

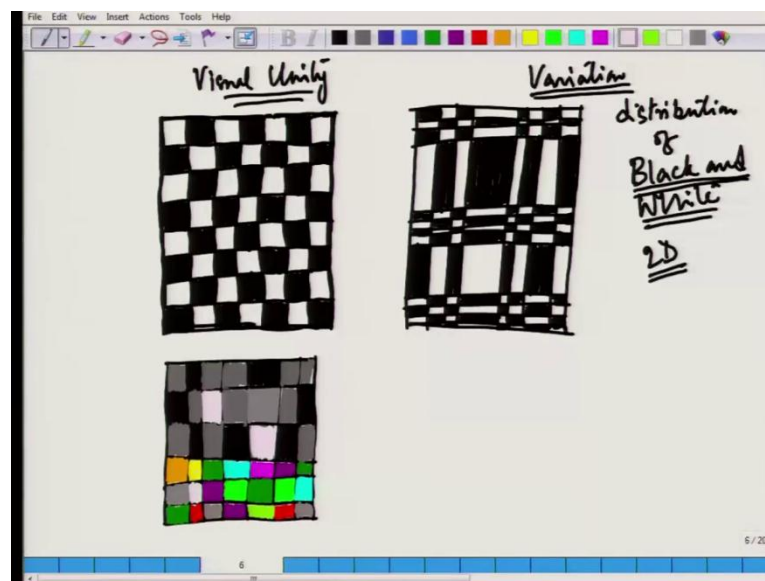
**Elements of Visual Representation**  
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**Lecture – 34**

Now, we know the devices to achieve unity which is a compulsory rule, and we know for sure that if there is a visual harmony or unity present in a composition then our purpose is served, and nobody is going to say anything about that visual, and we are free to do anything any kind of experiment, we can bring different kind of artistic distortion into the composition we are free to move in our own direction. So, unity is like something which is more like a single hand solution for all problems, but then if there are too much of a harmony we may not even like that. So, that is how the human mind functions that if things are too predictable, we know that we have gone by some formula we maintained the reputation proximity continuation, and then as a result we got visual harmony. And we keep on seeing that we keep on seeing that that formula has been used in different traditions and different cultures over long period of time that may not satisfy us.

So, we also look for certain variety in a composition that makes it more interesting. So, we try to accept unity with a bit of a variety. So, if we it becomes too various; that means, that is again disturbing the unity. So, we accept unity with variety and we will see how we solve that problem in our design ventures.

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So, we have this image that we have discussed earlier also that this is a chess board conformation, it has proper black and white that is creating an alternative rhythm, it is in unity it has no disturbance anywhere. So, we are very happy with this kind of a visual unity, but then we cannot keep on viewing this kind of a visual image over and over again, we need some variety to be added there. So, we make some alteration, we change it. So, this is a variation of the same object.

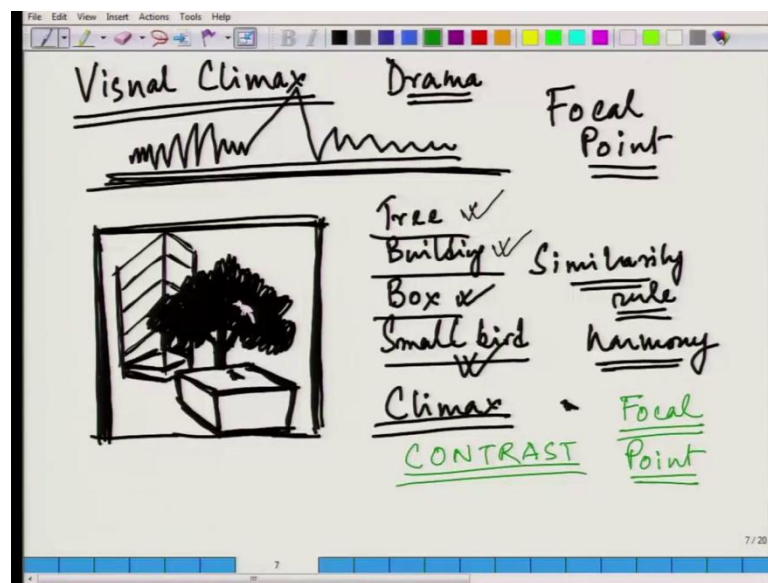
So, there is a change that is taking place in this variation in terms of the change of shape, and that is changing the distribution of black and white in the negative and positive space, and we cannot call anything as a negative or a positive space, they are very two dimensional, because if we have concentrate on white, then the white part works as the positive ground we can also alter our vision, and we concentrate on black and the black will work as a positive ground. So, there's nothing like positive or negative here, this is a two dimensional formation which is very clear. Now we can have a same variation with color. So, if we avoid black and white or keep black and white add a few values of grey, then also like it will be flat at the same time, there will be some variation and if we can use a gradient in that flatness then it can also appear as three d, because of the value difference.

So, we discussed the relationship of value and volume in earlier lectures, and now we will see how the introduction of grey or introduction of some other color may create some vibration in the two dimensionality of this visual harmony. So, that will give us another level of harmony with some variation. So, as we add color into it. So, by adding color and also by adding grey black and white combination into the same formation with some variation, we could also create areas that are vibrating, because the high value color will tend to come at the foreground, whereas the low value color will get pushed back. So, by creating that difference with a high and why, high and low value combination throughout or you know by creating a color variation, we can also create a space that is not as flat as an alternative rhythmic black and white composition.

We have seen the compositions made by artists like Paul klee, who has worked using the same devices, the same principle. One of his artwork that is titled as composition, there we see that there are just a variety of how he used the high value, and low value contrast and he created the same formation, and there's nothing else in that painting. We see a similar impression in one of the carpet that was placed in the office of Walter Gropius,

and as we know he is the father figure for Bauhaus movement. So, in nineteen 1923, we see that in his office, he used a carpet that was designed using the same principle that he used lots of value difference in the color distribution of that carpet which is not very common, because in a place where we are stepping on, we need some flatness. So, by the color variation by bringing the high value colors up, and low value colors down, we can create a surface which has a visual up and down in that. So, these are some revolutionary designs, the revolutionary experiments that we have come across that followed the simple devices as such.

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So, we are continuously in a need of a visual climax. Let us see what this visual climax is because in every expression, we need certain drama to take place, we want the sensation to get heightened. So, we go in one phase, we go very high, we come down and we end this way. So, this is how our linearity gets formed. Now in any visual we look for a focal point. So, we create a composition in a given area, where we have many objects like perhaps a tree, a building, a box, a small bird, and we composite with certain sense of unity. So, we put them in order we draw a building, we draw a box. So, we draw the building, we draw the tree, we draw a box in connection to the building, because there is a possibility of a similarity as a rule that we have explored earlier. So, the box has to match the building to create harmony, that will integrate all this objects together possibly with some overlapping.

And then we are left with another element, that is a small bird. We can either place the small bird on the tree, because these three objects are in some connection in the composition. So, the bird can come either on the tree, on the box or on the building.

Now, let us see how we can solve this problem, that if we want the small bird to give us the visual climax or the drama, because the other things are in one line they are very predictable. So, why not create the climax or create some focal interest with the help of a small tree that we are going to place here. So, we need to find the right place, where the small bird is not lost in the composition. So, if the bird is this small, this is not small at all as compared to this whole composition. So, let us make it smaller, clearer, and let us see how we can place it in this context. Now with this whole black area, if we place a black bird on the tree, it will get lost. So, what we can do is, we can pick it up and place it here on the box. So, by creating a contrast we could emphasize this area.

Now, if the bird is made out of white color and it is placed on the tree, it would not be difficult for us to find out the bird. So, it will come in the focal interest. So, we need some contrast to be created to have a focal interest, a focal point with some contrast, but this is just one way to create the focal area, and get everything clearer; there are many other ways to make that provided we know how emphasize it should be. So, as we said that a focal interest is very important for a visual expression, this is also true that too much of a focal emphasis can break the harmony in a composition. So, a bit of a contrast is nice, but if some part is over emphasized through too much of a contrast, then that will divert our vision and again as we discussed earlier in the earlier lectures, that we do not want a divided attention to be there. So, harmony is a rule and we say that our attention should not be broken at any point.

So, if a visual climax is too high then the visual harmony can be disrupted totally. So, we need to work with some caution. So, when we have a visual area of concentration. So, we have a strong visual point, we also make sure that we create some less important visual climaxes in different parts. So, we call it like one focal point with some other accents which are also of some focal interest, but they are of a lesser importance. So, by creating the focal point and many accents we can get interesting results, and it is very important that we create that harmony throughout with some bit of a variation. So, the variation and visual harmony has some connection provided we know as creators or as viewer where to focus on and how to go around the whole composition accordingly.

So, it is a duty from the path of the creator as an artist or a graphic designer, they need to have a total control on the viewer, because unlike the motion picture or unlike a novel, it all is coming in front of you at a single go. So, there you are getting to see things in a non-linear fashion. Now what happens? Unless I have a total control on my viewer, how will I operate their vision into the composition, because I am the one who is deciding how the viewer is going to look at one point, and how his interest will move into the picture one after another. And that will bring the viewer into a comfortable journey and that is what the artist needs. So, we will see how we solve our pictorial problems by creating the climax, and also creating a balance, that is somehow manages to get the ultimate visual harmony in a composition.