

# Things I learned, noticed from week 1 Iterations:

Through Flattening and unflattening, *I tested how flattening alters meaning what is lost, what is simplified, and what new forms of understanding are produced.*

**A non-flat story is not linear, not singular, and not resolved. It accumulates, overlaps, and resists closure.**

## Positioning through iterating: WEEK 2

### Feedback / Turning Point

Based on the feedback I realised my work has quiet a structure of a music.

- rhythm
- repetition
- remixing
- layering
- multiple lines
- different voices operating at once

So this shifted my enquiry:

**How can I create a system where different voices can be read simultaneously, like music?**

## My library of references:

### Medium/Method:

#### 1. The Library of Babel

- Fixed hexagonal rooms, structure that makes it infinite.
- Coexistence of all possible texts (true and false) emerges meaning, not from a single narrative.
- Knowledge not discovered, but navigated.
- Multiple perspectives accumulate without resolving into a single truth.

#### Directly influences my project:

Using finite components to make infinite structure. Module + Repetition + Combination = World.

### Medium/Method:

#### 2. Polyphony

- Fixed hexagonal rooms, structure that makes it infinite.
- Coexistence of all possible texts (true and false) emerges meaning, not from a single narrative.
- Knowledge not discovered, but navigated.
- Multiple perspectives accumulate without resolving into a single truth.

#### Directly influences my project:

Using finite components to make infinite structure. Module + Repetition + Combination = World.

### Medium/Method:

#### 3. Music Theory Tree

- Heptagon shaped Structural Interface revealing the relationships between Modes and Chords to produce sounds. The sounds changes depending on the chosen 'Mode'.

#### Directly influences my project:

Shares similar shapes to Babel's library. A dynamic story building system? It extends beyond my family history and can function as a universal design methodology, a system for exploring how fragmented histories can be reconstructed into multi-dimensional narratives.

### Critical Position:

#### 1. Templo x UN

- Visualises disaster events not as isolated incidents but as interconnected systems.
- Mapping how different crises share underlying structure of 'topologies'.
- Events visually merges and collides, revealing hidden relationships.
- Not simply presenting data, creating navigational system, shifting the focus from individual events to structural conditions.

#### Directly influences my project:

Turning individual events to structural conditions. Visualizing the stories hidden the relationships.

### Topic:

#### 1. Pachinko

- Traces multiple generations of a Korean family living in Japan, revealing how personal lives are shaped by larger historical forces.
- Exploring how identity, belonging and survival are negotiated across time through interconnected characters, marginalized within nation but strongly bonded as family.
- Each character embodies a different response to this condition, showing how history persists not as a single narrative but as accumulated emotional and social experiences.

#### Directly influences my project:

Opposite to polyphony, each sounds harmonies for greater impact. '가족'이라는 가장 끈끈한 형태로 단단하게 이야기 전달.

### Broder Discourse and Conceptual Domain:

#### 1. Conditional Design Manifesto

- The designer no longer designs the final form, but designs the conditions in which forms can emerge.
- 복잡한 구조는 복잡한 계획이 아니라, 단순한 규칙에서 나온다. 자율 + 명확한 조건 = 창의적 질서.
- Conditional Design은 세상을 계획함으로써 통제하는 것이 아니라, 조건을 설계함으로써 스스로 살아움직이게 만든다.

#### Directly influences my project:

Instead of presenting a resolved interpretation, I construct a platform in which narratives are continuously generated, layered, and recombined. In this sense, my role shifts from authoring meaning to designing the conditions through which meaning can emerge.

애네도 결국 다 시각적인 영향이라기 보다는 그 구조적인 레퍼런스들이다. 시각 레퍼런스들도 그 속 안의 구조를 더 흥미롭게 봄.

내가 지금 차갑다고 느끼는 이유가 살아움직이지 않아서?

## What am I seeing? Learning through references:

*I am not trying to tell a more complex story. I am designing a system that allows multiple stories, times, and perspectives to coexist without collapsing into one dominant narrative.*

In other words, my interest lies not in the "multi-dimensional story" itself, but in the structures that hold that dimensionality in place—so it doesn't collapse.

So my position is not that of:

- an image maker,
- a storyteller,
- or even a simple translator,

but rather, a **designer of narrative conditions.**

**How can a visual system hold multiple voices, times, and historical positions without collapsing them into a single readable narrative?**