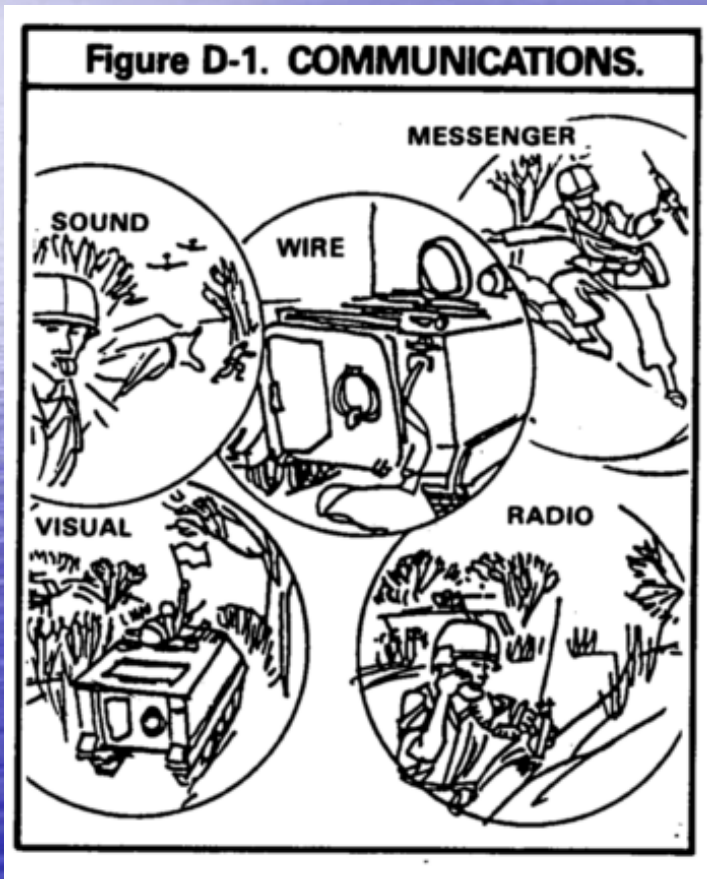


Intended visual communication

NAYDEN YOTOV - NEW BULGARIAN UNIVERSITY
EARLY FALL SCHOOL OF SEMIOTICS
YEAR OF 2008
SOZOPOLIS, BULGARIA

- **Icons:** The easiest to interpret because they most closely resemble the thing they represent.
- **Indexical:** These signs have a logical, common-sense connection to the thing or idea they represent, rather than a direct resemblance. A footprint, for example, and represent the person who made the impression. Smoke can represent fire, and so on.
- **Symbols:** The most abstract, symbols have no logical or representational connection between them and the thing they represent. More than the other two types of signs, symbols need to be taught. For this reason, social and cultural considerations influence them greatly. Words, numbers, colors, flags, costumes, religious images are all examples. Because they often have deep roots in the culture of a particular group, symbolic signs usually evoke a stronger emotional response than iconic or indexical signs.

THE SIGN RELATIONSHIP



- Important to both Saussure and Peirce is the notion of a relationship between the sign and object or signifier and signified. The question is, how does something come to stand for something else or how is the signifier connected to the signified?

Table 1

Peirce's Three Types of Sign Relationships

	<i>Nature of Relationship</i>	<i>Example</i>
Iconic	Resembles by mimesis—i.e., “looks like”	A photograph; a portrait
Indexical	An indicator of the existence of something	Smoke to fire; symptom to disease
Symbolic	“Stands for” is understood through convention	A flag for a country; a mascot for a team

- These three types of sign relationships lend themselves so easily to an explanation of how visual signs operate that Peirce's explanations of sign relationships are essentially all visual. One might conclude that for Peirce, visual communication is the underlying or master model for thought, rather than verbal language

- Different scholars have described this relationship in different ways.

Peirce, for example, used another triad—iconic, indexical, and symbolic—to explain the nature of the relationships he identified for signs (1931, II, p. 157, IV, p. 359, II 143-144). As depicted in Table 1, an iconic sign is mimetic and resembles its object as a photograph does; it can be an indicator or material trace of its object (indexical) such as smoke indicates fire; or it can be connected to its object solely by convention as a flag symbolizes a country. Note how easy it is to analyze visuals using a Peircian approach.

The Language of Signification

Sign or Sign Unit

Passage

Code

A word (verbal cue)

A sentence, paragraph

Grammar/syntax

A visual element (visual cue)

An image, picture, or
composition (drawing, photo)

Layout, design principles

A shot (visual cue)

A scene (film, TV)

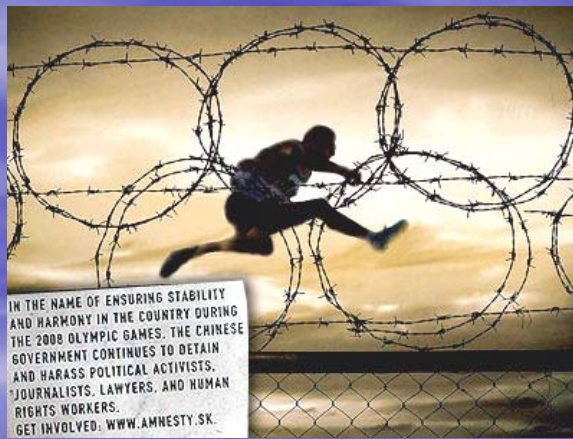
Film/video conventions or
“grammar” of film

- **IMAGES: A COLLECTION OF SIGNS**

- **Codes:** French Philosopher Roland Barthes described the *chain of associations* or signs that make up a picture's narrative. The common term for this "chain of associations" is *codes*. Through its history and customs, a society develops a complex system of codes. Individual signs are thus combined to communicate complicated ideas. Berger suggests four types of codes: metonymic, analogic, displaced and condensed.
- **Metonymic:** A collection of signs that cause the viewer to make association or assumptions. An advertisement showing an expensive room, with nice furnishings, subdued lighting, and a fire glowing in the mantle would communicate metonymically the prospect of romance or comfort for upper-class residents.
- **Analogic:** A group of signs that cause the viewer to make mental comparisons.
- Yellow writing paper might remind the writer of the yellow peel of a lemon because of the similar color.

- **Displaced:** Codes that transfer meaning from one set of signs to another. The Washington Monument as a phallic symbol, for example.
- **Condensed:** Several signs that combine to form a new, composite sign. The quick editing techniques of music videos mix together many different types of colors, graphics and imagery. Within the culture the message is intended for, the condensed code has relevant meaning, But for those outside the culture, the images are often confusing, without purpose. (Is this why the older generations don't get the music videos?)

Additional cultural signal
"Struggle"

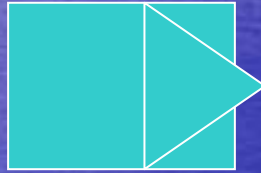


Intended
Visual
communication



message

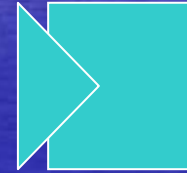
Communication
artefact at
source



signal

received
signal

Communication
artefact at
reception



message

User's reading
of the
communication



Additional cultural
signal "Triumph"



How the China Olympic Symbols are made?

have you ever think that how the China Olympic Symbols made?!

it's a little different from others symbols why?

021Kids.Com



021Kids.Com



021Kids.Com



021Kids.Com

Beijing 2008





Beijing 2008



M.C



Beijing 2008

