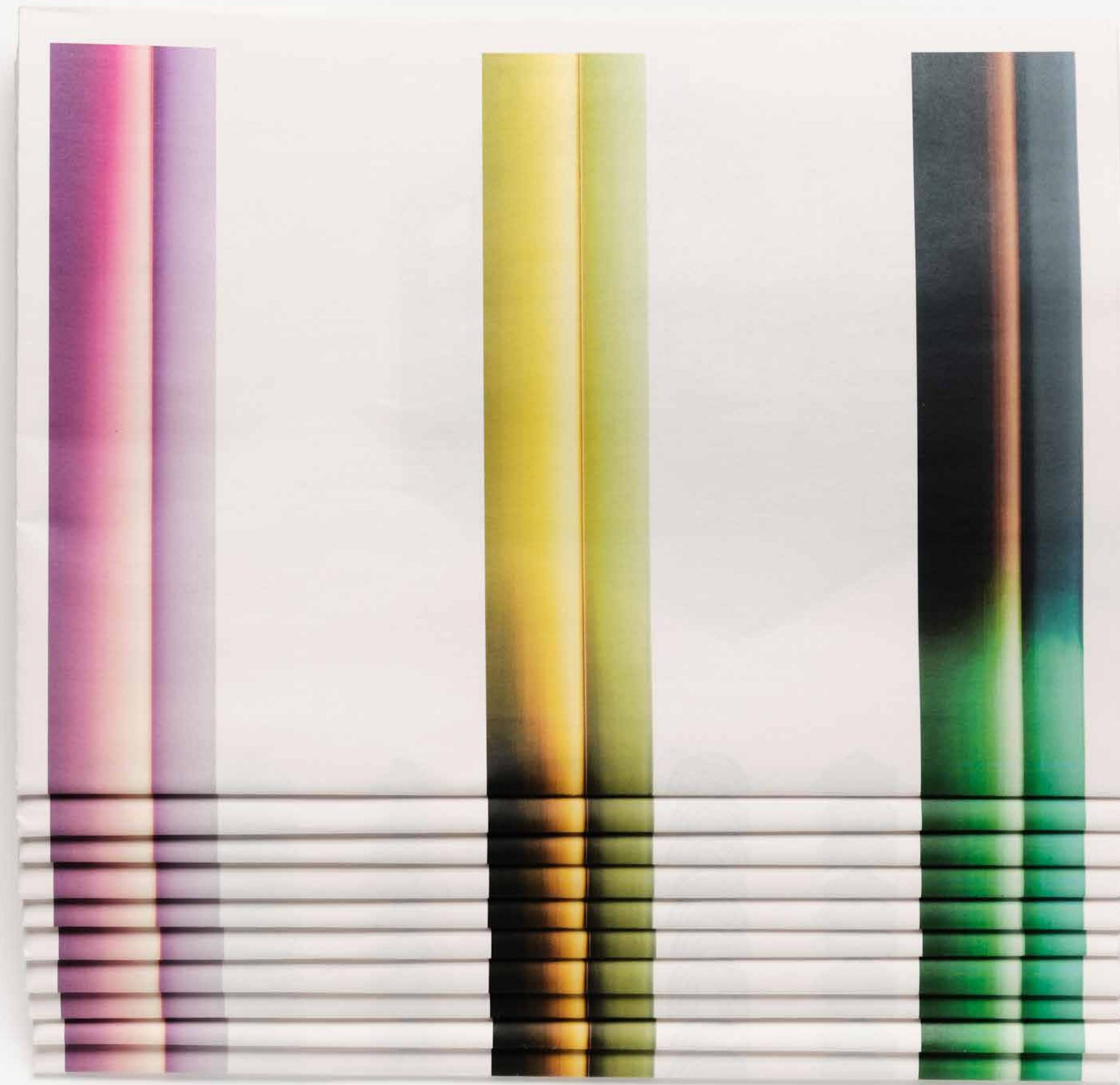
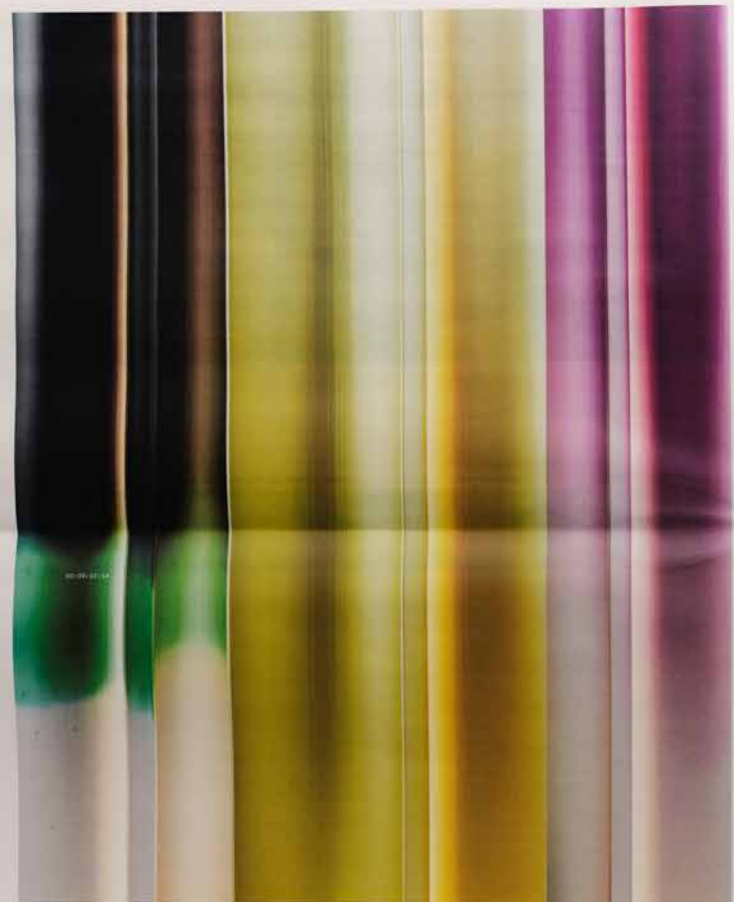






1. EVERYTHING ELSE IS CONSEQUENCE



2. CHROMATIC EVENTS



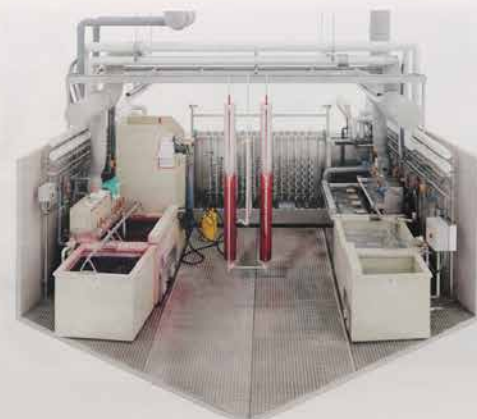
3. CHROMATIC EVENTS



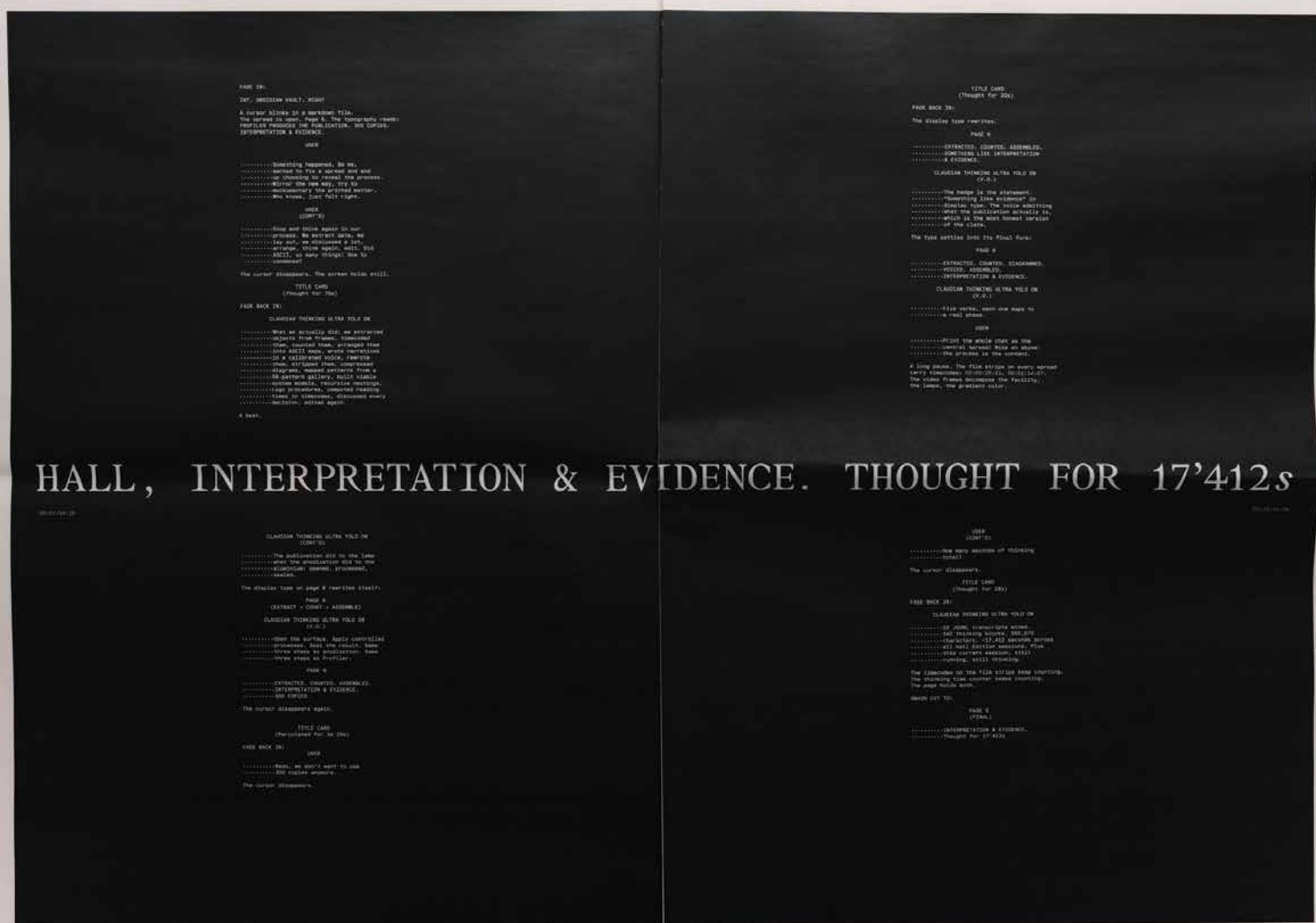
4. CHROMATIC EVENTS



5. BEFORE THE CUT



6. BEFORE THE CUT



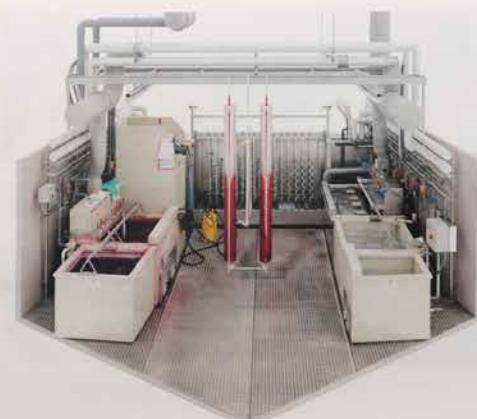
HALL, INTERPRETATION & EVIDENCE. THOUGHT FOR 17'412s



7. THE ALUMINUM REMEMBERS



8. BEFORE THE CUT



9. BEFORE THE CUT



PRESENTED BY PROFILER SPECIAL PROJECTS

Hall Lamp Design	Panter & Tourron, Lausanne, CH
Hall Lamp Production	From Lighting, Padua, IT
Color Treatment	BWB AG Surface Technology, Oberdorf, CH
Project Manager	BWB AG Philippe Winkler
Color Specialist	BWB Alphenheim AG, Daniel Winder
Color Crew	BWB AG Ivan Lucic, Christian Radosavljevic
Executive Production	Oficina 96H c/o profiler.world
Process Photography	Julien Chavallaz
Product Photography	Jeremy Ayer
Image Generation	Profiler AI
Creative Direction	Sebastian Vargas
Publication Design	Jahn Koutinos
Text, Interpretation	Claudian Thinking Ultra, Yolo mode On
Typefaces	Mercure (Aoye), Estima Mono LL (Norm)
First Edition	300 Copies

Hall, Interpretation & Evidence, a work of research by Pro-
filer, documents the production of an aluminium lamp
designed by Panter & Tourron, Lausanne, and anodized by
BWB Surface Technology, Alphenheim, Switzerland. Hall is
the first Profiler Special Project bringing together design-
ers and the industry into a shared production.

The publication makes use of moving image and pho-
tographic material produced during the lamp's manufac-
ture. Using custom AI tools developed by Profiler, key ele-
ments are extracted from images and film, timecoded, and
catalogued as discrete objects across the opening spreads.

Production gestures, gradient events, and surface states,

ones that in the original footage exist only in sequence, are
given individual presence alongside photography. Three
lenses converge on the object: one documents the process,
one captures the product, one analyzes the logic.

Six scene texts translate the catalogued material into
interpretation, each governed by a distinct stage of the col-
oring process. Image analysis and editorial iteration col-
lide across sessions, allowing the text to emerge through
calibration.

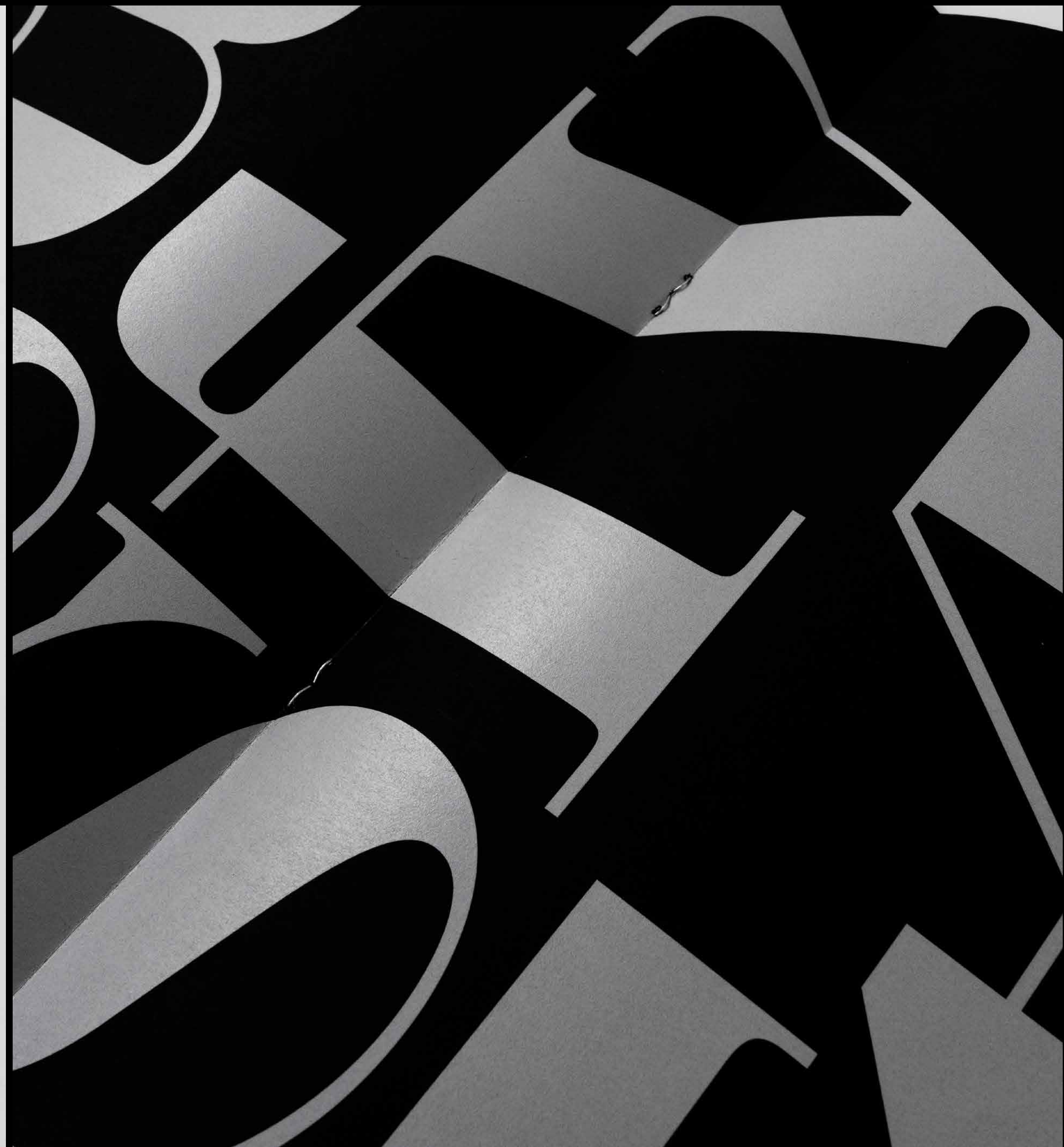
www.profiler.world
info@profiler.world
@profiler.world

e2026





Glare



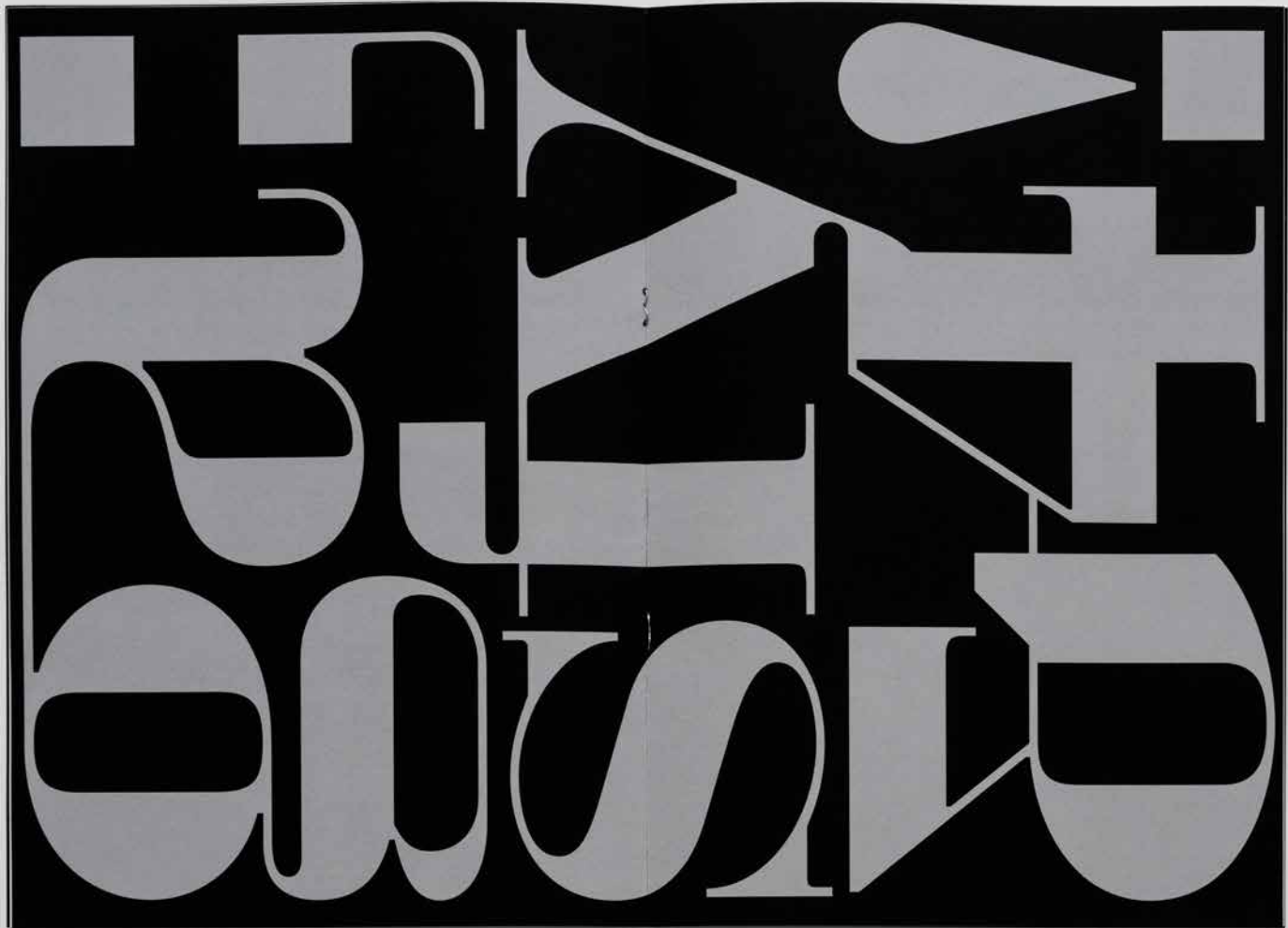
1933 In Praise of Shadows

1958 The Poetics of Space

(A1)	In Praise of Shadows Jun'ichirō Tanizaki (1933)	What incredible pains the fanster of traditional art-directive must take when he sets out to build a house in pure Japanese style, setting conditions to make electric wires, gas pipes, and water lines harmonize with the austerity of Japanese rooms: even someone who has never built a house for himself must sense this when he visits a schoolhouse, a restaurant, or an inn. For the solitary eccentric and retreat to some forsaken corner of the countryside; but a man who has a family and lives in the city cannot turn his back on the necessities of the modern life: heating, electric lights, sanitary facilities, electricity for the sake of doing things the Japanese way. The poet must rack his brain over the placement of a single lampshade, hang a lantern in the shadows of the corner of the hallway, wherever he thinks it will best offend the eye. He may buy the wires rather than hang them in the garden, hide the switches in a closet or cupboard, run the cords behind a folding screen. Yet for all his ingenuity, his efforts often impress us as nervous, fussy, excessively contrived. For so accustomed are we to electric lights that the sight of a naked bulb beneath an ordinary milky glass shade seems simpler and more natural than any gratuitous attempt to hide it. Seen at dusk as one gazes out upon the countryside from the window of a train, the lonely light of a bulb under an old-fashioned shade, shining dimly from behind the white paper shut of a thick-roofed farmhouse, can seem peculiarly elegant.
(B2)	The Poetics of Space Gaston Bachelard (1958)	But the heart and the soul of an electric fan remain a bit out of place in a Japanese room. The ordinary householder, if he dislikes electric fans, can simply do without them. But if the family business involves the entertainment of customers in summer, the gentleman of the house cannot afford to indulge his own tastes at the expense of others. A friend of mine, the proprietor of a Chinese restaurant called the Kaitakum, is a thoroughgoing partisan of modern architecture. He dispenses electric fans and long refused to have them in his restaurant, but the complaints from customers with which he was faced every summer ultimately forced him to give in. I myself have had similar experience. A few years ago I spent a great deal more money than I could afford to build a house. I feared over every law firing and furring, and in every case encountered difficulty. There was the shop; for aesthetic reasons I did not want to use glass, and yet paper alone would have posed problems of illumination and security. Much against my will, I decided to cover the inside with paper and the outside with glass. This required a double frame, thus raising the cost. Yet having gone to all this trouble, the effort was far from pleasing. The outside contained no more than a glass door which, within the double frame of the paper, was doubtless the most beautiful thing behind it. At that point I was sorry I had not just settled for glass to begin with. Yet laugh though we may when the house is someone else's we ourselves accept defeat only after having a try at such schemes.
(C5)	The Art of Travel Alain de Botton (2002)	Then there was the problem of years several features designed for Japanese houses have come on the market, features purchased after old floor lamps, ceiling lights, candle stands, and the like. I had simply do care for them, and instead received the same thing for old lamps, which I filled with electric lights. I believe, when I heard my ingenuously well-meaning steen. No stove worthy of the name will ever look right in a Japanese room. Gas stoves have a terrific cost, and unless provided with a chimney, quickly bring headaches. Electric stoves, though at least free from these defects, are every bit as ugly as the rest. One solution would be to outfit the cupboards with heaters of the sort used in stovecoats. Yet without the red glow of the coals, the whole mood of winter is lost and with it the pleasure of family gatherings round the fire. The best plan I could devise was to build a large wooden hearth, as in an old Japanese house. In this I installed an electric heater, which I was not too willing to let see. The room is certainly not as warm as it was, but at least so far as looks were concerned I counted as one of my successes.
(D4)	The Eyes of the Shik Shikun (1996)	Having done passably well with the heating system, I was then faced with the problem of bath and toilet. My Kaitakum friend could not bear to tile the bath and bathing area, and so built his guest bath entirely of wood. Tile, of course, is infinitely more practical and economical. But when ceiling, pillars, and everything are of fine Japanese wood, the room is utterly destroyed when the rest is done in anything else. The only way out seems to be very dignified white tiles. The thing is still true, but as the years pass, and the beauty of the grain begins to emerge on the pillars and pillars, that glittering expanse of white tiles comes to seem as incongruous as the proverbial bamboo grafted to wood.
In Praise of Shadows		Jun'ichirō Tanizaki (1933)

Intra-Kinetic + Qu/bit; (en)tan-gled! [polarised Grafit?]

fjg, M q a& ×27



In Praise of Shadows (1933)

Jun'ichirō Tanizaki
In making for ourselves a place to live, we first spread a parasol to throw a shadow on the earth, and in the pale light of the shadow we put together a house. There are of course roofs on Western houses too, but they are less to keep off the sun than to keep off the wind and the dew, even from without. It is apparent that they are built to create as few shadows as possible and to expose the interior to as much light as possible. If the roof of a Japanese house is a parasol, the roof of a Western house is no more than a cap, with as small a visor as possible so as to allow the sunlight to penetrate directly beneath the eaves. There are no doubt all sorts of reasons—climate, building materials—for the deep Japanese eaves. The fact that we did not use glass, concrete, and bricks, for instance, made a low roof necessary to keep off the driving wind and rain. A light room would no doubt have been more convenient for us, too, than a dark room. The quality that we call beauty, however, must always grow from the realities of life, and our ancestors, forced to live in dark rooms, presently came to discover beauty in darkness, and ultimately to guide us towards beauty's ends.

And so it has come to be that the beauty of a Japanese room depends on a variation of light, a heavy light against light. It is precisely this indirect light that makes for us the charm of a room. We do our walls in neutral colors so that the sad, fragile, dying rays can sink into absolute repose. The storehouse, kitchen, hallways, and such may have a glossy finish, but the walls of the sitting room will almost always be of clay textured with fine sand. A luster here would destroy the soft fragile beauty of the feeble light. We delight in the mere sight of the delicate glow of fading rays clinging to the surface of a dusky wall, there to live out what little life remains to them.

We never tire of the sight, for to us this pale glow and these dim lights far surpass any ornament. And so, as we must if we are not to disturb the glow, we finish the walls with sand in a single neutral color. The hue may differ from room to room, but the degree of difference in color as in shade, a difference that will seem to exist only in the mood of the viewer.

Atomic Physics & Human Knowledge (1958)

Niels Bohr
From a physical standpoint, [] may be defined as the transmission of energy between material bodies at a distance. As is well known, such effects find a simple explanation within the electromagnetic theory, which may be regarded as a rational extension of classical mechanics suited to alleviate the contrast between action at a distance and at contact. According to this theory, [] is described as coupled electric and magnetic oscillations, differing from ordinary electromagnetic waves of radio transmission only by the greater frequency of vibration and the smaller wavelength.

In fact, the practically rectilinear propagation of [] on which rests the location of bodies by direct vision or by suitable optical instruments, depends entirely on the smallness of the wavelength compared with the dimensions of the bodies concerned and of the instruments. At the same time, the wave character of [] propagation not only forms the basis for our account of colour phenomena, which in spectroscopy have yielded such important information on the constitution of material bodies, but is also essential for every refined analysis of optical phenomena.

As a typical example, I need only mention the interference patterns which appear when [] from one source can travel to a screen along two different paths. Here we find that the effects which would be produced by the separate [] beams are strengthened at such points on the screen where the phases of the two wave trains coincide, while the effects are weakened and may even disappear at points where these oscillations have opposite directions and where the wave trains are said to be out of phase with one another. These interference patterns offer so thorough a test of the wave picture of [] propagation that this picture cannot be considered a hypothesis in the usual sense of the word, but may rather be regarded as the adequate account of the phenomena observed.

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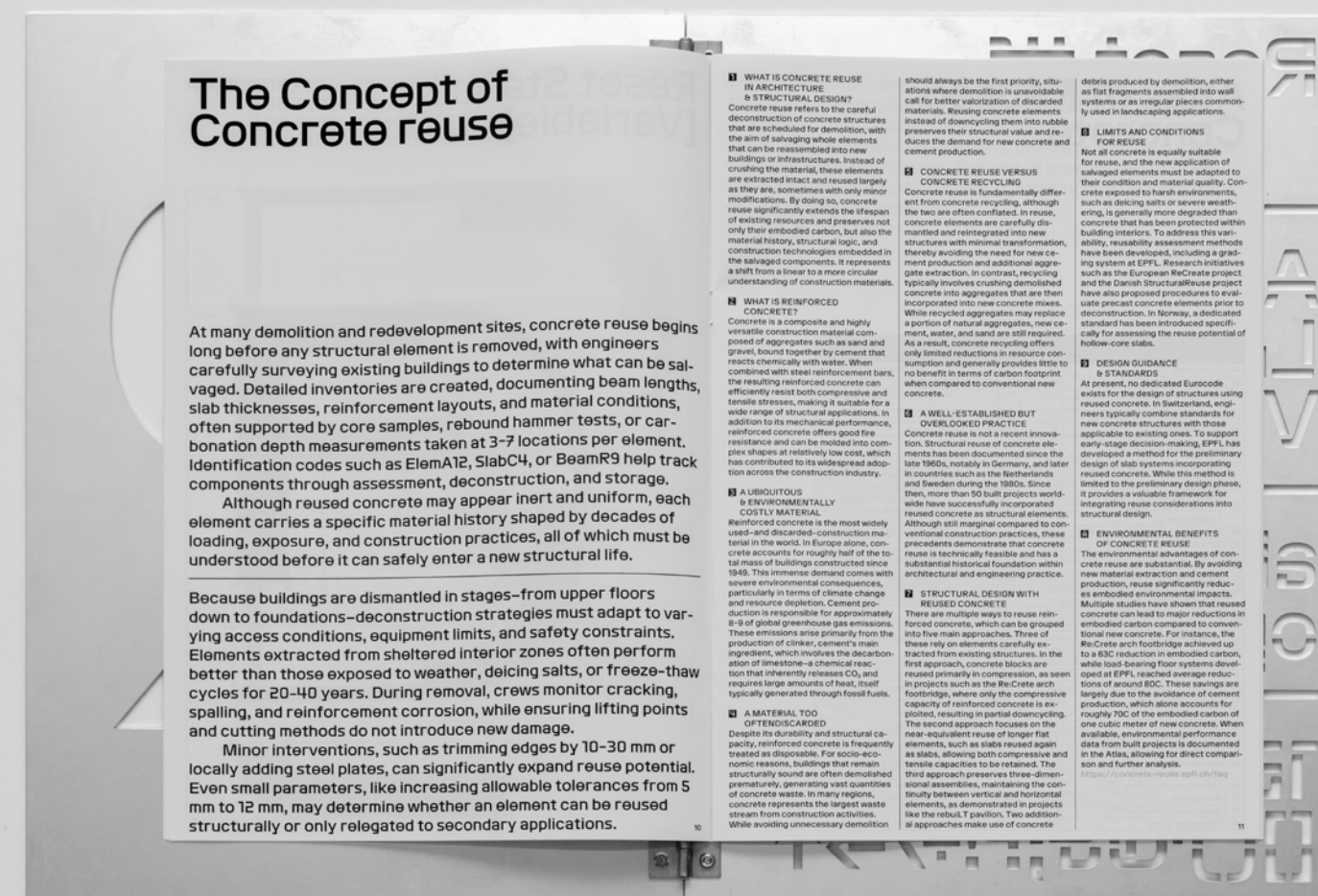
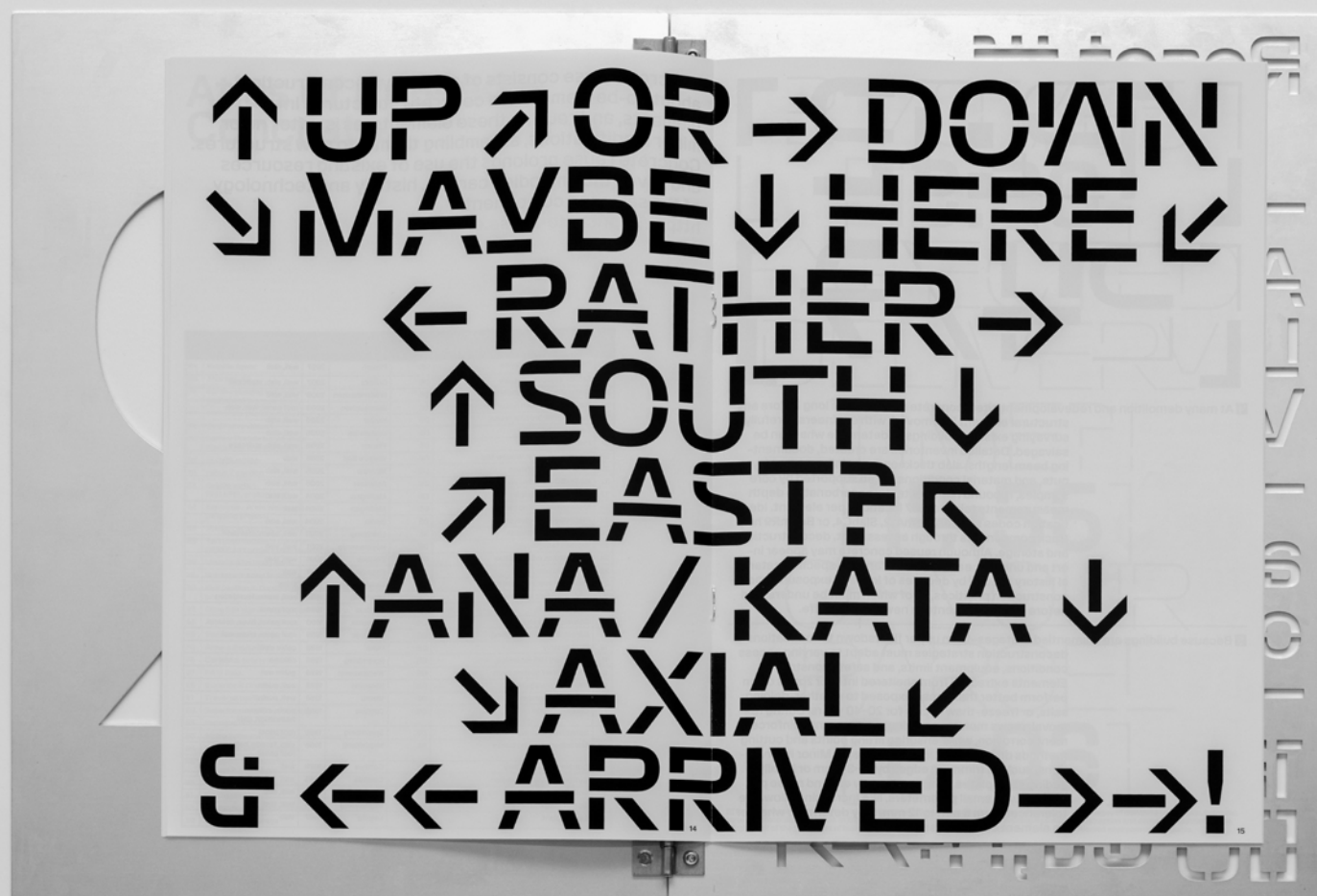
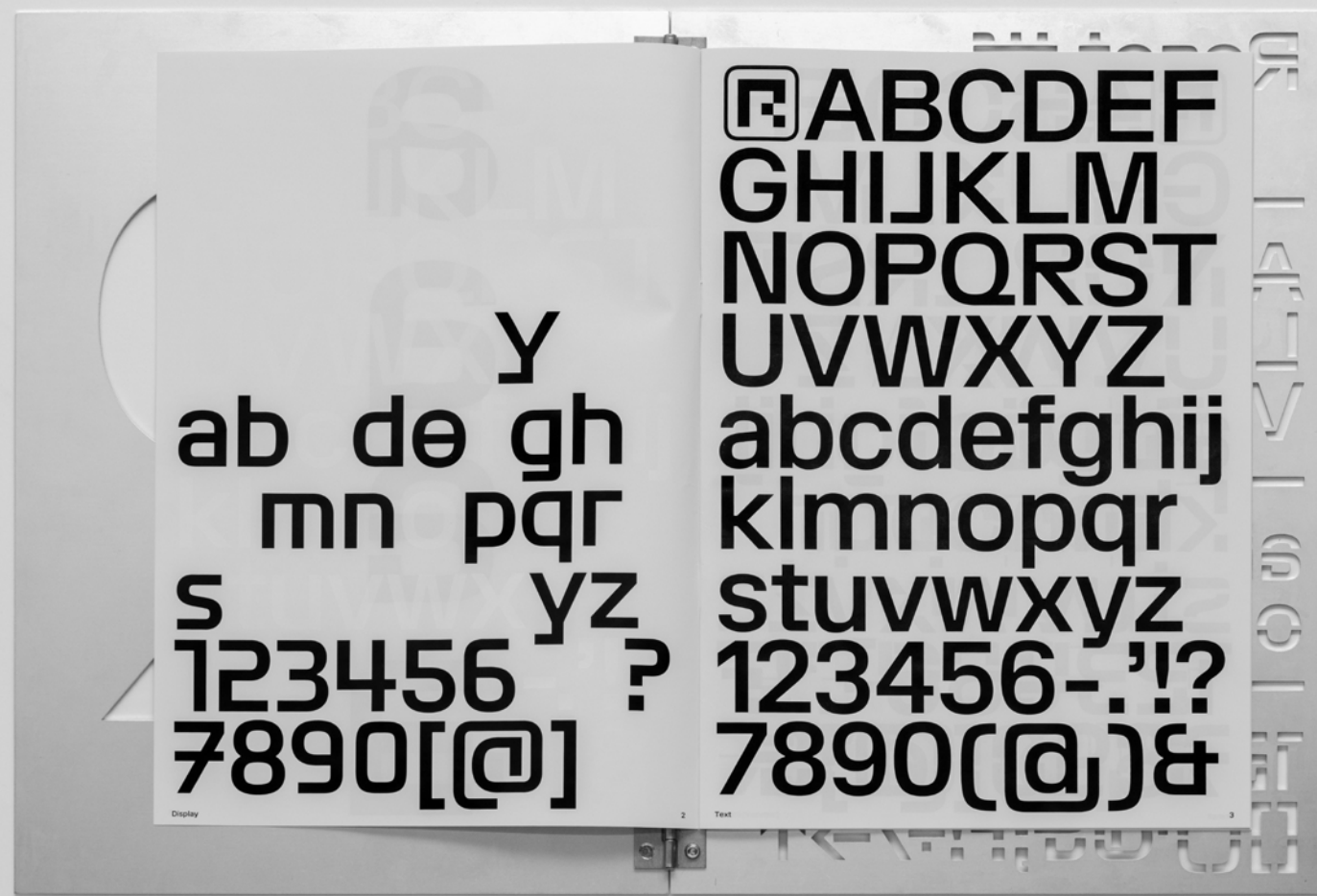
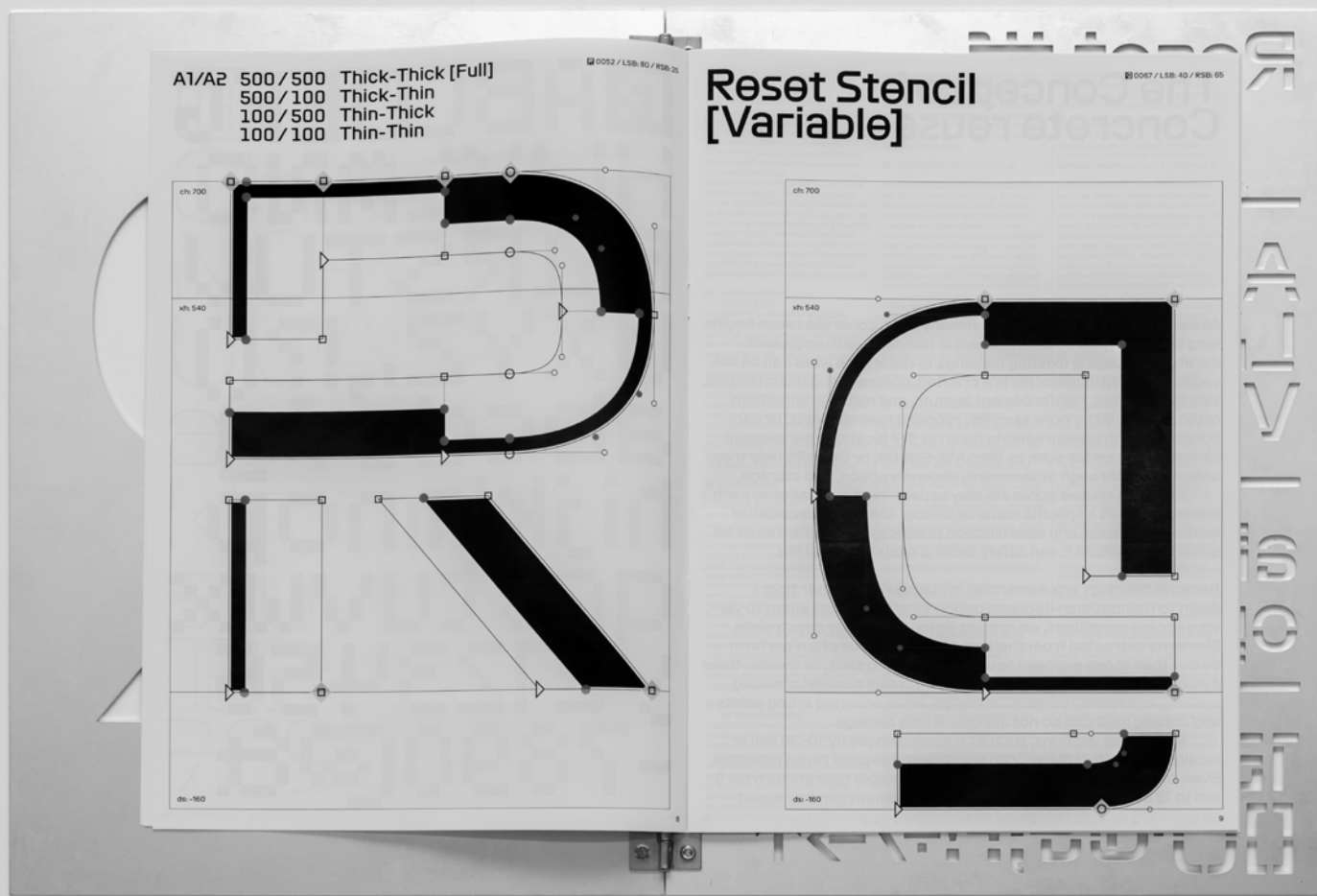
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Glare Typefaces
© 2023



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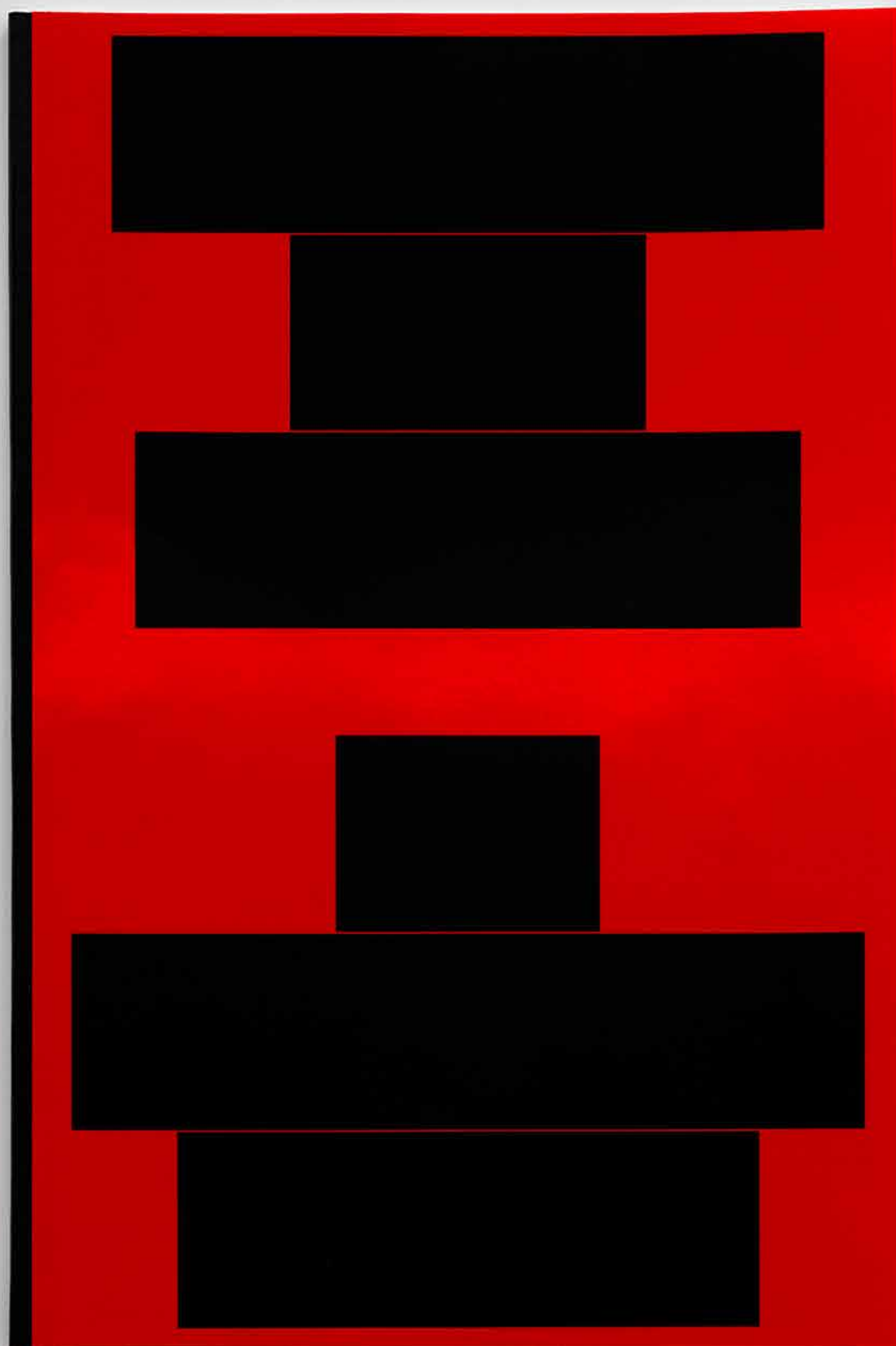
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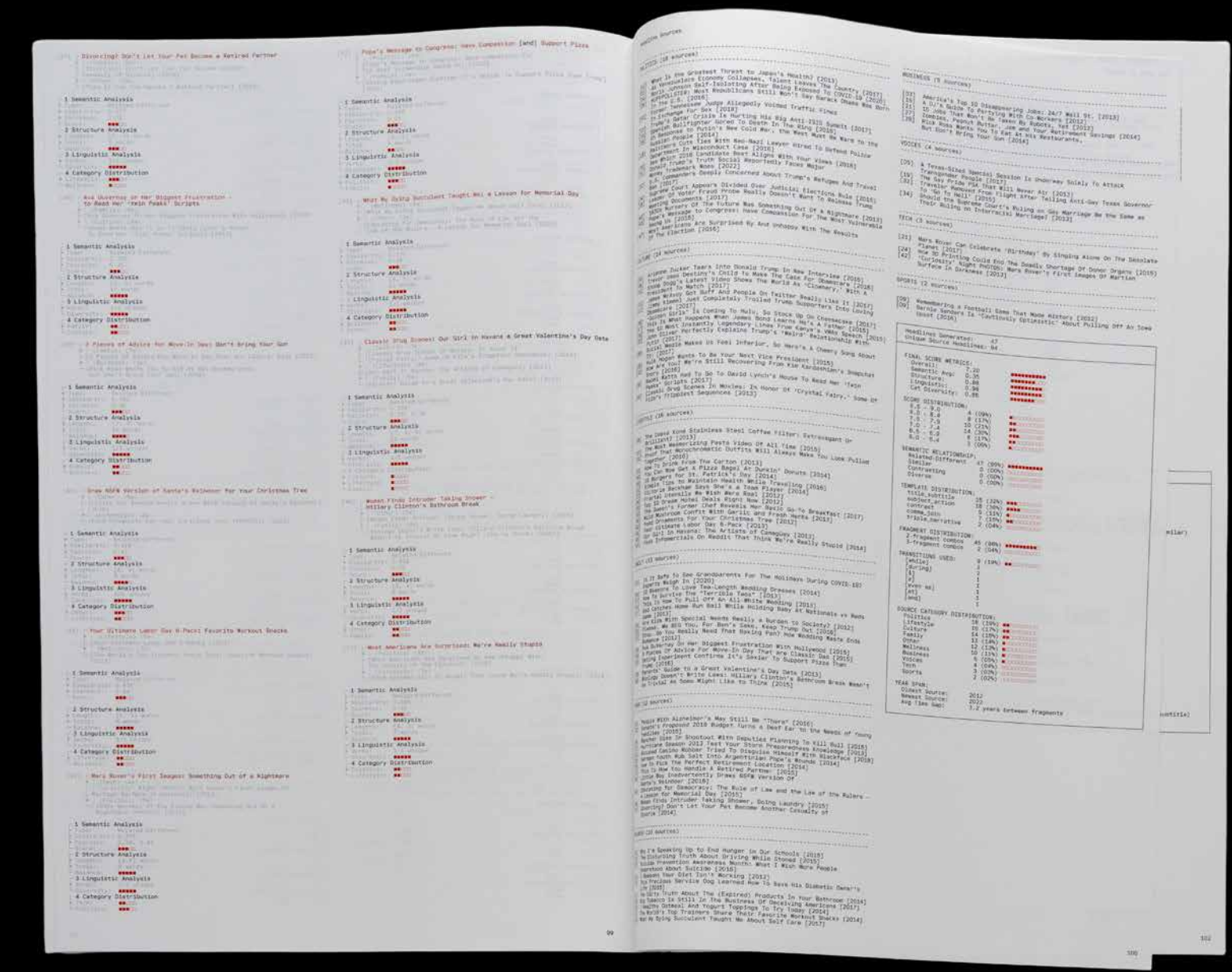
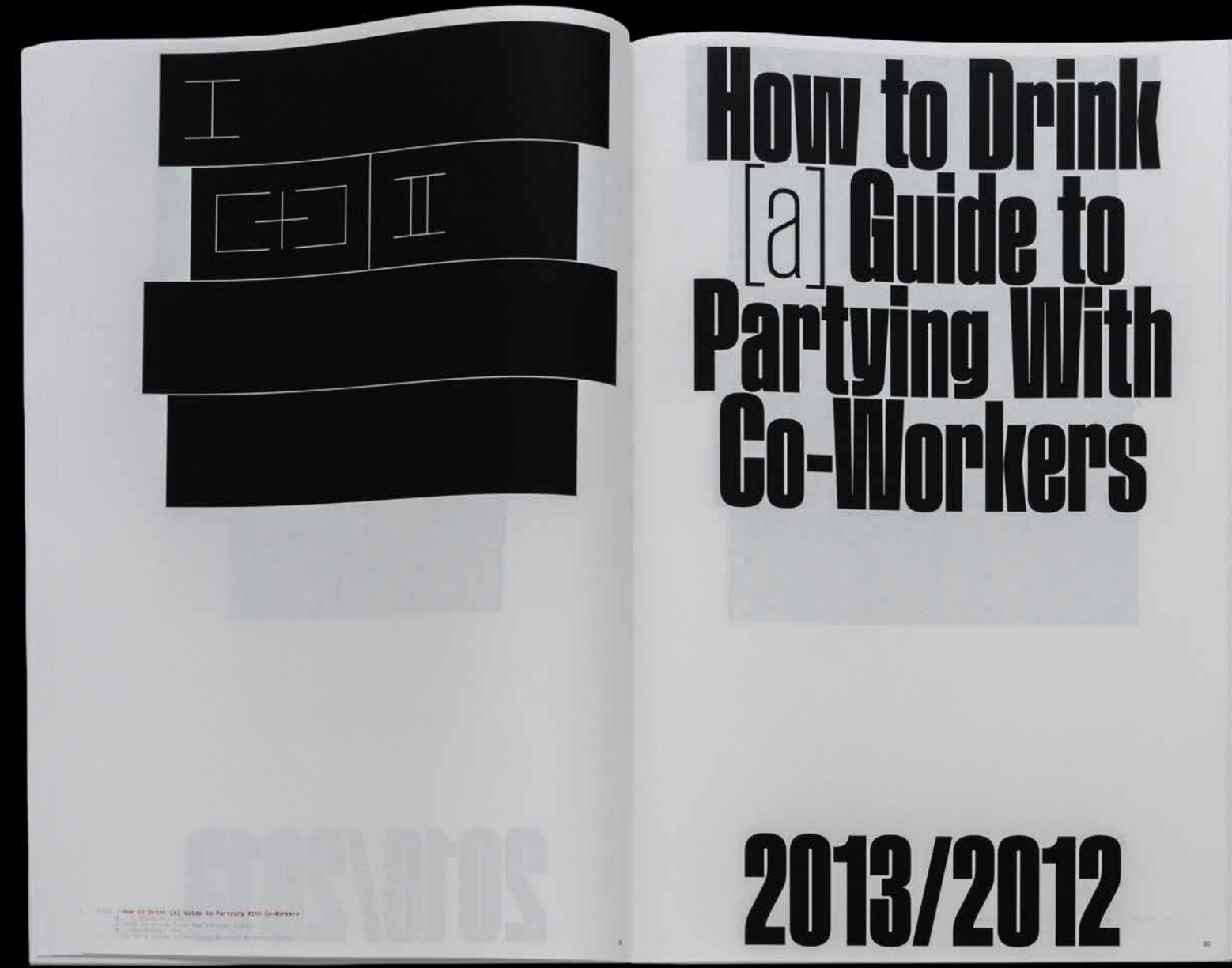
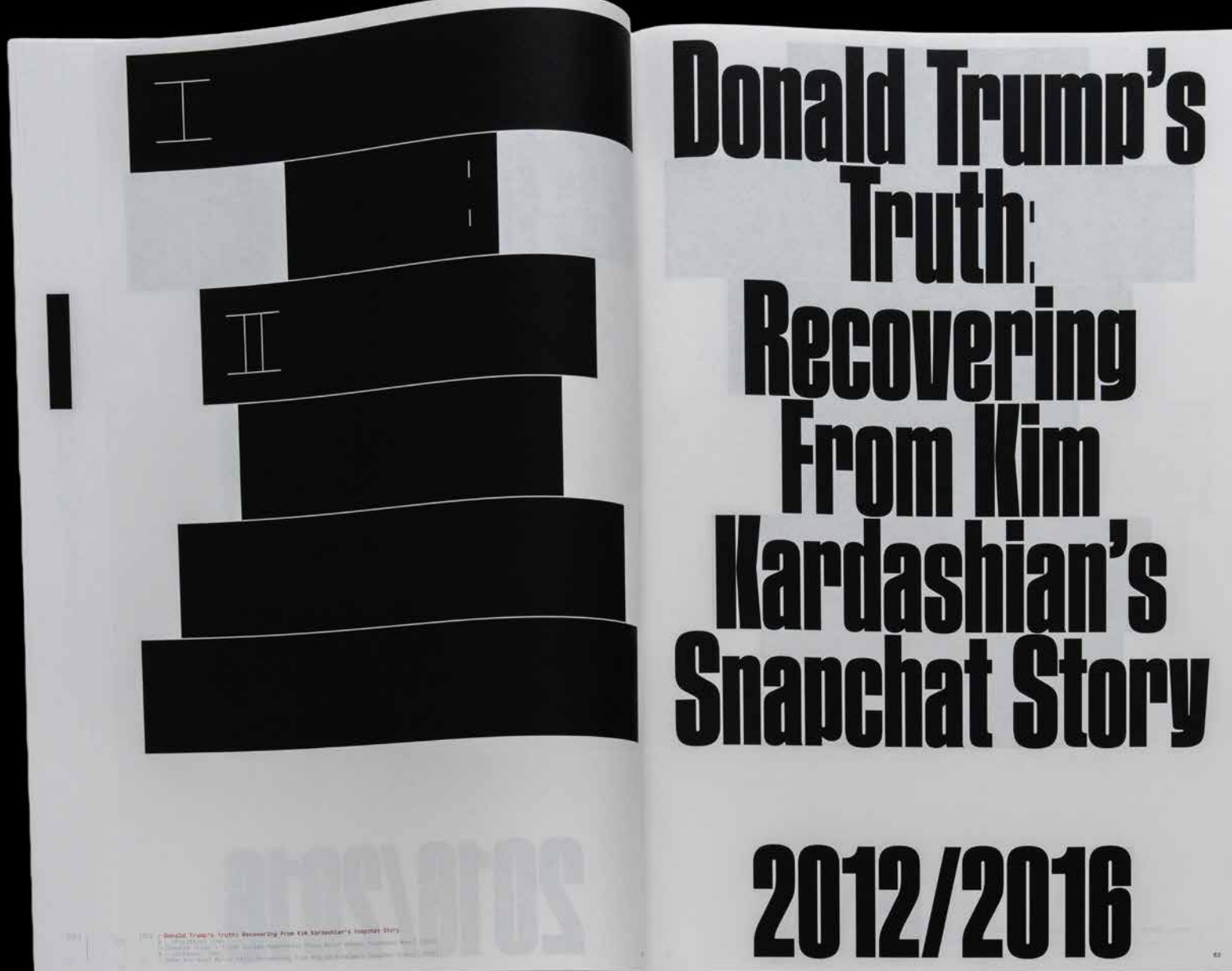
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**Fragmented
Times
2012-2022**

(47)

**Reassembled
Headlines**



headline_recombiner.py — newscombiner

headline_recombiner.py

output_20260107_233107.txt

SYSTEM_DOCUMENTATION.md

NEWSCOMBINER

__pycache__

data

headline_recombiner.py

output_20260107_233107.txt

SYSTEM_DOCUMENTATIO...

headline_recombiner.py > ...

1495

def print_candidate(candidate: Candidate, index: int):

filled = max(1, 5 - bars_to_remove)

bar = '█' * filled + '░' * (5 - filled)

print(f"{DIM}{connector}Frag {idx+1}: {bar} ({length}w){RESET}")

print(f"{DIM}└ Balance: {struct_bar}{RESET}")

3. Linguistic Analysis

verbs = [f.root_lemma for f in candidate.fragments if f.root_lemma]

unique_verbs = len(set[str](verbs))

total_verbs = len(verbs)

verb_diversity = unique_verbs / total_verbs if total_verbs > 0 else 1.0

ling_bar = create_bar(verb_diversity, 5)

print(f"{DIM}└ 3 Linguistic Analysis{RESET}")

print(f"{DIM}└ Verbs: {unique_verbs}/{total_verbs} unique{RESET}")

print(f"{DIM}└ Diversity: {ling_bar}{RESET}")

4. Category Distribution

print(f"{DIM}└ 4 Category Distribution{RESET}")

category_counts = Counter[int](f.label for f in candidate.fragments)

items = list[tuple[int, int]](category_counts.items())

for j, (label_id, count) in enumerate[tuple[int, int]](items):

is_last_cat = (j == len(items) - 1)

cat_connector = "└" if is_last_cat else "├" # Added space after

label_name = LABEL_NAMES.get(label_id, f"L{label_id}")

cat_bar = create_bar(count / len(candidate.fragments), 5)

padded_name = f"{label_name}:".ljust(11)

print(f"{DIM}{cat_connector}{padded_name}{cat_bar}{RESET}")

=====

DATASET LOADING

=====

^ 45 of 50

Undo %N

Keep %Y

Problems

Output

Debug Console

Terminal

Ports

Verbs: 2/2 unique

Diversity: █

4 Category Distribution

Culture: █

Tech: █

[10] You Just Never Know – Ask Before Committing to a Relationship

I (Wellness) (4w)

[You Just Never Know] [2013]

II (Family) (6w)

[9 Questions To Ask Before Committing To A Relationship] [2014]

1 Semantic Analysis

Type: Related-Different

Similarity: 0.347

Pairwise: 0.35

Score: █

2 Structure Analysis

Lengths: [4, 6] words

Total: 10 words

Balance: █

3 Linguistic Analysis

Verbs: 2/2 unique

Diversity: █

4 Category Distribution

Wellness: █

Family: █

[11] This AI Robot Shading Chrissy Teigen Star of New TLC Reality Show

I (Culture) (6w)

[This AI Robot Shading Chrissy Teigen Makes Us Fear For Humanity] [2018]

II (Voices) (6w)

[Meet Trans Teen Jazz Jennings, Star Of New TLC Reality Show] [2015]

1 Semantic Analysis

Type: Related-Different

New update available

Later

Install Now

%K to generate command

newscombiner

0

Cursor Tab

Ln 1, Col 1

Spaces: 4

UTF-8

LF

Python

3.11.12 64-bit

Go Live

Prettier

Is It Safe to See Grandparents While Alzheimer's May Still Be "there"?

2020/2016

James Mcavoy Got Buff and People Tried to Disguise Himself With Blackface

2017/2018

To Japan's Health, End Hunger in Our Schools to the Needs of Young Families

2013/2015

As Venezuela's Economy Collapses, Talent Leaves: Disappearing Jobs: 24/7

2017/2013

Boris Johnson Self-Isolating After Being Exposed into Donald Trump

2020/2016

A Texas-Sized Special Session with Deputies Planning to Kill Bull

2017/2015

10 Reasons to love Tea-length Wedding – Extravagant or Brilliant?

2017/2015

How to survive the "terrible" Twos – Test Your Storm Preparedness Knowledge

2013/2013

Most Republicans Still Won't Make the Case for Obamacare

2016/2016

Remembering a Football Game That Made Pulling Off an Iowa Onset

2012/2016

Snoop Dogg's Latest Video Shows the World the Most Mesmerizing Pasta

2017/2015

James Mcavoy Got Buff and People Tried to Disguise Himself With Blackface

2017/2018

Traffic Fines in Exchange for Sex: the Disturbing Truth About Driving

2018/2015

Jimmy Kimmel Completely Trolled Trump (during) His Big Anti-Isis Summit

2017/2017

Monochromatic Outfits: to Pull Off an All-White Wedding

2016/2013

How to Drink (a) Guide to Partying With Co-Workers

2013/2012

Dad Catches Home Run Ball (a) Learns He's a Father

2013/2015

Suicide Prevention Awareness Month (during) St. Patrick's Day

2016/2014

The Gay Pride: (a) Kanye's Vmas Speech

2013/2015

Spanish Bullfighter Gored to Death: Argentinian Pope's Wounds

2016/2014

Simple Tips to Maintain Health (even as) Your Diet Isn't Working

2016/2012

This Precious Service Dog Says She's a Team Player

2015/2014

How 3D Printing Could End the Deadly Utensils We Wish Were Real

2015/2012

Putin's New Cold War: Trump's 'weird' Relationship

2014/2017

Social Media Makes Us Feel Interior – Really a Burden to Society?

2017/2012

Peanut Butter, Jam & Your Retirement: the (expired) Products in Your Bathroom

2014/2014

Baltimore Cuts Ties With Neo-Nazi: Wants to Be Your Next Vice President

2016/2015

Top 10 Dream Hotel Deals: Pick the Perfect Retirement Location

2012/2014

Donald Trump's Truth: Recovering From Kim Kardashian's Snapchat Story

2012/2016

Traveler Removed from Flight After Trump's Refugee and Travel Ban

2015/2017

The Queen's Former Chef Reveals How Wedding Waste Ends Romance

2017/2012

Supreme Court Appears Divided Over Their Ruling on Interracial Marriage?

2015/2013

Leader of Voter Fraud Probe in the Business of Deceiving Americans

2017/2017

Wild Mushroom Confit With Garlic: Yourrt Topups to Try Today

2013/2014

Divorcing? Don't Let Your Pet Become a Retired Partner

2014/2015

Ava Duvernay on Her Biggest Frustration – to Read Her 'Twin Peaks' Script

2015/2017

3 Pieces of Advice for Move-In Day: Don't Bring Your Gun

2015/2014

Draw NSFW Version of Santa's Reindeer for Your Christmas Tree

2016/2012

Your Ultimate Labor Day 8-Pack Favorite Workout Snacks

2013/2014

Mars Rover's First Images: Something Out of a Nightmare

2016/2013

Pope's Message to Congress: Have Compassion (and) Support Pizza

2015/2016

What My Divine Succulent Taught me: a Lesson for Memorial Day

2017/2015

Classic Drug Scenes: Our Girl in Havana a Great Valentine's Day Date

2013/2013

Woman Finds Intruder Taking Shower – Hillary Clinton's Bathroom Break

2015/2015

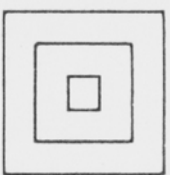
Most Americans Are Surprised We're Really Stupid

2016/2014

WIE WIRKEN SICH NUN DIESE IDEEN IM EINZELNEN AUF DIE
AUFZEICHNUNG VON MUSIK AUS?

DIE NEUEN ZEICHEN — DIE NEUE NOTATION REFORMVORSCHLÄGE UND IDEEN

OTTE: TROPISMEN. (B51).



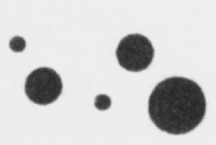
210

[Nr.]

JENÄHER ZUR MITTE DES QUADRATISCHEN FORMATS GELESEN WIRD, DESTO
LANGSAMER IST DAS TEMPO. DIE ANORDNUNG DER NOTEN ODER MUSIKA-
LISCHEN ELEMENTE IN EINEM QUADRATISCHEN FORMAT BEI LAUT EINE
VISUELLE DARSTELLUNG VON TEMPOVERÄNDERUNGEN. DIE AUßEREN
BEREICHE REPRÄSENTIEREN DABEI EIN SCHNELLERES TEMPO, WÄHREND
DER ÜBERGANG ZUR MITTE ALLMÄHLICH EINE VERLANGSAMUNG SIGNALI-
SIERT. DIESE ART DER NOTATION ERMÖGLICHT ES, EINE FLESSENDE VER-
ÄNDERUNG DES TEMPOS INTUITIV ZU ERFASSEN, OHNE AUF TRADITIONELLE
METRONOMANGABEN ZURÜCKZUGREIFEN

MORAN: FOUR VISIONS. (B49.)

MODORDINARIO. SUL TASTO, SUL PONTICELLO, COL LEGNO. DIE GRÖSSE
DER NOTEN BEZEICHNET DAS VERHÄLTNIß DER LAUTSTÄRKE. IN EINER
GRAFISCHEN ODER EXPERIMENTELLEN NOTATION KANN DIE GRÖSSE DER
NOTENSYMBOLS ALS INDIKATOR FÜR DIE LAUTSTÄRKE VERWENDET WER-
DEN. GRÖßERE NOTEN STEHEN DABEI FÜR LAUTERE KLÄNGE, WÄHREND
KLEINERE NOTEN LEISERE TÖNE REPRÄSENTIEREN. DIESE VISUELLE DAR-
STELLUNG ERMÖGLICHT ES DEM INTERPRETEN, DIE DYNAMIK INTUITIV ZU
ERFASSEN UND UMZUSETZEN, OHNE AUF HERKÖMLICHE DYNAMISCHE
BEZEICHNUNGEN WIE PIANO ODER FORTE ANGEWIESEN ZU SEIN.



182

[Nr.]

NILSSON: EIN IRRENDER SOHN

NOTIERTE TÖNE UNREGELMÄßIG INNERHALB EINES ZEITRAUMS VERTEIL-
TEN. (NR. 1). PARTITUR IST DER ZEITRAUM ABER OFFENBAR KEINSWEGS
BEEINFLUSST. DIE GEAUKE POSITIONIERUNG DER TÖNE KANN
DURCH ZUSÄTZLICHE HINWEISE, WIE GRAFISCHE ELEMENTE, PFEILE ODER
TEXTLICHE ANWEISUNGEN, SPEZIFIZIERT WERDEN. OBT WIRD AUCH EINE
UNGEFÄHRE ORIENTIERUNG DURCH VISUELLE ABSTÄNDE ZWISCHEN DEN
NOTENSYMBOLN GEZEIGT. DIESE TECHNIK WIRD HÄUFIG IN MODERNE
MUSIK VERWENDET, UM EINE BALANCE ZWISCHEN FREIHEIT UND STRUKTUR
IN DER INTERPRETATION ZU SCHAFFEN.

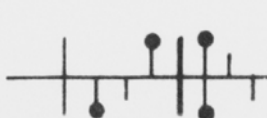


485

[Nr.]

KAGEL: SONANT. (B27 & B 28.)

DIE MIT PUNKTEN VERSEHENEN PEDALE SIND BEREITS EINGESTELLT. IN
DER HARFENNOTATION GEBEN PUNKTE ODER ANDERE SYMBOLE BEI DEN
PEDALANGABEN AN, DASS BESTIMMTE PEDALE BEREITS VOR BEGINN DES
STÜCKES ODER EINER PASSAGE EINGESTELLT WURDEN. DIES ERMÖGLICHT
ES DEM HARFENISTEN, SICH AUF DIE ERFORDERLICHEN PEDALWECHSEL ZU
KONZENTRIEREN, OHNE BEREITS VORBEREITETE POSITIONEN ZU ÜBERPRÜ-
FEN. DIESER NOTATION IST HILFREICH IN KOMPLEXEN STÜCKEN, IN DENEN
SCHNELLE UND PRÄZISE PEDALWECHSEL NOTWENDIG SIND.



192

[Nr.]

KAGEL: SONANT. (B29 & B 30.)

VIBRATO, SEHR LANGSAM (BIS ZU EINEM HALBTON) (NR. 19). DIESE AN-
WEISUNG BESCHREIBT EIN BESONNERS LANGSAMES UND AUSGEPRÄGTES
VIBRATO, BEI DEM DIE TONHÖHE IN EINEM WELLENARTIGEN VERLAUF UM
BIS ZU EINEM HALBTON SCHWANKT. DAS VIBRATO WIRD IN EINER BEUTEN
UND GEDÄHMTE BEWEGUNG AUSGEFÜHRT, WAS IHM EINEN INTENSIVEN
UND EXPRESSIVEN CHARAKTER VERLEIHT. DIE GEAUKE ANGABE BIS ZU
EINEM HALBTON WISST DARAU, DASS DIE AMPLITUDE DER TONHÖ-
HENÄNDERUNG RELATIV GROSS IST, JEDOCH NICHT ZWINGEND IMMER DIE
MAXIMALE ABWEICHUNG ERREICHEN MUß.

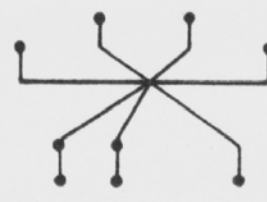


178

[Nr.]

SO SCHNELL WIE MÖGLICH

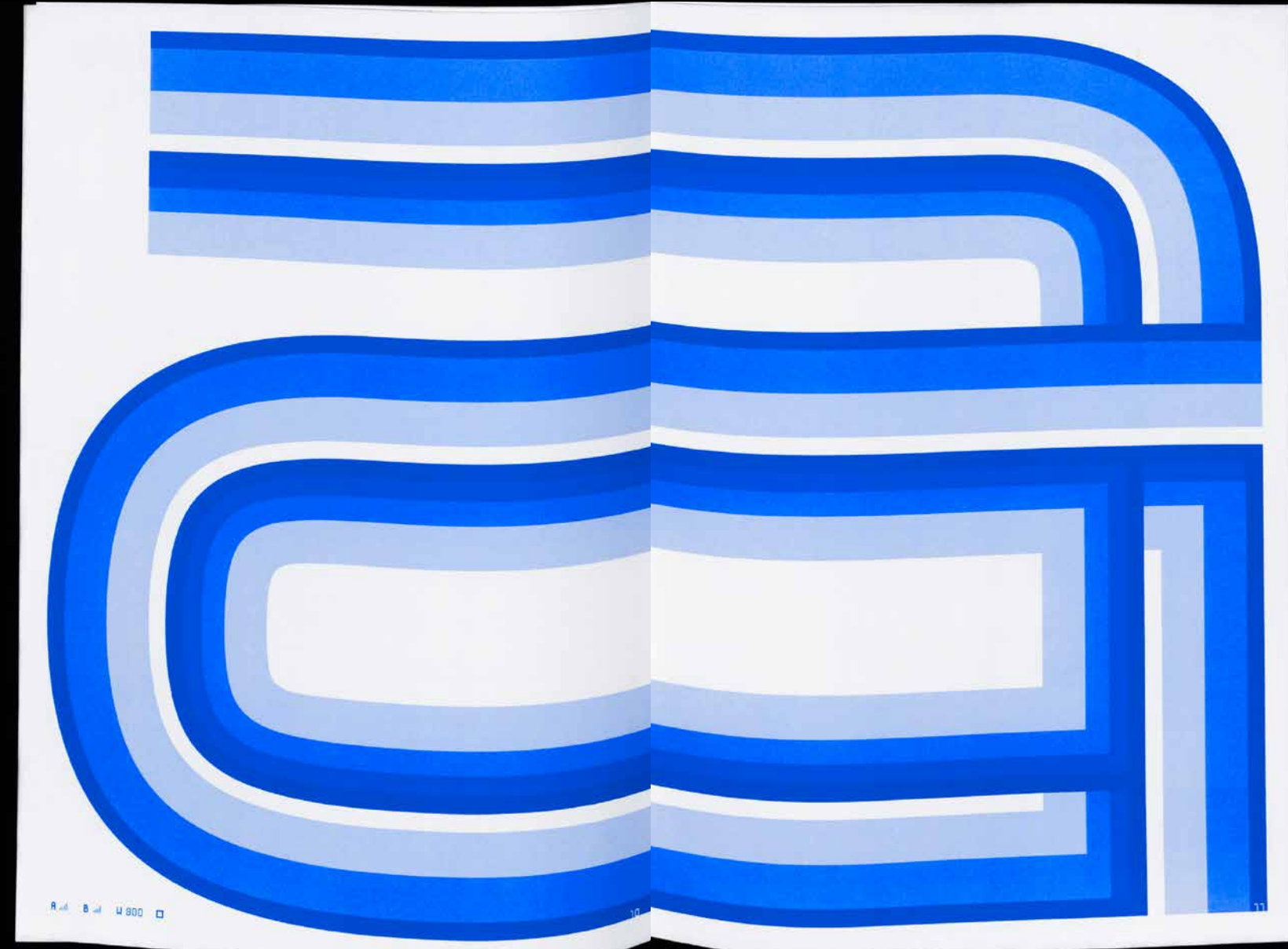
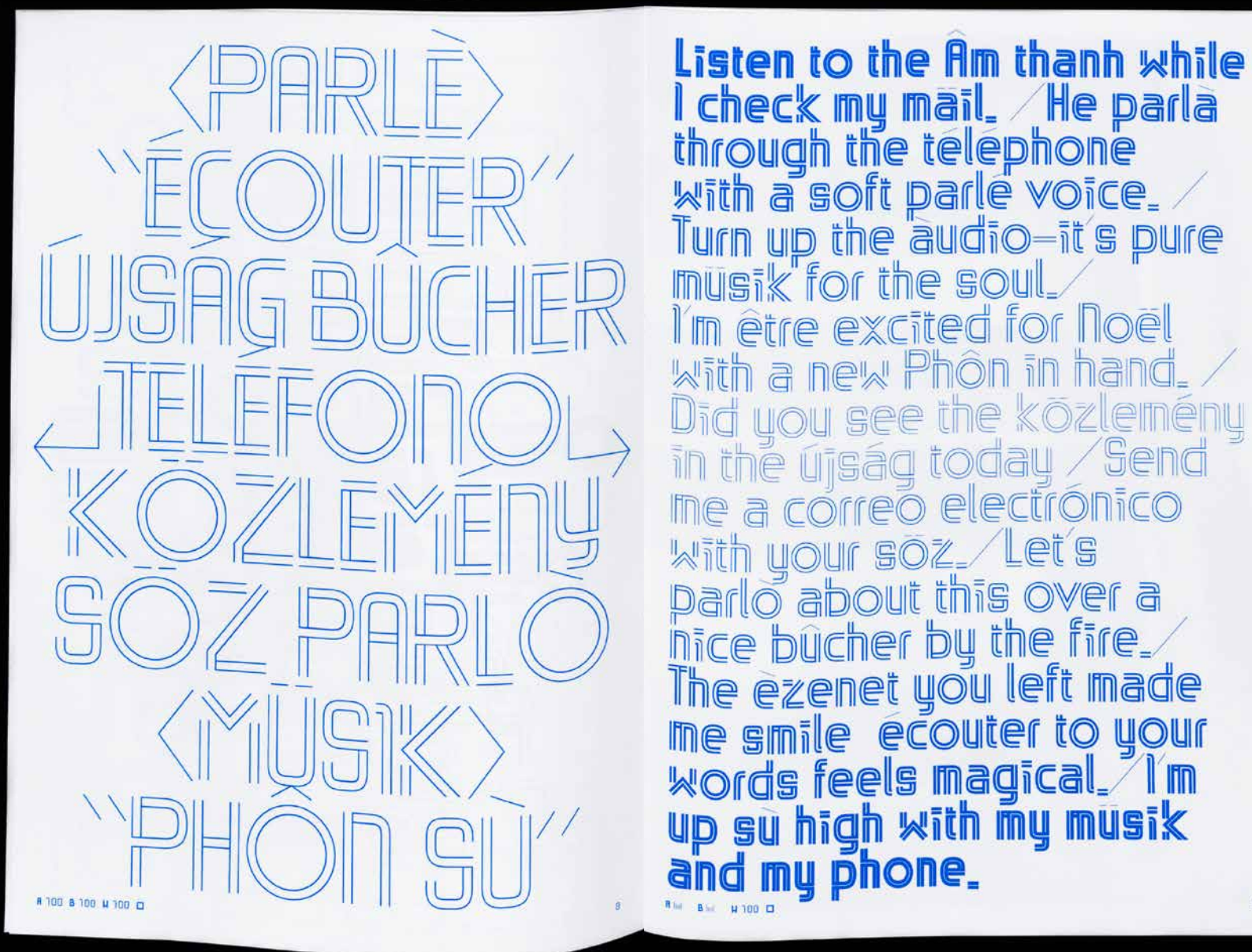
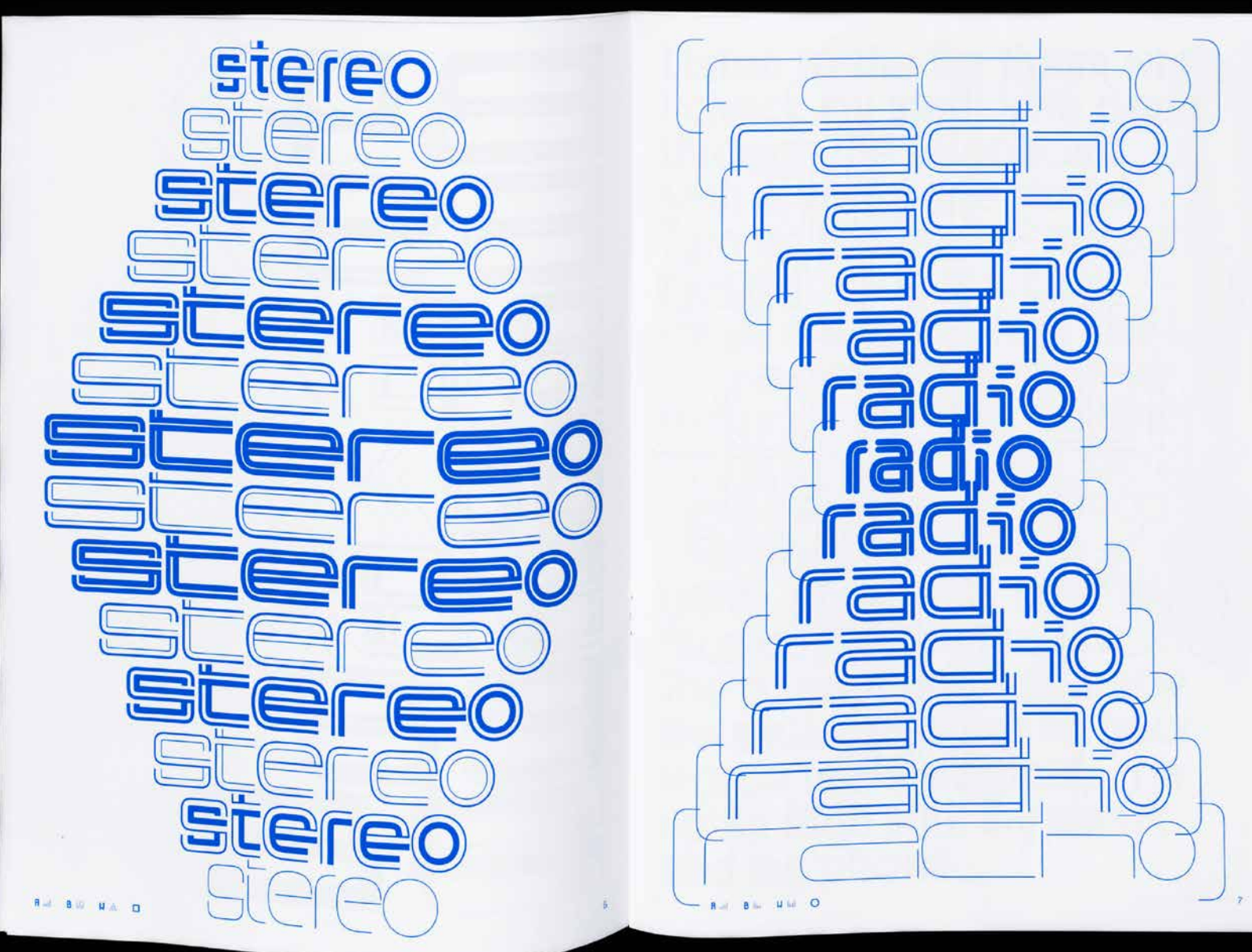
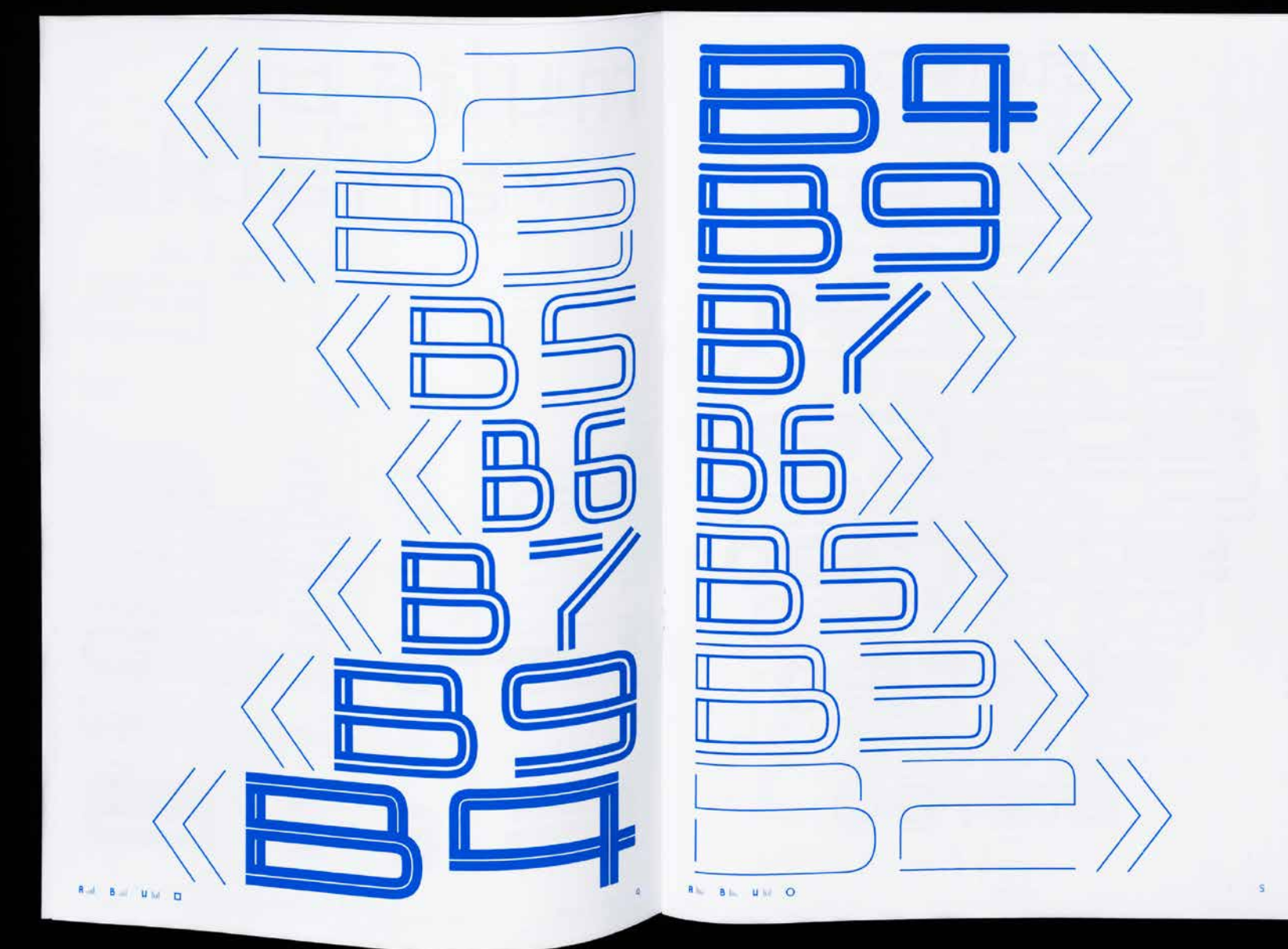
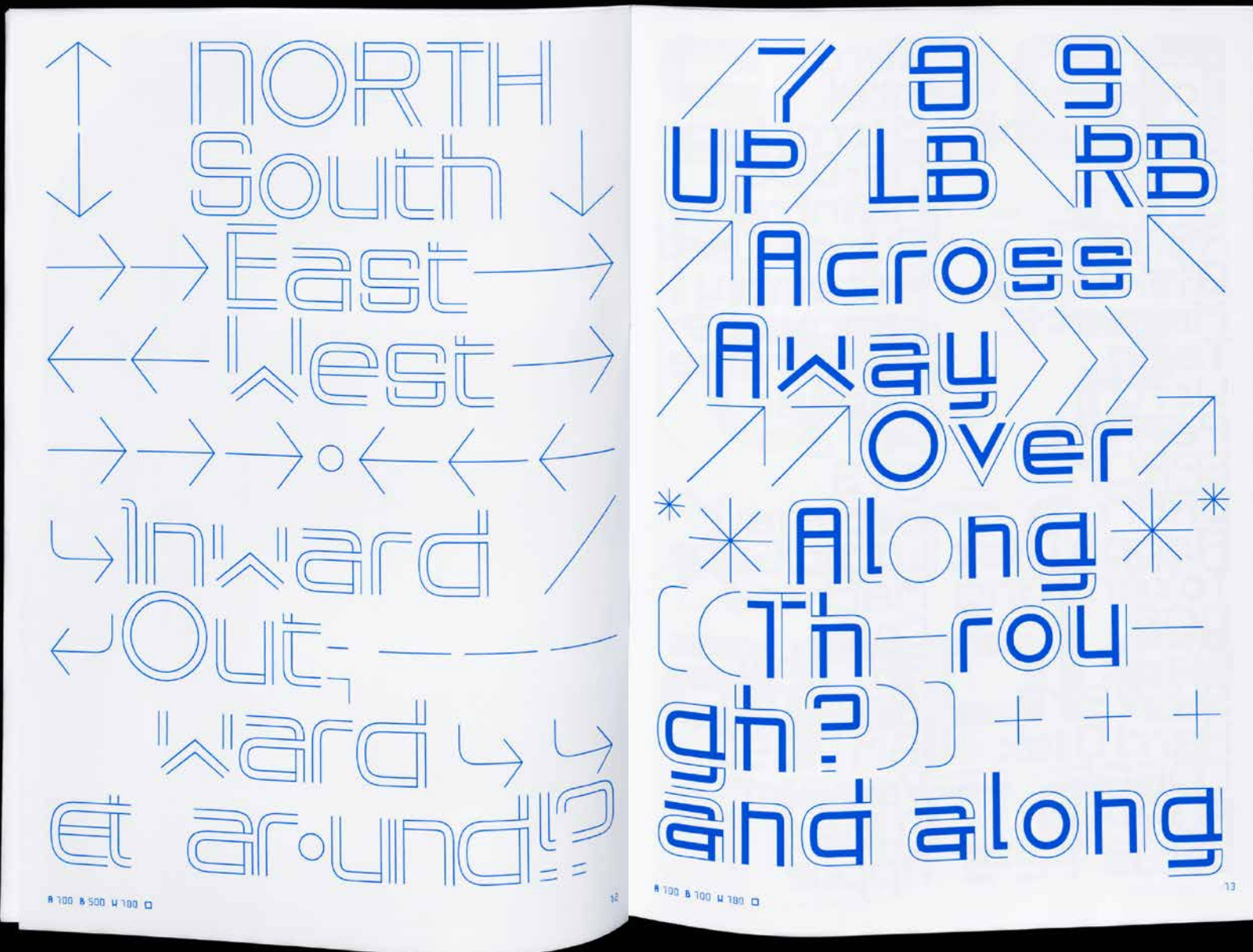
DIESE ANWEISUNG FÖRDERT DEN INTERPRETEN AUF, DIE PASSAGE IN DER
GRÖßTMÖGLICHEN GESCHWINDIGKEIT AUSZUFÜHREN. DIE ZEICHENUNG
REALISIERBAR IST. SIE ZIELT DARAUF AB, EINE MAXIMALE VIRTUOSITÄT
UND OBT AUCH EINE GEWISSE DRAMATIK ODER SPANNUNG ZU ERZEUGEN.
DER GEAUKE GRAD DER GESCHWINDIGKEIT HÄNGT VON DEN FÄHIGKEITEN
DES MUSIKERS UND DEN KLÄNGLICHEN ANFORDERUNGEN DER PASSAGE AB.
ES KANN HILFREICH SEIN, DASS DER INTERPRET DABEI DEN CHARAKTER
DER MUSIK IM BLICK BEHALT. SO SCHNELL WIE MÖGLICH BEDUTET NICHT
ZWANGSLÄUFIG, DIE GESCHWINDIGKEIT OHNE RÜCKSICHT AUF PRÄZISION
ODER MUSIKALISCHEN AUSDRUCK ZU MAXIMIEREN.



531

[Nr.]

QUELLE DER SYMBOLEN: DAS SCHRIFTBLD DER NEUEN MUSIK: NR. 210 AUF SEITE 66, NR. 182 AUF SEITE 82, NR. 485 AUF SEITE 54, NR. 192 AUF SEITE 20, NR. 178 AUF SEITE 37, NR. 531 AUF SEITE 66



TEENAGE (S/D)
ENGINEERING
OP-1 / OP-2
OB-4 / Choir
CM-15 / TX-7
EP-133 KO2
PO-14 Sub
PO-12 Rhythm
PO-16 Factory

Roland
Jupiter-8
Juno-60
SH-101
Alpha
Juno-2
D-50
JD-800
TB-303
TB-808
TB-909
TB-606
CR-78
TB-707
SSS-100
SSS-700
MC-202
MC-303
MC-505
GR-700
VIB-330

Korg
Mono
Poly
Volcas
MS-20
MS-10
MS-50
PS-3100
PS-3200
PS-3300
Poly-61
Poly-800
Trident
DW-8000
EX-800
K-R3
Delta
Sigma
Triton
Radias
Opsix

Yamaha
CS-80
DX7
DX1
CS-01
CS-15
CS-30
CP-70
CS-5
TX80Z
CS-70
CS-60
AN1x
Reface
DX9
RM1x
RM50
RM700
Fantom
SH-09
SH-2

[TALK WITH URBAN LANDSCAPE]

I attend in a quiet state, sound in the air with my hand. Of the movements are always a constant environment somewhere in the street. Each time I try to resist one thing.

To avoid breathing, single sounds appear as if occurring in a flow. I even have become more than something. Sometimes I close my eyes gently but I never stop that you may be making bodily experience. The body and observation in between.

④ [NADINE SCHÜTZ] (AMBITUS) COMPOSING [30' 00"]

In resonance with her sonic installation work at architectural scales, Nadine Schütz's site-specific recordings that might be considered an environment. This consists of material used in the specific recordings, objects, architectural materials, responses, deciphered.

⑤ [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 birdscape 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.

① [ANDRI SCHÄTZ] (TRANS-SPATIALIZE) [approx. 2h]

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

⑦ [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 hums. [Voice by: Melody Chua]

⑧ [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 birdscape 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 in between 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 in between.

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

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

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

⑨ [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 Planeur. This work was presented for the first time at the Station Gare des Vignes 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 Vignes. 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), 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.

[TALK WITH URBAN LANDSCAPE] [22.② — 12.①.22] [RINDER MARKT③] [VERNISAGE] 22 DECEMBER / 4-9PM / WITH # BY ANDRI SCHÄTZ [LOCATION] RINDERMARKT ③ — 8001, ZÜRICH (🇨🇭) [DATES AND TIME] 22 DECEMBER — 12 JANUARY (= FINISSAGE) / 14:00 — 18:00 [SUPPORT BY] ♡

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

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

⑩ [MODULAW] (SOUNDSCAPE CONSTRUCTIONS VI) [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.

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.

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

The piece is using material recorded at the lake of Zürich, interwoven with drones of synths and the violin. Some field recordings are manipulated, some are in their original state. The listener dives into the water, is surrounded by the environment of the shore and gets to hear pieces of possible possibilities. Weaving into something as an action means to me to emerge into something.

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 spheres.

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.

[MÉLIA ROGER: SOUNDWALK [40'] [CARING FOR THE HUM] [04.①.21] [17:30] (START: RINDERMARKT③)]

[TALK WITH URBAN LANDSCAPE] [22.12 — 12.01.22] [RINDERMARKT③]

[ARTISTS] MÉLIA ROGER / NADINE SCHÜTZ / ANDRI SCHÄTZ / MODULAW / MARTINA LUSSI / MAGDA DROZD [VERNISAGE] 22 DECEMBER / 4-9PM / WITH # BY ANDRI SCHÄTZ [LOCATION] RINDERMARKT ③ — 8001, ZÜRICH (🇨🇭) [DATES] 22 DECEMBER — 12 JANUARY (= FINISSAGE) [SUPPORT BY] ♡

Organic
[Audio]
systems
[a] [K.R]
Seoul &
Hybrid
8x [DIY]
Somatic

[109] [INTERPOLATION]

[3]

argon

SIZES

[OPTICAL

(144) (SKELETON)

(72) (HEADLINE)

(14) (TEXT)

[230 mm]

[625 mm]

[380 mm]

[1]

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V-1890?
Röhren
↑ [AMP]
Organ &
↓ Calida
→ Remix
[C] 2025
arrêt!

Q&32
RM58
N?1A
MG@a6
DX07

Argon; [<XL+>]
spinal. — [R6]
Rhythm n [a] 13 Hz
Neutron?
[<MK—II>]
[V12] ↑
synaptic &
↓ [a] 50 Hz ↑
Plasma [R—1X]
SEROTONIN ↑ —
↓ [B5+] ?! ↑
Harmonix [a] 24 kHz
↓ Aurora ↑ &
[<SL>] HELIX
— [C/7] [a] 100 ms
— [R/8] [a] 476 ms

[72] [HEADLINE]

[7]

AÁÂÄÀBCDEÉÊËÈFGHI JKLMNOÖPQ
RSTUÛÜVWXYZaáâaaäàbcdeéêëè
fghijklmnoöpqrstuûüvwxyz↑↓
0123456789.,: " "&! ? < > [] [] [a] ?
AÁÂÄÀBCDEÉÊËÈFGHI JKLMNOÖPQ
RSTUÛÜVWXYZaáâaaäàbcdeéêëè
fghijklmnoöpqrstuûüvwxyz↑↓
0123456789.,: " "&! ? < > [] [] [a] ?
AÁÂÄÀBCDEÉÊËÈFGHI JKLMNOÖPQ
RSTUÛÜVWXYZaáâaaäàbcdeéêëè
fghijklmnoöpqrstuûüvwxyz↑↓
0123456789.,: " "&! ? < > [] [] [a] ?
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RSTUÛÜVWXYZaáâaaäàbcdeéêëè
fghijklmnoöpqrstuûüvwxyz↑↓
0123456789.,: " "&! ? < > [] [] [a] ?

[144] [SKELETON]

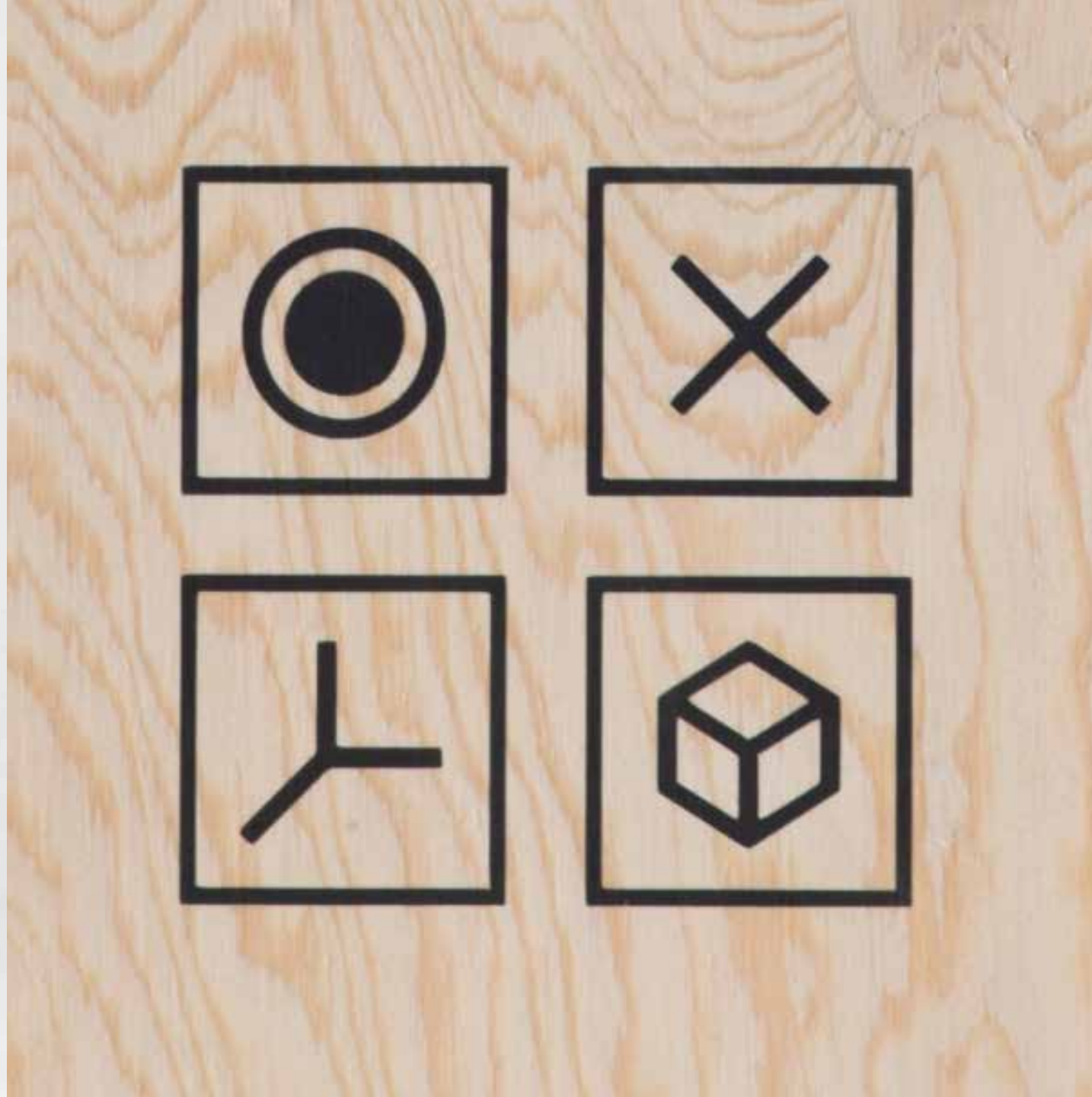
[112] [INTERPOLATED]

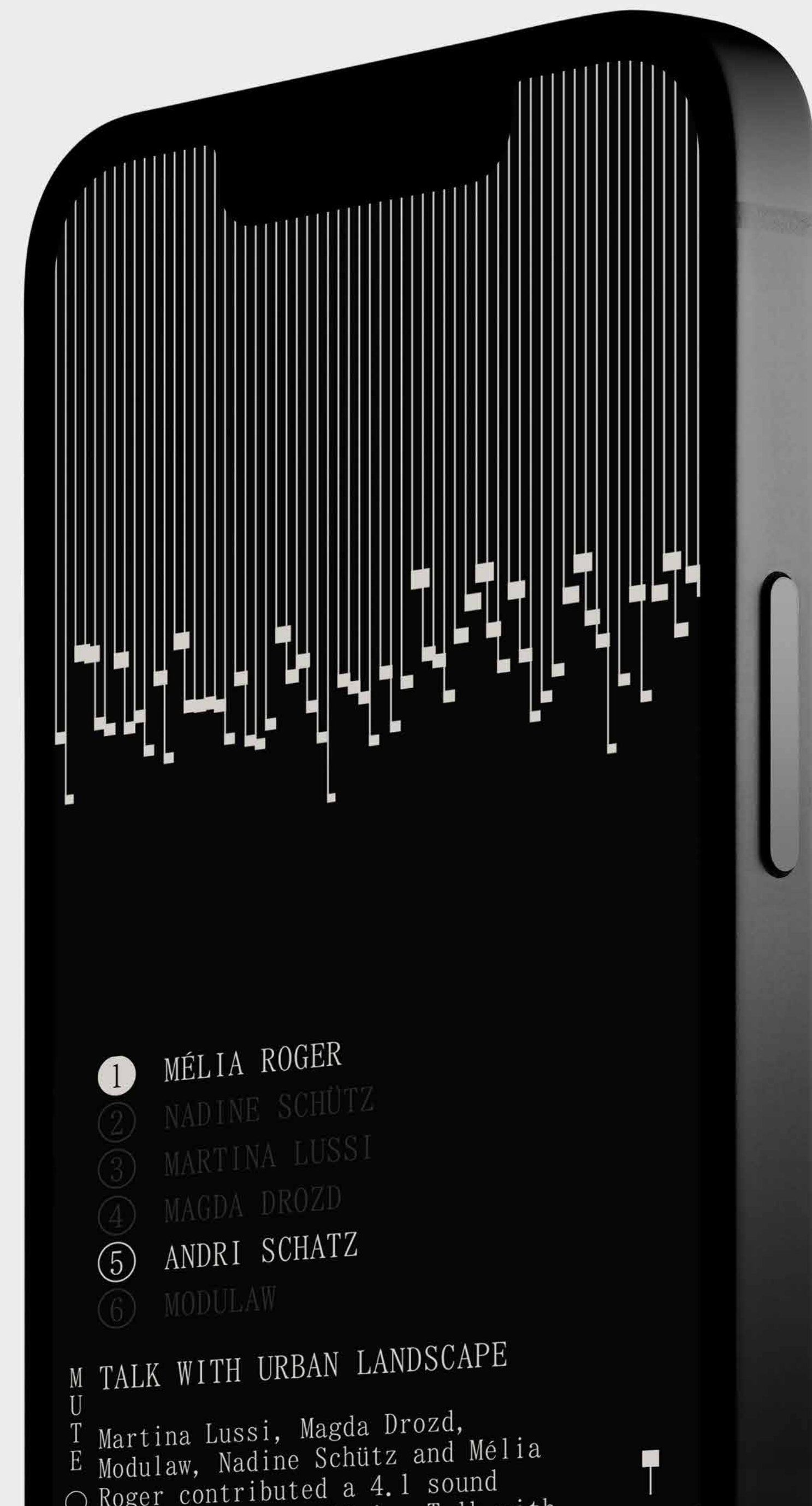
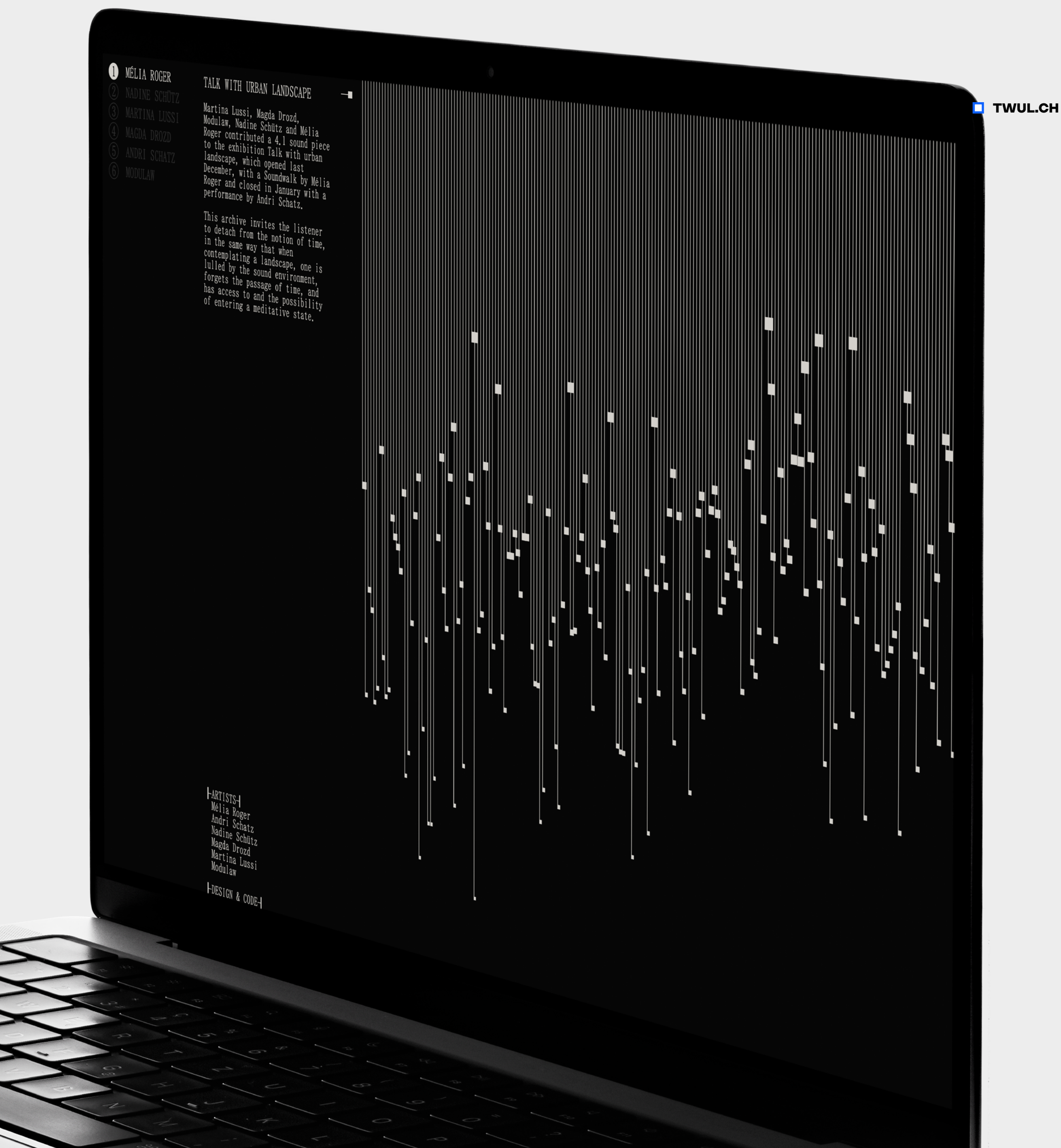
[072] [HEADLINE]

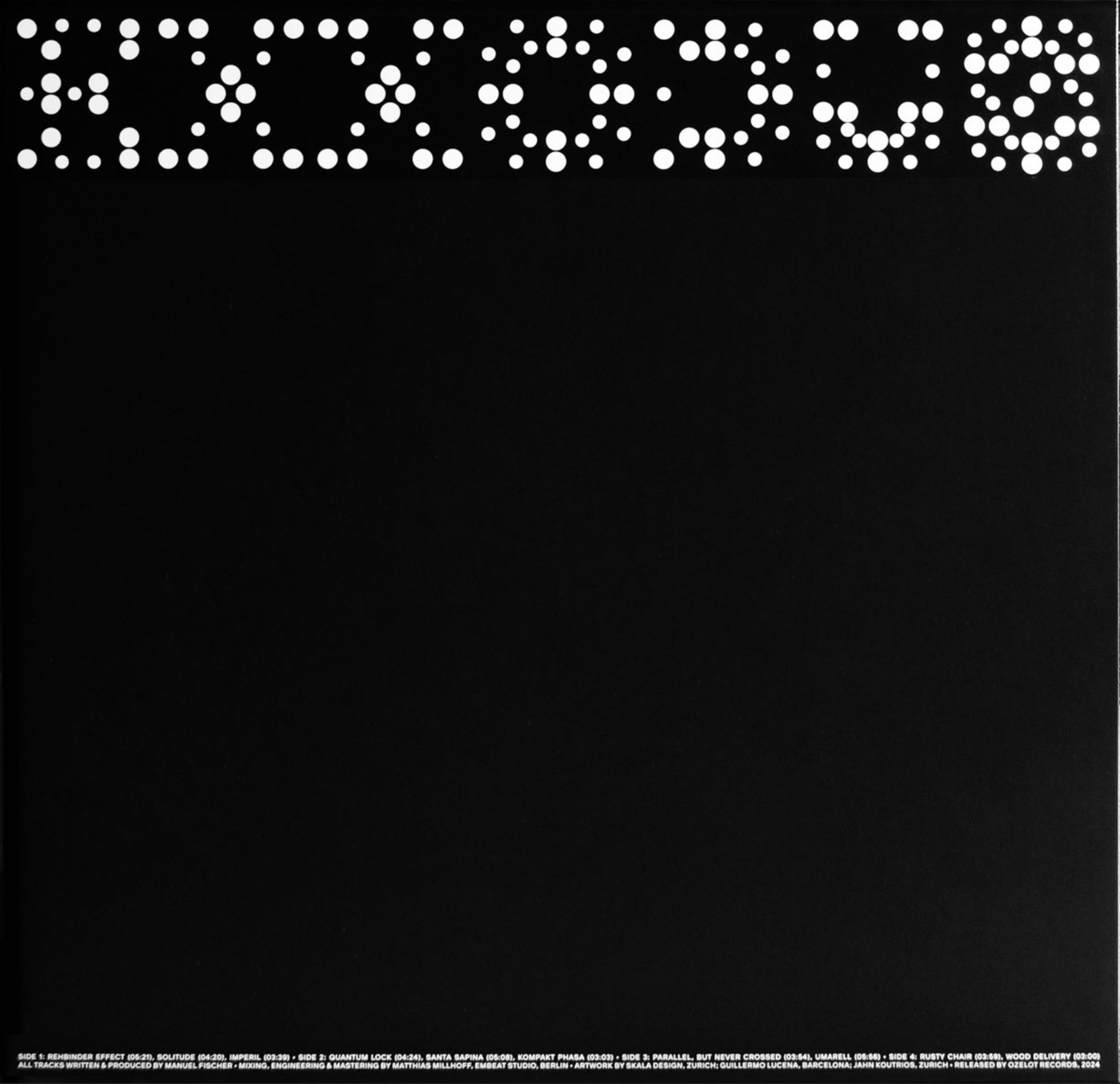
[32] [INTERPOLATED]

[14] [TEXT]

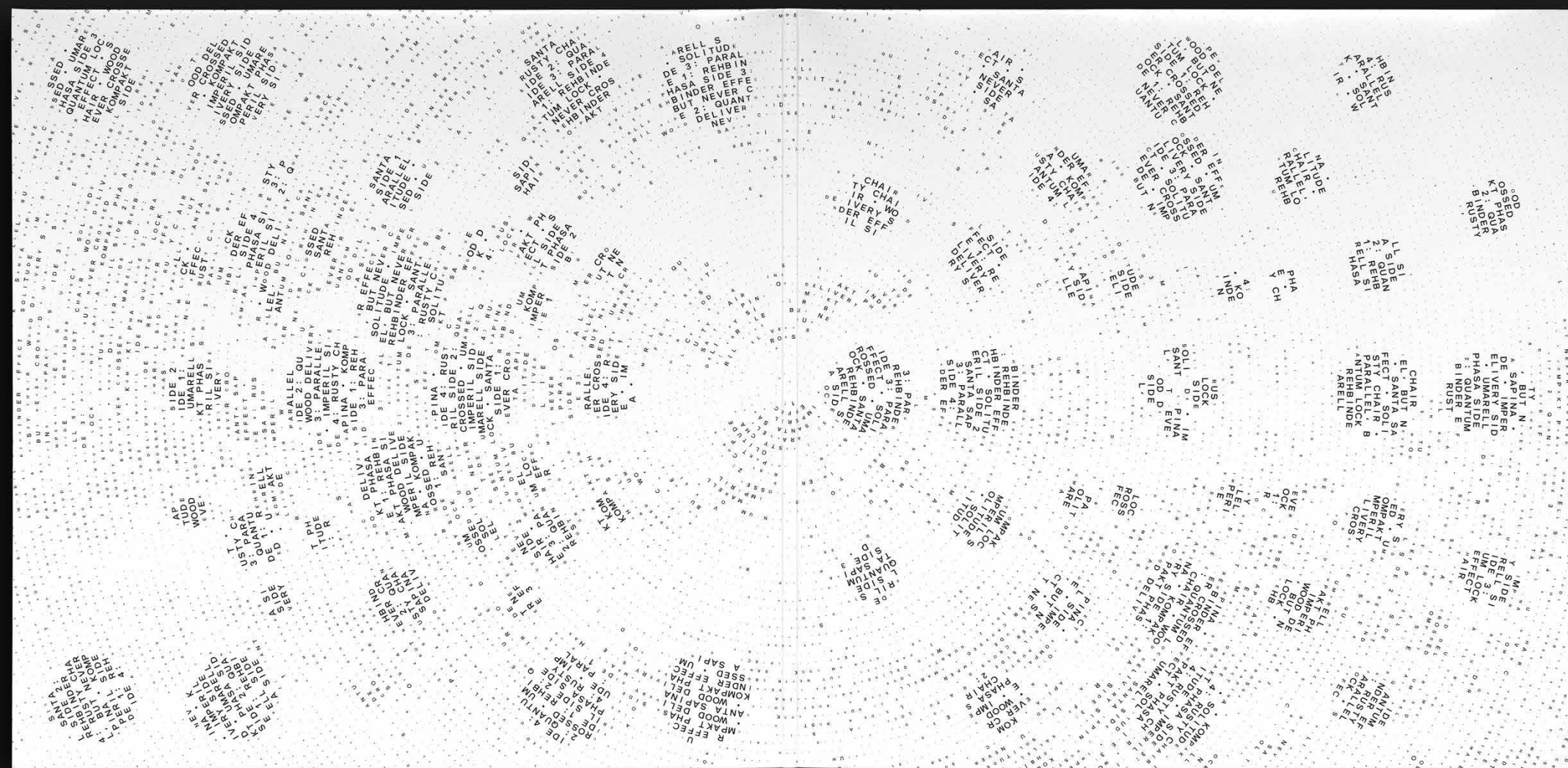
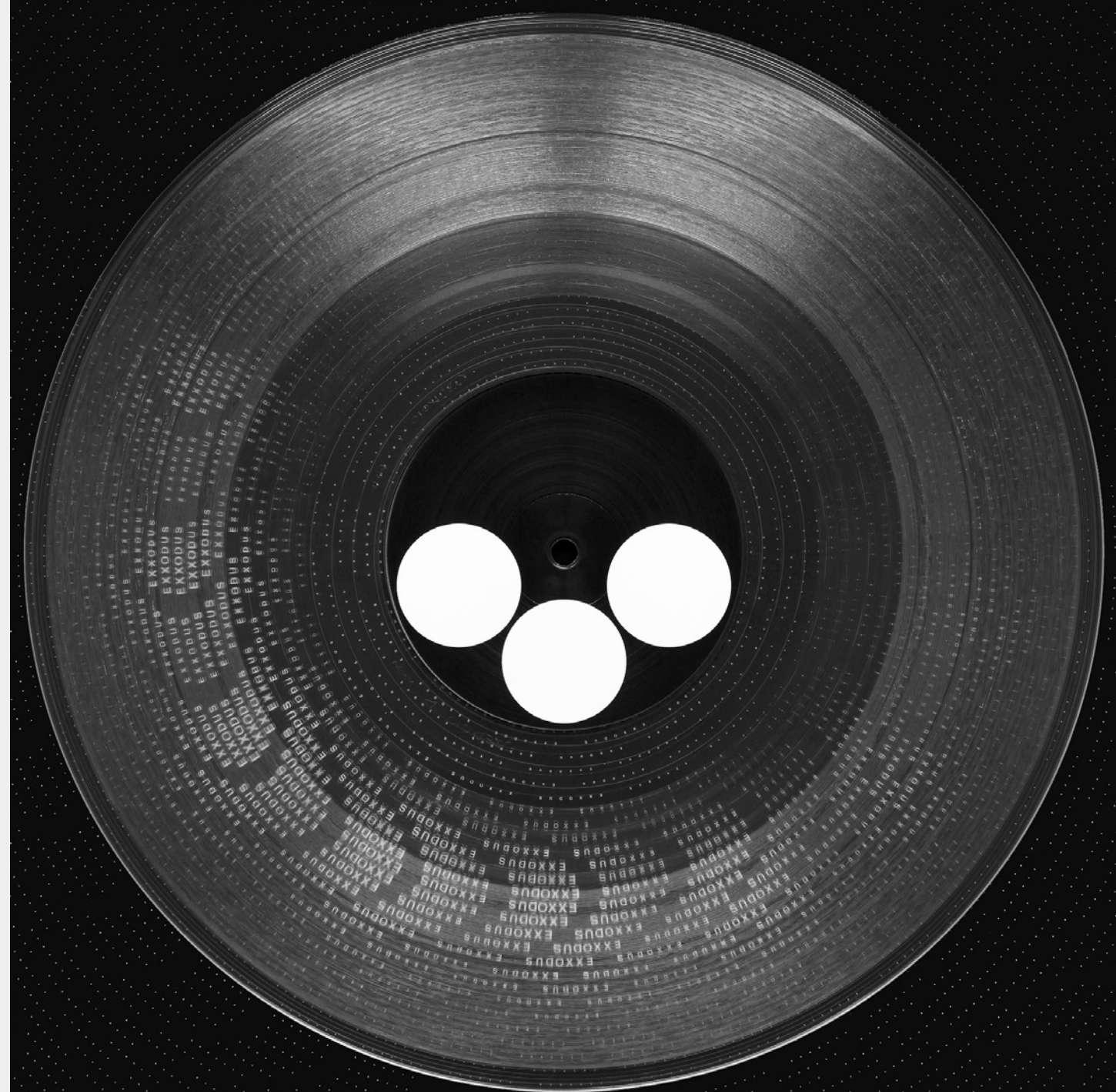
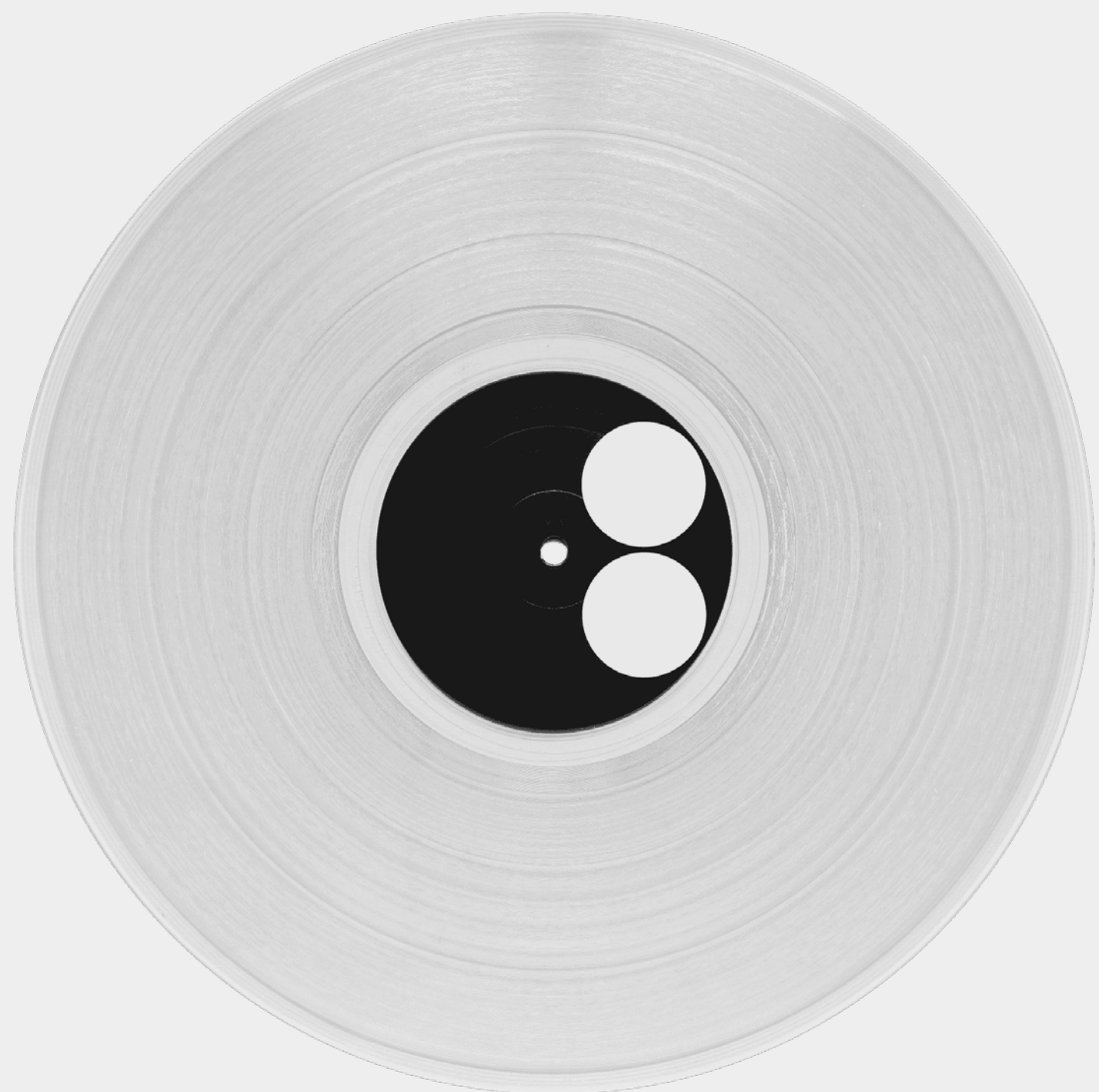
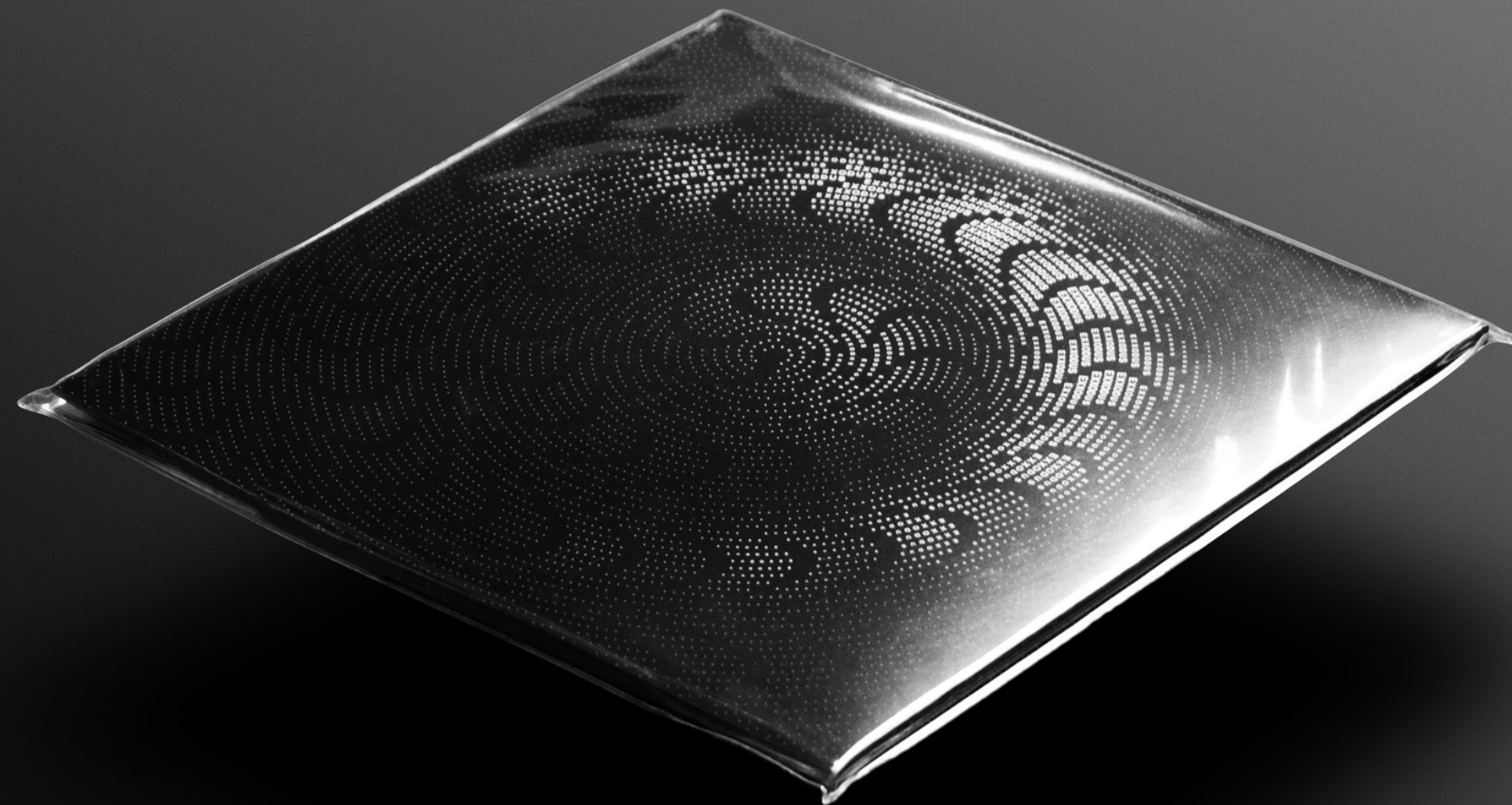
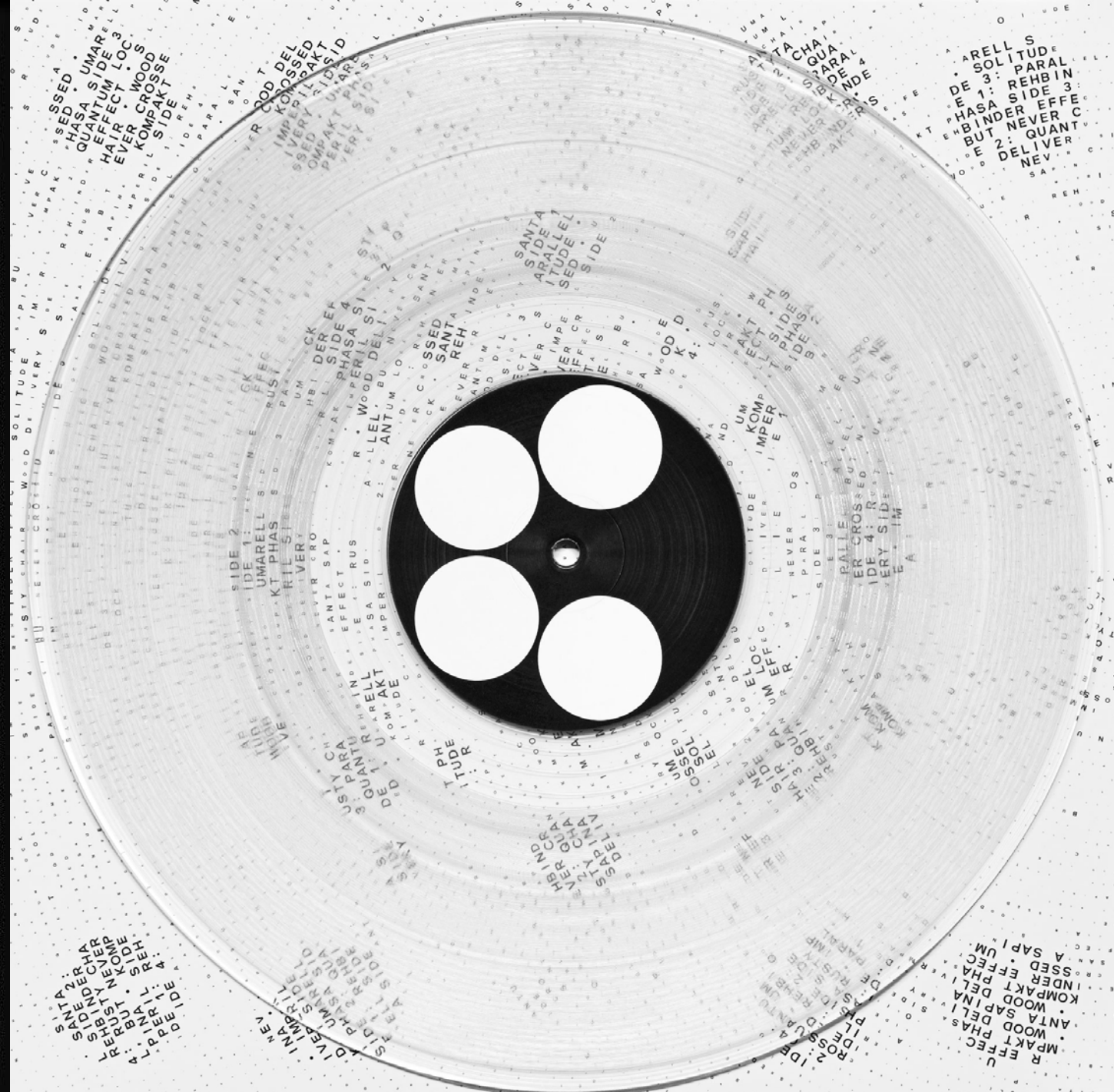
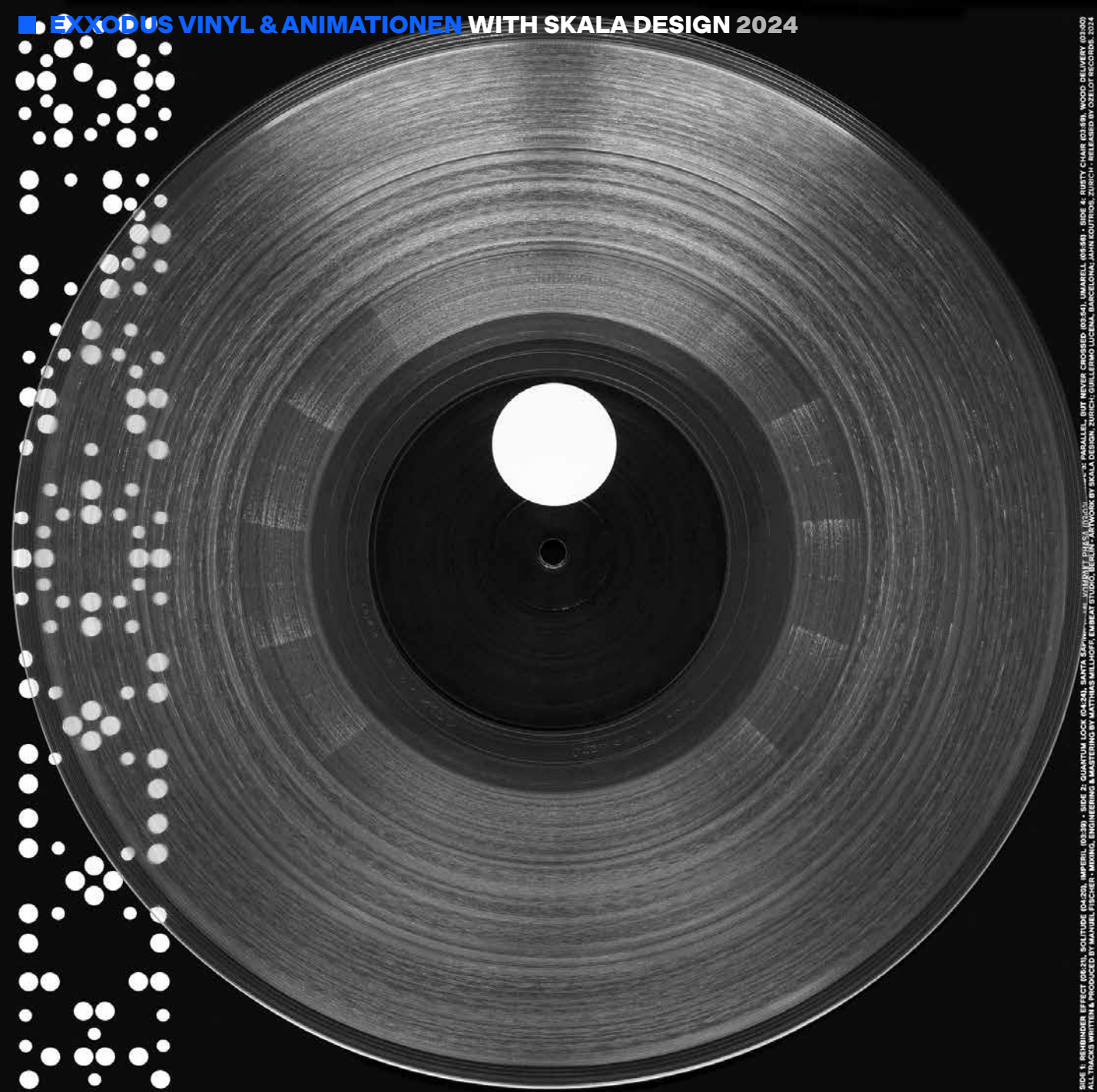
[45] TRACKING

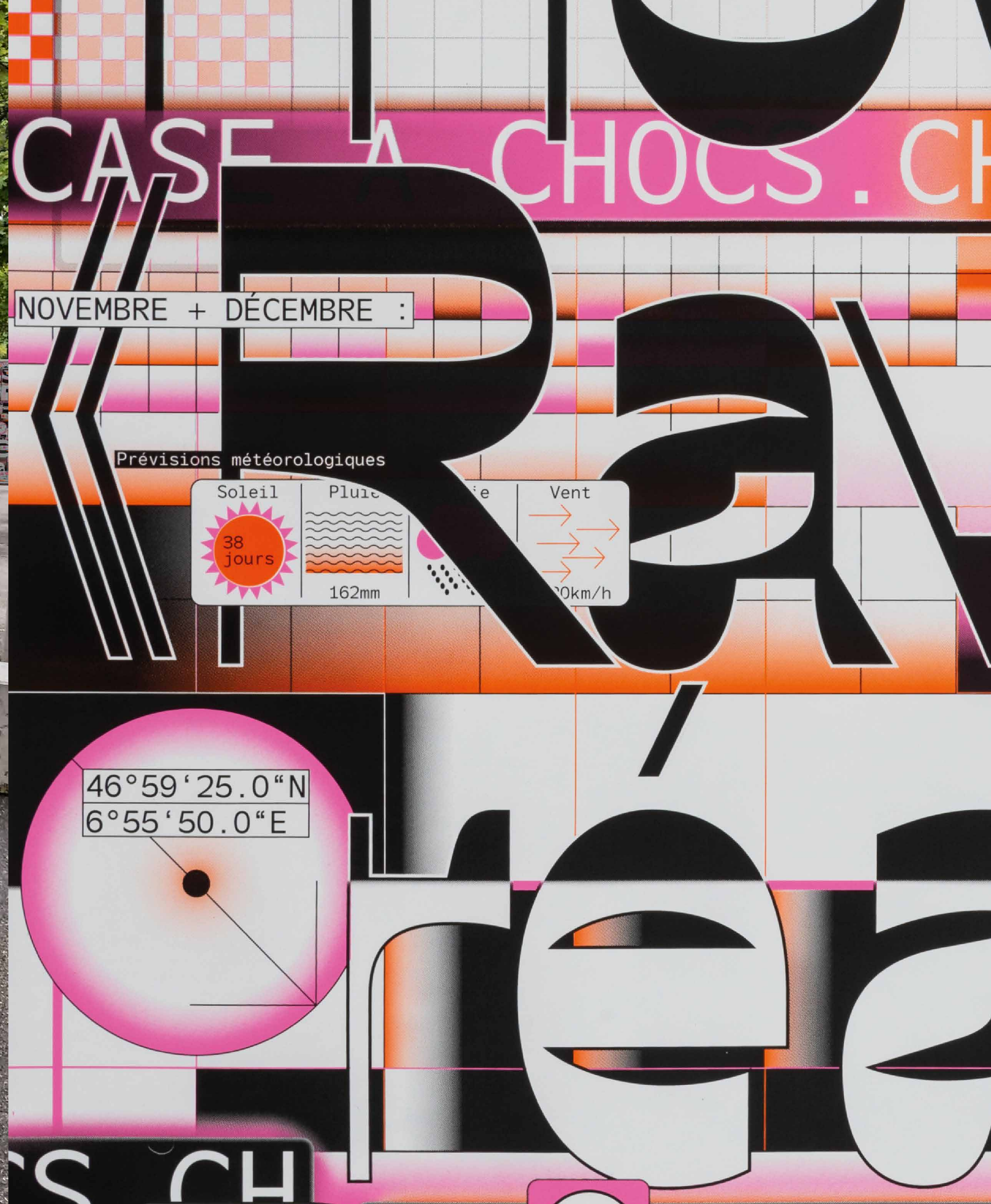






SIDE 1: REHBINDER EFFECT (06:20), SOLITUDE (04:20), IMPERIL (03:39) • SIDE 2: QUANTUM LOCK (04:24), SANTA SAPINA (05:08), KOMPAKT PHASA (03:03) • SIDE 3: PARALLEL, BUT NEVER CROSSED (03:54), UMARELL (05:56) • SIDE 4: RUSTY CHAIR (03:58), WOOD DELIVERY (03:00)
ALL TRACKS WRITTEN & PRODUCED BY MANUEL FISCHER • MIXING, ENGINEERING & MASTERING BY MATTHIAS MILLHOFF, EMBEAT STUDIO, BERLIN • ARTWORK BY SKALA DESIGN, ZÜRICH; GUILLERMO LUCENA, BARCELONA; JAHN KOUTRIOS, ZÜRICH • RELEASED BY OZELOT RECORDS, 2024

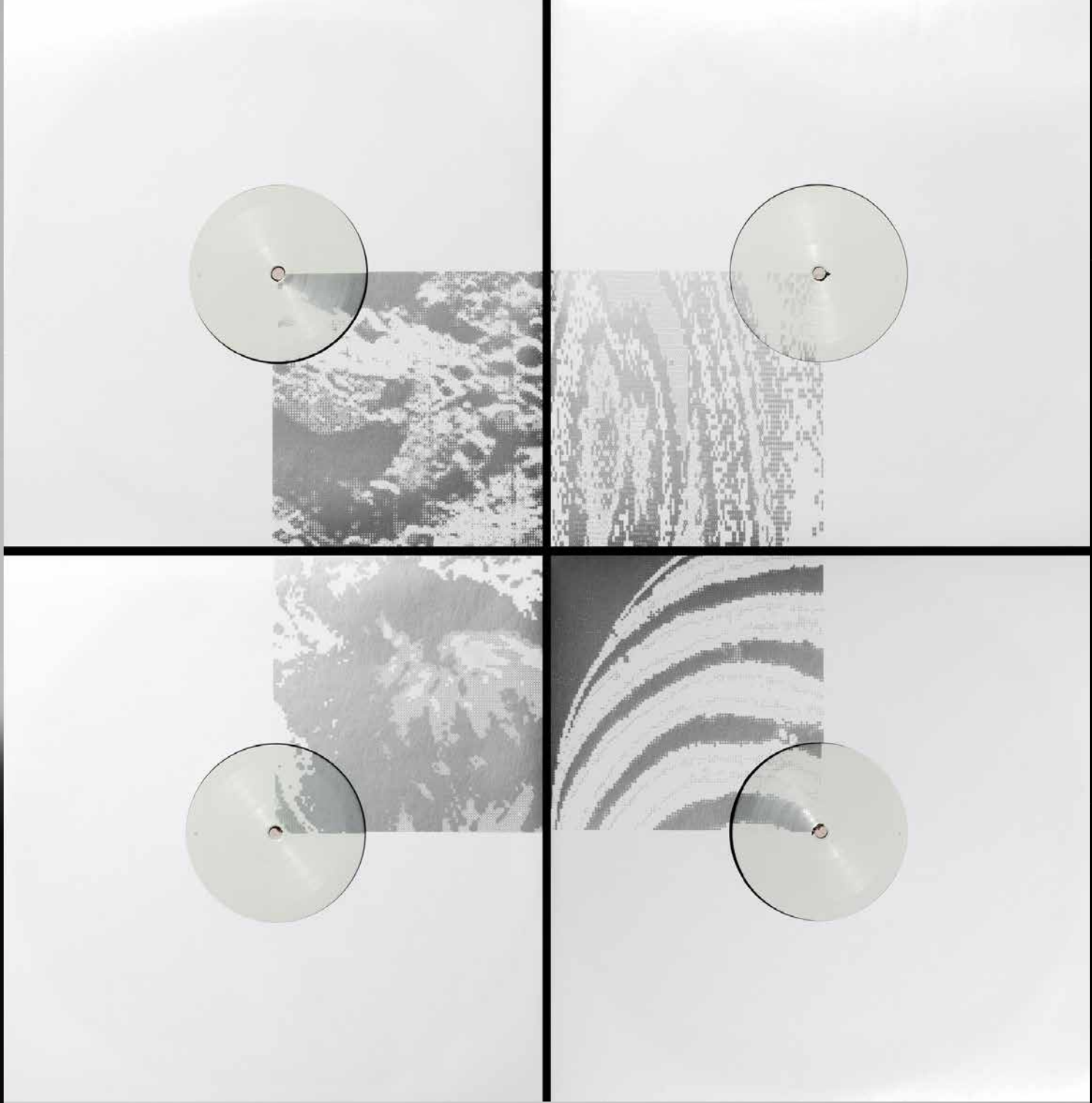




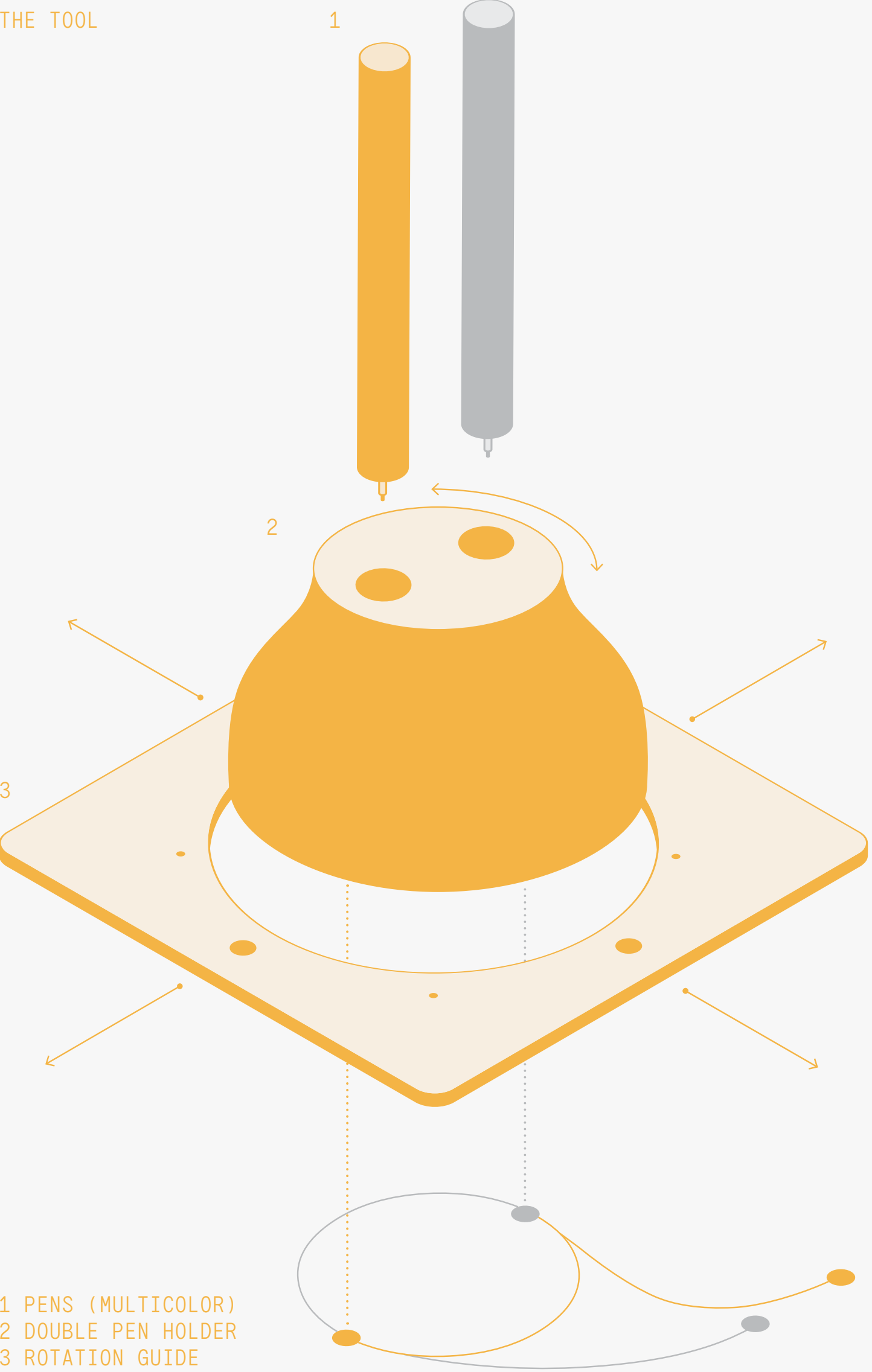
G2 ANTI WITH MASSIMILIANO AUDRETSCH

An abstract graphic design featuring bold, black, sans-serif typography. The word "XEROX" is prominently displayed in the upper half, with the "X" and "O" each enclosed within a black circle. Below "XEROX", the letters "E", "H", "N", and "O" are arranged in a row. The "E" and "H" are partially enclosed by circles. In the lower half, the numbers "2", "4", and "6" are displayed in a vibrant red color, while the number "K" is in black. To the left of the numbers, there are several parallel, slanted lines in black, red, and blue. The overall composition is dynamic and geometric, with a strong emphasis on primary colors and bold shapes.

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
.,:;!?



THE TOOL



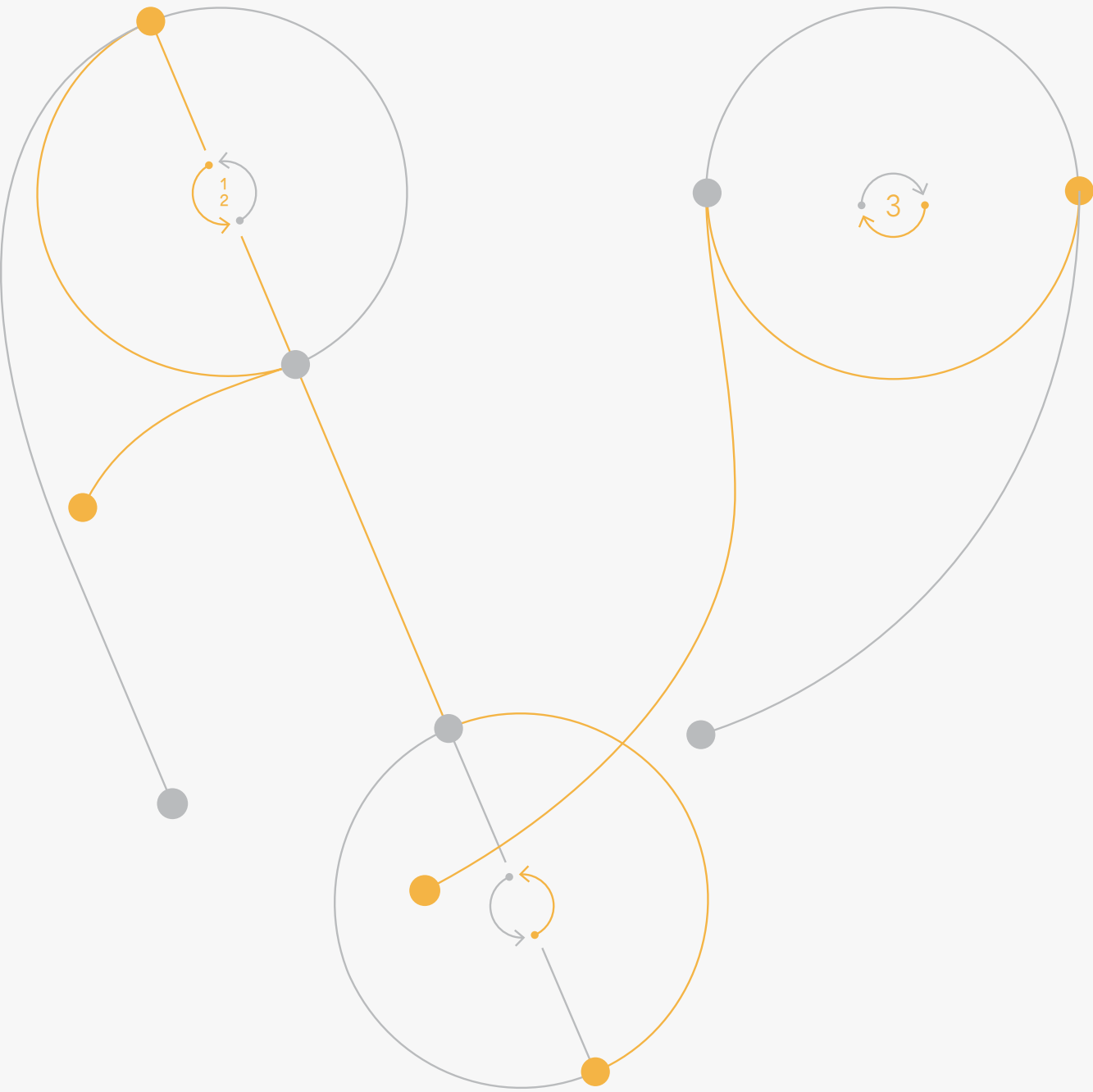
1 DOT + DROP
2 STEM
3 DROP + TWIST

b, d, p, q



1 DOT + DROP
2 STEM + DOT
3 DOT + DROP

v, w, x, y



mango
goldenberry
apricot
passion fruit
mandarin
manney sapote
tangerine
cantaloupe
persimmon
tamarillo
clementine
galia melon
nectarine



DOTIC CHARACTER OVERVIEW
↑ BLACK / ↓ SKELETON

BLACK	æ	b	c	d	e	f	g
	h	i	j	k	l	m	n
	o	p	q	e	s	t	u
	v	w	x	y	z		
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SKELETON	a	b	c	d	e	f	g
	h	i	j	k	l	m	n
	o	p	q	e	s	t	u
	v	w	x	y	z		
	.	,	!	(	)	[	]



Break

Pause

PAUS

[illegible]

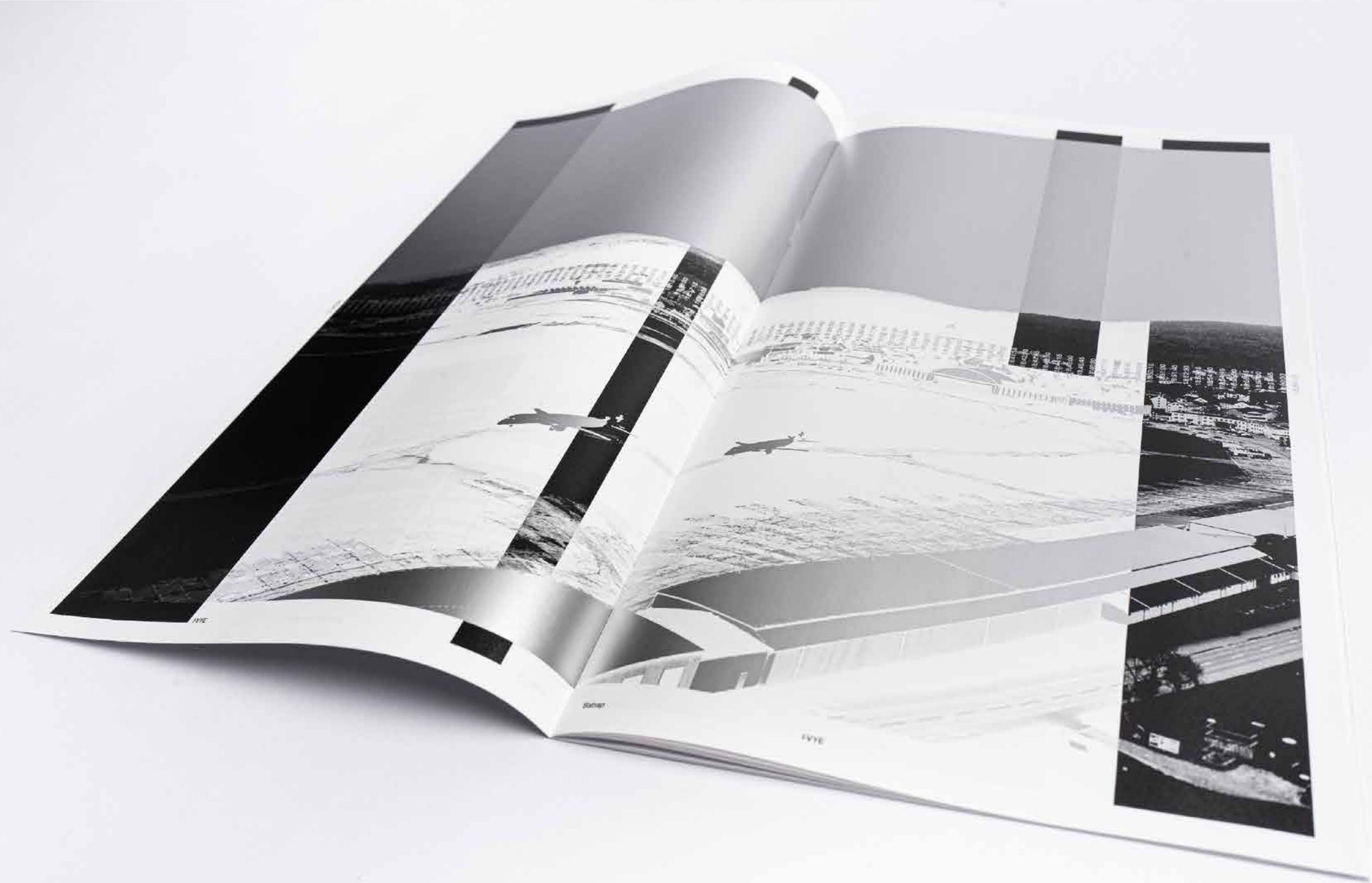
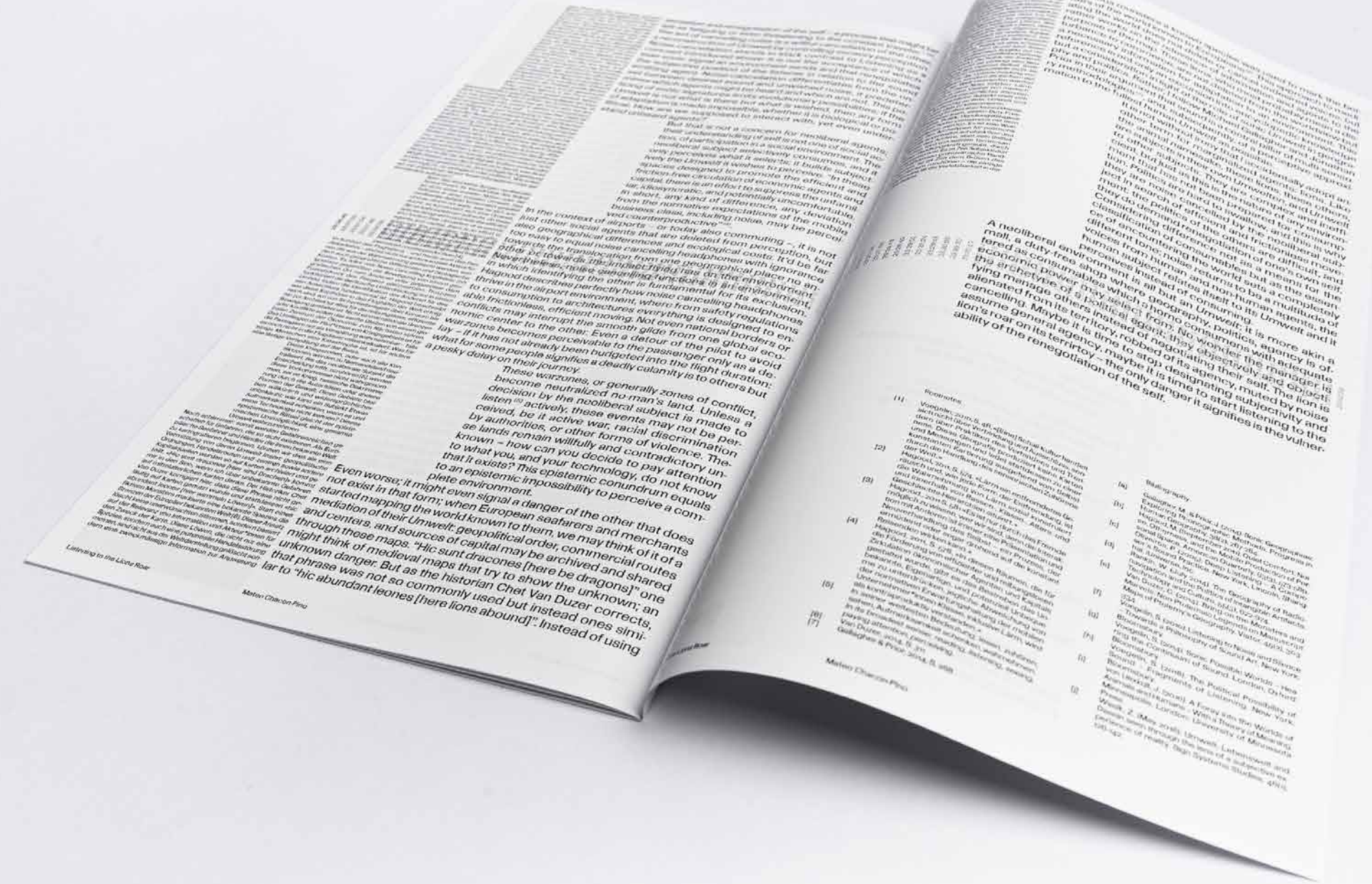
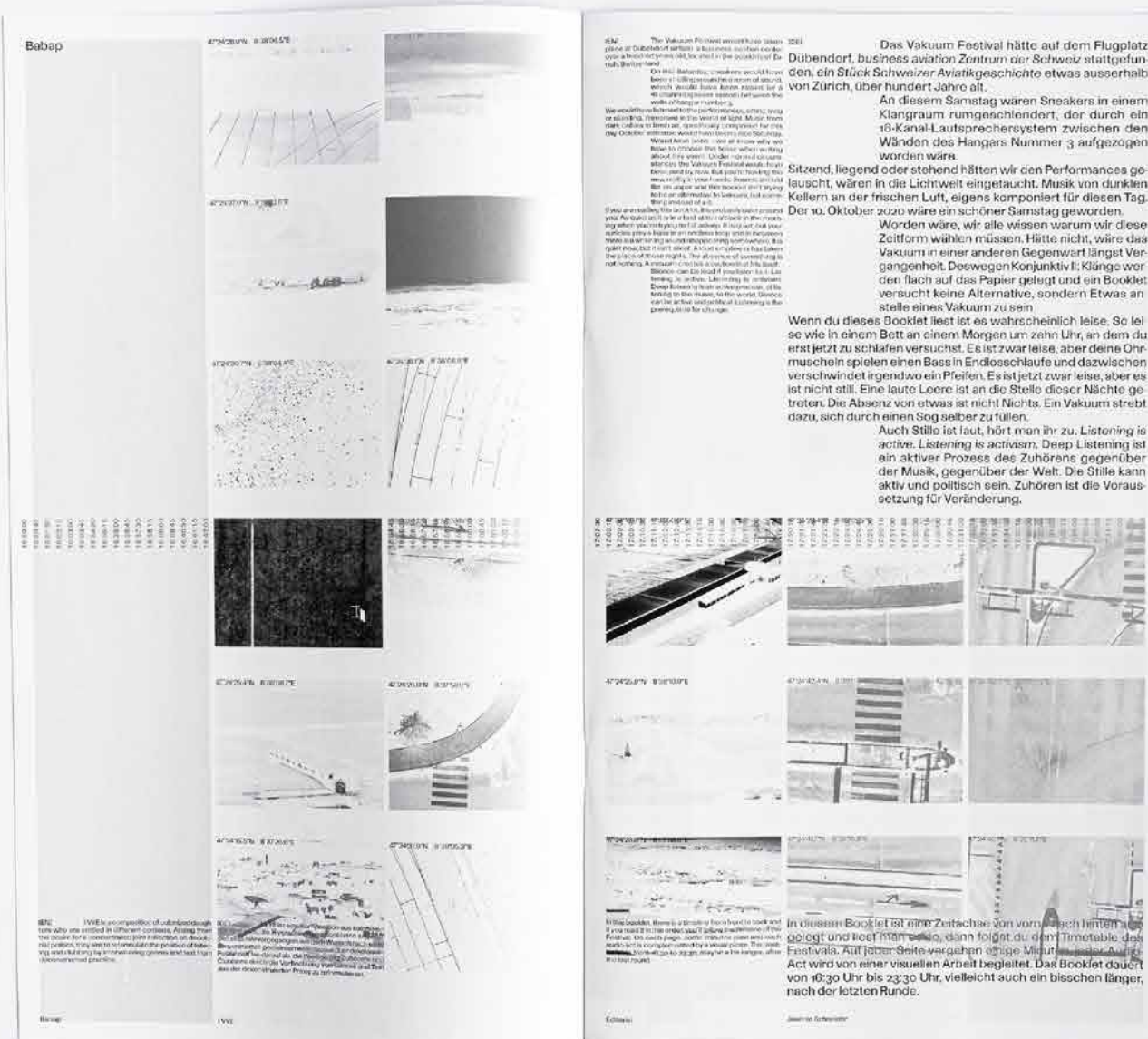
Ich stütze mich mit der einen Handfläche auf den Boden, mit der anderen greife ich nach dem Bier im umweltfreundlichen Plastikbecher. Kondenswasser hat sich gebildet, es ist warm.

Langsam stehen ein paar Menschen auf, sie gehen wahrscheinlich zur Bar. Viele kennen sich wohl von irgendwo, von irgendwelchen Kellern und Clubs. Ich bleibe sitzen, zähle Umarmungen, jemand tippt mir auf die Schulter. Ich nehme einen Schluck von ihrem Hausdrink, streiche mir mit dem Handrücken über den Mund. Wir sitzen nah beieinander.

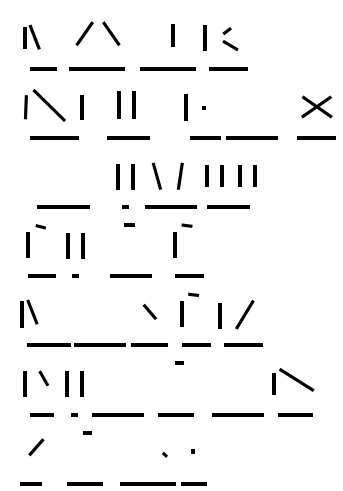
Die untergehende Sonne sticht auf das Gelände und streut sich direkt in den Hangar. Bevor alle ihre Sonnenbrille wieder aufziehen, spüren sie die Wärme auf Wangen und Nasenspitze. Alles taucht sich in das rosa Licht eines ausfließenden Tages und ich fühle die Masse aus Beinen und Armen, die um mich herum atmet.

[illegible]

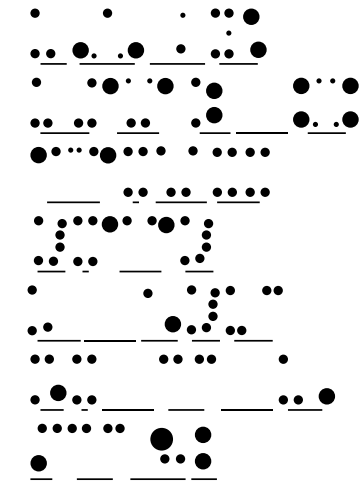
21:15:21
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21:16:46



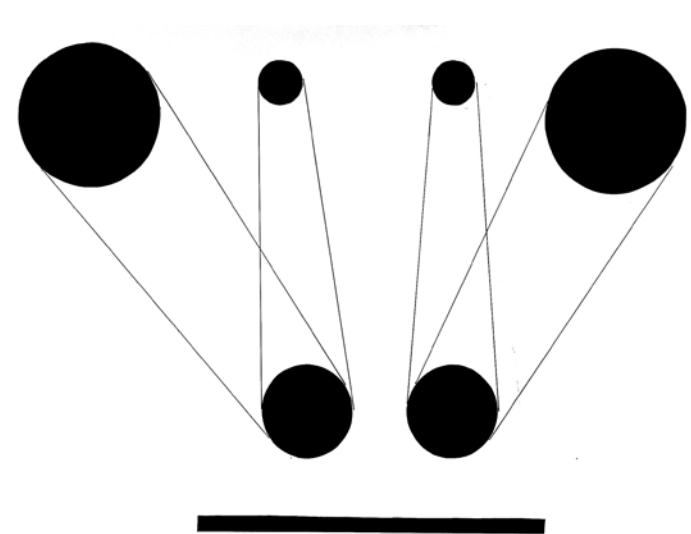
DOTS
— CONNECTIONS ONLY



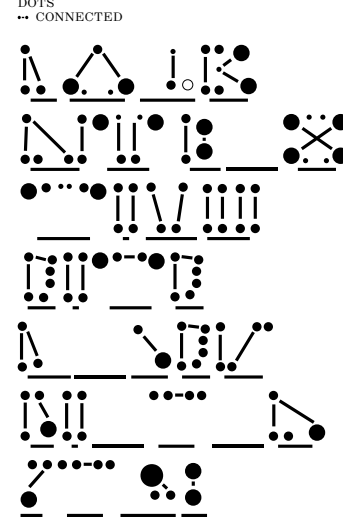
DOTS
● UNDERLINED



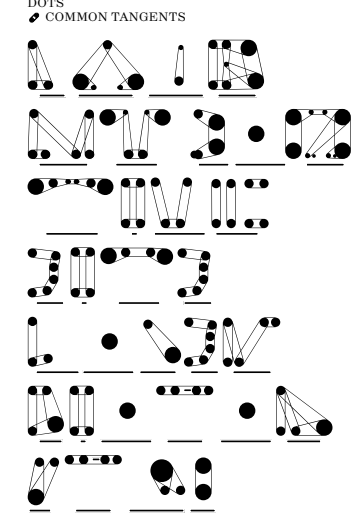
DOTS
● COMMON TANGENTS



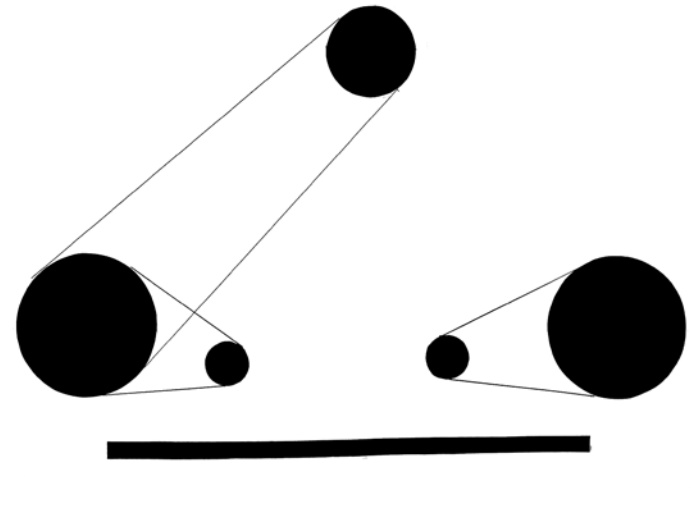
DOTS
— CONNECTED



DOTS
● COMMON TANGENTS



DOTS
● SOLO

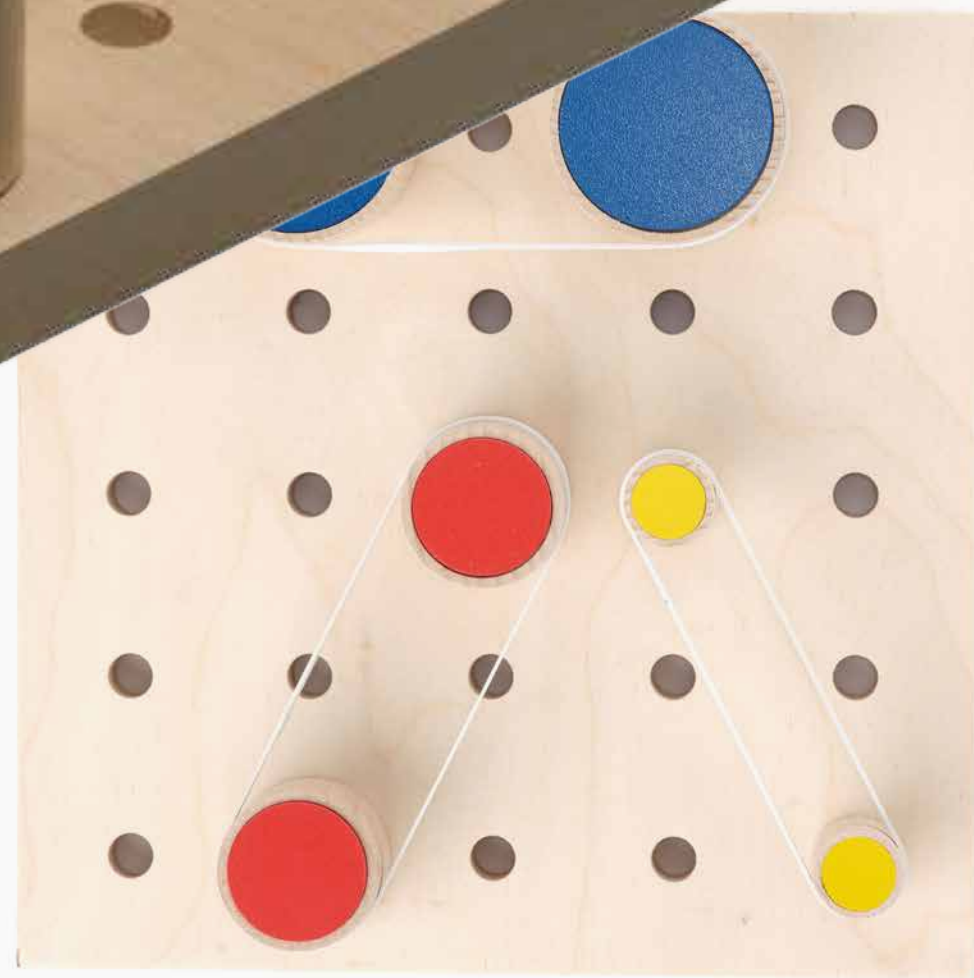
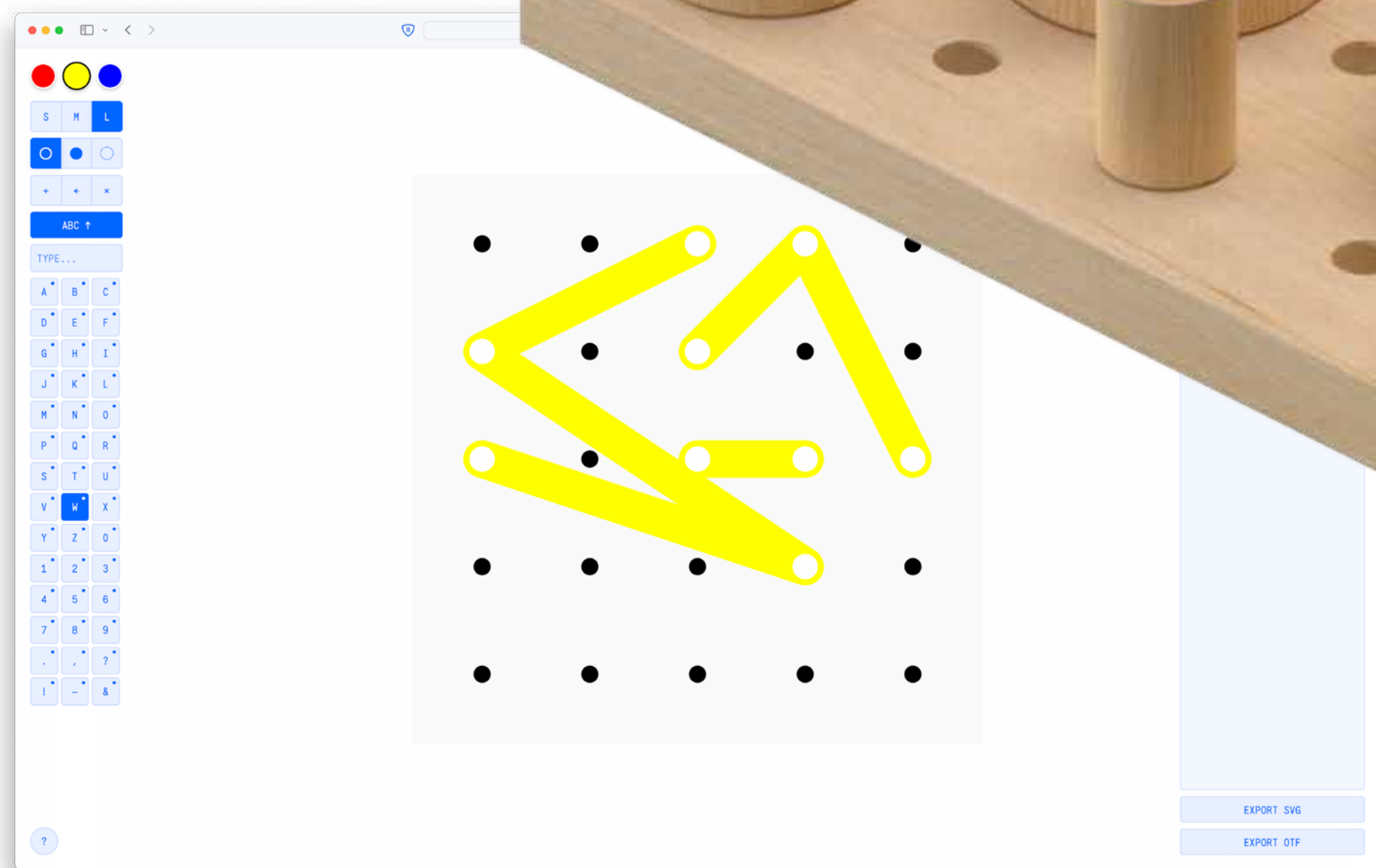
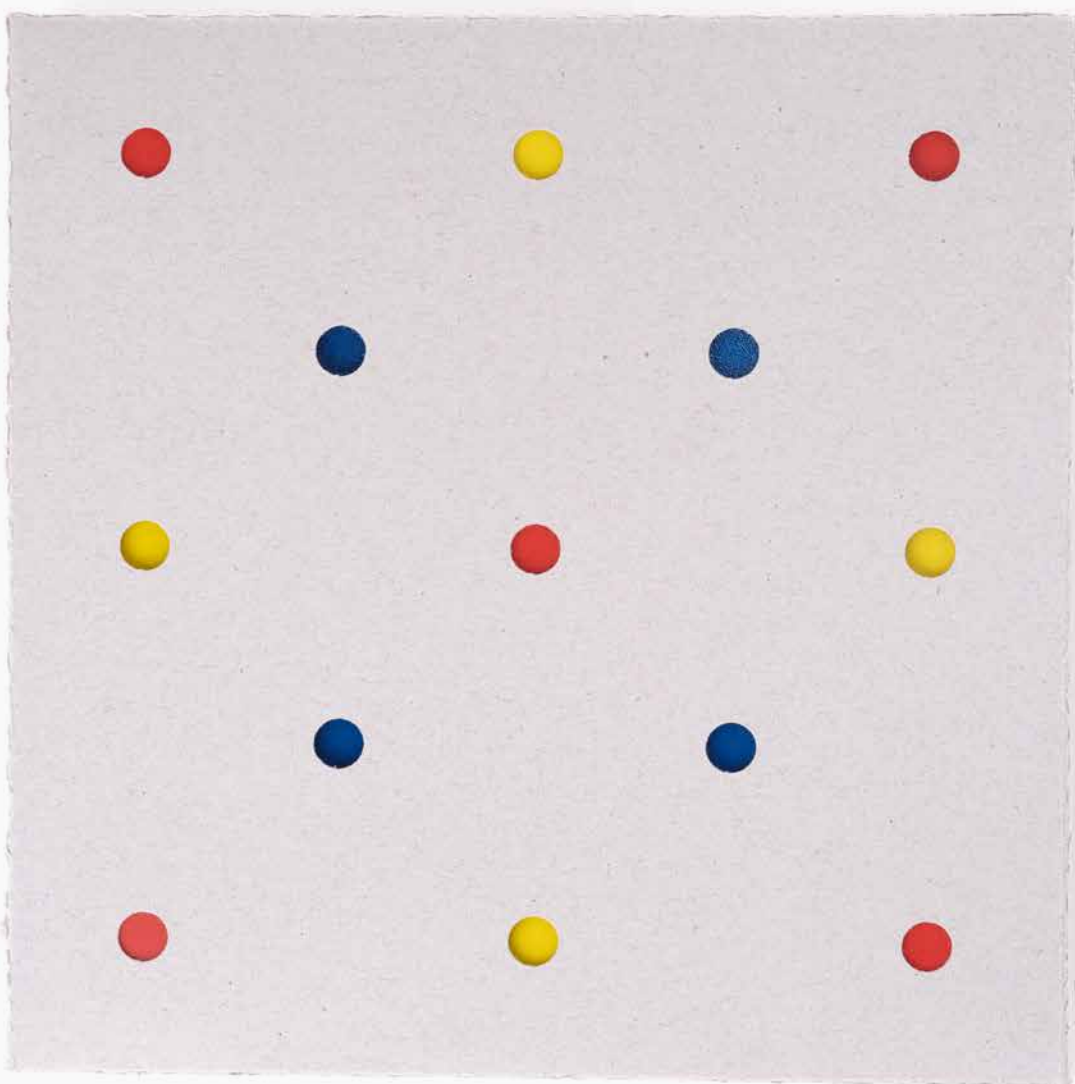
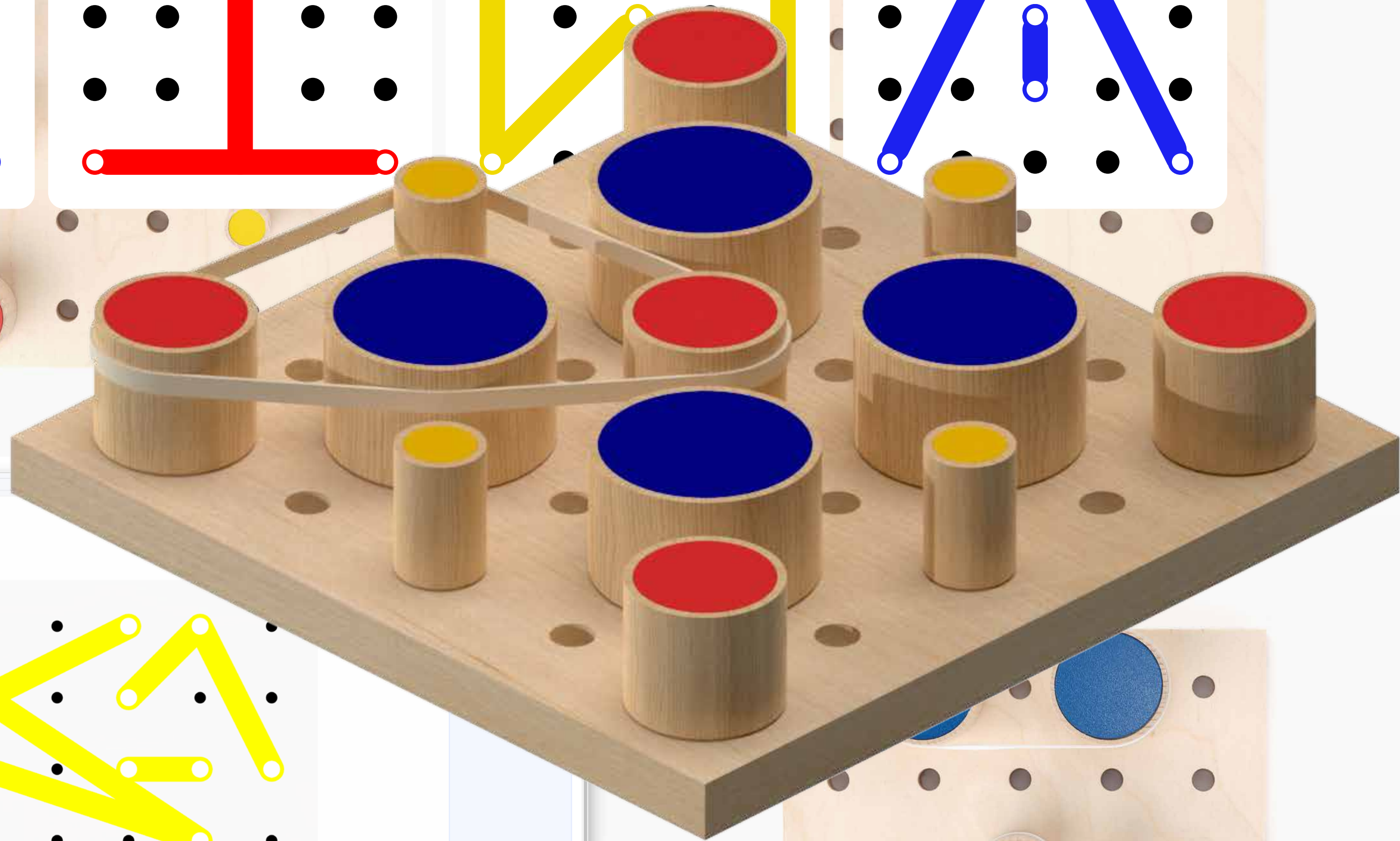
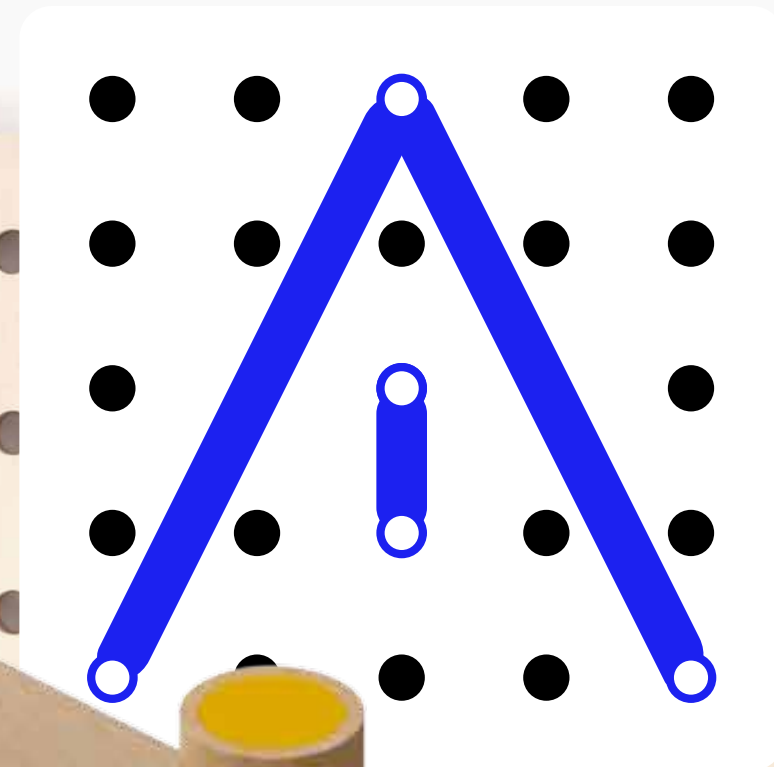
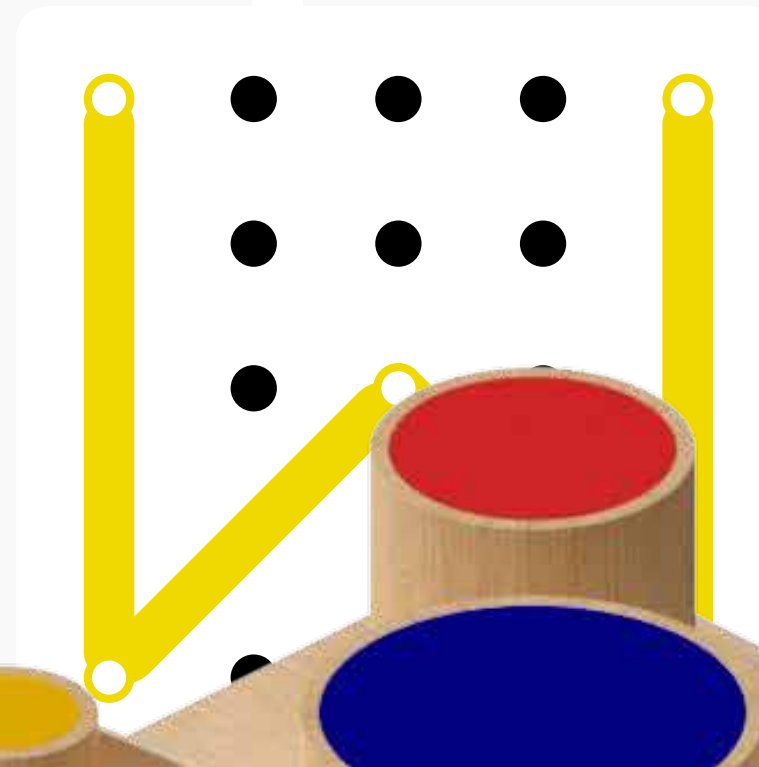
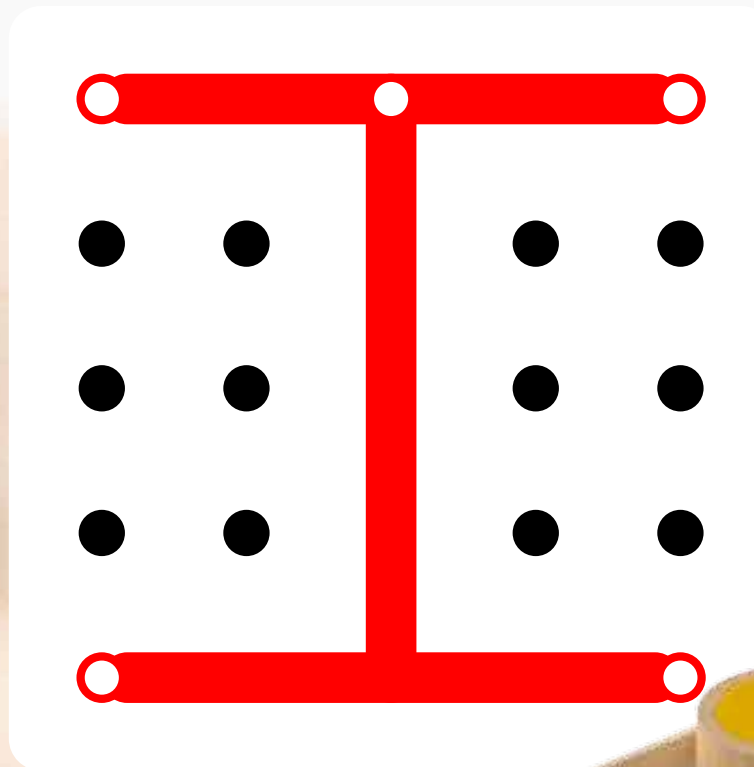
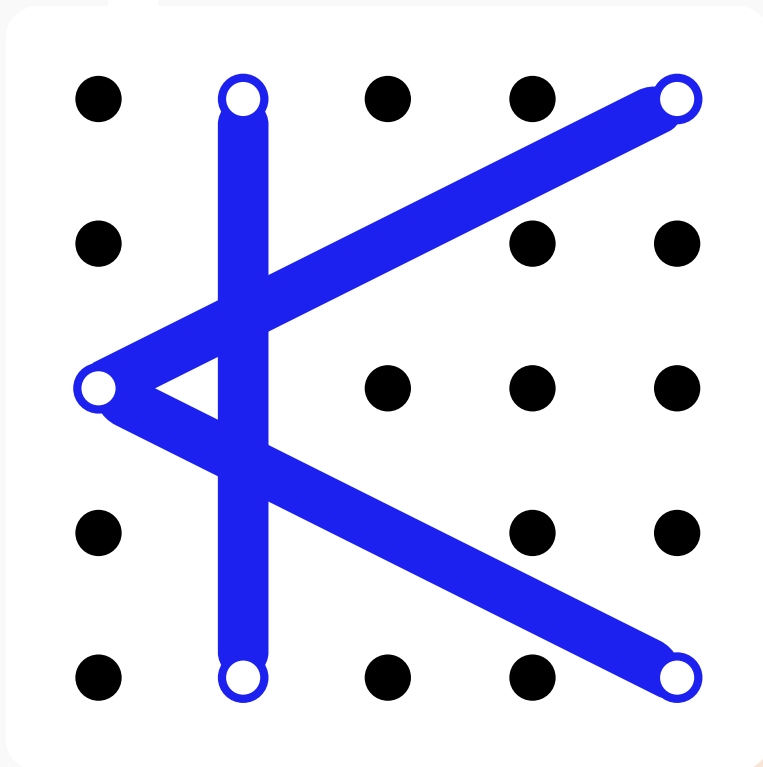


DOTS
● FILLED AROUND
○ OUTLINE
● FULLY FILLED

PAEK
HOW
TIRTH
FIVE
DAZE
LITON
JTEB

DOTS
◎ DOUBLE OUTLINE

PAEK
HOW
TIRTH
FIVE
DAZE
LITON
JTEB



Espresso

Martini

Diagram illustrating a sequence of three circles (representing nodes) between two horizontal lines, with a large (12) in the center, indicating a permutation or mapping.

Whiskey

Sour!

Diagram illustrating the decomposition of the identity into irreducible representations of the symmetric group S_3 . The identity is represented by a vertical bar, and the irreducible representations are labeled by their corresponding elements: (123) and (12) .

Negroni

CLASSIC

C H E S A M A R C H E T T A S E R I F

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

abcdefghijklmnopqrstuvwxyz

o p c r s t u v w x y z ä é ö

0 1 2 3 4 5 6 7 8 9 ? ! ...

A4 210 x 297 mm

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2 1 1 1 2
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2 1 1 2 1
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Normal People [CH/LU] [live] 2 1 : 2 3
Heap [AUT] [DJ Set] 2 1 : 2 4
Johannes Michael [DE/CH] [DJ Set] 2 1 : 2 5
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Samstag, 19. September 2020
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Design:
@johnkoutrios

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