The residency experience is quite special. It's very different from working at home or in a studio. Because, with this time and space, it feels like I can try things I'm less familiar with, and maybe slow down a bit, focusing more on one thing. You end up walking a lot, opening up your senses, and rebuilding a space between creative and everyday life. It's very different from the usual routine. For me, this residency journey felt like I went to Tainan and took lots of photos, but I actually recorded many sounds. Back in the studio, I listen to those sounds, replaying them like slides in a projector, with a certain rhythm, to relive those little fragments.

This time, I left behind the familiar tools and objects I would usually use to make sound, or to record sound. I used to heavily rely on effects and sound techniques to make the recordings more dynamic. But this time, it's a bit different. I wanted to step out of my usual approach and rethink. What is it that I want to express through this process? What does it mean to me? I've stepped back from just thinking with musical intuition.

In this project, I've focused more on cutting and collaging the raw materials themselves. I've been thinking about how these things seem to be disappearing, how they're fading away. It's like taking a photograph to capture a moment, but when you pull it out of the drawer twenty years later, much of that "flowing time" has slipped away. So, I want to preserve what I've collected, but I also want to present it like a dream. I've intentionally kept it simple, repeatedly listening to these collected fragments, these precious little gems, to create a dreamlike sense of timing.

In 2018, I worked with my percussion partner, Yu-Wen Hong, to focus on capturing the sounds of the streets in Taiwan, from the sounds of vehicles to garbage trucks and everything you hear in the city as a creative starting point. In 2019, composer Wei-Chieh

Lin joined, and we explored how to perform with everyday objects like bamboo baskets, tea leaves, and other items found in daily life.

More recently, I worked on another project, uncovering the sounds of Taiwanese factories where they make wooden fish (a Buddhist instrument) and gongs. I randomly came across a video that introduced the people who work in these factories, and was surprised that they are all around us. Their work involves making these instruments, and when we did field research, we were able to observe how the instruments changed in different states: for example, how an unfinished wooden fish sounds, or how the sound changes for us, after talking with the craftsmen. How does the shape or state of the object open up new ways to explore sound? In this process, I started chatting regularly with the craftsmen. At that point, the conversations weren't really about gathering material—it was more like making friends, getting to know their perspective, understanding how they view the sounds they create in their work. And through these encounters, I ended up creating a piece that blends percussion and sound installation.

Looking back on any of the materials I've chosen, I think it's all about the process of "working" sound… whether it's through a craftsman creating an object or through my growing interest in the "soundscape of work." At first, I wanted to collect sounds that continued the theme from before, focusing on the sounds connected to objects. But in a casual conversation while I was in Tainan, I realised I had this motivation to talk to people while they were working. And in the process, I ended up hearing a different kind of sound—one I hadn't focused on before—the sound of "language".

The sound of language, apart from its meaning and the stories being told, has a certain tone, an attitude, even when talking about the small things. And there's something in the sound itself that feels really special, like it carries a certain charm and sense of history.

Perhaps it's because the people I happened to meet while they were working were older. This opened up a whole new perspective, sharing values from another era. As they worked, they shared with me their daily experiences—why they've been working for 30, 40, 50, or even 60 years, why they still want to keep going. Suddenly, I felt like these words were transporting me to different times and places.

When it comes to the "sounds" of the objects in their work, I'm not the one making them. I'm not using music to create them. Instead, they feel so abstract. They're concrete sounds, but at the same time, they're abstract. The same sound texture can be made in a hundred different ways, but when we're just listening, we don't always recognize it. But that's okay—it's not necessarily about recognition. At first, I was really focused on rhythm. But after talking to the people at work, I felt like I could really hear something new. When I interviewed them, I could feel the sound itself giving me a fresh perspective. That feeling is something I really want to turn into creative material.

At the start, I had a lot of plans and felt that one of Tainan's unique characteristics was how family businesses are passed down and carried on through generations. There are so many old shops, and initially, that was my starting point—I wanted to explore these shops and see what they've preserved over time. Whether it's the same familiar sounds they've always had—what kind of sounds are those? But as things unfolded, I realised that not everything can follow a meticulously laid-out plan. It felt like I needed to let go of a rational mindset and allow for a bit of randomness to seep in.

One day, I stumbled upon a woman's home - a clothing alteration shop, and our conversation left a deep impression on me. I hadn't expected someone to do the same job for 60 years. Over those decades, so much has happened—changes in her trade, and stories she shared about her life. I'd find myself looking at her pair of scissors, which she's

probably used for 10 or 20 years, or her sewing machine, which has clearly been with her for ages. Watching her work and listening to the sounds of her tools, it felt like I was travelling through time to another place. At the same time, hearing her talk about past events or her current values, both were incredibly compelling.

In this project, sounds collected were the tools being used, as well as the ambient noises of workspaces. For example, in one shop, the phone kept ringing as people called to book appointments. The sound of that phone had such a nostalgic quality. Later, when I listened back to the recording at home, that sound instantly transported me back to that space.

I also happened to come across a shop dealing in Chinese medicinal herbs, which has always been an area of interest for me. They focused more on wholesale, so they were quite different from typical herbal stores. I listened to a granddaughter talk about her grandfather's stories and a mother explaining how the herbs could be turned into various soups. This whole journey felt deeply personal, as though I was forming a close bond with these spaces and people. It was a truly valuable experience for me.

There's something about the voices of women—when I hear them, I feel a warmth that reminds me of family, of my grandmother, or of chatting with older relatives. Language is such a fascinating thing, especially with its different accents and tones. Watching these women talk while focusing intently on their tasks, there's an authenticity to it. It's not staged. That's what makes it so intriguing—it's completely everyday, unpolished, not like a formal sit-down interview. It's the sound of casual conversations happening during work, and those sounds feel like beautiful stones.

Back then, many women didn't have much choice. When they married into a family, their role was to help complete and sustain the family business, taking on different tasks day

after day. What stood out to me was this strong sense of time—the history embedded in so many places I visited. For example, a pastry shop that has been there forever, or maybe it moved locations, but the tools inside are often carried over from the past, still in use. In one old building, there was this strange, outdated opening in the ceiling, which was once used to hoist goods into a second-floor storeroom. While the opening is no longer functional, the traces remain the same. There are also items like an old mechanical scale that has endured for decades, sitting alongside newer electronic scales—a blend of old and new.

And yet, some sounds remain unchanged. For instance, the paper used to wrap herbal medicines or incense—it's the same weight of paper and the same folding technique passed down through time. I often visit a shop intending to spend only half an hour, but I end up staying for hours. I find myself lingering, observing their work and asking endless questions, even though I feel like I'm interrupting.

We often associate "nostalgia" with something romanticised—like in films or vintage shops, where everything feels polished and glamorous. But in reality, much of everyday life is… understated, yet filled with a quiet charm that's deeply captivating.

For me, every interaction still feels as challenging as the first. As an introvert, I need to summon courage to ask, "Can I chat with you? Can I ask you some questions? Can I record your voice? I'm working on a project and would like to collect the sounds of your work." Most people are quite open to it. Initially, I thought it would be nice if people could visit the locations and hear the sounds exactly as they are. But over time, I realised that approach felt too much like documentation—too focused on replicating reality as it was. So, later on, I felt that all this content should perhaps become more fragmented. And within this fragmentation, it's like looking at a photograph—you zoom in on a focal point,

you see or hear something, but it might spark a completely new meaning for you. I'd say that this time, the approach I chose wasn't to present everything in a more documentary style. Instead, I've taken the tangible elements and abstracted them slightly, because there's no clear-cut context—just certain highlights of the essence captured in fragments of text. Then, using these different focal points, I let the conversational material return to "the essence of sound" itself.

For the final presentation, you could click on a section of a map to listen to sound collages from that area, or immerse yourself in a single, continuous piece from start to finish, like a single continuous shot. One of the biggest challenges was the sheer volume of material I recorded—I honestly didn't know how much of it would be usable. The selection process was far more time-consuming than I expected. Some parts I loved had unexpected noise or sounds I didn't want.

Eventually, I realised this imperfection mirrored memory itself. Memories are rarely perfect or pristine. I decided not to treat these recordings like studio productions, where everything is clean and polished. Instead, I embraced the *lo-fi* qualities, the imperfections that reflect the transient nature of these moments. Like dreams, they contain other noisy signals, a natural part of their authenticity. They aren't staged or planned, but rather fleeting moments caught by chance.