

**NPTEL  
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**Course  
On  
Visual Semiotics for Visual Communication**

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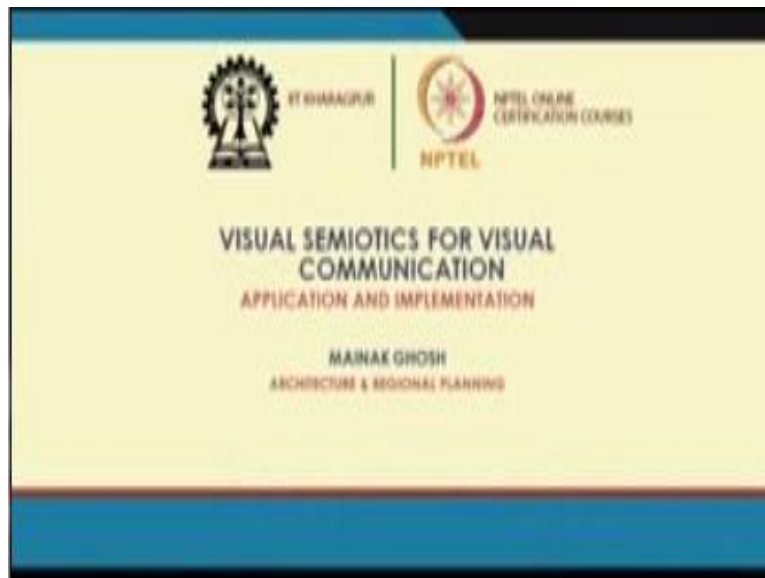
**Lecture 20: Visual Semantics for  
Visual Communication (Contd.)**

Hello students welcome to our concluding lecture for visual semiotics for visual communication over the course of this entire span of different lectures we looked into different aspects of visual communication in relation to visual semiotics we look at how human communication takes place we looked at how after this communication intense full fill if there is an image that I used how do we perceive that.

How do we perceive image in various forms the we looked at some of the theoretical aspects of visual communication which relates to the meaning making procedure and there after we will looked into some of the practical implementations and some of the components of visual communication who they interact with each other so toady our entire discuss would evolve around mostly on some of the application and implemental aspects of visual semiotics and visual communication.

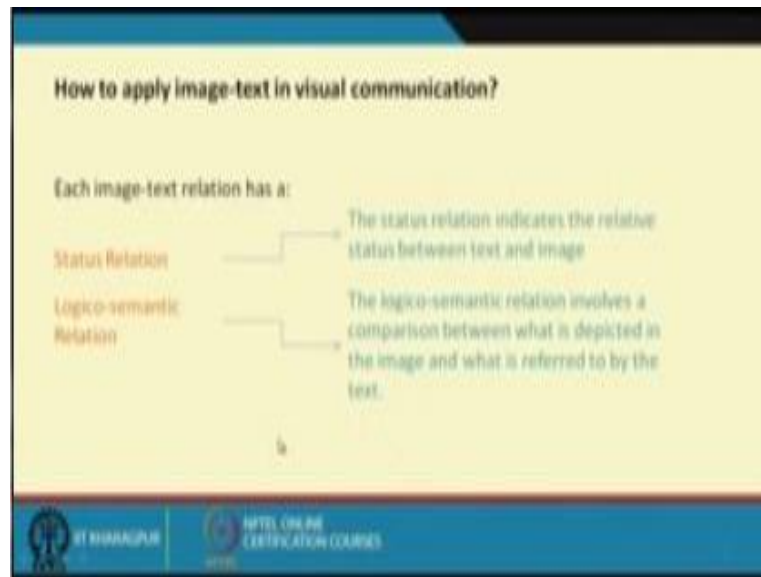
Though this a lecture series ideally this supported by practical assignments or hands on expense would give you better understand of visual communication design by using semiotics but hence this is a lecture series I would be giving you some over view of how these mechanisms could be utilized for your better understanding and designing in further so today's topic if you look at.

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So we will look at the applications and implementations.

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So how to apply image text in visual communication so we have learned that there are two components of visual communication that way it is pretty simply but just this two component make it also complex and this is one of the most subjective domain if our possible which is you know which is research turn and interpreted but thankfully we have this subjects in place we this disciplines in place where we know can look into this particular area or domain in scientific manner and hence can create what apply or implement many of these things which lead to better communicational device.

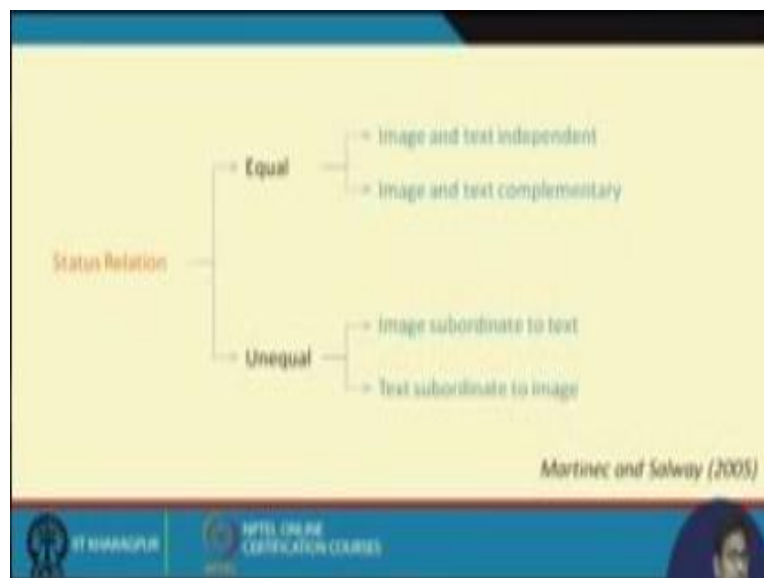
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So now the questions comes that having said we have image and text together last say we saw some of the relationship between image and text and how are they you know what kind of implication they have in terms of relationship now the question comes that image and text how do we apply that or what is the what each relationship as in common so there are two things which are there in common there are two types of relationship between image and text which we heavily bank on when it comes to visual communication design one is status relation.

So one is the status relation between the image and text whether the status is equal or unequal that is the first logical understanding might come into your mind when it comes to putting an image and text together do they have equal status in visual that is one but the second one more importantly is called a logico semantic relationship where we not only look into the status it is not about whether one is there or the other is not there but what we look into is here what is depicted in the image.

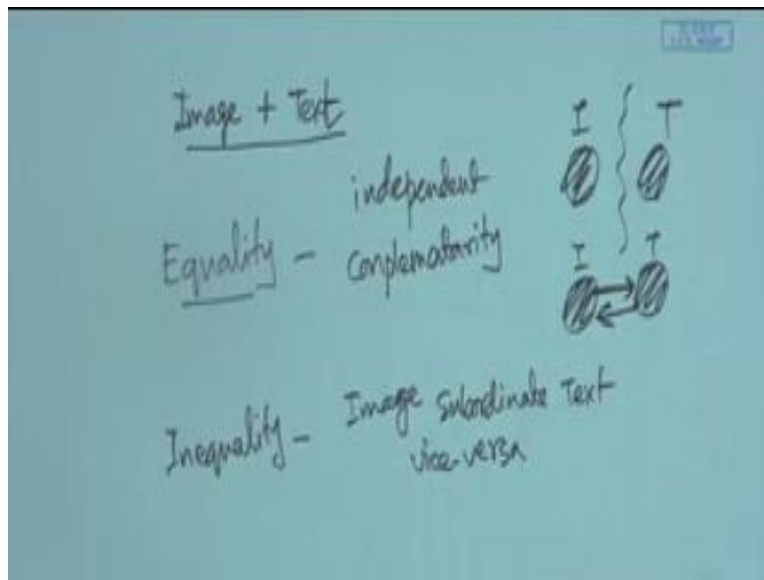
And what is referred to by the text so in a status we look at relative status between text and image whereas in logico semantic relation we compare what is depicted and what is referred to in the text so here comes a question of seeing and perceiving what is depicted in an image is something which will have your own mental model and your own conceptual model to work with so what is depicted in the image as it is won't construct whereas the text will have something which is referred to it and then you see you know you analyze you compare what is depicted and what is referred to what is there in the image and what is there in the text and this contrast or this analysis leads to a whole logico semantic framework which leads us to apply this in a better fashion so let us first look at the first step of status relationship over here.

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So status relationship as I mentioned could be equal or unequal and equal is the image and text are dependent so the first could be the image and text that dependent and the image and text are complementary so equality.

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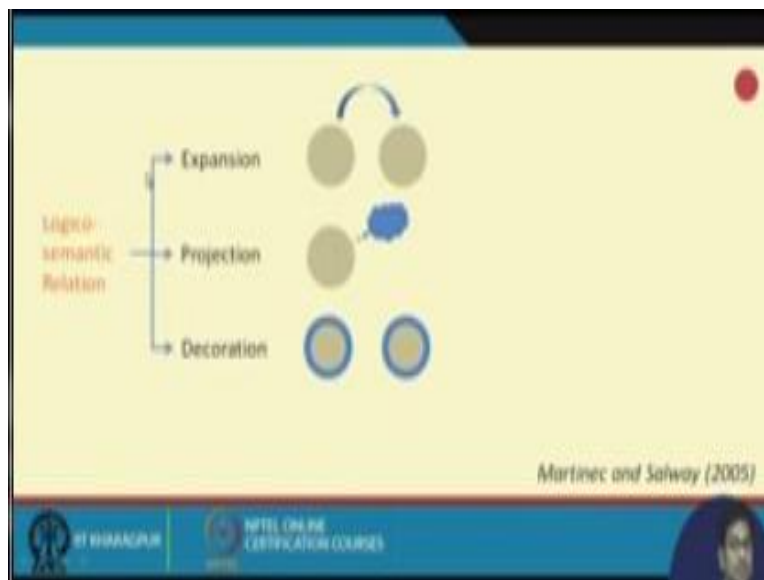


Is achieved if they are independent so if the image and the text so if this is image and txt do not have any relationship they are independent of each other there exists an equality amongst each other so there is no relationship between and hence they gain equal status another way of look at it is when they have complement means they have a complete dependency among each other so when the image text complements each other.

So if this is an image and this a text this complements the image and this complements the text there is a dependency but there is a sense of complementing each other then we achieve equality where as inequality in equal status is achieved when the image you know subordinates text or vice versa subordinates the image so first of all this status relationship you can utilize in your day to day practice in design where you can play with this image and text whether you want to depend separately.

You know you are bring in equality among them or you want them to complement each other or manier times the image subordinates the text or the text subordinate the image so this the status vise relationship that you can use between the image and text when it comes design now lets us come to the next one which we are talking about is the logico semantic approach of image and text let us have a look over here.

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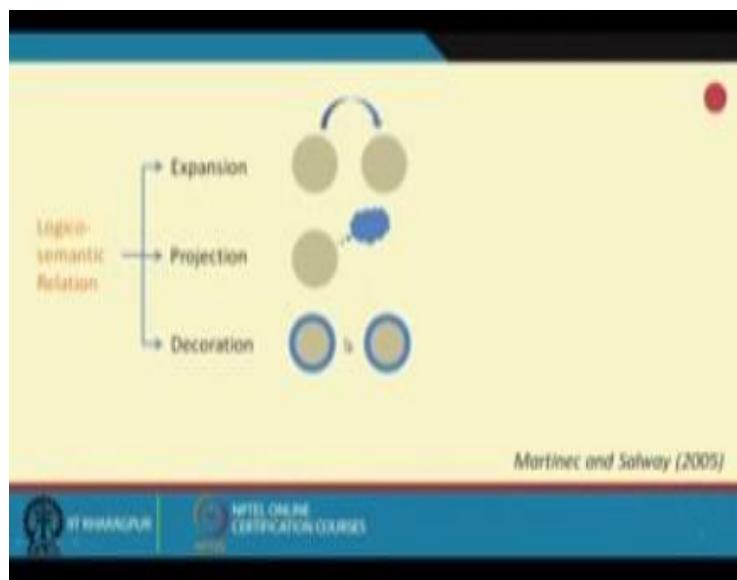
So logico semantic relation or that approach can be done any three possible manner one is expansion we so we have already talked about expansion in your last lecture so you have image and text so one expansion into another so give way to the other one is there and then you are expanding the text as a part of this so there is an expansion which is taking place the second one is re projection the projection of image and text happens in way.

That it is the projected aspect it is the though it the idea it is not the real expansion which is happening say for example if I tell you this term that ram said he won't come or ram said he is late so what is happing ram said is apart in itself but what he said he is late for the class for example so this part is the projected part which could be a texture image or whatever but it is a projection right.

So this is a fairly independent way of connection between the two but this is also another way of connecting where RAM said and then it could be anything right so it is a projected aspect what is being talked about so it could be thought or it could be the speech which we are talking about.

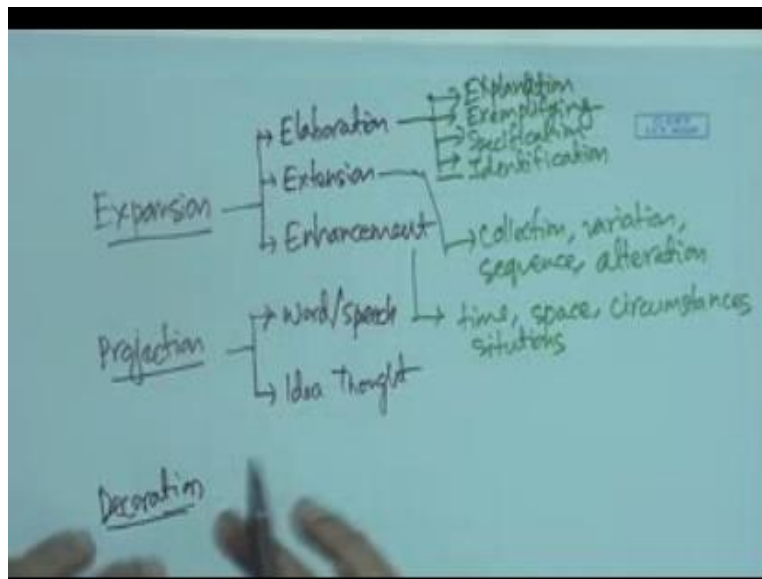
And the third one is the decoration where decoration perhaps has no connection no semantic connections between each other it's a what you say it is a building up individually so diagrammatically.

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If you look at over here it is the expansion that takes place and this is the projection which happens and decoration is an expansion inward or expansion with it but there is no apparent connection between them. Now we will have a look at all of three in separation all of three and then we will go to the further sub divisions of.

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What expansion does, what projection does and what decoration does? So if we look at expansion as we discussed in our last lecture it happens to three possible manner elaboration, extension and enhancement, so these are three possible manners which in which it happens and if we further break down elaboration we will see that many a times they are referred to in different ways one is explanation.

So when you are giving an explanation say for example in other words you are saying elaborating something in other words what is happening or you are exemplary fine that you know for example something else or you are talking about specification some of the things we have already discussed in our last class say for example to be précised what is that so and the fourth one could be identification.

You are trying to identify namely what are the things so this is the way the elaboration works enhancement is nothing but collection of different aspects variation depict sequence alteration etc, so extension works on this particular model whereas enhancement we talked about time, space, socio temporal you know those kind of aspect where it is the circumstances and situations so this is what is depicted over here.

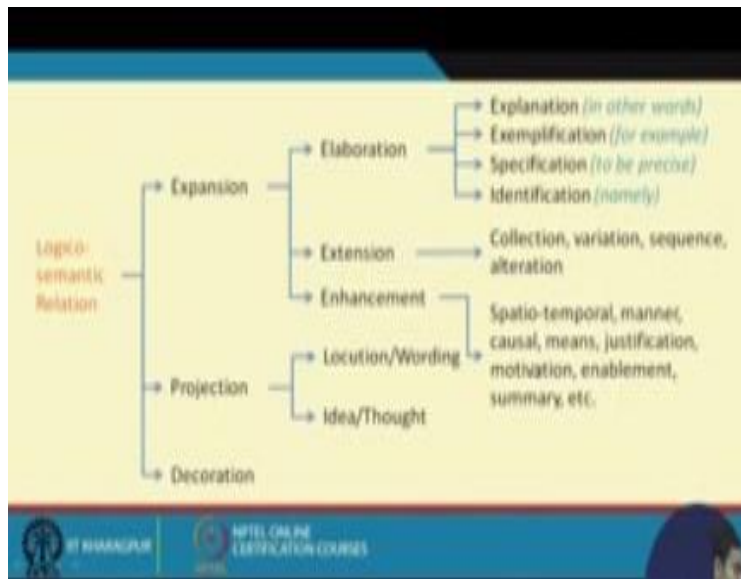


Projection as we talked about works on two mechanism one is the by word or speech so what you are trying to talk about and the other word is the idea or thought, so this is the whole frame work and decoration is where you are subjugating where you are enhancing without any apparent implication on the mean is just adding on it is just and add on which really does not impact the meaning or overall understanding of the message.

So these are few ways in which the logical semantic relation works and this we can utilize in our day to day design where whether we want to do an expansion whether we want to show our projection or whether we want to do a collation so as we have discussed when we where discussion about the history of visual communication till quite a certain point of time which was not very far till first world war.

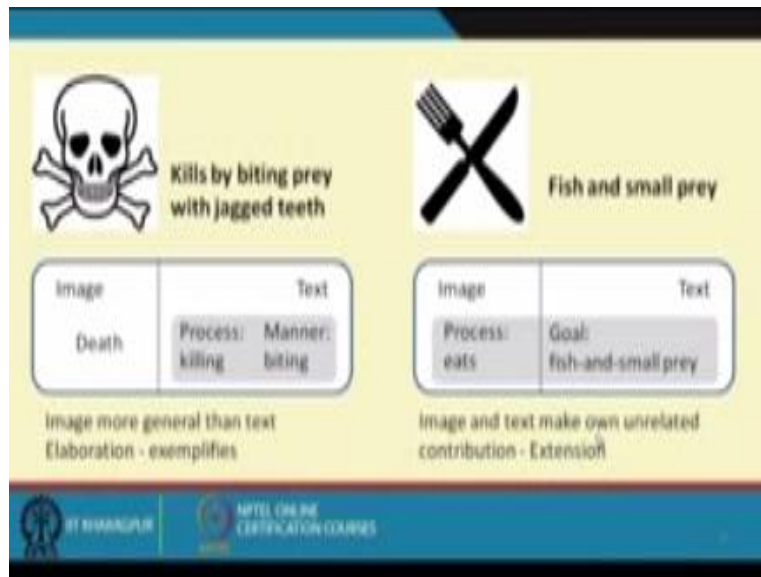
Visual communication designer visual design was completely you know synonyms with decorative aspects of text and image so if you have a image and so if you have a text people will just start put flower and leaves all around and start to decorate them now this does not have any influence any specific influence or the meaning making aspect of that particular texture image but it is an add on which kept on happening. So this gives an understanding of the logical semantic relation.

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Now let us go forward you can have a look at this particular slide in your study material for further reading.

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Now if we take an example over here okay so if you look at this image and text connection you have a image of a skull which a image represents death or danger for that matter and then you have the text which says kills by biting prey which Jagged teeth so there is a process which is killing it is talking about killing and the manner is by biting the jagged teeth and things like that, now here you can see that there is no apparent connection.

Between these two image like this is related to death and this is related to killing but it is not talking about this particular image is not talking about anything in this particular text apart from that it is a more generic formation of the text, so here this is a case of exemplification and hence it is an elaboration which is happening over here, whereas if you look at in this particular image there is a folk and there is a knife and then you say fish and small prey.

So here the image represents eating something to do with eating whereas a text is talking about fish and small prey, now here the image and text make own unrelated contribution so if you look at the second image in the first image and text there was still some kind of connection there was death and there was a exemplification of the death or an explanation of the death perhaps is by killing by jagged teeth or you know biting by jagged teeth and things like that.

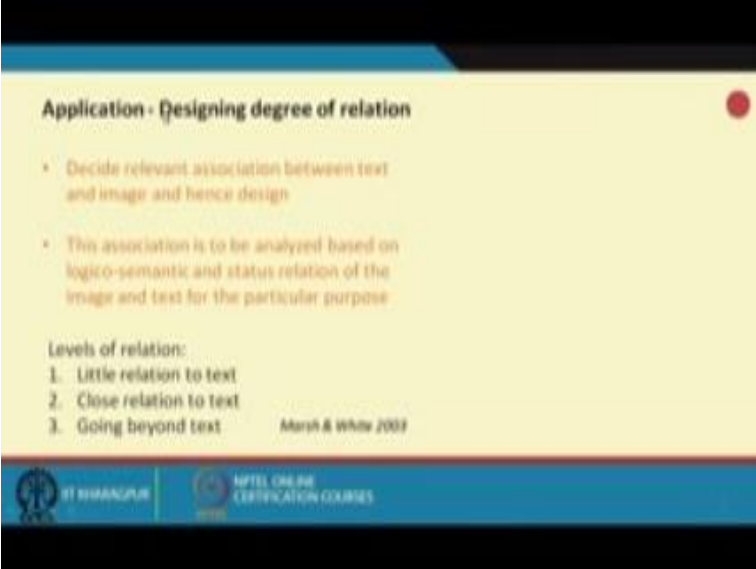
So hence the image and the text is connected by elaborative terms so they have a connection based on elaborations so this is something the way why is example is shown is when you are doing your visual design when you are having different applications in visual communication design keep this in mind that whether you want an elaboration and based on what are you referring to the text is an exemplification of the image or the image is an explanation of what is happening in the text.

So based on this you design or you craft your visual communication design now coming to the second image which we are talking about what you have the image of fork and knife which has something to do with eating and you are talking about fish and small prey now each of these components if you see the visual message elements and the textual elements each of them together are making their own contribution of meaning.

And then bringing them together perhaps is an extension there could be some form of extension which is playing into picture over here where it is talking about a form of eating so that is why this fits in under the extension part of it, so here the process is eating at the goal is fish and small prey so maybe it is referring to certain kind of eating where the target is fish and small prey but when it comes to the visual message together which are having their own contribution.

So it is just a manner perhaps it is just a circumstance where eating is related to fish and small prey some kind of animals say for example, bird or say frog or something like that where this makes sense and this is just a situation this is just an extension of circumstances and hence it is put under the domain of extension so this is how it works in the world of image and text when we talk about that together.

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**Application - Designing degree of relation**

- Decide relevant association between text and image and hence design
- This association is to be analyzed based on logico-semantic and status relation of the image and text for the particular purpose

Levels of relation:

1. Little relation to text
2. Close relation to text
3. Going beyond text

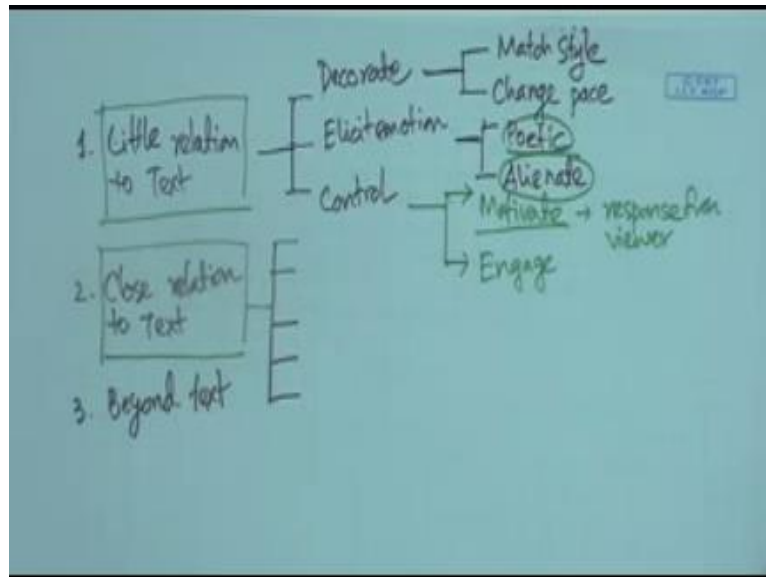
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Now let us have a look at the next part where we are looking at the application and designing degree of relation so there is a degree of relationship also so we have talked about different relationship but there is a degree of relationship also associated when we talk about relationship so decide relevant association between text and image and hence design so this is the first step that you should look at and then this association is to be analyzed based on logico semantic and status relationship of the image and text of the particular purpose.

So this we have already discussed how we should take the approach of designing and now let us look at the degree of relationship with the text and that has a varying capacity that leads to a whole new domain of different attributes related with image and text.

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So first one we will see the level of relation so the first one will be little relation to the text so there could be little relation to text, the second could be close relation to text, and the third one will be beyond text so there is something beyond the text so these are three possible degrees which are possible and if we look at little relation to text which are the situations where you have little relation to text. So the first point which we discussed is when it comes to you know when you are decorate there is a little relation to text.

When you are eliciting some kind of emotion there is a little or less relation to the text and then you have some kind of control you are trying to have a control with the image and then you use this kind of thing, so now coming to decorate if we look at what are the possible ways of decorating you change, you match this type so there is a case of stylization which we talked about or you change pace so here we use decorations.

So what happens in these kind of cases is you are trying to make the text more attractive without having any value to the meaning making process which I have just discussed where your adding on to the text without having any real value, so what you are doing is you are changing the pace perhaps you are you know which was which used to look very dull or unattractive you are

making it more attractive and you know stylized or in other case you are trying to match it with some other existing style maybe if you are trying to match it with the style of the image or when the image and text is together you are trying to pace it up one with the another so that there is no visual or eristic mismatches such so this is where the decoration is taking place. But as you can see in this particular case the relationship with the text is less it is feasible, okay.

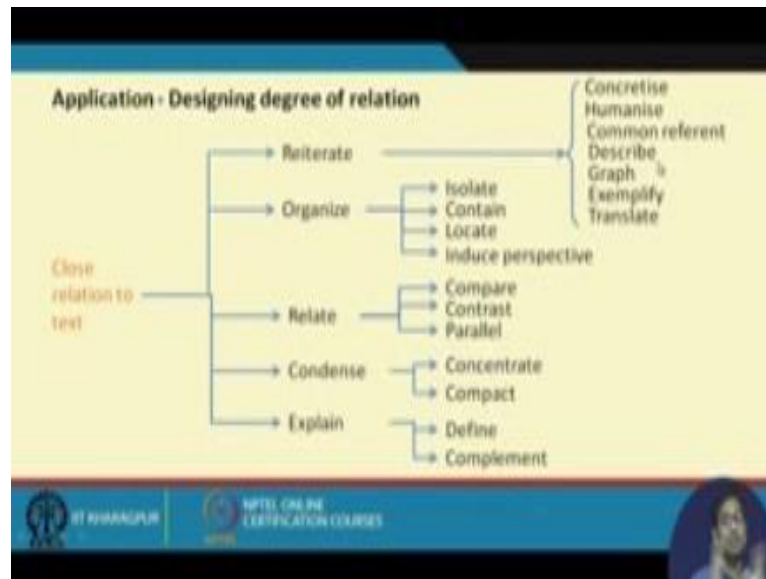
So that is how is one part when it comes to it decorative aspect. Now if we look at the emotional aspect when we are talking about eliciting emotion we can have a poetic nature in place or we can have something which alienates us so we can have our poetic notion and we can have something with alienates, so basically the poetic aspect is the you know the spiritual qualities or the different effects that your object projects.

So there you talk about you glorify that there is profoundness in that and that is being glorify so you have an emotional connectivity over there and of course the image takes a stronger foothold over there and the text receives back so when there is this kind of connection there is less connection with the text and the little relationship with the text. Now let us come to the control aspect what happens when it comes to control when you are trying to control through image and text relation either you will try to motivate.

In case of motivation you encourage some response so you are encouraging some response from viewer or the other case is where you are trying to engage, so where you are trying to engage the viewer. So in case of motivation or engaging by image and text you will find that there is little connection with text you do not go by your verbal mechanism to do that but you go by you know viewing and then taking action there is a sense of motivation where you are you know seeking a response.

So all of these are possible when there is a lesser connection with the text or a lesser degree of relation with the text now let us look at the part where when we were talking about close relation so this was little relation to text, now let us look at the close relation to text how does it work and there are various, various sub divisions for this so I will go back to the slide you can have a look at the sub division at the slide.

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So the close relation to text there we look at reiteration, we look at organization, we you are trying to organize, when you are trying to reiterate, when you are trying to relate, when you are trying to condense the topics and when you are trying to explain something so in all of these case you have a very strong relation with the text and there are further sub division what is reiterating when you are trying to concretize, when you are trying to humanize where you are giving a common reference, where you are trying describe there is a graph which is transforming information.

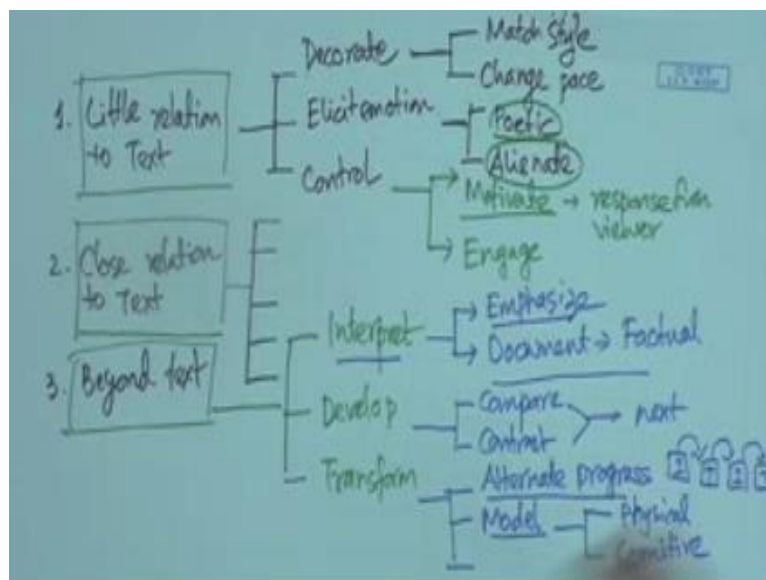
There is exemplification you are translating between different things you are trying exemplify so these are all examples of reiterate there is a text and image but you are again reiterating some that with some mechanism here it is a very, very close relate connection with the text. Let us look when you are trying to organize things so organization wise it could isolated, it could be contained you know you are trying to show what is being contained you are trying to locate something, you are trying to induce some perspective so in these kind of situations it is the organization that plays a major role.



And then it is relationship it compares contrast there is a parallel relationship things like that then you condense you concretize things you make things compact there your condensing and explaining you are defining something or you are complementing something. So this you can have a closer look at ease later but these mechanisms.

When you are find to do all of these things through your visual communication or any one of these things you are bound to have a very strong relationship with your text and what does that imply it implies if you go back to your Royal's model it will imply that there has to be a close conjunctive multi model connection between these elements the participants, process mannerism there should be a close correlation.

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Otherwise there will be mismatch of visual communication. Now let us come to the next level which is beyond the text when you are talking about the things which go beyond text are when you are trying to interpret you are trying to interpret something you are trying to develop something and you are trying to some transforms.

So these kind of cases it goes beyond the limits of text and you do not really rely on text anymore so when it comes to interpretation you emphasize certain things and your document certain aspects so this is more factual information that you are trying to project so this is where you are going for an interpretation mode where you are trying to emphasize certain things in your imagery image text combination or you are trying to document certain factual aspects there comes the interpretation part of going beyond the text.

Then you develop when you are developing you either compare so how do you develop something compare that and then you contrast one against another and that shapes are the next step so that is how you develop and when it comes to transformation what you do is either you can go by an alternate progress, so alternate progress what it means is the image and the text are taking turn so you have image you have text again you have image then again you have text so they are taking turn one of the other they are taking turn for expanding the narrative.

So this is the alternate progress and transformation which is taking place there could be essence of model you are modeling something or transforming something a many of the illustrations are examples of model where you are trying to depict of a physical process or you are trying to develop a cognitive process many of the science and engineering drawings illustrations or cases of physical and cognitive modeling where you are transforming image for a text.

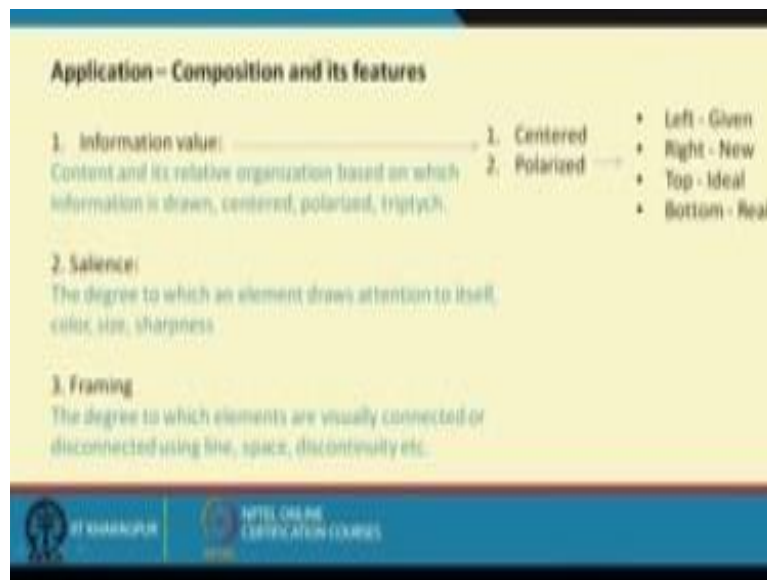
So these kind of combination takes place illustrations for engineering say for example you have a gear system and you are talking about various aspects of it now here you are taking a physical model you are taking physical aspect you are making a model out of it any or trying to project so this is beyond text that is not text to explain what is happening here or a one to one coordination but the image will speak for its own and you are transforming some amount of information some amount of you know there is a transformation which is taking place and where it goes to beyond the text.

Now coming back to the last one which is the text of inspiring or where you inspire where in case of inspire what is happening is you are encouraging exploration of the viewer so this is the very crucial aspect where you are transformation takes place and you are you know encouraging

exploration ion new areas so you are opening up the horizon for the viewer to explore newer areas and this is how you are trying to inspired.

So this leads to a entire understanding of different degrees of connection between image and text and where you can utilize many of them together.

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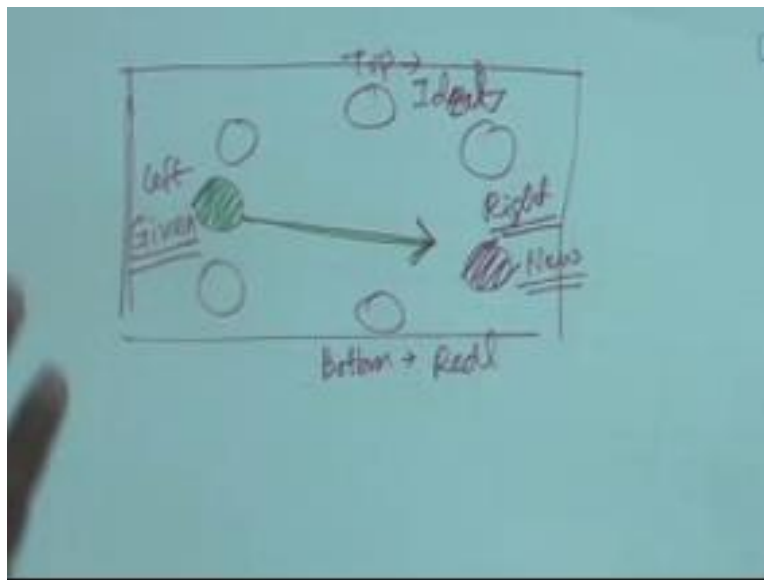
Now let us come to one aspect of application which is the when you have a composition and what are its features so composition has three particular features its has a information value and information value is nothing but owing to its contents and relative organization on with the information is drawn so it could be a centralized organization. So information value is something which you are getting as stimuli in other words.

You are looking at a image and you are getting some stimuli this is the information content that you have got and that is based on purely the organization of this represented participant or the visual message elements and what happening over here it could be a centered composition it could be polarized when nothing is there in the center and the arrangement is around the

periphery so this is polarized to it could be try where you do in a centralized composition but the things which are shifted in the left or right so you have a little bit centrist look at it.

So all of them together form the information content and information content could be primarily of two types one is centered and polarized and within the polarized content within polarized so say for example if we have a look at the graphic over here.

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In a polarized composition what is generally we find that ion a generic situation what is given on the left indicate something or relates to something on the right so what is there on the left is a given is something which we already know or we something 3hich is given and the one towards the right is the new that takes say, so these are the information content of a image when we look at on the left side is given and on the right side is the new and hence the most of the vectors work in this fashion where is a physic create between top and bottom that top represents more most of the time the ideal situation and the bottom represents the real.

So these are various connotations associated with the information content now let us come to the second aspect of application where it comes to composition with degree to so this is call the

salience and that is the degree to which the element draws attention to itself owing to its color size shortness and things like that very important aspect first is the information content owing to its placement you understand you get some kind of meaning out of it you makes you start making meaning and there are set rules for that so you always keep this in mind.

Where is the second part is how do these elements attract attention to our sensor so this is the salience of this is salience which are effect and it happens when to color we talked about many aspects a when we are talking about composition and principles of composition so many of this colors shapes sharpness variation contrast all of it together comes in to picture to draw Attention and the last one is the framing the framing is the degree to which elements are visually connected or disconnected using lines base or discontinuity.

So framing all the visual designers heavily bank on framing but mind it framing is somewhere between connection and disconnection. So if you have a frame around it is connecting between this space, and that space trough it could act as a disconnection between this space and that space to. So it is up to you how you are designing that, but these are three compensational aspects that you should keep in mind. When you play with image and text together and they have their own informational content.

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**Rhetorical Structure Theory (RST)**

- In contrast to conjunctive relations, it is less anchored to step-by-step interpretation of linguistic units, hence supports multi-modality
- Instead more concerned with intentions, knowledge and beliefs of the interactive participants
- Concerns effectiveness of communication instead of analysis of persuasion

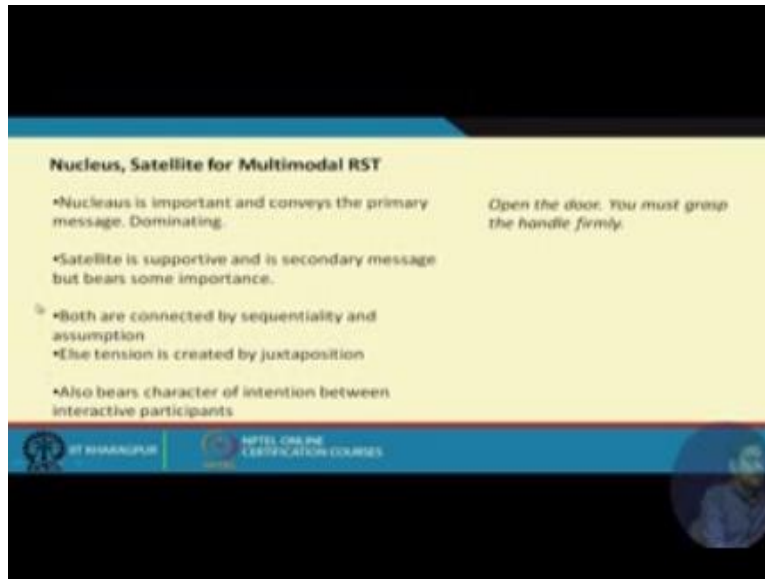
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Now let us go to the next aspect, which is the tutorial structure theory. What it talks about in short is in contrast to conjunctive relations. We have talked about it is less anchored to step by step interpretation of linguistic units, and hence support multi-modality. So in conjunctive multi-model analysis we saw that we are going step by step with the linguistic units. So if we say the boy chased the dog we are going by the step by step linguistic units. And then drawing a comparison and drawing a tie between them. But in rhetorical structure theory it is taking a different approach.

The approach is instead it is more concerned with intentions, knowledge, and beliefs of the interactive participants. And concerned effectiveness of communication instead of analysis of persuasion, so in other words what is happening in rhetorical structure theory is that in contrast to rises model here we are not playing too much emphasis on the represented participants on the things on the small units which are being either shown or talked about. Here instead the emphasis is more on the about the interactive participants. That is the communicator and the receiver and there intension knowledge, and the message, content which the message indent is playing a major role over here.

So that is the entire domain of the rhetoric structure the theory which in short,

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**Nucleus, Satellite for Multimodal RST**

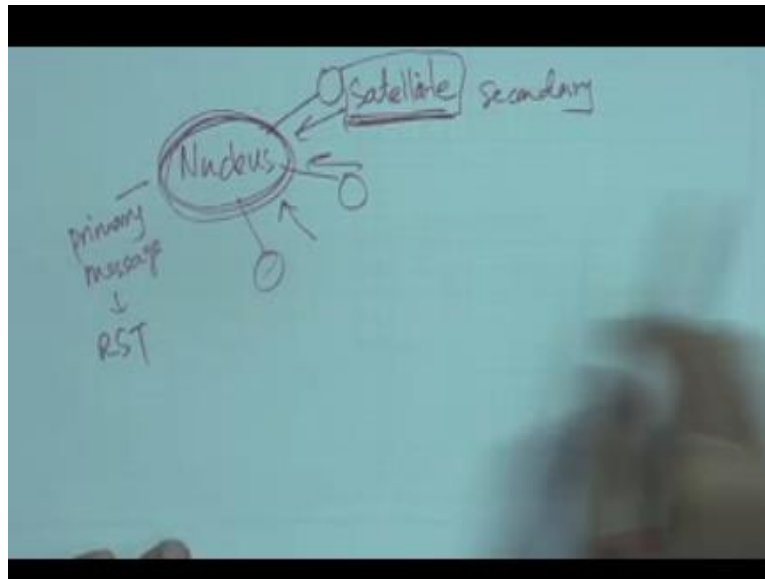
- Nucleus is important and conveys the primary message. Dominating.
- Satellite is supportive and is secondary message but bears some importance.
- Both are connected by sequentiality and assumption
- Else tension is created by juxtaposition
- Also bears character of intention between interactive participants

*Open the door. You must grasp the handle firmly.*

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And if you see the rhetoric the multi-model rhetoric structure theory there are two things which plays over here.

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One is the nucleus it will always have a nucleus, and it will have some satellites so this is the model by which the rhetoric structure theory works. So nucleus is the part which is more important and dominant and it will convey the primary message so this is the primary message that you will get. In RST whereas the satellite is lesser important and but it will provide some secondary message, that will work towards this nucleus. So that is what happens when it comes to this kind of model.

So let us take one example, open the door you must grasp the handle firmly. So this is a linguistic example we are looking. And when you say open the door this itself is a nucleus it is not relined on another form. This is the primary message open the door, and then you are having a satellite which is the handle firmly or things like that. So if we take of one with the other open the door it is still conveying the primary message. But if we take of nucleus, grasp the handle properly it does not convey the primary message of opening the door.

And together they might be conveying important message say for example this is a instruction during earthquake or some kind of situations. If you do not have the connection between the nucleus and the satellite it is last so rhetoric structure what is on the principle, of looking into



nucleus and looking into the satellite. Which is a very, very strong point for communication and you should always design your nucleus and satellite. Hence forth and design accounting. So both are connected by sequentially an assumption,

So in other words what it means is rhetoric structure theory is dependent on sequentially assumption. So there is a and sequentially assumptions is a kind of assumption comes in the picture as you can see in the example that there is a sequence open the door , and for that you are asking some kind of action or satellite is subs gating that. If this is not happening if there is a random step deposition there will be a tension, which is created in imaginary.

Many of the visual artist often do that so, adjust the position without having these nucleus or satellite in a particular sequential arrangement will create some kind of tension within your image that has been. And also bears the character of intension between the interactive participants so that we try to understand that RST is about the intensions of the interactive participants. Or the communicator and the receiver here we get a sense of that by the nucleus and satellite. Identification we can get the nature of your intent.

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**Nucleus, Satellite for Multimodal RST**

- \*Nucleus is important and conveys the primary message. Dominating.
- \*Satellite is supportive and is secondary message but bears some importance.
- \*Both are connected by sequentiality and assumption
- \*Else tension is created by juxtaposition
- \*Also bears character of intention between interactive participants

*Open the door. You must grasp the handle firmly.*

*Break the window* *Break the window*

The slide features two side-by-side images of a person in a blue shirt breaking a window. The left image shows the person's arm reaching out, and the right image shows the person's hand firmly grasping the window handle. Below each image is the text 'Break the window'.

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So we can understand this is an instruction this is a form instruction for something. It is going from the communicator to the receiver for a situation in an emergency. It is asking grasp the door properly but one without the other will not make sense. So this is in short rhetoric structure does let us look at the example visual example over here, here if we have so both of these two graphic has the intension, which has the intension of break the window. But if you look at the graphic now they have two different imaginary breaking the window in two particular fashion.

So you can defiantly figure out the intent now, so you can see the nucleus is breaking the window definitely. But the satellite also hence to a very, very leads of the nucleus and satellite together is conveying a very important notable very important information. About the nature of convinces between the communicator and the receiver, that brings us to the end of this particular course. We have talked about varies aspects of visual communication design in terms of semiotics and all of them need together when you start designing your next assignment,

Or your next project keep all of the points we discussed in mind and I am sure that your visual design would be a much better enhanced design with suffices three things which we talked about it will be a more effective more off communication it will be more effecting and it will be more engaging for your viewers. So hope you have enjoyed that course I wish you all the best for your future thank you.