Invisible Signs

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1. INTRODUCTION

Sign n: something that indicates or expresses the existence of something else not immediately apparent.

There exists an almost ubiquitous prevalence of signs, signage and information graphics throughout our society, whether this be information signage, such as a notice that instructs, advises, informs and warns or commercial signage which is designed to cause recognition, familiarity and affiliation with the viewer.

A key premise of this research surrounds the apparent natural acceptance of these everyday emblems, whilst endeavouring to challenge and question the apparent custom of daily receipt of these insignia via the subtle visual distortion of these cultural symbols.

Import here is placed upon the field and use of photography in order to visually reflect upon and illustrate the ubiquitous nature of the physical sign within society, whilst particular interest and focus relates to the way in which we receive, digest and understand these transmitters of meaning within a public arena in relation to the receiver's response, relationship and ultimate reading and understanding of the same.

2. INTERPRETATION AND MEANING

The two dominant models of what constitutes a sign by the linguist Ferdinand de Saussure and the philosopher Charles Sanders Peirce act as the basis for the locating of this project. Invisible Signs however draws upon a more materialistic interpretation of the 'dyadic' or 'triadic' models proposed by Saussure and Peirce for its foundations whilst reflecting and comparing these towards Barthes positioning or relationship of the reader in the exchange of meaning and content.

Additional significance is also drawn from the principles of advertising in relation to the

promotional attributes of successful message delivery mechanisms and signage systems. Particular focus however is given towards the significance of the 'intention' of the message and how this reverberates and effects transmission and reception once visual disruption or 'noise' has taken place. Emphasis here relates to the reaction, interaction and feedback of the receiver once this 'interference' has occurred.

In Invisible Signs, it is the 'poles' or 'physical' support structures themselves that act as metaphysical support systems. Without these the conventional rendition or paradigm of the signs themselves, along with their intended meanings begin to shift, blur and change. The introduction of 'noise' or 'change' offers up an opportunity to re-reflect upon the nature of these signs in relation to their position, prominence and impact and by doing so affords the reader a greater sense of 'choice'.

The premise therefore is that the general arbitrary nature of these emblems and their connotation (via the introduction of this visual 'noise') begin to 'open up' whilst at the same time raise and re-focus questions as to the meaning / interpretation, brought to the image at this stage in the process. By doing so this increases the denotative aspects or reading of the resultant sign / signifier for the reader / recipient.

3. REFERENCES

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