

# 互動裝置 Interactive Installation

## 評審感言 From Jurors

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本屆數位藝術獎，互動藝術類作品競爭非常激烈，入圍的作品的完成度皆比去年成熟，顯示本活動帶動了國內相關領域的發展，已有了良好的成效。在入圍的作品中，元智大學資訊傳播研究所的同學，有兩件作品入圍，表現最為突出，也突顯了國內數位藝術創作的風潮已經完全跳脫原有的藝術族群，已形成跨領域、跨學門的整合創作。

互動藝術類的首獎「城市日誌」，以手機、網路，與地域性、時間性的互動，充分展現了數位媒體的形式與特色，以積極性的行動，建構新型態的社會關係，作品呈現了無遠弗屆、強大的時空擴張性，贏得評審一致的肯定。使國內的新媒體藝術完全擺脫了美術館與表演場內的美學論證，跨越了學術高牆，融入了社群，以積極介入的方式改變社會的型態。

新媒體本身具有強烈的社會意義，與引發「事件」的巨大能量，期望「城市日誌」的得獎，能拋磚引玉，思維新媒體的意義與擴張性，引發更多的討論與更大的創作能量。

There has been very intense competition between the works in the Interactive Installation category in this year's Digital Art Awards. The works entered this year are all more mature than last year's; showing that this event has encouraged the development of this field with good results. Among the entered works, there are two works from students of the Yuan Zhi University Graduate School of Information Communications which stand out. These works show that the style of our digital arts creation has completely escaped the realms of traditional art and has formed an inter-disciplinary artistic style.

The winner of the top prize in the Interactive Installation category, "Urban Journal," features the interaction of cell phones and the Internet and the interaction of different regions and times. It displays the form and characteristics of digital media with intentional actions, forming a new style of social relationship. The work shows a boundless expansion of time and space, winning it the approval of the jury. It allows our national new media arts to completely escape from aesthetic theories of art museums and performance centers, climbing over the walls of Academia and into the community, changing the shape of society through intentional interaction.

New media itself has intense social significance, drawing on the massive energy of "incidents". It is hoped that the winning of "Urban Journal" can attract more outstanding

works, and make people think about the significance and expansiveness of new media, leading to even more discussion and even greater creative energy.

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### 互動藝術？

在媒體藝術領域的互動不是一般傳統定義下的互動，這裡所指的互動有著狹義的特質-數位的運算，本質來自於電玩遊戲（computer game）的「遊戲性」，作品需由觀眾的介入得以完成，它的形式有非常多種，譬如 CD-ROM 的互動藝術或網路上的互動性的網站，或者牽涉空間的互動裝置藝術等。80 年代末正式進入數位的時代，創作的形式及思考模式也隨著工具進入非線性及互動的概念，歐洲的評論家特別指出美國的琳恩·赫緒曼（Lynn Hershman）應該算是第一個利用電腦去控制作品的傑出互動藝術家，代表作為 1978 年的羅拉（Lora）。

### 被動式的互動？

當我們在欣賞互動藝術的時候，有時候反覺得作品的想像力及互動性無增反減，尤其當我們嘗試並知曉所有互動後的結果都是一樣的時候。於是更貼近互動的精神及新介面的巧妙運用在互動藝術中有著極關鍵的位置。本次入圍的作品都在一定的水準之上，『玩·劇』為本次入圍作品中完整度及成熟度最高，但較偏向設計範疇；『雙打』配合聲響及非常即時的互動令人印象極其深刻，『城市日誌』因結合手機、網路等，將「遠距遙控」的互動精神表現的更為深遠。

### Interactive Art?

In the field of media art, interactivity has a different meaning than in traditional usage, referring to a more narrowly defined quality. As digital computation is derived in essence from the "play" of computer games, a work of interactivity requires the intervention of the viewer to become complete. Interactivity can be presented in many forms, for example as interactive art on a CD-ROM, as an interactive website online, <sup>1</sup> or as an interactive installation involving space. As the Digital Age formally began in the late 1980s, art also evolved in its forms and thinking, in line with the changes in the tools available to it, to make use of non-linear and interactive concepts. Specifically, the American artist Lynn Hershman is considered by European critics to be the first outstanding interactive artist who used computers to control her works, the most representative of which is the 1978 piece, "Lorna."

## How to Interact?

Sometimes, when dealing with interactive art, it may seem that the imagination and interactivity contained in the work are diminished rather than augmented, especially when a wide range of different kinds of interaction have been attempted and found to lead to the same result. In other words, the question of how to get closer to the spirit of interactivity through the thoughtful application of new interfaces is of pivotal importance in interactive art. The works nominated for the DAF award this year have all attained a high standard in terms of quality, with "Play" being the most mature and complete, though more design oriented. The matching sound and almost real-time interaction in "Doubles" are very impressive, but in its combination of the mobile phone and Internet, the winner, "Urban Journal" presents a more profound interpretation of the spirit of "remote controlled" interactivity.

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這次台北數位藝術獎互動裝置的參賽作品，類型涵蓋十分多樣，從極簡的戲水戲，由 wii 遊戲電玩轉換的傀儡劇場玩·劇，由湯姆熊得來靈感的聽覺作品雙打，或是插畫與肢體互動的作品愉悅，乃至首獎作品，將城市當成是一個遊戲場的城市日誌，都回應了這次數位藝術節的主體：玩開。

在這次的參賽作品中，我們發現了有跨系所與領域的合作出現，更多與更年輕的藝術家的加入，和應用更廣泛的技術與製作方法，這都表現出數位藝術在台灣的發展與蓬勃。尤其是逐漸看到一些由本土思維所發展的作品（像是雙打）這樣的作品，也說明了台灣的數位藝術發展，不斷有自己的風格與思維浮現。

而這次首獎的選出，對所有委員都是一個十分困難的決定，玩·劇與城市日誌兩件作品，在委員間引發了廣泛的討論，我本身曾在電玩界從事多年，十分了解這件作品裡整合的技術的數量與廣度，同時也做了許多人機介面的思考，才能達到這樣的流暢度。雖然最後首獎歸到城市日誌這件作品，將互動的場域擴大到整個地球的思維贏得了所有評審的青睞，但是，我希望在此點出玩·劇這件作品的幕後努力，希望參觀台北數位藝術節的觀眾，能在欣賞作品之餘，也能了解這些作品製作的過程，並對這些科技作品經常會有狀況發生的現象，有更多的體諒。

The works entered in the Interactive Installation category of the Digital Art Awards Taipei this year cover a diverse range of forms and styles, from the minimalist "Water Drama," the

Wii game-based puppet theater piece, "Play," and the Tom's World-inspired audio "Doubles," to the exploration of interaction between illustration and physical existence, "Cheerful," and the first prize winner, "Urban Journal", which treats the city as its playground. Each of these works offers a response to "Open Play," the theme for Digital Art Festival Taipei 2007 (DAF '07).

What is particularly noticeable about the works entered for this year's exhibition is the appearance of inter-departmental, trans-disciplinary collaborations, the involvement of more (and younger) artists, and the application of a wider variety of technology and production methods; all of these developments reflect the healthy state of digital art in Taiwan today. In particular, the presence of works that have germinated from local thinking (such as "Doubles") further illustrates the ongoing emergence of a unique style and thinking in Taiwan's digital art.

Deciding who to award first prize to was a very difficult decision for the jury, as "Play" and "Urban Journal" both triggered extensive discussion among the members. Having worked in the video game industry for many years, I am fully aware of the breadth and depth of technologies integrated in these two pieces, and the amount of reflection on the human-machine interface that went into achieving their high level of fluidity. Although in the end all of the judges were won over by "Urban Journal", with its concept that expanded the arena of interaction to the entire planet Earth, I would like to use this opportunity to point out the immense effort that went into "Play," in the hope that, rather than just looking at these works, visitors to DAF '07 will also think about how they were produced, and become more tolerant with regard to the minor glitches that often affect works involving technology.