

# Implementation of Noh Theatre and Noh Play in Second Life

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## Challenges of intangible cultural heritage

- q Intangible cultural material is intrinsically tied to the human action within a place and time
- q The traditionally detailed recording of the performing arts has been captured using the 2D media of films and videos
- q The performing arts comprise both the intangible, the performance, and the tangible, location, stage equipment etc and ephemera lighting, effects

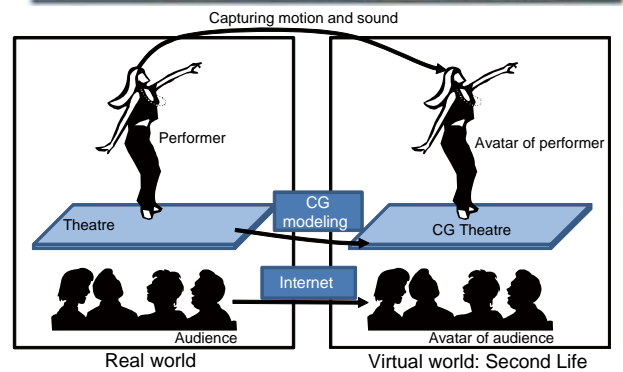
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## Research Goals

- q We set ourselves the task to record and collate Japanese Traditional Performing Arts, motion data and audio recordings and develop a method to create a real-time animation combining these within their context in SL.
- q We specifically focused on assets of Noh in Japanese Traditional Performing Arts

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## Overview



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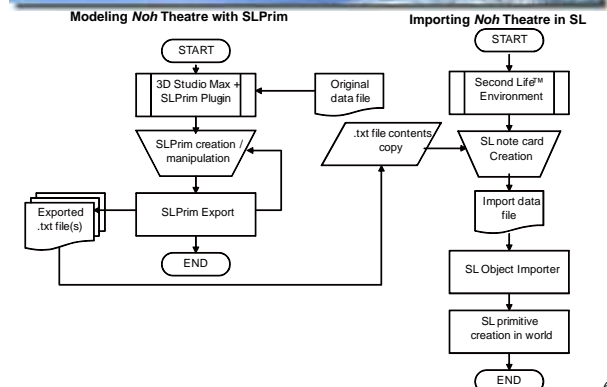
## Feature of Second Life

- q Distribution
- q Accessibility
- q Multi-participations
- q Multi-view
- q Contextualization
- q Recreation



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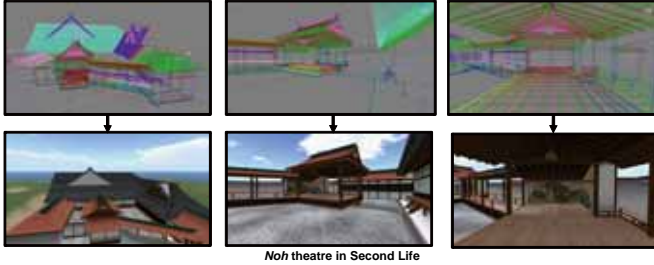
## Modeling of Noh Theatre



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## Noh Theatre in SL

Blueprint of Noh theatre in 3D Studio Max



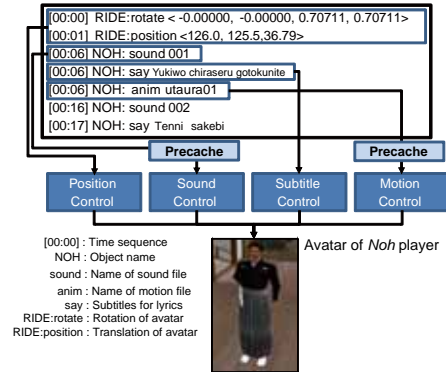
Noh theatre in Second Life

Demo

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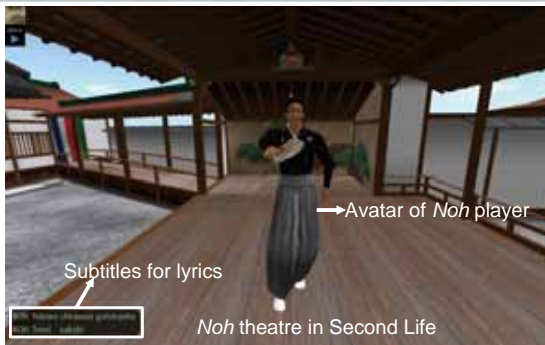
## Control of Character Animation

Time schedule script



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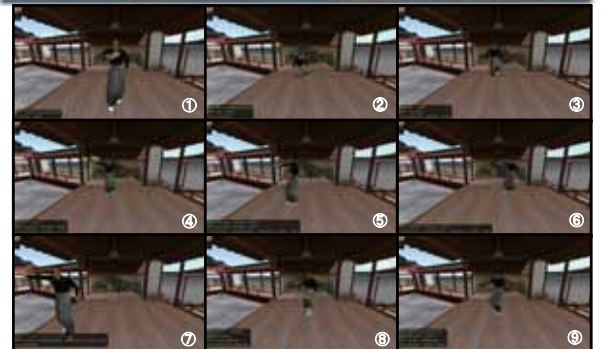
## Framework of Noh play in SL



Noh theatre in Second Life

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## Utaura in SL



Demo

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## Evaluation

- q The quality of the SL content, both the *Noh theatre* and the *Noh play*, were of high quality
- q *Noh* created a place which would increase interest in the *Noh* tradition
- q *Noh* theatre in SL is required an entrance (*Kiridoguchi*) of *Noh* player for more improving interactive *Noh* play

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## Conclusion

- q We successfully collated intangible cultural material through digital capture methods and migrated assets through the proposed method into the SL environment to produce an integrated real-time version of *Utaura* within the context of the *Noh* theatre
- q We can conclude that SL has some restrictions at the present time, we have demonstrated that it is possible to overcome many of these issues and present unified assets of the performing arts in a meaningful and accessible way

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