

Elements of Visual Representation
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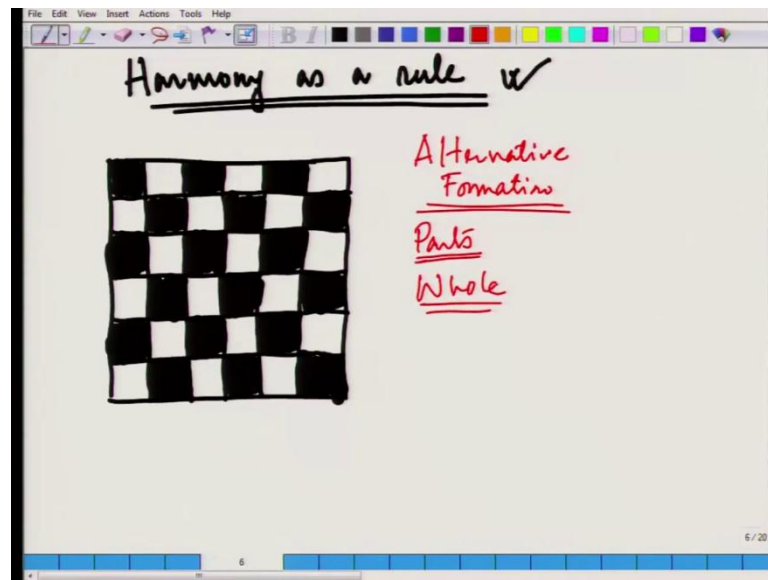
Lecture – 31

In this lecture, we are going to understand the idea of creating a harmony in a composition as a compulsory rule. We have been talking about this particular aspect several times and it was like the way we presented things were like, unless there is a harmony, there is nothing else that will be effective there. So, everything that we are trying out in our graphic representation or visual representation of any kind, we need to keep in mind; that it has to be continuous and harmonious.

Now, what is that continuity, what is that harmony in that, because when we think of a particular concept, it is always in harmony. We hardly make any mistake to think in a disintegrated manner, we have an intelligent mind all of us and when we imagine, we be creative in our visual expression. We also pick up different devices to express our ideas, there are different mediums that are available and we are provided with a whole lot of possibilities to express ourselves through all those different mediums.

So, we keep on exploring experimenting, but one rule that keeps on guiding us into the whole process, and finally it fetches us the desired success and that is all the rule of visual harmony. So, what we try to create is a coherent pattern, we want a pattern to be repeated properly and it goes on that way.

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Harmony as a rule, let us see, how it works. So, if we say that harmony is the compulsory rule, then this is one example of a visual that has total harmony. Now, I will also make it more harmonious and meaningful, if we convert this pattern into a known pattern; that is of a chess board's pattern. So, this is a perfect example of visual harmony that everything is common here. It has the equal distribution of black and white, we cannot take out one part, because though they are in parts, but there is one alternative rhythm that is created there; that is putting them together.

So, we do not see it in parts, we see it as a whole. So, it is a successful example of visual harmony, but it does not always work that way. We also have harmonious ideas in our mind, like when we create a pattern, so visual harmony has got nothing to do with our mental harmony, we may have one idea, which is visually integrated. But, that does not necessarily produce into a pattern; that is visually integrated.

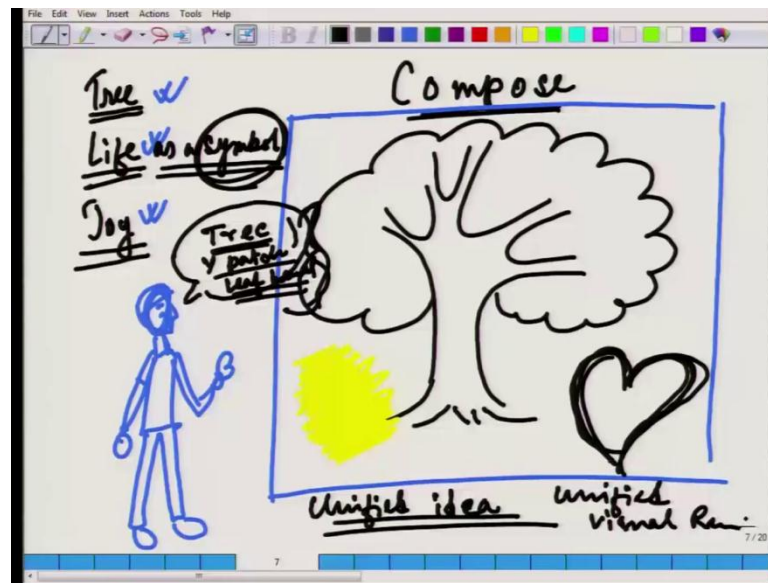
To make the idea more clear, I will give you certain examples that we have in our mind and we realize it in many different ways. Like, we certain ideas, if we see a blackboard or maybe a board, where we pinup different items, we can have posters, which are following the same content, the same subject matter. And there are different people, who are putting those pamphlets or leaflets with the same issue similar contents over the years or over certain part of time.

So, when we see the board, we may feel that, all the items there, they are following the same content in it. But, will it necessarily justify that, what the outcome is will be similarly harmonious that we may address one issue for a very long type. But, unless we use some uniformity in the paper size or maybe in the content, the color, also the way we are displaying things. If we are maintaining some kind of an uniform gap, then finally, the outcome can be harmonious.

But, it is not necessary that, if we do not do it consciously, it can accidentally always produce a harmonious pattern. It can also happen in many different ways and we often go through all those pictorial problems that we may have one idea, where the foams are visually disconnected, but they are mentally connected. So, we produce symbols for different ideas that we have in our mind, it can also happen that we have a family album, where we have photographs of a person, who is a child and then they grow up. It is the same person who is passing through different events of their life.

But finally, we need to integrate them through certain visual identities, it is almost like a book layout, where we need to follow a common or uniform font, we cannot make too many changes. It can also happen that, we keep on producing things with too many colors, too many different styles of fonts and the disintegrate can be resulted with the variation of a frequency. So, we cannot go frequently changing and that way, it may lead to some visual disharmony. So, to avoid the visual disharmony, we need to stick to quite a few styles, maybe one or more than one with some integrity. So, this is one very important issue that we should address, before we go into the discussion of visual harmony.

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Now, we may have one idea that is conceptually connected, like we have one part, where we have a tree that is there, we can have a symbol of life, we may also think of having another principle that is closely related to that. So, we can have one idea like joy. So, these are certain randomly chosen ideas that we may have to put together in a composition. So, when we compose, we draw a tree and this is just a tree, it may or may not tell us the idea of life.

So, how to show the life, if you want to show life through a symbol, maybe a symbol of a functioning heart, so this is the life. There can be some symbol for joy, you can have a person or anything else, maybe a particular color that gives you the sense of joy, maybe yellow. So, our idea of tree as a source of life and joy does not get properly conveyed here and this composition can only lead to confusion. Because, when we see a tree, it is just the tree, we cannot expect our viewer, whether he is an intelligent person or a layman; however he is, he is just a viewer.

So, as a viewer, he may not be able to decode our thought, moreover we cannot expect him to read our thought. So, when he sees a tree, he will read it as a tree, when he sees a patch, he will read it as a yellow patch, and then he sees a shape like this, he can either read it as a leaf or heart, but they cannot connect it together. So, an effective communication may not take place.

So, the unified idea may not always yield into and unified visual representation. So, this whole dilemma of conceptual harmony and visual harmony has to be addressed very, very carefully throughout. We have a certain way outs, we are going understand the laws, like the gestured principles and many other laws that are providing us with that visual clue that works as a guiding factor from the part of the communication that takes place between the viewer and the creator. So, we will see that in our next lectures, when we talk about the different devices the different way outs to achieve that harmony and also we are going to understand the laws and how to go by the laws and break the law. And finally get back to the optimum result throughout.