



PROJECTS

- P 01 → Posters and Flyer for TALK WITH URBAN LANDSCAPE at Rindermarkt 23, 2021
- P 02-03 → CD Atelier Lomann with Massimiliano Audretsch, 2020
- P 04-06 → CD Case à Chocs with Massimiliano Audretsch, 2020
- P 07-08 → LMAW21 Scarf and Pullovers with Atelier Lomann, 2022
- P 09 → CD SCANVISION for and with Afrika Design Studio, 2019
- P 10-11 → Vakuum Zine with Annika Hänki, 2021
- P 12 → CD for George Koutrios and his fashion store, 2017 and ongoing
- P 13 → Animals Grishuns Packaging with Atelier Lomann, 2021
- P 14 → CD Dönderbude with Enea Bortone, 2019
- P 15-18 → Collection of additional Poster-Projects
- P 19 → Vinyl Cover Miro Lopasso (Creaked Records), with Loïc Dupasquier, 2022

SCHOOL

- 2009 – 2014
 - Gymnasium Profil Wirtschaft & Recht
 - Kantonsschule Enge, Zürich
- 2014
 - Preparatory Course
 - University of Arts Zürich (ZHDK)
- 2014 – 2017
 - Bachelor of Arts in Visual Communication
 - Graphic Design HSLU, Luzern

INTERNSHIPS

- 2017 SEP – NOV
 - Internship [100%]
 - Ludovic Balland Typography Cabinet, Basel
- 2018 FEB – OCT [80%]
 - Internship [6 M] & Junior Designer [3 M]
 - Studio NOI, Zürich

JOBS

- 2018 OCT – DEZ 2019 [80%]
 - Junior Designer
 - Afrika Design Studio GmbH, Zürich
- 2019 OCT – June 2021 [80%]
 - UI / UX Designer
 - Milk Interactive AG, Zürich
- 2020 JUNE – 2021 SEPT [40%]
 - Digital Designer
 - Kairos Studio GmbH, Zürich
- 2021 January → Ongoing [50%]
 - Start of self employment, Zürich
- 2021 July → Ongoing [50%]
 - Head of Graphic Design
 - Atelier Lomann GmbH, Zürich

INFO

Jahn William Koutrios
29.11.1993 Zürich, Switzerland

SOCIALS

INSTA: @jahnkoutrios
MOBILE: +41 (0) 78 906 27 57
E-MAIL: hello@jahnkoutrios.ch
WWW: jahnkoutrios.ch
@: modular synths, piano, noise, skateboarding, cinema, videogames

TECHNICAL SKILLS

ID, AI, PS, XD, AE, FIGMA, HTML + CSS + BASIC CREATIVE CODING (JS), ABLETON LIVE

REFERENCES

Florian Jakober, Afrika Design Studio: 078 762 46 50
Simone Koller und Corina Neuenschwander, Studio NOI: 043 931 79 11
Tobias Gemperli, Milk Interactive: 078 842 85 06

AWARDS

2022: 100 Beste Plakate, 3er Serie: TALK WITH URBAN LANDSCAPE

[TALK WITH URBAN LANDSCAPE]

② [MÉLIA ROGER] [CARING FOR THE HUM] [13' 17"]

We never give attention to the hum. It's always around, constant, unconscious. We only spot it once it stops. Air conditioning consumes 10% of the global electricity production, has a huge impact on the global CO₂ emission and is also responsible for the elevation of temperatures, releasing hot air in its environment. To me, the hum is the symbolic sound for global warming.

Online, many people find comfort and appeasement in the sounds of the air conditioners. In the installation, you will be listening to a slow meditative composed soundscape of ventilations from Zürich, mixed with found anonymous comments under air conditioners videos on Youtube, revealing the ambiguous affective connection we can develop towards the «hum». The musical tones you will hear are the result of the «de-hum» software I usually apply to clean field recordings; by using it the other way around, it keeps only what the software calculates as «hum».

③ [MARTINA LUSSI] [SHIFTING FOCUS] [12' 00"]

[SHIFTING FOCUS] is developed through the practice of field recording. It encourages listeners to become aware of their environment, to be present and to be open, without expectation. The piece begins with a humming, noisy sound environment with no hints to a specific place into meandering sinus waves that open up a more tonal space. Additional high frequencies lead into field recordings of trains and cars ending with a birdscape of Wauwiler Moos. The following field note was written after the making of the birdscapes recordings which appear at the end of this piece. It gives an impression of the process of making these field recordings.

«Car noises in the background. Birds singing vividly. I hear myself. Two omnidirectional microphones attached to my bag, a shotgun microphone in my hand. I try to follow the birds with my mic and at the same time I try not to move too much to avoid handling noise. Any sound of my movements become foregrounded on the recording because I am close to the mic.

I attempt to get into a calm and quiet state, where I am aware of every sound in the environment. I follow these with my hand and ears. I am also aware of the movements of my own body, these are always present. I imagine my body in a constant flow with the shifts of the environment. It's a fluid state that is somewhere inbetween the wind, the birds, the street, my breath and my pulse.

Each breath is a sound event. I try to resist the temptation to attend to one thing.

To avoid getting stuck on my own breathing or the birds or any other single sound. To be present I keep my ears as open as possible. Every sound occurring is important. If my attention flows fast enough sometimes I even have the feeling everything becomes one. For me field recording is more than just the recording itself. It's something that has to be experienced. Sometimes I stand in the field with closed eyes and in every moment I move gently but silently. I never stop moving. Small movements, that you may not even see.

Making field recordings is a full bodily experience. The birds and I are both observer and observed. Or maybe somewhere inbetween.»

④ [NADINE SCHÜTZ] [AMBITUS × PLAGE DE LA DÉFENSE No.2: COMPOSING WITH THE EXISTING] [30' 00"]

In resonance with her sonic installation work at architectural and urban scales, Nadine Schütz is developing a site-specific approach to composition that might be called the work of an environmental interpreter.

This approach's artistic bet consists of producing all the sound material used for a composition from the specific site itself: ambient sound recordings, sound effects from found objects, resonances collected from architectural structures and landscaped materials, and, importantly, impulse responses. Space and place are thus deciphered as we decipher a score.

The present track combines two sound works that Nadine Schütz has created in different urban contexts on the edge of Paris, which have in common that they are considered rather hostile environments.

[AMBITUS] is a recent sound piece that Nadine Schütz has created within the Infinite Loop project, curated by the magazine Flaneur. This work was presented for the first time at the Station Gare des Mines in Paris, Porte d'Aubervilliers, during the Nuit Blanche 2021:

«With [AMBITUS], I wished to carve out the extremities that meet again, between sonic mass and sound particle, between speed and stop, between distance and difference, between landscape and body. This is the first result of my searching for a transversal reading of a linear structure, the Paris ring highway called périphérique, which I initiated during the Infinite Loop project at La Station Gare des Mines.

This reading causes a change in the listening scale, which incorporates and makes audible the intrinsic resistance of the périphérique that I felt in this regard. In music, Ambitus designates the sonic range defined by the lowest note and the highest note of a piece of music or an instrument. In the specific

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① [ANDRI SCHATZ] [TRANS-SPATIALIZE] [approx. 2h]

⑥ [MAGDA DROZD] [WEAVING INTO SHORES] [18' 34"]

⑤ [MODUL] [SOUNDS] [12' 00"]

⑥ [MÉLIA ROGER] [CARING FOR THE HUM] [13' 17"]

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② [MÉLIA ROGER] [CARING FOR THE HUM] [13' 17"]

⑤ [MODULAW] [SOUNDSCAPE CONSTRUCTIONS VI] [12' 00"]

⑥ [MARTINA LUSSI] [SHIFTING FOCUS] [12' 00"]

④ [NADINE SCHÜTZ] [AMBITUS × PLAGE DE LA DÉFENSE No.2: COMPOSING WITH THE EXISTING] [30' 00"]

In resonance with her sonic installation work at architectural and urban scales, Nadine Schütz is developing a site-specific approach to composition that might be called the work of an environmental interpreter. This approach's artistic bet consists of producing all the sound material used for a composition from the specific site itself: ambient sound recordings, sound effects from found objects, resonances collected from architectural structures and landscaped materials, and, importantly, impulse responses. Space and place are thus deciphered as we decipher a score.

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This reading causes a change in the listening scale, which incorporates and makes audible the intrinsic resistance of the périphérique that I felt in this regard. In music, Ambitus designates the sonic range defined by the lowest note and the highest note of a piece of music or an instrument. In the specific urban context of the périphérique, this notion also involves a negotiation between exterior and interior, noise and silence.»

[Plage de la Défense No. 2] is created with the support of the Ircam Acoustic and Cognitive Spaces team in 2019, is part of an evolving series of compositions, reflecting on the human conditions of the ample and very mineral open space of Europe's biggest business district La Défense. Several room impulse measurements at different positions mapping the pedestrian square of La Défense define the primary sonic material for this work. By extracting the spatio-temporal and spectral characteristics of these acoustic imprints, [Plage de la Défense No. 2] let them structure a spatial and tonal orchestration, abstract yet always imbued with the acoustic spirit of the place.

③ [MARTINA LUSSI] [SHIFTING FOCUS] [12' 00"]

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⑤ [MARTINA LUSSI] [SHIFTING FOCUS] [12' 00"]

The dramaturgy of the piece is given by a soundwalk recording, which was not edited, the idea was to build around this soundwalk and accentuate the given timeline. sonic elements were extracted out of the recording and put into a musical context, which results in atmospheres at the border of abstract and concrete, the processed sounds blend together with the real world, creating a hyperrealism which evokes a multitude of references, searching for musicality in everyday soundscapes.

The composition series «Soundscape Constructions» deals with the representation and reconstruction of soundscapes.

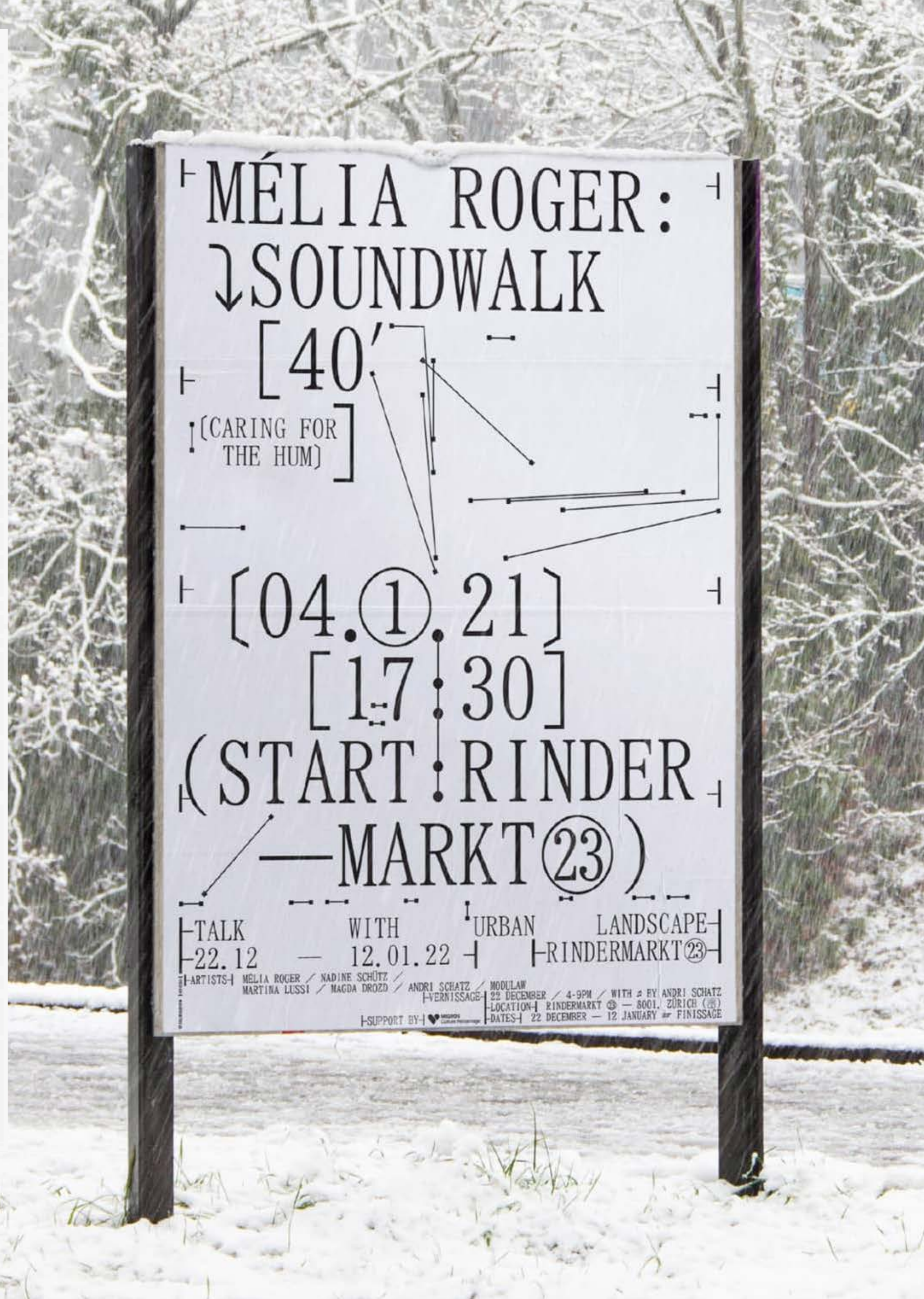
Influenced, among other things, by Hildegard Westerkamp's research in the field of sound ecology as well as Maryanne Amacher's «Perceptual Geography» and her examination of acoustic distance representation, an attempt is made to evoke associations with real sound worlds by superimposing gestural and textural elements and thus to create images that are detached from their original sound material.

My inspiration is the richness of water around the city and its promise for leisure, fun, relaxation, and sport. How do we perceive the lake when lying there, walking there? do we listen to its inhabitants? do we listen to the water, or we just see it?

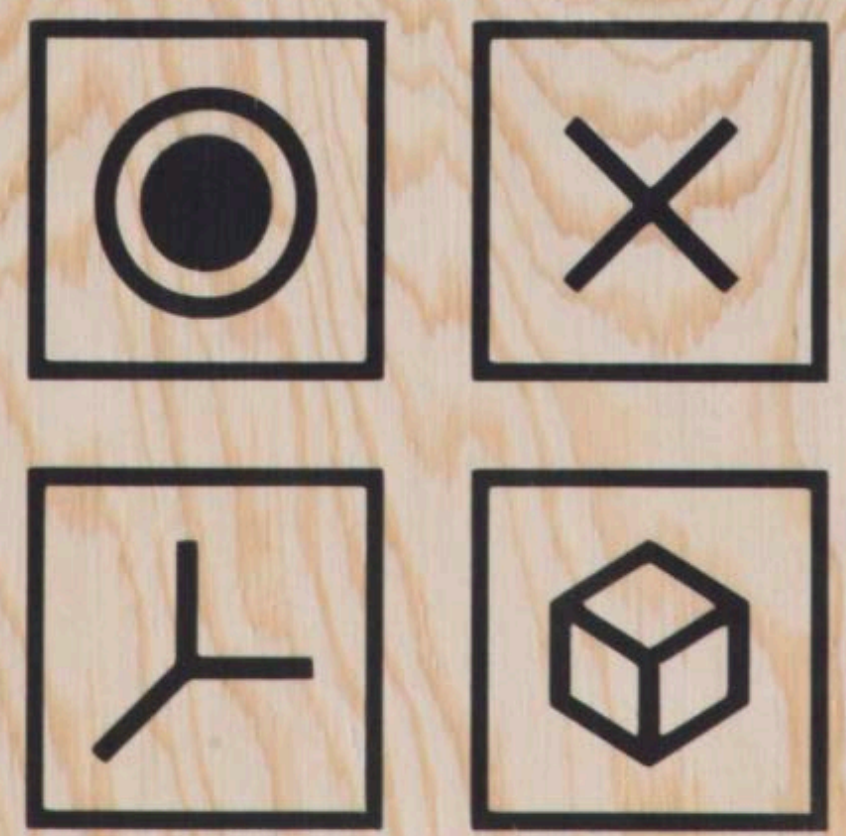
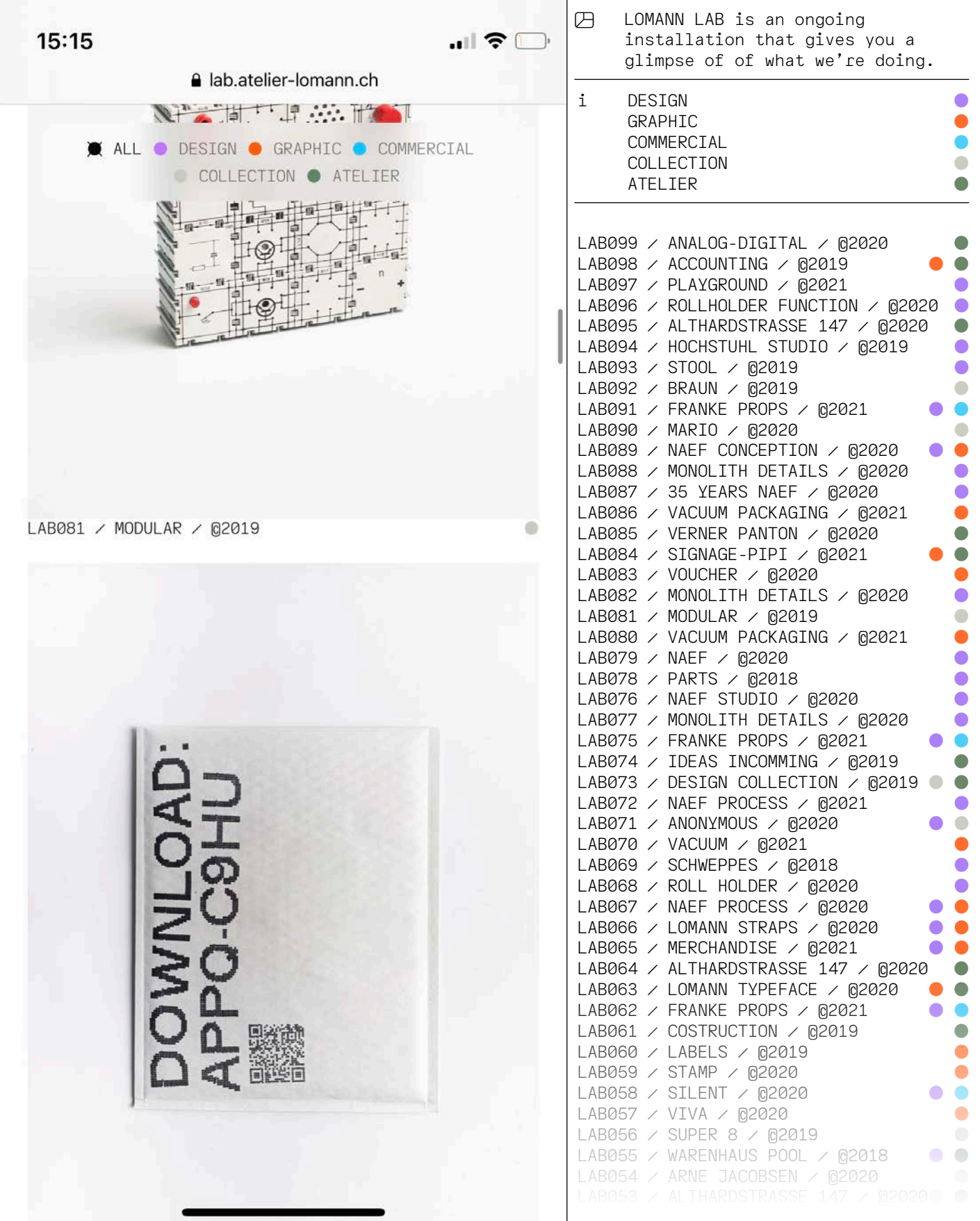
I want to invite the listener to weave themselves into the shore I recorded and to imagine them to be part of this environment while diving through different spherers.

The end of the piece is a sign of the reality coming back in form of the many constructions site and its noises we are facing every day in our daily life.

[TALK WITH URBAN LANDSCAPE] [22. ② — 12. ①, 22] [RINDER MARKT ③] [VERNISSAGE] 22 DECEMBER / 4-9PM / WITH & BY ANDRI SCHATZ [LOCATION] RINDERMARKT ③ — 8001, ZÜRICH (CH) [DATES & TIME] 22 DECEMBER — 12 JANUARY (see FINISSAGE) / 14:00 — 18:00 1005104 @ZURICH0101 [SUPPORT BY] ♥



MÉLIA ROGER: ↳ SOUNDWALK
↳ [40']
↳ [CARING FOR THE HUM]
↳ [04. ①. 21]
↳ [17:30]
(START: RINDERMARKT ③)
TALK WITH URBAN LANDSCAPE
RINDERMARKT ③
ARTISTS: MÉLIA ROGER / NADINE SCHÜTZ / MARTINA LUSSI / MAGDA DROZD / ANDRI SCHATZ / MODULAW [VERNISSAGE] 22 DECEMBER / 4-9PM / WITH & BY ANDRI SCHATZ [LOCATION] RINDERMARKT ③ — 8001, ZÜRICH (CH) [DATES] 22 DECEMBER — 12 JANUARY see FINISSAGE [SUPPORT BY] ♥



CASE À CHOCS
Quai Philippe-Godet 20
CH-2000 Neuchâtel

2020

Altitude 473m
Soleil 1041h/an
Pluie 968mm

SEPTEMBRE + OCTOBRE :
Prévisions météorologiques
Soleil 40 jours
Pluie 148mm
Vent 18 km/h @15km/h

SAISON : 2020

NOVEMBRE + DÉCEMBRE :
Prévisions météorologiques
Soleil 38 jours
Pluie 162mm
Vent 17 km/h @15km/h

46°59'25.0"N
6°55'50.0"E

JANVIER :
Soleil 10 jours
Pluie 73mm
Vent 15 km/h @15km/h

SAISON : 2021

Superf 18.1km²
Soleil 177h/an
Pluie 1015mm
Vent 15 km/h @15km/h

2021

CASE À CHOCS
Quai Philippe-Godet 20
CH-2000 Neuchâtel

Avec le soutien de la Ville de Neuchâtel et la Loterie Romande

WWW.CASE-A-CHOCS.CH

C'EST QUOI TA CASE ?

INDEX	C5-Entrée
A1-Sound On	C6-Sortie
A2-Expé	C7-Flow
A3-Sound Off	C8-GDB
A4-Message	C9-Question
A5-Maintenant	C10-Groupes
A6-A	C11-Confort
A7-Debout	D1-Energie
B1-Classique	D2-Coeur
B2-Masque	D3-Rave
B3-Théâtre	D4-Réalité
B4-Philo	D5-Temps
B5-Artistes	D6-Chocs
B6-J	D7-Alterno
B7-DJing	D8-Musique
C1-Disco 1	D9-Alterno
C2-Disco 2	D10-Impasse
C3-Globe	D11-Slow 2
C4-Slow 1	D12-Yin+Yang

SYMBOLES :

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WWW.CASE-A-CHOCS.CH

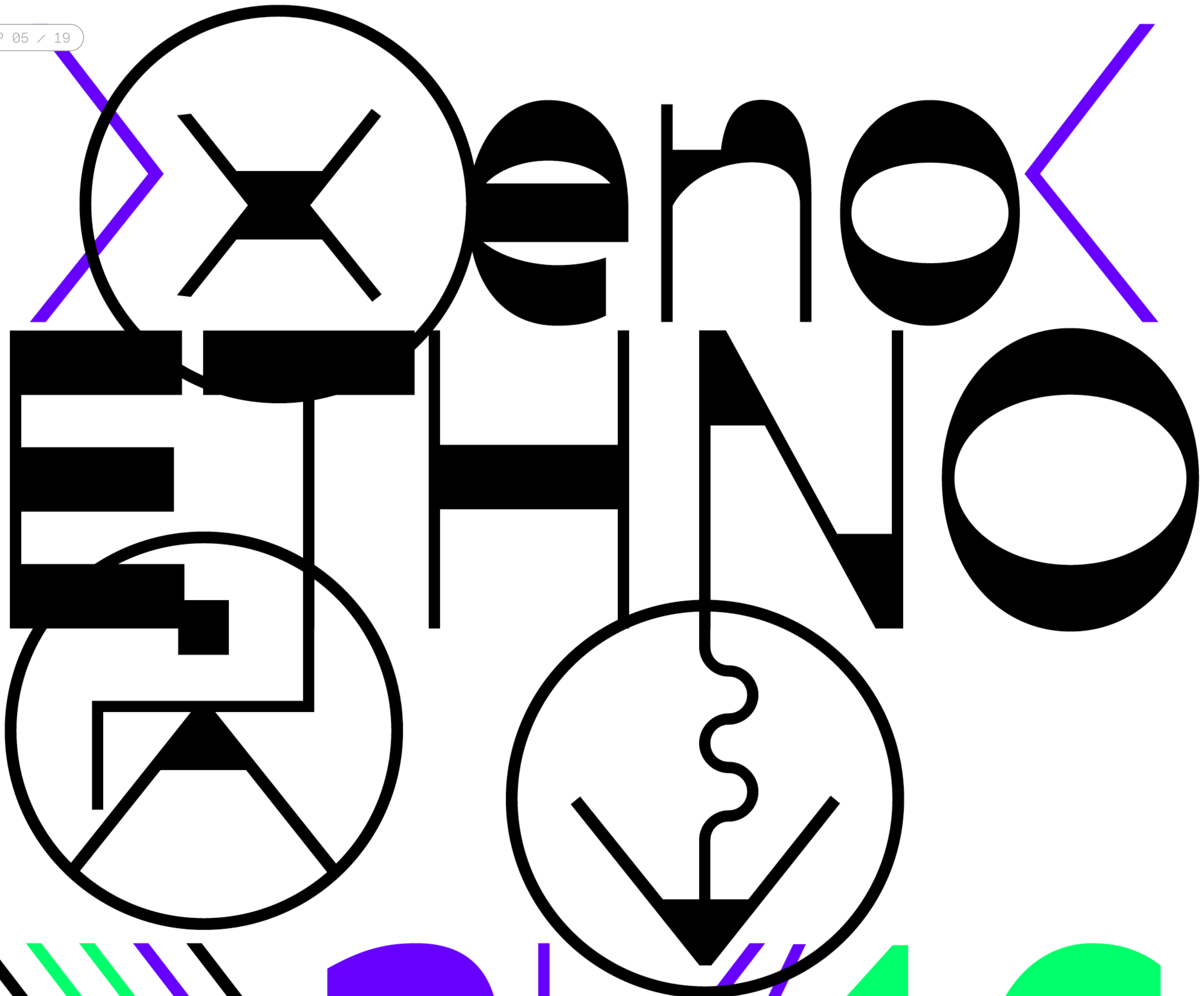
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A5-Maintenant	C10-Groupes
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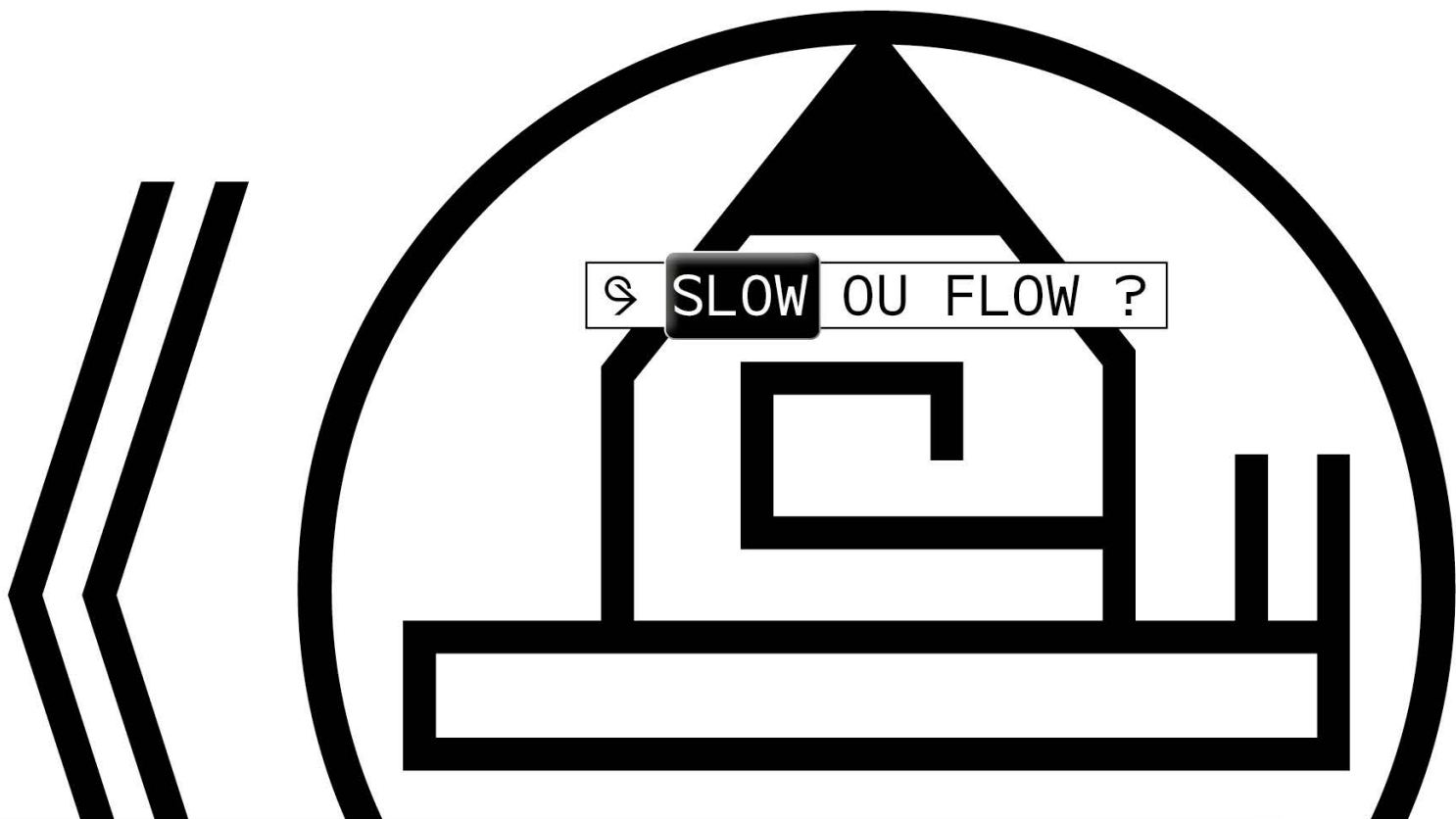
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A B C D E F G H I J
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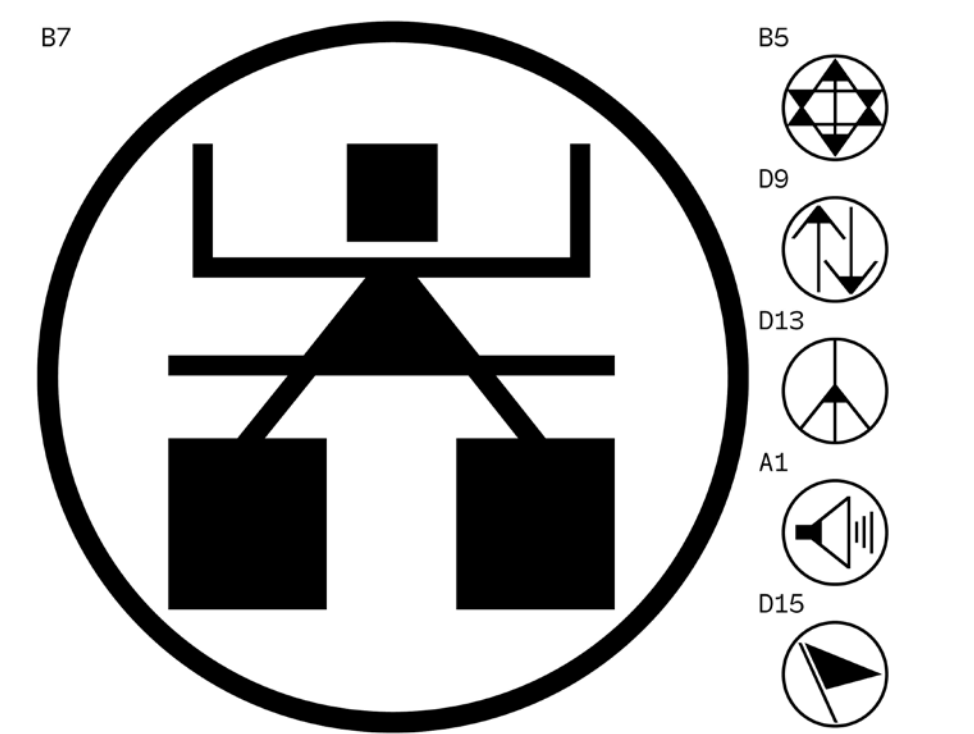
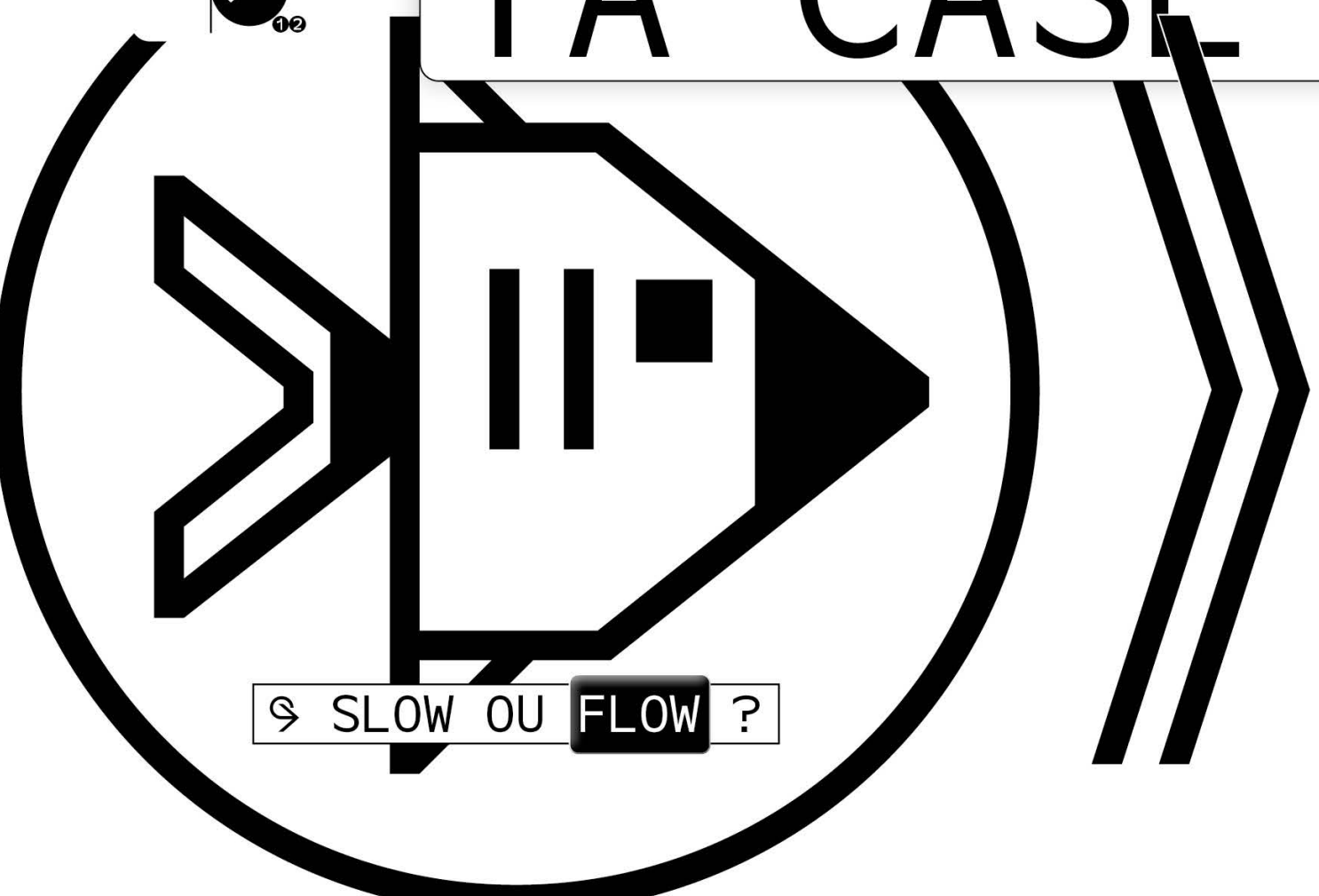


- A1-Sound On
- A2-Expé
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- A4-Message
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- A6-A
- A7-Debout
- A8-Philosophie
- A9-Philosophie
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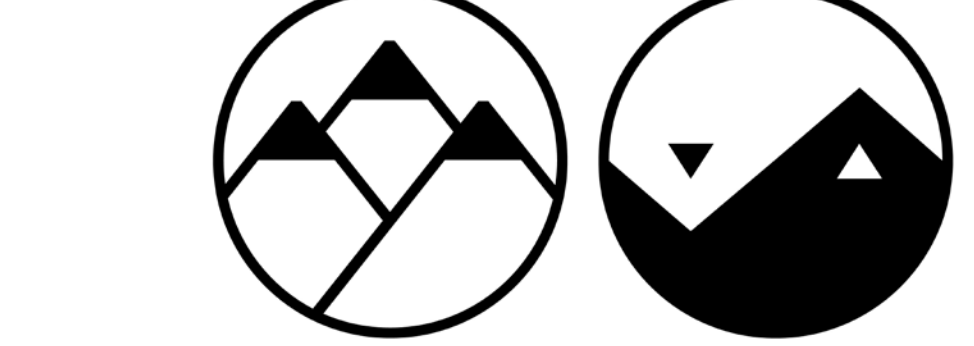
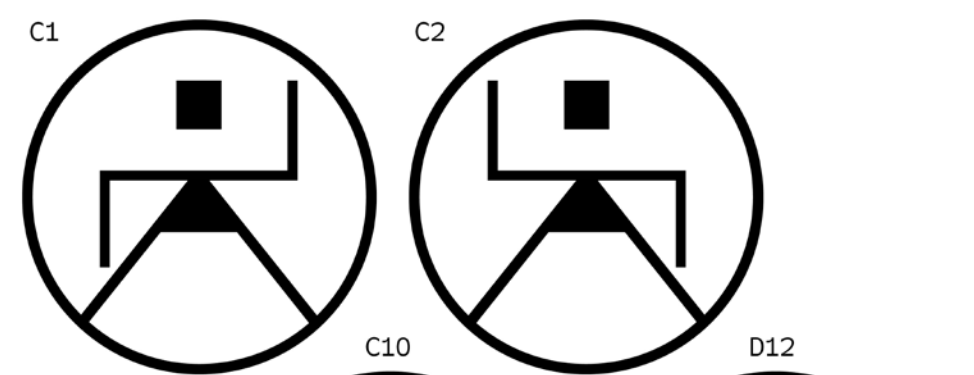


C'EST QUOI

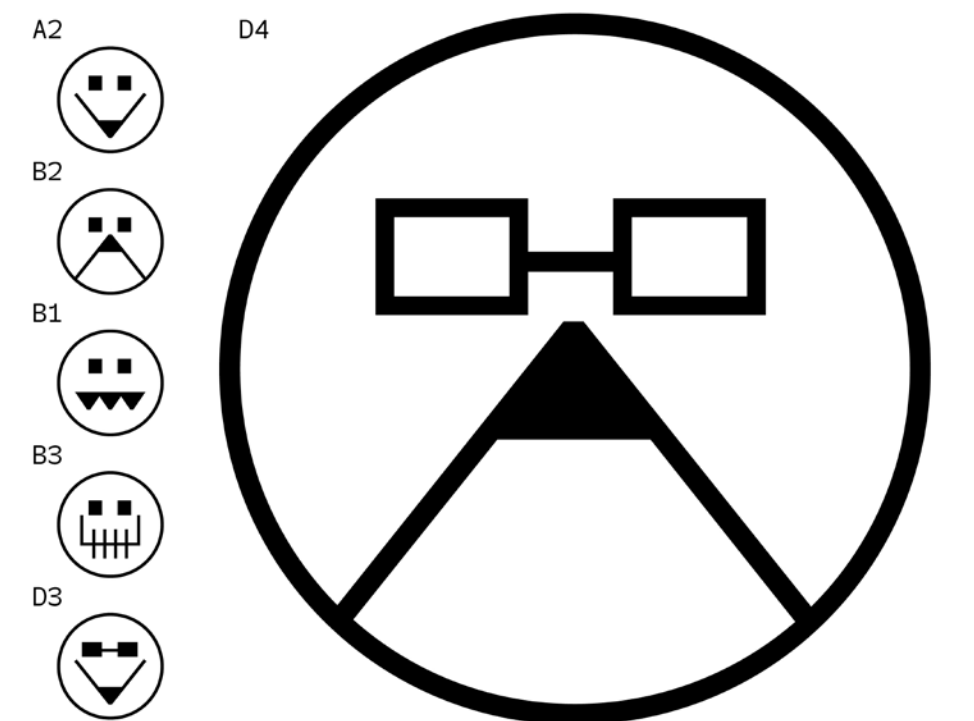
TA CASE ?



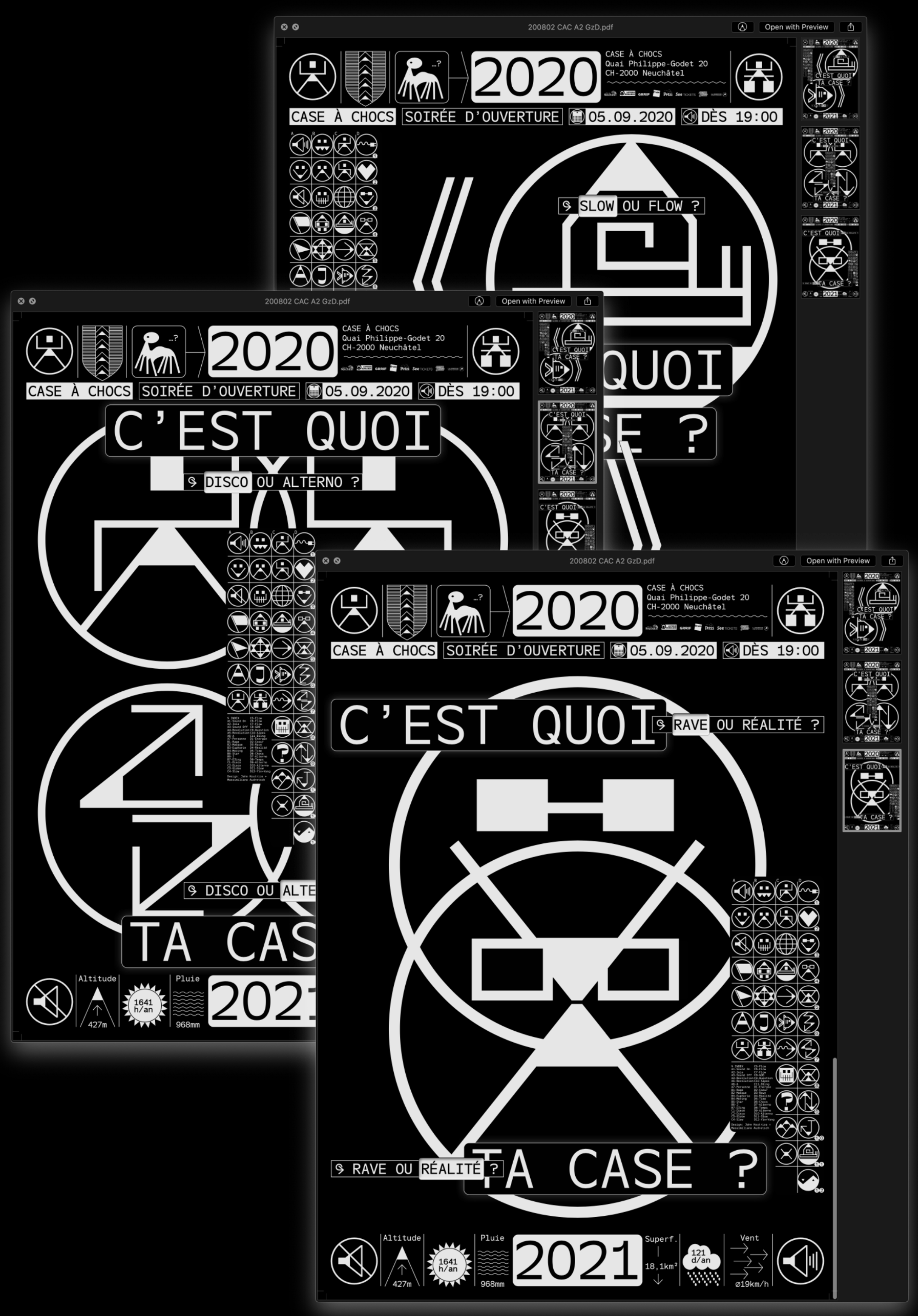
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- C9-Question
- C10-Groupes

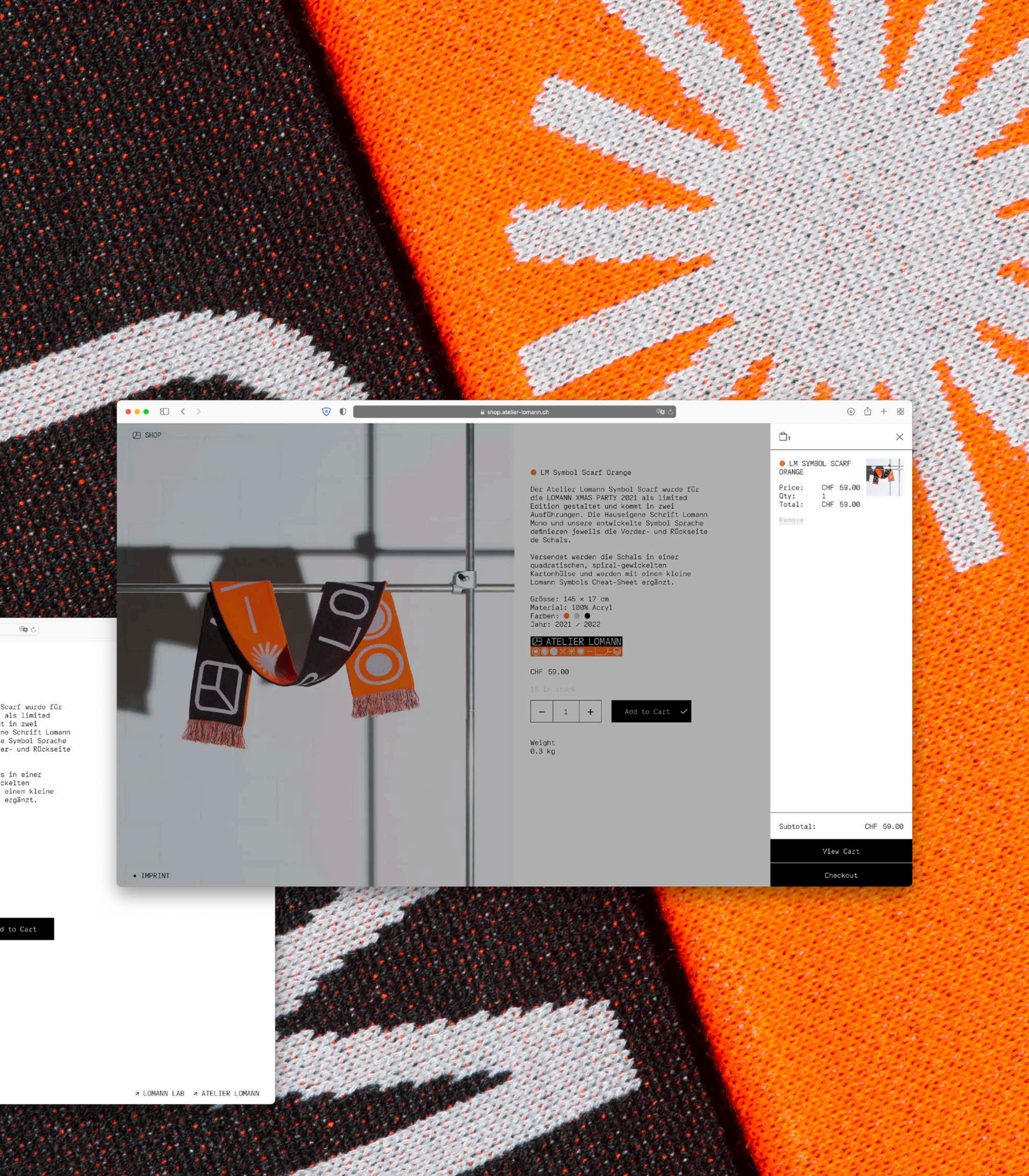
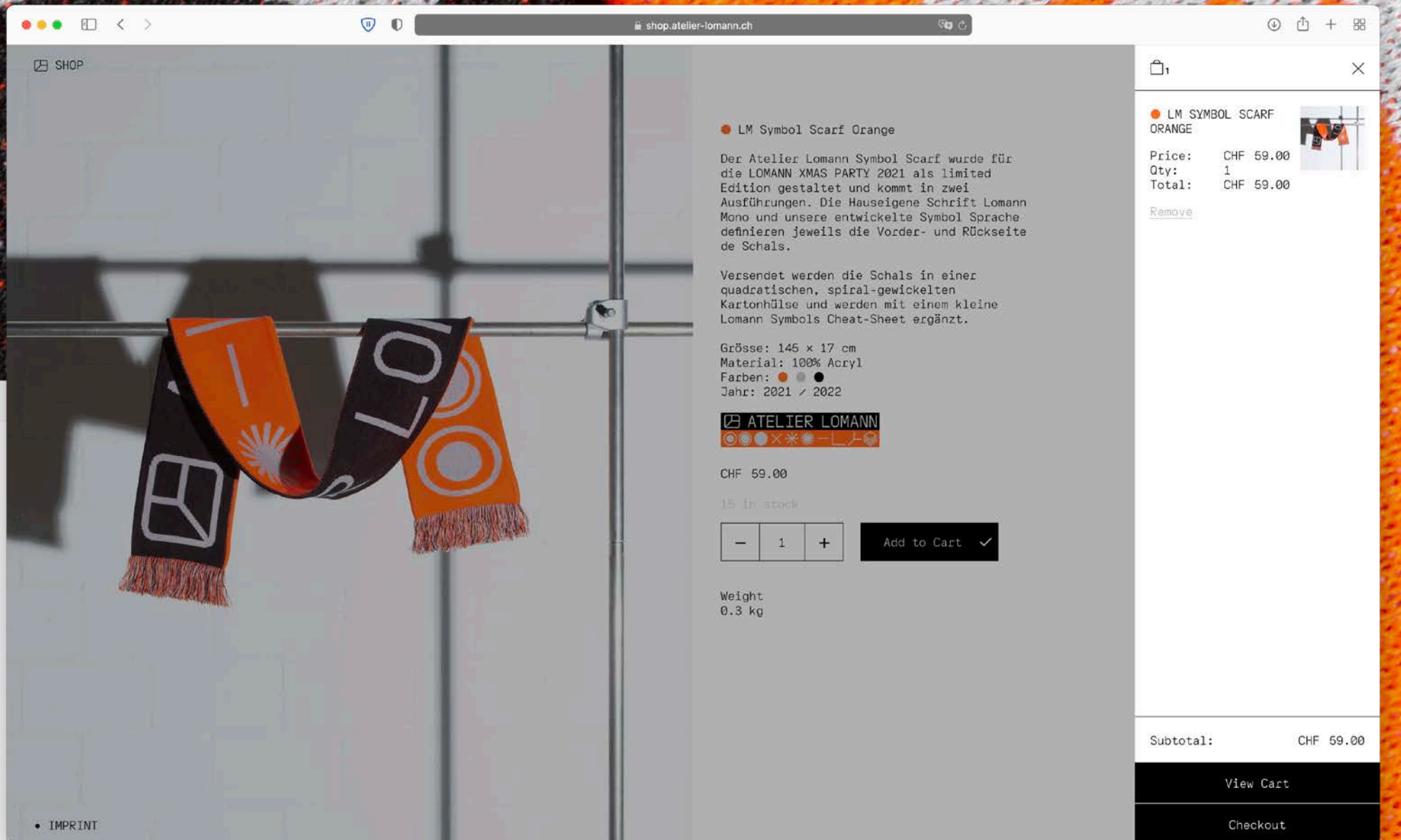
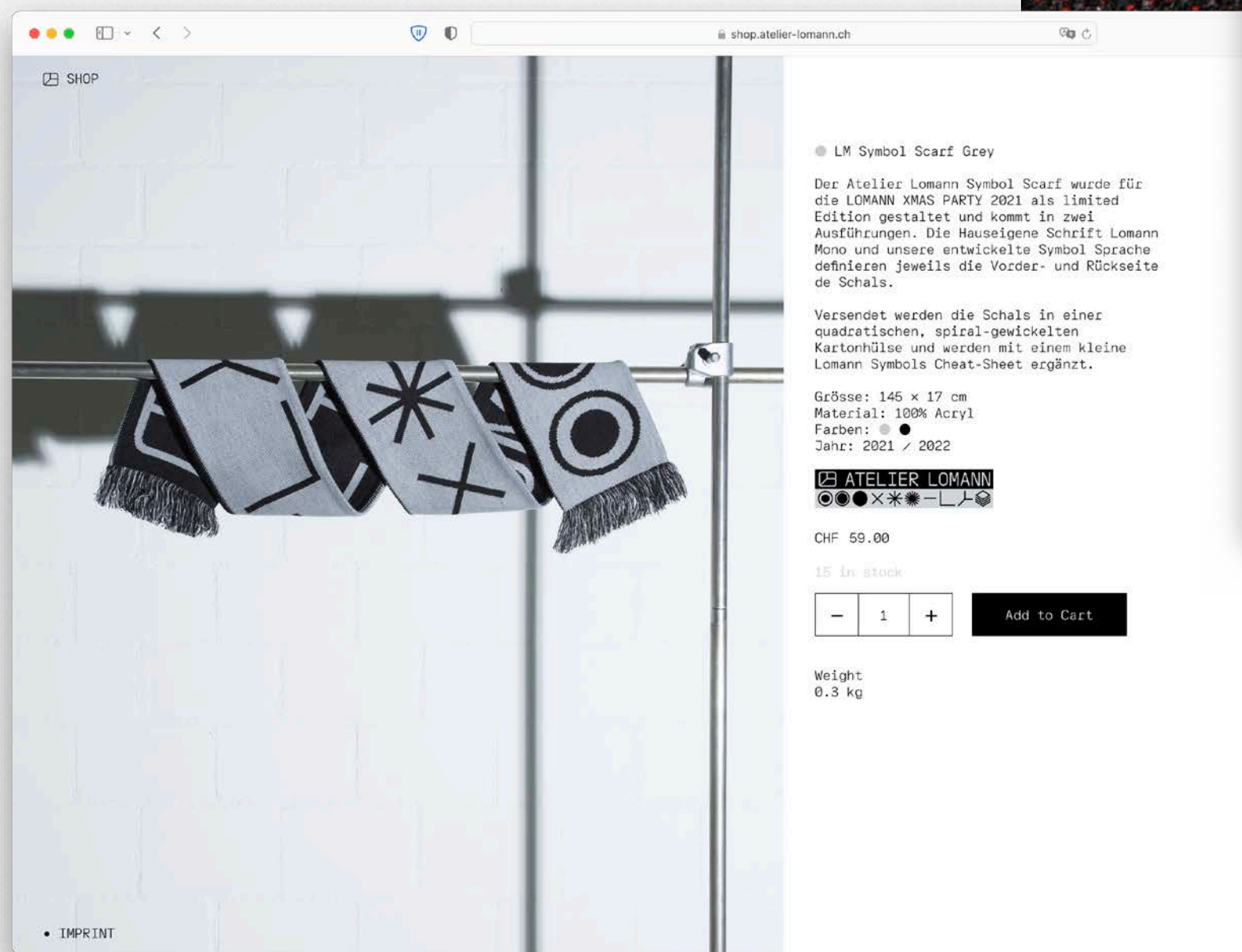


- C11-Confort
- D1-Energie
- D2-Coeur
- D3-Rave
- D4-Réalité
- D5-Temps
- D6-Chocs
- D7-Alterno
- D8-Musique
- D9-Alterno
- D10-Impasse
- D11-Slow 2
- D12-Yin+Yang
- D13-Peace
- D14-Révolution
- D15-Évolution
- D16-Open
- D17-Closed



Die in der Grundform »Kreis« abgebildeten Symbole lassen sich in konkrete und abstrakte Figuren unterteilen.







SCANVISION

ZEIGT ARBEITE LANDESMUSEUM

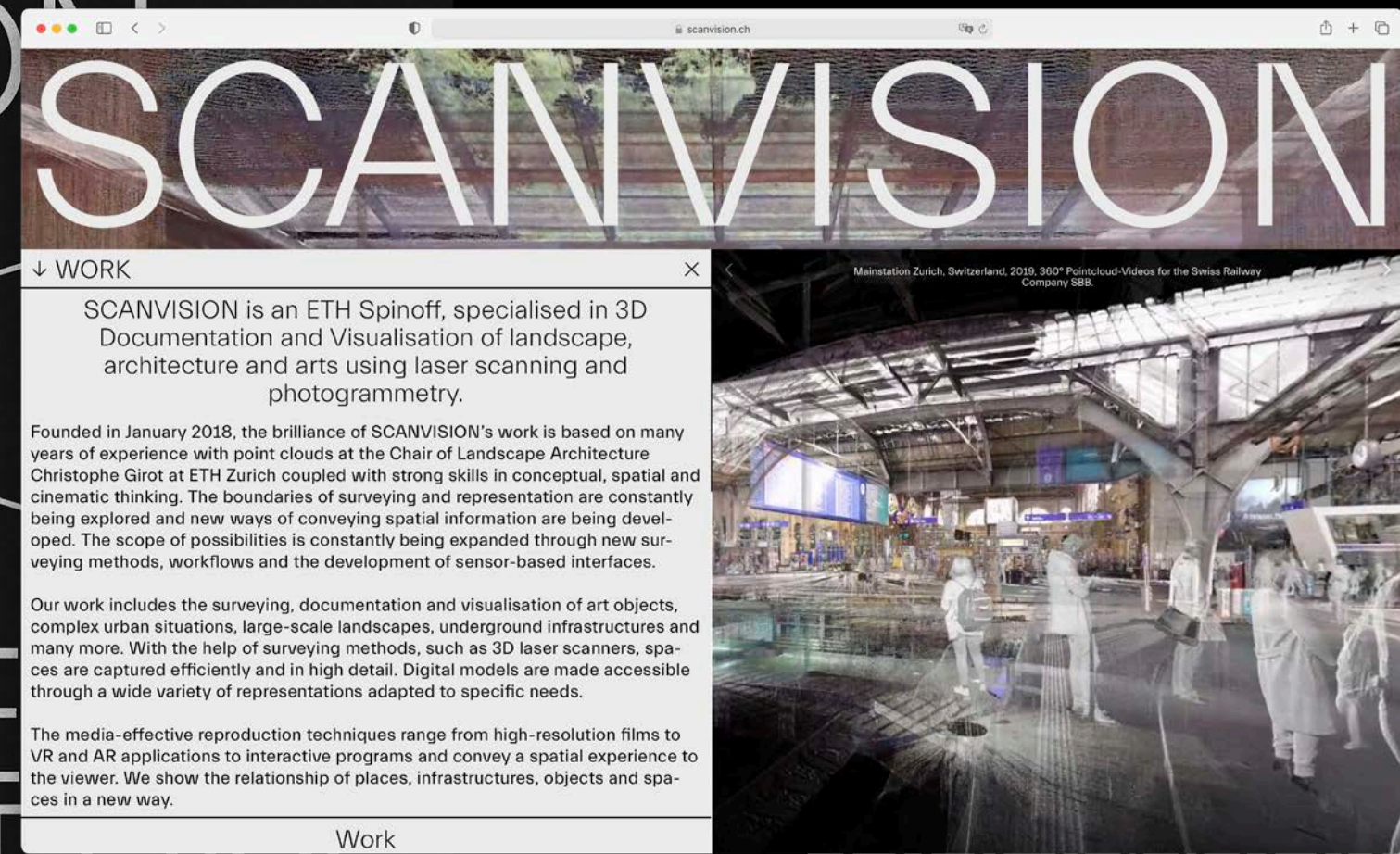
Vernissage am 1. Februar 2019 um 18.00 Uhr
www.einfachzuerich.ch

Anmelden unter
www.vernissageeinfachzuerich.landmuseum.ch

www.scanvision.ch

Grubenstrasse 37

8045 Zürich

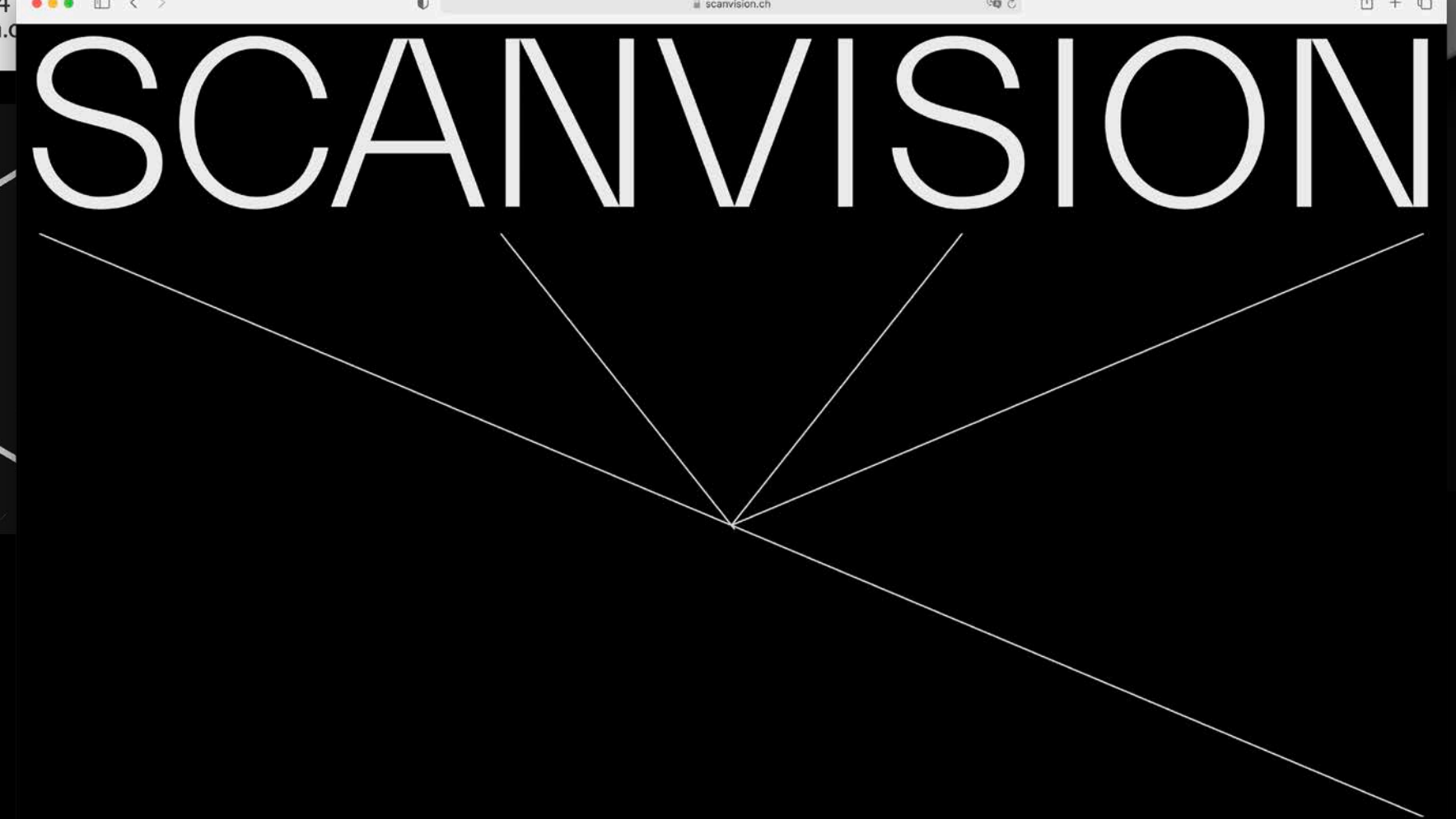
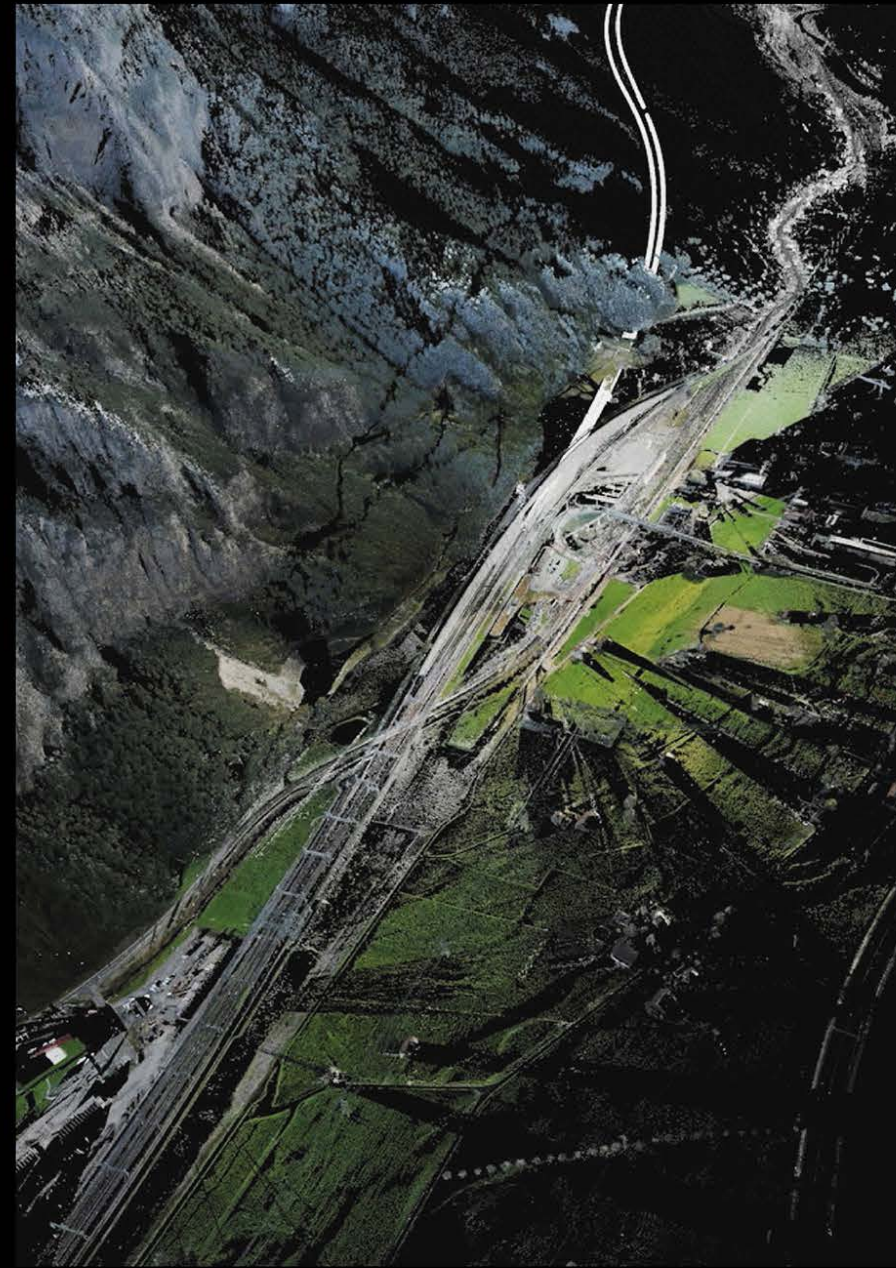
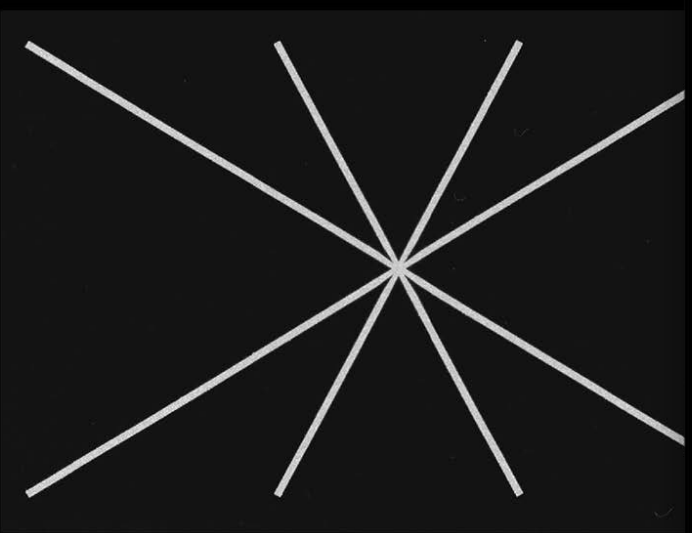


Matthias Vollmer
vollmer@scanvision.ch

BA Film ZHdK
MSc ETH Arch

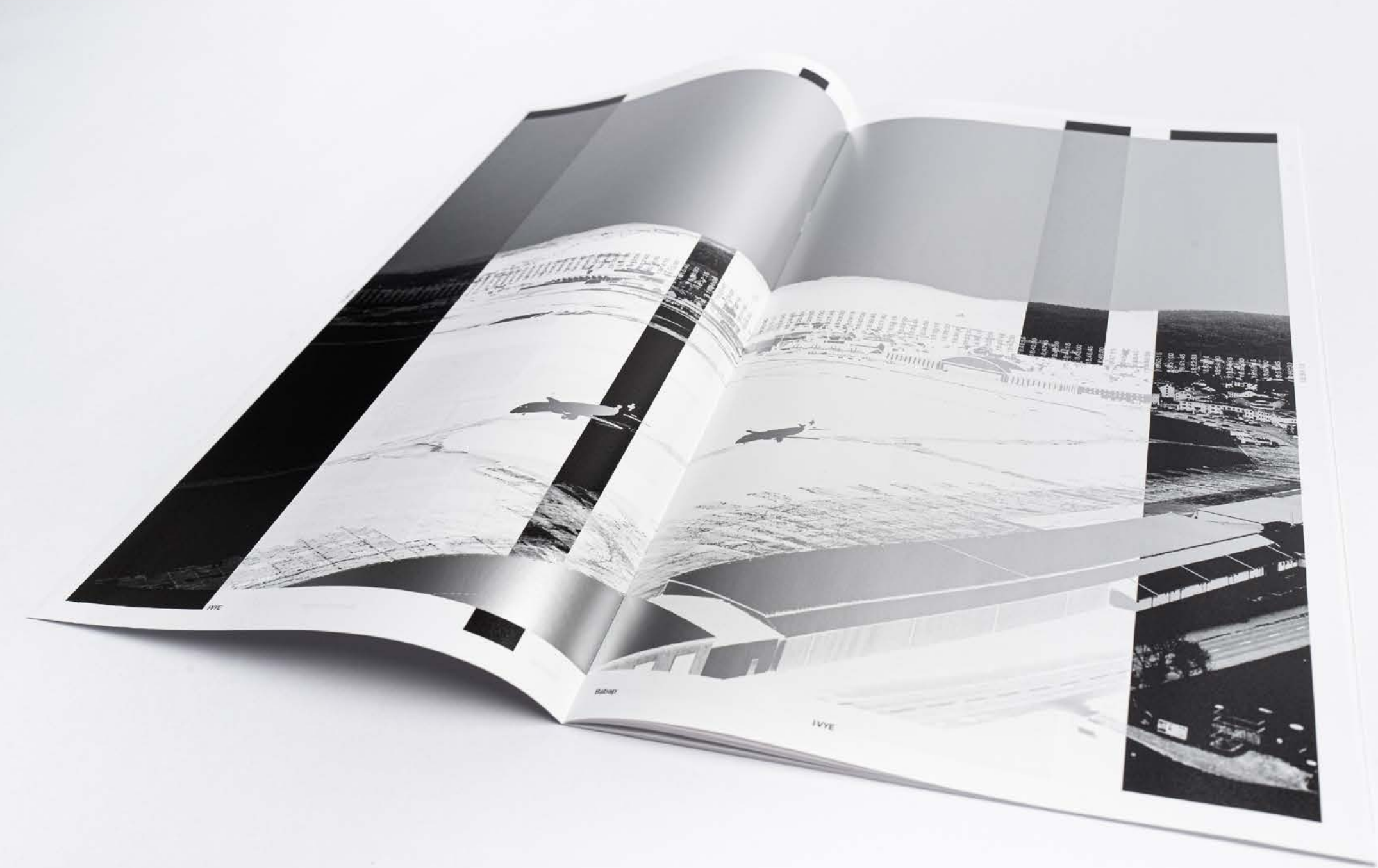
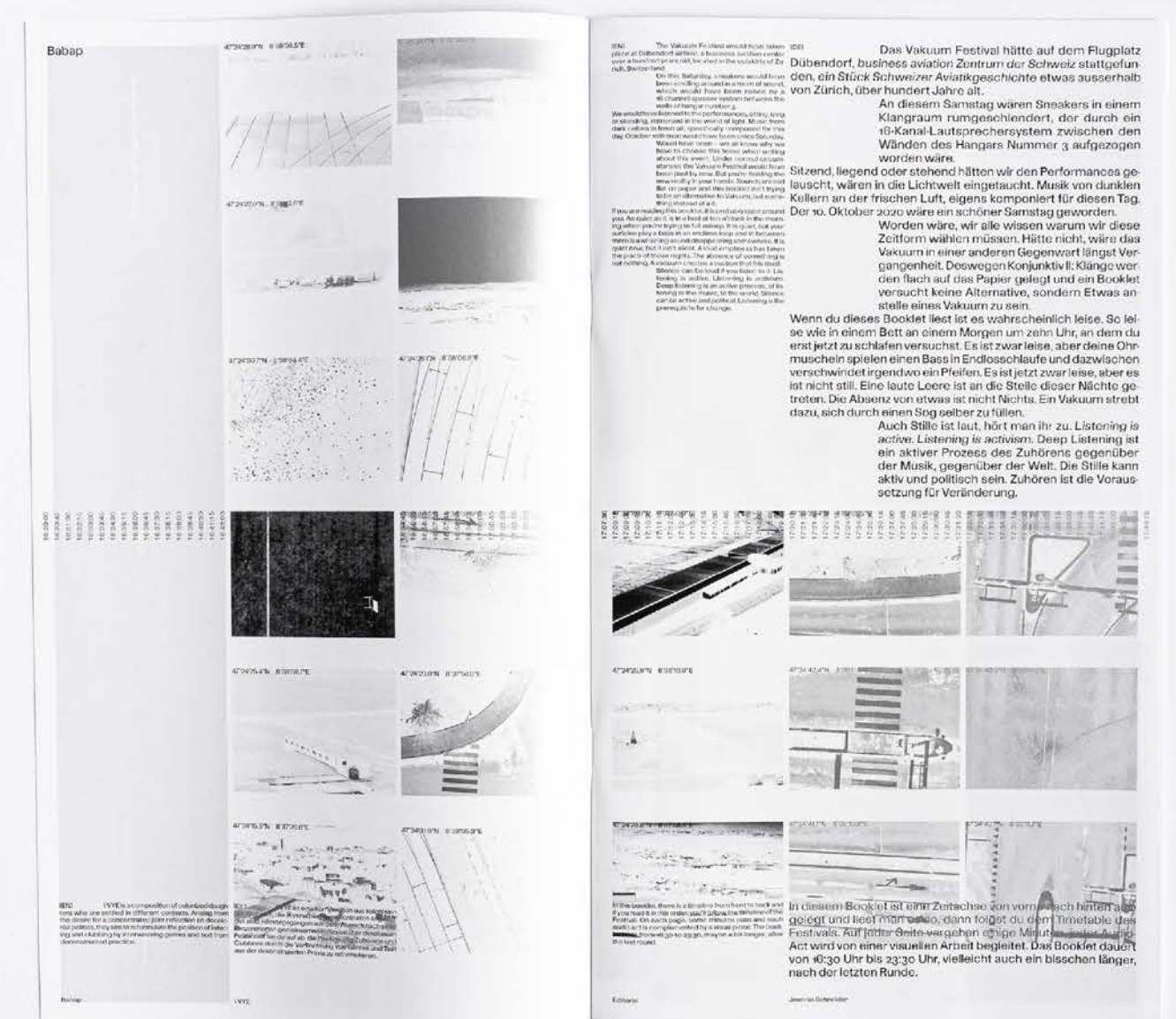
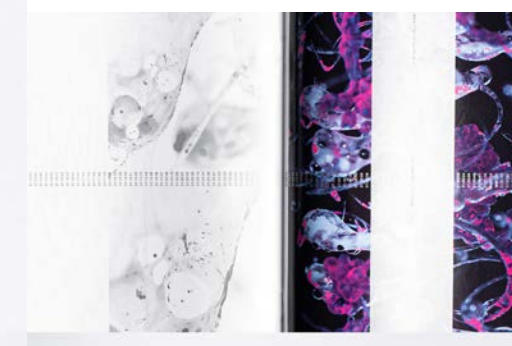
Grubenstrasse 37
8045 Zürich

+41 44 521 51 44
www.scanvision.ch



↑ WORK

↑ CONTACT





- [1] Caribbean Sea
- [2] Black Sea
- [3] Arctic Ice
- [4] Aegean Sea
- [5] Mountain Lake

Kýma Bottles

24 hours cold & 12 hours warm

by gk fashion

g:georgekoutrios georgekoutrios.ch | münstergasse 5 8004 Zürich | kymabottles kymabottles.ch

available at: george koutrios

münstergasse 5 | 8004 Zürich

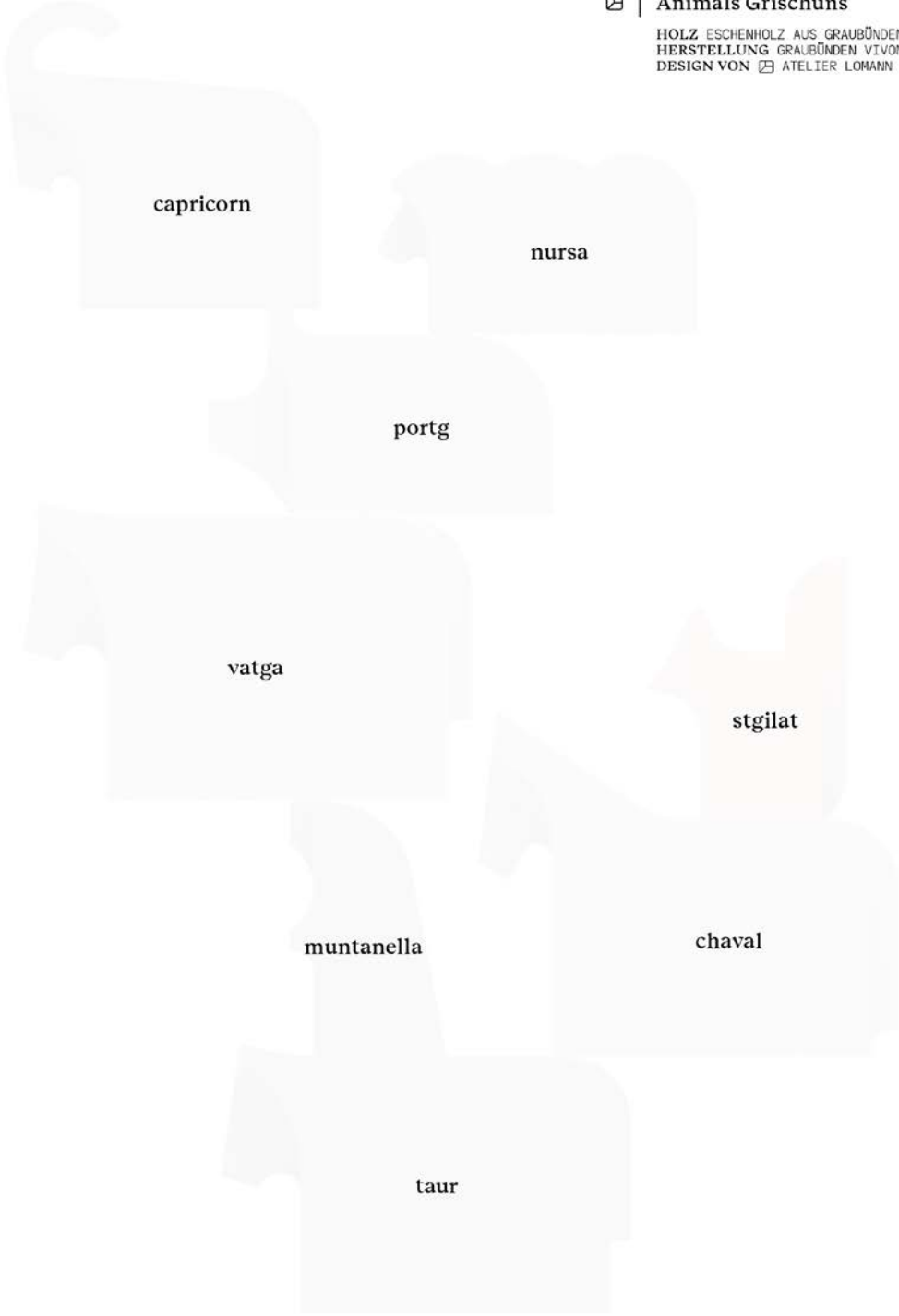


[4] Aegean Sea





Animals Grischuns
 HOLZ ESCHENHOLZ AUS GRAUBÜNDEN
 HERSTELLUNG GRAUBÜNDEN VIVONDA
 DESIGN VON ATELIER LOMANI



DÖNER BÜDE

12.50

FALAFEL KUMMUS

16.50

RIND IM BROT

11.50

FALAFEL IM BROT

12.50

KOFFEE REI

14.50

FRITZEN KUMMUS



HMMMM!

DÖNER BÜDE

Döner Cola.....
Lories Mate.....
Kaffeelimonade.....
Wasser.....

WI

Les Agudes.....
↳ France, Cahors M.....
* Cheninblanc * Sa.....

GV Manila.....
↳ Austria, Burgenlan.....
* Grünerveittine.....

Els Bassotets.....
↳ Spain, Conca de Ba.....
* Vheninblance * Pat.....

RO

Dido «La Solució Rosa».....
↳ Spain, Montsant, Ver.....
* Garnacha * Macabe.....

OR

Orange Voilée.....
↳ France, Cahors, Mas d.....
* Cheninblanc.....

REI

Waiting for Tom.....
↳ Austria, Burgenland, Rei.....
* Pinotnoir, St.Laurent, Bla.....

Emilien.....
↳ France, Bordeaux, Châte.....
* Merlot * Cabernetfranc.....

Nas del Gegant.....
↳ Spain, Conca de Barbera.....
* Garnacha * Cariñena * C.....

7 Fuentes.....
↳ Spain, TenerifeSuertes de.....
* Listánnegro * Tintilla.....

DRINK

Geissenpeter.....
* Ketel 1 * Ayran * Port * Zu.....

Günn dir!.....
* Bulleit Bourbon * Yeni Rakı.....

Chaierei.....
* Pampero Anniversario * Çai.....

Yeh nie!.....
* Tanqueray Gin * Yeni Rakı.....

Longdrinks.....
* Tanqueray & Tonic * Endles.....
* Ketel 1 & Mate * Bulleit Bour.....

Grafik: Modulo Due ©

12.50

FALAFEL KUMMUS

16.50

RIND IM BROT

11.50

FALAFEL IM BROT

12.50

KOFFEE REI

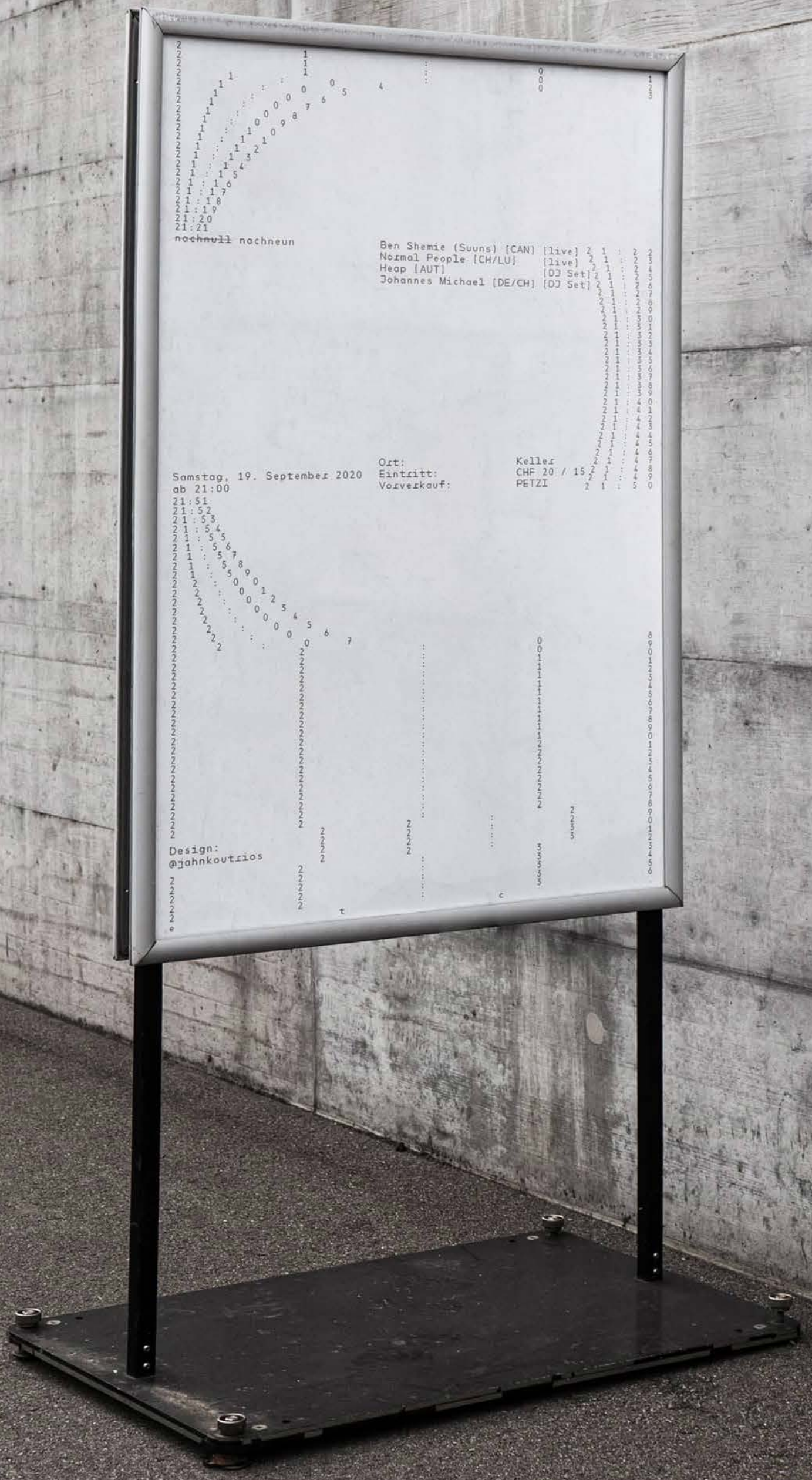
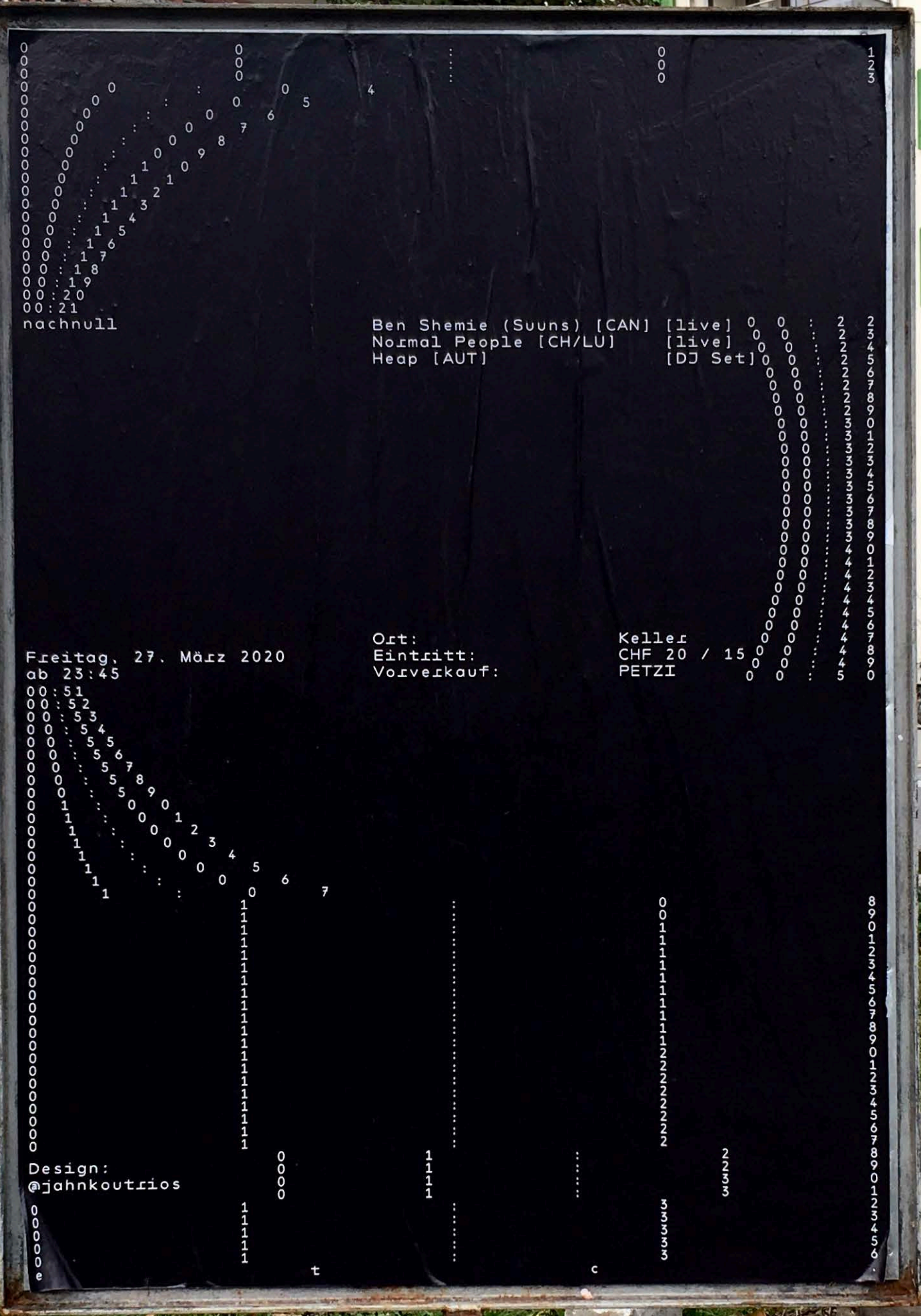
14.50

FRITZEN KUMMUS



HMMMM!





Lohn- gleichheit



10.00 Demo
Helvetiaplatz
12.00 Kundgebung
Sechseläutenplatz

Affoltern a. A.	18.00	Maifeier	Roots
Bülach	10.30	Maifeier	Guss39
Diethikon	12.00	Maifeier	Markthalle
Stäfa	14.00	Maifeier	Roseli
Uster	14.30	Maifeier	Landthuse
Wädenswil	13.00	Maifeier	Freizeitanlage
Winterthur	10.00	Demo	Steinberggasse/ Metzgasse

Punkt Schluss! 1. Mai

Wtorek-Niedziela, 12:00-20:00
Wtorek wolny
Wybrzeże Kościuszkowskie 22
Metro Centrum Nauki Kopernik
www.artmuseum.pl

Muzeum Sztuki Współczesnej Garaz
Moskwa: 17 marca-9 maja 2018
SESC, São Paulo: 29 lipca-30 września 2018

17 listopada 2017-11 lutego 2018

SZTUKA

KINETYCZNA

POP-ART

liny transatlantyk. Sztuka kinetyczna i pop art w Europie Wschodniej | Ameryce Łacrińskiej 1950-1970

Muzeum Sztuki Współczesnej Garaz
Moskwa: 17 marca-9 maja 2018
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Muzeum Sztuki Współczesnej Garaz
Moskwa: 17 marca-9 maja 2018
SESC, São Paulo: 29 lipca-30 września 2018

Comic-Stipendien der
Deutschschweizer Städte
Basel, Luzern und Zürich
2019

Hier: Und verdröble
dich nicht.
Kein Problem.

Oh! Nein!

Simoni

Anmelden bis 15.2.:
www.comicstipendien.ch

FUMETTO

Basel Zürich
Kultur

cms

Stadt
Luzern

CREDITS

left: Lohngleichheit Poster, for and with STUDIO NOI
center: Kinetic Poster Warsaw, for and with LUDOCIV BALLAND
right: Comicstipendien Poster, for and with AFRIKA



