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聲音創作像是我們聆聽過程的經驗，重新轉化建構的狀態，而這狀態如似充滿著的另一空間，聲音的空間，一種充滿記憶痕跡但非真的具象，存在但無物質，卻震撼著我們。

首獎作品姚仲涵的《竄景》和王仲堃的《瓶·聲響》的聲音創作音源分別來自自主製作的日光燈管和動力「聲瓶」聲音裝置，這種有別以往的聲音創作型態，開拓更寬廣的創作可能性，集合聲音、裝置和現場演出等型態的展演，帶給國內聲音藝術發展新的面貌。

另外在評審過程中，我們發現部份國內創作者過度使用聲音的調變而經常流於太過「特效」的聽感，減弱聲音與聆聽之間的純粹度，值得我們關注。當國內聲音藝術的發展已愈趨多樣性，聲音藝術獎是否侷限在純聲音作品，將是未來值得思考的問題。

Sound creation is like the state of transforming structure in the experience of the listening process, and this state is like the creation of a new space. The space created by sound leaves us with a memory but it is not a real object. It exists but it is not substantial. However, it can give us a shock.

The sound sources of the sound creation in the top prizewinning works “Scattered Landscape” by Chung-Han Yao and “Sound of Bottles” by Chung-Kun Wang respectively come from self-made fluorescent light tubes and a kinetic “sound of bottles” sound installation. These are different from the sound creation types of the past, pioneering broader creative possibilities, combining sound, installation, and live performance together, giving a new face for the development of Taiwanese sound art.

In addition, during the judging process, we discovered that some Taiwanese artists excessively modulate sound and usually tend to have too much of a “special effect” feeling. The abatement of the purity between the sound and the listening deserves our attention. When the development Taiwanese sound art becomes more diverse, a question worth considering in the future will be whether or not sound art prizes should be limited to pure sound pieces.