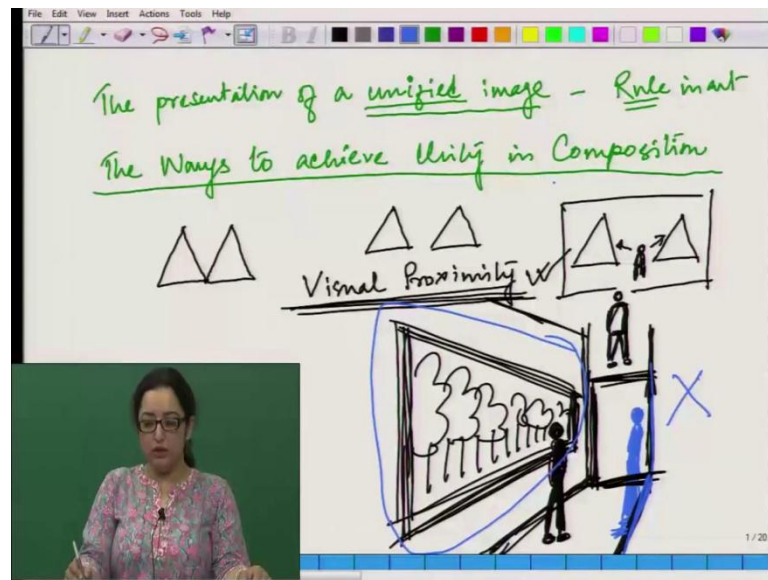


Elements of Visual Representation
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Lecture – 32

Maintaining a visual unity in a composition is perhaps the only rule that has to be compulsorily followed. We can compromise with all other rules, we can keep on experimenting with the kind of other rules that are already set for visual representation. But we cannot play around or compromise with a basic rule, that is the visual harmony and the harmony has to be maintained throughout out, because it is very important that when we expressed certain ideas to one image, the image should act as a whole. So, the whole should be predominant over the parts of it, so this is again that we are addressing the part whole relationship and we are trying to realize one points that the moment that unity is broken, the expression does not remain a single expression anymore. So, it gets divided into parts, our attention gets broken and that is not desirable in a composition.

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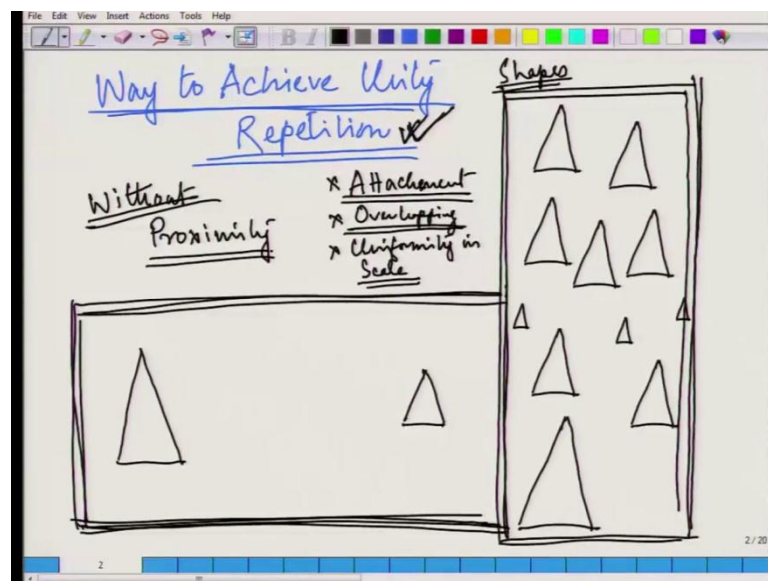
So, the presentation of a unified image is perhaps as close to a compulsory rule in art. So, when we call it a rule, we should also see that, what are the different ways to achieve the unity? If you bring two objects close to each other like this, we have one object here and the other one close to it we read them together. It can also happen that we maintain some

distance and they get together, we cannot see them separately, but it totally depends on the visual proximity.

So, if we have two objects in this distance and as a human being we see it from this distance, we get very close to the object, we will see them separately, whereas if you go far, we will see them together, because of the visual distance. So, visual proximity is a very important rule that we will have to consider throughout, one has to be very careful while there is displaying one object in a space. Like, if you put a very large painting, which is very large, the wall, the painting, the floor, but we put it in a narrow corridor.

So, we have this painting and no visual space, so we can only have closer view of this painting. So, I view can go till this far to get a view of this painting and we cannot get the holistic view of it. So, this is a wrong display we cannot display objects this way, it may hamper visual unity.

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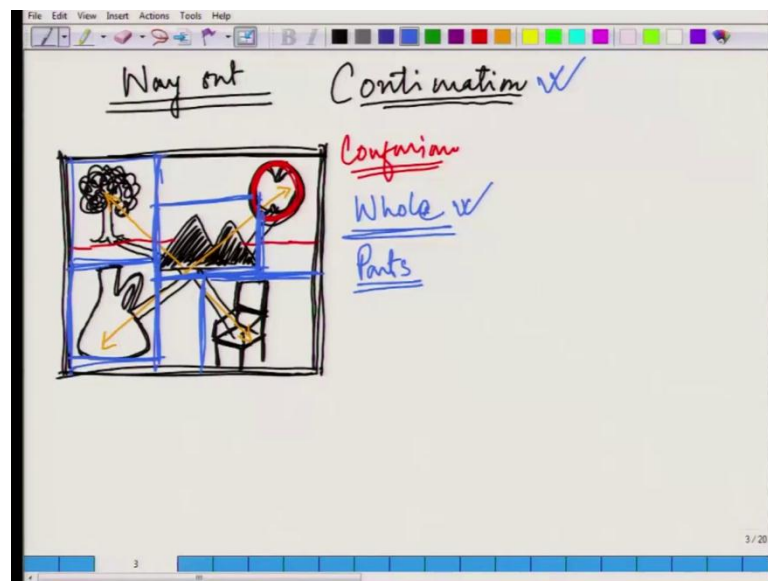


Now, the next way out to achieve visual unity is repetition, so by repeating an object we can create harmony for example. So, if we draw one image and then decide to repeat the image in a composition, the shapes here, the shapes are not attached to each other, there is no attachment, no overlapping the shapes are different in size. So, no uniformity in scale or proportional size, so those things are not present.

But, still because of the repetitive pattern that we have the same image getting repeated in various sizes, we feel that the whole composition will get some better for sense of harmony in it. So, that will not create any disharmony and it will be quite a coherent pattern that will not disturb the viewer's eyes. So, repetition is another way out and before we discussed about proximity.

So, when we have repetition without proximity, we may face another problem, we may solve a problem or visual harmony or unity in this condition also, that we may have a lot of gap in between two images. So, one image here and the other one here may not have a proximity, they may have a lot of gap in between, but only because of the repetition in shape we may still connect them. So, repetition is a very good device a very, very useful device, when we try to deal with out proximity or without many other factors like that.

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There is another way out that is continuity and a continuation is very important. So, unless we have a pattern that will go on for some time, the proximity and repetition may fail, if there is no continuity and that. So, when we have a visual image situated somewhere here, these are tree like formation, we also have certain images like a mountain. We can also have a Vase or a jug, we may have an apple or perhaps some other images like chair, they all are a known images, we can read them none of the patterns are non objective.

So, here we have 1, 2, 3, 4, 5 images which are not related to each other. So, these images have no connection to it and thus it does not give us a sense of continuity. So, we do not read these images together, this just one common rule that they following, there is no commonness as such. Because there are still differences and also the arrangement is not unified as such, but at least you know they have a formation, where you can connect this two objects, let us show it with another color.

So, if we put across from here to here, it will pass through the mountain somehow vaguely, but that is not sufficient to create a continuously. So, unless we create certain images like a path coming towards, the jug or towards a chair or this some inter relationship between this two objects or there is another connection here or another connection here or it can be, you know if we place this one, we change the apple into a sun that to the sun will come before the tree which is again a visual paradoxical condition.

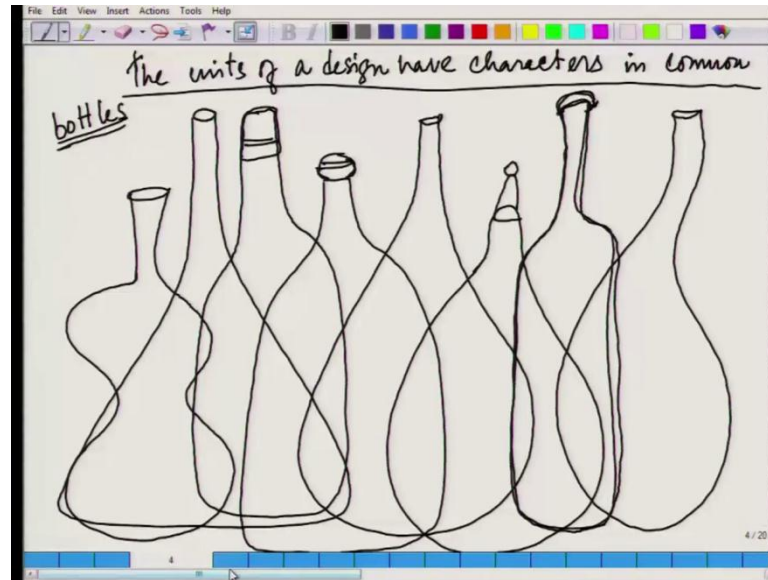
And it will lead to a lot of confusion and we do not want this confusion and disconnection in a composition. So, there should not be any disconnection any and uniformity to get the composition right. So, unless there is one continuity present somewhere, we will not call it as a single expression, we can divide it into different parts. So, this can be one composition, this can also be another composition, we can have this as part of one composition, this one can also be another composition, but the whole thing will not be effective.

So, as we said that the whole is more important than the parts, the continuity becomes a compulsory rule. This is also true that the designer job to create that unity is not very difficult. Because in fact the viewer sometimes they; look for the organization from a compassion, if we feel that there are disconnection, we mentally connect them, we try to find out different solutions to connect them together.

So, it is not that every time the artist has to make the full effort to connect the images. But, it is very important from the part of the designer that they should provide the viewer with some bit of a visual clue; otherwise, it is not possible and the harmony will be a broken. So, to save us from that condition, we should also take the challenge which is like truly more in the organization of elements into the compositions and the idea of the theme even in the absence of the idea or the theme it may not change.

So, it does not limited to the idea or sensors and artistic skill of organization will always produce a very, very unified pattern. So, there are a way of let us see how we can keep on throwing us with that challenge and then face it with effectivity.

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So, we may have images that are visually disconnected, but we can put them together at the same time we can also have images as units. So, we can have images as units and when the units of a design have common characters and it like for example, if we keep on making images. So, what we see in this picture that there are characters which are different from each other, but there is some kind of a common characteristics, all the objects are falling under the same category and that is talking about the family of this object that is they belong to the family of bottles.

So, the all on the bottles and that way they can get connected, so they has to be characters in common. But, then what if we do not have a character in common in a composition, but then what if you do not have characters in common and composition to within that we would be able to create how many in that it is not true. We can also create how many no compensation with this disintegrated or different elements.

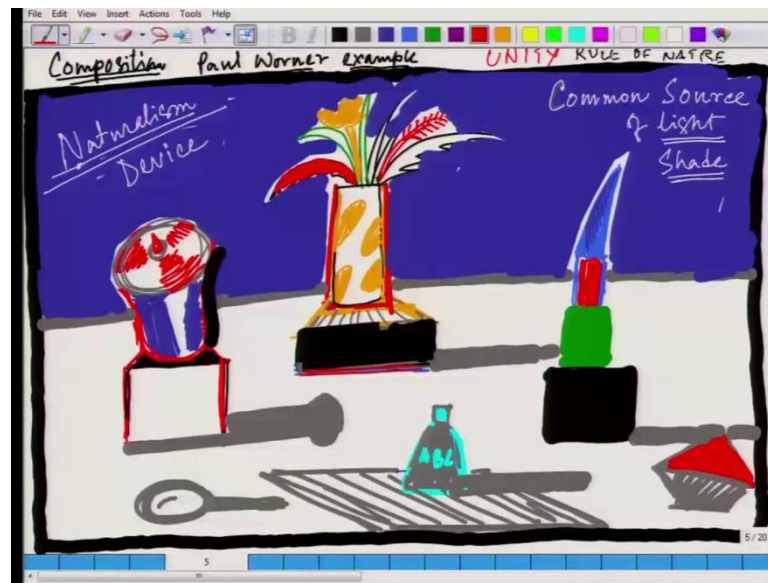
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So, let us work on our composition and I will give you a reference please see Paul Wornier's paintings as an example. So, if we use the whole composition as one, they will see that this is perhaps how nature is, there is no connection between the objects better put in a space. We do not even have a clue whether it belongs to a single space or these are different spaces, so how to create unity in this condition.

So, in this kind of painting what happens that it is interesting that this is a collection of objects that is essentially isolated from each other. So, we have a collection of objects that ideally has no connection with each other. So, they are isolated from each other, so we can have a certain placement that is disintegrated; they have no continuity, no, no repetition. So, how to solve the problem gives us some clue that we can take the most useful help from the natural light.

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So, natural... So, in this condition the natural light and shape, the rule of nature may come and use and solve the problem very interestingly, like if we use a shadow everywhere, we think of a common light source and we produce shadow on this object, the other shadow can also must go this side. The shadow for this object will also be something like this going in the same direction, this object will also create some shadow.

So, all this shades will go in a single point, then we can also give it a common background and as we discussed earlier in our lectures that a common background gives us a common context. So, careful placement of the objects that are strategic as we use, the shadow very strategically that all the shadows are going in one direction. That means, there is one common factor and that is the common source of light. And of course when they say life is a shade also, so all the shadows are very strategically created. So, by using the natural laws or natural lesson as a device, we can solve a lot of problem related to visual unity. So, in the design problem solving, the naturalism device can play a very vital role.