

**NPTEL**  
**NPTEL ONLINE CERTIFICATION COURSE**

**Course  
On**

**Visual Semiotics for Visual Communication**

**by  
Prof. Mainak Ghosh  
Department of Architecture and Regional Planning  
IIT Kharagpur**

**Lecture 09: Visual semantics for Visual Communication  
(Contd.)**

Hello students welcome back to this course on visual semiotics for visual communication.

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We have so far seen many of the aspects related to human communication visual perception how visual perception effects with human communication what are the motifs of human communication and so on, we also looked into how visual compositions are created when we talk about visual communication visual perception essentially we are looking at some visuals around

us and these visuals around us are nothing but agglomeration of different things coming together they are all together and that is what we are perceiving we are seeing and we are processing in your brain and while we are doing that what we are experiencing is some of the elements that we discussed some of the elements of design or visual design or visual communication different authors different subjects different experts are term them differently.

But at the end of the day the idea is certain components coming together termed as elements form the form decomposition or forms the arena forms the field from the visual field foreground, background all of them together creates a field of vision and based on that we receive those inputs and hence we get sudden communication done through it so that, that is what happens in many of the cases.

Now the essential question that arises is how with all these knowledge with all these components together we are creating things now there are various professional areas there are various individuals there are various experts there are various organizations who harness who banks on this visual communication say for example, advertising industry, advertising industry utilizes different media they advertise using a print ad the ads which come out a newspaper on Bill boards on magazines various are the banners, posters and things like that.

So these are all print media which comes out advertising agencies come up with that they come up with audio-visual media or motion picture media which are the jingles the advertisements which come on the television or it comes on the mobile phone or it is in a gif format in a movable format which comes on the on the computer as an advertisement so that there could be varied medium in the future there could be newer medium with development of newer technology coming in newer media might come into picture and there could be different other forms of visual communication.

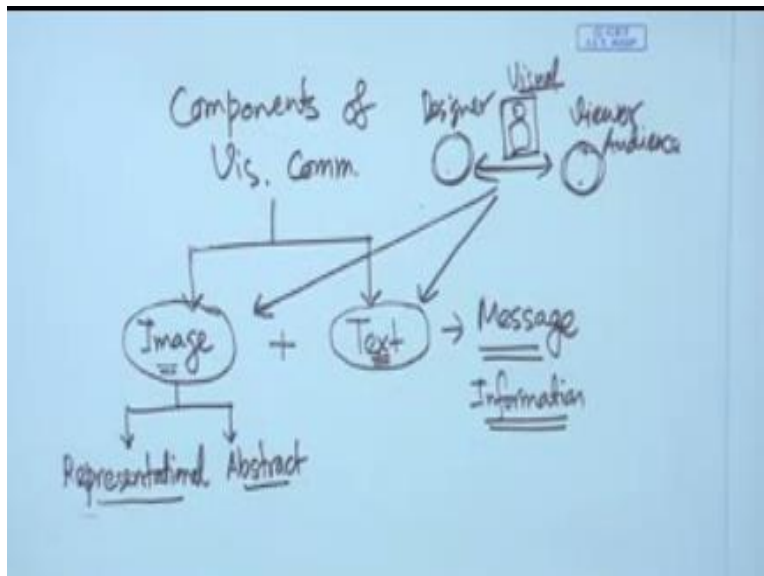
So media is no bad it cuts across media but what is important for us to know is two things, one is what are the different professional areas which bank on to this visual communication as such because many of you may want to explore some of these avenues in future as an extension of this learning and the other aspect which we should learn so one is the professional area professional

aspects how it works in real time in real world and the other aspect is to understand the theoretical understanding of this how this is utilized or how this could be realized in reality what fundamental should be used to design it to make it visible to implement it these two are two things which we are going to talk today and essentially there are four professional areas we will jump on to that in a while.

But before we do so one essential thing you have to understand is what composes a visual communication or a composition when it comes to communication or the semiotic aspect do it many a times have used semantic and semiotic you know irreversibly I mean they are very reversible in nature many a times they are used synonymously but there is a difference in the next lecture we will talk about that there is a difference between semiotics and semantics.

But colloquially speaking many a times they are used in place of another one another, so let us move on to now to the components of visual communication. So when we talk about components of visual communication.

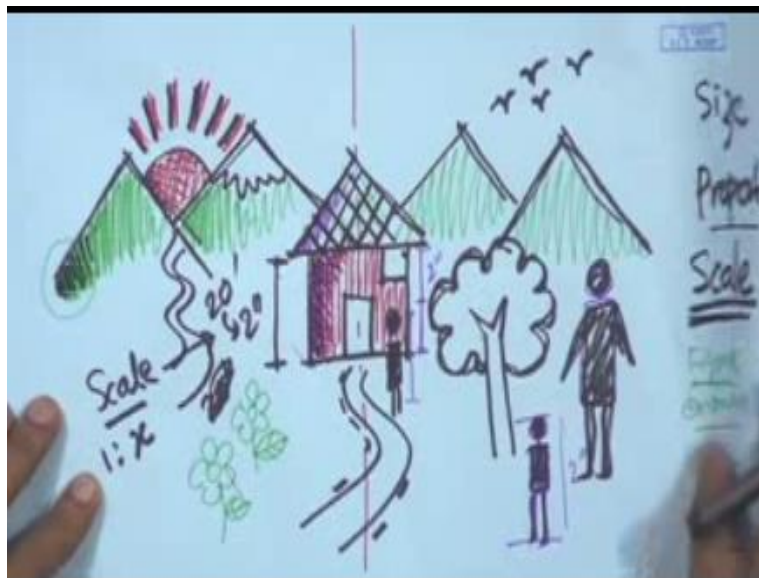
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So the components of visual communication so that has two aspects, one is the image aspect and another is the textual aspect, so whenever we look into a visual composition we has an image aspect to it and we have a text aspect to it and together they deliver a message so these two together form a message or these two together form an information that is percolated. In the other day we talked about how communication is happening communication is happening with an information exchange between two entities here there are two entities so one could be a designer and another could be a viewer or you can call him an audience or intended audience you may call them.

So between that you are basically you are creating a visual and that visual might have an image component and that visual might have a text component that is clear, that there is an image component and there is a text component whenever we talk of a visual composition and this image again could be broken down into two types, the first type could be representational, or the second could be abstract so one could be representational image and the other could be an abstract image say for example, if I show you this particular image.

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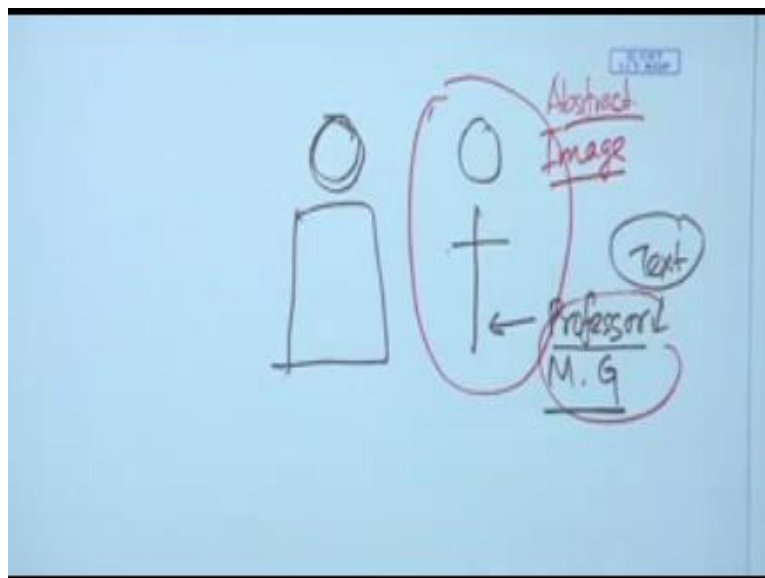


Which we used in our other lectures so this is what kind of image is this there is a little bit of text please ignore this part but if you look at the image as such what kind of image are you looking at it is trying to represent our real life scenario, it is trying to represent a scenery it is trying to represent a house this is trying to represent the mountains this is trying to represent the Sun and so on, so we really do not have an abstract aspect associated with it. But there are images which are abstracting nature.

So we can talk about abstract images sometime but right now for us to understand the whole arena or the component of visual communication revolves around an image part which is a pure visual field filled with image quality, it has the quality of an image and that image is either representational say an image trying to represent me okay, so how best I could be represented by an image would give you an understanding of that.

The other could be an abstract representation say you are trying to again represent me but in an abstract form which is image okay, so that is also possible so say for example.

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If I show you this graphic say I am so this is me so you are this is an abstract imagery or it could be even this you know so this is representing a professor say for example, our professor MG that is me, so this is an abstract representation of me it does not represent me of course I guess so but this is an abstract representation which is representing me and look what I have done over here I have added an text so this part is essentially a text.

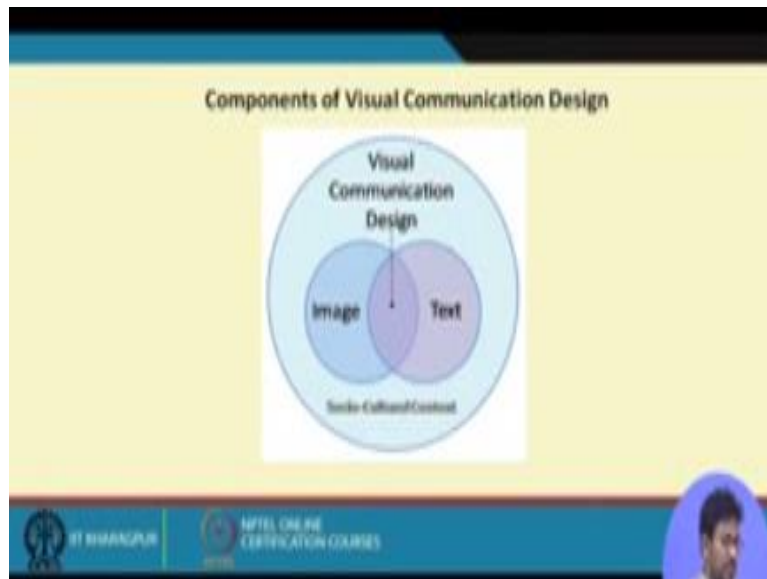
So I have added so this component is the image component an abstract image component is this part and this part is a text component that I have used had it been a truly representational image had I been talking about you would actually have to get a professional painter who would paint a real-time representation of mine so I hope that gives you a clear understanding that this creates the entire arena of visual composition.

Whatever you look around take a look around wherever you are sitting and visiting this course take a look around and see all that you see is an image or a text or a combination of both and then this image could be a combination of real-time images representational or it could be abstract, so this creates the whole field of visual composition or visual communication and this all works in a setup of socio-cultural context nothing that you are seeing around you will make a sense until and unless it is put into a setup of a particular social cultural scenario.

We have talked about it enough now you will be able to put things together how it is slowly shaping up there is a notion of communication there is a notion of society there is a notion of culture so all of these things are coming together now and creating a visual composition through these two, three things and if a designer now is designing this all you have to do is look into the image or create the image look into the text or create the text bring them together in an effective manner arrange it in a certain fashion.

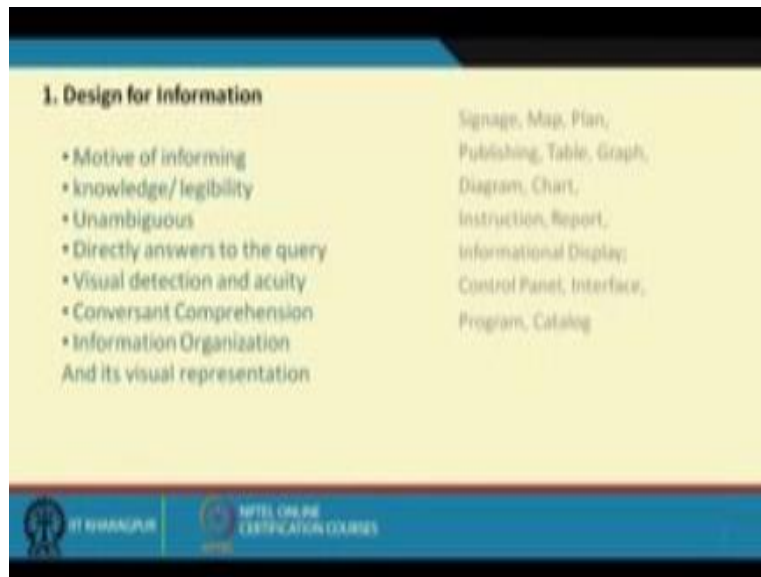
So that what is happening the communication is happening in a effective efficient manner and in an engaging manner and we will now immediately look into the four areas of visual communication and what their intentions are so let us look into these slides on the four areas of visual communication.

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So this is what I have already discussed so there is image text together they form visual communication design is taking place and the context of socio culture is where this whole thing is taking shape.

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Now let us look into the very first area of visual communication professional area which we talk about is the design for information so there are various artifacts around you which are designed for information only okay, to give you a very, very simple example which all of you have experienced in your life is a signage when you go to a mall when you go to in your school you look for a signage say for example the fire exit where it is or more commonly say the toilet what do you look at, you look at a visual which communicates that this is where the toilet is or this is the toilet and for you which you should be using.

So what essentially happening is it is just giving you an information it is just answering to the query that you are having in a visual fashion understood so there are many examples if you look into the slide there are so many example the signage's, map, plan all kind of publishing material that is see uses lot of information with them tables, graphs, diagrams, charts, instructions manuals, various reports, informational displays of the wearer various displays, LED display and so on control panel interfaces, interfaces with deal everyday mobile phones or gadgets all of them are providing a certain kind of information programs catalogues and so on.



So these this is the area we are talking about these are the artifacts which are used in design for information. Now we will look into some very essential aspect of design for information these essential aspects of design for information would help you understand how the areas are different what is the importance of this particular area and how it is dealt with the first aspect is the intent of this is informing we have talked about informing sharing representing and things like that here the intent is to inform that is all you are looking for an information you have kind of a query with you the idea is you should get this information bank you should get this information correct you should be able to understand this information correctly and that is the purpose of design for information.

So someone who is designing for inter information in when it comes to a visual communication the idea is look into the fact that am I answering to the query of the user in a efficient fashion, so we will look into some other aspects to it so this has so the motif is informing that is the very first point the second point is the knowledge and legibility, now that is something very, very important that an information would not percolate an information would lose its efficiency if there is a difference of knowledge if there is a difference of understanding or if there is an ambiguity the whole purpose of design for information would be jeopardized, so the very first aspect you should be taking care is the motive should be just informing. The second is the base the knowledge base the understanding should be at an equal level or should be at a common platform for everyone to grasp it.

So that there is less of ambiguous and then the third the fourth point is directly answers to the query make sure that it directly answers to what the user is looking for do not confuse the user the answer that one is seeking he should get the answer very quickly from there then it talks about visual detection and equity, now this is very, very important aspect when it comes for designing for information.

So the detection should be correct in today's world we are filled with visual information it is cluttered everywhere in your mobile, environment that is see around in the streetscape everywhere this lot of information bang on to you there is lot of information bombarded so can you detect the right information in the right way and at the right time that is the efficiency of a

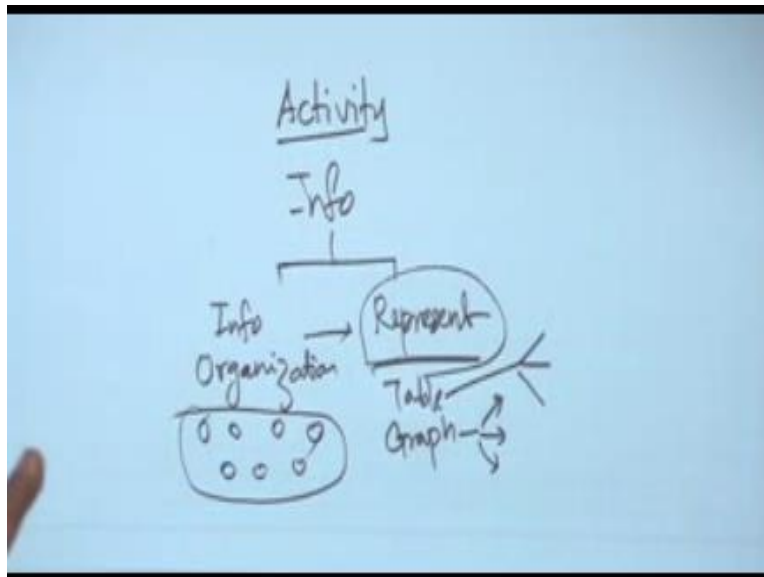
good design can you do that the right way, so that is the first point you should look at there should not be any unambiguous towards detection and its legibility.

One should not be spending more than a millisecond in understanding that information otherwise it is gone you know people would not even look at it twice people would not pay attention to the information that is being given they will seek for another information they will seek for another mode another media, but your design will fail somewhere so that is one purpose one should keep in mind and then it should be conversant incomprehension.

So there should it should be easily comprehends and say I mean it should be comprehensive enough and it should be conversant people should be able to grasp it and understand it and take a decision based on that because all the information that we are utilizing that information comes handy somewhere say when you are doing a Google search you are looking for searching for something you want to get the information very quickly and then utilize that information which you have received somewhere else for the sharing you know cooperative human cooperative communication.

All that is coming into picture now together so whatever the purpose be you are trying to grasp that information and use it somewhere else right, so it has to be comprehensive enough it has to be detectable and it has to be utilized shifted very quickly, so this whole arena has to be worked out in this particular case and there are two different activities which are associated with design for information, so one particular activity is so there are two different activities which take place as a design.

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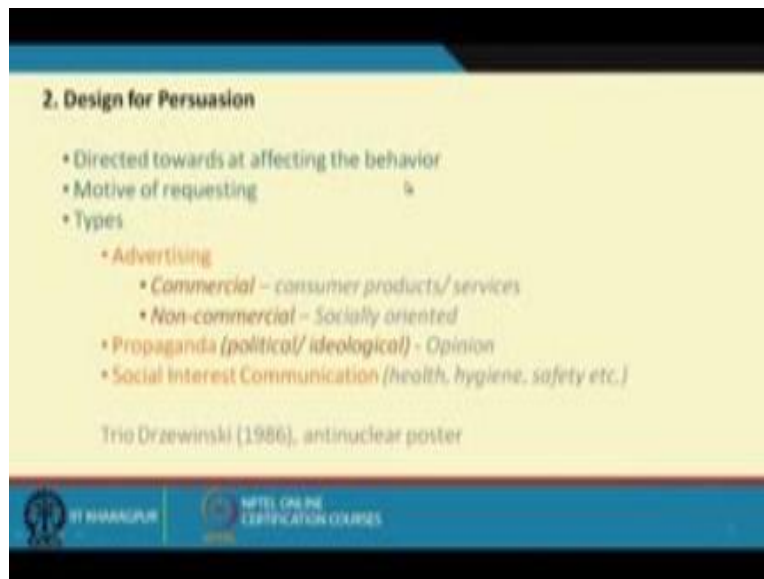


There are two different activity when it comes for information so these two different activity is first activity is you are doing an information organization, so there are lot of bits and pieces which are there so you have to organize this first so there is lot of information which are there scattered so first thing that you have to do is you have to organize this information. Now comes the second part which is you have to represent it you have to represent it now, so it is not just about theoretically fundamentally understanding the information and placing it organizing it.

But at the same time now since we are talking about visual communication you have to represent it say for example, you have got a lot of data around your research numerical data lot of numerical data is it possible to verbally communicate that data so you have 15, 30, 95, 60, 56 you have lot of data with you so you can organize that data of course from lowest to highest, highest to lowest frequency whatever the case may be you have fundamental organization null principles related to it. But the next question is how do you represent so for that you will bank on to a representational mode and you have to think about it is it going to be a table is it going to be a graph, if it is a graph what kind of graph, if it is a table what kind of a table and so on.

So two very important aspects are there at this moment we should understand one is the information organization and the other is the information representation, so this covers the whole gamut of design for information. Now let us move on to another aspect of another area of design which is heavily used which is very lucrative professionally is designed for persuasion.

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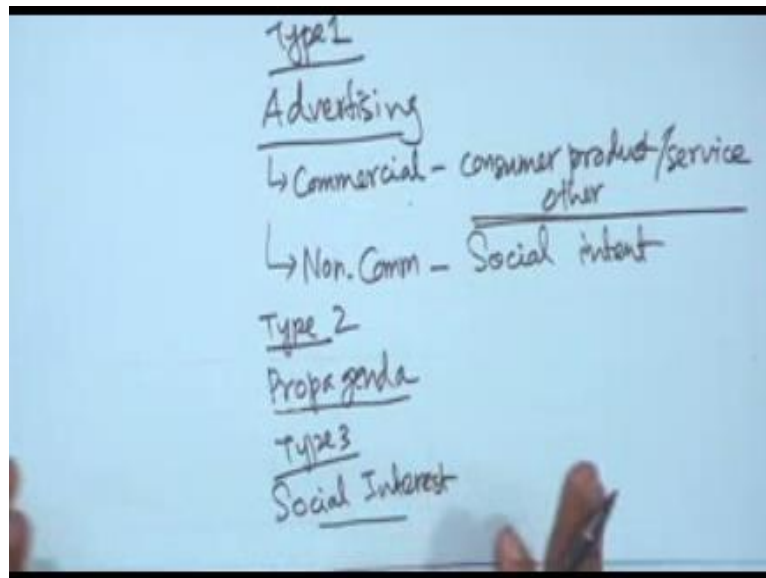


So let us look at design for persuasion and what exactly design persuasion is intended to is affecting the behavior very, very important while information is intended to inform you to answer to a query, here the case is different it intends to change your behavior you are using this product today by this particular design for persuasion it will make you persuade and use this product model, so that is the power which visual communication has we means that tame ignore but we are driven by that and that is exactly what this professional area does.

So here the motive is requesting many a times in an aggressive manner but ideally the motive here is requesting you are requesting to change the behavior in a certain manner and then you are informing at the same time you are requesting also, so here we will now look at there are three broad types of advertising which we talked about so three broad areas of advertising are of

design for persuasion are advertising, propaganda and social interest communication. So the first one is advertising, so if you look at advertising.

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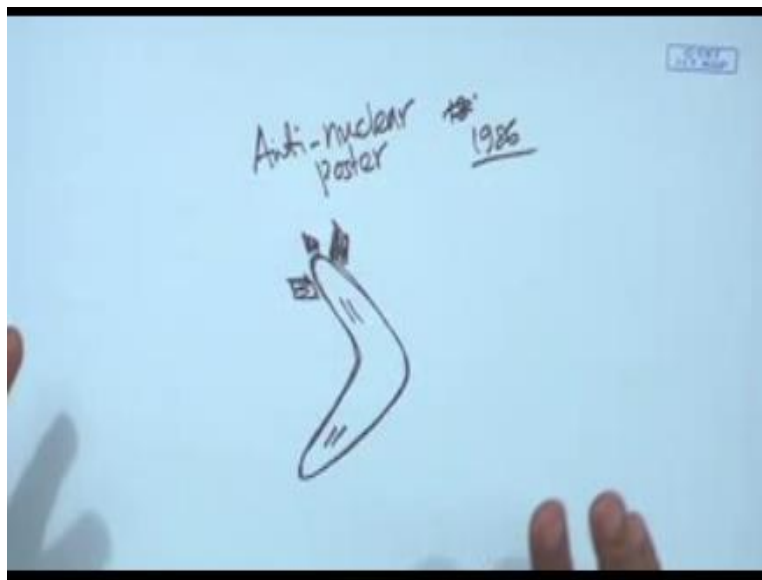
So this is type 1 where it is very direct all of us have experienced advertising in lesser or greater amount advertising again could be of commercial in nature where it relates to some kind of consumer product, so it relates to some kind of consumer product in picture or it could be serviced or it could be other things as well or others. So basically it is a consumable affair that we are talking about when we are talking about a commercial advertising okay, so we are talking of a commercial advertising here.

But advertising as well could be noncommercial so it could be a non-commercial where it has a social intent so many a times it is not related only to or it is not restricted to consumer product or services but it has a social intent as well so that covers the advertising part and then we can have the type 2 is the propaganda part, where we propaganda when we talk about immediately the picture which comes to our mind is that of a political propaganda. And which is very correct worldwide it is heavily used for various purposes political or ideological propaganda is

something which banks on design for persuasion. And the third type if you look at there is a third type which is some kind of a social interest communication where the intent is again social.

But which is truly affecting human society human being in a very cooperative form in a very tangible human aspect it is affecting so these are three different types of design for persuasion and that is heavily used indifferent segments. So I will show you one example one very interesting example I will draw it out.

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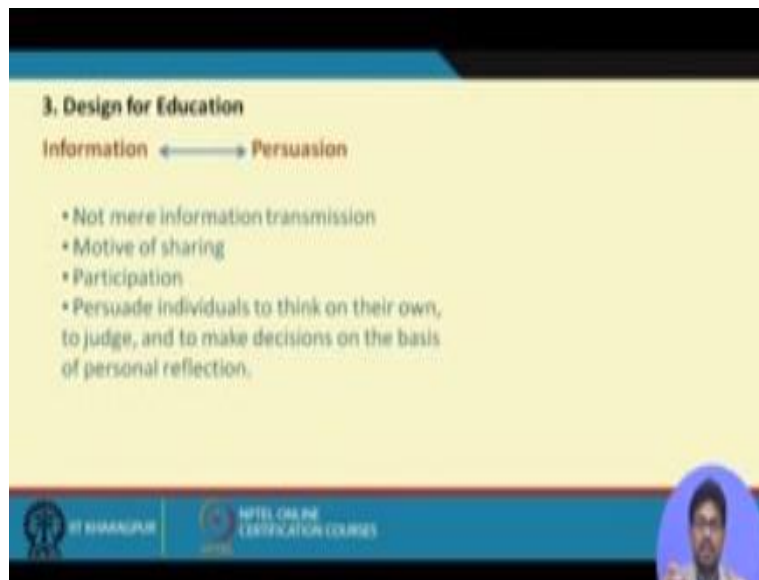


If you see it here so Rottain when 1986 sorry in 1986 there was he created an anti-nuclear word or you know anti-nuclear poster where he used can you identify this particular device many of you can get it so this is a boomerang so he used so a missile or a nuclear weapon he was black in color of course this was visually much better represented this is an abstract representation right now but it was much better represented.

But the way we try to communicate was he greeted the boomerang out of a nuclear weapon so the communication was so precise this has a social intent this had an ideological intent and this has this was noncommercial in nature and it was trying to persuade it, it was trying to change

your behavior it is meant it is designed for a particular persuasion of an idea persuasion of a thought so that is how it was done.

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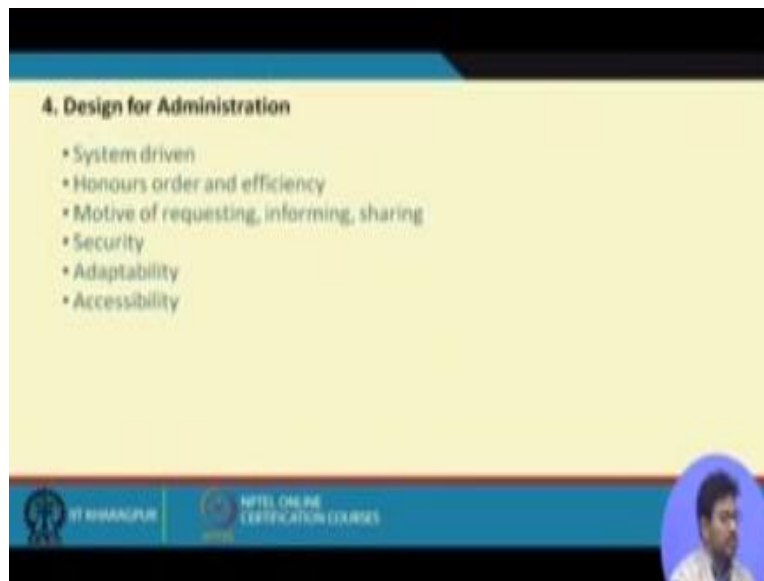


So now we move on to the next set next professional area which is designed for education that is we encounter that all the time and this particular course is an example is a classic example of design for education which is done through a visual communication way, so this lies in between information and persuasion so what that is that essentially means it is not mere transformation a transmission of information so it is not just transmission of information here the motive is sharing.

So there is an aspect of say sharing with that so there is an aspect of participation so the idea here is that you will get the information right you will have a persuasion it will change your behavior to some extent but more than that it will enable you with some amount of reasoning with some amount of aiding you with mechanisms for decision-making and which appreciates participation so they a student which is looking into a book but nothing getting into the brain or colloquially speaking nothing affecting him nothing persuading him the information not being utilized is a failure in terms of design for communication so it has to be participated in nature, so that is very

essential when we talk about design for education. So if you look at here so persuade individuals to think on their own to judge to make decisions on the basis of personal reflection. So whatever information you are getting whatever persuasion that is happening helping you for a reflection of information.

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Now we look into the last area or the fourth area I should not be calling it lasts many could be important many could be lesser important depending on case to case scenario so design for administration, administrative processes systems heavily rely on visual communication, one of the very, very interesting example is a movie ticket a currency note okay, so there are new currency being launched there are new coins being launched there are new designs which are coming up so what essentially that means it has an administrative purpose associated with it.

So it has to be very robust it has to be very secured these are the qualities which are associated with design for administration it has to be adaptable over course of time there should not be any kind of any in there should not be any room for you know malpractice or malusage or miscommunication it cannot happen, see in a movie ticket all the information related to that



particular show should be clearly stated administrative from an administrative perspective or a corporate communication.

The administrative rippling of information should be clear and here if you look at it honors order an efficiency that comes prime over here, so you have to have an order to do certain aspects in a particular fashion you have to have efficiency and here the motive is mixed there is requesting that is informing and there is sharing all of them coming together as I mentioned security is very, very important over here it has to be adaptable it has to cut across wide range of people wide range of audience it has to go for mass validation, mass usage, mass communication so design for administration has to be designed in that particular fashion.

And it has to be accessible very, very important aspect in today's world a design should be accessible even a visual communication design should be accessible to people with visual disability, with mental disability or with any other disability for that matter it has to be accessible it has to be reachable by people in short so that covers today's lecture on different professional areas of visual communication thank you for joining.