



# Positions through Iterating

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📅 Created	9 June 2026
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## My Practice Process until now

1. Picking a Story, Revealing the Structure of why that story has formed. **Not visualising what is visible, but revealing the hidden system.**  
Ex. *The existence of Guy the Gorilla. Not about animal rights but spectatorship structure (어쩌보면 내 지금까지의 purpose of illustrating을 내가 마지막에 현실화? 어떻게 보면 flattened for representation 이 아니었을 수도 있디?)*
2. Reconfiguring the Responsibility position within the system. Taxonomic Subversion.  
Ex. Its not that Gorilla's are trapped but humans trapped them for our joy.
3. Unlearning through illustration. Translating Complexity.  
Ex. *Visualising human excitement caging animals through weaving dialogues.*

💡 **Positionality 1: Uncovering structures and redistributing responsibility with my empathetic illustration tool.**

but, all these outcomes became **flattened for representations**. Complex research became simplified visuals, Layered experience became single output and the process was reduced to result. Therefore, I looked into My methods of Translating, where I worked with over 80 archival materials about my great great grandfather who was Korean Independence activist during Japanese colonial era, and used critical fabulation to reconstruct missing histories and invented my 'granddaughter,' who is a curator, turning family history to shared memory.

One of outcome from this project was the 'auditory map or musical score.'

A musical score is inherently a fragmentary tool designed to freeze time and reproduce it. I used this to hold emotions, journey, song and my granddaughter's note, bridging past, present and future in once space. For Position through Iterating, I decided to use this as the testing ground to examine my own act of translating, observe how flattening occurs, and experiment with how it might be undone.

so my position through iterating is performing, process of experiencing the atmosphere, the raw emotions, and the entire physical space, **bringing back to life everything that was flattened by the paper.**

💡 **Critical enquiry 1: How complex histories are flattened through representation, and how this flattening can be resisted or undone through iterations.**

Through iterations, i realised **Flattening is not just the result it is already embedded in the process.**

As mapping suggests, **"mapping begins with selection, and selection is already flattening."** The moment I choose what to include, what to edit, and how to represent something I am already flattening its complexity.

So I started to look at unflattening/deflattening. Deflattened story is a non-flat story. **A non-flat story is not linear, not singular, and not resolved. It accumulates, overlaps, and resists closure.** So I decided to test the further with iterations on **Non-linear time and Accumulation.**

## Positions through Iterating.

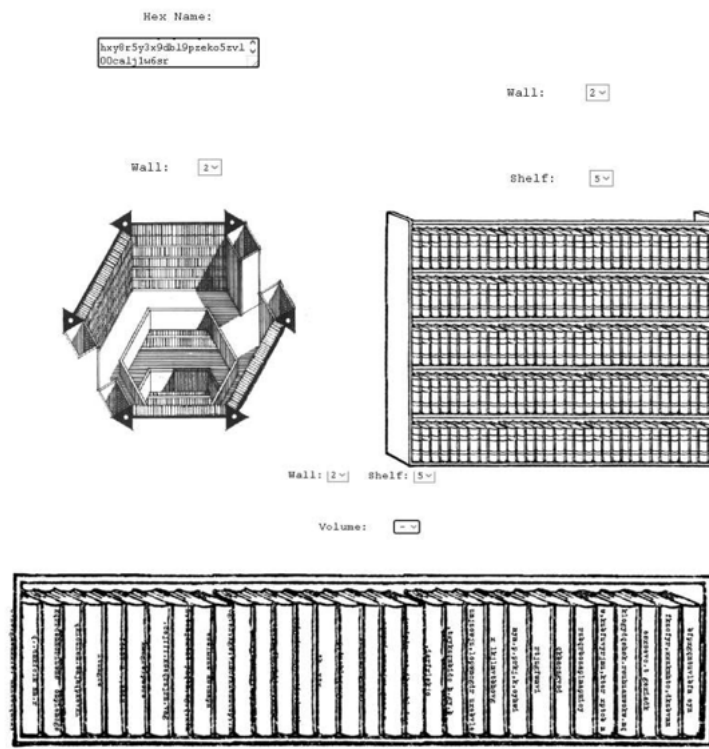
Feedbacks:

- Sensing a lot of musical elements from my iterations: Rhythmic, Repeating, Remixing, Layering.
- Would it extend beyond personal history?

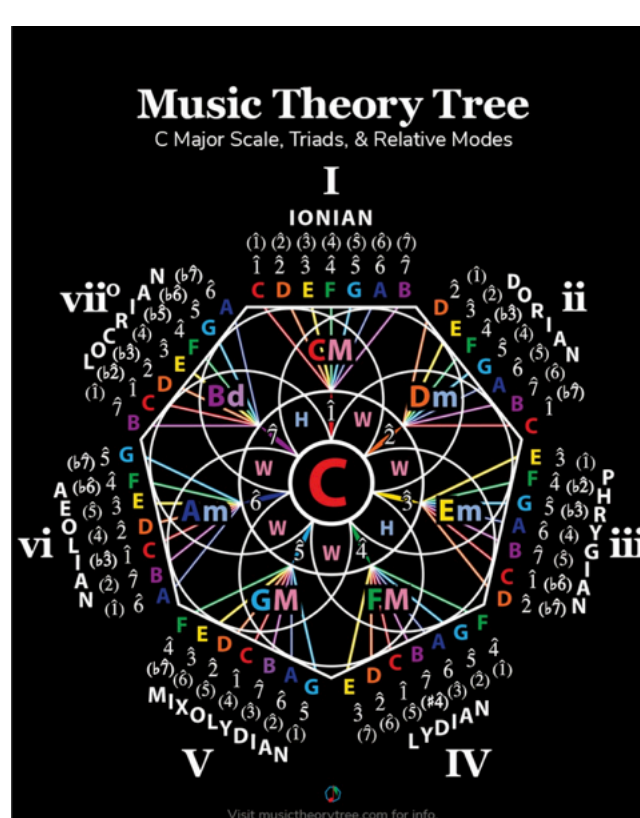
This made me to think about how multiple voices can be operated at once and I decided to explore that by developing a system/structure.

💡 **Critical enquiry 2: How can I create a system where different voices can be read simultaneously, like music?**

Main reference: Library of Babel, Polyphony, Music Tree diagram



1. **Library of Babel:** Universe is imagined as an infinite library of hexagonal rooms, filled with books built from a finite set of characters but an infinite combinations creating infinite stories. **Knowledge is not discovered but navigated.** Multiple perspectives accumulate without resolving into one truth. Uses fabricated references & pseudo-footnotes to blur fiction/reality.
2. **Polyphony:** Multiple voices coexisting without a dominant perspective. Term borrowed from music → independent lines sounding simultaneously, conflict, overlap, and challenge each other.



3. **Music Tree diagram:** Centred on the C Major scale, mapping its internal harmonic structure. Visualises 7 modes and diatonic chords within a single system, revealing how one **system generates multiple tonal perspectives.**

💡 **Positionality 2: Becoming a designer of narrative conditions.**

**From uncovering structures and redistributing responsibility within them to build, test, and even dismantle a system within my own practice.**

Rather than guiding the audience toward a single understanding, I want to provide a framework that allows them to navigate, interpret, and construct their own translations.

The system is no longer a linear timeline. Not a place where stories are simply found, but a space filled with entrances, without a single fixed destination. A space of infinite possibilities, not for passive readers, but for active creators.

**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.**

💡 **Critical enquiry 3: How can a visual system hold multiple voices, times, and historical positions without collapsing into a single readable narrative.**

## Building My System

My 'system' combines music theory diagram with the logic of The Library of the Babel.

- Hexagon → Navigational Space.
- Note (Centre) → Narrative Fragments
- Mode → Perspectives
- Chord → Collision of Perspectives

Key Principle: The story is not stored as a fixed sequence. It emerges through navigation, turning the finite records the infinite interpretation.

Structure the system around one central figure, **my great-great grandfather**, as a root note, around him there are 7 mode, perspectives. Each mode correlates with my grandfather, but has a close relationship with or in a tension with.

## Outcome

Two outcomes: 1 draw navigational system + 2 Websites.

Not a single visual map, but a navigational system. The audience does not receive a story but they enter it.

They can move around from one room to another. From archive to memory, from surveillance to imagination, from absence to reconstruction. Each movement produces a different narrative path.

**My aim is not to eliminate flattening, but to design a system where flattening is delayed, exposed and resisted.**