

# 2016 第十一屆 K.T.科藝獎評審感言

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## 2016 第十一屆 K.T.科藝獎評審感言【數位遊戲組】

徐道義 Taoli Hsu.

數位遊戲組評審召集人 Convener of the Jury

世新大學數位多媒體設計學系教授

Professor, Department of Digital Multimedia Art, Shih Hsin University

今年 KT 遊戲組報名組數超越數年為歷年之冠，遊戲內容大體分為動作即時遊戲、益智遊戲，入圍的作品許多是屬於即時遊戲，金獎《龍之罪》即是典型的一例，在金獎心得分享時更是強調了對於遊戲美術的需求迫切，寧願不惜重作已經完成的遊戲設計，在重新增加遊戲美術的生力軍後以作中學的歷程，至素材資料庫交易平台購買他人作品，經過反覆研究後學習到必要的設計技術、節奏與風格進而加入怪獸的運動人工智慧，讓玩家在與怪獸對陣時有相對的動作反饋，追求適度的遊戲互動平衡性提高了遊戲的互動樂趣。

《白色空間》則是與其他獲獎的組別差異性比較大，以獨特切換視角的概念帶領玩家設計猜謎遊戲，加上 VR 的頭戴顯示器增加了遊戲玩家的融入，也降低了故事流線的不一致。

This year's Game Group of K. T. Creativity Award has the highest number of team entries over the years. The games are generally categorized into real-time action game and puzzle game. Many entries belong to real-time game, of which the Gold Award, *Dragon Sin*, is exactly a typical example. The Gold Award creators' reflection also emphasizes the urgent need of game visual art. They would rather redesign the entire game which has already been done. After adding the new force of game art, via the process of learning by doing, they also added motion artificial intelligence to monsters in the game after repeated studies from the essential design skills, tempos and styles learnt from other people's creations bought on a asset database trade platform, to bring players relative motion feedbacks while battling with monsters. Its proper pursuit of game interaction balance increases game interaction delights.

*White Space* is quite different from the other awarded ones, which leads players to design riddle games by the unique concept of viewpoint shift. Besides, it also has a head-mountable VR screen to increase players' engagement and decrease the inconsistency of story flow.

## 王年燦 Nien-Tsan Wang

### 數位遊戲組評審委員

景文科技大學人文暨設計學院教授兼院長

Dean & Professor, College of Humanities and Design, JinWen University of Science & Technology.

今年KT科藝獎決賽作品與往年不同之處有二：首先是參賽者大量使用 Unity 做為開發工具；其次是參賽團隊大，製作時間長。因此決賽時作品完成度較往年高，也更接近商業產品。

首獎《龍之罪》動作遊戲，美術精緻、畫面流暢之外，最令筆者欣賞的是魔王被攻擊時的反應。在一般學生作品中，魔王被攻擊時多沒有反應，僅以血條下降表示，沒有其他變化，互動性不足；反觀《龍之罪》，冥龍被攻擊時會閃躲、會回擊，受傷時會有傷口；可惜的是傷口在畫面閃過後又不見了，這是特別設計的保護膜，環繞在冥龍肉體以抵抗攻擊，但是我比較喜歡冥龍受傷時傷口不斷累積。

另外令我印象深刻的是來自雲林科技大學工學院的學生團隊，由於不是相關科系，美術不是很好，但是三個人第一次參賽只花幾個月就做出不差的作品。教授親自帶隊參賽，令人敬佩。

This year, the K. T. Creativity Award's creations in the finals are different from those in the past years for two points. Firstly, the contestants largely use Unity as a tool for development. Secondly, the scales of competition teams are large with long production time. Consequently, the completeness of creations in the finals is higher than that in the past years, more closing to commercial products.

In the action game *Dragon Sin*, Gold Award, in addition to its delicate aesthetics and smooth images, what the most appreciated is the reactions of the bosses while being attacked. Generally in student creations, except shown by lowering blood bars, bosses usually have no reaction, other changes and sufficient interaction while being attacked. Contrarily, in *Dragon Sin*, infernal dragons dodge and fight back while being attacked and show wounds while being injured. Unfortunately, the wounds disappear after images flash by because of the specially designed protective films around the bodies of infernal dragons for attack resistance. Yet I prefer accumulating wounds while infernal dragons are injured.

Besides, another impressive one is a student team from the College of Engineering, National Yunlin University of Science and Technology. Because they do not major in related subjects, their art presentation is not very good, but three of them have made a good creation in only few months for their first competition. Their professor also led the team to the competition in person, which is quite admirable.

## 饒瑞鈞 Alex Jao

### 數位遊戲組評審委員

大宇資訊 研發三部 協理

R&D Div. III Director of SOFTSTAR ENTERTAINMENT INC

擔任評審工作多年，看到每年的作品大都比以往作品表現來得更好，顯示大家在不停地進步中，甚感欣慰。雖然在技術上沒有新的突破，但視覺上有更亮眼的表現，比較可惜的是有些作品還不錯，也入圍了決賽，但在做簡報時因為緊張或者沒準備好，沒有把最好的一面完整地表現出來，也影響了最終的成績。

今年部份同學們在製作投入的時間比以往要長，相對作品的成熟度與完整度也比較高，也獲得較好的成績，這表示著想要有更好的表現就要更用心的投入，尤其是在競爭日愈激烈的環境下，唯有更多、再多、還要多的付出，才能獲得更甜美的果實。

成功不是偶然的，學習需要努力，成果展現也要有好的舞台，科藝獎就是一個很好的舞台，透過競賽的觀摩與學習，開拓自己的視野，也讓好的成果可以獲得肯定，為社會創造更多好的人才。

As a judge for years, every year, I see most creations superior to those in the past, showing that everyone keeps progressing, which is very gratifying. Although there is no new technical breakthrough, more eye-catching visual effects are presented. It is a pity that some creations are good and selected into the finals, but they were not presented with the best sides because of creators' nervousness or bad preparation, affecting the final scores.

This year, because some students spent time on production longer than that in the past, the maturity and completeness of creations are relatively higher, gaining better scores. It means that better performance will be achieved by more devoted investment.

Especially under the more and more competitive environment, sweet fruits can only be gained by more and more devotion.

Success does not come accidentally. Learning needs efforts; product performances also need good stages. The K. T. Creativity Award is exactly a very good stage, on which people can learn from each other via the competition, broaden their horizons and earn recognition for good products, creating more talents for the society.

## 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協理

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

今年「KT 科技藝術創意競賽」--遊戲組的影響範圍又擴展一大步，這次的決選會場是由台北海洋技術學院數位遊戲與動畫設計系提供，在這裡，要特別感謝易珉主任與王士瑋老師的大力支持與全力協助。同時，「KT 科技藝術創意競賽」--遊戲組，在主辦同仁們與各協力校院的積極努力下，規模更盛往年，儼然成為國內具指標性的遊戲創作領域的重要賽事！

同學們今年的作品，一如往年，在載具與類型方面，呈現多元化的趨勢，從 PC 單機、手遊、一直到最新的 VR 裝置，顯示同學們的技術力不僅純熟而多元，更能勇於挑戰創新、回應最 in 的市場潮流，並嘗試做出最新的產品來。雖然，這給評審們的相對挑戰性及壓力很大，但對我個人而言，是很樂於與同學們切磋技術創新，也很享受這挑戰性所帶來的樂趣。

整體來說，本次入圍作品都具有極高的完成度，因此，同學們作品最後勝出的關鍵，就落在遊戲整體視覺表現的「賣相」，以及遊戲本身好不好玩的「遊戲性」與「賣點」上。因此，除要具備讓創意給具象的落實、呈現與掌握的美術能力外，同學們還要銘記在心的是，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，才能做出一款令人眼睛為之一亮的優秀作品，尤其，獲勝的作品多是具備這些條件，以此與同學們共勉。

最後，期盼在學同學們能夠踴躍參加比賽，畢竟，透過「做中學」，才能把所學真正整合並落實下去，此外，參賽過程中，更可觀摩、吸收其他參賽團隊的經驗。再次誠摯歡迎同學們，有你們新血輪的投入，台灣遊戲產業的未來是絕對不會冷場的！

This year, the influence range of the Game Group, K. T. Creativity Award, is further expanded again. This time, the place for the finals is provided by the Department of Digital Game and Animation Design, Taipei College of Maritime Technology. Here, I especially thank the strong support and assistance from department head Hsieh Yi-Min and teacher Wang Shih-Wei. Under the energetic efforts from organizing colleagues and co-organizing universities, the scale of the Game Group, K. T. Creativity Award, is larger than that in the past, becoming an iconic competition in the field of game creation in the country!

As those in the past years, students' creations this year are also diverse in terms of carriers and types – from single-player PC game and mobile game to up-to-date VR device. It shows that students do not only have mature and multiple technical skills but also bravely challenge innovations, respond to the hottest market trend and try to make the newest products. Although it brings judges great challenges and pressures, I am pleased to learn from each other with students by exchanging technical innovations, enjoying the delights from the challenges.

Generally speaking, the completeness of all the entries this time is very high. Therefore, the keys for students' creations to win in the end are the “appearance” of overall game visual performance and the “gameplay” and “selling point” of whether the game is fun. Consequently, 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 make excellent eye-catching creations. Most awarded creations especially possess these requirements. It is conveyed to students for mutual encouragement.

Finally, current students are expected to actively participate in the competition, because what were learnt can only be actually integrated and performed via “learning by doing” after all. Besides, during the process of competition, students can also learn from each other and absorb the experiences from other teams. I sincerely welcome students again. With the input of you new blood, Taiwan's game industry will never be cold!

## 2016 第十一屆 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

Professor, Department of Multimedia and Animation Arts, National Taiwan

University of Arts

KT 科藝獎競賽活動今年邁入第十一屆，每年的評審團受限於經費，皆為三至四位。身為數位動畫競賽組評審團召集人，我個人特別有感於世代交替之迅速，一方面在賽前幾個月，即召開北中南動畫領域教師的交流會，推廣競賽活動主旨、擴大參與；另外一方面，也逐年邀請新進年輕教師加入評審委員，注入評審的新觀點！

今年很榮幸地邀請到西基電腦動畫公司「西基動畫創意學院」總監邱世萍女士、台南藝術大學簡拉卡(Janaka Rajapakse)與政治大學林玲遠兩位老師，各自從產業界、學界與數位動畫藝術創作的角度評審參賽作品。最終評選出《虎爺》、《他奶奶的一天》、《胎·夢》、《歐北人生》等得獎作品。依照往例，主辦單位也都向各個評審老師邀稿，將她/他們的評語書寫下來，作為後進與新秀日後的創作參考意見。

這樣的評選流程，經過多年的演進，譬如說：在競賽項目名稱上正名為「數位動畫組」，召集人為表客觀不參與評分的規則確立，還有評審委員逐年邀請新進年輕教師等等細部調整，算得上是與時俱進！然而，衡諸台灣目前的動畫比賽宛若雨後春筍地舉辦，成效如何？身為評審團總召，我是深深感到隱憂的---

我想，所有的競賽皆在鼓勵新秀，今天如果貿然停止了一項競賽項目，等於是將新秀登上舞台的機會減少了一次可能性；心中的確相當矛盾與遲疑！私下跟一些動畫相關競賽活動的主辦方聯絡，也跟不少老師交換過意見，或許在經費不足的現實環境下，KT 科藝獎動畫組的競賽活動，在未來可能會朝向跟其他影展/活動聯盟或者整併的方向調整！

謹此必須向歷屆的參賽者和所有參與過的老師、業界專家和評審，致以最崇高的敬意!!相信所有動畫創作的熱情，必然是薪火相傳!!

This year, the K. T. Creativity Award has marked its 11th anniversary. Due to the budget, the jury is limited to three to four judges every year. As a convener of the jury of the Digital Animation Group, I especially sensed the rapid alteration of generations. On the one hand, I held exchange meetings for animation teachers around Northern, Central and Southern regions few months ago before the competition to promote competition purposes and expand participation. On the other hand, I also invited fresh young teachers to join the jury every year, so as to add new perspectives for judgments!

This year, it was honored to invite director Chiu Shih-Ping from CGCG Creation Institute and two teachers Janaka Rajapakse from Tainan National University of the Arts and Lin Ling-Yuan from National Chengchi University. They judged the creations in the competition by the angles of industrial circle, academic circle and digital animation art creation and finally selected *Tiger God*, *What A Peaceful Day*, *Mary's float* and *One Egg to Hell* as the creations winning the awards. As usual, the organizer also invited judges to write their comments as the creation reference for juniors and new talents.

With gradual progress for years, such process of selection, generally speaking, kept pace with the times! For example, a competition category was renamed as “Digital Animation Group;” the rule of the convener as an objective person without involving in scoring was confirmed; and fresh young teachers were invited to be judges every year. However, how are the results of the animation competitions rapidly and largely held in Taiwan? As the chief convener of the jury, I am deeply worried...

I think that every competition is to encourage new talents. However, if a competition category is suddenly canceled today, the opportunities for new talents to get on the stage will also reduce. It is quite contradictory and hesitant to me in the mind! I privately contacted with animation related competition organizers and exchanged opinions with quite a few teachers, talking that under the realistic environment without sufficient budgets, the competition activities of the Digital Animation Group, K. T. Creativity Award, may be adjusted towards the alliance or consolidation with other animation festivals or activities in the future!

Here, I am ought to express my highest respects to all the contestants, teachers, and experts and judges in the industry who participated in the competition each year!! I believe that all the passion for animation creation will certainly be passed on!!



## 邱世萍 Joy Chiou

### 數位動畫組評審委員

西基電腦動畫公司西基動畫創意學院總監

Director, CGCG Creation Institute, CGCG Inc.

今年 KT 獎動畫組參賽作品，得獎作品在故事架構與分鏡設計都有很專業水準，在製作技巧與作品完整度上也都有很不錯的表現，很值得推薦給大家欣賞。身處動畫產業一份子，也很高興看到臺灣學生動畫作品創意展現。

歷年在參與動畫創作作品評審過程，往往會看到有部分作品，故事創意很棒的佳作，但可能因為整體作品細緻度不足，包含對故事細節構思與角色情緒感染等，以致於最後完成作品讓人有「少一味」的感覺。針對這個問題，我會建議創作人，若在有限時間條件要求下，作品長度可以縮短一點，提高內容細緻度，則能提升作品整體專業度。

This year, all the awarded creations of the Digital Animation Group, K. T. Creativity Award, have professional story frameworks and storyboarding designs, and they also perform production skills and creation completeness well, which are worthy to be recommended to everyone. As a member in the animation industry, I am very happy to see Taiwanese students' creative presentation on animation creations.

In the process of participating in animation creation judgment over the years, some good creations with great story creativity could usually be seen, but the completed creations in the end made us feel “missing something,” which may because of deficient fineness of entire creations, including story detail composition and character emotional contagion. To this problem, I suggest creators shortening creation lengths if there is a requirement of time limit and increasing content fineness, so as to promote the overall professional level of creations.

## 簡拉卡 Janaka Rajapakse

### 數位動畫組評審委員

國立臺南藝術大學 動畫藝術與影像美學研究所專任副教授

Associate Professor, Department of Animation, Graduate Institute of Animations and Film Art, Tainan National University of the Arts.

我很高興今年能夠成為第十一屆 K.T.科藝獎動畫競賽評審團的一員。本屆共有 88 件投稿作品。我很開心看到台灣的年輕導演用 CG 技術創作，在他們各自的風格中進步。評審團一致評選動畫《虎爺》、《他奶奶的一天》、《歐北人生》、《胎·夢》及《探索者號》為得獎作品。金獎作品《虎爺》具有經典內容。相較於我們所看到其他的學生實驗電影，這部影片也結合經典電影內容，無論影片是經典或是實驗性的，品質才是重點，此作品是一個了不起的成就。銀獎《他奶奶的一天》是一部故事性十足的原創作品，富有絕佳的說故事技巧，其中包含意想不到的轉折以及角色誇張豐富的動作變化，在技術表現上都很令人驚艷。在這五個得獎作品中，銅獎作品《歐北人生》是唯一的 3D 電腦動畫，3D 風格結合 CG 技術和精美動畫製作的角色呈現，充分表現出故事內容。技術創新獎《胎·夢》竭力創造出混合科技，並使用在不同的故事情境中，此作品中，極簡色彩的繪圖和緩慢流暢的實驗性故事，讓我們產生一種漂浮於悲劇當前的感覺，影像交融和實驗技巧都讓人印象深刻。科普特別獎《探索者號》具有獨特的風格，以高解析度的繪圖和精緻的動畫製作細節融入故事內容中，讓我們對台灣未來的動畫師抱持信心！我們會想看到更多以高解析度 CG 動畫技巧製作的影片。在此恭喜所有得獎的台灣年輕動畫師。

In this year, I'm very pleased to be a member of jury for the 11<sup>th</sup> K. T. Creativity Award animation competition. There were 88 total submissions. I was so happy to see young Taiwan directors use vivid CG technique to make many works and are making progress in their own style. All the jury members were unanimous on selecting animations named *Tiger God*, *What A Peaceful Day*, *One Egg to Hell*, *Mary's float* and *Explorers* as the winning creations. *Tiger God* has been selected for the Gold Award. It is about classical contents. This film compared to all the experimental student films we saw, but when a classical film is as well put together as this one, it doesn't matter if a film is classical or experimental, it's all about the quality, which is a huge accomplishment. *What A Peaceful Day* won the Silver Award. This is an

original and strong story, which deals with fantastic story telling skills. It has unexpected twists, a strong change of exaggerated and expressive motions and all motions were technically amazing. Among the five awarded creations, *One Egg to Hell* is the only 3D computer animation which won the Bronze Award. Its 3D style, combining CG techniques and well-animated character performance, lends itself dearly to the story. *Mary's float* has been awarded the *Technology Innovation Award*. This animation puts great effort on creating mixed techniques for different story situations. The minimal colored drawings and the slow-paced experimental fluid contents lulls us into a sense of floating before the tragedy. Images blend and experimental skills were impressive. *Explorers* won the special prize for scientific contents. Its unique style in high resolution graphics and well-animated details really fits to the story contents. It also leaves us feeling positive about Taiwan future animators! Because we want to see more films from high resolution CG animating skills, and I would like to congratulate all award winning Taiwan young animators.

## 林玲遠 Ling-Yuan Lin

### 數位動畫組評審委員

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非常高興能參與此次評選，在過程中看到許多精采的作品。本次投稿作品中，2D 動畫佔了大約一半的數量，比例不低，是個有趣的現象。可喜的是，許多 2D 手繪動畫均能發揮動畫的誇張特性，有令人驚豔的動作表現。第一名的《虎爺》是一部技術成熟、故事完整、整體美術到位的作品，片中小老虎的表演生動有趣，善用動畫特性增加故事吸引力。第二名《他奶奶的一天》故事完整有喜感，動作表演誇張而富表現性，角色之間的角力十分精彩。技術創新獎的《胎·夢》，得獎原因在於將具體的形象動畫與富有實驗精神的抽象動畫做了良好的結合。創新不一定來自新的科技的開發，也來自既有媒材技術的創新運用；《胎·夢》展現了此種精神，且形式與內容搭配得宜。《歐北人生》是五個得獎作品中唯一的 3D 電腦動畫，角色表演是其優點。3D 電腦動畫在表演上通常不如 2D 動畫自由，此次參賽的 3D 作品也多較少在這方面發揮，但《歐北人生》片中角色表演豐富，麵攤的場景設定亦具生活特色、有親切感，這些都是《歐北人生》勝出的原因。

I am very pleased to participate in this selection. In the process, I saw many brilliant creations. Of the entries this time, 2D animation accounts for a half, a high percentage. It is an interesting phenomenon. What is gratifying is that many 2D hand-drawn animations can display animation's exaggerating ability with amazing movement design. In *Tiger God*, Gold Award, a creation with mature technology, complete story and sound aesthetics, the character animation of the little tiger is lively and interesting, well enhancing the appealing of the story by animation's potential. In *What A Peaceful Day*, Silver Award, the story is complete and amusing; the character performances are expressive and hilarious; and the confrontations between characters are also brilliant. The reason why *Mary's float* was awarded the Technology Innovation Award is that the figurative images and the abstract animations are well combined. The result creates an experimental, fluid experience. Innovation does not solely come from new technology development, but it also comes from innovative applications of existing media technologies. *Mary's float* shows this kind of

innovative spirit, and its form and content can support each other. Of the five awarded creations, *One Egg to Hell* is the only 3D computer animation. Character performance is its advantage. 3D computer animation usually cannot be performed as freely as 2D animation, and the 3D creations in this competition also rarely bring it into full play. However, in *One Egg to Hell*, the characters are lively and convincing, and the setting of the noodle stall represents an ordinary, local scene full of the sense of life and intimacy. All these make *One Egg to Hell* an outstanding work.

## 2016 第十一屆 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教授兼院長

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今年 KT 科技藝術獎「互動組獎項」報名人數近 60 件，是歷年來最踴躍的，而參賽作品的水平也是歷年來最精彩的，這是讓人振奮的。

金獎《小小鬼魂》作品，是一件浮空投影和實體物件結合的混合實境 (mixed reality) 之互動作品，也是一件跳脫電腦螢幕框架的互動遊戲。作者運用雷射切割的數位機具製作影像場景，當角色遇到困難時，玩家就要用手幫助角色跳台或用手電筒照亮路或是用手觸摸機關等等來引導影像主角過關。作品在互動的多元性表現手法新穎，在影像設計也很細膩，是不可多得的作品。

銀獎《磁墨》作品，作者巧妙的運用「磁粉」來表達山水畫的潑墨灑逸的筆觸與禪味。作者也試圖表達「畫作的時間美」，但在呈現方式略嫌抽象不易讓人理解，不過作者在新媒介（磁粉）的運用極具創意，讓人為之驚嘆，尤其磁粉在宣紙下因磁鐵擾動，讓山水畫在微觀下形成一幅互動式的山水動畫，是件令人印象深刻的作品。

銅獎《光，相見，因手機》作品，是件網路社群行動藝術作品，作者以逆向思維方式讓參與者使用手機就是要「見面」，試著提醒我們在追求手機工具精進與便利的同時，莫忘「人與人真實情感溝通」的重要性。大家相見，彼此互相拍照後透過手機跨螢幕(pinch)技術，讓彼此「相見」後照片傳至 Google Map，又透過物聯網用彼此的關係點亮遠方對應的藝術燈。作品結合了網路社群、pinch 技術、Google Map、物聯網，是跨域整合最到位的作品。

科普特別獎《轉移》作品，作品中運用了物理現象的「駐波」做為裝置的主體，作者讓參與者用自己的手機作為互動媒介來驅動駐波擾動，並運用多媒體技術與影像打造絢麗的視聽效果，象徵著手機彼此之間溝通方式，喚醒我們過度依賴手機、虛擬成癮等議題。作品整體的呈現相當完整。

優選作品為《aintavase》、《點》、《赤·色碼》。《aintavase》是件裝置實體和投影影像結合的互動裝置作品，參與者吹著蒲公英裝置，影像會跟著飄浮出蒲公

英的花絮種子，讓參與者抓住瞬間的記憶。《點》使用 led 排列的立體空間裝置，讓參與者用聲音來改變 led 立體空間的燈光顏色，是件有意思的聲音 led 燈光藝術作品；《赤·色碼》運用影像偵測來判別讀卡並選定顏色，讓使用者以塗鴉方式來創作屬於自己獨特的繪畫式文字。三件作品充分展現互動科技與藝術概念的巧妙結合，是不可多得的作品。

今年是 KT 十一年，感謝科技部的支持與數位藝術中心長期合作。KT 科藝獎在台灣目前已是大學科技藝術跨領域最重要的獎項，累積至今也選拔培養出許多優秀創作者，這些創作者有的繼續當藝術家、創業者、大學教師，我們希望科技藝術的種籽與影響能長久延續下去。我們也希望有機會把台灣得獎作品送至國際，讓國際人士能欣賞台灣科技藝術精彩作品與推動發展。

This year, nearly 60 people applied for the “Interactive Technology Art Award” of K. T. Creativity Award, with the most active applicants and most brilliant entries over the years. It is exhilarating.

*Little Ghost, Gold Award*, is an interactive creation of mixed reality with projected images and physical objects as well as an interactive game out of the frame of computer screens. The creator produces image scenes by a digital machine with laser cutting. As the character meet difficulties, players have to use hands to help it jump to the platform, use a flashlight to light up the road, or use hands to touch apparatuses, to lead the image character to pass levels. This creation has novel performing techniques of interactive diversity and exquisite image design, which is a brilliant creation rarely seen.

In *Magnetic Chinese Painting, Silver Award*, the creator cleverly uses “magnetic powder” to express the strokes and Zen spirit from splash-ink of landscape painting. The creator also tries to express the “time beauty of painting,” but the presented way is a little abstract and not easy to be understood. However, the creator very creatively uses the new medium, magnetic powder, which is quite amazing. Especially the magnetic powder moved by magnets under rice paper makes the landscape painting form into an interactive landscape animation under the microcosmic view. It is an impressive creation.

*Light and Meet by Phone, Bronze Award*, is a creation of social media art using mobile phone. The creator thinks reversely to make participants “meet” while using mobile phones, trying to remind us of recalling the importance of “real emotional communications among people” when pursuing phone advance and convenience. In

this creation, people meet, take pictures of each other, upload pictures after “meeting” to Google Maps via the cross-screen phone technology (pinch), and then light up corresponding remote art lamps by the mutual relationship through the Internet of Things. Combined with digital community, pinch technology, Google Maps and the Internet of Things, it is the most well-done creation with cross-disciplinary integration.

In *Shift*, Popular Science Special Award, the physical phenomenon “standing wave” is used as the principal part of the installation. The creator allows participants to use their own mobile phones as interactive media to drive standing waves, and builds brilliant audio-visual effects by multimedia technologies and images to symbolize the communication method among mobile phones, recalling the issues of our overreliance on mobile phone and addition to virtual network. It is a creation with complete presentation.

The Honorable Mentions are *aintavase*, *Dot* and *Color Mesh*. *aintavase* is an interactive installation combined with physical objects and projected images. When participants blow the dandelion installation, the image will display dandelion seeds floating in the air, allowing participants to capture the memories at the moment. *Dot* is a 3D space installation arranged by LEDs, allowing participants to change the light colors in the LED 3D space by sound, which is an interesting audio LED art installation. In *Color Mesh*, image detection is used for reading cards and selecting colors, allowing users to scrawl and create their unique painted words. The three creations fully show the clever combination of interactive technology and art concept, which are valuable creations.

This year is the K. T. Creativity Award’s 11th anniversary. We have to thank the Ministry of Science and Technology and the Digital Art Festival Taipei’s long-term cooperation. Currently, the K. T. Creativity Award has become the most important award for cross-disciplinary technological art to the universities through Taiwan. Until now, it has selected and cultivated many outstanding creators, who presently are artists, entrepreneurs and college professors. We expect the seeds and influences of technological art to last long. We also hope to send Taiwan’s awarded creations abroad if there is an opportunity, allowing foreigners to appreciate Taiwan’s brilliant technological art creations and promoting art development.



## 林豪鏘 Hao-Chiang Koong Lin

### 互動科技組評審委員

國立臺南大學數位學習科技學系教授兼學務長

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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。例如實踐大學，就有許多令人亮眼的作品參賽。然而比較可惜的是，也因此產生了較多的遺珠之憾，不少好作品無法進入決選，都在初審激辯下因些微票數無法進行決審，十分可惜。

《小小鬼魂》的數位敘事性充滿趣味，屬於一種另類多媒材式的動畫呈現方式，小品的場景陳列帶給觀者迷人的美感經驗，並且在浮空投影和 Arduino 等技術部份，也克服了不少技術難度。《磁墨》裏的磁與墨在山水上挪移的動作與軌跡充滿興味，中西結合迸出有趣的火花。《光，相見，因手機》翻轉了當代網路世界的行為，讓人們必須真實相見才能建立地標合照與發光。《轉移》在物聯網世界裏，因機器的自我介入而彼此溝通，展現的視覺建構出了數位雕塑。

《aintavase》善用電子媒材與投影設計，蒲公英飄散的角度令人有種回歸童時與大自然的感動。《點》是互動性最靈敏的作品，聲響與燈光的連結相當炫目。

《赤·色碼》運用了圖學曲線演算法，輔以擴增實境技術，賦予五種正色不同的意義及型態。這些都是無比值得推薦的作品。

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！！

This time, we are very glad of seeing many new teams from different universities joining the Interactive Technology Art Group and providing excellent creations, which made this year's competition more diverse. For example, there are many eye-catching entries from Shih Chien University. But unfortunately, more good creations were also left behind and unable to enter the finals, due to a small gap of number of votes under intense debate in the first examination. It was a pity.

*Little Ghost's* digital narration is full of interest, belonging to a kind of alternative multimedia presentation method for animation. The exquisite display of the scenes brings the audience fascinating aesthetic experience. It also resolved some technical difficulties of projected images and Arduino. In *Magnetic Chinese Painting*,

the moves and tracks of magnets and ink on the landscape are full of interest, combining Chinese and Western styles into fascinating sparks. *Light and Meet by Phone* overturns the online behavior of the day, making people have to actually meet to take pictures with and light up the landmark. In *Shift*, machines communicate with one another by their own intervention in the Internet of Things, of which the displayed visual effects build up the digital sculpture. *aintavase* is well designed by electronic media and projection, of which the spreading angles of dandelions are touching as if going back to the childhood amid Mother Nature. *Dot* is a creation with the most delicate interaction, of which the connections between sounds and lights are quite dazzling. In *Color Mesh*, graphics curve algorithm is used for augmented reality technology, giving different meanings and styles to five pure colors. All of these are highly recommended creations.

In sum, I am really touched that everyone made effort on innovations and trials and even happy that many new faces showed powerful strength! The future of the Interactive Technology Art Group, K. T. Creativity Award, will be more expected!!

## 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

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這次 KT 科藝獎互動科技藝術組的競賽作品普遍比以往都要來的成熟，作品間競爭激烈這是令人覺得欣喜的成長。

首獎《小小鬼魂》充滿令人驚喜的趣味，橫跨了遊戲與動畫最具吸引力的特性，找到了一種介入作品的新形式，後續仍有很多可以繼續發展的可能性。

《磁墨》這件作品以鐵粉當作墨汁利用磁鐵的移動讓山水畫有了細微的變化，作者打算用圍觀的變化來表現時光的流轉，是有趣的嘗試但不算成功。還可以再多嘗試。

《光，相見，因手機》探討網路時代人際關係的作品，以地圖投影打卡座標標示兩人關係的手法明顯優於以庭園燈具作為展示主體的方式。前者理念較可呈現人在虛實空間中關係的趣味。

《aintavase》作品簡單唯美，是慧詰之作。但投影技術應更具挑戰性，有點辜負了圓弧空間。

《點》由 led 構成的點陣立方體，結合了眩目的燈光和聲響，互動靈敏十分討好，然而類似作品很多，建議要更深入研究實驗更多的可能性。

《赤·色碼》比較少見利用圖學曲線演算法的作品，聰明的以擴增實境方式帶入傳統書法的趣味，但受限處仍多仍有很大的突破空間。

《轉移》這件作品主要利用視覺性很強的裝置來表現物聯網世界裏手機自己溝通的情形，可惜的是仍僅在概念層次，如能在技術上落實將會是一件非常值得期待的作品。

This time, the entries of the Interactive Technology Art Group, K. T. Creativity Award, are generally more mature than those in the past. The intense competition among creations is the delightful growth.

*Little Ghost*, Gold Award, full of surprising interest, includes the most attractive characteristics from game to animation, which has found a new form to be involved in the creation. There are still many possibilities for follow-up development.

In *Magnetic Chinese Painting*, magnetic powder is used as ink to make slight changes of landscape painting by magnet moves. The creator plans to show the

passing of time by microcosmic changes. It is an interesting try but not really successful. It can be tried for more times.

*Light and Meet by Phone* is a creation discussing the interpersonal relationship in the Internet era. Its technique of labeling the relationship of two people by the coordinate checked in on the projected map is obviously superior to the way of showing the exhibition by garden lamps. The idea of the former is more able to show the interest of people's relationships in the real and virtual space.

*aintavase*, simple and beautiful, is a clever creation, but its projection technology should be more challenging. It does not really make good use of the arc space.

*Dot*, a dot matrix cube made of LEDs combining with dazzling lights and sounds, has delicate interaction, which is well-beloved. However, there are a lot of similar creations. It is suggested further studying and experimenting with more possibilities.

*Color Mesh*, a creation using rarely-seen graphics curve algorithm, cleverly brings augmented reality into traditional calligraphy for interest. Nevertheless, its limits still have large room to be broken through.

In *Shift*, an installation with strong visual effects is mainly used to show how the mobile phones in the Internet of Things communicate with one another by themselves. Unfortunately, it only stays on the concept level. If the technology can be actually fulfilled, it will be a creation worthy to be highly expected.

## 梁容輝 Rung-Huei Liang

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今年互動藝術組投稿作品件數大增，應用的技術更加廣泛，是近年來成果最豐碩的一屆，非常值得慶賀。金獎作品《小小鬼魂》應用了折射投影的原理，將實體的故事舞台背景，疊合神秘幽微的主角魂魄，展開一段靈魂旅程的互動敘事，觀者時而看到悠悠飄過的靈魂投影在光影璀璨的實體木製佈景上，時而伸手探入作品空間輕輕推扶靈魂向上越過關卡，隨著一幕幕關卡敘事，我們好像也如夢境一般經歷了靈魂的另一個維度的成長。在互動敘事、技術應用與美學的層次上，這件作品獲獎當之無愧。銀獎《磁墨》將黑色磁末隱喻為隨著時間移動的山水畫中的黑墨，透過底部磁力地改變，讓散佈在高低層次不同的紙雕山水間的磁粉，演出豐富而不可預期的山水畫筆觸，巧妙地展現了技術如何重新詮釋傳統藝術的互動可能性。另外，《光，相見，因手機》則試圖在過度依賴智慧型手機的脈絡下，重新找回人們因為面對面相見而點起的光亮，見證每個體現在實體空間中的邂逅，並使用定位技術、網路通訊、實體裝置與手機 APP 匯集出令人珍惜的相遇。其他的入選作品也都展現了新世代創作者對於數位技術的掌握，表達出真實而可貴互動想像。

This year's number of entries for the Interactive Technology Art Group largely increases with broader applied technologies. It is the most fruitful year in recent years, which is very worthy to be celebrated. In *Little Ghost*, Gold Award, the principle of refracted projection is applied to overlap the physical story stage background with the mysterious, faint leading ghost, unfolding an interactive narration of soul journey. The audience sometimes sees the slowly drifting soul projected on the dazzling physical wooden scenery, while sometimes stretches hands into the creation space to softly support the soul up for passing levels. Along with every scene of level narrations, we seem also to experience the soul's growth in another dimension like a dream. In terms of the levels of interactive narration, technical application and aesthetics, this creation was awarded without any reservations. In *Magnetic Chinese Painting*, Silver Award, the black magnetic powder is implied as the black ink on the landscape painting

moving by time. Via the magnetic changes on the bottom, the magnetic powder scattered on the landscape of different heights displays rich and unpredictable strokes of landscape painting, cleverly showing how the technology reinterprets the possibility of traditional art interaction. Additionally, *Light and Meet by Phone* tries to find back the sparks stirred up due to people's face-to-face meetings under the context of overreliance on smart phone. It witnesses each unexpected meeting in the physical space and collects cherishing encounters by positioning technology, network communication, physical installation and mobile phone app. Other selected creations also show how well the new-generation creators know about digital technologies by expressing real and valuable imagination for interaction.