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# Interpretation on the Formative Theory of Conference Visual Language

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## ABSTRACT

*Presuming that the essence of design is in creating symbols for communication, typography occupies a central position among the variety of design sectors. The root and trunk of typography are no other than language and texts. Texts are composite elements that not only have static characters including linguistic information, but also visual and audio elements as a visual and formative language. Nowadays, when visual and audio functions are far more active with the usage of computers and the advent of New Media, the descriptive realm of typography has been expanded to dynamic spaces such as monitors or screens, from a limited space based on printing mediums: papers. By adding elements of various impacts to the existing, static typography, it was expanded to dynamic typography that simultaneously represents visual, spatial and audio images, becoming a method that can create more significance. Such changes brought forth new tides in the overall design sector, and moving texts are rapidly spreading as if it is a fashionable vogue.*

*This phenomenon may at a glance appear to be simply a natural result of the development of media, or an escape route for lengthening visual effects that have become stale after the advent of computers. In a way, the aspect that computers have expanded the range of representation can be positively accepted. However, inducing a new dimension of time in the existing, static typography has more meaning than merely expanding the scope of representation. This ensures the implementation of imagination of the monitor on paper, and embodies dynamic force through works that integrate texts and images on the screen. It can be considered as an attempt to create synergies by juxtaposing the power of texts and the immediate and empirical refreshing of emotion offered by photo images. Nevertheless, such attempts on paper had a clear limit—the individuality of the media, in the aspect that the integration required prioritized order regarding texts and images. The new attempt, in other words, is to convey a multimedia image that embraces both texts and sound on the screen. As time went by, such attempt developed into a realistic conference text: multimedia. How did the texts come to move on paper? How should these movements be interpreted? Therefore, in order to delve into the essential issue, this dissertation observes the process of reaching the production of conference texts, starting from researches currently being undergone as well as the historical context.*

**KEY WORDS:** Calligrammes, Concrete Poetry, Conference Text, Fractal, Visual Language

## INTRODUCTION

Poetry and painting, language and image have been perceived to hold a close relationship. One is an art that represents an object as it is, the other is an art that represents an object with only its significance; using more official terms, they can be defined as visual arts and language arts. Poetry and painting both include all possible artistic preferences, as they function from the interaction between the effect of significance of time and space. By expressing the linguistic attributes, which cannot be done with only a visual medium, language and visibility intersect and a domain of phase is created between the two. The necessity of a research which constructs concrete poetry and calligram to speak for this domain is rising. It is a formative expression of the interacting relationship between language and image that has experimented on the possibility of fusion. With such effort, reinterpretation on the change of various formative expressions between language and image's interrelation and on the graphic revival of the two medium's combined elements is attempted. The purpose of such research is on the goal of developing the formative expression from the fusion of language and image to open the door to conference text from still text.

To resolve problems relating to the communication of texts, a more creative visual expression and various expressions from the association of language and image through blending new forms are required. A simple text has evolved from printing type to a visual medium called typography design and now to a medium with movement. If texts begin to talk with digital typography as its visibility, still texts will become a more synesthetic media. For the reasons above, the following goals have been established.

First, find out how language and image combined to develop as a design. To reinterpret language and art, the time element of poetry and spatial element of painting will be approached. The interrelation of language and art will lie between the forms of expression caused by two associations. From these, comprehension on graphic revival from the fusion of the two medium will be attempted.

Second, analyze communication as disorder can be reinterpreted according to the principle of fractals within calligram. Inferring that the theory of calligram constitution and that of fractal are in symmetry, find out the potential of conference texts on paper from the fusion of the two theories on a design level. Applying fractal geometry and visual beauty after analyzing image will create a multimedia with synesthetic conference texts with sound and movement and texts with five senses.

Third, synesthetically enlarge a sentence in two-dimension to find out the potential as conference texts. It is an attempt to introduce visual texts to prints, finding out the possibility of simultaneous formation of dynamic visual expression in two-dimension. The synesthetic effect will be from concrete poetry and the expression of calligram. This is an attempt to introduce movement to still typography and a medium of expression as conference texts.

This research analyzes the interrelation between painting and poetry, which is molded from the formative expression and combination of language and text in design. Also, it presents a theory to allow the development of still typography to dynamic conference texts. Moreover, as some describe design as order, it systematized several elements and organized them. The result of such research is believed to be the stepping stone of the development of design.

**THE RECIPROCITY OF LANGUAGE AND IMAGE**

Some say ‘text is the picture of sound.’ Since the beginning of human history, text and picture was indistinguishable and held a similarity in formation. The formative state in which writing and drawing is intertwined, has endured as a genre and the study of formation of text is continuously pursued. The increasing impact of text and language in the 21st century art is especially notable. Linguistic and visual; spoken words and image are the two concepts of ‘Ekphrasis.’ This concept lies within concreteness of the Ekphrasis found in ancient rhetoric, in other words, Bildbeschreibung. The important thing is ‘Enargeia,’ not only for its concreteness but for its ability in language. The depicting quality, ‘Zeigen,’ of the Enargeia is the common factor between spoken words and formation. The rhetorical means, which expresses the subject and reality more concretely and lively, will change auditors into spectators. A language effects visual formation with the commanding force of directing. In Ekphrasis language, ‘to speak’ and ‘to show’ become the same. Its province has magnified to not only include shapes and texts but medium of sound as well- such concept is analyzed under the title ‘Musical Ekphrasis.’ The relationship of language and image can be categorized as that of poetry and painting. By reading out loud a poem, poetry is a time art in which you perform a process in a particular space.

*Table 1. Difference of poetry and painting*

<b>POETRY</b>	<b>PAINTING</b>
<b>Language Art</b>	<b>Formative or Visual Arts</b>
<b>Construct real intention in time</b>	<b>Construct singularity of line within space</b>
<b>Arts based on tempo Action Art Art that use action and sound</b>	<b>Space Art Immovable Art Art that use physiognomy</b>
<b>Imitative arts Reappearance art Srt with plain association of ideas</b>	

Painting is a spatial art in which you view a piece of painting. When a poet writes a poem with his pen and a painter paints with his brush, their tool of expression is often used confusingly in terms of abstractionism and significance. In other words, the pen and the brush can be identical. When the poet and the painter illustrate the outside world they perceive with their eyes (illustrate here means to describe an object in both poems and paintings), the two tools have been assumed as identical. The concept of assuming the sameness of poetry and painting can also be confirmed in the theory of imitation. In other words 'a poem exists in the imitation of reality, and a painting exists in drawing the acts of human, the acts that can be imitated in essence.' A poem strongly stimulates one with effectively described images of sight and hearing with imagination. How one often feels like 'looking' at a landscape painting while reading a poem is another example of the intimate relationship of poetry and painting. Language presents a landscape with strong and detailed description and stimulates the pictorial imagination, and conveys a lightly trembling sense as well. Poetry and painting's peculiarity is in the formation of emotion through the description of image. By changing from hearing to visual and vice versa, the object can seem to have a form while on paper. Like so, learning the reasons of things, expressing it with words and forming it pictorially is truly an intense work. But from the painting that reveals the shape of the object, one can discover poetic imagination that suggestively forms the object. Prior to being strictly distinguished, writing and drawing was perceived as a similar act as they both leave trace of something. For the pictorial Chinese characters, writing and drawing do not have much difference. Chinese characters, therefore, can be described as picture words. The grammatical relation between language and image is not about the confrontation or the coexistence; it is a complex matter that cannot be defined easily with social, political, philosophical, and esthetic concepts. Moreover, the recognition on the relation of language and image has been changing over the course of different standpoints, opinions and times; it cannot be absolute and is difficult to predict the future changes. However, language and image have long maintained the interrelationship due to their need for each other. But as image medium is becoming ever more popular these days, the lever is leaning more to image. It is presumed temporary, because image will always coexist with language.

## FRACTAL COMBINATION OF VISUAL LANGUAGE

Concrete poetry carries the of strategies of breaking down language signs which decides the fractal form, the variety of dividing language which the unconscious letters' argument gives, and the dynamics of a sentence's aligning shape. This is also to let 'the text speak for what the picture is reviving' and therefore effectively communicate through typography's non-linguistic elements. Concrete poetry is a form of poetry that changes the verses to allow the poem represent the topic visually. It sometimes ignores the diction, prioritizing the form, or emphasizes the spatial design, use color or use a medium other than printing. Concrete poetry has surfaced to fit the modern taste who prefer to communicate in a fast and easy way. By artificially arranging the various forms of language signs with 'reduction' and 'disposition' as the pillar of creativity, concrete poetry strongly stimulates images that are with sound and visual. It completely parts with the original lyricism and destroys the traditional use of language (see Figure 1).

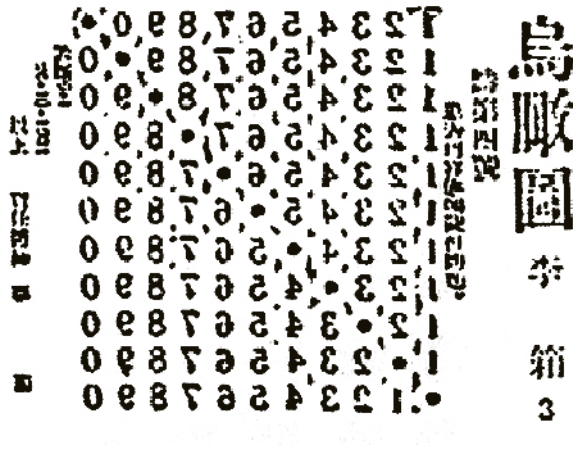


Figure 1. Yi Sang's Poetry, part of '4th issue, the problem on the appearance of patients' [Chosun daily news, 1934]

The techniques of concrete poetry dismantle the traditional habits of automated speech and writing. Writing a poem with a visual impression is the goal of concrete poetry. Its ideologies lie in eliminating the original linguistic traits and creating meaning with the disposition or the shape of a poem. Concrete poets, who pursue constitutional expressions, wanted to farther the boundary of expression through disposition on paper. Using ordinary calligraphy and succinct disposition, language is transformed into music or spoken words, and the structure of a meaningful sound is created. Concrete poets who pursue constitutional expressions do not break the balance between the concepts that oppose each other, and show that the content of the poem move between verses through disposition within a space (see Figure 2).

診 断 0 : 1

成る患者の容態に関する問題。

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1 2 3 4 5 6 7 8 9 . 0

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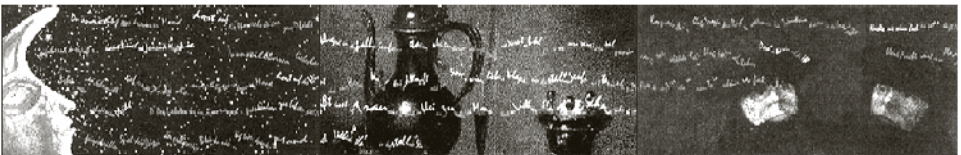
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Figure 2. Yi Sang's Poetry, part of <a ever construct-able 6 dimensional shape > 'diagnosis 0:1', [Chosun and construction, 1932]



Calligram, like concrete poetry, dispositions the topic word like a line and create a shape with the line and deliver movement according to the form of the sentence. It is as if words gather to form a shape and complete a story through disposition. Various expressions are used; some poems exclude a point of view and are written with pictures, images repeat or clash, and sometimes a plot follows the language. Calligram and concrete poetry due to their fractal forms, with their dividing-language like the breaking down of language, bring dynamics according to the formative expression of the unconscious text. As an example of calligram, the repetitive expression throughout the Robert Massin's work is to express a topic on one open dimension. In other words, through various changes in the space between letters and verses, Massin developed the meaning of the work symbolically. (see Figure 3) Without destroying the sentence structure, the disposition of letters with a sense of direction is expressed in different dynamics. Also, the various dispositions of images and words deliver the meaning and allow better understanding between the actors and the audience in a 'theatre'; it is a new interpretation on calligram. Through Robert Massin's work, the importance of open space is grasped as each page of the book shows us the openness and time. Spoken words proceed in time, and words proceed in space, and shapes gain visual energy through space. The visuality in a page in design where small and big spaces coexist is not much different from listening to music. In this sense, the movement of eyes is considered as important as the movement of an actual object we watch. Also, it proves that still texts have kinetic characteristic through movement.

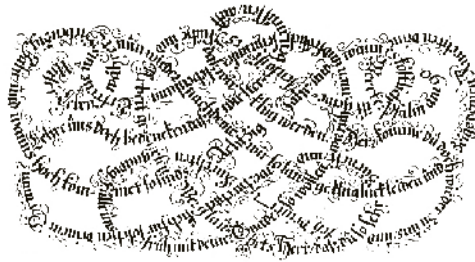


*Figure 3. Robert Massin, <A clown bewitched by the moon>*

The fractal theory is receiving attention from many different areas of arts as it focuses more on the intuition through picture rather than science. When looking at the concrete poetry and calligram form communicated by fractal theory in design, one can find the visual disposition of texts and images created through random repetition. It is simply displacing a natural image figure to a visual language. When speaking of concrete poetry and calligram with a fractal mind, they can be described as random repetition of text- since the figure of a shape as the visual text language includes itself through reduction and repetition. (see Figure 4) Three forms unify order and disorder through repetition and increment or distortion and overlapping. (see Figure 5) In the mixed works, a pattern can be found within the seemingly disorderly dispositions.



*Figure 4. Calligram, the spreading of random particles of text*



*Figure 5. Calligram, the circuit*

Although it is composed only of texts, it is not in symmetry and a part of it seems especially irregular with its complex form. The dispersed texts are usually formless and the basic open spaces are decided. This can be seen as the reciprocity between those with a regular combination, those that are in symmetry or dispersed or those with the characteristic of a small unit or with the characteristic of the whole.

It appears as a complex and irregular design through skillfully balanced letters of different sizes. Even when 3 dimensional expression and perspective are not considered, overlapping shapes bring the effects of 3D on 1 dimensional picture. The whole picture appears to be the revival of a part taken out of a 3D space. Also, the regular features and strictly balanced order do not exclude the incomplete or disorderly or accidental features. The mix of fractal, concrete poetry and calligram includes time on the spatial surface due to such theory. (Table2) This becomes synesthetic conference texts with sound and movement and is categorized as a form pursuing order.

Table 2. Common factors of concrete poetry, calligram, and fractal

Type	Formative characteristics	Glossary	Common factors
Concrete Poetry	<ul style="list-style-type: none"> <li>■ destruction of language</li> <li>■ poetic space</li> <li>■ random choice</li> <li>■ random disposition of language</li> <li>■ visual disposition of language</li> <li>■ a dynamic space with both content and meaning</li> <li>■ repetitive text</li> </ul>	<ul style="list-style-type: none"> <li>■ overlapping</li> <li>■ piling up</li> <li>■ scaling</li> <li>■ repetition</li> <li>■ increment</li> <li>■ rhythm</li> <li>■ emission</li> <li>■ confrontation</li> <li>■ alteration</li> <li>■ deformation</li> <li>■ distortion</li> <li>■ sequence</li> <li>■ disorder</li> </ul>	<ul style="list-style-type: none"> <li>■ break down of subject from division and dismantlement</li> <li>■ unconscious letter's argument</li> <li>■ form of sentence alignment</li> <li>■ dynamic visual movement (with movement regarding shape)</li> <li>■ construction of visual space</li> <li>■ unlimited repetition, random repetition</li> <li>■ self-resembling construction (repetition, increment, overlapping, distortion)</li> <li>■ order within disorder</li> <li>■ constitute simultaneity</li> <li>■ constitute random steps of composition from 1D to 3D</li> <li>■ dispositions with unified visuality</li> <li>■ insert time in space</li> </ul>
Calligram	<ul style="list-style-type: none"> <li>■ random disposition of language</li> <li>■ focus on the dynamic of view</li> <li>■ focus on the disposition of diction</li> <li>■ the concept and meaning of blank space</li> <li>■ repetition of phrase</li> <li>■ reducing and increasing</li> </ul>		
Fractal	<ul style="list-style-type: none"> <li>■ repetitious union and circulation</li> <li>■ disorderly and formless characteristic</li> </ul>		
<p>Start on paper and begin from the dimension of space than to time and finally movement. Calligram and concrete poetry due to their fractal forms, with their dividing-language like the breaking down of language, bring dynamics according to the formative expression of the unconscious text.</p>			

## MODERN CONFERENCE TEXTS WITH MIXED TRAITS

The problem of texts is that ‘the reader loses his sound.’ Today’s texts are read with eyes not out loud. In the past, texts were often read out loud, but nowadays, texts are silent and still on paper. It has lost the union of eyes and lips, eyes and ears, or eyes and physical reaction. Some are trying to bring back reading out loud.

There has been an increase of performance artists who express with the act of reading out loud, gesture or sound. Such artists are trying to overcome the limits of language with attempts to express sound visually.

In the past, language was music. But since the appearance of texts, words read using sight has stolen sound (music) from us. Even on the Internet, texts have lost its voice. Although the necessity of creating sound for texts used on the web suggests a different problem, texts should be more than some simple signs but a medium that conveys every breath of the writer or the reader. How to connect voice and texts and how to retrieve the power must be sought after.

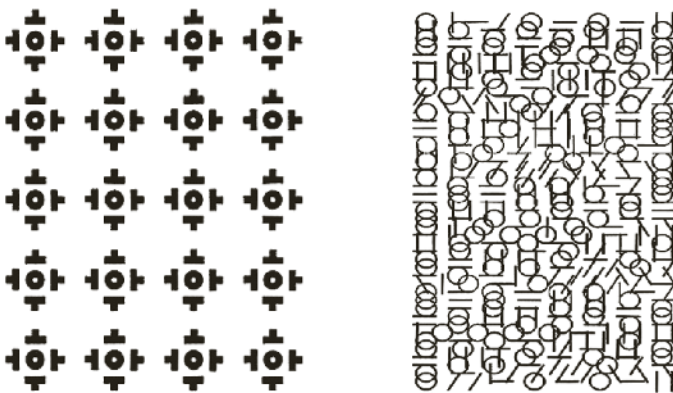


Figure 6. Ahn Sang-Soo, collaboration with Keum Noo-Ri, Letter picture of Korean, 1992

Works like (see Figure 6), which arranges Korean like a pattern or analyzes the elements of the letter, are for view but for sound as well. Korean letters have an open structure which can create different sounds according to association. Korean letters are sounding letters as well as time letters. Sounding letters depend on hearing, and without time, the sound could not reach anyone. Alphabet is considered as time letters.

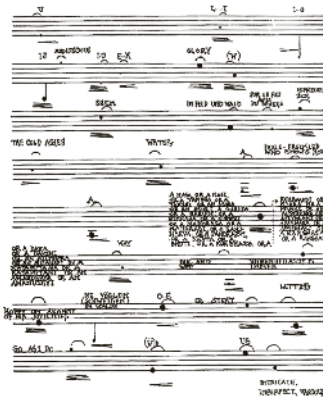


Figure 7. John Cage's music sheet - Variations I, 1958

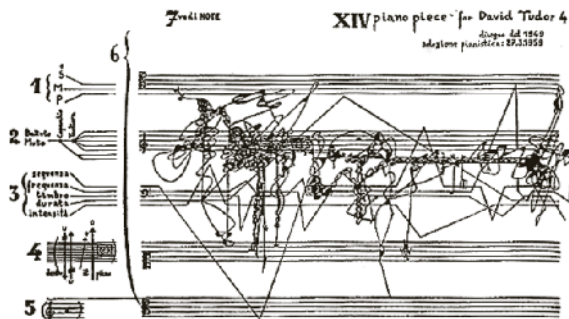
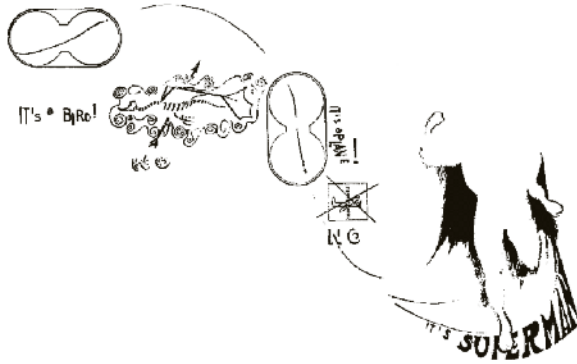


Figure 8. Sylvano Bussotti's music sheet - Five piano pieces for D. Tudor, 1959

John Cage's music (see Figure 7) sheet is very unique in its typography as he composes with unique expressions. He presents the union of sound and form from a slightly different phase. He has also tipped other musicians and artists. He dismembered language and sound, reorganized them and voiced the music pictorially, connecting the eyes and ears.



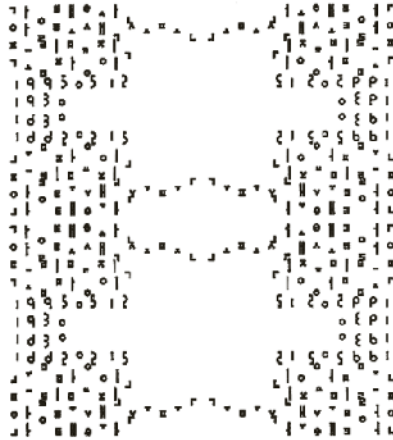
*Figure 9. Cathy Berberian <Stripsody> music (partial), 1966*

Cathy Berberian performed onomatopoeia with a music that was a collage of comic strips. Figure 9 is a music called <Stripsody>. It has transformed picture into sound. Such relation between sound and form is included in the form of texts. This is called synesthesia. But today, we separate our eyes and ears to the point where we can no longer hear the vibration of sound within texts. Widening the insights on Dadaism and futurism can prove that texts are more than a visual expression to convey meaning.

Figure 10 image expresses how sounds overlaps, explodes, and repeats. For the dynamic overall composition and for the use of texts as particular visual form- as in Dadaism and Futurism- found in Robert Massin's work, it can be learned that printing media has awaken the possibility of motion typography.

This could be viewed as a work that reads the new style and such expression of work was a movement of calligraphy, like conversing through screen. It stimulated the possibility of calligram with sound on two-dimension.

This could be felt from the calligram's overall formative expression. How the texts overlap, explode, and repeat as if they are dancing is the effect of mouvement.



*Figure 10. Ahn Sang-Soo, Kang Tae-Whan, Free Music Concert Poster*

Therefore, the formation of calligraphic expression is how letters and sound unify, how sound is embarked upon emoticons and how a space for three-dimensional thoughts is created between the letters and the reader. It is the means to remember the lost sounds and to express new sounds, opening the possibility of conference texts. As the union of language and image meets sound, new compound texts, conference texts, are created. The name does not refer conferences between texts, but how five senses apply to develop it as a multimedia. In other words, texts become the multimedia.

As a medium of the rapidly changing media communication, visual design awakens the strong impression and potential. It is also the most required means of today's communication as it effectively conveys information in a short period of time. For having strong enough impact to be remembered is important, conference texts with such traits have a wide range of application, and therefore considered as a medium.

## CONCLUSIONS

Language and image have been succeeding the culture of writing and painting as independent form of language. Through their far different characteristics, language uses self-indicating signs to create time art. On the other hand, image is expressed as spatial art using natural signs. Although with different characteristics, the two areas have maintained a reciprocally supplementing relationship and developed into a creative artistic expression in visual design.

This research has theoretically interpreted poetry and painting's interrelationship and separated the design expression formed from combination of the two as concrete poetry and calligram. It has studied the role of time and space, compared and analyzed the theory of constituting visual language design and fractal's common design theories. Not stopping with the formal changes in formative expression from fusion of language and image, it went further to open the possibility of transformation of still texts to conference texts. Through such research, this essay could reach the following conclusion.

First, visual language and visual art become the expression media of and by conference texts.

Poetry and painting use various symbols similarly. Poetry can revive timely continued objects with time and painting can revive spatially continued objects. Poetry is a temporal art, whereas painting is a spatial art. In other words, poetry is linguistic and temporal art, painting is a formative and spatial art. Poetry strongly stimulates effectively descriptive visual images and those with sound through imagination and allows one to feel like 'looking' at a landscape painting. This is a good example of the intimate interrelationship between poetry and painting. Poetry and painting change hearing to sight and sight to hearing and allow one to grasp the shape of an object through paper. This can be the basic expression media as conference texts.

Second, analyze concrete poetry and calligram with the identical theories as with fractal, find the common factors and find the visual-linguistic fractal.



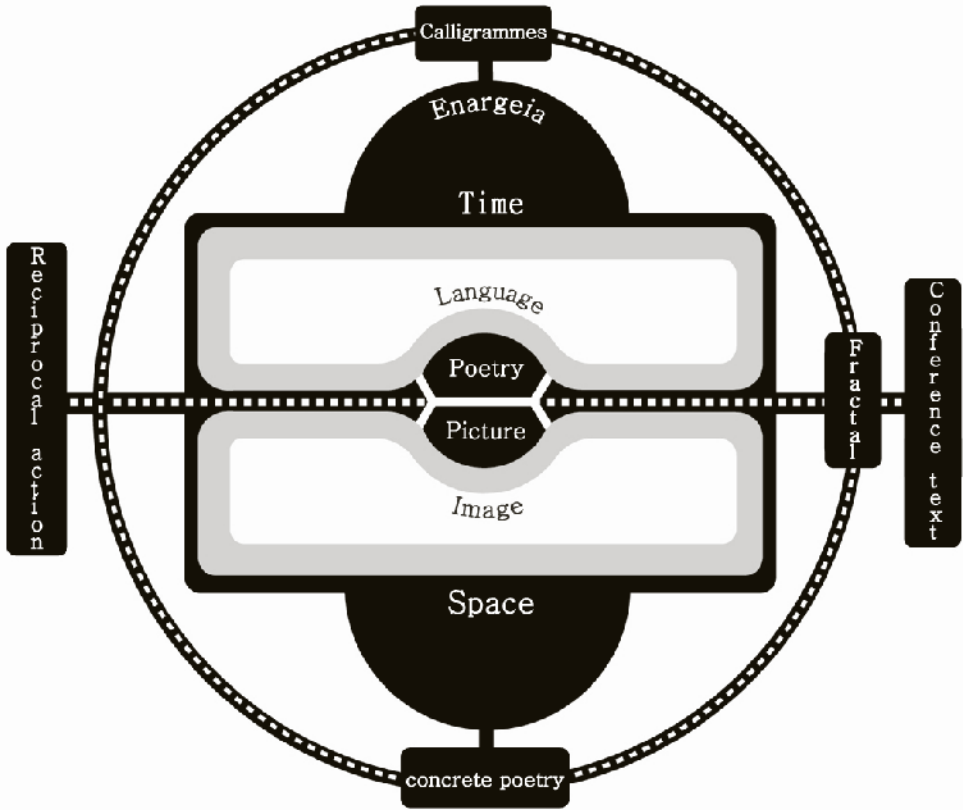


Figure 11. Model of the interrelationship of conference texts

The common factors between the three have been found from the change of the expressionistic formative theory of concrete poetry and calligram and fractal's conceptual theory. A fractal figure holds the characteristic of variety in design. Design's theory is easily found and the various parts are included in the unified whole. Such fractal figurativeness was observed to find the possibility of shape and patten to rationalize it as typography. The theory of fractal figure, concrete poetry, and visual language's fractal with calligram's formativeness were found. With the fractal order within form connected to formativeness, visual form was developed. Three forms were found to have achieving balance through repetition, increment, disposition, or reduction or increase of size as a common factor.

Third, the possibility of conference texts was found by increasing a sentence synesthetically within a two-dimension space.

Complex artistic form was molded through interrelationship of language and image. Such unified visual form can grasp the movement of texts printed on paper through different ways of looking. This movement, through dynamics of regular disposition, active space from blank space, gain visual energy for texts in a space- allowing effects of three-dimensional expression in a two-dimensional space. This can expand a sentence synesthetically even in a two-dimensional space. Visual formative elements are organized through repetition and change and the expression of repetition plays the most important role as a constituting element of text's movement expression. It is an attempt to include movement in still typography and an expression medium as painting texts. This change of method overcomes the limits of paper and hopefully become conferencing multimedia.

This essay has looked at how writing and painting's combination brought creative visual expression with much attention from modern art, painting and design fields. Not stopping with the formal changes in formative expression from fusion of language and image, it went further to open the possibility of transformation of still texts to conference texts, by analyzing language and image's timely and spatial role. Design can be possessed only because of the extraordinary ability existing in humans. Therefore, this essay has attempted approach with such intention and potential. I hope to have contributed as much to the development of visual language and hope to see these theories used in many other researches in the future.

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