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## Digital Guqin Museum from a Virtual World to the Real World: Conception and Design of an Ongoing Cultural Sim

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### Abstract

*This paper provides an overview of the Digital Guqin Museum<sup>1 2</sup> built in Second Life that provides the user an opportunity to experience and interact with different facets of Chinese culture. The user will find examples of Guqin culture, considered by some to be a place holder for Chinese culture<sup>3</sup>, such as the guqin, a rarely seen musical instrument sometimes confused with the guzheng, a more common popular instrument. Users can see the making of a guqin instrument and listen to guqin music being played, which represents both Chinese music, and more specifically, the guqin music genre - an elegant and quiet music – that might be considered a good match for a virtual world. The Digital Guqin Museum enables participants to play guqin music both in-world and via mixed-reality session, such as the recreation of an online “yaji” – elegant gatherings<sup>4</sup>. This paper questions which groups of Guqin players would be interested and which group would not, and what types of uses might be most engaging<sup>5</sup>. The Digital Guqin Museum in Second Life enables meetings possible only in a virtual world. Real life people could meet in virtual places, visit cities, venues as an end in itself.*

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<sup>1</sup> Slurl site location Digital Guqin Museum:

<http://slurl.com/secondlife/Daiyu%20Island/201/37/4065/?title=Digital%20Guqin%20Museum&msg=come%20and%20play%2C%20try%20the%20Digital%20Guqin%20%21>; picture of the Venue: <http://swannbb.blogspot.com/2009/07/g8-moonlit-hotel.html>

<sup>2</sup> Facebook international group “Guqin”, introduction of Guqin and its culture, there are 248 members, all qin players, composed of scholars and qin players, discussion in English.

<sup>3</sup> qin ( 琴 qin), qi ( 棋 qi), shu ( 書 calligraphy) and hua ( 畫 painting).  
[http://en.wikipedia.org/wiki/Four\\_Arts\\_of\\_the\\_Chinese\\_Scholar](http://en.wikipedia.org/wiki/Four_Arts_of_the_Chinese_Scholar)

<sup>4</sup> Guqin master player : John Thompson, sl : Toadall Xuanzang

<sup>5</sup> Other groups are more hermetic not opened to the public for example Japanese groups, and some Hong Kong based groups.

*DGM has been shown to professional guqin players, in informal settings<sup>6</sup> and at a specialists conference<sup>7</sup>.*

**Keywords:** Guqin, Digital Guqin, Virtual World to Real World

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\*\*\* A selection of pictures from the prehistory of the Digital Guqin Museum are reproduced at the end of this paper and the picture logbook 0708<sup>8</sup> can be found here: <http://www.flickr.com/photos/69077492@N00/sets/72157619515725129/show/>

The Digital Guqin Museum is a cultural venue designed for pleasure and meaning with functional elegance as focus.

Why are some cultural SIMs more popular and others quite quiet? What are the make up of a successful, frequently visited SIM for a theme based cultural venue? And what happens after we achieved a successful SIM, does the venue stay in the Virtual World or we could hope to export some parts of the builds from the Virtual World?

I investigated a selection of SIMs of playful interests as follows: Chinese themes: Kowloon<sup>9</sup>; ChinaBoat<sup>10</sup>; quiet esthetic life style on tea cultures with Asian settings<sup>11</sup> and non-Asian settings<sup>12</sup>; and live music venue<sup>13</sup>, formal<sup>14</sup> and informal<sup>15</sup> stage sets; in order to evaluate the multi-facet issues of “social play”, “esthetic enjoyment”, “building and sharing a narrative”, and crossing over experiences to/from real life to immersive online playing.

<sup>6</sup> John Thompson’s private home museum WeeHawkins NJ

<sup>7</sup> "Intercultural International Conference on Guqin, Aesthetics and Humanism, 『古琴、音樂美學與人文精神』」跨領域、跨文化」國際學術研討會", TaiChung, Taiwan. DGM live demo and tour; [url:http://swannbb.blogspot.com/2009/03/taiwan-guqin-conference-programme-2009.html](http://swannbb.blogspot.com/2009/03/taiwan-guqin-conference-programme-2009.html); <http://163.17.8.18/ge/files/20090418095955.pdf>

<sup>8</sup> For convenience of certain geography regions; the DGM picture 0708 book is here also: <http://blog.sina.com.cn/swannjie>

<sup>9</sup> Katati shop in Kowloon SIM, with graffiti from graffiti king as wall paper. <http://swannbb.blogspot.com/2009/05/kowloon-sim-real-kowloon-graffiti-king.html>

<sup>10</sup> China Boat “sunken”, disappeared; <http://swannbb.blogspot.com/2009/07/asian-style-teahouse-at-yelas-china.html>; <http://swannbb.blogspot.com/search?q=china+boat>

<sup>11</sup> Asian theme pampering tea house at Yelas; <http://swannbb.blogspot.com/2009/07/asian-style-teahouse-at-yelas-china.html>

<sup>12</sup> Tea and Treychnine stylized nature beauty qin playing space; Asian theme tea houses : tea, Chinese chess, Chinese furniture for qin playing: <http://swannbb.blogspot.com/2009/07/dgm-yaji-venue.html>

<sup>13</sup> An example of live music event at a café: With Café (high quality sim, closed) <http://swannbb.blogspot.com/2009/03/with-closing-farewell-party-venice.html>

<sup>14</sup> formal stage; [http://3.bp.blogspot.com/\\_e-OWu9iW-Nw/Sc3Lm3uUoMI/AAAAAAAAABBM/JaQ4d-uVkkE/s1600-h/live+music+venue+Circes+Circle+Radio.JPG](http://3.bp.blogspot.com/_e-OWu9iW-Nw/Sc3Lm3uUoMI/AAAAAAAAABBM/JaQ4d-uVkkE/s1600-h/live+music+venue+Circes+Circle+Radio.JPG)

<sup>15</sup> Informal live music with DJ line up, using street as venue, Circe’s Circle Radio: coffee shop piano bar, chapel, etc stage with DJ line up, using street as venue, Circe’s Circle Radio: <http://swannbb.blogspot.com/2009/07/dgm-yaji-venue.html>

## Background

### *Origins of The Digital Guqin Instrument and The Digital Guqin Museum*

In 2000, I had begun a research on the Preservation, Promotion and Development of the Guqin at City University of Hong Kong, with funding from the University at School of Creative Media. During that period, I have recorded many master players performance and understood the guqin milieu at various *YaJi* (Elegant gatherings) from many parts of China, including Hong Kong, Taiwan, and Paris <sup>16</sup>. The present work is a continuation of the research begun from the Digital Video filming, Recording work to the creation of interactive 2D Digital Guqin graphics to music works <sup>17</sup>, to the current 3D version for an immersive experience of the Digital Guqin <sup>18</sup>.

I had the idea to create a meeting place for interested people who might know or not know anything about the guqin, like a culture club in the Virtual World, because I am interested in building architectural spaces, for both historically reconstructed and contemporary structures for specific virtual world programming to recreate an authentic environment which promotes the expression of the quiet elegance of an intimate voice of the guqin music <sup>19</sup>. Secondlife is able to provide tools for graphics, spatial construction, texturing, online chat; in short, a creativity oriented platform without preset narratives – unlike other MMORPG - which suits my purpose.

## Purpose

To preserve, promote and develop Guqin and Guqin culture by building a nodal gathering point beginning in a virtual world and eventually exporting a part of the virtual to the real world <sup>20</sup>. In the virtual world, everyone could deploy their graphics, construction, speech, story construction, social behavior capacities and play together as one giant size creation (on going 24/7 sl stage) both through passive viewing by simply being inside the immersion experience and actively by creating personal constructions, exchanging visions, collaborative team work, cross disciplinary teaching and learning and, for fun and play in building an ongoing dream. (Dream here means multiple ever-improving scenarios approaching a personal and/or collective vision, including parallel visions, like simultaneous multiple plays with various actors)

## Methods

### *First design and conception*

*Venues: Guqin Music gatherings in the virtual world and in real life.*

<sup>16</sup> List of master guqin player video documentaries 2000-present: [http://swannbb.blogspot.com/2009/07/guqin-master-players-video\\_12.html](http://swannbb.blogspot.com/2009/07/guqin-master-players-video_12.html)

<sup>17</sup> Pale Ink, Zebrafish, Museum and the Web: [http://www.archimuse.com/mw2006/bios/au\\_395015835.html](http://www.archimuse.com/mw2006/bios/au_395015835.html); [http://www.archimuse.com/mw2006/abstracts/prg\\_310000681.html](http://www.archimuse.com/mw2006/abstracts/prg_310000681.html)

<sup>18</sup> DGM at Daiyu island, <http://swannbb.blogspot.com/2009/04/real-life-event-and-sl-presentation-of.html>

<sup>19</sup> Guqin gatherings are traditionally small numbered in intimate settings, in gardens, in libraries; not in large auditoriums as the common current norm. See: VanGulik "Lore of the Chinese zither". Elements of yaji are open to discussion and involve many design issues : ie wearing Hanfu (traditional Han Dynasty costumes); are these for showmanship purpose, or role-playing props (cosplay?) What is important? The recreation of ancient configurations or music comes first, we wear white shirt and pants – be sober - and that's fine? What about not-sober colorful fun clothing?

<sup>20</sup> The DGM design principle has always been focused on the linking of sl to rl worlds as this is the target. The author is not interested in pure role playing as an end in itself, the sl platform is used as a special branch of rl guqin promotion. A lot of the attributes of sl use are uniquely possible in sl. The following initiatives are small steps in exporting sl to rl. Swannjie Postal Service 2007, Swannjie Postal Gift Service 2007-8, Mixed reality events 2008, and MobileMusic HuaHui House constructed by sl+rl people using rl postal service 2009.

I have visited a real life Guqin Art Museum at Changshu in summer of 2008 – proclaimed Heritage of Humanity Town of Guqin by Unesco<sup>21</sup>. It is a “Guqin Art Museum” housed in an original Ming Dynasty wood construction, very well preserved with objects depicting guqin culture, setting of Guqin playing, and a mock up of a guqin instrument making workshop. The venue had an ambiance of a quiet bookish elegance. There were not many visitors, and the program was one of passive viewing. When I planned the virtual world museum, I not only complement the rl museum, I deploy the virtual world platform for functions specific to online gatherings using the advantages of the immersive virtual world. The purpose is to bring the content to more people and not “replace the rl guqin culture” as some guqin people feared. If we could augment, complement the passive viewing to actively learning and playing the music with available existing means, why not? I have interviewed the director of the Museum in 2008 – Mr. JU Xi<sup>22</sup>, and made a video recording of our discussion. The director is an accomplished player of the guqin himself.

## Materials

Real life architectural builds photos pertaining to guqin historical references; guqin culture references; guqin instrument design, textual and graphical archival documents, music recordings, animation, scripting experts, textile, fashion of Chinese ceremonial wear, everyday wear, graphic design from various periods with accompanying settings.

## Procedures and milestones

Building of a first model of digital guqin instrument “HunDun”<sup>23</sup> in secondlife 2007, invitation to Arts Birthday event in Tokyo sl+rl 2008<sup>24</sup>, Linden Lab Campus Land grant to Swann Jie for representing CNAMenass for Digital Guqin Museum Project 2008<sup>25</sup>, collaboration and presentation at Universities in sl+rl<sup>26</sup>; invitation to perform at a concert for a Chinese culture festival as musician player 2008<sup>27</sup>, land donation to Digital Guqin Museum Project by private party WangXiang Tuxing 2008<sup>28</sup>, invitation to mixed reality event broadcast in real life 2008, Rennes, France<sup>29</sup>, invitation to present the avatar at Grand Palais, Paris, France, art event : Avatar Parade 2008<sup>30</sup>; invitation to a real life conference with master guqin scholar players April 2009, Taichung, Taiwan<sup>31</sup>; invitation to present the Digital Guqin Museum at CHIME nov09, Brussels, Belgium.<sup>32</sup>

## Equipments used

<sup>21</sup> Unesco page: <http://www.unesco.org/culture/ich/index.php?lg=FR&RL=20>

<sup>22</sup> Changshu Qin art museum : “GuYinZhengZhong 古音正宗·虞山派古琴艺术馆”, editor JU Xi, publ. Shanghai WenHua ChuBanShe, 2007.

<sup>23</sup> Sl+rl Qin designs; <http://swannbb.blogspot.com/2009/07/sl-hundun-rl-half-hundun.html>

<sup>24</sup> Arts Birthday in 2008, <http://www.artsbirthday.net/2008/>; <http://swannbb.blogspot.com/2009/07/arts-birthday-2008.html>

<sup>25</sup> Linden campus CNAMenass; <http://swannbb.blogspot.com/2009/03/my-real-life-home-enass.html>

<sup>26</sup> University of Southern Mississippi performance at talk. <http://swannbb.blogspot.com/2008/03/poster-comic-book-style-test-1.html>

<sup>27</sup> Owl Bay first concert pic: <http://swannbb.blogspot.com/2008/09/strange-dream-bird-shit.html>

<sup>28</sup> WangXiang Tuxing blog page: <http://wangxiang.wordpress.com/2008/11/15/second-life-un-mur-de-graffitis/>

<sup>29</sup> mixed reality blog page: <http://swannbb.blogspot.com/2008/11/clap-clip-transmusicale-2008-and-moon.html>

<sup>30</sup> Grand Palais blog page : <http://swannbb.blogspot.com/2008/12/medieval-horses.html>

<sup>31</sup> Taichung conf blog page: <http://swannbb.blogspot.com/2009/03/taiwan-guqin-conference-programme-2009.html>

<sup>32</sup> CHIME 09: <http://swannbb.blogspot.com/2009/06/digital-guqin-museum-presents-at-chime.html>

Computer specification as per current sl requirements. Projector, screen, broadband connection, microphone. Photoshop, graphic pen palette, sound software, hard disks, camera, video camera.

## Findings

Guqin as an instrument without any pre-briefing is already a beautiful instrument soliciting viewers inquiry. The music has been admired by all listeners. Therefore, further development is definitely worthy because the instrument is full of life by itself.

On Youtube, we see often many self-uploading of various parallel experiments, electric guqins, new guqins designs with pickups, electric dulcimers in the form of a guqin, using electric guitars to reproduce guqin sounds, so on so forth.<sup>33</sup> From the internet, through wikipedia, and social networks such as Facebook<sup>34</sup>, I see Guqin player groups has steadily increased globally, including many non-Chinese groups since my first investigation of this subject in 2000.<sup>35</sup>

Many famous qin models are only exhibited for very brief periods of time per year due to the fragile nature of the object, if we reproduce a “manipulable” double in the Virtual World, more people would be able to see it and enjoy it for what its worth.<sup>36</sup>

## Discussion

How do we enjoy an sl SIM passively and actively? I visited a Kowloon SIM which used all real life documents to recreate the Kowloon Walled City structure and infill with creative elements from avatars using the theme of Kowloon Gate Video game<sup>37</sup>. The game itself is based on Kowloon Walled City. As I know the real life Kowloon City very well, I find it meaningful to pose a Chinese object at the SIM, a package of Pu-erh tea – a standard Cantonese drink for Kowlooners such as you would find in any tea house large or small, buvette stands and restaurants. I proposed to put a Pu-erh tea box at the Kowloon SIM as a cultural and active link to the Chinese DGM culture, however, it was refused by Magnum the manager of Kowloon SIM. He/she explained that, their Kowloon SIM has nothing to do with the real life Kowloon, because their world and pleasure is based on the Kowloon Gate video game<sup>38</sup>. They live another esthetic pleasure which is not related to real life Kowloon City culture. Their world starts with Kowloon Gate, a Japanese video game, and not the real life Kowloon. As the tea box shows real tea and not sl tea – even though it gives out sl tea with a further possibility of tiny bricks of real life tea delivery via postal service making a link from sl to rl- “it is imperfect as object” for the Kowloon sim. Magnum has limited the use of the Kowloon SIM as a uniquely Kowloon Gate video game vision.<sup>39</sup>

This opens an interesting subject because everything in the Kowloon SIM from food to shop to apartment to street names, to urban façades are all based on photographic realities of the

<sup>33</sup> foldable guqin-electric-dulcimer, custom made instrument: <http://www.youtube.com/watch?v=OZJQNYLdFuY>  
electric “Chinese slide-guitar” (guqin);

<http://www.youtube.com/watch?v=vh8tCtY0Wgk&feature=PlayList&p=A530486319948249&index=1>

<sup>34</sup> Facebook, groups of Guqin music and culture, new+old: <http://swannbb.blogspot.com/2009/07/vulgar-ideas.html>

<sup>35</sup> Spanish group web site: <http://guqin.mybesthost.com/en/index.cgi/QinShosoin>

<sup>36</sup> The Shosoin Qin, Nara, Japan : <http://swannbb.blogspot.com/2009/06/locked-up-qin-at-shosoin.html>

<sup>37</sup> Kowloon café zero displaying the original document sources and book by Japanese explorer of Kowloon Walled City. See illustration

<sup>38</sup> Kowloon Gate Sony video game, released in Japan 1997

<sup>39</sup> Kowloon SIM born from Kowloon Gate which was born from Kowloon walled city .  
<http://swannbb.blogspot.com/2009/05/kowloon-gate-video-game-and-real.html>

real life Kowloon City culture<sup>40</sup>. I rather think isn't a creation that much more rich and vibrant if it is capable of being interpreted and enjoyed at more than one level? Could Star Trek in sl exist without the original Star Trek show?<sup>41</sup> On the otherhand, how many real life resident of real Kowloon would enter the Kowloon sim and find it enjoyable to stay for long periods of time? (not that many real life people would need to enter sl to enjoy their own culture, but we cannot assume that they have no real life use for sl. For example, a German group imported their own home so they could enjoy a mini real home in sl too and share this online with faraway friends. And the entire city of Berlin is being recreated in another virtual world.)<sup>42</sup>

In my present Digital Guqin Museum context, even though the sl platform could present a “parallel virtual world” for very interesting uses<sup>43</sup>, from the conference in April09 in Taiwan, most real life Master guqin player's reactions range from aggressive rejection to curious to wanting to see more, but they all want to see a practical application and not to “play” or “socialize” at the present point. I have contacted younger players via Facebook, and they are more receptive to the idea. In general, this group is already computer literate and are using online social networking for their everyday activities. They are more interested in lighter playful aspects of the culture, experimenting with new guqin composition and sounds<sup>44</sup> (post production reverberation textured.), but also costumes, outings, summer school, group gatherings. Their elegant gatherings seem to resemble a larger club like activities.<sup>45</sup>

A fundamental issue is, what are components of the “guqin culture” that real life guqin player feel partial to? Even though Guqin people are rather small in number, there are many different groups. (“pai” = School)<sup>46</sup> “Pai”s of guqin establishes styles of play and whats “guqin culture” and whats “non guqin culture”.<sup>47</sup> There has been much discussion on the new Guqin schools in real life, that people only learn to play and have little accompanying guqin culture as witnessed in the new Private Guqin studios<sup>48</sup>. We are in year 2009, how many people have time to learn to play the guqin instrument and to study guqin culture as described in the old literati tradition? How many teachers are qualified to teach both subjects? Should we expect some adjustments to be true to our time instead of falling into “role play” in real life?

There are multiple voices on this question, many Guqin groups, no matter from which “school” or style the players have learnt from, all proclaim their interpretation of the existing philosophy as the authentic one, and are upholding the true essence of the Guqin.<sup>49</sup>

<sup>40</sup> Kowloon walled City video report by RTHK. <http://www.youtube.com/watch?v=v5hk5oxj5uM>

<sup>41</sup> Tilly Ayer talked about passing difficult Star Trek like exam at the role playing academy

<sup>42</sup> Berlin reproduced in Virtual World Twinity. [http://news.bbc.co.uk/2/hi/programmes/click\\_online/7754038.stm](http://news.bbc.co.uk/2/hi/programmes/click_online/7754038.stm)

<sup>43</sup> John Thompson's evaluation of Digital Guqin Museum in VW ; <http://swannbb.blogspot.com/2009/07/john-thompsons-on-dgm.html>

<sup>44</sup> new guqin groups ie: “Vulgar Ideas” (as opposed to *YaYue* = elegant music) “An experimental collective of guqin 古琴 musicians devoted to making our instrument louder, harder, faster, and generally sicker.” (facebook group headed by Stephen C. Walker) <http://swannbb.blogspot.com/2009/07/vulgar-ideas.html>

<sup>45</sup> Guqin players in Han costumes at a *Yaji* in Toronto, June 2009. an open event of the Guqin group on Facebook: <http://swannbb.blogspot.com/2009/07/guqin-and-hanfu-revival-costume.html>

<sup>46</sup> current discussion on “pai” (schools) in Facebook, Guqin group; and formal classifications: [http://en.wikipedia.org/wiki/Qin\\_schools](http://en.wikipedia.org/wiki/Qin_schools)

<sup>47</sup> an example of transmission of guqin: Tsai DeYun's “school”, by Bell Yung <http://swannbb.blogspot.com/2009/06/locked-up-gin-at-shosoin.html>

<sup>48</sup> Wang, Yao Zhu 王耀珠 “琴館時代 Era of Private *Qin* Institutions” presented at Taiwan conference 25Apr09. <http://swannbb.blogspot.com/2009/03/taiwan-guqin-conference-programme-2009.html>

<sup>49</sup> Discussion of “pai” (school) in facebook amongst the guqin players. This issue comes up very often and never ends with any conclusion.

In creating a Digital Guqin Museum in sl, targeting exportation of specific elements of the virtual model into real life, I am proposing to make this long heritage from 3000 years ago open to a larger population's enjoyment, currently the group of people who use online services. I began with an example of a Guqin Museum Club, it's a first interpretation and I will leave some of the delicate question of policing "authenticity of enjoyment" to the viewers and players themselves in order to make way for a richer output and continuation? Because there will always be a group of people who are naturally attracted to verification of authenticity and others are more in tune with creating at an intuitive, sensual level. Without a large base of people working simultaneously on the subject, we would have a harder time to refine and develop, inject vitality into any art, music of any cultural form.

## Conclusion

For the Digital Guqin Museum to be on target and to successfully carry out its original mission, being authentic to the original mandate<sup>50</sup>, we need to fulfill three or more conditions:

1. We need to find existing guqin and guqin culture groups and introduce them to the virtual world possibilities to build a real life player group.
2. We need to introduce the guqin and guqin culture to existing sl avatar groups so they might be able to develop a corpus of activities and narratives from the social activities starting from the sl environment. Eventually, some members of this group will export into real life to learn the real life instrument.
3. Through events, we might (as we have already succeeded from being invited to two professional international musician/musicologist conferences<sup>51</sup>) link up the real life group with the virtual world group. Though it may not be in any great numbers compared to other cultural sims, such as Star Trek, but, judging solely from the strength of the beauty of the Guqin instrument and the quality of the music, from the reactions of sl avatars, we have and we will gather a group to expand and carry on this culture in a significantly larger, grander scale than the existing small group. And definitely will have more reach than the single one on one teacher-student real world method. (The one on one method is very good but limited access for both teacher and student.)
4. While number 1 to 3 is being carried out, it would be fruitful to develop design objects, builds, costumes<sup>52</sup>, stories, videos, texts related to Guqin themes – all the paraphernalia

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<sup>50</sup> Mandate: 1: to show the Guqin Art and Culture to another group of people, an international computer literate online people. 2: to historically recreate tableaux of guqin elegant gatherings in a controlled environment, and create tableaux of other styles and settings as virtual model, as theatre. 3: sharing of fun and design creativity, collaborative amusement and self perfectionnement. The sharing part is especially good aspect of sl, at its best it enables a light, non material, spiritual existence.

<sup>51</sup> Taichung, Taiwan, April09, and chime nov09 urls: <http://swannbb.blogspot.com/2009/03/taiwan-guqin-conference-programme-2009.html>; <http://swannbb.blogspot.com/2009/06/digital-guqin-museum-presents-at-chime.html>

<sup>52</sup> Discussion and use of "Han" costumes. Pic of guqin players wearing these clothing. Gong Yi says even if you paid him millions he would never wear such clothing, as its just silliness does not correspond to the present contemporary age. Wearing such clothing is akin to theatre. Though I must say, in the SL environment, cosplay is part of some peoples joy of being in a Virtual World. And we say, I think its Vladimir Jankelevitch, that it is because you conduct yourself as musician that you become musician. So, if we have such a good setting given through sl, why not? And I do believe we don't become musician over night, wearing a costume if it helps to focus on becoming musician, what harm could there be? As long as you don't think you are musician just because you are wearing the "Han" robe. Here the costume aspect is like "prop" for entering the scenario. What matters is the quality of the presentation, does the costume look convincing on the person in context?

<sup>53</sup> of a guqin culture and related activities to increase interest and profile for a sl+rl life style. From sl to rl, these activities are excellent opportunity for teaching and learning aesthetics, design, interactivity, scripting, animation, video editing, machinima, interdisciplinary creations through formal structured coursework or informal “play” oriented research-creations.

5. Internet connection must be up to grade and speed for an virtual world to run and the virtual world platform itself has to be stable for clients to invest in it. As of now, it's reliable for some uses – for example for non-urgent fun oriented deployments. But for real time teaching lessons, the requirement of stability needs to be higher than the present.

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<sup>53</sup> Paraphrenalia include: tea ceremony, incense burning, nature setting, costume, hair piece, dialogue, and music play; including other standard accompaniment instruments such as flute, clay flute (Xun) and ruan.

## Selected Pictures from the Digital Guqin Museum

Here you will find a selection of pictures from the prehistory of the Digital Guqin Museum and you can find the entire picture logbook 0708<sup>54</sup> at:

<http://www.flickr.com/photos/69077492@N00/sets/72157619515725129/show/>

**Visitors of the Digital Guqin Museum, avatars interested in the instrument, and mixed reality events<sup>55</sup>:**



**Musician Wildo Hoffman, an electro acoustic specialist in rl**



**Dalian Hansen, author of first novel published with sl as a setting**

<sup>54</sup> For convenience of certain geography regions; the DGM picture 0708 book is here also: <http://blog.sina.com.cn/swannjie>

<sup>55</sup> Mixed Reality; <http://swannbb.blogspot.com/2008/12/3rd-dec-2008-talk-demo-at-sl-rl.html>

## First Mobile Music exporting from Secondlife to Real Life:

### Huahui cube Mobile Music House

Previous to the HuaHui House project, there was an experimental postal service project: real life postcards sent from sl to rl upon demand. This experiment was to see how many people you meet (not anonymous open calls but after direct contact has been made) in sl are actually interested in receiving a post card from Paris sent via a real life postal service. I sold around 30 postcards. People in sl generally wish to enjoy their sl life and not have to be bothered with rl realities. They enjoy the idea of receiving a card but prefer to keep things separate and simple, just one less problem to worry about.



Visitor Sushimetal testing Huahui house



Huahui cubes arrived via postal service: Aquito, Estella, WXT, Break out Breakers, WangXiang  
<http://huahuimagiccubehouse.blogspot.com/2009/06/new-version-slim-and-trim.html>



Poster publicity offered : Cyber Aquarium



Poster publicity offered: Tukiyo C of Moonlit Hotel in sl

### Digital Guqin Museum as a social gathering club



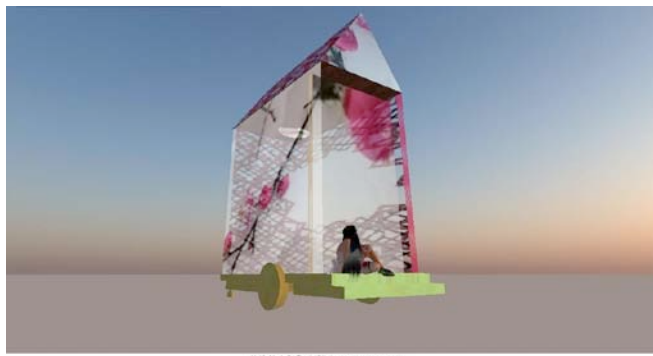
1 Cover of Digital Guqin Museum VW/RW Logbook 2007-2008



2 Small mobile guqin playing venue – buildable in real life: in weather proof fire proof cardboard. Here shown under a tree with a Freisian Mare with petting animation, at DGM site. One of the famous historic guqin player was a great horseman. A rideable black horse was gifted by Leni Galli.



3 Virtual model for real life construction in cardboard



4 Small mobile guqin playing venue ready to travel behind any medium car – dimensions conform to highway travel norms. Light weight tent on frame structure w human scale.



5 Mobile Digital Guqin Museum (airship gifted by Hanako Hammerer (Japanese): DGM Airship on Linden Campus, for Conservatoire National des Arts et Metiers enass. Site of collaborative learning – creation of Oracle consultation service between CNAM enass Swannjie (France: design and conception, content) and University of Southern Mississippi (USA, Prof

Sturtevant's class: scripting. CNAM enass was client to the service provider, the experience provided a real client/service interchange for a class of computer science students. An Oracle book based on the original Wong Dai Sin book from the temple of the same name located in Hong Kong was scripted for real Oracle consultation and interpretation upon request.



6 Mobile Digital Guqin Museum visiting the burning China boat.

The Boat has the interior of Ancient Chinese architecture, it was burning for an unknown period of time. When interviewed Aston Leisen the creator said, he doesn't know why its burning and for how long and it will probably just slowly sink and disappear.



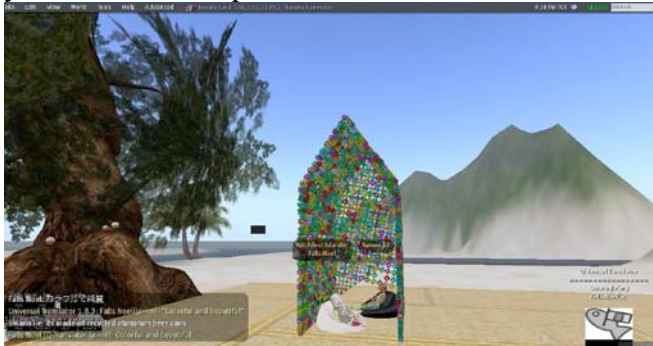
7 There were high quality posters, furniture from the 70s, memories from the cultural revolution era. This corresponds with a current Mao chic in real life. Creator Aston Leisen has selected typical objects from the era, the propaganda poster, stylized simple sparse furniture, nostalgic pretty woman from the 30s playing the pipa – retro chic, a canvas school bag. Later, we see now at this exact location, a new China SIM. The burning boat had disappeared from Secondlife.



8 Digital Guqin Museum 2009. *Yaji* elegant gathering venue interior design using a purchased base of an existing tree stone castle as template and will be entirely reconstructed in wood texture with corresponding period Chinese architectural details, and respective interior fill.



9 Swannjie with a Tea culture virtual world/real world - a testing of an eBusiness model. If visitors wished, they could order tea displayed in Secondlife to be sent to them in real life with a Digital Guqin Museum label. A previous attempt for real life postcards: Swannjie Postal Service has been made in 2007. On the lower table are: xfactor; an artificial intelligence cybertwin chat cube linked to cybertwin Swannjie; and the Suiseiki stone social chat cube linked to cybertwin WangXiang. Horse waiting to be petted in the back, there was a story of playing the qin to a cow ; meaning useless – however, here you could play to an intelligent horse: a cybertwin who gives you echos of Guqin music and culture info.

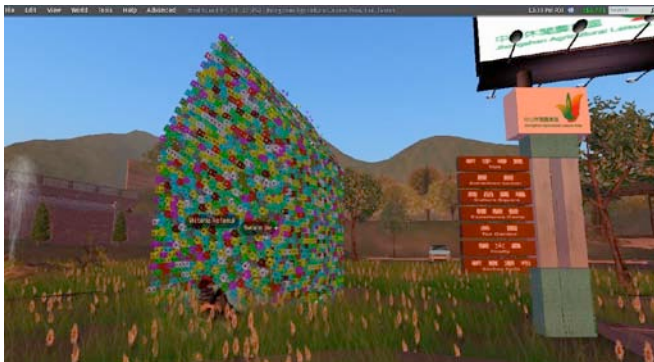


10 Digital Guqin Museum : MobileMusic HuaHui House. 3200 prims; each cube contains a color changing script and gives a gift. In Secondlife Virtual World, the house comes in two versions: multicolored, or silver. In real life, the House also exists in color or silver. Guests were invited to test the ambiance of the house in the Virtual World.

The first prototype being built is silver with high lights in color. Cubes are invited from around the world. Details + contributors: <http://huahumagiccubehouse.blogspot.com/2009/04/list-of-cubes.html>; in real life the HuaHui House could be transported from place to place on the highway. Each cube could be assigned to a 2D barcode to link to a web page for details associated with the gift given by the cube – or some other information as designed by the maker of the cube. Sometimes, the material gift itself maybe stored directly in the cube itself if the HuaHui House is to be a permanent structure as a physical location of an item – for example if the gift was say a tiny coffee mug, teddy bear, beaker with a plant, notepad with a tiny pencil and other mysterious symbolic items so on so forth.

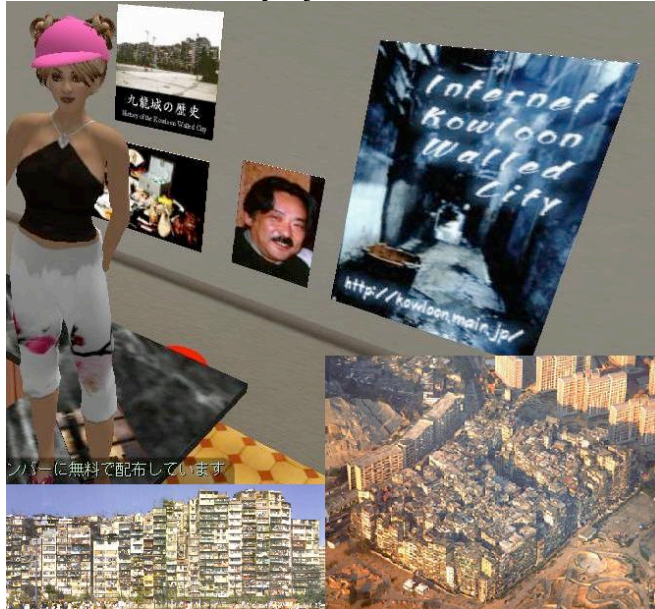


11 Digital Guqin Museum : HuaHui cubes in real life.



12 Digital Guqin Museum HuaHui House in Ilan Taiwan in Secondlife – and we could imagine the landscape as plausible in real life.

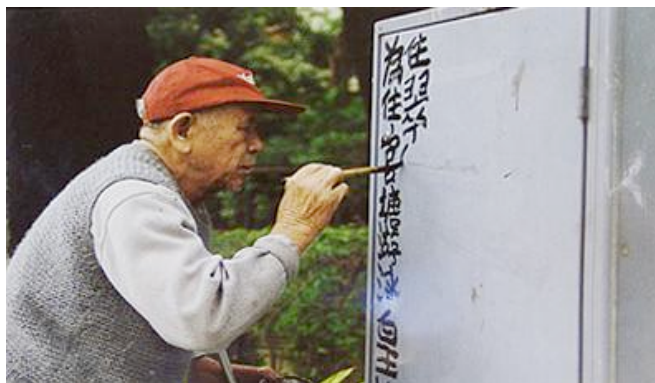
### Chinese culture deployment in the virtual world as used by the well loved Kowloon SIM



13 Kowloon SIM is based on references of real documentation of the book Kowloon Walled city by鈴木隆行氏Kowloon Explorer team captain



14 Katiti's shop at the Kowloon SIM inspired by Kowloon Emperor's Graffiti, a real life bona fide art brut artist of Hong Kong Mr. TSANG Tsoi Choi. (However there is no reference of this source which constitute an important part of the charm of the place given that Cho's graffiti is really a signature symbol of Kowloon)



15 TSANG Tsou Choi 曾灶財 "Emperor of Kowloon" Graffiti emperor,  
[http://en.wikipedia.org/wiki/Tsang\\_Tsou\\_Choi](http://en.wikipedia.org/wiki/Tsang_Tsou_Choi)



16 Kowloon real estate office. These spaces correspond to a real Secondlife volume sometimes with only 9 prims – tiny allocation of rental spaces conformed to the reality of real Kowloon.



17 Swannjie puts her tea here to try the mobile street vending experience at a typical left over space as found street corner.



18 Eating porkbun in a Chinese apartment the green and white wall is a typical coloration in Kowloon homes from the 60s – some homes have never been updated in style and remain the same.



19 The famous computer mall sign “Kowloon Computer City” seen through the window and a typical popular culture poster on the backwall of this café. *Fu* = plentitude.

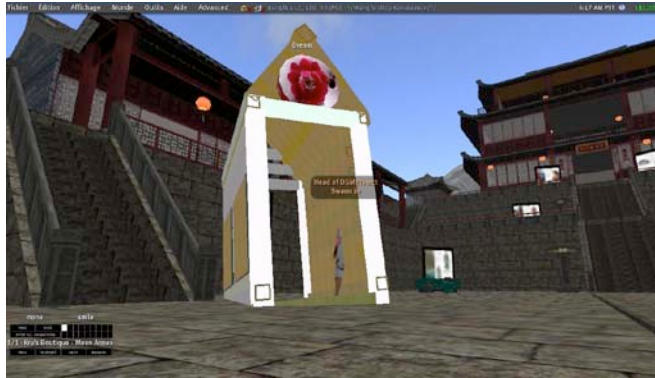
**Popular Tea and leisure culture venues in the virtual world and in real life for social settings are highly appreciated and esthetics of tea and its related paraphernalia are much searched for in an installation for a guqin event; venues used by Asian and non-Asian themed tea rooms, exterior spaces**



20 Tea & Strychnine <http://swannbb.blogspot.com/2009/07/tea-and-strychnine.html>



21 Mobile Music House – delicate tent house - staying for a few days on a stretch of empty great wall of China. A Real life location would be in JianCou (triggering point of the bow+arrow) – the wild section of the Great Wall.



22 A Kungfu shop for mystical experiences of guqin music as presented by recent cult kungfu films. The creator said his kungfu fortress sim has no real life model; he created it from kungfu films he saw. His sources would include: inventive hybrid guqin+guzheng instruments, *Kungfu hustle*, *Crouching Tiger Hidden Dragon*, *Warring States*, *Erotic desires burns the Qin*, and many others because in popular culture the Guqin is being used as some musical mystical weapon which attacks via immaterial sound waves and plainly as a material object.



23 Unusual place: China West SIM, sand, wind, dirt, hardship, tough man land. Owner cctv Back creates Chinese military tough wear. Chance meeting a good creator: according to the book of qin, when you are with a friend, it is also a good moment and is appropriate to play.

### Pleasant ambiance for guqin playing in non-Asian and non-tea room venues



24 Oyster bar.

### Pleasant ambiance for guqin playing in Virtual World venues



25 In fairy land



26 Player on a rose (sculptie bed purchased)

## Digital Guqin Museum story logbook 2007 2008

*1 Swannyie at Tereboru Izakaya, Hannabi Festival, TV Tokyo shooting session*



2



*Revisiting the new Isakaya Bar*

*Here I return after one and a half year, with the guqin. I place it on top of the koto to compare the size, and style.*

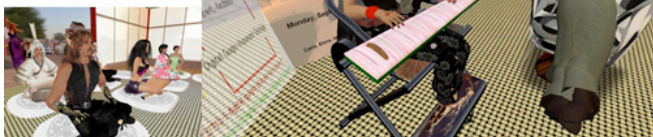
*Below is Owl Bay Island, at Chinese culture festival. Swannie was invited to give a guqin concert. The guests came in Chinese costumes, and they asked a lot of questions. A lot of them tried the guqin and took pictures. Some asked to buy the instrument. Very cool audience. The Chinese building was removed after the festival. Sept 2008*



3



*Contagious Republic - super tool creator Sculptie-O-matic came to visit, he likes the delicate sound of the guqin and he gifted a copy of his software to Digital Guqin Museum. Right: is someone dressed up for a piece of theatre - below: concert goes.*





6



7 Digital Guqin Museum site, glass house, Kowloon apt, U2 concert, Saitot winner !



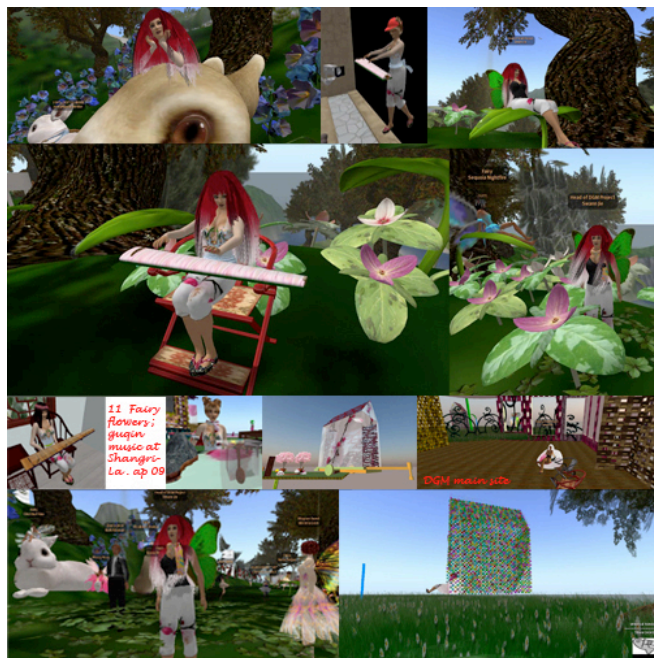
8 Mobile Music no3 : copper balls, MianMians love letter, tiger, Tilly flower house; ship



9 Mobile Music on the road, RMB city, China, Shuri Castle, Okinawa, Liberta France,



10 MobileMusic: HuanHui no 1, rl aluminum cube skin, sl object giving magic cubes





### Building of the HuaHui Cube for the Mobile Digital Guqin Museum in real life:

The version shown above will take 3200 cubes to complete. The structure is a light weight tensegrity structure used as a landmark. Each time the DGM visits a venue; it will be used as a landmark for a musical event. Targetted launch 23 June 2010 on Music Festival Day in Paris, France in a public park.



27 HuaHui Cube exported into real life with 2D barcode identification for each cube.