

Position through Essaying

# GETTING HERE

## National Memorial of the Korean Provisional Government



### Transportation

By Subway

Take Line 4 to Samgakji Station. Exit 13. Follow the designated historical route for approximately 600 metres.

By Bus

Multiple public bus routes stop near the Memorial. Visitors are advised to follow the official entrance sequence.

By Foot

Walking allows partial access to surrounding traces, fragments, and unofficial historical remains.

By Archive

Some routes may be incomplete due to missing records, erased names, and institutional restrictions. Access cannot be guaranteed.

### Accessibility

Step-free access available. Historical access limited. Certain narratives may remain partially inaccessible due to institutional omission, political suppression, or archival absence.

### Visitor Guidance

Visitors are encouraged to follow the recommended route for the most coherent historical experience.

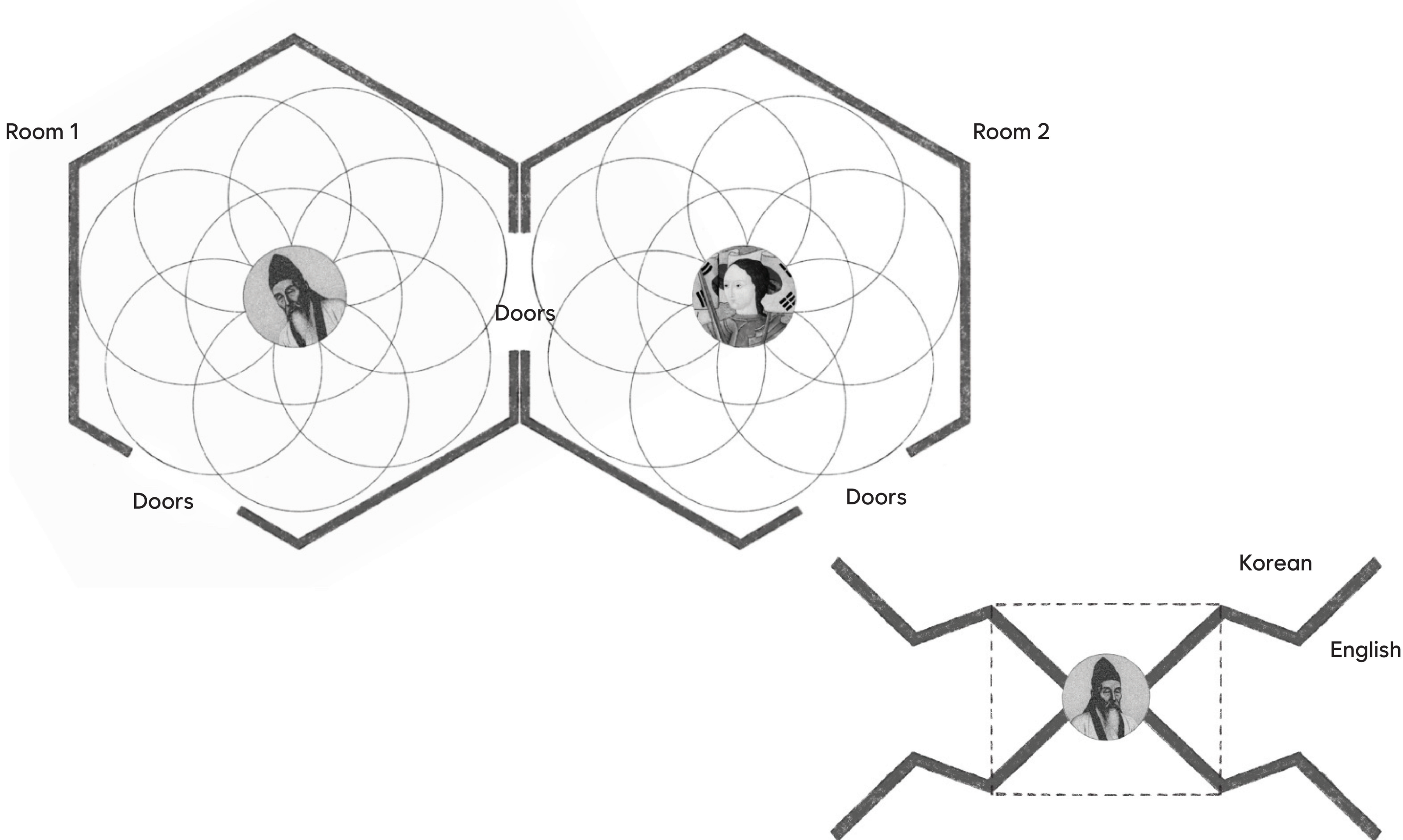
Deviation from the official path may result in fragmented encounters, conflicting testimonies, and unresolved historical material.

### Footnote

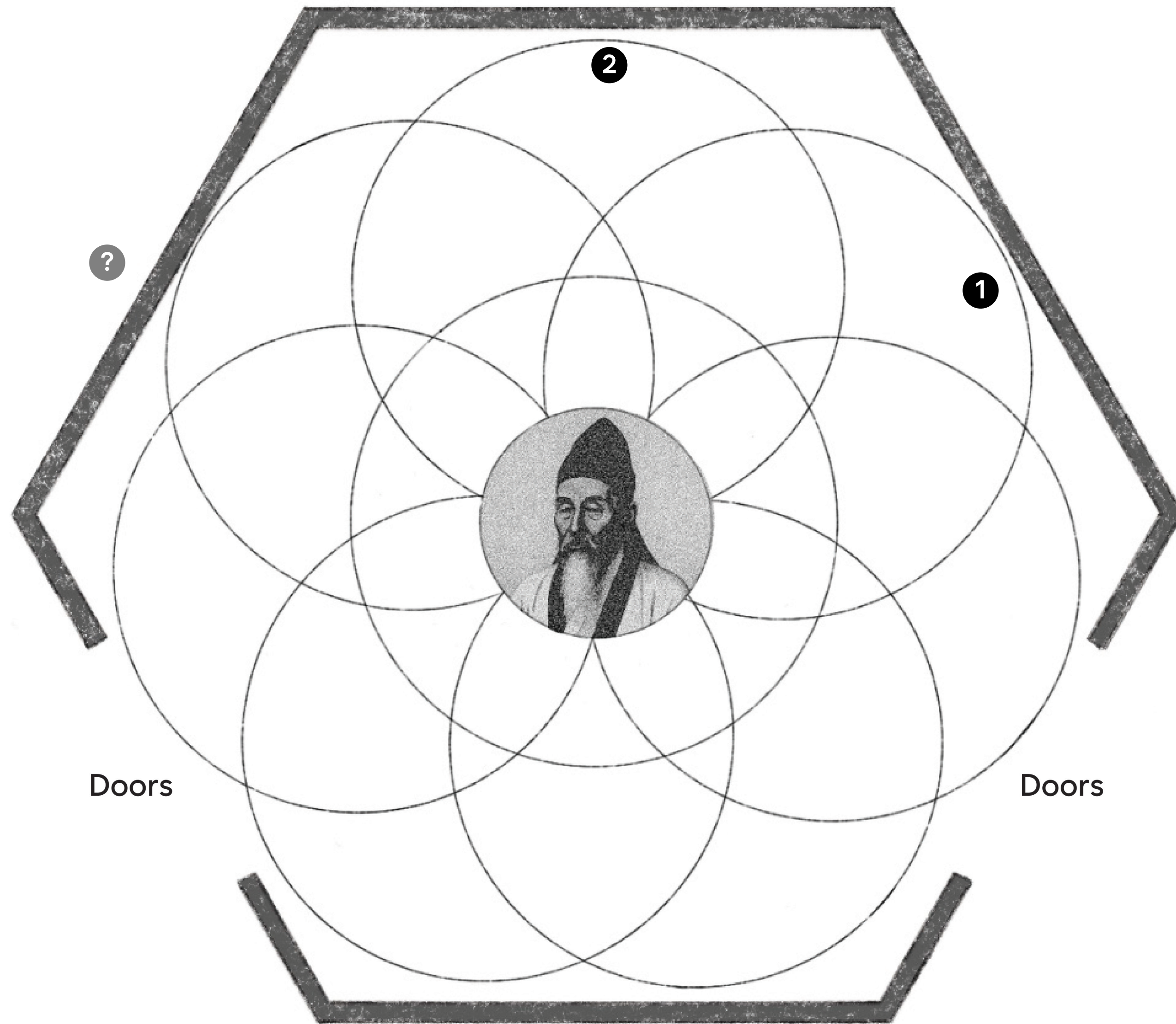
“The orchestration of physical bodies through predefined transit lines mirrors institutional ‘Power (over);’ sanitising space into predictable and manageable routes.”

Adapted from Adesola Akinleye, Navigations: Scoring the Moment (2021)

### Museum Floor Plan



# 1 Floor 1



## 1 Sang-mu Seo

 Audio guide available

Great-great-grandfather of the designer.

An independence activist of Korea during the Japanese colonial era, dispatched to Manchuria to protect Korean migrants.

## 2 Recognised Figures

 Audio guide available

Park Cha-jeong, a prominent anti-colonial resistance fighter.

Yu Gwan-sun, the 17-year-old icon of Korean independence.

Lee Ok-seon, a state-recognized victim of the Japanese military 'Comfort Women'

## ? Heritage as Process

 Audio guide unavailable

Rachel Emily Taylor's description of 'heritage as a process' navigates a new path.

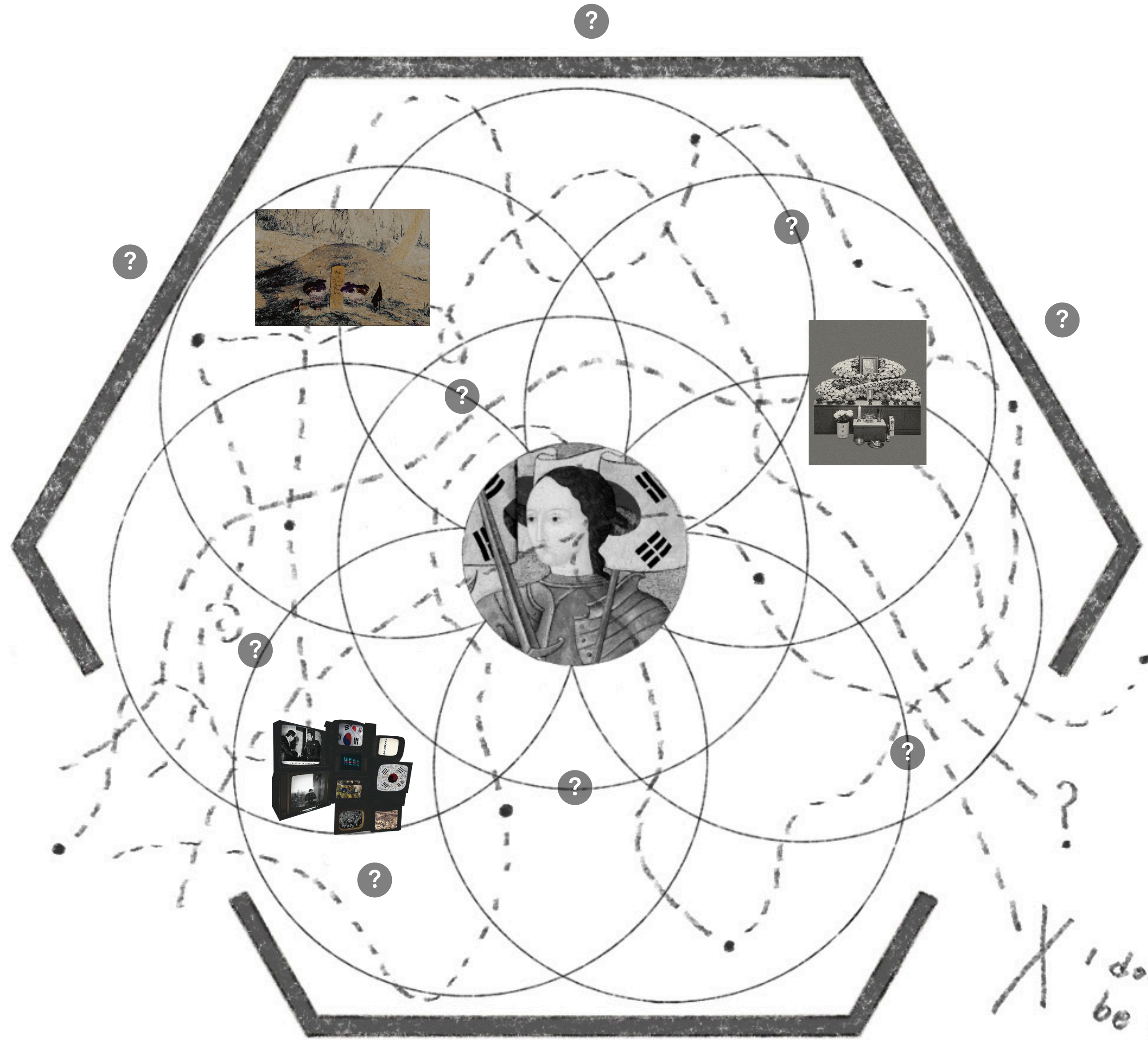
Heritage is not a fixed subject. It is constructed, repeated, and negotiated. A continuous process of looking after voices. If we only follow the official guide, we miss what the museum chose to throw away.

## ? Library of Babel

 Audio guide unavailable

This page layout adopts Taylor's (2020) critique of the museum caption. By aligning the family archive within a rigid curatorial matrix, the graphic architecture tests how design historical functions to flatten the chaos of memory into a manageable, institutional sequence.

# 2 Floor 2



*"Warning. You are leaving the designated path. Please return to the official route."*



## Passive viewers to Active Explorers



Audio guide unavailable

Outside the smooth guided official route, the archive no longer unfolds in a clean sequence. Multiple narratives begin to overlap: state records, personal testimonies, untranslated grief, missing names, administrative language.

The exhibition shifts from a guided sequence into a fragmented encounter.



## Overwritten Guide



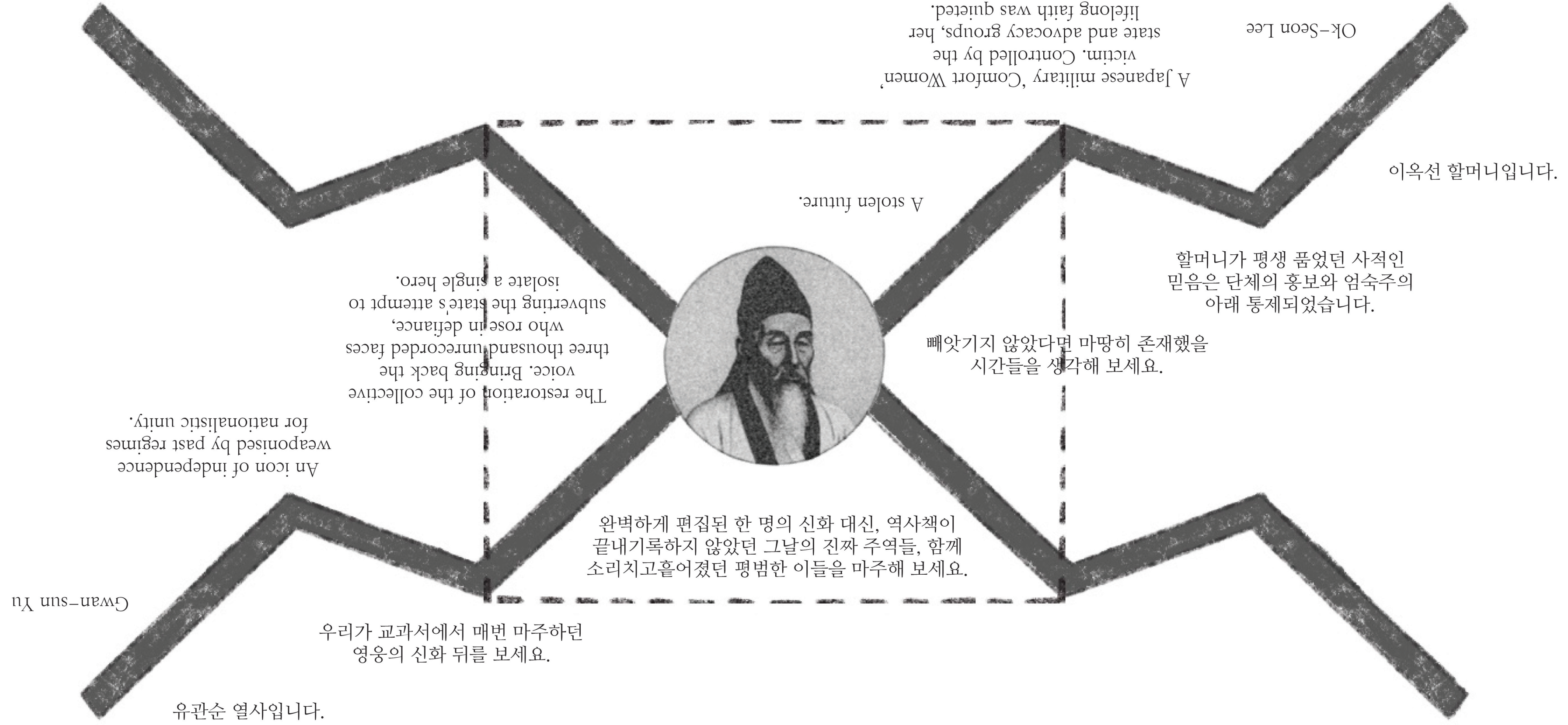
Audio guide unavailable

By physically crossing out the navigated boundaries of the floor plan, the layout shifts from passive spectatorship to active rerouting.

As the viewer scribbles their own sub-narratives onto the page, they reclaim political agency, transforming the guide book into an instrument of 'Power (to)' (Akinleye, 2021).

*X I don't want to be directed.*

# 3 Floor 3



The inclusion of Shaun Tan's (2006) portraiture methodology replaces textual overload with sensory sensation.

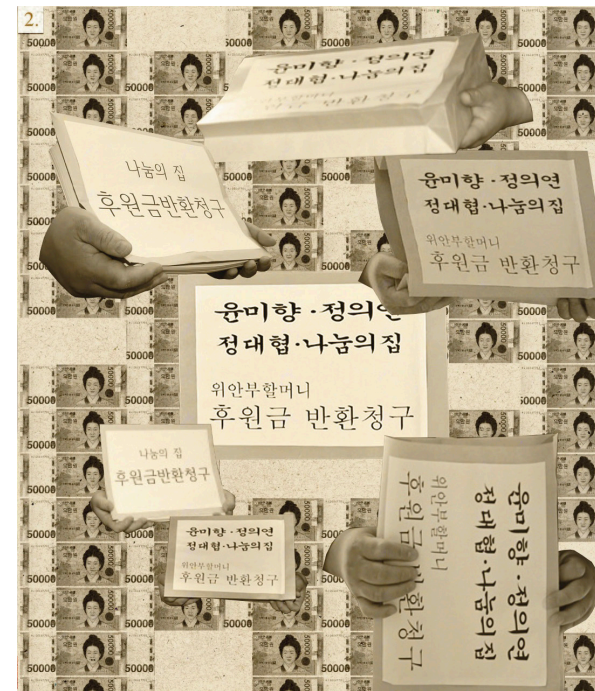
Furthermore, the reversed typography requires the reader to physically rotate the guide book, aligning with Do Ho Suh's (2017) practice of using embodied navigation to re-experience the spatial and temporal distance of memory and absence.

# Don't miss these landmarks across the museum!

This concluding page subverts the traditional commercial checklist of a museum guide. By framing non-existent artifacts as the institution's 'landmarks,' the layout embodies Akinleye's (2021) premise that 'all resources are bound to the absence in the moment of being absent.'

The viewer is left with a checklist of voids, shifting the document from a literal biography to a broader critique of structural erasure. Here, the designer's positionality is exposed not as a neutral archivist, but as an active mediator who maps what the institution chose not to keep.

1



*[NOT FOUND]*

2



*[REMOVED BY THE INSTITUTION]*

3



*[ABSENT FROM THE SPACE]*

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