

**NPTEL
NPTEL ONLINE CERTIFICATION COURSE**

**Course
On
Visual Semiotics for Visual Communication**

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**Lecture 08 Visual Semantic For Visual Communication
(Contd.)**

Hello students welcome back to our lecture series on visual semantics for visual communication.

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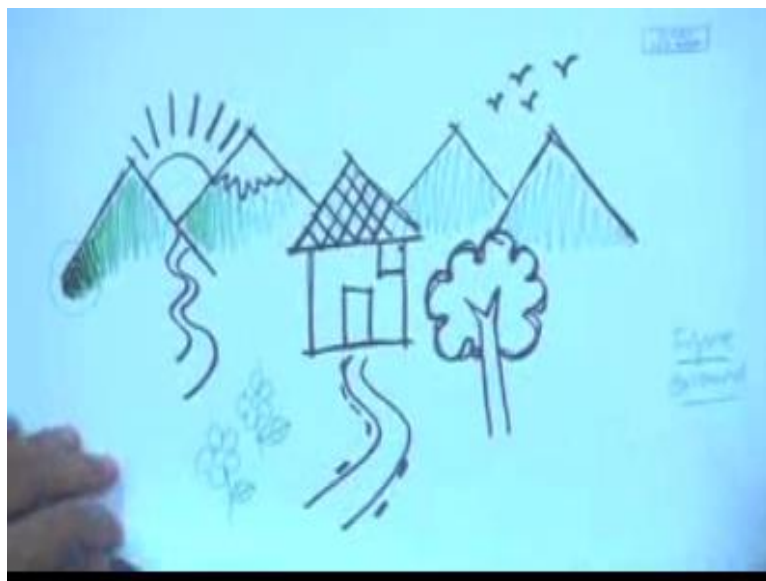
And today we will discuss further in accordance with our last discussion where we were discussing visual composition and various elements and principles of visual communication, we discussed about various elements of design composition already which consists of points, lines, shapes and forms, textures, patterns, and color and color again could be broken down into hue value and saturation.

So all of these elements together in combination or in exclusion in various combinations all of these elements together form a visual communication and we have explained this in terms of in accordance with drawing by a child whereas as a child you would draw houses and mountains, some trees, and with some peeping out from the mountain. So these are very basic composition we have all very familiar with, we perhaps also have drawn ourselves, we have seen at some point of time in our lives.

And that is the same example I am taking and, you know making understand and making you aware of various elements and principles of visual composition. So having said or discussed about various elements of visual composition, now the question arises how do you put together these elements or what should be the logic, what are the loss, what are the theories or what are the principles which are working in the background all the time and bringing them together to form a visual communication or composition.

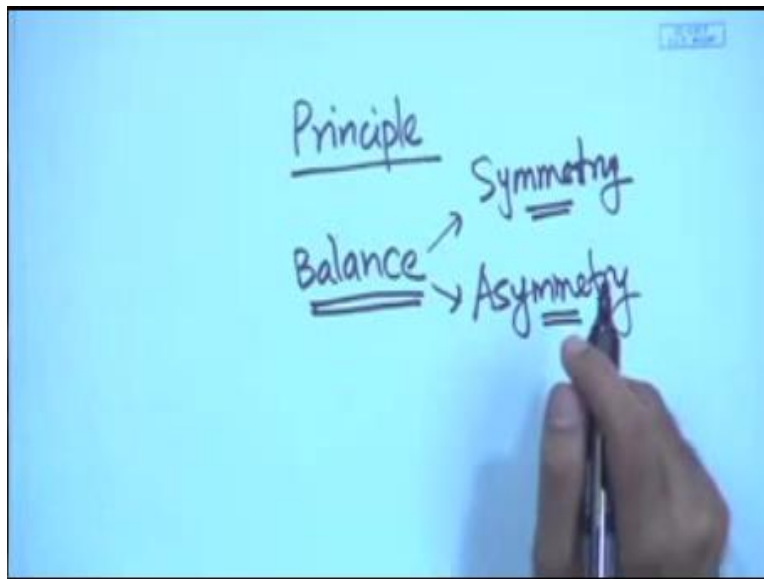
A visual composition is essentially made by a particular individual for some amount of communication or information to flow from there.

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So if we refer back to this particular drawing this is the drawing we were discussing and I will take it from there for our discussion for principles of visual communication. So the first principle that we are going to talk about.

(Refer Slide Time: 02:57)



The first principle we are going to talk about is that of balance. So as the word indicate a balance is something which brings equilibrium. So a balance is related to equilibrium or stability of essence of stability. So any visual composition the very first thing that a communicator tries to achieve is balance, manier time the communicator essentially or intentionally creates an imbalance within the visual composition we will talk about that a little later.

But ideally there are various visual balance which are indicated or which are transacted or which are enacted upon in a visual composition. And balance could be of various types, they could be symmetrical, so there could be symmetry and there could be asymmetry so there could be a symmetrical balance coming into picture and there could be asymmetrical balance coming into picture for example if you if we look at this particular.

(Refer Slide Time: 04:26)



Drawing again and try explain balance in this particular composition so as a question I would ask that do this composition with balanced if I show you this composition does this composition seem to be stable does this composition seem to be equilibrium in a state of rest probably the answer would be yes because it relates to certain qualities of balance and these quantities of balance are there is a sense of symmetry.

So I take an axis through this so if I make an axis like this I could see an asymmetrical layout or I could see a symmetrical composition here which adds on to the quality of balance over here so if you look at this particular composition now we see that the left side of the composition and the right side of the composition are more or less in a symmetrical manner however now at a closer inspection you would see that there exists asymmetry of course there exists a symmetry there is a sun peeping out here there is no sun over here there is a tree over here there is no tree over here so there is no one-to-one correspondence along this axis but still a sense of balance is achieved and this is what is called asymmetrical balance we talk about balance using asymmetry.

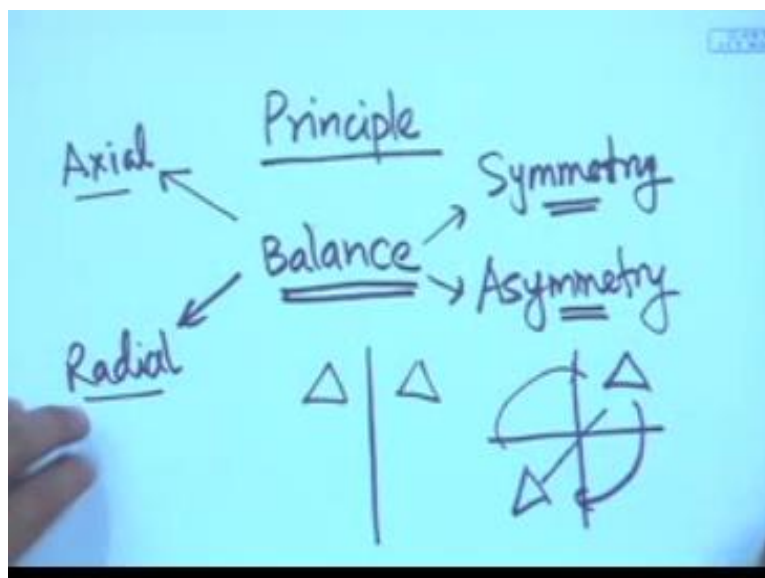
So you can see that this sun perhaps is being balanced by these birds which are as such not correlated to each other or not congruent to each other however they are balancing this or

perhaps the tree is being balanced by this stream or these series of flowers over here so there could be a sense of balance with asymmetric so it is not always essential that you will have asymmetrical balance to everything on earth to be symmetry as you might be aware I manier times ask my students to go out and look into the leaves and flowers.

If you look into two leaves of the same tree not even two leaves look at the same leaf look at it is access and look at both parts both are asymmetric they are dissimilar and if you look at two leaves of the same leaves they are very dissimilar so in other words in nature we always experience a level of asymmetry yet we always experience a sense of balance.

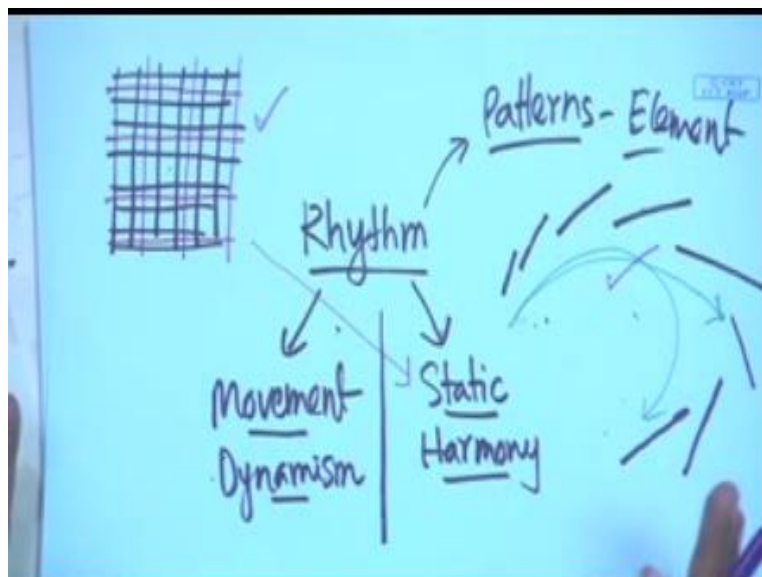
So any visual composition because we grow up in nature in the environment around us and if we see around us this kind of a set up our visual composition also as to ornery this particular principle of balance where we have symmetry and symmetry both in balance and both having equal weight age in our visual composition and could be used in design as and when it is required so a matured visual designer would utilize this concept of symmetry and asymmetry now let us talk about another aspect of balance.

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And this aspect of balance would be axial or radial so there could be axial balance and there could be radial balance so as it is understood that if we draw an axis and if we have balance form based on that particular axis that relates creates an axial balance whereas if we have something based on radiance that creates a reveal balance in place, so these are based on geometric variations of balance based on how you are placing you elements within the visual composition. And we use this particular principle for it is for achieving its equilibrium. Now let us talk about the next vary important and very fundamental principle which we experience many a times in nature which is fundamental to nature is.

(Refer Slide Time: 09:15)



Rhythm so there is rhythm in nature DC rhythm all around us when we are talking when we are speaking when in a visual field easily rhythm taking place and if we again refer back to this image how rhythm is coming into picture we see the mountains there repeated so rhythm has a notion related to repetition so there is a repetition of this particular form there is a repetition of this particular form.

There is a repetition of this lines there is a repetition of these lines which creates a sense of rhythm there is a sense of harmony there is a sense of flow and there is a sense of repetition

within that so our rhythm is achieved in a design many a times rhythm leads to movement or dynamism, so many a times rhythm leads to the movement in a particular graphic or a visual communication design.

And many a times rhythm leads to this static nature or leads to these static harmony as you might say, so it may create a movement say if I use this kind of lines in a particular composition as you have seen I have used certain elements in a particular order in this particular space so I have given space within that this line and space that is all element wise it has got only line and space but because of this repetition this is creating a sense of rhythm and a sense of movement.

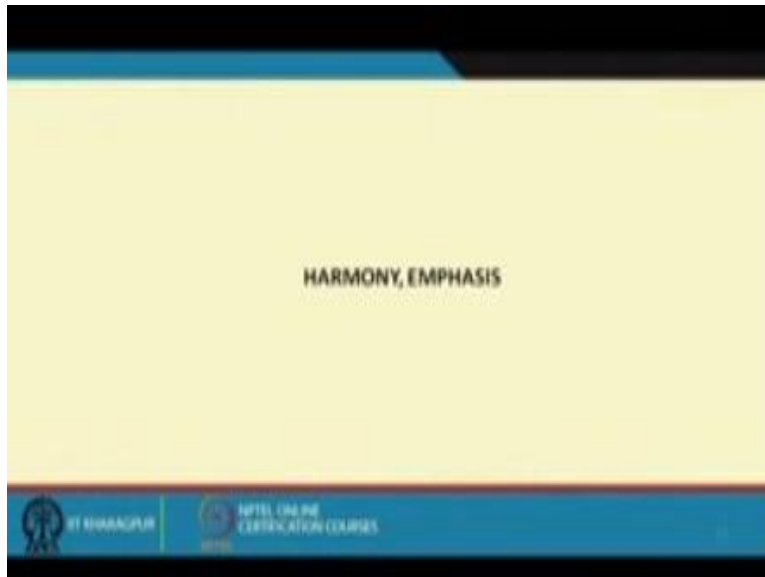
And a sense of dynamism over here whereas this same rhythm can create a sense of harmony say we add few more lines over here so it creates a sense of harmony now it create a sense of statics so there is rhythm which is happening there is repetition which is there but that is creating a static harmony which is also very prevalent when rhythm is used in terms of creating patterns, so rhythm is many a times used this particular principle is used to create an element of patterns where say.

For example you can see this grid in this particular page so I am repeating the lines and it is creating a pattern so this creates there is a rhythm, there is a rhythm of lines and let me add one more line here so I am adding this red line in every alternate box so I have added this red line in every alternate box and I have added this purple line in every alternate box here.

So to get the they created rhythm, there is a rhythm in this particular visual composition because of this repetition of certain form or certain lines this particular rhythm is created and however look at this particular image which I have shown which creates a form of movement and dynamism whereas if you look at this particular form it creates a sense of static-ness and harmony.

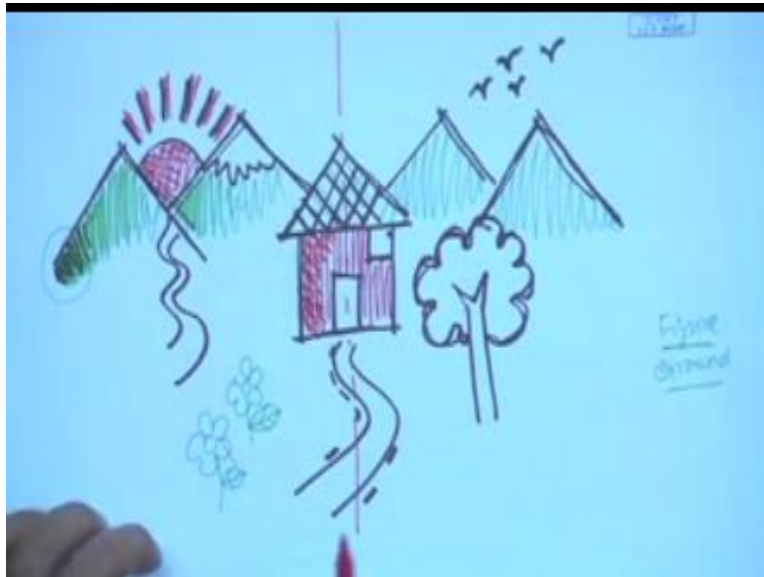
So rhythm act both ways in creating movement creating a very dynamic approach within the visual composition at the same time the same principle could be used for creating a static nature.

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So now we talk about something which relates to harmony and emphasis so this is something we often relate as visual composer or when we talk about visual composition we try to create a harmony which we already talked about the rhythm proceeds to creating certain amount of harmony so there is a sense of harmony in the particular graphics so if we again refer back to this particular image.

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There is a lot of rhythm happening there is a lot of elements being used there is a sense of balance all of it is creating a harmony in this particular visual composition however we also need to emphasize certain things in this composition. Otherwise the principle principally we are not really trying to communicate our given answer to one of your questions. So now if I show you back again this particular graphic if you look at this particular graphic and we talk about emphasis what is that one thing or two things which are creating an emphasis in this entire drawing.

Perhaps it is this sun so my notion of emphasis could be in this sun or it could be in this particular house so there has to be some amount of emphasis so you can see now I have taken help of hue to create an emphasis within this particular composition. So even till sometime back this particular composition was lacking was very much harmonious but as soon as I started adding hue and a certain amount of elemental change to this particular composition it is leading to an emphasis of a particular point.

So this is a very key discussion that we are doing about visual composition when it comes to visual composition always within mind the space that you are providing as I mentioned in when we are discussing space in terms of elements you will have a ground and you will use several

figures on this ground using various shapes, lines colors, textures extra so we will add on you will keep on adding on this thing in your visual composition.

So that is when you are designing when you are observing you are also witnessing all of this things are a harmonious visual in stimuli hitting you and you are observing all that in your perceiving that so now the question arises if it is all harmonious if it is all static what is that, that you are focusing on as a visual communication designer it is very, very key for one to understand whatever the figure is doing or figures are doing whatever the ground is doing If it is all ultimately trying to emphasize on a particular message.

So now you see our previous discussion about cooperative communication human communication all of that is boiling down in to some of these principles where we are talking about various key elements and principles coming together to service or to function to get at to these human communicational needs. So RVB able to share something RVB being able to request something RVB able to inform something or respond to our particular request or a need or a question.

So in order to achieve this intents or there could be other intents as well there could be social intention there could be communicational intention there could be differential intentions in order to satisfy all of them are we being able harmonize them in to one context RVB able to harmonize them because it is not jade to the viewer jade to the recipient at the same time you will have to keep in mind that you have to emphasize on one nor two key informational need that your trying to achieve to this particular visual composition.

In other words whatever element that you are using in this composition be it figure be it ground they should all work in unison to create an emphasis towards the message, ultimately it is the message it is the informational content that we talked about when it comes to visual condition design. We talked about that yesterday how the visual communication design impact people the knowledge behavior attitude and then again that affects visual perception to certain extent. So that creates an understanding of harmony and emphasis when it comes to visual composition.

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Now we look at another very t aspect of visual composition that is the contrast so if we refer back to this particular image again if we refer back to this particular image.

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We see I have used some kind of hue or textural quality and why have done that I have try to create a contrast so a contrast relates to the difference between one and the other as we use contrast colloquially also it cost the difference it enhances the difference it enhances the difference between two entity say if you look at this particular graphic now initially we started with the very plain flat drawing where we just used few lines few shapes certain amount of texture we started from there but now we are using hue and other elements to create some amount of contrast and this contrast is creating a difference of this now with the rest of the drawing.

So the contrast is creating a different between this and that many a times contrast relates to the quality of light, relates to the quality of shapes and shadow at that works, towards creating contrast, so contrast is an essential element. The essential principle we used and contrast is such as scheme which cuts across elements and principles so we add if you see at actually.

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We used some of the elements to create contrast so we used the color, we used the texture, we used the lines to create the contrast over there, but that essentially solves a principle the principle is we are trying to create a difference and act as a differentiated between entities, in order to emphasize, so why we used contrast over here is to emphasize on the house not the other things so even though I have used the same view for the sun.

And house by using contrast now I am slowly pin pointing on the emphasizes of the house and not the sun so think and see how various differences could be created by these kind of principles been used in unison in contrast to each other or in accordance with each other that used many attends all the time.

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So next thing we talked about is this size and proportion either principle when we talked about principle, principle as such, so the size and proportion concept of the visual composition also is very, very important another essential element or another essential dimension to the principle is scaled. When we talked about size, and proportion the size and proportion so they are all connected with each other, so here if you look at the particular composition.

There is a house and there is a tree do you relate to them by size, so if I now draw a human figured. Which is like this do you relate all of together is there a size vise harmony which is happening over here perhaps not so this size of elements in a particular composition and how you are utilizing the size. In your particular composition also plays a very, very important role when it comes to visual composition.

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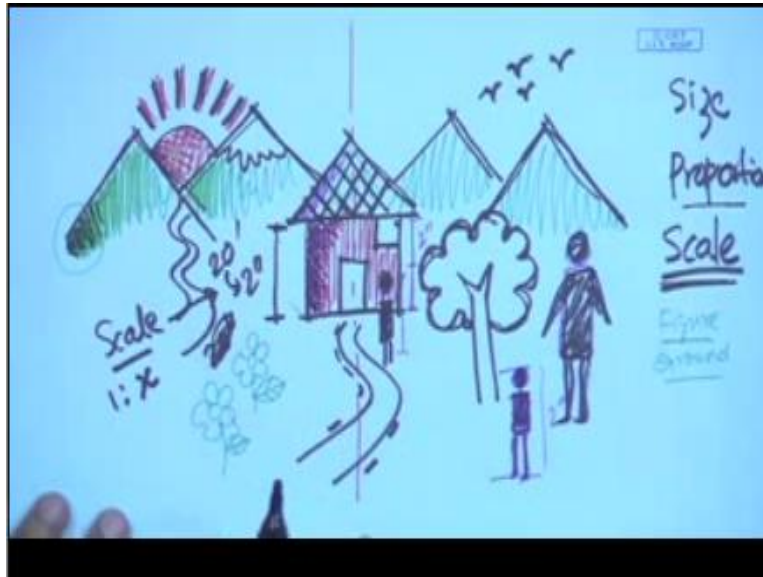
So stay now I draw a person of this particular size, I am using a component of size with respect to see if I am using one, one and a half inch say, I am using two inch for this, I am using one and a half inch or two inch again at this level where is, I will use I am sorry let me use this particular pen I am using another human figure here which is obviously much lesser in size compared to this human figure.

So that creates us a sense of balance, a sense of harmony in this particular graphic so this is the importance of size in your graphic and the size relates to proportion so if we draw a human figure this big in your composition say we do not go by this human figure, we go by this big human figure. In our composition there the proportion is lost.

Isn't you immediately say this particular image or composition lacks proportion it lacks, it is imbalanced in terms of size, imbalance in terms of size refers to as proportion so classically it has been found that proportions which are relating to golden proportion seem to be a much regular proportion in use which looks pleasing to the eyes and which is used I mean which is observed in nature in prevalence.

So many a times, many proposition are referred to, are many preposition crafted in accordance with golden preposition However if we look at this particular painting.

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Again there is as sense of scale, the third one what which we used is a scale so we understand that there is scale that we are associating with this particular graphic ,so this scale here is how is definitely two inch hours ,it is not a toy house we are talking about here .We are trying represent the real time house, which could be 20”actually sorry, it is a 20”feet house which is by represented by 2” over here and based on that professionally we changed other element.

In this particular composition and what we are essentially trying to achieve is scale by going this, so a scale here we are using 1: X scale those who are in the profession of architecture are very prevalent with the scale of 1:100 or 1:200 or interior design, these kind of profession are really on scale all the time where you are actually scaling down a real time dimension, into smaller dimension and the principle or the method applied here is the noisier scale.

And scale relates to size and size relates to proposition, so you achieve a proposition relating to the order of sizes or relating to the arrangement or incorporation of different sizes together. So

this brings us to other key principle which needs to be looked at talked about, thought of when it comes to visual composition. I am achieving the right proportion in the visual composition is the scale correct are the size in accordance with each other or for that matter what is the size of the media that we are using that particular visual composition.

So that breeze us to end of discussion of some of the principles of visual composition ,so by now we are accounted with different elements of visual composition and different principle of visual composition and all they, these coming together forms a visual composition which is used for visual communication. And this particular composition what essential we are trying achieve which have already repeated .I am repeating again what we are essentially trying to achieve.

Through a visual composition is to communicate certain amount of information, there is a certain amount of idea which is their certain amount of information which is there, there is a message, there is a observation that I am trying to communicate to you using a visual composition. Now the point comes how do, you develop a visual composition, which serves a communication mode in an effective fashion otherwise there is no point in making a visual composition.

Isn't so when we are talking about visual composition for communication that means visual composition for visual communication are we are designing a visual communication we need to keep in mind all the elements we have talked and all the principles we have talked about and how they are coming together and playing with each other .This needs to be practiced, this needs to be learned, this needs an education and understanding.

And hence visual cement is particular course equipments us to understand the hidden aspects of visual communication design and visual perception how it works, why it works various method logistics revolving around it and the meaning that it cause so this particular subject deals with that, but there are different other courses available which specifically talks about visual literacy, visual language, visual education.

Which is detracted, visual design so that brings us to the end of today's lecture hope you are enjoying this particular lecture series and see you soon again with next set. Thank you very much.