PicToLife

The development of a contemporary Chinglish visual language

PicToLife
The development of a contemporary Chinglish visual language

This exegesis is submitted to Auckland University of Technology
for the degree of Master of Art and Design

Yang Yang

October 2011

+ Attestation of Authorship

'I hereby declare that this submission is my own work and that, to the best of my knowledge and believe, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the qualification except where due acknowledgement is made in the acknowledgements.'

Yang Yang

October 2011

_____

+   Acknowledgements

I would like to thank everyone who helped and supported me in this thesis.

I wish to express my deepest gratitude to my supervisors Dr. King Tong Ho and Simon Clark for their invaluable contributions, encouragement, and belief in me.

Firstly, I would like to thank Dr. King Tong Ho for his insightful assistance with completing the thesis and for mentoring me throughout the research. He always had confidence in me even when I was stuck. He taught me to believe that if I don't stand for something, I will fall for everything; and always listened to my voice and encouraged me to follow my heart and intuition. A special acknowledgement is extended to him that he offered me the opportunity to study at AUT.

My thanks also to Simon Clark, for his constructive and inspiring comments; his support and encouragement enabled me to complete this research.

In addition, I wish to thank Laurent Antonczak, Dr Alan Young and all the postgraduate staff who helped me and taught me how to achieve the goal of my study in Postgraduate Diploma year. I thank you for your advice and support.

Thanks to Dr. Jan Hamon for her efforts in editing the exegesis.

I would also like to thank the staff and my peers at AUT University for the advice and support they have given me throughout the whole journey of the study. I would like to express my gratitude to the AUT University School of Art and Design for the research stipend and the campus facilities associated with the realisation of this project.

I sincerely thank my supportive friends who provided lively discussions, exchanges of ideas, and unstinting support and assistance.

Lastly, I have to thank my dear family; my lovely parents, for nurturing my passions and ambitions in life, for educating me with aspects from Chinese culture and art, and for encouraging me to pursue my interests. I am grateful to other family members for their financial support and encouragement, especially Yi Liu. Thanks for your patience, support, and huge encouragement in my times of hardship during the study. You taught me to have faith that if I can't manage myself, I can't manage the difficulties of life, and you reminded me that, whatever I am studying, my research is useful for dealing with other matters in life.

Contents

Chapter 1

Chapter 2

Chapter 3

+ **Abstract**

The intention of my project was to develop a contemporary 'Chinglish' visual language called *PicToLife*. *PicToLife* attempts to re-transform the form of Chinese characters into their original state of pictograph. The project makes key reference to the *Hui-yi* [會意] principle of the six classical formative methods of traditional Chinese characters.

The theme of this project is Indoorsy, concerning a phenomenon that refers to a secluded and cyber-addicted lifestyle. 'Indoorsy', *Zhai* [宅] in Chinese, literally means 'dwelling' or 'inhabitation'. It has been transformed to become a popular neologism to describe a new lifestyle of the Chinese younger generations who always stay at home being cyber geeks. They are addicted to surfing in the unconstrained virtual space, and live a sheltered life away from reality.

'*Hui-yi*' literally means 'meeting of ideas' to suggest empathetic meaning. I expand this to argue that *Hui-yi* is an emotional stimulus that provides a hook on which to hang the meaning, and explore if it is viable for it to be applied to the creative process of contemporary design practice to construct metaphors and convey emotions.

Using *Hui-yi* as the guiding principle, I transformed Chinese calligraphic strokes into pictographic components, then utilised them to develop Chinglish narrations.

The research contents were based on my personal experience as an international student and an overseas indoorsy girl [留洋宅女] who speaks Chinglish. I have produced a visual poem *PicToPoem* and a visual diary *PicToDiary* to reveal *PicToLife*. Together they form a Chinglish visual language that strives to enable the observers to interpret the everyday discourse of indoorsy, and to substantiate the hybrid nature and identity of indoorsy.

This project is constituted of 80% practice-based work, accompanied by 20% exegesis as a complement.

+ **Keywords**

Chinglish
Pictography
Indoorsy [宅] lifestyle
Hui-yi
Association
Emotional intentionality
Spirit
Bone
International overseas students

Figure 1: Xu, B. *Square Word Calligraphy*. (1994).
Retrieved from
http://www.xubing.com/index.php/chinese/projects/
year/1994/square_calligraphy_classroom_chinese

+   Introduction

My project employs Chinese classical linguistic notions within a graphic design context, to seek the empathetic meaning of *Hui-yi* [會意][1] and to develop a contemporary Chinglish visual language to visualise the lifestyle of indoorsy – *PicToLife*.

This research was initially inspired by Xu Bing (1994), one of the foremost Chinese avant-garde artists, who created *Square Word Calligraphy* (Fig. 1), in which he employs modified radicals [2] [部首 *Bu-shou*] that are composed of the 26 alphabet letters in English to construct 'English Chinese characters'. In so doing, Xu 'speaks' English with the mode of Chinese calligraphic strokes in approaching visual communication. The connection between text and its interpretation becomes a metaphorical implication of his works. In my project, the questions I ask are: What are the limitations in composing radical components of Chinese

---

[1] The term *Hui-yi* [會意] (grasp-meaning) is also called associative compound. It is one of the six principles of constructing Chinese characters. They usually consist of two or more simple components which are arranged according to certain logic to form a new meaning. A Chinese linguist Shen Xu [許慎] (121 A.D.) analysed Chinese character composition in his *Shuo-wen Jie-zi* [說文解字] (the very first Chinese dictionary) and addressed that Chinese characters are based on six methods of formation called *Liushu* [六書] or six graphic principles.

[2] Radicals [部首] *Bu-shou* are a collection of etymons which form the basic units in the composition of Chinese characters. They work as an identifier to a specific group of Chinese characters with related meaning. For example, '木' (wood/single tree) is the radical of characters '林' (woods), '森' (forest) and '楊' *Yang* (my family name). The function of radical is similar to prefixes and suffixes in English, for example, 'mono-' is the identifier in 'monolayer', 'monotone', and 'monolingual'. In other words, the dominant radical functions as an identifier for grouping Chinese characters into different profiles such as emotions, weather, or plants, etc. For example, the Chinese characters '想' (think, thoughts), '忘' (forget), '志' (ambition) are composed by the dominant radical '心' (heart) that associates metaphorically to mind and thought.

language? How can the notion of *Hui-yi* be expanded to inform the visual communication of emotions?

My research opens up creative potentials to seek expanded notions of '*Hui-yi*' that suggest empathetic meaning through an association of the 'meeting of ideas' with the two processes: extract [萃取] and reflection [映照].

Such an expanded notion of *Hui-yi* is the conceptual synergy that informs my development of the Chinglish visual language. It started from my *Hui-yi* and it aims to connect me and the viewers at an emotional level. Chinglish in my research is a vehicle to address the differences and confluence between the Chinese and English language systems, and it somehow coincides with the notion of 'Enginese' (English in Chinese form) that lies within Xu's works.

This exegesis is structured into three main chapters:

The first chapter establishes the critical framework of this project. It first offers a brief overview of the project, the concepts of Chinglish and *PicToLife*, and the phenomenon of indoorsy – *Zhai* [宅]. The second part contextualises the *Hui-yi* principle.

The second chapter considers design approaches, research methods and practical applications, in which Li Bai's classical poem is employed as a visual inquiry into emotions.

The third chapter offers a commentary on the practice for my 'Chinglish' visual language. It narrates the everyday discourse of indoorsy through pictographic designs to address this contemporary ideological phenomenon.

Chapter 1

+   Consideration of Related Theory and Knowledge

In this chapter, I first give a brief overview of the project, on the concepts of 'Chinglish' and '*PicToLife*', and the phenomenon of indoorsy. I then perform a thorough analysis of the significance of *Hui-yi* in the six classical formative methods of traditional Chinese characters. I argue that *Hui-yi* in my work is an emotional stimulus through an association of the 'meeting of ideas' that provides empathetic meaning in the two processes of '*Hui*' – extract and reflection. I extend this to discuss how *Hui* 'association' meets with *Yi* 'intentionality', and its application to contemporary Chinglish pictographic design.

1.1 *PicToLife* as a contemporary Chinglish visual language

From pictographs to our life

A pictograph[3] is a symbol representing a concept, object, activity, place or event by illustration. In this project, the word pictograph refers to 'picture writing', which abstractly describes an object or concept in form. It also refers to the root symbols that are used to develop the characters of the traditional Chinese language system. The phrase 'contemporary pictographic design' is defined as the pictographic design that employs contemporary patterns and aesthetic, artistic skills or functions to develop images that are based on Chinese pictographs, and to reveal our thoughts, ideas and emotions in a contemporary context with reference to the concept of ISOTYPE[4].

---

[3] The meaning of 'pictograph' is different from that of 'pictogram' in Western semiotic theories which is explained as "a stylised figurative drawing that is used to convey information of an analogical or figurative nature directly to indicate an object or to express an idea. Pictograms can fulfil many functions. They are used to replace written indications and instructions expressing regulatory, mandatory warning and prohibitory informations, when that informations must be processed quickly (eg. road traffic signs), when users speak different languages (ie. non-natives), have limited linguistic ability (eg. people with low levels of literacy or little education)" (Tijus, C., Barcenilla, J., de Lavalette, B. C. & Meunier, J., n.d.). The concept of 'pictograph' derives from the traditional Chinese language system. It is the base of traditional Chinese characters, and traditional Chinese characters belong to an ideogram that conveys its meaning through its pictorial resemblance to a physical matter or object. The common characteristic between the concepts of 'pictograph' and 'ISOTYPE'(see below) is that they both bear a rhetorical function to communicate.

[4] ISOTYPE (International System of Typographic Picture Education) has been a universal guide for designs in a contemporary pictographic system; it was first introduced by Otto Neurath in 1924 and ended at his death in 1945. It was a system "developed to visualise social and economic relations especially for uneducated persons and to facilitate their understanding of complex data" (Hartmann, 2007). Ellen Lupton (1986), a curator of contemporary design at Cooper-Hewitt, National Design Museum, discusses the principle of reduction for determining the style of the sign in

Pictographs are significant elements of the mural paintings [花山壁畫] (Fig. 2) that are located on the cliff of Huashan Mountain near my hometown in Guangxi, where they have existed for over two thousand years. The story is easily understood as it uses simple pictographic radical components to compose pictographic narratives.

Otto's ISOTYPE, of which the focus is on the rhetorical function rather than strengthening the relationship between the pictures and the object it represents, and, having silhouette as a central technique.
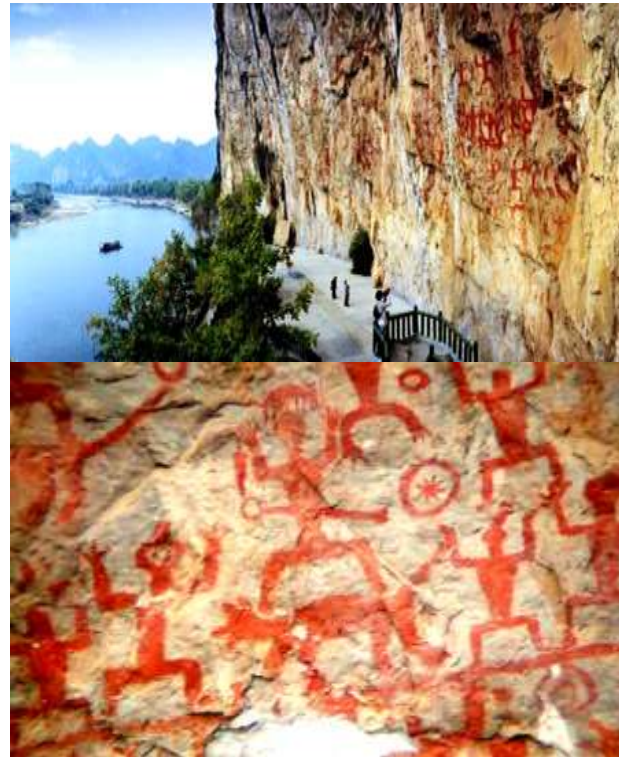
Figure 2: The images of pictographs on Huashan Mountain, Guangxi, China [photograph]. (n.d.).
Retrieved August, 2011, from http://www.itravelqq.com/2009/0605/7681_3.html

The *Dongba* pictographs (Fig. 3) demonstrate a pictographic system that can be used to reflect life, which is similar to the purpose of my *PicToLife*. The *Dongba* pictograph is the only pictographic language system on earth that is still in use. *Dongba* pictographs are full of *Hui-yi* ideas that are composed of certain logic or story narratives[5]. The ancestors drew *Dongba* pictographs to record objects, movements, and events, which were conventionalised to depict not only material objects but also abstract ideas. The *Dongba* pictographs are often composed to convey a particular idea and emotions.

Figure 3: Yang, Y. *Dongba* Pictographs, Yunnan. China. [photograph]. (n.d.).

---

[5] For example, in the figure '*Dongba* Pictographs, Yunna', the fifth pictographs from the left in the first row, 'a man and a woman are being together', refers to 'dating'.

1.1.1 Project Location

– Defining 'Chinglish' pictographic design and *'PicToLife'*

Realising the mother tongue

In this project, I employ a 'Chinglish'[6] tone to my contemporary pictographic practice and expand the *Hui-yi* principle of the six classical formative methods of traditional Chinese characters; I expand the empathetic meaning of *Hui-yi* with a focus on *Hui* [會] 'association' and *Yi* [意] 'intentionality', and I attempt to develop a confluent visual meaning.

I adopt Chinglish text as a narrative of the visual

language that is incorporated with pictographic symbols to reflect on the life of indoorsy.

Figure 4: Yang, Y. *Chinglish*. Pictographic Experiment. (2011).

---

[6] A Cambridge Journal's author Megan Eaves suggests that according to Wei & Fei (2003), Chinglish is defined "as an interlanguage, usually manifested as Chinese-style syntax with English words, Chinese phonological elements in pronunciation or grammatical variations that attempt to follow Standard English rules but miss the Mark." She also pointed out that Chinglish is confined to written forms by definition.

Figure 5: Yang, Y. *Ni hao or Hello*. Pictographic Experiment. (2011).

For example, the iconic Chinglish phrase 'people mountain people sea' (Fig. 4) originated from a Chinese idiom [人山人海] *Ren-shan-ren-hai* used to describe a very crowded occasion. 'People mountain people sea' is the literal translation of the phrase. The Chinese phrase connotes the emotional feeling[7] of a compellingly crowded situation [人] through the vastness and profoundity of mountain [山] and sea [海]. While it does not make much sense to English speakers, it might be understood by the Chinese speakers. Such a form of pictographic illustration makes a connection to our daily life. The Chinglish 'speaking' brings out emotions through an imagery scene (Fig. 4). The metaphorical connection conveys empathetic meaning and uses Chinglish as a visual accent to respond instinctively and differently. It could be considered as realising the 'mother tongue' (Fig. 5).

---

[7] The unique significance that distinguishes the Chinese language system from English is the emphasis on communicating emotions through the six methods of constructing Chinese characters and also through the combination of characters. 'People mountain people sea' is a typical example of combining characters to construct a mental image to communicate emotions.

As my practical process in this research departs from a 'Chinglish' standpoint to develop my entire hypothesis, I need also to view this process and collect evidences from where Western semiotics stands. The methodologies I attempt to adopt evidences are divided into two areas: internal and external. What I learned about the perspectives of Western semiotics is indirect external evidence of what I intended this project to be. Beardsley (1997) pointed out that "Internal evidence is evidence from direct inspection of the object; external evidence is evidence from the psychological and social background of the object, from which we may infer something about the object itself (p. 333).

Anthropologist Geertz (1983) suggested that to use semiotics effectively in the study of art, one should go "beyond the consideration of signs as means of communication, code to be deciphered, to a consideration of them as modes of thought, idiom to be interpreted" (p.120). My consideration of the significance of *Hui-yi* suggests a similar idea that 'Chinglish' is a style of expression and an aggregation of ideas or thoughts. In Geertz's view,

> It is not a new cryptography that we need, especially when it consists of replacing one cipher by another less intelligible, but a new diagnostics, a science that can determine the meaning of things for the life that surrounds them. It will have, of course, to be trained on signification, not pathology, and treat with ideas, not with symptoms (ibid.).

It is the same point of view of treating ideas that explains why I use 'Chinglish' to make '*PicToLife*' visual language manifested.

What is *PicToLife* and how do I approach it?

'*PicToLife*' is a contemporary Chinglish visual language. It employs Chinese pictographs, the *Hui-yi* of the traditional Chinese character system, and manifests through contemporary design methods to address the indoorsy phenomenon and its lifestyle.

1.1.2   *Zhai* [宅] Indoorsy – Self, experience, phenomenon to creativity

In Chinese, indoorsy is called '*Zhai*', which literally refers to the Chinese character of dwelling or inhabitation. *Zhai* [宅] is composed of two pictographs; the top one denotes a house and the bottom, a person, and together they constitute the *Hui-yi* meaning of dwelling (Fig. 6).

Ancient form:
Oracle script

top: the picto-form of house

bottom:
indicating sound;
the picto-form of a human

dwelling; inhabitation;
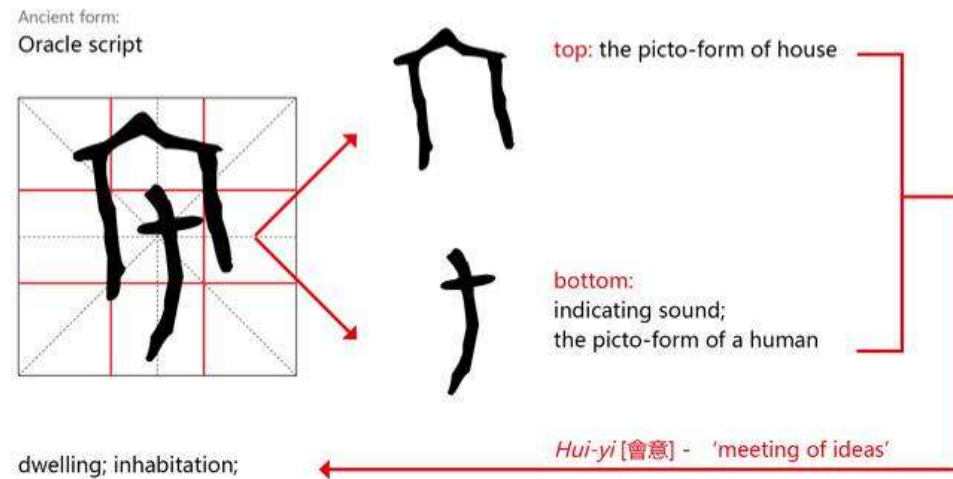
Hui-yi [會意] - 'meeting of ideas'

Figure 6: Yang, Y. Pictographic form of the traditional Chinese character – *Zhai* [宅]. (2011).

Indoorsy is the theme of this project, concerning a phenomenon that refers to a secluded and cyber-addicted lifestyle. Today, in China, it has been transformed to become a popular neologism to describe a new lifestyle of the Chinese younger generation who always stay at home being cyber geeks. They are addicted to surfing in the unconstrained virtual space, and live a sheltered life away from reality. The research contents in this project are based on my personal experience as an international student and an overseas indoorsy girl who speaks Chinglish. It is my view that artists and designers should project their own perceptions and experiences on to the works during the creative process.

From *Zhai* [宅] to *"PicToLife"*

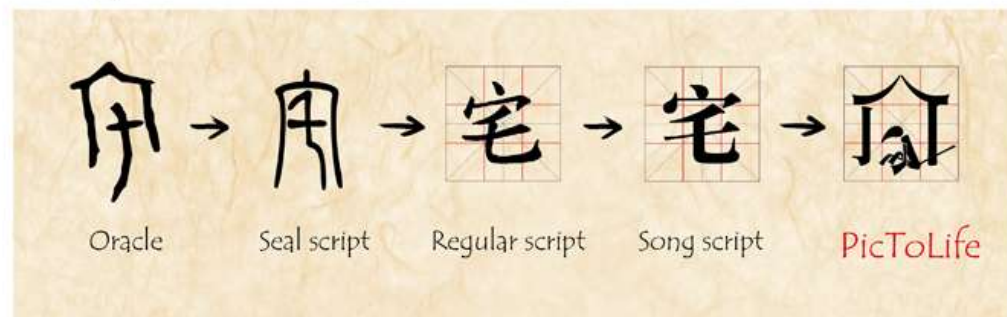Oracle → Seal script → Regular script → Song script → PicToLife

Figure 7: Yang, Y. Pictographic development of the traditional Chinese character – *Zhai* [宅] & *'PicToLife'*. (2011).

Figure 7 shows the pictographic development of the traditional Chinese *Hui-yi* character – *Zhai* [宅] from Oracle to the Song script, and transformed into *PicToLife*.

1.2 Expanding from *Hui-yi*

1.2.1 *Hui-yi* in classical Chinese painting and calligraphy

My study attempts to go beyond the traditional concept of the 'meeting of ideas' of *Hui-yi*. In my project, the notion of *Hui-yi* of the Chinese pictographic nature can 'meet' or provide a *Hui* 'association' with a philosophical or aesthetic concept of *Yi* 'intentionality' in contemporary graphic practice, with the emphasis on the emotional aspect of intentionality.

My work suggests using *Hui-yi*'s trait of repetition as a visual strategy. It is an attempt to embody the expanded idea of *Hui-yi,* incorporating ideas from the literal visual scope into graphic practice. It is a Chinese philosophical belief that pictographs are paintings in nature. Since the formation of traditional Chinese characters was developed from pictographs, writing and painting share a common source of origin [書畫同源] *Shu-hua-tong-yuan.* Gu (2000) quoted Zheng Qiao [鄭樵] (1104-1160 A.D.) ; "Writing and painting came from the same source. Painting imitates shapes while writing imitates images; the former is elaborate while the latter is sketchy." The belief indicates that pictographs are forms of "ancient painting". All traditional Chinese characters "created with the pictographic principle can be drawn" (p.111).

Hui-yi's trait of repetition

Hui-yi is a form of association that exists in radical components (parts) or combinations (groups). In my project, a *Hui-yi* character is formed according to the meeting of shapes, of ideas, and/or of metaphors.

Sheep [羊] on top of big [大] is a *Hui-yi* character bearing the meaning of 'beautiful [美] *mei*'. If the sheep is big, it's beautiful, or sheep and big together is beautiful. It embraces the metaphor that '*big sheep is beautiful*' (Fig. 8) in the composition of *Hui-yi* characters. However, it is not a simple add up of components; rather, there are multiple connotative strategies and layers of meanings. Often, the *Hui-yi* principle employs shape, phonetics, or meaning (or a combination of them) and crosses over the other five principles to contribute meanings. Moreover, there are often metaphors and emotions included. One guiding criterion is that the dominant radical [部首] *Bu-shou* (see also footnote 2 on 'dominant radical', it decides the nature and classification of Chinese characters) leads to the development of the meaning of a *Hui-yi* character. Characters with the same dominant radical components often are concerned with the same matter, or have a common rhythm. For example, Figure 9 shows the three characters that are composed by repetition of the radical [木] 'wood or single tree'. Adding the same radical component (reduplication), or repetition of *Hui-yi*'s traits, can be considered as one of the most essential strategies in my work.

Bronze vessel from the National Museum
of History in China. Shang Dynasty.
《四方羊尊》中國國家歷史博物館．商朝

Drawing → Oracle bone script 甲骨文 → Sheep [yang]

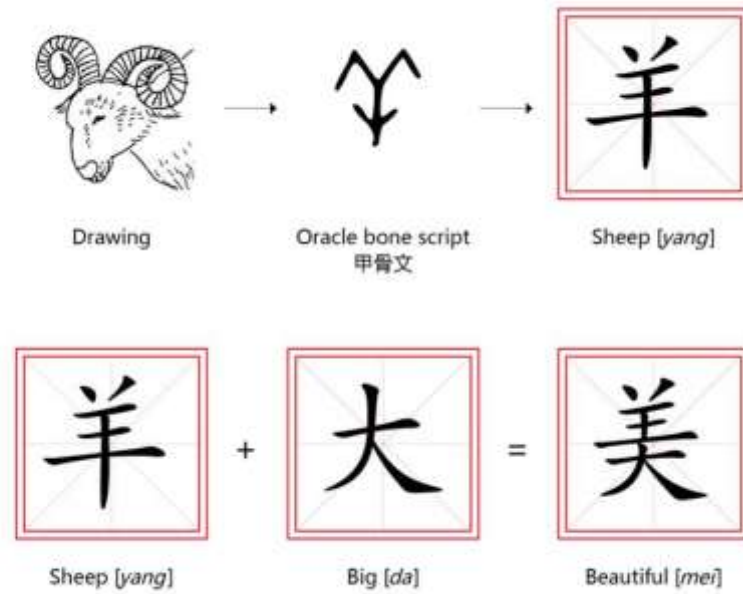Sheep [yang] + Big [da] = Beautiful [mei]

Figure 8: First on the left: Lindqvist, C. Bronze vessel from the National Museum of History in China [photography]. (1989).
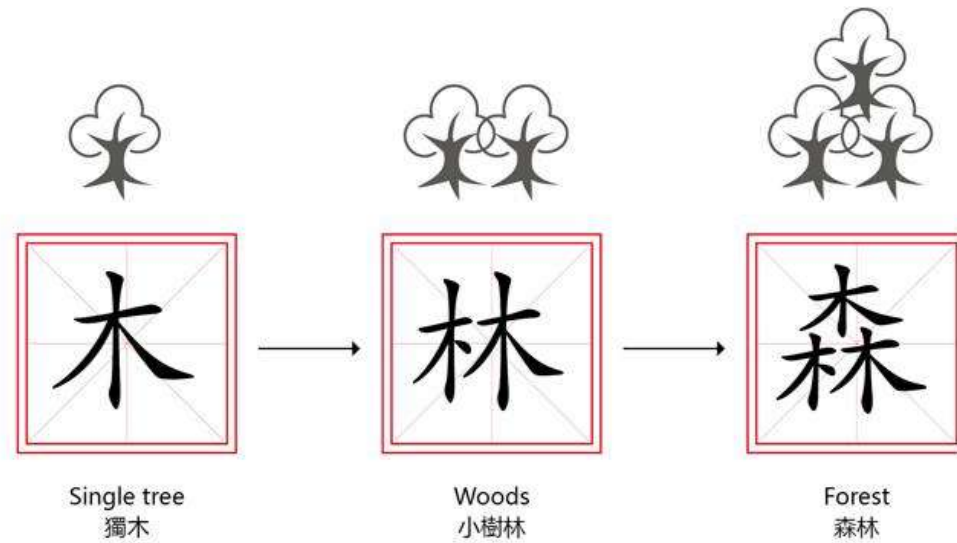Right: Yang, Y. *Big sheep is beautiful* [chart]. (2011).

Figure 9: Yang, Y. Radical [木] 'Wood or Single tree', and Chinese characters – [林] 'Woods' and [森] 'Forest'. (2011).

Repeating pictographic radical components informs my project in two ways; repetition of *Hui-yi*'s traits functions to emphasise emotional '*Yi*' intentionality, and expands to strengthen the associated connotation of '*Hui*', the meeting of ideas.

Figure 10 demonstrates a similar trait of pictographic repetition in the Chinese arts. The famous artist Li Shida [李士達] (1550-1620 A.D.) used three hunchback men [三駝圖] in his painting to imply that there is no man in the world with the back upright [世上無直人]. The 'literal' visual hunchback is a connotative reference to improbity and flattery. In Chinese, 'three' also connotes the idea of infinite or myriad. Repetition of three hunchbacks is a mode of metaphorical expression of his dissatisfaction with and sarcasm (intentionality) towards the then society.

Figure 10:
Li Shida. *Three Hunchbacks* [Chinese traditional painting].
Palace Museum, Beijing
Retrieved August, 2011, from
http://en.wikipedia.org/wiki/File:Three_Hunchbacks_by_Li_Shida.jpg

1.2.2   From *Hui-yi* [會意] to emotional intentionality

This paragraph discusses the organic functions and traits of *Hui-yi* as one of the six primary formative methods of traditional Chinese characters. I first review the principle of *Hui-yi* as one of the six primary methods (or six categories [六書][8]), followed by expansion of its functions to work as an emotional stimulus to reach emotional intentionality which will be discussed in Chapter 1.3.1 and 1.3.2.

I argue that *Hui-yi* is an emotional stimulus (Fig. 11) when Chinese pictographs are applied to contemporary graphic practice. *Hui-yi* would symbolically manifest the Chinese ways of thinking and the worldview through the empathetic meanings that are developed through *Hui-yi*.

---

[8] Xu Shen [許慎] (121 A.D.) specified the six approaches to composing Chinese characters, or the so-called 'Six Categories' [六書] as: Pictograph [象形] *Xiang-xing* (imitate-shape); Associative Character [會意] *Hui-yi* (grasp-meaning); Indicative Character [指事] *Zhi-shi* (indicate-condition); Picto-phonetic Character [形聲] *Xing-sheng* (shape-and-sound); Explanative Character [轉注] *Zhuan-zhu* (interchangeable notation); and Phonetic Loan Characters [假借] *Jia-jie* (loan-borrowing). Also see footnote 1.

Further information (in Chinese) on the 'six categories' or radicals of Chinese characters can be found in Xu, Shen. (2001). *Shuo-wen Jie-zi*. Cai Jianhong & Zhaoxiang. (Eds.). Beijing: Jiuzhou Publication.
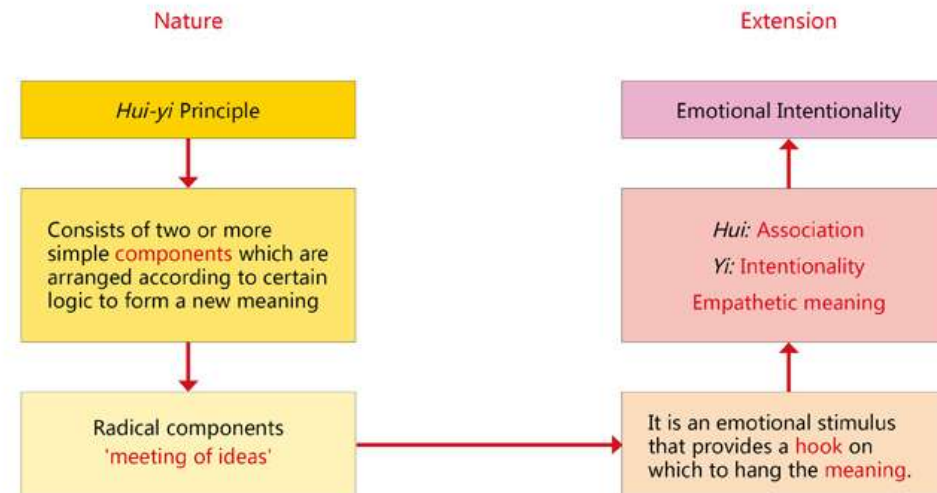
Figure 11: Yang, Y. From *Hui-yi* to emotional intentionality. (2011).

Hui-yi literally means 'meeting of ideas' [會意]; its principle combines two or more simple components to form a new character with a new meaning, in which the radical component provides a metaphor as a hook on which to hang the meaning. Thus I suggest its function can be expanded to become a metaphorical process that is based on pictographic radical components and as an emotional hint to stimulate empathetic meaning.

Lakoff and Johnson (1980) point out that, "Metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature"(p. 3). Metaphor is part of our lives. It concerns how we experience, read, and interpret the world. *Hui-yi* is an emotional stimulus for treating thoughts, and ideas by associating with metaphors. As such *Hui-yi* functions to provide aesthetic and philosophical ideas to evoke emotional resonance.

1.3   Empathetic meaning of *Hui-yi*

1.3.1   *Hui* [會] Association – Extract [萃取] and Reflection [映照]

I approach the empathetic meaning of *Hui* as a creative mode in two sequential processes; extract and reflection (Fig. 12). 'Extract' [萃取] *Cui-qu* and 'reflection' [映照] *Ying-zhao* are two separate *Hui* phrases. '*Cui*' [萃] means extracting the essence from a matter; it is also my creative method, extracting pictographic radical components from my personal experience. '*Ying*' [映] refers to reflecting emotions on to the indoorsy lifestyle.
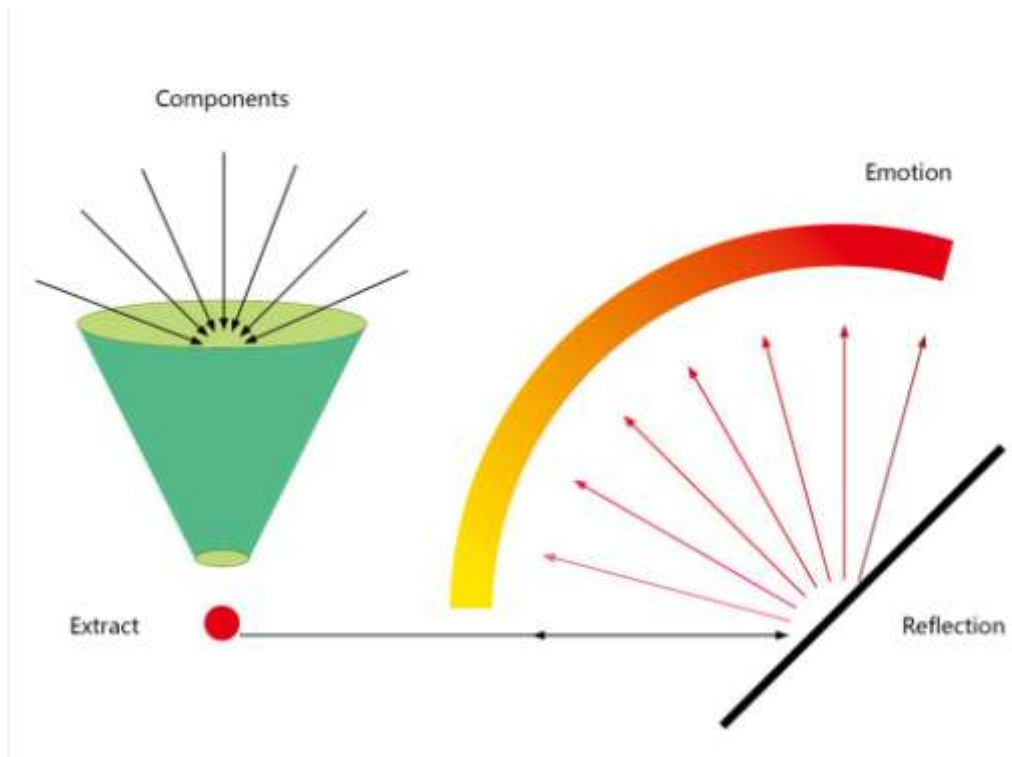
Figure 12: Yang, Y. Mode of association *'Hui'*. (2011).

PicToLife and '*Yi*' intentionality

PicToLife attempts to re-transform the form of Chinese characters into their original state of pictograph, which is 'image' in nature, with the inculcation of emotional intentionality '*Yi*'. The '*Yi*' intentionality is manifested through connotation (Fig. 13).
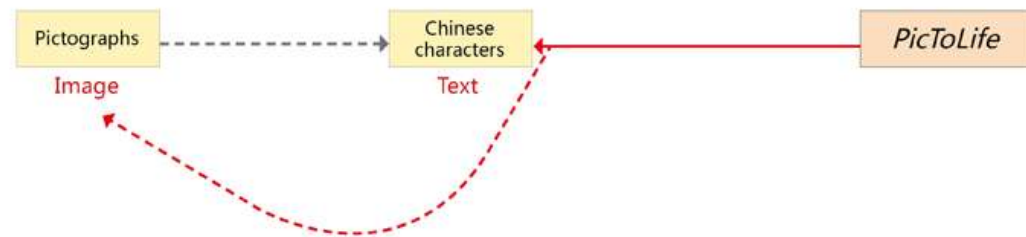

Figure 13: Yang, Y. *PicToLife*. (2011).

1.3.2 *Yi* [意] **Intentionality**

'*Xie yi*'[9] [寫意] is a core aesthetic concept in literati painting[10], which was shaped in the Song Dynasty. It refers to writing 'sense-emotionality' [抒寫心意], or 'writing or painting' of 'intentionality'. In my project, intentionality expands beyond '*Yi*' (concept). It is an emotional stimulus of transforming life experiences and the artists' or designers' own voices, and guides their creative development.

---

[9] Jullien (2009) summarises '*Yi*' as the flow of the energy within things and matters that " the purpose of bringing about, hence able to deploy in the conscious evolution of man as point of view,… meaing, desire, and volition all at once" (p. 221). He also listed applications of '*Yi*':

> …"having yi" (*you yi*) means attentively, on purpose, whereas "following the yi"(*shuai yi*) means nonchalantly, in one's own way, as one pleases. In the absence of a psychological theory categorizing the agencies and faculties, yi corresponds to vital breath (*yi-qi*), or to the aspiration of the inner self (*yi-zhi*), or to affective disposition (*yi-xu*), or to meaning (*yi-yi*), or to self-interest (*yi-qu*), or to aim (*yi-zhi*), or to tendency (*yi-xiang*), or to anticipation (*yi-liao*), or to imagination (*yi-xiang*), or to thought (*yi-si*), or to flavour (*yi-wei*), and so on…move closer to the "flow of lived experience" that this approach apprehends at the beginning of consciousness (Jullien, 2009, p. 221).

[10] According to Ma, Kwai Shun (2005), painting in China before the Tang Dynasty was of an educational and documentary nature and made only by formal and professional painters, who were later classified as the Northern School of painting. In opposition stands the Southern School of painting, which was constituted by scholar-bureaucrats who were not professionals or were retired. 'Literati painting' [文人画, *Wen Ren Hua*] refers to those art works created by the Southern School of painting (Ma, 2005, pp. 31-32). Ma (2005) summarises the tradition of literati painting as:

> "1. Re-defined the nature of painting as a personal pursuit related closely to the enrichment of personal integrity; 2. Promoted individuality in personal expression with emphasis on scholarly taste / spiritual vitality; 3. Strengthened the integration of painting with other disciplines, such as literature, poetry, calligraphy and seal engraving; 4. Promoted the pursuit of abstract aesthetic quality in terms of only brush and ink by mainly transforming great masters' artworks" (p.32).

The renowned sinologist Francois Jullien points out that, in Chinese painting, "The great image has no form, or on the nonobject through painting [大象無形, 抽象即畫]" and that "書畫之妙，當以神會" *(Shu hua zhi miao, dang yi shen hui)*. It suggests appreciation of the beauty of writing and painting in [its] spirit [神] (2009, p. 212).

The concept of 'spirit' [神] *Shen* [11] is highly intricate in Chinese philosophy. In my work, if intentionality can be evoked and reach an emotional resonance, then my work has 'spirit'. In other words, the 'spirit' justifies the underpinning emotions of my work.

To build "a 'content' of intentionality" (*Han yi* [涵義]) for my works to go "beyond words" [言外] is 'spirit' (Jullien, 2009, p.217). Spirit resides in the content of intentionality, or meaning-emotionality, and is the key to bringing out the inner self, and into existence through the design.

My Chinglish pictographic visual language is the visual form that contains my intentionality. To be specific, I 'extract' pictographic radical components to represent my personal experience to 'reflect' on the indoorsy phenomenon; and expand them to communicate my 'intentionality'.

In summary, my Chinglish visual language expands beyond the denotative 'Chinglish' of merely 'word by words' translation of Chinese to English (or vice versa). It must bear connotative meanings (from the Western view in contemporary semiotic theory) and 'spirit'

---

[11] *Shen* [神] is a significant concept in Chinese art and literature, which refers to the 'spirit' contained in any piece of work. According to Chinese famous painter and calligrapher, Gu, Kaizhi [顧愷之] (348-409 A.D.), the term 'spiritual-likeness' is used to describe the similarity in perception of any art work, in contrast to the other term 'form-likeness' (Fong, 2003, p. 262).

(from the Chinese philosophical view in art aesthetics). To manifest such a quality, a bridge between cultures, or a meeting place between me and the viewer, is mandatory. The bridge originates from the meeting place of 'extract and reflection' (association – '*Hui*'), and 'intentionality' ('*Yi*') and expands to communicate my empathetic meaning to the viewer. It functions to evoke empathy within my designs.

+   Research Strategies and Methods

There are two main parts to Chapter 2, namely design approaches and research methods.

2.1 Development of visual components
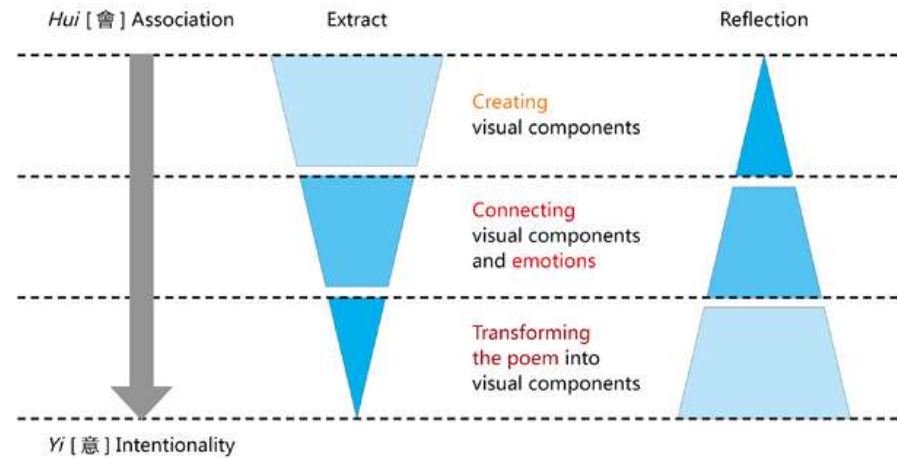
Figure 14: Yang, Y. Overview of Design Approaches. (2011).

There are three major phases in design approaches; namely creating visual components, connecting visual components and emotions, and transforming the poem into visual components (Fig. 14). Extract and reflection are the two strategic processes that inform the design development.

Firstly I will explain the following glossary terms, and then I will discuss the three phrases of my design development.

Radical component, is derived from the six classical formative methods of creating traditional Chinese characters that are considered to provide the 'identity' in strokes that represent certain meanings.

Pictographic radical component, is the 'identity' in pictographic form.

Synthesised pictographic radical component, refers to the combination of more than one pictographic radical component to form a group of meanings.

2.1.1   Basic design elements

To build pictographic radical components, I deployed the Chinese calligraphic form Song script [宋體字] for the key design elements. There are eight classical basic strokes in the traditional Chinese character system, which are dot, horizontal, vertical, left-falling, right-falling, turning, hook, and rising [点, 横, 竖, 撇, 捺, 折, 钩, 提]. Fig. 15 illustrates the redesign of these strokes in the Song script.
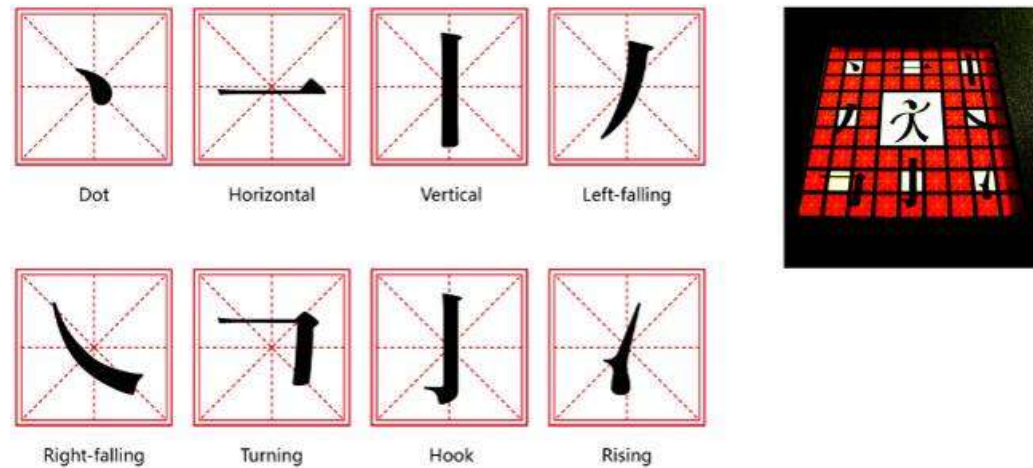
Figure 15: Yang, Y. Redesign of the eight basic strokes. (2011).

The character '*Yong*' [永] (literally mean everlasting) is a typical example that is composed of the eight basic strokes. The example on the right of Figure 16 is printed in the font called Song script.[12] Its significance lies in the thick vertical strokes that contrast with the thin horizontal

12 Song script [宋體字] is a category of typefaces commonly used to display characters in the Chinese, Japanese, and Korean languages. The name is derived from the Song Dynasty (960-1279 A.D.), a period considered to be the creative zenith of classical Chinese poetry. In China, it is currently the most common font used in printing. The thick vertical strokes contrast with the thin horizontal strokes of triangular endings that resemble fish scales. The print analogue of the slight dot, that is brought about by pausing one's brush (*dùn* 頓, the 'pause technique') reinforces the beginning or

strokes, and the corners and finishing are typical of traditional Chinese calligraphic techniques and the aesthetics of Regular script [楷體字], as seen on the left of Figure 16. Its aesthetic qualities are considered to have the 'bone' [骨],[13] vividness and vitality [氣韻生動] *Qi-yun Sheng-dong*[14] with rhythm and harmony.
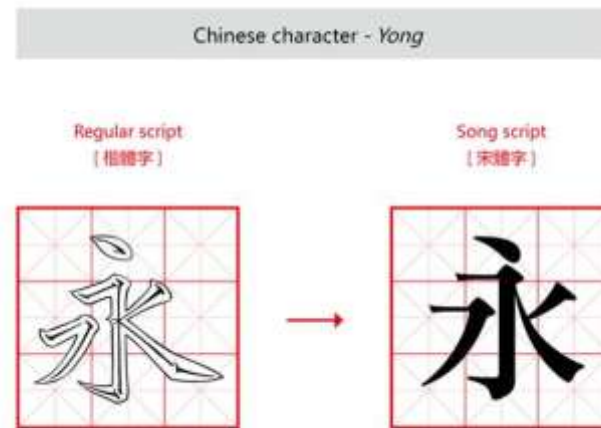
ending of a stroke. In addition, the turning corner of the stroke bears a similar aesthetic form to that of the Regular script [楷體字]) of traditional calligraphy techniques (Fujieda, 2005).

[13] According to Xie He [謝赫], (Chinese writer and art historian, 479-502 A.D.), 'bone' is a term in Chinese traditional calligraphy that emphasises the strength or 'muscularity' in the application of calligraphic techniques (Fong, 2003, p.262).

[14] Xie He [謝赫] (479-502 A.D.) explained [氣韻生動] *Qi-yun Sheng-dong* as the first of the "six principles of painting [六法]", the phrase means "the manifestation of flow of vitality in a finished artistic product, with the union of *Yin* (negative) and *Yang* (positive)" (Ho, 1997, p.38).

2.1.2 Creating visual components

Oracle script is my primary pictographic reference. It bears authenticity in its emotional realisation because it is the most original pictographic system that the construction of traditional Chinese characters was based on. The design of pictographic radical components went through two processes of composition and re-composition (Fig. 17). Transforming behaviour (habit), actions (daily routine) and discourse (thoughts) of indoorsy are key conceptual criteria that underpin my work.
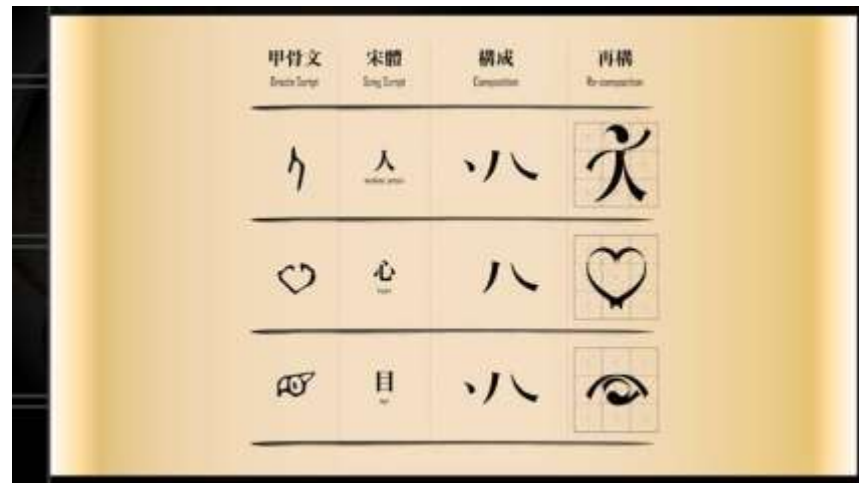
Figure 17: Yang, Y. Experiments between strokes and pictographic radical components. (2011).

Concurrently, to expand the underpinning concepts or ideas, I studied the aesthetic traits and philosophical significance of the Song script [宋體字]. The 'intentionality' to use this calligraphic form can be described in two ways. Firstly, the elements provoke a harmonious aesthetic sense of empathetic meaning in their most simplistic form and they are the most familiar to the Chinese. In Chinese art practice, blandness is most realistic and simplicity is most beautiful [平淡最真，簡單最美]. This is one of the underpinning aesthetic concepts I considered when developing the empathetic meaning of *Hui*. Secondly, the forms of Song script are extracted from iconic traditional Chinese calligraphic techniques, and bear the 'bone' of Chinese calligraphic writing.

Figure 18 illustrates my experiments in making pictographic radical components. They are made to describe the elements of life. The concepts of 'person' [人] and 'child' [子] that lie in the two figures are two concepts that I focused on as a departure in the journey of exploring the everyday discourse of the indoorsy lifestyle. They are also the key pictographic radical components required to expand my intentionality that underpins '*PicToLife*'.
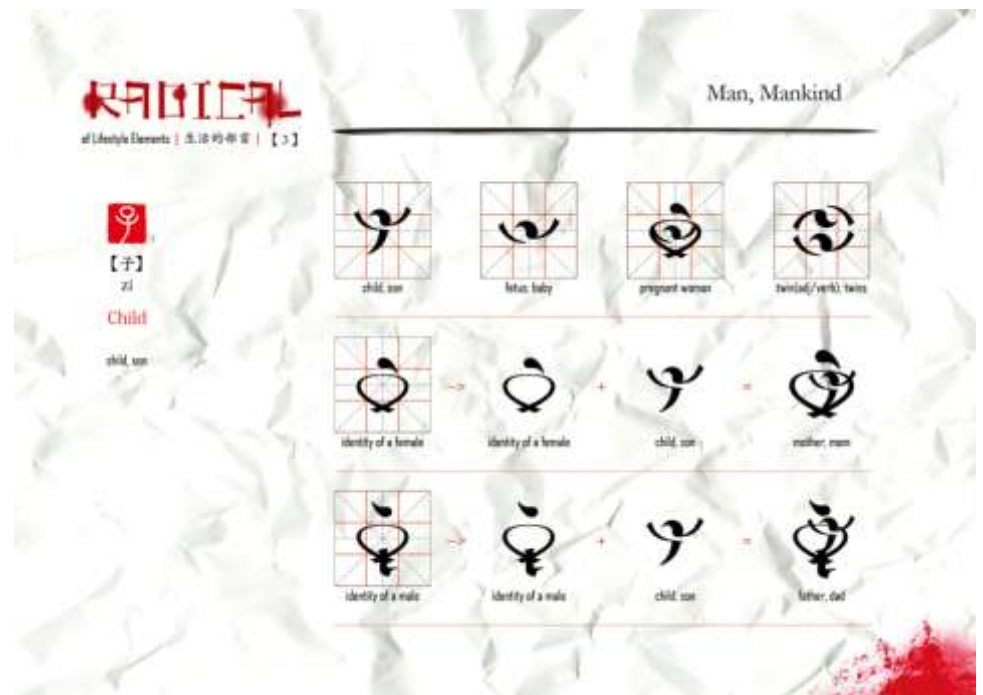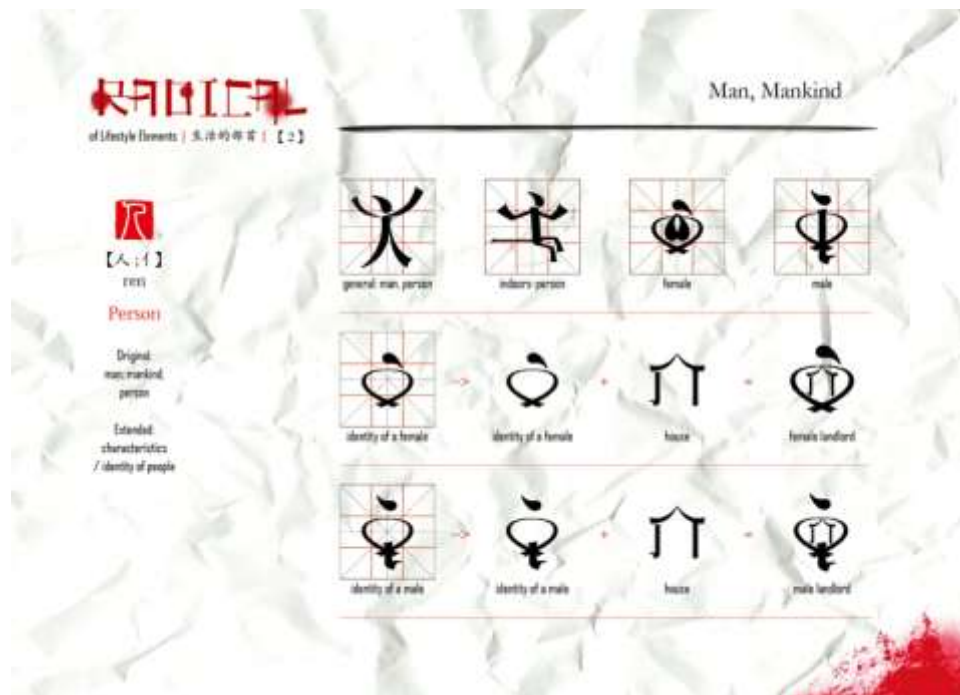
Figure 18: Yang, Y. Pictographic radical components of life elements. (2011).

PicToFont

I designed a '*PicToFont*' for my Chinglish visual language. This font of twenty six English letters was built with the eight basic strokes of the Chinese Song script (Fig. 19). I used it in the visual diary of indoorsy and also in the Chinglish poem of the final work.
PicToFont impacts significantly on how viewers read my accent: the sense of 'mother tongue' in the work. There is an old Chinese saying that calligraphic writing is a reflection of the writer's personality [字如其人]. *PicToFont* narrates textual ideas and bears the 'spirit' of the Chinglish visual language through my accent.

Have you Chinglish yet ?
Have you ever noticed Chinglish ?
Have you known someone who speaks Chinglish ?
Have you lived the life of Chinglish ?
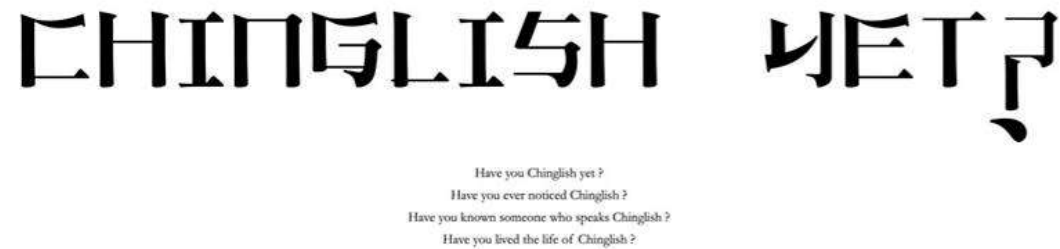
Figure 19: Yang, Y. *PicToFont* used in my poster. (2011).

2.1.3 Connecting visual components and emotions

Figure 20 shows a sketch of the main character 'indoorsy'[15] (*Zhai*). This character is the 'bone' (cross-reference on page 43) of the Chinglish visual language to reflect on the
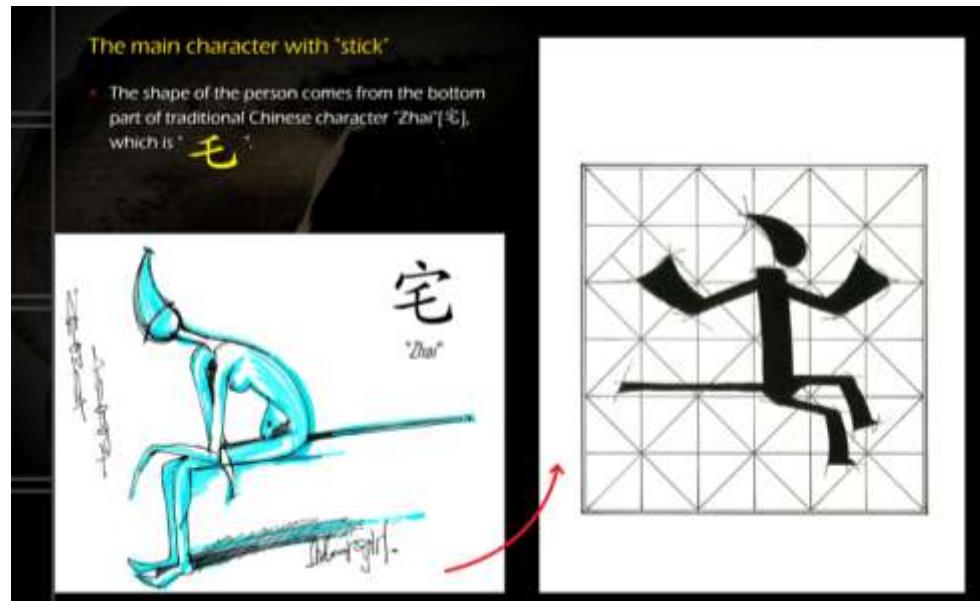

Figure 20: Yang, Y. '*Indoorsy*' - Main pictographic radical component. (2011).

---

[15] See a detailed explanation of *Zhai* in Chapter 1 (1.1.2).

indoorsy lifestyle, that of which a particular group of Chinese youths who are addicted to internet surfing. The form of the character comes from the bottom part '乇' *zhe* of the traditional Chinese character – *Zhai* [宅]. I gave the character a pointed head, and a 'stick' or 'plug'. It resembles a Chinese shadow play or a puppet. It bears the 'spirit' in the actions, behaviour and discourse of the self-contained but virtually unconstrained lifestyle.

Again, as demonstrated in the design on the right of Figure 20, basic Chinese calligraphic strokes from the Song script were applied to form the pictographic radical component.

'Chair' (Fig. 21) is the other main pictographic radical component. It is a place that indoorsy youths will always cling to. It can be a home, a position, 'the root' of native culture, a seat, a place, and so on. The inspiration comes from a common scene[16] in which an international student is looking for his or her chair in the classroom; and tries to find a position or an identity in a foreign country. It is a personal space of the indoorsy.
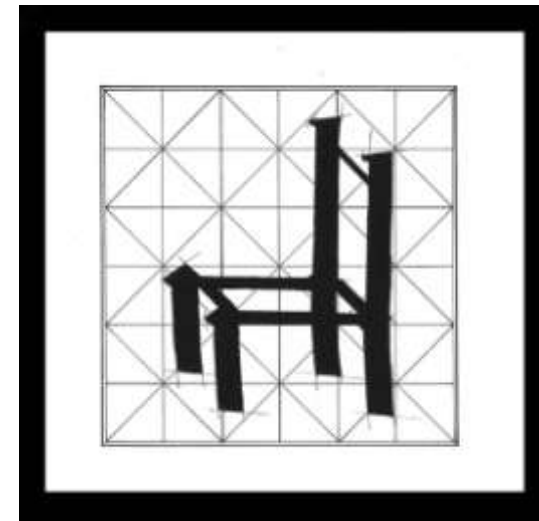

Figure 21: Yang, Y. '*Chair*' – Main pictographic radical component. (2011).

[16] This is an interesting scene that I usually encounter in the library or in lecture rooms. It always happens with the fresh international students.

In the process of making the two characters, I asked myself: what are the connections and potentials between these two pictographic radical components (characters) – indoorsy and chair, and the identity of the indoorsy lifestyle? What are the values of the two components to my visual language? Have these two characters already achieved emotional intentionality (the '*Yi*')?

Spirit of Chinglish visual language

After designing these key visual components, I self-assessed the 'extract' process with the four aspects of 'intentionality' of creativity, 'emotion' in my works, 'simplicity' of the pictographic radical components, and 'harmony' of the aesthetics and the philosophical ideas between the artist and the work. I believe the research is rather strong in 'intentionality' and 'emotion', because the progress demonstrates a clear direction of why I am doing it. My intentionality is clear and loud with emotions. The simplicity of the visual language needs to be improved and this is the challenge, as the underpinning emotional connotations are complex.

The level of harmony is probably stronger from a Chinese perspective in which cultural significance of pictographs and characters are the main traits, and weaker in a Western context because of the unfamiliar design elements. Though I situate the project in a cross-cultural context, and draw ideas from both Western graphic design and semiotic systems

to manifest the Chinese aesthetic and philosophical significance for a confluent Chinglish visual language, the design is seemingly familiar, and yet unfamiliar, to the viewer of both cultures. However, I would consider this as the emotional intentionality of my Chinglish visual language: for the viewer, it is familiar and yet unfamiliar; for the indoorsy, it is near and yet far; and for me, it is achievable and yet unachievable. This is, in fact, the 'spirit' of my work.

Figure 22 shows the experiments on concept development of my experience of indoorsy. There are four aspects in visualising indoorsy life in my visual diary *PicToDiary*, and in my Chinglish poem *PicToPoem*: life overseas, the Chinese generation born under the one-child policy, cyber-addicted youths, and the indoorsy's expectations for the future.

Connecting visual components and emotions is the ultimate goal of Chinglish visual language. Visual components are the 'bone' and emotions are the 'spirit'. 'Spirit' is formless but resides in the form of 'bone'.
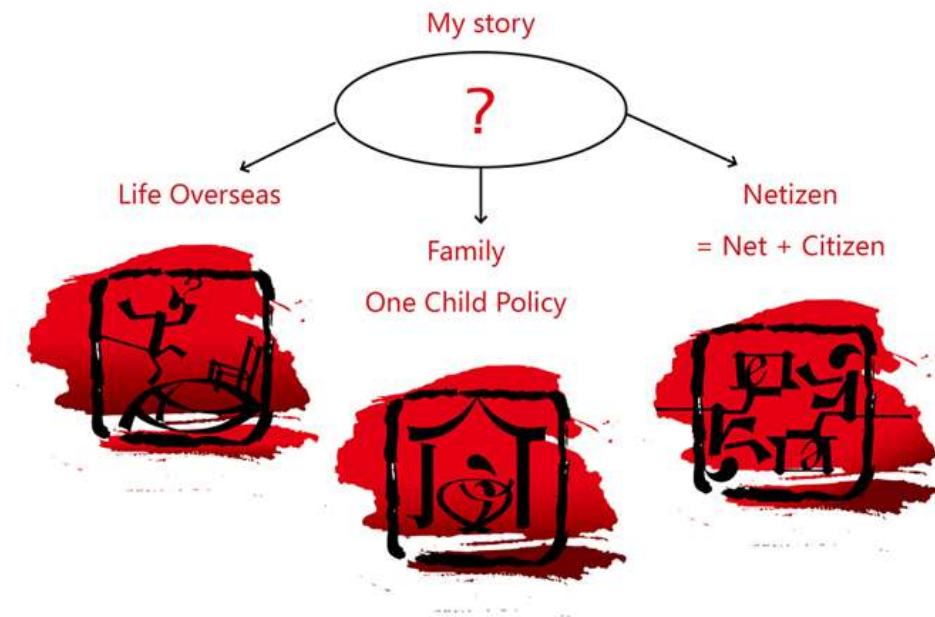
Figure 22: Yang, Y. Concept development on indoorsy. (2011).

2.1.4 Transforming the poem into visual components

– Li Bai's classical poem as a visual inquiry into emotions

The classical Chinese poem is image-based. The written poem is the text that 'describes' image. Most importantly, 'image' is the visual form where the intricate emotions and metaphors reside. Owen (1985) summarises Wang Pi's [王弼] (226-249 A.D.) classical idea of *Ming-xiang* [明象] (manifesting images); he said that "image [象] brings forth concept [意]", and that "language is what makes an image manifest [明]" (p.45); and that image and text are derived from each other. In this sense, the poem is the text that makes the image manifested.

In parallel to the design approach to develop my main characters, I extracted elements from the poem (text) and transformed them to pictographic components (image) that bear my intentionality. I chose an iconic poem, "Drinking Alone by Moonlight" [月下獨酌] by Tang's poet Li Bai [李白] (701-762 A.D.) The translation is by Arthur Waley (Waley, 1919).

A pot of wine, under the flowering trees;
花間一壺酒。
I drink alone, for no friend is near.
獨酌無相親。
Raising my cup I beckon the bright moon,
舉杯邀明月。
For her, with my shadow, will make three people.
對影成三人。

I extracted five key elements from the poem, which are 'flowering tree', 'wine and pot', 'moon', 'shadow' and 'for her', to visually manifest the indoorsy lifestyle, and the complicated emotions of studying overseas. 'Flowering tree' represents the hopes for a prosperous future, for the young generation of Chinese who live in this beautiful country of New Zealand. 'Wine and pot' are the creative stimuli; 'Moon' symbolises the dreams and the feelings of being homesick of an indoorsy girl; 'Shadow' reflects the loneliness of the indoorsy girl and projects deeper feelings of the inner self. 'Three people' (herself, her shadow, and her thoughts of the far away home) are three-in-one and are the emotions of 'for her' current state of mind. It also expands to represent the indoorsy community (see also page 30 on the connotations of 'three').

Figure 23 is my first attempt to transform Li's poem into visual components. In this experiment I explored the creative pursuit of the classical scholar painter (literati-painter) [文人畫家]. I extracted the four scholarly treasures [文房四寶] of brush, paper, ink and ink-stone as design elements to manifest my emotional intentionality of the life of indoorsy: the grey nuances of ink strokes; the repetitive components of unconstrained and yet contained 'shadow' of 'her'; the ambiguous form of ink stone; and the colours red, black and white. These pictographic radical components echo my mother tongue of 'Chinglish yet?'.

This experiment led me to create a Chinglish image-text *PicToPoem* as the core carrier of my complex emotions towards *PicToLife* for my final work.

Figure 23: Yang, Y. *Chinglish Yet*. Experiment with ink stains. (2011).

2.2   Research Methods

2.2.1   Chinglish angle of research catalysts

With reference to the Chinese philosophical concept of [鑒古知今] *Jian gu zhi jin* (to know the present through analysing the past), I argue that there is a unique 'Chinglish angle' of research catalysts that extracts substances from both Chinese and Western views (Fig. 24). As a contemporary Chinese graphic designer who has a Chinglish accent, and who has a complex mode of thoughts in this intercultural stage, I recognise my unique position in this creative project.

Figure 24: Yang, Y. Chinglish angle of research catalysts. (2011).

Anchoring on the search of intentionality, a Western heuristics approach has constantly directed me towards problem solving. Each time when I came to the point of choosing a direction, collecting data, etc., I refer red to my self-experience and knowledge. I adopted self-dialogue and self-exploration. Douglas and Moustakas (1985) pointed out that, "heuristics is a passionate and discerning personal involvement in problem solving, an effort to know the essence of some aspect of life through the internal pathways of the self" (Douglas and Moustakas, 1985, p. 39). To introduce a Chinglish angle, I departed from reflecting on my experience as an international student from China, who is an indoorsy girl. Therefore, a heuristic approach that affirms "imagination, intuition, self-reflection, and the tacit dimension" (p. 40) is my Western counterpart of research methods in the creative processes of exploring, extracting, reflecting, and narrating. It is led by my desire to illustrate the 'night thoughts' (Fig. 25) of indoorsy.

Figure 25: Yang, Y. Experiment on recording my night thoughts. (2011).

2.2.2 Tracing the research journey

The questions that constantly informed me throughout the research journey were: What is my passion (motivation)? What is my strength (knowledge and design skill)? What can I achieve (contribution) and how (method)? How can I imprint a signature in the work (creativity)? And what are the problems (gap)?

To justify the Chinglish angle (Fig. 24), 'harmony but not sameness' has been a philosophical guiding principle when designing my methods.

The concept of 'harmony but not sameness' [和而不同] [17] is derived from the Analects (a record of Confucian philosophy collected by Confucius students).

Saussy (1997, p.521) explained Lau's translation (1979, p.123) as follows, "The gentleman harmonizes with others but does not become identical to them. The lesser man tries to be identical with others but does not achieve harmony with them." [君子和而不同, 小人同而不和]. As this project has a confluent view between Chinese and Western,

---

[17] *He* [和] harmony has been a dominant principle and guiding philosophy in Chinese culture for centuries, and Confucius is of the most significance among those Chinese philosophers who advocate the ideal of *He* [和] (harmony) (Li, 2006). Li explores the significance of sameness in the terms of achieving Confucius' central philosophy — harmony, he suggests that,

> "…An individual as well as a culture has to configure these values into a value system (a pattern of values) in the best way possible. There is no absolute right way to determine which configuration is the best for all peoples and all cultures; each value configuration of a culture that has endured the test of time is justified on its own ground…the most reasonable way to deal with conflict between different cultures is to reconcile them into harmonious coexistence" (Li, 2006, pp. 596-597).

'harmony but not sameness' guides me to investigate from a 'Chinglish angle', and prompts me to not limit myself to the existing methods.

'Harmony but not sameness' guides my Chinglish angle to achieve 'harmony' between Chinese and Western thoughts in my 'not sameness' Chinglish visual language.

Chapter 3

+   **Commentary on the Practice**

There are two main practical outputs; *'PicToPoem'* and *'PicToDiary'*. *PicToPoem* represents my research on 'Extract' for *'Yi'* emotional intentionality. It is a four sentence Chinglish poem with pictograph and text (Cross-reference 2.1.4 on transforming poem to visual components on page 53). *PicToDiary* is a visual diary that represents the 'Reflection' process for *'Hui'* association. Together they represent the 'seeing' (visual) of my 'Chinglish accent' on the indoorsy lifestyle.

In this chapter, I restrict myself to discussing the experiments that led to the final work of *PicToPoem* and *PicToDiary*. Any supplementary information on the final work and the exhibition will be compiled and included to complete the exegesis after the examination and prior to the submission of the library copy.

3.1   Let's talk 'Chinglish' about indoorsy's life

Chinglish text and pictograph are the two components used to evoke emotional intentionality. *PicToFont* is a graphic text that talks with a Chinglish tone. It contains the emotional intimacy of indoorsy and his or her home. Figure 26 (There is no place like home) depicts on experiment where I integrated text and pictograph and it subsequently has led me to develop the Chinglish poem *PicToPoem*.

When manifesting indoorsy's life, *PicToLife*, mother tone (*Hui*) is the source of the research and it is what all the expressions, narrations and meanings are based on; and evoking an empathetic feeling towards Chinglish speaking (not only as a phenomenon but also as a way of expression and interpretation) is my emotional intentionality (*Yi*).

There are four contextual aspects to my four sentence Chinglish poem: life overseas, the Chinese born under the one-child policy, cyber-addicted youths and indoorsy's wish for the future.
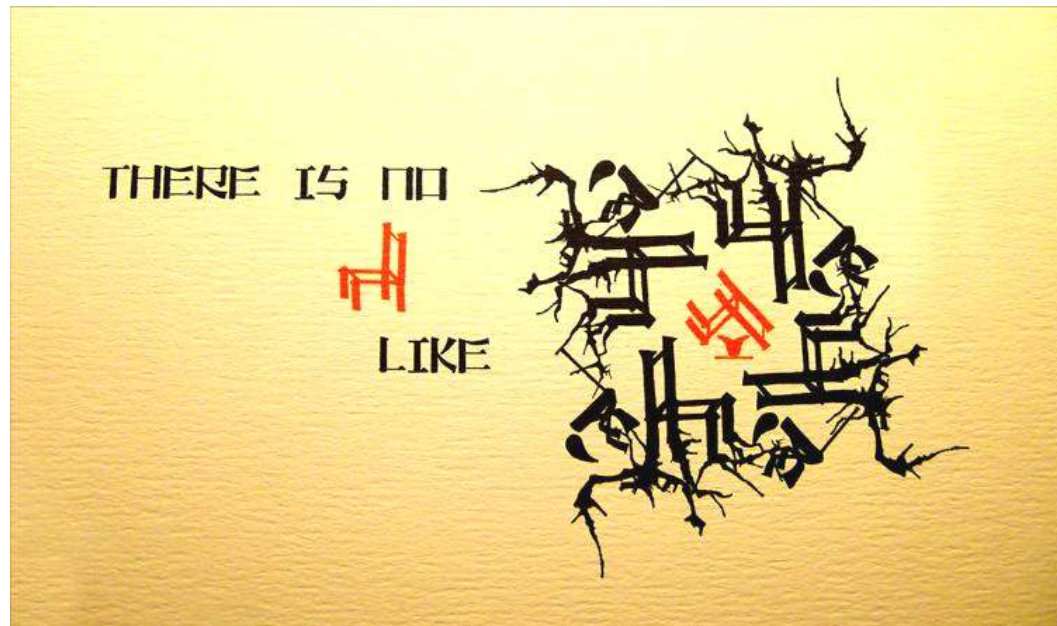
Figure 26: Yang, Y. *There is no place like home.* [Experiment]. (2011).

3.1.1 The Chinglish passive structure

To further develop the Chinglish way of talking, I applied the structural method of Chinese radical components to inform the English syntax of prefix and suffix. I treated the English prefix and suffix as the Chinese radical component. The similarity that both languages that they cover the passive structure of expression – the passive voice unfolds possibility. To develop a new Chinglish structure (Fig. 27) to narrate the negative emotions of indoorsy, I used the passive structure of 'be + ed' to suggest the frustration of the indoorsy girl that she is trying to be chic and positive. This design emerged out of a sense of desperation. It's a way of expressing that we (indoorsy) cannot choose a passive structure of our life but we can face it positively.

I have made a work with Chinese ink stain (Fig. 23) to express the passive lifestyle of indoorsy. The design concept of positive and negative space is explored through the hardness of patterns, symbols and lines with the softness of ink. It employed the complementary relationship of shade and light, and softness and hardness, to envelop the negative and yet positive emotions of indoorsy within the space.
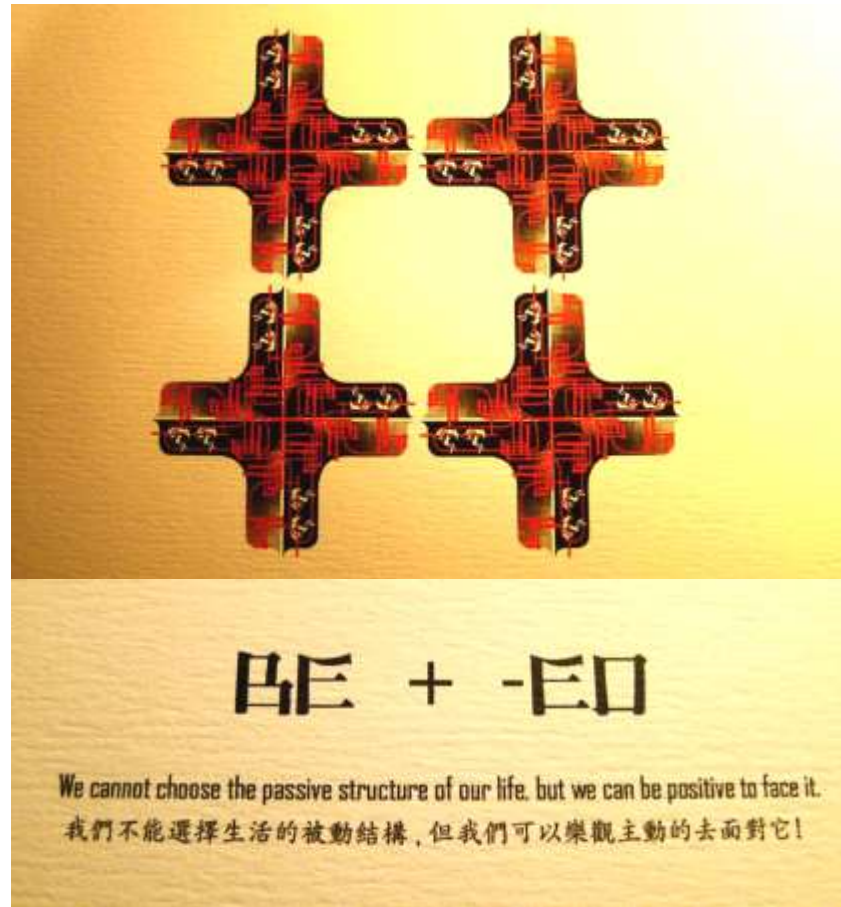
Figure 27: Yang, Y. Experiment on passive structure of '*PicToPoem*'. [Experiment]. (2011).

3.1.2 Chinglish poem: *PicToPoem*

PicToPoem is one of the two main creative outputs of this project. In the following, I give my critical commentary on the initial experiments (Figs. 28, 29, 30) of *PicToPoem*.

To the right of Figure 28 is a blossomy 'sunflower' that symbolises the life of being a single child in a traditional Chinese family. It also implies one of the significant factors that lead to the self-centred personality of the indoorsy. Contained in the sunflower are the multiple emotional connotations of the single-child kids: 'Chinese Sun' (the wish of a blossomy future for China) relies on the Chinese 'sons', who are born under the 'China one' policy (One-child Policy).

To complement the Chinglish pictograph, I implemented Chinglish text 'Be –monochild –ed' (left of Fig. 28) to represent the stereotype of China's one-child policy: a stereotype that implies that all single-child kids are spoiled and over protected as they are deemed as the sun, or the bright future of China. However, the fact is that we, the single-child kids, didn't choose to be the single child; we didn't want to be the sun. We are the flowers in the greenhouse only because we were born in that place at that time, and it is something embarrassing to mention.

Figure 28: Yang, Y. *Be-monochilded*. Initial Experiment of '*PicToPoem*'. (2011).

I have coined two Chinglish neologisms in my other two experiments for the *PicToPoem*. One is 'onlinism' (online+ism). Like capitalism, socialism, and communism, onlinism (Fig. 29) simply suggests the '-ism' towards going online, as if every single problem can be solved by surfing the internet. It is the core value of the lifestyle of indoorsy in my *PicToLife*. The other one is 'en – over – dreaming' (Fig. 30). It refers to indoorsy's wish for the future; Chinese younger generations are weighed down with so many dreams that their wings are too heavy and in reality they can't fly.

Figure 29: Yang, Y. *Ontinism*. Initial Experiment of '*PicToPoem*'. (2011).
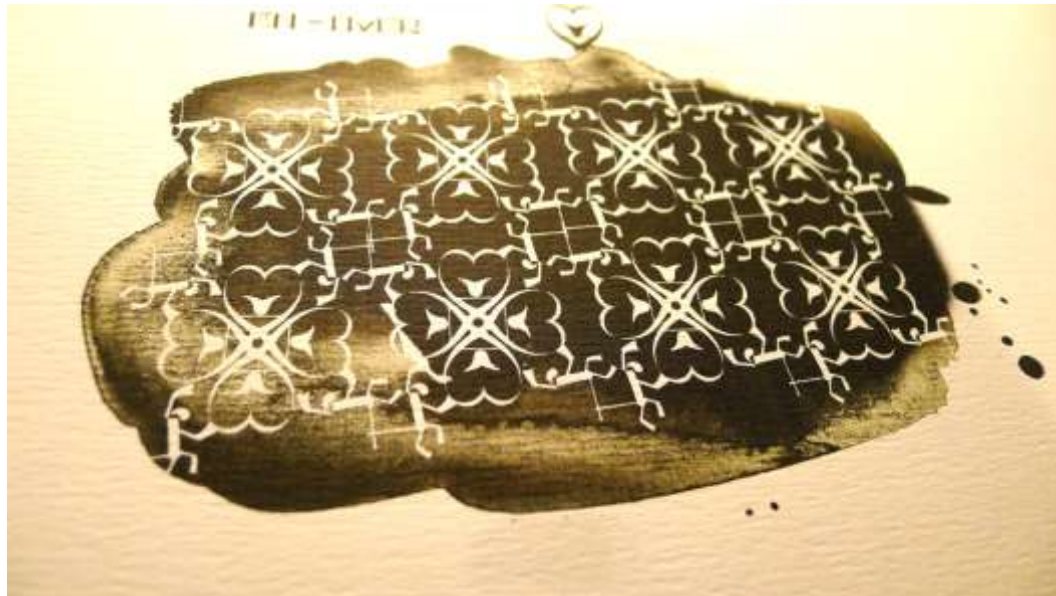
Figure 30: Yang, Y. *En-overdreaming*. Initial Experiment of '*PicToPoem*'. (2011).

3.2 Exhibition display

For my exhibition display (Fig. 31), there were two main practical outputs in the exhibition display: '*PicToPoem*' and '*PicToDiary*'. They formed a Chinglish visual language to reveal

PicToLife that strives to enable the observers to interpret the everyday discourse of Indoorsy. When manifesting *PicToLife*, mother tongue (*Hui*) is the source of the research and it is what all the expressions, narrations and meanings are based on; and evoking an empathetic feeling towards Chinglish speaking is my emotional intentionality (*Yi*). Together they represent my 'Chinglish voice' on the Indoorsy lifestyle.

Figure 31: Yang, Y. Exhibition overview. (2011).

Firstly, I displayed **PicToPoem** posters which are a four sentence Chinglish poem with pictograph and text in *PicToFont* (Fig. 32), as a means of presenting my Chinglish image-text

poem. It works as a visual presentation of indoorsy's life. And it represents my research on 'Extract' for '*Yi*' emotional intentionality.

Figure 32: Yang, Y. Exhibition 1. (2011).

Secondly, a ***PicToDiary*** (Fig. 33) was displayed on the over-sized chair. It represents the 'Reflection' process for '*Hui*' association. It is a compilation of my creative processes on the

development of the Chinglish visual language to visually present the everyday discourse of indoorsy. It is also the 'handbook' of my Chinglish voice as an international overseas student. The over-sized chair is the '*Zhai*' where the 'spirit' of Indoorsy resides.

Figure 33: Yang, Y. Exhibition 2. (2011).

+   **Conclusion**

In my Chinglish *PicToLife*, I have created a new visual language that is composed of pictographic components, to express the lifestyle of indoorsy amongst Chinese younger generations. Through *PicToLife* I have expanded the classical function of *Hui-yi*, to communicate empathetic meanings through the association of emotional intentionality. In my *PicToLife*, I have introduced a confluent visual language. What I enjoyed most was the creation of a new expression of Chinglish tone to tell the stories of 'little' ourselves to the world by using pictographic radical components. Pictographic radical components present meanings laden with emotions, and 'speak' for our life. 'Chinglish yet?' affords me passion and motivation. Have you ever noticed Chinglish? Have you known someone who speaks Chinglish? Have you lived the life of Chinglish? It is a unique and complex synthesis of what life is all about for every international student from China.

It is an open-ended journey that presents both opportunities and challenges to those who have the passion to work with self-reflection and emotional intentionality in a creative way. In this project, I strove to put together not only my aggregated knowledge and experiences, but also my '*Yi*' intentionality. The significance of *PicToLife* is in the extension of my discourse – with my doubts, my night thoughts, my ambition, and indeed my happiness. I visualised my emotions to speak about the lifestyle of indoorsy.

Most importantly, the research reminds me that the nature of art or design communication is as a carrier of emotions in addition to thoughts and meanings. In this project I have been persistently striving to communicate emotions through my Chinglish accent.

Yang Yang

October 2011

+ References

Bu shou [部首]. In *Hanyu dictionary*. Retrieved March 21, 2010,
    from http://hanyu.iciba.com/cizu/1262.shtml

Beardsley, M. (n.d.). The Intention of the Author.
    In D. Goldblatt & L. B. Brown (Ed.), *Aesthetics: A Reader in Philosophy of the Arts* (p. 333).
    New Jersey, America: Prentice Hall.

Cheng, Chung ying. (1976). Model of Causality in Chinese Philosophy: A Comparative
    Study. *Philosophy East and West. 26* (1), 3-20.

Douglas, B., & Moustakas, C. (1985). Heuristic Inquiry. The Internal Search to Know. *Journal of
    Humanistic Psychology, 25* (3), 39-55.

Eaves, M. (2011). English, Chinglish or China English? *English Today, 27* (4), 65-66.
    Retrieved January 26, 2012, from http://www.journals.cambridge.org.

Fong, Wen C. (2003). Why Chinese Painting Is History. *The Art Bulletin, 85* (2), 258-280.
    Retrieved April 6, 2011, from http://www.jstor.org/stable/3177344.

Fujieda, A. (2005). *The Cultural History of Chinese Characters*. (L. B. Yun, Trans.).
    Beijing: Xingxing Publication.
藤枝晃 著. (2005). 《漢字的文化史》. 李運博 譯. 北京: 新星出版社

Geertz, C. (1983). Art as a Cultural System. *Local knowledge.* (p.120). New York, NY: Basic Books,
    Inc. HarperCollins Publishing.

Gu, Ming Dong. (2000). Reconceptualizing the Linguistic Divide: Chinese and Western Theories of the
    Written Sign. *Comparative Literature Studies, 37* (2), 101-124. DOI: 10.1353/cls.2000.0012

Hartmann, F. (2007). Visualizing Social Facts: Otto Neurath's ISOTYPE Project.

In W. Boyed Rayward (Ed.), *European Modernism and the Information Society: Informing the Present Understanding the Past* (pp. 279-293). England: Ashgate Publishing.

Ho, E. (1997). Aesthetic Considerations in Understanding Chinese Literati Musical Behaviour. *British Journal of Ethnomusicology, 6.* 38.

Jullien, F. (2009). What Does Painting Write?. *The Great Image Has No Form or On the Nonobject through Painting.* (J. M. T., Trans.). (pp. 209-226). Chicago, IL and London, England: University of Chicago Press.

Lakoff, G., & Johnson, M. (1980). Concepts We Live By. In M. Johnson (Ed.)., *Metaphors We Live By* (p.3). Chicago, IL: University of Chicago Press.

Lau. D. C. (1979). *Confucius: The Analects.* Harmondsworth: Penguin books.

Li, Chenyang. (2006). The Confucian Ideal of Harmony. *Philosophy East and West,* 54(4), 583-603. DOI: 10.1353/pew.2006.0055

Lindqvist, C. (1989). *China: Empire of the Written Symbol.* Cambridge, MA: Da Capo Press.

Lupton, E. (1986). Reading Isotype. *Design Issues. 3*(2), 47-58. Retrieved from http://www.jstor.org/stable/1511484

Ma, Kwai Shun. (2005). Dong Qi Chang and Gong Xian: Aesthetic issues in Chinese painting. *Landscape Improvisation: Dialogue between Printmaking and Painting.* (H. Q. Zhi, Trans.). Hong Kong: Art Horizon Printmaking Workshop.

Owen, S. (1985). Omen of The World: Meaning in The Chinese Lyric. *Omen of The World: Traditional Chinese Poetry and Poetics.* (pp. 40-53). London, England: University of Wisconsin Press.

Radical (Chinese character). In *Wikipedia.* Retrieved March 21, 2010, from http://en.wikipedia.org/wiki/Radical_%28Chinese_character%29

Saussy, H. (1997). Repetition, Rhyme, and Exchange in The Book of Odes. *Harvard Journal of Asiatic Studies, 57* (2), 47-58. Retrieved from http://www.jstor.org/stable/1511484

Tijus, C., Barcenilla, J., de Lavalette, B. C. & Meunier, J. (n.d.). The design, understanding and usage of pictograms.
Retrieved from http://www.cognition-usages.org/chart/dmdocuments/inrets22.pdf

Xu, Shen. (2001). *Shuo-wen Jie-zi [說文解字]*. Cai Jianhong & Zhaoxiang. (Eds.).
Beijing, China: Jiuzhou Publication.

Waley, A. (1919). Drinking Alone by Moonlight: Three Poems. *More Translations from the
Chinese* (A. Knopf, Trans.). (pp. 27-28). Retrieved from http://en.wikipedia.org/wiki/Li_Bai

Wei, Y. & Fei, J. (2003). Using English in China. *English Today, 19* (4), 42-47.

+ Bibliography

Gu, M. D. (1997). Fu-Bi-Xing: A Metatheory of Poetry-Making. In
    Chinese Literature: Essays, Articles, Reviews (CLEAR), Vol. 19, pp. 1-22. Retrieved from:
    http://www.jstor.org/stable/495087

Shi, Dingguo (1996). *A Study on the Associative Characters (Hui-yi) of Shuowen Jiezı.*
    Beijing: Beijing Language and Culture University Publication.
石定果 著. (1996). 《說文會意字研究》.北京: 北京語言大學出版社

Owen, S. (1992). Readings in Chinese Literary Thought. *Harvara-Yenching*
    Institute Monograph Series 30 (p. 46). Cambridge and London: Harvard University,
    Council on East Asian Studies.

Owen, S. (2004). Omen of The World: Meaning in The Chinese Lyric. In H. Dale (Ed.),
    Chinese aesthetics and literature: a reader (pp. 71-102). New York, NY: State University of New
    York Press.

Wieger, L.S.J. (1927). Chinese Characters: Their Origin, Etymology, History, Classification and
    Signification. *A Thorough Study from Chinese Documents.* (pp.12-18). (L. Davrout, Trans.).
    New York, NY: Paragon Book Reprint Corp. and Dover Publications, Inc.

+   **List of Images**

Figure 31:   Yang, Y. Exhibition overview. (2011).

Figure 32:   Yang, Y. Exhibition 1. (2011).

Figure 33:   Yang, Y. Exhibition 2. (2011).