

The Greater Yijing: Interactive Matter

A 360-degree transmedia panorama on emergence, frequency, split authority and collective form

Long English Project Presentation - Web Download Version

Nikunja / Studio Nikunja, Volgelsheim, France



Material study for The Greater Yijing: rain-painting process, pigment, weather and surface interaction.

This long English version is conceived as the downloadable academic project presentation for the project webpage. It merges the original long presentation with the final short-form formulations, the two exhibition possibilities and the current diagrams and photographic material, without reference to any competition context.

Contents

Project webpages

1. Project summary
2. Origin: Yijing, oracle, risk and possibility
3. Why the word paragraph?
4. Interactive Matter: theoretical concept
5. Split Authority and the public artwork
6. Material process: rain, weather, pigment and trace
7. Spatial form: two exhibition possibilities
8. The 360-degree panorama as experiential architecture
9. Sound environment and collaboration with Alain Perret
10. Public participation and the Fingerprint Atelier
11. Emergence: from micro-actions to macro-form
12. Art as a public method for sensing the unknown
13. Research background and previous publication contexts
14. Recording, observation, continuity and afterlife
15. Development process
16. Intended audience and public experience
17. Project webpages and digital presentation
18. Measurement summary
19. Notes and references

Visual appendix

Project webpages

English

webpage:

https://nikunja.net/greater-yijing-named-files-en-cn-FINAL-UPLOAD/yijing_en.html

Chinese

webpage:

https://nikunja.net/greater-yijing-named-files-en-cn-FINAL-UPLOAD/yijing_cn.html

1. Project summary

The Greater Yijing: Interactive Matter is a large-scale transmedia installation-performance conceived as a 360-degree panoramic environment. It proposes an experiential and public exploration of emergence: how simple elements, local relations, shifting constellations, sonic proximities and interactions between individuals and collectives generate larger structures of perception, order, energy and meaning.

The project is based on 729 paintings, organized into 81 paragraphs of nine paintings each. Each paragraph is a 3 x 3 constellation of painted squares. The 81 paragraphs form three large parts of 27 paragraphs, distributed around a circular environment with three entrances. The installation may be realized as a one-row panorama in a dome or large space, or as a more compact double-row panorama in a smaller dome or hall. In both versions, the public encounters a walkable field in which painting, sound, frequency, movement, decision, material trace and collective behavior become one living system.

Each painting is associated with a specific sound or frequency constellation. Visitors enter with wireless headphones. As they move through the environment, the sound changes according to proximity: the closer a visitor approaches a painting or group of paintings, the stronger the corresponding sound constellation becomes. Moving away lets it recede. Several visitors moving at the same time produce a constantly changing acoustic totality. The work is never heard twice in the same way.

Visitors may also reposition individual paintings within a given structure and add an oil-paint fingerprint to a chosen painting in the Fingerprint Atelier. The work is

therefore not fixed as an object. It evolves as a living constellation. The individual visitor activates one relation; the collective public activates another. The installation will be documented through a transparent three-camera 360-degree recording system so that the changing constellations can later be studied, edited, reconstructed and transformed into filmic, educational, archival and exhibition forms.

The project translates the philosophical and artistic structure of the Yijing into a contemporary experiential system. It brings together painting, sound, frequency, movement, public participation, spatial composition and the live production of relations. Rather than explaining emergence from the outside, it creates a situation in which emergence can be sensed, heard, seen, touched and collectively enacted.

2. Origin: Yijing, oracle, risk and possibility

The project takes its point of departure from the ancient Chinese Yijing, one of the oldest systems for thinking transformation, relation, hazard, order and possibility. Its deeper historical background reaches toward early Chinese oracle traditions, including the use of oracle bones. Oracle bones - usually ox scapulae or turtle plastrons - were used by Shang rulers for divination, including questions about natural events, illness, dreams, hunting and military undertakings.

In this ancient context, signs were not decorative forms. They were instruments for reading transformation, risk and future possibility. Their interpretation was connected to the responsibility of rule: the sovereign decision-maker was expected to recognize possible dangers and act in protection of the people. The Greater Yijing translates this relation between sign, transformation, risk and collective orientation into a contemporary transmedia field.

The classical Yijing later developed as a divination manual and cosmological text. In its well-known form, broken and unbroken lines are grouped in three-line trigrams and six-line hexagrams, producing a system of permutations. In The Greater Yijing, the line becomes the square. The broken or unbroken line is transposed into a field of painted square units. The binary question of continuity or interruption becomes a spatial and experiential question: where does possibility emerge?

Each paragraph consists of nine painted squares arranged in a 3 x 3 constellation. The central square incarnates the possibility of both continuity and interruption. Yet the center is not fixed. Any square can become the middle square. Any element can become a temporary center. Any hierarchy can be displaced into a multilayered field. In this sense, The Greater Yijing does not present a closed symbolic order. It presents a living field of possibilities that is constantly transformed by visitor movement, displacement of paintings, changing sound constellations, fingerprint traces and the interaction between individual and collective energy.

3. Why the word paragraph?

The word paragraph designates one 3 x 3 group of nine paintings. It is used intentionally. The project is not only a collection of separate images; it is a visual text, a spatial text and a sonic text. Each paragraph is a field of nine signs. The nine signs form a sentence of relations, a local constellation of energy, color, material, sound and potential movement.

A paragraph in writing is a unit of thought that belongs to a larger text. In The Greater Yijing, a paragraph is a unit of visual and sonic thought that belongs to the larger panoramic field. The individual painting remains autonomous, but its meaning changes according to its position inside the paragraph, its relation to the neighboring squares, its sound, the fingerprint traces added to it, and the way visitors approach or displace it. The paragraph is therefore both a compositional unit and a public field of negotiation.



Paragraph group: nine paintings arranged as a 3 x 3 constellation. A paragraph is a local field of signs, relations and possible sound constellations.

4. Interactive Matter: theoretical concept

The project is grounded in my art-theoretical concept of Interactive Matter. Interactive Matter describes a multilayered phenomenological field that forms between objects, subjects, materials, media, histories, worlds, personalities, ideas and authorities. It appears when differing or opposing authorities create space for one another without dissolving themselves.

In my formulation of Interactive Matter, I-AM is a multilayered phenomenological field forming between two or more oppositions, promoting a creative space of macro-emergence. In a transmedia-art context, this makes possible art-experiences articulated through Split Authority inside Hakim Bey's suspension of a Temporary Autonomous Zone.

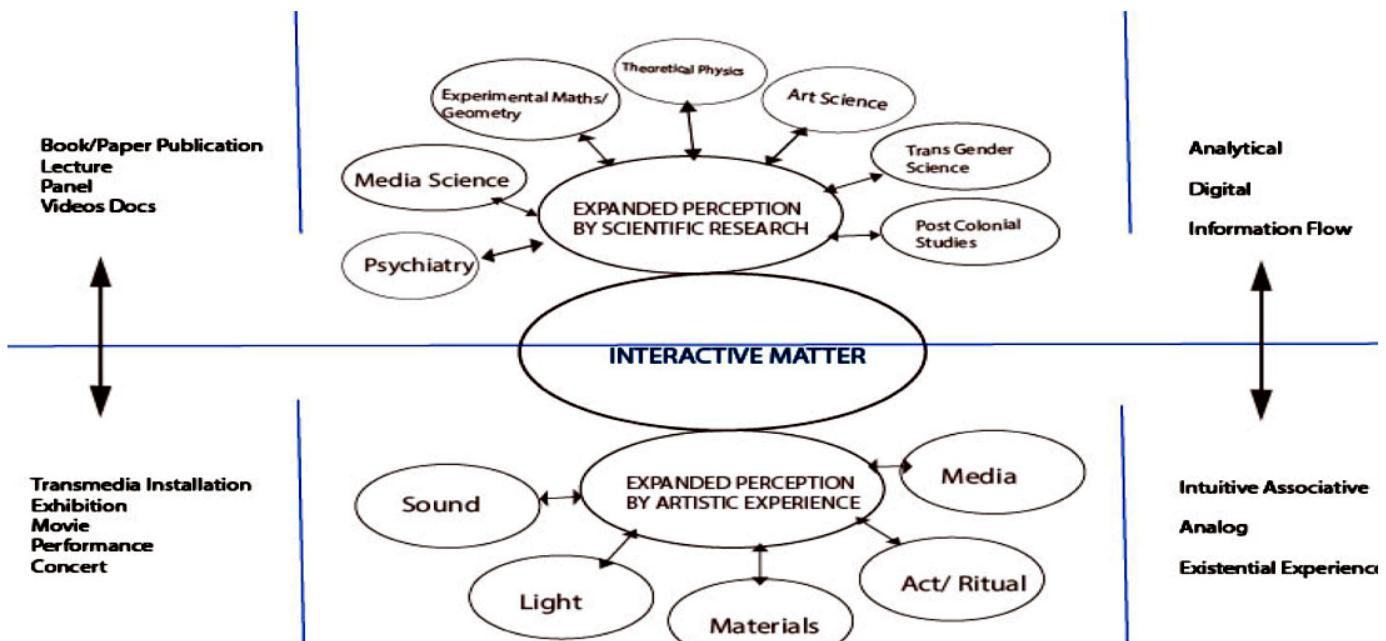
Interactive Matter is not compromise, fusion or simple collaboration. It means that an authority - material, institutional, artistic, social, symbolic, sonic, spatial or perceptual - opens a space for another authority, including the unknown, without losing its own authority. The authority remains active, but it permits another authority to appear within its field. This opening creates a field of potentiality. That field is Interactive

Matter.

Interactive Matter requires a temporary autonomous zone: a temporary situation in which habitual hierarchies, functions and expectations are sufficiently suspended to allow another order of perception to arise. Inside this zone, relations between hazard and organization, chaos and order, individual energy and collective energy become active. The work does not illustrate emergence. It creates the conditions in which emergence can be experienced.

In The Greater Yijing, Interactive Matter appears between painting and sound, individual and collective action, fixed structure and changeable constellation, ancient oracle logic and contemporary installation, artist authority and visitor authority, matter and perception, hazard and organization. The panorama is therefore not only a display system. It is an instrument for producing Interactive Matter.

potentiality of energy-matter.



Interactive Matter diagram: scientific research, artistic experience, analogue/digital flows and transmedia actions forming a field of expanded perception.

5. Split Authority and the public artwork

Split Authority is central to the project. The artist creates the structure, the paintings, the spatial system, the sonic concept and the rules of transformation. The public receives real agency inside this structure: visitors move, approach, listen, compare, touch through the fingerprint ritual, and may displace individual paintings within permitted conditions. The public does not replace the artist. The artist does not reduce the public to spectators. Both authorities remain present, but each creates space for the other.

This is the ethical and perceptual force of the project. A social field becomes possible without coercion and without the disappearance of difference. The installation becomes a model of co-presence: one authority can remain itself while making room for the unknown authority of another person, another sound, another sign, another material state, another historical layer. Interactive Matter is the active field generated by this relation.

The project therefore speaks not only about art and science, but about contemporary social structures. It asks how a society might be imagined not as a rigid hierarchy and not as a chaotic dissolution, but as a dynamic field in which different elements can become temporary centers without destroying the total form.

6. Material process: rain, weather, pigment and trace

The material language of the paintings is already emergent. The surfaces are produced through rain-painting and experimental procedures involving pigment dispersal, weather, snow, gravity, liquid spread, drying, touch, sediment, density, accident and duration. The paintings are not merely designed as images; they are generated through interaction between intention, material, climate and time.

The 25 x 25 cm paintings are created on canvas through an extended open-air process. They are painted and then exposed for several weeks in my open-air atelier to rain, weather, temperature changes, light, humidity, drying, gravity and cosmical and atmospheric influences. The painting is therefore not completed only by the artist's hand. It becomes the crystallization of a meeting between artistic intention

and the larger field of atmospheric and cosmical conditions.

This process is essential to the meaning of The Greater Yijing. I am not producing intuitive signs in order to determine fixed positions. Each painting is already a field of potentiality. It carries the traces of a communication between my own gesture and the interventions of weather, matter, time and the surrounding universe. The resulting image is not only an image. It is an emergent surface: a carrier of transformation, chance, material intelligence and atmospheric inscription.

The production process is therefore not separate from the concept. It is part of the work's logic: the field of possibility begins already in the making of the material surface. Pigment is placed into conditions where it can act. Weather enters the authorship of the work. Gravity, drying, absorption and irregularity become co-formulators. The artist creates conditions, but matter responds with its own authority.

In this sense, emergence begins before the installation is assembled. It begins already in the creation of each single painting. Each square contains a history of exposure, absorption, resistance, accident, intention and response. When the paintings later enter the 3 x 3 paragraphs and the larger 360-degree panorama, they do not enter as neutral units. They enter as already activated fields of potentiality, each one bearing the memory of a meeting between artist, matter, weather and cosmos.

Approximately one hundred paintings already exist in the required 25 x 25 cm format. The full system requires 729 paintings. The continuation of the painting process will not be a mechanical production of units, but the gradual creation of a complete field in which each painting carries an individual material history while participating in the larger order of paragraphs and panorama.



Material process: 25 x 25 cm canvas paintings exposed to weather, rain, snow, pigment movement and atmospheric intervention.



Material constellation: pigment, density, dispersion and distributed rhythm.

7. Spatial form: two exhibition possibilities

The installation can be realized in two principal exhibition forms. Both are based on the same basic unit: a paragraph of nine paintings arranged as 3 x 3 paintings, each painting measuring 25 x 25 cm with 3 cm internal spacing. One paragraph therefore measures approximately 0.81 m x 0.81 m.

Version 1 is the one-row panorama. The 81 paragraphs are arranged in a single circular row: three parts of 27 paragraphs, separated by three entrances. The gap between paragraphs is approximately 20 cm. Each segment is approximately 27.07 m long. The total panel length is approximately 81.21 m. With three doors of approximately 2 m each, the full circumference is approximately 87.21 m. This gives a centerline diameter of approximately 27.76 m. A dome or large hall of approximately 31-32 m diameter is recommended to allow safe circulation, technical equipment, cameras, headphone distribution and the central open atelier.

Version 2 is the double-row panorama. The same system of 81 paragraphs is organized as two rows per segment: 14 paragraphs in the upper row and 13 paragraphs in the lower row, with the lower row centered below the upper row. The vertical row gap is approximately 30 cm. One segment is approximately 13.94 m long; the total panel length is approximately 41.82 m. With three doors of 2 m each, the circumference is approximately 47.82 m, giving a centerline diameter of approximately 15.22 m. The total two-row height is approximately 1.92 m. A dome or large hall of approximately 18-20 m diameter is recommended.

These two exhibition possibilities make the project adaptable. The one-row version offers the strongest sense of horizontal panoramic continuity and monumental circulation. The double-row version gives a more compact, denser visual field while preserving the full number of paragraphs. Both versions retain the three entrances, the circular orientation, the possibility of 360-degree recording, the open atelier station and the interactive sound environment.

The Greater Yijing Panorama Presentation Measures

Both options use paragraphs of 9 paintings: 3 x 3 paintings, each 25 x 25 cm, with 3 cm internal spacing. Each paragraph therefore measures 0.81 m x 0.81 m.

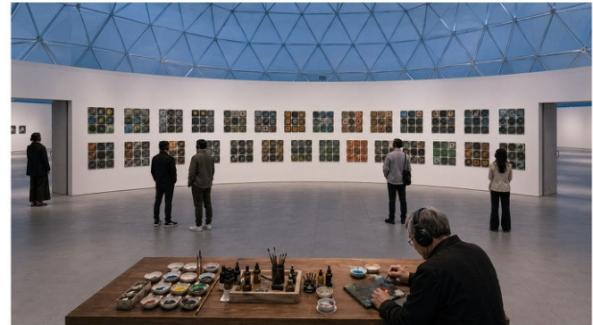
Version 1 - One-row panorama



Rendering of the single-row option. The numerical specification below is authoritative for paragraph count and measurements.

Organization	1 row: 27 paragraphs per segment
Paragraph module	3 x 3 paintings = 0.81 m x 0.81 m
Gap between paragraphs	0.20 m
One segment length	27.07 m
Total panel length	81.21 m
Doors	3 x 2.00 m = 6.00 m
Circumference incl. doors	87.21 m
Centerline diameter	27.76 m
Recommended dome	31-32 m diameter

Version 2 - Double-row panorama



Rendering of the double-row option. The 13-paragraph lower row is centered below the 14-paragraph upper row.

Organization	2 rows: 14 upper + 13 lower per segment
Paragraph module	3 x 3 paintings = 0.81 m x 0.81 m
Vertical row gap	0.30 m
One segment length	13.94 m
Total panel length	41.82 m
Doors	3 x 2.00 m = 6.00 m
Circumference incl. doors	47.82 m
Centerline diameter	15.22 m
Total two-row height	1.92 m
Recommended dome	18-20 m diameter

Note: The photographs are visual presentation renderings; the exact paragraph counts, gaps, panel lengths, circumferences and dome diameters are defined by the measurements above.

Two exhibition possibilities: one-row panorama and double-row panorama. A larger version appears in the visual appendix.

8. The 360-degree panorama as experiential architecture

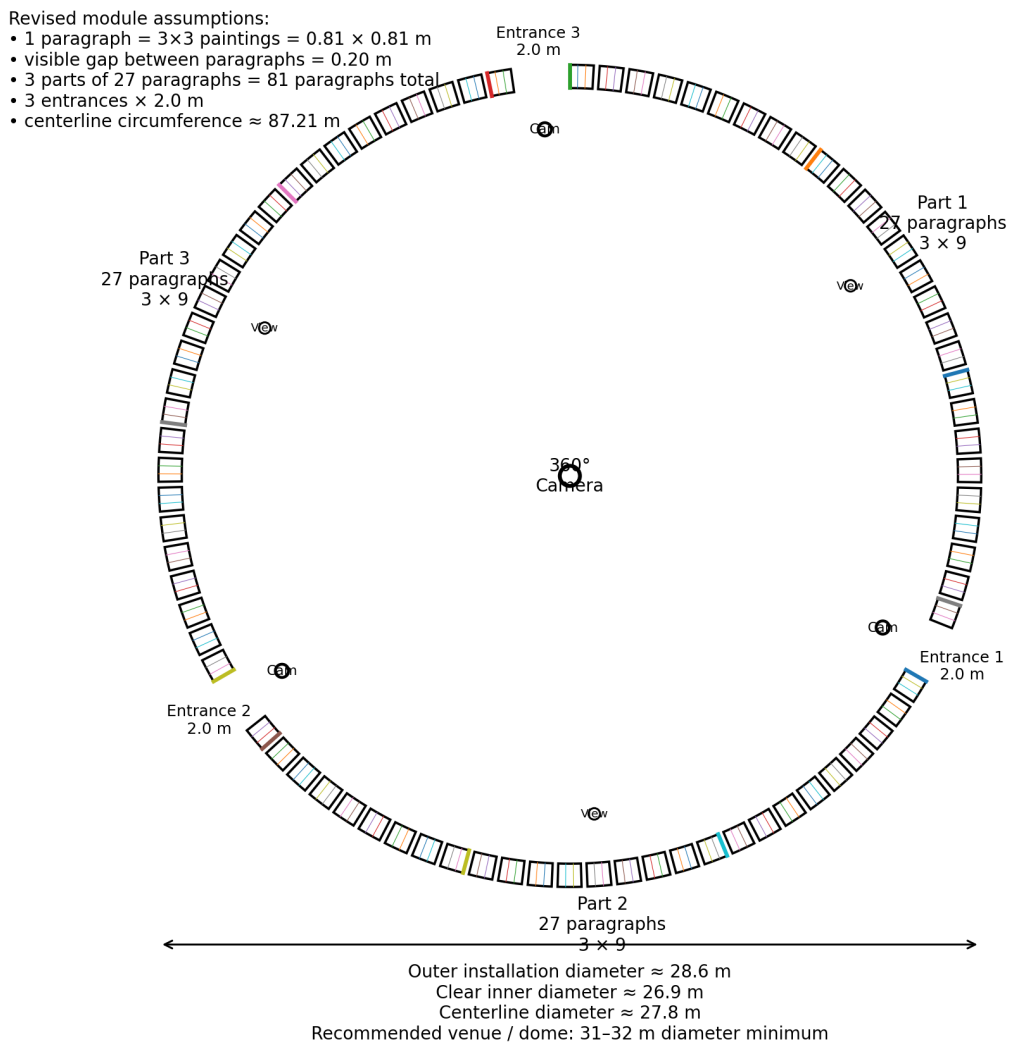
The circular architecture creates a non-linear environment. Visitors enter from one of three thresholds and circulate through a field that is visual, sonic, social and mutable. There is no single privileged viewpoint. The visitor is always inside the work, and the work changes according to the visitor's position.

The three entrances articulate the circle into three large fields. They are practical access points, but also conceptual thresholds. The visitor enters a field of signs as one enters an oracle, a question, a social situation or a state of listening. The panorama does not behave like a conventional wall display. It behaves like an environment of distributed attention.

The central area remains open for observation, fingerprint action, mediation, recording and gathering. Three central cameras are positioned in this inner field,

each one oriented toward one of the three 27-paragraph segments of the panorama. Together, they create a complete documentary view of the 360-degree installation. Their live images are transmitted to a flat-screen monitor integrated into the Fingerprint Atelier table, so that visitors can see what is being filmed in real time. The recording system is therefore visible, transparent and understood as part of the documentary and continuity structure of the work.

The Greater I Ching — revised 360° panorama installation plan



360-degree panorama plan: three parts of 27 paragraphs, three entrances and central recording field. A larger version appears in the visual appendix.

9. Sound environment and collaboration with Alain Perret

Each painting is linked to a specific sound or frequency constellation. Visitors are equipped with a wireless headphone system. As they move through the panorama, the sound environment changes dynamically according to spatial proximity. Approaching a painting or a group of paintings increases the presence of the corresponding sound; moving away lets it recede. The installation is therefore never heard in the same way twice.

The sound environment is conceived as a spatial mapping system connected to the paintings, the wireless headphones and the movement of each visitor. Each painting becomes not only a visual unit, but also a sonic point inside the larger field. The visitor's position in space determines the changing relation between image and sound. The sound field is therefore not a fixed soundtrack; it is a responsive environment in which the acoustic experience is generated through proximity, movement and relation.

The sound field has three interrelated dimensions: individual proximity listening, where one visitor activates a local sonic relation; group-based listening, where clusters of paintings generate compound constellations; and collective emergent listening, where several visitors and displaced paintings produce a changing total field.

The sonic dimension will be developed in collaboration with Alain Perret, composer, sound researcher, sound technician and informatics specialist based in Geneva. Alain Perret and Nikunja share more than twenty years of collaboration through sound projects, live concerts and album productions, including work connected to the Berlin-based music label IAPETUS. For this project, he can contribute to the composition and technical development of the interactive wireless sound environment and its spatial mapping system.

Several technical approaches may be tested: proximity beacons, QR/NFC triggers, local sound zones, headphone-based spatialization, tablet or mobile interfaces, or a simplified guided sound version. The final technical solution should remain robust for

a public exhibition, while preserving the artistic principle that sound grows from proximity and relation rather than from a fixed linear soundtrack.

10. Public participation and the Fingerprint Atelier

The public does not remain passive. Visitors become temporary co-formulators of the installation. They participate through bodily movement, listening, perceptual decision-making, selective displacement of paintings within the permitted system, collective negotiation of shared space and the addition of a fingerprint to a chosen painting in the Fingerprint Atelier.

The Fingerprint Atelier is a central participatory process of the work. A visitor chooses one individual painting from the panorama that does not yet carry the mark of a fingerprint. The visitor removes this painting from its position and brings it to the atelier table. There, small white bowls and oil paints are provided. The visitor mixes a color of his or her choice in one of the bowls and then applies a fingerprint in the center of the painting. After this action, the visitor brings the painting back and reintegrates it into the panorama.

If desired, the visitor may write his or her first name on the back of the painting. This is not required and is not conceived as a documentary registration of the visitor. It is offered as a service to the visitor, so that during a later revisit to the same exhibition, or during a future exhibition in another place, the visitor can verify whether the painting he or she recognizes is indeed the painting marked with his or her fingerprint - the so-called "his" or "her" painting. The back of the painting may also indicate the visitor's preferred hanging direction, either through the orientation of the written first name or through a small arrow. Since the square paintings can be turned in different directions, this indication allows the visitor's chosen orientation to become another discreet part of the participatory process.

The Fingerprint Atelier table also contains an integrated flat-screen monitor. This monitor presents, in real time, the threefold image transmitted by the central recording cameras. Visitors can therefore observe directly what is being filmed while they participate in the atelier process. This is important because the cameras are not

introduced as instruments of surveillance or as a higher authority placed outside the exhibition's own authority system. Their documentary function remains visible and transparent. By seeing the live image on the table, the visitor understands intuitively where the images are going and recognizes the recording as part of the work's documentary memory.

This process introduces a further layer of authorship and material inscription. The individual trace enters the larger system and becomes part of a cumulative collective field. The fingerprint is small, but conceptually decisive. It is not a decorative addition. It is the visible sign of public participation entering the painted system. It marks the moment where an individual body, a chosen color, a decision, a gesture and a historical field meet.

The act of removing the painting, carrying it to the atelier, mixing a color, touching the surface and returning the painting to the panorama creates a complete ritual of temporary authorial transfer. The painting leaves the collective field, receives an individual mark, and then re-enters the field changed. From this moment onward, the entire constellation is no longer exactly the same. Over time, the cumulative fingerprints become a second layer of the work: the trace of the public having passed through the oracle of the panorama.

Individual energy and collective energy meet without one cancelling the other. The authority of the artwork, the authority of the artist, the authority of the visitor, the authority of sound, the authority of recording and the authority of material all remain present, but each opens space for the unknown authority of the other. The result is a living field of Interactive Matter.



Fingerprint action: an individual mark entering the collective field.



Open atelier process: hand, brush, pigment and temporary authorial transfer.

11. Emergence: from micro-actions to macro-form

The project connects directly to emergence by creating a situation where macro-level phenomena arise from micro-level decisions and interactions. At a basic level, the installation is composed of elementary units: individual paintings, intervals, sound signals, bodily movement, proximity, fingerprints and shifting placement. None of these elements alone determines the total work. The total work emerges through relations between them.

The project resonates with research into collective behavior, pattern formation, network dynamics, self-organization, intelligent materials, frequency-based perception and the relation between microscopic interaction and macroscopic form. It also opens a poetic and speculative relation to questions raised in contemporary physics and quantum field theory.

CERN formulates the Standard Model as a framework in which "the basic building blocks of matter interact, governed by four fundamental forces." This scientific statement is not used here as illustration or proof. It is used as a field of resonance. The Greater Yijing asks, artistically: how can a field of simple elements generate complex structures of perception, sound, relation and collective form?

As an artist, I do not claim to produce scientific physics research. My ambition is artistic: to create a perceptual and experiential field in which audiences can sense how relation, tension, displacement and unknown interaction may generate form. The quantum reference is therefore not an explanatory claim, but an artistic resonance. The installation is an experiential analogue to the emergence of complex form from interacting elements.

12. Art as a public method for sensing the unknown

Art has a particular role in the dialogue with science. Art can create methods that are not limited to explanation. It can provoke encounters with the unknown, test other relations between authority and perception, and make space for forms of attention that are not yet fully formalized by existing knowledge.

The Greater Yijing is therefore not a didactic representation of emergence. It is a public experimental field for emergence. The visitor does not only read a theory. The visitor enters a field and becomes part of the conditions through which the field changes. The meaning of the work is not simply transmitted. It is produced as relation.

This public method is especially important today. Contemporary societies are saturated with complex systems - digital networks, ecological crises, political tensions, artificial intelligence, algorithmic structures, social polarization and accelerated communication. Yet the public often encounters complexity as something invisible and abstract. The Greater Yijing creates a tangible, sensorial and shared space in which complexity can be experienced as movement, sound, sign, color, gap, touch and negotiation.

13. Research background and previous publication contexts

The concept of Interactive Matter has already been presented in art-science, media-theoretical and information-science contexts. It was developed from Nikunja's transmedia artwork since 1995 into a trans-disciplinary and intersectional perception spanning art, human sciences, natural sciences, information science, linguistics and sociology.

Earlier formulations include publication in relation to the Tasmeeem Media Conference 2017 in Doha, Qatar, connected to Virginia Commonwealth University in Qatar, and the IS4SI / Information Science Summit 2017 in Gothenburg, Sweden. The IS4SI paper, published in MDPI Proceedings, is titled Interactive Matter: The Free Flow of Information, and the Shift of Moral and Ethical Responsibility in the Future Digital World Society. These earlier references provide a theoretical basis for developing The Greater Yijing as a large-scale public installation.

The new project presentation brings these theoretical lines together with the concrete visual and spatial system of the 729 paintings, the 81 paragraphs, the 360-degree panorama, the sound-frequency environment and the public fingerprint action. It is

therefore both a continuation of earlier research and a new artistic embodiment of that research.

14. Recording, observation, continuity and afterlife

The installation includes continuous recording of the changing constellations through a three-camera 360-degree image capture system. Three central cameras are positioned in the inner field of the installation, each one oriented toward one of the three 27-paragraph segments of the circular panorama. Together, the three cameras document the full transformation of the 360-degree field: the changing positions of paintings, the circulation of visitors, the activation of the Fingerprint Atelier and the evolving relation between the three large panoramic segments.

The images recorded by the cameras are also visible in real time on a flat-screen monitor integrated into the Fingerprint Atelier table. This screen presents the three camera images as a threefold live image. The visitor can therefore see what is being filmed at the same time as he or she participates in the work. The recording system becomes part of the visible structure of the installation, not a hidden apparatus.

This transparency is essential. The cameras do not represent surveillance, control or a higher authority outside the exhibition's authority system. They function as documentary instruments whose purpose is openly shown. Because the visitor can observe the live image, the recording becomes understandable as a means of documentation, continuity and memory. The visitor knows where the images are going and can recognize the documentary value of the recording within the work itself.

The 360-degree recording is also essential for the continuity of the work from one exhibition to the next. When an exhibition closes in one place, the final constellation of paintings, positions, fingerprints, orientations and spatial relations is documented. At the next exhibition place, this constellation can be reconstructed as the starting point of the new presentation. The work therefore does not restart from zero. It carries its previous state forward.

In this way, each exhibition becomes one chapter in the continuing life of The Greater Yijing. The constellation left by one public becomes the inherited constellation encountered by the next public. Every displacement, every fingerprint, every indicated orientation and every documented state becomes part of the work's evolving memory. The panorama is therefore not only a spatial installation, but a temporal and historical organism that changes from place to place while preserving continuity between its appearances.

The recorded material may become a film, archive, time-lapse observation, educational resource, online platform, publication or further exhibition material. The work is conceived not as a one-time installation only, but as a project with a longer life beyond its first presentation. It can be adapted to museums, art centers, public halls, educational institutions or future contexts in Europe and China.

Possible afterlives include reinstallation in smaller or larger formats, reconstruction of earlier constellations, filmic transformation, a publication combining image, text, diagram and theory, educational use in relation to emergence and systems, and future art-science collaborations. The online English and Chinese webpages provide the current digital frame and can include this long English presentation as a downloadable PDF.

15. Development process

Phase 1 - Research and conceptual refinement: consolidate the final English and Chinese project texts; identify resonant scientific and artistic fields such as emergence, networks, matter, sound, collective behavior, pattern formation and complex systems; refine the relation between Yijing structure, Interactive Matter, Split Authority and public participation.

Phase 2 - Artistic production: continue the production of the 25 x 25 cm paintings toward the full 729-painting system; develop the paragraph groups; document the material processes of rain-painting, pigment, weather, snow, touch and fingerprint action.

Phase 3 - Sound and technical prototype: develop a sound-mapping prototype with Alain Perret; test how individual paintings and paragraph groups can emanate sound through wireless headphones, proximity systems, spatial mapping, QR/NFC triggers or other feasible technologies; define robust public interaction rules.

Phase 4 - Spatial prototype: build a reduced mock-up of one or more paragraph groups; test visitor movement, displacement rules, sound transitions, open atelier station, flat-screen live camera image, mediation language and documentation methods; adapt the installation according to venue conditions.

Phase 5 - Exhibition realization: install either the one-row panorama in a 31-32 m dome or large hall, or the double-row panorama in an 18-20 m dome or large hall; activate the work with public participation, wireless sound interaction, Fingerprint Atelier, three-camera 360-degree recording, transparent live monitoring, mediation and possible artist talks or lecture-performances.

Phase 6 - Afterlife: edit the documentation, create filmic or online material, prepare educational and publication formats, and develop future exhibition versions for museums, art centers, universities, science festivals and cultural institutions. The final constellation of one exhibition can become the starting constellation of the next, allowing the work to develop a continuous historical memory from place to place.

16. Intended audience and public experience

The work is addressed to a broad public and does not require prior knowledge of the Yijing, physics or emergence theory. Visitors enter through direct experience: seeing, hearing, moving, choosing, touching and observing how their actions affect a larger field. The project is suitable for art audiences, students, families, researchers, educators and non-specialist publics interested in complexity, transformation and collective life.

The work offers an embodied answer to the question of emergence: not by explanation alone, but by allowing visitors to experience how simple actions can create complex collective structures. It also offers a contemplative relation to ancient Chinese thought without reproducing it as a historical museum object. The Yijing

becomes a living contemporary field in which the ancient question of transformation is re-opened through painting, sound and public participation.

For visitors, the experience may be quiet, meditative, playful, analytical, sonic, bodily, collective or ritual. Each visitor can approach the work at the level of perception, participation, philosophy, sound, image, history or systems thinking. The openness of the work is essential. It does not demand a single correct interpretation. It creates conditions in which multiple interpretations and actions can coexist.

17. Project webpages and digital presentation

The project has an English webpage and a Chinese webpage that provide the online visual and textual frame of The Greater Yijing. The long English presentation should be made available from the webpage as a downloadable PDF for institutions, researchers, curators, potential partners and the interested public.

The downloadable PDF should remain distinct from short competition proposals. It should be a fuller academic and artistic project presentation, without reference to any specific competition. It should include the conceptual structure, historical ground, Interactive Matter theory, emergence discussion, installation measurements, two exhibition possibilities, images, diagrams, references and links.

18. Measurement summary

Element	One-row panorama	Double-row panorama
Organization	1 row: 27 paragraphs per segment	2 rows: 14 upper + 13 lower per segment
Paragraph module	3 x 3 paintings = 0.81 x 0.81 m	3 x 3 paintings = 0.81 x 0.81 m
Gap between paragraphs	0.20 m	0.20 m
Segment length	27.07 m	13.94 m
Total panel length	81.21 m	41.82 m
Doors	3 x 2.00 m = 6.00 m	3 x 2.00 m = 6.00 m
Circumference incl. doors	87.21 m	47.82 m
Centerline diameter	27.76 m	15.22 m
Recommended dome / space	31-32 m diameter	18-20 m diameter

19. Notes and references

- [1] Oracle Bone, Shang Dynasty. Smarthistory. Introduction to oracle bones as ox scapulae and turtle plastrons used for Shang divination. <https://smarthistory.org/oracle-bone/>
- [2] Yijing / I Ching. Encyclopaedia Britannica. General reference on the Yijing as an ancient Chinese divination and cosmological text. <https://www.britannica.com/topic/Yijing>
- [3] Interactive Matter (I-AM) - towards the source of creative intelligence. Nikunja, Harvard/Radcliffe paper, working reference. The paper defines Interactive Matter as a multilayered phenomenological field forming between oppositions and connects it to Split Authority and Temporary Autonomous Zone.
- [4] Interactive Matter: Expanded Perception between the Analogue and the Digital. Nikunja, Tasmeem Media Conference / VCU Qatar context. Publication reference connected to Tasmeem Media Conference 2017, Doha, Qatar. <https://www.nikunja.net/DSVInteractiveMatterEPAD.pdf>
- [5] Interactive Matter: The Free Flow of Information, and the Shift of Moral and Ethical Responsibility in the Future Digital World Society. David Simon-Vermot and Nikunja Ebner, Proceedings 1, no. 3:249, 2017. Published IS4SI 2017 paper; DOI 10.3390/IS4SI-2017-04091. <https://doi.org/10.3390/IS4SI-2017-04091>
- [6] The Standard Model. CERN. Official CERN reference: the Standard Model explains how the basic building blocks of matter interact, governed by four fundamental forces. <https://home.cern/science/physics/standard-model/>
- [7] Quantum field theory and the Standard Model. W. Hollik, CERN Document Server. CERN lecture reference on quantum field theory and the Standard Model. <https://cds.cern.ch/record/1281946/files/p1.pdf>
- [8] Field theory and the Standard Model. W. Buchmueller, CERN Document Server. CERN lecture reference on field theory and the Standard Model. <https://cds.cern.ch/record/984122/files/p1.pdf>
- [9] The Greater Yijing - English webpage. Studio Nikunja. Current English online project frame. https://nikunja.net/greater-yijing-named-files-en-cn-FINAL-UPLOAD/yijing_en.html
- [10] The Greater Yijing - Chinese webpage. Studio Nikunja. Current Chinese online project frame. https://nikunja.net/greater-yijing-named-files-en-cn-FINAL-UPLOAD/yijing_cn.html

Visual appendix: two exhibition possibilities

Authoritative measurements for the one-row and double-row panorama options, including paragraph count, gap, circumference and recommended dome size.

The Greater Yijing Panorama Presentation Measures

Both options use paragraphs of 9 paintings: 3 x 3 paintings, each 25 x 25 cm, with 3 cm internal spacing. Each paragraph therefore measures 0.81 m x 0.81 m.

Version 1 - One-row panorama



Rendering of the single-row option. The numerical specification below is authoritative for paragraph count and measurements.

Organization	1 row: 27 paragraphs per segment
Paragraph module	3 x 3 paintings = 0.81 m x 0.81 m
Gap between paragraphs	0.20 m
One segment length	27.07 m
Total panel length	81.21 m
Doors	3 x 2.00 m = 6.00 m
Circumference incl. doors	87.21 m
Centerline diameter	27.76 m
Recommended dome	31-32 m diameter

Version 2 - Double-row panorama



Rendering of the double-row option. The 13-paragraph lower row is centered below the 14-paragraph upper row.

Organization	2 rows: 14 upper + 13 lower per segment
Paragraph module	3 x 3 paintings = 0.81 m x 0.81 m
Vertical row gap	0.30 m
One segment length	13.94 m
Total panel length	41.82 m
Doors	3 x 2.00 m = 6.00 m
Circumference incl. doors	47.82 m
Centerline diameter	15.22 m
Total two-row height	1.92 m
Recommended dome	18-20 m diameter

Note: The photographs are visual presentation renderings; the exact paragraph counts, gaps, panel lengths, circumferences and dome diameters are defined by the measurements above.

Visual appendix: 360-degree panorama installation plan

Preliminary top-view diagram: three parts of 27 paragraphs, three entrances, three central cameras and transparent documentation field.

Revised module assumptions:

- 1 paragraph = 3x3 paintings = 0.81 x 0.81 m
- visible gap between paragraphs = 0.20 m
- 3 parts of 27 paragraphs = 81 paragraphs total
- 3 entrances x 2.0 m
- centerline circumference ≈ 87.21 m

