

Spatial Music
Take-off at Tempelhof

sonic space

FOR THE BIRTH OF OUTDOOR POLYTRAJECTOPHONIC/CHOREOSONIC ORCHESTRAL MUSIC

BERLIN TEMPELHOF

Mathius Shadow-Sky, space music composer since 1979.

IN YOUR PRESERVED PLACE: TEMPELHOF BERLIN

2019 THE BIRTH OF OUTDOOR POLYTRAJECTOPHONIC/CHOREOSONIC ORCHESTRAL MUSIC

at TEMPEL HOF BERLIN historical airport

Spatial Music
Take-off at Tempelhof

Well well! What a playground to perform outdoor spatial orchestral music!

the Berlin Place to escape any blockade



1979

1961

the year of my birth

2019

SPATIAL MUSIC DOES NOT NEED WALLS
TO EXIST

1989

40 YEARS AFTER

THE FREEDOM OF SPATIAL MUSIC STILL EXISTS STILL ALIVES

THE BIRTH OF OUTDOOR POLYTRAJECTOPHONIC/CHOREOSONIC ORCHESTRAL MUSIC

WHY IN BERLIN? WHY AT TEMPELHOF?

Questions the meaning of the necessity of INVENTION in music (in Western historical context)
HERE & NOW the birth of polytrajectophonic/choreosonic outdoor long distances instrumental spatial music

Questions:

FOR WHAT, WE HUMAN BEINGS, FROM WESTERN CIVILISATION, NEED SPATIAL MUSIC?

and before:

WHAT IT IS SPATIAL MUSIC? and in particular: WHAT IT IS POLYTRAJECTOPHONIC/CHOREOSONIC MUSIC?

short:

Imagine a multitude of invisible trajectories in the air crossing the listeners' body.

Flying inside and outside without frontier matter.

Several sound trajectories creates together the POLYTRAJECTOPHONIC/CHOREOSONIC MUSIC.

I, Mathius Shadow-Sky created the instrumental spatial live music in 1980 and 1982 with the indoor world premiere in London 1983:

OURDISSION for flutes and spatial original device (created for this purpose with the first portable computer: the ZX80).

1983: first inflatable sonic architecture ->





TODAY?

TEMPLE HOF = HOF VON TEMPEL

NO CIRCLE

NO SPHERE

to CLOSE and to BESIEGE people NO

FOR WHAT, WE HUMAN BEINGS, FROM WESTERN CIVILISATION, NEED SPATIAL MUSIC?

in our context of Perpetual Civil War called: "terrorist attacks"

First, I am definitively not the first sonic space composer: **Iannis Xenakis** and **Karlheinz Stockhausen** started to inflame the passion for spatial music in 1958. Where the most spectacular event happened at the Universal Exhibition in Brussels in 1958 and in Osaka in 1970. Special buildings was built for that. The sound engineer **Fritz Winckel** brought for Karlheinz Stockhausen a sense of reality to make the flying sound works in a sphere context. Why? because the sphere's shape particularity locates all sounds produced everywhere in the sphere in one place : in the centre of the sphere. It is a disturbing experience! Being on the floor talking with the sound of your voice on top of you!

FOR WHAT, WE HUMAN BEINGS, FROM WESTERN CIVILISATION, NEED SPATIAL MUSIC?

deeply inoutside, we need space to escape from any power abuse

2 surface from deepness reasons:

1. TO GIVE TO PERCEIVE WHAT WE CANNOT PERCEIVE (= we do not know. It is why we need to live new experiences)
=> to understand that spatial music context force to conceive music differently.
2. for technical challenge: TO REALIZE WHAT IT IS CONVINCED IMPOSSIBLE. This, with obsolete equipment.

THE BIRTH OF POLYTRAJECTOPHONIC/CHOREOSONIC OUTDOOR LONG DISTANCES ORCHESTRAL SPATIAL MUSIC?

IN HOSTILE CONTEXT. Since 40 years (the beginning of my composer carrier), the means for music creation and invention are permanently missing. Missing in comparison of what our predecessors as Xenakis or Stockhausen could do to enjoy to live incredible music experiences with everybody. Today, **our economical hegemony of greed** (by fearing missing), is so high, that the flux of money is blocked to feed Original Music Creation and invention (is mostly annihilated by politics domination, because the fear = the contempt against original uncompromising art is too high). Also the fear to not get back our investment "with its benefit" (of OB-SCENE PROFIT) = to avoid the unbearable feeling of loosing. In our Social Fear Crisis context, **NOTHING can be free**: it is why **I am giving my works for free on the Internet**. To balance by counteract selfishness with generosity. Selfishness is acted by fear: to grow up a CAPital big, huge, or small by **Fear of Missing**. *Everybody impoverished and enriched plays this destructive selfishness game*. The act of (not corrupted) artists in this Social Global Blockade reveals **the believed fraud** with their music and art creations: considered as their responsibilities to care of **Unnatural Humankind Fear**.

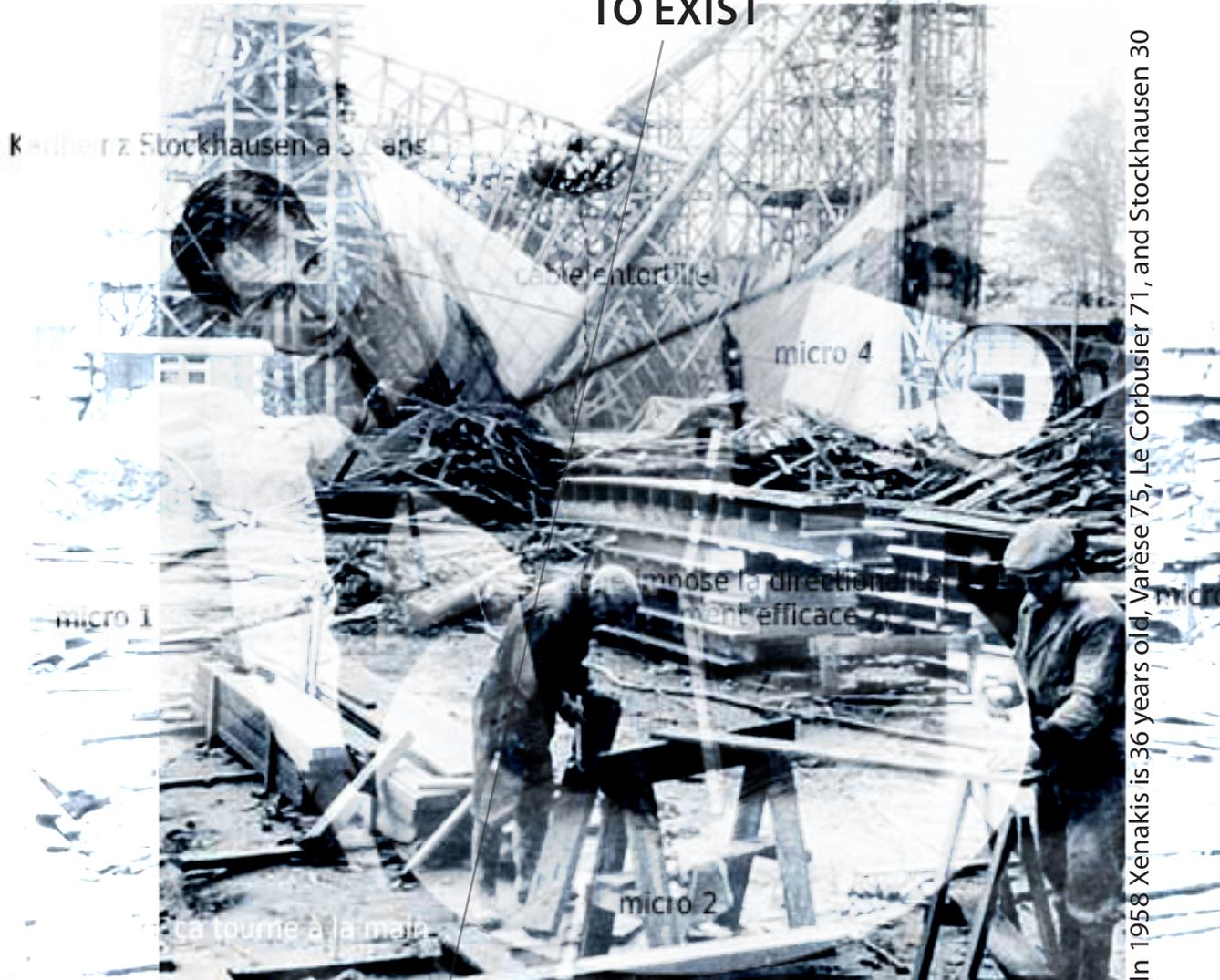
THERE IS NO MEANS and above all NO WISHES TO BUILD TODAY ANY CONCERT HALL for FREE SPATIAL MUSIC.

So logically:

Why? because governing people do not wish governed people to physically escape from their political possession. FREE SPATIAL MUSIC has to perform outdoor in free space as **TEMPELHOF AIRPORT: SYMBOL OF FREEDOM TO ESCAPE ANY BLOCKADE** and: **there is no need to build an Expensive Architecture to experience free spatial music**. Being trajectoral, cannot **glory** any political power.

prise quadriphonique du son émis par le haut-parleur sur la table tournante

SPATIAL MUSIC DOES NOT NEED WALLS TO EXIST



In 1958 Xenakis is 36 years old, Varèse 75, Le Corbusier 71, and Stockhausen 30

Karlheinz Stockhausen a 30 ans

table entortillée

micro 4

micro 1

annonce la direction de
l'écoute efficace

micro 3

micro 2

ca tourne à la main

notons que le mouvement circulaire est interverti si

micro 1 -> piste 1

micro 2 -> piste 2

micro 3 -> piste 3

micro 4 -> piste 4

1959 / 1960

we are aware since the Xenakis' Polytopes (= multidimensional volume)

par exemple :

THE SPATIAL MUSIC BIRTH

The building for the 1st historical spatial music was released in the Brussels World's Fair in 1958, financed by Phillips company commissioned to Le Corbusier, but done freely by Xenakis (Xenakis was working as Le Corbusier's engineer) to spatialized electronic and recorded music. Le Corbusier was too busy with another project to fulfil the Philips commission. Le Corbusier invited Varèse to be a part with Xenakis of the show to perform in space his Poème Electronique.

This left picture is funny, because it shows the backstage of how was built the auditorium. It could be a private house for an original guy! But the building was impressive. The sound system was huge as Phillips has to show its capabilities in sound reproduction and projection, in spatial sound diffusion.

But as a 1st experience ever, Xenakis couldn't consider the acoustic inside the building interacting with the sensation of moving sound in space. The inside shape of the building was close to a stomach, (Le Corbusier wanted a bottle) shape, close to a cave shape. You can imagine how the reverberation could blur the feeling of moving sound mixed by hand from a group of loudspeakers to another in this space. The inside space was covered with 400 loud-speakers, one says, but Philips hide this event as a shame, it is why there is no precise information about the sound system inside.

This is the accurate example of how, between music industry and creative music the misunderstanding is huge. Phillips believed (with all other records and audio equipment companies) that original music cannot support the music business. It took 20 years to evict the avant-garde musicians from the records catalogue and to remove this golden age of free creation to become the hostile and poor music world we know today. [to be continued --->]

NOW:

asks also: why we need an answer for everything? Answer: by fear of nonsense.

WHY IN BERLIN? WHY AT TEMPELHOF?...

insurance matter shows inside fear

WHY NOWADAYS WE NEED REASONS TO CREATE ART? TO MAKE ALL PEOPLE AGREED BEFORE WE ARE DOING FOR THEM?

SIMPLE REASON:

I started to propose the outdoor polytrajectophonic music to the city where I live: Toulouse, "the European city of space" like politics argue with proud. But the city mayor forbid the spatial concert premiere in all central parks of Toulouse. The given reasons? Civil war ("vigipirate") and some neighbours' massive complains, + no political wish from the city hall to finance the event (costing 20k€ for Toulouse context from the city annual cultural budget of 150 millions €). Yes, there is many questions with no answer in Toulouse.

WHY IN BERLIN?

Most of the artists from the world seek in Berlin a refuge. Berlin is the place of world artists-refugees. Berlin figures being the last free place for the arts on Earth to be free to create free arts. It is an illusion. Life in Berlin like elsewhere is hard for not corrupted artists. 2 French friends musicians died young in Berlin. Apartment rental price increase like everywhere due to violent property business speculation. Our system or "social (not funny) game" put everybody in needs of more money, constantly. It increases the miss-balanced between starving and wasting people. Berlin is not an exception. The lack of money for the artists in 2006 was so strong that the refugees Berlin temple was shaking in its foundations. And being in economical lack, *foreign* artists, as usual, are not welcome.

The April 23, 2018, I contacted Michael Müller the mayor of Berlin (3 years younger compare to me), asking him is it possible to organize an outdoor spatial concert. I received a very nice answer from his collaborators Dr Yvonne Markgraf and Marie von der Heydt doing their best to make my music proposal real. People kindness from the Berlin Senat decided me to choose Berlin for the birth, for the historical premiere of the long distance outdoor polytrajectophonic orchestral music.

WHY AT TEMPELHOF?

After several parks in Berlin, we choose Tempelhof.

Is it because it is a big green spot on the map?

Who knows!

1. There is enough space at Tempelhof to perform and experience our spatial choreosonic orchestral music in the silence of the dark.
2. There is empty rooms in the airport to locate the international Centre for Spatial Music (that Toulouse "the city of space" refused and denied).

Why to PERFORM the first historical outdoor long distance polytrajectophonic/choréosonic instrumental music in Berlin at Tempelhof?

... Is it a question that reveals the meaning for a single purpose? The terms to be allowed to do so, is the crowd the artist will provide. Always.

THEN

To excite the Berliners curiosity, to come to experience the spatial concert of The Flying Guitars at Tempelhof. The intellectual wish to reveal the meaning of what we are doing, *to argue the right to do it* (to be financed and granted), is it not a French custom? The artist has to show a submissive attitude requested by the political domination holding the public money demanding obedience by being in excuse to beg for public money. Is it not to play with people emotion with their memories of past strong events? To attract more concerned Berliners? Is it music or advertisement? Which rights we have to do so?

the new spatial free music audience?

REFUGEES AT TEMPELHOF
= escaped people

FAR

[continuation of to be continued --- The paradox of this divorce between audio technology industry and inventive original music, artists and dealers impulsed in 1958 with the Phillips spatial music event project (even if Philips was financing the STEM = Studio for Electronic Music of the **Institute of Sonology** at the University of Utrecht with computer music research started in 1972 with a PDP-15, closed today). They understood that sounds in trajectory blur the public address speech of the politico-economical domination: advertisement beats, defeats the music on stage. It is why spatial music left the stage.

The paradox, is today to act music with the top of audio spatial technology, we have to use obsolete digital audio equipment! Indeed, multitrajectory spatialization does not fit with massive Apple "smartphone" (what is smart in these telephone?) or "tablet" computer designed for users not for creators. There is an invisible regression in audio technology. Where the Global Disciplinary Power is wanted by digital companies (in, and the US) to slave Mankind.

In the 80s happened a diversion started from the music industry to the cinema industry about sound technology production. The Philips' retreat from supporting ideas from "avant-garde" composers = inventive original composers, emphasize this technological divorce. The "Surround Sound" is the testimony of that divorce, because it has nothing to do with sound spatialization for music. (Also spatial music has nothing to do with "immersive sound" system which use headphone with binaural technology for sound location illusion reinforced by pictures' vision): these Too Poor audio Technologies are not made for spatial music, because it besieges the listener. The listener is captured arrested **hypnotized** by an enlighten screen of with moving pictures in the dark. Since 1958, there is too few attempts by some isolated inventors like Anadi Martel with his 1st portable sound spatializator released in 1988, the SP1, SP100, SP200. (By the way Anadi Martel is ready to cellus his spatial research implemented in his SP1 chipset for US\$30k, we are looking for a sponsor to acquire and develop the work of Anadi in a computer host program PureData and/or Max/MSP. We need to do that, to pay a coder during a year to transfer and enhance Anadi's work for sound spatialization). The second inventor is Nicolas Holzem who gave me his last 7 spatialisators Orfeusz to realize my polytrajectophonie choreosonic music (Nicolas left the audio industry as same as Anadi).

READING THIS noteBOOK
WILL MAKE THE OUTDOOR SPATIAL ORCHESTRAL MUSIC
EXISTS IN BERLIN AT TEMPELHOF?

LES GUITARES VOLANTES
schematic mix configuration
& dynamic routing
32 x 14 + 8 aux
14 audio output
for 6 dimensional Audio Space:
output channels
Orfeusz 206 A
Orfeusz 206 B
Orfeusz 206 C
Orfeusz 206 D
auxiliaries send 1 to 8:
1234567891011121314
12345678
8 x 8 submix routine matrix
aux send submix to locate in which path the 8 musicians are:

It is only to clarify ideas, not to seduce or convince.

24x14 output Routing
Matrix Connections for
instant changing the 4
hexaphonic paths.

KEEP THE SKY FREE IN BERLIN

a large sky to breath as to be maintained in Berlin free city

THEN

My friend, the film director Philippe Lacôte pointed me the strong meaning of Tempelhof for Berliners. Since its closure, **the Berliners vote NO to transform the ancient airport (the escape symbol) in a shopping mall (= the trapped symbol)**. Their wish to keep Tempelhof as it is, shows the historical significance and the **strong message** of what represent Tempelhof for the Berliners: **Berlin has to stay a FREE CITY** with an open FREE SKY.

In 2002, Philippe lived in Berlin during a year, to write and realize his science-fiction movie: "Banshee". For that he shot a lot sequences with his director of photography Lubomir Bakchev, and especially in Tempelhof airport. A huge amount of movie pictures is available to be seen.

For him, like most of people, the moving sounds of music in free space means nothing, because likes most of others, very few people experienced spatial music, and in particularly live spatial instrumental music. Almost 40 years of lack of sound space development because of "UNDER ARREST" fear ideology.

SO

To add a motivation to the Tempelhof spatial music event, or to do everything for the event to not be forbidden, Philippe asked me to generate a **profound sense of meaning** of what we will do, to give to the Berliners the enthusiastic feeling about how THE TEMPELHOF IDEA can support FREE SPATIAL MUSIC.

OK

WHAT TRANSMITS THE COLLECTIVE MEMORY ABOUT TEMPELHOF?

*for me a foreigner? a refugee? an alien? an artist?
part Greek + German + Polish, French born in Paris*

TEMPELHOF = LA COUR DU TEMPLE = THE TEMPLE YARD = DER HOF DES TEMPELS
= LA COUR DU TEMPLE BERLIN = THE BERLIN TEMPLE YARD = DER HOF DES TEMPELS BERLIN

BERLIN the resistant (free?) city-temple has a yard to take off, to escape from any hegemony as the 28 years, 1961-1989 siege. Started before with the Staline Soviet blockade in 1948, *the day the Berliners understood their isolation in hostile soviet environment*. The start of the Cold War: 1948-1989. 41 years of living with the fear of atomic bombs blasts: a total destruction of the European continent in between the crazy and dangerous superpowered Americans and Russians. The example of Hiroshima and Nagasaki was in all mankind minds. This basic male competition (for the bigger cock) to know who is the stronger playing the threat of annihilation (with the *red knob to push* with "a finger of power of an irresponsible president"), gave also the **spatial conquest** and the moon landing in 1969, that today is avoided, why? Because the competition is childish and senseless.

Today, the cock battle is over. No, it *explodes in millions fights* between locals separated small powers, indeed insignificant powers, but together they are acting a huge destruction of our vital environment. Power to be alive has to destroy human intelligence. The spatial conquest idea works since the beginning of the 21 century on: "how to escape Earth for another planet", is identically senseless as the atomic cock battle or to be the first in space or walking on the moon or being the first to blast with atomic bombs the annihilation of the human species on Earth. **This has nothing to do with music.**

SPATIAL MUSIC DOES NOT NEED WALLS TO EXIST

soft speaker front soft speaker back soft speaker profile

AU CONTRAIRE

MATHIUS SHADOW-SKY'S SPATIAL MUSIC DEVICE for LES GUITARES VOLANTES AT TEMPELHOF (BERLIN 2019) SONIC ARCHITECTURE

Let's say, the outdoor architecture of the music building is build with the help of topophony*, an invisible volume placed in space (also, several sonic buildings can coexist). A sonic architecture gives an identified acoustic, a space filtered place applying its sound mark to the sounds emitted inside its space (territory).

How to build a sonic wall and for what? or in other terms, does a wall build a sonic architecture?

1. To build a surface with sound, you need minimally 3 loudspeakers (forming a flat triangle) and better 4 (forming a flat square), etc.
2. To build an impassable wall of sound, you have to pile up loudspeakers (as bricks).

long distance for spatial polytrajectophonic music is minimum 100 metres between soft speakers

To move sound in the wall, you need in the 1st case a spatializator, and in a 2d case, a mixing console is sufficient. But in the 2d case, it needs a huge amount of loudspeakers and cables with several connected mixing consols with a huge amount of channels and, the result will approach a usual building, which for music is not considerable for the simple reason of trapped sounds and listeners.

In geometry logic, to build a volume we need surfaces. In sound geometry = geophony (= the art of sound on Earth surface of human living context): topophony is the appropriate term; we place summits. Each summit is an omnidirectional loudspeaker (which for now does not really exist because of our crowd propaganda ideology). The direct trajectories between all summits build the space sonic architecture. In addition, in part of the building, we can create fixed or moving architectural acoustics with artificial reverberations and filters. More subtle is the device, more accurate equipment it is needed.

Our geophonic context gives the 6 understandable coordinates: Sky - Horizon - Ground (+ underground) & Centre - Peripheral - Far.

It is on this basics, we build a SONIC ARCHITECTURE which has to adapt to the spacial context. Which every one sounds different.

For Tempelhof context, do we have to consider: 1. the Berlin historical context (= the consequences of how history shapes the city and the people state of mind), 2. the ancient airport with its 4 km² tarmac and lawn, 3. the importance for Berliners of the symbol Tempelhof airport represents = a place to escape any siege, 4. What the name of the airport means? for the German capital: THE YARD OF THE TEMPLE; which means that Berliners consider their city as the last temple for resistance against outside hostilities, surrounded by wills to forbid their freedom (this is why Berlin attracts so many artists from the world), and 5. Make of Tempelhof Berlin the first place on Earth that allowed the 1rst appearance and existence of the POLYTRAJECTOPHONIC MUSIC (with the wish to install the international Spatial Centre for Music). ARE WE WRONG?

music in the centre sky and ground are 10 soft speakers, 5 on the ground and 5 in the sky: north-south-east-west-centre up and down.

* to understand the topophony: <http://centrebombe.org/livre/8.7.html>

scale 10 mm = 1 m

WHAT MUSIC HAS TO DO WITH THESE POLITICAL NONSENSE?

NOTHING.

MUSIC DOES NOT WORKS TO SUBJUGATE PEOPLE,
BUT IN CONTRARY TO OPEN MANKIND'S INTELLIGENCE.

THE FACT:

LES BERLINOIS CHASSENT LE BUSINESS DE LA COUR DU TEMPLE BERLIN = DIE BERLINER JAGEN DAS BUSINEß DAHER HOF DES TEMPELS BERLIN
remind me somebody 2 018 years ago

THEN

I can argue that an airport, is the place to take off, like the sound is taking off... from "the destructive music industry monopoly". It is senseless idea for spatial music sensations. Or tell me if it has a real necessary sense? Or is it not an explanation to put your mind at ease, or to have your mind in rest, in peace, or to reassure you that nothing wrong will happen for you, if we are performing our unheard spatial music at Tempelhof with all these loudspeakers around for a night?

At this point, we need a general meeting to exchange our expectations about what should be done. THE TEMPEL HOF FREE SPATIAL MUSIC

In addition, we know:

WHY HUMAN BEINGS MOVE TO TRAVEL? to remember *how nomadic they were*, because today **we form a global society of arrested people**

HUMAN BEINGS MOVED TRAVELLING with their loads at their expense: they make trajectories which form routes which by repetition of trampling form paths (which mark the route) and by rolling carts, form roads (= by forcing to open ways for the passages of people who pull their goods). Merchant ships impose with their routine the sea route with goods and enslaved humans, since 1552? no, far far before. The air route opens in the 20th century, in 1931 the expression is adopted. Ports takes the AIR to become: air-port, a functional space for boarding for DEPARTURE and landing for ARRIVAL: air travels for people considered as goods: the consumer meat to send somewhere (with their loads at their expense). CAR GO. The car is going? no. 1857 cargo-boat = cargo ship = boat of freight, boat of loads (1657). Cargo, Spanish word for "cargar" = load for cargo (cargaison), loading (charge). 1948, first cargo plane. 1948, the year of the Berlin blockade. TODAY, AIR TRANSPORTATION CONSIDERS **HUMAN BEINGS AS PAYING SELFTRAVELLING MERCHANDISE**. Quite a profit for companies.

Does this help to form a convincing argument to make the free spatial music event to exist at Tempelhof? NO.

IT IS AN EXCUSE TO INJECT SENSE IN WHAT SHOULD NOT HAVE SENSE of WHAT OUR HOSTS ARE ASKING: **TO RESPECT THEIR SPACE.**

BACK TO LISTEN WITHOUT THE ILLUSION OF SEEING

ALSO,
WE CAN, INJECT HORROR OF WHAT HUMANS CAN DO TO HUMANS: to generate useless additional pain

As in the airport context, we know: how humans created ZONES
how police guard CLASSIFIED HUMANS in classes, by countries (marked with a pass as sheep to pass the port)
especially the IMPOVERISHED LABOUR people necessary to feed ENRICHED people. *This is the maintain Order.*

THE AIRPORT ZONE

Is an OUTLAND ZONE... TO ARREST ANY ESCAPE

... A PASSING SPACE, WHERE NO ONE SHOULD STAYS.

But, with the global politics of: FORBIDDING PEOPLE TO MOVE
(sedentary people are still fearing, afraid, scared of NOMAD -no mad- people)

The ZONE social-game demands to ARREST people: **with no zones, there is nothing to stop and arrest.**

SPATIAL MUSIC TO EXITS CANNOT BE ARRESTED.

Since the beginning of our civilisation, *Western music works with fixed sonic behaviours WHICH ARE NOW UNFIXED.*

And why and for what, the space, the distance, the interval between people has to be maintained?
To avoid any sexual attachment and affection for people to work continuously this, cultivate slavery.

OK,
the Human major problem is domination and submission (frustration and fear in both sides), of accepting tasteless painful social life of masters and slaves,
by accepting economic speculation to kill healthy exchanges between people to degenerate the human intelligence in an epidemic of cowardness that
vanishes the purpose of humankind evolution (if the dinosaurs had 150 millions years of life, it left to human kind 100 millions years of life. The extinction of
the sun is in 5 billions years: we have time to grow up.

LES GUITARES VOLANTES NEEDS 5 30-METERS-WRECKING-CRANE
FOR THEIR ORCHESTRAL POLYTRAJECTOPHONIC MUSIC

CAN WE CONSIDER THE ZONES IDEOLOGY TO GIVE A SENSE TO SPATIAL MUSIC AT TEMPELHOF?

WE CANNOT DO THAT.

IT IS A DIVERSION OF WHAT IS ESSENTIAL.

3 known forms of domination power:

1. sovereign power = to obey to pay for the glory of the king
2. disciplinary power = to tame human body for uncompromising obedience (army, prison, school, hospital, work)
- 3; pastoral power = to believe to obey for everyone to stick together
(in the same belief. The belief is the insurance of the group cement).

HERE AND NOW BEING Ask, why to stay grouped? Answer: to be able to be governed.

CREATIVE

FOR THE HUMAN TO BE NOT VANISHED

S p a t i a l M u s i c
Take-off at Tempelhof

additional remarks:

TEMPELHOF IST NICHT MEHR EIN BEREICH DER MENSCHLICHEN TIERBEHANDLUNG

THE SURFACE OF THE PLANET (our vital context of life) is not flat, there is a thickness, this thickness gives us to perceive the verticality. Our instrumental space music does not ignore it, it abuses it. Verticality requires placing sound sources IN THE SKY and ... UNDER FEET, our feet that move us on the surface of the Earth. Although the earth's attraction "sticks" to its surface, it does not prevent to fly, to flutter, to send sounds flying.

IGNORANCE OF THE THICKNESS of the planetary surface is justified only in relation to property. Indeed, a property is flat, it has no thickness. A moving volume cannot be a property. The real instrumental spatial music cannot be appropriated (by toll and also by frontal cinema which has trapped music in encirclement of "surround").

It is this ATTRACTION that makes possible to throw tricks from high: CAUTION FALLS OF SOUNDS, to fall down: indeed nothing can fall to the top in our context attached to the hard surface (the take-off requires the reverse necessary energy of the fall). The Earth in the air without gravity, it would be a little like in the water. The sounds of the music instruments that swim in all possible directions. But in the water the speed of sound propagation is 3x to 4x + faster than in the air. At this speed, our sense organ generator of audible does not perceive the sound trajectory path (the speed of propagation is faster than the speed of movement). Because of this, in water one hears in mono (the whales are recognized by kilometres, not by the location, but by the identification. In water (in aquatic environment) the space is perceived by the sonar not by the sound). The audible has no weight to be disturbed by the attraction (to fall). Its behaviour is the same in gravity as in weightlessness (otherwise, the astronauts could not speak in the sidereal space of their capsule).

We should now however be aware that the RELATIVITY is GENERAL... That here, it is not (*never*) like there (*never the same*).

Tempelhof is not anymore concerned by the GLOBAL MANAGEMENT of HUMANS in ZONES, to detain people arrested in different inappropriate classes (nations and judgements). To pass the port or not. Neither as an AIR-PORT-GATE-FILTER that excludes or includes human beings separated in solvent and in insolvent = for the governing people to act their domination = the political power to harm people constantly in their daily life.

Is, the free circulation of human beings on the planet, an aberration to ban it, with so much violence?

Tempelhof is no more a LIVESTOCK TREATMENT GATE AREA TO SEPARATE HUMANS
Tempelhof ist nicht mehr ein BEREICH DER MENSCHLICHEN TIERBEHANDLUNG

There will be not any arrested circulation of people at Tempelhof
(as in rich thief countries automated airports). Belief of Protected Zones?

FREE SKY HAS TO STAY FOR BERLIN

AIR-PORT AS HUMANS FILTERING GATE BY ZONES?
AS BLOCKADE ZONES?
AS DETENTION CUSTODY ZONES?
HAS TO STOP.
TO STOP OUR SELF DESTRUCTION OF OUR SPECIES
PORT IS TO WELCOME ALIENS, NOT TO THREATEN THEM.

TO TAKE-OFF AT TEMPELHOF

TO GIVE A PLACE TO SPATIAL MUSIC