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AY 2016-2017

LECTURE 1

FORM // CONTENT // CONTEXT

Hall, S. (2012). *This means this, this means that*. London: Laurence King Pub.

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SIGNS AND SIGNING

SIGNS

Formed through the society that creates them.

Always produced and consumed in the context of a specific society.

NATURAL

- *Self-explanatory*
- *Does not require understanding past one's basic instincts and survival skills*

CONVENTIONAL

- *Symbolic in nature*
- *Requires a conceptual 'journey' from the signifier to the signified*



JOURNEY OF A MESSAGE



1. Sender
2. Intention
3. Message

4. Transmission
5. Noise

6. Receiver
7. Destination



JOURNEY OF A MESSAGE



MESSAGE

A writer
 Aims to produce a text on semiotics
 He writes a book explaining the subject
 It is printed
 A printing error occurs
 A reader reads it
 A reader is confused

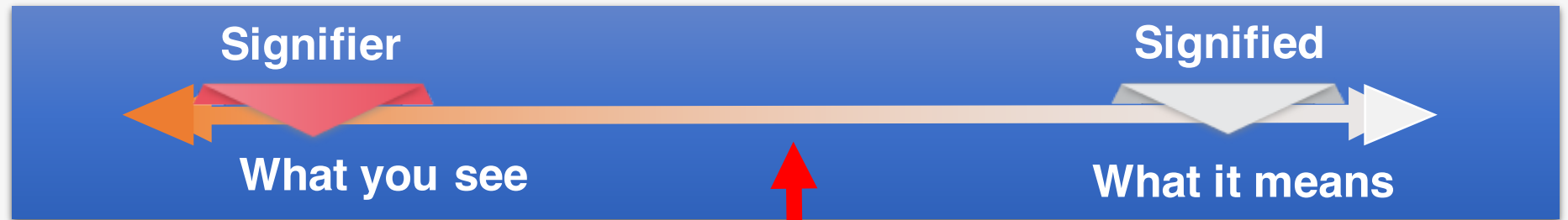


KEY SEMIOTIC CONCEPT

1. *SENDER (WHO)*
2. *INTENTION (WITH WHAT AIM)*
3. *MESSAGE (SAYS WHAT)*
4. *TRANSMISSION (BY WHAT MEANS)*
5. *NOISE (WITH WHAT INTERFERENCE)*
6. *RECEIVER (TO WHOM)*
7. *DESTINATION (WITH WHAT RESULT)*



JOURNEY OF A MESSAGE



MAKING SENSE OF THE SIGNIFIER

ARBITRARY / TRANSFERENCE RELATIONSHIP

- Question / provoke assumptions! What is the linking notion / abstract concept?
- This is where potential lies. Ask yourself – Is it, really? But why?

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WHAT IS A MESSAGE *REALLY* SAYING?

Barbara Kruger

Untitled (I shop therefore I am)
111" by 113"
photographic silkscreen/vinyl
1987

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WHAT IS A MESSAGE *REALLY* SAYING?**Barbara Kruger***Untitled (I shop therefore I am)*

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CONSIDER: CONTEXT, FORM + CONTENT

- Can we ride on existing context to create subliminal message?
- How do we use Form to create satirical meanings?
- How do we use Typography to create irony?
- How do we ride on existing symbols / visual metaphors and cultural 'norm' to create thought-provoking messages?

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WAYS OF MEANING – WHO IS THIS FIGURE?



*Taken from:
Hall, S. (2012). This means this, this
means that. London: Laurence King Pub.*

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WAYS OF MEANING - SYNECDOCHE



*Taken from:
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SYNECDOCHE

- Using a part of something to stand for the whole thing, or the whole thing to stand for part, is called synecdoche.

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WAYS OF MEANING - SYNECDOCHE



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CONSIDER: PART/WHOLE RELATIONSHIP

- Often used to create or questions assumptions
- The challenge is how do you capture the zeitgeist/essence without overgeneralization?
- How can this idea be translated via typography in terms of form + context?

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CONCEPTUAL STRUCTURES – FORM + CONTENT

**René Magritte.**

La trahison des images (Ceci n'est pas une pipe) (The Treachery of Images [This is Not a Pipe]).

1929. Oil on canvas, 23 3/4 x 31 15/16 x 1 in. (60.33 x 81.12 x 2.54 cm). Los Angeles County Museum of Art, Los Angeles, California, U.S.A. © Charly Herscovici—ADAGP—ARS, 2013. Photograph: Digital Image © 2013 Museum Associates/LACMA, Licensed by Art Resource, NY



CONCEPTUAL STRUCTURES – FORM + CONTENT



René Magritte.

La trahison des images (Ceci n'est pas une pipe)
(*The Treachery of Images [This is Not a Pipe]*).

1929. Oil on canvas, 23 3/4 x 31 15/16 x 1 in.
(60.33 x 81.12 x 2.54 cm). Los Angeles County
Museum of Art, Los Angeles, California, U.S.A. ©
Charly Herscovici—ADAGP—ARS, 2013.

Photograph: Digital Image ©2013 Museum
Associates/LACMA, Licensed by Art Resource, NY

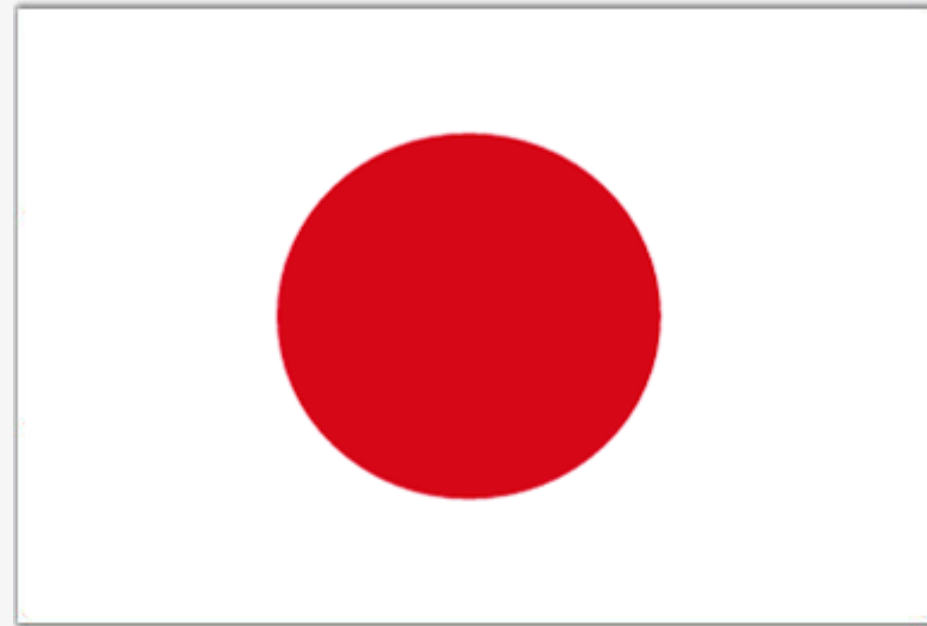
CONSIDER: ONTOLOGY – WHAT EXACTLY IS A PIPE?

- Representational and Textual: By painting a pipe, who understands this to be a pipe?
- Can we understand the word 'pipe' beside the context of different languages?
- What is the absence/presence of this "pipe"?
- Images and language can be used to represent or *MIS*represent the word itself

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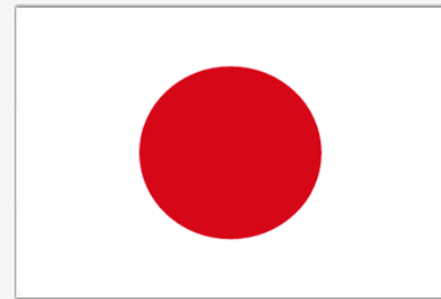
CROSS-CONTEXTUALISATION OF FORM



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CROSS-CONTEXTUALISATION OF FORM



CONSIDER: GOING BEYOND “THEM” AND “US”

- Assuming shape and colour to be the same, what has changed?
- Typography takes more than just content (e.g. the words or meaning of the words) into consideration. It has to be understood within a particular context.
- This context goes beyond broad categories of “Asian”/“European” – more specifically what type of message for what intention? What does the colour/shape mean?
- How then can what we have learnt about colour, shape, form, etc. be used to bring out the message / create irony/ challenge assumptions / make an impact?

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MISE-EN-SCÈNE – SETTING THE SCENE



Sarah Long
2012

[https://www.behance.net/gallery/4532413/
Who-cares](https://www.behance.net/gallery/4532413/Who-cares)

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MISE-EN-SCÈNE – SETTING THE SCENE



Sarah Long
2012

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Who-cares](https://www.behance.net/gallery/4532413/Who-cares)

MISE-EN-SCÈNE

- An expression used to describe the design aspects of telling a story. The visual artful way of setting the 'stage'.

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MISE-EN-SCÈNE – SETTING THE SCENE



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MISE-EN-SCÈNE – SETTING THE SCENE



Sarah Long
2012

[https://www.behance.net/gallery/4532413/
Who-cares](https://www.behance.net/gallery/4532413/Who-cares)

CONSIDER: HOW YOU TELL THE STORY

- Consider various mediums, consider your intended major – how does cinematography, sound/music, texture, etc. tell a story?
- How does the ‘story’ tie in with your message to give more depth and meaning to your existing form, content, and context?

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RECAP OF LECTURE

FORM + CONTENT + CONTEXT



CONSIDER CONTENT: What is the message you want to convey?



CONSIDER FORM: What is the tone and what is the best manner?



CONSIDER CONTEXT: Design does not exist in a bubble. 😊

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Please email me at joyho@ntu.edu.sg if you have further questions.

THANK YOU