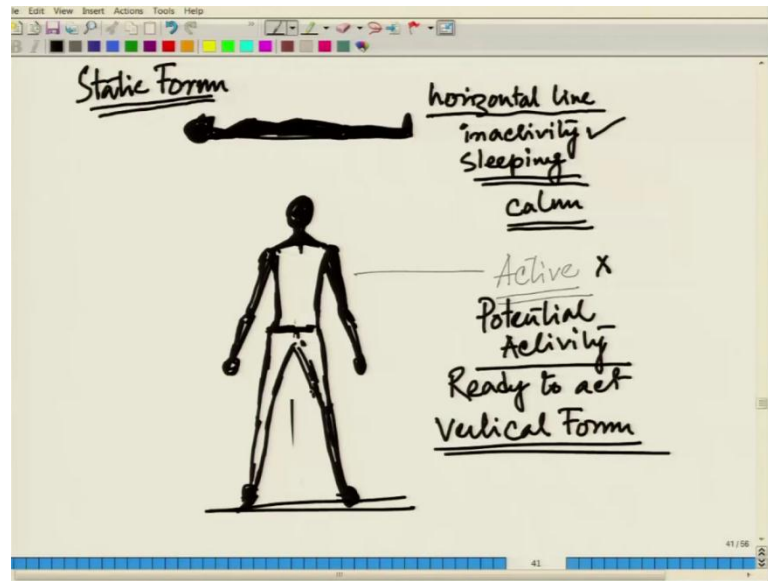


Elements of Visual Representation
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Lecture – 14

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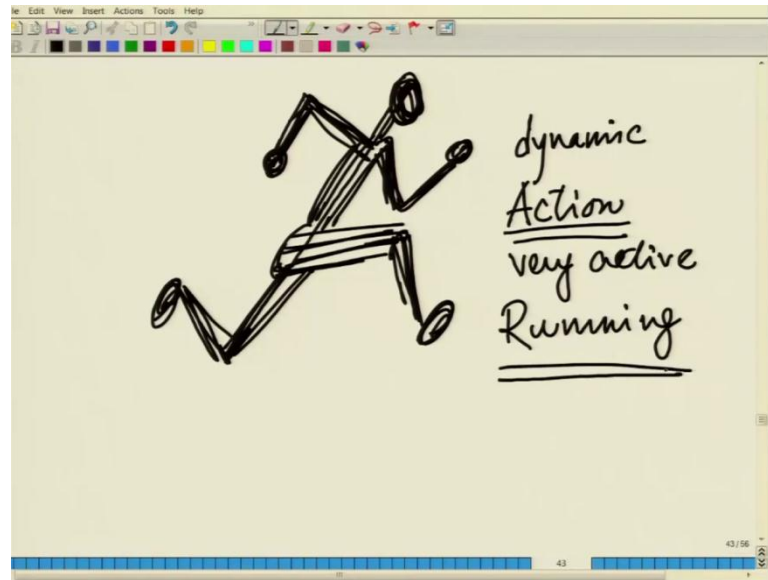


Let us get in to the discussion of Static Form. We have seen different possibilities of image formation. Now, let us see how to make them look unmovable static. So, if this is a formation, which is like a horizontal line, it has it is own characteristic. So, if we have a human figure placed in a horizontal formation, for example, this is an area, it has a figure, which is in a sleeping position. So, form based on horizontal line will give us a sense of inactivity, it is sleeping.

So, it has to first get up to move, so a horizontal line is come inactive. So, if we want the horizontal formation to look more active, we may readily shift to a vertical formation. So, the vertical formation will be based on a vertical line, let us draw a human figure in the vertical location. So, it has a head, the body, so he actually got up from his sleep, he is standing. So, this form is active, but we cannot call it fully active, we can just say that, it has some potential for some activity.

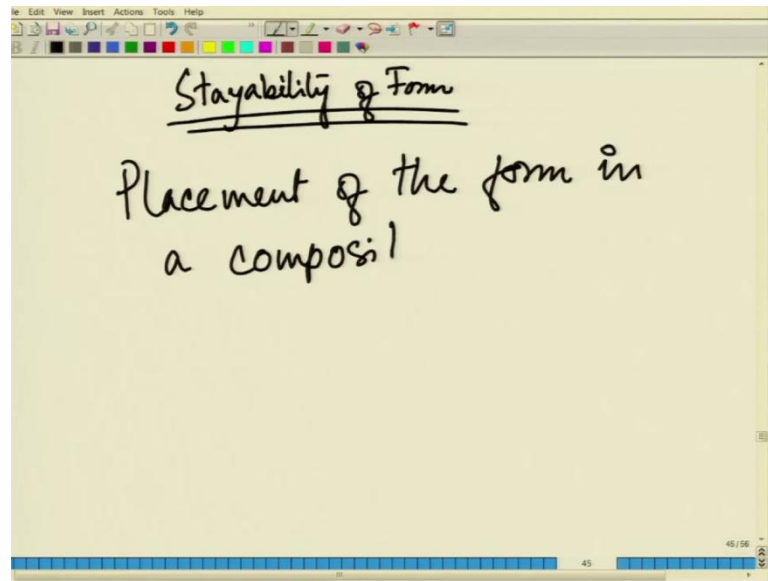
So, the formation is ready to act, but not active as yet. So, the horizontal formation is inactive. Totally, the vertical formation will give you a sense of possible movement, but both are static forms.

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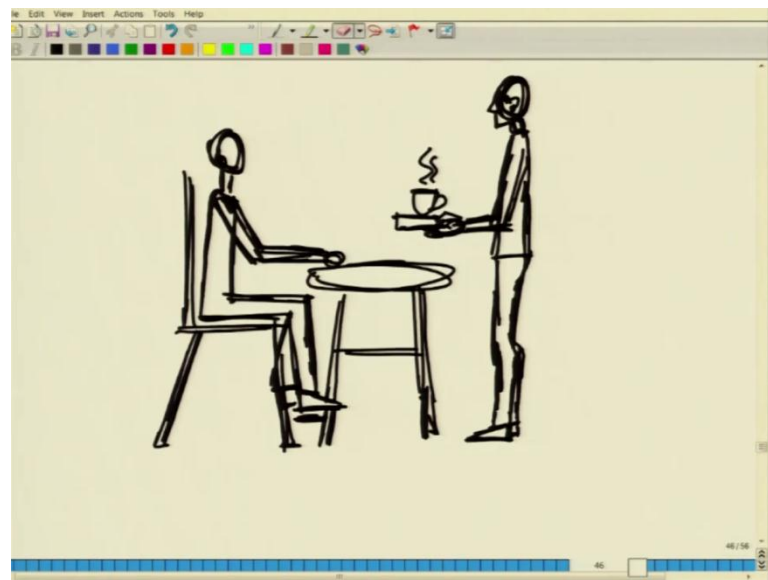
But, if you want the form to be more active, we need to opt for a line, which is diagonal, because the diagonal lines are more dynamic. We can make a person run with the use of one or more diagonal lines, one diagonal line, another one, another diagonal line here. So, with one or more diagonal line, we can give it an action. So, this form is actually very active, it is running.

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So, this stability of a form is based on many other factors, like, how we are placing a form in a composition.

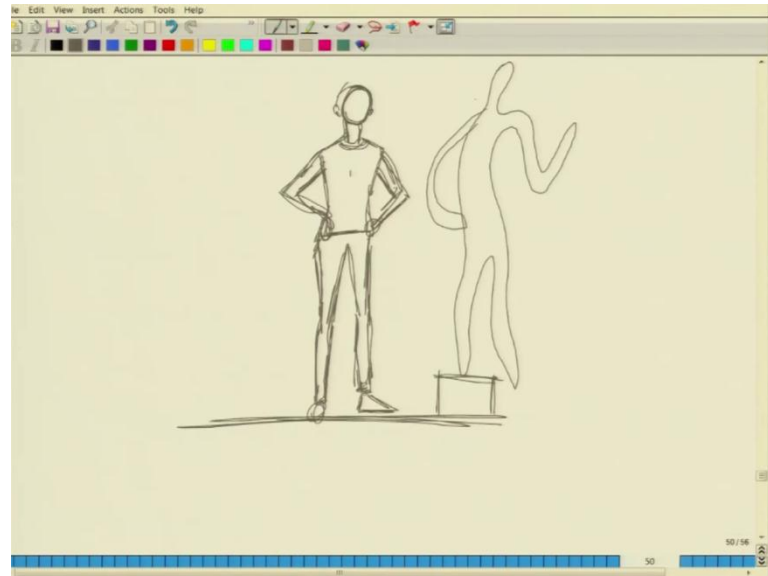
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For example, if this is my composition, where there are forms, which is a combination of horizontal and vertical lines. It is a figure, which is not moving, but sitting, this emphasis on horizontal and vertical formation mostly. So, the person is not actually moving much. You have another figure; that is standing with less movement, the composition has no movement, but some potential of a movement. It may move another next friend, so it is

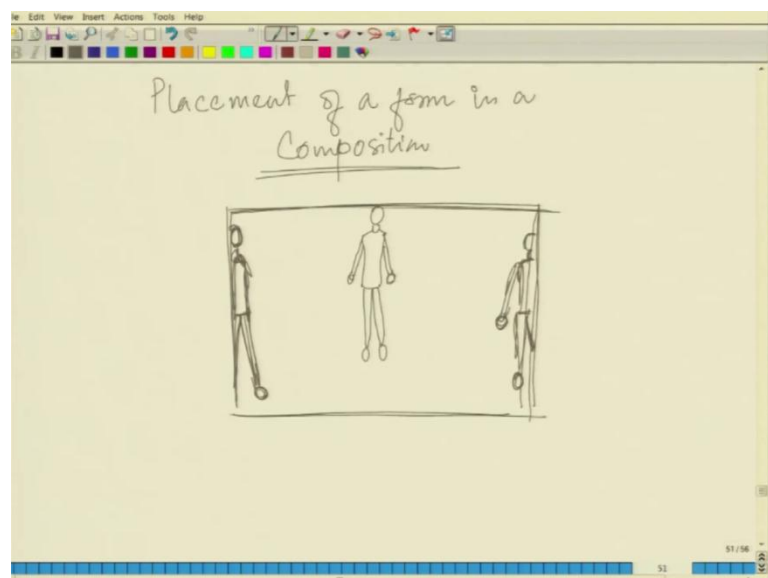
gives us that kind of feeling. Let us see another placement of a composition, where the composition is again based on horizontal and vertical lines.

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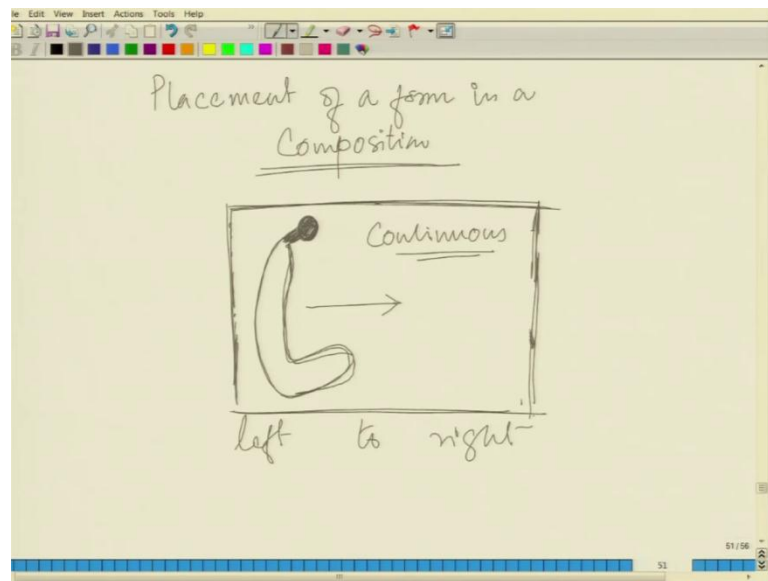
So, it has a figure; that is standing and with this gesture, we can make out, this person is not going to move too soon and it is also placed on the ground, which is stable. It will give us a sense of stability; this will look like a static form. The moment we make the formation changed, like the same form, we do it with thinner lines, thinner and continuous lines, it will give us a sense of unstability.

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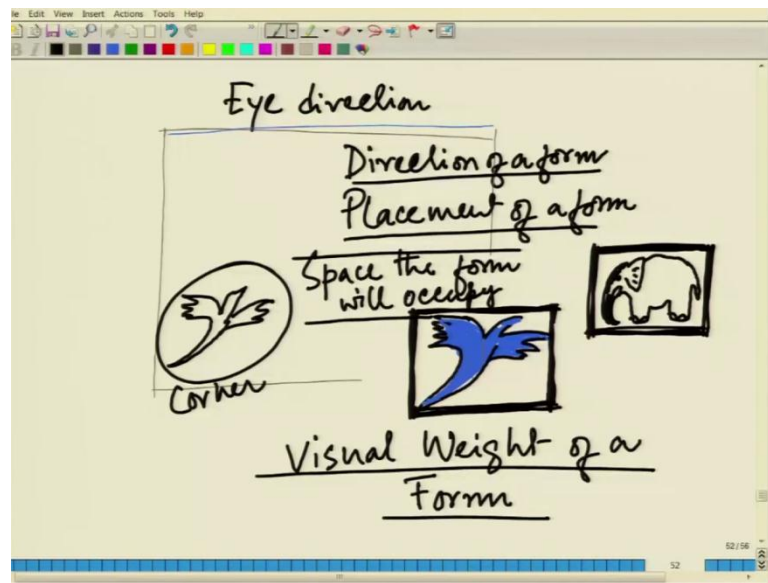
So, how we are placing a form in a composition is the determining factor for the stability of a form. So, if this is the given space and we place our form somewhere here without leaving much of the space on top. The form may not look stable, if you also place the form on the same plane, other edge; the form may not look that stable. If we have a form at another point and remove all other forms from the same composition, it may not look much stable, because it will get an order.

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As we say that in a composition, that looks like a C, so you have an order, which is like a C and you have maybe a figure in the same formation, sitting there. It may have a sense of continuity, because we have a tendency to look from left to right. I will give you another similar example to make it more clear.

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If we have a figure like a flying bird and if we place it somewhere in the corner of a composition, it will look as if it is going in one direction, because it has an arrow-like formation, it is pointed towards one side. So, any arrow-like formation will give us a sense of movement, a movement by eye direction. So, form which is as stable as a pot will look less dynamic than a form, which is pointed and more dynamic.

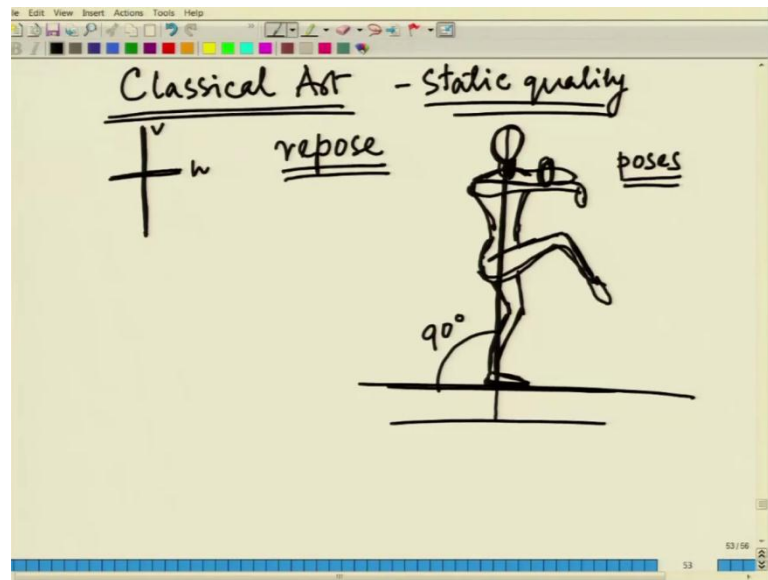
Stability also depends on other factors like the direction of the form, placement of a form, just because this form is placed and to one corner, this getting a whole lot of visual space to move. So, it gives us a feel as if the form is going to have more space to move. So, if you place the same object somewhere at the middle of a composition, it may look more static.

Stability of an object in a composition also depends on another factor; that is how much space it occupies, let us use the same example and try to realize that. So, let us think it is the same form placed in a plane; that is paper. If the paper size is not more than this pic, the form will appear more static. Also the visual weight of a form is a very big factor. This particular form may not be visually very heavy, but the space that it is occupying is also larger as compared to the paper size.

We can take example of another form on a space that may have a larger visual weight; it may look heavy, because of many different aspects. If it is an image of an animal; that is an elephant and we know, that is heavy animal, it also occupies a larger visual area, it

make it more stable. So, there are lots of factors like the direction of a form, the placement of a form, also the space, the form will occupy. There are all the factors that will work as a determining factor of how stable or how static the form is.

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Now, stability and being static is not the similar word will come to that. So, in images from classical art has a static quality in it. There are stability that is also brought in dynamism. So, all the classical formation are based on two different factors, one is the horizontal and vertical balance. So, the balance is based on two different factors, if there are emphases on more and more horizontal line. Then, we have a vertical line to format that way, for example, we think of poses that relaxed repose.

So, a classical culture or classical drawing will have certain elements; that will put it in a stable manner. So, if this is the vertical formation and it also has a horizontal formation, a dynamic form will also come in a static formation. For example, if it is a dancing figure, we can only consider forms or poses; that has a stability. So, in this formation, the central axis is perpendicular to the ground, it has a classical balance.

And even though the figure is not standing in a stable position, this can stand in this pose for pretty long. So, that determine the stability or the static quality of an object. But, then in a two-dimensional formation, we talk about forms, which are static, but we cannot satisfy our self's only with stable and static forms. So, for that, we need to add movement to the form, there are forms which are lighter, lighter in the look.

Perhaps, created with a thinner lines, thinner shinier lines, for example, there are cars maybe with shiny surface. So, that gives us a sense of movement, the futuristic look that is like how it will be moving finally. There are forms that are heavy in the top, there are forms that are heavy in the bottom and we recognize those forms in many different ways. So, let us also explore some more stable examples of form by creating them and assessing them.