

藝術新秀獎 (戲劇)



天台製作
(李婉晶、艾浩家)
ROOFTOP PRODUCTIONS
(LI YUEN-JING,
IVOR ERIC HOULKER)

「當我們創作的時候，往往不會想它能帶來甚麼影響，希望盡力將它分享出去，然後在這個基礎上推動其他發展。」

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「天台製作」為本地藝術科技發展先鋒，罕見的多媒體組合，有視野，具創新精神，演出形式新穎獨特，在疫情期間開創線上劇場演出的可能。二人常到外地交流演出，把外國小劇場的技巧和創作手法引進本土製作，同時以戲劇關心社會議題，題材新鮮，推動及探索另類劇場。他們的作品在藝術科技越見普及的發展趨勢內具有優勢，令人期待。

Rooftop Productions is a pioneering company in the development of local arts technology. This exceptional cross-disciplinary company, with its vision and creativity, makes innovative and unique performances, and has experimented with innovative online theatrical performances during the pandemic. The duo often travels overseas for exchange and performances, bringing techniques and creative methods of independent theatres to the local productions. The group addresses social issues and fresh topics through theatre and continues to promote and explore alternative forms. Expectations are high as their works have the edge in the growing trend of arts technology.

艾浩家及李婉晶在2014年創立「天台製作」，致力發展本地藝術，以香港切身的社會及文化議題出發，製作具特色的跨領域劇場作品，尤其擅長環境劇場及當代劇場模式。二人均於英國倫敦修讀演出創作碩士，曾於倫敦、愛丁堡、希臘、西西里、波蘭、布拉格等地進行創作及演出。近年作品《山下的證詞》、《行為淪喪》、《復仇變奏曲》等屢獲IATC (HK) 劇評人獎及香港小劇場獎等獎項。他們亦着重藝術科技創新及跨界合作，親自編寫電腦程式，發展嶄新的演出模式。

Ivor Houlker and Li Yuen-jing, Michelle established Rooftop Productions in 2014. The duo is dedicated to local arts development with productions of interdisciplinary theatre works, particularly site-specific theatre and contemporary theatre, emerging from pressing social and cultural issues in Hong Kong. Both Ivor and Michelle hold a Master of Arts in Performance Making from Goldsmiths, University of London, and have created and performed in London, Edinburgh, Greece, Sicily, Poland, Prague and other locations. Their recent works such as *Testimony*, *The Beautiful Ones* and *The Furies Variations* have received multiple awards including the IATC (HK) Critics Awards and The Hong Kong Theatre Libre. They also focus on innovation in arts technology and interdisciplinary collaboration, developing their own computer programmes and new performance methodologies.

藝術新秀獎（戲劇）

近年香港興起藝術科技之風，艾浩家及李婉晶早於2014年已萌生前瞻性的想法，致力將科技融入劇場創作之中，發掘不同媒體的藝術語言。二人在倫敦大學金匠學院修讀演出創作碩士學位課程期間認識，那時已合作進行一些校內創作，對音樂、科技與環境劇場等題材抱有共同興趣。為了尋找自身的定位及風格，二人其後來到香港成立「天台製作」，最初在本地劇團工作，後來開始進行自己的演出。



Photo Credit : Ivor Houlker

《遙距在場》
Presence

將科技套進故事 發掘獨有聲音

現場投映的運用、手機應用程式與網絡程式的編寫，都是「天台製作」的一大特色。李氏將團隊創作的元素追溯至劇場——以台、燈、聲為主的科技其實一直存在於劇場創作之中，以獨有的語言跟觀眾溝通，同時呼應周遭的環境與故事陳述，她謙稱科技運用並非自身團隊的優勢：「不同創作人都有他們自己鍾愛的說故事方式，而我們將現場投映置於劇場作品之中，因為我們認為它可以提供另一層次來幫助我們陳述我們的故事。」

由劇場走向社會，二人近年自行研發手機應用程式，以環境劇場的方式將藝術科技帶至日常社會。艾浩家笑稱，最初編寫應用程式純粹因為其成本較低，然而所需的創作時間相對較長。「這與劇場中的現場投映類似：我們心中有一個大型、複雜的創作概念，難以實體呈現；於是我們運用相機鏡頭和投影，去轉變舞台和物件的比例，讓當中的難以落實的概念，能夠以另一種模式出現。而在街道上使用手提電話，則讓我們在真實世界上添加多一個層次，呈現於現實社區中難以實行的介入。」

There has been a trend towards arts technology in Hong Kong in recent years, but Ivor and Michelle already had trailblazing ideas back in 2014. They are dedicated to integrating technology into theatre production and discovering the artistic languages of different media forms. The duo met on the Master of Arts programme in Performance Making at Goldsmiths, University of London, during which they collaborated on university productions, finding a common interest in music, technology, and site-specific theatre. The two subsequently started Rooftop Productions in Hong Kong in pursuit of their own style. They began by collaborating with other local theatre groups, before producing their own varied performances.

Seeking a Unique Voice: Telling Stories with Technology

The use of live projection and custom built mobile and web applications are a specialty of Rooftop Productions. Michelle traces the core elements of their productions back to the theatre: stage, light and sound technologies have been integral to the theatre for a long time, communicating with the audience through their own unique language as these components combine to tell a story. To Michelle, the use of different technologies is only a means to an end: “Different creators have their own favourite ways to tell stories. We incorporate live projections into our theatrical works, because we think it adds an additional layer that enhances our storytelling.”

The duo stepped out of the theatre and into the street by making a mobile phone application of their own, bringing arts technology into daily life in the form of site-specific theatre. Ivor explained that they started to build mobile apps simply due to the low cost of getting the audience to use their own phones, but the production takes a longer time. “It is a bit like the way we use live projections in theatre: we have a creative concept that is too epic to make physically, so we use live cameras to play with the scale of what we are doing on stage and create effects that would be impossible to do for real. Using phones in the street allows us to add a layer to the real world, at the scale of a whole district; to create an intervention which would be impossible to achieve if we tried to do it in reality.”

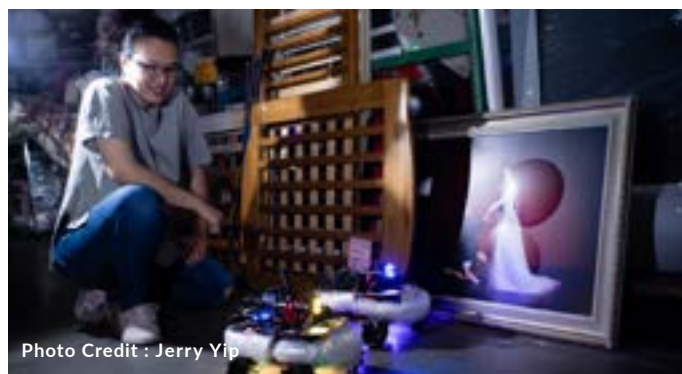


Photo Credit : Jerry Yip

《遙距在場》
Presence

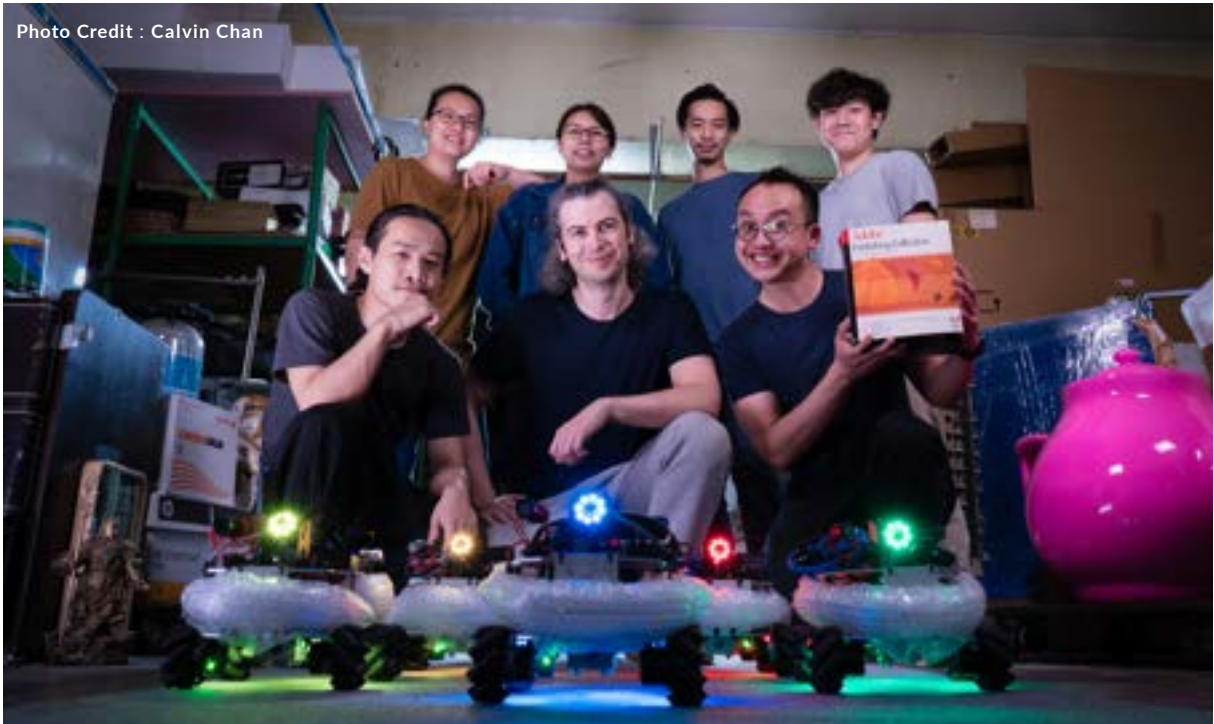


Photo Credit : Calvin Chan

以藝術科技突破城市框架

疫情的出現，在他們眼中成為了一個深入思考和創作的契機，二人去年編寫手機應用程式，將故事的背景轉換至城市，引領觀眾發掘大街小巷的歷史碎片。藝術科技有助突破創作的框架，讓藝術不再局限於特定時間、空間以至觀眾的經驗模式，然而李婉晶坦言，發生於城市空間中的場域特定藝術，仍面臨諸多掣肘：「你可以想像，每當你進入一個由政府管理的公園，裡面會有多少『不准XX』的標示？我看過最誇張的一個，上面列出了22個不准做的事。制度上有很多限制與指引，在疫情之後更多，對於我們如何運用城市空間，如何在當中進行創作，其實不是一件容易和自由的事情。」

儘管如此，他們亦觀察到，近年逐漸有更多不同機構的策展人，開始思考如何突破既有的演出框架，重新調配資源，尋找新的方法與藝術家合作，或促成新的合作關係。同時他們也樂於看到，香港的觀眾具有頗高的接受程度，喜歡嘗試新事物，尋找有趣的經歷，從中享受藝術。在種種機會推動下，李氏表示：「當我們創作的時候，往往不會去想它能帶來甚麼影響，心態反而接近於：我有一個不錯的想法，希望盡力將它分享出去，然後在這個基礎上推動其他發展。」

Transcend Urban Boundaries with Arts Technology

The pandemic became an opportunity for deeper research and creation for Rooftop Productions. The duo wrote a mobile app last year in which the city is the background of the story, and the audience is invited to unveil historical fragments in the streets of Tsuen Wan. Arts technology enables us to go beyond conventional theatre frameworks so that performance is no longer limited to a specific time, space, and form of audience experience. However, Michelle admitted that site-specific arts in urban spaces still have limitations, "When you enter a park managed by the government, how many regulatory signs do you see? The most excessive sign I have seen listed 22 things you cannot do. The system has various restrictions and guidelines, and there are even more after the pandemic. It is never easy or free when we try to create something in our public urban spaces."

Despite the constraints, more curators from different organisations have begun to consider ways to go beyond the current performance framework, reallocating resources to seek new ways to collaborate with artists, or to foster new collaborative relationships. The duo is glad to see that the Hong Kong audience has a strong enthusiasm for innovative ideas, receptive to try new things and eager to discover interesting experiences, enjoying the arts throughout the process. Motivated by these numerous opportunities, Michelle stated that, "When we are creating something, we are not thinking about what impact it might have in the future. We work on it to the best of our ability, share it, and then develop further from there."