<table>
<thead>
<tr>
<th></th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Project Details</td>
</tr>
<tr>
<td>12</td>
<td>Summary of the Work and its Significance, Originality, and Rigor</td>
</tr>
<tr>
<td>19</td>
<td>Originality</td>
</tr>
<tr>
<td>24</td>
<td>Rigor</td>
</tr>
<tr>
<td>26</td>
<td>Significance</td>
</tr>
<tr>
<td>28</td>
<td>Dissemination and Evidence of Peer Review</td>
</tr>
<tr>
<td>42</td>
<td>Appendix</td>
</tr>
</tbody>
</table>
Sounding Architecture:
Sounding Architecture is an installation and performance of architecture and music inform each other in surprising ways, challenging disciplinary notions of tradition and experimentation, expanding the boundaries of both practices.
Project Details

Author
Thomas Tsang

Title
Sounding Architecture

Output
Design

Function
Architectural Sound Installation

Location
Shenzhen and Hong Kong

Exhibition Title
A Room with 33 Doors; A Room with 33 Tables

Venue
UABB Biennale and University of Hong Kong Loke Yew Hall

Dates of installation
2017-18
Exterior View
SOUNDING ARCHITECTURE:
Sounding Architecture is an installation and performance of architecture and music inform each other in surprising ways, challenging disciplinary notions of tradition and experimentation, expanding the boundaries of both practices.
1 Section Drawing with speaker locations
Installation at the UAAB
Summary of the Work and its Significance, Originality, and Rigor

Sound may be invisible, but it is no less an architectural material than wood, glass, concrete or light. It is shaped and contained by design. By the same token, sound describes an environment—be it an open space, enclosed area or dedicated building. To help our students and the community at large become aware of the limited dialogue on the subject of sound and space, Sounding Architecture critically and creatively examines the liminal space where architecture, sound, and music overlap.

Presently, sound is rarely considered in design practice except for concert halls or lecture rooms (this is the domain of sound engineers or acousticians).
Anyone who has heard a piece of music in a space can learn to be sensitive to the fact that the architecture is a contributing factor to the acoustics and, therefore, the sonic fabric of the music as it unfolds in a space. This is fine, but it does not address the fact that the built environment is ostensibly an instrument under all sonic conditions—anywhere, anytime.

Hong Kong also inspired us to revisit Cage’s work critically. The extreme forms which the built environment takes here in Hong Kong compels us to rethink of architecture as shaping the soundscape in a dramatic, even harmful way. Think of the density of the urban grid, the tunnels of sound that run through the city, or the pervasiveness of construction sites. These characteristics of the city determine its soundscape and require new forms of investigation.
informed by the expertise of musicians and sound experts as well as new types of architectural practice to counter. In building the basis for such a practice, the aims to not only sensitise the audience to the mutual implication of sound and the built environment, but also offers new ideas to professionals and policymakers as they address the question of a “sound” built environment.
Sounding Architecture

Exhibition
A2111
Factory Building
Nantou Ancient City

Fri 15 Dec 2017
PERFORMANCE

World Premier
5:00pm — 5:30pm
7:00pm — 7:30pm

For ten vocalists with battery-operated megaphones stationed within the exhibition space for Thomas Tsang's Sounding Architecture installation at the Shenzhen Biennale of Urbanism/Architecture 2017.

Use a stopwatch (smartphone). Each line represents 5 minutes. Transitions between staves should be gradual - take ~1-2 minutes.

1 房間
33 門
20 發言者
10 表演者

room
doors
speakers
performers

for information on
Sounding Architecture
This symposium brings together the HKU Department of Architecture and the Department of Music. The concept behind this project is collaboration and research. To develop a unique project dealing with sound and space, creating a dialogue between two distinct disciplines in architecture and music, which will advance international research into this field and have tangible benefits for non-specialists from the general community.

Sounding Architecture is funded by HKU Interdisciplinary Knowledge Exchange Project, supported by HKU Department of Architecture and Department of Music with KE partners, including the Hong Kong New Music Ensemble and Spring Workshop, to collaborate in a series of workshops and talks culminating in an installation, exhibition, and performance in 2017. This artistic and research collaboration will reach both established and new audiences for music and art in Hong Kong.
Sounding Architecture Manifest

Issue 1

December 2017

1 Sounding Door
Jacques Hitlon is an artist, designer, researcher, engineer, and Vice-Recteur for Art at Villa Academy of Arts, where he works on sonic and performative aesthetics of daily objects and spaces.

2 Five Manifestos for Sounding Architecture
Kung Chi Shing is a composer and music activist based in Hong Kong. He is the author of "Ludus Litteratus: The Sound of Architecture." His research concerns the history and development of musical aesthetics, in music, in the buildings, and in our environment.

3 On Bayreuth
Georg von der Strassen is Associate Professor of Architecture at University of Hong Kong. He is the author of "Ludus Litteratus: The Sound of Architecture." His research concerns the history and development of musical aesthetics, in music, in the buildings, and in our environment.

4 A Note for Only the Benefits of Future Generations
Rome Prize and Berlin Prize winner Ken Ueno is a composer, vocalist, and sound artist; shares his poetic representation of sound to architecture.

5 Carnivaloni
Manfred Brunner is an Italian visual artist and librarian. He briefly studied at the University of Palermo before switching to his studies while also working in the Italian film industry as an assistant director.

6 The Triple
Pauli Heiney is an author and engineer. In his work, he explores the interaction between light, sound, and space.

7 An interview with 2 questions for Buenos Aires, 2 Frightening
Bouwman's 2 Frightening in Bangkok, shares his experiences of what sound in architecture is part of the atmosphere that evokes our senses.

8 Speech Ornament
Robert Ginsberg's work researches the interdependencies between sound, place, and listening, aspects of which are explored through installations, writing, and the development of sound-using and sound-sensing technologies.

9 Illegal architecture (vehicles and retired silent architecture)
Ryoan Ishiyama is a researcher, educator, and artist in Taipei, discussed the relationship between sound and memory.

10 Take environment for granted, we take space for granted, building, or a physically constructed space, is like the opposite of nature. But somehow, the man-made structure also include this interesting human energy. When you build something, you also trap the builder's energy inside that.
Sounding Architecture in Concert Poster

HKU Gamelan + HKU Percussion Ensemble

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

Loke Yew Hall
The University of Hong Kong
8 pm
April 26

1 Sounding Architecture in Concert Poster
Originality

Artist and composer John Cage recognised this. Inspired by zen principles, he left behind traditional notions of organised sound and dedicated venues to explore the value of spontaneously occurring sound (whether in a natural or built environment). Musicians, architects, artists, and curators around the world are still grappling with Cage’s legacy. Only, they do this separately.

Sounding Architecture counters this tendency by promoting bold new initiatives in cross-disciplinary collaboration. The first impact of the project, then, will be the creation of a collaborative platform, based in Hong Kong, that will outlive the project itself. The platform will enable artists,
musicians, architects, and curators to contribute to the city’s cultural scene in this new and exciting area of research-based practice.

Research, in this case, takes the form of bold new initiatives in cross-disciplinary collaborations, as historically, sound and architectural principles have been treated separately, and have rarely been considered together except as contingent overlapping parameters. Anyone who has heard a piece of music in a space can learn to be sensitive to the fact that the architecture is a contributing factor to the acoustics and, therefore, the sonic fabric of the music as it unfolds in a space. With the realization that the built environment is ostensibly an instrument under all sonic conditions, architecture can then be factored into the musical composition (and vice versa).
Research Questions

• Can the relationship between sound and architecture, the extreme built environment on its sound ecology?
• How can traditional modes of architectural production be ‘hybridized’ with contemporary art and curatorial practices, and how can this create an opportunity for collaborations?
• How can these qualities also be presented as temporal performative architectural materials (especially art, oration, theatre, and live music)?
Rigor

The project was an opportunity to rethink and forged discussions to focus on ways to encourage the collaboration between architecture and sound specialists, interdisciplinary in that it brings together research on sound and design as developed in traditionally separate units.

Key design methods included:
• Historical, cultural and social fieldwork to establish the programme, form, location and material of the architecture.
• Critique received knowledge about architectural acoustics, sound design, and composition from multiple perspectives
• Develop in-depth knowledge of the connections between specialist disciplines and professions—architecture theory
and practice, music theory, performance, composition, sound and interior design—that are normally pursued separately
Significance

To create knowledge that will be accessible to everyone interested in the fate of our urban environment. In facilitating collaborative experiences it will compel participants to devise a language that cuts across the specialisms of each discipline involved. Working together with these leaders in their fields, this project aims to reach a broad range of participants within the community and across media in order to:

• Critique received knowledge about architectural acoustics, sound design and composition from multiple perspectives
• Play a leading role in the new, burgeoning interdisciplinary area of sound arts and design thinking
• Develop connections between specialist disciplines and professions—architecture theory and practice, music theory, composition, performance, sound and interior design—that are normally pursued separately
• Develop a platform for sound and architecture specialists to engage in collaborative projects
• Raise awareness about the mutually binding relationship between sound and architecture among both professionals and the general public
• Develop descriptive and conceptual tools for assessing the city’s architecture and advising authorities from the perspective of the relationship of the urban buildings to sound.
Dissemination and Evidence of Peer Review

My project was widely disseminated textually and visually in architecture publications, and it has significantly contributed to academic research within the discipline of architecture.

The collaboration internationally acclaimed composer Ken Ueno is a Rome Prize and Berlin Prize winner who works at the intersection of music, theatre and performance art. He has extensive experience in exploring sound and space in innovative ways through international collaborations, installations, performances, and new compositions.

William Lane, won the Award for Young Artist (Music) at the 2013 Hong Kong Arts Development Awards in recognition of his contribution to arts development
in Hong Kong. As an advocate of new music, he promotes the work of local composers and introduces the music of many overseas composers to Hong Kong audiences. His ensemble, HKNME, is at the cutting edge of contemporary music and has been building the way to international acclaim since its inception in 2008. Renowned composer Kung Chi Shing is Artistic Associate (Music) Consultant to WKCDA, a development project that aims to form an international-grade arts and culture hub in West Kowloon. His insight into the construction and negotiation of cultural spaces, and proven commitment to the growth of the Hong Kong art and music scenes, has added further depth to this project. Outcomes has been in form of workshops, publications, new compositions, performances, and site-specific installations and public artworks.
Exhibition Installation:

**Sounding Architecture:**

*A Room with 33 Doors (2017-2018)*

7th Bi-City Biennale of Urbanism\Architecture (UABB)

UABB

Nantou Old Town, Shenzhen

15 Dec 2017 - 17 Mar 2018

An exhibition featuring Thomas Tsang and Nanamu Hamamoto’s installation *Sounding Architecture: A Room with 33 Doors* with Ken Ueno’s composition *only the breaths of favorite poems herein* for ten vocalists with megaphones and a 20-channel audio installation. Included a live performance on opening night by members of the HKU Percussion Ensemble, HKU Music PG composers, and other HK musicians/composers. The exhibition was visited by more than 500,000 people.

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), 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 *Ryoanji* performed by musicians from HKNME.
3

Paper Conference:

Architecture:

Interdisciplinary Studio at HKU (2017)

2017 New Interfaces for Musical Expression (NIME) Conference (Copenhagen)
Organized by the Sound and Music Computing Group Conference

Thomas Tsang presented a conference paper and poster with Alvaro Barbosa, Associate Professor and Dean of the Faculty of Creative Industries at the University of Saint Joseph.
Sounding Architecture: 
Inter-Disciplinary Studio at HKU
2017 New Interfaces for Musical Expression (NIME) Conference
May 15th to May 19th at Aalborg University Copenhagen

Álvaro Barbosa 
Dean and Associate Professor
Faculty of Creative Industries
University of Saint Joseph
Macao SAR, China
abarbosa@usj.edu.mo

Thomas Tsang
Associate Professor
Department of Architecture
University of Hong Kong
Hong Kong SAR, China
howtsang@hku.hk

ABSTRACT
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. This was followed by practical work in the workshops led by composer Ken Ueno (UC Berkeley), composer Eli Marshall (Cornell University), percussionist Deborah Waugh (HKU) and fabrication laboratory manager Donn Holohan (HKU), all accompanying their disciplines. In this paper we present critical observations about the studio after a final public presentation of all projects in the 29th of November 2016. The Review was conducted with demonstrations by groups of students supervised by different tutors, in each case focusing on a different strategy to create a connection between Sound, Music, Acoustics, Space and Architectural Design. There was an assumption that the core working process would have to include the design of a new musical instrument, which in some cases became the final deliverable of the Studio and in other cases a step in a process that leads to a different outcome (such as an architectural design, a performance or a social experiment). One other relevant aspect was that Digital technology was used in the design and fabrication of the physical instruments’ prototypes, but in very few cases, it was used in the actual generation or enhancement of sound, with the instruments relying almost exclusively in acoustic and mechanical sound.

Author Keywords
NIME, Architecture, Design Research, Inter-disciplinary Teaching, Design Studio, Prototyping

ACM Classification
H.5.5 [Information Interfaces and Presentation] Sound and Music Computing.

1. INTRODUCTION
Architecture and Sound have been approached in many different ways [1] [2]. On the other hand, the design of New Musical Interfaces for Music Expression (NIME) is an established research field with conferences and peer-reviews publications for over 15 years [3]. However approaching this topic from the perspective of Architectural Design, as a pedagogical exercise, is an innovative and substantial contribution to the field. Nevertheless, one should always keep in mind that the most successful musical instruments, such as the piano or the violin, took centuries to be developed until they become perfectly fine-tuned and sophisticated, as we know them today. Even with the advances of modern digital tools for design and prototyping, as well as University level knowledge supervision and references, the expectation of what can be achieved in one semester needs to be framed into an adequate perspective. Even so, the projects developed by the students tackled, in an empirical way, some of most relevant research topics in the field of Sound and Music Computing [4] or Auditory Display [5] [6]. The projects explored issues such as sonification, collaborative music instruments, multidimensional interaction design, wearable music instruments, performance, notation, collective improvisation, collaborative composition, participative performance or generative sound.

Figure 1. Sounding Architecture Symposium 
held at the University of Hong Kong, Poster, 22-Sep-2016
2.2 Collaborative Music Instruments

Group 2, supervised by Mike Barbosa, included 5 projects developed under the theme of Collaborative Music Instruments. This is an extremely important research topic in contemporary musical instrument design, especially in the digital domain. The students tackled some of the major issues that arise from developing instruments that were meant to be shared by several performers. The following 3 projects stand out:

2.2.1 Wall Euphony

Wall Euphony is a wall design that incorporates a shared musical instrument. A wall that encases several “Kahmora” musical interfaces engages the performers. The performers react to what they can hear across the wall replicating a behavior as if they were in a room trying to listen to what is happening in another room, but communicating and interacting musically with the other performers. This Design, not only served the purpose of a captivating performance, but also could be considered as a prototype for a model, which could be developed into a real-world product that could make sense as an interior-architecture strategy.

![Figure 1. Wall Euphony by Shivangi Das and Wing Tung Wong](image)

2.2.2 The Tandem Breeze

The Tandem Breeze is a Multi-User wind instrument in which the performers face each other and a reacting to gesture and creativity while performing. It is designed to be shared by two performers facing each other and reacting to gesture and expressions that can be seen through the instruments. The Tandem Breeze includes 3 pieces that had in common the concept of sonification as a form transcoding to sound a range of perceptual information that results from a physical behavior at movements. From these projects we can single out 4 performances:

2.3.1 Paper-learning

Paper-learning is a semi-automated device that explores the idea of capturing and amplifying the sound of a cutter tearing paper. It is a dramatic installation that was used in a performance that induces some sense of danger. The acoustic sound projection was very subtle but once amplified it becomes a very engaging and powerful sonic experience.

![Figure 2. Paper-learning by Xiangyang Yang, Hue Yin Young and Charlene Lui](image)

2.3.2 The Clear Box

The Clear Box is a device that has the goal of sonifying water by observing water in a cylinder vertical movement from a set of features positioned along an aquaform into a rudimentary xylophone. The system is very fastidious and has the potential to create a very tight and clear mapping with an extremely musical outcome, as long as the mechanics of the prototype can be improved with better refinement.

![Figure 3. The Clear Box by Qi Tang Lui and Yihan Chen](image)

2.3.3 The Black Box

The Black Box is a performative wearable structure that reacts and adapts to the movement of a full body performer enclosed within the object construct. The structure resembles a human size accordion that is played with full body movement and by inflating and compressing, it blows out a stream of air that will trigger whistles, bells and rudimentary wind chimes for a musical effect.

![Figure 4. The Black Box by Jinjun Cho and Repeal Goh](image)

2.3 Soundification

Group 3, supervised by Byo Fujimoto, included 5 pieces that had in common the concept of sonification as a form transcoding to sound a range of perceptual information that results from a physical behavior at movements. From these projects we can single out 4 performances:

2.3.1 Paper-learning

Paper-learning is a semi-automated device that explores the idea of capturing and amplifying the sound of a cutter tearing paper. It is a dramatic installation that was used in a performance that induces some sense of danger. The acoustic sound projection was very subtle but once amplified it becomes a very engaging and powerful sonic experience.

![Figure 5. The Clear Box by Qi Tang Lui and Yihan Chen](image)

2.4 Sounding Architecture Projects

The Year 2 Coordinator was Thomas Tang and projects were developed in groups supervised by Mike Hirabayashi, Byo Fujimoto, Wei Fang, Joe Lim and Sony Devabhaktuni, each one introducing a distinct approach towards the Sounding Architecture studio. In the beginning of the semester the students were challenged to answer the question “Can we understand architecture or building as form of a music instrument where the design might not necessarily be performed exactly how it was conceived?”. The goal was to search for latency or gap between building and performance, by trying to understand how a building is being used in the same way an instrument could be used and performed. In the early foundations of architectural education, the body and the relationship of the 3rd scale was addressed. In that sense, this project reinforces how building can be closer to us.

The process resulted from discussions and open-ended questions to the students, such as “Are architects able to perform their architecture?” or “By performing, do we get to reflect on our work and understand through research where it can be developed further?”.

Since the majority of our students play traditional classical instrument (mainly Western) and contemporary music is not part of their repertoire, the students’ understanding of sound is more based on what is given to them, as opposed to being discovered. Architecture design works in the same way in terms of the discovery process.

In addition, the basic requirement of Year 2, is to get students to develop a discourse on inter-disciplinary practice, which is highly supported by the University’s 3 pillars agenda and the basic requirements of the defined learning outcomes:

- Develop awareness of design and finding problems via design.
- Training of basic skills of drawing and modeling, developing observations on the concrete part of the everyday to a form of abstraction.
- For the contribution of the students.

In this paper, we present a critical review of the projects developed during this course.

2.1.1 Silence is not universal

Silence is not universal is an installation that explores the importance of silence as an element in music composition and more importantly as a form of saying in other forms. To test some of the ideas, the students developed a device that allows two people to look at each other’s face depinning them of other sensory by minimizing peripheral vision and ambient sound.

The experiment was carried out in the busy streets of Hong Kong with several subjects. This conceptual prototype has several possible directions for further developments, but for those students the importance of exploring these concepts, specially in the public place, is relevant to understanding how music can be composed, and most importantly getting familiar with the notion of designing spaces of intimacy in the public place, as defined in the term “aplace” by the French anthropologist Marc Augé.

2.1.2 Bench Automata

Bench Automata is a self-sustained installation that also explores the social interaction in the public space. The students developed an elaborate tilting bench that reacts when a person sits on it, with a low pitch vibration that will trigger tactile and sonic perception. The purpose was to test how subjects react and interact with this bench in a public space. To create the sound effect the students used electronic components, when realizing that the physical structure of the object could not provide a loud enough acoustic sound. This is an approach to generate sound that was not used by any other groups and that has tremendous potential to be explored in future developments of this Studio. The students also used wireless digital technology to further analyze the behaviors of the subjects.

2.1.3 Sounding Column

Sounding Column is a musical interface that hangs from above and provides different pads for percussive performance. The device itself does not introduce novelty but the students took the opportunity to explore Neuromus as a form to organize sound during a performance. The notation developed by the students was adapted to this specific instrument and guided them during the performance presented live. Exploring the relevance of notation as a language to compose and perform organized sound was an important and meaningful experience to these architecture students.

2.1.4 Double Front

Double Front is a percussion instrument made out of galvanized steel that provides different textures, based on the shape and areas of resonant boxes. With microphone amplification it provides an engaging sonic experience that can be further explored in the future.

REFERENCES

2.3.4 Tensionball
Tensionball is possibly the most inspiring system developed in this section, since it explores the mapping of extremely complex pendular cyclic movements with a completely mechanic system that convincingly sonifies the nuances and expressiveness of the ball's movement. By introducing a wider variety in the sound sources triggered by the movement, the system can introduce even more emphasis on the sound specialization in order to produce an immersive sonification experience.

2.4 Instrument Design for an Ensemble
Group 4 supervised by Wei Tseung, was also divided in 6 groups of students, approaching the instruments’ design so that these must become part of a performative ensemble. Each instrument contributes to a section of a musical piece and plays its role in an integrated and complementary way, to the ensemble. The musical instruments followed diverse approaches that range from windpipes triggered by the movement of a helix to a large-scale music box or a human scale seesaw triggering glass marimba keys.

2.5 Wearable Musical Instruments
Group 5 was supervised by Jae Lim and explored a rather unique approach in Music Instrument Design by introducing as a project topic the notion of wearable music Instruments, a topic that has been relatively less explored in this area, but with inspiring examples such as Nick Cave’s Soundsuit [8]. Three groups of students developed wearable sounding devices that encases more than one performer, are mobile as a vehicle and produce musical sounds, either as a result of moving parts or by the acoustic modulation performance voices within the structure of the Suit. In particular the experimentation with voice in this type of structure is very fruitful for architecture students, since it gives them a unique perspective on the issue of acoustic spaces to be exhibited by human.

2.6 From Form to Architectural Space
Group 6, Supervised by Sony Devabhaktuni, included 3 groups of students and followed a more traditional approach in terms of what an Architecture Studio usually addresses in an Architecture School. The students were challenged to develop an acoustic music instrument that derived from an existing classical string instrument, but expanded in space, scale or dimensions. The instrument resulted in expressive designs that could be performed live. After that, the students isolated certain visual perspectives of the instruments’ form that provided reference and inspiration for a real design of a building, which became the final deliverable of the studio.

3. CONCLUSIONS
The experiment of introducing a multidisciplinary approach into an Architectural Studio at HKU primarily had the goal of expanding the students’ minds and provides inspiration for creative and innovative Architectural Work. However, the results surpassed this goal, by providing the students with a valuable experience in Sound and Acoustic Centered Design, which will inherently create a competitive advantage on their skills and knowledge as future practicing architects. On the other hand, from the perspective of NIME, the development of new and original ideas of Interfaces for Music Expression, was a rewarding result, in the sense that fresh and original approaches for established problems, were introduced and suggested from a totally different perspective, then they would have been developed by Musicians, Computer Scientists or Engineers (as they usually are in NIME). In future editions of this Studio the pedagogical and Artistic perspective of this work, can benefit from a stronger inspiration in music and acoustics, as well as from the introduction of multidimensional interaction strategies, the use of sensor and contact microphones to capture the inner sounds of materials and the use of acoustic sound as triggers for additional layers of sound processed digitally.

REFERENCES
4
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
Nasrine Seraji
Thomas Tsang
Ken Ueno
Deborah Waugh
TOWARDS A MANIFESTO:
SOUNDING ARCHITECTURE


SYMPOSIUM PERFORMANCE

1, 2, 3. Images courtesy of Hans Warncke, Michelangelo Pistoletto, and Ken Ueno.
Appendix

Funding

TSANG, Thomas and BIANCOROSSO, Giorgio; with West Kowloon Cultural District and Hong Kong New Music Ensemble
“Soundtecture: Density as Intensity”
HKU Interdisciplinary Knowledge Exchange Project Fund
Collaboration with the Department of Architecture and Department of Music
2019-2021. Funding: 200,000 HKD (Pending)

TSANG, Thomas and NEGLIA, José Vicente, with Spring Workshop and Hong Kong New Music Ensemble
“Sounding Architecture”
HKU Interdisciplinary Knowledge Exchange Project Fund
Collaboration with the Department of Architecture and Department of Music, 2016-2018. Awarded: 200,000 HKD

TSANG, Thomas, UENO, Ken, and CONNERY, Majel.
“Hong Kong Graft”
Mellon Artist in Residence Fellowship
Supported by the Andrew W. Mellon Foundation
Related publication by the designer
TSANG, Thomas and BARBOSA, Álvaro
“Sounding architecture: inter-disciplinary studio at HKU”
NIME 2017 - New Interfaces for Musical Expression
Aalborg University Copenhagen, Denmark, 2017.

Performance by the artist collaboration:
TSANG, Thomas and DU, Yun. with Los Angeles Philharmonic
“Cinematic Notation #4” (Drawing). TBD (Music)
Walt Disney Concert Hall, Los Angeles, 2019 (World Premiere)
Soundwich in Bucharest,
Thomas Tsang, 2018
1 Thomas Tsang’s workshop on Sounding Architecture, Yuan Ze University
The Department of Architecture educates students in an active culture of service, scholarship and invention. Uniquely situated at the crossroads of China and global influence, the Department takes the approach that design is best explored from a sophisticated understanding of both. With a multidisciplinary curriculum emphasizing technology, history and culture, students gain broad knowledge and skills in the management of the environmental, social, and aesthetic challenges of contemporary architectural practice. With opportunities for design workshops, international exchanges, and study travel, graduates of the Department of Architecture are well prepared for contribution to both international and local communities of architects and designers.