

2015 第十屆 K.T.科藝獎評審感言

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2015 第十屆 K.T.科藝獎評審感言【數位遊戲組】

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數位遊戲組 評審召集人 Convener of the Jury

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今年度 KT 科藝獎遊戲組報名組數是歷年來最多的一次，共有超過 40 多件的隊伍，要感謝指導老師的鼓勵同學，踴躍報名，也要向大宇資訊的董事長，在今年新提供 KT 科藝獎遊戲組的獎項，加上原有的智冠遊戲的贊助，遊戲組的蓬勃可以更樂觀期待，也要感謝明道大學數位設計系的殷聖楷老師除了提供寬廣的場地，還提供他個人的 7 人座新車與學生擔任接駁司機。

今年報名遊戲組的遊戲設計類型分佈與以往有所不同，在以 PC 為平台遊戲多於行動平台為主的遊戲，在設計作品的成熟度也突破以往的生澀，場景的設計細緻表現是比較值得一提，拜遊戲引擎的開發功能增加，利用 Unity3D 與 Unreal 的隊伍相對增加許多，遊戲美術的視覺精緻化，增加評審相對的吸引，可惜的是遊戲設計上比較少有突破，以動作遊戲物理主導的作品，在遊戲設計的遊戲性略為不足。

利用穿戴式目鏡的運用結合體感與虛擬實境的臨場感也是一項新的嘗試，技術運用的門檻雖然提高許多，用於教學的構想也是不錯的賣點，可惜若在遊戲教學內容增加多些豐富性，完整度會更高。音樂與體感的結合也是入圍中吸睛的作品類型，光學體感的運用中肢體辨識精確性已達可接受程度，但仍然在顯示時有失真的手勢出現，不禁有品質不佳的聯想，遊戲物理中的碰撞計算，若是有明顯的差異，也讓人覺得作品的品質待加強，若在設計時間不足下，也可以考慮以藏拙的方式隱藏或以其他圖示表現，讓失敗的視覺效果可不被查覺。

This year's Game Group of K. T. Creativity Award has the highest number of teams for application over the years, which is more than 40. It has to thank not only advisors for encouraging students to apply actively, but also the president of SOFTSTAR for providing awards for the Game Group this year. Adding up the original sponsorship from Soft-World, the vitality of the Game Group will be more optimistically expected. Besides, it also has to thank teacher Yin Sheng-Kai in the Department of Digital Design at MingDao University for providing a wide place, his personal 7-seat new car and a student as a driver.

The game design types of the teams applying for the Game Group this year are different from those in the past, which are more PC games than mobile ones. The designed works break through the previous immaturity. The detailed scene designs are worthy to be mentioned. The increase of development functions of game engines makes the teams using Unity3D and Unreal relatively rise. The detailed game visual art also largely catches the judges' eyes. But unfortunately, there are few breakthroughs on game design, and the works of action games in physics also lack gameplay on game design.

The use of wearable glass combining the sense of presence from motion sensing and virtual reality is also a new try. Although its technology threshold is much higher, the idea of using it for instruction is a good selling point. However, if the game-based instruction content is more diversified, it will be more complete. The combination of music and motion sensing is also an eye-catching type of the works in the competition. In the use of optical motion sensing, the precision of body recognition has been acceptable, but gestures sometimes still lack fidelity while being displayed, which is easily associated with low quality. If there is an obvious difference occurs after collision calculation of game physics, the quality control of the works would be considered requiring improvements. Under limited time for design, fidelity lack can be considered to be hidden or shown by other images to make the failed visual effects unperceivable.

王年燦 Nien-Tsan Wang

數位遊戲組評審委員

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KT 科藝獎是一個須經政府單位逐年審查的計畫，在經費來源不穩定的狀態下，連續舉辦十年實在非常不容易。經年努力有成，參賽的隊伍遍布全台，因此遊戲組決賽今年移師台中，方便決賽隊伍親臨會場。

近年來遊戲組的作品完成度越來越高，也更貼近市場。部分作品即將上架，也有組別準備以目前作品為基礎新創公司。年輕學子對自己的作品充滿信心並勇於創業，真是可喜可賀。對自己的作品有高度認同，和競賽得獎所獲得的認同同樣重要。

今年有趣的現象是遊戲發展兩極化。遊戲技術方面，有幾組使用新的硬體開發，另一方面，以 PC 為平台的遊戲卻數量大增；遊戲玩法也有類似現象。獲

得第一名的作品「殺戮世界」即為典型的在 PC 上玩的連線 RPG 遊戲，功能完整、畫面表現不錯，遊戲流暢，還有具創意的 3D 導覽，算是舊遊戲加新創意的例子。

KT 遊戲組正邀請更多的業界參與，也期望挖掘更多具有潛力的團隊，期望在明年的競賽中匯集，產生更多火花。

K. T. Creativity Award is a plan requiring to be reviewed by a government unit year by year, which is not easy to be held in 10 successive years under the unstable funds. The fruitful results come after the efforts made over the years, competition teams come from everywhere throughout Taiwan. Thus, the Game Group finals were decided to be moved to Taichung for the finalists' convenience to attend personally.

In recent years, the works completeness in the Game Group is higher and higher and closer to the market. Some works are about to be launched, while some teams prepare to set up companies based on their current works. Young students are confident of their own works and brave in starting enterprises, which is really grateful. High identification with one's own works is as important as the identification from the competition award.

This year's interesting phenomenon is the polarization of game development. In terms of game technology, several teams use new hardware for development. On the other hand, the number of PC games largely increases, so do ways to play games. *Killing World*, first place, is a classic online PC RPG game, which has complete functions, good image performance, smooth operation and creative 3D guide. It is a case of old game with new creative ideas.

The Game Group of K. T. Creativity Award is inviting more people in the industry for participation, expecting to dig out more potential teams to gather in the next year's competition and exchange opinions.

饒瑞鈞 Alex Jao

數位遊戲組 評審委員

大宇資訊研發部資深經理

R&D Div. Senior Manager of SOFTSTAR ENTERTAINMENT INC

今年遊戲組在 PC 平台的遊戲表現上比起以往的水準高出許多，不少作品的完整度相當好，但在評選過程中評審們對於某些作品是否給予獎項，也經過一段的辯論，最後才選出優勝的作品。

金獎作品不僅在動作的表現上相當流暢，場景與角色的美術製作也很精

細，在特效的安排上也恰到其位，整體表現佳，也獲得評審一致肯定。入選作品中畫面表現比起往年作品，表現都較為出色，顯示參賽者們越來越重視視覺效果的呈現，這是一個好現象，畢竟遊戲提供人們娛樂的一環，在聲光效果的刺激上也佔了很大一部份。有好的創意想法，透過技術與藝術的共同投入、才能呈現出好的作品來。

透過這樣一個競賽活動，讓學生們有個良好的競爭與彼此觀摩學習的平台，對於遊戲創作上是有很大幫助的。參與幾次的評審，不少得獎作品的同學在出社會後也有很好的發展，所以希望這樣有意義的比賽能夠持續舉辦，讓有能力的人才能有機會展現自己，並獲得肯定，對於未來進入職場會有良好助益的。

The level of the PC games in the Game Group this year is much higher than that in the past. The completeness of many works is quite good. However, regarding whether to grant certain works awards, judges also went through a debate in the process of judgment and finally chose the winning works.

The Gold Award not only has smooth action performance, exquisite art production on scenes and roles, but also has perfect arrangement of special effects. Its excellent overall performance gains the judges' identical approval. The image performance of the works in the competition is more brilliant than that in the past years. It shows that contestants more and more value the display of visual effects, which is a good phenomenon. After all, the stimulus of audio-visual effects is a large part of the entertainment games provide to people. Good works can only be presented from good creative ideas via the input of both technology and art.

Via such a competition activity, students are provided with a platform to compete virtuously and learn from each other, which is greatly beneficial for game creation. I have participated in the judgment for several times and seen many students with awarded works to have good development in the society. Consequently, this meaningful competition is expected to continue, allowing capable talents to have opportunities to show themselves and gain approval, which will be beneficial for entering the workforce 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，今年「KT 科技藝術創意競賽」遊戲組決選會場移師彰化明道大學，

除了讓我們感受到中台灣熱情的陽光與數位設計系殷聖楷主任賓至如歸的款待外，更為「KT 科技藝術創意競賽」遊戲組的影響範圍又擴大一大步，參賽的校系數及作品件數更勝往年而深感與有榮焉！在主辦同仁們的積極努力下，相信「KT 科技藝術創意競賽」遊戲組的規模必將一年比一年盛大，其影響力也必能無遠弗屆，成為國內具指標性的遊戲創作領域的重要賽事！

相對於去年聚焦在 App 遊戲，今年同學們作品的載具與類型就顯得比較多元化，從 PC 單機、PC 連網、IOS 手遊、Google 手遊、到 Oculus 頭戴裝置及 Leap Motion 體感裝置，顯示同學們的創作力不僅多元化，更代表同學們對各類型載具的技術掌握度，已臻一定的純熟程度。當然，這也增添了對評審們的挑戰性，正所謂教學相長，道在其中矣。

雖然，今年參賽的 App 遊戲的整體水準不若去年，是比較美中不足的地方。但普遍來說，本次入圍作品的完成度都頗高，因此，「遊戲性」或「賣點」仍是同學們作品最後勝出的關鍵。同學們除了要具備讓創意給具象的落實、呈現與掌握的美術表現能力外，還要時刻銘記在心的是，要帶給玩家什麼樣的遊戲目標、遊戲性與娛樂效果的「賣點」，滿足玩家高度的刺激感、爽快感及遊戲張力，才能做出一款令人—尤其是評審—眼睛為之一亮的優秀作品，雖然已經是老生常談，仍以此與同學們共勉。

最後，由於 App 遊戲的市場規模呈高速成長趨勢，深切期盼未來有意參賽的同學們，可以多著墨於此，如能結合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，將賦予台灣知名老單機遊戲 IP 全新的生命與價值。更因喚回輕熟與熟齡族群玩家的童年記憶，將大大增加遊戲的市場接受度與競爭力。在此，誠摯歡迎同學們，未來能依此方向踴躍投件，共同為發揚光大台灣自製遊戲而努力！

Firstly, this year's finals of the Game Group of "K. T. Creativity Award" were moved to Changhua's MingDao University. We do not only feel the passionate sunshine in central Taiwan and warm hospitality from Yin Sheng-Kai, Head of Department of Digital Design, but also largely expand the influence for the Game Group of "K. T. Creativity Award." We deeply feel honored for the numbers of participating departments, universities and works higher than those in the past years! Under the energetic efforts from organizing colleagues, the scale of the Game Group of "K. T. Creativity Award" is believed definitely to be larger and larger each year with unlimited influence, becoming the most iconic competition in the field of game creation in the country!

As compared with last year's focus on App games, the carriers and types of students' works this year are obviously more diverse – from single-player PC game, online PC game, IOS mobile game, Google mobile game and Oculus head-mounted device to Leap Motion body sensing device – which do not only show students' diversified creation abilities, but also represent that students have known well the technologies for all types of carriers at a certain

mature level. Of course, it also increases challenges to judges, but which is exactly so-called that teaching benefits teachers and students alike, and the truths are in the middle.

Although the overall level of the App games in this year's competition is not as good as that in last year's, which is a fly in the ointment, generally speaking, the completeness of the works in the competition is high. Therefore, "gameplay" and "selling point" are still the keys for students' works to win in the end. In addition to possessing the art performing ability to concretely fulfill, present and master creative ideas, what students also have to bear in mind is to bring players game targets, gameplay and entertaining "selling points" to satisfy their high excitement, refreshment and game tension, so as to create great eye-catching works, especially to judges. Although these are commonplaces, they are still conveyed to students for mutual encouragement.

In conclusion, the market size of App games trends speedily up; therefore, the students intending to take part in future competitions are highly expected to focus more on it. If the well-known single-player game intellectual properties made by Taiwanese companies in the past can be combined with new elements, such as creative ideas and touch control UI, being remade into App games, they will be endowed with whole new lives and values. The early middle-aged and middle-aged players' aroused childhood memories will also thereby largely increase these games' market acceptance and competitiveness. Here, students are sincerely welcomed to actively apply by this direction in the future, jointly striving for enhancing and glorifying Taiwanese-made games!

2015 第十屆 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

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今年是 KT 科藝獎舉辦十年的紀念周年，回顧來看，「數位動畫組」由「電腦動畫組」更名而來；歷經國內業界專家施文祥先生、康進和、王世偉、楊紹昌、邱立偉等導演，和余為政教授、謝佩雯、趙瞬文等老師的先後參與評審工作，科藝獎「數位動畫」的頒獎標準，可以說是逐漸提升與清晰了！

最明顯易見的變化是，在技術上，年輕創作者對於數位動畫的涵蓋手法更形多元，不再情有獨鍾 3D 電腦動畫。在算圖(渲染)技術突飛猛進的十年之間，也越來越多 3D 電腦動畫，善用模擬筆觸或者 2D 平面渲染的技法呈現，追求個人創作的特色！因此，凡是在內容或者風格上發揮創意者，幾乎才能獲得評審的讚賞與鼓勵！

至於余為政教授和我個人比較在意的期許：希望台灣年輕創作者在創作上，投注更多的美學自覺與文化意識，反倒成為了另一種高標準。然而，身為評審召集人的我，在評審過程中，也會避免這樣的期許，反過來成為了評審上的緊箍咒！

舉例來說，今年的評審過程中，幾位評審針對《穿牆的故事》刻意使用外語配音百思不解。最終，因為本片善用電影鏡頭語言說故事的表現能力，還是脫穎而出！

其他幾部作品，《來，抱抱》與《狸語》，在故事上拿捏適度，在視覺風格上，前者有臺灣色彩，後者有中國風，各有優異表現，也各自獲得了金獎與銀獎！

今年有趣的現象是，《聞見》雖然以老夫妻天人永隔的思念之情為故事主軸，卻巧妙設計了老夫穿戴頭盔進入虛擬實境與浮空投影的回憶情節，最終獲頒了「科普特別獎」。也算得上評審們的巧思！

對於我個人而言，《女孩的秘密》的故事，鋪陳在個體內在另外一個性別的自我衝突，相當具有創意。可惜題旨語意不清，最終只獲頒最佳技術獎，有點可惜！

巧合的是，《女孩的秘密》在自我內在性別意識的著墨、《穿牆的故事》談家庭暴力中的新舊女性的迥異觀點，和《狸語》中揉合鄉野傳說和現代小三議題的故事鋪排，都讓我窺見了當代年輕創作者所關注的社會與心理議題！最後，更期待 KT 科藝獎能繼續見證未來十年，臺灣年輕世代的數位動畫表現！

This year is the K. T. Creativity Award's 10th anniversary. As looking back, the "Digital Animation Group" was renamed from the "Computer Animation Group." The judgments were made by the industry experts in the country one after another, including directors Shih Wen-Hsiang, Kang Chin-Ho, Wang Shih-Wei, Yang Shao-Chang and Chiu Li-Wei, Professor Yu Wei-Cheng, and teachers Hsieh Pei-Wen and Chao Shun-Wen. The criteria for granting the awards of the "Digital Animation Group" of K. T. Creativity Award are gradually higher and clearer.

The most obvious change is that, in terms of technology, young creators' digital animations cover more diverse techniques and do not focus on 3D computer animation alone anymore. Under the 10-year rapid leap of rendering technology, more and more techniques such as simulated stokes or 2D rendering are well used for 3D computer animations to pursue personal creation features! Therefore, almost only the creator

carrying out creative ideas for contents or styles can gain praise and encouragement from judges!

The expectation professor Yu Wei-Cheng and I care more about – Taiwanese young creators are expected to put more aesthetic self-awareness and cultural consciousness in creation – contrarily becomes another kind of high standard. Nevertheless, as a judgment convener, I prevent such expectation from conversely becoming the inhibition of judgment in the process of judgment!

For example, in this year's judgment process, several judges puzzled at the foreign language dubbing intentionally used in *Walls Unfold*. But finally, the film still stood out above the rest for its good performance of telling a story by cinema language!

Other works *Chen, Mei and Lucky* and *It Says* have moderate story narration. In terms of visual style, the former has Taiwanese colors, while the latter has Chinese ones. They have brilliant performances and win the gold and silver awards respectively!

This year's interesting phenomenon is that although *The Scent* takes the old couple's yearning due to eternal separation for the principle axis of the story, it cleverly designs the plot of the old husband wearing a helmet to enter the virtual reality with projected memories in the air, and finally won the "Popular Science Special Award." It could be regarded as the judges' ingenuity!

Personally, I consider *A Girl's Secret* of internal conflict of another gender inside an individual to be quite creative. Unfortunately, its final result is unclear, which makes it finally only win the Technology Create Award. It is a pity!

Coincidentally, *A Girl's Secret* lays emphasis upon internal gender consciousness; *Walls Unfold* talks about different points of view from the new and old women amid the family storm; and *It Says* narrates the story combining rural legend and modern mistress issue. They all bring me a glimpse of the social and psychological issues the current young creators concern about! In conclusion, the K. T. Creativity Award is expected to keep witnessing Taiwanese young generation's digital animation performance in the coming decade!

林倩妏 Pam CW Lin

數位動畫組 評審委員

輔仁大學應用美術學系所 助理教授級專業技術人員

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2015年第十屆KT科藝獎數位動畫競賽作品充滿了創意與巧思，最重要的是從同學們的作品中可感受到大家認真投入的熱情與創作能量。例如獲得金獎的作品「來，抱抱」製作用心，故事俏皮，且難能可貴地以本土風格脫穎而出，敘事流暢，是部可

愛有溫度的鬼故事；銀獎作品「狸語」色彩角色造型均佳，角色動作純熟、故事幽默，從片頭到第一幕場景即成功吸引觀眾的目光，鏡頭構圖皆見巧思；銅獎作品「穿牆故事」風格特殊，演繹寫實故事有其一定難度，作者將故事娓娓道來恰如其分；技術創新獎作品「女孩的秘密」3D 動畫角色設計或動作皆表現優異；科普特別獎作品「聞見」製作用心，並嘗試高難度的內心戲表現，亦可圈可點。學生動畫影片製作，往往容易忽略整體的敘事節奏快慢變化與情緒堆疊，就像畫畫有時要將身體退後些，眯著眼睛感受作品的整體光影構圖比例等，動畫影片製作亦然，如果不去看枝微末節時，在觀眾腦海裡還剩下些什麼？另外，更多同理心與設身處地的觀察，皆有助於創造意料之外的亮點。

The digital animation works for the 10th K. T. Creativity Award in 2015 are full of creativity and ingenuity. The most important is that the seriously engaged passion and creation energy can be felt from the students' works. For example, *Chen, Mei and Lucky*, Gold Award, created attentively with witty content in smooth narration, is a cute, warm ghost story, which rarely and commendably stands out above the rest by its local style. In *It Says*, Silver Award, the colors and role styles are both beautiful; the role actions are skillful; the story is humorous; the audience's eyes are successfully caught merely from the beginning to the first act of the film; and, the ingenuity can also be seen from the shot compositions. *Walls Unfold*, Bronze Award, has a special style; although it is difficult to tell a realistic story, the creator tells it well tirelessly and appropriately.

In *A Girl's Secret*, Technology Create Award, the role designs and actions of 3D animation are both excellent. *The Scent*, Popular Science Special Award, is created attentively, and its try of the tough internal monologues is also praiseworthy. While producing animations, students usually neglect overall story narration tempo and emotion changes, which are just like the occasional backward body and narrowed eyes for feeling the creation's overall light, shadow and composition while painting. They also have to be done for animation production. If details are not valued for production, what things will remain in the audience's brains? Additionally, more empathy and observation in others' positions will also help create unexpected eye-catchers.

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數位動畫組 評審委員

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本次參賽的動畫作品仍然是以學生創作為主，內容題材上，均能呈現動畫的特有奇想，大多數作品仍以敘事為目標，也有少數表達抽象概念。創作方式和媒材則以國內學生較易接觸的 3D 電腦和平面手繪為大宗，也有少數嘗試定格偶動畫製作，所呈現的視覺風格依製作媒材各擅勝場。

站在鼓勵創作和提倡技術與藝術結合的角度上，各種形式和內容都能成立。我特別想強調的是「到位」一事，也就是，若要敘事就把故事說好，若要實驗則要有特殊性與創意。

本次金獎作品「來，抱抱」是一部各方面到位的作品，影像表現和聲音錄製都將這個相當本土的靈異小事件表現得趣味橫生。銀獎「狸語」則以平面繪圖方式，用傳統鄉野奇談中的妖精作為故事設定背景，講述觀念頗為現代的男女情事。「穿牆故事」雖然 3D 製作表現略生澀，但是影像剪接編排上，電影感十足。「女孩的故事」在 3D 電腦的製作技術和畫面呈現上相當成熟，足以獲得技術創新的鼓勵。「聞見」故事內容以前衛科技的設定，表達傳統的情感，表現「科普」的精神。

最後，雖然本次得獎作品並未包含實驗性較強的動畫作品，並不代表不予鼓勵，而是本屆並未看到實驗「到位」的創作，期許台灣的學生創作者在這個面向上，風格能更大膽，技術上能更成熟。

The animation works in this competition are still mainly created by students. In terms of subject matters, they all can express animation's unique fantasies and imaginations. Most works are narrative, while a few are experimental. They are mostly created with 3D computer graphics and 2D hand-drawn techniques, which are accessible for the students. Some works are made with an attempting to try out puppet animation with stop-motion techniques. The visual styles displayed in the works represent uniqueness in each of the production techniques.

From the point of view to encourage creatively combine of technique and art, all kinds of formats and contents are acceptable. What I specially intend to emphasize is the matter of "getting to the criterion" i.e., if works are narrative, they have to be told well; and if they are experimental, they have to be unique and creative.

The winner of Gold Award, *Chen, Mei and Lucky*, is a creation that is got to the criteria in all aspects. Both the animation and sound recording make this little local paranormal event highly interesting. The winner of Silver Award, *It Says*, created by 2D hand-drawn with the story background of spirits in the traditional rural legends, while it tells the story of love affairs with somehow modern concept. In *Walls Unfold*, although the 3D production performance is a bit rough, it really present a cinematic look. In *A Girl's Secret*, the 3D computer production techniques to be shown in the images are good enough to be encouraged for the Technology Create. In *The Scent*, the

story expresses traditional emotions while the setting in a world with pioneering technologies, presenting the spirit of “popular science”.

Finally, although the winners this year do not include experimental works, it does not indicate that this direction of creation is not encouraged. It is because all experimental works do not quite “getting to the criterion” in this year. I encourage students to be bolder in styles and to be stronger in skills and techniques.

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其實這次的數位動畫組裡面最令我驚豔的倒不是金獎「來，抱抱」，誠然「來，抱抱」在各方面的表現都非常突出，不論是建模、貼圖、動作的表演、故事的有趣點〈gag〉、加上以閩南語發音的童趣，在在展現出創作者在技術上面的成熟度與故事敘述的完成度，這也是評審團幾乎在無異議的情況下，給了「來，抱抱」高票的肯定。

但得獎作品裡最令我驚豔的反而是銅獎「穿牆故事」。「穿牆故事」由女孩自述一個家庭悲劇，出軌的父親，自殘的母親，與自身世界的崩解。其影像敘事的鋪陳，展現出濃厚的「電影感」，善用物品道具的隱喻及鏡頭語言的排比，極不同於時下深受美日動畫影響的年輕作品。該片選擇以俄語發音，更似有意創造一種擬似東歐及俄羅斯的動畫風情。

銀獎「狸語」的靈感來自聊齋的狐狸精〈作者說是日本的狸貓〉，除了製作上的完整外，能以簡潔有趣的東方風格，描述出兩性關係的複雜層面，我認為相當可取。有趣的是今年的金銀銅獎作品，都圍繞在兩性情感的主題上，而且人鬼縱然殊途，在動畫故事裡，他們卻好像都得到了完美的結局。

「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。

In fact, what amazes me most from the Digital Animation Group this time is not the Golden Award, *Chen, Mei and Lucky*. Indeed, *Chen, Mei and Lucky* is very outstanding in all aspects, including modeling, texturing, action performances, story gags and the delight of childlike Min Nan dialect pronunciation, which all show the creator's maturity of skills and completeness of story narration. This is why the jury, almost without any objection, affirmed *Chen, Mei and Lucky* with most votes.

However, what amazes me most from the awarded works instead is the Bronze Award, *Walls Unfold*, which describes a girl narrating a family tragedy: the father with extramarital relations, the self-mutilated mother and her own destruction. The arrangement of narration by film is fully “cinematic.” It well uses metaphors by objects and properties and parallelisms by shot languages, which is largely different from the current young works deeply influenced by American and Japanese animations. Russian is spoken in this film, seeming to intentionally create an animation with Eastern Europe- and Russia-like customs.

The inspiration of *It Says*, Silver Award, came from Liaozhai’s fox spirit, which is said as Japanese raccoon by the creator. In addition to the completeness of production, the creation also describes the complexity of gender relationships via the simple, interesting Eastern style, which is advisable. Interestingly, this year’s works winning Gold, Silver and Bronze Awards all focus on the topic of gender relations. Although humans and ghosts are in the different worlds, they seem to have perfect endings in the animation stories.

2015 第十屆 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

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KT 科技藝術獎舉辦至今已十屆，在科技理性的數位敘述與藝術感性的交融與轉化，已積累與激撞出台灣科技藝術之當代創新思維與豐碩成果。今年 KT 科技藝術獎「互動組獎項」得獎作品如往年一樣精彩，而參賽者大都是大學部學生，這是可喜與令人振奮的，可見台灣科技藝術之推動已逐漸普及至更年輕的學子。今年除參賽作品外，也邀請過去獲獎作者與作品回來參展，一起共襄盛舉，一起回顧台灣科技藝術之發展與記憶。

金獎〈關於風的自由〉作品，詮釋的是一封特別的情書，啞巴愛上了盲女，啞巴不能說，盲女不能見，作者用聲音、用味道、用觸覺，作者用互動科技與感官體驗來幫啞巴寫情書，來告訴世界啞巴對盲女的愛。作者不管在互動科技、藝術表現、裝置呈現都非常到位，是近年不可多得的作品，非常精彩。

銀獎〈十元拾秒〉作品，表達作者對童年商場搖搖車的追憶，因大財團介入使得商場相繼倒閉、搖搖車不復見。從前的小孩花十元玩搖搖車是因為好玩從中感到快樂；現在作者讓參與者用十元拾回商場熱鬧的氣氛。此作品結構非常簡單，未使用複雜機械結構，但巧妙的運用圓的偏位中心概念產生動力，令人玩味。

銅獎〈刻意非刻意-自拍〉作品，設計了簡單的感測控制頭盔讓參與者戴著，在心跳明顯變化的時候啟動快門自拍當下自己最真誠的情緒。在相機鏡頭下大部份人無法做真正自己，此作品則紀錄了當下人們真誠的反應，令人印象深刻。

技術創新獎〈讀心樹〉作品，是件腦波互動裝置作品擷取參與者心靜的腦波多巴胺反應讓螢幕森林中的樹苗成長，最後驅動裝置中水管內象徵思緒的淡藍色泡沫流動。這件作品是台大學生的作品，在便便可掌握如此複雜技術與裝置，讓人欣慰。

科普特別獎〈EqnEye〉作品，運用擴增實境技術來協助學生理解數學方程式的圖像，這是件結合文字、數學及視覺三者創造的共感體驗的互動及娛樂性兼具的學習系統。從科普推動角度，這是歷屆以來難得與數學有關的作品，值得鼓勵。

今是KT十週年了，感謝科技部的支持，以及朱雲鵬教授與萬其超教授的帶領、郭瀟瑄助理這些年來默默的辛苦付出、台開董事長邱復生先生的場地支持甚至對今年參賽作品提供了精闢的建議。除此，亦感激數位藝術中心多年來協助展覽辦理，讓台灣精湛的科技藝術作品一起呈現在臺北數位藝術節。最後，希望「KT科藝獎」能繼續帶領台灣科技藝術前進與更蓬勃發展。

To date, the K. T. Creativity Award has been being held for 10 years. With the blending and transformation between technology's rational digital descriptions and art emotions, the award has piled up and created contemporary innovative thinking and fruitful results for Taiwan's technological art. The works that won the "Interactive Arts of Science and Technology Award" of K. T. Creativity Award this year are as brilliant as those in the past years. And most of the contestants are college students, which is grateful and exhilarating. It is thus clear that Taiwan's technological art has been promoted and gradually popularized to younger students. In addition to the competition works, the formerly awarded creators and works are also invited to the exhibition this year to jointly retrace the development and memory of Taiwan's technological art.

About The Freedom of Wind, Gold Award, interprets a special love letter. A mute falls in love with a blind girl. But the mute cannot speak, and the blind girl cannot see. Via interactive technologies and sense organ experiences, the creator writes the love letter for the mute by sounds, smells and touches to tell the world the mute's love to the blind girl. The creator makes interactive technologies, art performance and device display all to the point. This is a brilliant creation rarely seen in recent years.

Ten Seconds, Silver Award, expresses the creator's recall of the market's swing cars in the childhood. The intervene of a big syndicate made stores close down one after

another, and swing cars also thereby disappeared. In the past, children spent NT\$10 playing swing cars for fun and happiness, and now the creator allows participants to regain the bustling atmosphere in the market with NT\$ 10. The structure of this creation is very simple, which does not include many complex mechanisms but clever uses of circular offset center to generate power. It is quite interesting.

Deliberate or Non-deliberate-Selfie, Bronze Award, a simple motion sensing helmet is designed for participants to selfie their most genuine feelings at the moment of triggering the shutter while the heartbeat frequency is obviously changing. Before the camera, most people cannot really be themselves, but this creation records people's most genuine reactions. It is expressive.

DopaMind, Technology Create Award, is a brainwave interactive device that retrieves participants' brain wave dopamine reactions to grow the saplings on the forest screen, and finally drives the light blue bubbles inside the water pipe that symbolize thoughts flow. This is a college freshman's creation, which is gratifying for mastering such complicated technology and device.

EqnEye, Popular Science Special Award, an augmented reality technology is used to help students to understand graphs of math equations. This is an interactive and entertaining learning system combined with the synesthesia experience created by words, mathematics and vision. From the angle of popular science promotion, it is a creation related to mathematics rarely seen in all previous years, which is worthy to be encouraged.

It has been the K. T. Creativity Award's 10th anniversary. We have to thank the Ministry of Science and Technology's support and the leading of Professors Yun-Peng Chu and Wan Chi-Chao Wan. We also thank the assistant Kuo Ching-Hsuan's silent, painstaking contributions in these years, and Chairman of Taiwan Land Development Corporation Chiu Fu-Sheng's support for the place and incisive suggestions on this year's competition works. Besides, the Digital Art Center is also appreciated for co-organizing exhibitions, allowing Taiwan's brilliant technological art works to be displayed in the Digital Art Festival Taipei. In conclusion, the "K. T. Creativity Award" is expected to keep leading Taiwan's technological art to make progress and develop vigorously.

林珮淳 Pey-Chwen Lin

互動科技組 評審委員

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此次 KT 科藝獎的互動科技組作品有更多非藝術與設計的系所學生參加與獲獎，這是很值得興奮與肯定的事，如科普特別獎是出自逢甲大學應用數學系的學生，作品有很獨特的表現，足見 KT 科藝獎已跨越了更多的專業領域，把科技與藝術的思維和科技結合，成功展現 KT 科藝獎十年有成。

金獎作品《關於風的自由》是具多層次敘事的作品，尤其巧妙以「點字書」作為互動介面，來驅動玻璃水瓶的水位而創造出一種可無限想像的聲音詩句。銀獎的《十元拾秒》則再現作者童年的回憶，把不同記憶聲音配合十元錢幣可轉動機具的時間播放出，雖是簡易或很不數位的互動行為，卻很容易引發人性的好奇心，令人想一玩再玩，企圖探索如此巧小的木製作品所要傳遞的聲音與動作。其他作品也皆具多元創意，表現了科學（數學方程式）或醫學（腦波改變影像）之視覺化，促進互動科藝應用於生活上之潛力。

This time, there are more students not majoring in art or design participated in and won the awards from the Interactive Technology Group of K. T. Creativity Award, which is worthy to be excited and approved. For example, the creation granted the Popular Science Special Award comes from a student in the Department of Applied Mathematics, Feng Chia University, which has unique performance. This case shows that the K. T. Creativity Award has covered more professional fields, combining artistic thoughts with technologies, and successfully unrolled its 10-year fruitful results.

About the Freedom of Wind, Gold Award, is a creation with multilayer narration, which artfully uses a “Braille book” as an interactive interface to drive water levels in glass bottles to create sound poems for limitless imaginations. *Ten Seconds*, Silver Award, makes creator’s childhood memories recur, which plays different memorial sounds in the time that a NT\$ 10 coin can swing the machine. Although it is simple or non-digital interactive behavior, it is contrarily easy to arouse human nature’s curiosity, making people feel like to play it again and again to explore the sounds and motions such small, exquisite wood creation would like to convey. Other creations are also full of diverse creativity, which visualize science (math equations) or medicine (brainwaves change images), enhancing interactive technology and art’s potential to be applied to lives.

黃文浩 Wen-Hao Huang

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K.T.科藝獎今年已經進入第十屆，已經逐漸進入成熟的階段，是數位領域有志之學子競逐的重要獎項。今年作品素質明顯提升，尤其金獎趣味、創意與藝術性兼具，是近年難得的佳作。銀獎作者將童年經驗轉化成具有藝術性的遊戲機，並利用數位自造的方式製作，完成度頗高。銅獎藝術性高，但如果感測方式改為數值的差距變化而非現行跨越臨界點的方式將會更為有效。今年技術創新獎由大二的學生獲得實屬難得，但如果能在美感經營上多加以磨鍊與學習讓完成度提升一定能做出更精彩的作品。科普特別獎應該在現有基礎上解決技術上的限制，以期能成為學習的好幫手。

The K. T. Creativity Award has marked its 10th anniversary this year, gradually entering the mature phase and becoming an important award for the students with noble aspirations in the digital field to pursue. The quality of this year's works is obviously higher. Especially the Gold Award combining interest, creativity and artistry is a good creation rarely seen in recent years. Creating by means of digital fabrication, the creator of the Silver Award transforms the childhood experience into an artistic entertainment machine with high completeness. The Bronze Award has high artistry, but it will be more effective if the way of sensing is altered from current critical point hits to value difference changes. This year's Technology Create Award is granted to a college sophomore, which is really scarce. However, if its completeness is more enhanced from aesthetic learning and practice, the creation will must be more brilliant. And the creator of the Popular Science Special Award should resolve technological limits on the current basis so as to become a good learning helper.

梁容輝 Rung-Huei Liang

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KT 科藝經過各方的努力與支持，終於迎來第一個十年，我們看到了科技與藝術結合的深耕與成長，很榮幸能為 KT 評審這次的互動藝術作品，同時看到過去十年來的優秀作品受邀參與回顧展，世代的轉變與技術的進步雖然讓我們嘆為觀止，但是年輕學子用生命投入創作的熱情，似乎是恆久不變的。

“關於風的自由”是一位年輕學生講述他自己的生命故事，透過轉化視覺、聽覺、嗅覺感官所創作出一件優秀的互動裝置。一字排開的透明玻璃瓶，隨著高低起伏與連通管原理調整瓶內水的高度，以及隨後被吹響的不同音高，傳遞出創作者所意欲傳遞的訊息的特殊編碼，當參與者撫觸著桌上的立體突出點字，程式編碼立即拉動音瓶與吹動不同高低的空氣柱，”風”的自由在沉澱下來仔細聆聽的當下，詩意的傳遞到觀者耳朵。

“十元拾秒”喚起了大多數人童年的共同記憶，投入十元到遊樂機所得到的歡樂，被刻意留白與簡單化成為木製機構所創造出來的隱微的、循環的、充滿童趣的木頭間的輕微碰撞聲。

“刻意非刻意-自拍”批判了當前的自拍文化，以生理訊息啟動自拍時機，將自拍推向一個無限自動化的極限。”讀心樹”則創造了一個生理

與心理放鬆的空間，而”EqnEye”運用影像辨識技術讓數學等式變得有趣起來。

今年得獎作品，注重細微的記憶與感官的轉換，透過簡單的互動技術重新詮釋出具有詩意思象的作品，可謂十年一度難得的豐收。

Through the efforts and support from different people, the K. T. Creativity Award eventually runs with its first decade. During this period, we have seen the cultivation and growth of the combination of technology and art. I am honored to judge the interactive art works for the K. T. Creativity Award this time. Meantime, we also see the outstanding works created in the past decade being invited to the retrospective exhibition. Although generation change and technology progress bring us an unrivaled sight, the passion young students put into creation with lives seems never changed.

About the Freedom of Wind is an excellent interactive device telling a life story by a young student via transforming the senses of sight, hearing and smell. With the risen and fallen water inside the bottles adjusted by the principle of communicating vessels and the different pitches blown afterwards, a row of transparent glass bottles transmit special codes of the messages the creator would like to pass. While participants touch the raised Braille characters on the desk, coding will be activated instantly to pull the sound bottles and blow the air columns of different heights. As carefully listening to the freedom of “wind” at rest, poetry will be transmitted to the audience’s ears.

Ten Seconds arouses most people’s common memories in childhood – the delight of inserting NT\$ 10 into an arcade machine, which is intentionally reserved as a blank and simplified as slight, indistinct, recycling, childlike crashing sounds among wood from a wood mechanism.

Deliberate or Non-deliberate-Selfie criticizes the current selfie culture, leading selfie into the utmost of infinite automation via triggering selfie moments through physical messages. *DopaMind* creates a space for physical and mental relaxation. And

EqnEye makes math equations more interesting via image recognition technology.

This year's awarded works pay attention to detailed changes between memories and sense organs, which are reinterpreted as poetic ones via simple interactive technologies. They can be called as an abundant harvest rarely seen in a decade.