

Theme
SEMOTICS AND SYSTEMS OF VALUE:
NEW SPACES AND NEW VISUAL MODALITIES
Sub-theme
Passional Semiotics and Spatiality

Gendered spaces: a visual social semiotics approach to compositional and special meanings in advertising images

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This paper aims at framing and illustrating a visual social semiotics (Kress & van Leeuwen, 2006) approach of the image space. This perspective sustains that images create meaning along the lines of three main dimensions (from Halliday's functional perspective), taken in the grammar of visual design of Kress and van Leeuwen: the representative dimension, the interactive dimension and the compositional dimension. These dimensions can be realized using certain visual resources that, according to their nature, fulfil one of the three different functions the image entails. Although the representational and the interactive dimension are crucial in a visual social semiotics perspective, it is also their particular articulation in a specific way in a visual text that both coerces and potentiates the process of production and viewing of the image, that is the process of meaning making, the meaning of the use of specific visual resources and the way these are used to communicate social meanings.

The compositional visual entities of the image are therefore central in the meaning making process and the way viewers are positioned towards images' representations and discourses. Space is central in this framework, since composition (and the resources for its realization) is in nature a question of how visual features are located in the representational space (that is, in the image itself), how much space they take and where they are located and how they related with each other in terms of space.

Visual semiotics analysis often lacks the analysis and illustration of how composition works to construct particular social relations, in a particular culture and in a given society. Social semiotics, however, provides a detailed grammar for the analysis of these aspects, namely, information value (realized by locating elements left/right, top/bottom, centre /margin), salience (realized by visual hierarchy in terms of visual weight) and framing (separation or conjunction of entities realized by the use of lines, definition of areas, colour rimes, shape rimes, etc.).

We hope to contribute to the discussion around how spatial semiotic features work within the image. This paper explains and illustrates how these special visual entities are realized and how their uses are meaningful within the space of print advertising images and how this type of analysis can help visual semiotics to go further (or in another direction) than traditional semiotics to interpret the imagetic space, along social lines, that is, in terms of power relations. In fact, visual social semiotics accounts for the subtle ways in which visual resources work, to find hidden meanings, since it goes deeper than surface meanings into underlying power structures (Jewitt, 1996).

The detailed analysis and illustration of compositional aspects in 151 ads published in women's magazines in Portugal allows us to visually show how they work to construct and communicate gender hierarchy and gender discourses.

The use of erotic images in the creation of advergames for women

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Keywords: Advergame; Player; Discursive semiotics

This paper is the result of my post-doctoral researches developed while a visitor Professor in UPF – Pompeu Fabra University - Barcelona, under the supervision of Prof Dr. Carlos Scolari. It is yet a partial result of my Project that is being developed in the TIDD/ PUC-SP Post-Graduation Program with a FAPESP fellowship. This research analyses advergames for women created by the Brazilian company Duloren, starting from a Greimasian semiotic theory. My interest in the analysis of advergames is linked to my interest to understand this new media that gets proeminence day after day. The discursive semiotics has been chosen because it is a theory that allows the understanding of advergames as a communicational phenomenon. Some people can ask: “what are advergames after all?” They are digital games created by a company with the purpose to disclose a brand. It can create a more interactive environment with consumers through them. Nowadays the major part of digital games is devoted to women: “the number of over-aged women that play advergames is higher than that of male people under 18 or even younger”, according to the Entertainment Software Association (Industry Facts, 2009), an organization that represents companies that create games for the North-American market. This way, it is an exploration sector that needs to be researched as soon as possible or even continually due to its constant technological innovations. In this paper I tried to understand the increasing of this new media – advergames – in order to understand by means of the Greimasian semiotics which elements become them so seductive, once it is distinguished among the traditional media: magazines, TV, and movies. Thus, I will try to reveal the directions of this new media, instigating and seductive at the same time.

Seducing from a distance: Fortuny and Comme des Garçons

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The flagship store, intended as retail point, is a space for trade: a place hosting the exchange of money for products. From the point of view of brand studies, the retail space is a spatial display of brand design. It turns values and lifestyles into practice and aesthetics. Entering the retail space is not just being in contact with merchandise, but being the protagonist of experiences designed and proposed by the brand. The showroom is a stage where the consumer becomes the leading character of a fiction: the *mise en scène* of the brand's values.

Stores imitating the spaces of everyday life are a field for testing lifestyles. Clothes, accessories and furniture on sale blend in, shop assistants are difficult to tell apart from consumers: these spaces perform a strategy of camouflage.

The item on sale is not the product itself, but the whole experience of shopping and consuming.

Several luxury brands chose this strategy form managing their retail points in order to diffuse brand values. The shop is often hidden within the city and not immediately reachable. Scarcity and uneasy access to the goods are performed through an arrangement of space featuring different degrees of distance.

The case studies presented are examples of strategies of distancing and camouflage: the Fortuny factory in Venice has always been secret and unapproachable, in order to keep covert the techniques for the production of fabrics, even though the brand opened a showroom one year ago. In spite of an exquisite and comfortable interior design, the space confirms the value of distance in the field of luxury products: it is on an island of the lagoon of Venice – the Giudecca – without display windows on the street. It is even separated from the street by a wall made of bricks and an iron gate. Fortuny counts on inaccessibility and secrecy as means of seduction.

Comme des Garçons is a ready-to-wear brand which debuted at the end of the sixties in Japan. In 1981 they had their first catwalk in Paris and eventually became a multibrand, multinational group: a sort of galaxy of brands concerning mainly fashion and accessories design, but also furniture, magazines, perfumes, jewels, and retail spaces. Conceived by Rei Kawakubo after her studies in Philosophy, Comme des Garçons rapidly grew to global attention as a brand with high conceptual content, which both criticizes and inspires the fashion system.

Comme des Garçons retail spaces are platforms of innovation in the field of retail design for fashion: they put the rules of marketing and shopping into a crisis. Spaces and clothes defined by Western critics as “post-atomic” or “Hiroshima chic” gain meaningfulness from the point of view of such concepts as “iki” and “ku⁻”, referring to theories by Shuzo Kuki and Miyamoto Musashi.

Comme des Garçons shops are far from the usual view of architecture for fashion as a large scale box containing and amplifying the brand’s esthetics. These spaces challenge the user in order to redefine the concept itself of fashion, clothes, and space.

Theatrical, seductive and fictional spaces of the Night

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Social experience reserves the role of seduction for adults in the spaces elected and delimited by fashion and marketing agents. These ones sell an illusion by offering the spaces of freedom, the anonymous routes to meet the other under a veil of mist, in dark, shadowy places, that are themselves shadows of other spaces, once glamorous or productive. Industrial buildings in decay, historical places and contexts, involve the subjects in a trembling of time that draw them to oblivion.

Leading the subject to spaces that were once productive and show signs of decadence, the references installed are no longer the rational grid of daylight spatial and urban experience.

The phenomenon related to the non-place becomes an illusion as concrete as the music and the lighting or cast shadows that blur the contours and deletes the presence of the other. Meeting others is the way to avoid contact with oneself, alienation from the mind and experience solitude among a crowd. The experience of getting into contact with the other is conditioned

Synonym of freedom is the way to enter the night, the roaring music and the alteration of a conscious state through the admissible drinking. Faking attitudes, exerting seduction and empowering oneself by teasing the others, one conquers their attention moving and dancing, performing under a new ritualistic order, the rules to going on through the night.

The lack of light opens the territory to the socially allowed irrational, the authorized somnambulism, derived by a search for the trendy, the conventional behaviors to meet the others in the scenery designed for the night experience, artificial stage settings conceived to artificially lived and enacted seduction.

The alternation between light and shadow, between being there or nor being for the other, the acceptance and the refusal, the interplay of the projected self-image and the look of the other that materializes into desire, and finally, the undoing of all the circuit, when everything is validated by the social codes and psychological states. And the comfortable retreat when the circuit

is completed, and the drama arrives to the last scene of the last act, the fall into sleep and the relief provided by the framing of everyday reality.

Emotional architectures of the virtualized public space

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The Public Space (PS) globalised by the media seems difficult to imagine today, given the countless amount of informative flows that circulate by conventional and interactive media. It could be said that it does not have a map. But a different view is obtained from the perspective of the audience in a given situation. Not only the variety of issues in the public agenda is limited. Also, as it has been observed, certain regions of the world, certain others, are ignored in the image of the world constructed by the mainstream informative media and discourses directed to a certain audience, as J. Butler has indicated with respect to the USA. And for other locations, what presence and relevance had in Europe the North African Arab countries and their political regimes before the great political changes of 2011? The borders of the PS exclude all that is outside the perception of the public and outside the public discussion. For each sector of the audience, the PS has map, confines and borders that mark the cognitive, moral and affective distance between “us”, the presupposed audience, and the spaces and subjects included and excluded. It delimits the community, as well as the forms of otherness in which the other fit; what is hypervisible and invisible.

Supposedly, certain level of diffusion of Internet changes the field of the public knowledge and the limits of its PS. Nevertheless, if we observe certain global events and movements, we are led to question that assumption. In the USA during the Iraq war -when Internet already was very spread there-, the alliance between conventional media and political power was more powerful than the on line networks in defining the PS. Some authors see as a fundamental factor of the acceptance of the deceptive characterization of the Iraq war in USA between 2003 and 2006, the “emotional and opinion climate” created by the official discourses, in tune with the media and political leaders (discourses that harnessed the feelings of offense and fear and transformed them into patriotic enthusiasm against an ad hoc enemy - Lakoff, Castells. Boltanski on the forms in which the discourses transport the emotions and construct a collective cause). In contrast, in Tunisia and Egypt at the beginning of 2011 the conventional media controlled by the dictatorships were displaced by the on line networks, that turned the virtual space into an alternative PS, allied with translocal media like Al Jazira. But

here, the emotional and opinion climate with respect to the political situation was very different from the one of the USA indicated above (Ketiti).

In these and other cases, we will reflect on the emotional dimensions of the visual and verbal informative discourses; on how are related the conventional media and the interactive ones in establishing the “present of reference” (Luhmann) and on how do they contribute to form the field and the limits of the PS.

Heterossexualizando o espaço, espacializando a heterossexualidade: uma crítica dos regimes visuais de género

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Os regimes visuais, tal como outros regimes simbólicos, são instáveis e vão sofrendo mudanças com o evoluir dos tempos. Como mostra a investigação sobre publicidade, nas últimas duas décadas esta mudanças têm sido particularmente notórias, em resposta a transformações na economia, na tecnologia, na moda e nas relações sociais. No quadro dos estudos do género, há várias autoras feministas que discutem estas mudanças no quadro actual de uma cultura pós-feminista e de um clima político de desreconhecimento do feminismo (McRobbie, 2007). Por exemplo, Rosalind Gill (2007, 2009) discute a forma como a sensibilidade pós-feminista está presente no modo como as revistas abordam as relações heterossexuais no contexto da Grã-Bretanha; Michele Lazar (2009), faz o mesmo, baseada em anúncios de beleza publicados em Singapura. Relativamente a Portugal, a nossa investigação sobre os discursos da heterossexualidade articulados em imagens publicitárias, publicadas em revistas para mulheres, mostra que, apesar das mudanças, se mantêm inabaláveis princípios chaves da heterossexualidade dominante.

Particularmente relevante para esta comunicação é o papel que o espaço tem neste processo. Não o espaço material, mas sim o modo como o espaço é visualmente representado neste tipo de imagens. Para sermos capazes de analisar isto, precisamos de compreender a “gramática do espaço”, os recursos disponíveis para representar o espaço na imagem (van Leeuwen, 2008: 90). Inspirados na semiótica social visual de Gunther Kress e Theo van Leeuwen (2005), o foco da análise centra-se na construção de dois tipos de espaço: os recursos semióticos utilizados na construção do espaço no mundo que a imagem nos dá a ver, e os utilizados na construção do espaço de interacção entre o mundo mostrado e as ou os visionadores. Do conjunto destes recursos destacamos o papel importante desempenhado pelos cenários e fundos, posições corporais, vectores, o acto da imagem e o olhar, o tamanho do enquadramento/escala de planos, o ângulo de tomada de vista, a perspectiva, a modalidade e a saliência. Para exemplificar estes processos, recorreremos nesta comunicação a um conjunto de textos visuais publicitários onde se mostram pelo menos uma mulher e um homem, parte de um corpus criado no contexto de um projecto

de investigação sobre discursos e imagens de heterossexualidade e género na publicidade e nos média (e.g. Pinto-Coelho & Mota-Ribeiro, 2005, 2006, 2007; Mota-Ribeiro & Pinto-Coelho, 2005).

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Spaces and Practices

The Semiotics Problem of Floodplain Soccer' Space(s) in São Paulo

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Keywords: Floodplain Soccer; Socio-Semiotics; Visibility

According to Brazilian Census 2010, the city of São Paulo has more than 10 million inhabitants. The Brazilians and foreigners immigrants have had considerable importance to the numerous and different ways of living in the city. Due to the difficult conditions they faced on their arrival and stay, many ended up living in neighborhoods away from downtown, areas that today constitute the outskirts of São Paulo; often slums. Such configuration of urban space - inhabited by a large population of low-income persons, often devoid of essential public services and ignored in their volitions by political and economic power - led to the consolidation of feelings of belonging from residents to each community, which needed to claim for improvements or to meet to practice sports and entertainment activities. The outlying communities then created their own forms of culture and leisure. Soccer, initially an elitist practice held in floodplain of the then fashionable center, quickly was turned into a new form, in the remote and impoverished land of the suburbs: the so called 'floodplain soccer' ('futebol de várzea', in Portuguese). It has become, more than a social and sporting activity, the presentification of individuals and communities at stake in the city. Identification with a way of living among the multiple lifestyles in a vast metropolis, sociability within a group and among groups and the expressiveness of making themselves visible and making visible the figures of their journeys - in play with other figures and journeys - put the practitioners and the subjects conjunct with this modality as enunciators in a match that has gone beyond the soccer fields. Teams were formed in countless neighborhoods. Deep values and narratives that recover them were made visible and wearable for individuals who wanted to say themselves and their own space in the city. The verbal and syncretic textualizations of practitioners' uniforms, shirts, jackets, flags, strips, logos and team headquarters, from each locality, have presentified images of themselves that these individuals at stake made visible or wanted to make visible. In 2010, the biggest competition of teams from outlying communities brought together 336 teams from all regions of the city. With the immensity of Sao Paulo urban area and the limited financial resources, these thousands of individuals find in communication facilitated by the technologies of cell phones, websites, blogs and social networks their new

visibility and interaction spaces. Today, there are initiatives by the municipal government to make possible the presentification of 'floodplain soccer' spaces as places of meaning production. However, in the main news and sports journals, 'floodplain soccer' is still barely visible. Between the space of football field in the space of community and the space of community in the space of city, between the space of the sport in the big media and its place in digital networks, this study, guided by the postulates of Socio-semiotics, attempts to find the fascinating spaces in which and by whom São Paulo builds itself in sense, nowadays, by peripheral 'floodplain soccer'.

Urban Tourism in Sao Paulo - the significance of tourism in the context of globalization

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The condition of the metropolis of São Paulo has allowed its insertion to the group of global cities, a fact that places it in an appropriate conditions for Urban Tourism' support. The infrastructure required for the existing production system, gathered with the cultural historical aspects which fall into the urban landscape, gives the city a new configuration that results in programs of urban renewal, a fact that triggers the development and strength of new economic activities, including Tourism. Whereas tourism has been little discussed from the Brazilian urban cities' point of view, this article aims to analyze based on theories of spatial organization and communication, distribution of equipment related to this activity, and the new aesthetic meanings generated in metropolis. The great transformative action caused by tourism in Sao Paulo has been responsible for the reconfiguration and production of new images that interact with the history of the town.

As for literature, a general bibliography was made that relates to cities, urban theory and communication. Among the authors, stand out Sassen (1998), Santos (1980), Frúgoli (1995 and 2000), Lefebvre (1972), Rolnik (1990), Vargas (2006), Urry (2001) and others. The specific references to tourism based on the following authors: Pires (2000), Andrade (2000), Law (2001), Teles (2006) and others.

In an attempt to better understand the city's tourist capacity, the proposed article examines the importance of the distribution of equipment focused on the activity and connectivity of supplies coupled with the sense of the practice of urban tourism.

Houses

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«Os lugares que foram nossos também valem quando deixarem de nos pertencer...». Dóris Graça Dias assim se refere às casas (As Casas), tema de uma sua obra literária publicada em 1991. Percebidas do lado de fora, por parte de quem as observa de passagem, as casas exibem-se guardadoras de segredos, ao mesmo tempo que revelam indícios de um percurso (ou de percursos) que se tenta adivinhar. Em particular, as casas abandonadas propiciam-se a um olhar ainda mais perscrutador. Na sua condição de transitoriedade, uma vez que parece pairar sobre elas a ameaça de uma ruína, completa e eminente, as casas ganham formas inesperadas, as quais testemunham os modos como nas superfícies que delimitam o seu interior do exterior se exercitam transbordamentos de múltiplos sentidos.

Tomando os efeitos sensíveis dos «jardins verticais», ou muros vegetais, de Patrick Blanc como motivo profundamente inspirador, sugerimos que as casas se constituem como formas vivas, oferecidas não só ao passeio quanto à inquietação do nosso olhar. O que quererá dizer que as casas não poderão ser entendidas, simplesmente, enquanto estruturas inertes, constringidas pela sua natureza inanimada ou objectual.

É propósito desta comunicação interrogar as casas enquanto lugares de permanente interpelação. Para tal, pretende-se tomar como objecto de análise e reflexão a Exposição “Casas Doentes”, do fotógrafo Manuel Sendón, apresentada nos Encontros da Imagem 2010 (Braga), sob o tema “Transmutações da Paisagem”. Esta série de fotografias permite-nos levantar as questões seguintes: De que forma podem as casas ser configuradas pelas imagens em lugares de memória remissíveis para o risco de perda e deterioração de determinados modelos sócio-espaciais de enquadramento do(s) modo(s) de vida? Através de que procedimentos de representação visual pode um dado fotógrafo transformar corpos arquitectónicos em metáforas das condições de vida dos sujeitos para os quais esses espaços foram, afinal,construídos? Como é que as imagens produzidas nos podem levar a imaginar

Understanding the Emptiness in Human Environments

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Although most of one's time is spent in the streets or in other seemingly empty spaces, one rarely reflects on what they mean or how they are experienced. However, it is not the verbal description of ways that is first to constitute meaning. Verbal descriptions of artefacts, like paths, roads, and streets, may be considered as a translation of some pre-existing meaning. In all these spaces meaning is present in material bearers, forming signs and modes of human understanding. Nevertheless, it is important to distinguish paths, roads, and streets, as organised empty spaces, and buildings and houses, as organized closed spaces, in the inhabited zones of human environments.

Although the house and the street are two different forms of culture, both have the same definition line and both are defined in the same way: a street is a public road usually lined by buildings. Thus, the demarcation line is the outline of two objects, the buildings and the street, and both – the street and the building, are structurally interchangeable. Both the house and the street combine the two models mentioned above: the house can be considered not only as a closed space, like our body, but as a way into the city, giving the impression of functioning as a place for conducting one's life. Our encounters with a house or a street are first and foremost bodily acts; to be more precise, both the house and the street were built as reinterpretations of our body. Should we reflect on oriented spaces, like streets, paths or roads, the human body can be viewed as a point of departure, some geometrically constructed zero point, which is moving in space and is experienced, yet at the same time is constructing an abstraction labelled "space".

Emptiness has many understandings in the experiential world of humans. How to understand emptiness depends on the way it is defined, and the peculiarities of this definition are manifest verbally. We are not able to understand emptiness by itself, we understand it only if it is located somewhere. But where is this somewhere? We would understand emptiness if we were able to draw any borders, thus gaining a place called "somewhere".

The streets, as well as roads and paths can be considered a kind of constructed emptiness that do not know their owner or belong to everyone.

However, their establishment, geometrical definition, cognitive perception and verbal description have different properties. In order to define an empty space, some conditions have to be complied with: a road or a street provides a translation of a three-dimensional space into a two-dimensional space, which means that it has been made linear; the road is usually demarcated by two imaginary points: a point of departure and a point of destination etc.

The purpose of this presentation is to draw attention to the forms of constructed emptiness, like paths, roads, and streets and describe their semiotic peculiarities.

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Symbolic and Intercultural Spaces

Conjugating Dichotomous Semiotic Spaces: Anglophone North America and Romance Regions

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Defying globalization, two discursive “spaces of semiotics” remain amazingly isolated from each other: English-language variants based in North America and Romance-language developments that gravitate toward France. Indeed, the exceptions often prove the rule. While the name of C. S. Peirce is heard less scarcely of late in Latin cultures, one often encounters fragments of his sign typologies bereft of their philosophical foundations that give sense to the enterprise. Inversely, when Anglophone North Americans evoke their Romance counterparts, it is usually to declaim the “semiology” of Saussure and Barthes – attacks that border on irrelevance for so many contemporary Latin semioticians. English-language research privileges philosophy, the history of sign theories, and empirical anthropology and social critiques, while Latin scholars highlight the humanities, communication studies, and close analysis, especially of images, design objects, and verbal texts. Almost no Anglophone North Americans attend the AISV-IAVS or national semiotic conferences in Romance lands, and Romance semiotic perspectives have typically been all but absent from meetings of the Semiotic Society of (North) America.

Part of a larger discussion that compares the two traditions, the present paper argues that some of their signal features are complementary and can be conjugated in ways that accentuate rather than betray their respective theoretical underpinnings. Examples are drawn from New Realist works by César (compressions and expansions), Klein (anthropometries as performance art), and Saint Phalle (early collective “Shooting parties” and non-en katedral).

Peirce’s philosophical views intimately inform his typologies. His perceptual phaneroscopy (Firstness, Secondness, Thirdness) grounds the sign types, as his Object plays a key role in defining a triadic model of semiosis. Most importantly, his pragmatics frames the semiotic view of cultural productions, which are constituted by their successive and cumulative reception in the community. At the same time, two features limit Peirce’s semiotics: it confines itself largely to the taxonomic mode while neglecting the syntagmatic dimension, and it proposes already-filled models rather than schemas that can be filled by whatever values prove relevant for the analysis of a particular corpus. Post-Greimassian semiotics offers models

that point to ways to remedy both of those challenges. Analyzing the evolution of a work's reception identifies relations and operations among the moments that define an elementary syntax that is structured by principles derived from Peirce's own doctrine (degeneration and generation) and that is manifested on both the paradigmatic and syntagmatic axes. The resultant syntax comprises characterized sequences of sign types and of modes of phenomena, as well as central ways in which the latter can be manifested simultaneously in tension. The syntax can be transposed to model processes entering into the production of visual and tactile objects.

Transcendental vs. immanent semiosis in ancient vs. contemporary Buddhist figures

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This paper aims to show how the natural transcendence of Buddhist spirit is deconstructed and becomes immanent in contemporary plastic art by analyzing iconic and plastic characteristics of ancient and contemporary Buddhist figures, respectively, from a semiotic perspective.

First, I will show how the highest state of Buddhist enlightenment is embodied within Seokguram, an example of ancient Korean Buddhist architecture, through its spatial structure and the hierarchical relation of several sacred figures therein . This will reveal the characteristics of each figure, their hierarchical relation and the religious significance vested in each aspect of spatial semantic binary opposition such as 'circle/quadrangle', 'front/back', or 'top/bottom', abstracted from the site of Seokguram. This is a way of describing the natural transcendence of Buddhist spirit through concrete semiotic movement.

Second, I will show how such traditional spatial semiosis is deconstructed in one example of contemporary Korean installation artwork, Sungrea Kim's "Syndrome in the Age of Lost Spirit". This shows the detranscendentalizing movement through conversion of the semantic expression of Buddhist sacred figures from spirituality to corporality, or from eternal materiality to ephemeral expendability. This will provide a cogent example of new productive semiosis caused by deconstruction of traditional iconic and plastic semiosis in the twenty-first century.

The Metaphor of the Iberian Nation as Imaginary Space: Looking into *Jangada de Pedra*

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Living Spaces

In the mid 1980s, Iberianism emerged as a topic of discussion in the political and economic arena. It was also in 1986 that José Saramago published *A Jangada de Pedra* in Portugal and his novel was shortly later published in Spain (*La Balsa di Piedra*) and in Brazil. The stone raft was a metaphor that served the purpose of becoming a catchy and intriguing title. Nevertheless, despite representing the imaginary situation of the physical space of the Iberian peninsula, severed from the European continent, floating adrift in the Atlantic Ocean, this metaphor also establishes the infinite possibilities of human cognition that transforms the physical sphere into the mental sphere, conveying what the writer expressed as Portugal's natural membership of an Iberian nation. When this novel was published, Saramago was already well-known and cherished in Spain and Brazil. However, through his public appearances, such as interviews and conferences held in both countries, Saramago had the opportunity to explain his stances in favour of an Iberian nation with natural close links to Brazil at the same time he expressed his disagreement against the fact that, as a member of the European community, Portuguese governments were tightening relations with Europe and, thus, going against the evidence of that vocation. It is true that mental space did not turn into a physical reality. However, in 1998, when Saramago was rewarded with the Nobel Prize for Literature, the Iberian nation rejoiced and boasted having been rewarded: the Spanish media claimed that 'Pepe Saramago' was 'uno de los nuestros', whereas the Brazilian media emphasized that, above all, the Nobel Prize rewarded the Portuguese language and was, therefore, entitled to celebrate together with Saramago. In no other country was there a similar claim. This paper establishes that the phenomenological theory, including the phenomenological approaches of Husserl, contributes to the understanding of the metaphor suggested in *A Jangada de Pedra* as the abstraction of an imaginary Iberian nation that has a particular impact on the way the literary reception of Saramago in Spain and Brazil.

Space Constitution in Impressionist Aesthetics

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Based on Greimasian Semiotics, the objective of this work is to investigate how space is constituted in Impressionist Aesthetics. Its main objective, however, is to analyze the painting “Woman with a Parasol” (1875) by Claude Monet. The work is justifiable since, for Impressionist Aesthetics, space constitution is a determinant element. In the corpus of this work, space is always ephemeral, fleeting, and insists on not expressing itself clearly. The interest of this research is precisely in determining how this painting constructs itself in order to create these senses. Thus it shows the artifices of the enunciator who is able to capture and eternalize one single instant, and, from that, composes the painting’s enunciative space. In addition, this investigation shows how the enunciator’s spatial position creates the meaning of the extended space, i.e., a space that prolongs itself beyond the skyline thus creating sense of depth. It also shows how the lack of precision in the contours and the diffuse and undetermined lines on the canvas create a fusion between man and nature, with the predominance of the latter over the former. Similarly, the disposition of the painting’s topologic and chromatic elements also contributes to the creation of this discursive illusion. Thus man is not juxtaposed to nature; he is not merely an element that composes the landscape. On the contrary, he merges with it: the blue and white of the sky and clouds (nature elements) blend with the colors of the woman’s dress and the boy’s clothing (cultural elements); the same nuances of green and yellow of the vegetation (nature element) are present on the woman’s umbrella (cultural element). This articulation between the different chromatic shades brings out the intensive lighting of the instant, perpetuated by the enunciator, involving and subordinating the subjects to the landscape. Another important element in this painting, as well as in Impressionist Aesthetics, is the intense movement. Once again, the relation among the constitutive elements of the text creates a dynamics space which is in constant transformation. As noticed, the intention of the “Woman with a Parasol” is not to describe the space or the subjects in it, as the aesthetics tradition up to that historical moment determined, but to give another relevance to the way the enunciator looks at and interacts with his space. This way, the space the enunciator aims at describing is not the space of quotidian life, which is easily apprehended, but a space that demands from the enunciatee a finer and more perceptive look.

Theme
SEMIOTICS AND SYSTEMS OF VALUE:
NEW SPACES AND NEW VISUAL MODALITIES
Sub-theme
The image of the City

The Brand Image of São Paulo: The State capital in the discourse of the local and regional authorities

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Brasil

In the hustling, bustling busy State capital, distinctive brands merge and blend visibilities and mannerism that characterize the very presence of São Paulo. To a multicultural beat, within the ambiance of this metropolis, values are enunciated – not simply those that signify the municipality itself, but other institutional ones that instigate São Paulo's very geographical state and sovereign identity, mapped against the national backdrop. From a metonymic view of the city, the overall sense of identity is shaped into a textural syncretism, temporally inlaid into the urban landscape.

With its vertical skyscrapers and long jammed up avenues, São Paulo becomes visible in the light of strategic narratives (LANDOWSKI:1992) built not only into its architecture, urban dynamic and rich culturally historical weave, but in the perennial discourse of publicity promoted by the local authorities. São Paulo's powers of State Government and Municipal Prefecture compliment themselves in their founding paths of institutionalized *simalcrum*, emblazoned in the heraldic cannons, an art form aimed at the significance of heraldic emblems. In an axiology inherited from Portuguese colonial expansionism, banners and coats of arms – inherent symbols of the cultural and historic tradition of São Paulo – are rescued and resemantized into a visual language shifted in the urban discourse. This imagetic enunciation moves forward, like the urban traffic, in interaction with a collective subject that apprehends it sensibly in the way it moves through the daily hub-bub of the city (LANDOWSKI:2009).

With the effect of the germinated senses in a living aesthetic (GREIMAS: 2002) and with the theoretical contribution of sociossemiotics, we turn our eye to the understanding of the enunciative paths of the São Paulo brand within the mediatic space of the metropolis. In a sense experienced through the very interactions promoted in this space, in the regimes of programming and manipulation of the institutional discourse of the brand, or in the sensitive regimes of adjustment and accident in relationships experienced in loco, surges a commanding voice, at once belonging to and recognizably that of São Paulo. A temporal sense instituted in space, modalizing a dominant perennial entity that “is not driven, but which drives” (WASTH

RODRIGUES:1916), in “advancing lines; (...) as in the thrust of the parallels that seek out the infinitive”, (ALMEIDA:1923) the waving banner among buildings reaffirms São Paulo as a way of being.

Representation of Space in Hierarchical Way: Feeling the Space of the Past Through Signs Again in Ottoman Miniature

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Primarily, Gaston Bachelard and Heidegger starts from housing action, a concept which he associates with human existence in the world. The main target of place and architecture is the design of space, which must be considered as feelings, experiences and personal contacts, all beyond physical dimension. Bachelard maintained that space an essentially componential element of not only society but also of individual, it is not a passive element. Christian Norbert-Schultz also regarded space phenomenon as somewhere which can be made liveable and humanist manifesto. The relationship of space with identity, its spirit is called "genius loci". The space is described in the limits of time. According to architectural approach space from a whole with the element of movement. Thus architectural structure is described in this way. Architecture impresses people with bodies integration with space in time and also through a motional articulation. Yudell says it is architectural reality that positions body. Space which changes in time was represented in European Art in a naturalist way for a long time, where as in Ottoman Art this was performed hierarchical way simply because of miniaturists. Duality of naturalists hierarchical arrangement will be considered with various examples adopting the suggestion by Jean Gebser "to overcome rationality and to pass from mentality to transparency of irrationality". We shall adopt, Jean Gebser's suggestion to overcome rationality and to pass from mentality to transparency of irrationality" because according to consciousness without perspective, interested in the perception of whole in a transparent way do not ignore simultaneity which goes beyond time and space limits. Its only because of this mutual perception and expression of reality by human beings that world becomes transparent for us. Actually Pierce's triadic system of signs makes our change and continuity perception completely clear, interpretable and transparent. As Pierce claims "if universe does not consist of only signs, it is decorated with the signs of reality". In the exploration of reality, if a space is to be represented in works of art, a space of the past, we feel the space through signs again, whether the order is naturalist or hierarchical.

Consumption in São Paulo: display windows of metropolitan sociabilities

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Keywords: Discursive semiotics; Consumption; Visibility regime; Interaction regime; Shopping malls

This work's proposal is to analyze sense productions starting from intersubjective relations woven between urban spaces of São Paulo city – where the commercial exchanges of products, services and values occur – and the subjects that experience them throughout interactions, building different modes and lifestyles within these spaces and their respective surroundings. For the study, it was selected a corpus that gathers two important but different shopping malls in town: Shopping Metrô Tatuapé – place attended by subjects in transit to work or back home - launched in 1997 and located in a neighbourhood called Tatuapé in the city's East area, just by a subway station and the Shopping Cidade Jardim – known as a synonym for the new luxury - working since 2008 at Morumbi, neighbourhood in the south area. Through the systematization of the visibility, interaction and sense regimes, granted to the exposition of goods and services as well as the buildings of both malls. It is our objective to inquire the modes by which consumption operates as a builder of senses to those subjects who have experiences together with it at the metropolis, and to what measure the simulacrum of São Paulo's consumers-addressees are presentified in several syncretic manifestations of consumption spaces. In the systematization of different enunciation mechanisms, in the reading of similarities and differences, we seek to understand how this commercial spaces build a mode of presence that is unique for this town, for this country, for the world. The consumption proposals in both malls are presented as fundamental elements for the creation of identities and sociabilities that populate São Paulo and make it, at the same time, heterogeneous in terms of practices of consumption related to shared taste; and homogeneous, in terms of consumption experiences that act as a basis for sociability in the metropolis. For such, the theoretical and methodological framework to be

used is based on the postulates of the discursive semiotics developed by A.J. Greimas e and its collaborators, more specifically, the socio-semiotics of E. Landowski and the plastic semiotics developed by J.M. Floch and A.C. de Oliveira.

Theme
SEMIOTICS AND SYSTEMS OF VALUE:
NEW SPACES AND NEW VISUAL MODALITIES
Sub-theme
Imaginary space and advertising

A Deconstruction of the Advertising Text

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Keywords: New Holland; Semiotics-Syncretic; Visual isotopies; Agribusiness; Visual Figurativity

In 2006, time of validity of the present text being analyzed, produced by the sender NEW HOLLAND, period in which the agribusiness sector experienced a severe economic crisis, whose consequences affected the entire production chain. The Revista Globo Rural, due to its national coverage, large circulation, monthly printing and been aimed at the rural public, fulfilling the pre-requirement of being a strategic tool of excellent quality, advertising was then conveyed in that magazine. Since it is a globally known brand within the rural area, we chose to analyze semiotically that message in terms of commercial importance. The need to seek out alternatives that broaden the possibilities of syntactic and semantic content apprehension of the text inserted into a verbal-visual advertising, led us initially, to understand the greimasian semiotic devoted to verbal expression leading us to initiate researches involved in the attendance of reconstruction of meaning in non-verbal and syncretic texts. Grounded on Greimas and under scientific basis in its Generative Sense Route Construction, semiotics of Visual figurativity allows us to extract levels of visual sense production which manifest themselves in: presentification, representation and re-visual representation, prove by reasoning how the sense is articulated within a visual and syncretic text. The Learning intended for the use of this theory, through materials available to researchers, enables us to apprehend the details of the visual language found in the traces (tracemas) that, adjoined under Luminance and organized/oriented under Proxemics dependence – that is the way the ALOP system is constituted - setting the volumes and masses which build up manipulative images in this typology of communication. Through the knowledge of strategies used by the sender-advertising in order to seduce, tempt or provoke the message recipients, virtual buyers, the theory also allows us to assess, within the visual isotopies, the reiteration of certain classemes which will lead the addressed to the category of adjudicative subjects, competent to produce positive sanctions related to the announced product.

Kinesthetic perceptions and semiotic desconstructions applied to Volkswagen advertising communication

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This summary is the result of an interdisciplinary work performed at the Communication and Arts Center of the University Presbyterian Mackenzie, São Paulo, Brazil in 2009, and with the participation of three professors trained in different areas, such as architecture, language and cognition. So they were involved in articles, courses, focused on interdisciplinary projects. Therefore, this work called Kinesthetic perceptions and semiotic desconstructions applied to Volkswagen advertising communication aims at showing the links among various knowledge areas relating them to some aspects of human perception and spacial environment with a special look towards urban space and Volkswagen advertising media communication universe. Those aspects demand analyses focused on the understanding of special meanings that this message production may estimate in its receiver's mind relating conscious to unconscious reality construction. So we would like to evidence the use of the architecture signs and the space in a creation of the advertising communication. So we are going to use authors like Roland Barthes, Peter Clayton, Vilém Flusser, A.J. Greimas and Courtés, Edward Hall, Maurice Merleau-Ponty and others.

Representations of Nationality in Portuguese Advertising

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Keywords: Representation; Advertising; Nationality

National symbols are frequently used by advertisers. Among the national symbols found in advertisement, are the national flag and the national anthem, other national totems, monuments, cities, landscapes and people, namely crowds in conjunction with other of those symbols, and individuals, these being either historical figures or celebrities of national fame. This communication will consider Portuguese TV and press ads from the period 2003-2011. The analysis will focus on the plastic, iconic and linguistic messages, in order to extract the overall message of the ads aimed at the creation or confirmation of consumer's attitudes towards the products and services advertised through national feelings. As methodology, the communication will use textual analysis and semiotic tools as employed by television and media studies.