

Elements of Visual Representation
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Lecture - 36

We are going to talk about rhythm and movement in visual presentation, when we represent certain images through drawing sketching and all. As we discussed earlier, that harmony is a compulsory rule and harmony can be only interpreted through the rhythmic quality of it. It is more like when we listen to a tune that is a like from our auditory sensations. We listen to a tune and then if it goes wrong at certain part we react to it, we do not qualify it as a piece of music or we say that the music was totally off tuned.

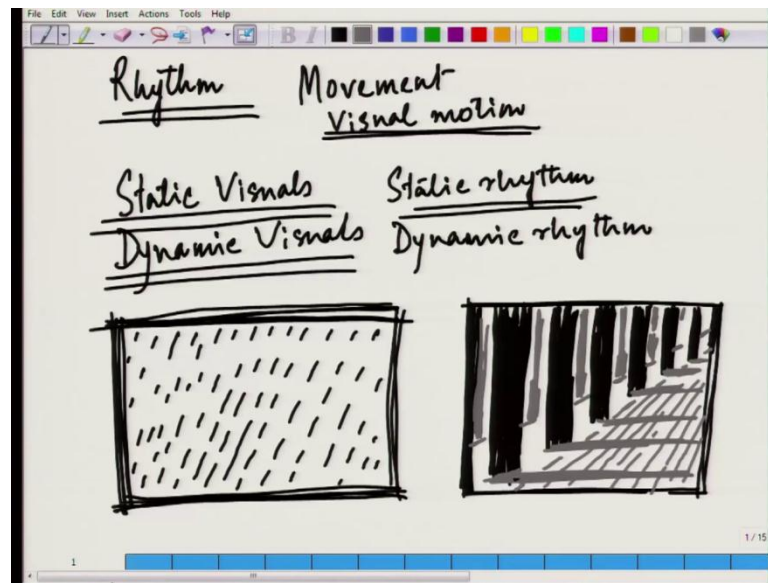
So, what is that off tuned condition in visual reality? It is when we talk about rhythm, we have a music or ((Refer time: 01:06)) visual things in our mind, but in visual art rhythm is also a very important factor. So, we keep on discussing about visual rhythm and it is more like, if we miss a particular beat or a note, we can clearly make out that things are not in a proper order.

And when we say that rhythm is connected to visual movement, we also consider the aspect of repetition, unless we have a bit of a repetition happening there, getting the rhythm is not possible. Another thing we talked about focal point and also the secondary focal point or accents that we are add in our composition in our last lecture. But, we should also consider another point here that we can do without focal point or without any of the accents there, we can have a composition where there is no focal point present at all.

For example, if you look at the checks on a fabric or maybe a motive getting repeated there without any emphasis in long cloth, we choose our dress material from some of the patterns, where we do not want anything to be emphasized anywhere. But, still those patterns are rhythmic, they are beautiful and they pass all the norms of aesthetics and we call them good designs.

So, it is not really important unless you try to express something with some climax or some emphasis to have a focal point there. But, we cannot really do without a rhythmic pattern in whatever we are making, so we will see how it works.

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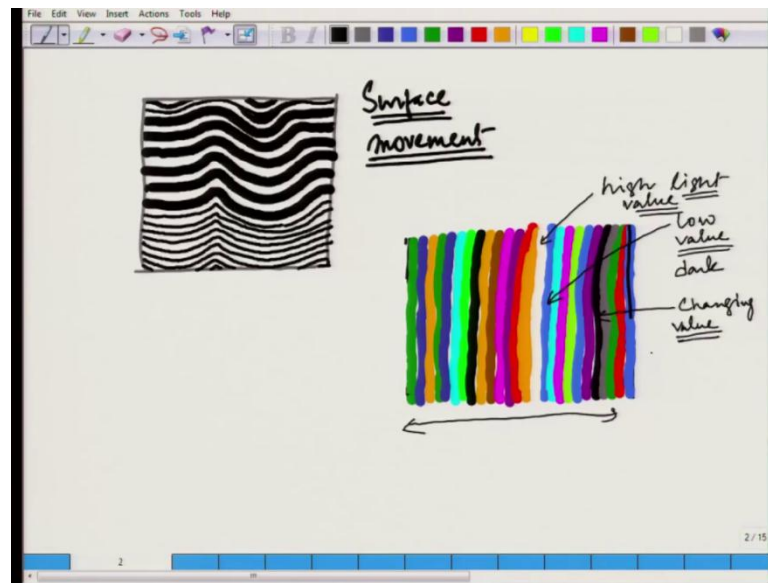


So, the idea of rhythm is related to movement which is not a real movement, but a visual movement. Now, how to get a movement in a visual, we talked about static visuals and also the dynamic visuals, when it is static then it goes through a static rhythm and we cannot allow any of the mobility to take place there and when we go by dynamic visual, we go by a dynamic rhythm.

Now, in the picture we can draw raindrops falling, they are neither raindrops nor anything else, they are just a few lines which are repeated quite a few times with some variation and we mentally connect them. we know that they are separated, but they are part of one happening and it is also in a diagonal order. So, with all this elements we give it a particular rhythm with some variation.

We can also see patterns, this is one sort of a gradual movement that is taking place, we consider the image to have some movement, because it is slowly going in we can emphasize the movement by creating another sort of line and though it is static. But, it gets a sense of a movement, now we can have another layer.

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So, it will give us some sense of a movement, we can create wavy patterns to emphasize that same movement. So, this is another surface that gives us a sense of movement, this is two dimensional with a little bit of convex formation. Of course, when there is a convex formation, there is a concave formation too. We can create a similar pattern with the use of colors for this visual. A series of vertical elements extends across the design from this side to this side and also from this side to this side.

So, it has a renege and spread almost in a regular variations in light and dark provides a visual pattern of stress and pause, almost like a sound of a drum beating that goes in a rhythmic sequence. So, when we see a color which has a high value it is light, it tends to come forward and next to it, we see another color which is low in value and dark, similarly we have two colors side by side with a changing value. So, our eye comes across to a constant push and pull and that gives us a rhythm which is similar to a musical rhythm.

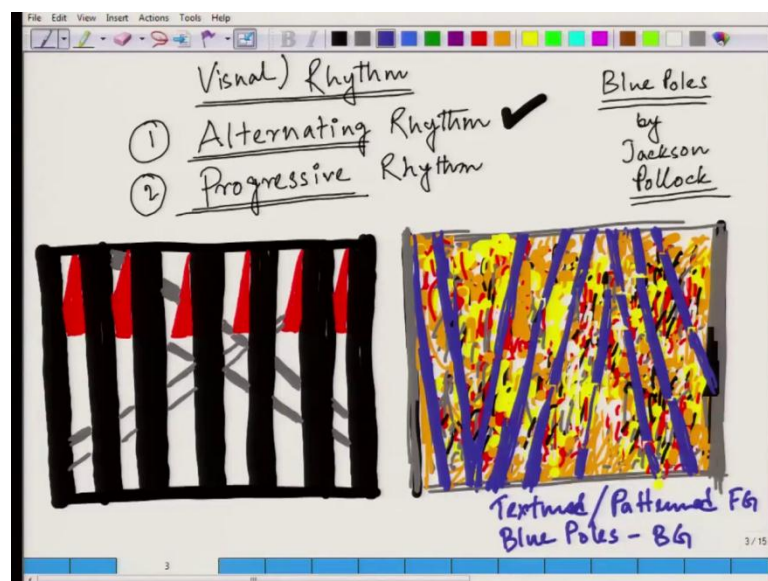
So, when we talk about rhythm in a visual arrangement, we basically address to the visual arrangement, the shapes, the pattern, the repetition and how they are connected to each other. This is also true that claiming something to be repetitive and rhythmic can also lead to certain dissatisfaction. For example, if I keep on playing a beat which is very rhythmic, there is no mistake that the rhythm is not going wrong, it is like the beat is going like 1, 2, 3, 4, 5, 6 in a very regular interval throughout that it has a pause, it has a

beat and it is continuously going on in a proper arrangement, where there is a proper pause, there is no timing claps or anything else, so it is rhythmic.

But, it may not satisfy our need, we are constantly in a need of variation, it is the same thing as we say that if things are totally into harmony we want some emphasis to come somewhere there. So, we want the timing to vary at the same time nothing should go too high or too low or even if something is going too high, we need to know how to make certain arrangement, create certain accents to get them back into the same sensation that gives us the evenness, the harmony and thus the rhythm will be produced.

So, it is the same factor if we interconnect our knowledge of visual unity, visual emphasis, rhythm is connected to that. So, maybe we are talking about rhythm separately let see how we connect them and how we see that how unity can be achieved through a proper visual rhythm with variation, with interests, but you know ultimately the goal is to maintain the harmony.

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So, there are generally two kinds of rhythm that we talk about, one is the alternating rhythm, two is the progressive rhythm and there is a small difference between this two, in alternative rhythm there are always two patterns that come alternatively and that go one after another. So, we do not take it as a quality which is a demerit that you know the pattern is getting repeated in a very predictable manner.

But, we just take it as a rhythm which is applied in many different cases, this is a more like the opposite and complimentary factors that are found in nature, like the light and shadow that is if that comes alternatively that can create interest, there can be many other factors like that maybe some contrast color, some contrast happenings that are very obvious.

And everything that is contrasted and that are coming alternatively that can also produce a very interesting visual rhythm and that we consider as one of the merits of a visual arrangement, similarly this progressive rhythm. So, progressive rhythm also comes alternatively, but it is just not the alternation, but what we see that it is either increasing or decreasing it is going in one order whether it can be in a descending order or in an ascending order.

So, it is more like when it gradually grows or gradually reduces, both these things are included in a progressive rhythm. But, we need to keep in mind that progressive rhythm has to be gradual, if we skip some part then the rhythm will be disrupted and then we would not call it rhythmic or if it breaks in one part, then we cut the part into two parts again. So, the parts would not be related to the whole and we discussed about this part whole condition many a times and we know now how important they are.

So, let us discuss alternative rhythm first, this is one pattern which is alternative and if we feel that, that is monotonous as we discussed earlier also that if a single tone is continuous throughout, we may feel that it is a single tone, single is mono and tone we know. So, the monotony can be broken by alternating it into a different way, so to break the monotony, we can put the black beans in the foreground.

So, we create a background and the first part comes towards us that breaks the monotony and this is one example of the alternative rhythm that is something where we feel that we are seeing one area through some bars and that is very well calculated here. But, there can be other variations also like, if we take the example of the very famous artwork by Jackson Pollock. And follow the same principle that was there in his artwork that was famously named as blue poles.

In this picture I am going to use the same visual principle that he has used in his artwork, but I am producing a different visual here following the same principle of blue poles. So, this is one example of an alternative rhythm where things are not going in a particular

order which is either vertical or horizontal. But, we also get to see things which are slightly tilted they are diagonal, but they are coming alternatively.

So, we get to see the background which is like you know which is a little busy with too many colors. So, there is a textured background, textured or patterned background and in the foreground we get to see some blue lines which are going in different directions. So, some of the things are tilted in the left and some are at the right and that is just the only difference that the poles are having. But, anyway the poles are in the blue lines they are in the foreground and it gives us a very good example of an alternative rhythm.

Now, we will just try to realize a few things which is connected to the rhythm that by altering this we can get a very interesting result, just see if we extend the length of the poles till the edge, as the blue lines are extended till the edge it is very difficult for us to make out which is the foreground. And we can always push the a blue as a background, so the background and foreground is altering here.

So, if we make another one from here for better clarity with their extension till the edge the busy background may also work as a foreground. So, there is a change that the textured, pattern, warm color patterns they are working as foreground and the poles or the blue lines when it is extended till it is edge, this is working as a background.

So, by changing the shape we can change the background of foreground quality very easily, progressive rhythm totally depends on the pattern the kind of shapes that we are using in which pattern they are arranged and also the color, color is correspondent to another factor that is a value. So, the whole progressive alternative rhythm and specially the progressive rhythm, where it is going in an descending or ascending order they are not very different in nature. But, we can use it in many different ways, let us see how we draw them and how we realize them.

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So, this is one visual arrangement that is also one example of a progressive rhythm, here the rhythm is taking place in different order. But, it has a constant push and pull that is visual and that gives it movement. So, in the visual movement there is a constant push and pull I will show some more examples to end the topic. So, in progressive rhythm it is not only coming forward or going back or going in one direction or going to another direction that matter.

Rather, when something is taking a movement, the shape, the form should also change accordingly. So, it is a gradual pattern who which will either increase or decrease, but there is some kind of a change that has to happen. So, it is like the evolution of a movement that is counted in a progressive rhythm, because you know it has to move and change.

So, even in one shape that we see that it is moving and it slowly increasing or decreasing, we will not put it as an all result like as an example of an alternative rhythm. Because, in alternative rhythm things are changing in one order, so this is just coming in a coherent pattern which are like on, off, on, off its like that and having said that I can also state another point that again alternative rhythm can create the tone that is a monotone or that is a in normal sense, it is like a single tone that can be followed throughout.

So, we need to work with enough caution, enough measurement that you know how to get good result out of those rhythm, how to change them, how to make the pattern more unpredictable and also very interesting to look at.