

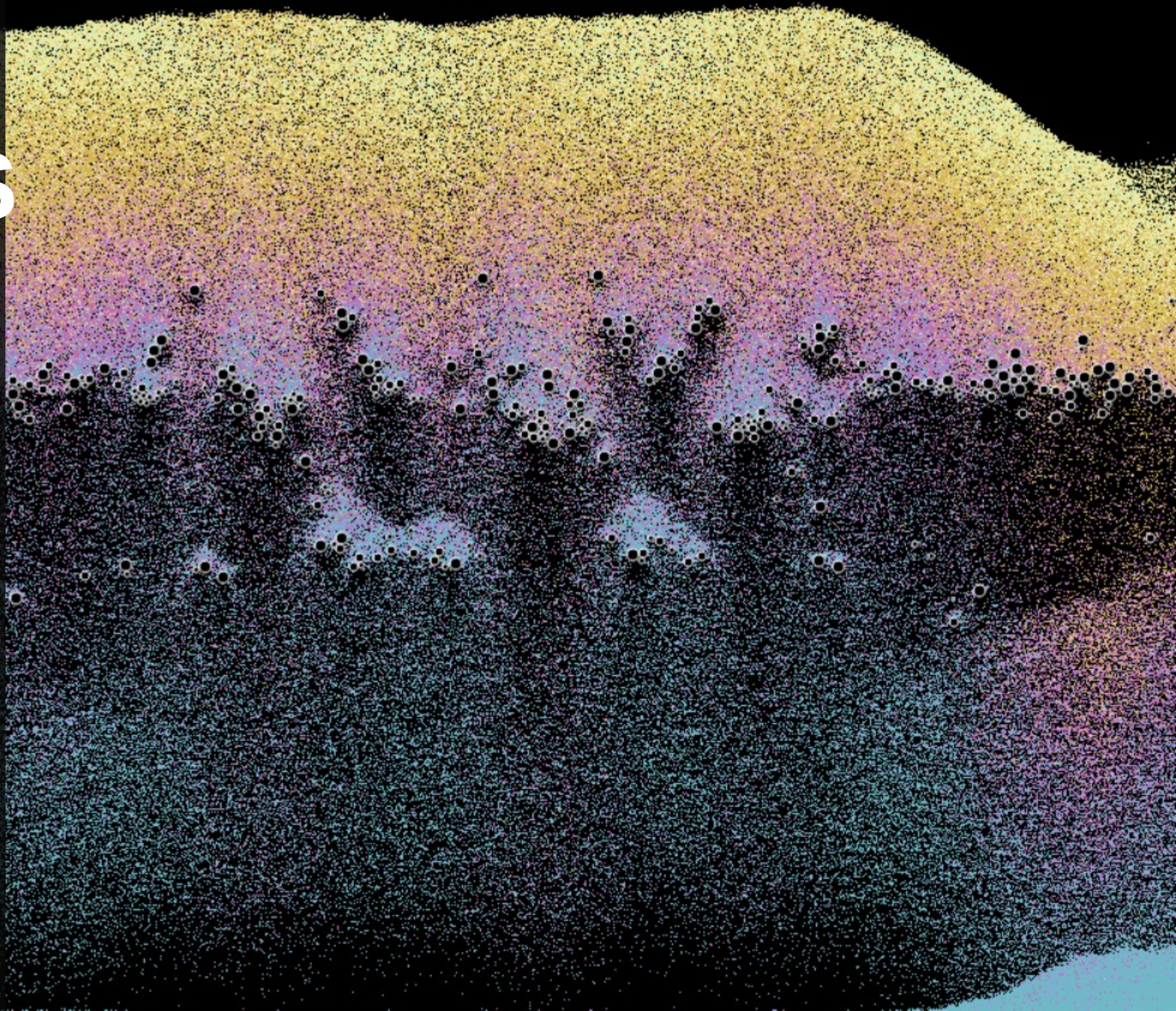
INSTITUTIONAL EXHIBITION PROPOSAL

SANDSCAPES

The falling process is the
work

Burcin IO
2025

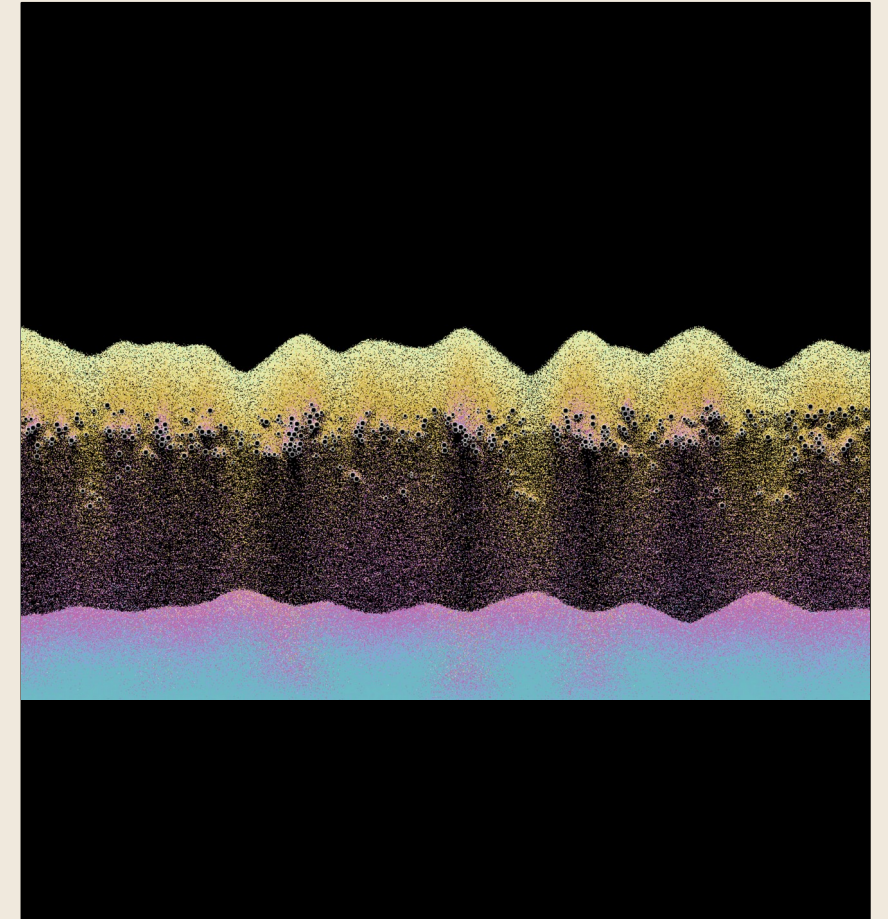
Live generative simulation, collection and
possible spatial commissions



A live sand laboratory

I propose Sandscapes as a room where visitors watch a landscape form over time. The original collection provides one proven script and one body of starting conditions. The exhibition can also include new variations, new source images and site-specific versions made for the room.

The work is larger than its token record. Its core material is the behavior of grains, bubbles, gravity, obstruction and inversion.



Verified live renderer frame. Full canvas shown.

I began with the memory of a sandscape frame

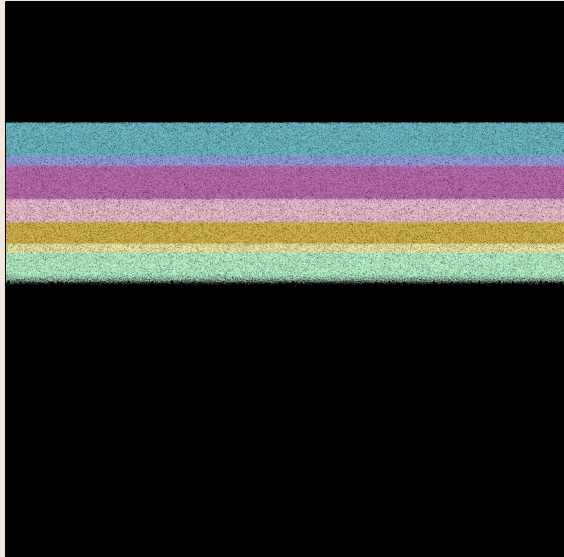
The object asked to be turned. Gravity then made a landscape around trapped air. I wanted to move that waiting into code without losing its plain physical pleasure.

Each token fixes its own conditions. The grains still have to find their way through them. I stay with the work because the image is made while I am looking, then undone and made again.

The released collection records one version of the system. I can keep changing the script beyond that version.

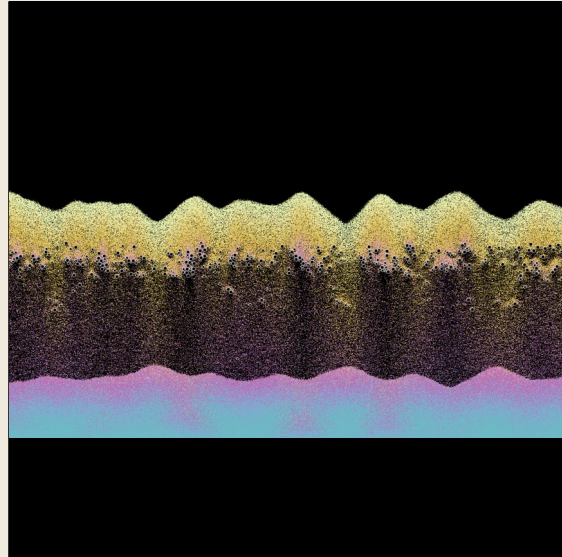
The same field over ten minutes

The later states reveal slopes, channels and temporary horizons that the initialization cannot show.



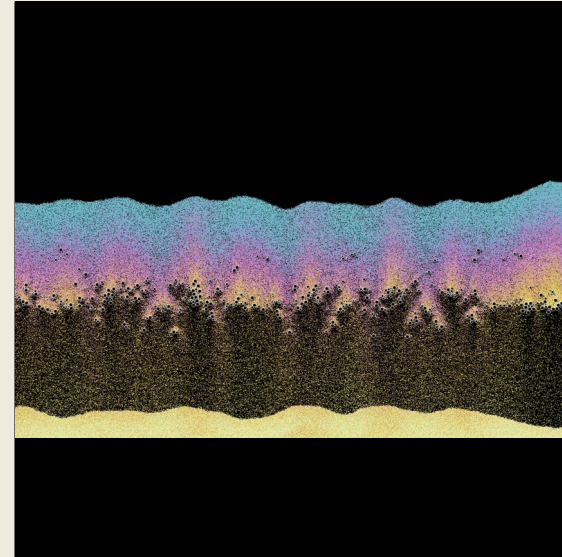
01 second

Starting bands



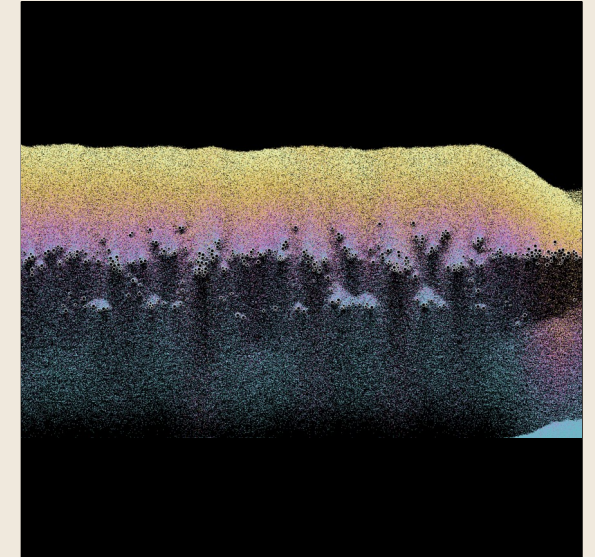
05 minutes

First slopes



07.5 minutes

Channels and pockets



10 minutes

Temporary terrain

The landscape appears through duration

A token begins as ordered colour. Then grains fall at different moments, bubbles resist them, channels open and temporary horizons appear. At 97 percent settlement, the canvas turns and the process starts again.

INITIAL FIELD

GRAVITY

OBSTRUCTION

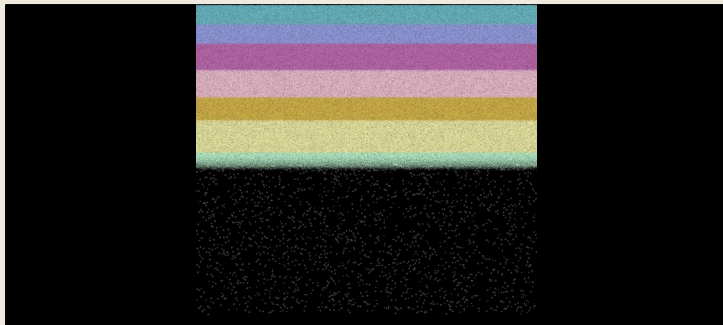
SETTLEMENT

INVERSION

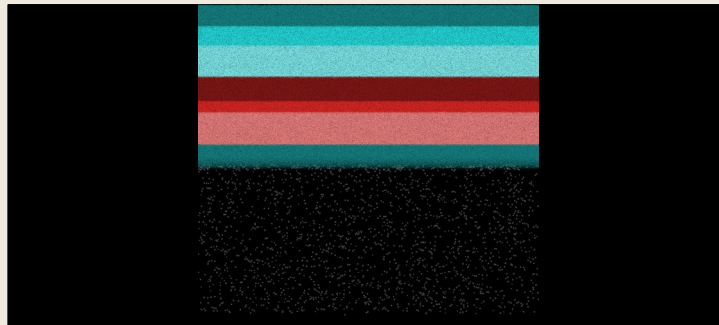
Five to ten minutes of viewing changes the work from coloured bands into terrain. The proposal makes that duration visible.

The original collection is one foundation

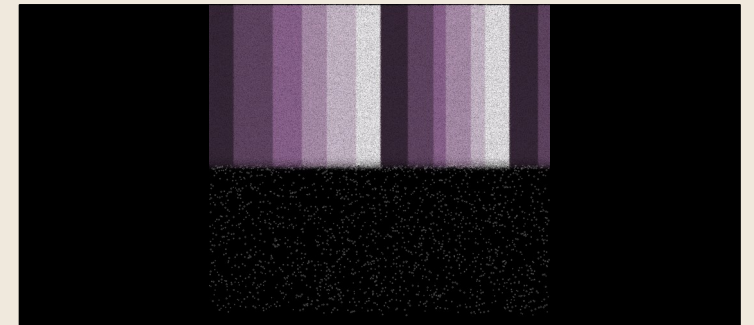
The 222 deterministic works establish a tested family of palettes and starting conditions. They do not limit future Sandscapes scripts or exhibitions.



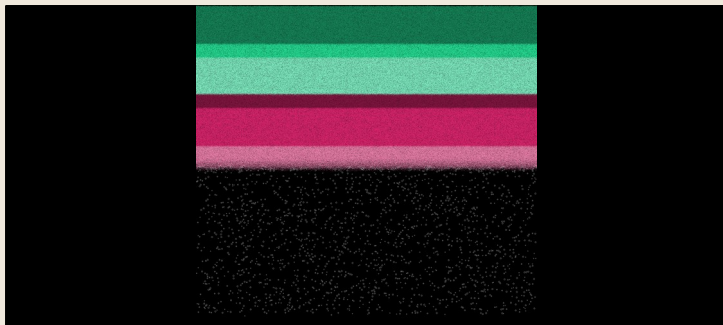
Token 103



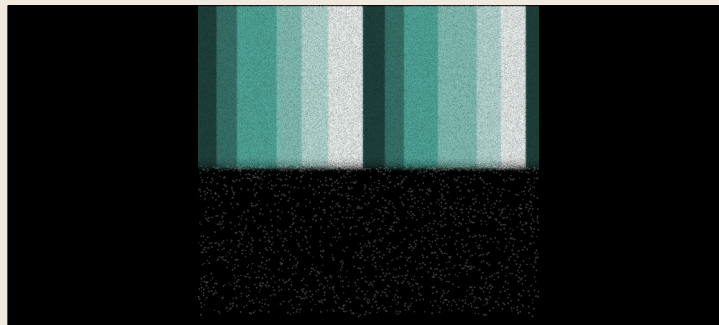
Token 0



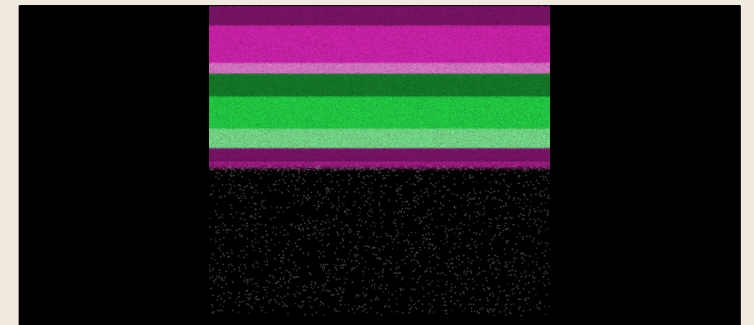
Token 20



Token 53



Token 150



Token 221

These starting states remain part of the history. The exhibition also gives space to later terrain and new studio variations.

CC0 images become moving terrain



The Memes branch #0



The Memes branch #1



The Memes branch #2



BOOA branch

The CC0 branches begin with recognizable source imagery, then release it into the same fall, obstruction and inversion cycle. The image survives as colour memory while its fixed composition breaks apart.

The script remains open studio material

01

ORIGINAL SYSTEM

The released collection supplies a tested gravity system and a large family of starting conditions.

02

CC0 IMAGERY

Open images can enter as colour memory and dissolve into landscapes that keep changing.

03

NEW VARIATIONS

I can alter grain density, obstacles, palettes, movement and inversion to create further Sandscapes bodies.

04

SITE COMMISSIONS

A venue can commission a horizontal field, vertical fall, multi-screen environment or virtual world without requiring token ownership.

The exhibition can combine finished works with a new variation developed for the architecture.

Primary format: live field with a point of choice

A large projection runs one token without interruption. Nearby, a smaller station lets a visitor select a token or project branch. The change restarts the live process and makes the opening conditions visible before gravity takes over.

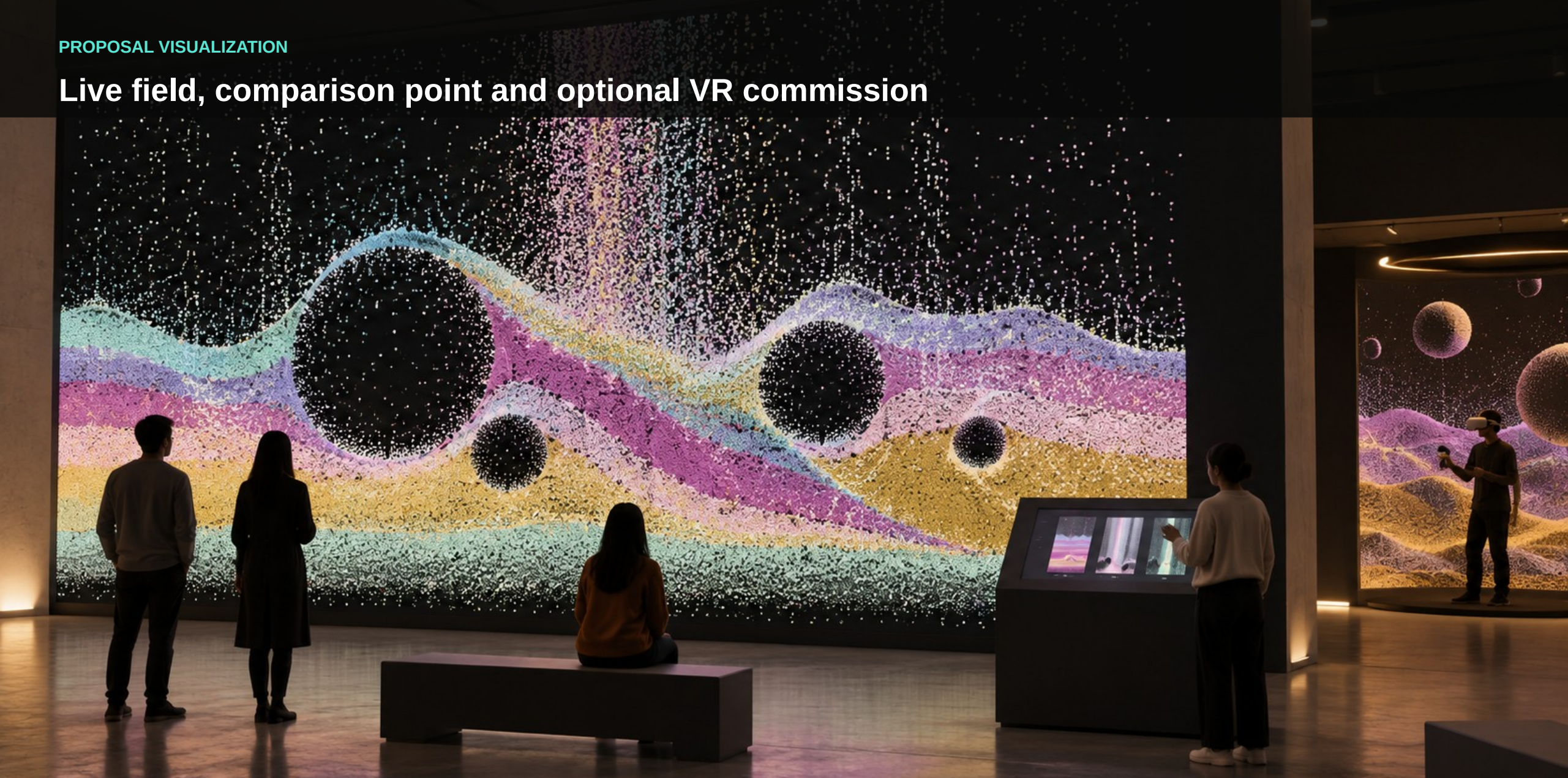
The interface stays quiet. The field carries the room.

Exhibition components

Architectural projection
Token or branch selector
Bench or low seating
Short mechanics text
Local playback recovery

Exact equipment and interaction are developed from the venue plan.

Live field, comparison point and optional VR commission



Generated to communicate a possible spatial direction. This image does not document an existing installation.

Real-time participation

The visitor changes the starting point. The work retains its own physics and duration.

1

SELECT

Choose a token or an approved branch.

2

INITIALIZE

The full field appears with its deterministic palette and source conditions.

3

WAIT

Grains fall and collect around the bubbles. The visitor cannot scrub to an attractive frame.

4

RETURN

The field eventually flips, making another long cycle possible.

Interaction should reveal the work's process, not turn it into a game of instant outcomes.

Sand can leave the single rectangle

PANORAMIC FIELD

A long projection makes small changes across the horizon easier to follow.

MULTI-SCREEN WEATHER

Several tokens run at different stages so the room contains more than one tempo.

VERTICAL FALL

A tall screen emphasizes gravity and the distance travelled by individual grains.

TABLE OR FLOOR PLANE

A horizontal surface brings the process closer to a material study or laboratory.

A Sandscapes world in VR

This would be a new site-specific commission, developed from the project's rules rather than a conversion of an existing token.

The visitor could enter a field where grains fall at bodily scale, bubbles become obstacles and inversion changes the orientation of the world. The work would keep the original tension between a fixed system and an image that never feels finished.

Spatial principles

Visitor agency stays limited so the system retains its own time.

Scale supports bodily orientation without turning the field into a game.

Inversion changes the world's direction around the viewer.

New commission derived from the Sandscapes rules and developed for the selected venue.

The visitor's route follows time

- | | | |
|----|------------|--|
| 01 | ARRIVAL | Meet one active field at scale. |
| 02 | PATIENCE | Stay long enough to see a horizon collapse and reform. |
| 03 | COMPARISON | Choose another token or branch and notice which conditions change. |
| 04 | EXPANSION | Enter an optional multi-screen or VR commission only after understanding the original grammar. |

Technical foundation

The exhibition runs locally during opening hours from artist-approved renderer files and selected source material.

RENDERER

Live p5.js build tested with the selected tokens, resolution and display height.

PLAYBACK

Dedicated computer, automatic launch, scheduled restart and a documented recovery path.

DISPLAY

Projection, LED or professional monitor with the complete responsive canvas visible.

NETWORK

Useful for verification and remote review. Daily playback should not rely on a public webpage.

TEST

Frame rate, grain visibility, browser version, brightness and inversion behavior checked on site.

Access, continuity and the complete frame

VIEWING

A stable seated position and an unobstructed standing route support slow attention.

PRESERVATION

Retain token IDs, contract, renderer files, checksums, dependencies, browser version and installation settings.

MOTION

A motion notice and still reference provide another route into the work. Token selection should avoid uncomfortable flicker.

IMAGE INTEGRITY

Never crop the live canvas into a decorative detail. Venue photography must identify intentional close views.

Programme and production

PUBLIC ROUTES

A live reading of one full cycle

A comparison across the original, Memes and BOOA branches

A workshop using one rule set with different source images

A studio talk about turning a familiar sand frame into a generative system

PRODUCTION AND BUDGET

Artist fee and curatorial development

Playback, display and interaction equipment

Software adaptation and venue testing

Travel, insurance, access materials and public programme

Optional VR research and development as a separate commission

No fixed budget or equipment list is claimed before the venue, duration and chosen format are known.

I want Sandscapes to be encountered while it is becoming

The proposal can begin with one live field and grow into comparison, interaction or a new spatial commission. What matters is that the institution gives the process enough time to form in front of the viewer.

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