

**Elements of Visual Representation**  
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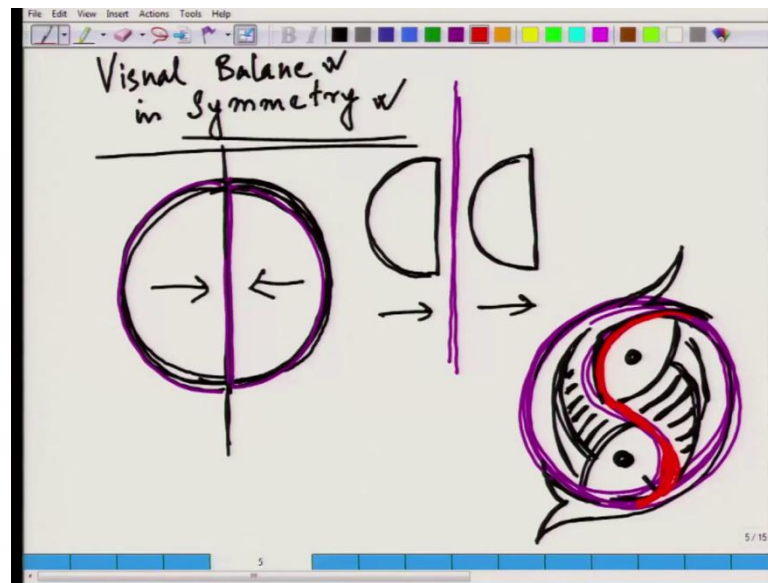
**Lecture – 37**

Through visual rhythm, through visual unity emphasis, and all other factors what we ultimately try to achieve is a visual balance. Unless we achieve that balance the whole goal will be unreached. So, we need to know how to get into that balance; the balance can be possible in an asymmetrical composition also. When we divide the space we first decide a factor, that is whether it is going to be symmetrical or asymmetrical, when we say something is in symmetry; that means, one half of the image will be the reverse of another image. So, the entire thing will be opposite at the same time complementary to each other. So, that way it is almost like if we have a c and a reverse c, we put them together centrally then we will get a circular form, and that is a complete form.

So, the advantage of symmetry is that it sets an icon, and we need a sense of symmetry to read things we also can break a continuation that is over continuous. So, our attention should not go out of the frame with too much of a symmetry. So, symmetry is needed. At the same time we need to also know how to have other expressions where symmetry does not fit in very properly. Like for example, when we talk about symmetry we consider some objects which are iconic. So, the maybe in subject matter which are connected to religion or we are making a human figure or any other object that is of some central importance, there symmetry goes quite well.

But in a composition where we have certain dynamic movement, that is taking place or the composition has a lot of narration that is going in one order, it needs a continuity of a different kind where one scene will be interrelated to another one, and that will change slowly in the example of progressive rhythm perhaps where things are gradually changing its order, its shape it is happening, there we cannot only depend on symmetry. Although we know that symmetry gives us a good visual balance, but we should also know how to create that same amount of balance in a symmetry, but let us see what are the different places that we can do with symmetry and get good results, and slowly we will move in our next lecture to realize how we solve our problems in a symmetry. The problems are related to the visual balance, that is our goal.

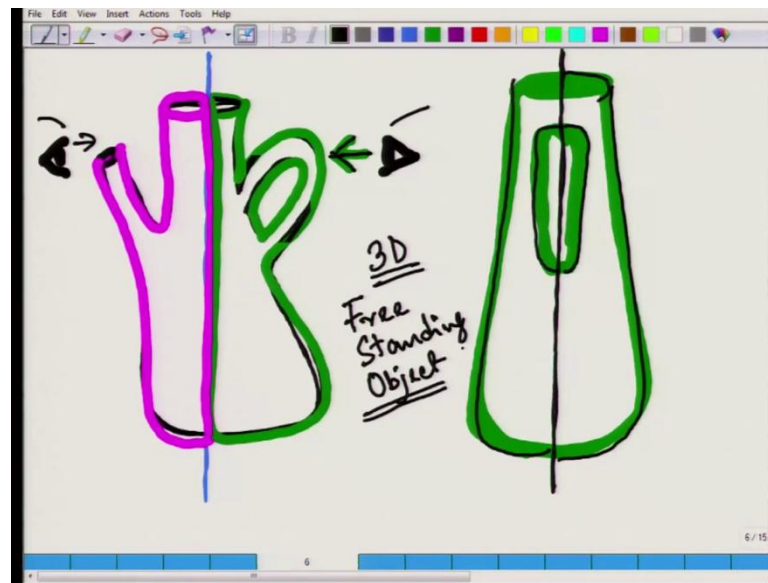
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So, let us see how we do that. When we try to achieve visual balance in symmetry, it is like getting a curve in one order, and getting another curve from the other order, and the entire thing then will be nothing but a mirror image. So, it is a half circle, another half circle in a different order. So, it is more like this is facing this, and the left one is facing the right one. So, having two half circles in the same direction, like they are facing left to right and left to right two of them, that will create some visual disharmony visual disbalance, because we tend to read them separately, there will be no connection, they are going in one direction, but we do not call it symmetry. This is a symmetrical formation for us, because it is coming from two different directions.

So, when we have an image like this with some alteration, we will get a sense of completion here. So, we have a line which is like a s curve, two spaces which are not totally equal, but there is a common connection. So, this is also another example of a symmetrical composition.

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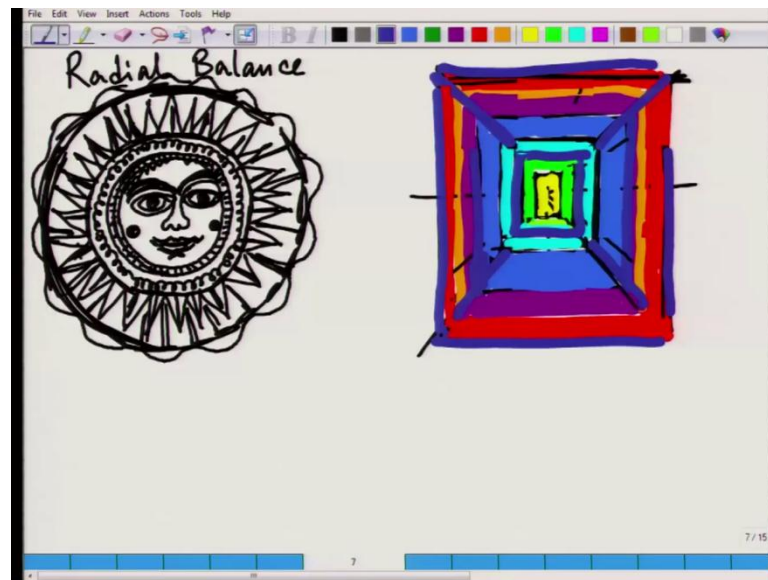


Any object that we draw when we see this object from this particular angle, we can divide the space into two halves to check its symmetrical conditions. So, we can see that the two sides are dissimilar in shape. So, of course that is not in symmetry from this particular angle, but if we change our way of looking at it, we see it either from this angle or from this angle the view will change, and what we get there will be completely in symmetry. So, if this is the hand handle in the frontal view. So, from this view what we get will be in proper symmetry, here the two sides are equal like a mirror image. So, when we see it from this angle this will be symmetrical, and similarly when we are going to see it from this angle, this will again look symmetrical.

So, in that way a three dimensional or a free standing object may look symmetrical from one angle, and asymmetrical from some other angle. There are many examples of the symmetrical balance in our culture all over us. Most of the figures that are religious in nature, they follow a particular type of symmetry throughout, because there they are making a statement which is very clear cut and frontal, and also it wants to establish certain thought in our mind. So, those are very, very symmetrical in their nature, and we also see products that we use in a regular basis that some products will have some emphasis on the asymmetry like you know the products that we use for cleaning the toilets maybe a clean toilet cleaning bottle will have a bit of an asymmetry, whereas some maybe soft drink bottle which have already become iconic that can be totally in a symmetry.

So, we see this symmetry, asymmetry dilemma everywhere where as far as our expressions are concerned, and also this can be justified with two more balance, that is close to the symmetrical balance; one is when we go for allover pattern, they maintain a symmetry throughout and also we call it as a crystallographic balance. That is when something is radiating or it is a radial balance or a allover pattern, that it comes from a centre and it spreads it is almost like when we if you put the vanishing point right at the centre of the artwork, then the entire thing will be radiating throughout. So, it is either converging or coming out of one centre there, that is also one sense of symmetry So, let us see that in some of the drawings that let me produce that and you judge whether they are symmetrical or in symmetry what kind of balance is actually taking place.

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So, a crystallographic balance gives a overall emphasis on the whole pattern. So, when there is no emphasis, that is taking place at one point the entire composition the entire surface starts working as a focal point. So, we give equal importance to the whole area. So, there are different kinds of formation we see that there is a particular source of light. For example, if we I will refer you to another artwork by it is a very famous artwork by Vincent van gogh, that is he's put it to heater the composition that has one single light source that is there right at the centre. So, from there the light is radiating, and the overall artwork where there's a high contrast of light and shade, it is getting the balance where you know there's a central light and a radiation. So, through that we get a sense of symmetry and that gets a result of some kind of a symmetrical balance, which is also a radial balance, and then we have crystallographic balance which is also giving us some sense of symmetry. And it all goes opposite complementary or without any focus and they create some very well establishing very, very clear expression without no ambiguity, no confusion and that is perhaps the most known balance that we talk about and we consider in our visual representations.