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REACTIVATION

重新发电·第九届上海双年展
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在这个为上海双年展而做的互动装置中，有两条相呼应的线索。其一是印证了萨谬尔・贝克特绝望却又令人振奋的宣言：“再试一次，再失败，失败得更好。”（《最糟糕，嗯》，Grove 出版社，1984）。其二是跌倒的概念和跌倒这个字渗透进我们的生活、文学、神话和日常对话中的多种方式。环境和社会的动荡困扰着现代性全球意识。在表达面对这一困扰所产生的焦虑的语言中，失败和跌倒同义词。这是一种宽泛的话语，从形而上的跌倒到爱的奴隶，从历史灾难到巴斯特・基顿的悲剧普遍性。在意义上，这个装置可以被诠释为“跌倒者纪念碑”。它不是在丧失 clic的悔恨，而是不断反复上演的残酷闹剧。每个观众都是里面的演员。因此贝克特式的“更好”可以无止尽地被预演和排演——作为一种改善的策略？重生的策略？

In this interactive installation made for the Shanghai Biennale, two threads of reflection are being conjugated. One is exemplified by Samuel Beckett's bleakly uplifting pronouncement: “Try Again. Fail again. Fail better.” (Worstward Ho, Grove Press 1984). And the other is the multifarious ways in which the notion of falling and the word fall permeates our lives, our literature, our mythologies and everyday conversation. Failure and falling are synonyms in a language of anxiety when facing the environmental and social disruptions that haunt modernity's global consciousness. It is an expansive discourse that ranges from the metaphysics of The Fall to the thrill of love, through history's disasters to its Buster Keaton everyday tragicomic ubiquity. While in this sense the installation may be interpreted as a 'monument to the fallen', it is not en-crypting the stasis of remorse, but rather a cruel digital theater of continuous re-enactment, where each viewer is an inter-actor, and whereby a Beckettian 'betterment' may be endlessly previewed and rehearsed - as a strategy of improvement? of revival?
7米宽的大屏幕高挂在上海双年展的入口大厅，投影机投射出的画面是一组八个数码人物，他们面无表情地站着。在屏幕前方的2楼阳台上，观众只要拉住把手（跟大家在上海地铁车厢里所使用的把手一样），那八组八个人就全部跌倒。放下手柄，他们又笔直地站起来。

这些用数码技术做出的人物是根据“推动木偶”——一种提线玩具，当有人按动下面的按钮，线一松，玩偶就摔倒——的原理做出来的。通过模拟出了这个玩具的电脑模型并应用到模拟人的肌体。借助计算法则，产生了无穷无尽的形态模拟，当观众抓住地铁把手，这些人物就倾倒在地上。

On a 7m wide screen hung high in the entrance hall of the Shanghai Biennale, a video projection shows a group of eight digitally created human figures standing impassively. On the 2nd floor balcony in front of that screen, a visitor may take hold of a handle (one that is identical to those they might use in a Shanghai subway train) that will cause that group of figures all to fall down. When the handle is let go, they will rise again to an upright position.

These digitally created human agents are modeled according to the physiology of a “push puppet” — a string toy that falls down when the button underneath is pushed to loosen those strings. Sinan Goo has created a computational model of that toy, and applied it to the musculoskeletal physiology of a simulated human figure. This is conjoined with an algorithm that causes an infinite variety in the ways the physical simulation makes these figures fall to the ground whenever the viewer grasps the subway handle and triggers their collapse.
City University of Hong Kong & Dunhuang Academy, China

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China 中国

“人间净土——走进敦煌莫高窟”是一个学期性的研究计划，为数字保存、文化遗产说明和具体博物馆地理学开创了一个对美好未来的展望。“净土”计划原本是通过制造一个360度全景3D投影环境，创造出一种全然沉浸在位于中国西北莫高窟内的模拟经验。

这个360度的投影项目的结果，将被呈现为“延展实境版本”版本。在一个U型空间中，呈现了第220号洞窟中的虚拟绘画和雕塑。这些图像都在在两台平板电脑上显示出来，观众可以手持平板电脑，把它当做移动的窗口。于是，观众们可以在这个与洞窟相似的房间中去探索实际洞窟内的各种形象。这是通过许多平板电脑上的红外线相机精确的追踪各个位置和方向的技术得以实现。电脑生成了相应的敦煌洞窟的景象，随之通过Wi-Fi发送到平板电脑的屏幕上。

敦煌学院用激光扫描把第220号洞窟的细节全都记录下来，整件装置的墙面完全用照片喷绘呈现。这些图像同时呈现了装置空间和实际洞窟之间的结构和美学的并置。

在“净土”项目中，古老的历史和新媒体邂逅于敦煌学院和香港城市大学之间的合作中，它重新激发了敦煌佛教艺术中万古长新的华丽景观。这一开创性的结合让整个项目的结果贡献了数码保护的新观点，也激发了观众的深刻共鸣。

Pure Land: Inside the Mogao Grottoes at Dunhuang is a seminal research project that envisions the future of digital preservation, cultural heritage interpretation and embodied museography. The Pure Land project was initially developed in a 360-degree 3D projection environment to provide a fully immersive animated experience of the Mogao Caves at Dunhuang in northwest China.

As a corollary to this 360-degree projection of Pure Land, the Augmented Reality Edition renders virtually the paintings and sculptures of Cave 220 within the architecture of a U-shaped installation room that has similar proportions to the actual cave at Dunhuang. The imagery appears on two tablet-PC screens that visitors can hold in their hands and use as mobile viewing windows. Visitors explore features of the actual cave within the space of the installation room. This is made technically possible by a number of infrared cameras that accurately track the position and orientation of the tablet-PC’s as they are being handled by viewers. Computers then render the appropriate views of the actual Dunhuang cave, which are sent to the tablet screens via Wi-Fi.

The walls of the installation room are covered with full-scale photographic prints displaying laser scans of Cave 220’s architecture which were made by the Dunhuang Academy. This imagery provides both a structural and aesthetic alignment between the space of the installation room and that of the actual cave.

In Pure Land, ancient history and new media converge in a partnership between the Dunhuang Academy and City University of Hong Kong that reactivates the timeless splendor of the Buddhist art of Dunhuang. The outcomes of this ground-breaking collaboration offer new perspectives on digital conservation that resonate deeply with audiences.