



Annex III
K. 4/322

Soundtecture

Thomas Tsang
Department of Architecture

In collaboration with
Deborah Waugh, Department of Music
Giorgio Biancorosso, Department of Music

26 May 2022

Summary of the Impact

This project critically examines the liminal space where art, architecture and music overlap. This project is interdisciplinary in nature and builds on scholarship and creative work from across the humanities and architecture, in particular, from the fields of design, architecture, musicology, composition, performance, and sound studies. The project draws inspiration from a broad and disparate body of research, and aims to cultivate a new protocol for collaboration in matters of architectural design, musical performance, and the ecology of sound. Hence, the practice-based nature of the underpinning research.

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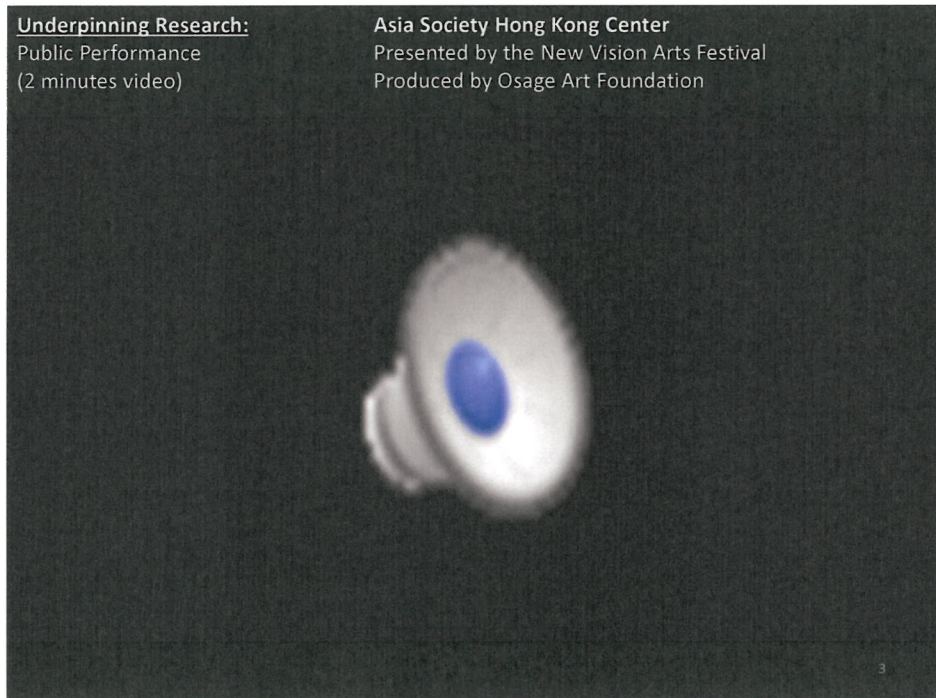
Underpinning Research:

Public Performance
(2 minutes video)

Asia Society Hong Kong Center

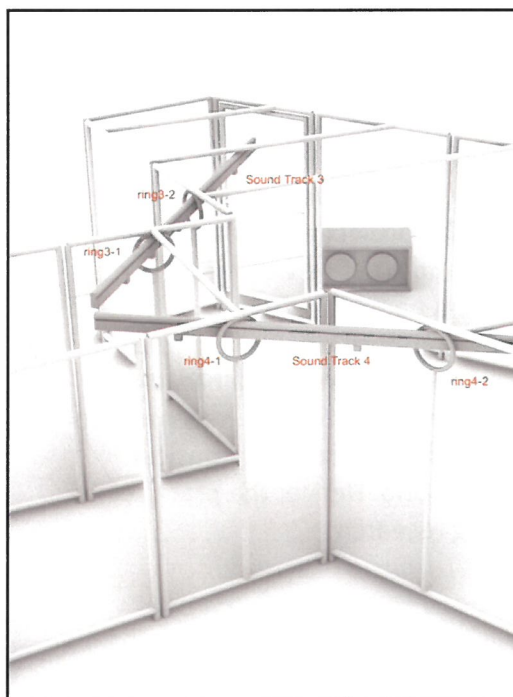
Presented by the New Vision Arts Festival

Produced by Osage Art Foundation




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Summary of the Impact:



- Soundscape studies pioneer R. Murray Schafer's statement, "the modern architect is designing for the deaf," highlights a key issue in modern architecture: the tendency to focus on artifacts rather than integrated living systems.
- If the architecture field is ocular-centric by nature, how do we begin to "witness" sound? How do we develop an aural understanding of a multivalent sound ecology where an integrated area consisting of lighting, speakers, motorized slider, security fences, and historical military buildings is in place?


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Summary of the Impact:

HKACT! Act 10 Daedalus Drones develops a unique genre integrating artistic and conceptual references to unmanned aerial vehicles, drone technology systems, camouflage architecture, and an irregular network of passages. Driven by the theme of Daedalus, the Greek mythical architect of Minotaur's Labyrinth on Crete, this performance/installation presents a multi-centered experience that navigates the boundaries of the artisanal and artistic concepts of "Daedalus," respectively. Guided by smell and sound, the visitor's senses will be activated through acts of meandering, listening, walking, ascending.

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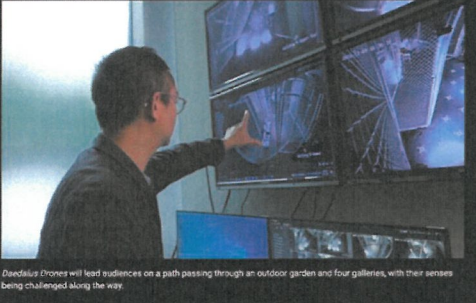
Underpinning Research:

Production funding support toward research and development by New Vision Art Festival and Osage Art Foundation


1. Create greater collaboration regarding research in sound and architecture between the faculty in the Departments of Architecture and Music at HKU and other universities in the endeavour of building Sounding Architecture into a genre
2. HKU students will benefit from the experience of working with composers, artists, architects, and professional musicians in the creation and performance of new works
3. Further enhance a sense of community and engagement within the public and disciplinary community and the general public at large through art, architecture, and music by organizing a symposium, workshops, publications, installations, new compositions, and/or performances

+

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Daedalus Drones will lead audiences on a path passing through an outdoor garden and four galleries, with their senses being challenged along the way.



Architect Thomas Tsang, also a co-creator of Daedalus Drones, says audiences at the show may find themselves drawn to specific nuances of the sights and sounds.

Underpinning Research:
Public Performance

Asia Society Hong Kong Center
21/27/28-11-2021

“Two artists have inspired one another by continually pushing the boundaries of their mediums. Now, with the help of 120 drones and dozens of musicians, they are producing a multisensory show that takes their work to yet another level. scroll Multidisciplinary Japanese-American musician Ken Ueno and Malaysian-born, US-educated architect Thomas Tsang each embarked on artistic journeys to discover their own styles of creative expression.”

By Morning Studio Editors
November 24, 2021
South China Morning Post

[Link](#)
<https://multimedia.scmp.com/native/infographics/article/3156623/daedalus-drones/>
<https://www.nvaf.gov.hk/2021/programmes/3/>

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2018 Spring Lecture Series
Progress

Sounding Architecture

22 March 2018
7:30pm

Dr. David Hsu
Professor of Architecture
The University of Hong Kong
Polytechnic Building, Hong Kong

Thomas Tsang
Professor of Architecture
The University of Hong Kong
Polytechnic Building, Hong Kong

(HONGKONG GRAFT)
AN INSTALLATION AND AN OPERA



PREVIEW
SAT 23 APRIL 2018
18:00 - 20:00

LECTURE & DISCUSSION
SETH BROOKS

Make Contemporary Chicago
Wright Concept Labs
2232 South Thrane Street
Chicago, IL 60608

PRESENTED BY
OPEN GRAFT

DE JARVIS / OZ
HARVEY KOSOFF
JENNIFER KOSOFF
KEN UENO
THOMAS TSANG

Underpinning Research:
Received two times HKU Interdisciplinary Knowledge Exchange Funding. To further enhance a sense of community and engagement within the public and disciplinary community and the general public at large through art, architecture, and music by organizing a symposium, workshops, publications, installations, new compositions, and/or performances

HKU INTERDISCIPLINARY KNOWLEDGE EXCHANGE FUNDING
Awarded for Soundtexture: Intensity as Density, a project with the Department of Music; Regional Funding: 175,000 HKD.
2019-2021

HKU INTERDISCIPLINARY KNOWLEDGE EXCHANGE FUNDING
Awarded for Sounding Architecture, a project with Department of Music, Funding: 200,000 HKD.
2016-2018

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Underpinning Research:

Sounding Architecture Manifest

In response to the urgent need to document and make accessible on between architecture, sculpture, and music, conceiving of sounds as architectural materials.

- Sounding Architecture Manifest

Independent journal Newspaper distributed at:

- UABB Shenzhen 15-12-2017- 17-03-2018

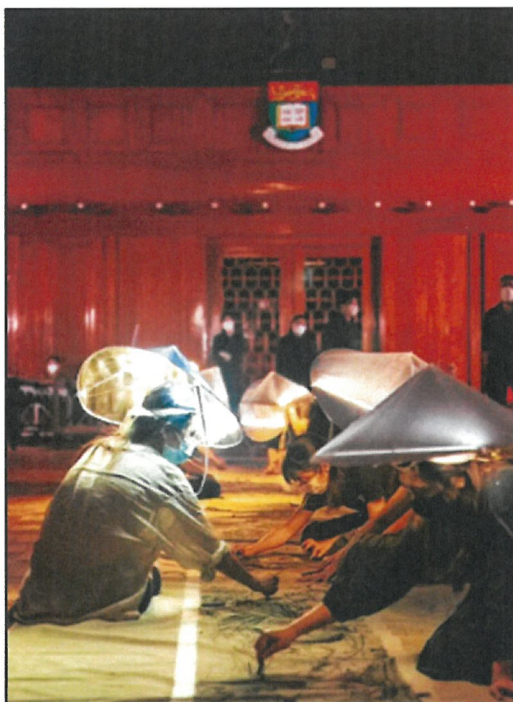
- Sounding Architecture in Concert performance at Loke Yew Hall, HKU 26-04-2018

- 16th International Architectural Exhibition at the Venice Biennale, 25-05-2018

- Collection at the Asia Art Archive

- Advisor to Sounding Architecture Manifest includes renowned artists such as Natalie Diaz (2021 Pulitzer Prize in Poetry and 2018 MacArthur Fellow), and Du Yun (2017 Pulitzer Prize in Music), and Ken Ueno (Jerry and Evelyn Hemmings Chambers Distinguished Professor Chair in Music at UC Berkeley).

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Underpinning Research:

To blur the boundaries between audience/performers, participants/observers, music/architecture students, and provided a new dimension to both performance and drawing for the students. It also explored sound and space in the historic Loke Yew Hall with the musicians performing in different parts of the hall.

Video

DRAWING ATTENTION (2021)

Loke Yew Hall, HKU

29-04-2021



Drawing Attention

Performance Installation

Loke Yew Hall, HKU

Thurs 29 April 2021 | 8pm

(Co-organized by Thomas Tsang (Architecture), George Burrows (Music) and Deborah Blough (Music))

Lighting Installation by Norberto Ramalho

Draw of Clouds, Rain of Flowers for paper and pencil
Chen Wei-Ying (Drawing) & Qian Wei (Shen-Ming)

Complex

HKU Garden

In Room from Paper for paper and pencil
The Drawing Works & Chen Wei (Shen-Ming)

HKU

HKU Garden

Room of Silence from Song of Shuang for paper and pencil
Chen Wei (Shen-Ming) & Qian Wei (Shen-Ming)

Regrettably, Pheng for the Concept for paper
The Drawing Works

Lighting Installation

HKU Percussion Ensemble

Wang Diansheng

Isak

Claudio Delaney

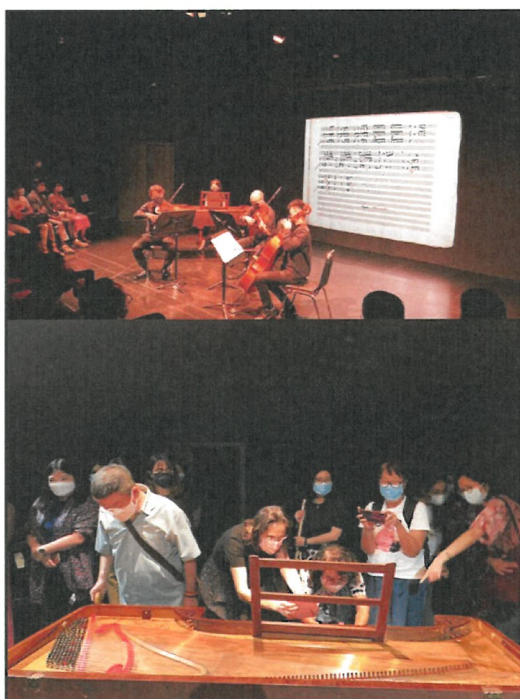
Adriano Aguilera & Pina

Andreas Bach

Rene Lutz

Isak Treiman

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Underpinning Research:

Year 1 Studio

IN DIALOGUE with BEETHOVEN: CROSSROADS (2021)

Performance Installation
McAulay Studio,
Hong Kong Arts Centre
23-06-2021

Presented by the Goethe-Institut Hong Kong, the concert was originally scheduled for 2020 to celebrate Beethoven's 250th birthday, however, was postponed to June 2021 due to the pandemic. Held in the intimate McAulay Studio at the Hong Kong Arts Centre, the concert featured a string quartet and an 1830s square piano from HKU Music Department's historic keyboard collection. The extraordinary documents shed light on Beethoven's creative process. Four excerpts from Beethoven's works were performed with an informative post-performance discussion with the audience. They were particularly struck by the sound of the square piano and the intimate setting of the concert. Both the Italian Cultural Institute and HKU MUSE have expressed interest in presenting the concert in the future.

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Underpinning Research:

Collaborative teaching with HKU Department of Music and international collaboration with composers from Cornell University and UC Berkeley

SOUNDING ARCHITECTURE

ARCH 2071 Architectural Design 1:

Sounding Architecture, is the first collaborative teaching development between the Department of Architecture and the Department of Music at the University of Hong Kong (HKU), introduced in Fall 2016. Composed of 67 students and 6 tutors, at the start of their studies, the Year 2 students of the Bachelor of Arts (Architectural Studies) (BAAS), received a year of basic training in the foundation courses. They were able to experiment with sound, shape and materials with no specific goals, except to construct a sound instrument and develop a set of drawings that informs both construction and performance depending on their individual suitability and finding.

Video

[HKU KE Bulletin 2017](#)

Reference

Barbosa, Álvaro and Thomas Tsang. "Sounding architecture: inter-disciplinary studio at hku." *NIME* (2017). Pg 48-51

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Sounding Architecture in concert

HKU Gamelan + HKU Percussion Ensemble

Curator
Thomas Tsang
Musical Directors
Deborah Waugh + William Lane

Ken Ueno
Chan Sze-rok
John Cage
M. Arham
Aryadi
Du Yun

Loke Yew Hall
The University of Hong Kong

8 pm
Apr 26

Impact Achieved:
Impact experience of working with composers, artists, architects, and professional musicians in the creation and performance of new works

Sounding Architecture in Concert
Loke Yew Hall, HKU
26-4-2018

Program included the world premieres of HKU PG composer Chan Sze-rok's *Ghost Chase* (2018) and Indonesian composer M. Arham Aryadi's *Dimension* (2018), which were both commissioned and performed by the HKU Gamelan. The Hong Kong premiere of Ken Ueno's composition *only the breaths of favorite poems herein* for ten vocalists with megaphones and a 20-channel audio installation (2017) was performed by the HKU Percussion Ensemble alongside Thomas Tsang's installation entitled *Sounding Architecture: A Room with 33 Doors*. Other works included the Hong Kong premiere of Pulitzer prize winner Du Yun's *How are you doing, the future that has never left* (2017) for video projection utilizing Tsang's drawings qua graphic notation exploring new possibilities of transcribing oral traditions, as well as John Cage's *Ryanji* performed by musicians from HKNME.

發聲建築 Sounding Architecture
an installation by Thomas Tsang

only the breaths of favorite poems herein by Ken Ueno

Fri 15 dec 2017

PERFORMANCE
World Premier
5:00pm - 5:30pm
7:00pm - 7:30pm

1 房間 room
33 門 doors
20 發言者 speakers
10 表演者 performers

Exhibition
A2111
Factory Building
Harbour Ancient City

Use a stopwatch (recommended, 1 min, 1.5 min, 2 min, 3 min, 4 min, 5 min, 10 min, 15 min, 20 min, 30 min, 45 min, 60 min, 90 min, 120 min, 180 min, 270 min, 365 min) to measure the time it takes to hear the sound of the room.

For information on Sounding Architecture

Impact Achieved:

Opportunity for public audiences to witness performers working with professional musicians and composers, enhancing their skills and knowledge in a professional performance and curatorial preparation for exhibition setting

Beneficiaries

Create an awareness of sound and space in our historic urban environment

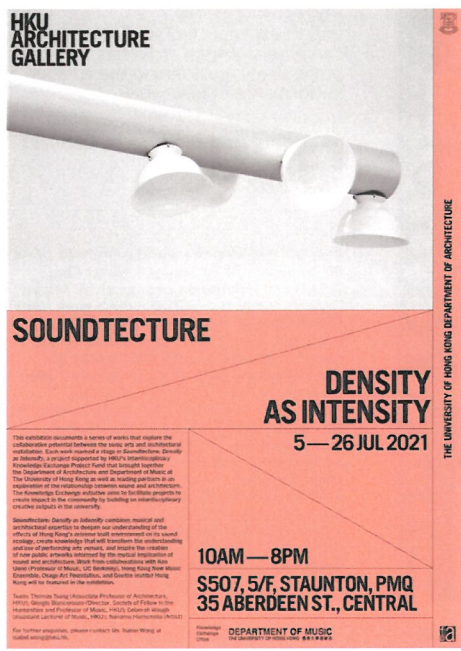
Develop descriptive and conceptual tools for assessing the city's historical architecture and advising authorities from the perspective of the relationship of building conservations to sound ecology

Demonstrate the artistic and social potential of Hong Kong's historic architectural sites

Sensitize the audience to the mutual implication of sound and the built environment


Deepen awareness about the mutually binding relationship between sound and architecture among both professionals and the general public

Further develop a platform for sound and architecture specialists to engage in collaborative projects



Underpinning Research:
Opportunity for public audiences to witness performers working with professional musicians and composers, enhancing their skills and knowledge in a professional performance and curatorial preparation for exhibition setting

SOUNDTECTURE: DENSITY AS INTENSITY (2021)
Exhibition Installation Performance
HKU Architecture Gallery, PMQ
05-07-2021 --- 26-07-2021



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Innovativeness of the engagement approach

- We believe that by continuing to engage with a wide range of collaborators and audience members (from West Kowloon Cultural District Authority, Osage Art Foundation, PMQ, Hong Kong New Music Ensemble, UC Berkeley to freelance musicians, artists, designers, academics, students, and the general public), we continue to have a substantial impact in helping define and shape the relationship between architecture and music. Staging our projects in different venues and using a diverse range of musical instruments and site-specific installations also helps promote an awareness of sound and its relationship to the built environment.
- Over the last five years, our work has gained momentum both in Hong Kong and overseas. Bringing together a wide spectrum of artists, professionals, academics, students, and the general public through a roundtable, workshops, public talks, exhibitions, installations, performances, and edited online materials has seen our project reach significantly more people than anticipated when our collaboration first began. We are currently planning further collaborations with cultural institutes and presenters that will further both our scope of work and outreach.

Engagement:

External partners

The following individuals have recognized the significant impact of this project and offered considerable support over the last two years:

Ken Ueno
Professor in Music
UC, Berkeley

William Lane
Artistic Director
Hong Kong New Music Ensemble

Kung Chi Shing
Artistic Associate
West Kowloon Cultural District Authority

Agnes Lin
Director and Founder
Osage Art Foundation

Daniel Chua,
Chair Professor and Chair
Department of Music, HKU

Stefano Fossati
Director, Italian Cultural Institute

Shelley Ng, Pianist
Hong Kong New Music Ensemble

Karen Yu
Co-founder and Co-artistic Director
The Up:Strike Project

Alice Mong
Executive Director of Asia Society Hong Kong

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On a different note

By CHINADAILY Staff

New experimental modes of sound are recently on show in Hong Kong as changing the way we listen. Chinadaily then selects a film that caught her attention.

Chinadaily the sound

During playback in the power of music usually sounds that enter outside the circle of the artist ... on it is obvious, sometimes in general singing ... is central to the practice of artists as composers ... and sound artists have been in the past work to broaden it into digital for the specific ... sound installation. *Double Phoenix* is a unique creation in the film sector (Hong Kong's first ... artist). Produced by Hong Kong International as part of the 2021 New Asian Film Festival ... *Double Phoenix* is an experimental sound work that creates depth and sense, presenting digital ... sounds can help to tell the story.

© Photographed by the artist Hong Kong, 2021. Photo: Chinadaily.com.cn, 2021.12.17

Impact Achieved

Building new audience towards art and technology staged an innovative performance

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Wallpaper*

REINVENTING SHENZHEN'S IDENTITY AT THE 2017 BI-CITY BIENNALE

Reinventing Shenzhen's identity and urban villages at the 2017 Bi-City Biennale

f t p in ↗

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Symposium:
Towards a Manifesto:
Sounding Architecture (2016)
Rayson Huang Theatre, HKU, 22 Sept 2016
Poster

Speakers included:
Giorgio Biancorosso
Chan Hing-yan
Sony Devabhaktuni
William Lane
Eli Marshall
Kingsley Ng
Naarime Soraji
Thomas Tsang
Ken Ueno
Deborah Waugh

Shenzhen is the place where lots of people come to reinvent their identity, says architect Thomas Tung about the city which, together with its neighbour Hong Kong, hosts the Bi-City Biennale of Urbanism/Architecture, or UABB. Tung's own contribution – an immersive installation designed to amplify the soundwork by composer and vocalist Ken Ueno – is one of the exhibition's highlights that mark the 2017 Biennale's active involvement with contemporary art.

The notions of identity and authenticity are central to this year's edition of UABB. Titled 'Cities Grow in Difference', it celebrates the city as a 'complex ecosystem' and reimagines urban

MANIFESTO:
SOUNDING
ARCHITECTURE

Future:
To develop and deliver to inform policy-making, and provide evidence-based advice to leaders.

- Thomas Tsang invited to serve as **Expert Advisers** of Arts Capacity Development Funding Scheme, Home Affairs Bureau. (2021-)
- To advise funding support for large-scale and cross-year arts and cultural initiative and activities to support under arts technology.
- "In the Policy Address delivered in 2020, the Chief Executive stated that the Government would actively promote and support the development of **arts technology (arts tech)**. We hope that the organic integration of arts and technology can multiply benefits for both fields, which will in turn enhance Hong Kong's standing in the international arts arena, facilitate cultural exchange and strengthen our role as an international cultural metropolis."
- **Advisory Board Member**, Jockey Club Augmented Reality in Arts Education Project (2021-2023)
- Invited to speak at the 25th conference of the Association of Asia Pacific Performing Arts Centres (AAPPAC) on the conference theme is **Future Forward**, under the panel **"Interdisciplinary Thought Leadership and Performance"** - Esplanade – Theatres on the Bay, Singapore – October 2022

Maximum no. of slides:

20

(including the title slide)