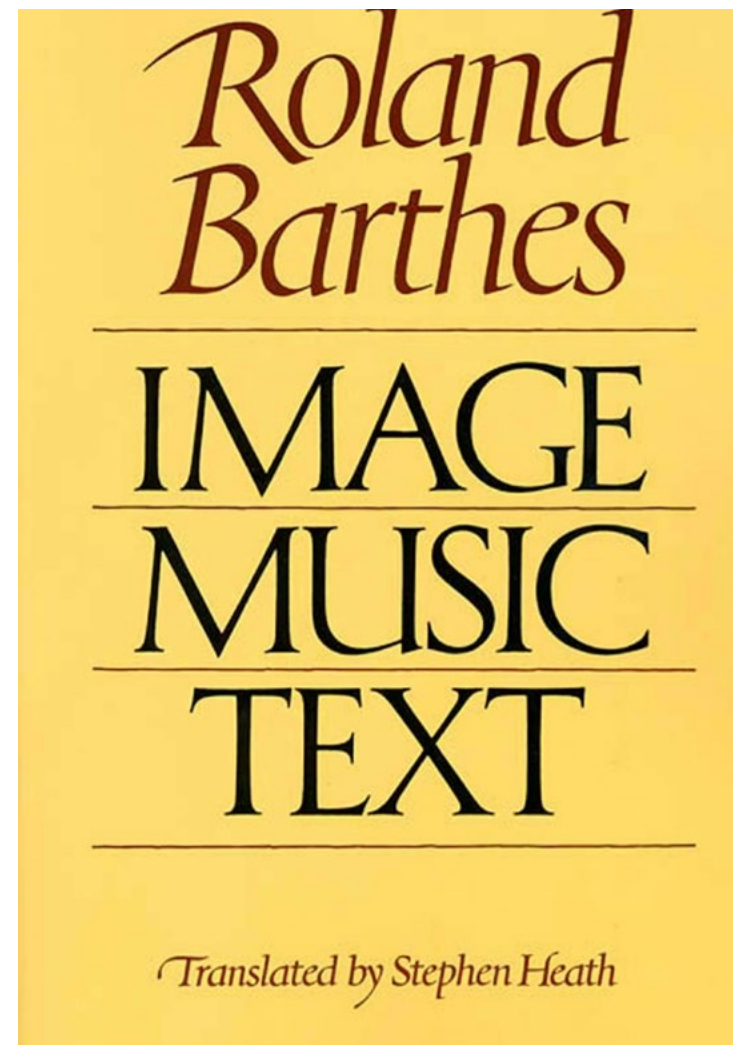


## Position through Iterating - Written Component



Roland Barthes *Image Music Text* (1977)  
"rhetoric of the image"

In Roland Barthes' *Rhetoric of the Image*, language functions as a mechanism of "anchorage," which serves to limit the polysemy of the image. Through naming and description, language guides the viewer toward a preferred interpretation, effectively constraining and stabilizing meaning. Within this framework, language operates as a stable external structure that regulates how images are read.

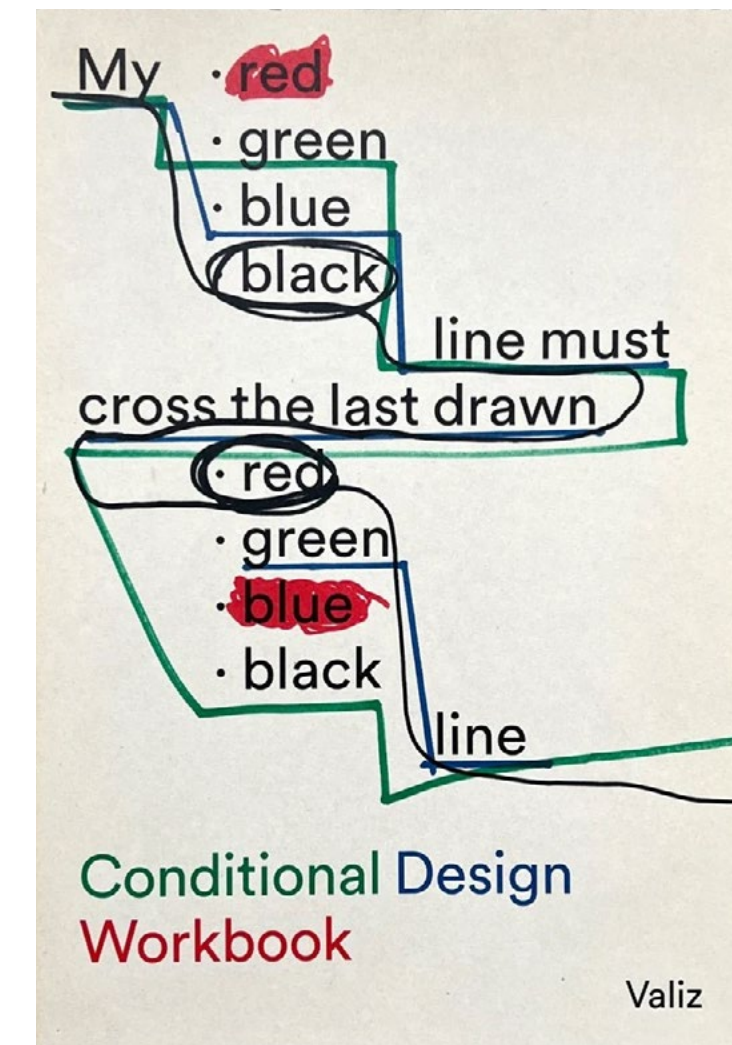
In this project, however, this relationship is reconfigured. While audio description initially appears to extend the logic of anchorage—translating visual content into language—this stability is disrupted when the visual conditions of the image, such as brightness and movement, begin to influence the formation and transformation of the text itself. Language no longer occupies a controlling position. Instead, anchorage becomes unstable: rather than fixing meaning, language is continuously shaped and rewritten by the image.

As a result, text ceases to function as a framework for interpreting the image. It becomes a surface upon which the traces and conditions of the image are inscribed, allowing the image to persist and operate within language itself.



Johanna Drucker *The Visible Word* (2020)  
"Introduction", "Semiotics, Materiality, and Typographic Practice"

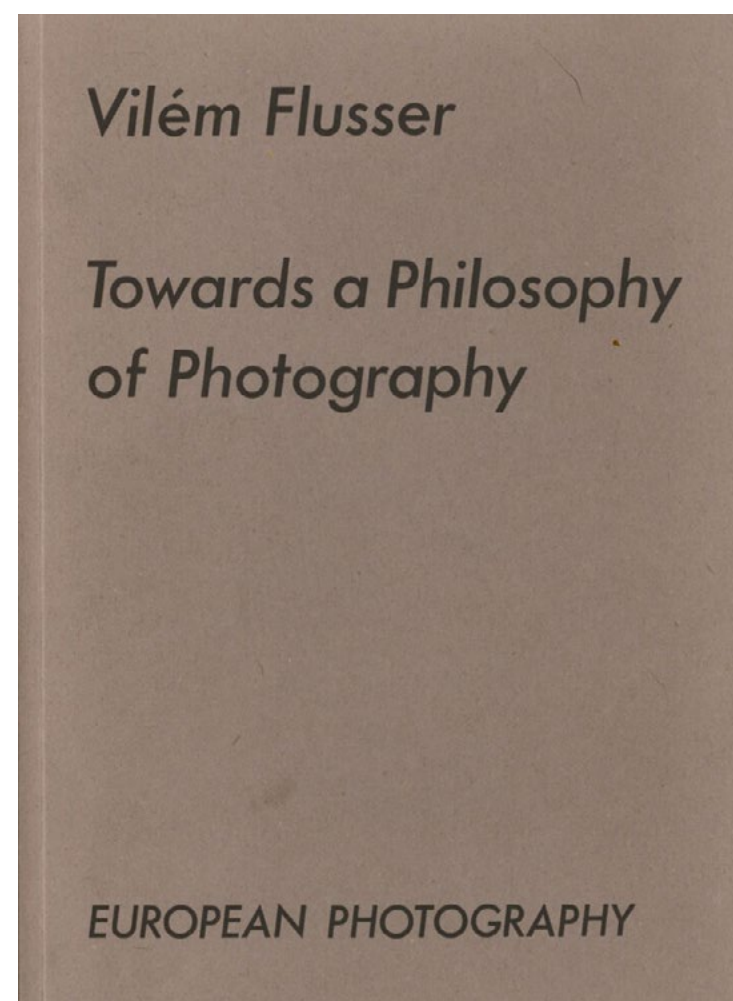
In *The Visible Word*, Johanna Drucker reexamines the semiotic understanding of language and writing, arguing that typography occupies a space between the verbal and the visual that resists conventional classification. Traditional linguistics, particularly in Saussure's model, treats writing as a secondary representation of speech, grounding language in the phonological system and rendering writing as a transparent medium. Rather than simply rejecting this view, Drucker shifts the focus to the visual form of writing and introduces the concept of materiality, emphasizing that formal conditions such as type, layout, and medium actively participate in the production of meaning. Typography, therefore, is not merely a tool for representing language, but a system that operates through form and contributes to meaning-making.



*Conditional Design Workbook*  
Contributors: Andrew Blauvelt, Koert van Mensvoort, Conditional Design Team  
Design: Julia Born, assisted by Nina Paim

Conditional design proposes that the process is the product — that logic, not form, is the primary tool, and that input drawn from the external environment activates and shapes that process.

In this project, the image functions as input: it does not determine the final form of the text, but sets the conditions under which the text takes shape. The typographic shifts in size, slant, and spacing are the residue of this process — the visible trace of a logic at work. What emerges is neither purely linguistic nor purely visual, but a reading experience that sits between the two: a narrative that is felt through the pattern of change rather than decoded through meaning alone. The conditions do not illustrate the image; they carry its influence into language as a structured, intelligible difference.



Vilém Flusser *Toward a Philosophy of Photography* (1983)  
"The Apparatus"

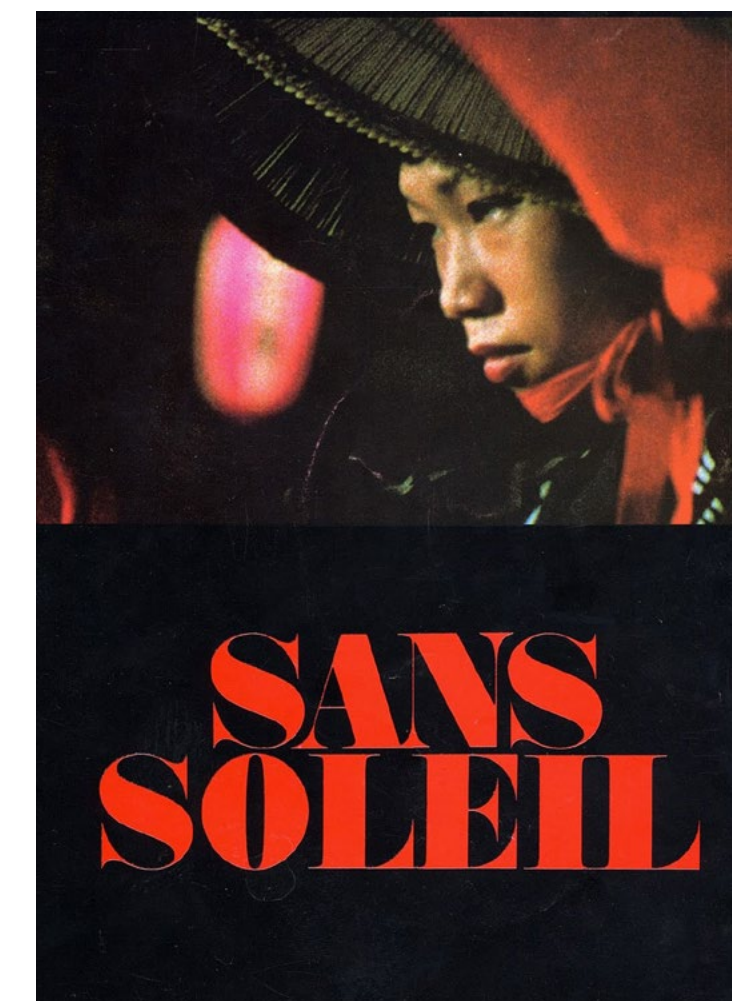
Flusser distinguishes the apparatus from tools and machines: tools and machines perform material operations — reshaping matter, producing functional objects. The apparatus is symbolic: its purpose is to change how the world is made meaningful.

In this project, the image functions as a condition. The changes it imposes on the text which in size, slant, spacing are not made to improve readability or serve any functional purpose. Instead, they alter the text at the level of meaning. The materiality of the letterform becomes a site where another layer of narrative resides — one that is felt rather than read, perceived through the logic of change itself.



Niu Jun Qiang *Reveal* (2020)  
<https://vimeo.com/494015013?fl=pl&fe=sh>

Niu Jun Qiang's *Reveal* transforms audio description into light and breath, exposing the potential of audio description as an intermediary material. As the least interventionist form of language applied to images, audio description occupies a space between image and language in an ostensibly neutral and transparent manner. This sense of "neutrality" resonates with the premise of my first creative stage: that a blank surface is neutral. Yet just as blankness is never truly neutral, the transparency of audio description is itself a construction that every descriptive choice is already an act of intervention. It is precisely this paradox that makes audio description the central carrier of image traces in my work.



Chris Marker *Sans Soleil* (1983)  
<https://vimeo.com/328606733?fl=pl&fe=sh>

Using *Sans Soleil* as a primary source, the significance lies not in its visual content but in the unstable relationship between image and language. As an essay film, it resists linear narrative and constructs meaning through both disjunction and alignment between voice-over and image. The narration does not simply anchor the image; it simultaneously displaces and rewrites it, destabilizing any fixed interpretation. This condition directly informs my project. Through audio description, I translate moving images into language, while allowing the original image data to act back upon the text, transforming its visual behavior. Language thus operates both as an anchoring device and as a mechanism of deviation. Furthermore, the coexistence of image, original narration, and audio description produces a layered structure, within which meaning is no longer singular but continuously negotiated. This structure offers a critical entry point for examining how language intervenes in, reshapes, and reconditions the perception of moving images.