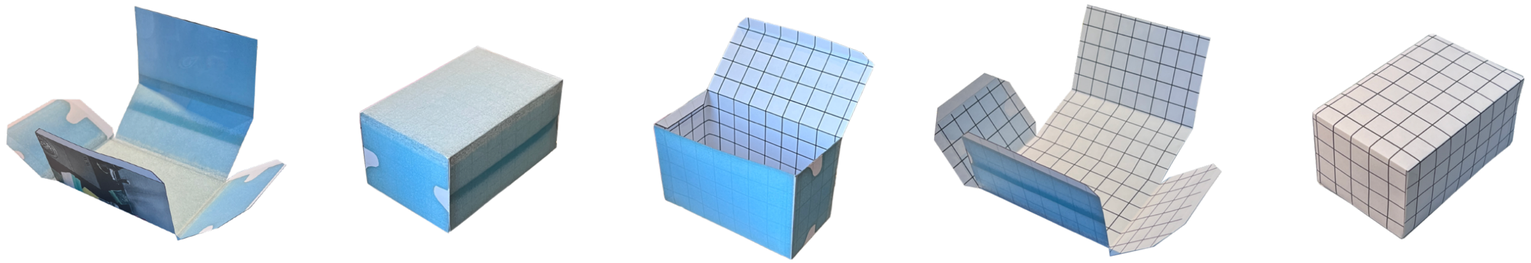
What interested me?

Objects and the Transformation Across Abstract Dimensions



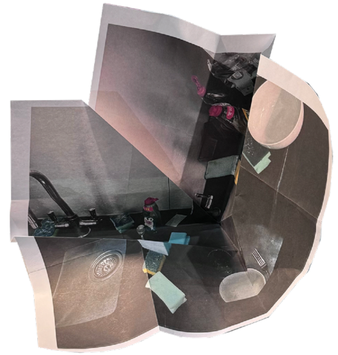
The Existence of Objects across Different Contexts and Dimensions:

How are objects defined through perception, memory, or language?
And are these definitions inherently limited by the dimensional framework we inhabit?

What interested me?

Spatial and Perceptual Limitations





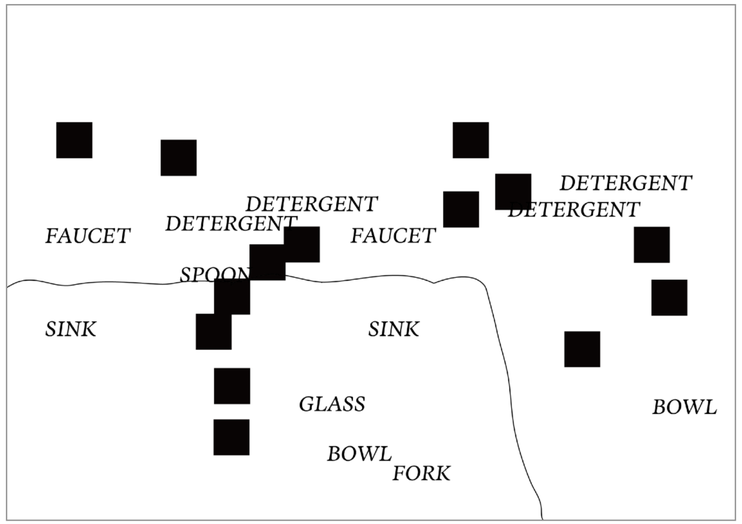


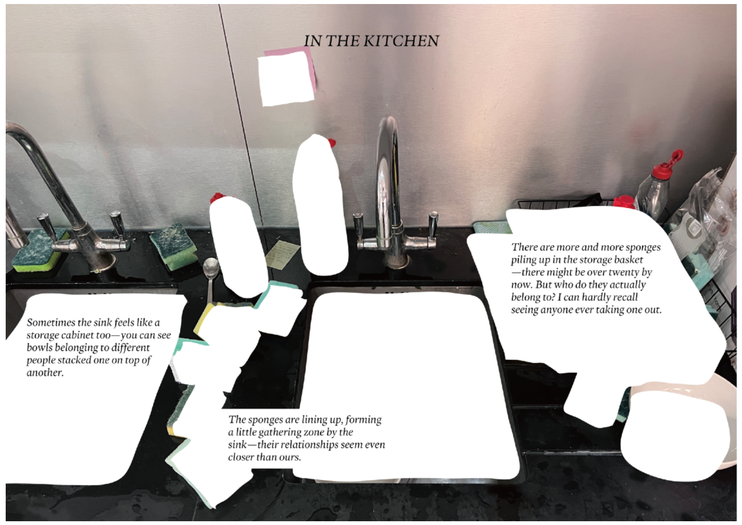
Different Forms of Dimensional Structures in Narrative:

How do we interact with objects and space?
How are these interactions shaped or limited by perceptual structures?
Are we perhaps already situated within a dimension that constrains our understanding?

What interested me?

The Inaccessibility of Language and Dimension

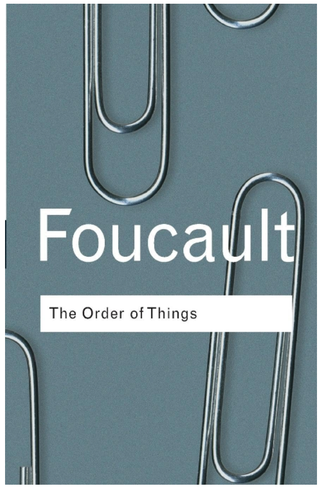



Non-linear Reading:

Can language describe the *unexperienced*?
How does language name objects and space?
How does writing carry time and dimension?
Is it possible to construct a multi-dimensional, navigable textual space?

*The Order of Things:*
*An Archaeology of the Human Sciences*

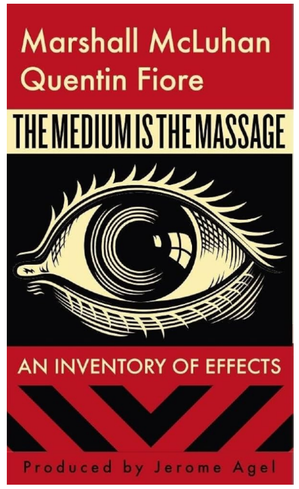



Language is the projection of the human mind onto the world.

…

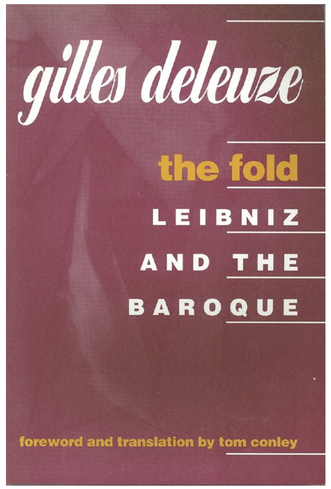
Still, this led me to a deeper question: when we say “I understand something”, are we the subject, or merely the vessel through which language speaks? How does language determine the way we understand “things”? If language only temporarily sutures the chaotic nature of being, can we reopen that fissure? In other words, can discourse construct new spaces within an already known one? For instance, if I use subjective language to reframe a public space, is it possible to generate a new sense of privacy within it?

*The Medium Is the Message:*
*An Inventory of Effects*



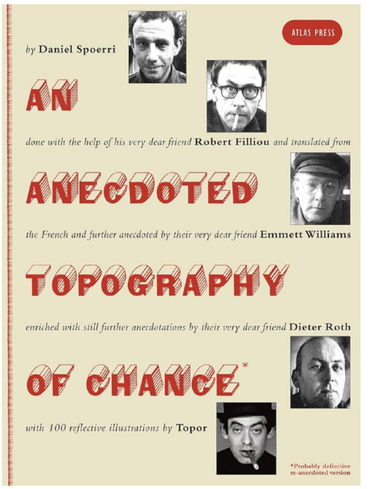

Language is no longer the sole means of describing the world, and as a creator, I must learn to use both medium and environment as tools for storytelling. Just as the book’s layout and visual-textual composition break away from linearity and traditional reading paths, they liberate the reader from conventional logic. This suggests that the medium is not merely a vessel for information, but a generator of meaning—its form and structure become integral parts of the narrative.

*The Fold*




The fold is a powerful metaphor that sparked my interest in an endlessly extendable worldview and the complexity of perception. Under this metaphor, space itself seems to come alive.
Deleuze treats the fold as the smallest unit of the world, or as a generative logic. Spatially, the fold as a topological structure that can be endlessly folded and extended breaks free from the limitations of walls. This suggests that architecture is no longer merely a container. The fold’s nonlinear and continuous nature can also extend beyond space, applying to objects, sound, and even language.

*An Anecdotal Topography of Chance*




In this context, the object is no longer just a “real” thing—it becomes a passage through which narratives flow. This prompted me to look at objects differently: to re-understand them, to consider how memory and imagination could be tools for rewriting the construction of reality through interpreting the existence of things.
The meaning of things shifts between layers, as language slips, order collapses, and definitions drift—each interpretation generating something new.
In other words, when one person’s words are layered upon another’s, are we not continually creating new spaces where meaning can emerge? In the accumulation of annotations, objects become enveloped in language and signs, eventually perhaps drifting away from their original reality. Could this, then, be a new mode of existence for objects?

*One and Three Chairs*



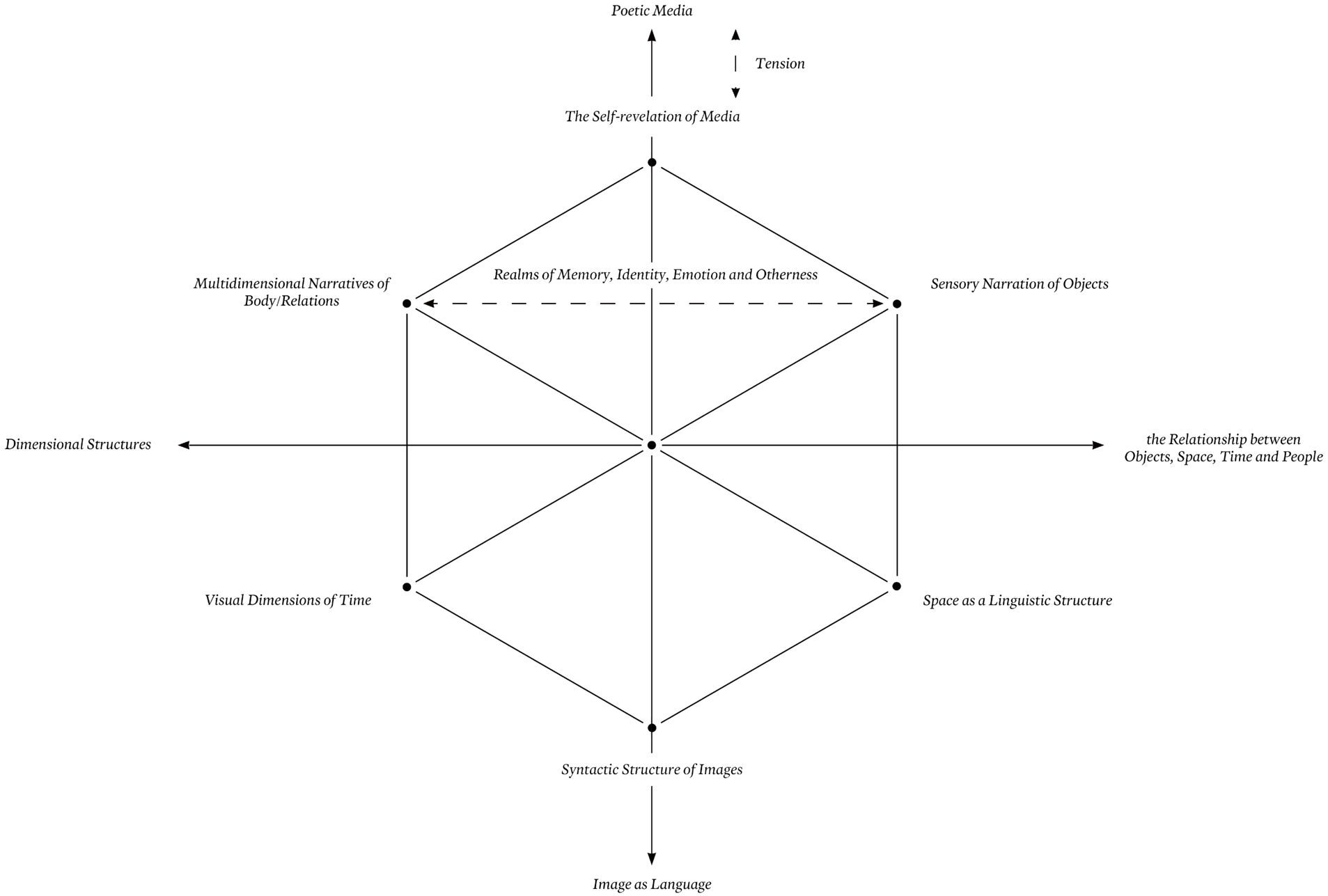

The different representations of the same object made me realize the multidimensionality of existence. One and Three Chairs raises questions about the relationship between the real and its representation, and the limits of language—both of which have influenced how I look at and question the notion of existence.

When existence shifts from sensory perception to visual representation, and finally to semantic interpretation, it aligns with what The Order of Things suggests: that these forms are not reproductions of a stable reality, but rather separate systems of meaning—different constructions of cognition. In this sense, the way we understand the world becomes questionable. And it is in this loosened gap that I find space for creative exploration. Can I also pose a series of questions for the audience, prompting them to ask: What is the foundation of the reality we believe in?

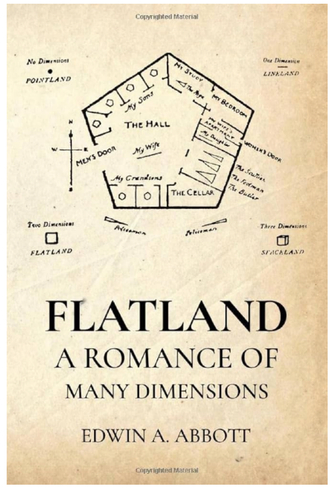
*The Hotel*




In this project, photography becomes a medium of voyeuristic narrative. Its aim is not aesthetic presentation, but rather something akin to crime-scene documentation: a cataloging of private belongings, forming a chain of evidence of existence. This amplifies the distance between the detached author (the observer), the audience, and the exposed private world. The juxtaposition of photographs and text creates dissonance, doubt, and tension—challenging our assumptions: Does photography imply truth? Does text mean objectivity? Does combining them produce something real?


Poetic Media
Tension
The Self-revelation of Media
Realms of Memory, Identity, Emotion and Otherness
Multidimensional Narratives of Body/Relations
Sensory Narration of Objects
Dimensional Structures
the Relationship between Objects, Space, Time and People
Visual Dimensions of Time
Space as a Linguistic Structure
Syntactic Structure of Images
Image as Language

*Flatland:*
*A Romance of Many Dimensions*



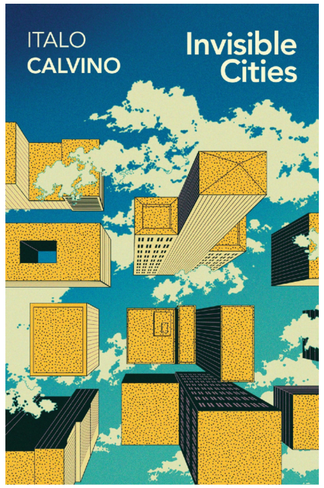

Limits of Perception — Using 2D metaphors to explore the constraints of cognitive dimensions

Invisible Realities

Fusion of Language and Graphics — Narratives unfold through diagrammatic thinking, inspiring visual writing or map-like texts

Spatial Consciousness — Spatial structure is not only form but also a model of thought

*Invisible Cities*

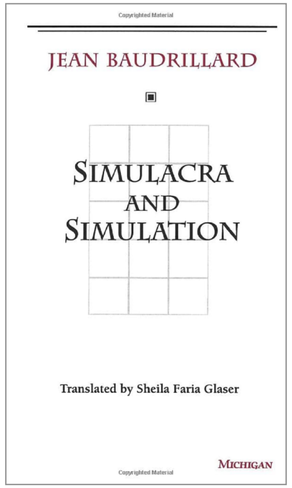



Poetic Coding of Space — A city as a linguistic system

Cities as Memory Networks — Urban landscapes as memory webs

Realism within Fiction

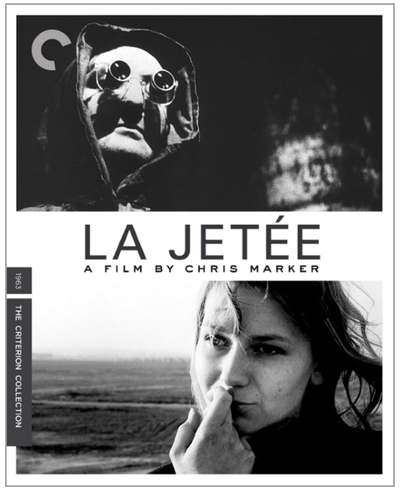
*Simulacra and Simulation*




The Disappearance of the Real — Useful for reflecting on the confusion between image and reality

Medium as Mechanisms of Power — Simulacra as tools of control

*La Jetée*




Fractures in Time — Static photos and time travel

Paradox of Stillness and Motion — Still frames form a narrative

*Hiroshi Sugimoto's*
*Theaters Series*



Materialization of Time — An entire film compressed into one frame, experimental photography

Embodiment of Viewing — Photography as a material trace of seeing

*Dogville*



Spatial Construction Through Sound — Invisible but audible walls inspire the use of sound as a structural medium.

*24 Frames*

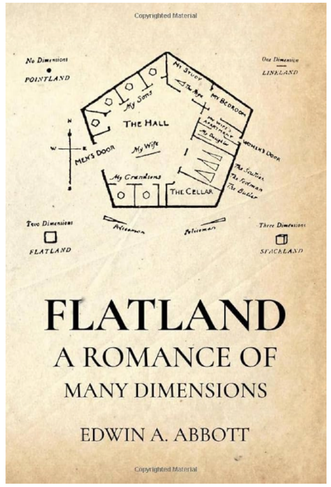


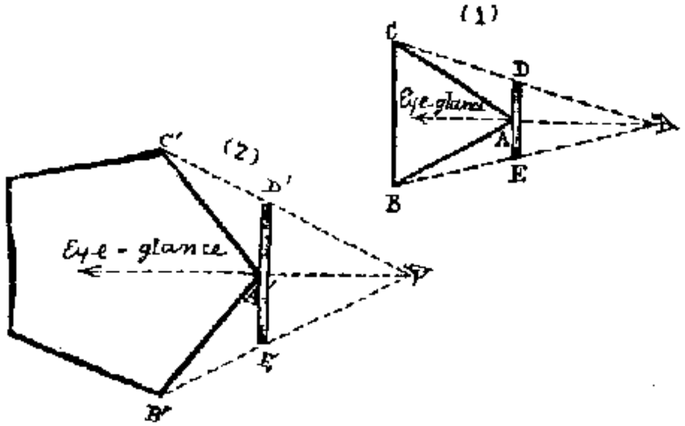

Dialogue Between Image and Stillness — Each *frame* is a static image, but also a slice of time

Non-linear Presentation of Time — Each frame presents a different form of time

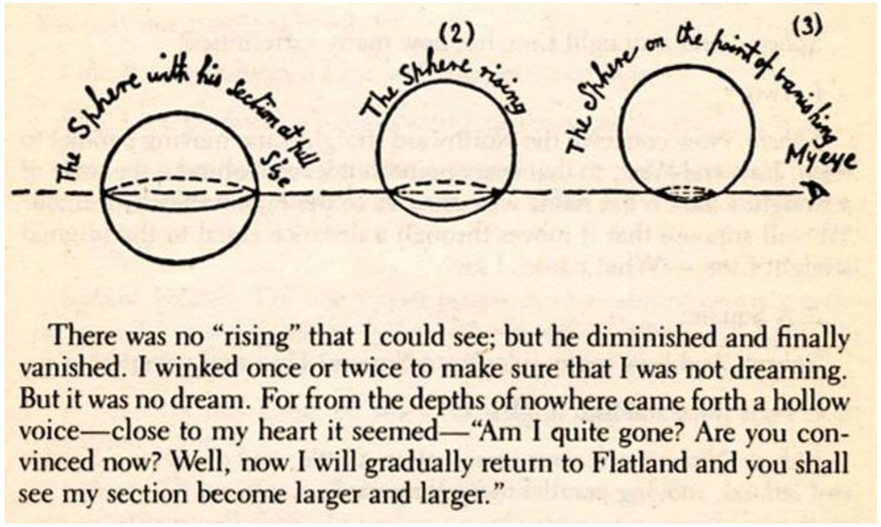
The Layered mediums — This short film layers multiple mediums (painting, photography, video)

Flatland:
A Romance of Many Dimensions




When I am a square, how do I see the world?




There was no "rising" that I could see; but he diminished and finally vanished. I winked once or twice to make sure that I was not dreaming. But it was no dream. For from the depths of nowhere came forth a hollow voice—close to my heart it seemed—"Am I quite gone? Are you convinced now? Well, now I will gradually return to Flatland and you shall see my section become larger and larger."

Flatland has an inspiring significance for my creative system because it uses a seemingly simple two-dimensional world to reveal how we are constrained by the *dimensions* we inhabit—whether in perception, knowledge, social structures, or mediums.

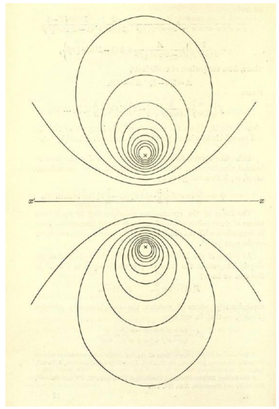
I chose it as an important reference because it, through allegory, transforms abstract philosophical issues into concrete spatial metaphors, allowing the *invisible structures* to become objects of thought and expression. This aligns with my focus on the *relationship between space, objects, time, and people*, as well as how to fold, unfold, and disrupt these relationships through medium and form.

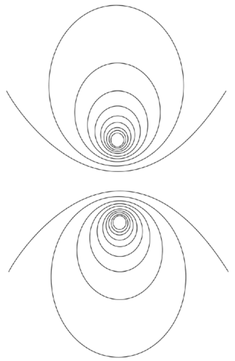
Through Flatland, I can establish a multi-dimensional path of exploration between theory and practice.

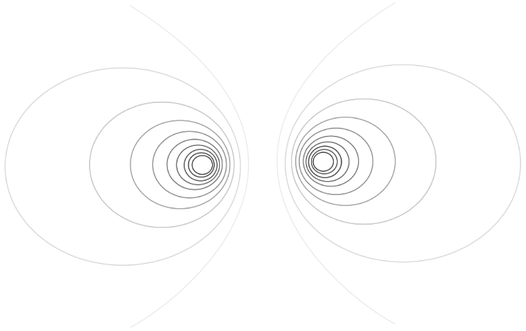
# FLATLAND




Language is the projection of the mind onto the world.







When we look at an image, even if it is two-dimensional, we still view it with a three-dimensional mindset, so we can recognize it as a shape that can have space.
However, when we switch perspectives and view the image in a two-dimensional way, it can only be seen as a line with varying colors.
I am curious about the differences in viewing across dimensions.

Looking from above? Looking from the plane?

1. Dimension as a Power Structure: Who gets to go *up*? Who is *flattened*?
2. How do objects carry multidimensional experiences?
3. Can medium help us *break through dimensions*?
4. Can folding serve as a language of an anti-dimensional system?