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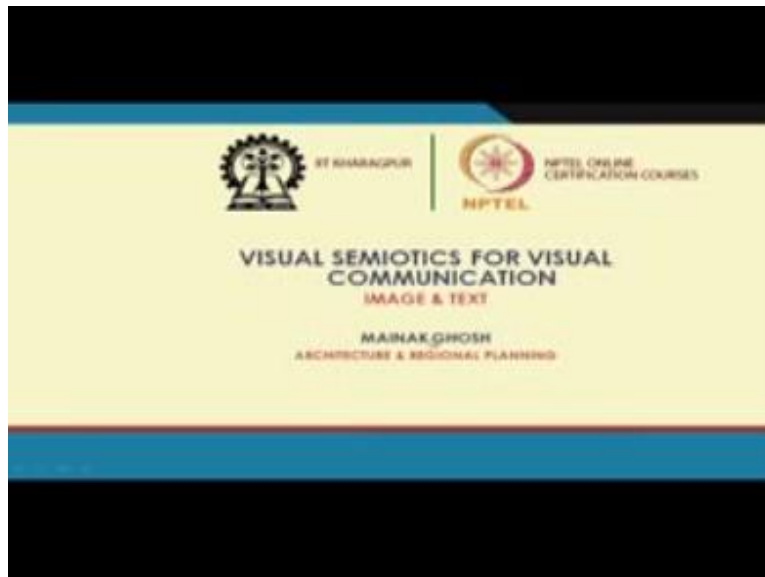
**Course  
On  
Visual Semantics for Visual Communication**

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**Lecture 17: Visual Semiotics for  
Visual Communication (Contd.)**

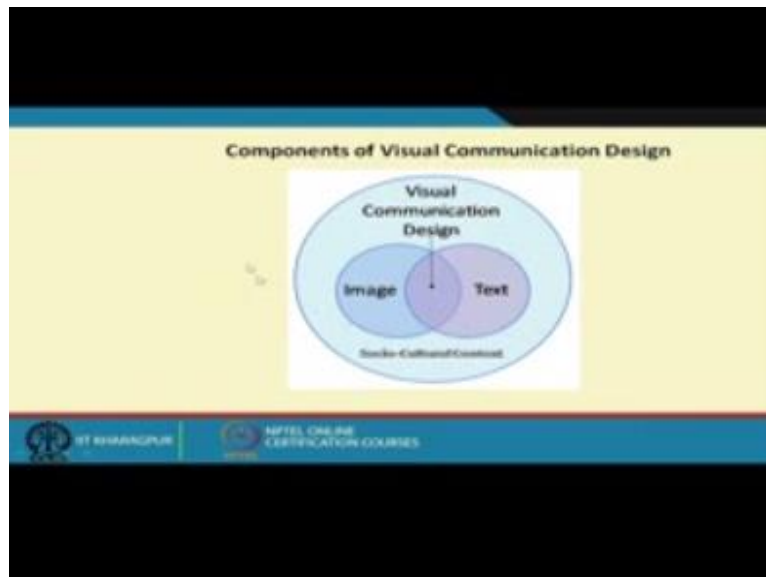
Hello students welcome back to our course and in these last two concluding lectures we will look at some of the practical implementation we will look at some of the application aspect of semiotics when it comes to visual communication.

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So if you remember when we, so today we are going to talk about image and text emphasize.

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And if you remember one of the components of visual communication when we were talking about visual communication design as such and we talked about the two components of visual communication design and these are image and text and image and text in conjunction to a socio-cultural context. In other words ultimately in your profession or whenever you are asked to design or do some visual communication what will you resort to, you will resort to mainly two things one is image and another is text.

Now using a combination of these two you will be doing varied kind of communication and what you try to learn over this course is how this communication takes place or how when it comes to image how do we perceive it what meaning it holds to us, how do we make meaning for that matter and things like that. So ultimately if it boils down I mean ultimately at the baseline it is image and takes that you are going to work with, there are different kinds of designs being there proliferated all around you some with this knowledge, some without this knowledge, some with intuition, some with and scientific understanding.

But whatever is there it is there in our environment and it is filling up our visual senses so to make this world a better place to make the communication better we need to understand how to plug and play image and text for efficiency, effectiveness, and engagement in a better fashion.

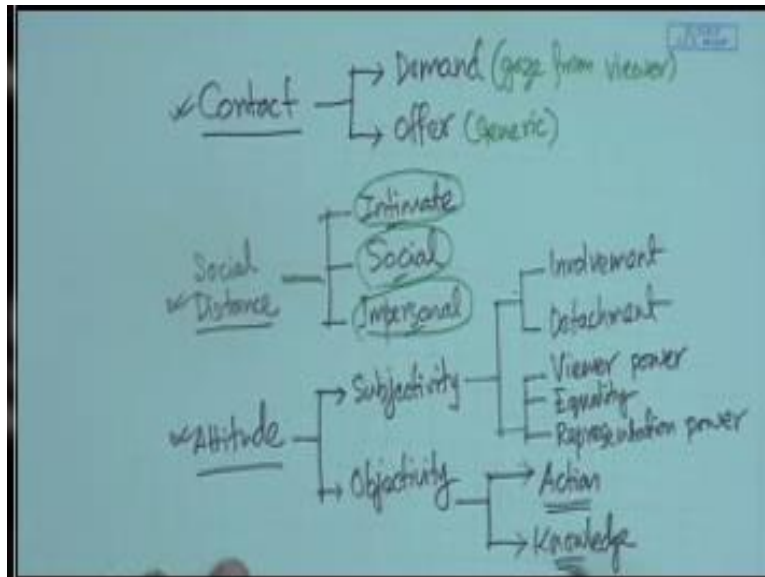
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So today we will look at it in a bit of more details now when it comes to making images and texts we have to look at one aspect very clearly the image attribute causing interactive meaning. So what is the attribute in that image which causes interactive meaning that is something we need to look at that there is, there are certain qualities in an image which attributes to the interaction.

And this is something we will precisely talk about today that what are these qualities that we need to look at and hence design so that the interaction is correct.

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So if we look at this attribute the first one is the contact, the first one is the contact attribute, the second one is the social distance attribute, and the third one is the attitude. So an image is constantly casting these three attributes, so one is the contact, you know the con when we talk about contact it means what kind of contact this particular image and text or a combination of both is having that viewer.

We talked about the represented participants and interactive participants, so now comes the question that what is the contact we are trying to cast between the represented participants and the interactive participants what is the kind of interaction this image is trying to cast with its viewers. So this is what contact in short is then comes the social distance, with an image you can portray asocial distance.

So some could be very intimate and personal, some could be impersonal, some could be social, so you cast a distance based on some visual so that is also possible and that is also an interactive feature based on which images interact with each other. So you have to think of whether I want a social casting or whether I want the impersonal casting, so you have to plan all of this

beforehand before embarking on the visual communication design and the last but not the least is the attitude what is the attitude that this particular image is trying to cast to us.

So we will see each one of them in detail so if you look at this now contact basically can happen in two manner so one which is a demand you know and the other is a offered. So a demand is something, the demand is basically you are demanding against from the viewer whereas offering is something very generic. So this is the kind of first level of contact you know the first level of contact with the image is it demanding, is it demanding the gaze of the viewer are you looking for that or is it for a generic view is it offering something, it is not demanding against, but it is just there to offer some kind of generic you know viewing.

So that is the first level that we need to look for what we are trying to cast in this particular design when it comes to contact. Now let us look at the second aspect when it comes to the social distance we have three levels of social distance over here so one could be intimate, one could be social, and the other is impersonal. So these are three kinds of social distance possible so one which is very intimate it is very personal at the other end it is very impersonal.

So these are the social distances available and the medium one is the social, so how do you cast these three things how do you cast a social distance in an image. Now see this is what the beauty of image what it does is based on our visuality when it comes to a very intimate social distance you are trying to portray that we go for a close shot. So we go for a very close-up view of a person or that materials that brings in an intimacy.

Whereas the distance that you are viewing right now the screen on which you are viewing me it is at a medium shot this shots are cinematographic terms where we use what is the distance of the shot. So this is a medium shot and hence this is the social distance that we are trying to create over here we are creating a socially amicable distance required for social interactions and we are creating that over here.

Whereas just imagine this shot and it went very far you are viewing me one person far away amongst many things that would become immediately impersonal that would lose the social and

intimate ties you would feel that it is very impersonal is it does not relate to you anyway. So these are three specific ways by which you can attain the social distance. Now let us come to the attitude aspect of the image when it comes to interactive meaning generation, attitude works on subjectivity, and the other one could be objectivity.

Let me discuss a little bit, let me break it down a little bit further that will be easier for you to understand say for example, when we talk about subjectivity let us talk about involvement. So is there any involvement with the image or is it is there a detachment. So do we have an involvement or do we have a detachment. So whenever you have a frontal communication you have a frontal angle say for example, you are viewing me at a frontal angle there is a sense of involvement.

But had it been you are viewing me at an oblique right so you are viewing me in this position and I am talking there, so this image if he has been shown like this there is an obliqueness and hence it brings our detachment. So this is the attitude that the image projects and this attitude is based on subjectivity, you know is there is an involvement or a detachment. So this is another aspect which the subjectivity brings and there is another division by which we can go with it is by the power.

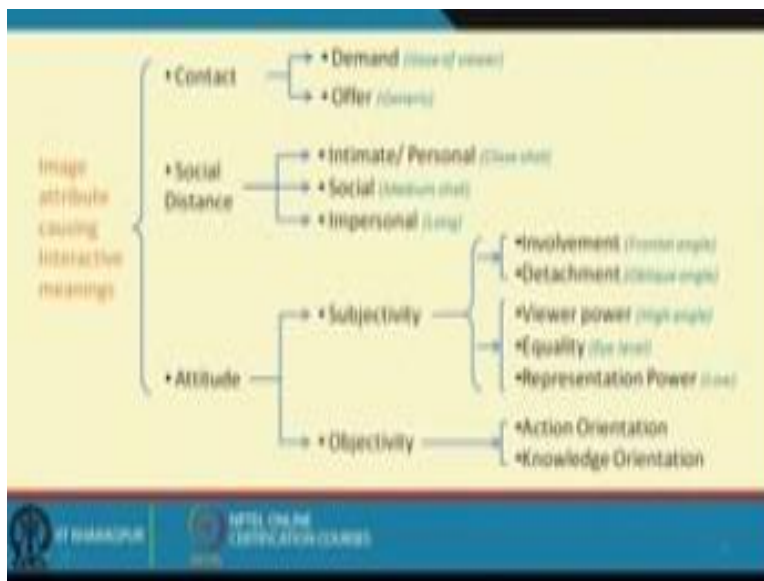
So does the viewer has a power over the image is there a power of the viewer is there equality does this subjective imagery does this attitude has a sense of equality, and does this have representation power so basically what happens is another aspect of attitude is what kind of power or what kind of you know supremacy this image has with it we were so many a times the viewer takes the role of supremacy so things which are shown from higher angle.

So whenever you if you use a higher angle you are putting the viewer at a powerful position you are putting the viewer power over this whereas if it has it if it is in the same level high level you are bringing equality amongst the user and similarly if it is at a lower level the representation the represented participant is taking a power over interactive participant is it becomes it looks overwhelming.

So if you look at an object from a lower angle you know the feet are bigger the object is you know dominating on top of you these are various kind of subjective attitudinal aspect that an image cost so you have to before getting into design you have to think of all of these aspects what is your intent and how you are trying to communicate to that okay now let us come to the objective attitudinal aspects the objective attitudinal aspect is that way pretty simple to understand one is action oriented and another is knowledge oriented.

So when an attitude is objective so sometimes the attitude is very objective and that is clearly dependent on your action so what are the actions which are being taught off and that creates the attitudinal aspect otherwise we knowledge that you are trying to portray that brings in the attitude which is very objective way of looking at it what is the action and what is the attitude now let us have a look at the slide over here.

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You can use this particular slide as a reading material later for a deeper understanding into it let us take an example now I am sorry.

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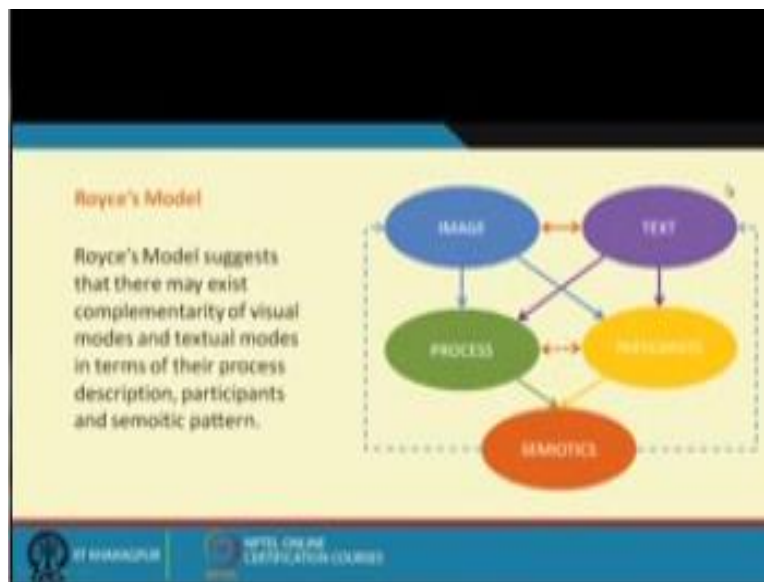
Let us take this example where we are looking at an image this is for the Beijing Olympics when it happens and we are looking at a poster for that now here you can analyze what all criteria the interactive criteria image criteria which were thought of when this poster was made so the demand was there that there was a demand for gays this is a social or impersonal perspective of looking at it of course because it is talking about Olympic games and so it has to be a social and impersonal.

It brings in lot of involvement so there is lot of involvement associated with it because of the social distance there is a viewer power plus high level this is something very interesting how the subjectivity is brought into here there is a viewer power said something is at a higher angle and you are looking at it the mass from a higher angle so there is you're putting the viewer at a power at the same time this equality that brings in a combination for what kind of poster it is trying to put project it is trying to project that Olympics is a sports for people should participate viewing it and things like that.



And then it is also trying to highlight the viewers that you are also a part of this poster and then it is action-oriented so this is how we can analyze a particular image and you can work towards designing this image.

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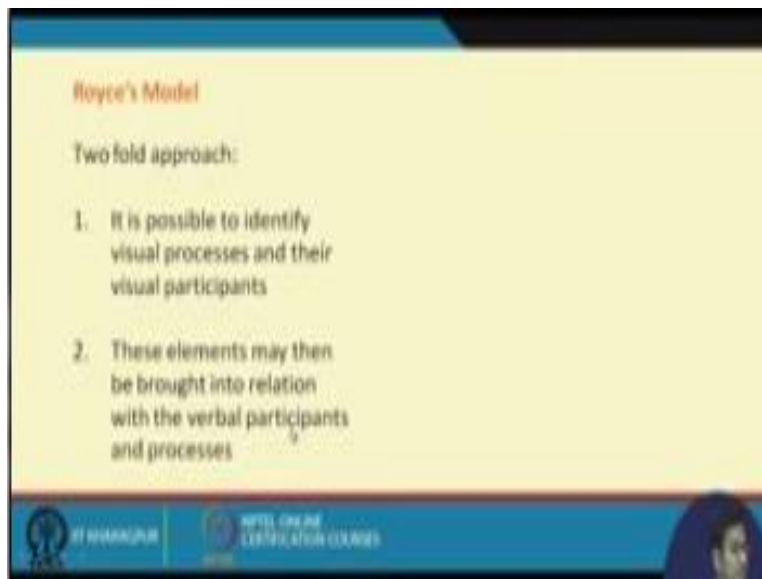


Now let us square step forward where we look into one of the models which is the Royce's model which looks at image and text in conjunction and how they are interrelated based on the actions based on the process the participants of it based on whatever participants are involved what process is happening there and what semiotic understanding is happening there so if you look at Royce's model Royce's model suggests that there may exist complementarity of visual modes and textual modes in terms of their process description participants and semiotic patterns.

So now let us look at it diagrammatically what it exactly mean so say for example this particular diagram will give us a understanding of how it is working so we have image and text they may have a complementary complementarily one is complementing others and the image is talking about some process and the image has some participants similarly the text also talks about some process and participants of course the participants on process is interconnected because they are working together.

And then both the process and participants have some semiotic type because based on this semiotic type this is connected to the image and text because as you understand image and extra representations we have talked about these are signifiers these are nothing but signifiers the semiotics plays a role where the real time process the real time participants and their interactions are channelized through semiotics and refers back to the image antics that forms the entire domain where the Royce's model works now what precisely Roy's is talking about is a two-fold approach.

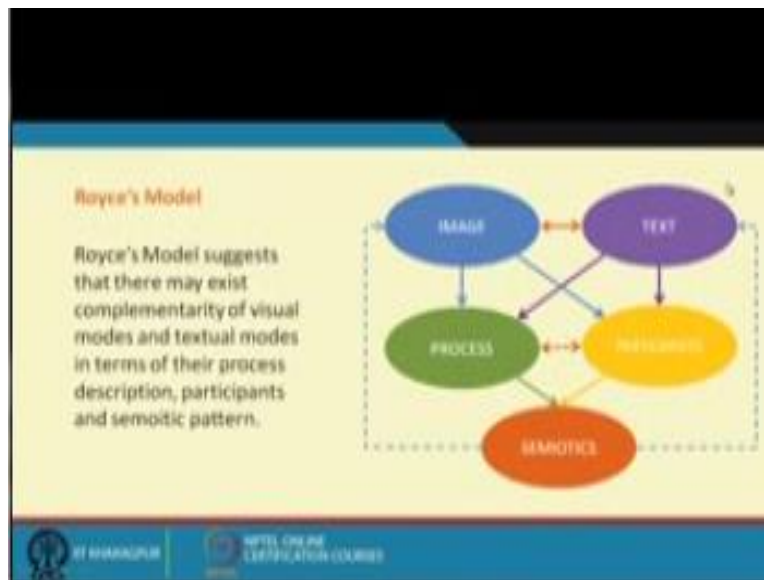
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Let us look at the twofold approach with Royce's talks about the first approach is it is possible to identify visual processes and their visual participants so what is what Royce's suggests the first step okay so what is the first step that you should do using Royce's model when you are looking at an imagery is that you can identify the participants whenever you have a visual representation you can identify the visual participants and the visual processes what is happening between these participants that is very clearly designed discernible in many of the visuals and when you're designing also think of who are the participants in your design and what are the processes that's the first step that you take.

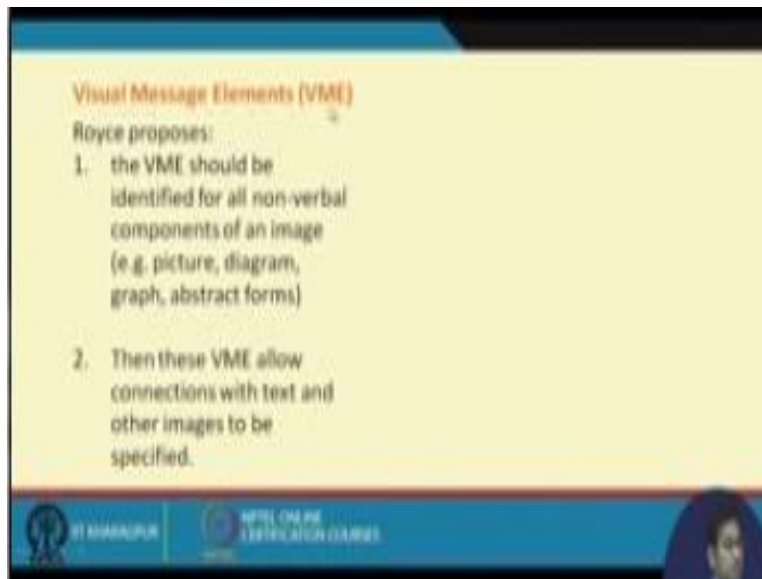
And let us come to the second step the second step is these elements may then be brought into relation with the verbal participants and processes so what it says as a next step the first step visual is there within visual you understand the participants understand the processes and then you start mapping start putting some relationship of these participants and processes with that of the linguistic counterparts with that of the verbal a attribute will also have participants and processes and you try to map with it.

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So if you look again diagrammatically so this was the diagram of Royce's model so we have this kind of connection so first we look at image its process and participant so that the first step that we have got and then we start looking at the text and process and it is participant and we can see that there could be some interrelationships that that is what the entire voices model suggests and then we analyze what is this interrelationship which is presented.

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So we will have a look at one of the examples but before that we will talk a little bit about visual message elements are in short VME so Royce's proposes two things about VME the VME should be identified for all non verbal components of an image picture diagram graph and all the abstract forms and all that so this is complementary to what Royce's model suggests the twofold approach so here another terminology another taxonomy has been brought into picture is visual message elements.

So in an image you will find chunks of visuals which are conveying some kind of message to these in shorts are called visual message elements the first thing is you identify these visual message elements and you try to identify the relationship between these visual method elements so you are all your denotation desktops law all of these mental models will help you understanding the connection between these visual message elements so that the first step and let us look at the second step then these visual method elements allow connection with the text or other images to be specified.

So now this visual message elements are the starting point are the nodal points from which you move on migrated to the text counterparts so corresponding to this visual message elements what

is the text that is conveying the sense so this is how you should start when you're applying visual communication this is something that you must remember that whatever is there on your visual field are all visual message elements they convey some message and this message should correlate with that of text error we will see later that there are various ways image and texts are connected and you can use that but this is the concept that you should keep in mind.

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**Visual Message Elements (VME)**

Royce proposes:

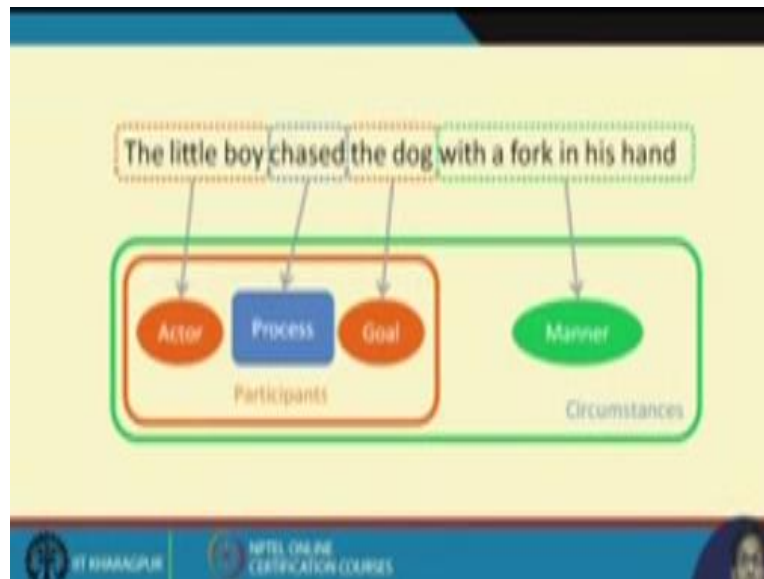
1. the VME should be identified for all non-verbal components of an image (e.g. picture, diagram, graph, abstract forms)
2. Then these VME allow connections with text and other images to be specified.

The slide features a diagram on the right side consisting of five grey circles of varying sizes, each containing the text 'VME'. The circles are arranged in a cluster, with one large circle in the center and four smaller circles around it.

At the bottom of the slide, there are logos for 'IIT KHARAGPUR' and 'NPTEL ONLINE CERTIFICATION COURSES'.

So let us look at this again so we have different visual message elements this is this is exactly how it will look at a visual field with different visual message elements and then you look at their interrelationship between these visual message elements and then you look at text or other message elements and then you draw connections this visual message element is referring to this particular text and this is how the relationship is established between text and image that is what the Royce's model suggests.

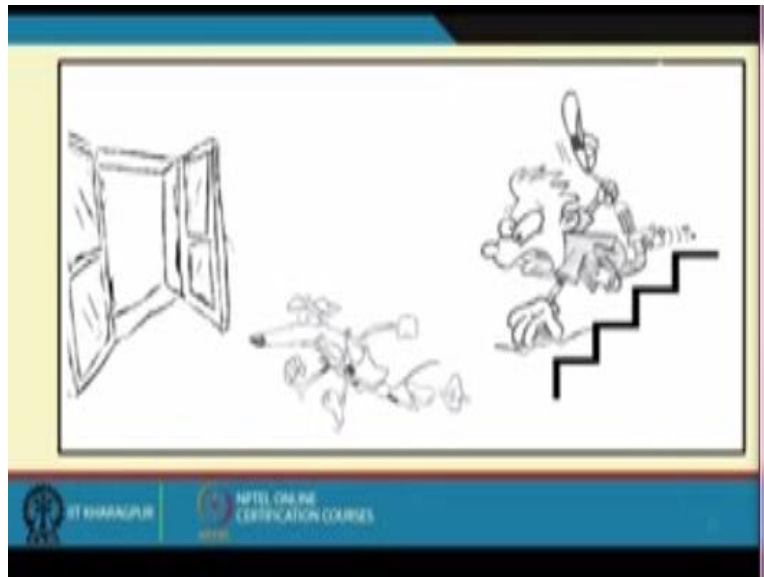
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So let us now have a look at one example let us look at an example over here say a little boy seized the dog with a fork in his hand so we have a sentence so this is a verbal you know verbal the notation or a verbal example that we are looking at a linguistic example let us see how it works so the little boy and the dog are the participants over here so we have the actor we have the goal we have the overall participants over here and then the chase part is the process you know so together we are finding that there are participants and there is a process over there.

And then with a fork in his hand is nothing but it is describing a circumstance it is elaborating a manner so what we exactly done over here is we have broken down the verbal message we have broken down the linguistic message into chunks you have broken we have tried to understand the participants we have tried to understand the process we have tried to understand these circumstances now let us take a look at the visual counterpart had this been of the image okay we do not have a sentence now.

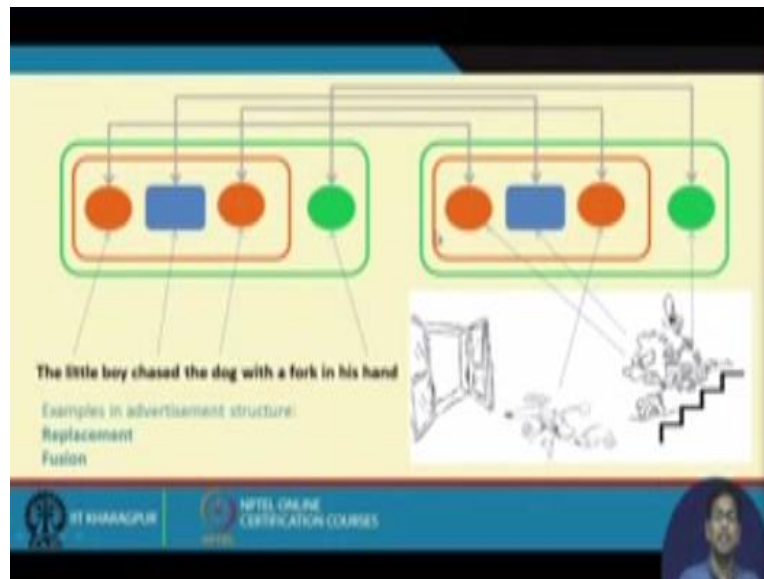
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And we just have a image over here like this so now see there is a boy so all these visual message elements there is a boy over your there is a fork there is the cap falling of the steps there is a creature over here there is a window all of these things together our visual message elements and they can you identify the participants over here can you identify the process over here can you identify the situation or circumstance that you are building.

So these are certain things so before designing this graphic you should have a very clear understanding the verbal understanding of participants process and circumstances and hence you should start designing it could be other way around also but there should be a mutual connection between that and how it is happening we will just have a look at it.

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So if we look at this graphic now so how we have broken down you can see the different elements fall into pictures you know there's a there is a conjunctive relationship so we had the participants we have the process we have circumstances and similarly all these visual message elements also add up to the same model which we were talking about and hence their circulation many a times in linguistic terms it is called conjunctive multimodal modality.

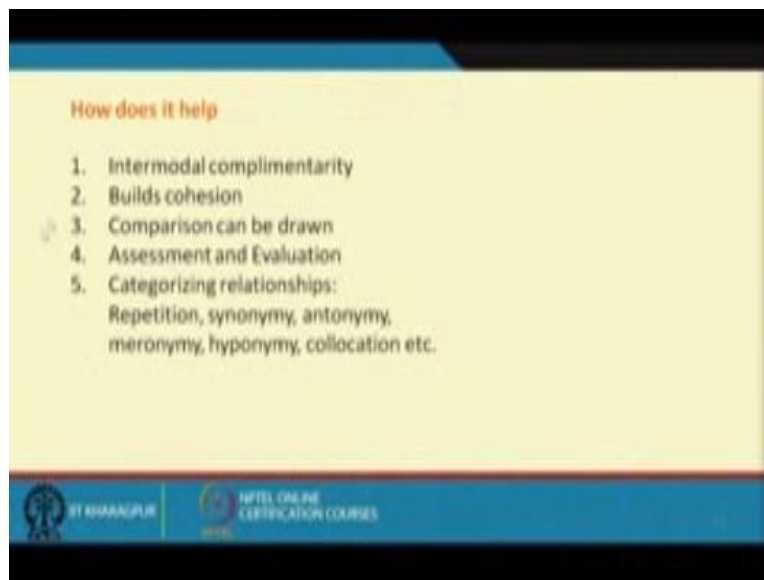
Toward a sec there is a cohesion this is the sense of cohesion which comes into picture between text and image but how now you know the answer how part is you have broken up broken it down into visual message elements and then you are knitting it back all these visual message elements in terms of its participants in terms of the process and in terms of the mannerism and all represented in some manner.

So all knit together by a senior tech type so this is heavily being used by advertisements so there are many examples in advertisement structuring where we utilize this model and there are two possible ways where we utilize there is a replacement and there is a fusion so many are times the verbal counterpart is replaced by the image and the image counterpart is replaced by the tech spot so there is a replacement all these units that you see all these visual message elements one



chunk is taken away and replaced by the text maybe the text is elaborating or you know extending that we will talk about that just in a while. So one part is that the other part is the fusion part which is where we are using both of them together in most cases both of them are fused together and communicate one message so this is how we utilize advertisement and many other forms utilize this heavily.

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So now let us how does it help how does the Royce's model help us first it connects it builds an inter metallic complementarily so one complements the other it builds question we have talked about it some kind of comparison can be drawn so now you can compare to two visual designs based on how they are cohesive capacities are so you can do the assessment and evaluation and then you can categorize these relationships just like the linguistic grammatical terminology you can categorize this relationship is relationship reputation happening is there a synonymy antinomy metonymy marina me is where one is part of another you know.

When is when one is part of another so you can find it out from this rises model if it is part of another or you can have high nova where hyper nova means it is a specific term for a generosity general generic attributes of all these aspects or a collocation two things tend to come together

this usage wise two things tend to come together so all of this understanding could be build up using Royce's model so that the importance of Unknowing Royce's model and it helps us.

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**Types of Visual Metaphor**

<i>Representation based</i>	<i>Meaning based</i>
<ul style="list-style-type: none"><li>• Simile: Car is like dolphin (both elements presented pictorially)</li></ul>	<ul style="list-style-type: none"><li>• Parallel Semiotic Metaphor -both verbal and visual representations are congruent</li></ul>
<ul style="list-style-type: none"><li>• Hybrid: Car is a muscle</li></ul>	<ul style="list-style-type: none"><li>• Divergent Semiotic Metaphor - Additional substantive information is passed through one over another</li></ul>
<ul style="list-style-type: none"><li>• Contextual: Car is a shark (Only one element presented, but context is prevalent)</li></ul>	

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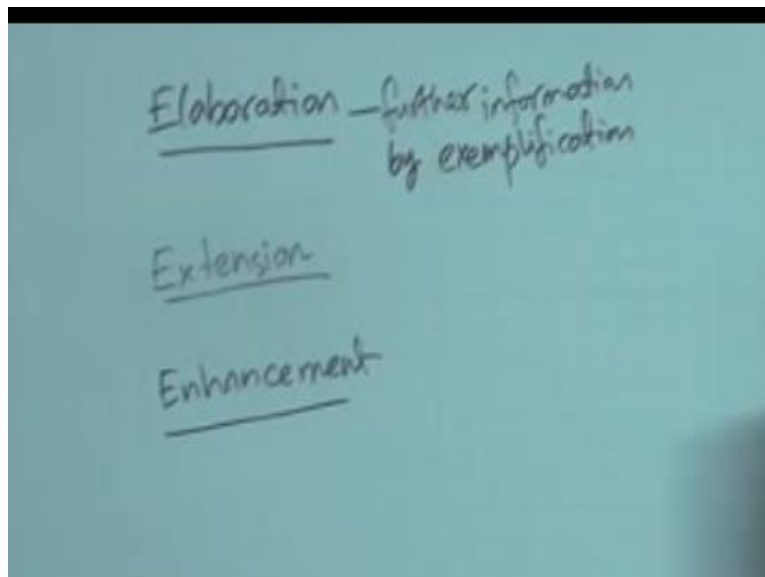
Now we again go back to visual metaphor which we have already discussed last week but I will try to draw your attention over here that visual metaphor has a very strong connection between the text and image where we have talked about visual metaphors in terms of similes right so if you have a look at here if you remember the example I have given that card is like a dolphin here both the elements are visually present so both visual elements are visually present and ends that forms this simile.

Whereas in a contextual case car is like a shark on one element is present one visual element is present but the context is prevalent because you are saying car is like a shark and you show a shark fin cutting through the road you know that concept itself brings in a concept of a car right so here the text you can see the text and image how they are interacting with each other and forming the metaphor and then of course you have a hybrid where car is like a muscle were both the elements are present.

But they are fused together and then this is a representation based metaphorical context and then you have a meaning based metaphorical context here we are talking about the representations you know how whether one is present or one is absent and this is the meaning based metaphor equal concept where you are talking whether they are parallel semiotic metaphor both verbal and visual representations are congruent they are you know mapping with each other and then you have divergent semiotic metaphor where one substantiates.

Another you know where the verbal substantiate the image or the image substantiate the verbal part so one substantive information is passed one over another so there is a building up of information which takes place and that divides the two metaphorical concept now we talked about over here how do we expanding formation or this is also known as multimodal conjunctive relations where the image and text are used for expansion of information many a times the information is expanded and we do it through certain means and there are three possible means that we will talk about today.

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So one mean is elaboration the second one is extension and the third one is enhancement, so elaboration is nothing but it adds further information so this adds further information by exemplification or generalization so this adds further in the information by generic.

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**Information Expansion - Image and text**  
*Multimodal conjunctive relations*

- **Elaboration**  
Restates, adds further information, generality, exemplification  
*The little boy chased the dog, which was a mean thing to do.*
- **Extension**  
Adds further semantically intrinsically unrelated information  
*The little boy chased the dog and the dog ran away very fast towards the door.*
- **Enhancement**  
Offers qualifying information, in relation to time, place, manner, reason, purpose. Talks about the circumstances  
*The little boy chased the dog after he had woke up just to find his shoes missing below the bed.*

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So if we if we look at this particular example how elaboration it restates it adds further information and generality and exemplification one of the example is the little boy see is the dog which was a mean thing to do so here we are seeing a little boy is the dog this part is like you have a generic meaning out of here and then which was a mean thing to do it is generalizing that part it is exemplifying which that part it is restating that in a different font so this is elaboration you are making the thing elaborate so an image text can interact with each other they may have a relationship based on elaboration.

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**Information Expansion – image and text**  
*Multimodal conjunctive relations*

- **Elaboration**  
Restates, adds further information, generality, exemplification  
*The little boy chased the dog, which was a mean thing to do.*
- **Extension**  
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Now let us look what extension does extension also as further semantically intrinsically unrelated information, so if we look at the same example the little boy is the dog and the dog ran away very fast towards the door now what is happening over here the little boy is the dog is one part of information and then the dog ran away very fast is another semantically meaning wise intrinsic quality wise on its own is a different information but they have been brought together and hence it is an extension of one with the other.

So this is what happens when you form extension and this imagine image text also work in a similar form the image could have its semantically intrinsic property the text could have its semantically intrinsic property but when they are brought together bang some extension happens and you make a different meaning altogether, so this is happening all the time with us now that you know how they work and what is the phenomena that is working behind.

Let us look at the third one which is enhancement which is the one which offers qualifying information so there are other qualifying information in relation to time, place, manner, reason purpose talk so the top basically talks about circumstances so here let us look at the same example again the little boy chase a dog after he woke up just to find his shoes missing below the

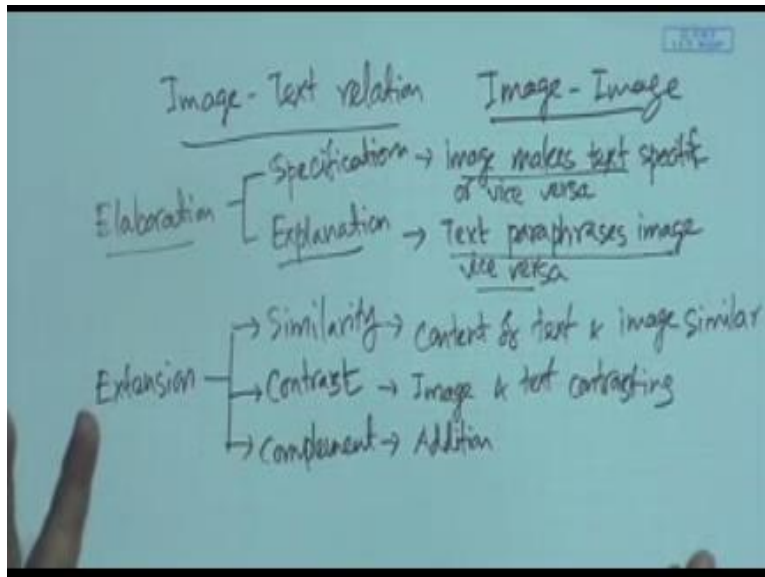
bed so these are some kind of you know additional qualifying information based on time, place,, situation manners what happened to the boy before this and something like that so this is the enhancement part we are enhancing that so this is continuously happening and we are making use of that.

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Let us have a look at here at how it works so elaboration when it comes to image text relation.

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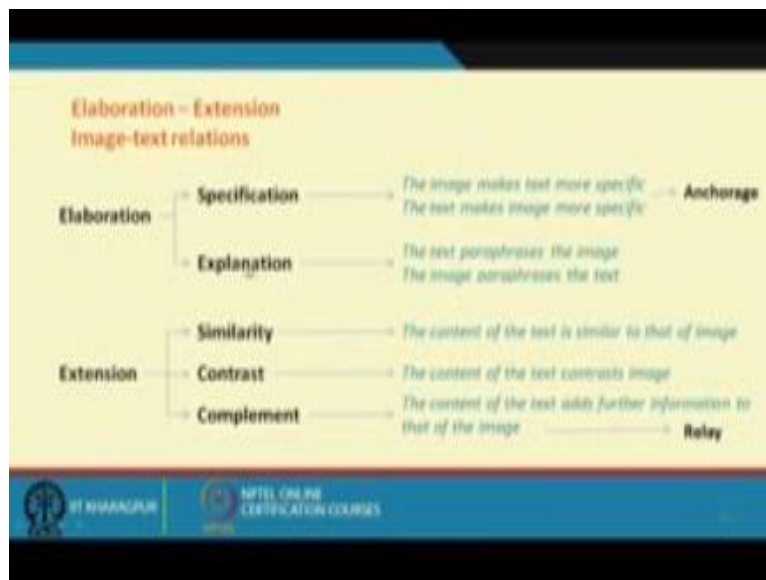
When it comes to image text relation there are two types of relation possible one its image text and image, image relation so when it comes to image text for elaboration we can work in two particular ways one is specification you can specify you know there is a sense of specification so the image makes text more specific image makes text specific or vice versa and other one is explanation so elaboration happens by an explanation to hear the text paraphrases image or vice versa.

So you can understand how elaboration can take place in two ways so one is image is makes the take specific so one is specifying other or maybe the text is making the image specific that is one way of elaboration another way of elaboration is expansion where the text paraphrases image or vice versa. Now let us come to the image and text extension possibilities how does it work it may work based on similarity so where you can understand the content of text and image are similar so that works as an extension there is a similarity between image and text content and hence that is similarity wise it is forming an extension.

Whereas it can also form extension by contrast where the image and text are contrasting and hence that is acting as a extension the third one is complement that is a crew form of extension

where the addition is happening where the content of the image add further information to the text or vice versa the content of the text is adding further information to image so this is what you can have a look at the reading material later as you can see over here.

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There this is what is happening elaboration specification and explanation what is interesting to have a look at here is specification where the image makes takes more specific or vice versa leads to Anchorage the inner imagery there will be forming an anchorage when there is a specification, there is a sense of specification between the two whereas when there is a sense of complement one adds more information to the other the extension possibility there is a sense of relay so one is relaying another. So there is Anchorage and there is relaying based on specification and extension.

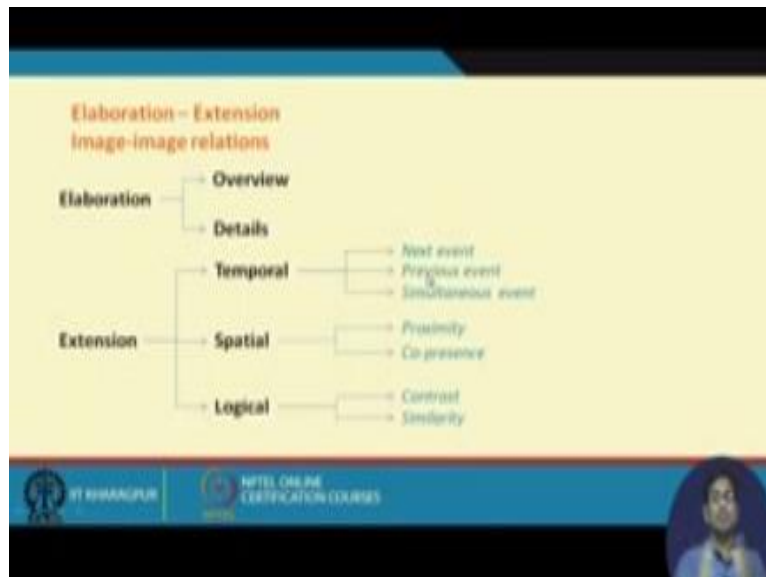


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Now let us move on to the next part where we were talking about image-image relationship, image-image relationship can form which there could be an elaboration based on overview and detail so you are getting overview view order details view an extension can be based on temporal which is a time bouncing based on spatial or it could be based on logical so we will see the next step over here over here.

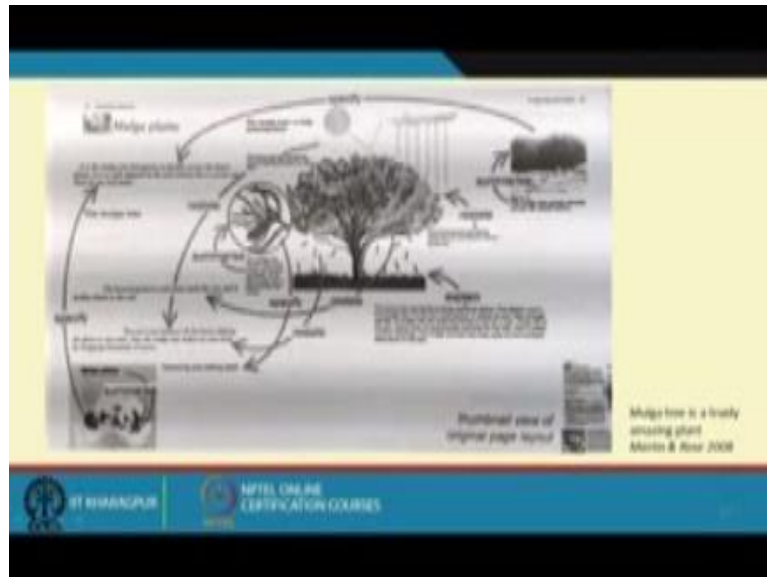
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So the extension possibilities are by the next event the previous event and simultaneous events so that these are the image-image extension which is possible are these one event or after the another so what happens in a sequence of audio-visual or a sequence of images there is a temporality the sequentiality and you understand whether this is simultaneous one or after the other then there could be spatial concept where there could be proximity or co-presents are they in proximity to each other or they have they are present simultaneously.

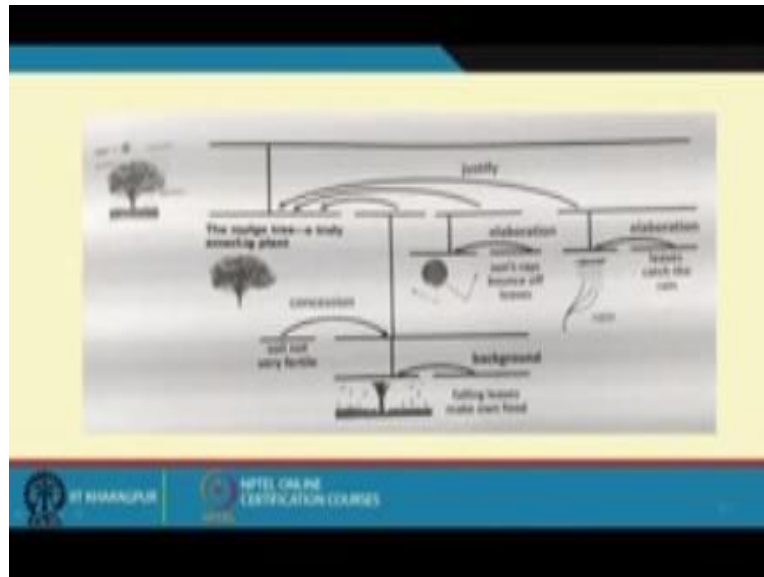
Co-present so there is a special aspect to it and which forms the extension or the third one if we can look at is illogical where there is a similarity and there is a contrast which is similar to the image text consideration and elaboration is have can happen where you are giving an overview of this or you are deep diving into detail so these two possibilities are there with the image-image sitting.

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So let us look at an example over here this is an illustration of a tree or mulga tree and the whole concept was around the mulga tree is an amazing plant and you can see various images in sequence, so here you can see one is specifying the text is specifying something which is happening it is explaining it is restating it is specifying so all of this together in this particular illustration the image and text are connected together by form of elaboration extension or enhancement so these are possible ways by which the image and text and meet together.

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If you see a deep dive over here how that is making sensors say for example this illustration was a part of it the sun rise bounce of the leaf now this is an elaboration which is justifying why Mulga tree is an amazing plant. Similarly the soil is not fertile and the falling leaves make its own food so this give the understanding of all of it together justifying why this tree is good or why this is tree is being taken in to reference.

So this is how when you are designing image and text together keep in mind the Royce's model and keep all the enhancements or expansion modalities which are possible and that will make your designs much richer in future .Thank you students for your patient listening.