

GARDENS OF WORLD CUP 2026

Institutional exhibition proposal

A complete 104-match animated archive

Burcin IO
September 2026



A complete archive for exhibition

I am proposing the project as a screen-based installation with an archive and reading layer. The selection can focus on one match, one country, one stage, or the full tournament.

CORE EXPERIENCE

Large-scale silent animation with the complete garden preserved.

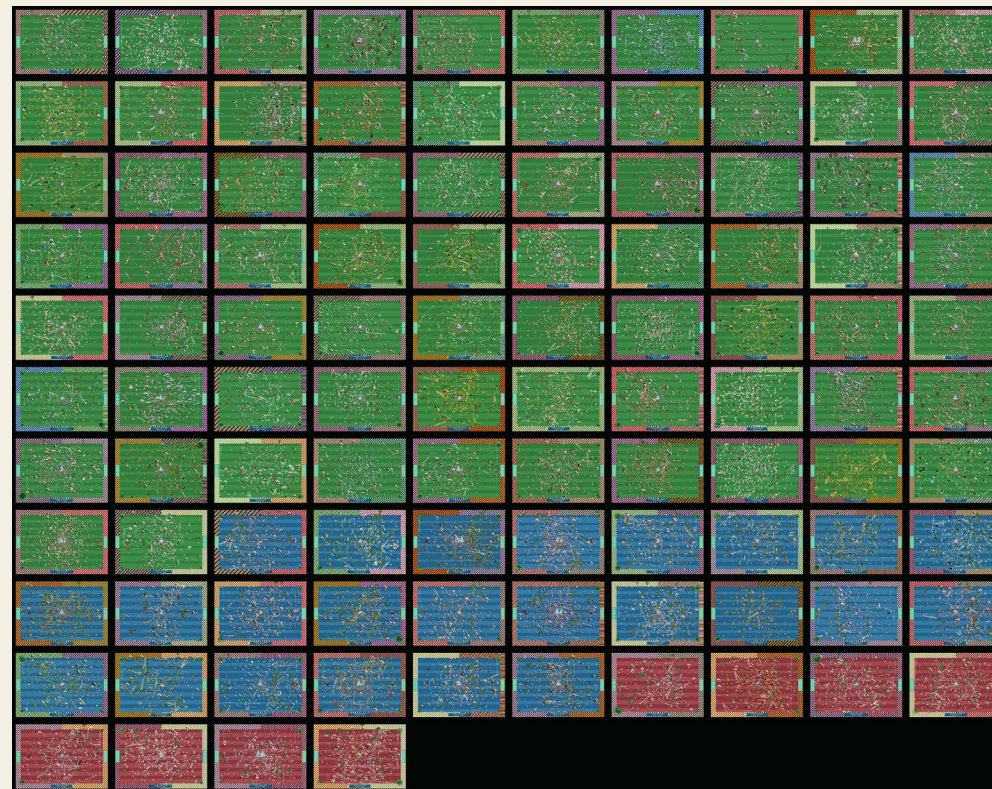
ARCHIVE LAYER

A browser or local interface for all 104 matches and the 48-country catalogue.

READING LAYER

A wall legend, evidence key, printed guide, and optional public programme.

The work supports a focused gallery room, a multi-screen archive, a festival screening, or a programme built around data literacy and football memory.

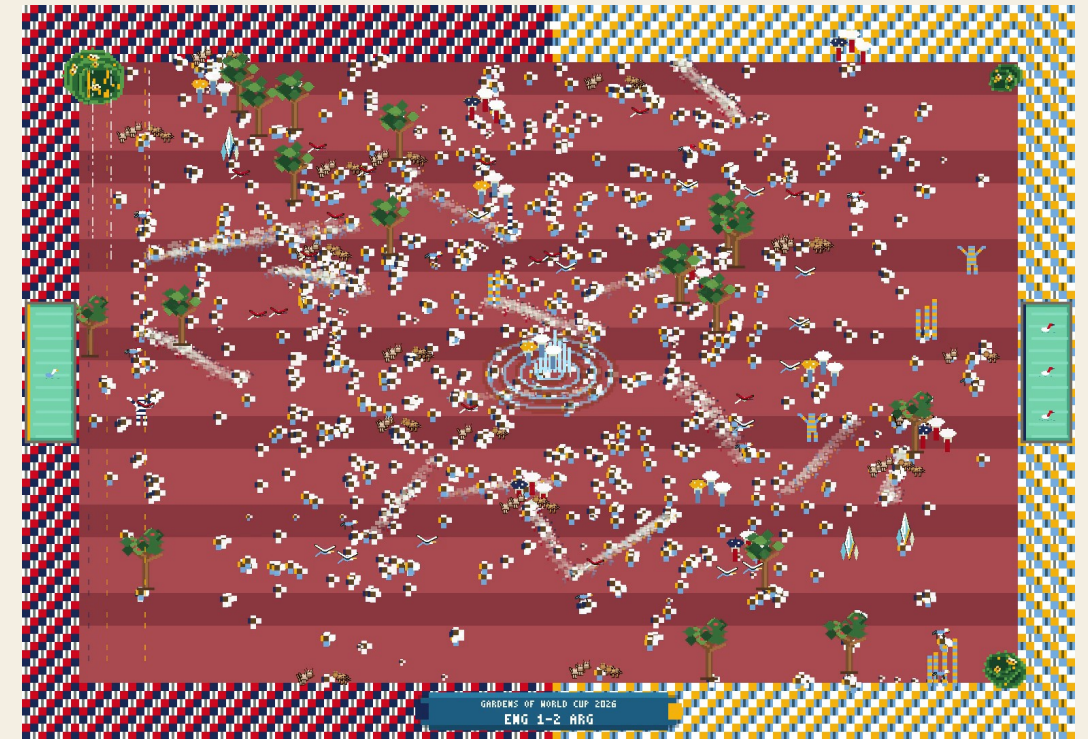


The translation system is the work

“I grew up with football. It holds family memory and rivalry, and its rhythm stays in the body after the score is forgotten. The sport is measured constantly. I wanted those measurements to make pictures.”

Each garden begins with a match record. I wrote the rules that decide what a pass, shot, save, or card can become. I built the country catalogue and set the review points for goal and assist evidence. The same approved record produces the same garden.

I want the garden to work before the legend is opened. The legend is there when someone wants to follow an object back to the match.



104 matches, one visual language

The archive runs from Mexico vs South Africa on 11 June 2026 through Spain vs Argentina on 19 July 2026.



104

validated match gardens

48

country catalogues

41,284

mapped garden events

95,966

ball-coordinate rows

72 group matches / 16 round-of-32 / 8 round-of-16 / 4 quarterfinals / 2 semifinals / third-place match / final

A digital artwork with a stable visual grammar

The canonical work is a rectangle-only animated SVG. MP4 files are exhibition and communication copies.



DETERMINISTIC

The same approved record, seed, and rules reproduce the same garden.

COMPLETE FROM FRAME ONE

The 12-second edition begins with the finished composition already visible.

DIGITALLY NATIVE

Pixel geometry keeps the forms crisp from desktop display to large projection.

SILENT

The work does not require a sound system. Attention stays on movement, density, and relation.

Look, read, verify

The artwork leads. The legend and evidence record remain available for closer reading.



01 LOOK

Watch the full garden once. Notice the relative grass bands, object density, movement, and the relation between two country ecologies.

02 READ

Choose an object. Passes become flowers, shots become country trees, goals become striped figures, and saves populate goal-width pools.

03 VERIFY

Use the match ledger to see whether a position came from a provider record, a reviewed frame, or bounded inference from nearby ball movement.

The 20 production rules, part one

Every released match uses this same production grammar. Country-specific forms come from the fixed catalogue.

**Short pass**

Compact flower pair

**Cross**

Country flying animal

**Goal**

Striped human figure

**Assist**

Crystal formation

**Goalkeeper save**

Goal-width pool

**Long pass**

Larger flower

**Dribble**

Grass, pollen, leaf trail

**Goal count**

Central fountain

**Corner**

Radial flowering bush

**Foul**

Country ground animal

The 20 production rules, part two

Every released match uses this same production grammar. Country-specific forms come from the fixed catalogue.



Yellow card

Team-colour tentacles



Interception

Mushroom patch



Possession

Weighted grass bands



Keeper claim or punch

Country monument



Shot

Country-specific tree



Red card

Lava lake



Offside

Morse-like cut line



Penalty and shootout

Penalty hole



Handball

Cactus hand marker



Duel

Country duel animal

48 countries, seven assigned forms each

The catalogue gives each national team a visual ecology. These forms carry cultural reference without acting as statistical rankings.

MEXICO · AHUEHUETE



Shot tree



Duel animal



Cross flyer



Foul animal



Save-pool animal



Penalty animal



Keeper monument

336 country-role assignments across the tournament. The tree appears for shots. The flyer appears for crosses. Other roles cover duels, fouls, saves, penalties, and keeper claims.

The ground changes with the tournament

Stage colour makes tournament progression visible before the viewer reads a label.

GREEN

Group stage

72 gardens

The archive begins on a green field.

BLUE

Round of 32 and round of 16

24 gardens

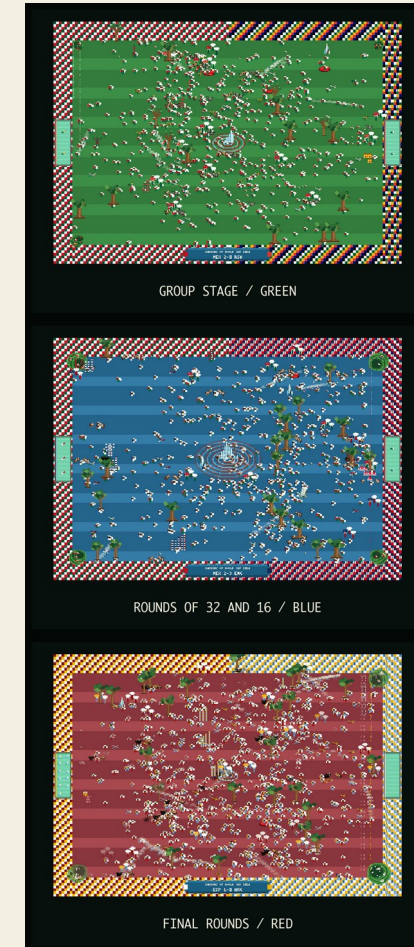
The central stages move to blue.

RED

Quarterfinals to final

8 gardens

The last eight matches move to red.



Two temporal editions

The finished loop gives the complete composition immediately. The chronological edition lets the garden accumulate through match time.



OPENING



FIRST HALF



SECOND HALF



FINAL HOLD

12-SECOND FINAL LOOP

The garden is complete from the first frame. Motion happens inside the finished composition.

24-SECOND CHRONOLOGICAL EDITION

Objects enter by normalized match minute and phase. The timer ends at full time and the final garden holds for four seconds.

Every position carries a source status

The project keeps match facts, visual review, and inference separate.



RECORDED

Provider coordinate or match record

Fixture data, events, statistics, and archived ball coordinates.

REVIEWED

Goal or assist origin

An official FIFA highlight frame can approve an origin for the artwork.

INFERRED

Bounded same-phase placement

Nearby real ball movement is used only within a documented time window.

The exhibition never needs to reproduce FIFA footage. The evidence layer can describe how a goal or assist origin was reviewed without displaying the source frame.

The production path remains inspectable

The method sits beside the artwork. It does not replace the first visual encounter.

01**SOURCE RECORD**

Fixture records, events, match statistics, and archived ball coordinates.

02**NORMALISE**

Events are named once and remain tied to their source and match phase.

03**REVIEW**

Goal and assist origins receive an additional official-frame review when available.

04**RENDER**

The approved record, fixed rules, and deterministic seed produce the SVG garden.

05**VALIDATE**

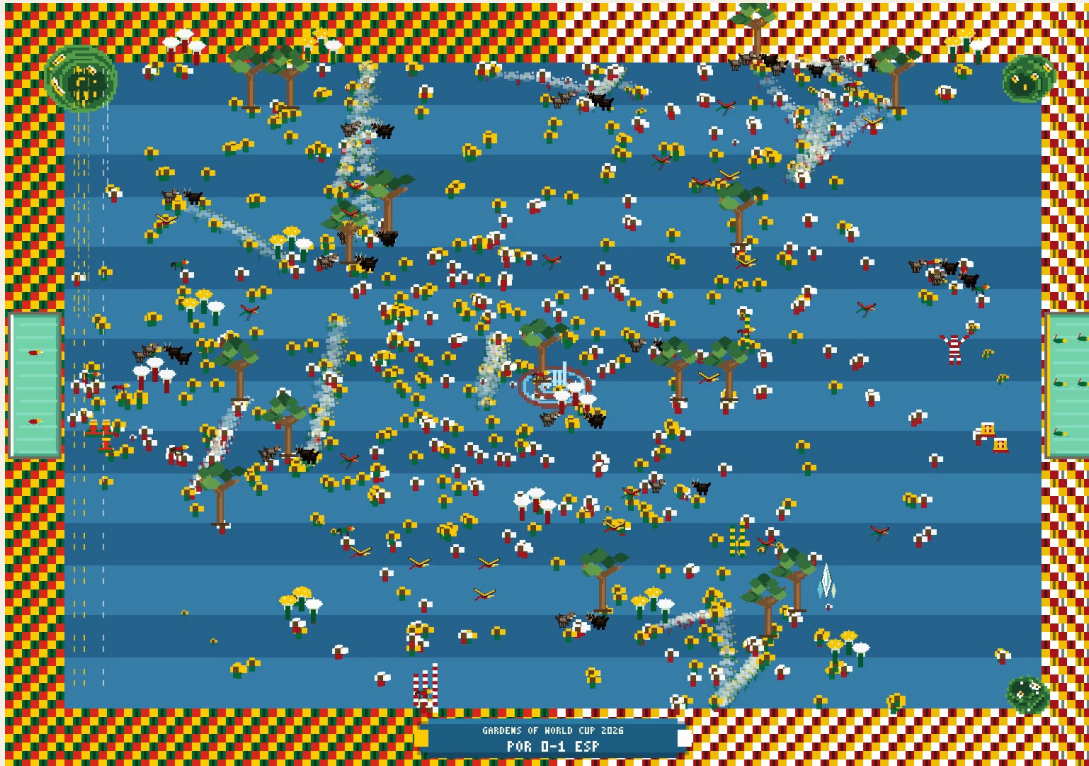
The SVG, MP4, report, description, and archive entry pass the project checks.

**Human-directed computational production**

I designed the concept and visual grammar. Codex-assisted engineering helped build and test the pipeline. AI did not supply match facts or approve evidence.

Why the project belongs in an exhibition

The project keeps immediate visual experience and source discipline in the same room.



A GLOBAL EVENT AT HUMAN SCALE

One match becomes one contained garden. The archive lets viewers approach a 104-match tournament through individual images and memories.

A SYSTEM THAT CAN BE QUESTIONED

The visual grammar, evidence hierarchy, and deterministic rendering stay visible. Visitors can enjoy the work and challenge how it was made.

COUNTRY DIFFERENCE INSIDE ONE RULE SET

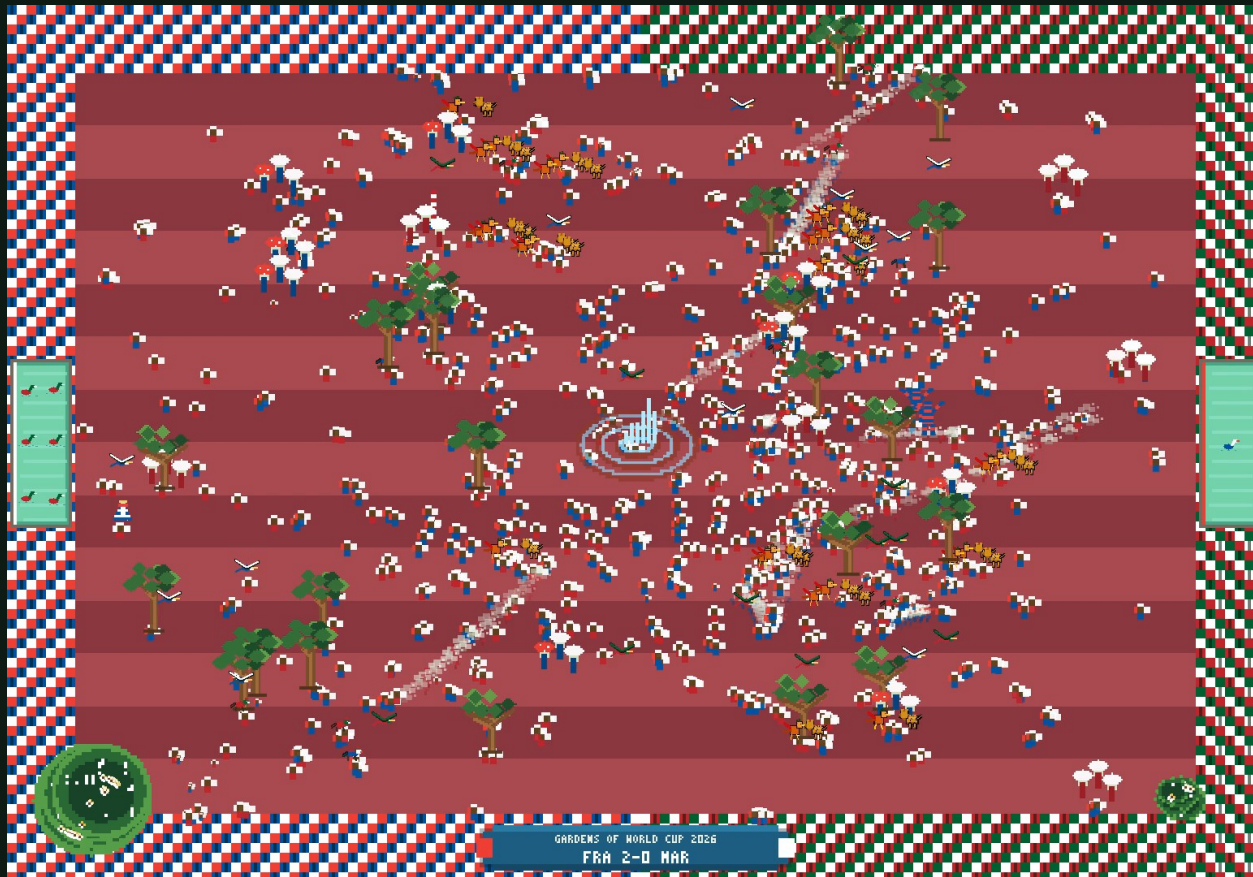
Forty-eight country catalogues enter the same field without collapsing into one generic identity.

MULTIPLE LEVELS OF ATTENTION

The work supports a quick encounter, a long look, an archive search, or a detailed methods discussion.

The garden, archive, and evidence table

A compact installation can hold the full proposition without asking visitors to read before they look.



A PRIMARY SCREEN

One large 16:9 projection or monitor. A curated loop moves through selected complete gardens.

B ARCHIVE TERMINAL

A second screen gives access to all 104 matches, stage filters, match facts, and the country catalogue.

C READING TABLE

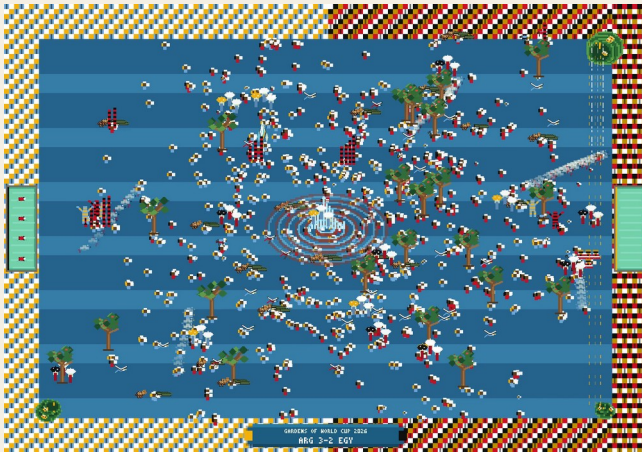
A concise printed or wall-mounted guide explains the 20 rules and three placement statuses.

D SEATING AND DWELL

A bench or low seating supports slow looking. The work is silent, so the room can remain acoustically calm.

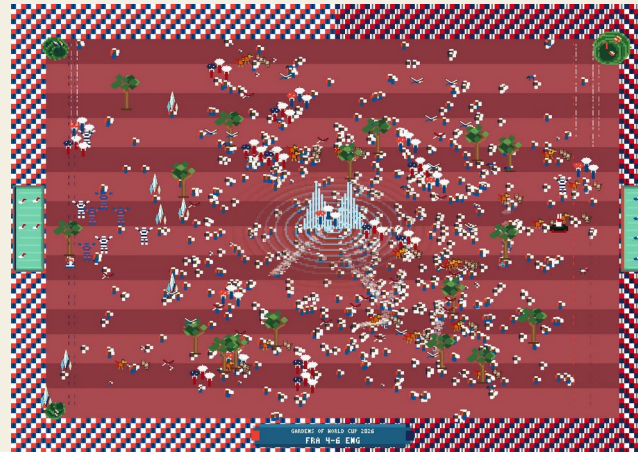
Three scales of presentation

Each format preserves the full artwork image and keeps the source method available.



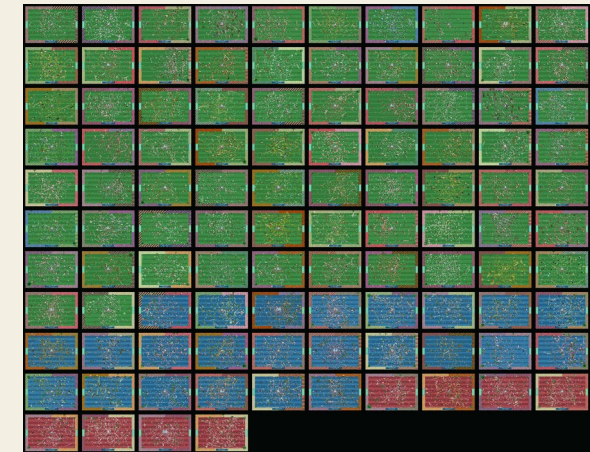
FOCUSED ROOM

One large projection and one archive screen. A 20 to 40 match selection can run as a 6 to 12 minute programme.



ARCHIVE WALL

Three synchronized screens or a grid of monitors can show countries, stages, or parallel match sequences.



SCREENING AND TALK

A cinema or auditorium programme can combine selected loops, live explanation, and a guided archive session.

Indicative formats. The final programme length, number of screens, and visitor capacity follow the venue, curatorial selection, and budget.

A reading path from image to record

The sequence supports both casual visitors and people who want to examine the system closely.

01

ENCOUNTER

A complete animated garden at architectural scale.

02

NOTICE

A tree, flower, animal, figure, or change in ground catches the eye.

03

DECODE

The legend identifies the football record assigned to that form.

04

VERIFY

The match ledger explains how the position was recorded, reviewed, or inferred.

05

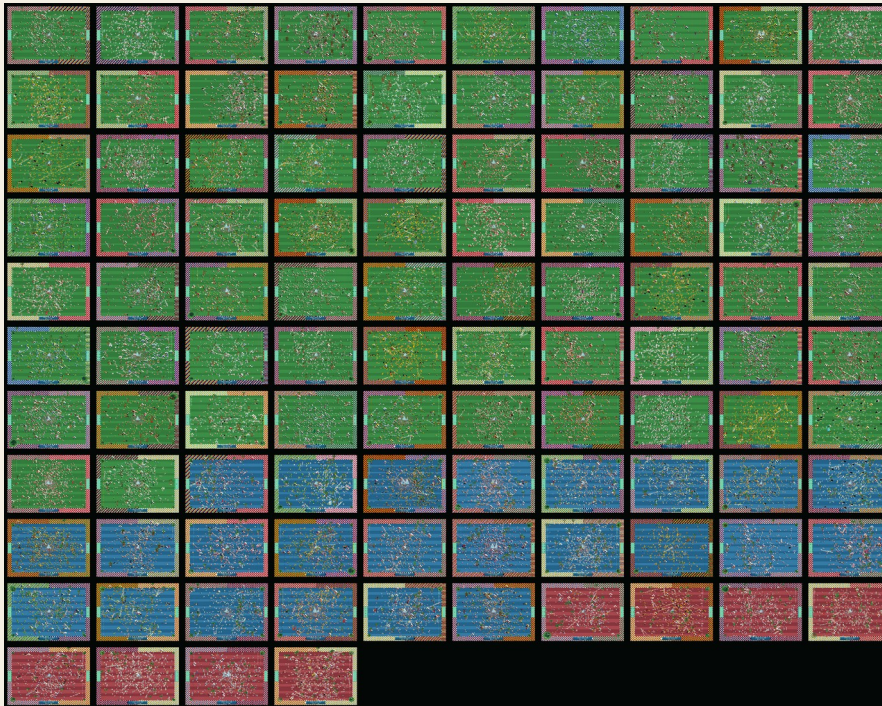
BROWSE

The archive lets the visitor follow a country, a stage, or another match.

The visitor can stop after the first encounter. The project does not require full decoding to function as an artwork.

The full archive stays available

The exhibition can move between a curated programme and open exploration.



MATCH INDEX

All 104 works can be filtered and opened from a local or web-based interface.

COUNTRY CATALOGUE

Visitors can inspect the seven assigned visual forms for each of the 48 countries.

METHOD FILE

Evidence and production rules are available on screen and in print.

LOCAL PACKAGE

The archive can run from local storage when the venue cannot rely on a public network connection.

Live archive: <https://burcin.xyz/index.php/gowc2026/>

Core installation requirements

The work can run from local storage on standard exhibition playback hardware.



MEDIA

H.264 MP4, 1548 x 1080, 12 fps, yuv420p. Canonical SVG masters remain available for approved display workflows.

DISPLAY

16:9 projection or monitor at 1920 x 1080 minimum. 4K is preferred for large screens. Preserve the complete image.

SPACE

Controlled light, stable viewing distance, and enough wall area to keep the garden legible. A dark green or neutral wall works well.

DURATIONS

12-second finished loops and 24-second chronological-progress editions. All current delivery files are silent.

PLAYBACK

Local media player, computer, or media server with loop playback. Network access is optional for the core screen.

INSTALL

Final brightness, projection throw, screen height, cable path, ventilation, playback recovery, and daily startup need a site test.

Access belongs inside the exhibition plan

The artwork is silent, visually dense, and animated. The venue can offer several routes through it.

READABILITY

Use high-contrast wall copy, a large-type guide, and a screen size that keeps the match sign and fine pixel forms legible.

MOTION CHOICE

Offer a still-image guide and a calm browsing point. Extra-time and shootout editions use a fast Morse-like glitch and should carry a motion-effects notice.

PHYSICAL ACCESS

Set screen and terminal heights for seated and standing visitors. Provide seating near the primary work.

DIGITAL ACCESS

Archive controls should support keyboard input. Essential images need useful alt text and match-specific captions.

PRESERVATION

Delivery can include master SVGs, exhibition MP4s, match reports, descriptions, checksums, and a versioned media manifest.



Venue access requirements are confirmed before media preparation. Any reduced-motion version remains clearly labelled and does not replace the canonical artwork.

The project can open several conversations

Programmes stay grounded in the artwork, its match records, and the decisions behind the visual system.



01 ARTIST TALK

Football memory, authorship, the country catalogue, and the construction of the 20-rule grammar.

02 CURATORIAL WALKTHROUGH

A close reading of selected gardens with the curator and artist.

03 DATA PROVENANCE WORKSHOP

Participants follow one object from its garden form back to its match source status.

04 VISUAL RULE LAB

A youth or university group proposes one translation rule, then tests what it clarifies and what it hides.

05 LOCAL COUNTRY OR MATCH SESSION

A programme built around the host city's audiences, football histories, or selected national teams.

Clear attribution protects the work and the venue

An independent artwork responding to the tournament record.



Artwork credit: Gardens of World Cup 2026, Burcin IO, 2026. © Burcin IO.

AUTHORSHIP	Concept, visual grammar, country catalogue, evidence policy, and artistic direction by Burcin IO.
INDEPENDENCE	No FIFA, Sportmonks, national federation, club, or sponsor affiliation or endorsement is implied.
SOURCE USE	Sportmonks records and official FIFA frames describe the production method. Evidence frames are not included in the exhibition package.
ARTWORK USE	Display the complete garden. Any detail crop, edit, sponsor integration, or publication use needs separate approval.
VENUE REVIEW	Artist and institution confirm the final credits, data references, image rights, press use, and communications wording before opening.

A site-specific plan follows curatorial interest

I do not want to invent a fixed installation budget before the venue, scale, duration, equipment, and programme are known.

01	02	03	04	05
CURATORIAL SELECTION	SITE AND ACCESS REVIEW	MEDIA PREPARATION	INSTALL AND TEST	OPENING AND CARE
Define the story, match set, format, visitor route, and public programme.	Confirm room, screens or projection, light, power, network, access, and operational constraints.	Build venue masters, playback lists, labels, credits, access files, and the local archive package.	Check full-image display, colour, timing, recovery, interface use, and daily operations.	Deliver the talk or workshop, train venue staff, and define maintenance and deinstallation.

BUDGET CATEGORIES Artist fee / curatorial development / equipment and playback / installation build / technical labour / graphics and print / travel and accommodation / insurance / accessibility / public programme

Indicative planning window: 8 to 12 weeks after venue confirmation, subject to scope and equipment availability.

AN INVITATION TO EXHIBIT

I am looking for an institution that wants to give the complete project room to be seen.

I am available to develop the selection with a curator, adapt the installation to the site, and take part in an artist talk or workshop.

Burcin IO

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<https://burcin.xyz/>

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