

Elements of Visual Representation
Prof. Shatarupa Thakurta Roy
Department of Humanities and Social Sciences
Indian Institute of Technology, Kanpur

Lecture - 10

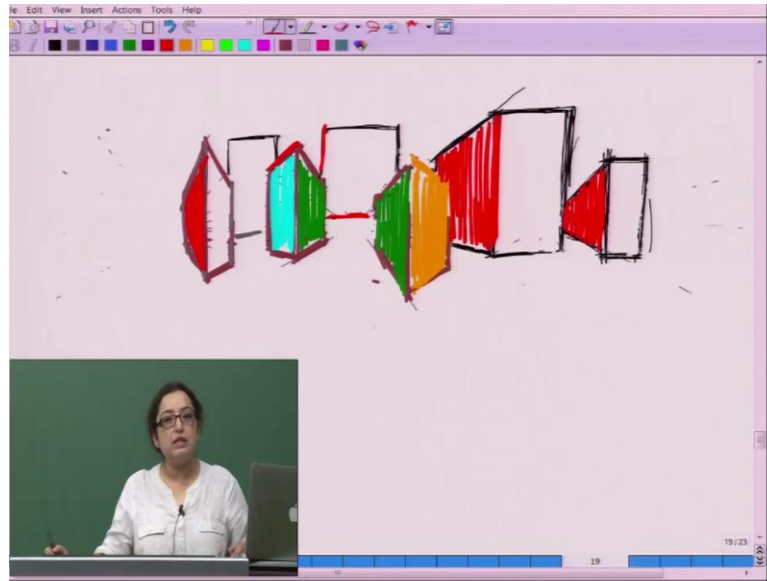
In the earlier lecture, we explode the one point and two point perspectives those are the linear perspective, how our eye sees things. Now, we can also personify it a little bit in a sense, it is like there are two eyes, one is the eye that we have, the other one is the self the I. So, how the I see and how the eye see are often are quite different and that is a fun of all creation. So, in visual representation we can also use the creative freedom that we are gifted with.

So, creatively we can use the devices of the scientific perspective. So, instead of choosing just two perspective we can multiply it, we can have n number of vanishing point placed in the given surface and try to solve those pictorial problem following the same process that is, as we told earlier looking, thinking and doing. So, we need to harmonize it that is like a rule, that it has to be in harmony.

But, there is no restriction that you need to restrict yourself to either one point perspective or two point perspective. Because, you know that if you want to go by reality or something that you see in reality, they are references. For example, if you have folded mirrors, you have multiple folded mirrors and you have views through those mirrors, there are reflections.

You can solve those things by mathematical equations, you know how much precision may take place, how many objects you may see. You may not even count it with your knowledge, with your understanding, with your experience. But, that is how we like visualize things that there are multiple points, because of multiple reflection and we can always take advantage of those kind of experiences that we have and also you know, try similar things on paper.

(Refer Slide Time: 02:15)



So, we can have more than two vanishing points in this surface and we have many more objects to create here. So, if you make a wall from here, you take the freedom to make another surface from the other side, because we have a lot of reference here. So, it ends here, the other one you know this is following the same direction. So, you have one surface, this is one object, the other parts can be also created simultaneously.

So, you have another object from this size, other side you know the reference lines. So, let us create another surface here, you have all the directions you know how it must go, so we have all this reference points. So, we are using more than one perspective, more than two perspective, now there are three vanishing points quite a lot for the given surface, but you can add on to it and no need to try and test all this things.

So, you need to go by trial and error and see how they are working, so why not creating another surface that is overlapping. Let us take it as a challenge, try to solve the pictorial problem through the given devices, because now we are provided with all locations. So, I do not want to go wrong, so let us join it, let us make the surface with the proper reference.

So, you have another joining point here, you know that it can come till here that is the size of it that is your decision again. So, this is the surface, the other surface you know can always come from here. So, you also get a nice, beautiful overlapped image here, maybe you can create a frontal surface if you do not want things to reduce. So, you have

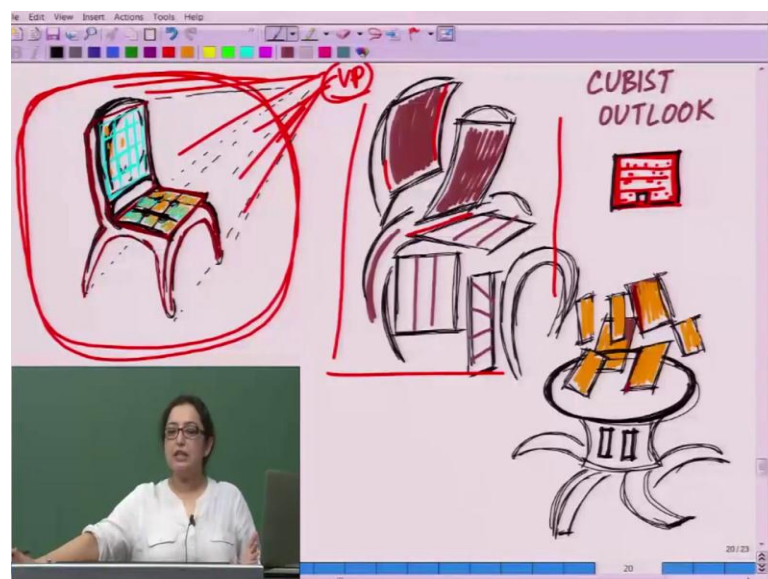
another frontal area here, you can think of creating another area from here which is projected amplified.

So, this is the beauty of multiple perspective in one way, where you have more than one vanishing point. So, this is one creation, it can be composed more carefully, this is just a demonstration, but you may always try it out. So, what I will do again is, I will erase out certain area to make it more clear. So, I will erase out almost all the reference points, so nobody will get to know what worked as my reference.

So, I have erased off all the vanishing points and everything, all the lines, all the suggestions, they were there to help us out, till we needed them now we do not need them anymore. So, you erase them off, clear off the surface, erase off all the vanishing points, all the lines that you do not need, now keep the lines that you actually need. So, take the brush again, take a thicker one make it clearer, choose a brighter color to highlight certain area, choose another interesting color.

And you can have a very interesting composition, very convincing and attractive by color difference, value difference you can try out different color combinations. Once, you have the proper knowledge of how to use color, so this is how we use multiple perspective. But, here all the vanishing points were placed on one horizontal line that to remember, you can also make some alterations, tryout, experiment see how they work, this is given as a very interesting surface for sure.

(Refer Slide Time: 06:54)



So, let us see another variation, let us try to understand what cubism is all about, what the cubist artist talked about perspective. So, if we are considering this one as example, this is also made following the conventional linear perspective that all the lines here is meeting to certain points. So, you can visualize the vanishing points somewhere here, this is clear cut.

But, the cubist artists like Pablo Picasso, they took a different view and that was also very interesting. That you know, how like if as a human being, we start behaving like a camera all the time. And we just see things from a particular angle, it does not do justice to our previous experience. So, if you really feel that you are attached to a certain object by your experience by your memory, you have seen certain things, you remember certain objects.

And when you see something that is just a momentary vision and when you look at a chair from a particular angle. That means, you are imposing that idea on you, it is not possible for you to forget the earlier experience that you have had with that particular chair, it can be any other surface. So, the cubist artists they tried to harmonize, they try to combine multiple view that was there in your experience, something in this manner.

If you see more of the artworks of Picasso or Brak for example, we will find out that have combined their experiences with multiple suggestion, where you know the chair it is like if this is the chair, this is a experience of the same chair that is made there. So, you have seen the chair from different directions you have made lines from different direction to get the feel of that particular chair.

It is more like, you know if I try to simplify it I will give you another example which is much easier for you to decipher. That is like for example, you see a building from one particular view from where you only get to see one surface of it, you do not get to see the other surfaces. So, for you the building is like this, you do not get to see the other walls, it has windows, it has doors and that is how the building is.

Now, your experience says that this is not just a flat rectangular piece, it has it is dimension. So, that is something what you have seen before, so in that moment your experience tells you that this is not just a wall with some suggestion of you know all these doors and windows. But, it also has a dimension, if you shift your angle you will

get to see that. So, our experience will identify it as a full building they will never say that this is a rectangular wall.

So, how will you deny that fact that you carry a lot of experience, you carry a lot of preconceived notions with you. So, in cubist perspective like looking at a cube from different angle. For example, the artist what they did they dismantle a form, they almost broke the form into multiple angles, they saw things from multiple angles and then they put them together and that gave a rhythm that gave a beautiful harmony to all this compositions.

Similarly, this is maybe I have done this drawing in reference to one of a very interesting table that Brock painted in his cubist phase and this is very interesting this is more like the experience of a table, rather than a table. So, it is not that you are taking a photograph of a table. But, you remember a table perhaps from your childhood where you have seen the table while crawling. So, you saw the lower part of the table, you saw the table from top, you have objects which are like piled up on the top of the table.

So, they all are shown in the at a same go, because it is a static medium this is like you see a painting one at a time, you can use multiple other options of using perspective. So, cubist perspective is another dismantle view, you dismantle, you analyze you also scatter them into facets, you scatter them into prism like facets. And finally, what you do is you synthesize them, you put them together, so that is the beauty of cubism.

And from here onwards we are going to talk about another device that is another alternative of linear perspective. So, if we have another two or three alternative of linear perspective, what can occur to your mind, what if it does not meet into a point, what if you make all the lines that were otherwise meeting into a point parallel that they are not meeting anywhere. So, in that way you can see that the far of objects will also appear larger, you get to see them properly or there are other alternatives also we can try thinking of you know placing the vanishing point at the foreground and putting the other lines at the background just getting, trying out the reverse effect of linear perspective.

So, those are the things are actually tried, earlier than this you know topic. So, in oriental forms like in Japanese landscape, in Chinese landscapes in some of the Japanese screens and compositions they will see that in oriental perspective, they avoid linear perspective, there none of the points will meet anywhere and you will hardly see any spacial

recession that takes place. If they at all want to show some spacial depth, they will take devices like overlapping or you know the size reduction and some different ways.

So, they do not follow the conventional or the renaissance like linear perspective, that we have discussed in you know the like previous lectures. So, that is a oriental perspective and also when we use linear perspective in reverse direction that is called the isometric projection, we see its extensive use in architectural drawings, where you want a far away part to be emphasized, we see the use of isometric projection in many other means and that is very interesting to reverse you are composition.

So, you actually make things smaller, that is closer to you and the objects which are far off become larger there. So, there are this possibilities and you know it is not just discussing, but we need to try it out with our hand to get the maximum effect who knows, we can come up with many better solutions, many better effects and many more better visual expressions.