Ineffable: Latency in Symbolic Languages

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In·effa·ble: Latency in Symbolic Languages

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Contents

10 · Abstract
14 · Introduction
22 · Statement

26 · Candidacy Project
28 · Birds
40 · Hobo Signage

52 · Process
68 · Poems from the Sidewalk
108 · Application

116 · Evaluation
135 · Bibliography
138 · Colophon
139 · Acknowledgement
Abstract

The design process demands a comprehensive knowledge of visual signs and symbols with a focus on visual literacy; it is related to visual syntax, semantics, and the pragmatics of contexts. My work is an interdisciplinary investigation into how designers integrate polysemantic signs into their design process for particular and highly individualized audiences.

By analyzing the role of signs in specific contexts across the spectrum of arts, society, literature, and semiotics, a designer’s understanding of the cyclical nature of interpretation and reinterpretation in complex environments creates an avenue for cultivating a new schema that provides further levels of interpretations and different access points.

By removing elements from their original context, and fusing these elements into new narratives, we implement new meanings and shine a light on the value of interpretation.
The central concept in semiotics is the notion of sign. A sign, according to Peirce, cannot be seen independently of its object and its interpretant.”

—In Introduction to Discourse Studies (Rekema, 35)
Introduction

Symbols rely upon their context. Consequently, a single symbol holds multiple meanings. For instance, an emoji—the most successful symbolic language in the twenty-first century—frequently has unintended meanings. Emojis were created in the late 1990s by Shigetaka Kurita, who was a part of a Japanese communications company. They have since exploded onto our digital-cultural landscape. According to the 2015 Emoji Report conducted by emotional marketing platform Emogi, emojis are used by 92 percent of the online population, especially with a growth of mobile usage.

The rapid adoption of emojis by users around the world has raised the question of whether they signify a new phase of language development. Because today’s fast-paced environment demands short, fragmented communication, people seek ways to infuse emotion into their texts, posts, and email.

Emojis provide a hyper-real dialect to deliver nuances of a speech in an online and mobile world and are embraced for their ability to express multiple feelings and ideas at once.

Suppose that it is your friend’s birthday. You send a text. You contemplate particular emojis to accompany your message to represent your emotions. If you unconsciously choose “praying hands,” the meaning might be perceived differently depending on the recipient. In the United States, a sign of praying hands indicates praying or pleading, but in Japan, it indicates gratitude. Depending on the countries, environments, or contexts you are in, it could mean: peace, meditation, or solidarity. In this simple example, we see that one particular emoji has multiple connotations for different people. Arguments against the idea of the use of emojis as signifying some form of new language are their very subjective nature and
This can happen at many levels. Diverse types of professionals, followers of religious organizations, fans of sports teams, or even public works employees interpret symbols in idiosyncratic ways, reflecting shared understandings and experiences. These symbols generate semantic ambiguity for those outside of the group who do not share a common or distinguishing set of socio-cultural values.

**Internal and External**

These different groups share their encoded cultural perceptions through their own words and signs which have been previously agreed upon. They understand a particular message from the signs and how to use that ‘internal’ message, respective to their own communities. The example of the praying hands illustrates, a sign’s meaning is completely dependent on its existing social context. Further, the shared understanding stemming from a particular social group implies the existence of two groups: “insiders” and “outsiders”—those who can discern the communication, and those who either misinterpret the message or who are passively indifferent. Communication through these cryptic dialects builds an invisible boundary separating these insiders and outsiders. This boundary also creates an access point in which people, especially people from the outside can participate the process of the language development, creating unpredictable discourses beyond the restriction of being insiders and outsiders. In *Introduction to Discourse Studies*, the author Jan Rekema states that “The central concept in semiotics is the notion of sign. A sign, according to semiotician Charles S. Peirce, cannot be seen independently of its object and is interpretant.”

The idea of signs, defined as a symbolic language is primarily based on human perception involving levels of interpretation. This interpretation synthesizes raw visual information into a shortened, and abbreviated form of the actualization of the raw material of the sign in the same way it is encoded at the time of its creation. In his another article, Semiotics: The Pattern which Connects, Thomas argues a complex response to the environment, a response that renders raw sense-data into things. The idea of signs, defined as a symbolic language is primarily based on human perception involving levels of interpretation. This interpretation synthesizes raw visual information into a shortened, and abbreviated form of the actualization of the raw material of the sign in the same way it is encoded at the time of its creation. In his another article, Semiotics: The Pattern which Connects, Thomas argues

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2. Xu Bing, Book from the ground. From point to point (Cambridge: The MIT Press, 2014).
that these processes of interpretation “posited a connection between deep and surface structures but never clarified the imputed relation between the description and what was being described.” Graphic design provides the tools to convey such structures of interpretations in the actualization of the tension. According to the book Cultural Studies: Theory and Practice, the actualization is a human agency to act independently to make a free choice while reflecting a structure that is affected by factors of influence—such as social class, religion, gender, ethnicity, ability, customs, etc.—that determine or limit an agent and individual decisions.5


Introduction
Central to a graphic designer’s work is the problem of producing what are inevitably subjective interpretations of a sign, where a sign is intended to be measured by the context in which it occurs.

Through my work, I examine how the study of signs merges with pragmatics in visual literacy. It consists of acclimating myself to the context of an original system of signs. I am interested in how inherently figurative images change to non-figurative images when experienced in different contexts. I begin my project by defining a sign system in the urban environment, collecting integrated sign systems (ranging from a hobo sign system to utility signs), going through an in-depth investigation of defining the meaning of each symbol, and repurposing existing systems into a new visual narrative.

In addition to the researching of a conventional utilitarian marking system, I applied the tools of semiotics, identifying the substance of the symbols. I am developing methods that will inform my work by finding and transforming the inherent relationships between an environmentally embedded data set and vernacular that is easily neglected. The composition of these various disciplines allow for the creation of a comprehensive narrative drawn from the same information. I develop rules of constraints for establishing the system: a location of words, a material of signs, a color palette, a medium, and a set of directional indicators. These provide boundaries for me to work within and to express ideas visually and phonetically.

Moreover, I am mapping out diverse types of code systems to create an alternative visual syntax that incorporates their inherent sequence and structure, classifies the intrinsic value of a sign system and juxtaposes them into an integrated text. These systems draw deeply from the geographical approach, are consistent but flexible, and will help further my understanding and use of visual and audibility in conjunction.

As a graphic designer, I am interested in symbols and the context of their creation. How do humans assign a meaning into a symbol? What allows symbols to have a special meaning in particular contexts? I am interested in these obscure languages. Symbols that are nearly similar to lingo—which reflects our social circumstance—have polysemic meanings in different contexts. Central to a graphic designer’s work is the problem of producing what are inevitably subjective interpretations of a sign, where a sign is intended to be measured by the context in which it occurs. There is a tension between what we have seen through our physical eyes and what is being presented. This phenomenon shows that the complexities of individual signs have the ability to be interpreted beyond their original, intended meanings. Designers know this phenomenon very well and must reflect on a context of signs to prevent people from misinterpretation. Therefore, they have to employ signs in particular ways to enable a system of signs to be used by audiences.

An example of such a sign system is utilitarian marks on the streets. We unconsciously pass by these spray-painted marks. Utilitarian codes were developed for the purpose of indicating public and private underground infrastructure hidden beneath the surfaces of city streets. Each state in the U.S. follows the designated color code. It was originally introduced in 2001 by American Public Work Association responding to the need for a uniform set of marking standards for the utility industry. A couple of issues arose while coming to an agreement
to use “universal symbols” for the purpose of utility marking. Ingrid Burrington, in her book *Networks of New York: An Illustrated Field Guide to Urban Internet Infrastructure*, investigated the taxonomy of manhole covers and deciphered the colorful symbols that are found on the streets of New York City.1 Her intention behind this was to crack the mystified utilitarian code marking system that is often considered to be concealed. From an interview with *The Intercept*, she points out that infrastructure is often designed to be ignored. The field guide turns the infrastructure into something ordinary and familiar, not intimidating, nor some mysterious process by which symbols and markings appear.2 On her investigation, the tension between seeking and finding a meaning of a sign is what makes it dependent on the context and its denomination by the user. Utilitarian codes use glyphs and numbers in a systematic way. A similar “hidden language” of the streets is graffiti, which is used to communicate messages between gangs who use carefully crafted codes to warn off rivals, and indicate territorial dominance. How do we find the distinction between utilitarian codes and gang graffiti? Although both use marks that are drawn with the almost same material, there is a different social acceptance in our perception of how these systems establish an invisible and isolated form of communication. Unlike utility codes, graffiti marks are often considered to be nothing more than vandalism, but they are actually part of a sophisticated underground vernacular language that is used to communicate through a humanized symbols. While utilitarian marks consist of predefined symbols and abbreviations of names of utility companies, graffiti employs more idiosyncratic symbol sets that identify individual groups. The styles, and uses of symbols are actually designated by these groups.

I am interested in how messages are coded and decoded outside of the formal confines of written language. I want to explore how codes are constructed and subsequently interpreted by learning them. By using temporally written and arbitrarily composed symbols and signs, I am able to create a new context at a juncture between the insiders and outsiders—those who understand the embedded narrative and the “hidden” meaning of language and those who do not. The question presented in this paper is how does one convert a language to work within the confines of a particular piece of communication?

If we consider the study of communication to be the study of meaning, in what sense and to what degree can semiology contribute to our understanding of meaning? We read signs and symbols to find a deeper and latent meaning that communicates through the very concrete objective nature of the element. Symbolic languages can by used to produce alternative, implied meanings by a process of rearrangement of words or phrases taken out of context and given a new order. I believe the meaning-making process allows us not only to create new meaning, but helps us to identify the world.

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According to the book *The Psychology of Graphic Images* by Manfredo Massironi, "perception of graphic elements and forms is different from perception of more everyday imagery. Graphic elements can be perceived and interpreted as objects, edges, or textures."

Massironi states that perception is a chain of events by introducing a perception game called "the genesis of birds." This is a short and quick drawing game that examines our perpetual process and the ability to recognize a feature with a shared mechanism for primary visual processing. This recognition process is called "visual object recognition" in the area of perceptual research. This involves a visual state that processes objects from observation of a "distal stimulus" that activates recognition. He also asserts that "the specificity of graphic communication requires a fundamental honesty. Although the world depicted is fictional, the creator of graphic form is not trying to deceive the viewer, but attempting to communicate clearly and convincingly."

2. Ibid.
3. Ibid.
In a psychology study, Dr. Gerald S. Hecht explains sensation and the perception process: “The distal stimulus is the object in the world. The proximal stimulus is the representation of that object within a sensory system. The ‘trick’ is to get from the proximal stimulus back to a perception of the distal stimulus. Somehow, the brain must process the information received by the various sensory systems, and convert that information into meaningful perceptions (sights, sounds, tastes, etc.). Thus, perception is an active and biological process.”

Typography serves a significant role in visual communications as written languages are an efficient tool for communicating information. Birds is an experimental type system that explores the use of highly abstracted ligatures to convey both explicit and implicit messaging. In typography, ligatures are two or more letters that are connected to form one character as a single glyph. I wanted to create a type system that uses “doodles” as a pictorial system evoking the idea of an ideogram.

*Birds* is a new type system based on the geometrical abstract morphologic space that uses typographic ligatures.
This type system originates from a doodle that contains arbitrary straight lines. In this project, the bird is: an inspiration, an object that renders a bird form, and a system of using a ligature that ties all letters. As a consequence, the joined ligature system creates a simultaneous sensory effect that represents a flock of birds.

By adapting a content of a poem, The Birds, by William Blake to display this typeface, the visual structure becomes more prominent than the letters. Because of its legibility with connected ligatures on each letter, it is intended to be used as a display typeface in a minimal type size.

This visual poem is engaging with the Birds type system, and it enhances the structure of the contents.
**Birds**

“Birds” is a new type system based on the geometrical abstract morphologic space that uses typographic ligatures. This visual poem is engaging with the Birds type system, and it enhances the structure of the contents.

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**First Stanza**

“Birds” by William Blake

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**Second Stanza**

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**Third Stanza**

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**Fourth Stanza**

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**Fifth Stanza**

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**In·effa·ble**

Candidacy Project

Birds Typeface, 2017
Experimental Type System
Hobos in the early twentieth century developed a set of idiosyncratic symbols as a means to communicate within their loosely organized society. From the early the 20th century to the Great Depression, hobos played a significant part in the history of America. They were nomadic workers who traveled across the country seeking work, taking it wherever they could not staying in one place for a long time. Their secret codes spread throughout the nation with the improvement in the American Railroad System—the hobos’ primary means of travel. Life as a hobo was dangerous. Individuals struggled with poverty and the hostility of many train crews and police forces in the towns through which they passed. To cope with the uncertainties of their lives, hobos developed a system of symbols to deliver information to their fellow travelers about what to expect as they entered unfamiliar places.
The symbols would be written with chalk or coal to provide direction, useful information, and warnings to those who followed them.

The language of the hobos relied primarily on the use of expressive geometric shapes and a minimum of recognizable letterforms and numbers. The language had a limited syntax and was used largely to “tag” certain places as either welcoming or dangerous. Messages had to be easy to read while looking like little more than random markings to everyone else who came across them. The code featured repeating elements such as circles and arrows that were used to indicate direction. In some codes, hashtag symbols or crossed lines signified warning. The hobo sign system is considered one of the criptoleks according to The Guardian magazine: “a secretive language used to confuse and exclude others and affirm the character of a marginalized subculture.”

In the Web Urbanist, an author by the single name, Delana, observes that the hoboglyphics were mainly cryptic and nearly impossible for people outside of the hobo community to understand their connotation: a cross mark in a circle, for example, meant “this place is already taken by someone else.” However, hobos are rare today as the railway industry has been declined and it is much harder “to hop on and off of a freight train undetected.” As a result, hobo language is largely unused today.


In·eff·a·ble Candidacy Project
Designing for a specific community is always challenging, especially for a designer who is outside of the community. This project aims to create a new signage system for hobos.

Fundamental to most examples of hobo signage is the notion that geometric shapes can be visually as well as verbally expressive. While this signage system is now obsolete, a universal communication system based on modern circumstances and even modern technology can be developed for the current nomadic culture.
this is the place

kind woman tells sad story

bread

food for working

good chance to share a food or good place to handout

Diagram
Narrative of Previous Signs
Hobo Signage
2016

Sketch
Hobo Signage
2016

Promotional poster, 2016
Mixed media:
Rat wire, torn jeans, bamboo basket, fabrics
Promotional poster, 2016
Mixed media:
Rat wire and other
found objects
The distribution process of the sign system was the biggest consideration for this project. How do I educate modern-day hobos about this new language confidentially? How do I access this community? My approach to these questions was baking cookies that introduced the glyphs of the new symbol system and their meaning. Once I created a set of hobo symbols, I made customized cookie cutters that I can use to ‘engrave’ codes on the surface of cookie dough.

The culinary approach solves the problem of spreading the new sign system in a confidential setting with hiding the information with a designed label that is clandestinely coded. As an object, the cookies contain the information of the language in a form that is easily distributed. And, they leave little traces once they are eaten.
Process

In·effa·ble: Poems of the Sidewalk
As I began my second year of study, I was fascinated with finding hidden meaning behind obscure languages that socially, and culturally materialize in urban environments. I began by identifying coded languages that exist in our contemporary environment and became particularly interested in the presence of utility codes. I was interested in finding the relationship among utilitarian marks and symbols, the form of abbreviations that are used in such systems, and the culture that are reflected by them. As designers, we frequently repurpose visual forms in various combinations to designate new meanings. In this project I asked, what is the purpose behind the obscure languages on the streets? In cartography, how are map legends created visually? What types of visual languages are used to indicate the location of geographical information? When something is reproduced and repurposed, what original, intended value persists through its reproduction?
To begin this project, I drew from the notion of psychogeography—a process that defamiliarizes urban environments permitting the perception of one’s surroundings or the objects of everyday life with fresh eyes. Defamiliarization offers a unique opportunity to see the signs and notations found on our streets. These “hidden” languages then become a voice of a street. When I took different pathways through the city, these obscure signs, symbols and notes formed, in their atypical syntax (multi-colored hieroglyphs, dashes, commas, and other punctuation) a very special meaning. This research opened up to the possibility of other “hidden” languages embedded in our environment and how those languages facilitate privileged and possibly covert communication existing just outside of our notice.

These “hidden” languages—just like a foreign language is perceivable with the right tool for understanding—becomes a voice of a street.
In addition to the utility codes, I also collected marked or etched notes on the streets made by random individuals. People often engraved their names or a specific numbers or dates or even a ‘secret’ message on wet concrete to commemorate their presence. This collection of two different records—personal coded notes and ‘official’ utility indicators—cultivated a bizarre narrative about the sites chosen for investigation.
With each pathway I investigated, I collected fragments of these texts and adjacent incidental marks on these surfaces and converted them into a script. My “visual poems” give voice to these inscriptions by presenting visual data from the streets, the ground, and the sidewalks and fusing them into an integrated text. The scripting process provides a comprehensive narrative while containing the unfiltered information of the secret glyphs.

In considering how to give form to these abstract scripts I turned to examples from the practices of concrete poetry. Examples include the sound poems of Kurt Schwitters, experimental music notation by Toshi Ichiyanagi and the work of Barbara Kruger. From these influences, I began to create a compositions that use language as an element from the environment, giving found snippets a prominent role in a new context by revealing and highlighting them. This process is based on a notion taken from poststructuralism—a chain of signification, an emphasis on the arbitrary association of signs. The mechanism of poststructuralism does not assume that a sign is defined by itself. It demands a parameter, a context, to understand the sign. Once I change the context of signs by injecting and overlapping a different system, the result is that identical signs shift their role as a component of the composition and become expressive beyond their original contextual meaning.
Poems from the Sidewalk

Visual Poems
ZAYO
Name of Utility company.

Cor
City of Richmond.

Lines
Each mark indicates the utility position.

Poster
From W. Franklin St. and N. Harrison St. to W. Franklin St. and N. Laurel St. Richmond, Virginia

Spray paint
Stencil on paper 36 x 48”
Poster from N. Boulevard and Grace St. to Park Ave and Boyd St. Richmond, Virginia
Spray paint
Stencil on paper
36 x 48"

T · 97 B · 12
· 105
· T
· 1 · 14
· B
· 18
· 572

STORNMAIN
B · 105
· T
· 1 · 14
· B
· 18
· 572

Tap: A 3-way utility connection, especially a pipe distribution connection to a service or lateral.

Dots
The dots indicate the position of each cable or duct.
Numbers
Numbers adjacent to the lines indicate depth to the top of the utility in centimeters.
FUCK Stick
- REFISE - JAK
- IK - MSSIFLJML - I - I♥ HER
- CAKMIEN
- JKm
- HEY!★
- JC07 - 0XC - BELS - 05SAM
- CAKI - 0706 - SOLLKER
- 10LK is S
- TLS HI
- Food
- E
- TK LH 94

Poster
From W. Franklin St. and Boyd St. to Park Ave and Boyd St. Richmond, Virginia
Spray paint
Stencil on paper
36 x 48"
PIVATE
WALLY
Tooth
for
tooth &
Lynch RT 23 CIFE 77
HH ZAYO
ESCEO: ETS
+ ATT/T
□
□
□
□
DOM 957
RT9 576 L
DOM

Poster
From E. Grace St.
and 1st Ave. to
E. Grace St.
and 4th Ave.
Richmond, Virginia
Spray paint
Stencil on paper
36 x 48"

In·effa·ble

Process
Poster
From E. Grace St. and Foushee St. to W. Franklin St. and Foushee St.
Richmond, Virginia
Spray paint
Stencil on paper
36 x 48"
Poster
From Summit Ave. and Rockbridge St. to W. Clay St. and Summit Ave.
Richmond, Virginia
Spray paint
Stencil on paper
36 x 48"

RAULH HARDY
1987

Poster
From Summit Ave. and Rockbridge St. to W. Clay St. and Summit Ave.
Richmond, Virginia
Spray paint
Stencil on paper
36 x 48"

RAULH HARDY 1987
Poster
From W. Franklin St. and N. Harrison St. to W. Franklin St. and N. Laurel St. Richmond, Virginia
Spray paint
Stencil on paper
36 x 48"

HEN 13 R L →
- JACKY ROCKS
- DECCA MASY
- JR turn
- KERKLIN
- MEGG3
- MUCK MANI
- STOP BE VIOLENCE
- Cor
- ELANEY
- MHOT

In·effa·ble
Poster
From Ryland St.
and W. Broad St.
To Ryland St.
and W. Grace St.
Richmond, Virginia
Spray paint
Stencil on paper
36 x 48"
Poster
From W. Grace St. and N. Pine St. to W. Grace St. and N. Belvidere St.
Richmond, Virginia
Spray paint
Stencil on paper
36 x 48"

- RB+OG
- 103
- 104
- ATT/Z
- ZAYO
- In·effa·ble
- Pauan’s MC
Poster
From Grove Ave. and N. Linden St. to Floyd Ave. and N. Linden St.
Richmond, Virginia
Spray paint
Stencil on paper
36 x 48"

SWAVY
- LB & TV
- TRUMP
- MEGA
- TRUMP
- MEGA
- COR
- COR
- DANN
- SUE

In·effa·ble
Process

96
97
Poster
From Grove Ave. and N. Morris St. to Grove Ave. and N. Harrison St. Richmond, Virginia
Spray paint
Stencil on paper
36 x 48"

Circle
The circle denotes how many cable ducts leave the chamber.

→ Hungry
...
COR
A

Process
Poster
From W. Franklin St. and N. Harrison St. to Park Ave. and N. Harrison St.
Richmond, Virginia
Spray paint
Stencil on paper
36 x 48"
In·effa·ble

Poster
Juxtaposition

Process
I followed specific steps of to turn my research of the sidewalks into visual narratives. I set up a system to visualize my gathered images and sources by laying out each word and symbol in a cardinal direction by using a sequence in which I encountered the obscure codes and marks, and using a color palette adopted from the Virginia Utility Marking Standard. In the utilitarian code marking system, each color implies a different meaning. For example, orange paint connotes the usage of electricity; blue color means the water system, etc. By removing these colors from their original context, the meanings transcend and cultivate a new narrative while still showing their origins.

With each pathway I investigated, I collected fragments of texts and adjacent incidental marks on the surfaces and converted them into a script. My “visual poems” give voice to these inscriptions by presenting visual data from the streets, the ground, and the sidewalks and fusing them into an integrated text. The scripting process provides a comprehensive narrative while containing the unfiltered information of the secret glyphs.
In·effa·ble Process
The spray painted phrases and indicators used in this process last for only a couple of weeks, suggesting a temporal, fleeting meaning.

The medium of using spray paints conveys the raw atmosphere of the original utilitarian sites. When they’re made, all marks are handwritten by utility workers who have been educated in the use of the marking system. I instead used stencils to ‘translate’ their language to the form of a poster so that each ‘poem of the sidewalk’ could be read as a whole piece—consolidating its visual aspect by appealing the original medium of the language as well as juxtaposing each word, glyph, and symbol with spray paints.

The poems that I created are highly discursive and allowed me to interpret them in another way, as sound poetry. Inspired by the oral poetry of Dada artists, I explored how these abstract poetic structures could be interpreted sonically—how they might be “recited,” and transformed into speech. In a related set of studies, I experimented the realm of recitation—composing a sound with partial, fragmented snippets used in my visual poems. I experimented with Python-XY to generate various sonic interpretations of the non-verbal components of my poster texts. The software dissects the X- and Y-components of the shape and its pixel information in randomly sized segments. The sounds of the shapes that I found on the streets and needed to resonate with the synthetic voice that reciting the poems.
In·eff·a·ble: Poems of the Sidewalk
Richmond, VA
We as humans accumulate our perceptions by seeing, reading, hearing and remembering. My exhibition attempted to establish communication with the people who walk the streets of the city and who hopefully will recognize and recall the information that have encountered there. When something is hidden and encoded, how do we define its meaning? This exhibition argues there is a connection between the arbitrary nature of meaning from signs in our environment and the audience. The audience obtains an authority to create their own embedded narrative in the exhibition. This exhibition opens the possibility of other “hidden” languages embedded in our environment and it allows viewers to decipher the ineffable secret glyphs and numbers on the streets and sidewalks.

Evaluation

I spray painted directly on the wall with seemingly obscure background graffiti work that was predominantly extracted from actual sidewalks. The background graphics contain utility marks that signify the specifications of urban utilities such as pipes, electricity lines, and conduits. I adopted these drawings from the original utility marking system that is currently used in Virginia, and repurposed it by spray painting on the wall. I intended to shift its visual hierarchy by altering the perspective from the ground to the wall, and making it visible at eye level. Afterwards, I formed the units of drawn marks into the same number of poems in accordance with the texts.

In·effa·ble:
Poems of the Sidewalk
I prepared stencils that were applied directly on the wall space by using a laser cutting machine. The six selected poems each represent a different neighborhood area in Richmond, creating a comprehensive map across the entire single wall space. From Scott’s Addition to Shockoe Bottom, each poem indicates a discriminative structure through its visual pragmatics. The type used in the stencils is set in Dala a stencil serif typeface that provides a nuance of texts seen in poetry, as all these marks were originally handwritten. Once the stencils were made, I used them to create poetic structures over the obscure signs that I already drew on the wall. The layered texts provide a distinction between what we can see from the streets and how it can be interpreted into a body of poems. These poems can be read individually, or can be read as a whole.
Photograph
Poem from the Scott's Addition Detail
In addition to the visual poems, I also provided sound poetry, indicating how to read symbols and glyphs by using various onomatopoeia such as ‘whir’ as an arrow, and ‘ching’ as a dash.

Inspired by Kurt Schwitters’ The Ursonata, which consists of evocative sounds and repetitions, I looked for a way to verbalize the varied mix of verbal and non-verbal signs in my poems. I composed the soundtracks with a voice generator, having an objective voice read the poem based on the text that I typed down. This synthesizer was only able to generate a voice for the ‘readable’ words. For instance, when I typed a triangle shape, it was silent. To make these obscure shapes readable and ‘utterable,’ I created onomatopoetic sounds to be inserted as needed.

Evalutation
Through my research in utility marks, symbols, and other ‘secret’ languages, I have explored how various materials and form-giving strategies can use these coded languages in new compositions and new articulations. In carrying out these explorations, I have come to understand that symbols and signs cannot be separated from their verbal aspects. These theoretical aspects, including visual syntax, semantics, and pragmatics, originally came from linguistics, denoting a meaning with a picture in place of written words. As a result, the visual language of my work is inevitably derived from the forms of linguistics and rhetorical expressions. Regardless of its disconnection from the verbal aspect on a surface level, the two cannot be divorced.

**Conclusion**

Through my research in utility marks, symbols, and other ‘secret’ languages, I have explored how various materials and form-giving strategies can use these coded languages in new compositions and new articulations. In carrying out these explorations, I have come to understand that symbols and signs cannot be separated from their verbal aspects. These theoretical aspects, including visual syntax, semantics, and pragmatics, originally came from linguistics, denoting a meaning with a picture in place of written words. As a result, the visual language of my work is inevitably derived from the forms of linguistics and rhetorical expressions. Regardless of its disconnection from the verbal aspect on a surface level, the two cannot be divorced.
The exploration of a nonverbal, alternative communication through graphical images opens up the possibility of new investigations and examinations in nonverbal techniques. The perspective of seeing our environment in different ways allow audiences to experience the secret languages in a new way without revealing or exposing their original purpose. This perspective deepens the human experience while arguing their efficiency and effectiveness within traditional writing forms. Symbolic languages convey our emotions, culture, and individuality regardless of their inadequacy in verbal syntax.
An exploration of symbols and their meanings throughout history. The Book of Symbols combines original and incisive essays about particular symbols with representative images from all parts of the world and all eras of history.

This book contains the transitions of using pictograms in a way to deliver communicative information, by demonstrating models of pictograms and their contexts in creation.

The author describes how the notion of visual literacy can be different from the literal meaning of literacy, and what facts are included in creating a visual literacy.

A book about how to consider design as a unique mode of socio-cultural production and how design can be considered an act that raises questions and answers.

In this book, the author presents how symbols were made and what affected the creation of symbols in a historical perspective.

A stylistic guide into a system of writing, arrangement of words, and various forms of writings in functional and aesthetic points of view.


Lupton is acclaimed for her methodologies as a designer, a writer and a researcher. Her approach to critical writing is a tool in design practice.

A psychological explanation that examines how graphic images work physically on the level of cognitive science. This book inspired one of my candidacy projects, “Birds,” which explores the role of psychological phenomena into the graphic design practice.

The author describes how images can be representational and become less figurative through interpretations. He also presents how images attain narrativity by showing linear motions in positions, scales, and transformations.

An article discussing current typographical trends with regard to using emojis in place of text to communicate in a contemporary environment.

Morris discusses analytic approaches to explain signs with theories in semiotics, including Charles Sanders Pierce’s definitions of sign and symbol.

The author states the contribution of semiotics and axiology in esthetics. These theories are based on creative writing, which provides linguistic approaches to visual syntax, semantics, and pragmatics.

One of Munari’s well-known publications that defines his practice with geometrically driven shapes; he explores the forms of the square, the circle, and the triangle and how they can develop into other forms through their repetitions.

This book helps to connect the use of signs and symbols, and their context. In addition, the author defines how symbols can recontextualize a meaning by giving a new perspective with the embedded narrative.


This book establishes the role of design in our everyday objects, and how that role expands beyond formal confines of traditional art.

An article that examines the relationship of signs and perception and how signs are explicative by learning that relationship.

The author analyzes the inherent aspect of signs and symbols and their cultural influence in which they are formulated through the presentational and discursive forms and how they bridge the world we construct with the environment we perceive.

A guide document for the application of utilitarian codes following Virginia law. This document includes: proper color palette of spray paints categorized by application; rules in drawing; and practices.

The author transforms the traditional notions of map making into a new way of seeing that emphasizes not only this particular place, but also the very nature of place itself in pursuit of a “poetics of cartography.”

An analysis of Xu Bing’s illegible and peculiarly written book “From the Ground.” The companion book explores the meaning behind the use of emojis that the illegible book used as an equivalent tool of written languages.

136 137

In·effa·ble

Bibliography

137
The text of Poems from the Sidewalk scripts and captions are set in Akkurat, a sans-serif typeface designed by Swiss designer Laurenz Brunner and released in 2004 by the font foundary Lineto. The symbols in poems are set in Apple Symbols.

The title and the subtitles are set in Suisse Int’l, a neo-grotesque sans-serif typeface designed by Ian Party and released through Swiss Typefaces in 2011.

The body texts are set in Univers, a typeface designed by Adrian Frutiger in 1987.

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