

Snow Sculpture - for Solo Zheng, Electronic, and 3D video game scene

《時空雕塑》古箏、電子音樂與 3D 遊戲場景

When we are viewing a sculpture, we cannot view the entire sculpture without moving back and forth of ourselves. So we have to combine all the 2D viewing images in our brain to perceive the 3D sculpture. This work is a combination of this 3D space and sound installation concept. The composer designed and made this 3D video scene view and music, to interact with audience. In this scene, with 3D snow scene, there are many ball-shape objects (some are transparent, some are colored), each ball carrying certain sound, by moving toward these balls, the player will trigger the movements and sounds of these balls. The movement of the ball will affect the panning of the sounds in 3D space. Therefore, this space-related musical work will be complete by the player from an audience with certain pre-defined rules embedded in the game.

當我們在欣賞視覺藝術的雕塑作品時，我們無法在不走動的情形下看到雕塑的全部視角，因此必須反覆走動來回觀看，把所有二度平面的視角結合，才能感知雕塑作品的三度空間狀態。此作品將轉化類似的三度空間和聲音裝置（**sound installation**）的概念，結合自行程式設計開發的遊戲場景與音樂，與聽眾互動。場景中，在一個三度空間的雪景內，將有許多小球物件（有些為透明無色帶反光，有些帶有其他顏色），每一顆小球帶著特定音訊，藉由玩家的接近觸發這些小球的音訊，而小球的移動則會影響音訊在三度空間內的方位和音量。因此，每一顆小球出現和聲音消逝的時間需結合特定預設規則，並且靠觀眾的遊戲操縱而得以完成，形成一首帶有 3D 空間感音效的作品。

Although the main structure for this work is pre-designed, the player of audience controls the details of how the music sounds. Thus, the music project the concept of viewing a sculpture in 3D scene, by moving back and forth, the player decided the sequence and the time of each musical element to be heard, and therefore formed his/her own series of 2D images and transformed into 3D perceptions. In addition, the interaction between the electronic music and live Zheng solo, mimics the interaction of “virtual” and “reality” or “past” and “present,” and showing the crossing-space abilities of human spirits, and formed the sculpture of current space.

由於此作品的規則會架構出大致的音樂結構，但細節將由觀眾操控，因此觀眾如同欣賞雕塑作品時，來回走動，彈性選擇不同音樂元素的聆聽角度與時間，形成自己的二度平面視角之順序與感知。另外，在非時間順序的固定的電聲部分，亦搭配古箏獨奏與之互動，二者非固定的音樂聲部互動，進行『虛擬與現實』、『過去與現在』之時空之互動，呈現人類心靈之跨時空特性，形成當下時空場域之雕塑。

This work is projecting composer's feeling of daily life. The player starts an unknown and solely journey. The snow scene might showing the loneliness of the journey, and without any implication, the player needs to interact with those objects, and overcome the uncertainty while playing this video game, until the owl, which is the symbol of the wisdom, leads the player back to the promised land, and end of this journey.

本創作主要呈現創作者內在的心象與聲音，以玩家的視角，展開一個未知且單獨的探索旅程，雪景可能呈現出一種在旅程中的孤寂感，而在尚無任何提示下，與物件互動，將帶給玩家尋找的不安定感，直到有象徵智慧之貓頭鷹帶領玩家回到樂土（Promised Land），結束旅程。

本作品由財團法人國家文化藝術基金會贊助

