

# European Glass Context 2016, GLASS Cultural Heritage and Craftsmanship /Process as Object

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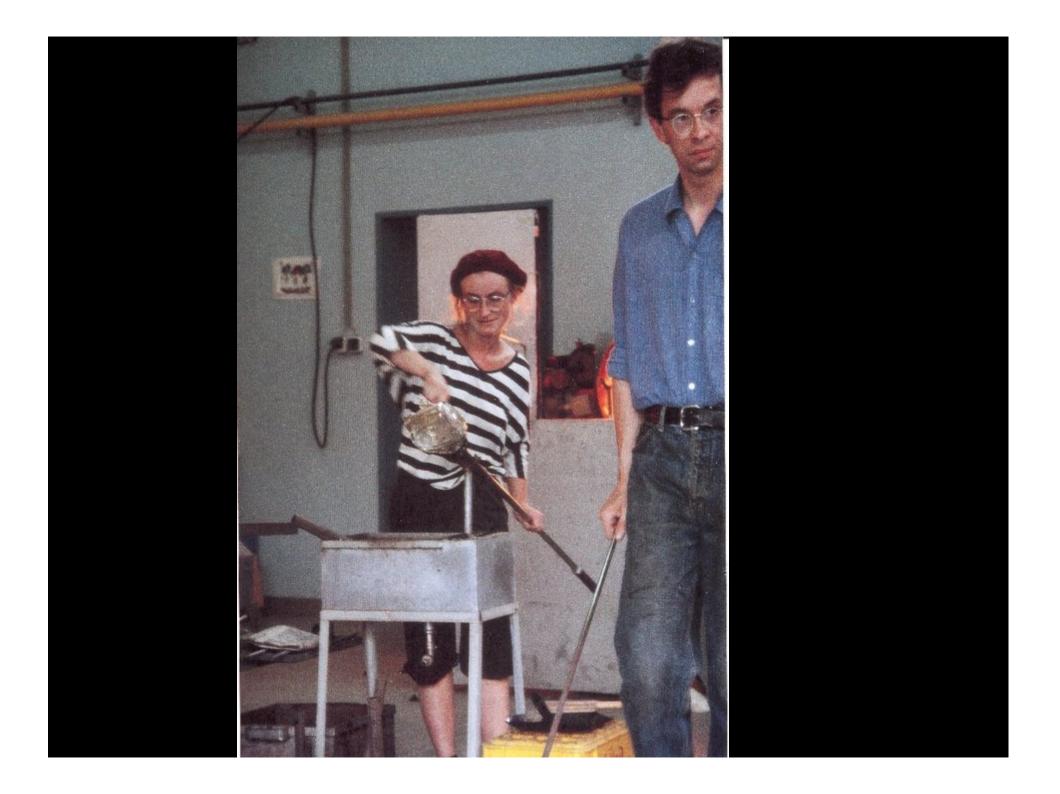
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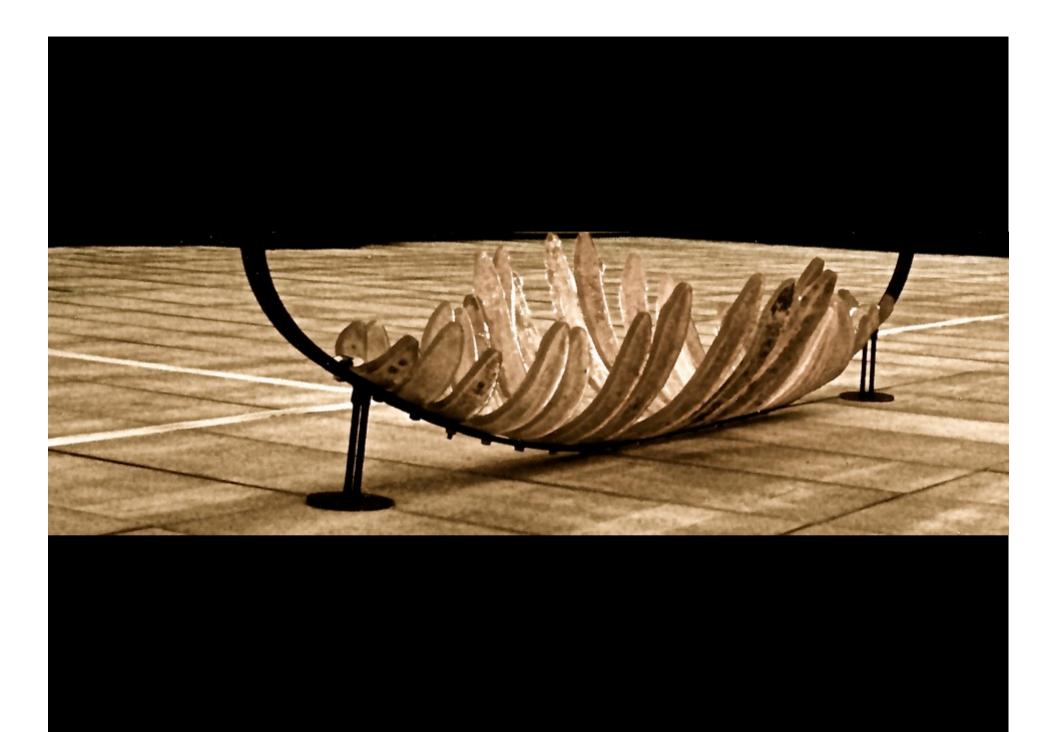
### Lise Autogena

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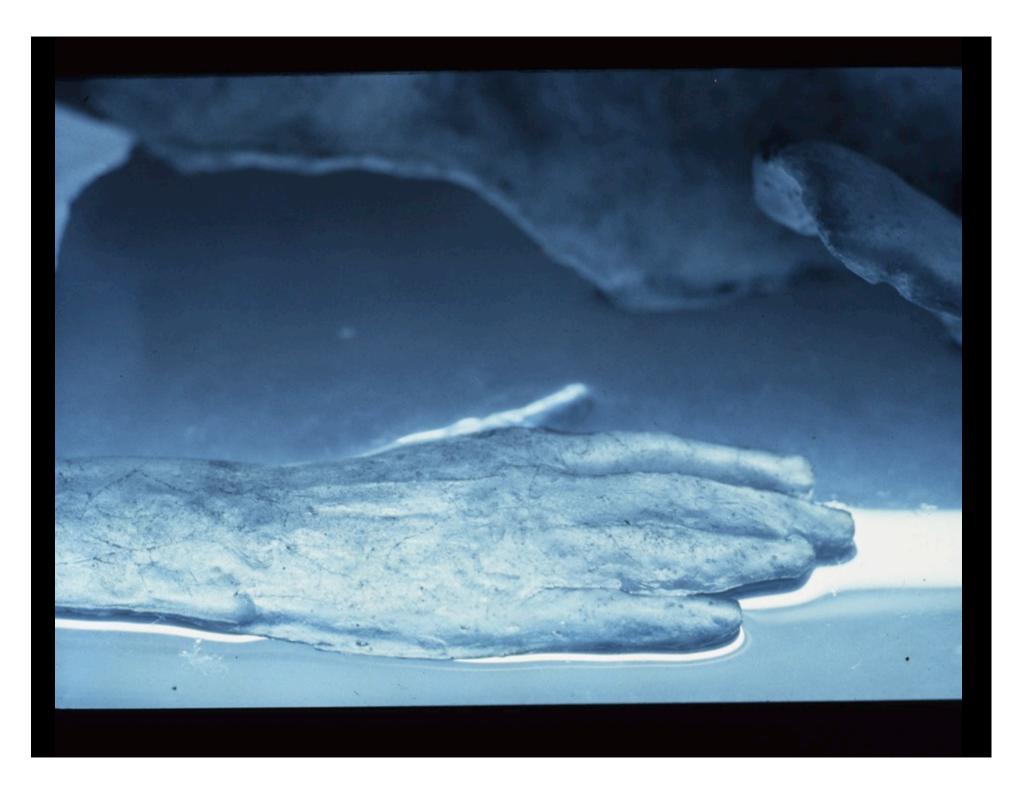


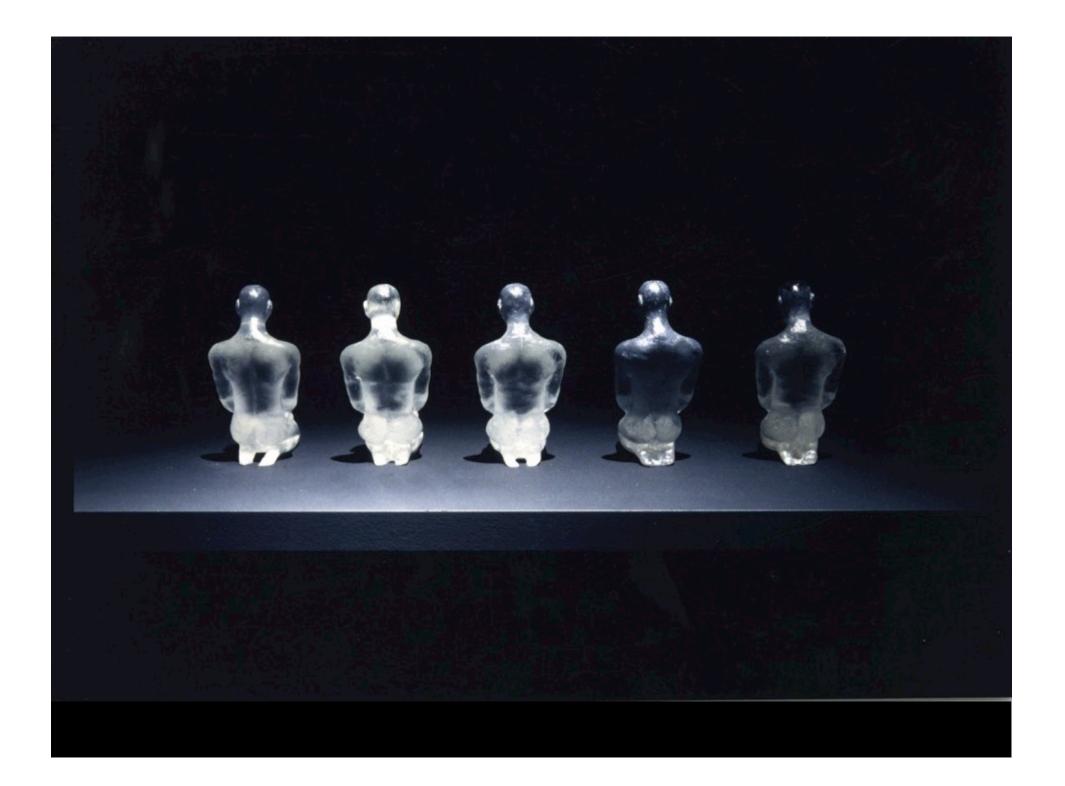


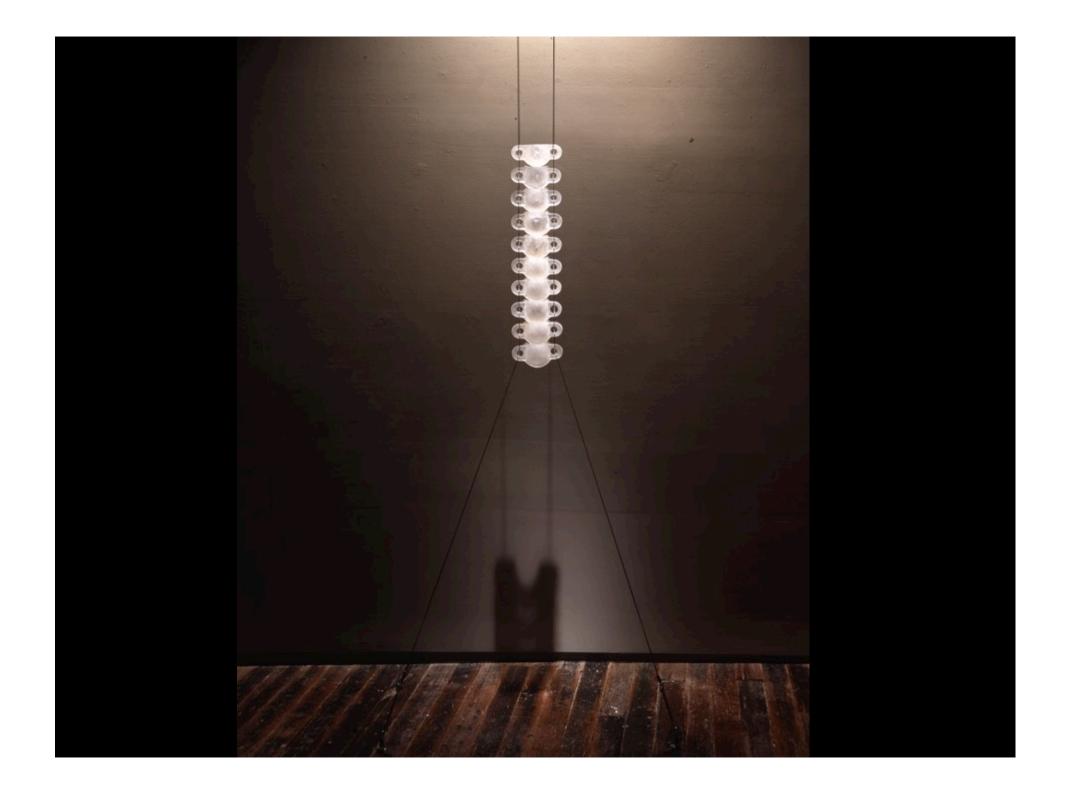


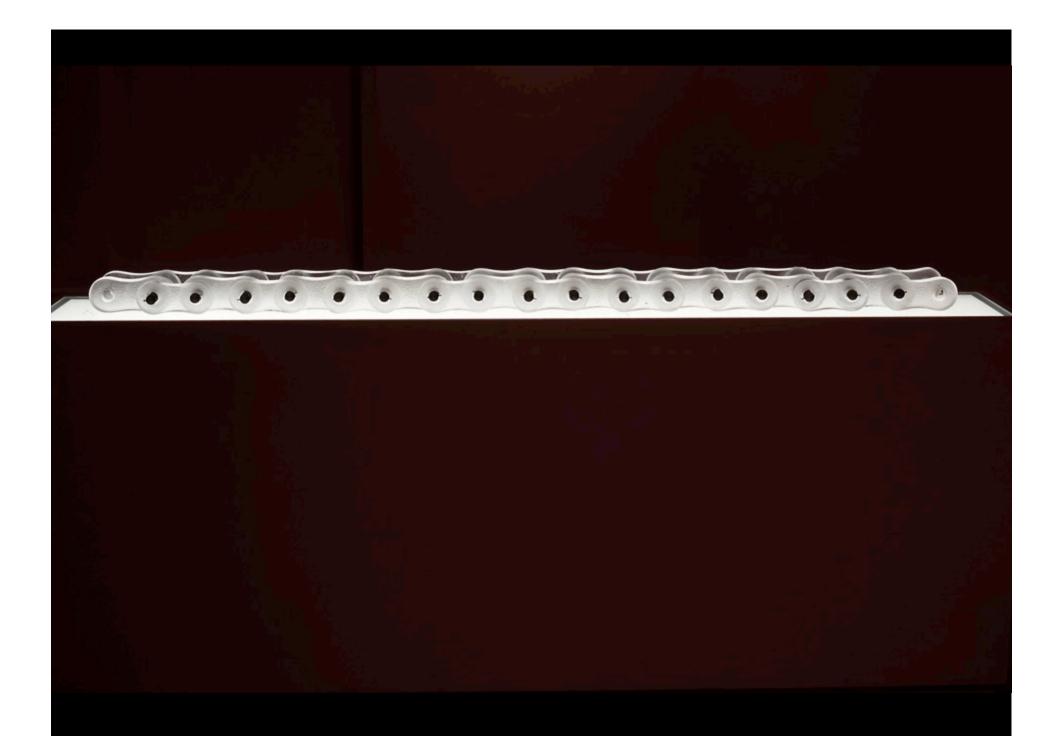




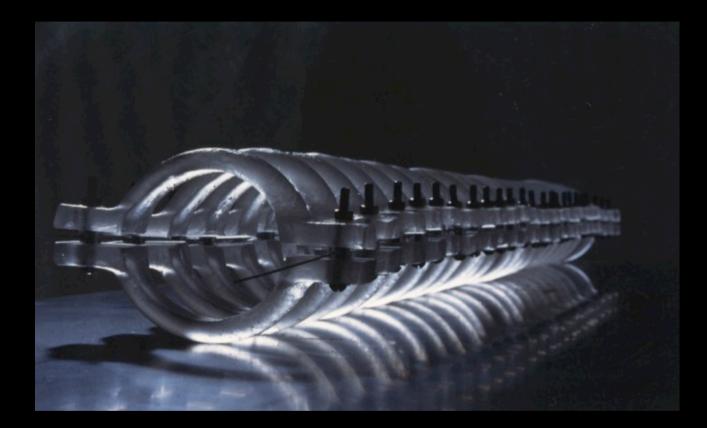






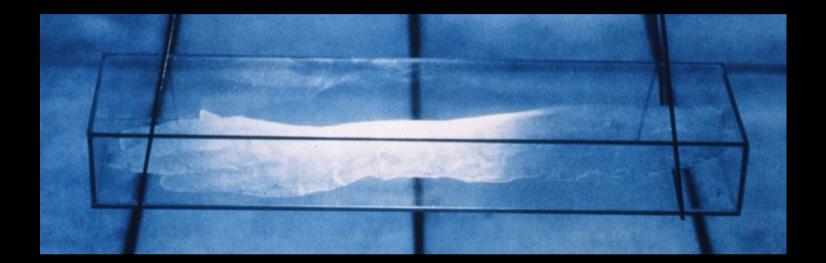




















If the rays are not incident parallel to the axis of the paraboloidal surface they are no longer brought to a focus. Fig. 109 illustrates what happens when the rays are inclined at an angle of 25' to the axis. There is no sharp focus as at F in Fig. 108, although there is a rough concentration of rays in the region of F'. We see, therefore,

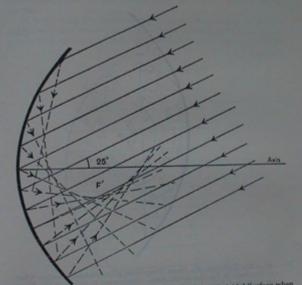


Fig. 109.—The Reflection of Parallel Rays from a Paraboloidal Surface when the Incidence is oblique.

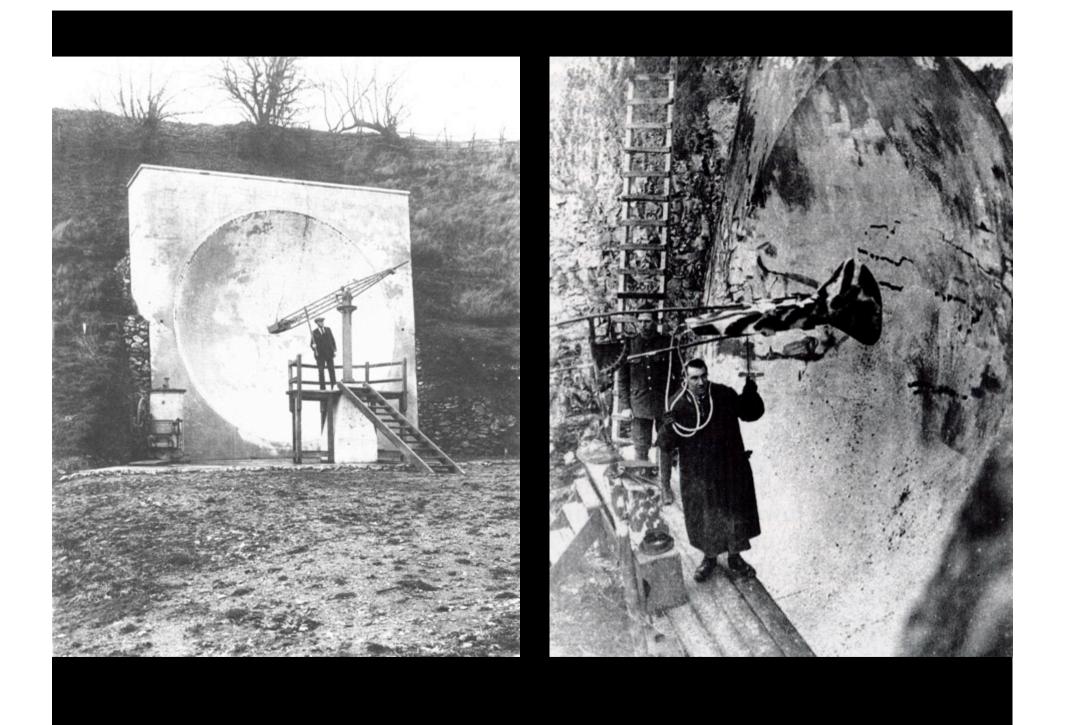
that in order to get the best results with a paraboloidal sound-collector the axis of the surface must always be directed towards the source of sound.

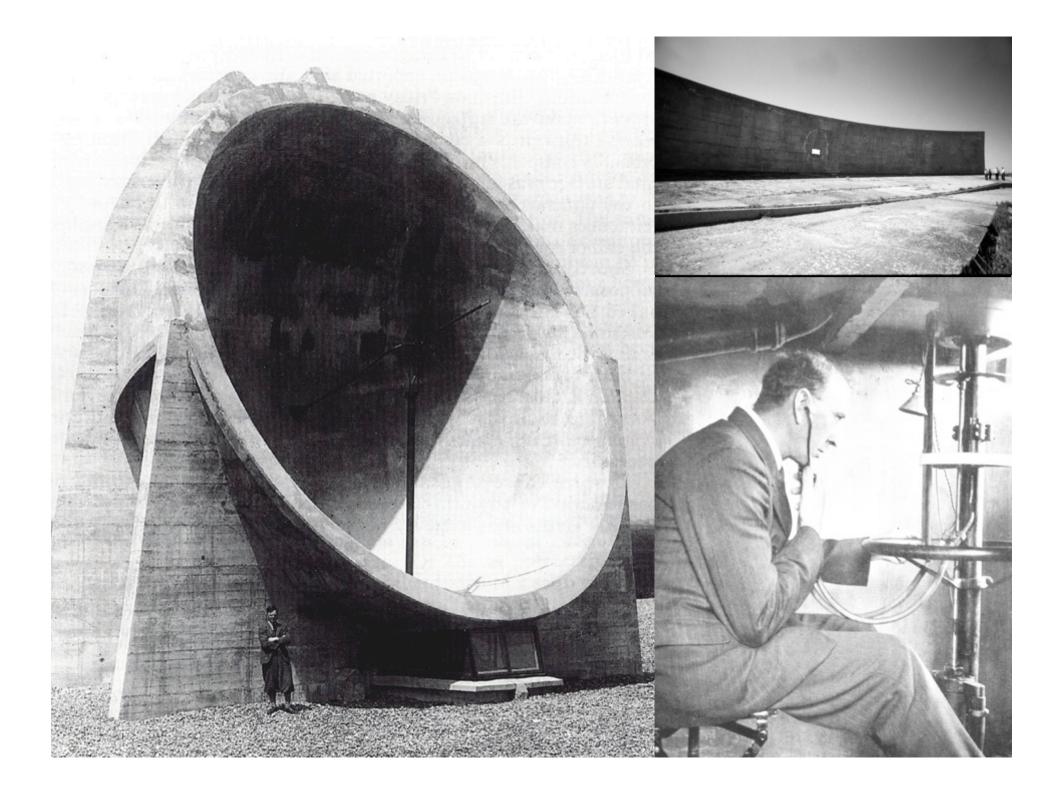
 $\S$  15.41. The Reflexion of a Plane Wave-Front by a Paraboloidal Mirror. -By taking a plane wave-front at some given position in front of

Confied in Army Orders for September, 1932 FOR OFFICIAL USE ONLY. THE SUMENT IS THE PROPERTY OF H.S.M. COVERNMENT. 140 NOTE. THE THEORY OF S ANTI-AIRCRAFT SOUND LOCATION AND DETECTION 1932 the authority of His Majrany's Stationyay Ormer Son Chart & Sons, 115, Tonden and Bastes.

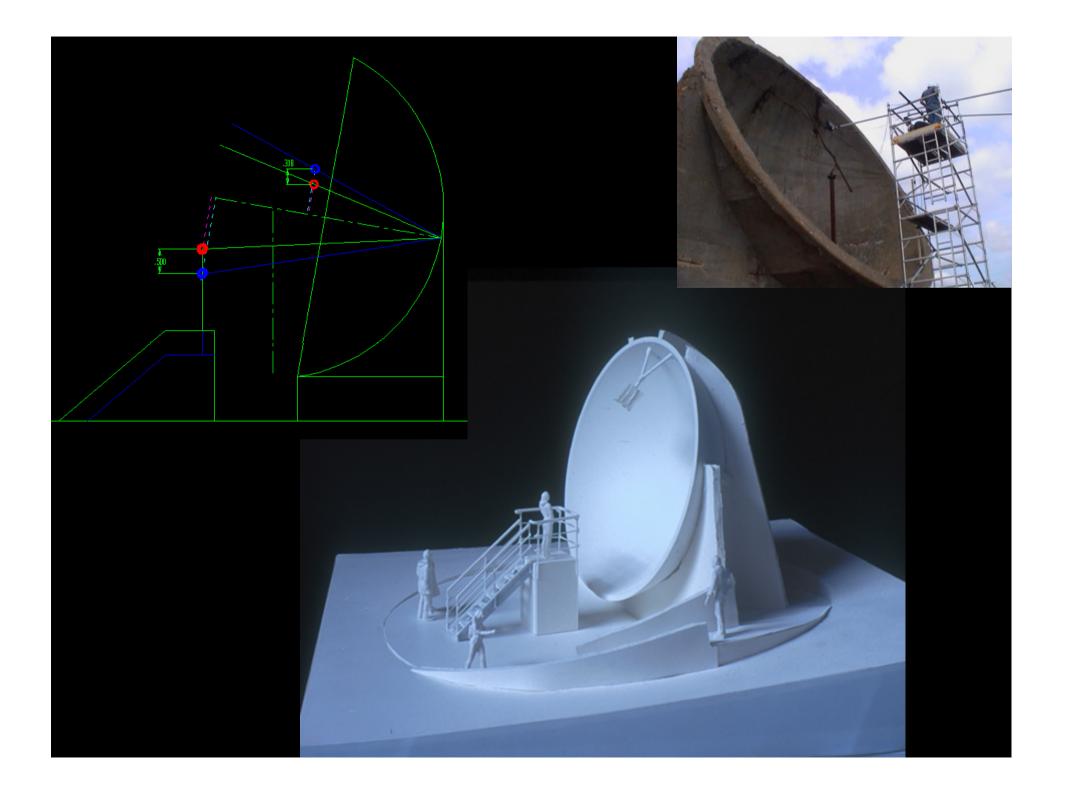










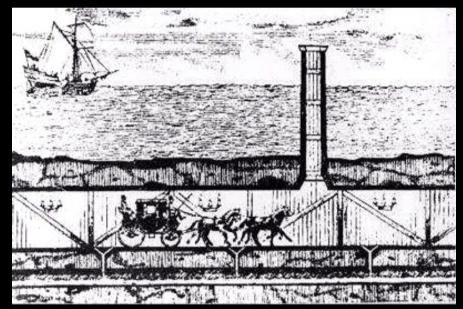










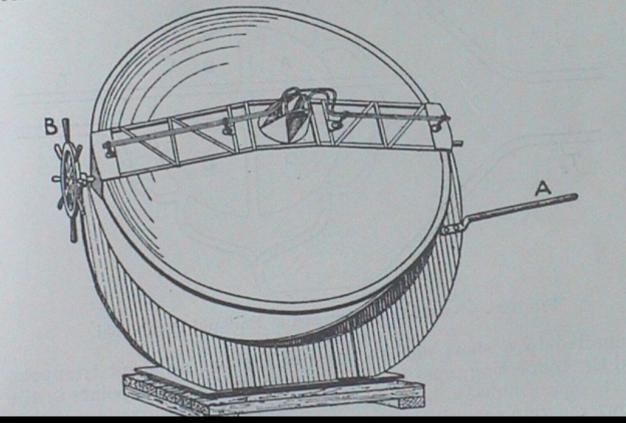




## § 17.1. The Baillaud Parabololu.

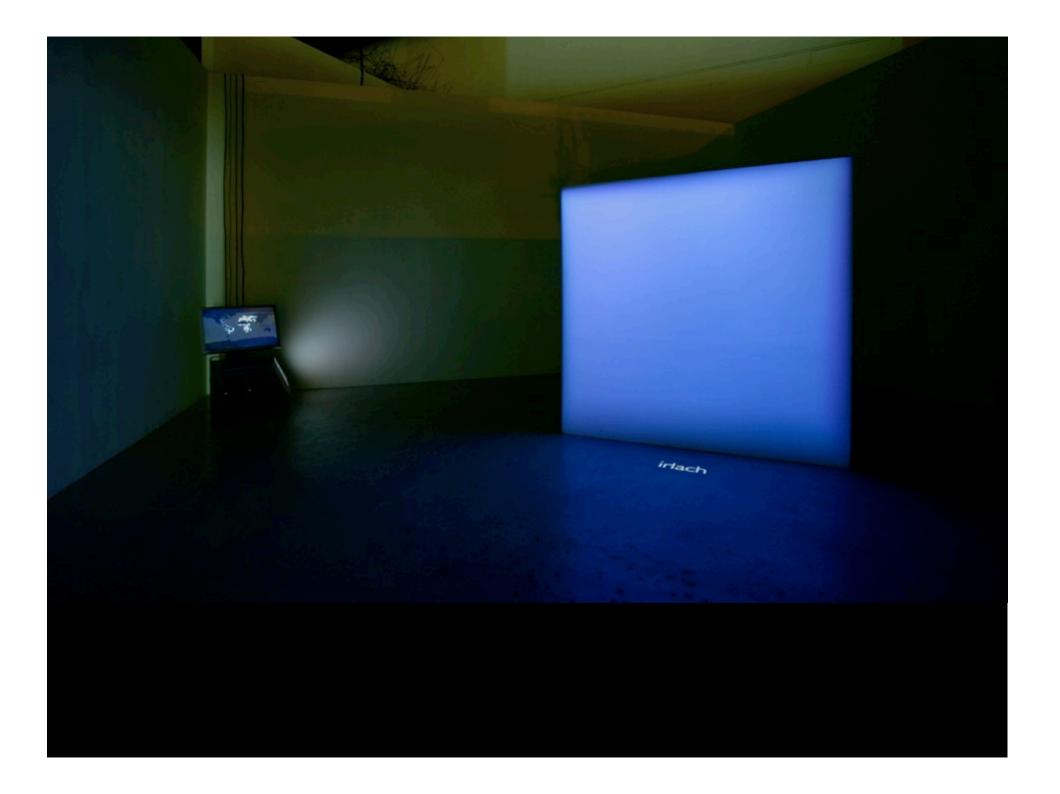
A movable sound-mirror (the Baillaud paraboloid) was adopted by the French Army for aircraft location in 1918. Its adoption was the result of experiments which had been conducted from 1916 to the result of experiment central du Materiel de la Radiotelegraphic 1918 at the Établissment central du Materiel de la Radiotelegraphic militaire under the direction of General Ferrié.\*

militaire under the direction of General Ferrie. The Baillaud paraboloid comprises a light paraboloidal mirror mounted on an altazimuth stand, and having two pairs of binaural

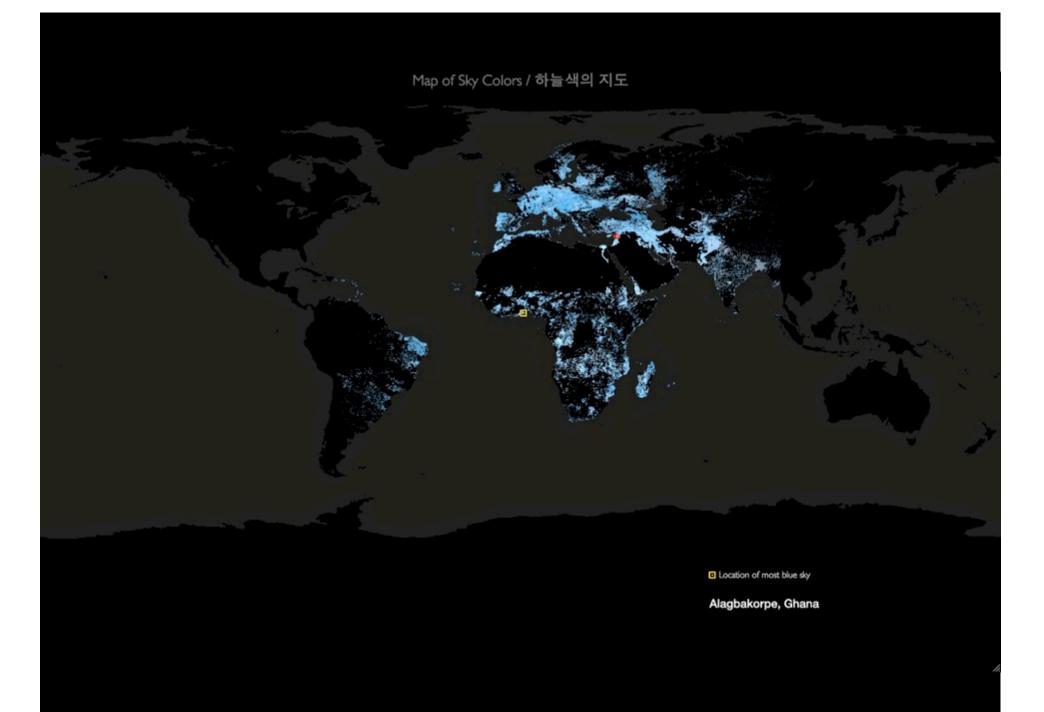


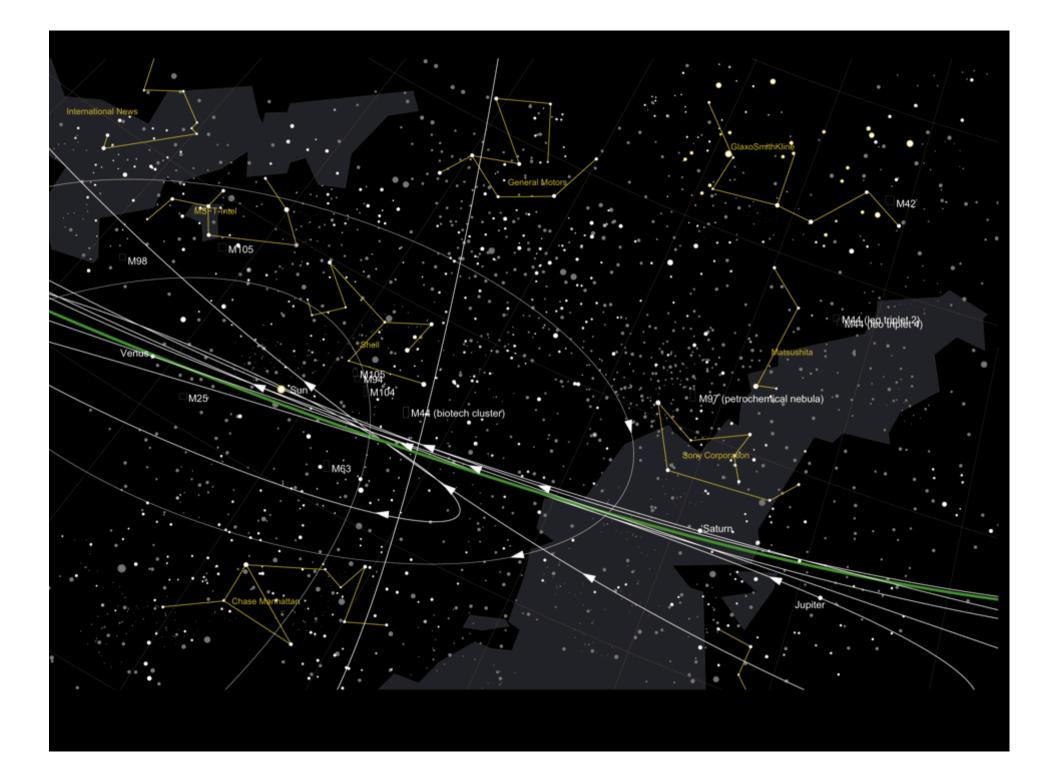
### Most Blue Skies

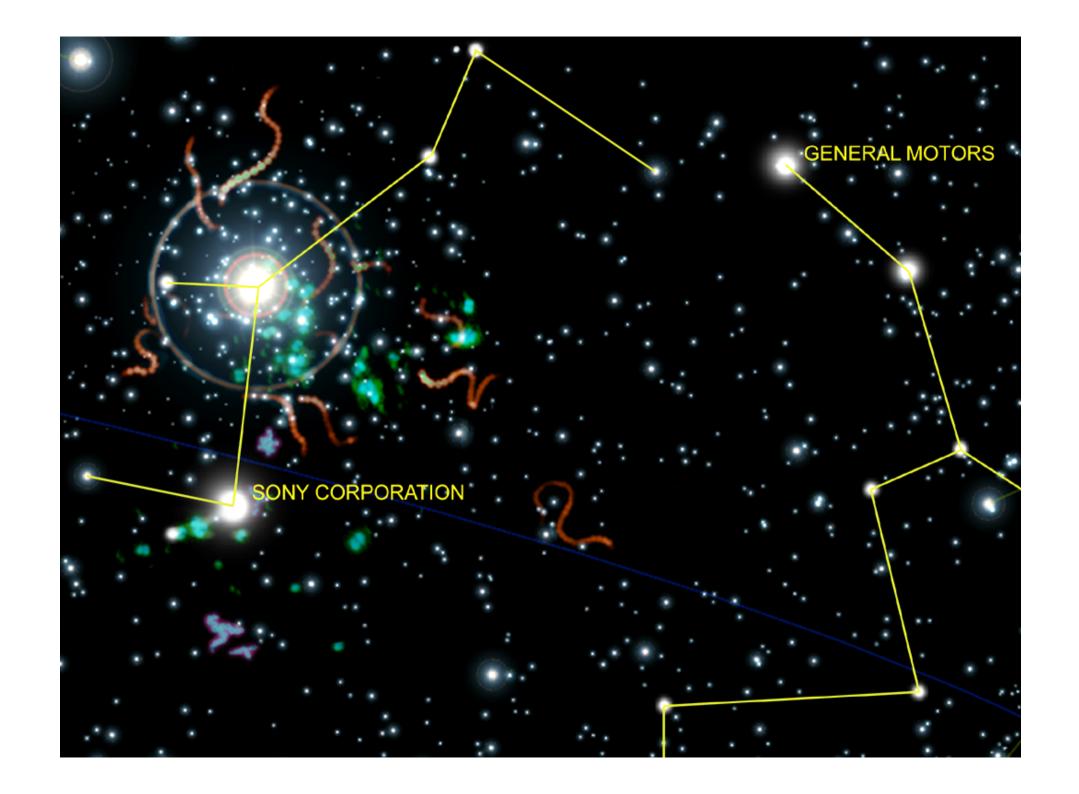


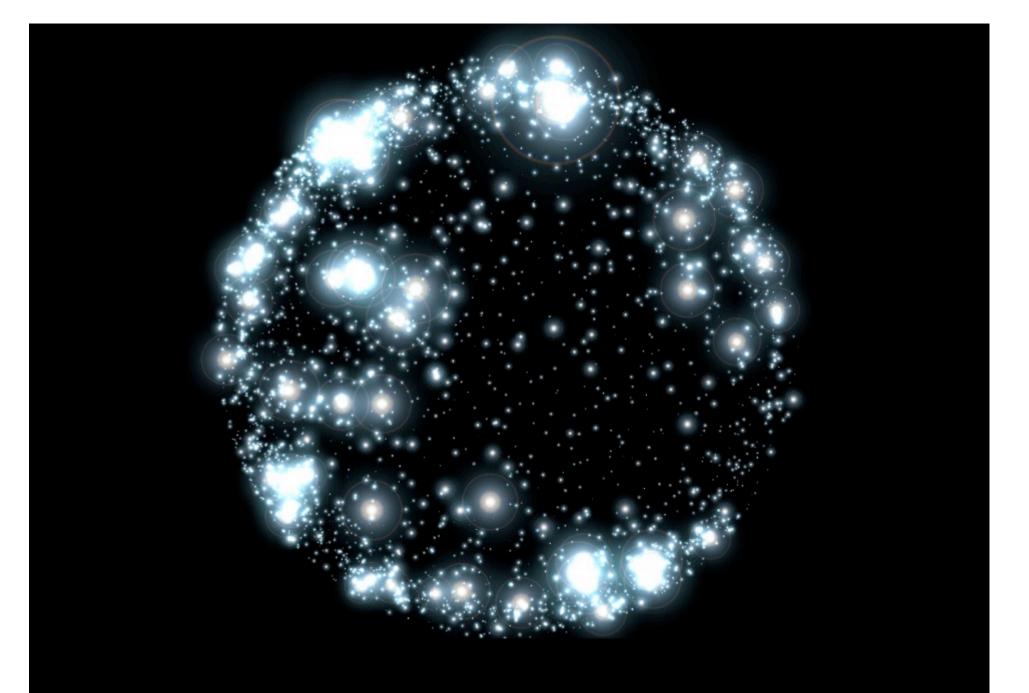


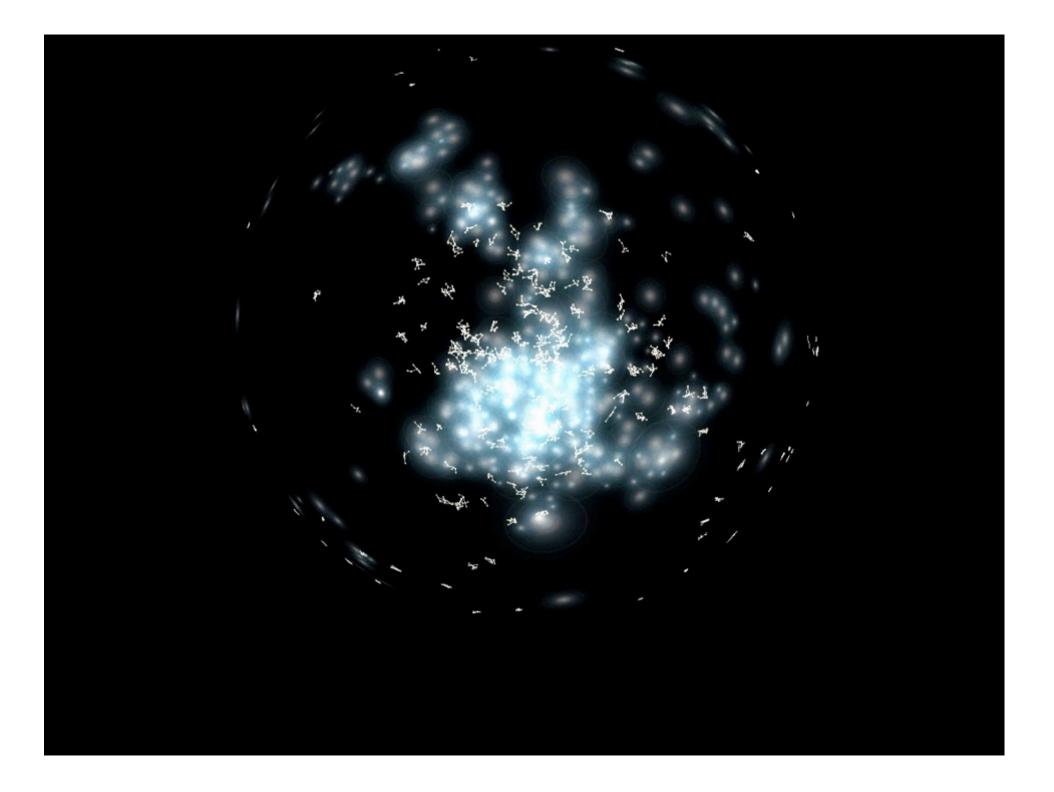


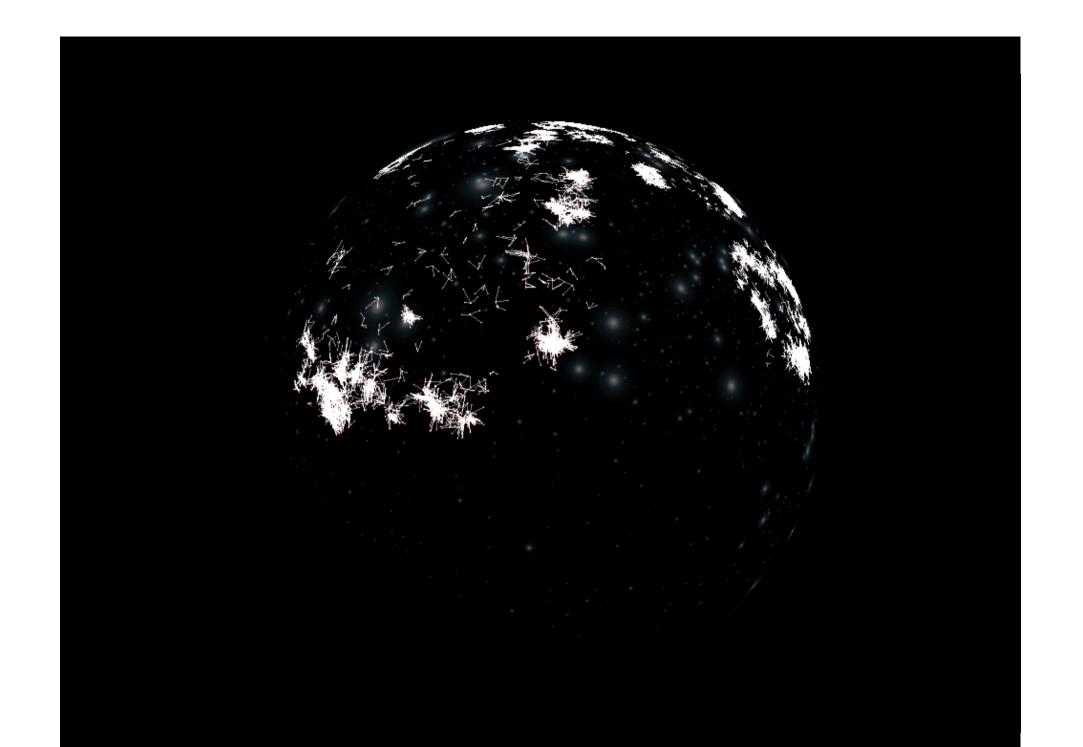


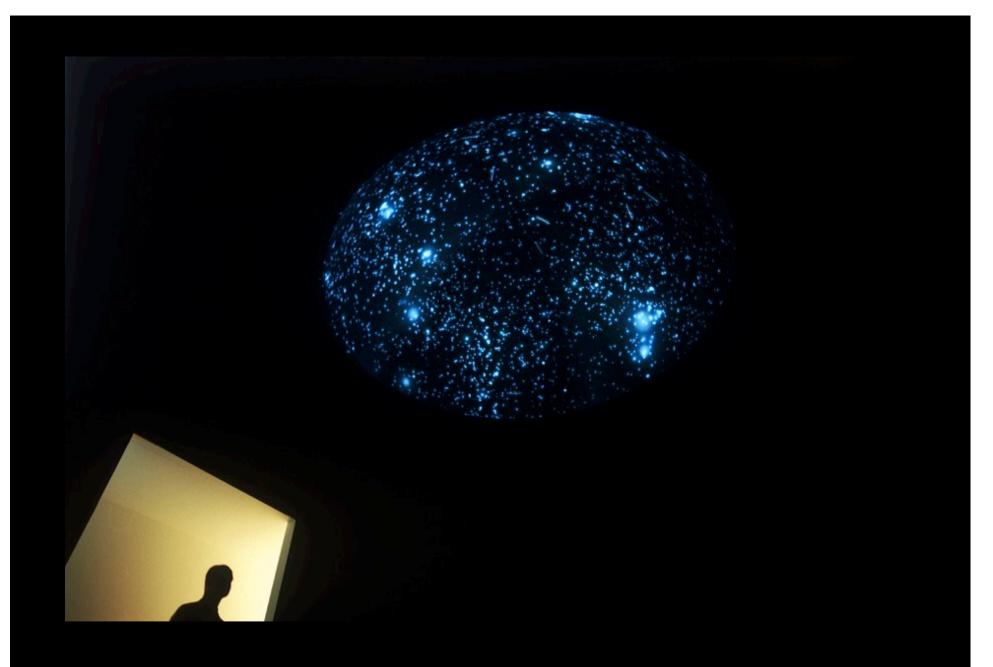






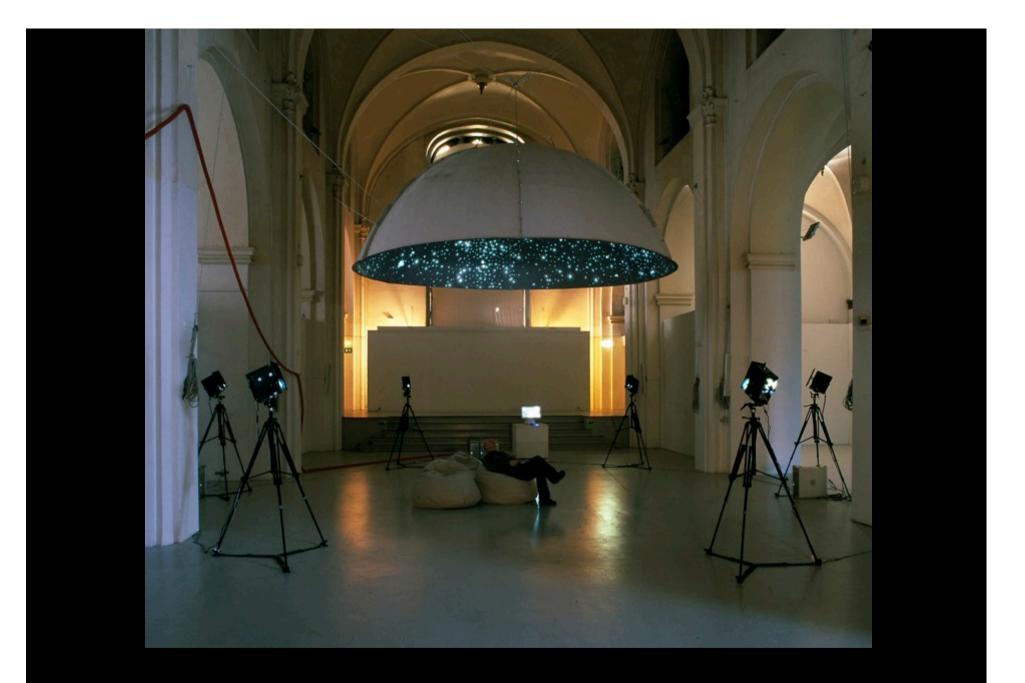






Tate Britain, 2001





Nikolaj Copenhagen Contemporary Art Centre, collaboration with The Danish Stock Exchange, 2004

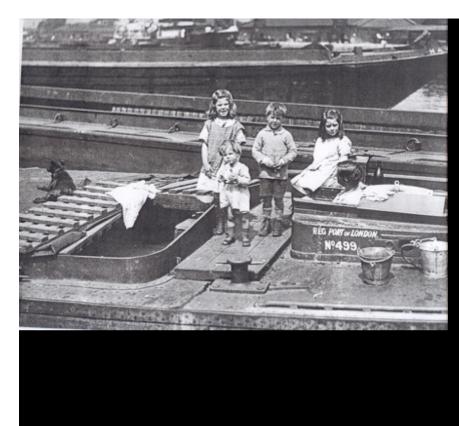


















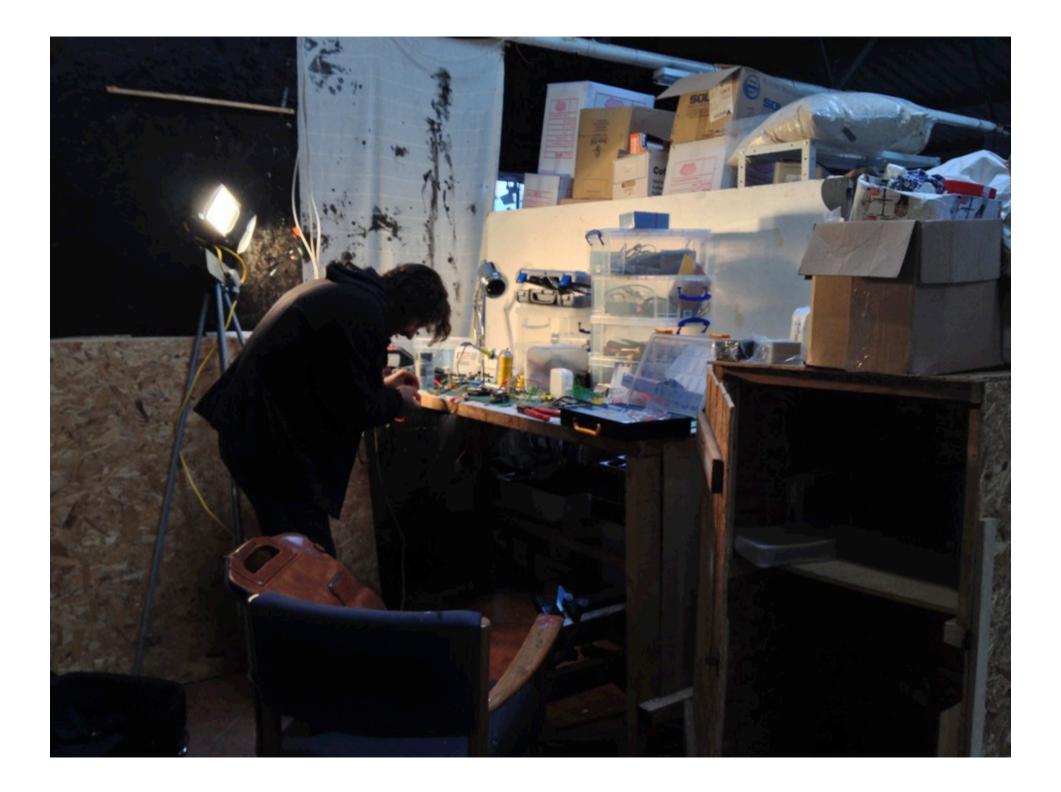




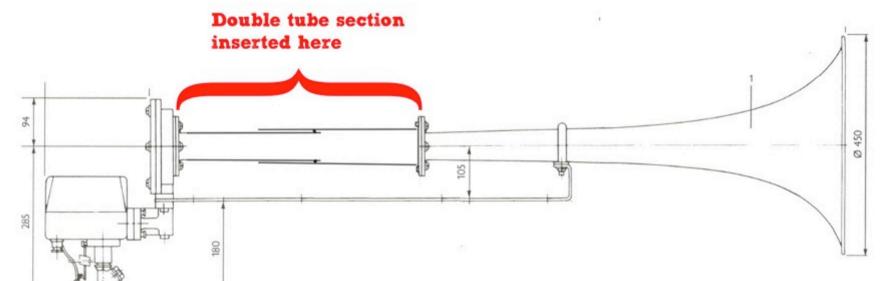


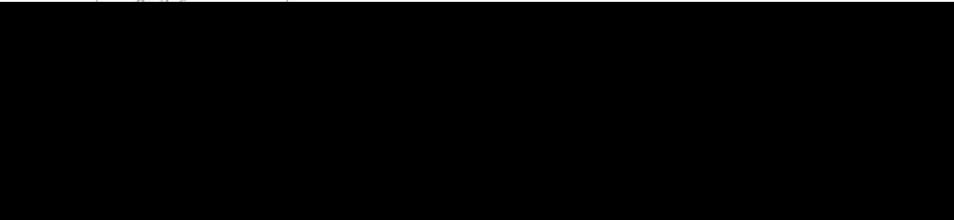


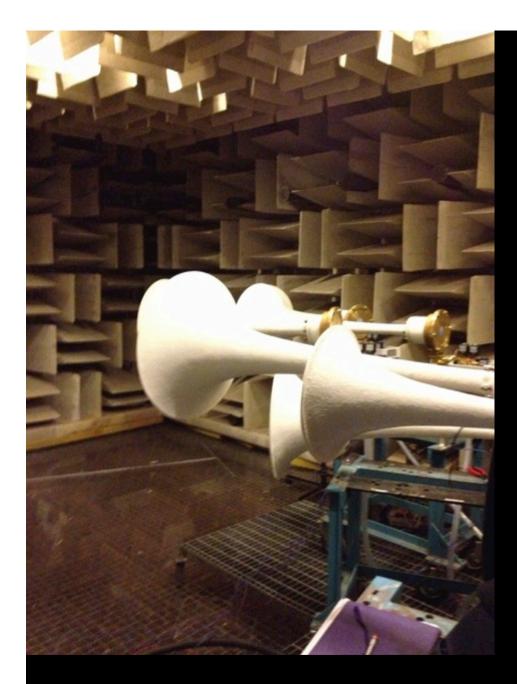












anechoic chamber at Kockum Sonics, Sweden

