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Course
On
Visual Semiotics for communication
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Lecture 16: visual Semantics for visual
Visual Communication (contd.)

Hello students welcome to our course on visual semiotics.

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For visual communication in our last few lectures we looked into some of the attributes of the images or we look into some of the attributes of your visual field whatever we are looking at we were trying to analyze how we make sense out of it how we make meaning out of it of what we

at the end of the day. Whatever you are seeing is a static visual field in front of you there could be dynamics associated with it but at the moment as if you are looking at an image and then there is a series of image that you traverse over in course of time.

In your lives, and by that we are processing that information and with that some amount of visual message is coming to us some amount of interaction is happening between different communicators maybe there is a communicators a receiver if it is a man-made environment otherwise if it is natural then also nature stands there and you receive that information. And based on this communication, we are taking some decisions, we are making some meaning, we are making some judgment, out of it and that is all about visual semiotics that's why we are terming.

It as semiotics is a subject where you learn about different signs and how they sign thing cracked with each other how do we how do we comprehend these signs and make meaning and because we are making some meaning out of it this whole lot of you know domain that arises out of it which is how we understand this meaning what is the effect that this meaning is happening whether it is efficient or not so we talked about the efficiency, we talked about the effectiveness and we talked about the engaging nature.

When India in our introductory session we talked about these three principles of any visual that we create and now we are going to look at we are looking at how do we make it efficient, how do we make it engaging, and things like that for that we looked into the digital principles we looked into the metaphors we looked into the continuation and denotation aspects and so on to do what we are going to look at as a continuation to that in all these things we have been talking about some kind of an image.

So today we are going to have a deeper look at what an image is and what are the qualities of an image, so there is if there is an image there are certain attributes about an image about the picture about an art and today we will also talk about a little bit of art and the expression of art because this has an implication on how we look at things this we will discuss elaborately .In this will elaborate in here in our next lecture when we talk about visual culture and visual narratives

where we look at how we look at art and that shape our vision towards looking at things but in today's class we will concentrate more on the image.

So I will show you one image today first which will give you an understanding so if we look at an image over.

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Here is this is a very famous painting with his present in museum of modern art by cloud money and what money I try to epic why I am showing this image over here have a look at how this image has been done it is some amount of color, some sketches, but what he did repeat depicted over here is the reflection of clouds over a water lily, so you are not seeing a real pond with a reflection of clouds and the water lily.

But what you are looking at is an image and image of that through a person that is what we are doing in visual communication isn't it there is certain amount of thought process there certain amount of information, which is their which I as a designer, or I as an artist ,represent it so there is a real object that what is the landscape of semiotics so we have a real object which was there I

or in this case you as an interpreted has some have some knowledge about this object this has been represented by some kind of image.

In this particular case you saw this painting so this has been represented by an image that has an expression and the expression if we look at here is this could have been depicted in a different way there could be different ways of representing, that and expressing, that so in this particular case money has represented that in a particular fashion and then this expression reaches to you and you now are making some meaning out of it at first go perhaps you might not be able to decipher what this thing and this particular painting.

I have seen it you have to watch it from a distance if you go closer to the painting all that you will get is some swatches of color you might not be able to understand. what this thing is all about or what it is representing what is but all you can understand is its expression, so you have to take a distance have a look at it and then based on your knowledge you make some meaning out of it. So the idea is we are encountering with this kind of images all the time and based on that we are taking some decision, so let's look at get into a little deeper.

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Images involve two types of participants:

1. Represented participants – people, place, things depicted in image
2. Interactive participants – producer and viewer of image

Three types of interaction:

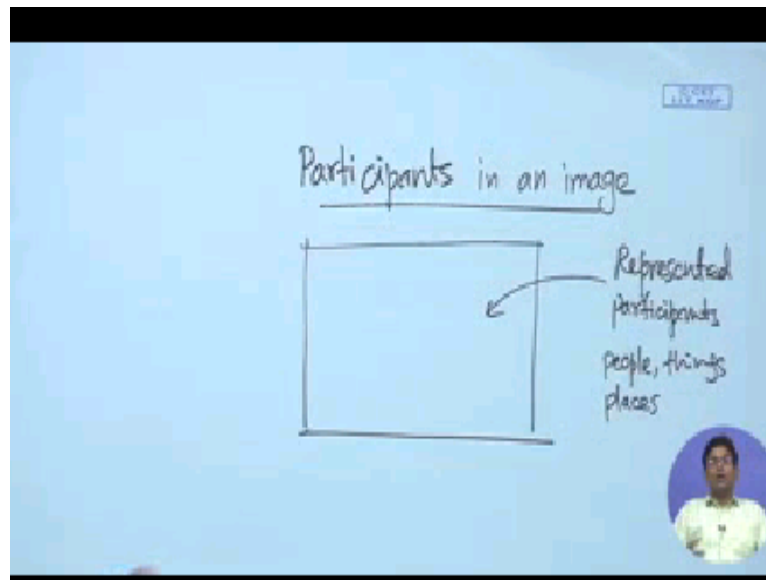
1. Relation between represented participants
2. Relation between represented and interactive participants
3. Relation between interactive participants (things they do for each other through images)

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Dr. Shree Pradyumn Choudhary

What exactly is happening in this images so basically images involves two types of participant one is a represented participant and another is the interactive participant so what it essentially means is that.

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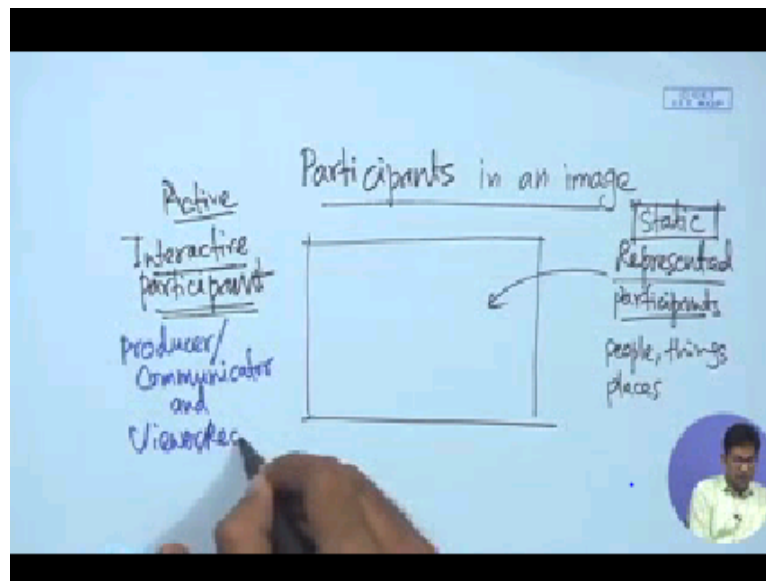
We have participants in an image so an image is not a lonely place so an image has participants and the first participant is the represented participant , so you have the represented participants in the image and they could be people or things or places and many other things ,so what it essentially means is that when you are encountering with an image when you are encountering with an artwork a visual for that matter .You have some amount of representation which has happened on that image and these are called the represented participant or in other words the people the thing the places that are being represented over here are there presented participants.

Why are the participant will see because there is certain amount of interaction which is happening between the communicator and the receiver we talked about human cooperative communication and it is model we had a communicator and the receiver and there is certain amount of interaction which is taking place between the two so here that communication is

taking place by some kind of a participant and these participants are mute in this particular case they are in the image but they are still participating.

In some kind of communication and the other kind of participant is the interactive participant.

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So this represented participant is static they are not interactive in a sense that they are not acting as such but then we have the interactive participant who are active in nature and who are these participants they are nothing but the producers of this image or the communicator and B viewers or the receivers. so basically what is happening over here we have a static represented participant who are talking for something else and you have some active participants are you call them interactive participants.

And they are nothing no they are no one else than the communicator the producer of this particular image and the viewer of this particular image so now to put it this way if we look at this painting again.

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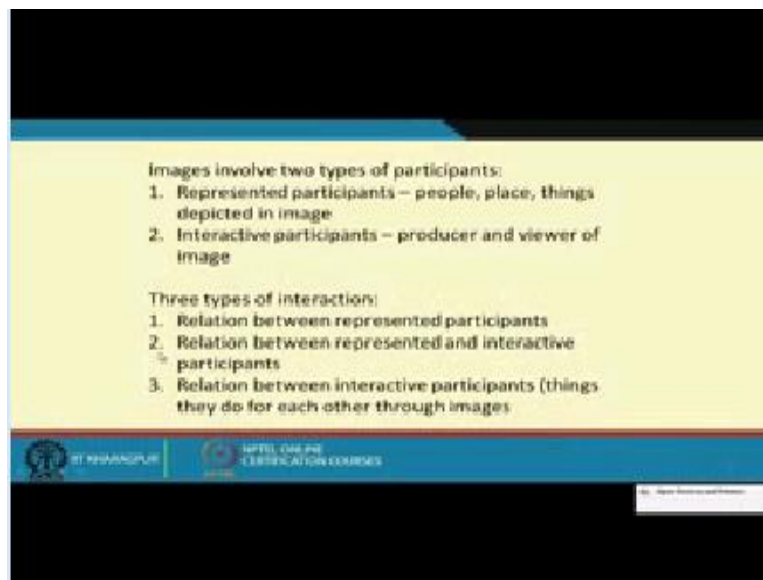


If we look at this particular image again here the represented participants are the place the object the things that you see they are the represented participants they are participating with you in terms of a representation where as we have the producer or the communicator of this image which is artist moment and we have the viewer so in this case you are the viewer there was an artist who created this so there was a person who was trying to communicate through this represented participants.

And hence the whole communication is taking place in this particular image so this is how the different kinds of participation is taking place when you are looking, at an image as such it might be very simply sick to say that, we look at an image and we make some judgment but did you ever think about it that there are so many participants who are playing in this entire interaction when we have an interaction between two percent when we play a game there is certain amount of interaction happening between different players .So in this particular case when you are looking at an image the players are the things which are there in the image the communicator and the viewer.

So there is constant interaction which is happening between them and there are three different relationships which are possible based on this and that creates the entire understanding and representation of an image so there are three kinds of interactions.

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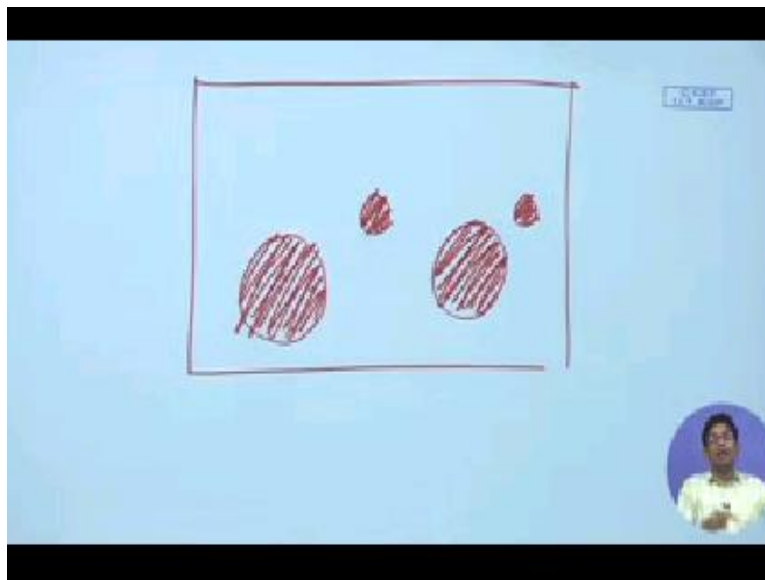
Which are possible we will look into all of the three so based on these participants so there cause there is a relation between the represented participant there is a relation between the represented and the interactive participants and there is a relation between the interactive participants the things they do for each other through images very interesting portent aspect of visual communication on visual semiotics. Which we are touching upon and based on these three interactions all the designs principles and everything that you learnt here are many other courses which talk about details in principles of visual communication are you know digital art.

And things like that digitalization of visual communication so whatever is happening it is revolving around this three interaction so what are three interactions the first one is the interaction between the represented participants so they a within the image you have represented participants and they interact with each other so that creates now if you remember if our lessons on composition. When we talked about there is balance rhythm, harmony, accentuation focus

colors patterns all these things are nothing but helping in certain amount of interaction between these objects between these things which are there in your visual field.

So they are the they are the represented participants for your interaction and they have an interaction between each other so if you for example if you in your visual field.

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If you place a circle like this and you place another circle like this and you place another circle like this and this in this these are various representation represented participants whom we have got in this particular image so various amounts of represented participants are there but they are having some interaction with each other which we learnt in a great extent in crystal psychology so now you can see that certain amount of Gestalt psychology will play over here which is nothing but based on interaction amongst.

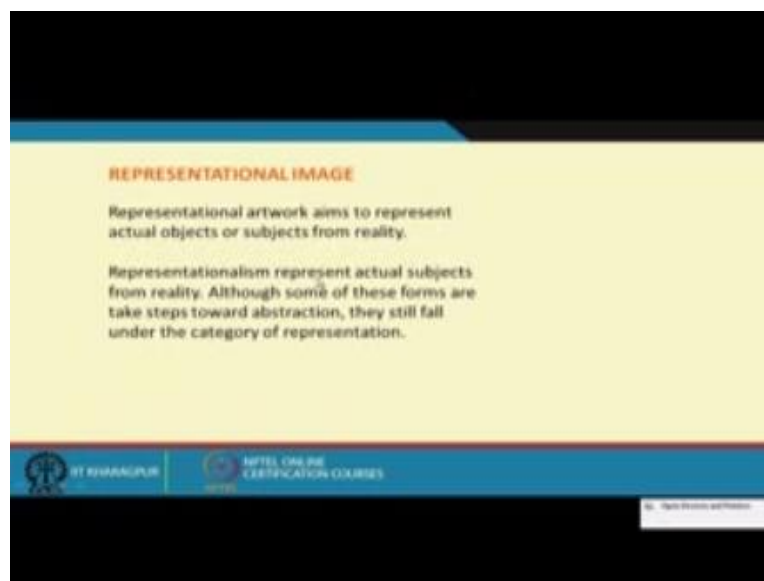
These participants so what the what are the digital psychology which is happening here the law of proximity so this is in proximity to this into proximity to this so this creates a law of common faith which are in similar direction a lot of continuities taking place over here a law of similarity going to shapes taking place over here closer perhaps is not working in this case but there are

certain amount of laws which are acting in place based on Gestalt but what is the basis of this the basis of base is the interaction between the represented participants .

So from today onwards whenever you are designing a particular visual whenever you are trying to communicate visually always remember that whatever is being represented in that visual.

But that not always necessarily be representing the original object there could be variation there is a range of variation which is possible and that is the beauty of visual communication, otherwise it becomes a photograph it becomes a video graph that is one form of visual imagery or representation where you are trying to depict a realistic thing and you are trying to represent that by a method but minded the signifier when you are trying to represent a real thing by a signifier, that expressions could be different. So in this particular case we are talking about representational image and representational imagery may have a degree we will talk about that in just few moments but they might have a degree of variance.

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And that that brings in the sense of creativity that brings in the sense of intuitiveness when we talk about artwork. So now we look into another part representation represent actual subjects from reality. So they pick up subjects from reality although some of these forms take some of sorry about this some of these form stake steps towards abstraction they still fall under the category of representation so what it means is that we take things from object of you know real world we try to represent those objects in a representational image. But me many a times make some variations we make changes so it is on the discretion of the communicator it is on the discretion of the artist or designer.

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And he makes some changes but still it falls under the category of representational image because you are still trying to represent something else a real time object perhaps and that brings it into the jointer of representational images. So we will see some of the examples of representational image and now we get into the movements of art to look into some of the representational aspects so Impressionism which was a 19th century art which took shape and there if you look at this particular painting by Monet again and he was an impressionist artist.

So the initial painting that we see and this one is by the same artist, and if you look at this particular painting you see a play of light has played a very important role. Light brings us brings with it the sense of reality realism look at the ordinary real subjects which have been chosen very ordinary simplistic objects are chosen but that creates an experience that creates a very strong sense of experience which matches with your experiences. And there is a sense of time so these are the essential properties of an impressionist art.

But Impressionist reality is actually are presentational form of art it is not a true photographs which you saw it is not a photograph it is an image it has been created by someone by certain colors, by certain simplistic forms. There has been just some colors some lines and forms and that created what did it create it created in a sense of time it created an experience it created the play of light and shade all by some elements of design. That is all bringing them together so what is happening but the sense that you are getting is that of a representation of a river there is a shape there is a Sun setting and you get a full experience of this.

You get an impression of that particular moment of time frozen the reality but being represented so you understand the beauty of visual communication the beauty of art coming into picture over here. That is you are trying to represent some, some, some real life thing objects by notion of something very, very different by a very simplistic objective form. So represented participants are so simplistic in this particular case so this is one way of Impressionism and why we are talking about this is because this art movements.

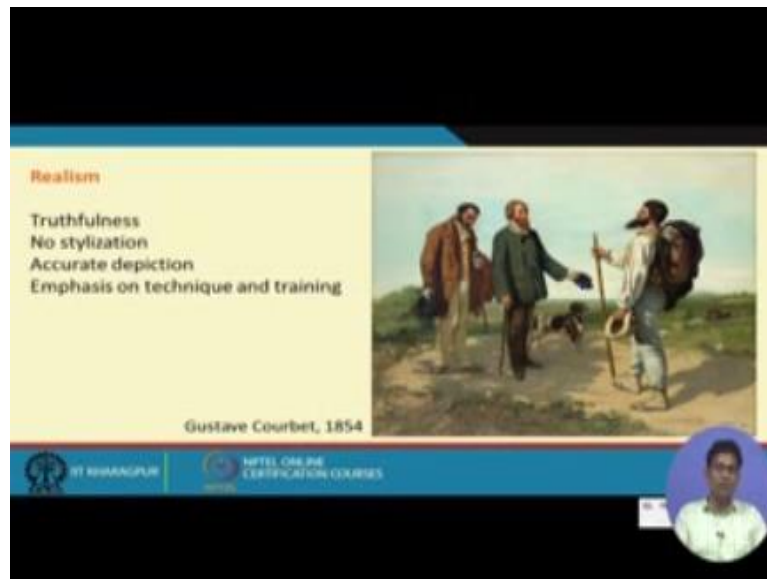
This kind of seeing images has influenced us over course of time and today the image that we encounter has a precursor of this, so if we are looking at this image today when we encounter another image we have a notion of this particular image in our mind and. Hence we take some judgment there is another example by the same artist look at again some swatches it is a realistic representation of a particular moment but what has been used just some,

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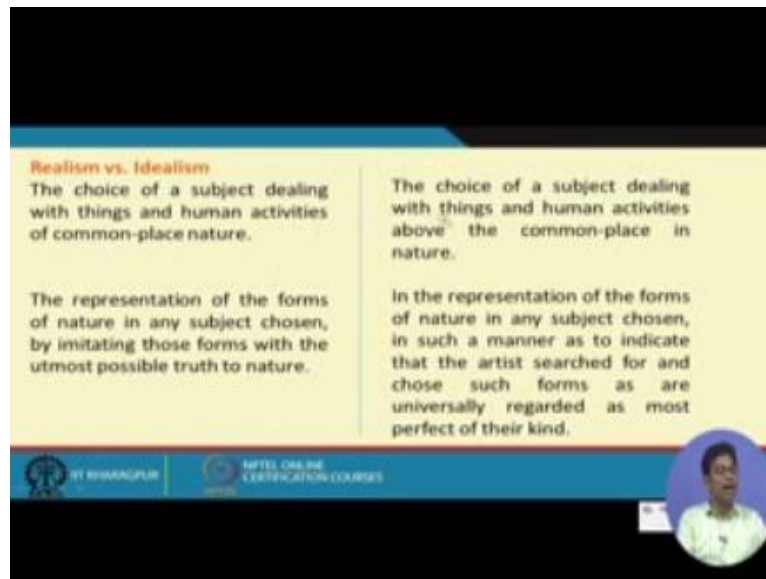
Colors some elements of design but that create a representation. So representational art could be done in various fashions now we come to realism, realism was a particular art movement which took shape from the French school of art.

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And here the truthfulness if you look at this painting the truthfulness was of utmost importance there was no stylization accurate depiction and there was lot of stress on how you create this realistic senses, so you create a sense of realism through your techniques through different kinds of apart from taking a photograph how do you bring in the sense of realism and there you play a lot of tricks to create this truthfulness to create something which has no stylization.

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We will see in another forum where stylization plays a major role and it is very different from the realism or we were talking about here the representation so you saw two types of representation now one is the Impressionism which is a form of representation and you are seeing the real ISM which is another form of representation, very differently treated, now let us come to something which is the difference between realism and idealism. So there have been a 10 in visual field where you are looking at realism and you are looking at idealism so in realizing what is happening the choice of subject dealing with these things and human activities are common place in nature whereas in case of idealism you are looking for things which are not commonplace in nature.

Which is something beyond commonplace which is something idealist which is one of its kind something like that so one realism is looking for a very common attribute whereas idealism is looking for something which is beyond commonality which is one of its kind which is the perfect one you are talking about so another difference is the representation in case of realism the representation, of the form of nature in any subject chosen is by imitating. Those forms with utmost possible truth of nature whereas here the artists have searched for and chose such forms as a universally regarded as most perfect of their kind. So you understand the difference what is

playing between realism here the representations are very commonplace which are very, very common in practice and you have just represented that but in case of idealism it gives a sense as if the represent earth has looked around has gone beyond.

And such something which is perfect in nature which is beyond this and you are showing the ideal objectivity, so now you see representation also has a range one is you are typically what is available another we are where you are trying to bring in a realist and an idealist perspective to it the best one the most authentic one. Then there comes a question between realism and stylization.

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So in case of realism there is a degree of stylization which you have so if you look at this particular image this is a realistic image, and then this is a semi stylized image where you can see the hair has been changed there has been perfect symmetry and the way it has been done it is a semi stylization, you are stylizing you are moving away from reality and this is a massive or a drastic stylized case that you see. Where you really cannot make out what it is representing so which I was talking about this a degree of stylization and there is a degree of realism or impression of representation.

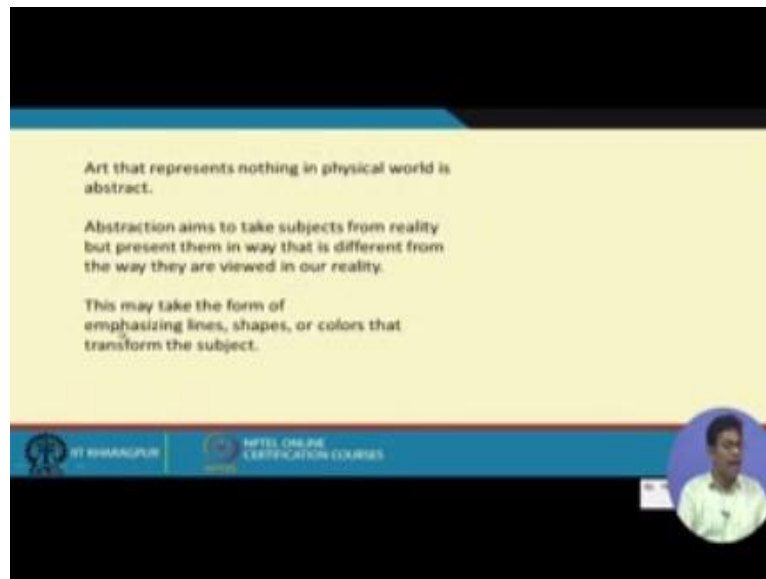
Which can happen is this so the amount of if you keep on increasing the stylization the more the stylized you make the more it gets away from the representational but there is always a scope of blending realism with stylization and. Hence representing that so that is another attribute which is possible and art represents nothing if art that represents nothing in physical world that is abstract.

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So something which is not representing anything is abstract, and that is possible in case of art that is a very, very interesting aspects of art where.

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You are talking about representation and then you are talking about abstraction and abstraction is something which does not represent. And how does it happen that you are creating something you have an image which does not represent something is by you are trying to show the reality by a different mode you are moving away from the real objects and its representation and you are trying to represent that by a different mode. So what it essentially says is a section aims to take subjects from reality but present them in way that is different from the way that is viewed in our reality.

So the way we are looking at objects we are trying to represent that in a different way and here the emphasis is many times on line shapes. And colors and many others of you know elements of design which form your real subject. So the idea in this case is the way you represent the way you see an object here you are transforming that and here you are representing that in by some different modes and that is what brings abstraction.

And how you bring abstraction is by utilization of elements of design the lines colors forms shapes and texture. So we will continue this lecture in our next lecture where we talk about the

visual narratives and visual culture because they are closely connected. So we will take forward the, the discussion on representation and abstraction in our next lecture thank you.