

Creality

A Scifientific Journey for Sphere

From before time to the meta-galaxy: consciousness, life, healing and the future, told across every scale

Created by Amanda Gregory · Treatment, Version 3.3 · October 6, 2026

© Amanda Gregory. Shared in confidence for discussion.

Contents

- A Note Before You Begin
- The Origin of Creality
- The Vision in One Page
- How to Read This Treatment
- Design Principles
- Seeds From Existing Work
- The Phonosoma and Photosoma Methods at Sphere Scale
- Prelude: The Threshold
- Act 0: Before Time, The Meta Dimension
- Act I: Origin
- Act II: Lineage
- Act III: The Nest
- Act IV: The Receiver and the Higher Dimensions
- Act V: Healing Across Scales
- Act VI: Futures
- Act VII: The Meta-Galaxy
- Appendix A: The Module Library and Distillation Guide
- Appendix B: Sound, Haptics and Interaction for Sphere
- Appendix C: Visual Reference Board
- Appendix D: The Creality Teams
- Appendix E: Fidelity Notes, Open Questions and Next Steps

A Note Before You Begin

This document is a library, not a script. It deliberately holds far more ideas than any single show could ever use. Gathering everything in one place lets the strongest images rise to the surface, so the choices can be distilled and narrowed as the vision crystallizes with collaborators. Appendix A, the Module Library, suggests a core cut.

This is a long-horizon plan. Creality grows out of Amanda Gregory's doctoral research in Media Arts and Technology, with a Cognitive Science emphasis, at UC Santa Barbara. It is intended as a production several years after the PhD, built on the methods that research is developing for moving from atomic structure to felt sensory experience while keeping scientific fidelity.

The scenes are modular. Each scene is a self-contained module with its own visuals, sound and science. Modules can be reordered, swapped or refreshed as new discoveries arrive, so the show can keep evolving with science and technology rather than freezing at one moment in time.

Every element is tagged by register, from established science to frontier hypothesis, visionary imagery and imagined futures. That tagging, explained in "How to Read This Treatment," is how the show stays scientifically honest and spiritually unrestrained at the same time.

The Origin of Creality

A dream in 2015

In 2015, Amanda Gregory had a dream that changed the direction of her life.

In the dream, benevolent beings who seemed not to be of this world offered her and about twelve other people clay to eat. As they ate it, a time-lapse montage of the next thirty years of life flashed before them in what felt like two minutes: years compressed into moments, one image pouring into the next. At the end of the montage hovered a hyperdimensional object, a living symbol of the convergence of science, art, technology and the human heart.

She woke in tears. Even if it was entirely imagined, the vividness, the detail and the sheer depth of information were enough for her to follow her intuition. She moved to San Francisco and began collaborating with scientists, technologists and artists, combining hypnagogic light, 3D sound and haptic vibration into immersive experiences. That path has since led her to Santa Barbara, to doctoral research at UC Santa Barbara, and to a community of collaborators in consciousness science, haptics and spatial sound.

Creality is the fullest expression of what that dream pointed toward: the hyperdimensional object at the end of the montage, built as an experience that thousands of people can step inside together.

Scifientific: the approach

Scifientific is a word Amanda coined for the kind of story Creality tells. A scifientific narrative is informed and infused by science, while keeping the freedom of art and science fiction. That freedom lets experience design explore empowering and inspiring possibilities openly, and create memories of awe, wonder, wholeness, support, love, nourishment, aliveness, compassion, connection and strength. The purpose is practical: people who have felt those states together are better able to build a more beautiful and collaborative world.

The vision at the heart of the show

Every human being the Earth has given birth to was born for a collaborative purpose.

Creality shows this at every scale. Cells cooperate to become bodies, species coevolve, the windows of awareness nest inside one another, and humanity learns to coordinate the way a choir tunes. The show ends with two galaxies becoming one, and the audience leaves feeling that they belong to the collaboration.

Two evolutions, told together

Creality follows two evolutions side by side:

- **The evolution of consciousness.** Consciousness developing in our species, and coevolving across the branching, connected species of the tree of life throughout history. Every branch is a different window of awareness, and the windows have always been in conversation.

- **The evolution of imagination.** The science of imagination: how the capacity to picture what does not yet exist has shaped every human tool, story and civilization, and how collective imagination can now shape the future we choose.

The Vision in One Page

Creality is a full-dome journey that begins before time and ends with two galaxies becoming one. Along the way it shows a single idea at every scale: reality is nested, interconnected and alive with intelligence, and each of us sits at the still center of it as a listener, a receiver and a co-creator.

The audience travels through nine movements:

- **Prelude, The Threshold.** Breath, a single point of light, a tone felt through the seats, and a moment of seeing one another.
- **Act 0, Before Time.** Symbols of love and light in a luminous meta dimension. Platonic solids and Merkabas fold in from higher dimensions, and an infinity of big bangs is born.
- **Act I, Origin.** Our universe, the Sun and the Earth, volcanic hot springs pulsing with the Schumann resonance, and the first cell.
- **Act II, Lineage.** A first-person time-lapse in which the viewer morphs from a single cell through every stage of evolution. It ends in a human receiving a "download," a dream within a dream pouring in from a higher dimension.
- **Act III, The Nest.** A dive through nested spirals and branches of the body, through microtubules and quantum biology, to the quartz crystal in the Earth beneath our feet. Then a rise back out through the fields at every scale, to the experience of floating together on Spaceship Earth.
- **Act IV, The Receiver and the Higher Dimensions.** The brain as a possible receiver, hyperdimensional space, the inner world of insight, the overlapping patterns of near-death experience, energy fields across traditions, a vision of infinite lattices resolving into a pillar of light, the team of light, the plant spirits, and a shared Merkaba activation.
- **Act V, Healing Across Scales.** Bioelectric regeneration, singing brain organoids, medicine music and ceremony held with reverence, prismatic light shields and healed ancestors supporting group healing, a healing society, and the Earth regrowing.
- **Act VI, Futures.** The dream of the clay: a thirty-year time-lapse of the future, then collectively imagined futures at 10, 100 and 1,000 years, then leaps of a million and a billion years.
- **Act VII, The Meta-Galaxy.** Time pauses billions of years from now as the Milky Way and Andromeda meet. A civilization that overcame its challenges celebrates entering a meta-galactic phase, and the view returns to the stillness where it began.

The instrument. Sphere's 16K by 16K interior display, its beamforming audio system of about 167,000 speaker drivers, and its haptic seats let the Phonosoma sound language work at full scale. Just intonation tuning at scientific pitch, helical spatial trajectories, nested rhythms, slow breath-paced haptics, the Schumann resonance felt in the bass, live voice and biosignals make coherence audible and tangible.

The responsive seat. Wireless heart and EEG sensing, offered on an opt-in basis, lets an adaptive system tune each person's haptics and seat-level stereo to their own physiology, while the whole room's heartbeat and breath become part of the music and light. This layer builds on Amanda's collaborations with Mikey Siegel (GroupFlow), Alan Macy (BIOPAC) and Tim Mullen (Intheon).

How to Read This Treatment

The four registers

Every scene element carries a tag showing how strongly reality supports it. The tags are for the creative and science teams; on screen, the registers are distinguished through visual and sonic language rather than labels.

Tag	What it means	How it looks and sounds in the show
ESTABLISHED	Published, replicated, broadly accepted findings	Crisp, data-driven imagery built from real datasets and structures; clear consonant tones
FRONTIER	Real research programs with published work but contested or untested claims	Same fidelity, framed as a question: shimmering edges, an interval that has not yet resolved
VISIONARY	Contemplative, mystical and wisdom-tradition imagery; phenomenology people report; Amanda's own visionary experiences	Light and voice; its own palette and spatial behavior, never mixed into a data shot
IMAGINED FUTURE	Collective imagination, not prediction	Warm, participatory, crowd-sourced; the audience is invited in

The separation lets each register protect the others. The science stays defensible because it never carries spiritual claims, and the visionary material keeps its full freedom because it is never dressed up as data.

The scene template

Each scene follows the same shape:

- **What we see:** the visual action across the dome.
- **What we hear and feel:** 3D sound, voice and the haptic seats.
- **Inner state:** the contemplative state the scene invites.
- **Science anchor:** the facts underneath, tagged by register.
- **Visionary layer:** the spiritual or symbolic layer, where it applies.
- **Seed from existing work:** an existing piece by Amanda that already explores the scene, where one exists.
- **Production notes:** data sources, reference images, techniques and open questions.

New scenes added in this version are marked **New in v3** in their headings.

Running time

The full library would run well over two hours. A Sphere feature might run about 60 to 70 minutes. The table shows suggested lengths for a core cut; Appendix A lists which modules are core and which are optional.

Movement	Core cut	Inner arc
Prelude, The Threshold	5 min	Settling attention, seeing one another
Act 0, Before Time	5 min	Resting in open space
Act I, Origin	7 min	Wonder, absorption
Act II, Lineage	8 min	Kinship, many windows of awareness
Act III, The Nest	12 min	Seeing pattern rather than things
Act IV, The Receiver and the Higher Dimensions	10 min	One taste: every scale shares one luminous nature
Act V, Healing Across Scales	9 min	Compassion, care in action
Act VI, Futures	8 min	Agency, intention
Act VII, The Meta-Galaxy	7 min	Effortless resting, celebration

Design Principles

1. The Nested Observer Window as the structural hinge

The "grid of windows like a Zoom meeting" from the 2024 Creality concept is a picture of nested windows of awareness. The show uses it as its master structure. Windows of awareness exist at every scale, from cells to organisms, communities, the biosphere and galaxies. They nest inside one another, communicate through rhythm, and occasionally lock into a single shared experience, as described by the Nested Observer Window model of consciousness developed at UC Santa Barbara.

Visually, windows open, tile, nest and merge throughout the show. Sonically, faster rhythms fold inside slower ones, so the audience hears cross-frequency coupling. When windows align, every voice snaps into a just-intonation unison and every pan in the dome lands at center on one downbeat.

2. Spiral and branch: the two motifs

Two forms alternate across every scale:

- **The spiral gathers.** Galaxies, accretion disks, hurricanes, phyllotaxis, the cochlea, the heart's helical muscle band, DNA, collagen, the helical axis of the quartz crystal, and spinning tetrahedra.
- **The branch divides and distributes.** The cosmic web, lightning, river deltas, lungs, blood vessels, dendrites, the tree of life, mycelium, and economic democracy as a vascular tree.

To keep the science exact, the show distinguishes three families of form rather than claiming one shape repeats everywhere. **Logarithmic spirals** (galaxies, the cochlea, shells, vortices, phyllotaxis) are growth spirals. **Helices and screw axes** (DNA, collagen, microtubules, α -quartz) are structural. **Branching trees** (neurons, lungs, rivers, the cosmic web) divide and distribute. One motif truly does recur at the molecular root: **three-foldness**. The three-fold screw axis of α -quartz, the three chains of collagen, the three-start lattice of the microtubule and the nine (three times three) triplets of the centriole share a single three-fold, chiral order. A family of turning, helical and branching forms recurs across scales and converges on that shared order, which is both more accurate and more moving than "the spiral is everywhere."

3. The audience at the still center

The listener is the innermost instrument. Sphere's bowl places nearly 18,000 people around one center, and the show treats that center as the eye of every spiral. The camera keeps returning to it. It is where the contemplative instruction points: notice the awareness in which all of this appears.

4. The receiver question: a thread, not a thesis

A growing number of scientists and philosophers are asking whether the brain might act partly as a receiver, filter or transducer of consciousness rather than only its generator. The idea has a long lineage, from William James and Aldous Huxley to contemporary physicists, neuroscientists and mathematicians. Creality does not answer the question. It lets the audience feel it at every scale, from a photosynthetic antenna catching a

single photon, to microtubules inside neurons, to the moment of insight. Every image that touches this idea is tagged as a question.

5. Sacred geometry as a universal language

The Platonic solids, the star tetrahedron, spirals, lattices and cymatic patterns belong to everyone. Mathematics describes them, nature builds with them, and nearly every tradition has honored them. Using geometry as the show's visual vocabulary for the sacred lets people of every background receive the experience without being asked to adopt a particular deity or lineage. The same principle guides the use of the Seven Rays of Light as neutral "gates": colors and qualities rather than names.

6. Modularity

Every scene is a module with its own visuals, sound, science anchor and production notes, so modules can be reordered, swapped or updated as discoveries arrive. A "latest breakthroughs" module in Act VI is designed to be refreshed for every season of the show.

7. Fidelity first, then freedom

Wherever real data exists, use it: cosmological simulations, the Planck map of the cosmic microwave background, telescope imagery, protein structures from the Protein Data Bank, connectomics and voltage-dye footage of embryos. The visionary layers then build on an honest base. The sound follows the same rule. It represents and audiovisualizes. It does not claim to heal.

8. Reverence and consent for living traditions

Indigenous wisdom, plant medicine and sacred songs enter only through partnership with the communities who hold them, with consent, credit and benefit sharing. For the Intertribal Native American elements, the process begins by asking what visuals want to come through and how they want to be represented, rather than deciding in advance. Wisdom traditions appear through what they share, such as light, love, interconnection and the inner witness, not as costumes.

9. Medicine music: the voice as a channel

Amanda's voice is a thread through the whole show. Her medicine music, sung in reverence for Earth's Grandmother Medicine and the plant teachers, aims to channel light, love, benevolence, healing and positive energy through the voice. In the dome, the voice is the human presence inside the vastness: the one who welcomes, guides and sings the audience home.

10. Living it and witnessing it: first and third person

The 2024 Creality concept moved between two ways of seeing, and this treatment keeps both. In **first person**, the audience becomes the organism: a single cell, a fish, a creature crawling onto land, a human. In **third person**, the audience becomes the witness, watching life unfold from above as one great branching tree, seeing every species at once and the threads that connect them. The show cuts between the two again

and again. Living it creates empathy; witnessing it reveals our fundamental interconnectedness. Together they show that the one who lives and the one who witnesses may be the same awareness.

11. Comfort as a design constraint

The show moves through extreme scales, so motion and sound follow strict comfort rules. Camera paths move steadily in one direction of scale, with no jumps backward. Sound ramps take at least 15 seconds. Rhythmic beating stays under 6 Hz, outside the 15 to 33 Hz roughness zone. Infrasound and haptics stay within limits set by acoustic consultants, and a moment of silence follows each peak.

Seeds From Existing Work

Creality is not starting from zero. Many of its scenes have already been explored, at smaller scale, in Amanda's existing audiovisual pieces. Each one below is a seed: a tested idea, sound or image that can grow into a Sphere module.

Existing piece	What it explores	Where it grows in Creality
Primordial Wave, "We Are the Universe," and its derivatives: Breath of Origin (with Maxi Cohen) and Interreflections (with Scott Gregory)	Built on the Schumann resonance (7.83 Hz), carried in the bass; the lyric "We are the universe" over bubbling Icelandic hot springs, imagined as the first cells	Scene 1.4, the hot springs; the planetary pulse in Scenes 3.14 and 3.15
Lagrange 7: Naturæ Sapiens, with media artist Michael Saup	A sonic exploration of the Lagrange points, where gravitational and centrifugal forces balance; the Schumann resonance as the fundamental bass; Zen the bird as a reminder of our co-evolved vocal-learning kin	Scene 3.15, floating together on Spaceship Earth
Nested Noësis (2026)	A shorter, iterative version of Creality performed in the dome at the Iceland Solar Eclipse Festival, and at the AGI-26 conference; pairs a new live Photosoma tuned to α -quartz with a live Primordial Wave and harmonic-ratio choirs; ends with human brain organoid data (Kosik Neurobiology Lab, UCSB) visualized by Nefeli Manoudaki and Iason Paterakis, symbolizing life unfolding after the first cell	The whole arc; the proof of concept for Sphere
Creality: Nested Spiral Dynamics Across Scales	A 20-minute live spatial-sound and video work with Alan Macy, Scott Gregory, Nefeli Manoudaki and Iason Paterakis, climbing the scales of nature through helical and branching forms	Act III, The Nest
Circadia (2026)	An audiovisual journey through coherence and the harmonic architectures of body and Earth; the closing performance of the 2026 International Forum on Consciousness	Act III ascent; Act V coherence
Phonosoma I: α -Quartz	A physics-based simulation of quartz crystallizing, with its phonon spectrum transposed into sound, Ambisonic space and haptics	Scene 3.9; the method for every structure in Act III
AndroMeta Light Experience (2017)	Group hypnagogic flickering light with 3D sound	The Prelude and Act IV light work
I AM	A song with instructions for guided experience; used within the Open Mindfulness Experience, including partner eye contact	Scene P.5, seeing one another; Scene 7.5
Photosoma (Light Body), including Alpha	The body as a biophotonic, crystalline being; recent recordings layer live vocals over the tracks	Scenes 3.8 and 3.9; the light-body imagery of Act IV
Quartz tuning and the	A scientific visualization moving from the atomic structure of α -	Scene 3.9, the crystal beneath

Existing piece	What it explores	Where it grows in Creality
α -quartz fly-through	quartz into type III collagen, made as a reference for projection artists	our feet
Voice, Water and Nature Sound Meditations	Seven years of performing with nature sounds; live recordings with brainwave entraining effects	The Prelude; Scene 3.13, breathing with the trees
Synæsthetics performances with nature sounds	Roughly 50 to 100 performances over seven years with the voices of other species and Amanda's own field recordings (water, birds, crickets, frogs): spatial nature-sound metaphors in a 4D Sound performance at Google I/O; motion-tracked nature sounds as metaphors for five emotional systems; nature sounds evoking the evolutionary layers of the brain at zUnya; restorative soundscapes for the nervous system; Amanda's recordings of birds appearing to shift pitch toward live music; frosted quartz crystal bowls with nature sounds; binaural online performances such as the 2021 New Year's performance and Xacred	Act II, the branching tree of life and coevolution; Scenes 3.12 and 3.13
Synæsthetics, presented at zUnya	A series of immersive experiences (Embryo, Ellipsis and Empatheatre) cultivating Open Mindfulness, synesthesia and connection; the Empatheatre explored the three evolutionary centers of the brain and the seven emotional systems, and invited Mikey Siegel's GroupFlow biofeedback technology	Scene 2.2, the nervous system awakens; Scene 3.12; the biometric layers
The Seven Emotional Systems	A piece tracing seven core emotional systems alongside the chakras	Scene 3.12, seven rivers of feeling
Infinite Playa	A VR sphere performance at Burning Man	Act IV hyperdimensional space; the first-person morph of Act II
Aurora, at The Portal	A performance built around the aurora	Scene 3.14, the aurora over the biosphere
Medicine music	Songs sung in reverence for the plant teachers and Grandmother Medicine	Scenes 4.10 and 5.8
Scott Gregory's TouchDesigner visuals	Kaleidoscopic, gesture-driven geometry; screenshots can be adapted as dome stills	Act 0 geometry, Act IV mandalas, and the interactive moments
Voice-generated cymatics and Oscilla	Audiences shaping geometry with their voices	Scene P.4, the choir tunes

On the Schumann resonance in the bass. At 7.83 Hz, the Schumann resonance sits below the range of hearing. In Primordial Wave and its derivatives, and in Lagrange 7: Naturæ Sapiens, it is carried as a rhythmic pulse and slow modulation within the bass, so it is felt as much as heard. In Sphere, the haptic seats can carry it directly into the body.

The Phonosoma and Photosoma Methods at Sphere Scale

Creality is built on methods Amanda has been developing for years through Phonosoma and Photosoma. Together they turn the structure of matter and the rhythms of the body into felt experience, combining 3D visuals, 3D sound, brainwave-paced rhythm, haptic vibration and light. Sphere is the first venue large enough to bring every layer together.

Phonosoma: the structure of matter, made audible and tangible

Phonosoma translates the structure of matter into felt experience, across crystal systems, mineraloids, biological architectures and metamaterials. Its first iteration, **Phonosoma I: α -Quartz, Atomic Crystallographic Resonance**, establishes the pipeline:

1. **Structure.** A stochastic simulation, grounded in measured free energies of crystallization, records trigonal quartz (SiO_2) nucleating and growing unit cell by unit cell.
2. **Vibration.** In any crystal, atoms vibrate around their positions even at absolute zero, and the bonds act as springs carrying quantized waves called phonons. The audio is the phonon spectrum, the vibrations that density functional theory predicts and Raman spectroscopy measures, transposed into the range of hearing.
3. **Space.** The simulation drives a transparent volumetric environment the viewer moves through, with a higher-order Ambisonic sound field derived from quartz's vibrational modes.
4. **Body.** A haptic field makes the listener's body a coupled resonator with the lattice.

In Creality, this pipeline becomes the method for every structure in Act III: each helix, lattice and spiral is seen and heard from its true geometry.

Photosoma: the body as light and crystal

Photosoma, from the Greek phos (light) and soma (body), treats humans as biophotonic, crystalline beings. Our cells emit and absorb ultraweak photons. Collagen, the body's most abundant protein, forms a liquid-crystalline lattice, and bone and fascia are piezoelectric, turning pressure into electrical potential. The work explores where the measurable electromagnetic body ends and the subtle energy anatomies of the wisdom traditions begin.

Its sound began as an inquiry into why crystal singing bowls affect people so strongly. With Alan Macy, Amanda performed a Fourier analysis of the bowls, revealing the discrete overtones behind each bowl's resonance. Those overtones were mapped into a custom harmonic-ratio tuning on the Inffinitone, so a crystal bowl, separated into its overtones, can be played like a synthesizer: one ordered lattice, quartz, decomposed and replayed through another, the collagen matrix of the listener.

How the layers combine in Sphere

Layer	In Phonosoma and Photosoma today	At Sphere scale
3D visuals	Volumetric crystal environments; particle auroras and evolving topological landscapes with Scott Gregory, responsive to sound	The 16K wrap-around display, with every structure visually and sonically twinned
3D sound	Higher-order Ambisonics; voices on helical paths around the listener	Beamformed, wave field synthesis audio, with voices tracing true helical trajectories through the bowl
Tuning	Harmonic-ratio (just intonation) tuning derived from α -quartz and crystal bowls	The same tuning across the whole show, so consonance becomes the sound of coherence
Rhythm	Nested bilateral (EMDR-style) patterns from delta through gamma, slower rhythms carrying faster ones in their phase, mirroring phase-amplitude coupling in the brain	Left-right patterns delivered to each listener; explore seat-level stereo through beamformed zones or seat-mounted transducers
Haptics	The Shiftwave chair, carrying physiological frequencies from about 0.01 to 100 Hz	Sphere's haptic seats, carrying breath, heartbeat, the Schumann pulse and the voice into the body
Light	Hypnagogic flickering light, which acts on the visual system and the body's clock	Gentle, low-contrast luminous modulation designed within photosensitivity safety guidelines, never full-field strobing

The seat as an instrument. Binaural and bilateral effects need each listener to receive distinct left and right signals. Sphere's beamforming can already aim different sound at groups as small as six seats. The production will explore how far seat-level stereo can go, through beamformed zones or transducers in the seats, so that the brainwave-paced layers reach every person as they do on headphones.

Light, safely. Flickering light at the rates used for hypnagogic effects can trigger seizures in photosensitive people, which matters in a room of 18,000. In Sphere, the hypnagogic quality comes from slow, soft, low-contrast changes in luminance and color, reviewed against photosensitivity standards, rather than strobing.

What it is for. These layers are designed to invite states of coherence, openness and awe. They represent and audiovisualize; the show makes no medical claims.

Biometric and adaptive layers

Creality is designed to grow with a new generation of wireless biosensing. Lightweight wearables can now stream heart data (ECG, pulse and heart rate variability) and EEG brain activity in real time without cables, and seat-level stereo and haptics make it possible, for the first time at this scale, to respond to each person individually.

- **ESTABLISHED Wireless heart sensing.** Chest straps, adhesive patches and optical pulse sensors stream heartbeat and heart rate variability (HRV), a widely used index of autonomic balance, in real time.
- **ESTABLISHED Wireless EEG.** Dry-electrode headbands and caps stream brain rhythms (delta through gamma) without gel or cables, suitable for a seated audience.

- **FRONTIER Intelligent, closed-loop adaptation.** Software reads each participant's biodata and gently tunes that person's haptic intensity and seat-level stereo or binaural signals: slowing a pulse to invite resonant breathing at about six breaths per minute, softening textures when signs of stress rise, and easing entrainment when a listener is already settled.
- **FRONTIER The collective body.** Heartbeats and breaths across the bowl are aggregated, never shown individually, and woven into the score and the light, so thousands of people can feel their shared coherence become sound and image. When rhythms align, the music blooms.
- **VISIONARY The audience as co-composer.** In later iterations, the room's collective physiology could steer branching moments in the journey, so each performance of Creality is shaped by the people inside it.

Collaborators and lineage. This layer draws on Amanda's work with **Mikey Siegel**, founder of Consciousness Hacking and creator of the GroupFlow Project, which uses breath, heart and brain sensors to turn a group's physiology into light, sound and music as a form of collective self-awareness, with individual audio and light channels for each participant; Mikey joined Amanda's Synæsthetics experiences as a collaborator. It draws on **Alan Macy** of BIOPAC Systems, a pioneer of physiological measurement, whose work with Amanda includes biosignal-driven sound, the Fourier analysis of crystal bowls and the haptic hammock; and on **Tim Mullen** of Intheon, a leader in real-time EEG analysis and brain-computer interfaces, whose work turns the audience into performers.

Consent and care. Biometric participation is always opt-in. Data is processed in the moment, kept private by design, and never sold or used to identify anyone. Adaptive layers stay within the show's comfort ceilings, and the whole system is offered as an invitation to exploration and wonder, not as a medical device or treatment.

Roots in Synæsthetics

Creality's interactive design grows from Synæsthetics, Amanda's series of immersive experiences presented at the zUnya retreat. Its aims were to access transcendental states, share transformational experiences, and foster Open Mindfulness, which unites openness to experience with mindful awareness, along with synesthesia and mystical-like experiences. It drew on the Bonny Method of Guided Imagery and Music (GIM), which uses music to evoke deep imagery without drugs, and offered three containers: **Embryo**, a womb-like cocoon for going deeply inward; **Ellipsis**, breathwork and movement joining inner and outer landscapes; and **Empatheatre**, a connected social experience exploring the three evolutionary centers of the brain, the seven emotional systems and the seven energy centers. Creality carries all three into one dome: the inward journey, the embodied breath, and the shared, witnessed experience.

Light becomes metabolism becomes oscillation becomes sound, and then, through the listener, becomes light again.

Prelude: The Threshold

Duration about 5 minutes · The audience enters, sits and settles · Mahamudra: one-pointedness

Scene P.1 · A Point of Light in Indigo

What we see: As people find their seats, the dome is a deep, living indigo, like the sky twenty minutes after sunset. Near the zenith, a single soft point of white-gold light brightens and dims very slowly, about once every ten seconds.

What we hear and feel: A quiet drone on C at 128 Hz (scientific pitch), with gentle upper partials arriving one at a time: the octave, then the fifth, then the major third. Through the haptic seats, a barely perceptible slow swell rises and falls with the light.

Inner state: Nothing is asked yet. The pacing invites breath to slow on its own, at about six breaths per minute.

Science anchor: **ESTABLISHED** Breathing near 0.1 Hz (about six breaths per minute) matches the body's baroreflex resonance, the rhythm at which heart rate and blood pressure oscillations naturally align. The show offers this rhythm as an invitation, not a treatment.

Production notes: Pre-show runs as a loop until doors close. Lighting in the aisles stays warm and low for safety. Confirm the haptic seat count and frequency response with Sphere engineering.

Scene P.2 · Settling

What we see: The point of light holds steady. Very faint concentric rings ripple outward from it with each slow swell.

What we hear and feel: A calm voice (Amanda's) offers three short invitations, spaced far apart, with room to breathe between them:

Let your weight be held by the seat beneath you.

Rest your attention on the light, lightly, the way you would watch a candle.

When your mind wanders, simply notice, and return.

Inner state: **VISIONARY** Shamatha, calm abiding: the first of the four yogas of Mahamudra, one-pointedness. Attention gathers on a single object without strain.

Science anchor: **ESTABLISHED** Focused attention practices are well studied in contemplative science. Mind wandering is normal and returning attention is the practice itself, a point Schooler's mind-wandering research makes vivid.

Scene P.3 · Opening the Space

What we see: The point of light slowly expands until it becomes a sphere of soft luminosity filling the whole dome, so the audience sits inside the light rather than looking at it.

What we hear and feel: The voice: "Now notice the space in which the light appears. Notice the space in which sound appears." The drone opens into a wide, still chord of 1/1, 3/2 and 5/4. Sounds begin arriving from different directions in the dome, a breath here, a chime there, so attention widens.

Inner state: **VISIONARY** Open monitoring. Attention shifts from an object to the field of awareness itself. This is the posture the whole show returns to.

Production notes: Use Sphere's beamforming to place very small sounds at specific points in the bowl so different sections hear a slightly different near-field detail, creating a sense of intimate, individual space inside a shared one.

Scene P.4 · The Choir Tunes

What we see: Within the sphere of light, faint cymatic patterns appear and shift, standing-wave figures like sand patterns on a vibrating plate, formed in light.

What we hear and feel: A choir (live or recorded, with the possibility of linking to the AHA choir) hums a single tone. The voice invites the audience to hum along on any note. Ambient microphones in the bowl feed the room's collective sound into the cymatics, which grow more symmetrical as the hum converges. The choir gently pulls everyone toward the 1/1, and the pattern resolves into a clear geometric figure.

Inner state: Belonging. The first experience of many voices finding one tone.

Science anchor: **ESTABLISHED** Cymatic patterns are standing waves: the geometry of a vibrating surface at a given frequency. The more consonant the input, the more stable and symmetrical the pattern.

Production notes: Voice-generated cymatics drive TouchDesigner geometry, as in the 2024 concept. Test whether bowl microphones can pick up an 18,000-person hum without feedback; a fallback is choir-only input with the audience hum as texture.

Scene P.5 · Seeing One Another (New in v3)

What we see: The dome softens to a warm, low glow, bright enough for people to see the faces beside them.

What we hear and feel: The opening of I AM. Amanda's voice invites the audience, if they wish, to turn to the person beside them and rest in gentle eye contact for a few breaths, or simply to rest their gaze on the light if they prefer. Then the invitation turns inward: "The same awareness looking out of your eyes is looking out of theirs."

Inner state: **VISIONARY** Recognition. Before the journey through the universe begins, the audience meets the universe in one another.

Science anchor: **ESTABLISHED** Mutual gaze is one of the strongest human social signals and engages attention and emotion systems in both people.

Seed from existing work: I AM and the Open Mindfulness Experience, in which the song guides partners through eye contact.

Production notes: Always optional and clearly framed as an invitation, with an easy alternative for anyone who prefers not to take part.

Act 0: Before Time, The Meta Dimension

Duration about 5 minutes · Before space, before time · Mahamudra: resting in open space

Scene 0.1 · Symbols of Love and Light

What we see: The sphere of light becomes a field in which abstract symbols drift and transform into one another: a circle, a spiral, a seed, a flame, two overlapping rings (the vesica), a lotus, a heart-shaped field line, a star. None is tied to a single tradition. They feel ancient and familiar to everyone. They breathe, rotate slowly, and pass through one another like light through glass.

What we hear and feel: Out of near silence, the harmonic series unfolds one partial at a time, as if sound is being born: 1, 2, 3, 4, 5, 6. Each symbol carries one of these tones and they arrive in just-intonation relationships, so the whole field is consonant. The haptic seats carry a slow, warm pulse.

Inner state: Tenderness and safety. Love is the first thing the audience meets.

Visionary layer: **VISIONARY** Love and light as the ground of reality. This draws on a shared pattern across traditions: "God is light" (1 John 1:5), "Light upon light" (Qur'an 24:35), the clear light of Tibetan Buddhism, the jyoti and Brahman of the Upanishads, and Nada Brahma, "the world is sound."

Scene 0.2 · The Meta Dimension

What we see: The symbols dissolve into an infinite luminous fabric beyond space and time. It is not dark empty space but a living field of potential: soft, iridescent, endlessly deep, with patterns forming and dissolving everywhere at once. Fragments of ancient creation texts surface and fade like whispers written in light:

"Then was not non-existent nor existent: there was no realm of air, no sky beyond it." (Rig Veda 10.129, the Nasadiya Sukta, Griffith translation)

"In the beginning was the Word." (John 1:1)

"Let there be light." (Genesis 1:3)

The nameless is the origin of heaven and earth. (Tao Te Ching, chapter 1, paraphrase)

What we hear and feel: The harmonic series slowly becomes a cloud of shimmering, gently beating tones, still consonant, with slow detuning below 1 Hz so the field seems to breathe.

Inner state: **VISIONARY** Resting in open space without needing to understand.

Science anchor: **FRONTIER** Some physicists and philosophers propose that consciousness is fundamental rather than produced by matter. Panpsychism, idealism and "filter" models of the brain are versions of this idea. This scene is visionary, so it makes no claim; it depicts the possibility the rest of the show keeps testing.

Scene 0.3 · Sacred Geometry Folding In (New in v3)

What we see: From the luminous fabric, geometry begins to arrive, as if folding in from higher dimensions. First the five Platonic solids appear one at a time, each unfolding from a single point of light: the tetrahedron,

the cube, the octahedron, the dodecahedron and the icosahedron. Two tetrahedra interlock into a star tetrahedron, the Merkaba, and begin to spin in opposite directions, one clockwise and one counterclockwise. Around them, tetrahedra spiral outward like the hands of a cosmic clock, assembling into an intricate lattice of sixty-four tetrahedra. Across the dome, light-coded prismatic mandalas bloom and rotate, laced with flowing light language: glyphs that feel like writing but belong to no known alphabet. The mandalas and glyphs pulse with 3D cymatic patterns, so every shape is visibly a frozen sound.

What we hear and feel: Each Platonic solid has its own chord, built from the just ratios of its symmetry. The counter-rotating tetrahedra are two voices spiraling in opposite directions around the dome, like right-handed and left-handed quartz. The cymatic mandalas are driven by the music itself, so the audience can see the sound they are hearing.

Inner state: **VISIONARY** Order and beauty arriving out of openness: the feeling that structure itself is a kind of love.

Science anchor: **ESTABLISHED** There are exactly five convex regular polyhedra, described by Euclid and associated with the elements by Plato in the *Timaeus*. **ESTABLISHED** Cymatic patterns are the visible geometry of standing waves. **ESTABLISHED** Quartz crystals grow in right-handed and left-handed forms, and their helical structure mirrors the counter-rotating spirals.

Visionary layer: **VISIONARY** The Merkaba, the light-body vehicle of ascension in modern sacred geometry teachings, echoing the Merkavah, the chariot of Ezekiel's vision in Jewish mysticism. **VISIONARY** Light language as a script of pure feeling, in the spirit of Allyson Grey's *Secret Writing*. **VISIONARY** Vilina's *Cosmic Crown* as a guide to the shapes and their feeling.

Production notes: Platonic solids are universal, so they can carry the sacred without favoring any single lineage. Consult Vilina on the shapes, how they should feel, and the sequence of their arrival. Allyson Grey's work is a reference for the light-language aesthetic; use original glyphs, not copies, and seek her blessing if her style is referenced directly. Adapt Scott Gregory's *TouchDesigner* screenshots as dome stills for the mandalas. The Merkaba returns as a participatory activation in Scene 4.13.

Scene 0.4 · An Infinity of Big Bangs

What we see: The fabric begins to bubble. Across the dome, countless points flash into existence, each a tiny universe nucleating and expanding like a bubble in foam. Some grow, some fade, each with its own color and character. The audience sees from outside the universe, watching universes being born.

What we hear and feel: Each flash is a soft bell-like tone in a different just interval, so the birth of universes sounds like a vast, slow wind chime in a consonant scale. In the seats, each nearby flash is a tiny tap.

Science anchor: **FRONTIER** Eternal inflation, a widely discussed extension of inflationary cosmology, predicts that bubble universes keep nucleating. Roger Penrose's conformal cyclic cosmology instead imagines an endless sequence of eons. Neither is confirmed. Both make this image a real scientific possibility, not only a metaphor.

Visionary layer: **VISIONARY** The Hindu image of Brahma's breath, exhaling and inhaling universes in endless cycles.

Scene 0.5 · One Universe Draws Near

What we see: One bubble drifts toward the audience and grows until it fills the dome. Its surface becomes transparent. Everything goes very still and bright.

What we hear and feel: All the tones converge on one unison. Silence for about three seconds. Then a single, very deep haptic swell rolls through every seat at once.

Production notes: This is the first of the show's "vanishing points," a brief silence after a peak. They recur at the end of each act.

Act I: Origin

Duration about 7 minutes · 13.8 billion years ago to about 3.5 billion years ago · Mahamudra: wonder and absorption

Scene 1.1 · The First Light

What we see: The Big Bang is not an explosion seen from outside; it happens everywhere at once, all around the audience. White-hot light fills the dome, then cools through inflation and a seething plasma of quarks and gluons. The fog clears 380,000 years later, and the first light of the universe appears across the whole dome: the cosmic microwave background, shown as the real map from the Planck satellite, wrapped around the sphere.

What we hear and feel: Broadband noise across all 167,000 drivers settles into tone as the plasma cools. As the cosmic microwave background appears, its tiny temperature ripples are sonified into a slow, deep chord. The haptic seats rumble, then calm.

Science anchor: **ESTABLISHED** The age of the universe (about 13.8 billion years), inflation as the leading model of the first instant, recombination at about 380,000 years, and the Planck map of the cosmic microwave background.

Production notes: The cosmic microwave background naturally maps to a sphere, and Sphere is the only venue where the audience can be inside it at full resolution. Sonification of acoustic peaks in the background radiation is an established practice and can be done with real data.

Scene 1.2 · Cosmic Dawn and the Web

What we see: The first stars ignite, huge and blue. The first galaxies form, drawn from James Webb Space Telescope deep fields. Then the view pulls back to the cosmic web: filaments of dark matter and gas branching across the dome, galaxies forming like dewdrops along the strands. **The branch motif enters.**

What we hear and feel: Each first star is a bright high voice entering. The cosmic web is heard as a branching texture, with tones splitting and dividing as filaments fork.

Science anchor: **ESTABLISHED** Population III stars, early galaxies seen by JWST, and the cosmic web of large-scale structure from cosmological simulations such as IllustrisTNG and Millennium.

Scene 1.3 · The Milky Way, the Sun and the Earth

What we see: Our galaxy forms, its spiral arms winding up. **The spiral motif enters.** The camera flies into one arm, to a collapsing molecular cloud. The Sun ignites 4.6 billion years ago inside a spinning accretion disk, the vortex where worlds begin. Planets gather. A Mars-sized body strikes the young Earth, and the debris forms the Moon.

What we hear and feel: Spatialized voices trace the spiral arms around the dome. The accretion disk is a deep, swirling vortex of sound with a slowly rising pitch as matter falls inward. The giant impact is felt through the seats.

Science anchor: **ESTABLISHED** Solar system formation from a protoplanetary disk and the giant impact hypothesis for the Moon's origin.

Scene 1.4 · Primordial Wave: The Hot Springs

What we see: The early Earth cools. Oceans form, volcanic land rises, lightning splits a reddish sky. The camera descends to volcanic hot spring pools, shot in Iceland and then rendered back to the early Earth. Pools fill, steam and dry, again and again. At the edges, tiny bubbles of fatty molecules form, swell and burst. Chains of molecules lengthen in the drying film.

What we hear and feel: This is the place for Primordial Wave. The Schumann resonance at 7.83 Hz, the natural resonance of the cavity between the Earth and the ionosphere, pulses through the haptic seats as a gentle beat. Above it, the repeating lyric "We are the universe" is sung in layered just-intonation harmony. Lightning strikes are timed to the pulse.

Inner state: Recognition. The audience is watching its own origin.

Science anchor: **ESTABLISHED** Hot springs and wet-dry cycling are a leading hypothesis for the origin of life on land: repeated drying concentrates molecules and drives them to link into polymers, while fatty molecules form membrane-like vesicles. **ESTABLISHED** The Schumann resonances are real electromagnetic resonances of the Earth-ionosphere cavity, excited by lightning. They could only exist once the planet had an atmosphere and ionosphere, so they arrive with the lightning in this scene.

Seed from existing work: Primordial Wave and "We Are the Universe," with derivatives such as Interreflections, carry the Schumann resonance in the bass. Two recent recordings with live vocals layered over the tracks can be developed for this scene.

Production notes: Use the existing Primordial Wave material and the Iceland footage. 7.83 Hz is below hearing, so render it as a haptic pulse and as a slow amplitude modulation of audible tones, never as a raw infrasonic tone at high level.

Scene 1.5 · The First Cell

What we see: One vesicle captures a self-copying molecule. It divides. It divides again. The camera enters it: a membrane, an RNA strand folding, a flicker of metabolism. Then thousands of cells. Microbial mats spread across shallow seas, and stromatolites grow in layers.

What we hear and feel: The first division is the first rhythm: one pulse becomes two, then four. A heartbeat-like pattern emerges from a single tone.

Science anchor: **ESTABLISHED** Protocells, the RNA world hypothesis, and the last universal common ancestor (LUCA). **FRONTIER** The anesthesiologist Stuart Hameroff has speculated that quantum effects in aromatic ring molecules may have helped drive the origin of life. This is a contested hypothesis; it can appear only as a faint glow inside the aromatic rings of early molecules, with no claim attached.

Scene 1.6 · Life Catches Light

What we see: Cyanobacteria begin to photosynthesize. The camera dives into one: a single photon from the young Sun arrives at a light-harvesting antenna, and its energy hops across the pigment molecules to the reaction center where it becomes one separated charge. Oxygen bubbles out. Over a billion years the oceans rust and the sky turns blue.

What we hear and feel: Each photon is a single clear chime. The energy hop is a quick, bright arpeggio resolving to the root. The sky turning blue is a long, opening major chord.

Science anchor: **ESTABLISHED** Photosynthetic antennas convert absorbed photons into separated charges with near-unit quantum efficiency, and the Great Oxidation Event about 2.4 billion years ago changed the atmosphere. **ESTABLISHED** A recent experiment showed this transduction one photon at a time in a wet, room-temperature biological complex under light about one sixth the intensity of sunlight.

Production notes: This scene foreshadows the quantum biology triptych in Act III.

Act II: Lineage

Duration about 8 minutes · About 2 billion years ago to the present · Mahamudra: kinship, many windows of awareness

Scene 2.1 · The Morphing Self (Revised in v3)

What we see: The camera becomes an organism, and the audience becomes it with them. In a first-person time-lapse, the viewer morphs from a single cell through every stage of evolution. The time-lapse is not a straight line: it jumps back and forth, the way memory and dreams do, and it also cuts between two perspectives. In first person, we are the organism. In third person, we rise above it and witness life unfolding as one branching tree, every species connected to every other, our fundamental interconnectedness made visible. We are a single cell; then a cell engulfing another, which becomes the mitochondrion, the founding partnership of all complex life, shown as an embrace rather than a conquest. We leap forward to a fish, fall back into a sponge, surge ahead to a creature crawling onto land, slip back into a Cambrian sea filled with strange new body plans and compound eyes opening for the first time. Each jump lands a little further along, until the journey arrives at a human body, and that human closes their eyes.

What we hear and feel: The first-person view has its own inner voice: a solo line that grows into a duet at the moment of endosymbiosis, then a small ensemble with multicellularity. Each jump in time is a sweep of sound that rushes forward or rewinds, landing on a new chord. The ocean surrounds the bowl in wide, slow wave motion, mirrored in the seats.

Inner state: **VISIONARY** The felt sense that every earlier form is still alive inside us, and that the one living and the one witnessing are the same awareness.

Science anchor: **ESTABLISHED** Endosymbiosis (the origin of mitochondria and chloroplasts), the evolution of multicellularity, and the Cambrian explosion about 540 million years ago. **ESTABLISHED** Human embryos and bodies still carry the traces of this history in their genes and development.

Seed from existing work: Infinite Playa, a VR sphere performance at Burning Man, explored first-person immersion in a spherical world.

Production notes: AI video style transfer can carry the morph between forms. The journey arrives at the human in Scene 2.6 and pays off in Scene 2.7, the download.

Scene 2.2 · The Nervous System Awakens (New in v3)

What we see: Inside the morphing body, the nervous system evolves in layers. A diffuse nerve net glows in a jellyfish. A spinal cord and brainstem form in an early fish, then structures for feeling and memory in early mammals, then the folding cortex of primates and humans. Each new layer wraps around the older ones, which stay alive and active inside it.

What we hear and feel: Each layer adds a register to the music, from deep, slow pulses for the oldest structures to fast, intricate textures for the cortex, all sounding at once.

Science anchor: **ESTABLISHED** Nervous systems evolved from simple nerve nets to centralized brains.

ESTABLISHED The popular "three brains" (triune brain) model is now considered an oversimplification; brain regions evolved together rather than as separate stacked layers. The scene shows layering as poetry, with all layers talking together, not as a strict hierarchy.

Seed from existing work: Synæsthetics, presented at the zUnya retreat, whose Empatheatre explored the three evolutionary centers of the brain and the seven emotional systems as a shared, embodied experience.

Scene 2.3 · Onto the Land

What we see: Plants and fungi colonize the land together, roots and fungal threads meeting underground. A fish pushes itself onto a mudflat on fins that are becoming limbs, and the first hands are foreshadowed in its bones. Forests rise in time-lapse. Plants transform over eons: mosses, ferns, conifers, then the first flowers opening as pollinators arrive.

What we hear and feel: Each plant era has its own timbre, from breathy mosses to resonant fern fronds to bright, bell-like flowers. Bees and flowers meet in counterpoint.

Science anchor: **ESTABLISHED** Land colonization by plants with fungal partners (mycorrhizae), the fish-to-tetrapod transition (Tiktaalik), and the coevolution of flowering plants and pollinators.

Production notes: Use AI video style transfer (Eden) on real time-lapse nature footage, as in the 2024 plan.

Scene 2.4 · The Grid of Windows

What we see: The dome divides into a mosaic of windows, like a vast video call of the tree of life. Each window follows one branch in first person: a reptile becoming a bird and taking flight; an early mammal in the night forest; an octopus in a reef; a honeybee inside a flower; a whale singing; a tree seen in time-lapse over a century; a mycelial network spreading underground. Each window lives at its own speed. The fly's window races; the tree's window barely moves.

What we hear and feel: Each window has its own voice and tempo, and they nest inside one another: the bee's fast rhythm fits inside the bird's wingbeat, which fits inside the whale's slow song, which fits inside the tree's seasonal cycle. The audience hears the many tempos of subjective time across species.

Inner state: **VISIONARY** Kinship. Every window is a different way of being aware, and consciousness has always been coevolving across the branches, each species shaping how the others perceive and feel.

Science anchor: **ESTABLISHED** Species perceive time at different rates; animals with faster visual systems resolve more events per second. **FRONTIER** The Nested Observer Window model proposes that awareness is organized in windows at many scales, nesting and communicating by rhythm.

Production notes: The grid is the show's structural hinge; it should be designed as a reusable system so it can return in Acts III, IV and VII. The 2024 site notes that tempo differences across windows express "the dynamic flux in subjective time experiences across diverse species."

Scene 2.5 · The Tree of Life

What we see: The windows connect into one glowing phylogenetic tree that fills the whole dome. The audience sits at its root, at the last universal common ancestor. Every branch tip is a living species, lit up. The tree pulses like a vascular system.

What we hear and feel: Each major branch has a tonal center related to the root by a just ratio, so the whole tree sounds as one large, consonant harmonic structure. The root note is felt in the seats.

Science anchor: **ESTABLISHED** The tree of life from genomic phylogenetics, with all known life sharing one common ancestor.

Production notes: Connects to the phylogenetic tree visualization already in development and its possible link to Phonosoma tuning.

Scene 2.6 · The Mystery of the Human Mind

What we see: One branch draws near: the hominins. Upright walking, stone tools, fire. People gather around fires under the stars. Then the first art appears: hand stencils blown onto cave walls in ochre, painted animals in flickering firelight, a bone flute being played. The camera holds on a hand pressed against stone. **The hand motif enters**, and it will return at the end of the show.

A quiet, open question appears in the imagery: a thin thread of light descends from the night sky and touches the circle of people at the fire. Faces turn toward one another, as if something new has arrived.

What we hear and feel: The earliest music: a bone flute melody in pentatonic intervals, voices joining. The thread of light is a single high, pure tone that the voices answer.

Science anchor: **ESTABLISHED** Anatomically modern humans appear about 200,000 to 300,000 years ago; cave art and bone flutes date to at least about 40,000 years ago. **FRONTIER** How the human capacity for symbolic thought, art and language arose is still debated. Some researchers have asked whether a relatively sudden change roughly 50,000 to 70,000 years ago transformed human cognition. The question is open and contested, so the thread of light is shown as a question, not an answer.

Scene 2.7 · The Download: A Dream Within a Dream (New in v3)

What we see: The human from the end of the morph closes their eyes beside the fire and dreams. Inside the dream, they dream again, and the second dream opens like a window into a vaster space. Light pours in from beyond it: images, patterns and meaning arriving faster than they can be spoken, as if a higher-dimensional reality is flowing through the dreamer into this world. The person wakes, reaches for ochre, and paints on the cave wall what they saw.

What we hear and feel: The music folds inside itself, a melody nested inside a slower version of the same melody, then a third nesting opens into a shimmering, wide chord from above the dome. When the dreamer wakes, the first strokes of paint are single, bright tones.

Inner state: **VISIONARY** The intimacy of receiving: the sense that our best ideas may arrive as gifts.

Science anchor: **ESTABLISHED** Dreams and sleep support memory consolidation and creative recombination.
FRONTIER Whether some insights arrive from beyond the individual brain is an open question that Act IV explores in depth.

Visionary layer: **VISIONARY** The dream as a meeting place between the human and the more-than-human: future self, higher self, guides and Source.

Production notes: This scene plants the "download" motif that blooms in Scene 4.5, the inner world of insight. It also mirrors Amanda's 2015 dream, which opens Act VI.

Scene 2.8 · Evolving Together

What we see: The windows merge into one panorama: humans, animals and nature evolving together. Wolves walk beside people and become dogs. Bees and flowers. A mycorrhizal network links the roots of a whole forest, carrying sugar from tree to tree. Children learn to sing from elders.

What we hear and feel: All the window voices converge into one choir and resolve onto a unison. Then a vanishing point: about ten seconds of near silence.

Science anchor: **ESTABLISHED** Coevolution, domestication, and mycorrhizal networks that move carbon and nutrients between plants. (The popular "wood wide web" idea of trees deliberately helping each other is debated; show the physical exchange, not intention.)

Act III: The Nest

Duration about 12 minutes · From the human body down to the crystal lattice, then out through fields to the galaxies · Mahamudra: simplicity, seeing pattern rather than things

Act III is the heart of the show and the full scene bank of Nested Spirals, Nested Branches. It has two halves. **The descent** moves steadily down in scale, never jumping back up, from a person to the crystal lattice in the Earth beneath them. **The ascent** rises out through electromagnetic fields at every scale, to the circle, the seven rivers of feeling, the biosphere, the experience of floating together on Spaceship Earth, the Sun, the nebulae and the galaxies. This is the original 2024 return journey, now organized by scale.

The Descent

Scene 3.1 · The Circle

What we see: Dawn in an open landscape. A circle of people of every age and culture stands together, and the audience is at its center. One person opens a hand toward the sky. The camera moves toward the open palm.

What we hear and feel: Quiet breathing from all directions, gradually synchronizing. The haptic seats carry a heartbeat.

Production notes: This image returns at the start of the ascent (Scene 3.11) as chanting and ecstatic dance.

Scene 3.2 · Spirals and Branches of the Body

What we see: The hand holds a sunflower. Its seeds spiral at the golden angle in interlocking arcs of 34 and 55. The camera passes through the skin into the body: the heart's muscle wrapping in a helical band that wrings rather than squeezes; the lungs branching into 23 generations of airways; blood vessels branching to every cell.

What we hear and feel: PARASTICHY 5:8 lives here: two interlocking spiral voices in a 5:8 relationship. The heart's wringing twist is heard as a rotating sound around the dome. The branching of the lungs is heard as tones dividing into higher and higher partials.

Science anchor: **ESTABLISHED** Phyllotaxis at the golden angle (about 137.5°) produces Fibonacci spiral counts. **ESTABLISHED** The helical arrangement of heart muscle produces a twisting, wringing motion. **ESTABLISHED** The airways branch through about 23 generations.

Scene 3.3 · The Cochlea

What we see: Inside the ear: the cochlea, a spiral of about two and a half turns. A sound wave enters, and the camera rides along the basilar membrane as high frequencies peak near the base and low frequencies near the tip.

What we hear and feel: The dome becomes a cochlea. A rich chord enters, then spreads spatially around the bowl, high tones near one side and low tones on the other, so the audience hears sound sorted by frequency along a spiral.

Science anchor: **ESTABLISHED** The cochlea sorts sound by frequency along its spiral, acting as a living spectrum analyzer. It is nonlinear and actively amplifies quiet sounds through its outer hair cells. (Avoid saying it "performs a Fourier analysis.")

Scene 3.4 · The Neural Forest

What we see: A neuron, vast as a tree, its dendrites branching into a forest of fine twigs studded with spines. Signals flicker through the branches. Nearby, a dividing cell: the mitotic spindle forms and turns, pulling the chromosomes apart.

What we hear and feel: Each dendritic branch has its own tone; when signals meet and combine, the tones combine. The spindle's turning is a slow, rising spiral of sound.

Science anchor: **ESTABLISHED** Dendrites do much of the computation in neurons and produce their own electrical spikes. **FRONTIER** The idea that dendrites act as antennas, tuned by position to particular frequencies, is a frontier proposal.

Scene 3.5 · The Centriole

What we see: A centriole: nine microtubule triplets arranged in a perfect pinwheel, slowly rotating like a rose window.

What we hear and feel: A nine-voice chord, each voice a just ratio of the root, rotating around the dome.

Science anchor: **ESTABLISHED** Centrioles have ninefold symmetry and organize cell division in most animal cells. (Plant cells divide without centrioles, so avoid "every dividing cell.")

Scene 3.6 · The Microtubule Cathedral

What we see: The camera enters a microtubule: a hollow tube of tubulin proteins arranged in a three-start helix. From inside, it looks like a cathedral nave of repeating, glowing arches. Then the view widens to show microtubules in three kingdoms at once, in three windows across the dome:

- **In a human neuron**, microtubules run the length of axons and dendrites as tracks and scaffolds.
- **In a plant cell**, cortical microtubules lie under the membrane and guide how cellulose is laid down, shaping how the plant grows.
- **In an animal**, microtubules beat inside cilia and sperm tails, and form the spindle in every dividing animal cell.

In the visionary layer, the microtubule's interior begins to shimmer, and light seems to flow along its helix from beyond the frame, as if this structure is a place where a higher-dimensional reality might touch this one.

What we hear and feel: The three-start helix becomes three voices spiraling around the dome at different rates. In the visionary layer, a high, pure shimmer enters.

Science anchor: **ESTABLISHED** Microtubule structure (13 protofilaments in a three-start helical lattice) and functions across animals and plants. **FRONTIER** The Orch OR theory proposes that quantum processes in microtubules underlie conscious moments; it is contested. A 2024 study reported superradiance (collective light emission) in networks of tryptophan molecules in microtubules, and a 2024 rat study reported that a microtubule-stabilizing drug delayed loss of consciousness under anesthesia. **VISIONARY** Microtubules as an interface with higher-dimensional reality.

Production notes: Use real cryo-electron microscopy structures for the tubulin lattice. Describe it as a "helical lattice" in narration and keep "nested oscillations" out of claims about microtubules; that language rests on contested work. Stuart Hameroff's public presentations on microtubules are a rich visual reference for this scene.

Scene 3.7 · The Quantum Biology Triptych

What we see: Three panels across the dome, one each for plants, animals and humans.

- **Plants:** the single photon from Scene 1.6 returns, landing on a leaf's antenna and turning into charge.
- **Animals:** a European robin at night. Inside its eye, a protein called cryptochrome forms a pair of linked electrons whose behavior depends on the Earth's magnetic field. Faint field lines appear over the landscape as the bird senses its way.
- **Humans:** an enzyme in a human cell moves a proton by tunneling through an energy barrier instead of climbing over it. Then a microtubule's tryptophan network lights up collectively.

What we hear and feel: Each panel is a tiny event with a large consequence: a single chime that blooms into a full chord. Field lines are heard as long glissandi.

Science anchor: **ESTABLISHED** Photosynthetic energy transfer and enzyme tunneling are established quantum effects in biology. **FRONTIER** The radical-pair model of bird magnetoreception has strong support but is not fully settled. **FRONTIER** Microtubule superradiance is a recent finding whose role in the brain is unknown.

Production notes: Gather published images of quantum biology in plants, including light-harvesting complexes and energy transfer in leaves, as references for the plant panel.

Scene 3.8 · Piezo and the Helices of Life

What we see: A Piezo channel, a three-bladed propeller in a cell membrane, the same size as a microtubule so they share the frame. A touch presses the membrane, the blades flatten, and the channel opens. Then the double helix of DNA, then the triple helix of collagen, its fibrils stacked in a shimmering liquid-crystal order.

What we hear and feel: The Piezo opening is a soft click felt through the seats. DNA is two voices spiraling; collagen is three. Under pressure, collagen produces a tiny voltage, heard as a bright spark.

Science anchor: **ESTABLISHED** Piezo channels sense touch and pressure (recognized by the 2021 Nobel Prize in Physiology or Medicine). **ESTABLISHED** DNA's double helix and collagen's triple helix. **ESTABLISHED** Collagen is piezoelectric at the fibril level; the effect is well established in dry collagen and weaker and debated in wet living tissue.

Visionary layer: **VISIONARY** Photosoma: the body as a biophotonic, liquid-crystalline being.

Scene 3.9 · The Crystal Beneath Our Feet

What we see: From collagen, the camera passes out of the body through the soles of the feet into the ground, and down into the bedrock, to a vein of quartz. It enters the crystal: the α -quartz lattice of silicon and oxygen, with its helical axis turning like a spiral staircase. This is the deepest point of the show, the stillest image, and the source of the show's tuning.

What we hear and feel: The Phonosoma α -quartz material, tuned to scientific pitch with C at 512 Hz. Spatialized voices trace the crystal's helical axis around the dome: each step turns 120° and rises one third of the cell height. The texture is consonant, slow and crystalline. Then a ten-second vanishing point of near silence.

Inner state: **VISIONARY** The center of the spiral. The voice, very quietly: "You are the second crystal."

Science anchor: **ESTABLISHED** α -quartz has a chiral, helical structure (space group $P3_221$) and is piezoelectric: squeeze it and it produces a voltage. Bone and collagen share this property in a weaker form, so the body and the Earth beneath it are both piezoelectric materials.

Production notes: Uses the existing Blender α -quartz fly-through, with the collagen lattice animation (in development) placed just above it. Use "helical axis" or "spiral staircase of the crystal" rather than "spindle," which would be read as the mitotic spindle from Scene 3.4. This version keeps the crystal in the Earth rather than in a watch.

Seed from existing work: Amanda's quartz tuning video, a scientific visualization that moves from the atomic structure of α -quartz into type III collagen. It is ready to share with projection artists as a guide to the true structures.

The Ascent: Fields at Every Scale

Scene 3.10 · The Rising Fields

What we see: From the stillness of the crystal, the show reverses direction and rises, now showing what is usually invisible: the electromagnetic fields at every scale. Each scale is drawn as glowing field lines and potentials over the same structures we passed on the way down.

- **Atoms and molecules:** electron clouds and the tiny charge imbalances that make water molecules into dipoles.
- **Cell membranes:** each cell holding a voltage across its membrane, shown as colored maps over tissue.
- **The brain:** neural fields rippling as oscillations, alpha, theta and gamma, flowing across the cortex.
- **The heart:** the body's strongest rhythmic electromagnetic field, pulsing with each beat.
- **Plants:** electrical waves traveling through a leaf after it is wounded, and a bee sensing the faint electric field of a flower.

What we hear and feel: Each field scale is a register of the choir, from very high (atoms) to very low (the heart, felt as a pulse). Faster rhythms nest inside slower ones: the audible image of cross-frequency coupling, where the phase of a slow wave organizes the bursts of a faster one.

Science anchor: **ESTABLISHED** Membrane potentials, EEG and brain oscillations, the heart's electrical and magnetic fields (measured by ECG and magnetocardiography), electrical signaling in plants, and bees sensing floral electric fields. **FRONTIER** Electromagnetic field theories of consciousness, and the resonance theory of consciousness, which proposes that shared resonance binds smaller conscious entities into larger ones.

Production notes: Bring in the EMF consultant early. Each field scale needs one honest, beautiful visual convention that the audience can learn once and recognize at every scale.

Scene 3.11 · Chanting Becomes Ecstatic Dance

What we see: Back to the circle of people from Scene 3.1, now seen with their fields visible. They chant together, and their heart and brain fields begin to synchronize, shown as their colors pulling into phase. The chant quickens into ecstatic dance. The circle spins into a living spiral.

What we hear and feel: A layered chant in just intervals, accelerating into a driving rhythmic dance. Live biosignals from the performer (heartbeat and breath) modulate the music, and optional wearable sensors from a sample of audience members feed a collective physiology layer: when their rhythms align, the music blooms.

Science anchor: **ESTABLISHED** Group singing and movement synchronize heart rates and breathing among participants.

Production notes: Biosignal hardware and live data routing build on the work of the show's biosignal and neurotechnology collaborators. The aggregate audience signal should be rendered as synchrony, not individual data, for privacy.

Scene 3.12 · Seven Rivers of Feeling (New in v3)

What we see: Within the dancers, seven streams of colored light rise through the body, each a river of feeling: the seeking drive of curiosity, the warmth of care, the joy of play, the energy of desire, the heat of anger, the chill of fear and the ache of grief. Each glows along the body near one of the seven chakras in a visionary rhyme, and as the dance continues the rivers mingle and balance, flowing up and down the spine as one rainbow column.

What we hear and feel: Seven musical themes, one per stream, each with its own mode and tempo. They begin separately, then weave together into one harmonious texture as the colors balance.

Inner state: **VISIONARY** Making room for every feeling, held within a larger awareness.

Science anchor: **ESTABLISHED** The neuroscientist Jaak Panksepp identified seven primary emotional systems shared by all mammals: SEEKING, CARE, PLAY, LUST, RAGE, FEAR and PANIC/GRIEF. **VISIONARY** The chakra pairing is an artistic and contemplative rhyme, not an anatomical claim.

Seed from existing work: A piece following the seven emotional systems alongside the chakras.

Scene 3.13 · Breathing with the Trees

What we see: The dancers slow and breathe among trees. We see the exchange: oxygen flowing out of leaves, carbon dioxide flowing out of people, the two streams weaving together in light. Below ground, mycelium links the roots.

What we hear and feel: People and trees breathe in counterpoint: an in-breath tone and an out-breath tone, alternating around the dome, felt through the seats at about six breaths per minute.

Science anchor: **ESTABLISHED** The oxygen and carbon dioxide exchange between plants and animals.

Seed from existing work: The Voice, Water and Nature Sound Meditations: seven years of performing with nature sounds, recorded live with brainwave entraining effects.

Scene 3.14 · The Biosphere and the Four Elements

What we see: The camera rises above the forest: the whole biosphere as one breathing system, with earth, water, fire and air shown as interlocking cycles: the water cycle, the carbon cycle, volcanoes and lightning, winds. Hurricanes spiral, river deltas and lightning branch. Above the planet, the aurora dances where the solar wind meets the magnetosphere. The Schumann resonance from Scene 1.4 returns as the planet's heartbeat.

What we hear and feel: The four elements each have a timbre: earth (low drones and the seats), water (flowing granular textures), fire (crackling bright partials), air (breath and wind). The 7.83 Hz pulse returns in the seats.

Science anchor: **ESTABLISHED** Biogeochemical cycles, the magnetosphere and aurora, and the Schumann resonances.

Visionary layer: **VISIONARY** The biosphere mirroring the human body, as in the 2024 concept: rivers as vessels, forests as lungs.

Seed from existing work: Aurora, performed at The Portal.

Scene 3.15 · Floating Together on Spaceship Earth (New in v3)

What we see: The camera drifts outward to a point in space where the pull of the Earth and the Sun balance, a Lagrange point, and simply floats. The Earth hangs in the dome, whole and blue, turning slowly. There is no ground, no horizon, nothing holding the audience up, and nothing pulling them down. All eighteen thousand people float together, as one crew, aboard Spaceship Earth.

What we hear and feel: A weightless, slowly revolving soundscape with no fixed floor, rooted only by the Schumann resonance felt softly in the bass and in the seats, the planet's heartbeat. The haptic seats ease almost to stillness, so the body loses its sense of weight.

Inner state: **VISIONARY** The overview effect: the shift astronauts describe on seeing the whole Earth, a sense of unity and of responsibility for it.

Science anchor: **ESTABLISHED** Lagrange points are positions where gravitational forces balance, allowing a spacecraft to hold position relative to the Earth and Sun. **ESTABLISHED** Astronauts widely report the overview effect. **ESTABLISHED** Buckminster Fuller popularized the phrase "Spaceship Earth" in 1969.

Seed from existing work: Lagrange 7: Naturæ Sapiens, a video work with media artist Michael Saup that also uses the Schumann resonance.

Production notes: Sphere's wrap-around display can remove every visual cue of ground, a rare chance to give a seated audience a convincing sense of floating. Pair the visual with very slow camera drift and minimal haptics.

Scene 3.16 · The Sun and the Spiraling Planets

What we see: Out past the Moon to the Sun. The planets orbit, and as the Sun travels around the galaxy, each planet traces a helix through space, a spiraling trail behind it.

What we hear and feel: Each planet is a voice, its orbital period mapped to rhythm, so the inner planets pulse quickly and the outer ones move slowly, nested inside one another.

Science anchor: **ESTABLISHED** The Sun's orbit around the galaxy turns planetary orbits into helical paths. Keep this accurate: the solar system's orbital plane is tilted at about 60° to the galactic plane, unlike the popular "vortex" videos that show it face-on and dragging behind the Sun.

Scene 3.17 · Nebulae as Cells, Galaxies as Organs, the Web as a Mind

What we see: A nebula, then a cell, morphing back and forth: a star-forming cloud with its glowing core becomes a cell with its nucleus. Then galaxies clustering become cells forming tissues and organs. Finally the cosmic web appears side by side with a network of neurons, and the two become hard to tell apart.

What we hear and feel: The nested rhythms of the whole act play at once, from atoms to galaxies, and resolve into one sustained consonant chord.

Science anchor: **ESTABLISHED** Nebulae and cells are very different physical systems; the visual rhyme is a rhyme, not a claim. **FRONTIER** One 2020 quantitative study compared the network structure of the cosmic web and of brain neural networks and found surprising statistical similarities.

Scene 3.18 · Indra's Net

What we see: Every node in the cosmic web becomes a jewel, and in each jewel the whole web is reflected: galaxies, cells, people, crystals. The Nested Observer Windows appear as spheres within spheres, each reflecting all the others, with the audience at the center.

What we hear and feel: Every voice in the act returns as a reflection inside every other: a vast, shimmering canon. Then silence.

Inner state: **VISIONARY** Simplicity: the second yoga of Mahamudra. Instead of many things, one pattern.

Visionary layer: **VISIONARY** Indra's Net, from the Avatamsaka Sutra of Mahayana Buddhism: a net of jewels in which each reflects all others. "As above, so below," from the Hermetic tradition.

Act IV: The Receiver and the Higher Dimensions

Duration about 10 minutes in the core cut · Outside ordinary space and time · Inner arc: one taste, every scale sharing one luminous nature

Act IV gives the visionary register its own space, built mostly from light, geometry and voice. It begins with a scientific question, whether the brain might receive as well as generate consciousness, and opens out into the inner world of insight, the patterns of near-death experience, energy fields across traditions, the team of light, the plant spirits and a shared Merkaba activation. Every claim about the brain is framed as a question. Every spiritual image is offered, never imposed.

The question

Scene 4.1 · What If the Brain Is a Receiver?

What we see: A single human head and brain, monumental, at the zenith of the dome, glowing from within. Then the view shifts: the light is not only produced inside. Threads of light arrive from beyond the dome and are received, transformed and woven into the brain's own rhythms, the way an ear turns a pressure wave into hearing or a radio turns invisible waves into music.

What we hear and feel: A wide, diffuse sound from beyond the dome is gathered by the brain and transformed into a clear melody, as if the room is a radio being tuned. Static becomes signal.

Inner state: Curiosity, not belief. The voice: "What if your mind is not only made here, but also received?"

Science anchor: **ESTABLISHED** The ear, the eye and the photosynthetic antenna are real biological transducers that convert one kind of energy into another. **FRONTIER** The idea that the brain may also filter or transmit consciousness has a long lineage: William James described a "transmissive" brain in 1898, and Aldous Huxley called it a "reducing valve" in 1954. Today physicists, neuroscientists, mathematicians and psychologists are proposing ways to test it. It remains an open hypothesis.

Scene 4.2 · Hyperdimensional Space

What we see: Our three-dimensional world becomes a luminous membrane floating in a vaster space. Higher-dimensional forms pass through it, and we see only their changing cross sections, the way a sphere passing through a flat world would look to a flat creature: a point, a growing circle, a shrinking circle, a point. Rotating projections of a four-dimensional hypercube and the 120-cell fold through the dome, turning inside out in ways that are impossible in three dimensions. The Merkaba from Act 0 returns here, now visibly a shadow cast by a higher-dimensional form.

What we hear and feel: Each higher-dimensional form has a chord whose voices move in ways that seem to pass through one another. Spatial audio makes sound appear to come from inside the audience's own space.

Science anchor: **ESTABLISHED** The mathematics of higher-dimensional geometry and its 3D projections.

FRONTIER Brane-world models in physics place our universe on a membrane within a higher-dimensional

space. The cosmologist Bernard Carr has extended such ideas into a higher-dimensional reality in which mental and physical space are joined; that extension is speculative. **FRONTIER** Some physicists describe a person, metaphorically, as a "wave packet," with focus narrowing it and rest letting it expand.

Visionary layer: **VISIONARY** Hyperdimensional reality nesting and holding this one.

Seed from existing work: Infinite Playa, the VR sphere at Burning Man.

Scene 4.3 · The Window of Now and the Dimensions of Time

What we see: A window of light frames "now." It widens and narrows: widening into a calm, spacious present, narrowing into a fast, intense one. Around it, potential futures branch out like shimmering filaments, the branch motif now in time. One filament brightens and becomes actual; the others remain faint and beautiful.

What we hear and feel: The tempo slows as the window widens and quickens as it narrows. Alternative futures are heard as faint alternative harmonies that resolve, one at a time, into the line that becomes real.

Science anchor: **ESTABLISHED** The "specious present," the short window of time we experience as now, varies with state and attention. **FRONTIER** A model of three dimensions of time, with parallel potential realities, developed at UC Santa Barbara.

Scene 4.4 · The Quiet Mind

What we see: A meditator sits at the center of the dome. Around her, the brain's activity is shown as the lights of a city at night. As she settles, the busy city lights dim. At the same moment, fine, fast, golden rhythms begin to shimmer through her, and behind and around her a vast inner sky brightens with depth and color.

What we hear and feel: The traffic of the city fades. In its place comes a high, fine, coherent shimmer, very quiet and very wide.

Inner state: **VISIONARY** The contemplative pointing out: look at the one who is looking. The voice: "Notice what is aware. Can you find its edges?"

Science anchor: **ESTABLISHED** Long-term meditators show distinctive brain activity, including strong gamma-band synchrony (Lutz and colleagues, 2004) and higher gamma amplitude, in the range of about 60 to 110 Hz, across three meditation traditions (Braboszcz and colleagues, 2017). **FRONTIER** Filter models predict that experience can grow richer as some measured brain activity falls; testing that is an active frontier.

The inner world

Scene 4.5 · The Inner World of Insight (Expanded in v3)

What we see: The camera enters the inner world of a person at the moment they have an idea. At first we see their ordinary thinking: fragments of memory, half-formed images, the hum of effort. Then they stop trying. They take a walk, look at the sky, step into the shower. In that softening, a door opens upward.

Through it, the person glimpses where the idea may be coming from, rendered as a luminous, many-layered realm:

- a **future self**, older and peaceful, holding out the finished form of the idea;
- a **higher self**, the same person made of light;
- **benevolent guides and light beings**, gathered like a circle of teachers;
- and beyond them, a **realm of Light and Love**, the Divine Source, radiating through everything.

The idea arrives as a crystal forming instantly in a supersaturated solution: gypsum crystals blooming outward in a single moment. Insight as a phase transition. A mathematician's equation assembles from the stars.

What we hear and feel: Effortful thinking is a busy, slightly rough texture. When the person lets go, it relaxes into a wide, open drone. The door opening upward is a rising shimmer. The moment of insight is a sudden consonant chord in which every voice locks into place, felt as one bright pulse through the seats.

Inner state: **VISIONARY** Gratitude for ideas as gifts, and permission to rest so they can arrive.

Science anchor: **ESTABLISHED** Incubation, taking a break from a problem, often helps insight; mind wandering can support creative solutions; insight is often experienced as sudden and certain. **FRONTIER** Mathematicians and scientists have long described their deepest insights as arriving as if received. Whether some insight truly comes from beyond the individual brain is an open question.

Visionary layer: **VISIONARY** The download: guidance from future self, higher self, guides and Source.

Production notes: This scene completes the "download" planted in Scene 2.7. The gypsum crystallization connects to the Gypsumatics thread.

Scene 4.6 · At the Threshold: Near-Death Experiences (Expanded in v3)

What we see: A human figure lying still at the edge between life and death. The figure rises gently above their own body and looks down on the room. A tunnel opens toward a brilliant, welcoming light. Moments from their life drift past as luminous scenes, seen from the perspective of everyone they touched. Loved ones who have passed appear as figures of light. At a border, a river or a gate, the person is told it is not yet time, and returns.

Then the image multiplies: the same pattern shown as thousands of overlapping accounts from different centuries, cultures and continents, each slightly different in color and symbol, all sharing the same shape.

What we hear and feel: Each stage has its own tone, rising and widening. The overlapping accounts become a choir of whispers in many languages, converging on one chord.

Inner state: Tenderness toward death, and toward life.

Science anchor: **ESTABLISHED** Near-death experiences are reported across cultures with recurring features: leaving the body, a tunnel, light, a life review, meeting deceased loved ones, a sense of peace and a border. Researchers measure them with tools such as the Greyson NDE Scale. **ESTABLISHED** Recent studies have

recorded unexpected bursts of organized brain activity, including gamma, in some people during cardiac arrest and dying. **FRONTIER** Whether near-death experiences reflect anything beyond the brain is unresolved. The scene depicts what people report, and the overlapping patterns across reports, not a proven afterlife.

Visionary layer: **VISIONARY** The multidimensional presence of spirit.

Scene 4.7 · Energy Fields Across Traditions (New in v3)

What we see: A single human figure, repeated around the dome in a ring, each rendered through the energy-body map of a different tradition, side by side:

- **Yoga and Hindu traditions:** prana flowing through the nadis, the chakras as wheels of light, and the five koshas, or sheaths, of the Upanishads.
- **Chinese medicine and Daoism:** qi flowing through the meridians and the dantian centers.
- **Tibetan Buddhism:** the subtle channels and winds, and the rainbow body of realized practitioners.
- **Christianity:** the halo and the mandorla, light surrounding the holy.
- **Islam and Sufism:** nur, divine light, and the lata'if, the subtle centers of the heart.
- **Kabbalah:** the Tree of Life with its ten sefirot, as light descending.
- **Ancient Egypt:** the ka and the akh, the vital double and the luminous spirit.
- **Andean traditions:** the luminous energy body that surrounds a person.
- **Contemporary biofield research:** the measurable electromagnetic fields of the heart and brain.

Then the figures turn toward the center, and their fields overlap into one composite body of light.

What we hear and feel: Each figure carries a sonic signature from its tradition, offered with permission. As the fields overlap, the signatures blend into a single consonant chord.

Science anchor: **ESTABLISHED** The heart and brain produce measurable electrical and magnetic fields. **FRONTIER** "Biofield" is a term used in integrative medicine research for proposed energy fields of the body; most of its claims beyond the measurable electromagnetic fields remain unverified. **VISIONARY** The subtle-body maps are described faithfully as each tradition describes them.

Production notes: Review every figure with advisers from its tradition. Intertribal Native American representations are added only through the process described in Scene 4.11.

Scene 4.8 · The Lattices of Light and the Pillar of the Soul (New in v3)

What we see: This scene comes from a vision Amanda received during a plant medicine ceremony. Two vast, symmetrical lattices appear, mirror images of each other, morphing endlessly. They are like five-dimensional wings made of parallel membranes. As the wings move through one another, new lattices form at every point where they intersect: geometries within geometries, grids within grids, nesting without end.

These lattices then intersect with the human figure's overlapping fields from Scene 4.7: biofields, auras and higher-dimensional energy fields, all passing through one another. Layer by layer, the intersections align, until

at the center a pillar of light appears. It runs infinitely upward and infinitely downward, impenetrable and untouchable: the infinite Soul.

What we hear and feel: The two lattices are two mirrored choirs whose harmonies interweave; each intersection creates a new combination tone. As the fields align, the harmony simplifies, voice by voice, until a single pure tone remains, and the pillar of light is felt in the seats as a deep, steady, unwavering hum.

Inner state: **VISIONARY** Inviolability: the felt knowledge that something at the center of every person cannot be harmed.

Visionary layer: **VISIONARY** A first-person vision, presented as such, and one of the clearest images in Creality of the soul as the meeting point of all dimensions.

Production notes: A candidate for the climax of Act IV. Developing the lattices with a mathematician or geometry artist would let the "grids within grids" be rendered with true higher-dimensional symmetry.

The beings of light and life

Scene 4.9 · The Team of Light

What we see: From the light, benevolent beings appear around the whole dome: archangels and guides drawn as architectures of living light rather than literal figures. They are vast, faceted and gentle, with wing-like fields that open and close. Each carries a quality: protection, healing, communication, wisdom. They surround the audience in a circle, mirroring the human circle of Act III. Above them, a luminous source, the divine center beyond all form, quietly radiates.

What we hear and feel: Each being is a choir section in a different direction, singing a sustained, consonant tone. Together they form one enveloping chord. The haptic seats carry a slow, embracing warmth.

Inner state: Support and safety. The voice invites everyone to call on whatever support is meaningful to them, by any name: angels, guides, ancestors, saints, bodhisattvas, God, or simply love.

Visionary layer: **VISIONARY** Archangels in Jewish, Christian and Islamic traditions (Michael; Gabriel, or Jibril; Raphael, whose name means "God heals"; and Uriel); bodhisattvas in Buddhism; devas in Hinduism; ancestors and spirit helpers in many Indigenous traditions.

Production notes: Render the beings as light and geometry so people of every faith can see their own guides in them. Raphael's healing quality leads into Act V.

Scene 4.10 · The Plant Spirits (Expanded in v3)

What we see: A reverent depiction of plant spirits as intelligences living in higher dimensions, or in realms close to the Earth's own. As the camera walks through a forest, the trees and plants begin to reveal a second presence within and around them: luminous beings whose forms grow from the geometry of their own species. A vine's double spiral twists into a radiant figure; a mycelial web branches into a field of starlight; spiraling leaves unfold into a mandala. They are shown as relatives and teachers, communicating in light and pattern rather than words, and as companions who have been coevolving with us on Earth in dimensions we rarely see.

What we hear and feel: Medicine music: icaros and songs offered by Indigenous partners, with permission, or original songs sung by Amanda in reverence for the plant teachers. The sound is intimate and close to the ear, as if whispered by the forest. As the audience's attention brightens, the music rises into a fine, high shimmer.

Inner state: **VISIONARY** Wonder that the familiar world may be far more inhabited than we know.

Science anchor: **ESTABLISHED** For generations, Amazonian healers have described relationships with plant spirits, learned through the plants and their songs. **ESTABLISHED** Plants sense, signal and respond to their environment in sophisticated ways, and diverse-intelligence research studies goal-directed behavior across many kinds of living systems. **ESTABLISHED** Researchers have begun documenting encounters with seemingly autonomous beings reported in altered states; one survey gathered over 2,500 such accounts and found striking common patterns. **FRONTIER** Whether high-frequency, gamma-rich brain states help people perceive such beings is a speculative, unresearched idea. **VISIONARY** The beings themselves, as healers and practitioners describe them.

Visionary layer: **VISIONARY** Juan Flores Salazar, the maestro ayahuasquero of Mayantuyacu in the Peruvian Amazon, is said to have told a clinical psychologist who trained there that there was only one thing she needed to know: "The plant spirits work for God."

Production notes: Co-create with Indigenous knowledge keepers and plant medicine practitioners; which plants appear, and how, is their decision. Confirm the source and wording of the Juan Flores quote before public use.

Scene 4.11 · Honoring Intertribal Native American Traditions (New in v3)

What we see: This module is intentionally not pre-designed. It begins with relationships: inviting Intertribal Native American elders, artists and knowledge keepers to share what they wish to be seen, and asking a simple question, "What visuals want to come through, and how does this want to be represented?" The scene that results may be star knowledge, a medicine wheel of light, ancestors walking the land, or something no one has yet imagined.

What we hear and feel: Songs, drums and voices only as offered, with full credit and benefit to the communities who share them.

Inner state: Respect, listening, gratitude.

Production notes: Begin with relationships close to home, such as Chumash community members in Santa Barbara, and with Intertribal organizations. Agree on consent, attribution, compensation and the right to review the final scene.

The activation

Scene 4.12 · The Converging Traditions and the Seven Rays

What we see: A great rose window, a mandala the size of the dome, assembles from what the world's wisdom traditions share: light, love, interconnection, the inner witness, compassion, service, the sacredness of creation. Patterns from Buddhist mandalas, Hindu yantras, Christian rose windows, Islamic geometric tiling, Indigenous designs (by permission) and ancient sacred geometry interlock without any one dominating.

Through the window, seven rays of light enter, one for each color of the spectrum, each a gate carrying a quality: will, love and wisdom, active intelligence, harmony, knowledge, devotion, and ceremonial order. The rays let everyone receive the light without needing to name a particular deity.

What we hear and feel: Each tradition enters with a sound: a Tibetan overtone chant, a Vedic Om, Gregorian chant, a Sufi dhikr, gospel harmony, a Hebrew niggun, and Indigenous song by permission. Then all converge onto one shared tone. Each ray is one note of a seven-note just-intonation scale. The text that appears: "Light upon light."

Inner state: **VISIONARY** One taste: every scale and every tradition shares one luminous nature.

Visionary layer: **VISIONARY** The overlapping patterns of Buddhism, Hinduism, Christianity, Islam, New Age, Indigenous wisdom and ancient texts. **VISIONARY** The Seven Rays come from esoteric teaching and are used here as neutral colors and qualities.

Production notes: Advisers from each tradition review their tradition's visual and sonic elements. Islamic content uses geometry and calligraphic light rather than figurative images.

Scene 4.13 · The Merkaba Activation (New in v3)

What we see: At the center of the dome, a star tetrahedron, the Merkaba, appears in front of a human heart. Its two tetrahedra begin to spin in opposite directions, slowly at first, then faster, until a disk of light forms around them like a galaxy. The voice invites the audience to imagine the same form in their own heart: dormant since they came onto the planet, now waking. Across the bowl, thousands of small Merkabas light up, one for every person, each spinning, then linking with its neighbors into a lattice of light that fills the whole Sphere.

What we hear and feel: The two counter-rotating tetrahedra are two voices spiraling around the dome in opposite directions, accelerating together. The haptic seats carry a rising, centered pulse at the heart's frequency range. As the audience's Merkabas link, every voice in the dome converges onto one chord.

Inner state: **VISIONARY** Activation and service: as each person activates their own Merkaba, they help activate it for everyone around them who is open to receiving. Watching it happen awakens the vision within oneself.

Visionary layer: **VISIONARY** The Merkaba, the "chariot of ascension," echoes the Merkavah, the divine chariot of Ezekiel's vision and the root of early Jewish mysticism. The star-tetrahedron light body and the sixty-four-tetrahedron grid come from modern sacred geometry teachings, which link them to ancient Egypt and Sumer.

Production notes: Present it as an invitation, never a requirement; anyone can simply watch. This is one of the most participatory moments in the show.

Scene 4.14 · All Windows Lit

What we see: Every Nested Observer Window from the whole show lights up at once, from the cell to the galaxy, nested inside one another, each with its own spinning Merkaba. They align, and for a moment the whole dome is a single unified field of light, with the pillar of the Soul at its center.

What we hear and feel: Global phase alignment: every rhythm resets to the same downbeat, every pan lands at center together, and one slow motion at about 0.1 Hz governs everything. Reverb blooms. Then a vanishing point of about ten seconds of near silence.

Science anchor: **FRONTIER** In the Nested Observer Window model, unified experience arises when windows across scales bind into synchrony.

Act V: Healing Across Scales

Duration about 9 minutes · Today and the near future · Mahamudra: compassion in action

Act V draws on Michael Levin's work on bioelectricity, research on human brain organoids, and the world's healing traditions. It moves from cells to people to societies to the planet, showing healing as restoring each level's own pattern and its connection to the whole. Everything shown as current science is current. Future healing is marked as imagined.

Scene 5.1 · The Bioelectric Blueprint

What we see: A frog embryo, glowing with color-coded voltage maps. Before the face forms, the pattern of the face appears in voltage: eyes, mouth, the shape of the head, an electric face drawn in light before flesh follows it. Then a flatworm is cut, and its bioelectric pattern is briefly changed: it regrows with a head at both ends, and when cut again, it keeps regrowing two heads with no further intervention. The memory of the body's shape lives in the pattern.

What we hear and feel: The voltage pattern is heard as a melody that the cells then "sing back" in form: first the pattern, then the body. When the flatworm's pattern changes, the melody changes, and the new body follows it.

Science anchor: **ESTABLISHED** The "electric face" prepattern visualized with voltage dyes in frog embryos.

ESTABLISHED Two-headed planaria produced by briefly altering bioelectric signaling, with the change persisting through later regeneration.

Scene 5.2 · Regrowing a Limb

What we see: An adult frog that has lost a leg. A small wearable bioreactor is placed over the wound for one day, then removed. Over the following months, in time-lapse, a leg regrows with bones, nerves and toes.

What we hear and feel: A single brief tone at the moment of treatment, and then a long, unfolding growth melody: the body completing its own song.

Science anchor: **ESTABLISHED** A 2022 study reported that a 24-hour treatment with a wearable bioreactor carrying a drug cocktail triggered long-term leg regrowth in adult frogs, which do not normally regenerate limbs.

Scene 5.3 · The Cognitive Light Cone

What we see: Cells, each surrounded by a tiny cone of light representing the scale of its goals in space and time. Cells join into tissues, and their small cones merge into a larger cone. Tissues join into an organ, an organism, a community, an ecosystem: cones within cones within cones. The image rhymes with the Nested Observer Windows.

What we hear and feel: Each scale is a nested voice, cell to planet, with each larger voice holding the smaller ones like a slower rhythm holding faster ones.

Science anchor: **FRONTIER** The "cognitive light cone," the idea that every cell, tissue and organism pursues goals at its own scale and that these nest. **FRONTIER** Recent work exploring whether forms and minds draw on a space of patterns beyond any single body. This idea pairs naturally with the Nested Observer Window model.

Scene 5.4 · Living Machines

What we see: Xenobots, tiny living forms made from frog skin cells, swim through a dish and gather loose cells into piles that become new xenobots. Then Anthrobots, made from adult human airway cells, move across a layer of neurons with a scratch through it, and the neurons begin to grow back across the gap beneath them.

What we hear and feel: Small, playful rhythmic voices for the bots, and a slow, warm chord as the neural gap closes.

Science anchor: **ESTABLISHED** Xenobots (2020) and their kinematic self-replication (2021). **ESTABLISHED** Anthrobots (2023), which were shown to encourage repair of scratched neural tissue in a dish.

Scene 5.5 · The Singing Organoid

What we see: A tiny brain organoid, a sphere of human neurons about the size of a lentil, floating in culture. Over months it develops rhythms: first random flickers, then organized bursts, then nested oscillations that grow more complex. In another window, an organoid travels in orbit aboard a spacecraft, far from Earth's gravity and magnetic environment. In a third, an anesthetic washes over an organoid: its neurons keep firing, but the integrated bursts dissolve. When the anesthetic washes out, the bursts return.

What we hear and feel: The organoid's activity is sonified: first scattered clicks, then rhythmic bursts, then a nested rhythm with slow waves organizing faster ones, the same cross-frequency coupling the audience heard in Act III. Under anesthesia, the clicks continue but the music falls apart. When it washes out, the song returns.

Inner state: Wonder and care. The voice: "What do we owe a mind this small?"

Science anchor: **ESTABLISHED** Human brain organoids develop increasingly complex oscillatory activity over time. **ESTABLISHED** Organoid research in spaceflight is underway. **FRONTIER** Anesthetics can disrupt the coordinated, integrated activity of organoid networks even while individual neurons keep firing, an active area of study. **FRONTIER** Whether organoids could ever host experience is an open ethical and scientific question.

Production notes: Use real organoid recordings for sonification where the labs allow. Address organoid ethics directly in the narration.

Scene 5.6 · Healing Technologies

What we see: A montage of healing at the frontier of medicine, each technology shown working at its own scale: a wound closing faster under a bioelectric dressing; focused ultrasound passing harmlessly through the skull to a precise point deep in the brain; a regenerated organ grown from a person's own cells; an organoid replacing an animal in drug testing. Each scene is labeled by its time horizon: here now, emerging, or imagined.

What we hear and feel: Each technology has a clear, precise tone that resolves an unsettled harmony into a consonant one.

Science anchor: **ESTABLISHED** Focused ultrasound is approved for some conditions, such as essential tremor. **ESTABLISHED** Organoids increasingly supplement animal testing. **FRONTIER** Bioelectric approaches to wound healing and regeneration are in active research. **FRONTIER** Some researchers propose using transcranial ultrasound to influence microtubule activity as a therapy; this is early-stage. **IMAGINED FUTURE** Routine organ and limb regeneration.

Scene 5.7 · Plant Medicine, Ceremony and Clinic

What we see: Two settings side by side, both treated with equal dignity. In a ceremony, Indigenous practitioners hold a circle at night: fire, song, a carefully prepared plant medicine, people supported by elders. In a modern clinic, a person lies on a couch with eyeshades and music while two trained therapists sit with them. Then integration: people sharing in a circle afterward, and returning to their families and communities lighter.

Around the world, a map lights up as places legalize and regulate access, and as Indigenous communities are supported in protecting their medicines, lands and ways.

What we hear and feel: Ceremonial song (by permission) and clinical-session music weave together. The integration circle is a warm, simple chorus.

Science anchor: **ESTABLISHED** Clinical trials of psilocybin and other psychedelics for depression, PTSD and addiction show promising results; regulators are still deciding on approvals. **ESTABLISHED** Oregon (2020) and Colorado (2022) created regulated psilocybin programs. **IMAGINED FUTURE** Worldwide legalization with Indigenous leadership, reciprocity and protection of sacred plants.

Visionary layer: **VISIONARY** The plant spirits from Scene 4.10 are faintly present in both settings.

Production notes: Co-create with Indigenous partners and clinical researchers. Present medicine within the context of safety, screening and integration, never as casual use.

Scene 5.8 · Medicine Music (New in v3)

What we see: Amanda alone at the center of the dome, singing. Around her voice, the light takes the form of the plant teachers and of Earth's Grandmother Medicine, a vast, gentle presence of the forest. With each phrase, ribbons of prismatic light flow from the voice out to every section of the audience.

What we hear and feel: Medicine music sung live: songs offered in reverence for the plants, channeling light, love, benevolence, healing and positive energy through the voice. The 3D sound system lets the voice seem to sit beside each listener. The haptic seats carry the voice's lowest resonances into the body.

Inner state: **VISIONARY** Being sung to; being held.

Visionary layer: **VISIONARY** The voice as a channel, supported by the healing presence of Grandmother Medicine.

Production notes: A live-performance module. For playback shows, use a recording made in the dome.

Scene 5.9 · Prismatic Light Shields and Healed Ancestors (New in v3)

What we see: Around the audience, prismatic light shields assemble out of sacred geometry: faceted, rainbow-edged tetrahedra and spheres of light that form a protected space where healing can happen. The archangels from the team of light take positions at the four directions, their wings forming the walls of the shield. Then the audience's ancestors arrive, not as they were in pain, but healed: whole, peaceful, radiant generations standing behind each person, hands on their shoulders, supporting the group healing.

What we hear and feel: The shields are a high, bright, crystalline chord surrounding the bowl. The ancestors arrive as a deep choir of many generations, sounding from behind each section, warm and steady. The seats carry a slow, supportive pulse, like a hand on the back.

Inner state: **VISIONARY** Protection, belonging, and the release of inherited burdens.

Visionary layer: **VISIONARY** Archangel protection, healing within sacred space, and ancestral healing, honored in many traditions.

Production notes: Consult Vilina on which sacred geometries, tetrahedra and prismatic shields to orchestrate, and how the archangel protection and healed ancestors should be shown.

Scene 5.10 · Healing Society

What we see: A society healing itself. Communities gather around shared screens to decide budgets together. Resources flow like a vascular tree, from trunk to branches to capillaries, reaching every neighborhood, school and household that needs them. Prisons transform into healing and learning centers. Trauma healing becomes ordinary community care. Land is protected and stewarded by the communities who live with it.

What we hear and feel: The branch motif returns in the social sphere: a resource melody divides into many voices until every voice in the dome is singing its own part of one harmony.

Science anchor: **ESTABLISHED** Participatory budgeting is used in many cities worldwide. **ESTABLISHED** Economic democracy platforms already operate in several regions, with reported large areas of protected and stewarded land in the ecosystems they support. **IMAGINED FUTURE** A society that heals rather than punishes.

Production notes: Use the One Project material (6 regions, 4 languages, 164M+ acres reported) in supporting documents; per the September notes, scenes describe ideas, not organizations.

Scene 5.11 · Healing the Earth

What we see: Time-lapse restoration: a coral reef regrowing, a river flowing free after a dam is removed, salmon returning, a forest regrowing on cleared land, wildlife corridors reconnecting habitats across a continent.

What we hear and feel: Each restored system adds a voice until the full choir of the biosphere returns, the same choir heard in Scene 3.14 but richer.

Science anchor: **ESTABLISHED** Coral restoration, dam removals (such as the Klamath River in 2024), reforestation and rewilding are happening now.

Scene 5.12 · Coherence Across Scales

What we see: A rising montage: a cell restored to its pattern, a person at peace, a community in harmony, an ecosystem in balance, the planet glowing. Each scale has the same visual signature of coherence: aligned field lines, clear color, gentle rhythm.

What we hear and feel: The whole act's harmony resolves onto a pure, just-intonation chord. Consonance is the audible image of coherence.

Inner state: **VISIONARY** Compassion that acts.

Production notes: The sound represents coherence. It is not presented as a healing treatment.

Act VI: Futures

Duration about 8 minutes · 10 years to a billion years from now · Mahamudra: agency and intention

Act VI opens with the dream that began Creality, then turns the future over to the audience. Humanity becomes a collaborative research civilization, investigating the deepest questions of consciousness together. On screen and in the copy, these futures are collective imagination, not prediction. This keeps the act honest and matches research showing that people who imagine their own future selves feel more responsible for future generations.

Scene 6.1 · The Dream of the Clay (New in v3)

What we see: Night. A circle of about twelve people sleeping, the audience among them. Benevolent beings of soft light step into the circle and offer each person a small piece of clay. As the dreamers take it, the dome erupts into a time-lapse montage of the next thirty years of life on Earth, flashing past in about two minutes: cities, forests, faces, inventions, ceremonies, children growing up, all pouring into one another. At the end, the montage gathers into a single hyperdimensional object, slowly turning, in which science, art, technology and the human heart are visibly one form.

What we hear and feel: A hushed, intimate opening; then a rushing, layered montage of sound that accelerates with the images; then sudden stillness as the object appears, and one sustained chord. The seats carry a single, slow swell.

Inner state: **VISIONARY** The feeling of having been shown something important, and the courage to follow it.

Visionary layer: **VISIONARY** Amanda's 2015 dream, the origin of Creality, retold as a shared dream the audience enters together.

Production notes: The hyperdimensional object can be designed with the geometry team, drawing on the forms of Act 0 and Scene 4.2. It becomes the visual signature of the whole show.

Scene 6.2 · Meet Your Future Self

What we see: The dome becomes a vast council chamber open to the sky. Light falls on each section of the audience. The voice invites everyone to imagine themselves years from now as a member of a planetary council deciding what kind of world to build.

What we hear and feel: A spacious, expectant chord. The haptic seats carry a gentle pulse, like a hand on the shoulder.

Science anchor: **ESTABLISHED** In a series of eight studies with 9,570 US participants, imagining one's own future (self-oriented prospection) strengthened feelings of responsibility toward future generations.

Production notes: Gesture-tracking cameras can let sections of the audience "vote" with raised hands, shaping which future appears first.

Scene 6.3 · Ten Years From Now

What we see: **IMAGINED FUTURE** Communities allocating budgets together on shared screens. Rewilded corridors where highways once cut habitats. Organoid testing replacing much animal testing. Bioelectric wound healing in clinics. Psychedelic therapy and Indigenous-led ceremony both widely available and well supported. AI working as a collaborator in community decisions, visible and accountable. Consciousness research labs, open to the public, running careful experiments on the questions this show has raised.

What we hear and feel: A bright, rhythmic, hopeful texture, close to present-day sound.

Scene 6.4 · One Hundred Years From Now

What we see: **IMAGINED FUTURE** Limb and organ regeneration as ordinary medicine. Cities that grow like organisms: living, self-repairing architecture, bioluminescent streets, buildings that breathe with the trees. The economy visibly funding regeneration, so forests and reefs return in time-lapse. Children learning biology by talking with their own cells' "goals" through gentle bioelectric interfaces. Meditation and contemplative training taught as basic literacy.

What we hear and feel: The music becomes more spacious and more harmonically rich: more voices, more nested rhythms, all consonant.

Scene 6.5 · One Thousand Years From Now

What we see: **IMAGINED FUTURE** Humanity as gardener of the biosphere. The line between biology and technology becomes continuous. Living habitats extend beyond Earth, in orbit and on other worlds, grown rather than built. A civilization coordinates itself the way a choir tunes: many voices finding whole-number ratios. Seen from space, the planet appears as one coherent, nested organism, echoing the cell from Act III.

What we hear and feel: A choir of thousands tuning, starting from a loose cloud and settling into pure just-intonation chords.

Inner state: **VISIONARY** The core vision of Creality: every human being the Earth has given birth to was born for a collaborative purpose.

Scene 6.6 · Latest Breakthroughs (New in v3, refreshable module)

What we see: A fast, joyful strip of real discoveries from the last few years, sorted into three streams flowing across the dome: health breakthroughs, scientific breakthroughs, and discoveries in outer space. Each appears for a few seconds with a single line of text. Examples of the kinds of discoveries this module could show: the first complete wiring diagram of an adult fruit fly brain (2024), a detailed functional map of a cubic millimeter of mouse visual cortex (2025), the first images from the Vera C. Rubin Observatory (2025), and a personalized gene-editing treatment created for a single infant (2025). Then the streams turn toward the audience as an open invitation: the next discovery could be theirs.

What we hear and feel: A bright, rhythmic, accelerating texture, with a chime for each discovery.

Inner state: Excitement: the future is already arriving.

Science anchor: **ESTABLISHED** Every item is a real, published discovery, refreshed for each season of the show.

Production notes: Built to be updated. Populate from Amanda's collection of breakthrough links, sorted into health, science and space, and verify each against its primary source. It can also carry the evolution of the science of imagination: from cave paintings to telescopes, each tool first imagined, then built.

Scene 6.7 · The Crowd-Sourced Vision

What we see: **IMAGINED FUTURE** Thousands of optimistic visions of the future, imagined by people around the world and generated with AI, flow across the dome in a vast mosaic, then gather into the shape of the Earth. They are filtered for collaborative, benevolent futures.

What we hear and feel: Voices from many languages, layered and harmonized.

Production notes: Carries forward the 2024 plan to source visions with design science, futurist and imagination research partners. The automatic filter for collaborative, benevolent futures is a design task: define criteria publicly.

Scene 6.8 · Hands That Shape Worlds

What we see: The hand from the cave wall in Scene 2.6 returns, now as the audience's own hands. Gesture tracking lets raised hands in each section of the bowl propagate landscapes across the dome: forests, rivers, cities growing where people reach.

What we hear and feel: Each gesture triggers a tone in the key of the moment, so the audience composes together. The music is always consonant, whatever they do.

Inner state: Agency. Hands as the metaphor of free will and co-creating reality.

Production notes: Camera-based gesture detection replaces the gloves of earlier performances. At Sphere's scale, detect section-level motion, not individuals.

Scene 6.9 · Leaps in Time

What we see: **IMAGINED FUTURE** The time-lapse accelerates. Ten thousand years: civilization as a quiet steward, Earth wild and healthy. A million years: continents drifting, new species flourishing. A hundred million years: new mountain ranges, new oceans. A billion years: the Sun grows brighter, and life, carried by a civilization that learned to steward it, has spread to many habitats across the solar system and beyond.

What we hear and feel: The tempo of change accelerates while the underlying chord stays the same, as if one very long breath holds everything.

Science anchor: **ESTABLISHED** Plate tectonics and the Sun's slow brightening over a billion years are established. **IMAGINED FUTURE** Everything about humanity's role in that future is imagined.

Act VII: The Meta-Galaxy

Duration about 7 minutes · Billions of years from now, then beyond all time · Mahamudra: non-meditation, effortless resting and celebration

Scene 7.1 · Andromeda Approaches

What we see: Night sky over a living world. Andromeda, now a faint smudge, grows larger over billions of years until it fills half the sky, its spiral arms vast and bright beside the Milky Way's.

What we hear and feel: Two great harmonic fields, one for each galaxy, approach from opposite sides of the dome. As they near, their tones begin to interact, producing slow, majestic beating that settles into consonance.

Science anchor: **FRONTIER** For decades the expectation was a collision in about 4 to 5 billion years. A 2025 study using Hubble and Gaia data found about a 50 percent chance the two galaxies merge within the next 10 billion years, and only about a 2 percent chance of a head-on collision in 4 to 5 billion years. A merger remains possible and is the natural ending for this show, but the narration should say "billions of years from now" rather than a fixed date. (The September notes suggest 3 billion years; the science supports "several billion years.")

Scene 7.2 · The Pause

What we see: At the moment of first close passage, time stops. Everything hangs suspended: stars streaming between the two galaxies, tidal arms frozen in arcs of light. Within that pause, a celebration unfolds across both galaxies: festivals of light on countless worlds, networks of luminous connection linking star systems, beings of many kinds gathering.

The civilization that grew from Earth is part of it. It overcame its challenges through economic democracy, global collaboration, technological innovation and conscious evolution, and it now enters the meta-galactic phase in harmony with other galaxies.

What we hear and feel: The biggest musical moment of the show: the full choir, every voice heard so far, every species, every tradition, every window, singing together in a just-intonation chord that blooms through all 167,000 drivers and every haptic seat. The rhythms of every scale, from atom to galaxy, nest inside one slow, joyful pulse.

Inner state: **VISIONARY** Celebration and gratitude.

Scene 7.3 · The Meta-Galactic Phase

What we see: **IMAGINED FUTURE** Milkomeda, the merged galaxy, forms: a vast elliptical glow. Beyond it, the Local Group's galaxies link in a web of light. The callback from Act III returns: galaxies as cells, now forming organs, now forming an organism the size of the cosmos.

What we hear and feel: The harmony expands outward in every direction, carried by Sphere's beamforming as a sound that seems to come from beyond the dome.

Scene 7.4 · The Infinity of Big Bangs Returns

What we see: The view widens past the observable universe, past our universe's edge, back to the foam of bubble universes from Act 0, each flashing into being, each perhaps holding its own story of life and light. Then further still, to the meta dimension of love and light. The symbols from Scene 0.1 return: circle, spiral, seed, flame, lotus, star.

What we hear and feel: The harmonic series from Act 0 returns, now heard in reverse: the partials fall away one by one, 6, 5, 4, 3, 2, until only the 1/1 remains.

Visionary layer: **VISIONARY** Creation as an endless cycle: the breath of the universe, exhaling and inhaling.

Scene 7.5 · Reality Listening to Itself

What we see: The single point of white-gold light from the Prelude, at the zenith of a deep indigo dome.

What we hear and feel: The 128 Hz C from the Prelude, very quiet. The haptic heartbeat slows. The voice: "You were here all along. The listener at the center. Reality, listening to itself." Then about fifteen seconds of silence, and, very softly, the closing phrase of I AM.

Inner state: **VISIONARY** Non-meditation, the fourth yoga of Mahamudra: resting without effort, nothing to do.

Scene 7.6 · The Hands

What we see: Soft light rises in the bowl. On the dome, an image of hands, many hands, of every age and color, open toward the audience.

What we hear and feel: The choir returns softly with one last consonant chord as people stand.

Production notes: The exit can include an invitation to stay connected: a public "future visions" archive, open science updates, or community circles.

Appendix A: The Module Library and Distillation Guide

This treatment holds roughly twice as much material as a single Sphere feature can carry. This guide suggests how to distill it. "Core" modules carry the arc and are recommended for a 60 to 70 minute show. "Optional" modules are strong ideas that can be swapped in, saved for a longer cut, or developed into separate experiences.

Act	Core modules	Optional modules
Prelude	P.1 Point of Light, P.3 Opening the Space, P.5 Seeing One Another	P.2 Settling (fold into P.1), P.4 The Choir Tunes
Act 0	0.1 Symbols of Love and Light, 0.3 Sacred Geometry Folding In, 0.4 Infinity of Big Bangs, 0.5 One Universe	0.2 The Meta Dimension (fold into 0.1)
Act I	1.1 First Light, 1.3 Milky Way, Sun and Earth, 1.4 Primordial Wave, 1.6 Life Catches Light	1.2 Cosmic Dawn, 1.5 First Cell (fold into 1.4)
Act II	2.1 The Morphing Self, 2.4 Grid of Windows, 2.6 Mystery of the Human Mind, 2.7 The Download	2.2 Nervous System, 2.3 Onto the Land, 2.5 Tree of Life, 2.8 Evolving Together
Act III	3.2 Spirals and Branches, 3.6 Microtubule Cathedral, 3.9 Crystal, 3.10 Rising Fields, 3.13 Breathing with the Trees, 3.15 Spaceship Earth, 3.18 Indra's Net	3.1, 3.3 to 3.5, 3.7, 3.8, 3.11, 3.12, 3.14, 3.16, 3.17
Act IV	4.1 Receiver, 4.2 Hyperdimensional Space, 4.5 Inner World of Insight, 4.8 Pillar of the Soul, 4.9 Team of Light, 4.10 Plant Spirits, 4.13 Merkaba Activation, 4.14 All Windows Lit	4.3 Window of Now, 4.4 Quiet Mind, 4.6 Near-Death, 4.7 Energy Fields, 4.12 Converging Traditions; 4.11 depends on partnership
Act V	5.1 Bioelectric Blueprint, 5.5 Singing Organoid, 5.8 Medicine Music, 5.9 Light Shields and Healed Ancestors, 5.10 Healing Society, 5.12 Coherence	5.2 to 5.4, 5.6, 5.7, 5.11
Act VI	6.1 Dream of the Clay, 6.3 to 6.5 as one montage, 6.6 Latest Breakthroughs, 6.8 Hands That Shape Worlds	6.2 Future Self, 6.7 Crowd-Sourced Vision, 6.9 Leaps in Time
Act VII	7.1 Andromeda, 7.2 The Pause, 7.4 Infinity of Big Bangs, 7.5 Reality Listening to Itself	7.3 Meta-Galactic Phase (fold into 7.2), 7.6 The Hands (exit)

Distillation suggestions

- **Strongest new moments.** The Dream of the Clay (6.1), the Pillar of the Soul (4.8), the Merkaba Activation (4.13), Floating on Spaceship Earth (3.15) and Seeing One Another (P.5) are each unforgettable, participatory images. Protect them in any cut.
- **Natural merges.** 4.12 Converging Traditions can flow directly into 4.13, the Merkaba Activation, as a single movement. 4.7 Energy Fields can serve as the opening layer of 4.8, the Pillar of the Soul.

- **Strongest candidates to trim.** The cochlea (3.3), the centriole (3.5), the planets (3.16), and the window of now (4.3). They are beautiful but carry less of the emotional arc.
- **Live versus playback.** Modules that rely on live performance (5.8 Medicine Music, the biosignal layers, gesture interaction) need a playback version for shows without a performer.
- **Where updates go.** New science drops most easily into 3.7 (quantum biology), 5.6 (healing technologies) and 6.6 (latest breakthroughs), without disturbing the arc.

Appendix B: Sound, Haptics and Interaction for Sphere

The instrument

Sphere's interior is a 160,000 square foot, 16K by 16K display wrapped around a bowl of nearly 18,000 seats. Its audio system has about 167,000 speaker drivers, uses beamforming and wave field synthesis, handles up to 256 channels, and can deliver distinct sound to groups as small as six seats. Many of its seats are haptic. (Confirm the haptic seat count, frequency range and infrasound capability with Sphere engineering.)

The Phonosoma sound language at Sphere scale

- **Just intonation at scientific pitch.** 5-limit just intonation anchored at C = 128, 256 and 512 Hz (about 37.6 cents below A440 tuning) and tied to α -quartz. Consonance is the audible image of coherence throughout the show.
- **Frequencies as artistic choices.** Tunings are chosen for beauty and coherence, not as treatments. Any material originally at 528 Hz is retuned to 512 Hz to fit the system.
- **Bass voicing.** Only octaves and fifths below the root in the low register; thirds only higher up, where they do not sound rough.
- **Helical spatial trajectories.** Voices trace helices around the dome following the quartz screw axis (120° rotation plus a one-third lift per step). Right-handed and left-handed versions of the crystal, and the counter-rotating tetrahedra of the Merkaba, are heard as opposite spirals.
- **Nested rhythm.** Faster rhythms fold inside slower ones, the audible image of cross-frequency coupling and Nested Observer Windows. At peaks, all phases align on one downbeat.
- **Breath pacing.** The slowest governing motion runs at about 0.1 Hz (six breaths per minute) as an invitation to slow breathing.
- **The Schumann resonance in the bass.** As in Primordial Wave, its derivatives such as Interreflections, and Lagrange 7: Naturæ Sapiens, the 7.83 Hz Schumann resonance is carried as a rhythmic pulse and slow modulation within the bass, and as a haptic pulse in the seats, never as a loud infrasonic tone.
- **The voice.** Amanda's live voice as guide and as medicine music; recent recordings with live vocals layered over Primordial Wave and Photosoma; the voice, water and nature sound meditations with brainwave entraining effects.
- **Voices of the world.** A large choir, overtone singing through the Phonosoma harmonizer, vocalizations from many species, and, with permission, songs from wisdom traditions.
- **3D sound holography.** Fibonacci spirals, toroidal fields and planetary orbits as spatial patterns, extending the 2024 plan for 12-channel ambisonics to Sphere's full system.

The haptic seats

Use	What the audience feels	Scenes
Breath swell	A slow rise and fall at about 0.1 Hz	Prelude, 3.13, 7.5

Use	What the audience feels	Scenes
Heartbeat	A gentle pulse, slowing over the show	3.1, 7.5
Planetary pulse	The 7.83 Hz Schumann beat	1.4, 3.14, 3.15
Impacts and births	Single deep swells	0.5, 1.1, 1.3, 6.1
Small events	Taps and clicks: universes, photons, Piezo openings	0.4, 1.6, 3.8
Heart-centered pulse	A rising, centered pulse	4.13 Merkaba Activation
Weightlessness	Haptics easing almost to stillness	3.15 Spaceship Earth
Body resonance and support	Low tones that resonate in the chest; a slow, supportive pulse	3.9, 4.8, 5.9, 7.2

Haptic intensity follows the same comfort rules as the sound: slow ramps, no startle, and an overall ceiling set with acoustic and medical advisers. The haptic and neurostimulation protocol work of Tiff and Nick in Santa Barbara is the natural foundation for this layer.

Live and interactive layers

- **Biosignals.** The performer's heartbeat and breath modulate the music in real time. Audience members who opt in wear wireless heart (ECG, pulse, HRV) or EEG sensors. An adaptive system tunes each person's haptic intensity and seat-level stereo to their own physiology, while the room's synchrony is rendered as a collective layer of sound and light, never as individual data. Built on GroupFlow (Mikey Siegel), BIOPAC biosignal work (Alan Macy) and real-time EEG from Intheon (Tim Mullen); see Biometric and adaptive layers.
- **Voice-generated cymatics.** Choir and audience voices drive TouchDesigner geometry in the Prelude and in Act 0.
- **Gesture.** Camera-based gesture detection reads section-level movement for audience votes and for the hands that shape worlds.
- **Participatory moments.** Seeing One Another (P.5), the Merkaba Activation (4.13) and the Hands (6.8), always offered as invitations.
- **AI style transfer and real-time imagery.** Applied to evolution time-lapses, the morphing self, and cosmic avatar forms.
- **Crowd-sourced futures.** Thousands of collectively imagined futures, filtered for collaborative, benevolent visions.

Comfort and safety rules

- Ramps of at least 15 seconds with smooth S-curves; no sudden loud onsets.
- Rhythmic beating below 6 Hz; avoid the 15 to 33 Hz roughness zone.
- A rest of near silence after each peak.
- Camera motion moves steadily in one direction of scale.

- Infrasound and haptic levels reviewed by acoustic and medical consultants, with special care for people with pacemakers, seizure disorders or vestibular sensitivity; photosensitivity review for flashing sequences.

Appendix C: Visual Reference Board

Images and footage to gather for the visual development team. Rights must be confirmed before any image appears in the show or in shared materials.

Reference	Source	Scenes	Note
Microtubule images and diagrams	Stuart Hameroff's public presentations	3.6, 3.7	Ask permission; pair with cryo-EM structures from the Protein Data Bank
Quantum biology in plants	Published research on light-harvesting complexes	1.6, 3.7	Use journal figures as references only
Higher-dimensional diagrams	Bernard Carr's public lectures; mathematical projections of 4D polytopes	4.2	Render original versions
Sacred geometry, Cosmic Crown, light shields	Vilina	0.3, 5.9	Consult on shapes, sequence and feeling
Light language	Allyson Grey's Secret Writing	0.3	Aesthetic reference only; create original glyphs
3D cymatics	Studio recordings and simulations; research such as CymaSense (Edinburgh Napier University)	P.4, 0.3	Can be generated from the show's own music; original spherical-harmonic renders already made for the website
Merkabas, tetrahedral lattices, nested Platonic solids, tesseract, toroidal fields	Original renders made for the Creality website; Scott Gregory's geometry	0.3, 4.2, 4.12, 4.13	Starting points for holographic, hyperdimensional dome geometry; prototype in UCSB's AlloSphere
Dome visuals	Scott Gregory's TouchDesigner screenshots	0.3, 4.12	Adapt as full-dome stills
α -quartz to type III collagen	Amanda's quartz tuning visualization	3.8, 3.9	Ready to share with projection artists
Lagrange 7: Naturæ Sapiens	Video work with Michael Saup	3.15	Reference for weightlessness and Schumann pulse
Infinite Playa and earlier dome work	Amanda's VR sphere performance; Design Science Studio performance images	2.1, 4.2	Pull screenshots and recordings
Aurora	Performance at The Portal	3.14	Locate recording and screenshots
Cosmic data	Planck CMB map, JWST deep fields, cosmological simulations	Act I	Public scientific data

Reference	Source	Scenes	Note
Bioelectric imagery	Published voltage-dye images from Levin lab research	5.1	Reference; request permission for use
Energy-body maps	Traditional diagrams from each tradition	4.7	Review with tradition advisers

Appendix D: The Creality Teams

The teams below gather Creality's collaborators and the people and communities it hopes to work with. Affiliations and roles are given as understood; confirm before any external use.

Creative direction

- **Amanda Gregory**, Creative Director. Opera-trained vocalist, multimedia performer and immersive experience designer; PhD candidate in Media Arts and Technology, with a Cognitive Science emphasis, at UC Santa Barbara; Research Associate at the META Lab. Creator of Phonosoma and Photosoma, Primordial Wave and the Creality concept.

Science team

Name	Concepts they bring
Jonathan Schooler (UC Santa Barbara, META Lab)	Nested Observer Windows, three dimensions of time, mind wandering and insight
Cassandra Vieten	Imagination research, consciousness studies, psychedelic research
Zoë Fowler	The science of imagination

Technology team

Name	Contribution
Tiff and Nick (Santa Barbara)	Haptic vibration and neurostimulation protocols translated into sound (full names to confirm)
Alexis Crawshaw	Haptics, infrasonic music, somatic sound
Alan Macy (BIOPAC Systems)	Biosignals and wireless physiological sensing, psychophysiology, infrasound co-design, the haptic hammock, Fourier analysis of crystal bowls for Photosoma
Tim Mullen (Intheon)	Real-time wireless EEG, brain-computer interfaces, adaptive neural data analysis, audience as performer
Mikey Siegel (Consciousness Hacking)	GroupFlow: breath, heart and brain sensing turned into individual and collective light, sound and music; group resonant breathing
Elan Rosenman	3D sound holography, ambisonics
Xander Steenbrugge	AI-generated visuals and video style transfer
Tristen Tyler Blake	Generative art and machine intelligence

Spirituality team

Name	Contribution
Vilina	Sacred geometry, the Cosmic Crown, light shields and the felt quality of shapes
Wisdom-tradition advisers (to be invited)	Buddhist, Hindu, Christian, Islamic, Jewish and contemplative advisers for Acts 0 and IV
Indigenous partners (to be invited)	Intertribal Native American knowledge keepers and plant medicine practitioners for Scenes 4.10, 4.11, 5.7 and 5.8

Artists team

Name	Contribution
Scott Gregory	Amanda's twin brother; TouchDesigner visuals, gesture-driven sacred and kaleidoscopic geometry, nature patterns
David Zabowski	Artist (role to confirm)
Nefeli Manoudaki	Scientific, neural and biological data visualization across scales; organoid data visualization in Nested Noësis; Simulacra Naturae (IEEE VISAP 2025) and Organoid_Protonoesis II (ISEA 2025); collaborator on Creality: Nested Spiral Dynamics Across Scales
Iason Paterakis	Data visualization, AI visuals, projection mapping and signal processing; organoid data visualization in Nested Noësis; Simulacra Naturae (IEEE VISAP 2025); collaborator on Creality: Nested Spiral Dynamics Across Scales
Roxi Shohadaee	Design science, regenerative futures, collective imagination
Maxi Cohen	Primordial Wave visuals
Michael Saup	Media artist; Lagrange 7: Naturæ Sapiens
World-class 3D visualization artists and 3D sound engineers	To be assembled for production

Hoped-for collaborators

People whose work is central to Creality's vision and whom Amanda hopes to invite: Michael Levin (bioelectricity, diverse intelligence), Tam Hunt (resonance and electromagnetic field theories of consciousness), V.S. Ramachandran (perception, synesthesia, the plasticity of the body map), Bruce Damer (the hot spring origin of life), Andrew Holecek (dream yoga and contemplative practice), Christof Koch and Elizabeth Koch (consciousness research), Daniel Kwan (filmmaking and multiverse storytelling), Jordana Grader (plant spirit guidance; spelling to confirm), and Justin Rosenstein (economic democracy).

Ideas that appear in the scenes

Several scenes draw on publicly shared ideas of scientists exploring whether the brain may receive as well as generate consciousness. They are not collaborators on CREALITY; their work simply inspires possible images. They include Stuart Hameroff (microtubules and quantum consciousness), Bernard Carr (higher-dimensional reality), Birgitta Whaley (quantum transduction in photosynthesis), Alysso Muotri and Kenneth Kosik (human brain organoids), Michael Pravica (wave-based models of the mind and hyperdimensionality), Nicola Kistler (mathematical insight), Timothy Lomas (meditation and quiet states), and Robert Epstein, who organized a 2026 conference on the brain as a transducer.

Research communities informing CREALITY

The AlloSphere at UC Santa Barbara, a three-story immersive sphere for scientific and artistic visualization within Amanda's Media Arts and Technology program, offers a place to prototype CREALITY's geometry, sound and data visualization before Sphere.

Ongoing updates from the Science of Consciousness conference (TSC), the Association for the Scientific Study of Consciousness (ASSC), awakening research at the Consciousness Foundation, and the Consciousness Forum at the Usona Institute, whose next gathering focuses on science and spirituality.

Appendix E: Fidelity Notes, Open Questions and Next Steps

Fidelity notes

- **Collagen:** "piezoelectric at the fibril level"; well established in dry collagen, weaker and debated in wet living tissue.
- **Cochlea:** "sorts sound by frequency along its spiral, a living spectrum analyzer," not "performs a Fourier analysis."
- **Microtubules:** "helical lattice" is the safe description; quantum consciousness claims are framed as hypotheses.
- **Centrioles:** "most animal cells," not "every dividing cell."
- **Quartz:** "helical axis" or "spiral staircase of the crystal," not "spindle."
- **Gamma brain states:** high gamma is roughly 60 to 150 Hz, not "1 to 150 Hz." Meditators' gamma findings are established; the idea that gamma states let people perceive higher-frequency realms is visionary and labeled as such.
- **The Merkaba:** the Merkavah of Ezekiel and early Jewish mysticism is ancient; the star-tetrahedron light body and the sixty-four-tetrahedron grid come from modern teachings, as do the links to Egypt and Sumer. Present them as spiritual imagery.
- **The Seven Rays:** from esoteric teaching; used as neutral colors and qualities.
- **The triune brain:** an outdated model; Scene 2.2 shows layering poetically.
- **Chakras and emotional systems:** the pairing in Scene 3.12 is an artistic rhyme, not anatomy.
- **The Schumann resonance:** 7.83 Hz is below hearing; it is felt in the bass and the seats.
- **Flickering light:** hypnagogic flicker is delivered as gentle, low-contrast modulation reviewed for photosensitivity, never strobing.
- **Seat-level stereo:** an exploration with Sphere engineering, not yet a confirmed capability.
- **Andromeda:** "billions of years from now"; a 2025 study puts the chance of a merger at about 50 percent within 10 billion years.
- **Healing:** the show depicts real science and imagined futures. It makes no claim that the show itself heals.

Open questions

1. Confirm names and roles: Vilina, David Zabowski, Tiff and Nick, Nefeli Manoudaki, Iason Paterakis, Jordana Grader.
2. Confirm the source and wording of the Juan Flores quote, and the psychologist who recorded it.
3. Which Intertribal Native American partners and plant medicine practitioners will lead Scenes 4.10, 4.11, 5.7 and 5.8, and on what terms?
4. Permissions for reference images: Hameroff, Carr, Levin lab, Allyson Grey.

5. Which live modules travel to playback shows, and how?
6. Sphere's haptic seat count, haptic frequency range and safe infrasound levels.

Next steps

1. Distill a core cut using Appendix A, with collaborators.
2. Produce a short proof-of-concept: Act III's descent to the crystal, using the existing quartz and collagen visualizations with full Phonosoma sound.
3. Begin conversations with Vilina, wisdom-tradition advisers and Indigenous partners before visual development of Acts O, IV and V.
4. Gather the visual reference board in Appendix C.

Sources

- Amanda Gregory, Creality project page: <https://www.amandagregory.com/creality>
- ESA/Hubble, "Astronomers thought the Milky Way was doomed to crash into Andromeda; now they're not so sure" (heic2508), June 2025: <https://esahubble.org/news/heic2508/>
- Mix, "Hear the Sphere: Vegas immersive sound": <https://www.mixonline.com/live-sound/live-gear/hear-the-sphere-vegas-immersive-sound>
- Braboszcz and colleagues, "Increased Gamma Brainwave Amplitude Compared to Control in Three Different Meditation Traditions," PLOS ONE, 2017: <https://pmc.ncbi.nlm.nih.gov/articles/PMC5261734/>