Writing moves words from the sound world to a world of visual space. Letters of verbal languages have developed in specific cultural background and historical conditions. Each letter is visual form written or printed, which stands for a speech sound and is invented by human beings from different culture. Beyond their context, letters are pure visual forms and could be any artificial or natural images. Just like those images are to be interpreted as well as seen, letters are to be read as well as seen.

In this experiment, the letterforms, which are added new layer of oriental cultural signs, stand for the new direction that people will interpret and see. Particularly, the letterforms represent our highly diverse and increasingly integrated world. Therefore, I have begun my research by looking at graphic elements and symbols that are widely used in China. These include the patterns used in ancient Chinese furniture, architecture and national minority fabric. I believe that the power of these visual elements may provide a way to convey oriental context. I use them to construct the new symbols. These symbols form a unit of the English alphabet. I want to create typefaces that embrace oriental cultural context and represent a new visual language. Since the letterforms to be created are also recognized as a visual image, they are more than a superficial treatment or visual stylization of language. The letterforms are not only accepted for typography but also presented as visual forms. In addition, the new letterforms become embedded with new
layer of meaning. This experiment will explore the relationships between images and letters, challenging the conventional notion of typography. All letterforms are specialized display typefaces, which are a fusion of oriental symbols and Roman letterform structure.