**Elements of Visual Representation**
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Lecture – 33

We are going to again talk about the relationship of the whole and part, and for this lecture. We are going to specially concentrate on one principle that is known as gestalt principle in history. And that is quite a popular principle that the visual artist, the graphic designers and the practicing artist, they feel like reading and knowing. Though it is a group of psychologists in 1920s from Germany, who developed a few principles of visual perception and that was totally concentrated on, how the images are viewed culturally and otherwise. So, these are some of the principles that are known as gestalt principle. We are going to cover some of the principles and see that it is, there is a lot of overlapping how we build up images and how we execute things. And then finally, how we communicate the idea to with the viewers.

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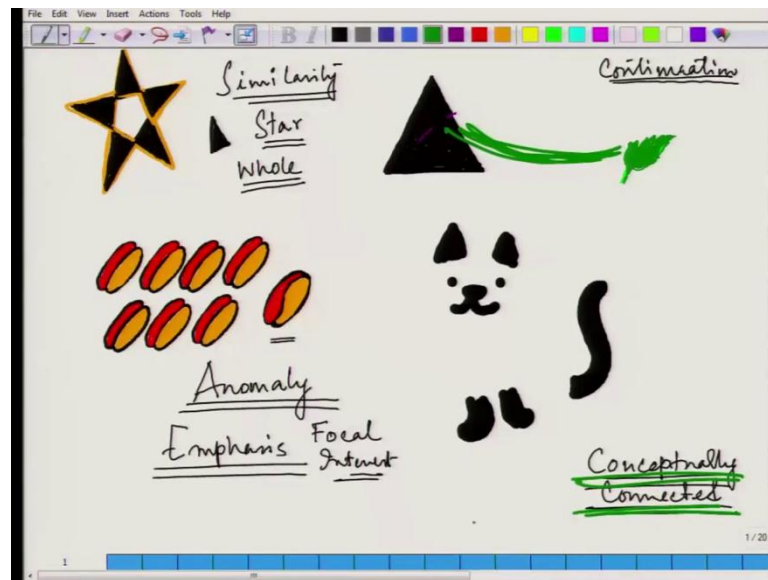
So, there are different ways of people view objects, this is the first one is one example that is, where we know we go by the similarity of an object. What is this similarity? When we have similar forms repeated. So, we have a triangle and this triangle is repeated here 1, 2, 3, 4, 5 times in different orders. So, because of this visual arrangement we do not read it as 5 triangles, but we call it a star.

So, that way we by similarity the shapes come together and they are read as a whole. So, we do not see them in parts, but see them as a whole. There is another example of a similar kind, where we consider another aspect that is known as dissimilarity or anomaly. Anomaly in visual design indicates some object that is dissimilar. So, when the similarity occurs an object can be emphasized, if it is dissimilar to the others.

So, in this whole group there is one object that is dissimilar, this is also in isolation, so this will work as the focal interest here. So, the emphasis will be on the figure that is in an anomaly position. So, this anomaly gives us a focal interest, another function is known as continuation. What is seen in this image is, there are two figures. One is a pyramidal structure that is actually a triangle and then another object that can be a star or it can also be a small leaf or anything else, it is nothing but specific, but they are not related internally.

So, how to connect this two dissimilar objects which otherwise has no common connection, we need another object to connect them. So, in this case there is a rainbow formation that is creating a curve and that way these two dissimilar objects are getting connected. So, as we talked about this conceptual unity, there are lots of things that are conceptually connected like a triangle or a flower. So, whether it is a flower or a leaf, whatever the image is there is no connection between a geometrical pattern like this and organic pattern like this.

So, how to connect them? If they are conceptually connected, we need to have a third object, it might be a rainbow or maybe nothing, we can also have a curve in a different order, let us explode that. So, we see a formation it is almost like bridging between the two objects also go in the other way round, somehow we will have to make sure that there is a connection. There are popular logos that are formed this way, when we have the conceptual connection and we also study to get some kind of a visual connection into it.
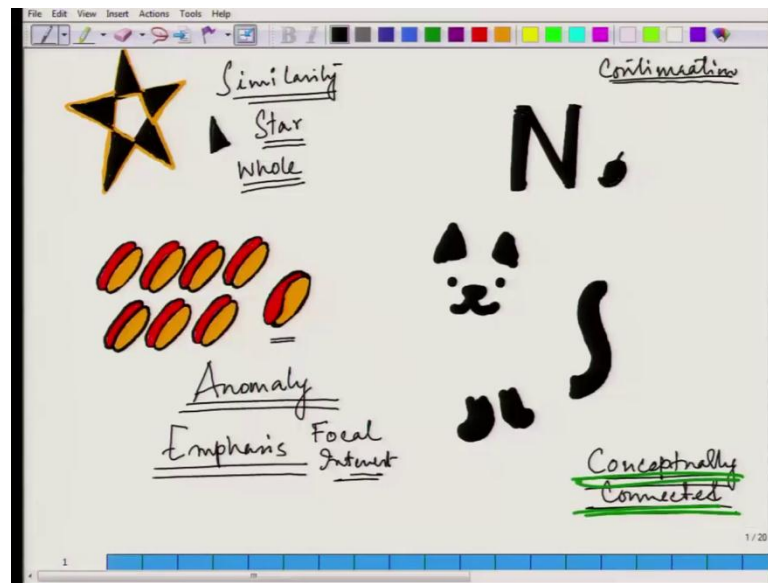
So, let us see another variation of a similar thing. So, if the concept tells us that there is a twin tower like formation that is there or maybe it works as a later, which is n and we have a mango. There is no way that we can create any connection between the two in a logo. So, we try and struggle to get some direction to unify them.
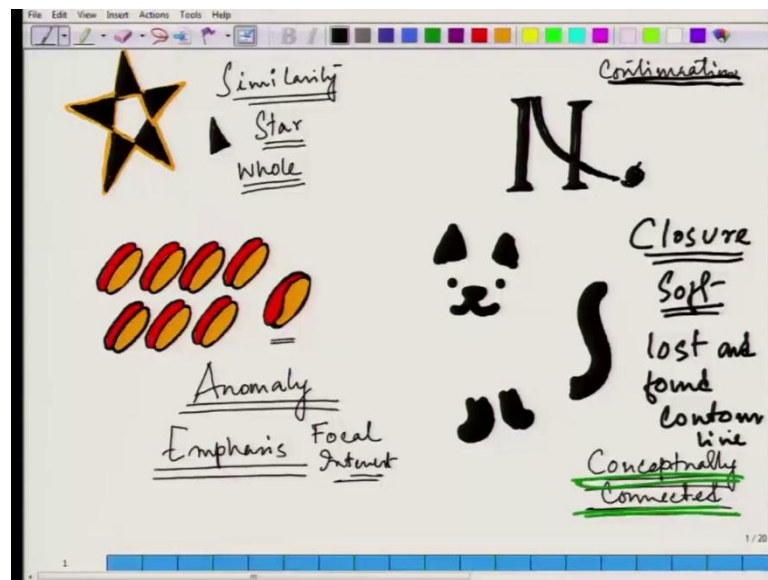
So, instead of putting the N this way we can create a curve, we create some projection to unify them that will create some slide. And finally, that will direct us towards another object that is a mango. So, that way by continuing an images or creating continuity, we

can solve some conceptual problems and we can make it visually unified. There is another very popular law that is another solution for the design problems that is closure.

What is closure? When we see that you know, there are enough is present for the eye to complete a shape, when the viewers perception completes a shape, the closure automatically takes place. So, closure takes place when the object is incomplete or a space is not completely enclosed, if enough of the shape is indicated people perceive the whole by feeling in the missing information.

So, here when we look at it, there is lots of information that is missing, we do not know how the back of the cat is created. We only get to see a tail, we see a part of the frontal legs also a nose, the partial mouth, two eyes and the ears of a cat. But, we can read it as a cat, because maybe the shape is like it is a white cat and these are the black areas and the white is blending with background.

So, that way by the closure we just understand and we mentally read the form. So, if we really want to show a very soft and fluffy image, we do away with some of the lines and shapes and we straight away put it this way and this is quite useful, because it somehow yelled, some bit of a lost and found contour. So, there are more examples of a visual perception according to the gestalt principle of a universal whole, where we go by pure and simple figure and ground relationship in that. So, let us see some of those examples.

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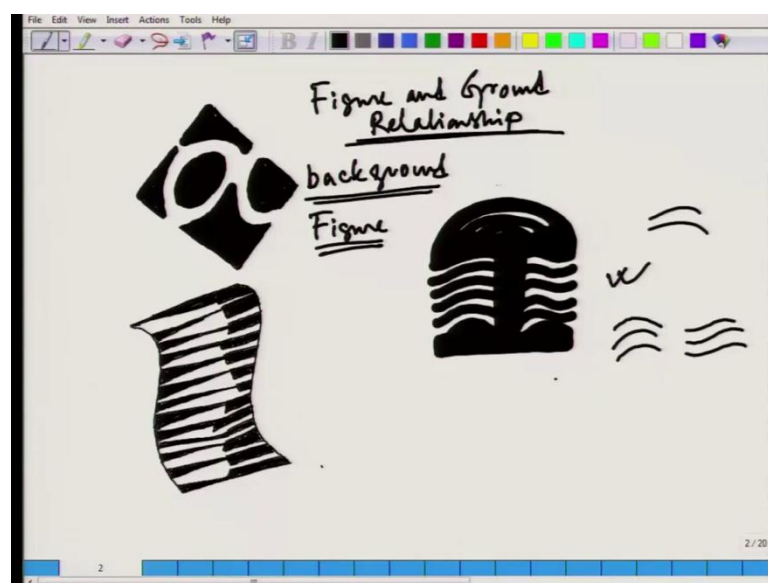
Now, in this picture the whole alphabet which is like a small a or alpha that is created through the figure ground relationship. So, what you see here, that the eye differentiates an object from it is surrounding area, which is a form or a solute or shape is naturally perceived as a figure, while the surrounding area is perceived as a ground that is known as the background. So, we can clearly make out which is at the foreground and which is at the background, but we are not always that certain.

So, the word that is like as we say that is figure, figure is at the foreground. So, it is clearly perceived as figure with the surrounding when it is a white space. So, in this image in the other image the image 2, what we see that here, it is like the figure ground relationship that change as the eye perceives the form, the form the shade of the solute of a face. So, this part becomes the background and we clearly make out that there is a profile face that is coming out of it.

So, by changing the ratio of the shape and increasing the white and black, we can get different results. So, and then this particular image it also works with the same condition, but the image at this side that is a little more complex. Because, it undergoes a relationship of figure and ground which change upon perceiving the forms that are there on the top level and then there are water. So, they are more like the waves that are there in continuity and the waves are continuous, but that gives us some impression of a trunk.

So, what we see in the foreground the trunk here and the white here that is creating some differences. So, we cannot put our eye on one direction, we if white is a foreground then the black can also be working as a black background or we can put black in the foreground and put the white as a foreground again. So, that can create a lot of dual functioning in this kind of examples.
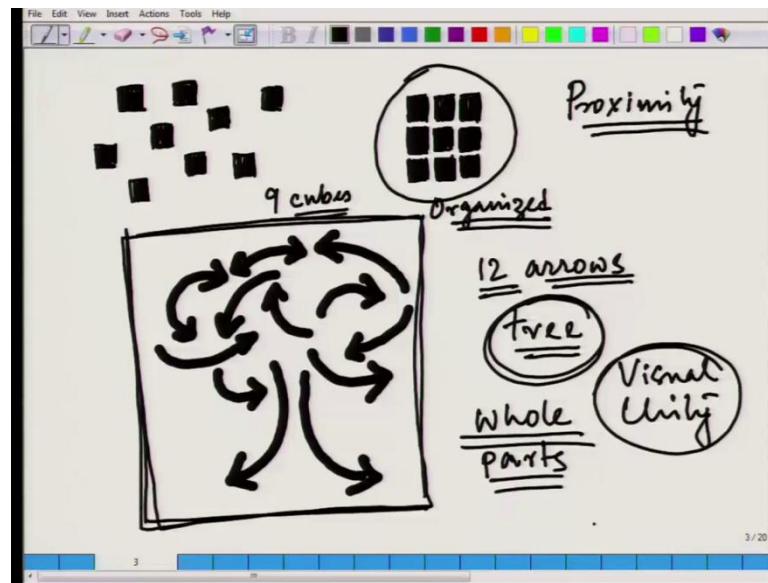
Now, this is another example which is also very interesting, where we go by the proximity. So, when we see these blocks they are separated, there are 9 small squares, but we read them as 9 cubes, they separate it. But, in this condition when they are organized we do not look at them separately and we read it as a whole. So, it totally depends on the visual organization that they go through. So, they tend to be perceived as a group and this is more like, how we are grouping a form and looking at them together.

And here in the same manner we have many arrows formed, so if we count on them, then we say that there are 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. So, there are 12 arrows, they are curved, but we do not read them as 12 arrows, because it also gets a formation and that is more holistic and they look like a tree. So, when we look at it, we do not read them as 12 arrows, but formation of a tree. So, that is all about or maybe that is the basic of how the whole predominance over parts.

So, this relationship is very important for visual unity, if we cannot focus on the whole form and see things in parts, the visual unity will be disrupted. So, from all this discussion we can come down to a few conclusion that is without unity a visual design is chaotic and not too quickly readable or it can be less communicative. Without some elements of a variation, the design can be also lifeless, neither too much of confusion nor utter regularity in visual design is actually wanted by the artist or also by the viewers.

So, beyond general guidelines the options of visual designer are very broad. So, in that way we can also see and figure out how we can work with unity at the same time we provide it with some variety in our next lecture.