

SEMIOTICS OF IMAGE

Degree in Graphical Design

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Code: 17005

Main Scientific Area: Communication Design

Lecturer: António Rui Pinto Ferreira

Language of Instruction: Portuguese

Regime: S1

Contact Hours: 45h Total Workload: 85h

ECTS: 5,0

Objectives

Semiotics is understood as the study of the different networks of signs; of the different ways they carry meaning in nature and culture; of the process of meaning production, and how an object will be read by his reader.

Visual semiotics is a discipline that is held between Image Theory and Communication Theory. Heir to the terminology of linguistics, it applies the same concepts to image, such as syntax and semantics, and is based on other fields of knowledge and their concepts, such as optics, psychology of perception and culture.

It addresses key issues of communication design: how to communicate, how to interpret - production and reception. Displays the relationship between content and expression, concept and form. It offers tools that help to create and express ideas to generate sensations and reactions, creating spaces of representation and information that promote new ways of seeing the world.

Learning Outcomes

Understand the concept of Visual Semiotics.

Understand the key concepts.

Develop quality of observation.

Understand the system, visual perception and theory of visual form.

Promoting knowledge of the theories of semiotics and alternatives for creating dialogue and interaction with other fields.

Understand the strategies of visual communication and rhetoric of the image.

Ability to study, analyse and interpret images of visual culture.

Design signs, graphic symbols that communicate and express ideas and forms.

Provide students with a critical and creative awareness in the process of generating meaning. Develop the ability to work individually and in teams.

Develop the ability to accurately and work planning.

Course Contents

Introduction and objectives of semiotics.

Semiotics areas.

Introduction to semiotic theories (Saussure, Peirce). Models of signification.

Iconicity and conventionality of the sign. Production of meaning.

Orders of signification (Roland Barthes). Figures of speech.

Word and image: interaction. Anchoring.

Visual Semiotics:

The image.

Notion of image.

Different type of images. Photography.

Photography functions. Different areas of photography. Image and sense.

Image composition.

Modes of production of meaning. Visual narratives.

Recommended Bibliography

ARNHEIM, Rudolf, *Arte Percepção Visual*. Livraria Pioneira Editora, 5a edição, 1989.

BARTHES, Roland, *La aventura semiológica*, Ediciones Paidós Ibérica, S.A., Barcelona, 1990.

CHANDLER, Daniel, *Semiotics: the basics*, Londres, Routledge, 2002

ECO, Umberto; *O signo*; Editorial presença, Lisboa, 2004 (6a edição)

ECO, Umberto, *Tratado de semiótica geral*, Editorial Lúmen, Barcelona, 1991

FRUTIGER, Adrian, *Signos, Símbolos, Marcas, Señales*. Editorial Gustavo Gili, S.A., Barcelona, (1981), 2005

GARAVELLI, Bice Mortara, *Manual de retórica*, Ediciones Cátedra, S. A., Madrid, 1991

GROUPE u, *Tratado del signo visual*, Ediciones Cátedra, S.A., Madrid, 1993

JOLY, Martine; *A imagem e os signos*, Edições 70, Lisboa, 2000

JOLY, Martine; *Introdução à análise da imagem*, Edições 70, Lisboa, 1994

SANTAELLA, Lucia; NOTH, Winfried – *Comunicação e Semiótica*, Editorial Brasil 2004

SANTAELLA, Lucia; NOTH, Winfried – *A imagem: cognição, semiótica, mídia*, Editorial Iluminuras, Brasil 2004

Learning and Teaching Methods

The introduction to the main theories of semiotics, key concepts and models of signification makes the students become aware of the terminology used, and then assimilate and dominate them answering some brief exercises.

Through the study of the production of meaning, orders of signification and figures of speech students can deconstruct the visual language to perceive how the mechanics of communication works.

Finally, the approach to semiotics applied to the image, and more specifically, the different areas of photography allows students to realize the importance of image composition as a tool for the production of meaning.

Assessment Methods

The course has a continuous assessment method, predicting in-class exercises, a theoretical project, a practical and theoretical project, and a test. The participation, presence and punctuality of the student are also valued.

•1ª Work- 10%

•1ª P. - 20%

•2ª Work - 10%

•2ª P. - 25% Final Project - 25%

participation -10%