



**Note** = narrative fragment  
**Mode** = perspective  
**Chord** = collision of perspectives  
**Hexagon** = navigational space

The key principle is:  
 The story is not stored as a sequence.  
 It emerges through navigation.

I structure the system around one central figure: my great-great-grandfather as a root note.

Around him are seven modes, each representing a different perspective:  
 Ionian → Korean national record  
 Dorian → Japanese colonial record  
 Phrygian → family oral history  
 Lydian → absence and lost documents  
 Mixolydian → artistic reconstruction  
 Aeolian → public memory and folk context  
 Locrian → institutional void

Each mode uses the same "material," but begins from a different position.  
 So the same life produces different narratives.

The outer chords represent moments where perspectives collide and generate meaning.

For example:  
**Dm: Contradictory Naming**  
 Korean record × Japanese record  
 → Independence activist vs unruly subject

These are not resolutions, but tensions that remain active.

Some details:  
 H/W = is either harmony or Weight/conflicted → i made them all W to make each voice independent

Also, Mixing some factual and fictional info together just like Babel's library, blurring fiction/reality and System feels convincing rather than factual

Special aspects of music as my medium:

- Music is both **linear and simultaneous**—it unfolds over time while allowing multiple layers to exist at once.
- The same set of notes can generate **entirely different moods and structures**, depending on how they are arranged.
- It offers a strong framework for **visually translating polyphony**—multiple voices coexisting without collapsing into one.
- It inherently works with **time, repetition, variation, and collision**, making it an ideal system for structuring complex narratives.



The starting point is a composite diagram from music theory: a geometric visualisation of the **major scale**, mapping the relationships between its seven derived modes and diatonic chords. Originally, this functions as a kind of "cheat sheet" for musicians—a tool to grasp harmonic structure at a glance across the fretboard or keyboard.

I am interested in how this diagram operates not just as a representation, but as a **system that generates possibilities**. This connects to The Library of Babel and my own practice through a shared structural logic:

- **Music Theory Tree** → finite notes / infinite music
- **Library of Babel** → finite characters / infinite books
- **My practice** → finite records / infinite interpretations

What links these is not the content itself, but the condition: a **closed set of elements** that produces **endless variation through arrangement, relation, and navigation**.

The outcome is not a single visual map, but a navigable system.  
**The story is not stored as a fixed sequence. It emerges through navigation.**

**The audience does not receive a story. They enter it.**  
 From one "room," they can move to another: from archive to memory, from surveillance to imagination, from absence to reconstruction.  
 Each movement produces a different narrative path. So finally: My aim is not to eliminate flattening, but to design a system where flattening is delayed, exposed, and resisted.

**I also tried making navigational digital space...**

