





a. from stonecutter's island, towards tsing yi



The Adagio for Strings, the architecture, the site, and the tapestry of all of these woven together comprise a living organism. The melody is cerebral and represents a path to discovery. The melody, like an idea, has directionality, but it also retains the freedom to wander along or off the path.

The chords allow the piece to breathe, always expanding and contracting, squeezing and releasing. The pulse is only subtly implied, but it is persistent. The meter is the heartbeat, marching at steady but flexible intervals keeping time.

elements of music / architecture		
.01	melody	mental, path, ideas, cloister
.02	chords	respiration, transparency, ebb+flow
.03	variations	memories, shared experiences
.04	meter	pulse, heartbeat, structure
.05	rest	silence, void, permeability
.06	volume	volume
.07	phrases	individual spaces, programs
.08	texture	materiality, skin



b. from kowloon, towards tsing yi

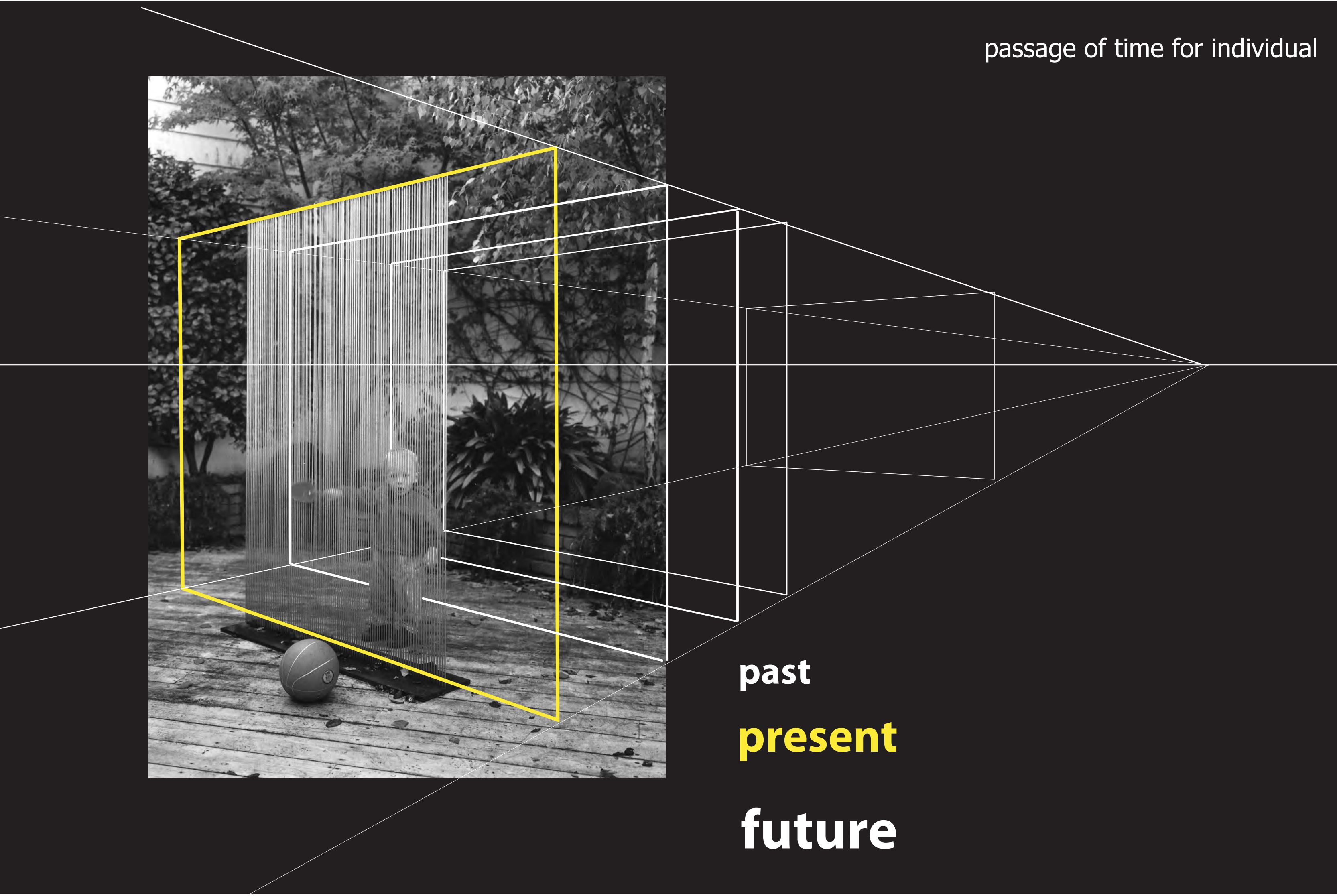
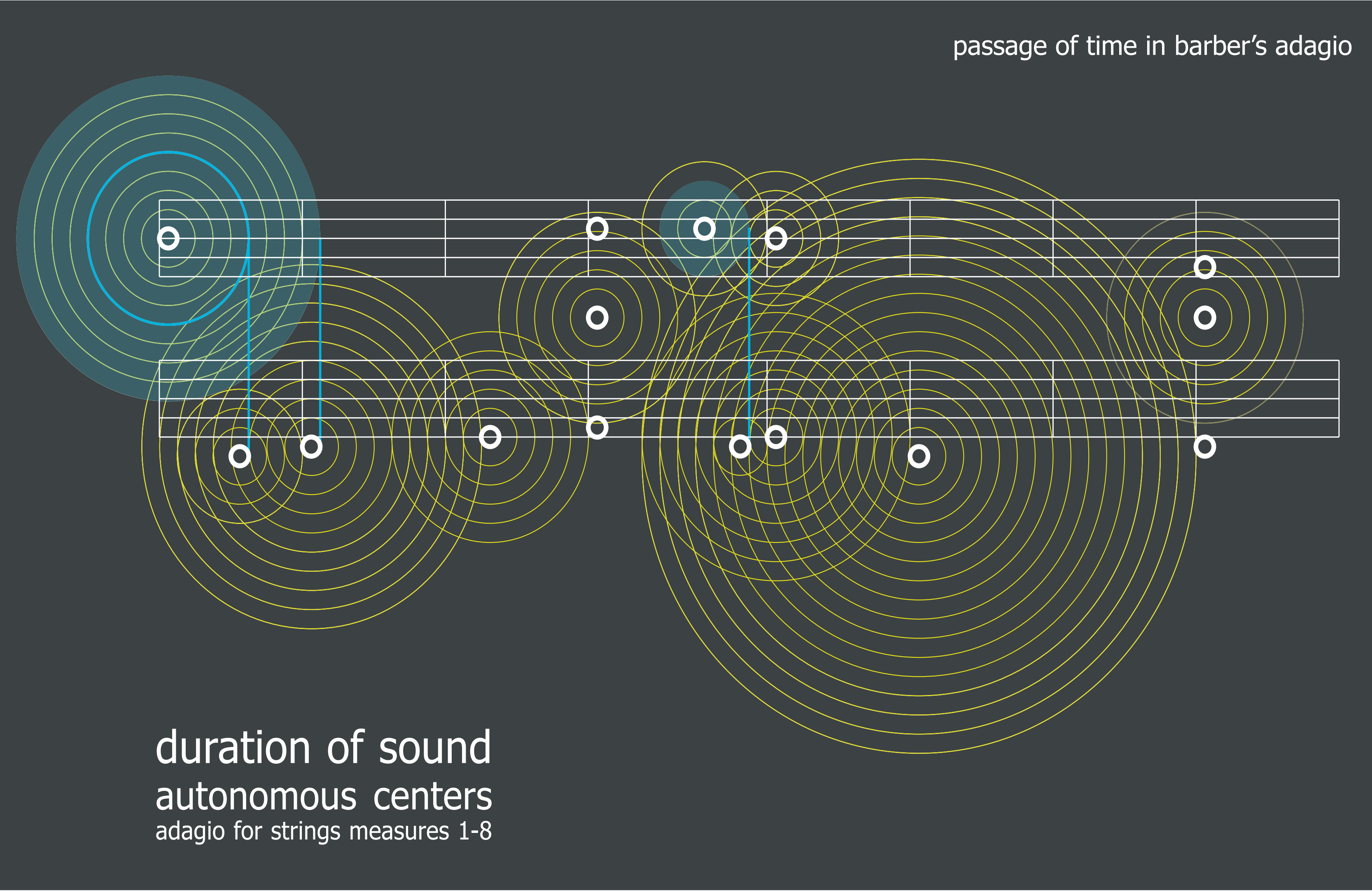
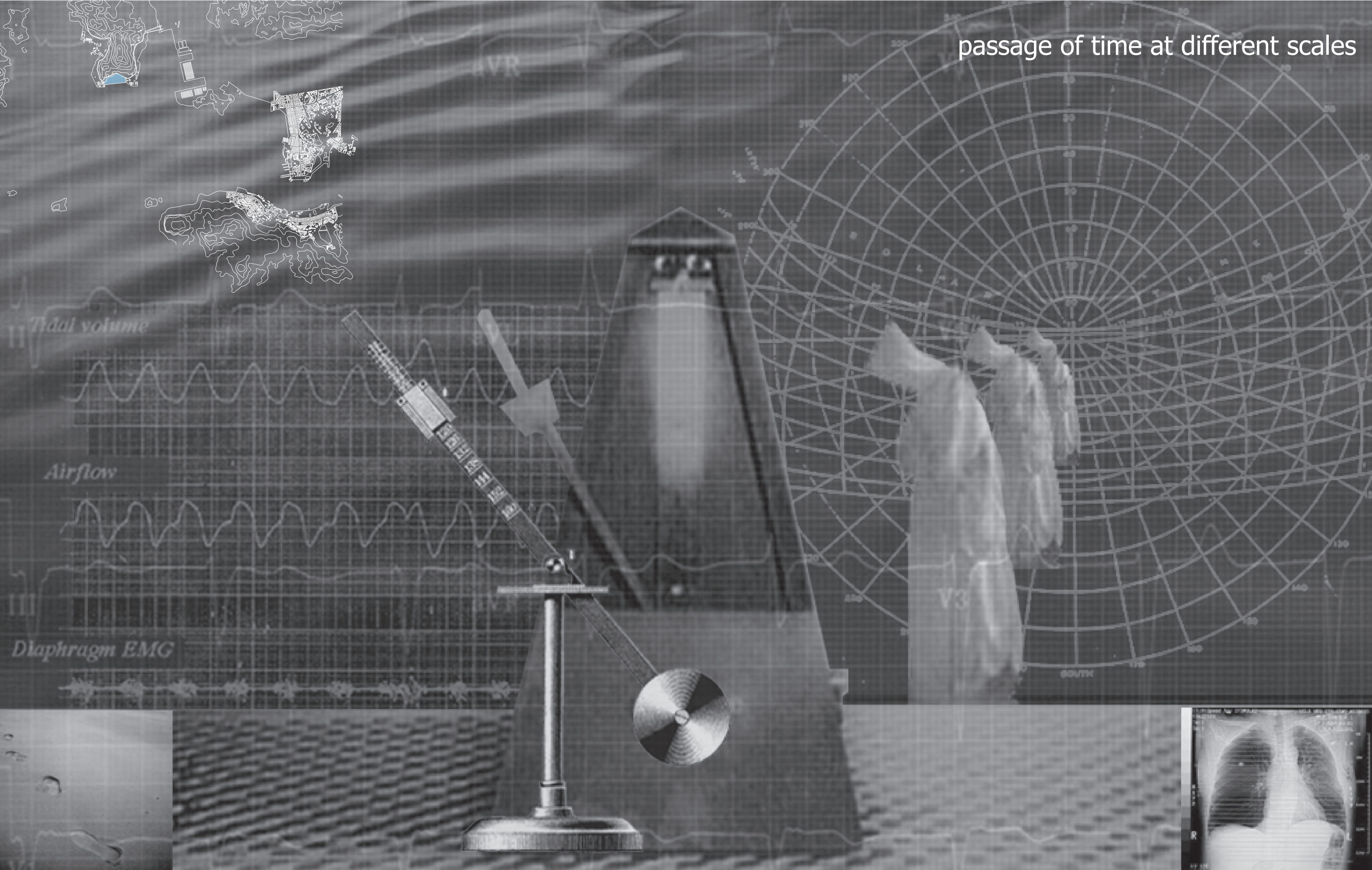


c. behind tsing yi, toward hong kong



urban density of hong kong and kowloon





the monastic day

02.45	wake up
03.15	vigils
04.00	prayer
05.45	lauds
06.15	eucharist
07.00	breakfast
07.30	terce
08.00	manual labor
12.15	sext
12.30	dinner
13.00	manual labor
14.15	none
14.30	study
15.30	manual labor
17.30	verspers
18.00	supper
18.30	meditation
19.30	compline
20.00	prayers
20.30	sleep



conditions to be reconciled

encroachment of spaces

what marks the passage of time in a monastery?

night	day
seasons	church calendar
stars	sun
tides	waves
footsteps	offices (hours)
monsoon	vegetation
bell	labor
aging	lifetime
meals	psalms
chants	prayers
heartbeat	respiration

Lucid Boundaries

It is not the approach to a boundary, or the departure from that edge that interests me, but rather, the occupation of that boundary. The boundary could represent any political, psychological, economic, cultural, emotional, physical, musical, spiritual, educational limit. To occupy the boundary is to occupy the paradox of the present. To occupy the boundary is to keep one foot in the past and one foot in the future. The boundary represents the passage of time and the suspension of time simultaneously.

If the boundary is lucid and the object is fixed, the passage of time is once again warped as the object and boundary assume reciprocating roles. The object becomes the boundary or the standard. This reversal of roles creates an oscillation of time.

In Samuel Barber's "Adagio for Strings," sustained notes overlap, creating layers of complex new chords. Some notes preview the future, some linger in the past. Even the meter of the piece is in flux, moving in and out of 4/2 time. The layering of the music provides for the creation and reiteration of memory. Lucid boundaries define the Adagio.

