MONDAY, 10 NOV 2003

8.30am INTRODUCTION

MONDAY, 10 NOV 2003
8.45am
Presenters: John Tee & Daphne Chia Li Li
Project Title: Mini Cooper (Old vs New)
Abstract: Section title: Industrial Products (Car)
The Mini Cooper S being a small and expensive car, compared to others, why is it still popular among some? In this conference, we will be analysing the Mini Cooper MK II and the Mini Copper S. Yes, the old and the new! Is there any continuity and discontinuity in the design of the car? What are the changes that are made besides the name and why? Base on the analysis of the aesthetics & innovation of the car, we can also determine that a car always says something of its owner. This way, we can also identify who the owners of the Mini Coopers are and what they do. Whether there is change in old and new owners? What attracts the public into buying this new but yet historical car? Will the owners of the Mini Cooper MK II be also those of the Mini Cooper S or will they look for other alternatives? Does brand loyalty come into play in the selection of cars or portraying ones image is more important?

MONDAY, 10 NOV 2003
9.00am
Presenters: Nicholas Savatovic & Michael Fineberg
Project Title: The Semiotic Apple
Abstract: The Semiotic Apple presentation semiotically analyzes the Apple Corps logo beside the Apple Computer, Inc. logo, highlighting semiotic comparisons and contrasts between the 'Apples'. This analysis features the use of many concepts found throughout the field of Social Semiotics. In particular, The Semiotic Apple will cover composition, colour, myths and historical transition in its discussion. This will show how the logos, and the differences between them, reflect both the identity of the logos and the image that the companies represent.
By determining the respective logo's cultural meanings, we hope to draw distinctions visible to the layman that will separate the two Apples. Since the companies are in opposition over certain legal matters regarding how the logo - how the name - is used in the music industry, one would assume that their identity and the logos that represent these identities would reflect their opposing views.
MONDAY, 10 NOV 2003
9.15am
Presenter: Andrew (Drew) Harris
Project Title: The Caduceus Image: A Semiotic Quest
Abstract: My project will be concerned with the analysis of the medical symbol known as the Caduceus. I will not be company specific as there are many variations and companies who use the sign, instead I will concentrate on the basic three elements involved; 1) The Concentric Wings 2) The Heralds Wand 3) The Double Helix Snakes.
I will chart the mythological origins of this sign and then attempt to redesign it using theory's put forward by Floch within Visual Identities, drawing upon work by both Levi Strauss and A.J. Greimas.

MONDAY, 10 NOV 2003
9.30am
Presenter: Larissa Wiese
Project Title: Interactive Television Research Institute
Abstract: I intend to present my work over the past semester at the Interactive Television Research Institute (ITRI) from a semiotic perspective. I will explain how I intend to achieve the corporate re-branding of ITRI using the techniques learned in Industrial Image Making. The seminar will include design example, workflow and how ITRI can achieve their marketing goals using semiotic design.
As a corporate rebranding, it will include the ITRI logo, as well as our design guidelines other media.

MONDAY, 10 NOV 2003
9.45am
Presenter: Hasitha Kodagoda
Project Title: JJ Painting Contractors Business Card
Abstract: JJ Painting Contractors is a Perth based painting company. The JJ is owned and operated by Joe Milici, who has been in the industry for over twenty years. JJ has won many excellence awards during this time, and has worked for some of the biggest names in WA. However, the present business card fails to communicate and to challenge the demands of the industry. The current business card for JJ painting contractors in my opinion is falling under the fatal gesture of 'throwing the baby out with the water'. The cards as a whole do not signify a professional painting company. It fails to separate it self from other painting companies and the card as whole is not aesthetically pleasing, hence fails to acquire mind share within the targeted market/s. Therefore using the technique of bricolage in conjunction with mythology, I hope to design a classical card that would communicate a professional
painting company with a sense of interior decorating within it which promote creativity, artistry and crispness.

10.00am BREAK

MONDAY, 10 NOV 2003
10.30am
Presenter: Kieran Gherardi
Project Title: What's In A Wine Bottle Anyway?
Abstract: Given a brief from a small wine producer I will create a wine label which will be the signifier for the company. The new label will be analysed to see if it fits the original brief. An analysis will follow displaying the actual labels used by the wine producer and compared with the one which has been created.

MONDAY, 10 NOV 2003
10.45am
Presenter: Mohamad Adzahar Bin Mohd Redza
Project Title: Public Vs Commercial: The Two Networks Of Australian Television
Abstract: This project will be a semiotic analysis of the logotypes of ABC television network and The Channel Seven network. I will analyse the two logos and relate them to the respective network's corporate image and the values and meanings they are imparting. I will be drawing mainly on Floch's concept of Visual Invariants and various other concepts and theories in "Visual Identities". I will also be analysing the structural oppositions of the two logotypes using the 'Grimascian Grids' and the concept of 'Classical' or 'Baroque'. The different audiences the networks are targeting will be the consistent axis in which my analysis and arguments will be based on.

MONDAY, 10 NOV 2003
11.00am
Presenter: Wendy White
Project Title: Console Paradigms
Abstract: I am an avid console gamer, and one thing that has interested me for quite a while is the way purchasers of different gaming consoles seem to associate a certain kind of "identity" with the console brands themselves, and that gamers can develop extreme brand loyalty which will make them purchase a game simply because it was developed by a particular company. Their brand loyalty sometimes seems even akin to hero-worship!
Nintendo and Sony Playstation are two brand names that nearly every console gamer seems to have a distinct reaction to, negative or positive. The Nintendo "look" is easily recognisable, as is Sony's. In my presentation I would like to first examine these two companies' contrasting identities, and then focus on how both Sony and Nintendo create their "Look". Just as fashion has opposing "baroque" and "classical" styles, I believe that Nintendo and Sony epitomise two polar opposites when it comes to console design and mascot construction styles. I will also examine why Nintendo's "look" appears to work far better for selling handheld systems than Sony's has in the past.

A webpage containing information about my research will be made available on the day of the presentation at http://mornmist.2y.net/~sassafrass/thelook/

MONDAY, 10 NOV 2003
11.15am
Presenter: Edward Drury
Project Title: Smoking & You
Abstract: My presentation will examine the standard 'tailor' cigarette and show how the ritual of smoking such a cigarette is the quintessential act of consumption. I will begin with a brief history of the cigarette that will explain how the cigarette evolved from the cigar and how it came to be in its current form. I will then conduct a configuration, taxic and functional analysis of the cigarette. The configuration analysis of the cigarette will examine how the different elements work together. The taxic analysis will investigate the identity constructed by a cigarette by isolating the ways in which it differs from other forms of smoking. The functional analysis will look specifically at the act of smoking the cigarette itself and its interaction with the body. I will finish the presentation by situating my findings within modern capitalism and examining the role it plays in this framework.

MONDAY, 10 NOV 2003
11.30am
Presenter: Jacqueline Baker
Project Title: Signs of Westwood
Abstract: The objective of this presentation is to analyse the work of Vivienne Westwood, a fashion designer, by investigating signs, semiotics and elements of fashion and style in the design of her clothes. The analysis of some of her designs will traverse a series of decades from the '70's to the present day and will reflect upon the character and ethos of her creations. Westwood has always been a somewhat controversial and innovative designer - originally one of the instigators of the look of the Punk era during the early 1970s. Her
designs continue to be on the leading edge of style and presently continue to appear in "exclusive" magazines. There is a great character and identity to her clothes, an at times overwhelming mixture of Baroque and Classical elements and the presentation will analyse these elements as well as the way in which her clothes have come to be a symbol of identity for the modern "thinking" woman who wants to be associated with a bit of daring.

MONDAY, 10 NOV 2003
11.45am
Presenter: Emma Gardiner
Project Title: Synasthesia & Sensibilities
Abstract: I will conduct an analysis of a number of texts that address sensory experiences. In doing so, I will be investigating the journey from signified to signifier through synaesthesia, and from one phenotype to another phenotype in a parallel system, through bricolage. Simple processes of signification and understanding, such as metaphor and onomatopoeia, are an example of the importance of sensory mixing in our everyday communication. This mixture of the language of different sensory experiences to narrate a new sensory experience can also be interpreted as the use of bricolage to create meaning. Sensory experience is an abstract idea that we struggle to express in actual language, restricted by conventions. In this way, sensory experience is a genotype, which the phenotype struggles to represent. The phenotype of a sensory experience can be substituted on the paradigmatic axis, i.e. explored through a different sense; or combined on the syntagmatic axis, i.e. explored through more than one sense at the same time.

12.00pm LUNCH

MONDAY, 10 NOV 2003
12.30pm
Presenters: Anna Johnson & Sara White
Project Title: Versace: Influence, Icons & Imagery
Abstract: Gianni Versace was undoubtedly one of the most flamboyant and controversial designers of the late 20th century. His unprecedented use of colour, texture, fabric and design combine to give his work a style which is distinctively Baroque. Taking feminine liberation one step further than Coco Chanel, Versace infused his designs with a level of freedom and blatant sexual confidence that was initially considered socially unacceptable. We will attempt to identify the 'Versace look', by pinpointing the intrinsic elements which make it undeniably Versace; uncovering the influences and icons
which combine to create the eccentric, ostentatious and overtly sexual style of the Versace line.

MONDAY, 10 NOV 2003
12.45pm
Presenters: Yeoh Xiao Yun, Karina Foo Kuan Mei & Pamela Lee Sze Mei
Project Title: The Unification of Masculinity and Femininity through the Integration of Boroque and Classical Bottle Designs
Abstract: From the moment Coco Chanel designed the classical look for women, the fashion market diverted its course and this is best demonstrated in the myriad of commercial perfume bottles in the market today. Based solely on the analysis of Versace's bottle designs: Versace Metal (Jeans) and Versace Blond tailored for both genders, this project aims to assert the effect of baroque and classical integration, which have caused a blurring distinction of the stereotypical conception of classical = men and baroque = women. Therefore, this project argues on the groundwork of whether bottle designs, in particularly of Versace's, has caused the distinction or the binary between masculinity and femininity once separated by (classical- masculinity and baroque- femininity) might now become obscure as not only is Versace creating a classical and baroque perfume bottle, but also it is marketed for the 'unisex'. Henceforth, this would lead to the analysis of critiquing whether both gender identities are portrayed distinctively in the combination of the classical and baroque design perfume bottles.

MONDAY, 10 NOV 2003
1.00pm
Presenters: Marylynn Chee, Li Miin Liu & Joel Yik
Project Title: Blueprint for the future of Water (Analysis/Design)
Abstract: Water has been described as the 'gift of Gods' but in recent years, the value of water has been degraded and wasted. Through the branding of water, the aim of this presentation is to raise awareness in society that water is no longer a cheap resource or commodity but rather a valuable life-giving resource. The identity of the brand is based on the theme 'Water = Life'. From here, the evolution of the public's perception of water will be addressed. In this analysis, the dominant mythologies of water will be identified and how they have resulted into different semiotic representations. Through the usage of bricolage, water will be given a new visual identity that comprises classical design elements. Therefore, a new line of fashion apparel will be showcased. This will be the future of water. It will be based on the design of a new visual identity, which is fashionable and iconic as well as socially and environmentally responsible.
MONDAY, 10 NOV 2003
1.15pm
Presenters: Meng Kuan Chua, Susan Cieputra & Calvin Pang
Project Title: The Opposing Identity of Casio and Rolex
Abstract: We will be discussing and analysing two opposing watch brands - Casio and Rolex. This will include the analysis of the design, the status it brings to the wearer and the history of the two watches.

MONDAY, 10 NOV 2003
1.30pm
Presenters: Ganesan, Chen Hui & Loo Yun Ting
Project Title: Cheongsam or Qipao
Abstract: Cheongsams can be worn both men and women, according to their design. But, right here we will focus on the women's cheongsam or qipao. We will talk about the history of qipao and how it was socially constructed throughout the historical era of China. In the mean time, we will also talk about the design of the qipao in the different timelines of China, from the Qing Dynasty to the Mao Era. In addition to this, we will also be applying some concepts and ideas from Visual Identities, authored by Jean-Marie Floch, translated by Pierre van Osselaer and Alec McHoul.

MONDAY, 10 NOV 2003
1.45pm
Presenter: Howman Lee
Project Title: The ABC of Influences on the BONDS Brand: Australian, Baroque and Classical.
Abstract: My project will focus on the Bonds brand of underwear. I will look at the history of the brand, its advertising campaigns, and specifically its links to Australian mythology. With the Australian connection in mind, various ambassadors for the brand such as the Chesty Bond character, Pat Rafter, and Sarah O'Hare will be analysed as to how Bonds reflects the Australian personality and lifestyle. The brand will also be analysed in relation to the classical and baroque styles. Like Chanel, Bonds have taken a classic piece of men's clothing and made it feminine for women in their latest 'Lady Boxer' underwear range. I will consider the overall 'look' for Bonds created by these factors that make it a distinctive brand. In response to this analysis an alternative logo and underwear design will be presented.
MONDAY, 10 NOV 2003
2.00pm
Presenter: Meera Vijayan Pillay
Project Title: Bindi – Focus on the Dot
Abstract: This project delves a look into the historical significance of the bindi and charts the progressive development it has made from its origins as a traditional religious symbol of the Hindu Indian woman to a modern day fashion statement, adopted by non Hindu Indian women as well. It attempts to examine the legends as well as the mythologies behind the origin of the bindi and takes into account how the bindi has evolved in terms of form and substance as well as function and purpose. Besides that, it will also observe the latest designs by an Indian fashion house as well as how their western counterparts have incorporated the bindi into the catwalk. Aside from that, it will also look at Hollywood celebrities like Madonna and Gwen Stefani who have successfully carried off the Indian look, complete with the bindi. Actual samples of the bindis will be on display, both the traditional powder substance that is still used today, as well as the modern day stick on bindis.

2.15pm BREAK

MONDAY, 10 NOV 2003
2.30pm
Presenter: Ho Chieh Peng
Project Title: The History of the Manchester United Jersey
Abstract: This project is an investigation of the visual identities of the Manchester United jersey and its significance to the club and its fans. Firstly, we look at the transition of the jersey through the design and the look. As the club gradually finds the fame, the jersey becomes an item, like the crest, that represents the club. Today, Manchester United is not just a football club; it is a global brand. This is particularly visible in the consumption of replica shirts and the club-branded adult clothing. Although the replica shirt was sold in the beginning of the 60s, it has not been consumed as it is today. For the fan, a replica shirt is more than just a piece of clothing. Interestingly, replica shirts are not worn by supporters of certain clubs only; arguably, there are non-football fans who wear them like other pieces of fashion wear. Through this project, I hope to find a coherent theme in the visual identities of the famous red shirt; and its extension to the club-branded clothing.
MONDAY, 10 NOV 2003
2.45pm
Presenter: Meera Selvaratnam
Project Title: Coin belts
Abstract: This presentation would be focusing on fashion, and more precisely, the coin belt. This would include dealing with the history and semiotics of the coin belt, as to how it came into existence as a form of token among the Middle Eastern communities centuries ago, how it has progressed to be an essential form of accessory in the art of belly dancing, and finally how the look of the coin belt has been adapted to fit in contemporary society to become a popular form of fashion accessory among women today. This presentation would also look at the possible connotations which may arise among wearers of the coin belt.

MONDAY, 10 NOV 2003
3.00pm
Presenters: Noor Asyura Rezuan & Caesy, Kinsan Ong
Project Title: Modernizing the Kebaya Nyonya
Abstract: The Kebaya Nyonya is the traditional costume of the Nyonyas. (Nyonyas are from Malaysia). The Kebaya Nyonya is a team of embroidered voile blouse with sarong. The bright colors and the beautiful embroidered designs make the costume more than a dress and instead, a work of art. The Kebaya was introduced into the mainstream fashion in the 1930’s by the Indonesian Malays. It was then adopted by the Nyonyas who then transformed it into the glamorous and sexy Kebaya Nyonya. As the Kebaya Nyonyas are very glamorous, they are usually worn during formal functions. However, this project will try to modernize the Kebaya Nyonyas and make them more multifunctional so that it will fit into the everyday life domain. Among the concepts that will be covered by this project are the concept of Greimasian Grid, the concept of Classical vs. Baroque and also the concept of Bricolage.

MONDAY, 10 NOV 2003
3.15pm
Presenter: Ben Bicknell
Project Title: The Espresso Bar
Abstract: This presentation will involve a description and explanation of a fictional Espresso Bar. This small café/drink shop has been created by analysing the various aspects of similar establishments and deconstructing them with semiotic tools. The concept of an Espresso Bar is similar to that of a cocktail bar or lounge; the emphasis is on the drinks available and the
atmosphere/surroundings in which they are served. Therefore, the specific focus of the creation of this Espresso Bar will be on the Interior Architecture and Design. This interior design will aim to emphasise all of the history, mystique and culture which surrounds coffee, and espresso style coffee in particular. The design of the Espresso Bar aims to allow the customer to not only experience but also participate in these things. Several semiotic tools will be used to both analyse and design the Espresso Bar. Knowledge of the classical and baroque distinctions as discussed by Jean-Marie Floch will be used to create a particular atmosphere about the café and its practices. The strong narratives of coffee production and particularly the romanticized ones concerning espresso production will be recreated in the physical space of the café. To this extent, the many mythologies, old and new, surrounding coffee will be explored.

**MONDAY, 10 NOV 2003**

3.30pm  
**Presenters:** Lydna Tjhe & Veronica Haukeland  
**Project Title:** The Bronze Lions  
**Abstract:** Our presentation will focus on the Bronze Lions standing at the Gate of Supreme Harmony inside ‘The Forbidden City of Beijing’. We will reveal how the Bronze Lions act as protectors of this building and buildings in general. The relationship between the form and the function of the lions will be explored. Further we will try to identify the characters, status and self-image of the lions, in order to understand the reason why lions are being used instead of other characters in the context of The Forbidden City. We will look at what lions represent in Chinese culture and mythology. We will also look at some of the Chinese traditions where lions are essential. We will use the three components mentioned in chapter six in the textbook for our analysis. The first component; configuration, will look at the form, shape and other features of the lions. We will explore why bronze, as a material is vital and how the lions are placed in relation to the Gate and other objects. The Taxic component account for the lions’ differential traits as an object amongst other manufactured objects. Here, we will look at how the lions work with other elements inside The Forbidden City. And finally, in the Functional component we will look at the mythic aspects of the Bronze Lions. We will finish off the presentation by doing a comparison with a pair of Egyptian lions: The Aker, where parallels and differences will be looked at.

3.45pm CLOSE
TUESDAY, 11 NOV 2003

8.30am INTRODUCTION

TUESDAY, 11 NOV 2003
8.45am
Presenters: Michael Balinski & Teo Lee Yang
Project Title: Heraldry: French Coats of Arms
Abstract: Each and every country in the world possesses a Coat of Arms, which symbolizes what the country stands for. The study of Coats of Arms is more precisely known as Heraldry, which researches the meaning behind each pattern of a particular Coat of Arms. The precise origins of heraldry are cloudy. What is almost certain is that painting patterns on shields and body armour has a military origin, born out of the need for a leader to be seen and recognized. It is said that the crusaders painted crosses on their shields and it is also said that the Romans did something similar. Therefore, some kind of visual symbolism, designed to identify individuals and groups existed before the emergence of formal heraldry. In this presentation, the example of the French Coat of Arms will be used and broken down in order to identify each pattern such as a shield, a cross, an animal or a motto, and explain the kind of meaning hidden behind.

TUESDAY, 11 NOV 2003
9.00am
Presenters: Adrian Tan Yi Jiunn & Janet Koh May Ling
Project Title: Hans’ Logo
Abstract: We will be doing a semiotic analysis of the Hans Café logo, a famous Asian eatery franchise here in Western Australia. In our analysis, we will be exploring the visual identity of its logo, typography, name of the eatery, as well as the look of the restaurants. From this analysis, we will attempt to create a new logo for Hans Café and incorporate it into a new look for the restaurants.

TUESDAY, 11 NOV 2003
9.15am
Presenters: Carrie Long & Floyd Samarakkody
Project Title: Logo: Jati Air
Abstract: We are designing a logo for Jati Air, a (fictitious) new budget airline for South East Asia. Jati Air is a joint venture of the established international carriers MAS (Malaysia Airline System) and SIA (Singapore International
Airline). Jati Air is intended to build on the reputation and expertise acquired by its two parent airlines as well as to breathe fresh air into the regional aviation industry. We aim to create a visual statement of Jati Air’s lineage and corporate mission. The starting point of the design process for the new logo is therefore an analysis of the visual identities of the existing logos of both parent airlines. We will examine the logos’ narratives, myths and their points of interaction by using a number of semiotic approaches. We will demonstrate how this analysis informs and guides our logo design. We will present the new logo, discuss its rationale and showcase a few items that feature its visual identity, such as the lunchbox, cutlery packaging, counter screen logo, guide to crew uniforms, and plane fuselage design.

TUESDAY, 11 NOV 2003
9.30am
Presenter: Sarah Vanalopulos
Project Title: The re-introduction & re-invention of the Santosha Logo
Abstract: Santosha needs a new logo. What is the aim of this presentation? To create a logo that can be successfully adapted into the Santosha surfboards range. A popular surf brand of the 1980's, and owned by Rusty Pty. Ltd. until recently, the trademark Santosha now has new owners - the Vanalopulos Family, and they want Santosha to have a new logo. So, what is Santosha? A surf brand soon to be re-released on to the Surfboards market. And what does ‘Santosha’ mean? Contentment. But how can the logo make the consumer content that the product they purchase is individual, unique and instantly recognizable? To successfully analyze how to grab the attention of the consumer (and keep it) in an ever-increasingly-competitive surf brand market, this presentation will show design development of the Santosha logo, including past logo designs used. The semiotic analysis of this design development will focus on the key areas of font and colour. By showing design development of the Santosha logo and semiotically analysing this, the aim of the presentation can be achieved -creating a logo that can be successfully adapted into the Santosha surfboards range.

TUESDAY, 11 NOV 2003
9.45am
Presenter: W.J. Wescott
Project Title: Sega vs. Sony: The Semiotic Battle of Console Games
Abstract: The computer games industry is a multi-billion dollar concern, and
success or failure in a company’s ability to capture market share is heavily influenced by the image they portray to their intended audience. Two of the biggest players in recent years were games giants Sony and Sega, whose battle for console gaming supremacy peaked with Sega's launch of their much-touted next-generation console called the Dreamcast in 1999. Sony countered Sega's advertising with their own focussing on what was their upcoming console, the Playstation2. This seminar will consider the differing semiotic approaches to company and console logos where one wrong step could cost the loser millions of dollars in revenue.

10.00am BREAK

TUESDAY, 11 NOV 2003
10.30am
Presenters: Kuppusamy Misha Eleanor & Ong Ming Chee
Project Title: Pink Triangle vs. Rainbow Flag
Abstract: We will analyse the two logos that represent the gay community, by looking at the colors and shape of both these texts. We will begin first by looking at historical background of both these logos and move on to the semiotic analysis.
What we want to look at is why the pink triangle, which was used widely in the 70’s, was discontinued as the main representation of the gay community and replaced by the rainbow flag. This we will do by analysing the myth and the historical background of the pink triangle, which was first used by Hitler before WW2.
We will show the evolving nature of both these logos through the use of images. When discussing the evolving nature of the universal symbol of gay pride, we will discuss some of the overriding factors that brought about the evolution. This discussion will also cover the analysis of what specific shapes, colors and lines represent, and how the rainbow flag has become a universal symbol that represents the gay community, and also recognised by the non-gay community.

TUESDAY, 11 NOV 2003
10.45am
Presenter: Clint Brown
Project Title: Australian Political Logo Analysis
Abstract: Analysis of the party logos for Australia’s major political organisations (Liberal Party, ALP, Australian Democrats, and other minor parties). It will provide an in-depth understanding of their respective (portrayed) identities, and relevance to their current political positions. It will
delve both into the background history (where applicable) and current design of each parties’ logo, as well as consider style guides and related paraphernalia to present a broad visual analysis of each organisation.

TUESDAY, 11 NOV 2003
11.00am
Presenter: Jessica Lowe
Project Title: ‘Persephone’ – Myth and Fashion
Abstract: My project involves the design and creation of a fashion label that is based on the Greek myth of Persephone, goddess of spring. Using the label of ‘Persephone’ I will design and produce a baroque style dress reflecting this myth, and also design a logo. The analysis will involve the logo design and how it links to the baroque image of the ‘Persephone’ label. Comments will be made on the dress illustrating the elements of baroque, as outlined by Floch. I will also have Vivaldi’s ‘Spring’ from ‘The Four Seasons' playing as the dress is shown, to further link together both the elements of myth and baroque.

TUESDAY, 11 NOV 2003
11.15am
Presenters: Zen Rosenthal, Mathew Green & Kirill Ivoutin
Project Title: An analysis of the Australian Defence Force recruiting campaigns of past and present
Abstract: Due to dwindling recruitments the Australian defence force has undergone a shift in its recruiting campaign in recent years. The focus of the current campaign is to emphasize the career opportunities and long time financial security gained when enlisting in the defence force, whereas in the past, recruiting strategies played on patriotism for Australia, the British Empire and social status. The aim of the presentation is to analyse the difference between the past and present recruiting campaigns using promotional materials including posters, videos and pamphlets acquired during our research. To conclude we will relate the differences in design and meaning to the shifts in the social frameworks of Australian society.

TUESDAY, 11 NOV 2003
11.30am
Presenter: Shannon Longville
Project Title: Harris Scarfe: Why we didn’t like it!
Abstract: In April 2001, department store retailer Harris Scarfe went into voluntary liquidation. The aim of my conference presentation is to explore the reasons behind the company’s failed business venture in W.A. and other
Australian states. Aside from having an incompetent and report-falsifying board of directors, I believe that there are also marketing issues which lead to the downfall of Harris Scarfe. In reference to Jean Marie Flouch's analysis of the IBM and Apple logos, I will explain where the Harris Scarfe campaign failed to capture the public's imagination - and their dollars. Due to a management buyout of the company's assets, the future of Harris Scarfe's 23 South Australian, Victorian and Tasmanian was secured. I will present my interpretation of the Harris Scarfe revival, including their new logo and website.

TUESDAY, 11 NOV 2003
11.45am
Presenter: Zech Pharamond
Project Title: Akira & Japanese Universalism
Abstract: Anime (Japanese animation), while being a mainstream entertainment staple in Japan, has seen its international fan base grow feverishly. It conjures both curiosity and amazement when this fact is coupled with the knowledge that its narrative and visual style continue to exclusively cater for a Japanese audience. My presentation will focus mainly on Anime as a narrative art form. I want to semiotically decipher Anime as a medium where distinctive visual elements combine with generic, thematic and philosophical structures to produce a unique aesthetic world. Anime, when compared to Western mainstream animation, is far more provocative, tragic and highly sexualized (even in light hearted comedies). In this presentation, I will study Anime portrayals of technological development, gender identity/relations between the sexes and the role of history within three main major themes - the Apocalyptic, the Festival and the Elegiac.

12.00pm LUNCH

TUESDAY, 11 NOV 2003
12.30pm
Presenters: Jade Lucas & Irina K. Lochoff
Project Title: Elvis vs. JXL: An analysis of the “A little less conversation” remix
Abstract: Our project will be based on an analysis of A Little Less Conversation by Elvis in comparison to the remix version created by JXL, using the theories of Identity and Visual Invariance. The voice of Elvis will be examined as the invariable element of the song, which in turn helps to
retain the identity of Elvis and create recognition in the remix. However obvious differences have also been created in terms of the musical score, production, and visual presentation, and the motives for these changes will also be examined.

Additionally, the two versions of A Little Less Conversation will be placed on a Greimasian Grid in order to compare them in terms of vocals and musical production. By identifying the songs’ accurate positions on the grid, we aim to outline key similarities and differences, and consequently discover why both versions were successful in their respective times.

Overall, the presentation will identify how JXL has adapted the song for a new market while utilising the identity of Elvis through voice, rhythm and lyrics to maintain the original market.

TUESDAY, 11 NOV 2003
12.45pm
Presenters: Brett Sullivan & Alex Gordon
Project Title: “Optimus” CD Cover Design
Abstract: We attempt to design and analyse a Compact Disc cover for the band Optimus. Using the music available, we provide visual identities for the different components of the band. We will discuss the construction and reasons for each visual component using concepts described by Floch.

TUESDAY, 11 NOV 2003
1.00pm
Presenter: Sean Loh Woon Haw
Project Title: Cutlery form
Abstract: I will be working on industrial design. Besides looking and comparing several different design of cutlery. I will be creating a set of cutlery - fork and spoon and stuff. I will be discussing the core concept of designing the cutlery and why it looked the way it looked. The creation explores the classical lines and form thru function.

TUESDAY, 11 NOV 2003
1.15pm
Presenter: Toni Cantarella
Project Title: A New Australian Flag: Representing a genotype and uniting phenotypes
Abstract: A flag must be the supreme symbolism of a nation,s history and mission statement. It must beg forgiveness for past mistakes and promise a better future (Arundt). It must also unite disparate individuals by proclaiming a sense of nationhood. A flag needs to be of fairly classical design,
so that at a quick glance it is recognized as synonymous with the country it represents. Each element of a flag should clearly represent a specific message. In attempting to engineer a synchronic design, bricolage occurs and the definite slides into a plethora of possible interpretations. Because a flag is used not only to unite and identify its own people, but also to identify them to others and distinguish them from others, consideration must be given to flags of other nation,s when a new one is being designed. For example, it would be silly to have a national symbol so alike a neighbouring nation as to be almost identical!

There can be no arbitrariness about the design for a new flag. The reason for the new design defines certain aspects of the design itself. This brief oral segmental analysis will look at the symbols, colours and their placement in the design. This analysis will mostly use Floch,s chapter on logos.

TUESDAY, 11 NOV 2003
1.30pm
**Presenters:** Carolyn Ndoto & Jose Caceres
**Project Title:** Microsoft's icons
**Abstract:** The purpose of the project is to carry out an analysis of some of Microsoft's main icons and based on this design new icons. The analysis will cover the semiotics associated with their designs and some history regarding how their icons have evolved and changed over the years. However our main focus will be in the production and design of new icons where we will take into consideration and apply semiotic principles and concepts whilst still maintaining a strong focus on the user. Finally the following dimensions are the factors we will be taking into consideration in the design and production of new icons they will act as heuristics and a benchmark to the designs.

Usability: The ease of use associated with the icons
Learnability: The time taken to learn the functions of the icons
Memorability: How much the user is able to retain
Aesthetically pleasing:
Are the icons attractive?
Was the use of colour, text font, appropriate or distracting?
How is the Clarity/presentation?
Are the designs layout/structure Simple/elegance,
How creative and unique are the icons
Effectiveness: Does the icon do what it is supposed to do
Efficient: Does the icon do what it is supposed to do in an efficient manner
Helpful: Do the icons assist a user rather than frustrate them
Utility: Are the icons useful and helpful to the user
Consistency: Is the design consistent
Cognitive load: Is the cognitive load exerted on the user too high or too low
Integrity and ethics: Is it safe i.e. race/gender sensitive are there any negative cultural aspects associated with it
Attitude: Is the user likely to express frustration or satisfaction what are the user's attitudes and opinions
User friendly: Are the icons user friendly natural and intuitive

TUESDAY, 11 NOV 2003
1.45pm
Presenters: Leon Chua & Analisa Zainal
Project Title: Semiotic Analysis of Lindt Packaging
Abstract: This project attempts to explore the package design works of Lindt chocolates in terms of its target audience and its purpose of purchase, whether it's for general eating or to be bought as gifts for people. In addition to this analysis, we will also attempt to redesign the packaging by rearranging the layout and the elements of the package to see what impact it makes and whether it still works in the same way.

TUESDAY, 11 NOV 2003
2.00pm
Presenter: Bartosz Cybulski
Project Title: KFC and the world market
Abstract: This is an analysis on KFC's chicken in contrast to locally prepared chicken. I hope, in line with Michel Bras, to understand and share how KFC has become a world wide established and recognized corporation through the careful use of their distinct taste. I will also be looking at how bricolage plays a part in the creation of the products customer awareness by taking into consideration the company's profile, logo and add campaigns.

2.15pm BREAK

TUESDAY, 11 NOV 2003
2.30pm
Presenters: Amber Pizzuto & Bianca-Rose Riseborough
Project Title: From Ocker with Class
Abstract: Beer! We could claim it as an Australian icon, perhaps even as our national drink, were it not for the fact that beer is a truly internationally enjoyed beverage.
In this presentation we will trace the history of beer in Australia from colonisation to the present day and discuss how this has created Australia's beer drinking culture.
We will use semiotic analyses to interpret what we perceive to be a strategic change in the Australian beer market resulting in the targeting of international consumers as well as satisfying the thirst of Australians. By using semiotics we will analyse the signifier and signified of the many signs incorporated into the labelling of Australian beers. Recently several of Australia's well-known beer brands have changed their labels in an attempt to appeal to the international market. By using semiotics we will compare and contrast several of these changes and propose a few of our own.

TUESDAY, 11 NOV 2003
2.45pm
Presenters: Amelia Lee, Nicholas Tay & Nicholina Chua
Project Title: Mooncake What lies beneath…
Abstract: The presentation covers a dissection of the history, mythology and semiotics of the traditional Cantonese mooncake. The analysis consists of the evolution of mooncakes from being a tool of communication during the Yuan Dynasty to its present-day role as a signifier of the Chinese Mid-Autumn Festival.
The intent of the research will be achieved through the overview of the mythological and historical background to affirm the form and function of the mooncake. Its present role as a signifier in relation to Chinese family traditions, beliefs and values is discussed. In addition, the mooncake's present role and the symbolic values of its ingredients will be further examined.

TUESDAY, 11 NOV 2003
3.00pm
Presenters: Rich Lefroy & Karen Iber
Project Title: A Pinch Of Design and a Splash of Analysis: The Semiotics Of Cocktails
Abstract: Its Friday night not Monday morning, this is a bar not a lecture theatre. Put your pen down and pick up a glass….its time for a cocktail or two… The conference presentation will cover the history of cocktails and a semiotic analysis of several recipes and their key ingredients, as well as the presentation of the drink itself. A Greimasian Grid will be utilised to compare and contrast chosen cocktail recipes including the Martini and its many variations, Sex on the Beach, Brandy Alexander and the Japanese Slipper. The aim will be to formulate a methodology to explain the popularity of certain cocktails in varying contexts. The information derived from this exercise will enable the creation of a unique cocktail that will effectively reflect the identity of the presenters and quench their thirst for knowledge.
TUESDAY, 11 NOV 2003
3.15pm
**Presenters:** Sajeera Nair & Sangeeta Thanaintiram
**Project Title:** KFC vs McDonalds
**Abstract:** This is an analysis of two existing fast food chains which is KFC and McDonalds. We will be analysing and having an understanding on the targeted customers of KFC and McDonalds through its taste and matters associated with both these outlets. We will be looking at presentation of its menu and how it plays its part in creating the product/food taking into consideration the company profile, logo and its image.

3.30 CLOSE