

玩・劇 Play

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作品「玩・劇」企圖藉由科技互動的機制，將「秦俑」影像予以生動化與幽默化，將他們放置在西方的劇場舞台上，藉著觀眾手指的操作互動介面，而即時帶動「秦俑」舉手投足甚至跳舞。

作品「玩・劇」利用電腦 3D 動畫，建構三尊各具特色的「秦俑」人物，並利用 Virtools 程式與介面來牽動「秦俑」的頭與四肢，因著觀眾的互動程度，而改變「秦俑」的姿態，甚至互動到某個程度之後，「秦俑」可跳起舞。除了表現當代數位藝術的遊戲美學外，也反思了科技賦予虛擬人物人工生命的意涵，猶如「養分」般的驅動著它們，但也隨著人的離開而回歸到無生命狀態。此外也引用中國「提線板」操縱玩偶的概念，將其轉換成互動介面，讓觀眾藉此參與「秦俑」擺動的姿勢，而互動的模式也參考「提線板」的原則，如每條線控制不同的肢體。整件互動裝置作品表現「秦俑」在舞台上。

Play exploits the mechanisms for interaction that technology can provide, to add life and humor to images of Ch'in Dynasty terracotta warriors. Images of the terracotta warriors are placed on a stage; an interactive interface allows the audience to control the movement of the warriors' arms and legs, and even make them dance.

3D animation has been used to create three terracotta warriors, each with its own unique appearance. Using the Virtools program and interface, the movement of the warriors' heads and limbs can be controlled. The audience can change their posture; once they have mastered the interface, they can even make the warriors dance. More than just an expression of the "play" aesthetic of modern digital art, this installation also constitutes a reflection on the significance of the "artificial life" that technology can bestow upon virtual characters. When someone is controlling them, it is as though they were given the "nutrients" needed to bring them to live; then, when the person controlling them goes away, they revert to a lifeless state. The basic concepts of traditional Chinese marionette control techniques were employed in creating the interactive interface through which the audience can control the terracotta warriors' posture. The key principles of the traditional marionette control techniques have been retained; for example, each "string" controls a different limb. The installation as a whole presents a stage on which the terracotta warriors perform.