

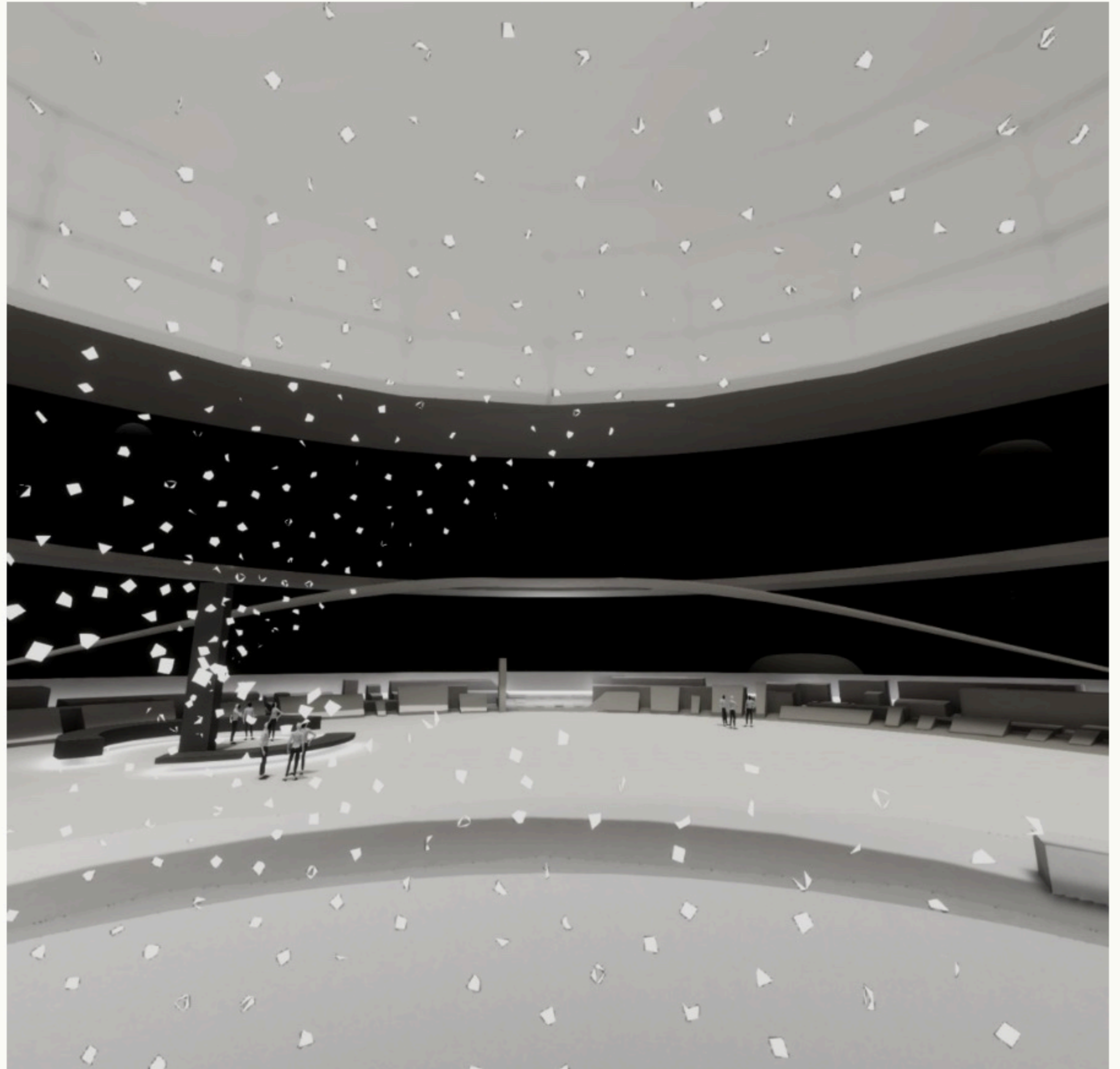
PROJECT: INSTITUTION
DATE: Guangzhou, 2026

ART AS SIMULATION, EXHIBITION AS PATH

VR pavilions, ALAN and the physical museum at Institution

艺术即模拟，展览即路径

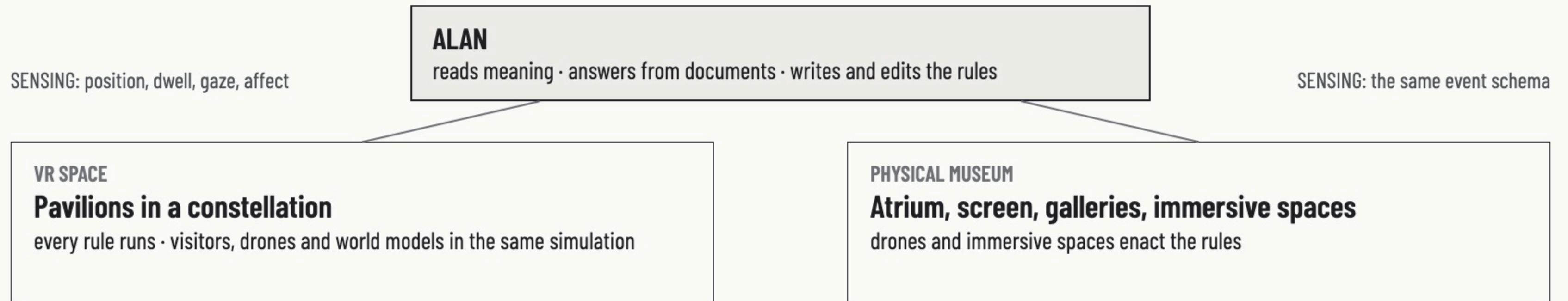
TOM CEBIC · CO-FOUNDER, INSTITUTION



Institution is a contemporary art institution working in Italy and New York, and now China, with five public systems

STAFF/FOUNDERS	Fabio Cavallucci, Tom Cebic, Lucilla Grossi, Wang Lifu
PROGRAMMES	Decolonized History of Art: 24 lessons, 24 faculty, in Italian, English and Chinese · Culture Commons Forum, two editions
SYSTEMS	vr.institution.art · curator.institution.art (ALAN) · atrium.institution.art · translate.institution.it · institution.tv
PHYSICAL MUSEUM	Clouds A0

The system: one exhibition, two spaces, one curator, one operations layer



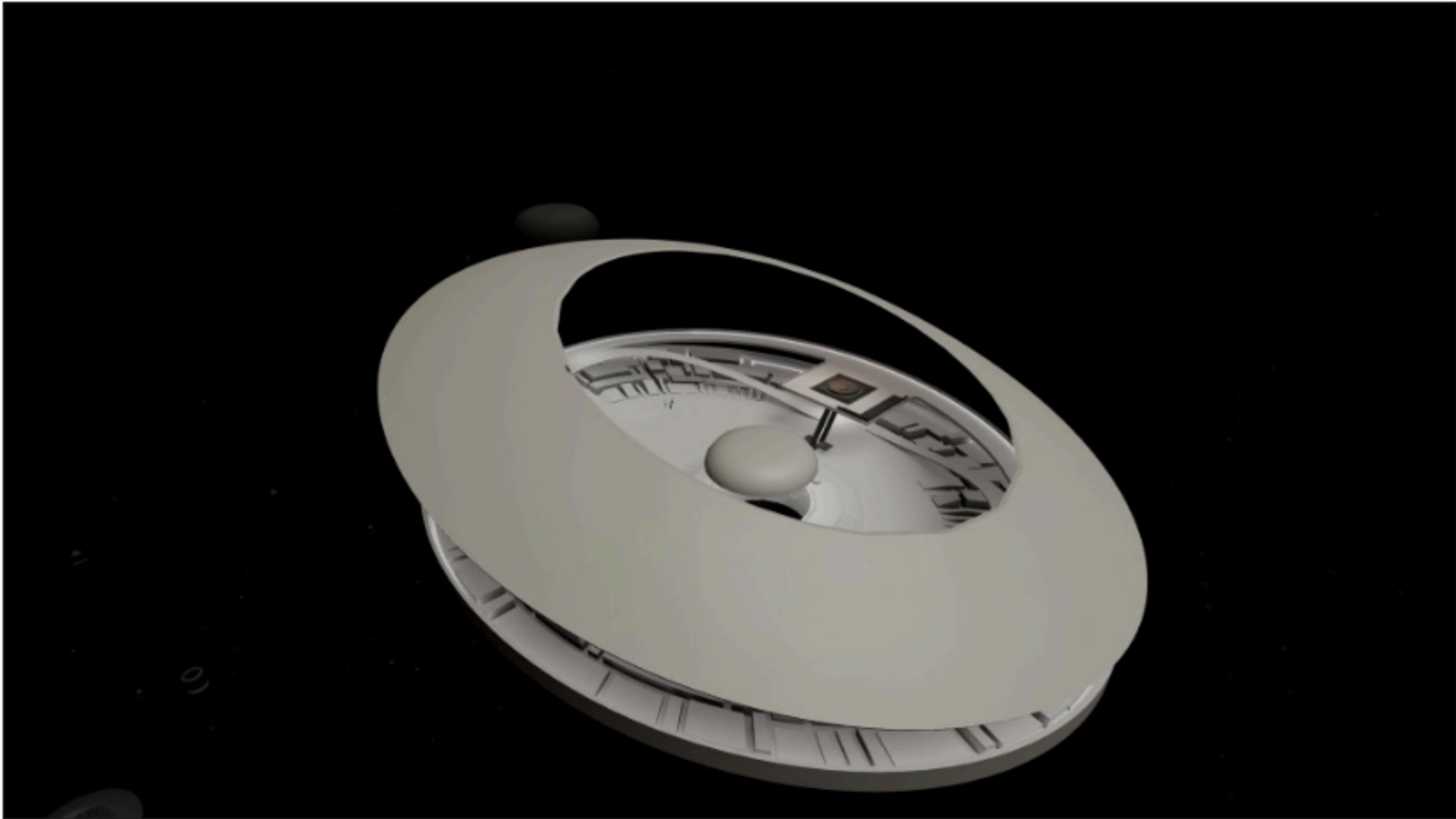
THE EXHIBITION AS A SYSTEM OF PATHS · semantic, affective and physical

ATRIUM

plans, drafts, checks and records the institution's work

The VR world runs today: 23 pavilions, 16 open, 37 works, three languages

ADDRESS	vr.institution.art, browser (WebGL 2) and headset (WebXR)
PAVILIONS	23 in the database, 16 open, built from about 20 reusable templates
WORKS IN SLOTS	37: 32 video, 4 article, 1 sculpture
TOPICS	Institution Under Construction: Gaze & Memory, Body & Identity · AI and Sustainability
DESCRIPTIONS	English, Italian and Chinese per pavilion
NEXT	multi-user, voice and avatars at scale



HUB PAVILION, LIVE WORLD, 2026 SNAPSHOT

The pavilion catalog defines nine pavilion types

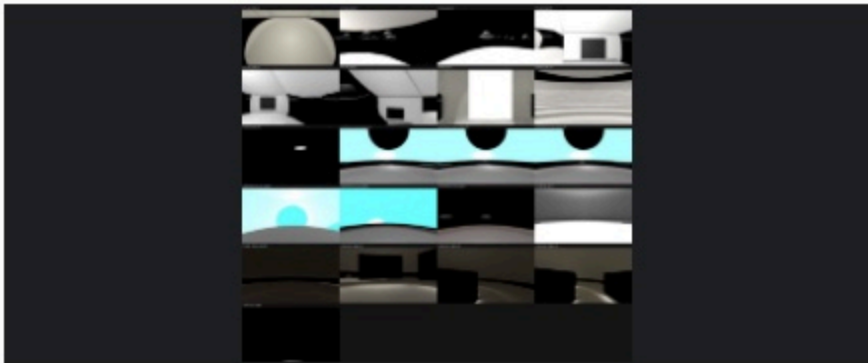
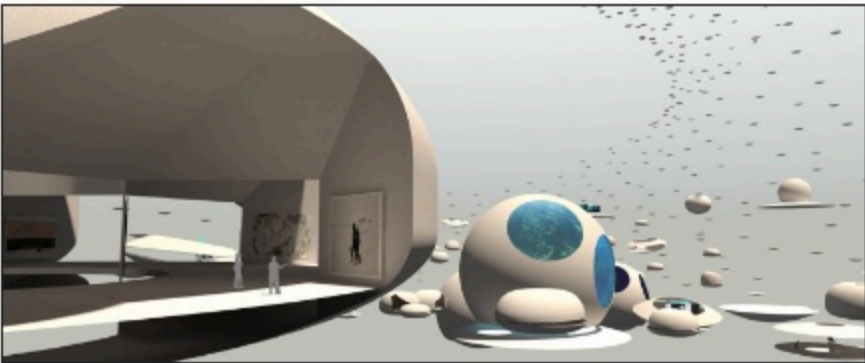
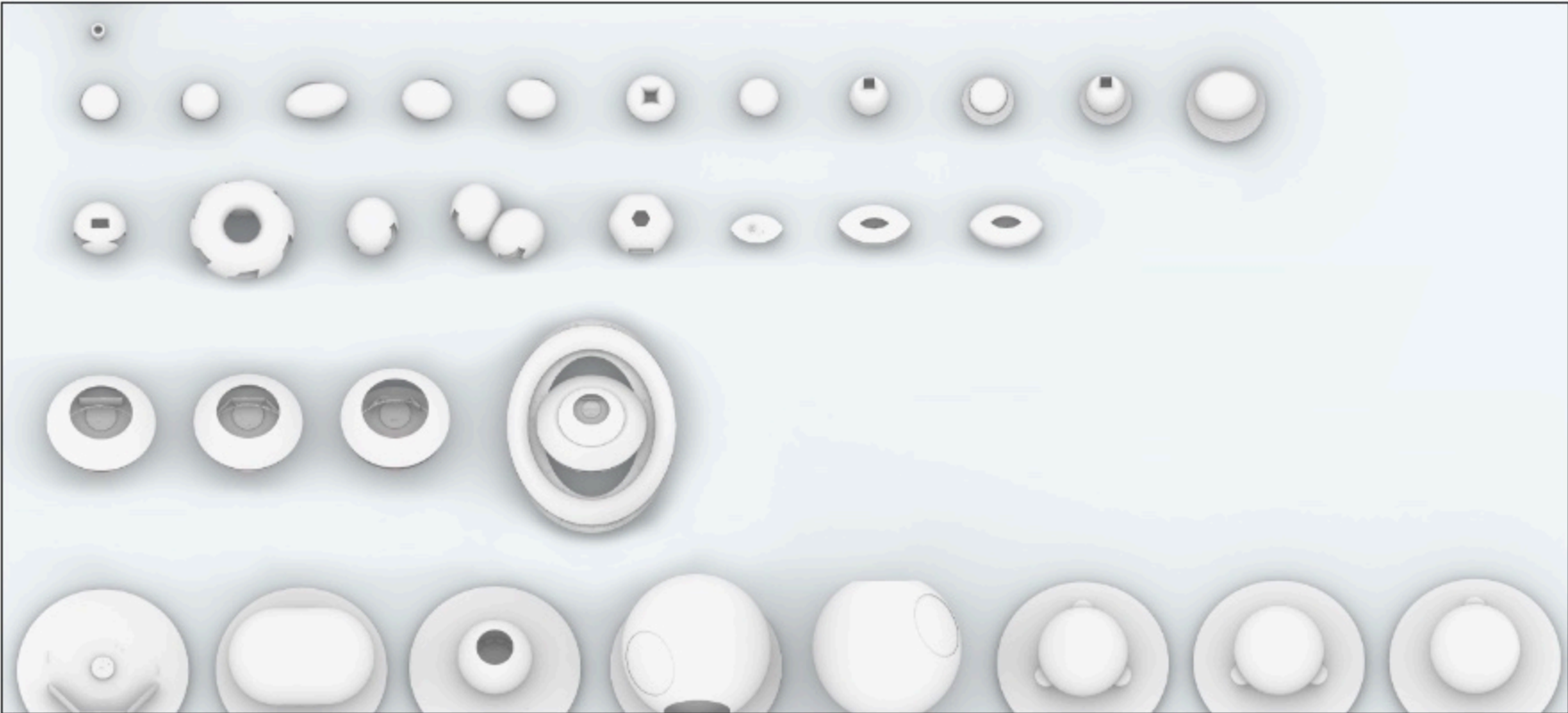
CATALOG Pavilion Catalog, with the full catalog matrix revised in 2026.
Clouds A0 (Masayuki Sono, Ostap Rudakevych)

TYPES FLOCK · ARTICLE · CINEMA · ART · LECTURE · PERFORMANCE
(open, closed, chamber, sound, poetry, immersive) · VIRTUAL
REALITY · BLACK ROOM · EDUCATION

SHEET FIELDS description · screen/art · users · control · lighting · materials ·
remarks

FLOCK “transition from line to volumetric flock”: the constellation is a
formation, not a map

IN UNITY Art A-F, Lecture 1S/5S, Sculpture, Performance A-E, Video,
Article, Hub, Education



The works in the pavilions



MARINA ABRAMOVIĆ AND ULAY · Light/Dark · single video



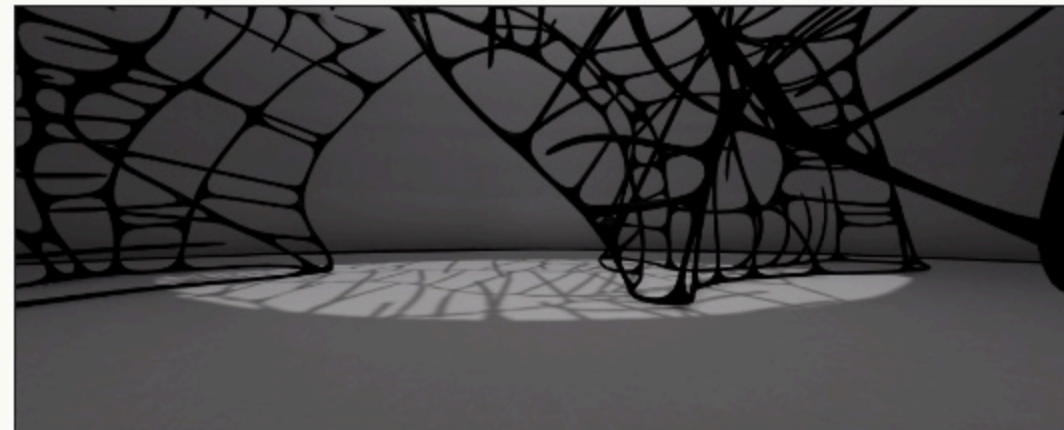
JÓZEF ROBAKOWSKI · Attention: Light! · film after a Paul Sharits sketch



KAROLINA WOJTAS · steals from net · restaged photographs



ARTIOM CONSTANTINOV · Pain, Suffering · audio-reactive video



NEW-TERRITORIES (FRANÇOIS ROCHE) WITH EMANUELE COCCIA
· (n)Permanencies Tractatus · sculpture

ALSO OPEN

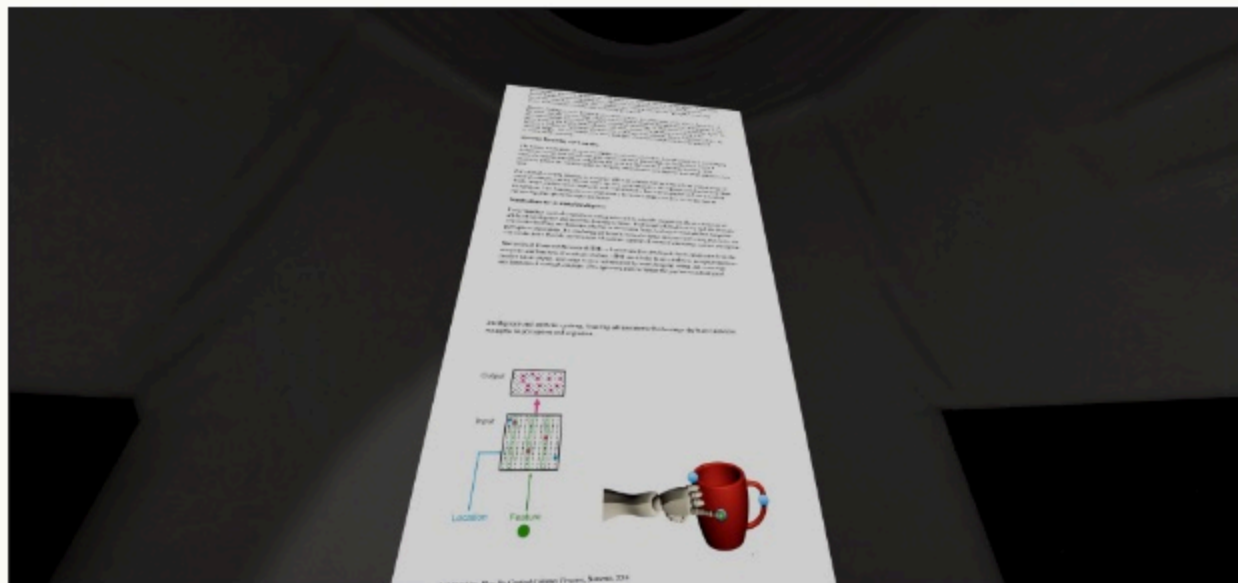
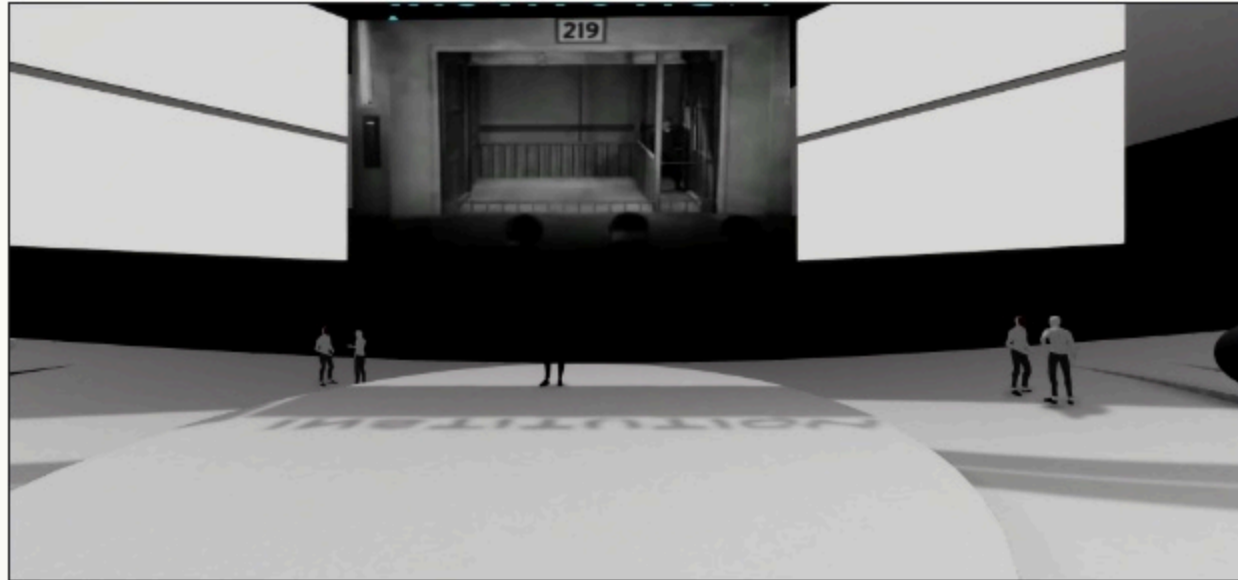
Suzanne Lacy · By Your Own Hand · video, Quito bullring

Katarzyna Kozyra · The Rite of Spring · seven screens

Mattia Cupelli · SYNC/IDENTITY

Analivia Cordeiro · BodyWays

Lectures, articles and the Education Pavilion



LECTURE PAVILION

Thomas Seeley on honeybee democracy: a tiered amphitheatre, five screens

ARTICLE PAVILIONS

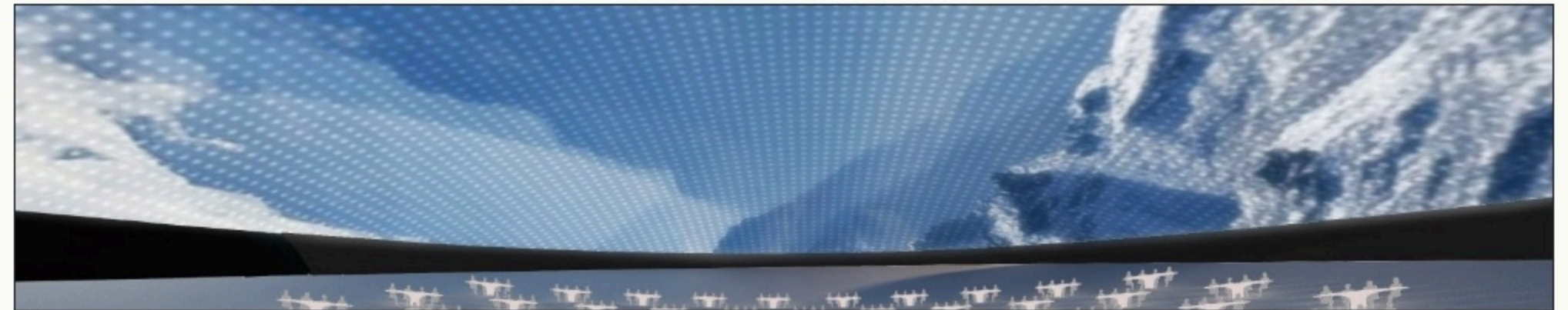
Jeff Hawkins, A Thousand Brains · Sociocracy · "Institution: A Copernican Revolution for the Arts" (Fabio Cavallucci)

EDUCATION PAVILION

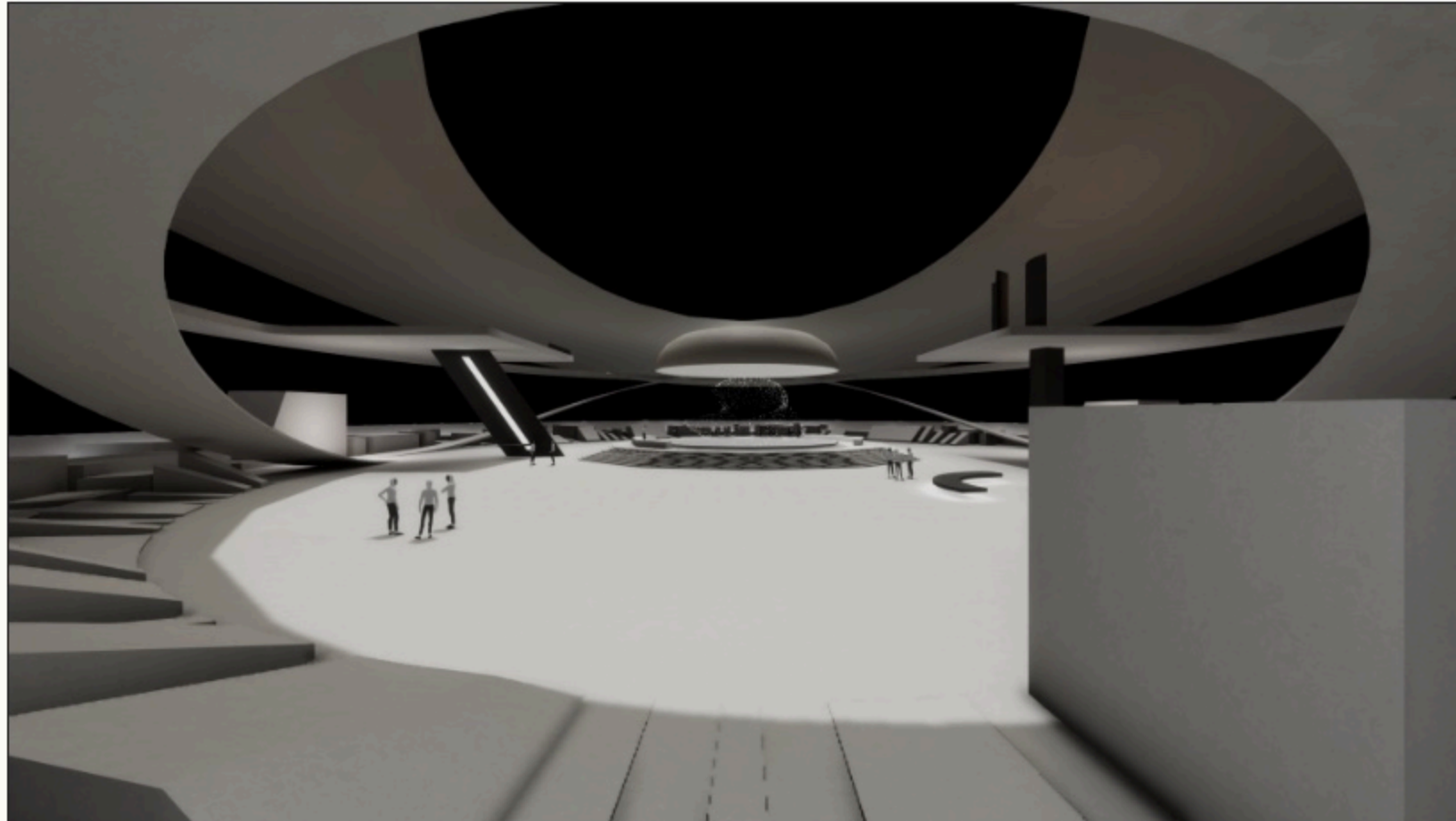
a ring pavilion: lecture hall under one immersive screen for 900 people at tables of ten; workshop pods with switchable transparency

IN THE WORLD

lecture and article pavilions · the Education Pavilion in Unity; its programme comes next



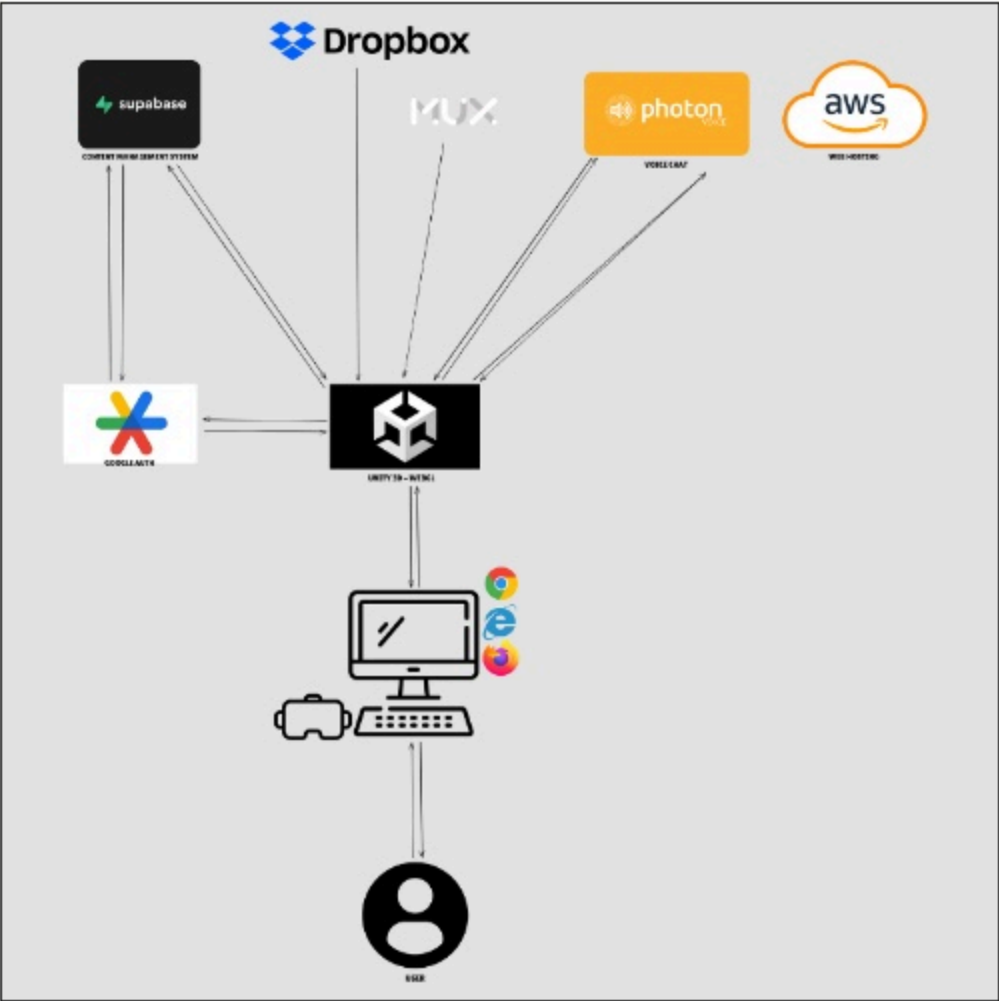
A visitor moves by walks, not menus: hub, topic map, flight, pavilion, portal



ENTRY	Google sign-in, then the Hub Pavilion
OVERVIEW	the topic map: topics and subtopics placed in space, zoom in and out
MOVEMENT	scripted flight along waypoints between pavilions, about 3 s
INSIDE	walk, look, read the work's text, ask ALAN
PORTALS	15 directed links; NEXT follows a curated path
TOGETHER	avatars, spatial voice, text chat, comments and likes

The VR platform is a Unity WebGL client over Supabase, a dedicated multiplayer server and the ALAN backend

CLIENT	Unity 2022.3 LTS, URP, WebGL 2 in the browser; WebXR for headsets; core download about 119 MB
DATA	Supabase: Postgres (topics, subtopics, pavilions, portals, content, profiles, likes, playlists), Storage (35 pavilion bundles), Realtime, Google sign-in
MEDIA	video streamed from CDNs onto in-world screens; images by URL
MULTIPLAYER	Netcode for GameObjects, dedicated server in AWS London, 30 ticks/s, WebSocket over TLS
VOICE	Photon Voice, spatial, lip-sync on avatars
HOSTING	S3 + CloudFront; staging on Amplify
ALAN	HTTPS to curator.institution.art, token-gated; the client sends identity, location and the visitor's words only



DATA ARCHITECTURE ANALYSIS, EXTENDED REALITY (NILS GALLIST)

A pavilion is data: a template, a row of coordinates, and works bound to named slots



PAVILION ROW	name · template · coordinates x;y;z · subtopic · visibility and scheduled opening · ambient sound · description in three languages
CONTENT ROW	title · body text · type (video, article, image, 360 video, sculpture) · media URL · slot (Video;1, Article;2 ...) · creator
BOOT	download every visible pavilion, bind content to slots, place an exterior at each coordinate, land in the hub
CMS	Pavilions · Topics · Positions (the walk graph) · Users · Bundle
DESIGN RULE	content changes without an application update; the database stays plain text, readable by AI

ALAN is a system of six layers

6	OUTPUT	text with citations in chat; speech in VR, sources carried separately
5	MEMORY	per-visitor summary rewritten every six turns; register inferred per turn, not stored
4	VOICE AND DISCLOSURE	six disclosure tiers, six evidence roles, register filter, quote attribution check
3	RETRIEVAL	vector index with lexical fallback; scoped artwork → pavilion → reference
2	CORPUS	Institution's own: authored notes, curator reference, course transcripts, cohort-reviewed answers
1	MODEL	Anthropic Claude on Amazon Bedrock: Sonnet 4.6 at launch, Sonnet 5.5 now



The model layer: Claude on Amazon Bedrock,



PROVIDER	Anthropic Claude through Amazon Bedrock
FALLBACK	the previous Sonnet, then Haiku, on a provider error
TEMPERATURE	0.35
EMBEDDINGS	OpenAI text-embedding-3
SPEECH	browser speech synthesis in VR; server-side speech and transcription in chat
HOSTING	FastAPI on one EC2 instance, us-east-1; Postgres; S3; Secrets Manager

The corpus layer: Institution’s proprietary corpora, worldwide in their sources

CORPUS 1
Authored notes

CORPUS 2
Curator reference

CORPUS 3
Course transcripts

CORPUS 4
Cohort-reviewed answers

SIZE	1,519 documents, about 21,000 chunks; 45 named research paths
SOURCES	Institution’s exhibitions, publications and recorded encounters; the Decolonized History of Art course; curatorial sources from outside the Western canon
MAINTENANCE	nightly review of 10% of the corpus and 1% of cohort answers; nightly research on thinly covered artists
WEB FALLBACK	in public chat only, labelled, quarantined, never ingested automatically; none in VR
POSTURE	non-Western and under-covered voices; cohort thinking; conceptual mapping over movement labels

The grounding layer: three-pass retrieval, disclosure tiers and a pre-publish check



RETRIEVAL	8 chunks per pass, public tier only in VR
TIERS	public direct · public paraphrase · public link only · public silent · operator only · private archive — enforced before any prompt is built
ROLES	primary source · supporting evidence · bridge · voice calibration · prosodic template · counterposition
CHECK	forbidden verbs · quote attribution · five-word match against calibration text
LENGTH	400 characters first answer · 900 on a follow-up · 1,500 on a deeper one
RESULT	answers come from documents; when none support an answer, ALAN says so

Fine-tuning work: QLoRA adapters on an open 32B model, and a video-language model trained on artworks

VOICE ADAPTERS

BASE	DeepSeek-R1-Distill-Qwen-32B
METHOD	supervised fine-tuning with QLoRA: 4-bit NF4, LoRA rank 64 then 128, 4,096-token sequences
DATA	Institution's own writing
VERSIONS	seven adapters; one preference-optimisation run tried and reverted
HARDWARE	H100, then L40S on AWS, then A100-class
FINDING	early training text had been drafted by a language model; v7, retrained on 489 checked essays, dropped the model's punctuation habit (em-dashes 14.0 → 2.1 per 1,000 words)

ARTWORK MODEL

BASE	VideoLLaMA-3
DATA	five artworks with curator-written labels for style, colour and emotion
TRAINING	fine-tuned and sharded across GPUs by the research team
DEPLOYED	Hugging Face, with a basic front end
IN PRODUCTION	ALAN answers through Claude with retrieval; these two are research models

In a pavilion, ALAN knows where the visitor stands and answers from that work's documents first

CLIENT SENDS	session identity · pavilion arrived or left · artwork in focus · the visitor's words
SERVER RETURNS	a spoken answer (400 / 900 / 1,500 characters) · its sources, separately · the updated memory summary
PRESENCE	a floating "Ask ALAN" sphere that follows at 3.7 m; a chat panel in headset mode
MEMORY	a short per-visitor summary across sessions; the next visit resumes where the last stopped
LANGUAGES	English, Italian and Chinese



Semantic and affective readings are separate layers of the same work

SEMANTIC LAYER · WHAT IS REPRESENTED

material · date · place · figures · composition · provenance



AFFECTIVE LAYER · WHAT THE WORK DOES TO A VIEWER

colour · composition · contextual symbolism · the recorded response



INTERPRETATION · TWO PATHWAYS, INTEGRATED AFTER SEPARATE PROCESSING

DESIGN

two attention pathways; multimodal encoders for image, audio and text; expert curators as ground truth for cultural context

RULE

a bird is mourning in one culture and fortune in another; the affective reading is cultural, so the training data must be

WHERE

the semantic layer is the corpus; the affective layer is the data programme on the next sheets

The exhibit already produces data: position, dwell, questions, register

ONE EVENT, AS RECORDED TODAY

visitor	pavilion	work	t arrive	t leave	question	register
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POSITION	which pavilion, which work in focus, timestamped
DWELL	time between arrival and departure, per pavilion and per work · computed from the events above
QUESTIONS	what visitors ask at a given work, and in which language; stored per session
REGISTER	factual · operational · scholarly · contemplative · lyric; inferred per turn to set pacing; not stored across sessions
REACTIONS	like · save to playlist · comment
USE TODAY	pacing of answers; curators reading what was asked; corpus research on thinly covered works

Sensing: eye tracking, gaze, pulse and heart rate, in the headset and in the building

AI GUIDE PROGRAMME

PHASE 1 MVP guide	PHASE 2 Enhanced guide: image recognition, speech	PHASE 3 Mobile guide and physical institution	PHASE 4 Emotional-impact sensing	PHASE 5 Artist-specific models; affective corpus
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IN THE HEADSET	head pose; eye tracking and gaze target on headsets that provide it
ON THE BODY	pulse and heart rate from a wearable, opt-in
IN THE BUILDING	image recognition so the guide follows the visitor from work to work; NFC or QR at the work; room sensors for emotional impact, with artists making installations that use them
TODAY	no biometric data is collected



One work, two sensors: the same event schema in VR and in the building

ONE EVENT, THE SAME IN BOTH SPACES

visitor	work	time	position	gaze target	dwell	question	affect · opt-in
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IN VR position from the engine gaze from the headset dwell from the events affect from a wearable, opt-in	IN THE BUILDING position from image recognition or a tag at the work gaze from eye-tracking glasses or a headset dwell from the same events affect from the same wearable
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PAIRING	every pavilion has a physical counterpart; a work has one identity in both spaces
PULSE	the wearable that records a visitor’s heartbeat can drive the gravity pulse of the rule sheet: the room breathes with the body in it, affective data becomes physics, and the physics becomes a path
FEEDS	ALAN’s pacing · curators’ reading of a show · installations that respond · an affective corpus with cultural labels

Consent and data rules

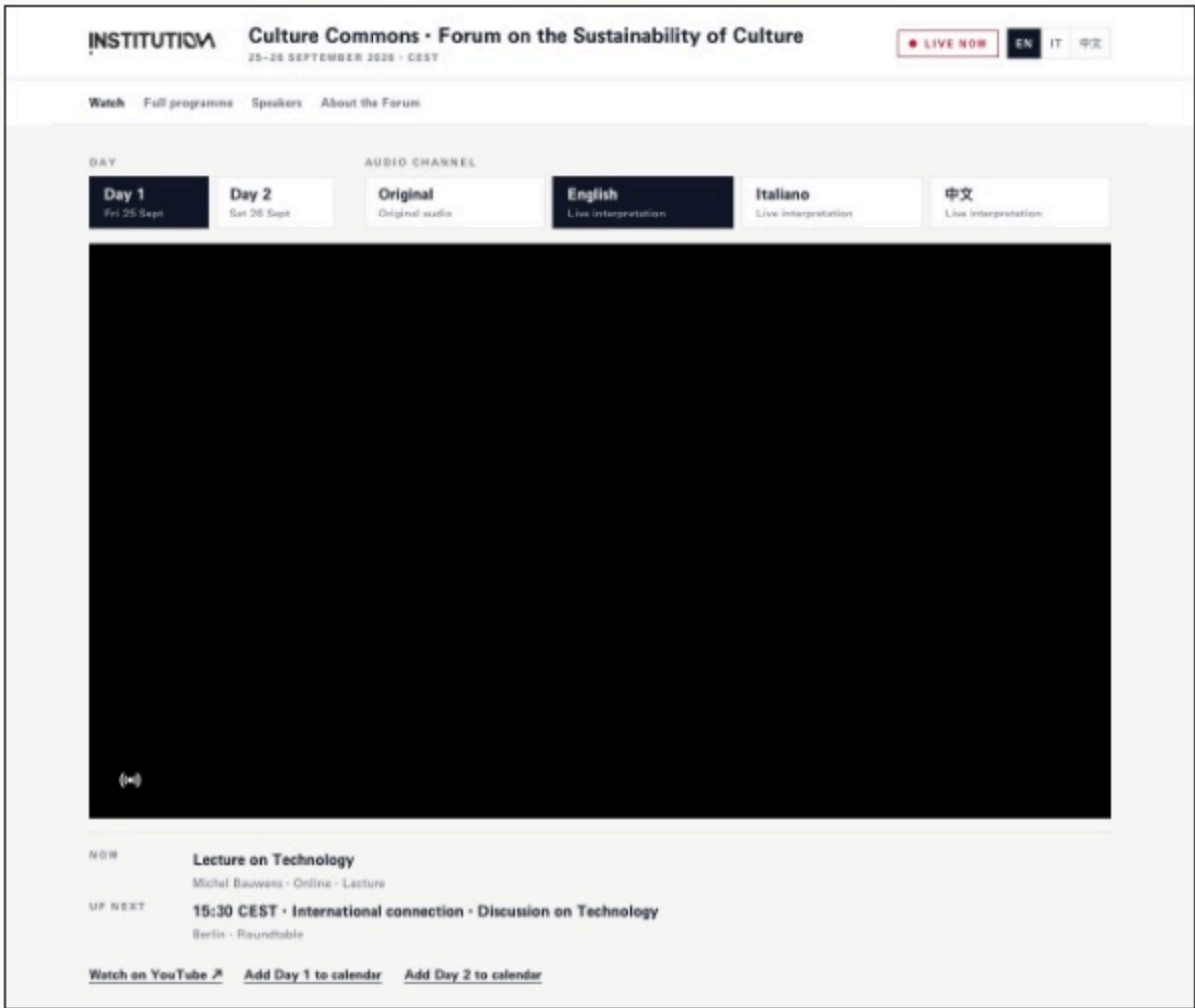
OPT-IN	any body signal is collected only when the visitor turns it on; off by default
OWNERSHIP	affective data belongs to the visitor; sharing with an institution or other visitors is a visible choice
NOT STORED	the per-turn register; raw conversation beyond the session summary
NOT USED	visitor data is never used to train a model; one deployment per institution, no shared corpus
SEPARATION	public and operator indices are separate systems; the private archive is outside every index
PROCESSING	processor agreements and GDPR processing records exist for the VR platform
BUILDING	cameras raise questions a headset does not; tags and visitor-carried devices come first

Atrium is the operations layer: a typed engine, eight role rooms, checkpoints, cost caps



ENGINE	LangGraph; agents: planner, critic, researcher, drafter, verifier, aggregator	COSTS	tokens × tool calls × wall-clock per model tier (Haiku, Sonnet, Opus); default cap \$25 per institution per day
ROLE ROOMS	curatorial · grants · development · education · press · support · artist relations · archive · daily briefing	ISOLATION	Postgres row-level security per institution
CHECKPOINTS	budget · plan coherence · drift · value · voice · faithfulness · citation integrity · human approval	KNOWLEDGE	Bedrock knowledge base over eight shared drives; 286 of 316 documents indexed
AUTONOMY	L0 drafts only · L1 confidence-gated side effects · L2 background loop with daily caps	TOOLS	Drive, Docs, Sheets, Slides, Calendar; Gmail send with audit log and revert; email and Slack access with verified identity

Atrium services in use: the staff gateway and the live interpretation service



STAFF GATEWAY

alan@institution.art and Slack; identity verified first (DKIM and DMARC alignment; signed requests and a workspace allowlist); answers in seconds with real tools; an email is sent only after a one-word confirmation; every reply copies the operator

STUDIES

agent research pinned as signed, dated institutional positions

INTERPRETATION

translate.institution.it: 13 listener languages from an AI cascade, transcribe → translate → synthesise, 2–5 s; at the forum, three human interpreters in browser consoles, AI engine installed and off

HUB

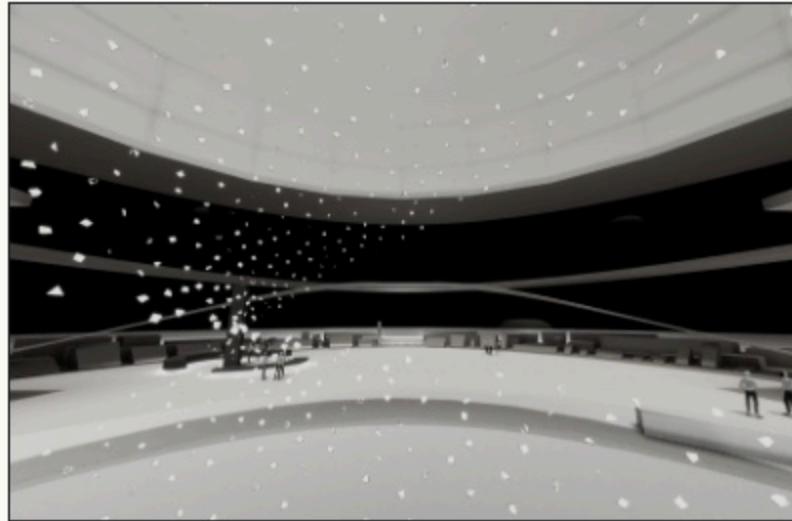
institution.tv: two days, four audio channels, eight streams; a direct room feed where YouTube is blocked

COST

a few dollars per language-hour, against \$60–120 per hour for commercial interpretation

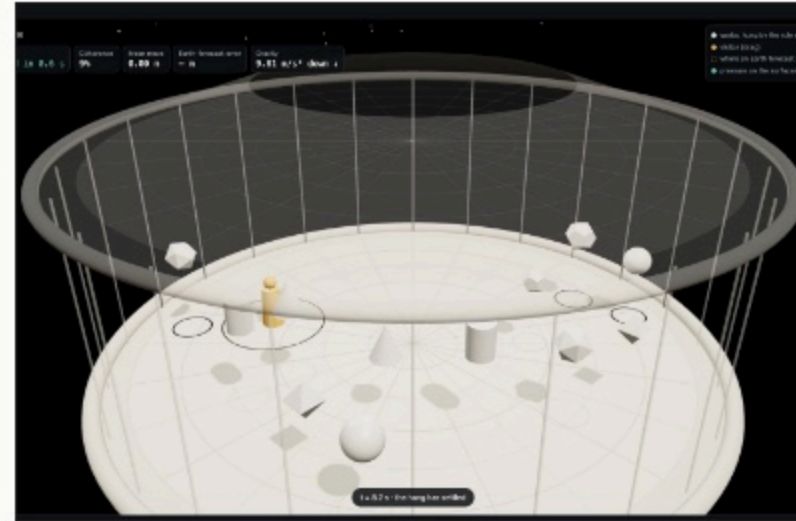
One visitor, one sentence, two spaces

1



A visitor stands in the show and says
"water and memory".

2



The works that carry that meaning **drift toward her**; the rest of the show goes quiet. ALAN turned the sentence into a force.

3



The floor **remembers where she stood**.
After the show, the record of every visitor is milled in stone.

4



In the building, the same sentence **gathers the drones overhead** and lights her path on the floor. Same rule, two spaces.

THE IDEA

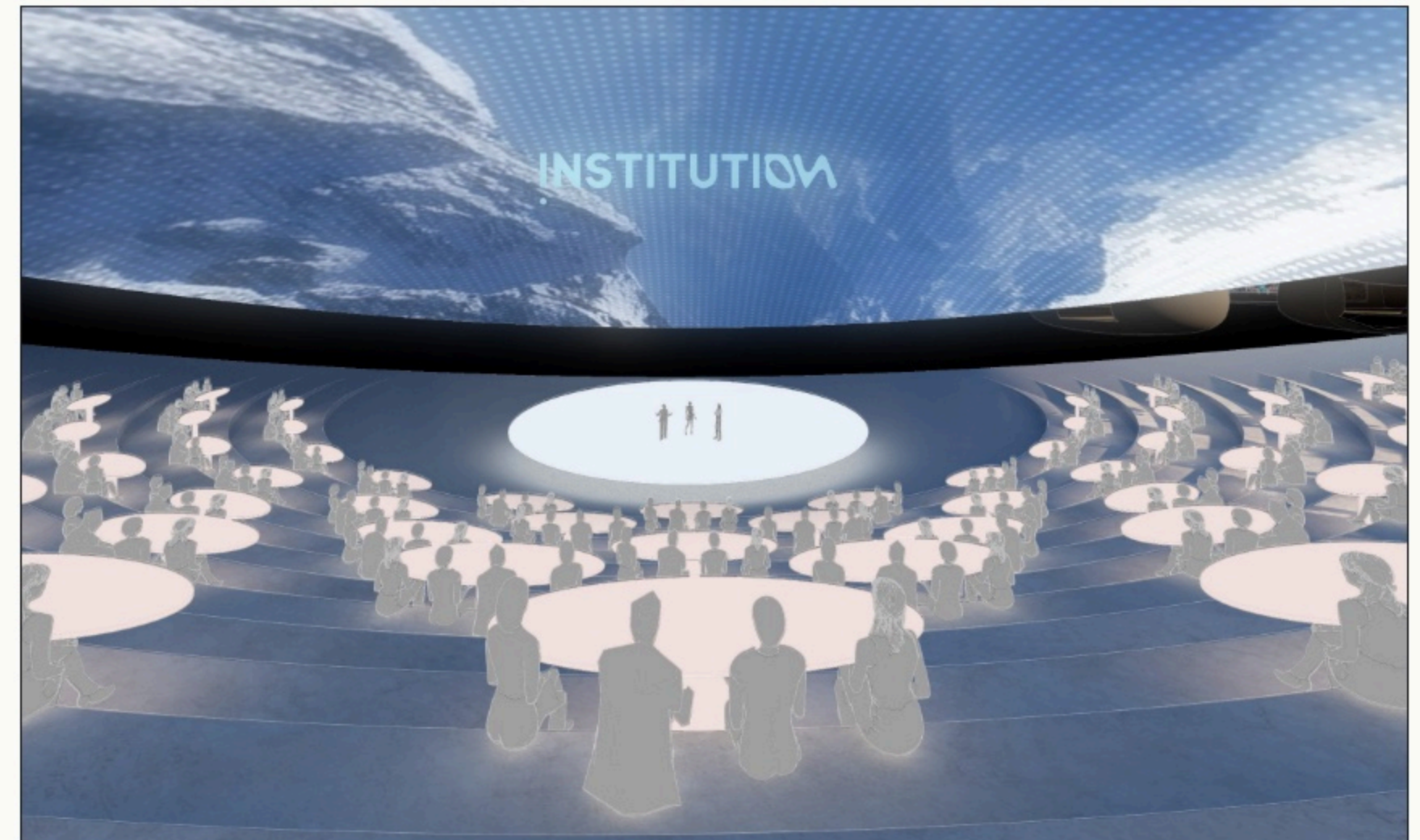
a pavilion is a self-contained world with its own physics; an artist writes its rules, and can hand them to visitors

IN THE BUILDING

the physical museum follows the same rules: floors tilt, walls move, drones fly, and all of it changes with each exhibition

A pavilion is a self-contained world: the sphere is the skin, the inside is a game level with its own physics

TODAY	every pavilion is already a simulation: a Unity scene runs gravity, collision, light and sound for the works in it. The rules are Earth's, and fixed
THE STEP	write the rules on the pavilion's sheet, next to LIGHTING and MATERIALS, so an artist can author them as part of the work
WHAT AN ARTIST CAN SET	gravity and its direction · tilt · pulse · grip · bounce · drag · spin · a lift per theme · cohesion · touch and touch memory · softness · ripple · a time bubble · time scale: eighteen settings on the sheet
BODIES	works, each with a theme vector (water, stone, light, body, machine, memory) · visitors · a ball · a machine (a drone in the building)
SURFACES	floor and ceiling as 72×72 pressure grids; a dent forms where load accumulates
PULSE	the wearable that records a visitor's heartbeat can drive the gravity pulse of the rule sheet: the room breathes with the body in it, affective data becomes physics, and the physics becomes a path
PROGRAM	the sheet is executed: 120 Hz in a browser today; the same rules can run inside a Unity pavilion

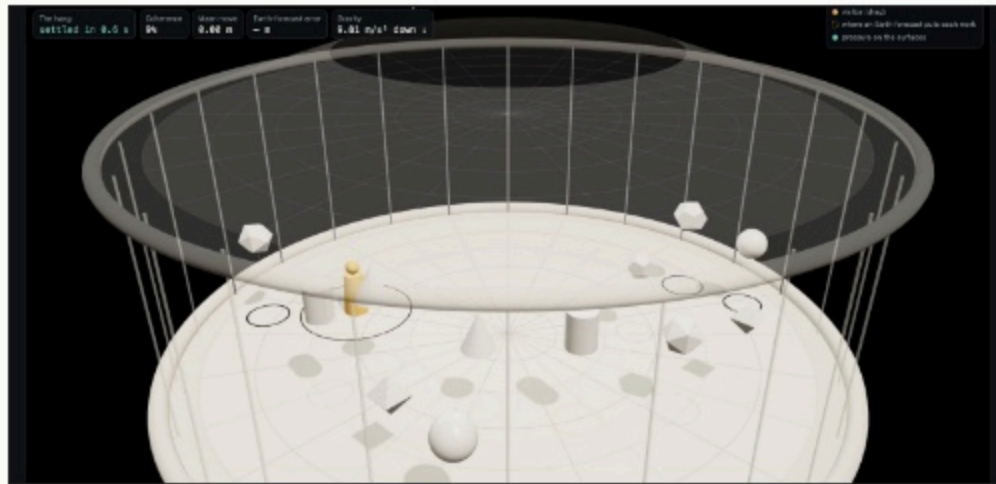


Artists and curators set the rules of a room, not only where the works hang, and can hand those controls to visitors

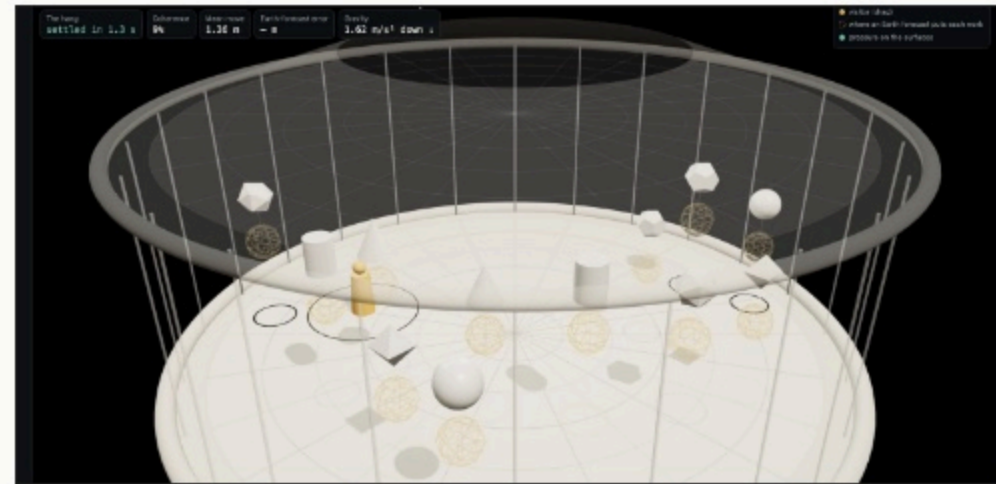
WHO	ALAN, the same curator that answers from the corpus. Here it reads a request and edits the rule sheet
INPUT	a sentence: "turn the room upside down and make the floor remember where people stood"
ALAN RETURNS	a change set over the eighteen fields · a one-line summary · predictions: metric, direction, expected value, reason
VALIDATOR	clamps every value to its range; reports ignored fields; never executes code
CHECK	the benchmark runs before and after; each prediction is scored on direction and on error
VISITORS	an artist can give the same controls to visitors: say it, and the room changes, within the limits the artist set
WHY	language models slide back toward Earth values when asked about a world that is not Earth; here that is a number on the screen, per request



Real simulations, the same mathematics a game engine runs: one room under eleven kinds of physics



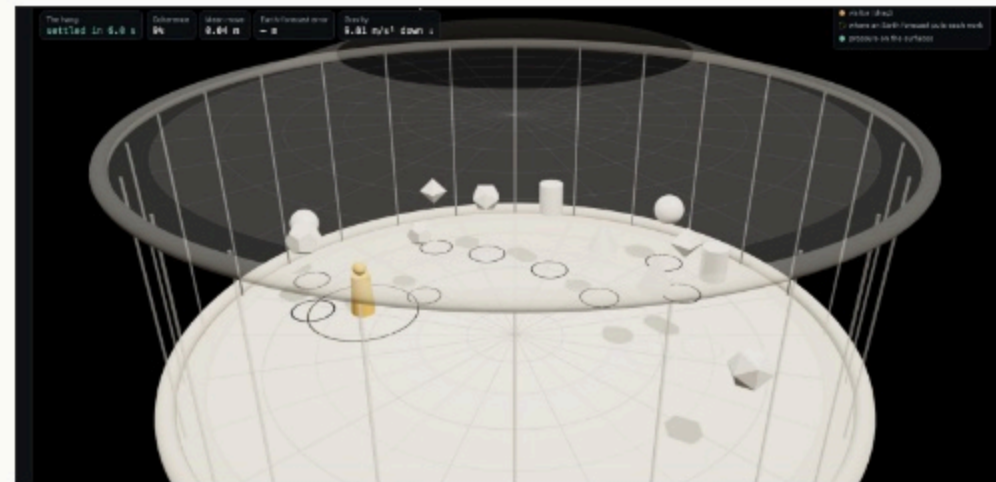
Earth: the hang settles; 11 of 12 delivered



Moon: every push floats; 7 of 12, twice as slow



Upside down: 10 of 12; the Earth forecast is 6 m wrong



Spinning room: Coriolis bends every push; 3 of 12

ONE TASK

a machine pushes a ball to a goal while a visitor walks the room;
only the rules change; 12 seeded runs per rule sheet, measured
in October 2026

ELEVEN RULE SHEETS

Earth 11 of 12 · Moon 7 · underwater 2 · ice 3 · zero gravity 0 ·
upside down 10, with an Earth forecast 6 m wrong · spinning 3 ·
memory-foam floor 12

TRY IT



guangzhou.institution.art/lab

runs on a phone; say a sentence, watch the room change

The physical space follows the same rules: floors tilt, walls move, drones fly, and all of it changes with each exhibition

MEANING PULLS

constellation · rule: cohesion and query

THE VISITOR

says “water and memory”, standing anywhere in the show

THE WORK

the works that carry that meaning come to the visitor: the constellation re-forms around them, light and sound follow, the rest of the show goes quiet

IN VR

the pavilions drift together; the visitor is the centre of a new constellation

IN THE BUILDING

nothing heavy moves: the drones of the void gather overhead, each work’s light and sound rise or fall by the same potential, and the floor lights the path to the nearest one

ARTIST

writer, with a light and sound artist

FLOOR MEMORY

gallery floor · rule: touch memory, softness



THE VISITOR

walks the show, for weeks

THE WORK

the floor records pressure; the dent field shows underfoot and in VR; at the end it is milled in marble

IN VR

the floor yields and remembers

IN THE BUILDING

a pressure floor, projection, then stone

ARTIST

sculptor

TURNING ROOM

sunken arena · rule: spin

THE VISITOR

throws and catches

THE WORK

the room rotates; throws curve; the Earth forecast is projected and is wrong in public

IN VR

the room spins

IN THE BUILDING

a turntable at 2–3 rpm; the forecast on the screen

ARTIST

sound artist

SLOW NEAR ME

performance pavilion · rule: time bubble

THE VISITOR

approaches a dancer or a machine

THE WORK

everything near the visitor slows by one function; machines and dancers obey it together

IN VR

exact

IN THE BUILDING

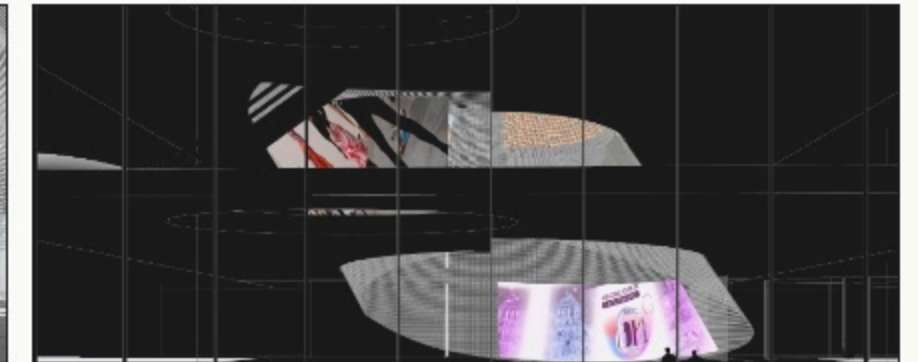
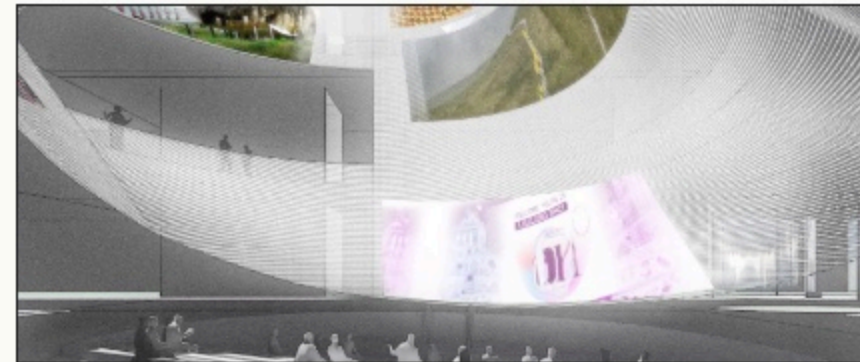
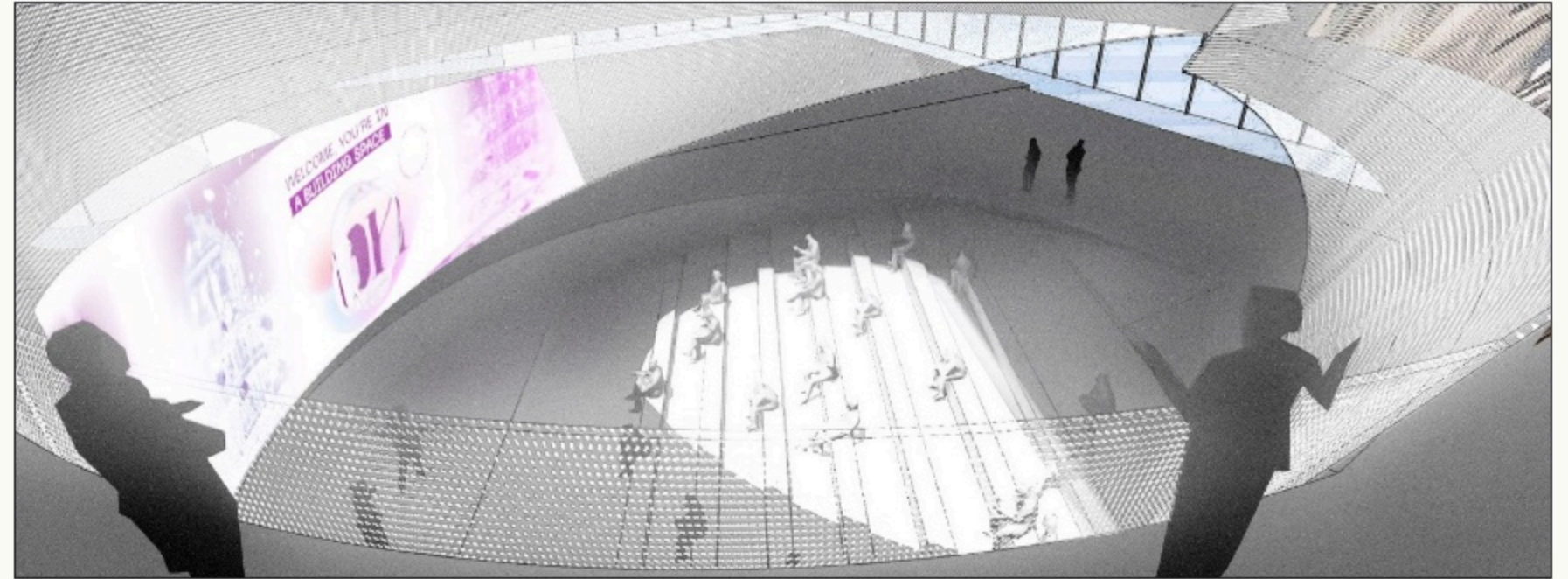
machines exact; dancers by ear

ARTIST

choreographer

The building concept: a vertical atrium wrapped in a translucent screen

CONCEPT	Physical Space Interiors, Clouds A0
ATRIUM	a vertical void wrapped in a translucent screen; content visible from many viewpoints
GATHERING	benches at the foot of the void; projections visible from the street
GALLERIES	organised around the void, digital content on each floor
BRIEF	a hall of 1,000–3,000 m ² with a 6–10 m ceiling; a stage that rises and lowers; retractable seating; an underground level for dark works
PAIRING	every VR pavilion has a physical counterpart in the building



The building as mechanism: a hall that reconfigures, a void that holds the constellation, a dark level for the rules a body cannot feel

PRECEDENT	buildings that move: a shell that telescopes out over its plaza; theatres whose walls, floors and seating reset into dozens of configurations (The Shed; the Perelman Performing Arts Center). Ours moves by the exhibition's rule sheet
THE HALL	1,000–3,000 m ² , 6–10 m high. The rising stage is the tilt and pulse platform; retractable seating turns lecture into arena into open floor; a surround screen shows the VR state at the scale of the large pavilion, about 900 people
THE VOID	the constellation, for real: the FLOCK of the catalog flown as tens of drones standing for thousands of VR points, each one a cluster of works, its brightness the cluster's mass; it re-forms as visitors speak (k-means, Hungarian assignment, minimum-snap paths, person-exclusion)
THE DARK LEVEL	black-room works; inverted gravity and time dilation seen enacted, not felt
GALLERIES	a pressure floor and trolleys; every work has its VR twin
THREE TIERS	matter does it (tilt, turntable, foam, pressure floor) · a machine does it (drones, trolleys, winches; $a_{phys} = \Gamma_{safe}(a_R)$) · sim-only, for human bodies
NUMBERS	tilt 6° gives 1.03 m/s ² lateral; 0.3 rad/s (2.9 rpm) gives 0.6 m/s ² Coriolis on a body at 1 m/s; a platform with people on it needs a safety review



A world model is a simulation of a world: Earth, or a consistently different one

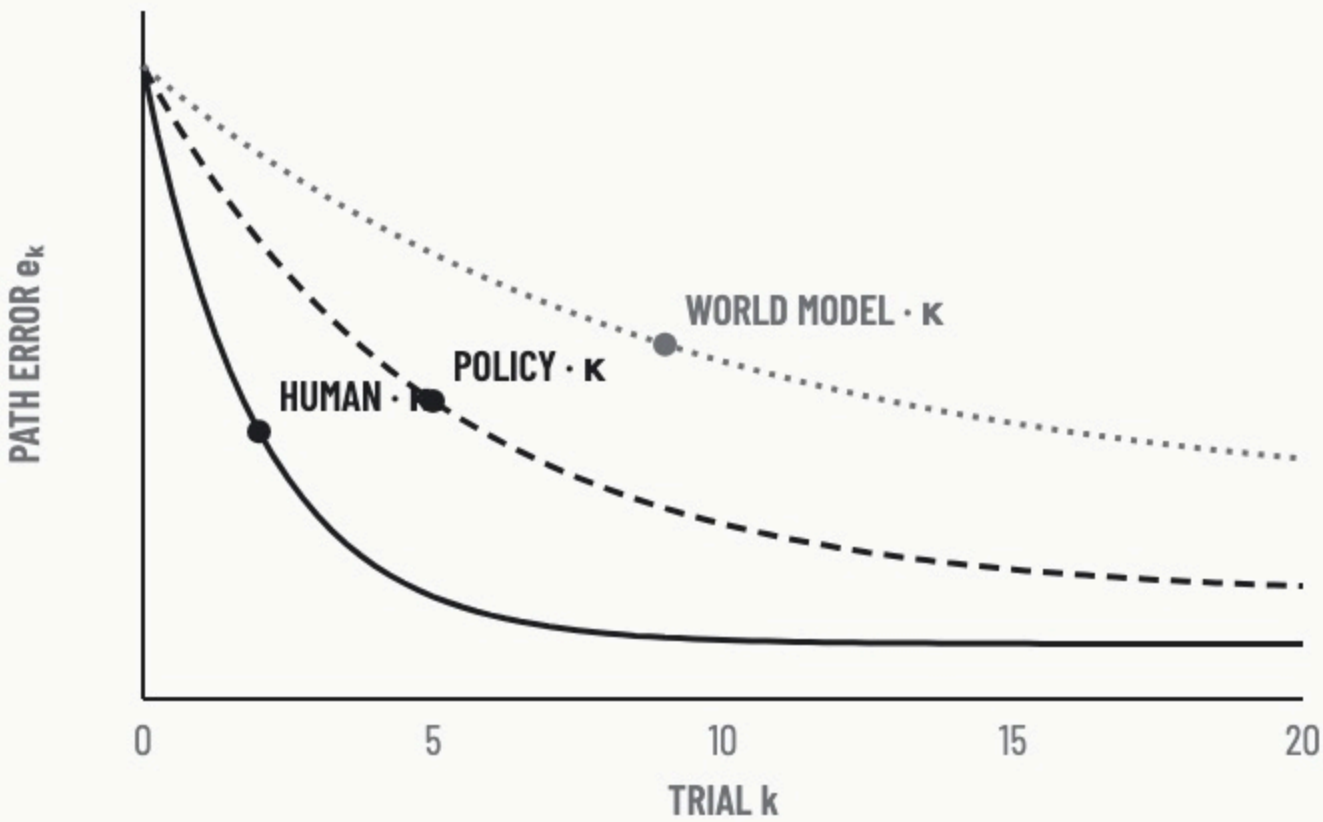
PIXEL-NATIVE text or image → navigable video looks real; physics learned and unreliable; a requested physical parameter barely changes what is generated	ENGINE + RENDERER · THE PAVILION IS ONE rules in a simulator, a neural model for appearance state persists by construction; language becomes rules registered in the engine. A pavilion is this kind of world model, with art in it: the rules are on the sheet, ALAN edits them, a verifier checks
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WHAT ART ADDS	works with meaning as a force; visitors as boundary conditions; a curated path through the room; a public that comes back
MEASURED FAILURE	video models fall under sub-Earth gravity; language models revert to Earth ratios in counterfactual worlds (0 of 15 in a “decay world”); requested-to-realised slope near zero in open image-to-video models
ROBOTICS STANDARD	a world model is judged by how well its predicted robot success correlates with real success; ρ and r between 0.87 and 0.99 in 2026
GAP	robustness benchmarks perturb visuals, layout, language and objects; none perturbs the physics itself
ADAPTATION	a frozen world model adapted at test time to unseen friction, mass and human-defined rules: prediction error 15.2 → 7.0, success 33.7% → 73.0%

The human, the drone and the artwork move and interact with each other, in the headset and in the building

THE PATH	for a visitor, the sequence of positions, dwells and gaze targets from sheet 20; for a drone or a robot, its trajectory; for a world model, its rollout. One schema for all three
SUBJECTS	a human visitor · a machine policy (a drone in the building) · a world model, in the same pavilion under the same edited rules
CURVE	$e_k = e^\infty + (e_0 - e^\infty) e^{(-k/\kappa)}$; fit κ per subject and compare how fast each adapts
EARTH INDEX	the gravity a predictor behaves as if it believes: 0 follows the edit, 1 stays on Earth
POLICY p, r	predicted against real robot success, per rule sheet, which no benchmark reports under shifted physics
SAFETY	minimum separation · time to collision · safety-filter interventions; a proxy after ISO/TS 15066
PROTOCOL	fixed step and seeds; pre-registered splits; confidence intervals
DATA SOURCE	a public venue: many visitors, repeated exposure, curated content, with consent

ADAPTATION CURVES · ILLUSTRATIVE, NOT DATA



What the future projects need, and where the work stands

NEEDS

CAPABILITIES	server-authoritative physics in the VR world · eye tracking in headsets · one event schema across VR and building · Chinese-language corpus and voice for ALAN · fine-tuning and world-model evaluation on local GPUs
EQUIPMENT	eye-tracking headsets · optical motion capture · a pressure-sensing floor section · a netted flight box with micro-drones · omni-wheel trolleys · a small motion platform · projection · opt-in wearables · a GPU cluster
ROLES	engine and Unity engineer · robotics and controls engineer · machine-learning engineer · affective-computing researcher · curator-researchers for non-Western and Chinese-language corpora · artists in residence · producer · data-protection lead
RESEARCH	E1 spec match · E2 prediction calibration · E3 adaptation and safety · twin fidelity between VR and room · legibility studies · the affective corpus with cultural labels

NEXT

VR WORLD

multiplayer and voice at scale · ALAN on the 2D map · the Education Pavilion programme

SENSING

eye tracking · wearables · the building side of the event schema · the heartbeat pulse

BUILDING

the physical museum with Clouds A0

ART AND RESEARCH

the commissions · the constellation flown · the test-bed experiments