



Model Description

„Alembic“

Name of the model: alembic.ts

Types of sounds used (free description, instruments, genre, playlist...):

For training this RAVE model, I've drawn from my catalog of music releases spanning the past 30 years, curating over 14 hours of sounds recorded using my collection of vintage analog keyboards, Eurorack modules, and custom Max/MSP patches.

Total duration of audio corpus used for training:

14 hours and 13 minutes

```
Step 4/4: Running RAVE preprocessing...  
dataset length: 14:13:36.161088: : 17233it [00:45, 382.63it/s]
```

Artistic intention: Do you want to achieve something special with this corpus?

This corpus emerged through an iterative process of selecting training data, training the model, and exploring its results, drawing from my catalog of music releases. Named "alembic" after the alchemists' apparatus, the model seeks to create a parallel between Jung's observations of alchemical experiments as projections of the unconscious mind and our exploration of the enigmatic, multi-dimensional latent space. Through this exploration, navigating the model's high-dimensional manifold becomes an adventure into the unknown, revealing new insights about our perceptual relationship with synthetic sound.



A picture, artwork, photo presenting the model.



Free additional information:

The process of selecting and training with this material led me to reflect on Jung's writings about alchemy, particularly how the alchemists' exploration of the unknown mirrored their own psychological projections. As Jung noted, 'Everything unknown and empty is filled with psychological projection; it is as if the investigator's own psychic background were mirrored in the darkness.' This parallel becomes especially poignant when considering how we interact with the model's latent space – a multi-dimensional manifold that, like the alchemists' material experiments, remains fundamentally enigmatic and mysterious due to the inherent complexity of its multi-dimensional topology. Just as the alchemists encountered their own unconscious in their material experiments, I found that exploring these high-dimensional latent spaces becomes a similar journey into the unknown, where our contemporary technological tools meet the mysteries of human creativity and perception. Through this lens, each navigation through the latent space potentially reveals something about our perceptual relationship with synthetic sound.