Written Component

(Unit 2 Brief 1: Positions through Iterating)

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Part One: Short Statement

In this project, I explored a direction that has deeply interested me so far—an evolving collection that could be described as “objects, space, people, and their relationships”. Over the past two weeks, I began with the public area of my living space—the kitchen—and examined the different states, times, and locations of objects to reflect on the relationship between private and public space. Through iteration, I experimented with changing narrative approaches and subjects, and introduced considerations of language, imagery, and dimensions. This allowed me to explore the existence and meaning of things from a broader perspective.

After two weeks of iterative experimentation, I reorganized six references and their connections to my line of thinking. I found that these references form a resonant network among themselves, which helped deepen my understanding of the direction I wish to pursue—both conceptually and in practice. I enjoy discovering the connections between references that interest me—sometimes they reinforce each other, or one may serve as the artistic expression of another’s theme. This process suggests that I’m building a certain coherence in my thinking within the field I want to continue exploring, and perhaps also signals that I’m gradually approaching the themes I most desire to research and express.

Reading, to me, offers new ways of critically interpreting the world, and supports my ongoing habit of questioning. As my writing progresses, it becomes clear that I enjoy refining my areas of interest by continuously asking questions. This helps me envision the next steps in my creative process. I hope that by persistently engaging with these questions, I will discover new perspectives through which to view the world.

Part Two:

1. Written response to references from the reading list

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

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

When I read Foucault's *The Order of Things*, what I perceived was a dynamic interplay between symbols, language, and knowledge—within which "reality" is constructed. The reality we perceive is no longer a natural given, nor a stable whole, rather, it is a product shaped by discourse. When language ceases to be a mere act of naming reality and instead becomes a means of constructing it, it also becomes a medium through which we perceive the world. It is not only a tool for expression but a field in which things, phenomena, and existences are interwoven and generated. In this way, language mirrors the order of cognition while also connecting us to the chaos and uncertainty of existence.

So then, if we strip away all tangible objects and leave behind only text, what are we left with? What do we see?

In my creative process, I first attempted to "construct" objects through text—using language to reflect on the nature of existence within the gap between language and reality. Later, I experimented with using text to replace physical objects, challenging the possibility of language serving as a representation of material things. But has this really worked? I remain unsure, and believe it requires further reflection.

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?

Foucault, M. (1989) *The Order of Things: An Archaeology of the Human Sciences*. London: Routledge.

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

It's not just the content—the book itself is compelling evidence of the idea that *the medium is the message*. 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.

This is precisely why, in this project, I experimented with different media as narrative tools. For example, in the first week, I used a sponge, a photo of the sponge, and a sheet of paper printed with that photo to collectively explore the relationship between objects, people, and space. In the second week, I turned to maps and archival materials to investigate a space I was interested in—another attempt to use media as a mode of communication.

Moving forward, I hope to continue exploring how various media can be used to organize and convey information—such as paper structures, projections, installations, or other media that interact with space and invite spatial storytelling. I want the space itself to become part of the narrative apparatus. At the same time, I hope the audience can perceive information through their interaction with my work, rather than merely receive it through a single textual account—creating a more balanced form of discourse.

McLuhan, M. (2001) *The Medium Is the Message: An Inventory of Effects*. Berkeley: Gingko Press.

2. Written response to a reference (related to my project in its topic)

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.

Perhaps language itself can be seen as a generative folding movement—this is why I'm drawn to incorporating the concept of the fold into my research. What I find most resonant is the semantic fluidity of language, which echoes the qualities of the fold. Language is not made up of fixed signs — it carries tone, rhythm, emotion, and it constantly folds within shifting contexts, like a fold folding upon another, endlessly iterating and flowing. After reading this book, I began incorporating different forms of language into my practice: descriptive words, dialogue, poetry, and elusive inner monologues. The boundaries of meaning dissolve as the inside and outside of language seep into each other. It is within these folds of language that the subject is constructed—this is the tension unique to the fold.

At the same time, I feel that our creative process at this stage also resembles a fold—not a fixed outcome, but an ongoing process. This kind of generation is not about achieving a stable or affirmative structure, but about a continuous, spontaneous mode of movement—an inexhaustible, interwoven becoming.

Deleuze, G. (1993) *The Fold: Leibniz and the Baroque*. London: The Athlone Press.

3. Written response to a reference (related to my project in its medium or method)

An Anecdotal Topography of Chance

What inspired me most about this book is how the author places mundane, fragmented objects from daily life into a topography—a mapping experiment that becomes an act of modernology within the domestic space. This is not simply a record of objects, but a layered documentation of human behavior, consciousness, emotion, and activity. By interpreting moments of frozen chance, Spoerri questions traditional spatial structures. I believe there is potential in this process to reconstruct the order of a space.

Each object in the book comes with detailed annotations. Often, these annotations diverge from the object itself and instead relate to anecdotes, cultural associations, or personal memories. 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. As a result, I began recording my reflections, memories, and perceptions of everyday objects in poetic language—attempting to reconstruct my understanding of the kitchen space through words.

At the same time, I invited others who share this living space with me to contribute to a collective kitchen memoir. I believe that involving different people in the act of interpreting reality can be a powerful form of practice. Much like the multi-layered annotations in Spoerri's book, this turns the work into an open structure of interpretation. 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?

Spoerri, D, et al. (1966) *An Anecdotal Topography of Chance*. New York: Something Else Press.

4. Written response to a reference (demonstrates a critical position in context of my specific topic, medium, or method)

4.1 *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?

This idea is why, in my first week, I created “fake sponges” through images and played with objects using different methods—an attempt to dismantle perception through exploring different modes of existence.

I also see a connection here with the idea that *the medium is the message*. Image, language, and object—as three distinct media—each convey different kinds of information. The image turns the object into something shareable; language abstracts it through definition; and the object itself becomes a kind of metadata, open to interpretation. How we perceive a thing depends on the medium through which we encounter it. This realization led me to incorporate text into my work. Through poetry, dialogue, and speculation, I aim to construct a space that invites reinterpretation.

Kosuth, J. (1965) *One and Three Chairs*. Available at: *https://www.moma.org/collection/works/81435* (Accessed: 29 April 2025)

4.2 The Hotel

While photographing the empty kitchen and documenting traces of daily life (almost like collecting clues), I couldn't shake the feeling of being a sneaky observer. That sensation immediately reminded me of Sophie Calle's *The Hotel*. This work resonated with me as it led me to reflect on the boundaries between my own private space, others' private spaces, and the notion of the public, as well as the tension between seeing and being seen.

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? These questions prompted me to consider how I might adopt similar strategies in my future work. When objects become narrative tools, and language no longer naturally adheres to things, how can I construct a sense of someone else's reality—or a web of relational presence?

To be honest, Sophie Calle's influence hasn't been fully reflected in my past two weeks of creating. But while writing this reflection, I've come to better understand the critical nature of her work—its engagement with seeing, power, and subjectivity. I hope to develop a personal system of observing in my upcoming research and creative work.

Calle, S. (1981) *The Hotel, Room 47*. Available at: *https://www.tate.org.uk/art/artworks/calle-the-hotel-room-47-p78300* (Accessed: 29 April 2025)