



Sebastian Konrad / 22032495

Major Project Studio
2025

[Website](#)

INTRODUCTION

Common Language

It's about the idea of music's power, which goes beyond words. Music can connect, unify, and speak across any boundaries. Earlier this year, I wrote my dissertation on how the commercialisation of house music in the late 1980s disrupted its original values, which were rooted in community, authenticity, and inclusivity. House music was born from a need for safe spaces where people could be themselves, free from judgment, with music at the centre as both the art form and the unifying force.

Over time, however, much of that has been diluted or lost. With this project, I want to respond to that by reintroducing two values essential to my practice as well as electronic music:

Unity through music and a **deep appreciation of music as an art form.**

Today, music is more accessible than ever, which is a beautiful development, but it also means we often consume it quickly and passively. We rarely sit down and truly listen. We skip, scroll, and move on. I wanted to push against that. This project is a call to slow down, reconnect, and actually feel music.

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INITIAL EXPERIMENTS

Experiment one: Exploring Boundaries

My initial project experiment was to combine the knowledge and insights I have gained over the past three years to confront and overcome the weaknesses I have identified along the way. I wanted to explore further the area of pushing boundaries and experimenting, going beyond my conventional comfort zones.

This project aimed to expand my artistic identity in every possible dimension by developing a more holistic creative approach. Every aspect of my identity plays a vital role as an artist and individual, enabling me to explore and express my art form from multiple perspectives.

The starting point of this exploration was to create a speculative map for my identity. The exploration would focus on music, symbolism and identity to help me understand and expand my overall traits.

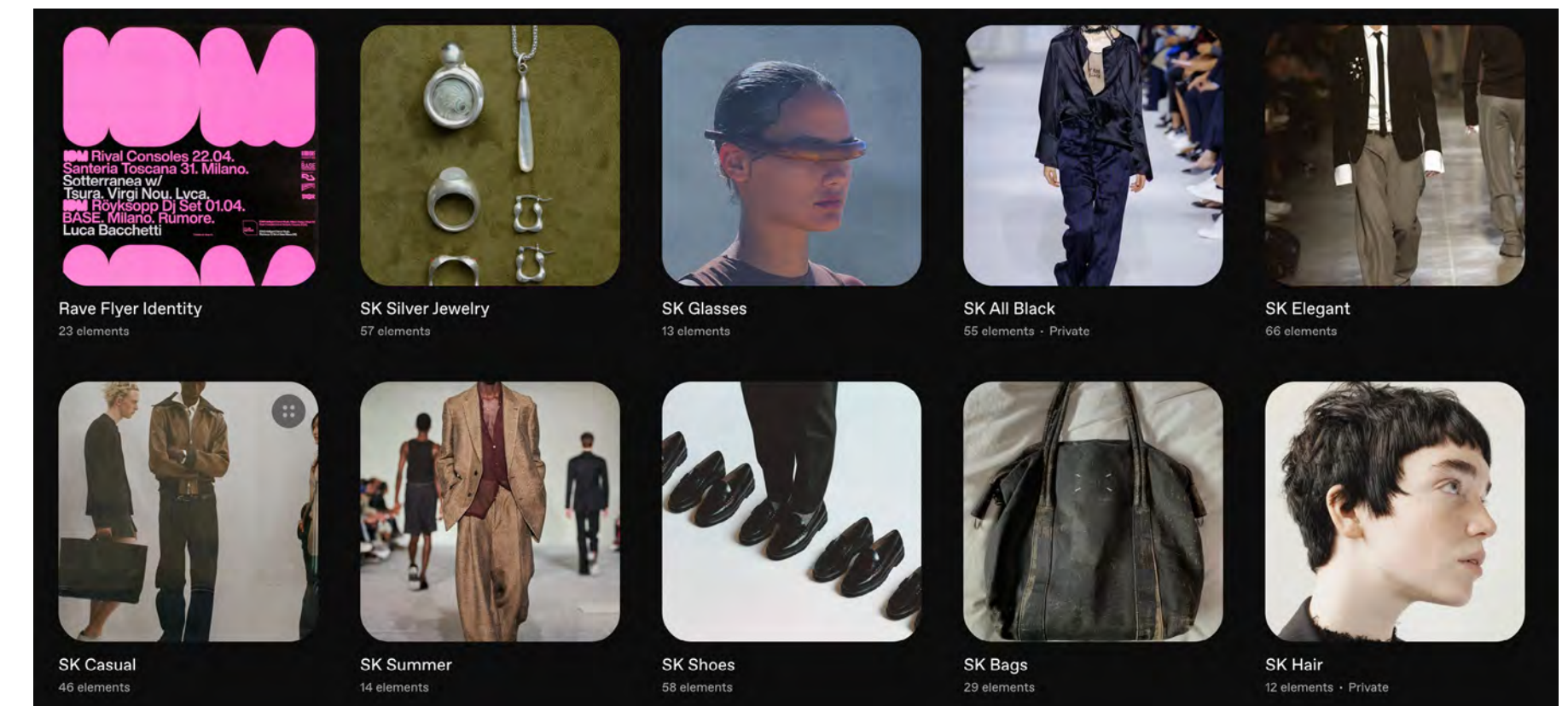
References:

Mark Leckery's "Fiorucci Made Me Hardcore"
Mark Leckery's approach to exploring intersections in music culture, Drexciya and other speculative, non-linear storytelling methods,
Mark Fisher's "K-Punk" writings,
Concept and visual exploration of FKA twigs' "Eusexia,"
Further approaches to temporality: José Esteban Muñoz and Sara Ahmed,
The Knife (their last album, satire),
Charlie Ozbourne's work,
The queer art of fatigue.

Object-oriented identity traits:



Jewelry Identity Traits Map



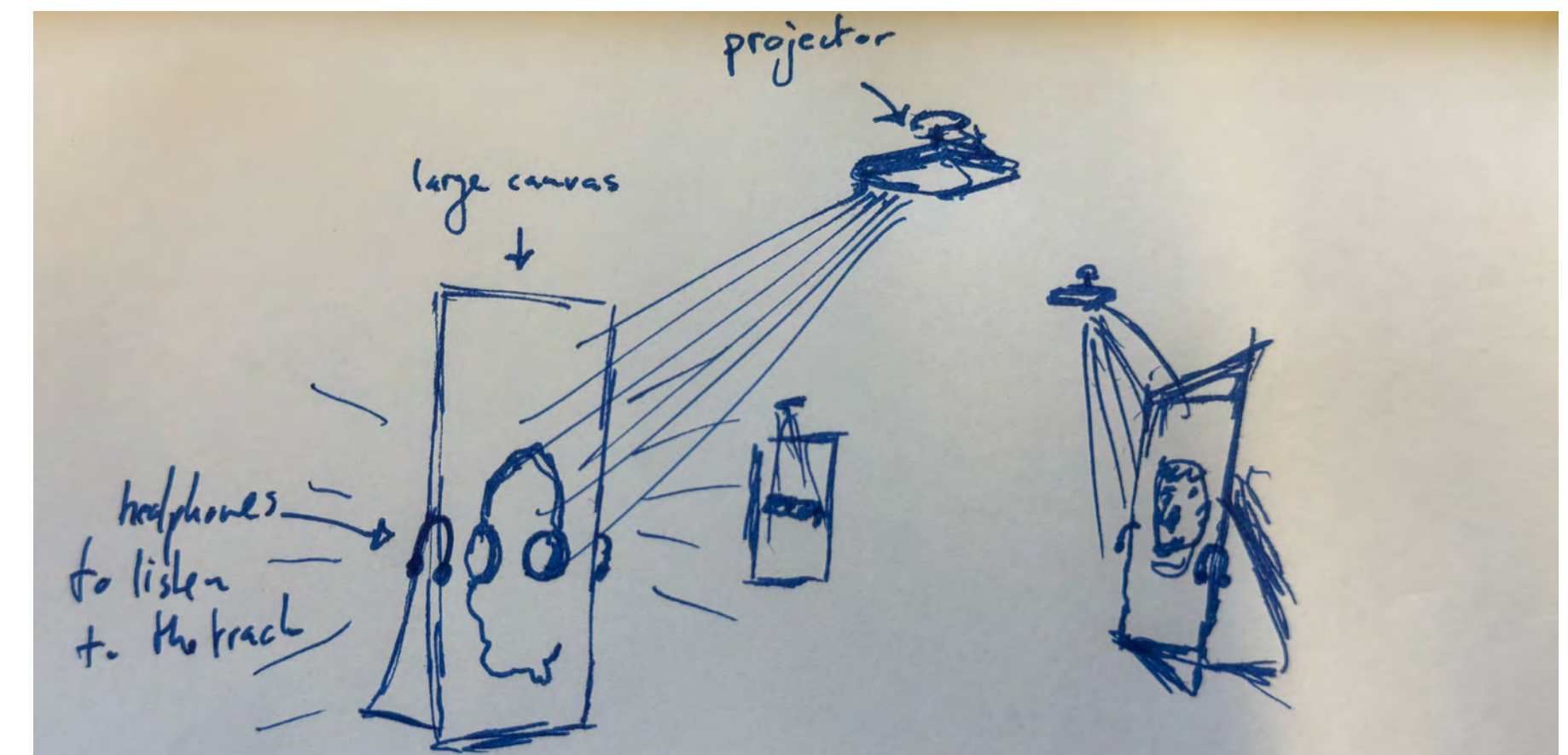
Other Created Identity Trait Maps

INITIAL EXPERIMENTS

Experiment 2: Object or Person Related EP Exhibition

The second project experiment was to create an EP consisting of 4 to 6 tracks, each inspired by the personal narrative of a single individual deeply connected to the nightlife scene. These narratives may be the stories of the individuals themselves or of an object that holds symbolic significance for them in the context of nightlife culture. These stories will shape each track's identity, providing a conceptual background for the piece's composition and title. The EP should be launched in a venue where the individual's image or the object would be projected onto a freestanding wall or canvas. In this immersive environment, the audience could wear headphones hanging from the sides of the canvas, creating an intimate, one-to-one experience that metaphorically connects the track's journey to the narrative it represents.

With this project, I aimed to create something that bridges music, art, culture, and human connection, fostering a space for conversation and shared reflection. This project tried to transform individual memories into a collective, immersive experience by capturing the personal yet universal power of nightlife stories and music.



Sketch of Experiment 2

PATH TO FINAL CHOICES

Identifying Values

I wasn't satisfied with the project's purpose and storytelling parts. That's why I reflected on the themes and concepts that resonated with me the most, in order to understand better what I wanted to highlight in my project.

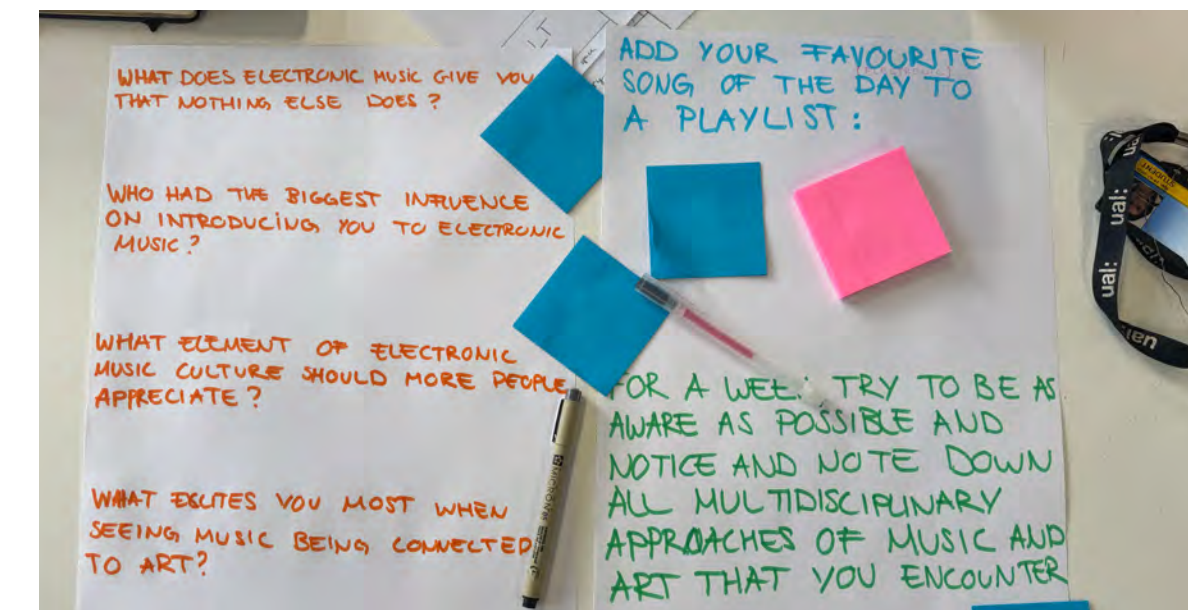
Identified values:

- Experience in properly enjoying and appreciating music
- Creating visually appealing projects
- Creating visual narratives
- Educating people about topics that are relevant but often overlooked
- Showing broader aspects of music and its culture
- My primary interest is that my career and practice of being an artist can profit from it (intellectually, successfully, or otherwise)

Lecture with Elvira Grob "Cultural Probes" 28.02.

Elvira Grob introduced us to the concept of cultural probes as a research tool. She highlighted their potential to reveal rich, unexpected insights about participants' lives, thoughts, and emotions. Designing these probes in a playful and open-ended way can inspire creative responses that standard interviews might miss. She highlighted that this method allows for a deeper understanding of human experiences, making it more accessible or easier to understand more sensitive, subjective, or emotionally complex research contexts.

While this session didn't directly inspire me to use cultural probes for my listening session, it did reinforce the importance of collaborative exploration. It encouraged me to reach out to some of my most creatively inspiring friends for a deep brainstorming session. This helped me drastically, besides the tutorials, in refining my concept of crafting an EP shaped by individuals, pushing my ideas further and adding context to the project.



Cultural Probes Workshop



PATH TO FINAL CHOICES

Talk with Guski (Creative) 05.03.

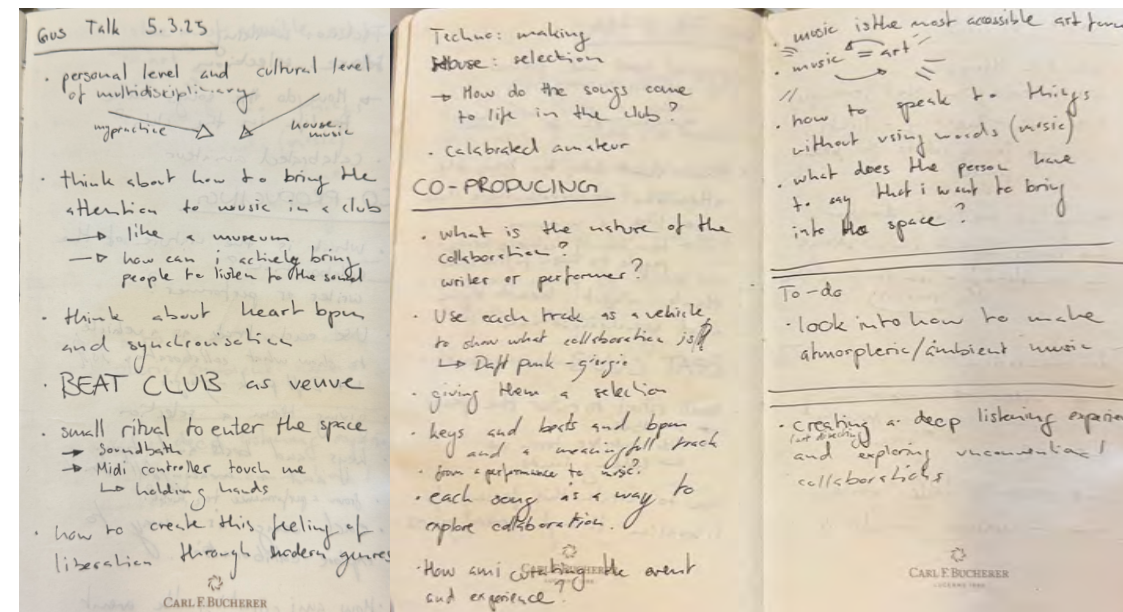
I held one of these conversations with Gus, which was crucial in shaping my final approach to the project.

His initial input on my concept was to view my project as a multidisciplinary exploration, blending personal skills and cultural elements to push the boundaries of what a club experience can be. This approach tweaked my idea only a bit. Still, it perfectly aligns with my vision of showcasing my two practices and highlighting the cultural potential of house music to connect people and create powerful shared experiences.

A pivotal part of our conversation was Gus's idea to consider the parallels between how people engage with art in a museum and how they might engage with music in a club setting. In a museum, visitors naturally direct their attention to each piece on the wall or display, often pausing to fully absorb the experience. This concept inspired me to think about ways to actively encourage intentional listening in a club environment, transforming the space into a setting where the music commands complete focus and emotional investment. This is also aligned with my focus on helping people appreciate music as an art form once again. This sparked ideas, such as incorporating small rituals upon entry, like sound baths or meditative moments, to set the tone for deeper engagement. One inspiring idea was to use a "Touch Me" MIDI controller, which allows a physical connection between audience members to trigger or modulate sounds, combining human touch with electronic music.

When discussing ways to collaborate with the individuals for the EP, Gus encouraged me to consider each track as an example of collaborative expression, where the creative input of others can be felt. This deepened the approach, creating tracks that respond to creative exchange.

Lastly, our conversation led to the importance of reflecting on the curatorial aspects of my event. I want to craft an experience that speaks through sound alone without relying on visuals or explicit narratives.



Notes from Conversation with Gus

COMMON LANGUAGE

COMMON LANGUAGE

Final Concept

As mentioned in the introduction, the core values of this project are **Unity through music** and a **deep appreciation for music as an art form**. It's a project that redefines how we create, share, and experience music by returning to the heart of electronic music and challenging traditional approaches to collaboration, music production, and listening practices. It aims to unite people by celebrating the values and diverse narratives of electronic music through active listening and using the power of music.

The project is a two-phase exploration. In the first part, an EP is created by collaborating on each song with a unique individual from a different segment of the electronic music scene, furthering the approach of seeing genres as bridges rather than walls. The collaborators are intentionally not musicians, even though they are deeply immersed in the electronic music scene. This choice allows music's power to unfold and explore unconventional collaboration between musicians and music enthusiasts. They bring their perspectives and preferences to the project, inspiring each track to create an EP that delves into unknown musical territories. In the second part, the EP and its narratives transform into a communal experience through a guided immersive EP listening session. By stepping into a club room dimly lit by red ceiling lights, with light fog in the air and the scent of incense, the audience enters a familiar space transformed into a mystical, immersive atmosphere.

Once the doors closed, the listening session began as a communal experience with a guided meditation, inviting the audience to focus their attention and be fully present. The meditation is designed to guide them through space and sound, reminding them that this session is not just about the tracks themselves, but about how we listen and absorb music when we give it room to breathe, approaching it without judgment, but with openness. During this experience, every note and sound becomes an invitation to engage with music actively, creating a unifying atmosphere that reveals the power of music and the importance of active listening. This project reintroduces the values of unity and appreciation through multidisciplinary methods, envisioning a future where music reclaims its role as a space for community and dialogue.

Core Themes and Project Focus

Unconventional Collaboration – Partnering with non-musicians to challenge conventional music creation and spark fresh artistic perspectives.

Unifying People and Scenes – Bridging diverse musical communities, creating a shared space for cross-scene influence and connection.

Challenging Traditional Music Production – Breaking away from industry norms by embracing experimental techniques and unconventional ways.

Deep Listening & Immersion – Crafting an environment that encourages full sensory engagement with music beyond passive listening.

Active Listening – Fostering a mindful approach to sound, where listeners engage deeply with every texture and detail.

Appreciation of Sound & Music – Highlighting the power and beauty of music as an artistry, while reintroducing the values of House music.

IMMERSION RESEARCH

Deep Listening (Pauline Oliveros)

Pauline Oliveros' concept of "Deep Listening" expanded my understanding of the distinction between hearing and listening. The brain actively listens while the ear hears sound, and the body feels vibrations, creating a holistic sensory experience. Her approach reminded me that to truly listen means giving attention to what is perceived both acoustically and psychologically, creating a deeper understanding of sound, its impact, and the art form.

John Cage 4'33"

John Cage's 4'33" is a composition that challenges traditional music norms by consisting entirely of silence. The song consists of the intentional absence of sound from the performer. The essence of 4'33" lies in what happens during that time: the ambient sounds of the environment, coughs from the audience, rustling clothes, distant traffic, or even complete stillness that becomes the music itself.

Cage was influenced by his interest in Zen Buddhism and the idea that all sounds, intentional or unintentional, can be considered music if listened to with attention. 4'33" forces audiences to engage deeply with their surroundings, breaking the expectation that music must be actively produced and instead highlighting the inherent musicality of everyday noise. It's one of the most provocative and influential pieces in avant-garde music, reshaping composition, performance, and listening ideas.

Cage's idea perfectly ties into most musicians' problems, including mine, which is the fear of emptiness sounding unprofessional or unfinished. Through his work and approach, I started to understand better how this emptiness can be used to actually create tension for the next sound to impact.

Belinda Matwali

Meditation is about focusing on the being of the Human. It's a way to quiet down the human element and focus more on the actual being. Belinda Matwali has developed a unique approach to meditation by integrating electronic music into traditional mindfulness practices, making meditation more accessible and engaging. She sees electronic music as a bridge between the overstimulated modern mind and the deep stillness of meditative states. The structured rhythms, hypnotic loops, and pulsating beats create a sonic environment that helps individuals gradually shift their focus inward. This method acknowledges that many people struggle to sit in stillness immediately, offering an active entry point into meditation. Her approach works with creating an immersive EP listening session. The interplay between sound, meditation, and mindfulness allows individuals to gain presence in an immersive and transformative way.

Jon Hopkins - Ritual

His album was a big inspiration in designing my listening session experience. During Hopkins' album showcase of "Rituals" at the ICA in London, the audience gathered on soft floor mats and closed their eyes to listen to the album for 41 minutes in a darkened room. The album started with a sharp intake of breath, followed by hypnotic drones, a celestial voice, and eternal pluck sounds. The reasons behind these choices are that he sees music as a "functional" tool for spiritual assistance rather than pure entertainment. Designed as a continuous, ceremonial experience, the album guides listeners through the build-up, climax, release, and reset phases, integrating breathwork and immersive soundscapes to create an altered state of consciousness.

COLLABORATION RESEARCH

Doo-Bop Miles Davis

To see genres as bridges instead of walls is exactly what Miles Davis did in his career. Especially in his final album, “Doo-Bop,” in 1992, he pioneered the gap between hip-hop and jazz. Two genres that are linked through the history of black empowerment, but are also very distant. Jazz was collared shirts, and hip-hop was baggy jeans. Jazz was in midnight clubs, and hip-hop was on the midnight streets. However, most critics despised the album, underscoring Davis’s power to push boundaries and explore uncharted territory.

Nas and Damian Marley

Their collaborative album, “Distant Relatives,” blends reggae and hip-hop songs, addressing and discussing the same issues as a cohesive piece of art.

David Byrne and Brian Eno

Their first collaboration, “My Life in a Bush of Ghosts,” was unexpected, ambitious, and experimental. It fused Byrne’s rock and funk grooves with Eno’s hypnotic sounds from across the globe. The result is an otherworldly collage featuring samples from radio talk shows, Muslim Quranic chants, and even an exorcism. These two unconventional musicians amplified each other’s eccentricity, pushing their creativity to strange and captivating areas.

This, as well as many other examples, motivated me to explore cross-genre boundaries within electronic music, as ultimately, we’re all connected through music, house music’s origins, and the love for a four-by-four beat.

SOUND DESIGN RESEARCH

Lia Kohl

Lia Kohl's work reintroduces the everyday noise of the world into music, using daily sounds as the central part of her compositional process. Her 2023 album *The Ceiling Reposes* incorporates snippets of radio chatter, weather forecasts, and stock-market reports with her cello improvisations and atmospheric synth textures. In *Normal Sounds*, the approach is expanded by incorporating environmental sounds like buzzing refrigerators, honking car horns, and the melody of an ice cream truck. Instead of disguising these noises, she foregrounds them by even naming the Titles: *Car Alarm*, *Turn Signal*, *Airport Fridge*, and *Self-Checkout*. Kohl's method pays attention to sound textures of daily life that go beyond conventional music structures. Her work blurs the line between incidental noise and intentional composition, encouraging artists like me to reconsider life's "ordinary" sounds.

Laurie Anderson - Amelia

Similarly, Laurie Anderson's latest album, *Amelia*, is an immersive exploration of aviation pioneer Amelia Earhart's final flight, blending historical narrative with imaginative storytelling. The album consists of the last 44 days of Earhart's life in 35 minutes, including logbook entries, telegrams, and fictionalised perspectives. Anderson's narration guides the listener through soundscapes of these last 44 days. Archival recordings, like Earhart's 1935 speech "A Woman's Place in Science," intensify the album in history while touching on broader themes of feminism and adventure.

PRODUCTION PLAN

FMP TIMELINE

DJ
UNIVERSITY
DEADLINES
EXTERNAL

SUBMISSION THURSDAY 15.05.2025
GRADUATE SHOW 28.05. - 02.06.

WEEK 9: 10.03. - 16.03.
GOLDEN GOOSE & OFF WHITE & DAY'S MARCH EVENT & AZIZ MEETING 13.03.
BRING PROTOTYPES 14.03.
SHOW AT BEAT LONDON 14.03.

- Contact all collaborators
- Finalise Concept

WEEK 10: 17.03. - 23.03.
GRADUATE SHOW PROPOSAL SUBMISSION 19.03.
SELFRIDGES EVENT 20.03.
SHOW IN ENGELELBERG 22.03.

- Source Venue
- Gather work from collaborators that is already done
- Begin to plan the experience design and listening session

WEEK 11: 24.03. - 30.03.
MID TERM BREAK START
ABE HOUSE BRUNCH EVENT 30.03.

- Starting Visual / Brand identity
- All collaboration material should have arrived by the beginning of the week
- Confirm venue
- Start Producing

WEEK 12: 31.03. - 06.04.
MID TERM BREAK
SHOW IN SEEBURG 05.04.

- Start Flyer design and promotion
- Music Production! Finalise tracks

WEEK 13: 07.04. - 13.04.
SHOW AT NORDSTERN BASEL 12.04.
MID TERM BREAK END 13.04.

- Tracks should be done. Changes can be made
- The order of the songs should be decided, and transitions
- Final Flyers ready; send out invitations
- Continue documentation pdf

WEEK 14: 14.04. - 20.04.
EASTER WEEKEND 18.04 - 21.04.
SHOW AT SUNICE FESTIVAL 19.04.

- Master the songs
- Organise all additional things for the listening session.

WEEK 15: 21.04. - 27.04.
CRIT AT CSM 22.04.
INDIVIDUAL TUTORIALS 25.04.
SHOW AT NOBU ISTANBUL 26.04.

- Finalise everything for the listening session.
- Plan documentation of the session.

WEEK 16: 28.04. - 04.05.
FINAL OUTCOME CRIT 02.05.

- Bring together all the documentation and research.

WEEK 17: 05.05. - 11.05.
BANK HOLIDAY 05.05.
INDIVIDUAL & PORTFOLIO TUTORIALS 09.05.

- Listening Session
- Finish the research pdf

WEEK 18: 12.05. - 18.05.
SIGN-UP TUTORIALS 12.05.
FMP SUBMISSION 15.05.
SHOW IN ZURICH 16.05.

WEEK 19: 19.05. - 25.05.
SHOW IN TIRANA, ALBANIA 24.05.

WEEK 20: 26.05. - 01.06.
BANK HOLIDAY 26.05.
GRADUATION SHOW

LEP

COLLABORATORS

Mimi Thibault

Mimi is a lifelong learner and maker. She explores how physical and abstract structures can encourage collaboration and creativity. She uses storytelling and alternative realities in various mediums to spark new perspectives. Currently studying BA Design for Art Direction at UAL, Mimi is also President of the UAL Psychedelic Society, where she creates spaces for consciousness, curiosity, and connection.

Josh Woolford

Josh is a transdisciplinary artist who works across performance, painting, sculpture, sound, video, and installation. Rooted in cultural research, their practice draws from literature, music, art, and personal experiences. In addition to their artistic work, Josh takes on design commissions and teaches at UAL (London College of Communication) and the Royal College of Art (School of Architecture). Through abstract forms, sounds, verbal language, and the body, Josh confronts experiences of violence, aggression, and misalignment, embracing reflection, transition, and movement as powerful, disruptive forces that provoke critical dialogue. Their work challenges prevailing narratives, questioning our socio-political positioning by centring embodied knowledge and intuition.

Perspective:

Josh will provide insight from an alternative art perspective. Their work is conceptually fundamental, challenges today's norms, and sparks conversations. Involving people like Josh will also attract an audience that appreciates art and is ready to engage with more complex or unconventional art forms.

Fabianna Giurici

Fabianna is an experienced artist manager. She currently manages Nandu, Damian Lazarus and Seth Troxler. With a background in bookings and festival management and years of experience in the music industry, she clearly understands artist development, strategic career growth, and industry dynamics.

Perspective:

Fabianna brings a commercially driven perspective on artist management, offering valuable insight into the strategic planning and decision-making processes that shape an artist's career. This career requires extensive knowledge of genres and music, offering an interesting perspective.

Thanos Biris “Fannoire Ge”

Fannoire Ge is a London-based disc jockey and the Artistic Director of Mission London. He is known for his longer sets, during which he unravels his musical taste, takes the listener on a journey, mixes different styles, and echoes his upbringing in London, UK. London-born and shaped by his father's influence, he's spent nearly two decades refining his craft. A purveyor of quality dance music, if it lacks an infectious groove, it won't make his set. Regular spots include Spiritland, Brilliant Corners, Pikes Ibiza, and Café 1001.

Perspective:

From a DJ who's been in the scene for a long time, he brings a deep understanding of musical taste as the defining element. His way of playing is deeply rooted in the origins of house and electronic music and will reflect one of my narratives of unity.

COLLABORATORS



Left to Right: Joe Muldoon, Sebastian Konrad, Fabianna Giurici, Thanos Biris

Joe Muldoon “Debbie”

Debbie delivers consistent grooves from a diverse and extensive catalogue, making you dance, evoking a sense of nostalgia, and driving through both old and new techno. A resident of London’s Tech Couture - with notable gigs in the city and internationally- he has cemented his place in the underground scene, while crafting mixes for respected platforms like Rinse FM, seamlessly blending cutting-edge electronic sound with timeless classics.

Perspective:

Debbie’s presence in the queer club scene and their affinity for harder sounds add a crucial dimension to the EP. His contribution reinforces the project’s core themes of unity and diversity, celebrating the inclusive spirit of electronic music. By incorporating harder, high-energy elements, he brings a raw intensity that balances the deeper, more melodic aspects of the EP, creating a richer and more diverse sonic experience, which I personally appreciate as well.

MiNNA (Option but started making music)

MiNNA is a London-based DJ known for her energy and vibrant, feel-good sets. Drawing inspiration from 70s disco and 90s house, particularly the sounds of Chicago and New York, she blends disco, old-school house, and eclectic, vocal-driven dance music to keep the crowd moving. Beyond DJing, she co-runs the NiGHT OWL party with her brother and plays guitar in a band, showcasing a deep-rooted love for music.

TRACK 1. - EXPLORING

Exploring Collaboration and Active Listening through Music

Design for Art Direction Final Major Project

Sebastian Konrad 2025

I'm working on my final major project, which concludes my course in Art Direction. The project challenges how we create and experience music, and I'd love for you to be a part of it.

In a very concise and digestible manner, I'm **creating an EP (4-6 tracks) shaped by individuals deeply connected to electronic music, like yourself, but who are not musicians.** The concept behind this EP is to explore new ways of collaboration, storytelling, and sonic expression through unconventional methods, transcending the traditional boundaries of music production.

The EP will be presented through an **immersive listening session** in an intimate club setting. The session is designed to shift the audience from passive listening to **active listening**. I will share more details about the listening session at a later stage.

The core values and themes behind this project are:

Challenging traditional collaboration

Uniting people & scenes through sound

Deep and active listening & immersive experience

Brief for Fabianna

For our collaboration, I invite you to record a spoken piece that shares a personal story or emotional connection to electronic music and its scene. This could be a memory, a feeling, an experience, or a reflection on what this music or scene means to you and how it has shaped you.

Your words can be structured or free-flowing, intimate or abstract, whatever feels most natural to express your connection to the music. What's most important to me is that you focus on particular sounds that spark specific feelings or describe something through the sounds themselves. The aim is to capture an authentic perspective, allowing the emotion and atmosphere of your story to translate naturally.

Your recorded piece will act as a storyteller to inspire the composition, be incorporated into the track as a textural layer and, most importantly, influence the musical structure.

Your perspective would add something truly special.

Brief for Fabianna Giurici

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Fabianna's Material

TRACK 1. - EXPLORING

Creative Interpretation

Without knowing this, the brief naturally aligned with her evolving sound journey. Her story of wanting to find her own sound was extremely inspiring, and I immediately came up with the idea that the track would need a part where there's the sound of a radio searching for the right frequency.

The heavy impact of Innervision's label on her music taste was something I wanted to incorporate into the core of the track, as I also like the sound a lot. She set the song's tone by describing a beautiful sound palette from a festival in the rain she had attended, where the music echoed through the misty air, creating a reflective yet immersive atmosphere with deep synths, chords that evoked subtle nostalgia, and a natural yet not hostile tone.

Ame and Dixon's influence on her sound added a layer of emotional sophistication, shaping the track's identity around nuanced layers and thoughtful progression. The goal was to create a piece that invites you on a journey through layered, evolving soundscapes.



Initial Recording



Recording after Audimee AI, which makes it sound like somebody else is speaking or singing.

Creative Decisions

(00:00)

After the meditation, the intro sets the tone and takes the audience's attention without disturbing them.

(01:19)

The radio station switching reflects her journey to find her own sound, taking you from David Bowie's "Fame" to Henrik Schwarz & Ame & Dixon's "D.P.O.M.B" to Ame's "Rej" and ending with the start of the actual song. Adding the spoken piece to it guides the track, merging her experiences directly into the music.

(04:38)

Pads chords set the mood and create a mystical atmosphere

(Throughout / Example: 06:07)

Many distortions and glitches occur throughout the song, pushing the boundaries and giving it a more sophisticated approach.

(Throughout / Example: 04:51)

Using acoustic drum samples and fills creates a more sophisticated feeling of the drums.

(07:24)

The long breakdown allows the song and synthesizers to evolve, taking the listener on a brief journey.

Evaluation

The final composition naturally reflected her story, which is precisely what I wanted this project to be: a journey through sound, memory, and self-discovery.

TRACK 2. - TRANSLATION

Brief for Josh Woolford

Exploring Collaboration and Active Listening through Music

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Uniting people & scenes through sound

Deep and active listening & immersive experience

Brief for Joshua Woolford

For our collaboration, I envision setting up a microphone in a quiet space where you can move freely for 5 to 8 minutes. The microphone will record your movements, whether natural body sounds, footfalls, breathing, or other noises emerge during the performance.

The central theme of this free movement performance is to embody the spirit of electronic music and its uniting power through the human body. Please immerse yourself completely and allow your body to express the feelings, energy, and rhythm you associate with electronic music. If it feels right, you are encouraged to vocalise any feelings or thoughts that arise during the performance, which can further express your emotional connection to the music.

My goal is to capture a raw, unfiltered soundscape that connects the physical and emotional experience of movement with the fundamental energy of electronic music, which I later translate into music.

Your perspective would add something truly special.

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Josh's Material

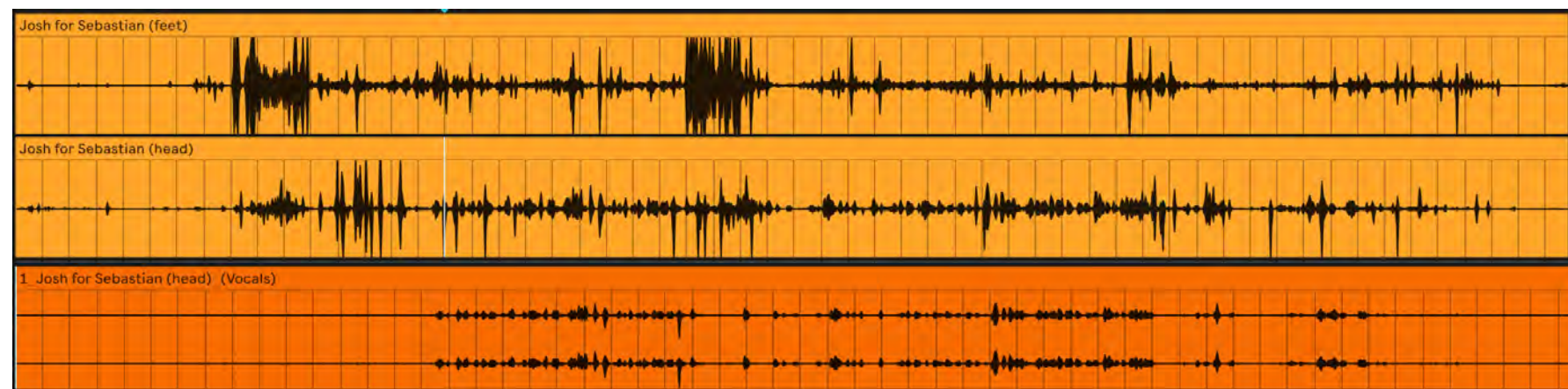


Screenshots of Josh's Video Recording

TRACK 2. - TRANSLATION

Creative Interpretation

Hearing Josh's recordings inspired me to create a piece that interacts actively within the song, much like a question-and-answer session. I wanted to capture the raw, physical essence of their work and bring it to life in the song, so that his sounds became a guide and a counterpart within the track, forming a kind of dialogue. Some of his vocalisations, like "The space between the beats is when you can get liquid" inspired me to involve elements similar to the body's unpredictable nature.



The Three Recordings Josh send Me

Creative Decisions

(00:00)

The intro clearly shows the listener how the unpredictability of the human body during his dance created a rhythm that could be looped and turned into a beat.

(01:37)

This part reflects the dialogue effect as an intermezzo, where the synth is sent through an LFO to create a slowing sound and a sound that pans from left to right.

(02:03)

Similar to the previous section, the voice here defines whether the beat will be half-beat or full, creating interaction within the song.

(02:56)

All the sounds are filtered and lowered to create tension when introducing a new element.

(03:59)

The conga sound adds an extra acoustic element to the matching clapping sound.

(04:32)

The long breakdown reflects what Josh is saying and takes you into a space to move, reintroducing the moving synth before the drums come in.

Evaluation

The track became a playground for movement and dialogue by capturing the unpredictable, liberating energy the human body brings to dance floors and electronic music. It took me a while to create something satisfying by sampling. The track became an unexpected outcome, which is exactly what I wanted this collaboration to achieve.

TRACK 3. - NOTHING LEFT TO SAY

Brief for Thanos Biris

Exploring Collaboration and Active Listening through Music

Design for Art Direction Final Major Project

Sebastian Konrad 2025

I'm working on my final major project, which concludes my course in Art Direction. The project challenges how we create and experience music, and I'd love for you to be a part of it.

In a very concise and digestible manner, I'm creating an EP (4-6 tracks) shaped by individuals deeply connected to electronic music, like yourself, but who are not musicians. The concept behind this EP is to explore new ways of collaboration, storytelling, and sonic expression through unconventional methods, transcending the traditional boundaries of music production.

The EP will be presented through an **immersive listening session** in an intimate club setting. The session is designed to shift the audience from passive listening to **active listening**. I will share more details about the listening session at a later stage.

The core values and themes behind this project are:

Challenging traditional collaboration

Uniting people & scenes through sound

Deep and active listening & immersive experience

Brief for Fannoire

For our collaboration, I invite you to select 4 to 6 songs based on different song elements. These categories are bpm (the speed of a song), beat (percussion and drums), melodies (synthesizers or other instruments) and basslines (low-frequency sounds that fill up the bass region). You can add one more category of a specific sound that feels essential to you. Each selection should reflect your very personal connection to electronic music and the elements that resonate most with you.

The central purpose of this process is to explore how different influences and perspectives shape a song's elements. By curating these selections, you will act as a storyteller, laying the foundation for rhythmic, harmonic, and textural characteristics. Your choices are the starting point for the creative process, creating a rough building plan that I will interpret, transform, and compose into the final piece.

My goal is not to copy or replicate what you've provided but to translate your sonic palette into a collaborative work of art. By embracing house music's deep tradition of influence and reinterpretation, I aim to bridge individual musical perception and collective creation.

Your perspective would add something truly special.

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TRACK 3. - NOTHING LEFT TO SAY

Thanos's Material

BASSLINE:

Alexkid - Don't Hide It (Alexkid's vocal)
Kerri Chandler - Space Invaders
Abe Duque - Disco Lights (Original Mix)
Clyde Feat. Capitol A - Serve It Up (Brooks' Hiphouse Mix)
CPEN - Puffin Stuff (JT's Flashback Rework)
Josh One - Contemplation (King Britt Funke Remix)
Locussolus - Berghain (Darkroom Mix)
Red Rack'em - Wonky Bassline Disco Banger

DRUMS:

Jamie Anderson - Black Sun (Original Mix)
Adesse - Baayi
DJ Said, Eric Kupper - When Dem Drums Sing (Eric Kupper Original Mix)
Layo & Bushwacka! - Shining through
Tanzmann & Stefanik - Basic Needs

MELODY:

Oni Ayhun - OARooz-B (Original Mix)
Patrice Baumel - Shower Of Ice (Original Mix)
Ame - Mifune
Aril Brikha- Berghain (Original Mix)

TRACK 3. - NOTHING LEFT TO SAY

Creative Interpretation

His selection made it clear that he likes classic house, acid and bass-heavy sounds, characterised by detailed layers that cut through the mix with clarity and depth. He prefers classic drum machines, organic shakers, and acoustic elements that provide a raw, textural quality, with some synthetic and natural tones. I also clearly had to include deep toms, congas, 16th hi-hats, and rides into the rhythm section to create a powerful, dynamic groove.

For the bassline, Thanos prefers a classic low or acid base with space between the sounds and clarity, while integrating bass house elements and driving patterns.

His choices for the melodic components leaned toward uplifting, major key progressions, with short, plucky arpeggios and distorted, noisy textures. Thanos' reference songs reminded me of '80s night driver music or lounge chords that evoke nostalgia or a cinematic feel.

Creative Decisions

(Throughout)

The beat is composed to match house elements, be groovy and defined throughout the song.

(02:00)

The bassline enters quite late, creating tension throughout the minimal, extended introduction of the song.

(01:01)

The vocal creates an uplifting energy, adding to the melody and the old school house flair.

(01:15)

Many stab bass elements throughout the song are my signature sounds that I've incorporated.

(01:59)

Before the drops, the drums go through a reverse/backspin effect, creating the short feeling of a stop or break of the beat.

(03:45)

The static arpeggiator becomes more harmonic in the second breakdown, creating an uplifting and energy-rising effect.

Evaluation

Overall, I'm very satisfied with this song when considered on its own. However, in retrospect, given the context of the brief and the direction of Thanos' selection, I realise I could have pushed myself further outside my production comfort zone, incorporating more authentic "old-school" elements and focusing on a more fluid, less commercially structured composition. Nevertheless, Thanos was satisfied with the final version and described it as very playable and current, which would work well on a big sound system.

TRACK 4. - GET IN

Exploring Collaboration and Active Listening through Music

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Challenging traditional collaboration

Uniting people & scenes through sound

Deep and active listening & immersive experience

Brief for Debbie.

For our collaboration, I invite you to select 2 to 3 very meaningful songs. These songs could be important to you sonically or emotionally and be tied to a specific moment in your life that has shaped your connection to music.

To take it further, please describe why each song resonates with you by explaining its emotional impact, associated memories or experiences, and how its sound connects with your personal journey. You're free to do that in a written or spoken format.

Your stories and reflections will offer me a glimpse into your connection between music and emotion, helping shape the landscape of our collaborative piece.

Your perspective would add something truly special.

Brief for Joe Muldoon

For this collaboration, I invite you to select three very meaningful songs. These songs could be important to you sonically or emotionally and be tied to a specific moment in your life that has shaped your connection to music.

To take it further, please describe why each song resonates with you by explaining its emotional impact, associated memories or experiences, and how its sound connects with your personal journey. You're free to do that in a written or spoken format.

Your stories and reflections will offer me a glimpse into your connection between music and emotion, helping shape the landscape of our collaborative piece.

TRACK 4. - GET IN

Debbie.'s Materials

FCL - It's You (San Soda's Panorama Bar Acca Version)

This song is most evocative of emotion for me, both because of its musical value and the memories it holds.

Musically, I found that adding each element of the track over a prolonged period really feels like a 'journey,' with the low end coming in nearly two-thirds of the way through. I love this slow build, coupled with nostalgic vocals. It was my opening track in my first (what I consider) 'real' set. I was playing at Fold for the first time, in front of my largest crowd at that time. Playing this empty acapella caught the room off guard, which I eventually coupled with a minimal techno kick. I didn't realise at the time, but this would become an ethos of each set of mine: to try and evoke a sense of nostalgia while playing the most cutting-edge techno.

Nørbak & Temudo - Cloud Seeding [HYS005]

More on the 'cutting-edge techno' end of my spectrum, this track perfectly encapsulates the concept of tension and release. The same few notes are played from start to end with long-long breathy breakdowns before satisfying drops, and the dynamic hi patterns, to me, are a great showcase for the best of each element. I also played it during my latest set at TC and went off.

Cristobal Tapia De Veer - Utopia Overture

This soundtrack to the TV show Utopia presented one of the first moments where I realised how significant music/sounds were in your perception of media, and the emotions portrayed within it.

I love the plucky strings, with a breathy, moaning voice and the tension it creates. I always said that I would sample parts of this track when I learn to produce.

TRACK 4. - GET IN

Creative Interpretation

From Debbie's selection and notes, I was able to note many characteristics I wanted to achieve with this track. An important characteristic of the track is that each element enters deliberately, slowly bringing up the tension and guiding the listener on a slow-building journey through sound. The selection often included moments where the crowd could be caught off guard as each element gradually emerged, shifting the atmosphere and creating moments of tension and release. Another strong element is a hypnotic melody, which is a constant thread that pulls the listener into a trance-like state.

Debbie's selected track, "FCL - It's You (San Soda's Panorama Bar Acca Version)", starts off with only breathy, moaning-like vocals, creating a moment of intimacy and serving as an intro that evolves into the actual song after nearly two-thirds of the track. I wanted to recreate this element, adding the element of surprise, so that the track evolves from moments of near-silence to explosive intensity. Every sound is placed with intention, creating a landscape where space becomes as meaningful as the notes themselves.

Creative Decisions

(00:00)

Long evolving intro inspired by FCL - It's You (San Soda's Panorama Bar Acca Version)

(02:18)

The same effect is used as in the collaboration with Thanos. Before the drops, the drums undergo a reverse/backspin effect, creating a short sensation of a stop or break in the beat.

(Throughout / Example: 02:31)

One of the hi-hats is connected to a white noise vocoder, which changes its decay (length) time throughout, creating the effect of an ever-evolving hi-hat.

(03:43)

The hypnotic pluck synthesiser sound in the second long breakdown is modulated and crushed to create an energising and uplifting energy, and fades into a white noise sound once the drop hits.

(04:38)

A recurring metallic sound effect that creates tension before the drop, producing a surprising impact.

Evaluation

Producing a track in a different genre motivated me to approach this project with real excitement. I'm pleased with the final result, as it pushed me beyond my usual production style. Given his deep understanding of this sound, I especially appreciated Debbie's feedback. He suggested reintroducing the element that appears at 00:47 more consistently throughout the track and incorporating the white noise from the first breakdown into the second, longer breakdown.

GUIDED MEDITATION

Brief for Mimi Thibault

For this collaboration, I invite you to create a guided meditation designed to shift the audience's focus from passive hearing to active listening. The goal is to calm the mind, heighten awareness and prepare the listeners to immerse themselves fully in every sound element of the EP.

This meditation will serve as a bridge, transitioning the audience into a deeper, more intentional listening state where every sound element can be experienced with clarity and depth. Beyond being a crucial part of the listening session, this guided meditation will also inspire the EP's intro.

Your words, tone, and pacing will shape the listener's journey and set the emotional and mental framework for the EP to follow.

Version 1:

Hi, I'm Mimi and I'm gonna be guiding us to tune in to our sonic listening abilities.

Find a comfortable place to sit or stand. This can be on the floor, on a chair, whatever feels comfortable for you.

So first we're going to just ground into the present moment right now. So let's just take a minute to come into this room into this moment right now. And notice where you are connect to that sensation. Feel yourself supported by the chair, the cushion, or the ground beneath you. Allow your eyes to gently close or soften your gaze if that feels better for you. Now notice the breath as you exhale. To prepare to take a full deep breath in, and then slowly let your exhalation go. Let your breath begin to settle into a natural rhythm of long exhales, inhaling and exhaling, and notice that each exhalation can ground you more into the present into your seat and a solid surface. Notice too, that the breath has a rhythm as it does many things in nature and in your nature. With each exhalation, invite your body to soften just a little more. Allow your shoulders to relax. Let your jaw loosen, soften the muscles around your eyes. Let your hands rest easily. You don't need to do anything right now. Let yourself just be here now. Thoughts and plans can take a backseat as you focus your breath. In this moment in the present Now, gently bring your awareness to sound. Let your ears receive whatever sounds are present, noticing the loud ones, the soft ones, and even the silence in between. you don't need to go looking for anything just allow the sounds to come to you. let them rise and fall in your awareness. You might notice sounds nearby: like the hum of a heater, a bird outside, a creaky chair, a person breathing next to you, or more distant sounds, like traffic outside voices or even just the subtle rhythm of your own breath. There's nothing you need to change. Nothing you need to judge. Just notice, if your mind drifts into thoughts or judgments, that's okay. Gently return to the experience of sound, with kindness, with curiosity, let yourself settle into the role of an open listener, receiving sounds as they are- not needing to name them, control them, or figure them out. Some sounds may feel pleasant, others may feel neutral, or even unpleasant- See if it's possible to simply notice all of them with the same gentle awareness. Can you be curious about sound? What is its texture? Its rhythm? Its shape? notice how the sounds feel as they enter your ears, circulate around in your head and even how they feel in your body. It might be curious, an interesting notice the shape of the sounds and the color if they have any. Let yourself be at ease, simply receiving the world as vibration, his movement in the air has experience unfolding. Now let this awareness gently expand... You're preparing to listen to a series of audio tracks, not as background, but as experience. You might bring the same qualities here, openness, curiosity, content, acceptance... peace. When you hear the first sounds of the audio track, notice the layers of sound, when you hear the music-notice the emotion or the silliness or the surprise, let the sound move through you without needing to judge or analyze. Let it be enough to listen. If it feels unpleasant, let yourself soften around the sound. Let the music tracks bring you to a place or a state of mind. That's what music does well, notice where the music takes you, and if your

Version 2:

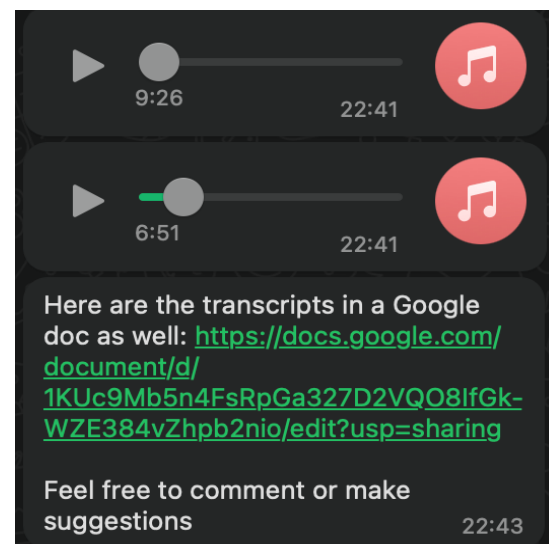
Hi, I'm Mimi and I'm gonna be guiding us to tune in to our sonic listening abilities.

Find a comfortable place to sit or stand. This can be on the floor, on a chair, whatever feels comfortable for you. Let your body soften, feeling supported by the surface beneath you. Allow your eyes to gently close or lower your gaze. Take a deep breath in. And exhale slowly. Continue to inhale gently and exhale slowly letting your breath settle into a natural rhythm of long exhales. Notice that each exhale can ground you more into the present moment and into the surface that is supporting you. Notice too, that the breath has a rhythm as it does many things in nature and in your nature. Each time you exhale, invite your body to soften a little more. Let your shoulders drop. Let your jaw loosen. Let your hands rest easily. You don't need to do anything right now. Let yourself just be here now. Thoughts and plans can fade to the background as you focus your breath in this moment. Now, gently bring your awareness to sound. Let your ears receive whatever sounds are present. Noticing the loud ones, the soft ones, and even the silence in between. Just allow the sounds to come to you. Letting them rise and fall in your awareness. Now, what's the quietest and closest sound you can hear right now? It might not be obvious at first. See if you can stay with that sound for a moment. Now widen your attention to the broader space of sound. Can you hear something far away? Maybe traffic outside, a hum you can't place? Observe it for a moment and then let it go. Now listen for a sound between you and that far away sound. What moves through the space in between? You might hear a chair creaking or clothes rustling, the sound of your own breath, or the breath of the person next to you. Allow your focus to gently settle on whatever sounds come into your awareness. Begin to notice the texture of the sounds. Is the sound Smooth? Sharp? Fuzzy? Crunchy?

Is there a rhythm in the sounds? Repetition? Maybe a pulse?

Now turn your attention inward. Can you hear your own body? You might notice your breath. Your heartbeat. A grumbling in your gut.

Version 1 & 2



Version 1 & 2 recordings

Evaluation

The collaboration with Mimi was seamless. She delivered her work quickly and without the need for any revisions. Additionally, she provided me with two versions, each with subtle differences in approach, both of which aimed to ground the listeners in the space and enhance their awareness. I appreciated her sensitivity to the project's atmosphere.

MIX & MASTERING

Mix & Mastering

To create a better understanding: Mixing and mastering are the final steps in the music production process, where a track's elements are polished and balanced to create a cohesive, equalised, and professional-sounding final piece.

Mixing is the stage where you shape and tweak the individual sounds within a track. The process includes finding the right balance between elements, adjusting levels and EQ, panning, and adding effects to create space and depth. The primary purpose of Mixing is to ensure that each part has its place in the sound spectrum and feels connected to the overall vibe.

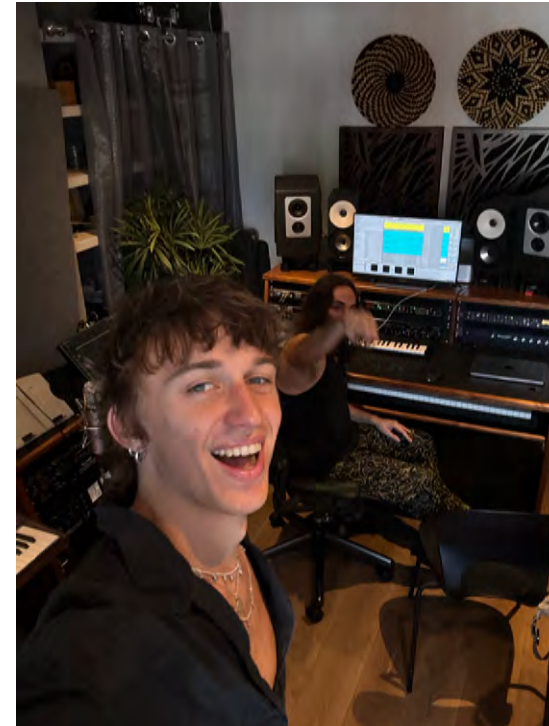
Mastering comes after mixing and is more about fine-tuning the entire track. It focuses on enhancing the overall sound, creating consistency and making the track sound polished and professional. This stage usually includes final EQ, compression, stereo enhancement, and volume optimisation to prepare the track for distribution.

I handle most of the mixing myself, aiming to bring my tracks to a point where only mastering is needed. However, to achieve a truly polished, professional sound, a skilled engineer often needs to make a few adjustments to my mix, particularly to create space for the track's most prominent elements. I chose to have all four tracks mixed and mastered at Flowstate Studios in London, a specialist in electronic music production. Since I know the engineer, I have the advantage of being present during the sessions, allowing me to observe the process, learn from it, and make real-time adjustments to the sound.

For this project, I was offered a friend's rate of £350 for mixing and mastering all four tracks, which took us 2 days (10 - 12 hours). Typically, the cost for this kind of work varies significantly, depending on the number of audio stems and the engineer's reputation, with bundled mixing and mastering prices generally ranging from £80 to £600 per track.



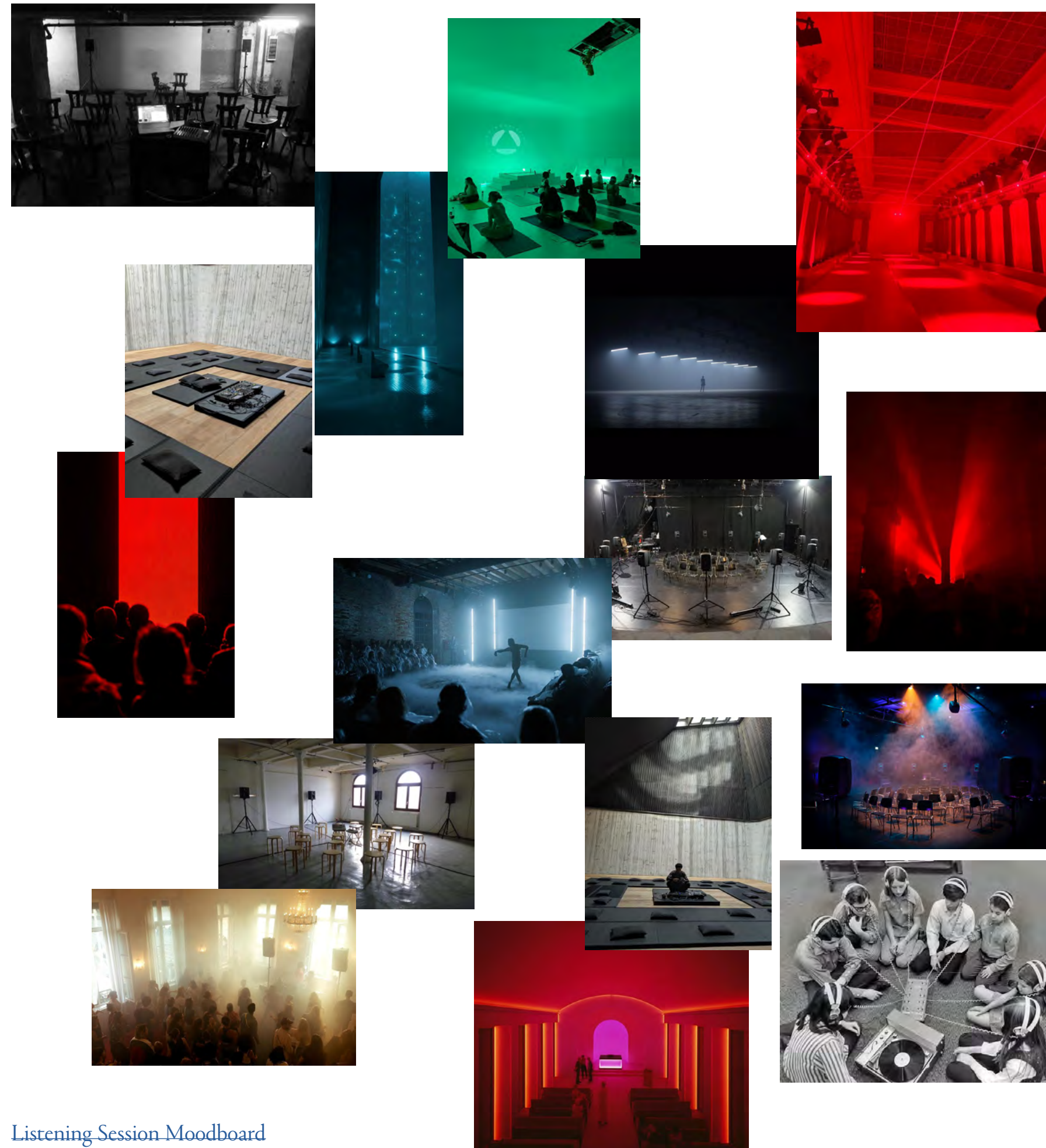
Flowstate Studio London



THE **LISTENING SESSION** *QUESTIONS*

CURATION & PRODUCTION

Moodboard & Vision



The Listening Session's concept is to minimise distractions as much as possible. Imagine stepping into a dimly lit space where the focus is entirely on the music. The room's atmosphere is intimate, immersive, and distraction-free, to create a deep listening experience. Once the doors open, the lights should be significantly dimmed and remain this way until the session is over and I begin the talk. I imagine the moving heads all pointing downwards, surrounded by a light fog in the room, creating a moody starting atmosphere. Once the meditation begins, the moving heads will provide the only illumination.

CURATION & PRODUCTION

Venues



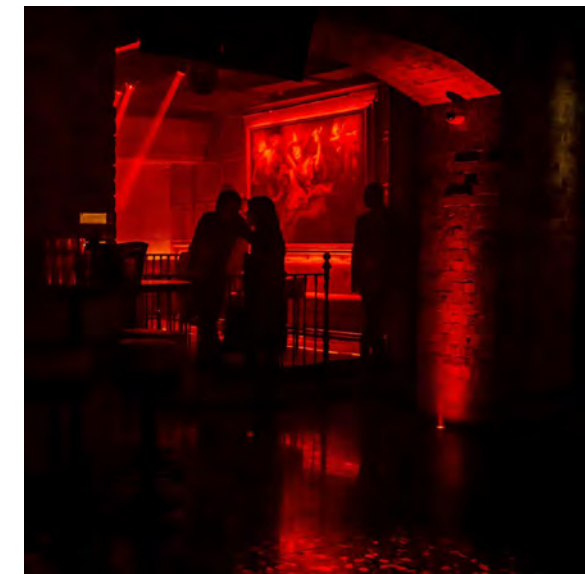
Night Tales



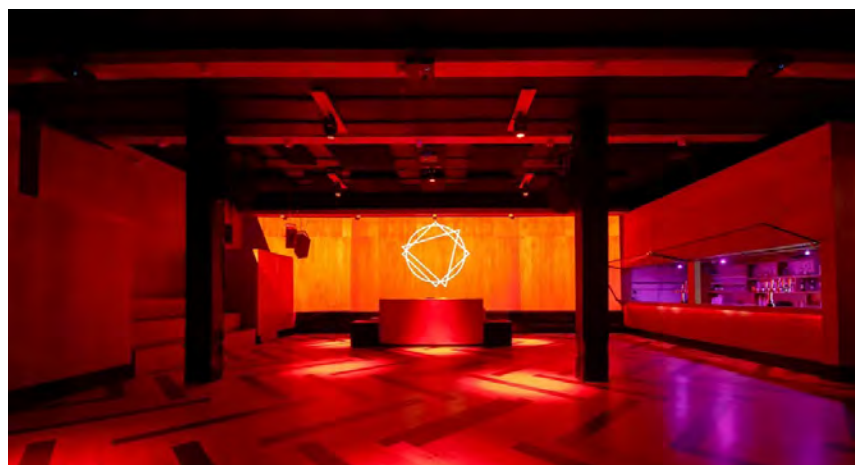
Corsica Studios



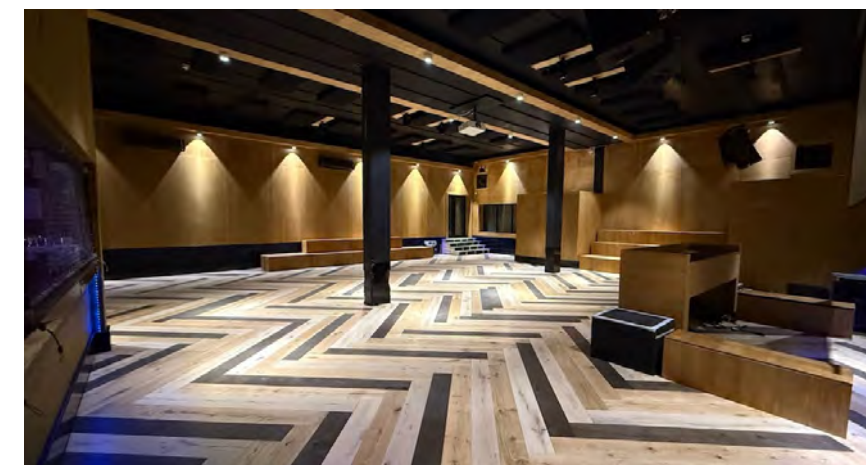
Night Tales Loft



Beat Club



No.90 Hideout



No.90 Hideout

Finding a venue was more challenging than I imagined. The main complications were high hiring costs, bad sound systems, and a lack of availability. Initially, I planned to hold the event at BEAT Mayfair, a 250-capacity members' club known for its fine sound system and beautiful setting, specialising in electronic music. The venue expressed strong interest in hosting the event, but as a members' club, they required 50% of the guests to be their members, reserving 30 of the 60 available seats. Given that I planned to invite over 60 people from the music industry, this condition conflicted with the project's core concept and values, leading me to decline their offer after two weeks of back-and-forth communication.

Through direct contact, I pitched my idea to Corsica Studios, Night Tales, and Night Tales Loft. Corsica Studios seemed ideal, with a perfect size, high-end sound system, and a relatively affordable hire fee of £350 + VAT. However, communication was slow, and it later came up that they were fully booked for April and early May, a detail they only shared after several follow-ups. Night Tales and Night Tales Loft, despite offering a generous 50% discount, remained too expensive, with hire fees still around £ 3,000 + VAT.

During this intense search, I discovered via Instagram that a recently renovated venue, No 90 Hideout, had reopened in Hackney Wick. The space offers a flexible DJ booth, 360-degree projection mapping, a high-end D&B audiotechnik sound system, and a beautifully finished wooden dance floor. I managed to secure the venue quickly after finding the owner's direct contact, negotiating a hire fee of £ 1,000 + VAT, which included a sound and light technician and a maximum capacity of 60 people. In hindsight, I might have been able to push the hire fee down further, but it was too late.

Coming from Switzerland, where the creative scene tends to operate on a foundation of trust and flexibility, I expected the process to be more straightforward, especially for a project without a commercial focus, security needs, or bar service. Despite a few frustrating moments, the experience taught me valuable lessons about navigating the more corporate side of the creative industry.

CURATION & PRODUCTION

No. 90 Pitch Deck

SEBASTIAN KONRAD LISTENING SESSION

Exploring Collaboration and Active Listening through Music

SEBASTIAN **90**

SEBASTIAN KONRAD LISTENING SESSION


Concept of the EP & Listening Session

Redefining how we create, share, and experience music. This project returns to the heart of electronic music, challenging traditional approaches to collaboration, music production, and listening practices. It aims to unite people by celebrating electronic music's values and diverse narratives through active listening.

The project is a two-part exploration. In the first phase, an EP is created by collaborating on each song with a unique individual from a different segment of the electronic music scene. Although these individuals are not musicians, they are deeply immersed in electronic music. This opens a space for unconventional collaboration between musicians and music enthusiasts. They bring their perspectives and preferences to the project, inspiring each track and creating an EP that delves into uncharted musical territories.

In the second phase, the EP and its narratives transform into a communal experience through a guided immersive listening session. Every note and sound becomes an invitation to engage with music actively during this experience, creating a unifying atmosphere that reveals the transformative power of music and active listening.

By redefining music production through multidisciplinary methods and inviting audiences to engage actively with the music, the project envisions a future where music reclaims its role as a space for community and dialogue.




SEBASTIAN KONRAD LISTENING SESSION

Immersive Listening Session

Imagine stepping into a dimly lit space where the focus is entirely on the music. The room's atmosphere is intimate, immersive, and distraction-free, designed to create a deep listening experience.

As the session begins, the audience is guided through a short meditation that aims to shift their attention entirely to active listening. This creates a focused, intentional atmosphere, a rare opportunity to experience an EP in a setting designed for pure, uninterrupted listening. The first track of the EP follows immediately after the meditation, setting the tone.

This event is an opportunity to host a one-of-a-kind listening experience that aligns with forward-thinking music culture, creating a moment that people will talk about and remember.




SEBASTIAN KONRAD LISTENING SESSION

About Me

Sebastian Konrad is a Swiss-born DJ and multidisciplinary artist known for crafting deep, melodic soundscapes. His signature style links melancholic melodies with groovy basslines and surprising percussion, creating music that invites listeners into an emotional and physical connection. Sebastian's music highlights the essence of unity and authenticity, drawing inspiration from the origins of house music and rave culture.

Beyond the decks, Sebastian's creative vision extends into multidisciplinary design, seamlessly bridging sound and visual aesthetics. His approach offers immersive experiences that resonate with audiences worldwide, reflecting his passion for storytelling through music and art. From intimate clubs to larger stages, Sebastian's performances embody the spirit of connection, leaving a lasting impression on everyone who joins the journey.



SEBASTIAN KONRAD LISTENING SESSION

Audience and Coverage

The session will be invite-only and bring together a highly curated creative audience. This includes musicians, managers, DJs, performers, writers, art directors and people who shape and influence music and culture. The event is designed to showcase music's unifying force through sound and the diverse perspectives in the room.

By hosting this event, Number 90 will be part of a project that encourages media coverage and industry recognition. The goal is also to attract attention from magazines and cultural platforms, showcasing this collaboration as an essential moment and creating a bridge between art and electronic music.

This event positions Number 90 as a space for boundary-pushing electronic music experiences, drawing in key industry figures and creating a cultural impact. I'd love to discuss how we can make this collaboration happen and explore how the space can be tailored for the best listening experience.

Details

Date: Tuesday, 06. May 2025

5:30 PM: Set Up and Quick Rehearsal
7:00 PM: Doors Open / Water is being offered / Information Sheets available
7:30 PM: Doors Close / Guided Meditation Starts
7:40 PM: EP Listening Session Starts
8:10 PM: Collaborators are presented / Q&A
8:30 PM: Bar Opens or Drinks are offered
10:00 PM: Event Ends

Doors open/close: 30 minutes
Guided meditation: 5-10 minutes
EP Listening Session: 20 - 30 minutes
Talk and Q&A: 20 minutes
Drinks and Wind down: 1.5 hours

Audience: Invite-only (curated creative professionals: musicians, managers, DJs, performers, writers, and art directors)

Entry Fee: Donation-based

Audience Size: 40 - 60

Hospitality: No alcohol before the listening session to maintain focus. Potential drinks sponsor to provide complimentary beverages after the session.

Sponsors I'm in contact with: White Claw & Jubel Beer (Not sure what your regulations are with contracts)


SEBASTIAN KONRAD LISTENING SESSION

Technical Requirements

1x Pioneer V10 or Xone
2x Pioneer CDJs
1x Light Technician (explaining and setting up)
1x Fog Machine
Complete Club Light System

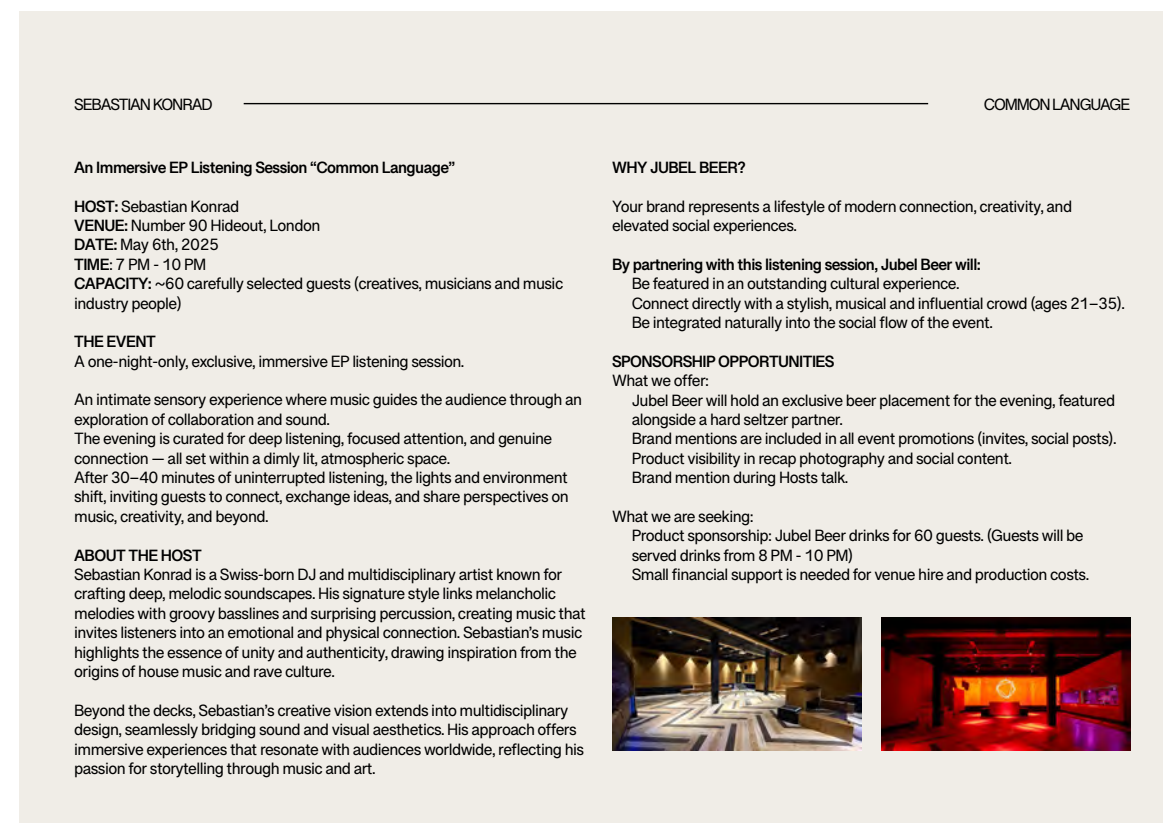
A detailed light plan will be established once I have viewed the tech pack and completed the EP.

The Listening Session's concept is to generate as few distractions as possible. When the doors open, the light should be significantly dimmed in the beginning. I imagine the moving heads all pointing downwards, surrounded by a light fog in the room, creating a moody starting atmosphere. Once the meditation begins, the long stripe and ambient light will provide the only illumination.



CURATION & PRODUCTION

Sponsors



Jubel Beer Pitch Deck

I pitched the concept of the Immersive EP Listening Session to White Claw and Jubel Beer, as I had contacts or worked with them before. I offered them to be:

- Be featured in an outstanding cultural experience.
- Connect directly with a stylish, musical and influential crowd (ages 21–35).
- Be integrated naturally into the social flow of the event.
- Hold an exclusive beer or hard seltzer placement for the evening
- Brand mentions included in all event promotions, including invitations and social posts.
- Product visibility in recap photography and social content.
- Brand mention during the Host's talk.

In return, I asked for:

- Product sponsorship: White Claw drinks for 60 guests. (Guests will be served drinks from 8 PM to 10 PM)
- Small financial support is needed for venue hire and production costs.

White Claw quickly confirmed their sponsorship for the evening, offering 144 cans without hesitation. Jubel Beer, on the other hand, took a more cautious approach, as they had an existing partnership with No. 90 Hideout and needed to verify whether they were allowed to provide free cans. After some back and forth, they ultimately agreed to send me 300 cans.

Unfortunately, both brands confirmed that they could not offer financial support. No. 90 Hideout also proposed that if I chose not to use their bar, they would take 33% of the sponsored drinks I received for free.

CURATION & PRODUCTION

Invitation List

Name	Notes	Category	Contacted	Confirmed	Cancelled	Pending	Reminder
Fabianna Giurici		Collaborators	x	x			x
Joseph Muldoon		Collaborators	x	x			x
Thanos Britis		Collaborators	x	x			x
Josh Woolford		Collaborators	x		Cancelled		x
Mimi Thibaut		Collaborators	x	x			x
Chris Avantgarde	high p	DJ	x			Pending	x
Max Menaged		DJ	x	x			x
Matteomie		DJ	x		Cancelled		
Huw Mitchell "Antares"		DJ	x		Cancelled		
Moritz "Auric" + 1		DJ	x	x			x
Brian "Balzar"		DJ	x			Pending	x
Icykof	high p	DJ	x			Pending	
Henri Bergmann	high p	DJ	x		Cancelled		x
Hardt Antoine	high p	DJ	x		Cancelled		
Antoine "State"		DJ	x	x			x
Alexia "Capt'n"		DJ	x		Cancelled		
Mika Kallies	Club Are	DJ	x	x			x
Tom Fraser	Murmur	DJ	x			Pending	x
Sam Fraser + 1		DJ	x	x			x
Alexander Haywood	Msn	DJ	x				x
Jessy Simone	Msn	DJ	x				x
Cameron Jack	high p	DJ	x		Cancelled		
Louis Bekk		DJ	x	x			x
Giulia Musetti Julia Muse		DJ	x	x			x
Sam Karam		DJ	x		Cancelled		x
Tobias "Sweetestcape"		DJ	x				x
Simone	high p	DJ	x		Cancelled		
Euan "Himboy"		DJ	x	x			x
MinnA	high p	DJ	x		Cancelled		
Marwan Kamel	Koko	Music Industry	x		Cancelled		
Marwan El Chami	Booker	Music Industry	x	x			x
Abdula Jama	Club Are	Music Industry	x	x			x
Mick Kinger	Gala	Music Industry	x			Pending	x
Bethany Moreton + 1	FoF Festival	Music Industry	x	x			x
Stella Briem	Gala	Music Industry	x	x			x
Sam Don't Mind	Semtone agency	Music Industry	x				
Anthony James	Reviews & Radio	DJ	x			Pending	x
Barry Sharp "Bazman can"	Steelyard	Music Industry	x				
Tris Levitate	E1	DJ	x	x			x
Red Freya		DJ	x			Pending	x
Luke the Leopard	Wayout	Music Industry	x				
Anthony P.		DJ	x		Cancelled		x
Case		DJ	x			Pending	x
Fraser "I raser, d"	Mixmag	Writer	x			Pending	x
Annie Josephine	Sony	Music Industry	x		Cancelled		x
Hottlap		DJ	x				
Tom Currie	A&R	Music Industry	x			Pending	x
Ryan Mullen	All day! dream	Music Industry	x		Cancelled		
Nick Castle	Labyrinth	Music Industry	x	x			x
Jan De Corte	Louis Bekk	Music Industry	x			Pending	x
Sacha Yonan		DJ	x	x			x
Charlie Holdinho	Parable	Music Industry	x				
Mark Leysier	Adam Beyer	Music Industry	x			Pending	x
Nadja vie	LWE	Music Industry	x		Cancelled		
Mikey Dicks	Labyrinth	Music Industry	x			Pending	x

Screenshot of partial list

The session's audience will be invite-only, bringing together a highly curated creative audience. This includes musicians, managers, DJs, performers, writers, art directors, and people who shape and influence music and culture. The event is designed to showcase music's unifying force through sound and the diverse perspectives in the room.

All the invited people I contacted were through Instagram or WhatsApp. I created an Excel sheet that included the invited person's name, extra notes, and music industry category to have a clear overview of the guest list. Additionally, I had to check who I had contacted, who had confirmed, was pending, cancelled, and if they had extra guests. I sent a reminder to everyone who had confirmed or was pending the day before. I ended up inviting 105 people, out of whom 15 didn't answer, around 30 cancelled, and 10 didn't show up.

I contacted all the people through Instagram or WhatsApp. To keep track, I created an Excel sheet with each person's name, relevant notes, and their category within the music industry. This gave me a clear overview of the guest list. I could also track who I had contacted, who had confirmed, who was still pending, who had cancelled, and whether they planned to bring extra guests.

The day before the event, I sent reminders to everyone who had confirmed or was still pending. I invited 105 people, 15 didn't respond, around 30 cancelled, and 10 didn't show up. In the end, 48 people attended the listening session, which felt like a satisfying number, with a nice balance between familiar faces and new connections.

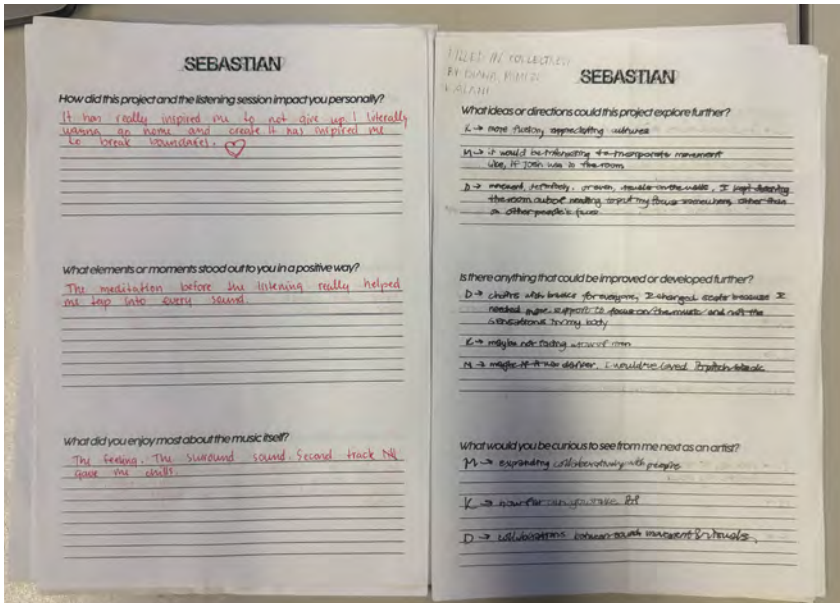
EVALUATION LISTENING SESSION

The listening session proceeded smoothly without any issues. The venue looked amazing, and we, as well as I, organised everything perfectly, so we were ready to start on time. The talk I gave was significant in rounding up, clarifying the intention and values of this project, as well as my motivations. It opened up space for people to reflect and ask questions, which were interesting, some of which were hard to answer as they included societal and racial topics that can't be addressed in a brief response. Next time, I'd incorporate a short introduction round to discuss what every person does in the music industry, making conversations easier and opening up more room for interaction.

As I handed out questionnaires for the audience to complete, I received a large amount of constructive and very useful feedback. The listening session clearly resonated with the audience, encouraging a deeper engagement with sound and music. Many participants described feeling more connected to the act of listening, with comments such as, "It allowed me to realign with how I listen to music and my awareness of sound," and, "I was able to sit in a room and listen without judgment." The guided meditation was particularly impactful, grounding listeners in the moment and preparing them to absorb the sonic landscapes presented fully. Many said they left the session inspired, expressing a desire to create, like one who shared, "It has really inspired me not to give up! I literally wanna go home and create." This made me happy as it reflects a meaningful connection between the project and the creative processes of others, fulfilling one of my core aims. The technical aspects of my music also received positive feedback, with praise for the "wide array of textures" and "tight, punchy drums." Some noted the richness of the sound design, commenting on elements such as "the mix was outstanding; every part felt present and had a direction," and "the second track gave me chills."

An interesting part is that the feedback also offered clear directions for future exploration. Some suggestions included incorporating more diverse genres, pushing compositional boundaries, and experimenting further with structure and sound, like one comment that urged, "Push, push, push, push the sounds! Experimentation involves incorporating different cross-genres and styles." This blend of praise and constructive feedback provided me with a strong foundation for the continuation and evolution of my artistic identity as well as further project developments.

Mostly, I'm satisfied that the listening session fulfilled its purpose, the people got immersed, deeply and intentionally listened to my music, created a space for conversations to spark and reconnect people within the scene, creating opportunities and even teaching people new things and introducing them to new ideas.



Feedback Sheets

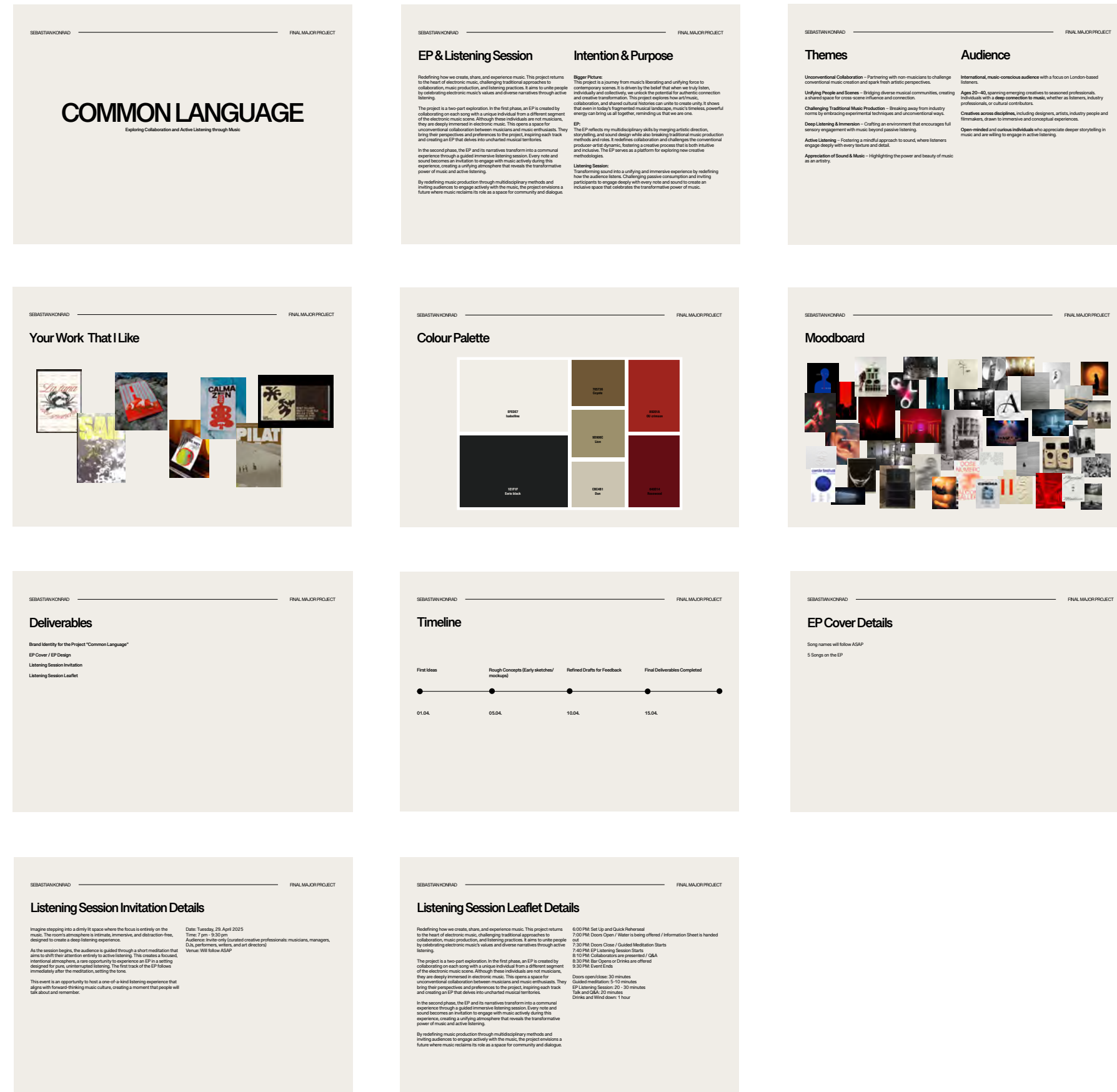


Mimi during the Meditation

GRAPHIC COLLABORATION

Brief for Stefano “Fanostudio”

The designed brief introduced the collaborator to the entire project, explaining the EP and listening session, their intention and purpose, core values, and the target audience. To visually brief the collaborator, I selected works of his that I liked, a colour palette, and an overall mood board. The deliverables included a brand identity for “Common Language”, an EP Cover, a Listening Session Invitation, and a leaflet. I added a timeline to communicate when tasks should be completed, giving us enough time to make revisions.



Brief for Graphic Designer

GRAPHIC COLLABORATION

Process



First Ideas



Second Ideas



His first ideas didn't align with what I had sent him, as he thought it should be more corporate and couldn't be too experimental. The second and final brand identity for the project worked better with my identity, and it also reflected the work I was seeking from him. The combination of sans-serif fonts with a script font matches the Sebastian Konrad Logo. The flyer required some adjustments, but overall, I was pleased with the concept he created.

The updates to the flyer included my name, made the date and times more apparent, added the information that it is an immersive EP listening session, removed details about who would be there, included the sponsors and my logo, and changed the background to subtle speakers, making it more minimalistic and straightforward that it will be around sound.



First Invitation Version



Final Invitation Version

GRAPHIC COLLABORATION



Moodboard EP Covers



EP Cover Experiments

Favourite

Evaluation

The album cover was coherent with the moodboard I've sent him. I briefed him to bring some element of unity or connection into the design, which is minimal. The last option was the one that resonated most with me, as it showed two individual parts which are still connected.



Leaflets that i ended up designing

Sadly, this collaboration was very energy-draining due to his failure to answer or deliver the work on time, as well as the long process of making adjustments. Retrospectively, I could have done all the work myself, and it would have been quicker and less work, as opposed to chasing him and waiting for things to be done. His first proposals were sophisticated, and I thought he would be motivated to move forward with this project, but in the end, he didn't even complete all the briefed work. Generally, I'm happy with the flyer and the album cover. Still, there was more room for exploration to strengthen the colour theme and overall brand identity, aligning it more closely with the project's values.

PROJECT EVALUATION

EP

I was fortunate to work with collaborators who sent their contributions on time, making this process smooth and genuinely pleasant. For instance, Josh Woolford was travelling during this period. Yet, they had microphones with them, allowing us to create across continents. It's important to note that all the material I received from my collaborators was of such high quality that it didn't require any revisions or extensions, providing me with immediate inspiration for my songwriting.

This form of music production gave me the motivation to try new things in ways that go beyond traditional methods. Starting from the unexpected input of others, I was challenged to break from conventional methods and adopt a more intuitive, responsive style. Some collaborators, like Debbie, provided me with detailed feedback and preferences that needed to be addressed. This kind of feedback I missed with the others, but as they are not musicians, they might struggle to articulate or identify specific elements and suggest precise adjustments.

This part of the project opened the door to unconventional forms of collaboration, going beyond traditional genres and production practices. Naturally, every song I produced enhanced my skills and created something that didn't exist before. Most importantly, I integrated my outside practice into my university work, allowing me to create without the pressures of commercial success. This freedom to experiment has deepened my connection to my craft and music, enabling me to make a project that aligns with my academic work and long-term artistic goals, providing a strong foundation for my future career.

Immersive EP Listening Session

The pre-production work for the listening session provided valuable insights into the corporate side of the creative industry. Creating tailored pitches and selling a concept forced me to articulate and visualise my ideas clearly, helping me refine my communication skills and develop a more precise creative vision. While I've hosted and created events before, this experience was still a step into the unknown, as it was my first time doing so in London and with such an experimental concept. Reaching out for sponsorships taught me the importance of networking and effective communication, emphasising the need to build relationships and present a compelling vision to potential partners.

Given the positive response to the listening session and the project, this provides a solid foundation for my future career to flourish and grow. This presents a unique way to differentiate myself as a DJ and producer, and I plan to expand on this concept by experimenting with different formats and collaborating with other creatives to push the boundaries of what music and events can be. It created a new direction for my artistic practice, enabling me to create meaningful and memorable experiences that resonate with people long after the music stops.

OUTCOMES

LISTEN HERE

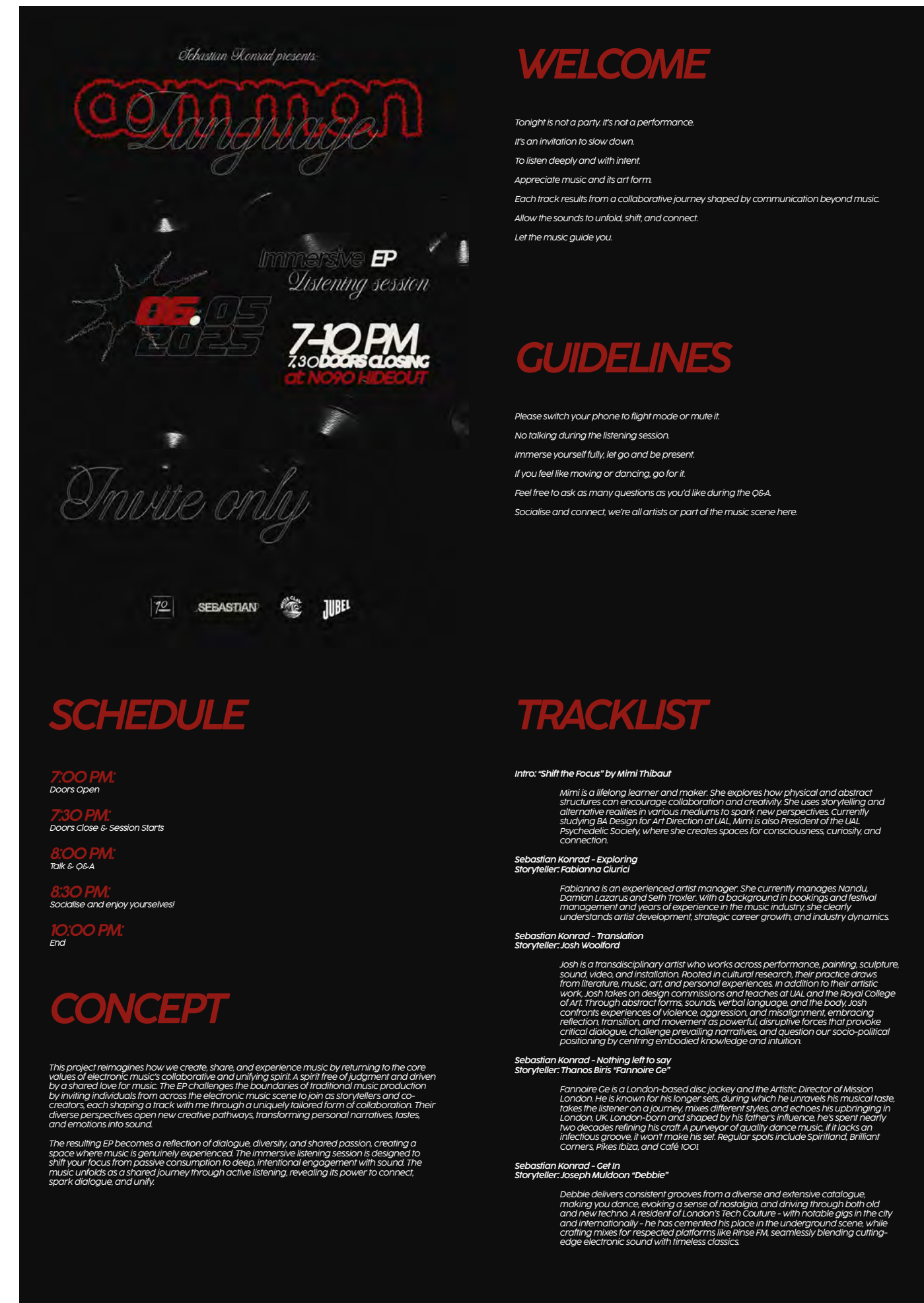
SEBASTIAN

common
Language

"Common Language" EP Cover



Immersive EP Listening Session Invitation



Immersive EP Listening Leaflet

We're going to begin by grounding into the present moment right now. So let's just take a minute to come into this room- into this moment right now. And notice where you are -connect to that sensation. Feel yourself supported by the chair, the cushion, or the ground beneath you. Allow your eyes to gently close or soften your gaze if that feels better for you. Now notice the breath as you exhale- prepare to take a full deep breath in, and then slowly let your exhalation go. Let your breath begin to settle into a natural rhythm of long exhales, inhaling and exhaling, and notice that each exhalation can ground you more into the present into your seat and a solid surface. Notice too, that the breath has a rhythm as it does many things in nature and in your nature. With each exhalation, invite your body to soften just a little more. Allow your shoulders to relax. Let your jaw loosen- soften the muscles around your eyes. Let your hands rest easily. You don't need to do anything right now. Let yourself just be here now. Thoughts and plans can take a backseat as you focus your breath in this present moment. Now, gently bring your awareness to sound. Let your ears receive whatever sounds are present. noticing the loud ones, the soft ones, and even the silence in between. You don't need to go looking for anything, just allow the sounds to come to you. Let them rise and fall in your awareness. You might notice sounds nearby like the hum of the fridge, a creaky chair, a person breathing next to you, or more distant sounds, like traffic outside voices or even just the subtle rhythm of your own breath. There's nothing you need to change. Nothing you need to judge. Just notice. If your mind drifts into thoughts or judgments, that's okay. Gently return to the experience of sound. with kindness, with curiosity, let yourself settle into the role of an open listener, receiving sounds as they are- not needing to name them, control them, or figure them out. Some sounds may feel pleasant, others may feel neutral, or even unpleasant- See if it's possible to simply notice all of them with the same gentle awareness. Can you be curious about sound? What is its texture? Its rhythm? Its shape? notice how the sounds feel as they enter your ears, circulate around in your head and even how they feel in your body. It might be curious and interesting. Notice the shape of the sounds and the color if they have any. Let yourself be at ease, simply receiving the world as vibration, the movement in the air as experience unfolding. Now let this awareness gently expand... You're preparing to listen to a series of audio tracks, not as background, but as experience. You might bring the same qualities here, openness, curiosity, comfort, acceptance... peace. When you hear the first sounds of the audio track, notice the layers of sound. when you hear the music- notice the emotion or the stillness or the surprise, let the sound move through you without needing to judge or analyze. Let it be enough to listen. If it feels unpleasant, let yourself soften around the sound. Let the music tracks bring you to a place or a state of mind. That's what music does well, notice where the music takes you- and if your mind wanders just return to the sound. We're gonna take another deep breath and as you exhale, return to the feeling of being present in this moment. ...

Tonight is not a party. It's not a performance. It's an invitation to slow down. to listen deeply and with intent appreciating music and its art form each track results from a collaborative journey shaped by communication beyond music. Allow the sounds to unfold, shift and connect. Let the music guide you. When you're ready, gently open your eyes and bring your attention back to the room. You are ready.



SEBASTIAN

How did this project and the listening session impact you personally?

What elements or moments stood out to you in a positive way?

What did you enjoy most about the music itself?

SEBASTIAN

What ideas or directions could this project explore further?

Is there anything that could be improved or developed further?

What would you be curious to see from me next as an artist?

LISTENING SESSION



LISTENING SESSION



WEBSITE

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