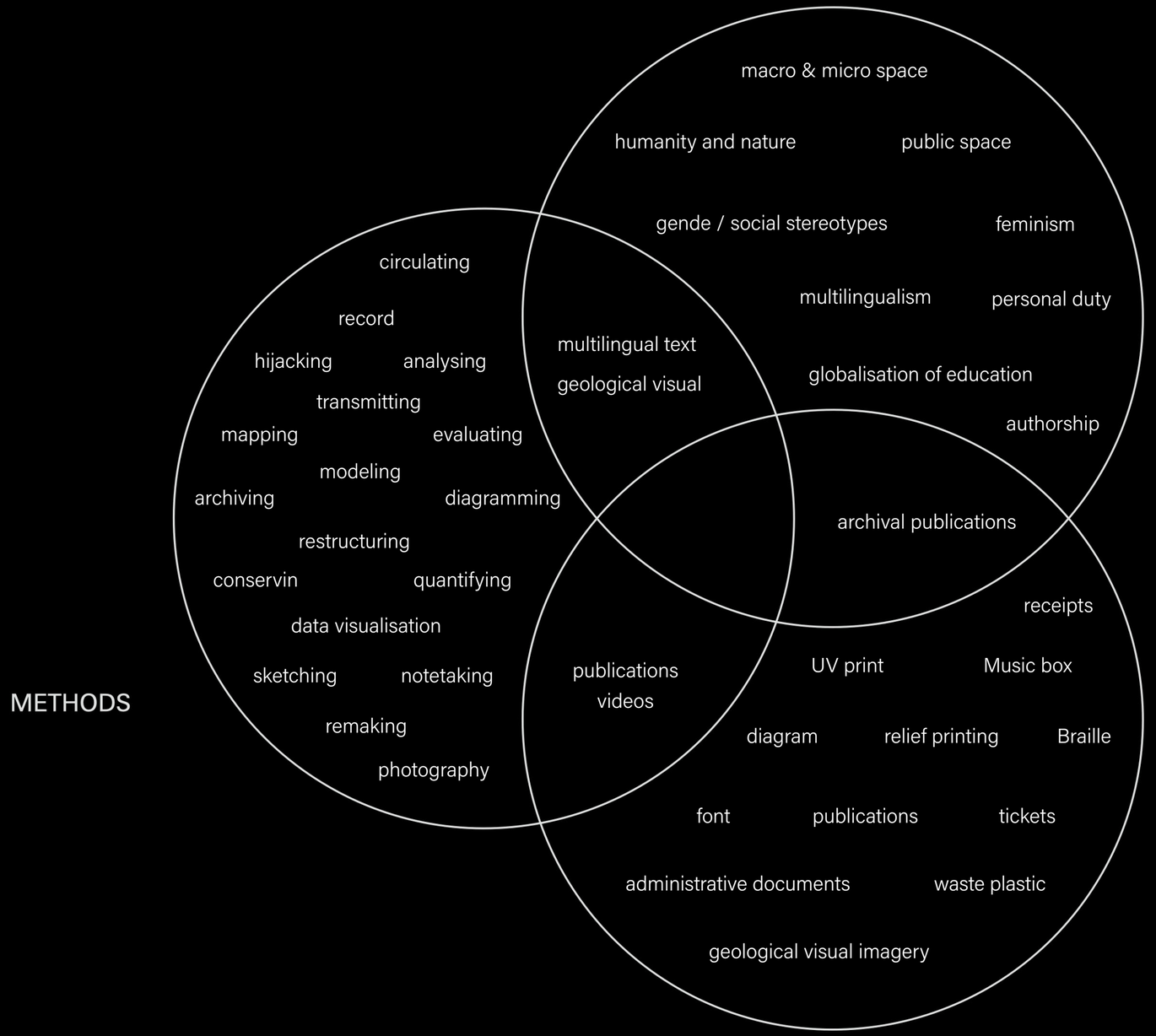
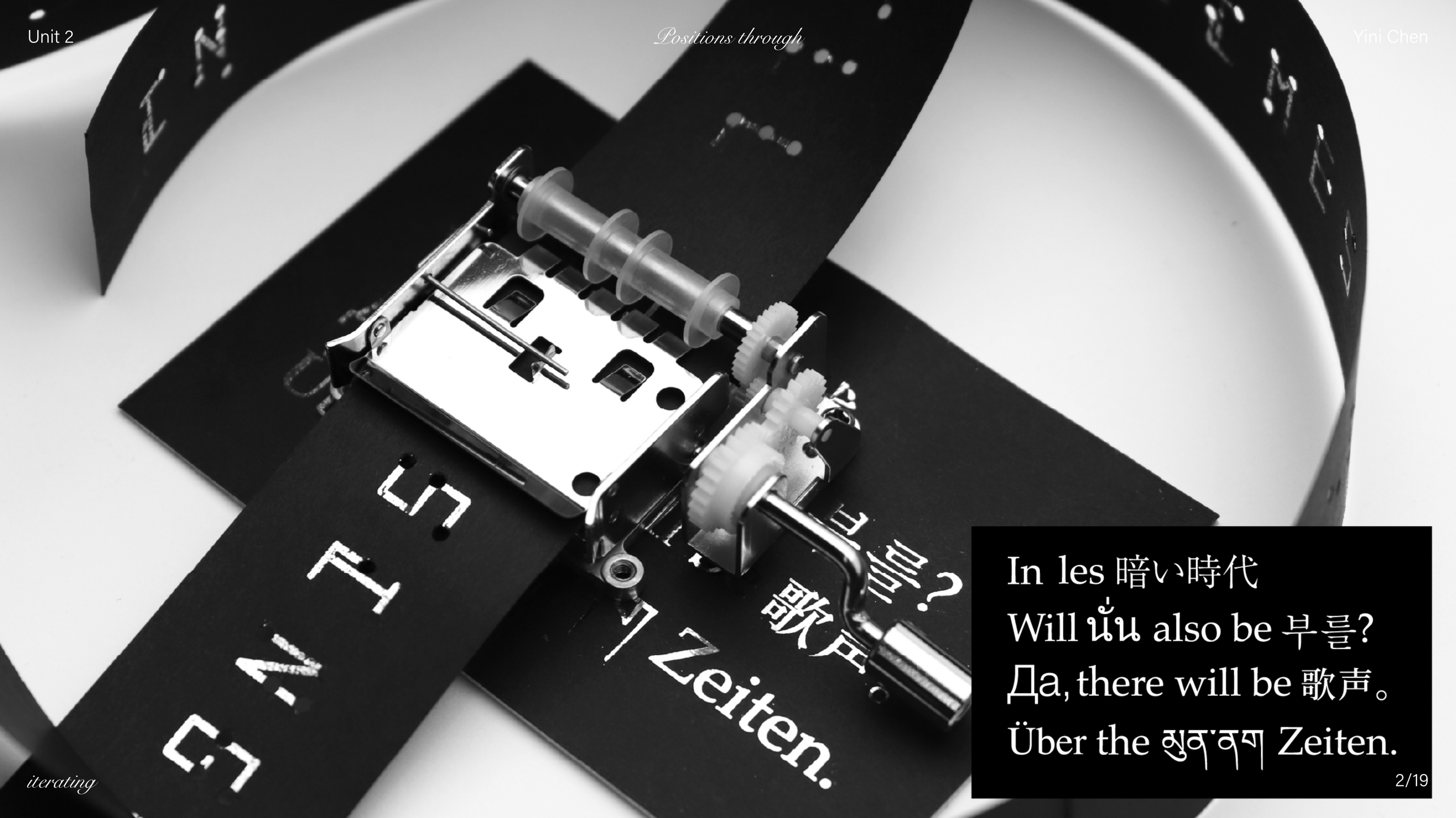
Iterating


TOPICS
macro & micro space
humanity and nature
public space
gende / social stereotypes
feminism
multilingualism
personal duty
globalisation of education
authorship
METHODS
circulating
record
hijacking
analysing
transmitting
mapping
evaluating
modeling
archiving
diagramming
restructuring
conservin
quantifying
data visualisation
sketching
notetaking
remaking
photography
multilingual text
geological visual
archival publications
publications
videos
MEDIA
receipts
UV print
Music box
diagram
relief printing
Braille
font
publications
tickets
administrative documents
waste plastic
geological visual imagery



In les 暗い時代
Will นั่น also be 부를?
Да, there will be 歌声。
Über the སྐབ་ཁག Zeiten.

In the dark times

Will there also be singing?

Yes, there will be singing.

About the dark times.

In the dark times
Will there also be singing?
Yes, there will be singing.
About the dark times.

In the dark times
Will there also be singing?
Yes, there will be singing.
About the dark times.
English

Dans les moments difficiles,
Y aura-t-il aussi des chants ?
Oui, il y aura des chants.
À propos des moments difficiles.
French

In dunklen Zeiten
Wird es auch Gesang geben?
Ja, es wird gesungen werden.
Über dunkle Zeiten.
German

在黑暗时代
也会有歌声吗?
是的, 会有歌声。
歌颂黑暗时代。
Chinese

暗い時代に
歌も歌われるのでしょうか?
はい、歌われるでしょう。
暗い時代について。
Japanese

어두운 시대에
노래도 부를까요?
네, 노래가 있을 겁니다.
어두운 시대에 대해서요.
Korean

In les 暗い時代
Will นั่น also be 부를?
Да, there will be 歌声。
Über the སྐབས་ Zeiten.

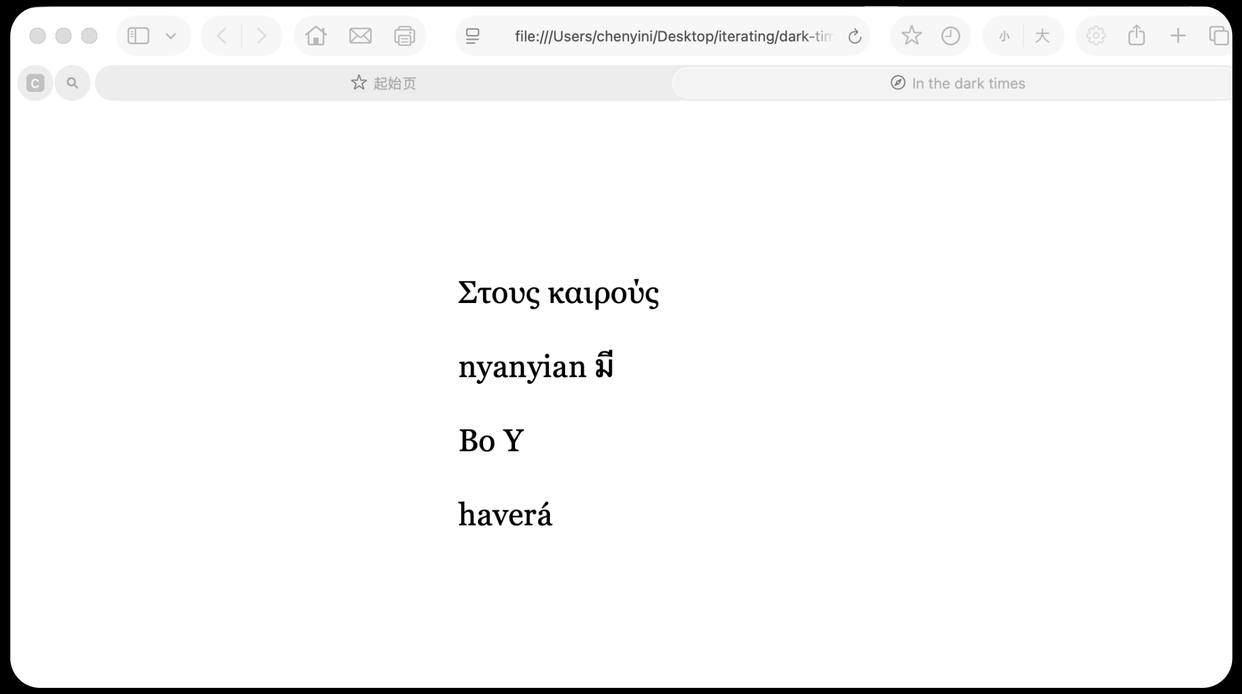
སྐབས་ནག་གི་དུས་སྐབས་སུ།
གཞས་གཏོང་རྒྱུ་ཡང་ཡོང་གི་རེད་དམ།
རེད། གཞས་གཏོང་རྒྱུ་རེད།
སྐབས་ནག་གི་དུས་སྐབས་ཀྱི་སྐོར།
Tibetan

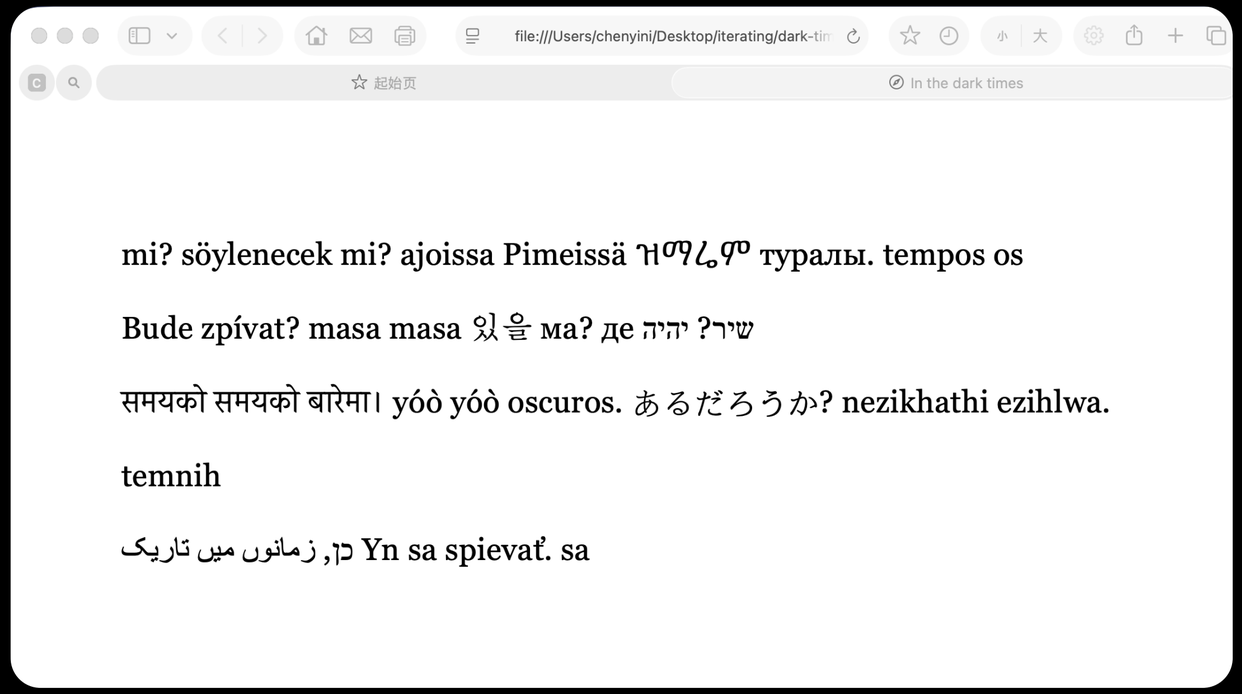
ในช่วงเวลาอันมืดมน
จะมีบทเพลงด้วยไหม?
ใช่ จะมีการร้องเพลง
เกี่ยวกับช่วงเวลาอันมืดมน
Thai

В тёмные времена
Будет ли ещё пение?
Да, будет пение.
О тёмных временах.
Russian

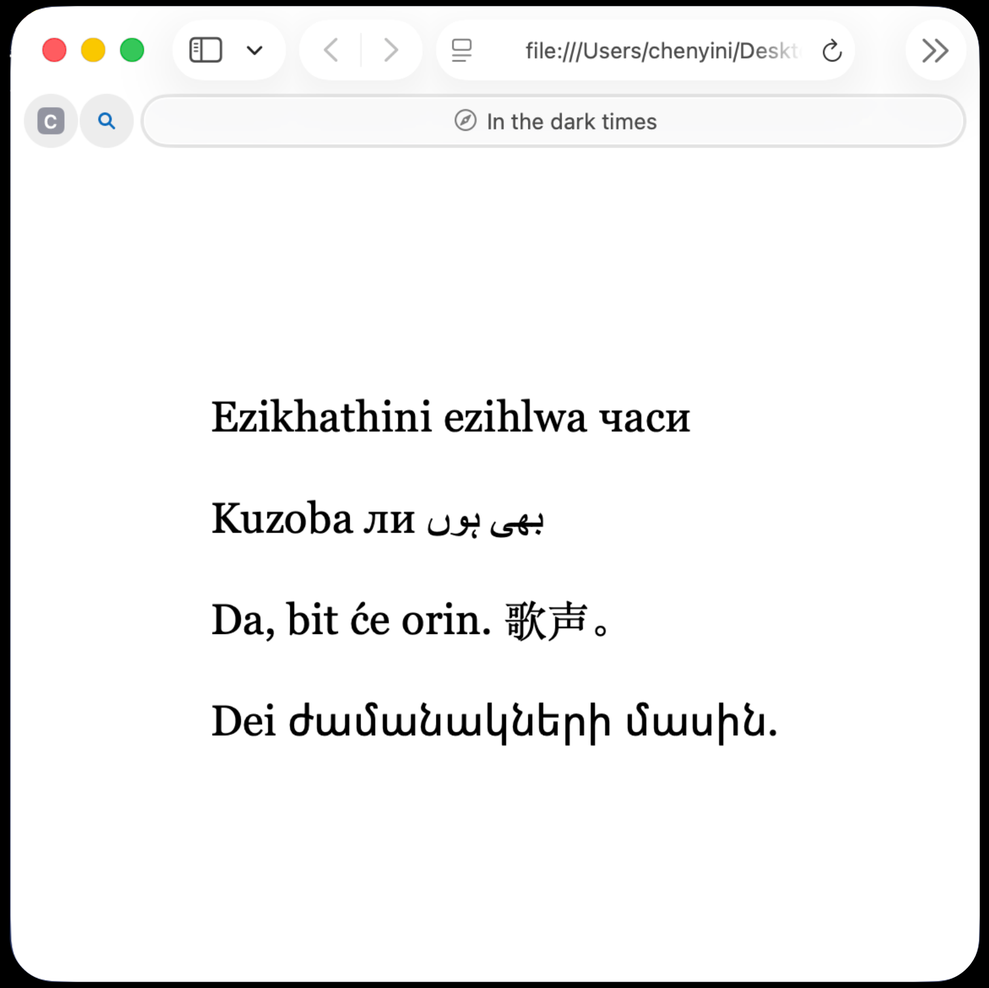
In les 暗い時代
Will นั่น also be 부를?
Да, there will be 歌声。
Über the སྒོ་ཐག Zeiten.


file:///Users/chenyini/Desktop/iterating/dark-time
In the dark times
Қараңғы заманда
Ar bus هناك
是的， det vil synges. sunget.
عن الأزمنة المظلمة.


file:///Users/chenyini/Desktop/iterating/dark-tim
起始页
In the dark times
Στους καιρούς
nyanyian มี
Bo Y
haverá

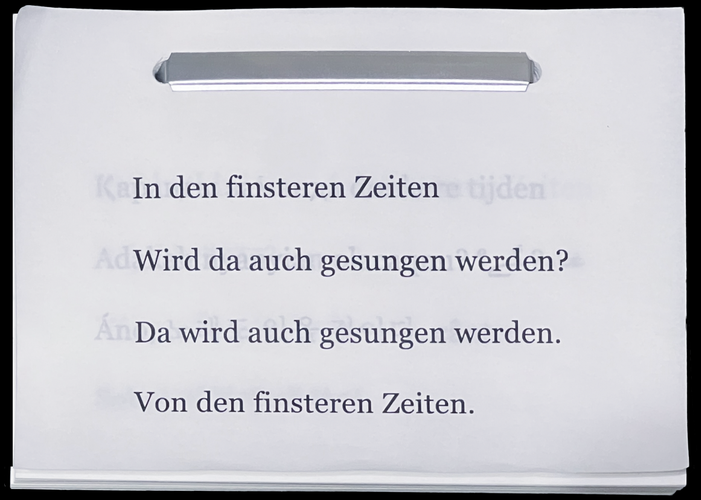

file:///Users/chenyini/Desktop/iterating/dark-tim
起始页
In the dark times
mi? söylenecek mi? ajoissa Pimeissä ዝማሬም туралы. tempos os
Bude zpívat? masa masa 있을 ма? де יהיה ?שיר
समयको समयको बारेमा। yóò yóò oscuros. あるだろうか? nezikhathi ezihlwa.
temnih
زمانوں میں تاریک ,כן Yn sa spievať. sa

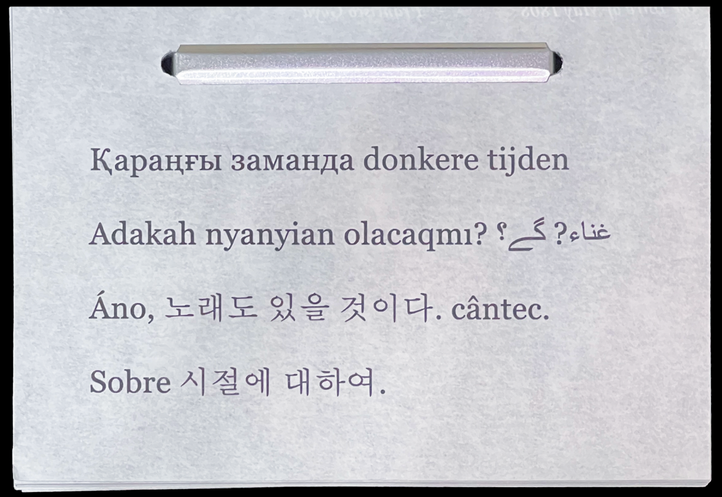
In the dark times
Will there also be singing?
Yes, there will be singing.
About the dark times.

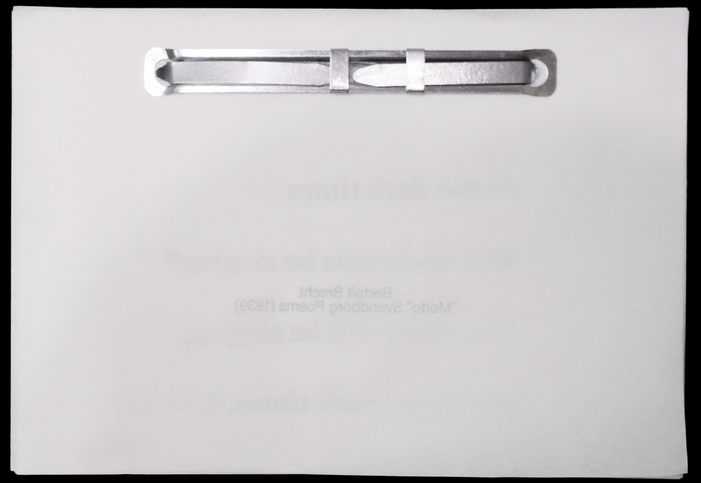


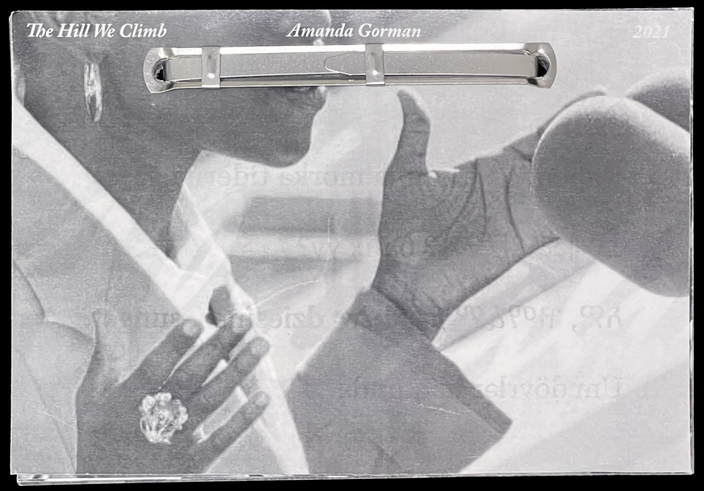
`AUTO_REFRESH_INTERVAL`	Automatic refresh interval (ms)
`INACTIVITY_TIMEOUT`	Wait time after stopping input
`WORD_REPLACE_INTERVAL`	Replacement interval (ms)
`WORDS_PER_SEGMENT_MAX`	Maximum number of words from the same language per paragraph
`WORDS_REPLACED_AT_ONCE`	Number of words to replace per line
`MIX_WITHIN_`	Setting to false will use only one language per line

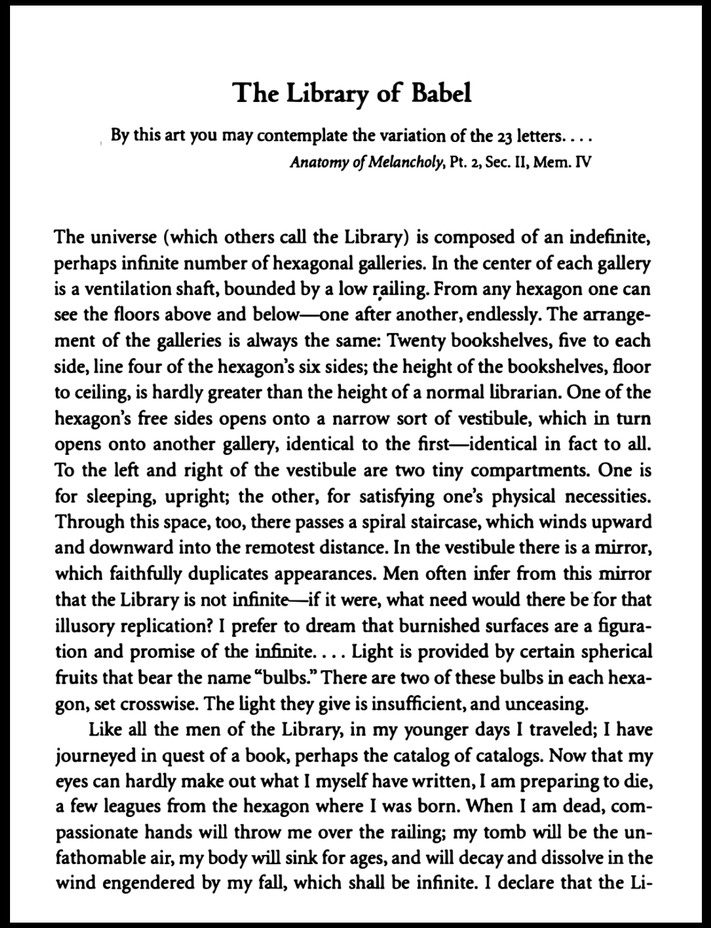

是的，дуу ч
О мрачним dark oscuros.


In den finsteren Zeiten
Wird da auch gesungen werden?
Da wird auch gesungen werden.
Von den finsteren Zeiten.


Қараңғы заманда donkere tijden
Adakah nyanyian olacaqmı? ؟گے؟غناء
Áno, 노래도 있을 것이다. cântec.
Sobre 시절에 대하여.




The Hill We Climb
Amanda Gorman
2021



The Library of Babel

By this art you may contemplate the variation of the 23 letters. . . .
Anatomy of Melancholy, Pt. 2, Sec. II, Mem. IV

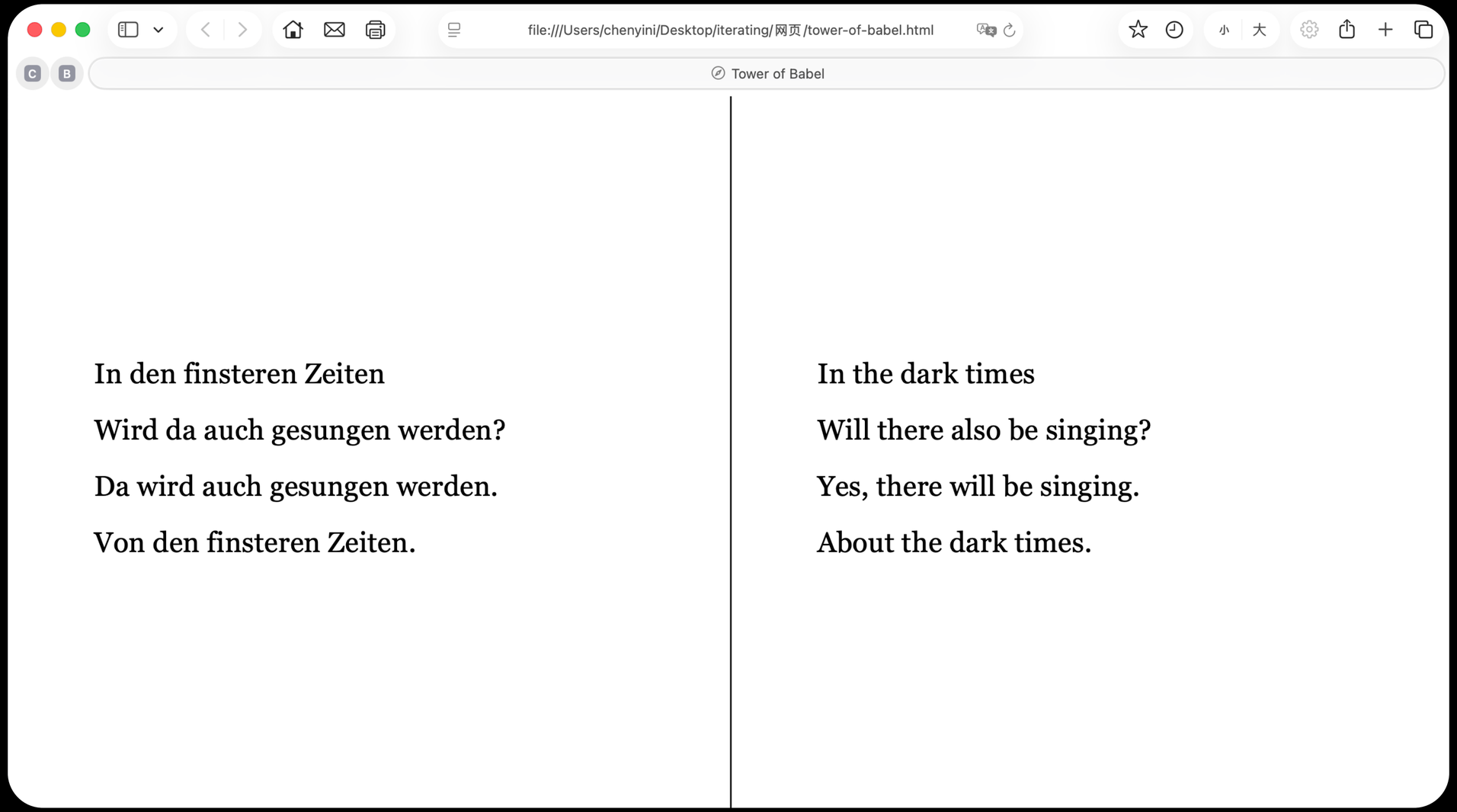
The universe (which others call the Library) is composed of an indefinite, perhaps infinite number of hexagonal galleries. In the center of each gallery is a ventilation shaft, bounded by a low railing. From any hexagon one can see the floors above and below—one after another, endlessly. The arrangement of the galleries is always the same: Twenty bookshelves, five to each side, line four of the hexagon's six sides; the height of the bookshelves, floor to ceiling, is hardly greater than the height of a normal librarian. One of the hexagon's free sides opens onto a narrow sort of vestibule, which in turn opens onto another gallery, identical to the first—identical in fact to all. To the left and right of the vestibule are two tiny compartments. One is for sleeping, upright; the other, for satisfying one's physical necessities. Through this space, too, there passes a spiral staircase, which winds upward and downward into the remotest distance. In the vestibule there is a mirror, which faithfully duplicates appearances. Men often infer from this mirror that the Library is not infinite—if it were, what need would there be for that illusory replication? I prefer to dream that burnished surfaces are a figuration and promise of the infinite. . . . Light is provided by certain spherical fruits that bear the name "bulbs." There are two of these bulbs in each hexagon, set crosswise. The light they give is insufficient, and unceasing.

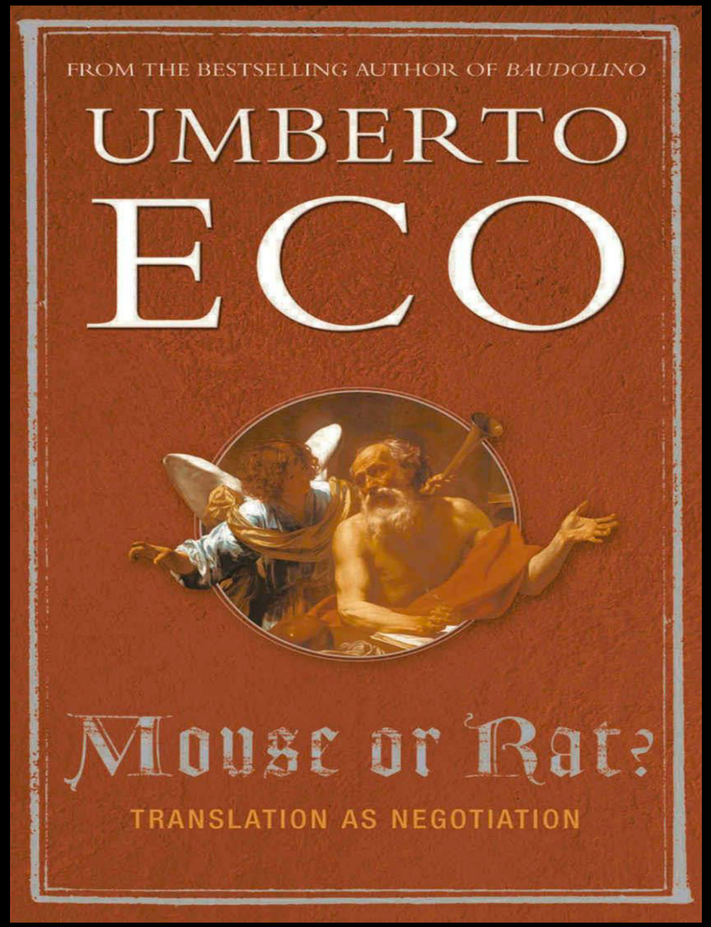
Like all the men of the Library, in my younger days I traveled; I have journeyed in quest of a book, perhaps the catalog of catalogs. Now that my eyes can hardly make out what I myself have written, I am preparing to die, a few leagues from the hexagon where I was born. When I am dead, compassionate hands will throw me over the railing; my tomb will be the unfathomable air, my body will sink for ages, and will decay and dissolve in the wind engendered by my fall, which shall be infinite. I declare that the Li-

The Library of Babel
Jorge Luis Borges

First, the idea of "Babel" in the book inspired me. The webpage that automatically translates the poem can be seen as a modern Tower of Babel. It keeps iterating in order to reach a unified result, but in doing so, it loses meaning and cultural depth through multilingual interpretation.

Second, Jorge Luis Borges's The Library of Babel imagines a universe made entirely of all possible combinations of letters. In this system, every text exists, but most of them are meaningless or impossible to read. This idea is closely related to my method of generating multilingual translations through code. Borges's work shows that an overload of information can lead to confusion rather than clarity. In my project, as the poem is translated again and again, it begins to look like fragments from an endless archive. Its meaning becomes unstable and difficult to recover. Like Borges's library, my webpage produces many versions of the same poem, but not all of them carry clear meaning.

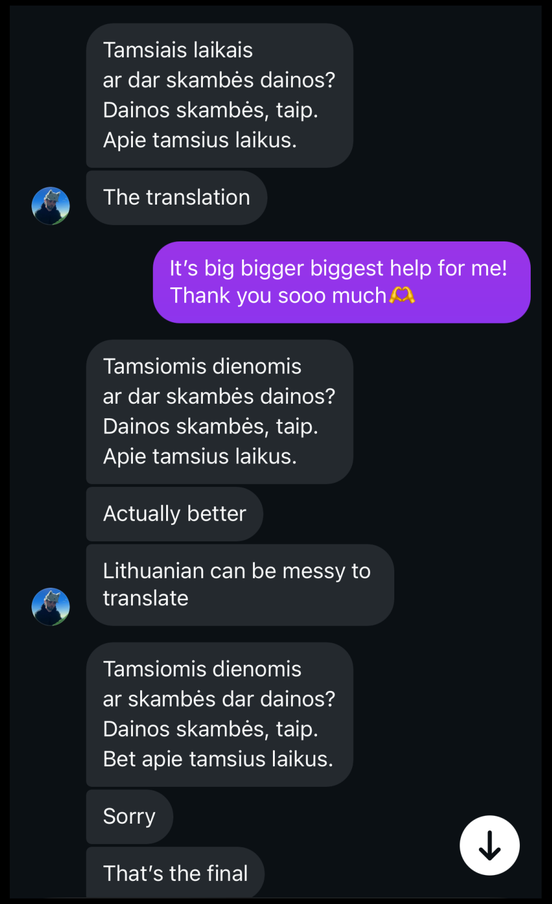

file:///Users/chenyini/Desktop/iterating/网页/tower-of-babel.html
Tower of Babel
In den finsteren Zeiten
Wird da auch gesungen werden?
Da wird auch gesungen werden.
Von den finsteren Zeiten.
In the dark times
Will there also be singing?
Yes, there will be singing.
About the dark times.

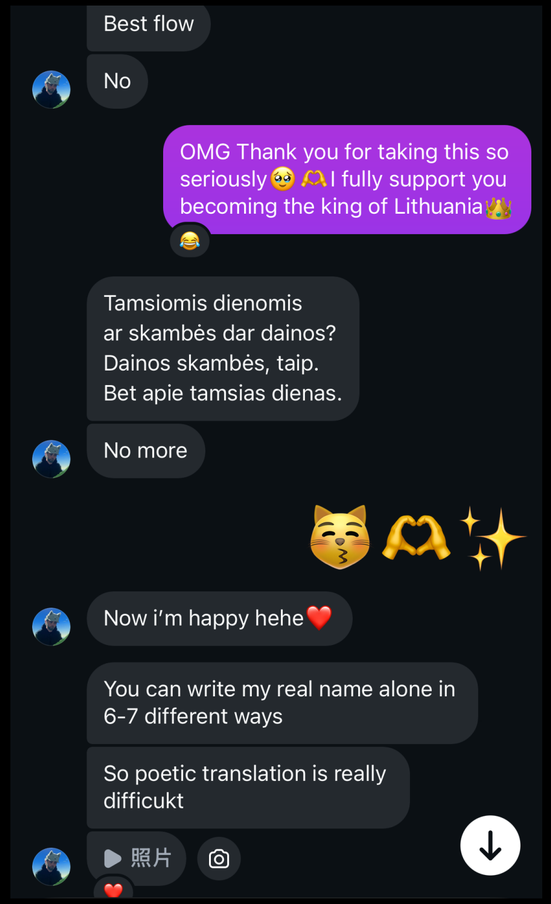


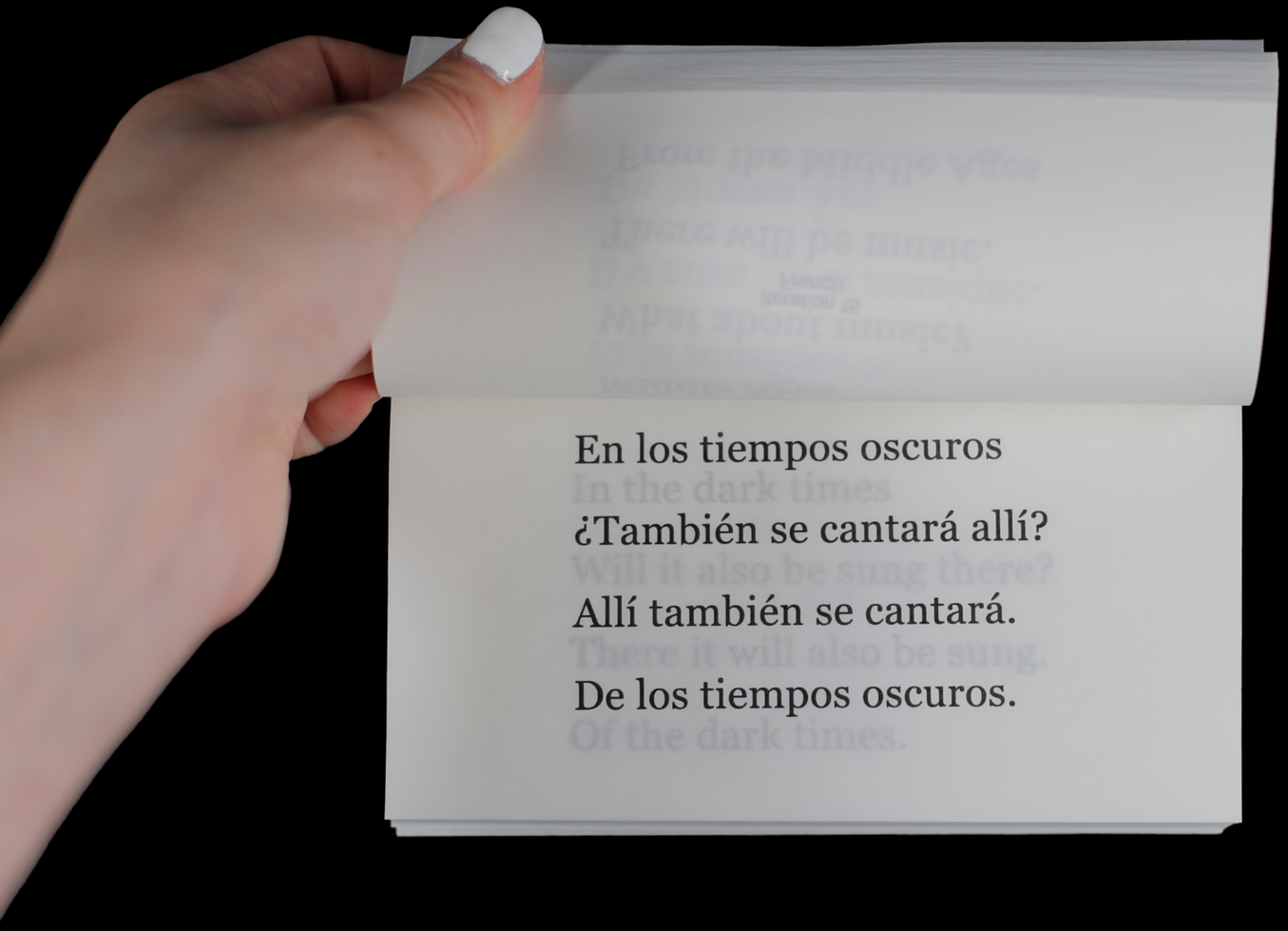
Mouse or Rat? Translation as Negotiation
Umberto Eco

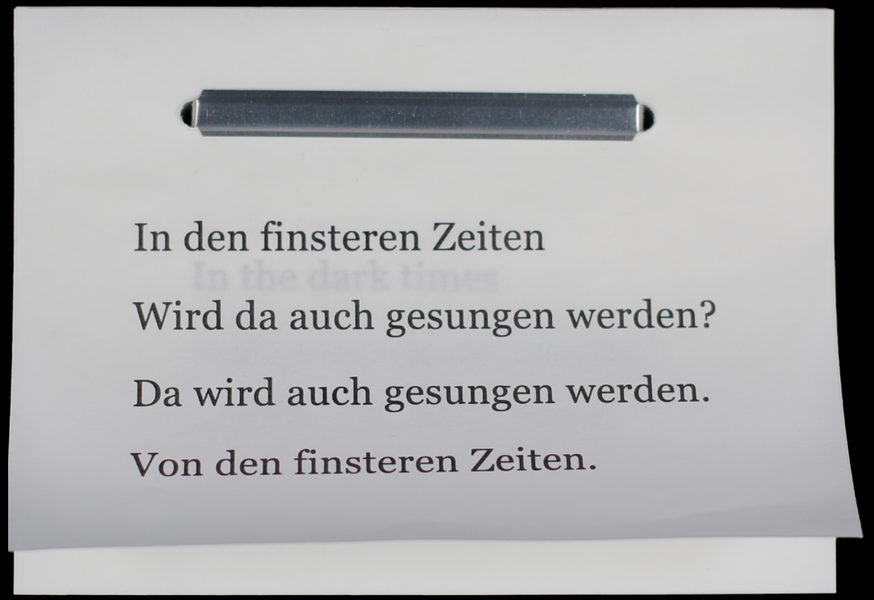
Umberto Eco's Mouse or Rat? Translation as Negotiation supports the central idea of my project by framing translation as a process of negotiation rather than direct equivalence. Eco argues that translation is not simply about replacing words between languages, but about making choices shaped by cultural context, intention, and interpretation. This perspective helps me move beyond a purely linguistic understanding of translation and consider it as a form of cultural exchange.

In the publication of my project, I invite people from different cultural backgrounds to translate the same poem and reflect on their understanding of it. Instead of aiming for accuracy, I am interested in how each person interprets tone, emotion, and meaning. I also ask them to share related works—such as music, films, paintings, or speeches—that connect to the idea of "singing in the dark." These responses extend the poem beyond its original form and show how meaning continues to evolve across contexts. Eco's concept of negotiation helps me frame these translations not as fixed results, but as ongoing processes shaped by personal and cultural experience.

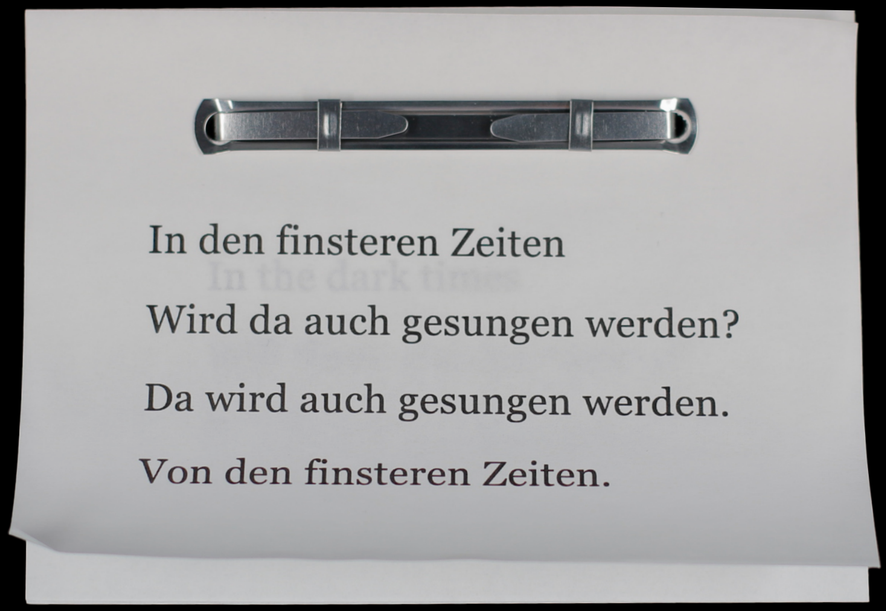

Tamsiais laikais
ar dar skambės dainos?
Dainos skambės, taip.
Apie tamsius laikus.
The translation
It's big bigger biggest help for me!
Thank you sooo much🫶
Tamsiomis dienomis
ar dar skambės dainos?
Dainos skambės, taip.
Apie tamsius laikus.
Actually better
Lithuanian can be messy to translate
Tamsiomis dienomis
ar skambės dar dainos?
Dainos skambės, taip.
Bet apie tamsius laikus.
Sorry
That's the final


Best flow
No
OMG Thank you for taking this so seriously🥺🫶I fully support you becoming the king of Lithuania🔥
😂
Tamsiomis dienomis
ar skambės dar dainos?
Dainos skambės, taip.
Bet apie tamsias dienas.
No more
😻🫶✨
Now i'm happy hehe❤️
You can write my real name alone in 6-7 different ways
So poetic translation is really difficukt
照片
❤️


En los tiempos oscuros
¿También se cantará allí?
Allí también se cantará.
De los tiempos oscuros.


In den finsteren Zeiten
Wird da auch gesungen werden?
Da wird auch gesungen werden.
Von den finsteren Zeiten.


Nemiga
Saulius Mykolaitis
Art tu esi kalta / kad tavo veidas / Neduoda man nakčia
sudėt akių / Kad prie pagalvių mano nusileidus / Veji sapnus
nuo vokų sunkių / Veji sapnus nuo vokų sunkių / Mane tu
myli / Tavo meilės jėgą / Žinau gerai / Bet tai ne ji, o neee /
Tai mano jausmas man išblaško miegą / Ir verčia amžinai
budėt mane / Nejau pažvelgt į mano bejėgystę / Panūdo
tavo siela išdidi / Nejau liepei tu jai čionai atklysti / Nes
mano keslus perprasti geidi / Mane tu myli / Tavo meilės
jėgą / Žinau gerai / Bet tai ne ji, o neee / Tai mano jausmas
man išblaško miegą / Ir verčia amžinai budėt mane
Album cover art of Nieko nepasakyta 2005


In den finsteren Zeiten
Wird da auch gesungen werden?
Da wird auch gesungen werden.
Von den finsteren Zeiten.







Digital Babel

This section explores translation as an automated system. Through code, Brecht's poem is repeatedly translated, fragmented, and transformed across languages until meaning begins to break down. The work does not treat translation as a neutral transfer of words, but as a process shaped by algorithms, formatting, and loss. As the pages move forward, the poem becomes less stable and more distorted, revealing how digital systems can speed up circulation while also weakening context. This "Digital Babel" is not only about language errors. It is about what happens when meaning is processed by machines and reduced to data. The result is a space where words remain visible, but their original structure, rhythm, and cultural weight begin to collapse.

Humanmade Babel

This section gathers human translations of the poem, together with the images, songs, films, speeches, and artworks they bring to mind. Unlike the digital section, this part is shaped by personal memory, cultural background, and individual interpretation. Each translation is not only a linguistic shift, but also a cultural one. It shows that translation is never simply about replacing one word with another. It is also about choosing tone, feeling, and reference. This Humanmade Babel values difference rather than uniformity. Instead of collapse, it creates a chorus of voices, where meaning moves through lived experience. The page becomes a meeting point for many ways of reading the same poem, showing how language is carried by people, not only by systems.





Book from the Ground
Xu Bing



THE END