Immersive Labs in Taipei

Open Call for Artists

1. Project Overview

Immersive Labs in Taipei is an international co-creation program initiated by C-LAB Future Vision Lab (Taipei) in collaboration with SAT (Society of Arts and Technology). The program is part of the international "Labos Immersifs / Immersive Labs" initiative, originally developed by AADN (Lyon, France), and subsequently hosted by SAT (Montréal, Canada) in 2025 and CULTVR (Cardiff, UK) in 2026 as a rotating platform for immersive creation and methodological exchange.

The Taipei edition will take place at the FVL DOME and brings together artists from Taiwan and abroad for an intensive six-day co-creation laboratory dedicated to immersive audiovisual experimentation.

2. Concept

The program is grounded in **co-creation** as its core methodology, emphasizing collaborative artistic production across disciplines and cultures.

Rather than focusing on individual production or technical training, the program provides an experimental environment where artists collectively develop concepts, workflows, and immersive prototypes within the dome. The fulldome environment is approached as a generative creative system, where image, sound, and spatial narrative are continuously negotiated through collaboration.

3. Program Dates & Location

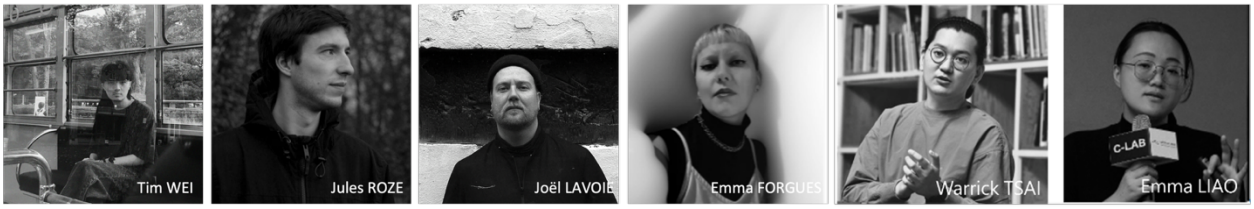
- Dates: 8–13 September 2026
- Duration: 6-day intensive program
- Location: FVL DOME (at C-LAB East Lawn, Taipei, Taiwan)

4. Program Structure & Outcomes

- The program includes artist presentations and knowledge sharing sessions, masterclasses and talks by Taiwan and international practitioners, discussions on immersive creation methodologies, collaborative group-based production, and hands-on development of immersive prototypes.

- The program concludes with a public presentation at the FVL DOME, followed by an open Q&A session and audience exchange.
- Participants will collaboratively develop work-in-progress immersive prototypes and engage in cross-cultural and cross-disciplinary creative processes. The outcomes emphasize both the experimental nature of the works and the collaborative methodologies developed throughout the program.

5. Lecturers & Collaborator



- Tim WEI, Digital artist
- Jules ROZE, Multimedia artist
- Joël LAVOIE, Composer, Sound artist and Engineer
- Emma FORGUES, Interdisciplinary artist
- Warrick TSAI, Digital artist, Director of C-LAB Future Vision Lab
- Emma LIAO, Producer, PM of C-LAB Future Vision Lab

Collaborator｜Society for Arts and Technology (SAT)

For 30 years, the Society for Arts and Technology [SAT] is a non-profit organization dedicated to digital culture. With its triple mission as a center for the arts, training and research, the SAT is a gathering space for diverse talent, curiosity, and knowledge. It is recognized internationally for its active, leading role in developing technologies for immersive creation, mixed realities and telepresence. The Society for Arts and Technology is a place of collective learning that holds the promise of exploring technology to infuse it with more meaning, magic and humanity.

SOCIÉTÉ DES ARTS TECHNOLOGIQUES

6. Who Can Apply

- We welcome applications from artists and creative practitioners working in, but not limited to, the following fields:
    - Immersive audiovisual creation (Fulldome / XR / Projection Mapping)

    - Visual arts and digital media
    - Sound design, sound art, and spatial / immersive audio
    - Interactive media, real-time systems, and generative art
    - Creative practitioners using tools such as Unity, Unreal Engine, TouchDesigner, or equivalent platforms
    - Cross-disciplinary and experimental performance practices
- Applicants are required to have **at least three public presented works or exhibitions**.
- Prior experience in fulldome production is not mandatory; however, applicants should demonstrate **an established independent creative practice** and a strong capacity and willingness for **cross-disciplinary collaboration**.

7. Number of Participants

Up to 16 artists, selected through open call and Institutional nominations from partner organizations.

8. Application

- The open call only accepts online application. No mails are accepted.
- Applicants should go to the application system at https://open-call.clab.org.tw/ in the open call announcement published in the section of "News" on C-LAB's official website at https://clab.org.tw/news/notice/. Please follow the instructions in the system and complete all required fields **before 5 P.M. on August 14, 2026 (GMT+8).** Be sure to review your application thoroughly before submitting. Incomplete applications will not be notified or accepted.
- For any questions, please contact us via email at RDPD@clab.org.tw.

9. Application Materials

Applicants are required to submit the following materials:

- Basic information (name, contact details, short biography, and primary creative tools or software)
- Documentation of **three (minimum) to five (maximum)** previous works. Applicants with immersive media projects are encouraged to prioritize those works. For each project, please provide:
    - Project description
    - Technical specification of the project (technical applications, equipment and relevant notes)
    - Video documentation (approximately 3–5 minutes per work)

    - Supporting visual materials (installation views, process documentation, system diagrams, interface screenshots, etc.)
- A brief statement outlining your recent artistic interests or research focus

10. Review Process

- Applications will be reviewed through a document-based evaluation process conducted by the organizing team in consultation with invited mentors.
- The results will be announced by the mid of August 2026 on the C-LAB official website and the C-LAB Future Vision Lab Facebook page. Selected applicants will also be notified via email. Unselected applicants will not be individually notified.

11. Selection Criteria

Applications will be evaluated based on submitted materials, with consideration of:

- Relevance of artistic experience to immersive and interdisciplinary practices
- Experimental approach and innovation in creative practice
- Clarity of artistic intention and research direction

The organizers may request additional materials or clarification if necessary during the review process.

12. Deposit Policy

- Participation in the workshop is free of charge. To ensure effective use of the limited places available and to support the collaborative nature of the workshop, selected participants are required to pay a refundable deposit of **NT$5,000** by the specified deadline.
- Failure to submit the deposit by the deadline will be considered a withdrawal from the workshop, and the place may be offered to an applicant on the waiting list.
- This workshop is an intensive six-day collaborative program. As the activities are highly interconnected and culminate in a public presentation, participants are expected to actively engage throughout the entire workshop.
- If a participant is unable to attend due to serious illness, natural disasters, or other force majeure circumstances, the organizers reserve the right to refund the deposit upon review of supporting documentation.

Deposit Refund

The NT$5,000 deposit will be refunded on-site on the final day of the workshop to participants who meet all of the following requirements:

- Participate in all collaborative sessions, discussions, creative activities, and workshop-related events.
- Accumulate no more than half a day's absence (3 hours) throughout the workshop.
- Participate in the public presentation and audience discussion on September 13, 2026.
- Complete all required administrative procedures, including attendance records, evaluation forms, and refund information.

Cancellation

- Selected participants who are unable to attend should notify the organizers before the specified cancellation deadline so that their place may be offered to a participant on the waiting list.
- Participants who cancel after paying the deposit without notifying the organizers before the cancellation deadline will not be eligible for a refund.

13. Intellectual Property & Responsibility

- Participants are fully responsible for ensuring that their submitted and produced works do not infringe upon any third-party rights. In the event of infringement, participants shall bear full legal responsibility and compensate any resulting damages to the organizers.
- All intellectual property rights of the works remain with the participants.
- The organizers may use documentation and information related to the selected works for non-commercial purposes, including but not limited to promotion, documentation, and educational dissemination related to the program and C-LAB’s institutional activities.

14. For matters not covered in this guideline, the organizer reserves the right to make necessary amendments and changes.

Appendix：FVL DOME technical specification

1. FUTURE VISION LAB

Since its launch in 2020, C-LAB Future Vision Lab has consistently developed FUTURE VISION LAB, an experimental exhibition and performance project that engages in building a digital, experimental architectural site in a dome shape with its vision of exploring the visual limits of technology media. In 2023, with the support of the Ministry of Culture, it is able to expand and upgrade to **"FVL DOME".** In terms of size, it is built as a movable DOME with a diameter of 15 meters. The audio-visual hardware and software have undergone several iterations, overcoming the image warping, calibration, mapping, play control, and video pre-production. The immersive image projection system achieves a total resolution of up to 8K*8K. Internally, a double-layer structure conceals the equipment, and a new-type of acoustically transparent projection membrane custom-made according to extensive discussions with the industry sector. In collaboration with Taiwan Sound Lab, a more refined sound field environment has been constructed, enhancing the system to a 25.4-channel immersive surround sound system. In the future, the Future Vision Lab will continue to develop immersive dome environments to meet international standards, showcasing Taiwan's energetic creativity and providing audiences with a superior immersive sensory experience.

2. Previous programs' references

- For programs from the previous editions, see the following links:
- FUTURE VISION LAB 2024（https://clab.org.tw/project/future-vision-lab-2024/）
- FUTURE VISION LAB 2023（https://clab.org.tw/en/project/future-vision-lab-2023/）
- FUTURE VISION LAB 2022（https://clab.org.tw/en/project/future-vision-lab-2022/）
- FUTURE VISION LAB 2021（https://clab.org.tw/en/project/future-vision-lab-2021/）
- FUTURE VISION LAB（https://clab.org.tw/en/project/future-vision-lab/）

For results of realized projects, see related posts on the social media platform of C-LAB Future Vision Lab:

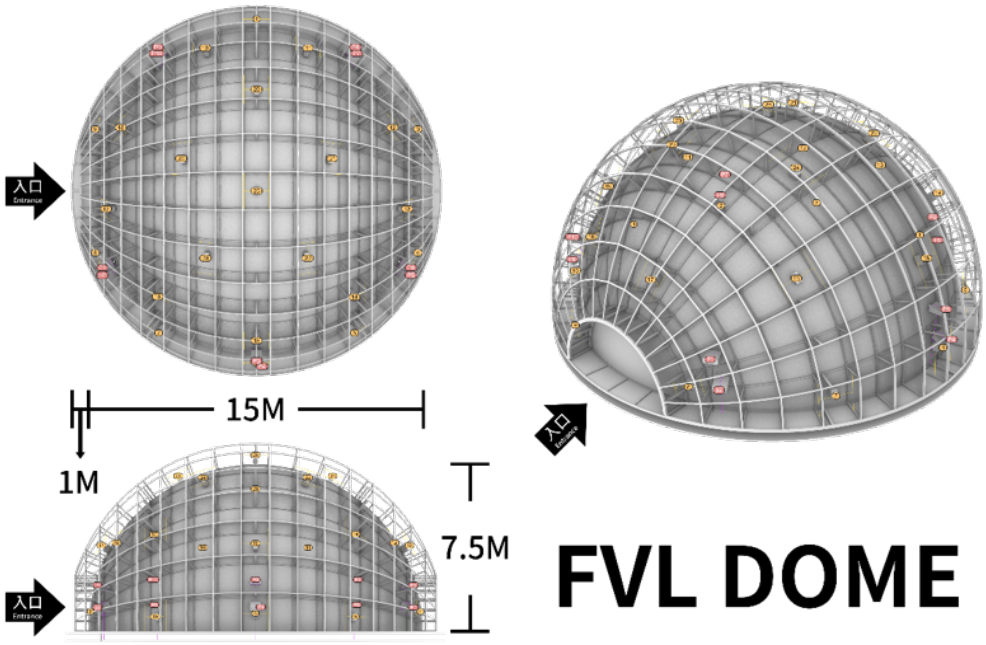
- Facebook: https://www.facebook.com/CLAB.FUTUREVISIONLAB
- Instagram: https://www.instagram.com/clab.futurevisionlab/
- YouTube: https://www.youtube.com/playlist?list=PLXJ_MjvcL-q5V-vae8rmre2Rz4ZTjB6gF

3. Technical Specifications:

（1） FVL DOME- Spatial Structure

The interior features a smooth, curved surface made of acoustically transparent metal, equipped with **high-resolution dome projection** and a **25.4-channel Ambisonics sound system**.

- Dimension: The spheric screen has a diameter of 15 meters, and the height of the dome-shaped space is 7.5 meters.
- Capacity:
  - Screening: 100 to 120 people (seated); 120 to 140 people (standing)
  - Live performance: recommended audience size will be advised based on the overall layout and performance configuration.



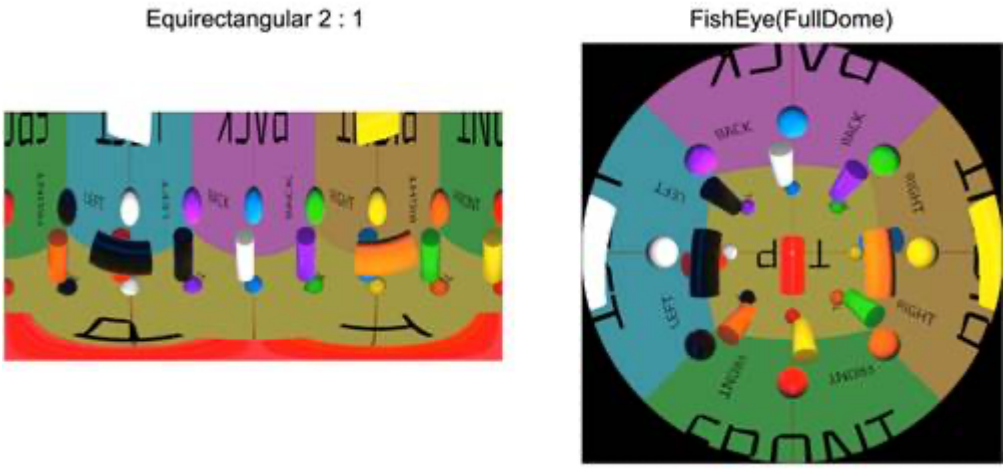
FVL DOME space and projectors position reference

（2） Video Specification:

The FVL DOME is equipped with ten sets of 10,000-lumen laser projectors, delivering a total processing resolution of 22K, capable of presenting 8x8K high-resolution content. With dome warping and system integration technologies, the space supports both pre-rendered video playback and real-time audiovisual performance. **For optimal visual quality and playback smoothness, all screening content must be encoded using the HAP codec.**

*The videos of resolution over 6144x6144 must be output with HAP chunk 16 Codec to play.

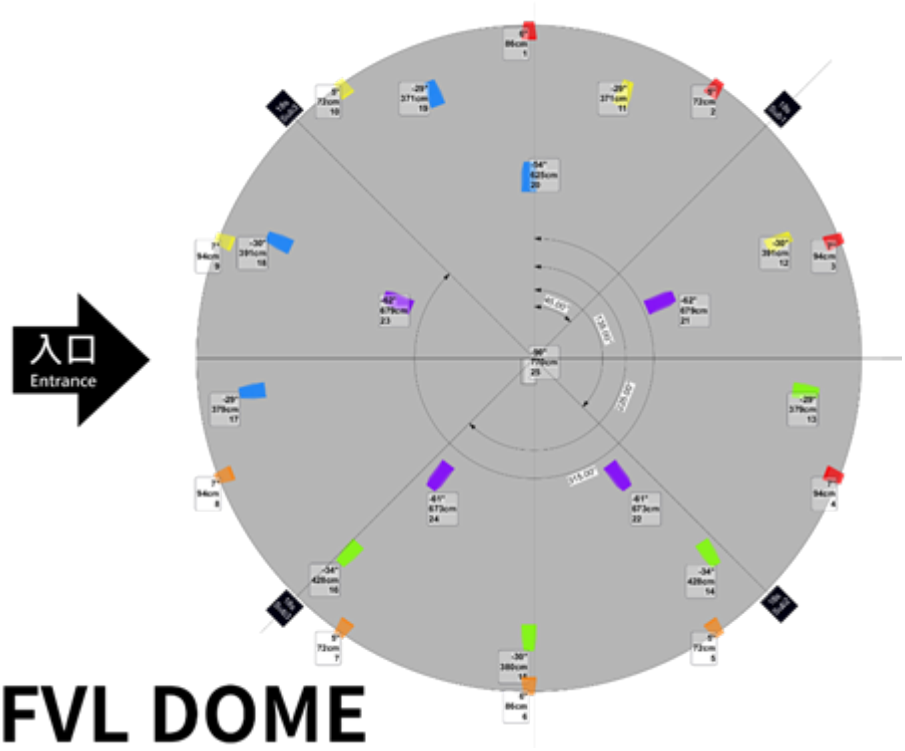
Video Format	HAP
Video Resolution	5120x5120, 6144x6144(HAP chunk 16)
Video fps	30 or 60fps
HDR Imaging	√
Modes of Video Presentation	FishEye (FullDome) — preferred Equirectangular (2:1)



Equirectangular (left) and Fisheye (Fulldome) (right) diagram.

（3） Sound System

A total of 25 sets of passive speakers and 4 sets of subwoofer speakers (as shown in the figure below) are configured for surround sound on site, supporting a variety of spatial audio formats, including 4th-order Ambisonics, VBAP (vector-based amplitude panning), VBIP (Vector Base Intensity), WFS (wave field synthesis) and other multi-channel surround formats.



FVL DOME 25.4-channel spatial configuration reference (angles and distances).

There is a digital console on site, and one can use the main control computer to operate and play the pre-recorded audio or use it in series with the creator's equipment through the **Dante network system**. The sound sources can be input and converted through multiple channels, but it is recommended to use the **Ambisonics** related sound system for creation. After being selected, relevant technology introduction workshops can be arranged. It is recommended to provide audio files in WAV (Waveform Audio File Format) format to output multi-channel or Ambisonics format.