高度的刺激感、爽快感及遊戲張力，就是一款令人眼睛為之一亮並高度期待的作品，以此與同學們共勉。

最後，也幫我們台灣業者知名單機遊戲改作 App 的發展方向打打廣告，我們都知道，手機遊戲的族群普遍較年輕，然而，智慧型手機幾乎人手一機，因此，把我們台灣業者過去知名單機遊戲 IP，發揮創意、加入觸控 UI 等新元素，改作成 App 遊戲，不僅可以喚回輕熟與熟齡族群玩家的記憶，大大增加遊戲的市場

接受度，這也是大陸及韓國遊戲業者（與台灣業者相比）所沒有的 IP 優勢。因此，我們非常期盼未來有意參賽的同學們，可以踴躍參與此一題材方向的投件，一同為發揚光大台灣自製遊戲而努力！

First of all, I would like to advertise the “K. T. Creativity Award” for the organizer. We all dreamed about having a home-like working environment, and that was what being a judge in the game category of the “K. T. Creativity Award” was like. Between the judges and the students and among the students of each category, the harmonious interactive atmosphere was home-like. Though the judges and the students came from different universities or even from the industry, with the judges’ unreserved knowledge sharing and students’ humble learning from others, the overall standard of the game category of “K. T. Creativity Award” has leapt forward!

To sum up this year’s results, the extent of completion of the works, generally speaking, was higher than that from the previous year, which might result from the focus on App games this year, and there indeed were excellent works. Cliché though it may be, I would still like to remind the participants (or prospective participants, more exactly) that the high completion extent of the work was but a basic requirement, and that the critical point most crucial and influential in determining the winning potential of the work was still the “actualization” of the work itself. In other words, what lay at heart were the art performance capabilities for realizing and presenting the ideas and the “selling point” of game goals, gameplay and entertainment effects brought to the players. With all these combined, a work would be able to offer a high degree of excitement, refreshment and tension, and thus a work that could catch people’s eyes and create high expectations would be created.

In the end, I would also like to advertise the development direction of adapting to App games the renowned stand-alone games from Taiwanese companies. It was known that players of mobile games tended to be younger, and that almost everyone had a smart phone. Therefore, when we turned the famous stand-alone games’ intellectual properties into App games, adding in creative ideas and new elements like touch-control user interfaces, not only could we bring back memories of slightly older players and greatly enlarge market acceptance, we could also seize the intellectual property advantages lacking in Chinese and Korean game companies (compared with Taiwanese ones). As a result, we eagerly looked forward to the prospective participants’ joining the category of this subject and direction, striving together for promoting the games produced in Taiwan!

## 2014 第九屆 K.T.科藝獎評審感言【數位動畫組】

石昌杰 C. Jay Shih

數位動畫組 評審召集人 Convener of the Jury

國立臺灣藝術大學多媒體動畫藝術學系教授

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「畫出自我」

身為 KT 科藝獎數位動畫競賽的評審召集人，今年再度見證了台灣年輕動畫創作者的精彩表現。

依據參賽作品的總體水準來看，可以發現整體技術水平較往年整齊。尤其由少數相關科系遙遙領先的現象，似乎不再。然而，參賽作品呈現偏向藝術實驗風貌或商業喜劇動感，各據一方的現象，格外有趣！

在第一階段評選時，總共有 11 部左右的作品進入討論。綜合三位評審意見，幾部清新的小品成績斐然。其中，《襪子女孩》以美術出眾，獲得青睞，彷彿兒童英文教學的動態圖像(motion graphics)表現；但是有評審認為欠缺創作上的自我文化意識。企圖探索自閉心裡與親情互動的《迢迢》，在美術表現上亦佳，可惜同樣欠缺創作上的自我文化意識，招到質疑。《影子》雖是簡單的小品故事，卻更有記憶點；可惜有評審認為角色造型不夠突出。《上上籤》在 3D 技術與動作表演上都非常優秀，亦富幽默笑點，但是故事內容欠缺動人的重點。

其他幾部創作大膽的短片，評審們則是交互辯證多回。《扭蛋叩嘍叩嘍》利用真人實拍轉描(rotoscope)的技術，風格突出，創作大膽；可惜核心議題闡釋不清。《在死亡的流逝中甦醒》圖像細節處理細緻，但評審認為比較偏向裝置藝術；風格的成熟度也可以再加強。《母親》的敘事完整，表現直接強烈；但其實驗風格被評審質疑比較偏向既成的歐式動畫。《烏托邦》的故事與美術皆具未來主義的風格，運鏡頗佳；有評審力挺，也有評審質疑過分偏向電玩格調。

《游出自我》故事富想像力，角色造型突出，搶眼，具娛樂性，相對討喜。《家家酒》議題緊扣親子關係，角色設計頗富本土風格，具原創性。《烏鴉》除了劇本具人性深度，富電影感之外，還嘗試了台灣動畫短片少見的對嘴工夫。最後決審階段，由《烏鴉》，《游出自我》，《家家酒》分別獲得金，銀，銅等獎項。

在此衷心祝賀得獎的作者與作品，也鼓勵與獎項擦身而過的作者們，再接再勵！

“Draw out Oneself”

As the judge convener of the digital animation category in K.T. Award this year, I witnessed the outstanding performance of the young animation creators in Taiwan again.

Based on the overall standard of the works, we could see that the technical skill level was more uniform than past years. In particular, it seemed that the phenomenon of a few animation-related departments staying on top was no longer visible. In addition, it was very interesting that the works were presented in two distinct styles: some in artistic experimentation and others with dynamics of commercial comedy.

In the first stage of election, 11 works in total were under discussion. To sum up the opinions from the three judges, a few refreshing works achieved distinguished results. *A Gift* impressed the judges with its skillful graphics, like motion graphics used in English teaching for children. However, some judges thought this work lacked cultural self-awareness in creation. *Faraway* intended to explore the familial affections with an autistic mind, and its graphics were also outstanding. It was a pity that this work was also questioned for lack of cultural self-awareness in creation. *Shadow* was a simple work but able to leave a clear trace in our mind. Nonetheless, some judges considered the character design not prominent enough. *How to Get Lucky Kau Cim*, exceptional in both 3D techniques and animation acting, presented a humorous plot but lacked touching elements in the story.

Other works demonstrating bold creativity aroused heated debates among the judges. *Gashapon Kou-lou-kou-lou* employed the technique of rotoscoping, presenting a stunning style and adventurous creativity. It was a pity that the core issue was not elaborated clearly. *The Voyage (In the end: The beginning)*, though with a delicate presentation of graphic details, was regarded more as installation art by the judges, and its maturity in style might be further enhanced. *Mother* offered a complete narrative with direct, strong expressions, while its experimental style was criticized to be like existing European animations. *Utopia* was futurist in terms both of its story and of its art with admirable camera work. Some judges eagerly voted for this work, while some questioned its over video-game-like style.

*Swim Your Way* told an imaginative story and was entertaining and enjoyable with its special eye-catching character design. *Play House* set its agenda closely related to parent-child relationship and, with its character design in a strong local style, was very

original. *Crow* presented a plot enriched with the depth of humanity and a film-like atmosphere, further combined with a lip synch attempt rare in Taiwanese short animation works. In the final election stage, *Crow*, *Swim Your Way*, and *Play House* were awarded the gold, silver and bronze medals, respectively.

I would like to sincerely congratulate the award winners and to encourage those who were narrowly awarded to keep on going!

## 余為政 Wei-Cheng Yu

### 數位動畫組 評審委員

國立台南藝術大學音像藝術學院院長/

動畫藝術與影像美學研究所所長

Dean of College of Sound and Image Art/

Professor of Graduate Institute of Animation and Film Art,

Tainan National University of the Arts

與之前 K..T.動畫競賽及本人擔任本年度韓國國際動畫影展之評審所看到的作品相較之下，這次的作品缺乏明顯的自我特色。平心而論，台灣學生在技術處理上不成問題，可惜自我特色不夠明確，模仿性較強，模仿性不一定是商業的，也可能是藝術的觀念和風格喜模仿外國特別是美國作品的取向，亦算是某種程度的進步，但不應該只是這樣，還是應該有自己的特色。先不講台灣作品是否一定具有中華文化特色，但至少要有台灣或創作者自己的特色。而今年的作品看起來比較欠缺這方面，往年的作品多多少少還有一些自我特色的創作，今年參賽學生的技術不錯，有些表現上也搏得讓人眼睛一亮，較有問題的是學生缺乏創作自我意識，不太能夠突顯台灣本土色彩，但不是說一定要特色有明顯台灣的東西，不完全是這個意思。可能他們認為動畫是一種國際語言，是比較時髦的東西，或者是帶有國際性或動漫大國風格的？他們並沒有意識到可以反應本身在地文化，也沒有意識到他們的作品應該呈現出台灣創作者的感受，自我特色和文化特色，這是目前台灣整體創作的普遍現象。

尤其是今年擔任過國際影展評審後我發現，幾乎表現好及拿獎的都是屬於有自我及本國特色的片子，我們的技術固然不差，不會落後其他國家，甚至比很多國家還要好，但那些自我風格和題材特色，能夠代表具原創性的作品卻比較看不到，蠻可惜的。我擔心這是否國際化或者是所謂全球化之下的影響？即使是藝術文化方面也會深受外國影響，尤其是受到主流美國的影響，這僅是我的看法。

動畫原創意識是應該具備很強的特色，但現在台灣作品就是缺乏強烈的感受，可能

是心態上較為保守？而在國外的創作，都有著突出的風格，例如題材和表現手法上都比較強烈甚至誇張，而台灣的中規中矩作品較多，欠缺突破性和想像力，希望未來的創作在題材和表現手法上，可以更大膽、更為突出一點，對於國際參賽上會比較有利，同時也要思考自身創作的特色在哪裡？是我的綜合觀點。

Compared with the productions in the past K. T. Creativity Award contests and those I saw in Korea's Puchon International Student Animation Festival when I served as a judging commissary this year, the productions this time lack strong individual features. Objectively speaking, Taiwanese students have no problems on technology handling, but they possess weak individual features and strong imitancy, which is a pity. Imitancy is not definitely commercial, which may be the inclination toward imitating the art concepts and styles of foreign, especially American, productions. It could be considered as progress at a certain level. However, it should not be just like this; individual features should be seen though. Regardless of whether Taiwanese productions have to possess the features with Chinese culture, at least, they have to possess Taiwanese or creators' features. The productions this year more lack these features, while those in the past years more or less possess individual features. The students entering the contest this year have good skills and some eye-catching performances, but they lack self-awareness for creation and could not really highlight Taiwanese local features. It is not to say that strong Taiwanese feature is a must. It does not completely refer to it. Maybe they consider that animation is a kind of international language, something more fashionable, something international or something with the style of manga power? They neither perceive that their own local culture can be reflected nor realize that Taiwanese creators' feelings, individual features and cultural characteristics should be presented on their productions. This is current entire Taiwanese creation's universal phenomenon.

After serving as a judging commissary in the international animation festival this year, I especially found that almost all the well-performed and rewarded films are those with self-awareness and native features. Our technologies are indeed not bad, not inferior to those in other countries, and even superior to those in many other countries, but the productions with individual features, characteristic topics and originality are seldom seen. It is really a pity. I worry that whether it is influenced by internationalization or so-called globalization? Even art culture would also be deeply influenced by other countries, especially the mainstream, the U.S. This is just my own opinion.

Awareness of animation originality should come along with strong features, but

what the current Taiwanese productions lack is exactly strong feeling. Is it possible that it is because of more conservative mindset? Foreign productions all have striking styles; for example, their topics and performing techniques are stronger and even exaggerated. Taiwanese productions are more moderate and lacking in breakthrough and imagination. The topics and performing techniques of future productions are expected to be bolder and more striking, which will be more beneficial in international contests. Meantime, individual creation features should also be taken into consideration. This is my overall perspective.

## 王世偉 Vick Wang

### 數位動畫組 評審委員

實踐大學媒體傳達設計學系專任助理教授級專業技術人員

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一個好的創意也需要一個成熟的技術才能將它作完整的呈現，隨著技術門檻的降低，技術已經不單只是執行的工具，同時亦成了創意想像的擴展和實驗的媒材。

這一屆的動畫作品可以看到創作者以善用混合技巧的方式來表現和達成說故事的目的，雖然動畫中的角色和場景是虛擬的，透由導演鏡頭語言的觀點，可以感受到動畫創作已經能夠跳脫技術執行的思考框架，賦予角色靈魂內在，並專注於故事的經營，不再流於形式的表現，在手法和角度更趨向於電影構圖思考，更適合在大螢幕上觀賞。

A good idea also needs developed technologies to be completely presented. Along with lowered technology thresholds, technologies are not merely tools for execution anymore, but meantime they also become expansions of creative ideas and media for experiments.

From this year's animation productions, we can see that creators make good use of mixed skills to present and achieve the purpose of telling stories. Although the characters and scenes in the animations are virtual, via directors' perspectives on shot language, we can feel that the animation creation has been able to think outside the box of technological execution, to endow characters with inner souls, to concentrate on stories, and not to formalize anymore. The techniques and perspectives more tend to meet the thought of film composition, which makes the productions more suitable

to be watched on big screens.

## 謝珮雯 Pei-Wen Hsieh

### 數位動畫組 評審委員

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「烏鴉」揭開序幕的幾個畫面，空氣中的懸浮微塵，緊繃的氛圍，展現這部動畫影片與眾不同之處，隨劇情演進，一個不斷與自己對話的人，揭露出主角的自我狀態，在整體影像的鋪陳中，能讓人感受到濃鬱寫實與電影感，並且略帶壓迫的情緒正是「烏鴉」一片特殊的魅力。

「遊出自我」顯然是一部相當有意思的動畫短片，內容裡演繹了三個無所事事的角色，本過著與世無爭的生活，直到一台憑空而降的電視機出現，給了三個角色一個理由去改變原來的生活，畫面雖然看似輕鬆，技術層次卻不是輕鬆的，跳躍的想像力，沒有多餘的負擔，敘事爽快、清新幽默中還能轉介到作品可能指設的隱喻、表現了其獨特黑色幽默。

「羊群效應」的魅力體現于影片本體上完全分離的兩個部分，一是口白，二是畫面，兩者間不是太有連結的各自表述，倒也成就一種風格，如水銀快速流動的畫面，緊抓觀者的目光，一篇又一篇吸引人的圖像，快速被眼球吸收，「羊群效應」以近乎迷幻的流動圖像，表達其影像敘述獨有的魅力。

「母親」這部片屬於媒材特別的手法，以每個畫面皆塗擦的方式，使影像帶有某種延遲的美學，主題上提及的女性主題，幾個濃重的畫面聚焦在女人的生產與悲傷氣氛中，整體看來是相當導演自我的陳述方式，其實是相當難能可貴的創作。

「家家酒」的美術設定在本片發揮了極大的能量，在觀影過程裡，場景中的陳設與色彩規劃有效的拉扯觀眾的情感，某種熟悉的亞洲家庭記憶片段總是浮現，呼應了這個小品故事的續劇線，以及很好的提供了觀者，反思家庭中成員永遠需要互相包容的這個共通記憶。

「上上籤」選擇了一個有意思的小故事，談到人在需要幫助的時候，會求助神明的一個習性，只是究竟求神問卜問的時候，答應的是神還是自己的心呢，在這部小品動畫裡巧妙地點了這一人性的謬誤，很是有趣。

*Crow* opened with impressive scenes: dust floated in the air in a tense atmosphere, which displayed the extraordinary aspects of this animation. With the progress of the story, the main character kept talking to himself, revealing his mental state. The arrangement of the overall picture successfully conveyed a strong sense of realism and a film-like atmosphere in a slightly oppressive mood. These made up *Crow*'s special charm.

*Swim Your Way* was a very intriguing animation. The story narrated three characters who originally led a leisure, laid-back life until a television fell from the sky out of thin air and gave them a reason to change their life. The picture seemed simple and relaxing, but the technical skills involved were certainly not so. The clear cut narrative displayed a leaping imagination with no redundancy, and the refreshing humor might even be connected with the metaphor referred to in the work, expressing its unique black humor.

The charm of *Sheep Flock* was embodied in the two parts essentially set apart in the animation: narration and picture. The narration and the picture formed two separate accounts not closely connected, which, interestingly, created a style. The rapid flow of the picture caught the viewers' eyes as one attractive scene after another consumed by the viewers. *Sheep Flock* expressed the unique charm in its picture and narration with illusionary flowing images.

*Mother* used special media and techniques. With every frame smeared and erased, the picture seemed to bear the aesthetics of detention. The women-related theme, together with the a few dense images focusing on woman's giving birth in a poignant atmosphere, seemed to be in general a self-expression of the director. This was indeed a very commendable creation.

In *Play House*, the art setting exercised great energy. In the viewing process, the setting and color design in the scenes successfully engaged the audience in an emotional way. Some certain familiar memory fragments belonging to Asian families were always recalled, echoing the plot of this simple story. In addition, this work delicately reminded the audience of the common memory that family members should always tolerate each other.

*How to Get Lucky Kau Cim* told an interesting little story about the habit of turning to gods for help when one was in difficulty. However, the work wondered whether it was the god or one's own heart that actually answered the questions when one sought divine advice. This simple piece of work cleverly pointed out this fallacy of humanity, which is very intriguing.

## 2014 第九屆 K.T.科藝獎評審感言【互動科技組】

許素朱 Su-Chu Hsu

互動科技組 評審召集人 Convener of the Jury

臺北藝術大學電影與新媒體學院院長

Dean & Professor, School of Film and New Media

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KT 科技藝術獎「互動組獎項」今年評審剛往年一樣採取初審與複審評選，評審委員經過在多次來回討論下選出了今年的金、銀、銅獎與優選作品。

金獎〈竹映〉作品，作者透過紅外線感應裝置啟動馬達拉動「竹林」裝置使之彎曲產生一種律動的美感，而竹林的彎曲變化度也象徵著生命力。作者把竹子工藝設計賦予互動性，讓工藝創作的可能性擴大與提升。

銀獎〈籠〉作品，使用大量的電子鬧鐘圍繞著觀者，場域空間不定時的產生鬧鐘聲響來影響觀者的感知，觀者在不定時與隨機位置的鬧鐘聲中從感官刺激到精神疲憊，宛如身陷在囹圄般的籠中受困。這作品反映了現代人們依賴鬧鐘但卻也被它所操控。

銅獎〈京皮笑臉〉作品，藉由臉部辨識技術將京劇臉譜與使用者頭像融合，產生現實與虛擬的影像重疊的一個互動多媒體設計。此作品在臉部辨識技術的運用是到位的，雖非藝術性作品，但卻把京劇表演以幽默的角色扮演方式呈現，讓京劇達到愉悅參與及平易宣揚。

今年優選〈一杯水的故事〉、〈律動三角〉、〈掌潮〉等作品均發揮了台灣互動藝術、互動設計、互動娛樂的創意能量，作品議題探討多樣性都是非常精彩作品。

今年參賽作品與去年一樣是踴躍與多樣化，今年作品尚有運用雨滴感測做聲音處理、有運用肢體動作辨識從事音像創作、有運用交通流量數據轉化成聲音藝術，有結合布袋戲、皮影戲、廟會求籤、京戲等文化元素進行互動創作。

明年將是 KT 十週年，我們期望能看到更多精彩作品，也將邀請過去獲獎作者與作品回來參展，一起共襄盛舉，一起來回顧台灣科技藝術之發展與記憶。

The jurors carefully reviewed all of the entries for this year's KT Creativity

Award in the category of “Interactive Art: Science and Technology.” After extensive discussion, the jury has selected the winners of the Gold Medal, Silver Medal, Bronze Medal and Honorable Mention.

The Gold Medal is awarded to The Reflection of Bamboo. The piece uses an infrared sensing device to controls a motor pulling the bamboo grove device, causing it to bend and demonstrating interesting rhythmic aesthetics. This bending bamboo grove embodies a symbolism of vitality. The bamboo technical design demonstrates interactivity, and illuminates the expanding possibilities of technical art works.

The Silver Medal is awarded to The Cage. The piece uses a large number of electronic alarm clocks. They surround viewers in random locations and make irregular sounds in the space giving the viewers a sensory experience as if they were contained in an invisible cage. This piece is a meditation on the way that we are not only dependent on alarm clocks, but also controlled by them.

The Bronze Medal is awarded to Smiley Facial Makeup in Opera. This piece is an interactive multimedia design that superimposes the facial makeup from Beijing opera facial makeup onto the image of the viewer’s head. The application of facial recognition technology in this piece is particularly well done. Although this work is outside the traditional boundaries of fine art, it allows the viewers to take delight in Beijing opera through humor and role play, and promotes Beijing opera.

Honorable Mentions are awarded to A Glass of Water, Music Triangle and Holo x Puppetrix – all bring Taiwan’s creative energy interactive art, interactive design and interactive entertainment into full play and all of them are brilliant productions with diverse topics for discussion.

This year all the entries are as many and diversified as last year’s, including the one sensing raindrops for sound handling, the one recognizing body motions for sound and image creation, the one transforming traffic flow data into sound art, and the one combining cultural elements – glove puppetry, shadow play, praying and drawing divination sticks during temple fairs, and Beijing opera – for interactive creation.

Next year will be the tenth anniversary of the KT Creativity Award. We eagerly look forward to more innovative submissions. The winners will be invited to join the anniversary exhibition and collectively show the development of Taiwan’s use of

science and technology in interactive art.

## 林豪鏘 Hao-Chiang Koong Lin

### 互動科技組 評審委員

國立臺北商業大學創新經營學院院長

Dean & Professor, Innovation & Management College, National Taipei University of Business

這次互動科技藝術組裏，很高興見到許多學校新血隊伍的加入，並提供了相當優秀的作品，讓本屆展現更多元面貌。但是比較可惜的是，也因此產生了較多的遺珠之憾，不少好作品無法進入決選。例如結合液體、音樂、視覺三者創造共感經驗的作品、透過 Projection Mapping 製造老唱片聲光更迭的作品、運用風力展現台灣風情的作品等等，都在初審激辯下因些微票數無法進行決審，十分可惜。

另外，在作品表現形式上，這次各作品普遍顯現完成度不夠高。例如一杯水的時光，其雖用 MakeyMakey 開啟了具創意的發想，但在整體包裝上卻略嫌簡略與不夠細膩，再加上對於佈展缺乏經驗，作品的呈現就不如預期。另外，律動三角原本有機會更上一層樓，但送件光碟片未能充份展現現場與民眾互動的側錄畫面，因而未能讓評審完全感受到這件作品的力道，甚為可惜。最後，籠這件作品在創作理念與藝術性上有些觀點取捨的不確定性，否則將會是件更完美的作品！

總之，很感動大家都努力在創新與嘗試，更開心有許多新面孔表現了堅強實力！KT 互動組的未來，將更可期待！！

In the interactive technology art category this year, I was glad to see the participation of many new teams from different colleges. They presented outstanding works, making the competition this year more diverse. However, it was a pity that many good works might be undervalued, unable to enter the final election. For example, the work that combined liquid, music and visual effects to create synesthetic experiences; the work that produced alternation of sound and light of old records through projection mapping; and the work that exhibited Taiwanese lifestyle with wind power all, unfortunately, fail to enter the final election, losing by a small number of votes in the heated debate in the primary election.

In terms of the presentation of the works, the extent of completion of all the works was

not high enough in general. Take *A Glass of Water* for an example: though it demonstrated creative ideas with Makey Makey, the overall packaging was too simple and unrefined. In addition, as the team was inexperienced in arranging the exhibition, the presentation of the work fell below expectation. In addition, *Music Triangle* would have enjoyed a better reception, but the submitted CD failed to fully demonstrate the video recording the interaction between the player and the work. Therefore, unfortunately, the judges were unable to perceive completely the strength of this work. Last but not least, *The Cage* displayed some indecision in choosing perspectives regarding creation ideas and artistry; otherwise, it would be a perfect work!

All in all, I was really touched by everyone's effort in innovation and experimentation, and I was also glad that many new talents showed their great strength. The future of the interactive technology art category in K.T. Award has become even more promising!

## 黃文浩 Wen-Hao Huang

### 互動科技組 評審委員

台北數位藝術中心執行長

Chief Executive Officer, Digital Art Center Taipei

本屆互動科技藝術組入選學校分布較往年平均，不再集中在少數學校，我覺得有些作品未能入選有些遺憾，我們應考慮增加入選名額並想辦法都能展出，讓更多作品可以被看到。

這次與上次一樣普遍完成度不夠，或許這是學生作品的普遍現象。但是這卻是作品更上一層樓的關鍵，傳統師傅喜歡說「三分工作頭七分工作尾」，如果在完成階段更加用心下工夫，相信對學生的成長會有相當的助益。

「一杯水的時光」是最明顯的例子，呈現不如預期，雖然資料影片拍的美美的，一到臨場問題就暴露無遺。其他作品也有類似問題，金獎「竹映」框架的限制和走線的凌亂與倒影的優美線條就有些扞格。銀獎「籠」鬧鈴聲響的安排未經縝密的設計就會顯得只有吵鬧。

不過總的來說參賽作品的多元化還是令人覺得振奮，KT 互動組的競賽仍是值得令人期待，尤其明年進入第十屆，大家都要努力加油。

Compared with previous years, in the interactive technology art category this

year, the elected works came from more diverse colleges, no longer dominated by several ones. I felt it a pity that some works were not elected. Perhaps we should consider increasing the number of election to exhibit all the works so that more works could be seen.

In this year, the same as the previous year, the general completion extent was not high enough, which might be a common phenomenon in student works. However, this was the crucial point for the works to be closer to perfection. As old masters say, “30% of work lies in beginning, 70% in ending.” Therefore, if more effort was devoted to the completion stage, the students would certainly grow and benefit from it.

*A Glass of Water*, whose exhibition fell below expectation, served as a most obvious example. Though the document video presented a beautiful operation, problems were exposed on the spot of the exhibition. Other works suffered similar problems. In *The Reflection of Bamboo*, the work awarded the gold award, the frame limitation and chaotic lines and shadows contradicted the elegant lines. As for *The Cage*, the silver award winner, the alarm sounded noisy without careful design.

Generally speaking, however, it was still exciting to see the diversity in participating works. The interactive technology art category in K.T. Award is still worth looking forward to. In particular, next year will be the 10th edition of K.T. Award; we should all work harder.

## 林珮淳 Pey-Chwen Lin

### 互動科技組 評審委員

國立台灣藝術大學多媒體動畫藝術系教授

Professor, Department of Multimedia and Animation Arts, National Taiwan University of Arts

今年 KT 科藝獎的互動裝置類明顯有更多學校的參賽，足見國內已有更多的師生投入了互動相關的課程與創作了，真是令人興奮，相信負責指導的老師們也會很欣慰才是，期待透過此競賽能逐漸提升國內的水平，也可鼓勵科技與藝術的人才相互合作與學習，大膽在磨合與不斷的實驗中，跨越單一領域的媒體與思維限制，也建立超越單一專業發展的可能性，這也是 KT 科藝獎的最重要的目的。

獲得首獎的「竹映」是多年來比賽的作品較少見到的，以機動、感應及立體

形式創造竹條與觀眾互動的韻律，尤其在不同角度去觀看那即時感應時，所形塑的線條與造型，更具有時間與空間的變化與敘事，尤其在光影下更顯趣味與想像，但建議可再加強量體與裝置的完整性，就可發展出更有強度的大型裝置，空間應不需封閉在暗室中，因沒有光害的問題，若在更開放的空間與觀眾互動更好。

獲第二名的作品「籠」是表現鬧鐘帶給創作者本身的緊張情緒的反思，經由程式的控制與鈴聲的設定而發出一連串的聲響，雖有達到的視覺與聽覺的效果，但滴□聲太弱而降低緊張情緒，也缺乏與觀眾的即時與多層次的互動，建議加強更多面向的思考，如觀眾的介入可能產生的行為模式最什麼？以及他們在被鈴聲包納時可能反射的情緒與再回饋於鈴聲的可能性是什麼？，相信就能達到更成熟與多層次的創作表現。

第三名的作品「京皮笑臉」是具有教學與發展成文創產品的可能性，即時的臉譜成像是最大的特色，但互動方式需仰賴太多的文字說明及複雜的步驟才能精準互動，因此介面的設計及裝置模式可再加強。另一件優選作品「一杯水的時光」雖具有些視覺的美感，但互動形式需再深入的研究與改善，只要更多的科技與藝術跨領域的合作，相信就有更成熟的作品發展。

謝謝許素朱院長多年來的努力與貢獻，也感謝團隊成員們不辭辛勞作宣傳及協助各項工作才有今日成果。

In the interactive technology art category in K.T. Award this year, it was really exciting that obviously more colleges were participating, indicating that more and more students and teachers now devoted themselves to courses and creations relevant to interactive technology. I believed the advisors of the students were pleased with this phenomenon. It was expected that through this competition, the domestic technology level would be gradually improved, and that technology and art personnel would be encouraged to cooperate and learn from each other. With continuous adjustments and brave experiments, they could cross the boundary of single-field media and transcend thinking limitations, creating the possibility of development beyond a single profession. This was also the most important goal of K.T. Award.

*The Reflection of Bamboo*, the first place winner, was comparatively rare in works of all these years. It created a rhythm of bamboos interacting with the audience in a mobile, sensitive and tree-dimensional way. In particular, when the real-time sensors were viewed from different perspectives, the lines and patterns shaped by them displayed more changes and narratives in both time and space, with fun and imagination especially shown in light and shadow. However, it was suggested the completion extent of the volume and the device might be further enhanced, so that a large device with better strength could be developed. In addition, there was no need to

limit the device in a closed space in a darkroom, as there was no problem of light pollution. It would be better if the audience could interact with the device in a more open space.

The work that won the second place is *The Cage*, which expressed the reflection on the nervous emotions of the creator brought by the alarm. A series of sounds were played by program control and alarm setting. Though it achieved visual and audio effects, the nervous emotions were weakened as the ticking sounds were too feeble, and there lacked real-time and multi-level interactions with the audience. It was suggested to include more aspects of consideration: for example, what behavioral mode may be generated with the audience's intervention, and what is the possibility of giving feedbacks to the alarm based on the reactive emotions of the audience surrounded by the alarm? If these were considered, I believed a more mature and multifaceted creation could be achieved.

*Smiley Facial Makeup in Opera*, the third place winner, possessed the best potential to be developed to be teaching materials and cultural and creative products. Its most prominent feature was real-time imaging of Peking Opera facial makeups. In the interaction mode, however, it took too many textual descriptions and complicated steps to complete accurate interactions. Therefore, the interface design and the device mode might be further improved. As for *A Glass of Water*, one of the honorable mentions winners, though it displayed some visual aesthetics, its interaction mode required more research and improvement. With more interdisciplinary cooperation in technology and art, there would certainly be a development of more mature works.

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