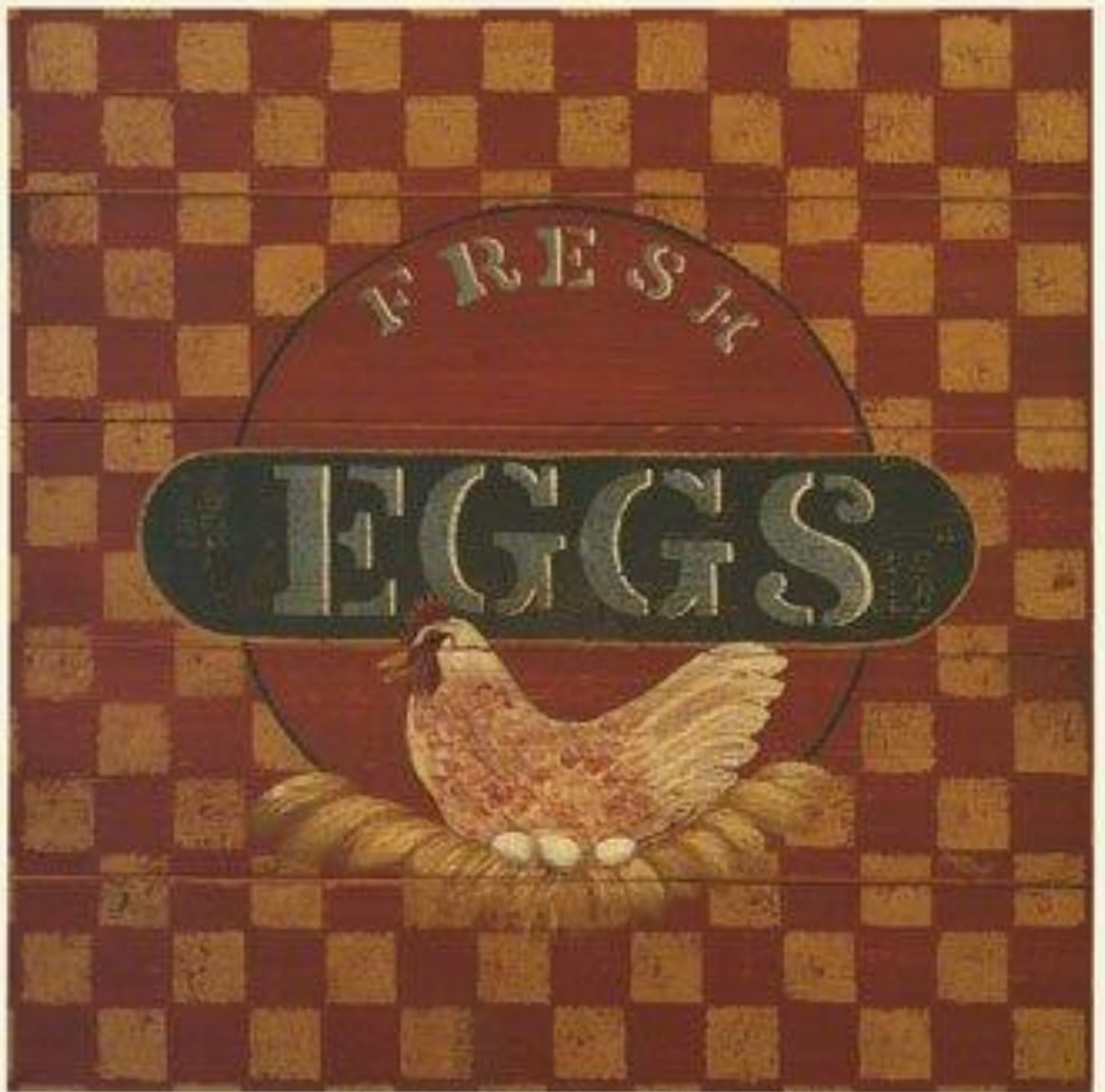


FARM
FRESH
BROWN
EGGS
SOLD HERE

A



B

Which vendor sells fresher eggs? A or B

Chapter 3: Imagery in design

Pages 72 – 100

COM232
Graphic Communication

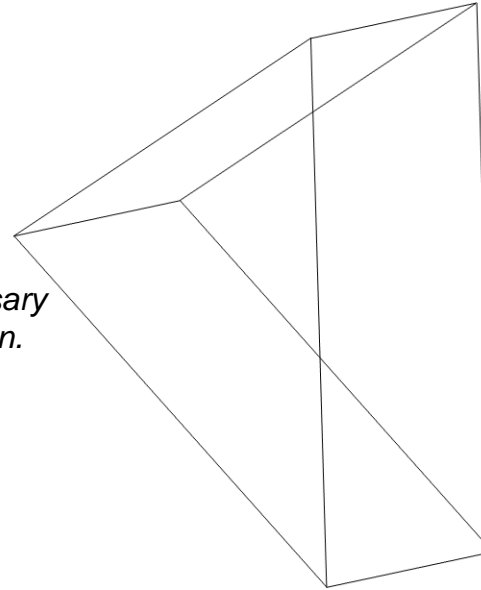
3 ways to present

Uses symbols to convey complex technical information or highly abstract concepts. Symbols are not generally not based on an object but are arbitrarily designed with meaning assigned and learned by the audience.

SYMBOLIC:

LITERAL:

Detailed realism without necessary embellishment and exaggeration.



ABSTRACT:

Involves deliberate simplification, often with exaggeration. Helpful in depicting difficult concepts, ideas and observations.

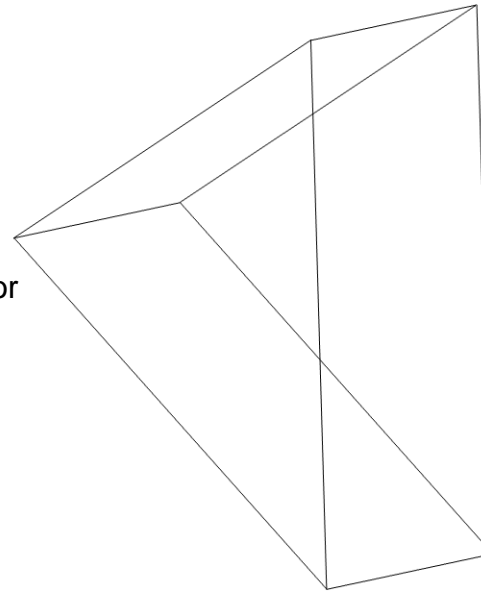
Visual forms

Elements

– Dots, lines, planes & volumes

Characteristics

– Size, shape, texture & color



Interactions

– position, direction & space

Imagery

Images are used to support communication needs.

Representational imagery such as photographs and illustrations can arouse curiosity, lure viewers and elicit **emotional** responses.

It creates an illusion or a version of reality.

Photographs can communicate on an emotional level due to realism and details.

<http://www.mitch.fr/>



Cliff Mautner

Imagery

Sources:

Royalty-free. No limitations on their usage usually on CD-ROMs or downloaded from commercial websites. Drawback: Images have a general look.

Stock agencies. They grant limited rights of use for a fee. Drawback: May look like royalty-free images.

Commissioned. Hire a photographer or illustrator. Drawback: usually cost more than the above two.

Fonts. Some typeface companies offer symbol or picture fonts. Symbolic and simple, they are accessible by a keystroke.

Found imagery. Small and flat objects by scanning and incorporating them into your designs.

How about making your own?

Meaning

To shape meaningful forms, one must understand the ways and implications of sending, receiving, and interpreting messages.

Depending on your purpose, you can create either **open/direct or concealed/ambiguous** messages in editorial, educational, religious, scientific, spiritual and commercial contexts.

Decoding of meaning depends on the way the letters that humans use to form words, the body movements they make to show attitude or emotion or even something as simple as the clothes they wear.

Semiotics

- Semiotics, or semiology, is the study of signs and symbols for how meaning is constructed and understood.
- Drawing from the original definition proposed by Swiss linguistic professor, Ferdinand de Saussure (1857-1913), a sign has two parts:
- **signifier** has a form that a person can see, touch, smell, and/or hear, and
- **signified** represents an idea or mental construct of a thing rather than the thing itself.

Sign = Signifier + Signified

- A word (or object) is known as a signifier.
- The object it represents become the signified (meaning).
- The relationship between the signifier and the signified is arbitrary.
- There is no logical or natural connection between the spoken sound or its representation.
- The connection or relationship is established solely by its (English) speakers.

The signifier (the form of the sign)

dog

The signified (what the sign refers to)



hund

The relationship between the **signifier** and the thing **signified** is completely arbitrary



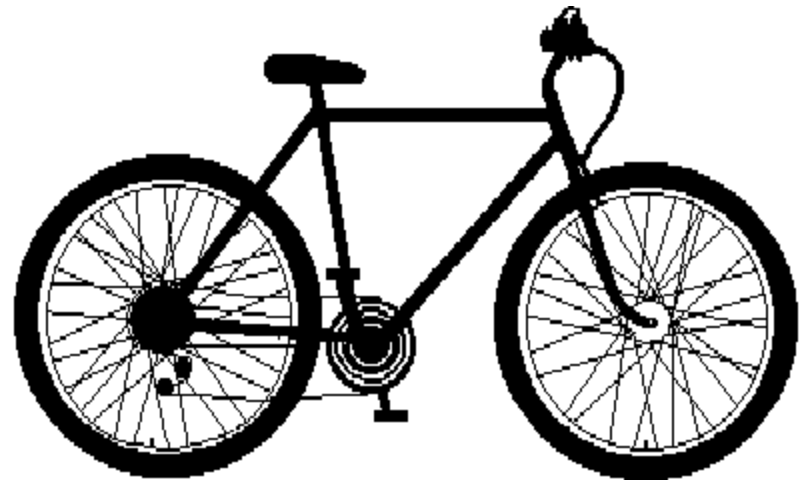
Bow wow

The relationship between the **signifier** and the thing **signified** is completely arbitrary, except in **onomatopoeic** words



Bicycle

(signifier)



(signified)

auspiciousness

(signifier)

(signified)



(signifier)

(what is being signified?)

What are symbols?

- Symbols are many things to different people from all over the world.
- It can be objects, characters, figures, or simply colors to represent an abstract idea or concept.
- A symbol, in its most basic sense, can be a representation of an idea, object, message, etc.



www.greatersouthern.com



<http://www.cscs.ch/~mvalle/visualization/info-icons/lconsLisbon0002-thumb.jpg>

What are symbols?

- Symbols are commonly found in languages, mathematics, and cognitive **science** (the scientific study either of mind or of intelligence).
- From a systematic approach, symbols can be used as a communications means such as maps, computer icons, or pictograms.
- From a philosophical standpoint, symbols have been used from religious, metaphysical, mystical to political and economic frameworks.





PHOTO: NG SOR LUAN

PLUSH DESIGNS: Han led the teams who came up with the mascots and logo for the Beijing 2008 Olympics.



Caroline Davidson should consider herself lucky when she was paid US\$35 for her logo design for Nike.

Artistic struggle

Olympic mascot design Han Meilin was paid just 1 yuan for his efforts

Clara Chow
ARTS CORRESPONDENT

CHINA artist Han Meilin is trying to cradle all five of his "children" at the same time.

"I've got too many," he jokes, as one of them falls out of his arms.

The "children" in question are plush-toy versions of the Beijing 2008 Olympics mascots.

Han, 70, is the leader of the design team who came up with them. But, like a stern father who knows what is best for his kids, he makes no bones about how he is unsatisfied with their flaws.

"They're made very roughly; not of good quality," he pronounces matter-of-factly about the way the plush toys have been manufactured.

Originally called the Five Friendlies, the mascots - a fish, panda, Tibetan antelope, swallow

and "child of fire" - were renamed *fuwa* (Mandarin for "fortunate dolls") last month. Many people felt the English name sounded like "friendless" and had an ambiguous meaning.

He also helped to design the Beijing Olympics logo. And for his designs for the Olympics, Han - ranked as a first-class artist in China - was paid 1 yuan (S\$0.20) by the Chinese government.

In town until tomorrow for a visit, the artist is in talks with property developer CapitaLand to hold his first exhibition here.

In person, Han looks much younger than his 70 years. While speaking to reporters, he doodled with a black marker pen on paper and porcelain plates, creating semi-abstract drawings of animals like reindeer and yaks in a matter of seconds.

Born in Jinan, Shandong province in 1936, he was the son of a shop assistant in a Western medi-

cal store. He started writing calligraphy at the age of five, and painted from the age of six. In 1960, he graduated from the Central Academy of Arts and Design.

During the Cultural Revolution, he was imprisoned for four years and seven months. Released in 1972, he worked in a ceramics factory where he developed his own unique style of painting - often because he had to improvise with poor materials or by accident.

As the artist puts it: "A little misfortune is not a bad thing." For instance, using bad quality paper instead of Chinese rice paper, he found he could control the bleed of the ink to create images of animals with a distinct look and texture.

He also copied the worker-girls in his factory, who painted clay plates with brushes made from long dog hair. As he explains it: "The curly hair of the German Shepherd could retain more water, so the girls could paint five plates at the same time without the ink drying up."

He has since earned himself the tag of "Chinese Picasso" for his ink paintings, which make use of clean, sensual lines to portray stylised, elongated nudes. But his art is also rooted firmly in China's folk art, drawing inspiration from primitive cave drawings, ancient calligraphy, and traditional embroidery and paper-cutting.

He made the transition from painting to sculpting more than 20 years ago. Some of his prominent works include a five-dragon clock tower for the Atlanta Olympic Games in 1996, and a 36m-long sculpture of six tigers in Dalian which took 108 trucks to transport piece by piece.

Most recently, he completed a 78m-long sculpture of five birds for Guangzhou's Baiyun International Airport.

Through it all, Han is determined to hang on to what makes him Chinese: "No matter how the world becomes globalised, the artist must have his own individual charisma and individual style. Otherwise the world will not be as colourful and interesting."

> clarac@sph.com.sg

Kennzeichen für Schutzhäftlinge in den Konz. Lagern

E. M. 1941 N

Form und Farbe der Kennzeichen

	Politisch	Berufs- Verbrecher	Emigrant	Bibel- forscher	homo- sexuell	Asozial
Grund- farben						
Abzeichen für Rückfällige						
Häftlinge der Straf- kompanie						
Abzeichen für Juden						
Besondere Abzeichen	 Jüd. Rasse- schänder	 Rasse- schänderin	 Flucht- verdächtig	 Häftlings- nummer	 Beispiel 2307 Häftlingsnummer Rasse Fluchtverdächtig Strafkompagnie Schutzhaft	
	 Pole	 Tschече	 Wehrmacht angehöriger	 Häftling Ia		

People who wore these weren't so lucky

Connotation

vs.

Denotation

French literary critic, social theorist, philosopher, Roland Barthes further expanded on Saussure's idea by exploring semiology and structuralism.

- According to Roland Barthes, all images are polysemous. Images have more than one meaning.

An image is an “open text.”

- A particular word or a sign may have a literal meaning – denotation.
- Denotation - what is pictured
- Connotation - how it is pictured

Denotation



This is a photograph of a child crying

Connotation



How this photo is printed will also generate interpretation to influence the reader.

Connotation

- Connotative meanings are context-dependent, i.e. the addressee must learn how to match the meaning intended by the addresser to one of the various possible meanings held in [memory](#).
- Connotation enables a reader to consider abstract concepts.

Connotation

- Connotation enables a reader to consider abstract concepts.
- Connotative meanings are context-dependent, i.e. the addressee must learn how to match the meaning intended by the addresser to one of the various possible meanings held in [memory](#).
- A community **must agree** on a simple meaning (denotative) within their accepted language within its grammatical structures and codes which can also represent the values of the culture.

Authorship

On the surface, there could be **TWO** authors: the client (or the commissioner) who owns the message and the designer (who creates the design).

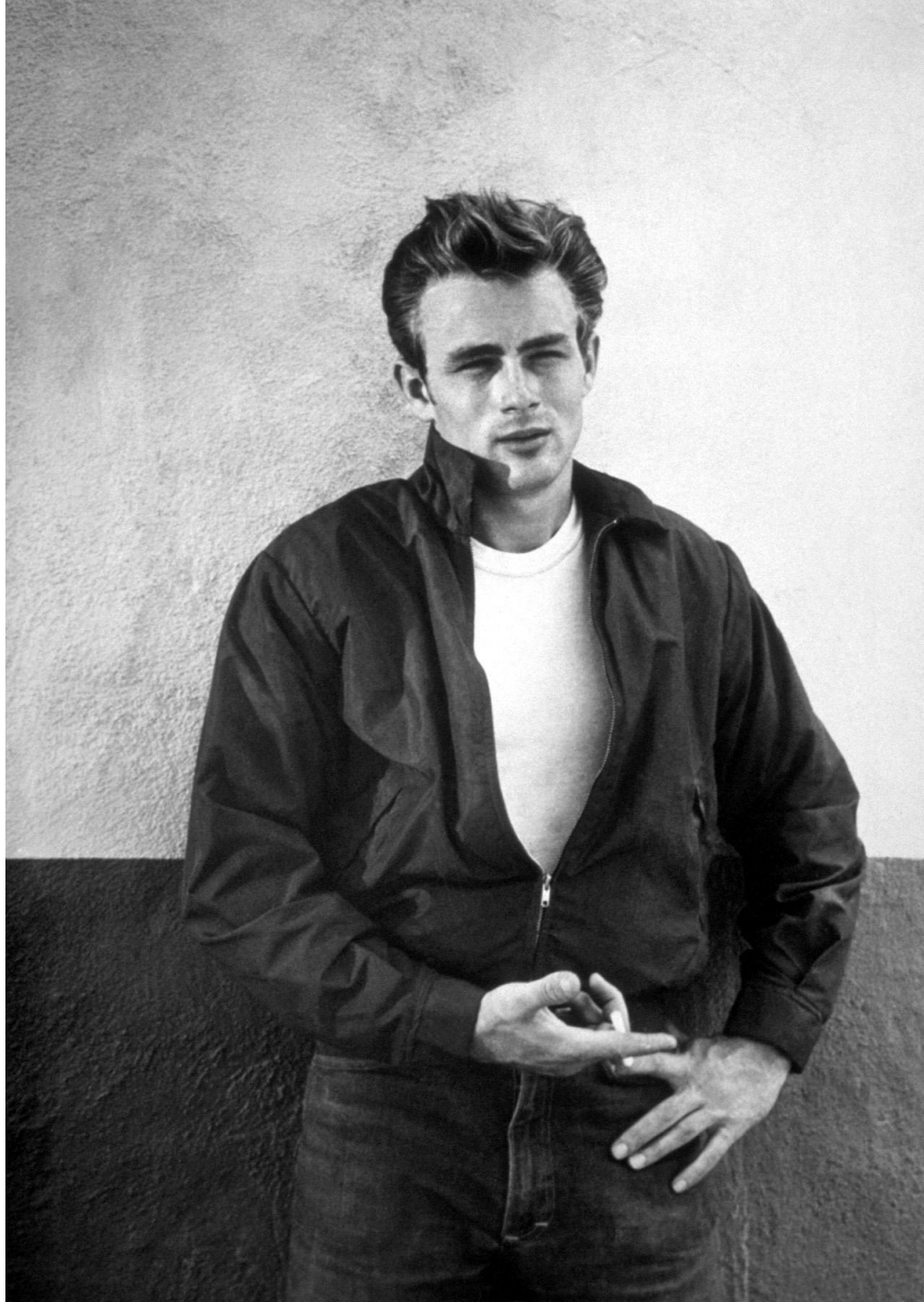
Aberrant reading: when a message is interpreted in a way that was not intended by the sender (Baldwin & Roberts)

SYMBOLS mean
different things to
different people.

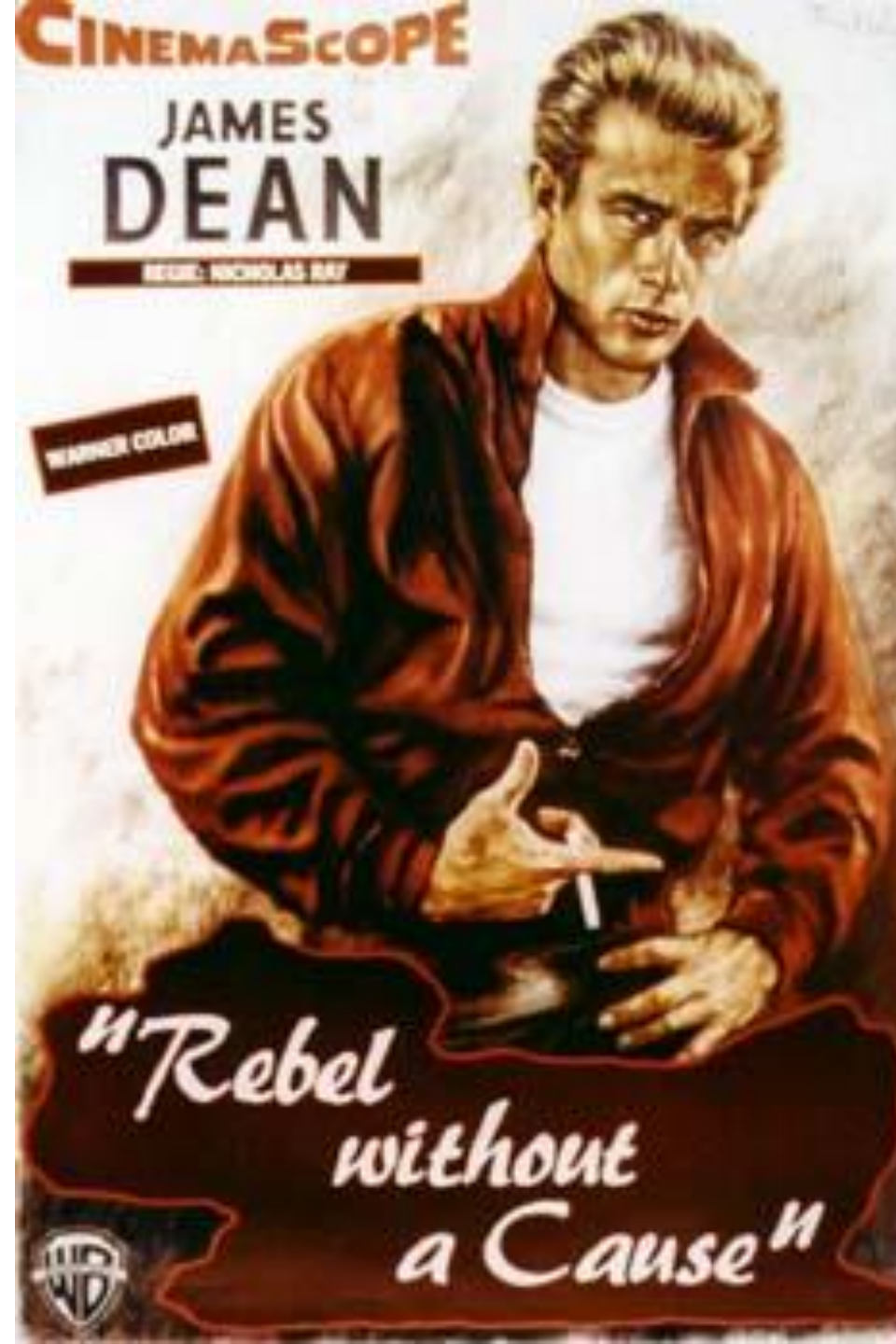
*Can you identify and
link them?*



James Dean



James Dean = Rebellion



Symbol as cultural icons

Bat = vampires



Bat = Good luck



<http://www.orienttouch.com/images/MML-0003.jpg>

http://membres.lycos.fr/nguyenvanvalerie/id_eog/richeesse.gif

Symbol as cultural identity

Kangaroo



http://en.wikipedia.org/wiki/Image:Kangaroo_and_joey03.jpg

Kangaroo = Australia



Symbol as economic power

Maple



Maple = Canada



Symbols as Information

台新銀行
Shin International Bank

 醫院
HOSPITAL

 銀行
BANK

 寺廟
TEMPLE

 教堂
CHURCH

In this Taipei subway map, a left-facing swastika is used to indicate the location of a temple, next to a cross indicating a Christian church.

+ **-** **%** **>**

Symbols as Mathematical icons

How about symbols as musical icons?

Symbol as metaphysical concepts

Lightbulb

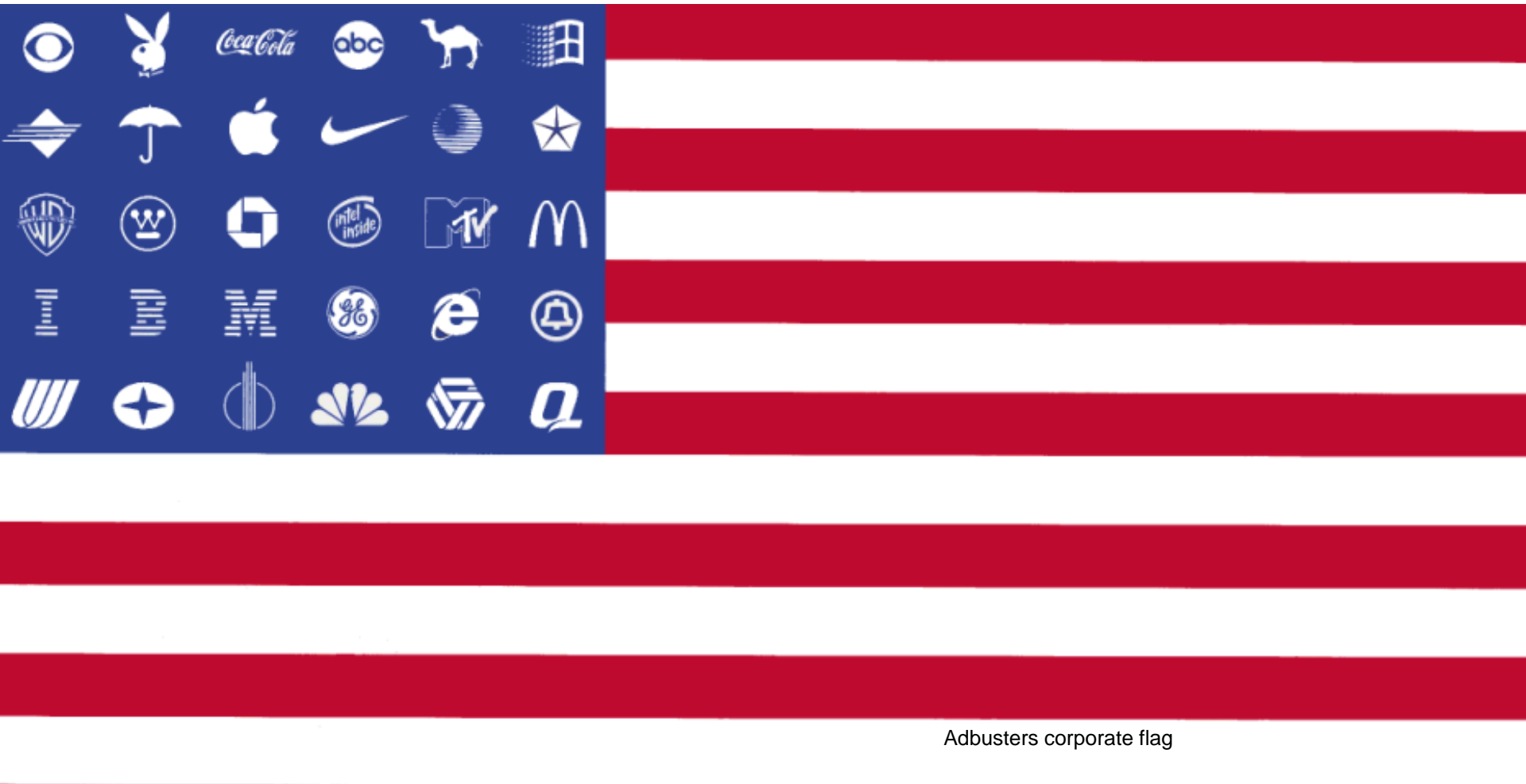


Lightbulb = Idea



Symbol as a political sign

Subvertising refers to the practice of making parodies of corporate and political advertisements in order to make a statement.



Adbusters corporate flag

A subvertisement based on the Coca-Cola logo



The reader is the author

The death of the author – Roland Barthes.

Image, sounds, gestures and objects are all parts in a system.

Meaning is determined in large part by social aspects (race, gender, class etc).

Meaning is created at the moment a text is read, not when it is written.

The reader's involved in applying their knowledge in reading the image.

Consistent image will lead to conditioning of thinking in a person, system or culture.

The role of the designer

To translate invisible concepts into tangible forms.

In making it tangible do you reveal or do you conceal?

Is it subjective or objective?

Is it a dialogue or a monologue?

For more:

<http://www.brocku.ca/english/courses/4F70/author.html>