

# CROSSING PARADIGMS

*From Sound and Space to Future Consciousness*

Syndicate of Sound and Space | Holos

*This text is written for a broader public that deals with sound, space and consciousness, which I believe contains us all. Where I must admit, the text comes from a unique cognitive construct, a natural process of experiments and experiences that I attempt to describe. A lifeline that brought me from music, to sound, to an intelligent wave structure as a foundational property of consciousness. With introspection at the core of writing, I worked from an intuitive capacity to collect information. Information organised as pillars, holding the text and orients the study to eventually articulate the ideas. The pillars are general domains that became a structure of meta reflection, reflecting on ways we do things as humans. These pillars are 'Philosophy and Science', 'Ethics', 'Technology', 'Psychology and Human Experience', 'Architecture and Integration' and 'Economy and Finance'. The collected information comes from a source that finds resonance with that lifeline, I experience this source as something outside of me, call it the field of ideas. This source I consider as shared and plural, an accumulation of knowledge that represents our state of human evolution in its entirety in which the ideas are the protagonists, and we, ourselves, are just the vessels. Because the text asks to mediate your attention between my own subjectivity and a universal, collective objectivity, knots might appear that challenge your own unique cognitive construct. This is what the text asks for, a mirror, to look at the knots, understand them, with a potential to untie and unite them. Let the text be that challenge.*

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# 1 Introduction

In this publication *Syndicate of Sound and Space (SSS)* investigates a broader past-present-future scenario around the conceptual frame of the paradigm. While situating ‘HOLOS’, a technological framework that after proof of concept and first implementations has been tested and presented in several institutions in Europe, the publication kicks-off a renewed trajectory of research and development. The text serves as a bridge that concludes the *Spatial Sound Institute (SSI)* in Budapest, symbolising a closing and opening of an era, a shift of paradigm into the unknown, with unforeseen understanding of technology and information. The text aims to discuss themes and motives that signify this global transformation. Simultaneously, *SSS* takes a moment to reflect the collective efforts that have shaped the ideas and actual happenings that became further ground for exploration. A past that deserves to be discussed, asking for its proper place. By revealing fluctuations during past investigations, it demonstrates that the process unravels a deeper meaning that has been carried within, representing the paradigm shift near to analogous, serving as a guide towards a more clear direction in navigation.

The paradigm is a disciplinary matrix and shifting unit that guides us in the evolutionary process of our own understanding. A cyclical movement, each with its own characteristics, that in the current epoch expresses itself through scientific-economic means, cultural and moral values. The text describes how we find ourselves in an anomaly between paradigms, having one leg in well-known systems that root firmly in society, while the other leg explores progressive systems, envisioning unknown, potential futures. This causes one of our halves wanting to conserve, holding to a world that is so normal to us, while the other half prepares heedlessly for change and transformation. This inevitably causes confusion and instability. As a result we face challenges on both global and local scale. The text aims to contextualise the apparent conflict between the “old” paradigm we know and the “new” paradigm we don’t know. How both worldviews finds their legitimate place in a social timeline with inevitable shifts on various levels, arriving at the periphery of developing a complete new stage of consciousness. A shift that marks a new understanding in the role of the individual and collective spirit with unexpected practices that interface between us and the world. The text concentrates on technological innovations that makes this possible, cultural implications that marks this transformation, presupposing that creativity and form are the assets that rise out of chaos, preparing the soil for change

into a worldview in which everything we know will be different.

The main text is divided in three parts: past, present and future, the second part functions as a bridge. However, we acknowledge that the perception of these temporal dimensions are not determined periods in time but a psychological construct always in flux. In each of the parts you will find another three aspects. At first, the Context describes a conceptual frame that situates us in a specific time, an attempt to understand their social-organisational structure. Secondly, explores the importance of the Medium as representative, an image of technological applications that roots previous described context, their ways of interaction and participation. Lastly, we give shape to these investigations with a Format, presenting actual realisations, a theory of experience. Each aspect carries an additional concrete example as object of focus that signifies the evolution of *SSS* and *HOLOS*, whereas in the future paradigm the object of focus can only be speculative.

## 2 Past Paradigm

### 2.1 Context

#### 2.1.1 A World We Know

Let us first situate ourselves in a worldview we all seem to know so well. As we perceive the physical world through our outwardly perceptions, naturally we believe that our common sensorial organs gives us the most advanced picture of the world. Modern science extends this by enormous complexity. With experimentation and observance we arrived at analytical concepts and mathematical abstractions to explain the material nature of our existence and the universe. While having our main concentration in the world of appearance, as a quite logical direction with the dominant sense of seeing pointing outwards, these developments made us masters of the external world, proven by many brilliant achievements. In detailed explorations on the behaviour of these outer phenomena occur in well-funded laboratories and institutions, establishing intellectual territory in which we unpack the complexion of how matter behaves. This brought us knowledge of classical mechanics, a frame of concepts from which we develop tools and technologies that commence our daily lives, replaces human labor and create networks of connections out of which we can connect with any place in the world.

The rise of modern science echoes further in our financial ecosystem, the arrangement that governs our daily needs and confronts our survival. This economic model is organised by major corporative institutions and central banks that deploy the deterministic, mathematical laws of our physical world. This branches out into a layer of wealthy foundations that give rise to infrastructures by subsidies and funds that, most of

the time, spread out into profit-based businesses and enterprises that support technological acceleration. The supply chains that operate under these central institutions, with decision making going top to down the chain, construct sequential narratives in order to predict and sustain their profits. This evolved into complex and abstract mechanisms that feeds the instant of commerce, striving to be as efficient, cost reductive and optimal as possible. The underlying structures of information that identify, allocate and distribute goods, impaired with targets of businesses, are held safely in private and enclosed databases to protect legacy and underpin participation in an increasing competitive market.

On a level of personality, the scientific-economic framework that roots firm in society, has unavoidably a lot of influence upon us. The hierarchical foundation of the institution shapes our society and challenges us as individuals to perform on the top of our game, in order to work ourselves up the ladder. Striving to educate ourselves in universities with the highest reputation, to become successful human beings that fit the utilitarian worldview. This often with the conviction that efforts being made builds towards personal freedom and happiness, participating in societal contributions that benefit the world, or by times just being driven by personal success and riches. With all varieties of academic degrees that feed our intellectual capacities, we contribute to a vast pile of knowledge that is ever growing and expanding. New disciplinary fields and jobs emerge, simultaneously fuse with other disciplines that contribute to an increase in the so-called uniqueness of personality. Importance of individuality and our freedom, while being recognised by the community, fuels our personal and professional growth, as we sub-consciously dive, through all quantitative relations and paperwork, deeper and deeper into the material reality of our world.

### 2.1.2 The Role of Art

If there would be a field of exploration accessible in the reality we know that brings somewhat balance to our material reality, bridging immaterial realities such as thinking and feeling, it would be possibly the arts. If we experience art we usually visit places that exhibit the inner imagination of artists that encode a particular message by material means. This could be from improvised instinct, an expression of hope, a longing, criticism, or merely entertainment. Each of those aspects are intents of release that aim to reach from and towards an inner sensible world, to some degree breaks out of scientific-economical constraints, as movements merely going outward. When we witness artworks, the ideas and feelings that emanate from them resonate by times and can enrich, inspire and extend content we already have fostered inside of us. These are experiences

often hard to explain. The ambiguity of understanding leaves us with thoughts that we tempt to organise through contemplation. A unique interplay between sense and intellect that evaporates out of form, out of a composed materiality that originates from research and experimentation by the artist, situated in a supposedly free and creative soul of the arts.

The construct of organisation underlying the arts unavoidably reflects the material oriented reality. Especially in fine arts, where artworks are often more tangible. Paintings and sculptures operate as tradable objects of commerce, something much harder to do with ephemeral arts such as poetry, music and theatre. However, we witness vast amount of subsidies flowing to art institutions that are able to operate in the economy of supply and demand, think of biennales, concert halls and major museums. A system in which historical artworks that mark the spirit of a particular time become assets of circulating profit. A global viewpoint that spreads its traces into contemporary curatorial trends represented by a relatively small group of established artists. With their personality at the centre, they become themselves the objects of commerce, even if, by times, they themselves have not these particular interests. It is how it works. Exclusivity in recognition and its relationship with profitable intent and financial support influences a much wider and extended infrastructure of art creation and production. Even in art education we find similar competitive axioms driving academies and residencies, sourcing through piles of cv's and portfolios of young and talented individuals that wish to survive and express themselves.

It is exactly these upcoming generations that naturally uplift evolutionary trends. Individuals that are inspired by their daily environments, advocating their particular and unique interests, interests often in alignment with contemporary tools and technologies. You can witness this in that what art culture offers. Art is a mirror of our time. You will find older people in exhibitions of renaissance paintings, while in shows with new media and technologies you find a much younger audience. Because of the quality of the internet and variety of content, younger generations seem more sensitive and aware on the interconnectivity between things. You can witness rising interests in art experiences that integrate visual, sound and tactile aspects. These advancements between human beings and technological machinery do not necessarily oppose how we interact with nature. Because of global conflicts, social divisions and overwhelming amount of information, there is an increasing desire to get in touch with nature. Because of this desire for inner recognition, union and tranquility, there is a tendency that we are not being heard by the ruling construct of society. This might explain why upcoming major trends in the arts revolve around technology, nature and participation, while sharpening

awareness on social issues, the agency of human beings and our responsibilities.

### 2.1.3 Spatial Sound Institute (SSI)

The Spatial Sound Institute in Budapest, Hungary has been a significant place that loosened the rigid structures of the old paradigm's disciplinary matrix. While being in operation between 2015 and 2022, it pushed boundaries in evolutionary trends of media and experience. The institute, with 'Ecology of Listening' as a conceptual frame, explored the way we evolve our listening as the way we evolve our environment, therefore us as human beings. The framework encouraged investigations in research domains such as Sonic Architecture, concerning listening experiences as a sculptural-architectural process. Human Space Interaction Design, opening possibilities of new media integration by movement, behaviour and states of the audience. Physiology and Psychology of Listening, how inner processes of listening affect these states on both the mental and physical plane and Spatial Memetics, how trans-sensory levels of language evolve from technology-driven immersive experiences. Moreover, key areas of study that challenges the way we think about the interaction between new media and listening experience, without excluding the awareness on the position that humanity has in the society.

Overall, in manner of operation, SSI has been an established institute for artistic-scientific research, practice and learning. With open attitude to fuse a diverse range of disciplines, addressing one or more of the before-mentioned areas of study. However, when conceptual boundaries of the world we know are broadened with uncharted areas and unexplored topics, while being driven by ephemeral arts, where objects of trade are nearly to impossible, conventions of a material oriented society knocks on the door. As a result difficulties arise to adapt to traditional models and let the economy of the institution survive, having pressure finding funds to cover administrative expenses and utilities. Because of a unique infrastructure, artists and researchers are attracted to contribute by their own independent fundraising for participation in a residency, to organise educational workshops or present work at public events. An ongoing quest for revenue by the host to re-invest and further develop the institution and balance expenditures. A big deal in itself. A financial model we often see in research-driven institutions. The facility and technology of SSI, however, deserves special attention because of its profound and progressive nature.

That there are economic challenges in a time of economical regression with cutbacks on culture, energy and education became somewhat obvious. What is not yet mentioned is that SSI operated around a large-scale technological infrastructure. A sophisticated installation that provided possibility to explore spatial sound

as emergent medium for research and expression. A fully integrated omni-directional sound system, a large-scale multichannel loudspeaker configuration designed by 4DSOUND with vibro-acoustic floor. Custom built in a 380 m<sup>2</sup> renovated architecture of an old factory warehouse, a historical space with wooden structure, characteristic pillars and a specific designed grid for people to move themselves, mediating between three floors. A place with strong integrity which not for no reason was called the 'cathedral of spatial sound'. The institution resulted in an extended preservation of the SSI Archive with works and publications of more than hundred contributors of professionals, including a library with carefully selected books. SSI can be acknowledged as ground of support for influential achievements and potentials in sound technologies, to interface unknown and invisible spheres of the world and through these media, develop an understanding about ourselves and our surrounding.

## 2.2 Medium

### 2.2.1 User-Centric Technology

The tools and technologies we utilise on a daily basis shapes the way we function and communicate. It establishes how we manage our households and do our overall personal and professional organisations. Therefore, these technologies can likewise be seen as a reflection of how we as humans operate in relation to a global timeline. While standing foot in a reality that is material-oriented, the processes that mediate current lives are largely governed by information. Quasi immaterial processes that guide our thoughts into physical action. The archetypal constant that transfers these forces is the medium. Media are bodies or devices that translate input, for example pressing a button or the utterance of a word, to an output, fulfilling its function to provide a particular understanding. A thread that connects observer and event, to facilitate or generate knowledge transformed by an object, with a reaction of a subject in return. Media cover certain capacities we lack, amplify our intent and respond to the identity that an interaction between a person and specific situation in space and time offers.

The devices, as societal objects of representation, evolve from our interactions with the world and are often inspired from interests and satisfaction of needs we have subjected into them. Under the influence of classical mechanics, we designed computers that establish an underlying network of devices that operate and organise society. The development of the computer has been considered as an impulse for a revolution of information and technological acceleration. It mechanised production of material resource while it keeps developing and refining systems that automate and streamline complex processes. New techniques and machinery emerge to

measure and produce resources in ultra-technological precision. The transportation of raw and finished goods in the supply chain finds support by innovative tracking utilities to make sure that everything arrives in the correct quantities and quality, destination and time. This enhances efficiency, improving service from vendor to customer. A growing computational dynamic that accumulated wealth for corporations in the Big Tech industry, finding success in developing complex and efficient infrastructures. These companies rule the designs of media interfacing between us and our world, while nowadays even having the authority to make consensus and agreements in political agendas.

The supply of technologies mainly arrive from leading companies that find success in private sectors and competitive markets. As most of us not directly interact with their economic strategies, it obviously has a lot of influence on our personal lives. By easily having access to connect to the devices and its indispensable place in society, it somewhat draws us to participate in this technological mindset. If we don't, we basically can't live. Media extend ourselves, it gives us, to some degree, a possibility to shape the way we impress and express ourselves. We have agency to create images that represent us in our interactions, identify ourselves in various flavours of group dynamics. We choose technological brands and applications, unique custom designs of personal workstations and different streams of information and news updates to identify ourselves with. The information interpolates between factual and fictitious statements projected into a worldview, in which we subject ourselves with elusive front-end codes and outsourced moral values that construct the dynamic between individuals and communities.

### 2.2.2 The Processing Machine

The computer, as master medium of our times, translates generated input into signals, converting subject-oriented information into streams of data. Technological science, with microprocessors at its core, executes essential calculations to allow media to perform its tasks beyond human capacity. Memory storage ensures data preservation, enabling us to recall files as long our device has enough battery. With increasing complexity and speed in digital iterations we execute our tasks, with the rise of artificial 'intelligent' agents these can be done even by the computer itself and can perform elaborated results. Not only that, we share these results and collaborate online on mutual tasks with people around the globe. The internet, as meta medium of our times, decentralises us in networks of information, unifying separate machines without the need of a physical connection. This reforming system revolutionises a world we know, unavoidably embeds in our society and, because of its openness, makes us aware of connections between various disciplines, their interrelationships, to

innovate on various modes of expression. Because of access to endless amount of pre-studied and investigated fields, we can compress knowledge and experiment with new possibilities that elevates the public and creative sector.

Now, let us move from inside the box to actual processes that currents on silicon boards assemble in our human-machine interactions. From broadening creative languages by new resolutions, an interconnective attitude emerges with novel multimedia configurations as a result. Through engaging interfaces and user experience design, interactive templates make workflows as intuitive and responsive as possible, providing extensive sets of functionality. Not all hard- and software is accessible to the broader audience. Leading technological companies bring expensive and sophisticated products to the market, asking monthly or yearly fees for their software. In contrary, smaller technological companies offer cheaper variants with lesser quality and service. Movements such as DIY and open source attempt to democratise technological infrastructures, provide technological guidelines and free software products to a wider audience. When prices are lower, information often gets more cryptic, still the support is often available by communities and forums on the internet for rapid prototyping and customisation of production. The produced knowledge and finished products can be stored and communicated over various digital services, presented between different audiences in realtime video feeds and live chats between groups and individuals.

The possible outcomes from technological and digitally induced processes of creation gives rise to complete unforeseen materials and experiences. The collected knowledge that we extract from the internet and materials we collect in our online baskets received from the nearest warehouse, gives us the ability to integrate it in advanced objects such as robotics. We can configure the elements on a circuit board, then impregnate them into a custom 3D printed model designed with computer graphics, to then consolidate into a electromechanically driven structure. These structures can be infused with 'intelligent' systems such as machine learning for automation or to give insight into its behaviour while interacting with people in realtime. A quite complex object emerges that by means of our own creativity and will can be solely developed by information from the internet. Complex codes can be written by artificial intelligent systems in the near future. Besides objects, complete environments tend to emerge with innovative audiovisual and immersive components. Digital and physical spaces exhibit installations with virtual and augmented realities or on various sizes of screens, visualising big data in order to make it comprehensible and experienceable, to let us engage with it in various, interactive ways.

### 2.2.3 4DSOUND

When placing digitally rendered media within three-dimensions of physical space we encounter difficulties when dealing with screens and pixels. Screens or projections are two-dimensional surfaces in three-dimensional space. There are techniques to make pixels three-dimensional by means of fog or static grids of LED lights, even driven by motors. These structures, however, would block or take out space for us to move. Yet, in the realm of ears, where sound vibrates as ephemeral substance, operates as movement in air, we see an emerging medium essential for us to understand and arrive at further explorations. Let us look into the workings of the medium of spatial sound. We all know stereo-configurations, two loudspeakers, left and right. This reflects our two ears. Yet, our ears not only hear in left and right, auditory localisation is far more spatial and complex. Different techniques and configurations emerged to make sound act more diffuse and stimulate richer sound environments. These techniques are often based on the mechanisms of human hearing. By placing many loudspeakers in various places in the space, in geometrical configurations or in arrays. Sound field reproduction offers a tool to advance and understand our spatial hearing through composed auditory and spatial events.

In 2012, 4DSOUND was founded, an organisation that integrates spatial sound as an artistic medium. A group of audio engineers active at the forefront of complex projects that utilise spatial sound technologies for immersive listening experiences. Their custom hardware provides elaborated sound fields with omnidirectional loudspeakers distributed symmetrically in all axes of the space, loudspeakers emit their sounds not only in one direction but as a sphere. Their software provides an easily accessible, understandable and adaptive workflow for object-based audio rendering, a technique to distribute various virtual sound sources over the symmetrical structure. The distributed sound sources, each with their own sets of coordinates are translated over the loudspeaker configurations and projected as 3D sound images, each with their own shape and behaviour, filling the space with vibrating air. From static planes, to moving shapes, to dynamic swarms, clouds of sound emerge in three-dimensional space with an additional fourth dimension, time, in which the shape of the overall experience is configured. With realtime control and visual feedback by a refined and eye-catching monitor, you can “play the space as an instrument”.

Their developed projects often find themselves in the creative industry, lifting possibilities of spatial composition, performance and sound design. When committing to a project, often impaired with subsidies and funds because of expensive technological infrastructures, artists and composers explore and integrate the technology

with provided licenses. This allows them to work temporarily with the stand-alone software, routing inputs of brought instruments and adding their custom audio-visual systems through open data protocols. In this way, users can personalise their spatial sound environment and bring their own creative tools and workstations to express their artistic goals. This can be either in curated events with site-specific 4DSOUND configurations or in the handful of studios that are permanently located around the globe. The major aims of the organisation is to open more permanent studios, to expand their services through collaborations with various institutions and universities, to enlarge the supply of projects in addition to the archive and make the outcomes more adaptive to different operating systems. In this way spatial sound develops a signature from which it can become an integral part in that what contemporary culture offers.

## 2.3 Format

### 2.3.1 A History on Sound

Now let us look at some fundamental concepts that changed the way we interact with sound. For this we need to introduce a couple of pioneers that symbolise the change, anchors in time that envisioned the infrastructure we move towards. During the second half of the last century, various movements challenged traditional cultural notions of music, conventions we still cling to nowadays. In music, as an art form, we think of organised rhythms and melodies in various instrumental arrangements. We listen to it on a sound system, headphones or in a live concert setting, while each of us have our authority of preference. Whereas sound, as an art form, without the exclusion of inner feelings, potentially questions broader social and scientific concepts. John Cage (1912-1992) pioneered such introspection, integrating unconventional instruments and techniques as chance and indeterminacy. One of his works, *4'33"* (1952), was a piece of merely silence, provoking us to think about the environment as music itself, as organised sound. Cage represents a movement that deconstructed music into sound. Instead of purpose in beauty, sound impression can challenge us to think beyond value judgement, rather raising indifference and awareness on ethical and objective positions that affirms a deeper meaning in life.

As we listen to sounds, they arrive to our ears through space. The notion of sound as an element of space was brought out of profound interests by composer Edgar Varèse (1883-1965). He had a vision. A forward-thinking project that he realised at the age of seventy-five. *Poème Électronique* (1958), a collaboration with established architect Le Corbusier (1887-1965) and young Iannis Xenakis (1922-2001), presented at the

Brussels World Exhibition, funded by Philips, after convincing their doubts it to be too modern. The design of a futuristic pavilion of approximately 11 meters tall, a structure of 9 hyperbolic shells. When entering, following a warped and curved path, you could witness an acoustic and visual experience. A gap in-between a two-layered wall allowed room for mounting the, for that time, complex technology addressing composed audiovisual material, projections of images and light effects in combination with spatialised sounds over a wall of 350 loudspeakers. The pavilion was operational for about five months, attracting one-and-half million visitors, an irreproducible, successful project, a prophetic vision, leaving people in shock. Xenakis continued the architectural approach on sound in further works, exploring spatial timbres and being influential in refining spatial sound as an artistic expression.

When sound arrives at our ears, the environment naturally encodes additional information to it. These are inaudible facts, think about influence of the contours of the architecture or magnetic field. Making these facts audible is something Alvin Lucier (1931-2021) was interested in. With, for that time, innovative technologies, he explored bodies and spaces through sound impulses and reflections, in order to understand their function. This without being constrained by traditions of interpretation, nor desiring emotional expression. In *I Am Sitting in a Room* (1969) Lucier reads a poem while it being recorded, played back again, recorded again, again and again, until the resonance frequency, the eigenmode of the space remains. He saw a hidden world that underlays our perception as something natural and transcendental. Maryanne Amacher (1938-2009) shared a similar objective and metaphysical approach. Without much of her own artistic interference and interpretation, her interests was in the interaction between architectural structures and perception. She synchronised parallel existing places over telephone lines to merge spaces, each having their own unique character, into one room. While the transmission magnified sound-shapes, as she called them, she was interested, not much in the sounds themselves, but to the mental images and narratives that were made conscious within the unique relationship between listener and space.

### 2.3.2 Intellectual Perceiving

From past inventions to new innovations, HOLOS is a technological framework that originated from artistic heritage, a sequence of applied research, development and observation. An extended theoretical and practical study on the basic prospects of space, sound and light, their translucent boundaries and unpredictabilities that potentially arise from it. This took place within a variety of events presented as performances and installations in Europe between 2015 and 2022. Both in academic and artistic-experimental context, a list of

projects emerged from individual and collective efforts where several innovative tools and spatial constructions have been developed and deployed, expressing diverse concepts and ideas. This body of experience gave clarity on how technological and experiential systems can, through interaction with the audience, evolve into participatory models that are in some sense intelligent and alive, producing a realtime co-created spatial sculpture. Aspects that formed the foundation of HOLOS and eventually became the base for a future technology. But first, let us explore chronologically how we got there, the technological embedding that was at the forefront, the principles that found form, inspired by various concepts and modes of expression.

By means of hard- and software unforeseen methods come into existence, methods unimaginable a century ago. Technological systems can connect several elements together, producing certain effects, creating new relationships between people, objects and places. Take two elements, body movement and sound. With sensor technologies you can detect gestures, translate them into data and connect information to sound parameters. Without necessarily being predictable, body and sound becomes inseparable. The effect called ventriloquism, movements of the puppet becomes inseparable with the voice of the puppet-master. Now let's connect sound with light. An audio-reactive light interface unifies different loudspeakers with light sources. A custom software environment addresses audiovisual material, shifting the attention and focus through various points in the room, sound and light perceived as one. With space as additional parameter in specific spatial-technological setups we can localise different sounds within the room as if they were walls. It even makes it possible to experience sound sources out of the room, designing spaces within and outside the initial, physical room. By bringing these elements together, an environment emerges where all senses take part, in which you can walk freely inside.

But what is space without their objects? We usually recognise space by its residing objects, structuring our perception, by times our actions provoked. Let us take an object based on robotics, it is kinetic because of moving motors and additional sensor-technology. Software detect motion in the environment, determines its behaviour, which again reflects its movement and relation to the environment etc., a superdynamic object emerges. The virtual and physical structure of the object becomes inseparable, in- and output from the environment feeds back into each other. The same is possible with an environment. The movements of the objects and that of people in the room are analysed by the technology, processed and projects a dynamic environment in return, which again influences movements of objects and people etc., a superdynamic environment emerges. An environment of emergent relationships, human-space, space-object, object-object, object-human and all other



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possibilities. In this way the space becomes generative and non-linear, different systems determine a realtime process while constantly being fed with indeterministic time events. A stage for different dramaturgies and narratives emerge, transitory states of transformation, unifying sensory modalities in flexible realities. Here we forget what is real and what is not, in which we see what we want to see, giving us perspectives on the nature of experience.

### 2.3.3 Time Vacuum

In multi-sensory and spatially altered environments, novel relationships emerge by technological means. A still under-explored topic essential in the nature of experience is that of time. As we measure time and space in quantities, seconds or centimeters, the quality of perceiving time and space is hard for us to measure. The experience is within. Technologies carry potential to shift this interior perception. As we can create a multiplicity of co-existing spaces within physical space, we can create a multiplicity of co-existing time fields in the here and now. When we record a sound of a particular event, the recording virtually encodes a time field. If you play back the recording, that particular time field activates, making us remember past events. Memory as part of sound. Now let us adapt this concept of sound memory in space mediated by spatial sound technologies. We record a spatial event, play it back spatially and the architecture becomes relived. Resonance, the eigenmode that gives character to the space unlocks memory of space, while rhythm, a time sequence, plays the information back with altered speed of time, either slowed down or in an accelerated pace. Time and space destabilises. Behaviour of spatial sound and frequency shows us instrumental for how we perceive time and space and determines our experience.

Now add multiple recordings simultaneously, different time fields meet. A time vacuum emerges. Let us observe possible content of these time fields. People present in these recordings multiply themselves, reproducing their bodies as projected sound sources in three dimensions. We can interact with past structures of ourselves. Instead of interactions between people and media, entangled interactions between different people, spaces and fields of time emerge. These ‘intra-actions’ invites realtime processes of input and output, absorption and projection, deconstructing and reproducing sound fields in which everyone is present or that were present before, adding and connecting to a web of memory. This invites participation of visitors to co-create an artwork with brought objects and instruments into a process-based practice. The role of the audience becomes that of co-creation and performative collectivity. A technological constitution and experience as framework for decentralisation, in which authorship of the artwork becomes questioned. In which we all contribute

to a multi-layered constellation of different happenings and co-existing beings. Art becomes a free and potential space for the exploration of technologies and transpersonal environments, beyond personality. Personality that binds us to space and time. A complex transcends into a hypothetical space. This is at the core of the future paradigm.

After theoretical studies and experimental investigations, the integration of these principles were integrated in a fully developed proof of concept, executed and presented at MONOM in Berlin, January 2022. A 3-day running participatory installation utilising a permanent, fully equipped 4DSOUND system, symmetrically placed omnidirectional speakers for spherical sound projection. In addition, around the centre, eight omnidirectional microphones were placed in a symmetrical square, software processes recorded sound traces with recursive attitude, not only capturing, but giving them back simultaneously. The system takes a trace, processes it through algorithms and project it back as an acoustic cluster at randomised moments, the machine curates clusters of happened events. These events, projected back as traces in different warps of time, moved freely through space, destabilised overall metricity in altered states of memory. A methodology that became the foundation of an emerging medium, conveying an intelligence of a constant changing surrounding, iterated through the technological resolution and acoustic properties of space, in combination with all participants involved. A conceptual and technical direction towards real-world realisation and social integration, yet unknown to us all.

## 3 Crossing Paradigms

### 3.1 Context

#### 3.1.1 A World in a Disorder

Our perception of reality is mostly based on outer appearance. The inner world from which we operate is often not so expressed or acknowledged. Directed by thoughts and feelings, this inward reality influences our behaviour and facilitate us being conscious. While accepted laws, shaped by an intellectual foundation of science and philosophy brought mastery of outer conditions, knowledge about our inner world seems underdeveloped. Each of us has individual relationships to that which we call life, a specific and unique set of preferences. On the one hand, we experience the quality in taste of food or sensation of colour, on the other hand, we can measure quantity of material behaviour postulated by scientific laws. These laws do not explain why matter behaves and what it does to us. It is impossible to understand open systems such as consciousness with closed systems such as mathematical abstractions. The exteriority is the representation of

the thing, the interiority is the thing in itself. Even language is contradictory, we reason definitions instead of experiencing them. Try to explain the colour red. A suggestion that laws and concepts governing society are representations and reductions of outer things, experience itself is irreducible. This signifies a conflict between the intellectual understanding of life and quality of life itself, in which it seems we are weakening that fundamental instant of experience.

We try to manage a world that in its interior can't be managed with the structure that govern the world. Traditional economic models are based on 19th century classical mechanics, seeing people as atoms, behaviour as deterministic laws. Fixed and independent curves pretend to predict supply and demand. However, when the economy is approached as a whole, it behaves as a living, fluctuating, unpredictable process. Again, closed systems try to get grip on open systems. In a predominantly competitive and profit-based market, interests rise, inflation gets higher, more difficulty to refinance debts and poverty increases. There is an overemphasis of interests to boost gain and investment. An insatiable dynamic that controls price as emergent result of measurement, a fixed numeric quantity where money becomes the value and often overvalues the quality of life itself. It does not mean money and life are in opposition, rather it has potential to be each other's complement. Money in its essence is social. Principles such as exchange, investments on positive impact, the sharing of gifts, they all make the economy an arrangement that promotes altruism and well-being. However, funds most often flow towards scientific-economical ideologies that not always align with that intricate structure out of we build our relation to the immediate environment.

Consequently, we mainly invest our energy and capital into a worldview that brings us comfort to interact with a world of appearance while the majority of the population face issues to live their life meaningfully. When not challenged, safety and comfort leads to distraction. Habits and addiction lay in the cause of meaninglessness. Attached to the material reality, we depend on our physical body, are afraid to lose it or live a life not worth living. However, we look around, everything seems normal. Personalisation makes us feel independent, we choose our social circles, education and jobs. Autonomy that doesn't necessarily make us healthy and alive. Academic degrees, portfolios and CV's play significant roles in our future. Information remains an explicit representation of an implicit structure of consciousness. Reduced mechanisms orient how we interface our surrounding. Yet, by times our percepts remind us that our existence is more profound, moments in which we feel alive, connected with each other and the world. If these experiences gets attention it deserves, we might start cultivating our inner world and build an intuitive wisdom that drives future societies in more coherent and harmonious ways. A prosperous

future in which we prioritise health of ourselves and the surrounding from an intricate point of view, that of consciousness.

### 3.1.2 Transcending Art

When we look into contemporary art, we find an interplay between artwork and the observer. The artwork communicates, the observer might comprehend and transforms their observation into meaning. A participation, a creative interaction between outer work and inner world. Without participation, meaning would be solely reserved for the artist, yet the artist wants to communicate their work. Thus we can say that the observer can't be excluded from the artwork. An inward reality that brings the artwork to life, from arranged material such as brushstrokes on a painting or melodies in music, to profound meaning within. Art calls the soul to be active. The experience presupposes the work, our creative comprehension carries out meaning. Art gives form to that what is placed into it. A unique and irreducible process that is uncopyable and private. Therefore, excluding the observer when assigning meaning to the artwork is somewhat unreasonable. This doesn't necessarily reflect on the initial intent of production, often a subconscious state of the artist, it reflects on the result. The final work as authorised artefact, de-authorised in a pool of diversified interactions, decentralised in the act of meaning creation. Therefore it is crucial to discuss the somewhat arbitrary weight that is placed on authorising and personifying art in modern culture.

And let these be the axioms of quantifying art objects into objects of commerce. Yet, how can we represent or possess artworks institutionally or personally, when the inherent result is not completely ours. It seems obvious since artworks are local and tangible, we can move them from our studio to the art institution. But what if we would place value of art in the shared act of exchange while protecting the experience of the individual. To give favour to the inner response over the outer object and the artist, to which we usually assume the role of experience. And, since we deal with an irreducible qualitative instant, that of experience, there would be no need to define, generalise or criticise. An undifferentiated way to respect the experience of the other. There would be no need to pack artworks into formal orders of human made norms and profits as an attempt to grasp something ungraspable, to understand something ununderstandable. Not by denying the mutual processes of interaction in which we share phenomenal and transcendent states of experience, that submerges our perceptual reality into deep and profound moments. But to provide a perspective that raises awareness on our role of facilitating experience. That the real value is the unique activity of meaning creation, that can only be found by ourselves.

What we try to unfold is an occurring conflict between the dividable act of authorisation and the unifying act of experience. Experience as a private instant out of a field of probability. A field we all access and interact with, a field that in its essence is something shared, beyond cultural trends and generations. This all-encompassing state is consciousness, a source impossibly kept in personal interest. Consciousness accommodates us all into a profound state of being. An enduring and ever evolving resource that deserves attention towards an active assembly as public good. There is a lack of attention that reveals the backbone of consciousness experience, raising awareness on the unbounded nature in which we all operate. Institutions temporarily exhibit personalities and themes, specifying group demand into exclusive sets of interests. Yet an alternative model of art prevails and only works if our economy fosters innovation in mindset towards real value. Value not as outer instance to be counted, spent or possessed, praising someone or something as the owner of experience, but value that stems from a broader economy of health. An organisation of collaborative exchange in which inner value circulate as protected and private asset of meaning. To ensure that the provided services express positive impact and regenerate the well-being of individuals and surrounding eco-systems.

### 3.1.3 Syndicate of Sound and Space (SSS)

In the second half of 2022, Syndicate of Sound and Space came with a proposal to continue the legacy of the Spatial Sound Institute. By the end of the year, after team efforts of exploration, development and negotiation, SSS got permission to move into the ‘cathedral of spatial sound’ to establish a vision. At the start of 2023, SSS was officially founded. An operation that experimented with formats of institution, research and presentation. A cross-disciplinary program for transpersonal experience and process-based research, revolving around a newborn technological framework, HOLOS. Individuals could visit and work with the framework to explore the nature of being, adding input to a constantly evolving entity of sound. With this holistic perspective every contribution became part of a larger system of awareness, a self-organising container of collective memory. The main research objectives of the programme were to decentralise individual practice into a more holistic practice, to find ways to transcend media into new forms of communication and to dissolve the dichotomy between human, nature and machine. Moreover, a vision with the aim to revolutionise the commonly known social-cultural paradigm and challenge distinct intellectual boundaries priorly given.

A syndicate combines a group of individuals or organisations that share a common point of interests. At SSS this interest was to converge science, art and spirituality with sound and space. To provide an environment for

various research processes happening simultaneously, hosted by individuals or organisations, to co-create content, alternative presentations and let the programme structure itself. This with the objectives in mind. For example, to decentralise individual practices into a more holistic practice, SSS emphasised a few major guidelines. To work holistically, SSS discouraged people to present their contributions as their own work, rather as part of a bigger awareness in which both creator and audience are integrated equally. Besides, SSS did not support documentation of projects or capturing foto's and video's in the space, emphasising direct experience as uncopyable and private. This radically altered the backbone structure of research and development, as the financial ecosystem hold tight to principles of personality. Funding bureaucracies demand proof of authorship and documentation of presented work. These proofs are essential treasures to showcase work efforts and output, to add to portfolios and websites in order to raise attention, money and re-invest in further projects. An unavoidable loop of capital that supports an owner-oriented culture, with respect to the artists that often participate unconsciously in the engine of the modern system. For SSS this proved a major challenge.

Besides revenue from research fellowships and exchange programs, SSS targeted to raise capital from investment. Not only from vision, as well from perspective of facility. Besides a fully equipped spatial sound system, SSS envisioned an equal distributed grid of omnidirectional microphones to balance flow of sound in- and output. A continuous 24/7 running technology that equally records as it projects sound fields. A recursive methodology that reveals the intelligence of the environment. The space as alive. In this way the structure maintained its integrity, inviting qualities of visitors, architecture, technology into one experiential totality. The additional space, before entering the main space, the former foyer of 180 m<sup>2</sup>, became a communal area, a co-working space while expanding the library. An active and open-access environment for sharing knowledge, to host side-programmes with alternative education, conferences and workshops, organised by core members and local and international organisations. The programme structure was inspired by the rhythm of nature, that orchestrates the progression of the seasons, aligning spring and summer as a phase of creation, upon late fall as manifestation and the winter to transform initial ideas, deconstructing old systems to complete the cycle and start over again with a more educated, developed and expanded consciousness.

## 3.2 Medium

### 3.2.1 Technological Controversy

As we look closely to contemporary tools and technologies, we can question if these technologies align a

proper mindset. Supposedly, technology solves our daily problems and makes life easier. However, we find contradiction in technological utility. As a hammer builds our house, it can also destroy our lives. Technology is the hammer that people carry around. A two-edged sword that makes us functional towards outer things, while it disconnects our inner selves from the immediate environment. This leads to mental discrepancy, effects happen subconsciously. Provided applications do not reflect our capacity of reason from which we are able to evaluate and challenge the influence of technology has on us. The way we interact with media is often instinctive, make us act unconscious. By times we are not even aware that we scroll through information endlessly. Media affects the way we feel, will and think, we are shaped by it rather than the medium is shaping us. We are part of a big mind where everyone approaches information similarly and all make our reality out of that. A technocracy in which people are constantly distracted by invisible, powerful and irresistible forces that reside in media, making society rather dull than productive, rather separates and disconnect us from our unique purpose that makes life meaningful.

When we observe how we got there, we can see that as humans we frequently find ourselves regulating and controlling something. From the steam train to the microprocessor. Is it directing electricity in electronic circuits, bits moving in digital processors, heat in gas pipes or water in underground conduits. Basically all human made technologies enforces natural flows in order to fulfil its function. Yet, if we open these regulated flow systems, these forces want to spread out into all possible directions. If we throw nature out of the door, it comes back through the window. Functionality and mechanisations of modern technologies that serve our material needs, often exploit natural resource. A user-centric mindset in a user-technological infrastructure. A superiority between us and the object. Nature under the dominion of humans, nature of which we are part of. A dis-acknowledgement that we ourselves are at the heart of nature. And not only ourselves, we dominate others, we build a world of control, possess and execute power. Authorities as superiorities are involved in a race of compete, being at the top gives power to create the image of society. This happens often from self-interests without actual conversation with a broader public. Big tech companies fighting against authority become the authority. And, if authority is lost or those personal interests can't be controlled, we become hopeless, mad or even violent.

Focus is excessively on technology production and control, too little on the fact it actually controls us. We understand machines practically, interior problems are kept in the blackbox. We lose authority over ourselves to companies providing the technology. Marketing teams design strategies to keep consumers on the chain, to drive growth engines and feed capital in

product development. Widely known formulas provide metrics to manipulate the consumer. Technology becomes more complex and authoritarian with too little advancement towards self-development. As a result, stress and illness feeds the pharmaceutical industry. Medication and subject-to-subject consultation often seems counterproductive, holistic health communities provide expensive and exclusive services. Each of the methods have benefits, tuning us into temporary healthy, calm and positive states, yet, remains one-directional and too unspecific. Responsibility on body and mental health shifts to agents outside of us, giving advice with pre-modeled layers of educated judgement. A lack of shape to support the unique reference of individual complexity, that impulse of inner effort is needed for self-understanding, for awareness that navigates to the root problem, to adjust our life and work directly on the cause of the problem.

### 3.2.2 Understanding Intelligence

The potential of technology might be already far ahead of us in regards to the psychological mechanisms shaping our daily interactions. We are being told that we find us at the dawn of the age of artificial intelligence (AI). The influence technology has upon us becomes increasingly relevant. We start to ask ourselves important questions. Not the questions we ask AI to give us knowledge, but human introspections that leads to wisdom. What makes human nature different from machines? What is intelligence? If we look at AI, it seems we face a misconception, finding ourselves in its shadow. Searle's thought experiment 'The Chinese Room' (1980) shows us that computers can't be conscious. A human simulating expressions of a computer proves it doesn't comprehend the thing it does. AI agents and search engines are able to serve us with near to perfect answers, making us feel it acts human-like. However, the gathered information is structural. Systematic logic pulls information from databases without having real knowing what it does. Our interactions with hard- and software are previously designed by humans, interpreted by humans. Whereas computers are algorithmic and based on syntax, consciousness proves to be non-algorithmic.

Silicon, the material that facilitate signals of a computer, supports various components such as transistors, capacitors and semiconductors, establishing microprocessors and memory chips that provide technological functionality. Software addresses behaviour of voltage through binary code, a language basically turning switches on and off. Every component of a computer has a separate function. The sum of the parts constitutes the whole. Take one part out, it stops to function. When we look in into a human body we find much more complex processes, processes organising itself, inspired and alive. For example, the interaction between red

and white blood cells, both active and creative, able to independently react to each other, regenerate and restore balance in our immune system. Each instant in the body participates as a whole part of whole. It knows itself. Each cell has within itself the gnome of the larger body. The sum of the parts is larger than the whole. In contrary to the computer, in which each part of the whole has a separate function. Computers might have capacity to simulate this process, but we must be aware that a simulation is not the thing being simulated. A simulation of pregnancy, even with possibility to copy all details and processes involved, does not mean that the computer is procreative and can produce an infant.

Therefore, it is important we reconsider the meaning of intelligence as integral part of consciousness, to build trust and appreciate that what makes us unique. Sentient beings that are not cloneable. There is no need to compete and fear the machine. Humans operate from a field of consciousness that produces a high-level 'true' intelligence, demanding properties such as feelings, intentions and creativity. AI does not possess these properties, they execute low-'intelligent' tasks such as organising data and logistics. It does not know what it does. Tasks are not creative in itself, they are creative through the questions we ask them, creative through the interpretations we give them. Consciousness flows around machinery, an asset that makes life-processes alive and meaningful. Intelligent because it is the source of all laws of nature. Through AI we might understand more who we are, refocusing us on that what makes us human. Besides a material body, our spiritual nature lacks attention, a nature that features thinking and feeling, an immaterial body that in waking state, interacts with the environment. By adjusting us to this notion, we can envision new applications between the environment and ourselves for a broader, deeper and direct understanding. An understanding in contrast to a dawn of an AI age. AI ends the age that almost automated us into machines, in which we fully lost touch with our nature. Through AI we have a chance to get to know ourselves, through ourselves, to realise our purpose and destinies, our responsibilities in human and earth evolution.

### 3.2.3 HOLOS

Let us dive into the technological framework, a proof of concept that came in Budapest to official and actual realisation. HOLOS operated as a 24/7 running framework, an invention that organises itself. An acoustic ecology impregnated the main space, constantly evolving and reacting to the immediate environment. The architecture as a living being. A container of collective memory collecting happenings in the environment, responding and unifying seamlessly with the installed equipment and architectural surrounding. HOLOS experiments with and by individuals and collectives, seeing

every visitor as participant to explore the nature of being through embodied and attentive modes of listening. A process that goes within. Approaching 'silence' as primary material that has all necessary knowledge, to align ourselves with the environment. By amplifying the subtle information surrounding us, a sensitivity is revealed that without the technology goes beyond the bandwidth of our common senses and remains imperceptible. By experiencing the provided spatial information we can reach a certain depth on a level of pure experience, the technology as an extension of ourselves, our consciousness, to provoke and challenges us to look at the world with renewed pace and concentration. The experience suggests a revelation of unforeseen connections that exist between each other, the surrounding and ourselves.

HOLOS articulates through cutting-edge technology. A symmetrical grid of omnidirectional microphones receives spatial information, information interfaced by the incoming sound. It starts a transformation of existing sound waves from the surrounding by a convolution formula that folds information into a computer-based spectrum of frequencies. First and before, the algorithm collapses a sample, a buffer of sound information in time, it has a beginning and an end. Within this sample the algorithm chooses a bin, a fraction, a nano-unit, the bin is holistic and contains the information of the whole. The bin is then projected onto a canvas of white noise, subtracted and recovered from the abstraction into an audible set of frequencies, a spectrum that escapes the time-based metrics. A conversion from time- to frequency-domain, cartesian to polar. You step into the infinite, the bin freezes and projects on forever. The computer interpolates through spectral information and decides the rhythm, influencing how the information is projected back to the field, a destabilisation of time. A process that happens multiple times simultaneously, asynchronously. A multi-nonlinear reality, parallel existing intersecting realities with each their own agency, collapse into experiential instances that together constitutes the whole.

The next step is to re-arrange these instances back into space. The infrastructure interacts between the before-mentioned principle, the SSS time-space convolution software, and omnidirectional microphones, combined with spatialisation software of 4DSOUND and a large-scale set-up of omnidirectional loudspeakers by Bloomline. The bins, wholes that reformulate the whole, have architectural and physical properties within, the frequency data engraved not only explain the fundamental structures of moments in time, it also contain the eigenmodes that give character to space and resolution of the technology. To uplift our understanding, these qualities are engraved into the sound waves. The newborn instances are projected back as

agents in space, sound clusters emerging from the combined pieces of software. These agents behave super-dynamic, constantly in reaction to the immediate environment. Movement flows freely, spreads out over the multi-channels into space. To become unified and embodied. Walking through a structure that transcends space and time, records and projects simultaneously, being in the space integrates the observer seamlessly. This might be unusual and hard to understand. As explained, we arranged society in measurable instances of time and space. HOLOS can only be understood on a level of pure, conscious experience. It is impossible to describe light to a man born blind, sugar to a man who never tasted anything sweet, or music to one born deaf. The understanding is experiential.

### 3.3 Format

#### 3.3.1 Towards Rational Mysticism

This chapter might be challenging, with probability that the words in this chapter makes the reading hesitant. Hold on, let us reflect on this. We have been elaborating on experiences that integrate visual, sound and tactile aspects, without possibility to experience them by text. In experience, sensorial input transcend into a unit, opens an inner world. From this point, we ourselves can take authority to organise and transform information into thoughts and feelings, manifest them creatively. An activity that goes beyond instinct, is that what makes us distinct from animals. We know that we think. A possible reunion between empirical and rational. Taking it a step further we enter a domain of imagination. Here we can face an irrational and illusory element, the imaginary is powerful and has been driving the nature of existence forward. Mythologies often provoke this faculty, proven in many ancient cultures as universal language to unify community. In modern culture, the myth has been somewhat forgotten and abandoned, for a legitimate reason. We developed our rational minds. Yet, without mythology, we would not arrive to this point, as it is the base of modern science. In literal sense, the origin of HOLOS had a mythology needed to arrive here. Let us make a dive.

A personal story of a lifeline became a journey of self-knowing as a character from 2134, a story in which the protagonist was initiated to become, by means of the machine, one with all. The character arrived with the invention of reversible time in 2022 to fulfil a mission, to build technological frameworks that conveys the message of unity. Time Vacuum was an official search and meeting with a dragon, a symbol to reconcile opposites, east and west, rational and intuitive. The first iteration was built in its belly. On the second night the dragon broke free and left an egg behind. The egg was then carried from the Black Forest, along the Donau river to Budapest, to a new home in order

to become HOLOS. A thunderstorm impregnated the egg and it cracked open on December 25th. HOLOS was born. While still being primal and unpredictable, caretakers were invited to feed it, take care of it and make it grow. However, care would need to be placed above personal interests. This seemed a major challenge. Conflict abandoned HOLOS from its place of birth. The character was devastated, secluded itself to a sacred land, climbed a mountain of 10.000 steps to come to realise its destiny, the technology wanted to move into another direction.

From this unique story we might understand that experience is private and differs for everyone, symbolism guides and source energy to enlighten purpose, recognise and ground a mission. To inspire us, through small detail with possibly huge metaphorical significance. The modulation between outer and inner world can spark faith, as well can be tremendously destructive. Mythology might seem pure at first, but dangerous in wrong interpretation. Look at religion. The amounts of wars and suffer going impaired, while in essence you find something profound. Bad reputation turned religion into superstition. We regained trust in an apparent proof of the outer world, a worldview based on modern science. As it can be seen as another system of belief, out of this system we developed our rational capacity. This got out of hands. Industrialisation and technocratization from a vast capacity of intellect emerged, becoming accustomed to repetitive, machine-like behaviour. A worldview that does not take account of our inner world. This brought us to a point that we started to detach us from ourselves, making us act from instinct and pre-programmed facts rather than original, creative acts. We are turning into automatons. As we are all different, we desperately need a viewpoint that unites us. A religion that is not a religion. A rationally conceived and accepted worldview which holds and orients us with the right relationships, between the right people, in the right time, for the right development.

#### 3.3.2 Manipulating Cognition

As human beings we often assume that we can transfer our feelings onto others, make others respond in sympathy to our personal narratives. We naturally bundle our sadness, longing and suffer, release emotions upon the others, letting them participate in our unsolved worlds. In contemporary art we witness this frequently. Songs are written about loss and heartbreak or live harsh noise concerts in underground DIY communities. If we reflect this rationally, would we agree that others deserve this intensity? Is our release more important than the responsibility we take for it? It would be reasonable to solve negative loaded emotions from inside by ourselves, without necessity to share it, without the need it to be recognised or established to and with communities around. With all innocence and unconscious

impaired, in which lower vibrations are expressed or by times even searched for, needed to identify and understand ourselves. From these lessons it would make sense that we start to find ways to express ourselves without involving our problems, without the need of drawing others into our figures, by times without their object of choice, in which we demand the other to choose it, to experience it. To envision objects without demand, that illustrate nothing, do not tell a story and launch no myth. A free interpretable object that evokes the incommunicable kingdom of the spirit.

We can observe that around outcomes of media, artworks, personal stories and judgment revolves unnecessary psychology. A psychology often misused, a psychology that can move us in any direction. The outcomes depends on who is in control of the narrative, who is the one that has the theory in their hands. The authority can make fables out of the most serious cases and people, driving our will, drawing ourselves into worlds that don't belong to us. What makes us having the right to make fantastic fables and personal "truths", psychological turns that undermine the most determined people? For instance advising people separately, guide people verbally, to make them become a better version of themselves. Even an initial warm-hearted concern expressed towards the other, the opposite effect might arise. Response often follow modes of defense or attack. 'Truth' can't be exposed to the other, contradiction emanates from a subconscious statement of superiority, telling the other how to behave or act in a way which is not who they are, it can only be found in ourselves. Every truth is half-true. A radical reform of a higher purpose as a whole is the ideal that make us act intuitively in the proper direction. An atmosphere, where the inner, unique action is respected and provoked, leading to welfare and fullest happiness of every separate being.

However these days, welfare has turned into warfare. Billions of dollars are invested in military defense in order to protect patriotic legacy and national territory. However, defense and attack are close allies. A transparent conversation is avoided in which so-called opposed regimes and parties are willing to understand each other. War is prepared instead of a foundation of peace. Through presidential campaigns and pre-modeled figures of speech, civilisations are bombarded with repeating words and slogans. The execution of power intends to get bigger, richer and more successful than other nations. A race of compete between global forces to become the winner of the race. The illusion of survival of the fittest. As we can see in cells of organisms including ourselves, mutual corporation and social intuition is needed to grow as a whole, each single entity is a part whole of one. Instead of dividing people, by state borders, values and beliefs, we must experience the fact that while we are abusing, criticising or downgrading the other, we are doing this to ourselves. We identify ourselves with something that is not ourselves.

There is a danger in community and group identity, polarisation instead of neutralising tendencies is inherent to the problem. There is tremendous need to reinvent our future.

### 3.3.3 SSS Unfolds Holos

To officially present Syndicate of Sound and Space at the former Spatial Sound Institute in Budapest, a team effort of eighteen people and a wide-range of participants organised a full week event and diverse programme between 18th and 24th of May in 2023, running day and night. A partnership between former SSI and tech companies 4DSOUND, providing the space with a fully equipped 60-channel loudspeakers for spatial sound distribution and spatialisation software, LOM Audio, providing a grid of 9-channel omnidirectional microphones for spatial sound absorption and Lime-light Art, providing a 3000 LED interactive multicolour light system. At the core HOLOS unfolded in custom SSS software, presented as a techno-poetic and holistic machine-based being with a memory system that operates in two states. An active state, HOLOS responds as a reflection on the interactions of people and participants. And a passive state, the participants create through their artworks and researches the dream of the machine. An alteration between technology and human nature, provoking flashing states of wholeness. In contrast to 'use' the technology to imitate or make something audible artificially, to utilise technology to highlight subtle qualities around us.

The structure of the programme was inspired by the 7 days of the week, a heptagram; seven major bodies, seven colours, each with their own thematics guiding the flow of the week. The opening, Thursday 0:00 AM, represented growth with gratitude, prosperity and knowledge. Friday, represented creativity with sensitivity, intuition and playfulness. Saturday, reflection with organisation, power and change. Sunday, joy with vitality, spirituality and essence. Monday, rest with emotions, the subconscious and cleaning. Tuesday, body with stimulation, insistence and vigor and Wednesday, represented mind with intellect, communication and negotiation. The event closed at 23:59 PM. The framework explored a wide range of formats; premieres of international participants that presented spatial sound experiences, infusions from the SSI archive into HOLOS, lectures and workshops. Presentations touched the SSS research questions, yet seemed inseparable from the spirit of artistic practice and research of the heritage of SSI. The event was in tribute to the history on sound, represented by pioneering works of legendary figures. All having a profound influence to the constantly running framework and future outcomes, pointing towards something radical that needs to arrive.

The happenings during the week were thought provoking with extensive aesthetic and transcendent states,

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HOLOS as self-organising sound-ecology proved confrontational and challenging in provided context. First of all, a vast amount of information resides in the silence of the surrounding. By integrating a concept of wholeness, it in itself is already fully established. Although interactive efforts by times worked out well, participants often experienced not enough room to express their work. This resulted in resistance. The controversy between the holistic nature of HOLOS and the central point of view of the artist played out disruptively. HOLOS as vast, dense entity proved complete in itself. The whole needs no further information, rather a modus of surrender. This goes in contrast to the artist's desire to have control on a boundaryless expression of their worldview, in personal images and forms of creative expression. Due to this and further conditions in which the event operated, the low-budget and thus a lack of resource and energy, resulted in difficulties of interaction, a lack of understanding from participants and tendencies in the local artistic community. Besides valuable qualitative postulation and observation, financial difficulties made the opening event a closing one. A transit to a complete new meaning of technology, a reinvention of mentality and purpose of the technology with more clarity on the target and potential impact. This seemed the destiny, an impulse, a practical step to contribute to the breeding of a new consciousness.

## 4 Future Paradigm

### 4.1 Context

#### 4.1.1 A World We Don't Know

One of the most impactful and symbolic depictions that arranges our beliefs in material reality is how we position ourselves and the earth in a universal system. Previous geocentric model positions the earth at the centre of the universe. This dramatically changed through innovation in scientific instruments into a model that is heliocentric, the sun at the centre of the universe, the earth and planets revolving around. An anthropocentric worldview where human knowledge gives proof by precise outer measurements and scientific facts, shapes the conditions of where we are now. In all directions this just felt right. It motivated the enlightenment and gave us confidence to become rational beings. This prophecy, for us to become masters of a material world, exaggerated into material domination and destruction. This signals to shift into a paradigm that reforms our conception. A conception that places the inner world of experience at the centre. A conception of consciousness, the core driver of experience, the inner creator of awareness. A system where the earth, the sun and planets revolve around consciousness. A worldview where answers of existence are not to be found by means of material science, but from the intrinsicity of being. A

direct understanding at the deepest level of experience. The new centre of our world system is within.

Not to exclude material reality, on the contrary, include it in spiritual ascend. A nonphysical activity that moves us, a world of thoughts, feelings and will, acknowledged as integral assets. An objective recognition that we are spiritual beings. A nonphysical reality that can only be conceived and worked upon from experience rather than that we rely on concepts, theories and abstractions. A re-organised society. A society that follows 'true' cosmic laws, not to be measured or proven, but to be felt and understood from inside. We have taken the lessons from our human-made artificial and 'untrue' laws, through its failure, violence and war, learned to not make the same mistakes again, regained intuitions in knowing what is right. We know because of experience. Nothing destroys experience. To stop privileging the world as we see and start to see the world as it is. Hearing inwards as our new seeing outwards. To recognise consciousness as fundamental, that what makes us aware of the outer world. An acknowledgement that the physics of a subject and object is transformed by merely observing it. That without observation the thing in itself does not exist. A renewed and universally accepted worldview, guided by the interiority of the universe, the dynamic, irreplaceable and unreproducible inner experience of self-comprehension.

We all contribute to the advent of new consciousness integration during the course of evolution, the larger process of understanding ourselves. Although the course of humanity seems to head into recess, we carry a potential of awareness to carry on this broader purpose for human process and cosmic development. By free choice and intuition from felt responsibility, to develop an infrastructure that brings consciousness-awareness to mass population. A will to meaning above the will of power or the will of pleasure. An awareness that stems from an impulse we can find within us. An impulse that highlights a diverse nature with urge for unification. From a common diversified pool, to realise who we truly are, an enlivened experience of a micro-cosmic being, a whole part of whole. A transformation that bypasses the pitfall that we as humanity construct and depend on another system of belief, a realisation of an inner wisdom, a recognition and understanding of ourselves. Beyond ideologies, telling us how things work, how to do things, how to behave. The accomplishment comes from a private comprehension of both an individual and common purpose, prioritising the thing that connects us, understanding what connects us, which is experience. Beyond capacity of human direction and authorised imposition. If enough people recognise themselves, things naturally get more real. This is the birth of a new consciousness.



### 4.1.2 Apocalyptic Arts

The new paradigm of consciousness finds its roots in art. A seed that sprouts out of its own shadow. Artists are the mirrors of time, displaying chaos in its most honest intensities. The brave, subconsciously representing and enlivening extremes of global forces. A community that embodies global tendency of destructive intensity. In contrary to the unconscious in politics, such as intent of land ownership and national identity. Yet, it comes from a similar instinctive personal complex, to control spiritual content, placing ourselves, often without knowing, above nature. The supposedly free content of the spirit. Contemporary art is a reflection of what happens on a global scale. A utilisation of black magic that locks our spiritual nature into matter, empowered by human intellectual means. The artist as well act unconscious, from a sincere longing to express and impress, therefore all innocent. A survival of emotion that feels so true, which society seems to take away. Artists are by nature more connected with the inner world, interacting with a spectrum of extreme emotions, experiencing depths of experience, the closest of being alive. The artistic community therefore has a nearer entrance into a consciousness that fosters interiority. While participation is out of their own free will, something needs to be left behind. With one foot on the bridge, ready to step over, artists are the lost warriors of the spirit, only to pass the bridge through a selfless striving.

The traditional art system is not showing us the way to act out a solution. Being centred around personality and authored content, the dogmatic effect appears that shows us an economy of expression, not able to represent the inclusivity art supposes to have. Art shows us the way, a potential from which a new consciousness can be born. The idea as creative act towards activity of generation and manifestation. A relationship between spiritual and physical, manifested in all events of daily life, in constant relation to an inner cosmic centre from which we express our creative nature. A spiritual nature we all share. Art is in everyone. We are all artists and our own art-mentors, in a shared world of creativity. Idea making, a continuous outspiriting practice. Creations are instances of thoughts or feelings that stem from a spiritual reality. A common, inexhaustible resource channeled between the inside and outside. A world desperate to become transparent by developed tools of the new paradigm. Instruments at the core of a new constructed consciousness, an uplifted awareness, a foundation that educates us, develops and reconstructs our capacity of experience in order to grow the necessary organs of perception. A spiritual sensorium to observe and confront ourselves, to transform and elevate ourselves, to communicate and interact with our transcendental nature. Introspection as the royal avenue to a new intuitive type of wisdom.

This does not find itself in the imaginary or the fantastic. Objective realism on our spiritual nature is at the frontline of the new paradigm. The interior as core driver of experience. The soul creatively interprets sense input, visual, tactile and audible elements from encoded mental pictures. External appearances are the cognitions of the soul. The following mental pictures are the constructors of meaning. Intellectual attributes of outer motion such as time, space, mass, colour, weight, spin, temperature are merely symbolic appearances of a quantitative physical nature. These are not qualities of consciousness. In the new paradigm, the qualitative nature of consciousness is revealed to us, to interact with. Spiritual activity is made conscious. Thought as entrance to connect to our spiritual nature. To navigate consciousness as vehicle of thinking for self-comprehension, to mirror the thoughts we think. To witness relations between these thoughts. Their content as our guide. We become the observer of our own thoughts, embodied, through which we can walk in clear and wake state consciousness. To realise the pure content of observation prior to the act of thinking, before any subject or object, as consciousness is the thing that produces them.

### 4.1.3 The Universal Interface

The organisation of the future paradigm is decentralised and runs a reconfigured economy, fabricated out of inner creativity and experiential forms. Qualia are experience-encoded instances of exchange, non-rivalrous resources that can be accessed by a public service. A service that fosters true democracy and meaning with consciousness as common good. Consciousness as common good is indisputable. Members of society participate and exchange resource, as Qualia, on a deeper level of experience. Shared and received packages of experience embodied in a multitude of communal spaces around the globe. Spaces without entry fee, daily accessible during any moment throughout the day. With a non-linear and indeterministic database as orchestrator, this realtime platform can be continuously interfaced by a network of cooperative computing. These are applications that are not built to work on an intellectual level, but on the level of soul. Networks are hybrid, superimposing both physical and virtual reality. A cosmological arrangement in which physical place is maintained by the community and regulated by technology, information is shared globally and regulated by principles of anonymous and autonomous governance.

The technological network extends over multiple devices and spaces. When Qualia are added or exchanged it directly addresses the decentralised information structure, modifying and influence a blockchain of interchangeable experiences. The network of anonymous peers are coordinating flows of movement seamlessly.

An automated system that constantly distributes, allocates and evaluates goods in the supply chain. These goods are superrepresentational. They are both received and interpreted by participants in different modes of information flows, embedded protocols and smart contracts constantly translating between them. Decentralised distribution by technological mediation. The three main flows of information are energy, matter and finance. The energy-flow is the immaterial Qualia. Instances are constantly encoded, extracted, collapsed, decoded, unpacked and projected. The matter-flow are the resources needed for the equipment, construction and maintenance of spaces and devices, with constant identification of that what is needed at that point in time and scaled if there is enough resource. The financial-flow is a mechanism that consists of a circular funding mechanism. Investments can be made instantly and is organised in a highly transparent system where financial contributions can be allocated in the blockchain and feeds to the larger network, with direct impact and effectiveness.

To understand the value in this mechanism we must completely re-imagine the meaning of value and wealth. Wealth that is spiritual rather than material. Not to be counted like money. This approach sees value creation as instantaneous and discontinuous, always reflecting the now. When observed, value is changed. The economy of consciousness is dynamic and always fluctuates. The instant measure of Qualia is observation. Within Qualia, soul value is manifested and projected as embodied value. We record our soul as an act of giving. Value depends on the layout it produces. The projected value, which can be experienced, is real value with direct impact on the observer. Its effectiveness is measured by subtle changes in the field. Contributions are sacrificial, but in return, it restores the disorders of the soul. Therefore, the technology has direct influence on the quality of the observer, constantly bringing balance in mental discrepancy. Value is collapsed by a wave function as a result of a measurement procedure. This value is multimodal and depends on a number of things, such as harmonic coherence, resonance and symmetry in field response. The evaluation of our intrinsic structure demands a scale that is mass market, showing direct effects on states of wellbeing and self-comprehension by qualitative proofs, thus generate the necessary interests and exponential growth of attention. A new faith has to emerge on health as greater good and higher value, proven by experience, with wholeness as ultimate value.

## 4.2 Medium

### 4.2.1 Free Flowing Technology

To develop a more in depth understanding, let us meditate on the field. You could say there is nothing new about the field. An arrangement of consciousness in

which we live, always around us. Yet, our conception of it evolves. We experience through observance and author its direction. However, we can't predict the future. The field has probability. A construct of waves in which waves meet or don't meet. We gained comfort in navigating a 'fixed' physical structure of information that is at the base of the material reality. However, unknown to us is we move through a nonphysical structure that is potential, perceived as empty. An indeterministic template of spiritual activity. To start to recognise this as inherent to the field perceived as material. Moving in a field of probability is our experience of diversity, interference patterns of waves with ever emerging qualities, this connects to our inner world and feeds our imagination and creativity. When a subject or object is perceived, a profound behaviour of potential waves modulate the wave-structure, exciting our perception. The mental observation and external condition do not act separately, it is unified. Observed subjects and objects are field excitations with high probability, ripples with specific behaviour in an arrangement of consciousness, the products of cognition. Experience unifies shared fields, connected and observed as participatory symmetry, creating our perceived universe.

All perceived is mental and departs from consciousness. Even the conditions that make us mentally experience independent things. A unity of diversified fluctuations that moves intelligently, each separate parts as whole parts of whole. An organic intelligent flow of autonomous conditions that are self-aware, move freely, interacts with itself and explores itself. Technology of a new paradigm work with these principles. It lets nature flow towards its desired direction. As we discussed, the machine in itself is merely structural and functional, on a causal level does not have the capacity of being conscious. It guides real-time input as a unique set of waves, no further pre-meditation on the input. The result includes existing properties of the whole, thus naturally aims to induce awareness and wellbeing of the observer as a whole part of whole itself. Technology of a new paradigm mediates consciousness, educate us to comprehend our inner nature and therefore ourselves. It amplifies and exemplifies finer, more subtle levels of reality that has always been around us, hidden to our ordinary senses. It expands the bandwidth of perception. To come to a full understanding, we must educate ourselves. When awareness around our hidden nature evolves collectively, we start to develop and integrate it in our sensorium naturally.

Diving into the essence of our immediate template of consciousness by technological applications brings a complete new understanding about the immaterial nature of our existence. Information at the foundation of our material nature. The sensorium we develop is spiritual. As we drew our understanding around our spiritual nature as an interior world of thoughts, feelings and will out of which we act, the technology

of the new paradigm makes us understand why and how these immaterial and dynamic flows of exchange emerge within us. It unmeasures spirit out of matter, out of our own bodies. It draws individual soul into free flowing consciousness. It liberates the spirit and makes us able to interact with our own interior, to build relations with it, developing the understanding that the fundamental principles that move us from inside are spiritual transmissions, that all events of daily life stand in direct relation with spiritual beings. To interact with this ever emerging field with our day-wake consciousness we need an interface. A bridge to make objective, logical and transparent channels of communication between us humans and higher spiritual entities. A technology that guides to an awareness on why we think the thoughts we think, feel the feelings we feel, will the willing we will. Evolution comes from our own understanding.

#### 4.2.2 The Universe Drawing Itself

For a deeper understanding of Qualia, the instances of exchange, we shall unfold their intricate structure of information. We talked about wave excitations that constitutes the structure of reality. A structure that finds its origin in the fabric of consciousness. Without consciousness our observed reality does not exist. Excited waves have properties. They operate on a certain frequency. A frequency is a wave behaviour, an energetic act of universal will, a vibration. Vibrations are dynamic. Each of them has unique qualities. Individual frequencies carry sets of information that are spatial. It has the information of the immediate environment integrated. When we observe, it both connects to the epicyclical nature of our inner centre and therefore of universal consciousness. Wave frequencies are continuously spiralling in circular and spatial paths, different amplitudes and offsets, different starting angles and speed. This is an analysis on Qualia, an interpretation of the complex, intricate nature of undividable subjective and conscious experiences. A unique instant that has our feelings, thoughts and will encoded in its wave pattern, packed and exchanged, relived and in constant re-iteration.

The foundational principle of free flowing technology, Qualia and the universe is holography. Not in terms of merely a three-dimensional projection, but as an instant of experience that has spatial information encoded. Qualia knows the surrounding and itself. The design of the whole is contained in each of the projected parts. Holography is not computable. The holographic principle is in a dynamic, creative and continuous exchange with the environment, driving consciousness. Instant after instant, never acts similarly. A combination of co-existing fields with the ability to know itself ever more. It grows by self-comprehension, rising into higher fields. Frequency information elevates. Rate of vibration changes. Acoustic holography is the

technique that re-imagines fields, project and absorb Qualia spatially to become embodied, for us to experience. This technique generates a substrate of fields in recursive interplay. A realtime circular imaging, a life feedback, a self-reflection of nature that continuously deconstruct and reconstructs itself. A self-excited circuit with a fractal nature. Different levels of consciousness, different planes of being that essentially apply and execute the same laws. This is our participatory reality. Nothing rests, everything moves, everything vibrates. The universe is humming, understands itself, constantly re-invents itself, through ourselves.

The fractal depth of the technology resides in our memory. Qualia, the wave clusters with encoded energy, space and time information are digitally stored in a container, a database that finds place in the universal interface. The vibrations create unique associations and gets out the stored impressions. Note that the wave properties are not fixed by storing them, they still evolve in the cooperative network. Prior to unpacking instances in a variety of free flowing spaces and devices, another crucial principle is involved. Qualia are anthotypes. They extract encoded wave properties and merges them with other favoured Qualia, a new solution that then is spread again over various selected spaces and devices. This projected solution transcends the traditional notions of space and time, without excluding any information contained. The principle, the convolution of time and space, is essentially that what happens in consciousness of remembrance. Through which we self-reflect. This projected solution, that what determines the value of projection by the measurement of observation, is the collapse of several time fields, to experience various spaces simultaneously. The space develops in time, repeated and altered. When vibrations of energy, or different frequencies of consciousness change, we travel from one space to another, while our physical body remains in place. The space is the expression of a changing consciousness.

#### 4.2.3 Vehicle of the Spirit

A new consciousness is formed, expressed and represented by the tools of the new paradigm. A well-thought-out entry into the world we know, in which the necessary sensorium is not yet developed. While we have been accustomed to previous models, we must understand their service and purpose, to learn from our mistakes. This is crucial. Then we can innovate with respect to those outdated models, into the fabric of an elevated, yet unknown reality. A reality prepared by many individuals and collectives. An architecture that aligns to new values and morals without being accustomed to previous ones, yet speaks an accessible language to be able to make the transformation happen. Let us propose a method that culminates the concepts and technical milestones into possible devices,

communicated directly and simple to conceive for a yet unknown market. A device risen with entry in an emerging industry, with genuine commercial attitude. The attitude we are so accustomed to. An industry that allows long research and development cycles, mitigates risk while having possibility for high positive impact on large-scale social issues. A technology that allows spirit to flow free, deploying principles of organic intelligence, being self-organising, adaptive and dynamic, while systems around are equally accessible, transparent and self-regulating.

The envisioning merely functions as seed, a web of speech that weaves the physical and spiritual dimension together into an ever expanding wisdom. An intuitive wisdom that stems from the soul, with a newly developed rational understanding of the spirit. The devices are vessels that provide space for the spirit to express. As we trapped spirit into matter by intellectual means, the devices let the spirit, through free flow, break out of material constraint. A sacred space provided by the hardware as body or seat where the immaterial dynamic of the spirit is liberated in the act of unmeasurement. It circulates an encoding, as urge of unification, and a decoding, as an expression of creation. Qualia are spiritual-scientific substrates of subjective experience, an objective solution of the spiritual body that includes thoughts, feelings and wants as embodied agents with whom we interact and eventually share and exchange. The media translate the voice of the spirit into something to be understood and perceived from a rational conscious mind, that during previous paradigm, the intellectual epoch has been prepared. The interior of the device recites the message of the higher worlds, chanting a self-explorative language, a governance of the soul, to be conceived by our newborn human capacity.

The technical design of the devices are carefully constructed. A culmination of expertise and machinery developed during previous paradigm of modern science. Miniaturised as a sophisticated, pocket-sized technology based on spatial computing, having the principles of acoustic holography and convolution of time and space integrated. The exoskeleton represents the wave-structure that happens to be at the base of reality, with the surrounded 'empty' space to enable mediation of the potential wave structure efficiently, a field of nonphysical activity. The devices are dynamic and adapt to the immediate environment in realtime. With symmetrically integrated omnidirectional receptors and activators placed at the cardinal points, the technology circulates field information continuously and effectively, an interplay that converts signals into energy and energy into signals, translating the imperceptible information into a tangible experience. A spatial compass for orientation, to actively navigate a dynamic and higher sensible world out of a stable, passive earth. Frameworks without identity. Empty without the observer. Uniquely created content that educate us to interact

with inner experience as nonphysical vibration, mirroring the inside-out. That through the memory capacity of the device can store and exchange Qualia in communication networks, with value-creation that is based on the density of wholeness.

## 4.3 Format

### 4.3.1 Redefining Sound

The new paradigm fosters a spiritual-scientific framework, elaborating sound as organic intelligent waves. The language of the spirit. Origin of form. From a singular dot, a pause between breathes, waves radiate, translating the spirit into an observable experience. From here the wave-structure acts dual, an oscillating between meaningful and meaningless, conscious and unconscious experience. The oppositions are identical in its nature, difference in degree. Through observance the result of the wave-structure is determined. A feedback between sensory input and attention. A constant touch with sound. Sound says something about consciousness in its most foundational way. The interface mediates experiential content and connect us to a shared and common field where thought-forms reveal. It mediates information as wave data, vibration as energy or will and oscillation as the articulation of speech. Speech as ontology. The spiritual organ of production that is primordial, representing human's entire evolution on earth in the most general way. Speech is the ultimate resource of an evolving reality, pre-conditioning our inner world that collects feelings and thoughts, that out of muteness, an utterance, unfolds the matrix of creation. In the beginning was the word. Created by its liveliness. To create is to be in touch with that what is alive.

Qualia remembers us that we exist. Qualia are alive. Soul packages that contain inward realities. Packages built on sound vibration at the deepest level of felt experience. Instances of conscious experience that contain qualitative properties of feelings, thoughts and will. Virtually encoded instances to be exchanged and embodied by technological infrastructures and devices, projecting the inside-out, then again function as entry points into the inner world. Products of consciousness, unique, uncloneable, indeterministic and always in flux, re-programmable through the creative act. A non-authorised product of creation that is in constant exchange in an open, transparent and secured ledger. The holotarian blockchain. Participation is contribution. You add experience, change previous instant, experience, change the instant, and so forth. A co-recreational network of meaning creation. Different Qualia meet to create new sets of meaning, finding shared features. Qualia are in a constant superposition, multiple meaning structures within, unfolded by the unique situation that includes the observer. Meaning

is constantly reproduced and re-comprehended. A dynamic social sculpture made from the substance of the soul, to see ourselves in each other.

By getting in touch with the liveliness of our spiritual nature, we come to understand that we have been organising a world by concepts that are mainly dead. Modern science made us believe that the material is the only place of existence, to lose that world is our fear of death. Representations of thoughts are corpses of the soul, dying spirits that descend from a world of ideas, in its origin alive. A world based on abstractions is spiritually empty, the intention is lost. We lost the ability to penetrate in the meaning that lays underneath, finding us in hordes of words replying to words, abstractions deprived from reality. A construct based on death creates a society unreal, confused and in war. Morality got lost. A war because we fail to see a spiritual reality. A developed intellect forgot to develop its morals, made leaders underdeveloped and immature. Awareness unfolded through our own destruction, to understand liveliness of the world of ideas of which our thoughts derive. Regaining focus on the thought-world itself, where ideas come from is to unpack, see and integrate, to become that hidden undercurrent behind the material, dead world, lifting the veil to the organic spiritual world that is alive. Before this understanding is reached, all seeds of novel systems and architectures will fail to sprout and we keep destroying ourselves. As soon we recognise the world as alive we will start to live. Being conscious will take care of our acts. Then our acts of morality will naturally develop.

#### 4.3.2 Intuitive Knowing

A connection to the world with consciousness as the unconditional beginning, a focus on all that exists. It is evident that if we admit a reality based on consciousness as unconditional beginning, we must re-define all interests and the whole content of human life. This relates to all that is essential in what we do, learn and create. Socially everything should be right. If we admit existence of consciousness as unconditional centre, all points on the circle of life must be linked to that centre with equal radii. It is only then that unity, wholeness, and accord appear in the life of us humans. We must have completely given up to place our personality at the centre, our personal treasury. The main force dividing ourselves from that unconditional centre. Our personality only exists as artificial set of spatial and temporal boundaries, consciousness, that what is alive, does not. This perception must elevate the societal organisation we know. To serve nature, from personification represented knowledge and authorised ideas to a dissolution of personality into a shared field of information, information as free flowing assets of exchange. Instead of dividing us by the possession of information, to establish the understanding and impregnate

into our knowing that we share the same template of subjectivity, that same unconditional centre of origin.

An authentic revolution without revolutionaries. People are not advised separately, we collectively follow a higher purpose of self-knowing, guided by nature itself through means of free flowing technologies. A leap of faith out of our own free choice. Making us act intuitively in the proper direction, creating an atmosphere where action leads to welfare of all and fulfilment of every separate being. No guru, teacher, hero or scriptures with ancient and esoteric wisdom, in respect to the profoundness of its time. No people with prophetic talents and intuitions who tells us what we are and must do from dream-like visions. It is not realised till the point we collectively have evolved the language of the spirit in our day-to-day wake state and rational consciousness. Upon till then we must admit, we don't understand, no one does understand. Not for no reason it keeps being conceived as dogma or superstition. The new age of consciousness, does not have any information floating in the air, without ground or concrete actions. The innovative tools that represents the new age brings our spiritual nature to light, a broader accessibility, compatibility and integration in the society at large. The population in front as key and carrier of change.

A major change is that we have been accustomed to think in group dynamics, different cultural backgrounds, bloodlines or separated interests of communities. By the attempt to give each other a similar voice we diversify, try to recognise diversity in everything. This draws boundaries between ourselves and each other, in contrary to see wholeness in everything and diversity in wholeness. To work out a technology to shapeshift into each other, from a whole point of view, to understand and dissolve relations of power. A focus where focus is letted be as it is, no enforcement or separation. Not to enforce criticism about our neighbours, creating superiority and inferiority complexes. The point is that everyone is there to be as it is. Judgement and pre-conceptions from generic framing is invalid. To operate as a large collective body, a polymodal unity that highly appreciates the unique quality of the individual. Without the individual, the whole is incomplete. A reconciliation of views, a common understanding on that which drives us all, surpassing personal judgement and promoting strong independence and autonomy. The individual is only to be understood by itself. No other individual will be able to understand, due its high specificity according different situations. To leave the generic behind, get ourselves healed by ourselves, without passing through endless layers of subjection, pre-judgement or choices of design. Objective healing by means of the envisioned technological frameworks, though nature itself. A spiritual activity made conscious, happening behind our own eyes. To live the experience within our own thinking in order to grasp the reality of thinking. A creation from the free activity of our own soul.

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### 4.3.3 A Room Without Walls

The paradigm has always been represented by its buildings. In a rational dominated worldview based on artificial laws, squared skyscrapers signify the epoch of the intellect. The future spaces break out of its material form, out of its boundaries. Invisible, dynamic fields permeate spacetime. In contrary to the impenetrability of physical form, the space becomes penetrable. Pure spiritual phenomena and spiritual facts. A space where every trace of the personal ego, the identification with our body, symbolised by walls, is renounced. Selfless striving impours the forces of the universe. A room that organises the all, a construct for inner organisation, a place where the spirit gives birth to itself out of its own lines. Lines in harmony with the world, supporting the spirit to flow clean and purely, to express the highest moral driving force, the pre-activity of thinking, the expression and conscious experience of spiritual content. When the immoral comes into play, the space cripples, descends ourselves and slows down. By its construct this is avoided. A connection to favourable beings, our unique construct, to create the best possible conditions to let the observer devote themselves to the best possible configuration. To let the spirit come forth out of itself. A place for inner teaching and education to experience ourselves repeatedly.

Let us step into such room. Let us walk through the corridor. Let us feed-back and forward. At the base we find highly sophisticated frameworks, free flowing technologies based on holography and time-space convolution. In here Qualia are called into action to project and absorb time, space and energy information. Then there is embodiment. An observer is fully there, to transform sensation into comprehension. Due its frictionless presence, its unique dynamic of speech resounds, setting the range, a highly specific frame of reference. The interior, therefore, is always in most perfect form, setting limitations for the spirit to move freely in its infinitudes. Through our attention, a mental reaching out, we activate our inner impulse, the will to understand ourselves. This capacity can have a slow curve. By reverberating our soul we recognise ourselves in our own projection. Mental images are received in colour, sound and light, the language of the spirit, to comprehend by our imaginative consciousness in a wake and clear state. Out of a compound of past structures, we interact with our thinking-feeling-willing body as an inspiring activity. A hearing into our own soul. A rational awareness on the shared thought world, a common field of ideas. To make us grow necessary organs to express our deepest spirituality, entrusted into our bodily, day-to-day nature.

The exterior of the architecture is secular, of lessor importance. A physical construction bound to place, located in different topographies, accessible to different classes of traditional hierarchy. The space function as

one whole, part of a bigger whole. The interior is a space without body, dislocalised and decentralised out of networked streams of self, the weaving life of the universe. A free flow of information between spaces, in which we can take part in a multiplicity of spaces simultaneously. Applications tune into those spaces from any place in the world, localising and determining necessary Qualia for each specific individual. The distribution of Qualia, what information goes where and which not, is a transparent dynamic. The most fruitful space sends the necessary Qualia to the lessor, localising wholeness of space. A network that operates as homeostat, always brings each other in equal balance. Consciousness as inexhaustible resource in a continuous flow of interaction, contribution and extraction. Energy never gets lost. As soon content of spaces and devices are authored by the individual, in the next instant it already will be different. Therefore no one in power is able to take profit from Qualia, or people with the idea will gain power over them. A shared field is always shared, an experience always protected. Experience can't be governed by technological companies, but by the unique qualities of our own destiny. A deep source where spirit only speaks through us by our free, selfless attitude. A system where no one pulls the strings, only when we let go of the strings there is unity. Let the space play itself!

## 5 Conclusion

This publication depicts a radical shift of perspective in everything we know. From deep meditation and substantial experience, Syndicate of Sound and Space proposes a foundation to construct a renewed mentality, a framework that holds future potential. A constitution of consciousness as driving system primary to the material world. To demonstrate that our essential nature is spiritual. This challenges us on all known territories, including the way we now, writer and reader, interact with text, words on paper or on a screen. The initial idea of this publication is for it to be thrown away as soon as possible. Only then we have prospered into the elaborated worldview. Upon till then, any framework of theory will not be able to succeed. A theory of reality is not reality. As we experience upon till this day, since we are still reading, we continue to face resistance when placing ourselves above nature, experiencing death and crisis. Getting ourselves completely disconnected from the reality. This is the process of the universe understanding itself. A test, are we as humans ready? Nature is sometimes self-contradictory. If people don't want to be played by the universe, the universe disallows the universe to be played by itself. We must start to think out for ourselves. To gather our collective forces and create instruments to facilitate the understanding. As media shape us, to be responsible for the media we

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create. Media that make us aware through universal self-recognition, from an inner world of the individual, towards collective transcendence.

As we have seen in our shared and common experience of our reality, the reality we call life doesn't assure us that the laws governing this reality always work out well. They might work in a particular period of time, but since civilisations evolve, laws have to evolve with us. As long we have physical bodies we depend on the earth. To receive spiritual wisdom, we must envision a complete new, unknown form. This is not a going back to ancient and religious systems. We face forward. Everything will be as we never have seen before. An evolution from earthly creatures to an understanding we are part wholes of the cosmos. A new conception on the nonphysical body that has been with us, yet unaware. An understanding prepared, executed on a level of rational experience. Through ordinary culture our souls developed its course towards consciousness-awareness. We learned that some things don't work, from an awareness that holds us back, we can move into the desired direction. We developed an indirect knowing of a real knowing. Now we must become the thing itself. The deeper connections that we make through meditation and altered states are merely hazy and dreamlike memories of the origin point. Now, with the help of modern science, we developed our rational mind with advanced tools as result. From this standpoint we can start to integrate spiritual experiences into our rational day-wake consciousness. This has never been done before, and it is possible now. The technology is ready to make our observed reality our highest priority.

Now an uttermost urgent provocation that concludes this writing is to ask ourselves why we are still reasoning about experience. There is no point. We must admit we cannot comprehend, know that we don't know upon till the moment that we can experience and integrate it in our lives. Then the description falls into place. Many concepts, topics and endless books have been written. The position of this lifetime is too precious to re-invent and add new concepts. Not to seek answers outside, but manifest in material reality from inside. To experience real manifestation of non-physical properties within physical reality. A simplification, a reduction of reductions, a quieting of the mind. We need to become that what is undividable, does not know concepts of space and time. Without the need to communicate it. This is the important turn in our quest. To develop a human capacity that speaks the inner feelings of soul. A rational spirituality. An awakening of our spirit-self. To become citizens of the world of the spirit in a state that illuminates the spheres of life.

## 6 Production

### 6.1 SSS Team

- **Vito Willems** Concept, Text and Film
- **Alexander Nedoboy** Organisation
- **Anna Ignatenko** Communication
- **Yan Ayar** Guidance
- **Nilambari Kharade** Research
- **Lynn Hyeong** Research
- **Max ter Reehorst** Management
- **Sveta Maximova** Co-Lead Event & Production
- **Csilla Bartus** Organisation Event
- **Bram van Klink** Assistance Event
- **Silke van Wijngaarden** Assistance Event
- **Artem Reshetov** Web Development
- **Nastya Dudina** Web Design
- **Máté Elad Janky** Visual Communication
- **Jano Borsos** Logo Design
- **András Szombathy** Lead Photography Event
- **Gergely Ofner** Photography Event
- **Lászlo Kőrösi** Photography Event

### 6.2 Event Partners

- **4DSOUND** Loudspeakers
- **LOM Audio** Microphones
- **Limelight Art** Light System
- **art quarter budapest (aqb)** Venue

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## 7 Programme

### 7.1 Spatial Sound Experience

- **Aliaksandra Yakobouskaya** pres. Fluidity of Dreams: Experiments on Collective Dreaming
- **Aloïs Yang** pres. here||now
- **Alvin Lucier and the Ever Present Orchestra** pres. Berlin Memory Space
- **Assula** pres. Swan Song Sound System
- **Aykuo** pres. Ije. Buor. Salg n
- **Barnabás Tóth & Kristóf Kófiás & Sanna Bo** pres. Pendulums (Curated by PAIKKA)
- **Bíborka Béres & Fausto Mercier & Matyi Szőnyi** pres. Protection
- **Boris Hegenbart** pres. the NoDimension [d]
- **Boris Vitazek** pres. In Case of the Moon Disaster
- **Diane Barbé** pres. Ode to a Sunrise I cannot see (from a Cave)
- **Fausto Mercier** pres. Untitled (Curated by EXILES)
- **Jonas Hammerer** pres. Untitled
- **Katarina Kadijevic** pres. Poem Score
- **Luis Sanz** pres. Flexum
- **Mariano Rosales** pres. Factory of Air
- **Naud Borgelink & Silke Fenna** pres. Symbiotic Exchange
- **Nick Safe** pres. Untitled
- **Nico Daleman & Shama Rahman** pres. Brain.wav
- **Nico Daleman** pres. Empathic Entanglements
- **Nicolas Fellas** pres. Sleepers
- **Prell** pres. Untitled
- **Rodrigo Guzman & Viktor Vicsek** pres. Untitled
- **Ruben Bass** pres. Publica - Holos Connect
- **Shama Rahman** pres. ReSound
- **Visions of Lizard & ABDX** pres. Dissociation in Four Parts
- **yibai** pres. RUE (Curated by Exiles)
- **Zétény Nagy** pres. Alloy River
- **ZSÜJA** pres. Untitled (Curated by EXILES)

### 7.2 Lectures and Workshops

- **Alexander Nedoboy** pres. Astrology in the 21st Century: Ancient System in Modern Time + Empowering the Group Mind: Introduction to Egregores, the Collective Spirits
- **Liila Taruffi** pres. Exploring Consciousness with Music: Perspectives from Neuropsychological Research on Mind-Wandering and Imagination
- **Lynn Hyeong** pres. Ethico Aesthetic for Producing Plural and Polyphonic Subjectivities in the Multiplicity of Relationships between Living and Non-Living Beings
- **Mariano Rosales** pres. Reconsidering Tapes
- **Nicolas Fellas** pres. Sonification of Space: DIY Contact Microphones
- **Paul Smid** pres. The Group as a Container of Emotional Healing
- **SSS** pres. An Introduction to Holos and SSS for Students of the University of Pécs (PTE) and High School Garabonciás Budapest

### 7.3 Archive Infusions curated by Paul Oomen, Founder of SSI

- **Alexander Köppel** pres. Collage Memory
- **Daniela Gentile** pres. Listening as an Eco-Political Form of Resistance
- **Edgard Varèse & Paul Oomen** pres. Poème Électronique
- **Fraction & Iannis Xenakis** pres. Persepolis
- **Hanno Leichtmann** pres. OFFSET
- **IOANN** pres. Imagining the Hyperspace
- **John Connell** pres. NOQTURL
- **Kate De Lorme** pres. Sta/g-mos
- **Maxime Gordon** pres. Physique I & II
- **Michelle Lewis-King** pres. A Sonic Investigation Across Bodies, Cultures and Technologies
- **Pierre Jolivet** pres. Mémétique Élucubrations
- **Svetlana Maraš** pres. Two Kinetic Studies
- **Tiernan Cross** pres. Schema

### 7.4 Installations

- **Csilla Bartus** pres. flat/3d/
- **Kontur Balász** pres. Oscillation
- **SSS** pres. Materia Oscura