

Elements of Visual Representation
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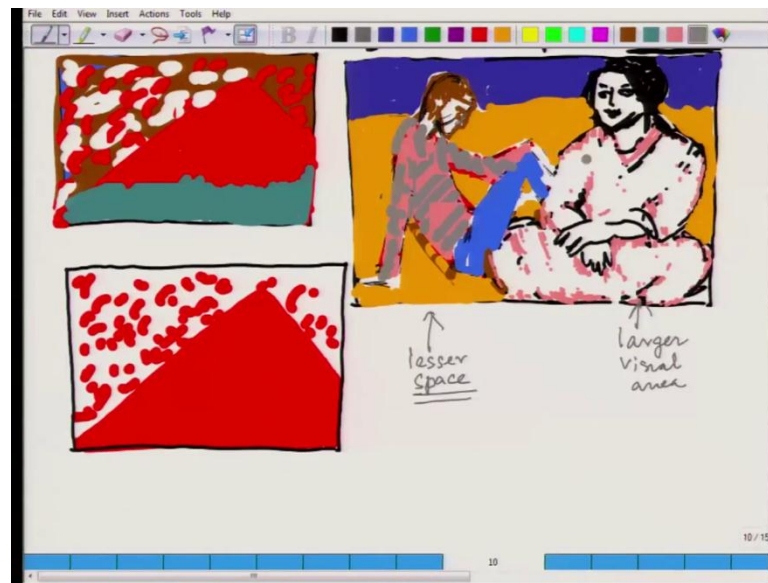
Lecture – 38

Visual symmetry is almost synonymous to visual balance, when we talk about symmetry we get a sense of balance that is already there. Because, you know in balance what all do we need like, there was some opposite and complementary factor, some equal weight, equal visual weight in both the side. Those are the most important things for the symmetrical balance, as well as the balance in general.

But then how to deal with a asymmetry in composition, because a symmetry is more like a need, if we say that symmetry is a rule, then a asymmetry is a need. Now, this need has to be somehow solved and we should also be able to know the different devices of how to solve this problem with the need and problem and that problem results to need and need results to solution, problem also comes down to the same solution.

So, we will try to see how we problem, how we go for a problem solving exercise, when we pick up a problem that is the problem with the asymmetrical composition which also gives us a sense of secular called the subject matters, it gives us the sense of narration, a storytelling, it goes in one order, it may come back again go and take another different direction. So, there are ample interesting possibilities that are there that is connected to asymmetry, only we need to know how to create balance in asymmetry. So, let us see that with some examples we will keep on drawing and realising how we create balance in asymmetry.

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So, in this visual the red is occupying a very large visual area and that was very difficult to balance, because it was also a little of centre. So, this is not in symmetry, it is in one side that makes it a little heavy at the right part. So, how to solve the problem by distributing a bit of a red in different sections, we could solve the problem to make it more simple, I will draw it once again. So, you have small portion which is distributed to balance with a large chunk of a particular colour.

Now, let us see some example of how we have balance in a composition with colour, if we have one object which is heavier than other object for example, in this drawing. So, in this composition what we get to see is that the figure at the left with the reddened white ((Refer Time: 05:16)) that like that is at the right which is in a pink or maybe a pale light red costume, they are different in size This particular figure is taking a much visual area size wise whereas, the other figure at the left it is taking a less space.

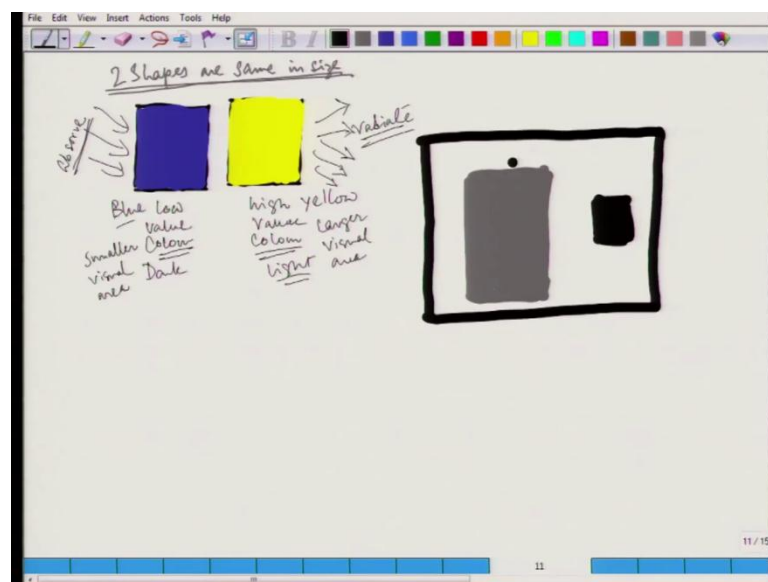
Now, but the artist will always establish the equilibrium as far as the colour is concerned. So, the right figure, the figure at the right in the composition that is different in size. If this is traced in a bright colour like in a red and white combination, that we will also alter see and see and then understand that the eye attracting red or you know the red and white combination which also catches the eye would become far to dominant.

So, in that case we would choose to have this combination, let us see what happens if we use an alternative factor that we alter this combination and see what happens. So, the red

and white combination in the larger visual area would have created some disbalance by creating this area much heavier and making this area, the left half less important. In asymmetrical balance this is also important to consider a shape in terms of it is actual value.

In a way when we have a particular shape which is unchanging in it is scale, but if we change the value of the same pattern, we will see that the higher value area will occupy a wider visual space whereas, the same area with a lower value will occupy lesser visual space. So, that is another consideration that we have in this kind of arrangements, when we work on the special, division and space arrangement, let us see that.

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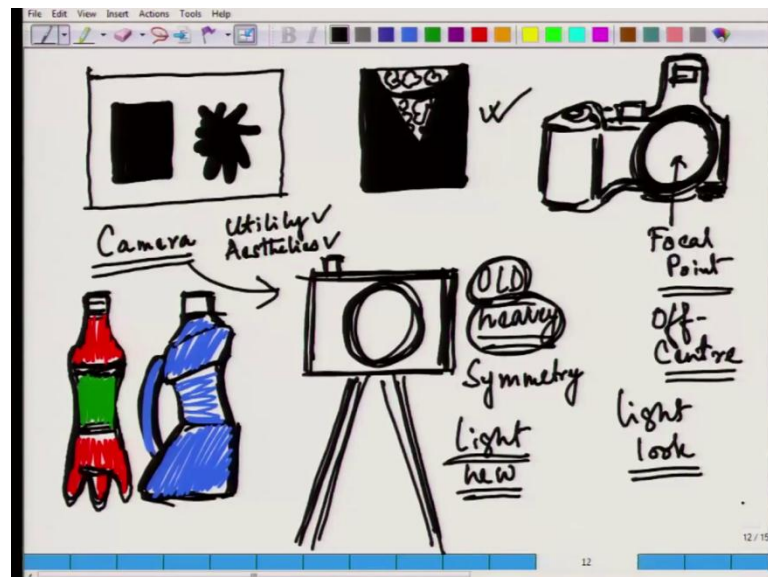
These two objects are same in size, so because of the value difference, the yellow will occupy a larger visual area and the blue will occupy a smaller visual area, the yellow will radiate, the blue will absorb. So, these are the different characteristic that these two colours will have, now let see in terms of the grey value of the same. So, black against white gives a stronger contrast than grey against white, black against white and grey against white. This contrast is stronger because of the value difference is much higher than the value difference between the white and grey.

So, a smaller amount of black is needed to visually balance a larger amount of grey, so this two are in contrast to white, this will balance quite efficiently. So, we can create visual balance by shape change, we can do it by using different textures, it can also

happen that by changing the position, we can create some change into the balance and that way the asymmetry can be handled in a much effective way, there can be other differences also.

So, we move the objects or elements mentally in the process of designing to see how the balance is getting affected ultimately. So, there is a role from the part of the viewer also that, when there is a some great disbalance that is taking place, because of asymmetry, we tend to mentally connect them. And we will try and see it with different examples without speaking much about it and realising it by looking at it.

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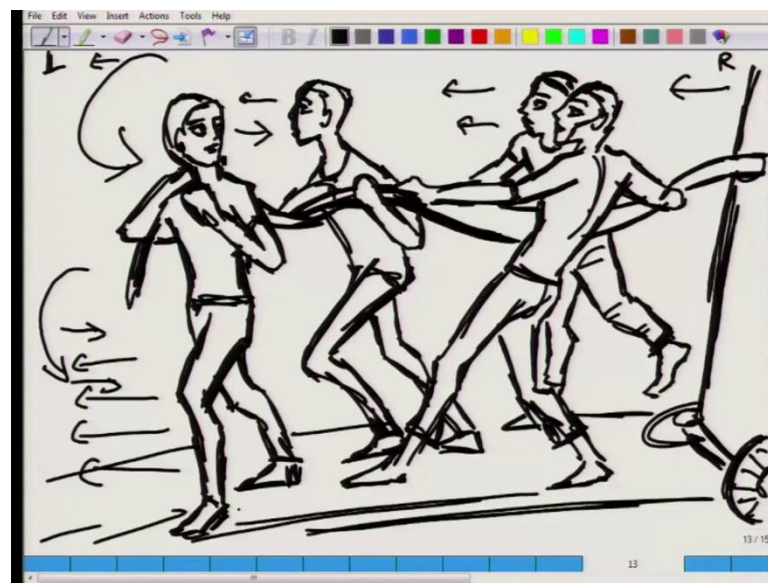
So, there are two objects that has a same colour, you put it under one composition, there the complex form will attract the eyes of the viewer due to it is complicated contour. So, we need to know how to put them together. So, in a way when we have a pattern like a larger flat area can be balanced through some intricate patterns of the same colour, in the products of common use for example, a camera. We can justify, it is utility and aesthetics like as we discussed about a symmetrical product.

So, this is one camera which is heavy it is an old model, so it is in symmetry whereas, a new camera is light. So, the style may change and we emphasized on one balance that is more asymmetrical like this and also maintain the utility and aesthetics together hand in hand, we have a good grip. So, in this shape the lens which is, the focal area that is

shifted from the centre. So, the off centre location will give it a sense of asymmetry, it will make it look more light.

So, the visual appearance will reduce a weight of the camera, it will be more handy and so on as we have a general tendency to follow the eye direction of human form. The problem of asymmetry can also be solved in a very large extent through operating that eye direction in a composition. We will try and see that with two simple examples by drawing them, and we will see how the whole composition that is; otherwise, going in one order, because of the eye direction of the human beings that are there, that can be solved with another eye direction that is coming from the other side. So, that is also connected to the aspects that we have studied in the cyclic line formation and the implied line formation.

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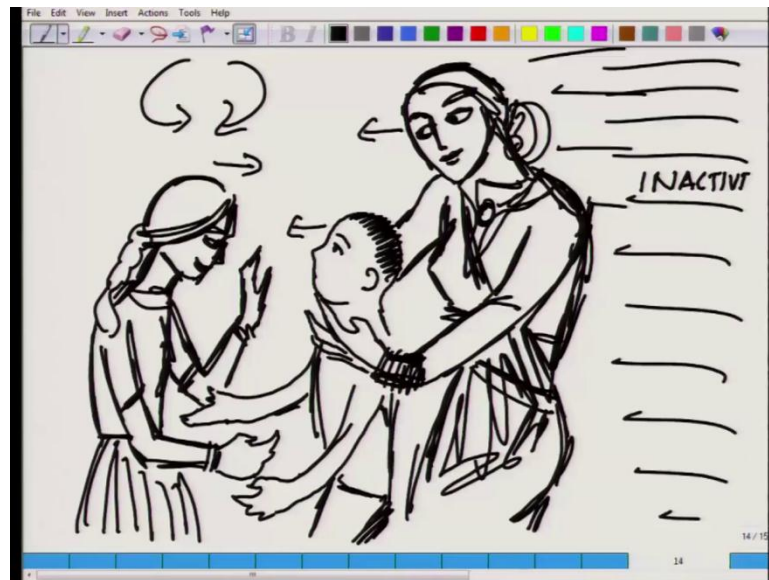


So, all this characters so far they are looking at one direction all of them and we have another character maybe who is pulling the same rope. So, basically the whole composition is following one direction, our eye has no chance to move from right to left in one order. So, we cannot go back and see things from left to right, unless we change one of the eye direction, let us do it here. So, by turning the body and changing the direction we could make the whole composition getting back again.

So, if there are too much of asymmetry that is taking place, if everything is going in one direction like this we need to create another thing from another direction maybe a little to

hold it back. So, that will give us a sense of balance and the composition, even when there is an obvious asymmetry that is taking place where the subject matter is also demanding that, that you know there are a collective effort that is going on to pull certain object to one direction.

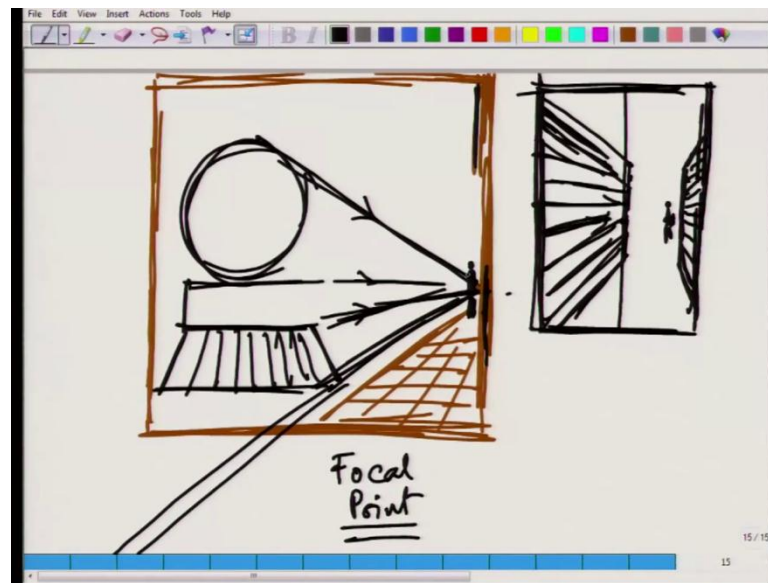
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Another example, so when there is one asymmetry which is functioning very allowed, we can solve the problem by creating another factor from another direction maybe they are unequal in their visual weight. But that can maintain the dynamism at the same time solve the problem of that asymmetrical disbalance. So, we can create a balance in a composition in many different ways.

Like for example, if something is actually converging somewhere it is meeting into a vanishing point and the vanishing point is placed somewhere in a symmetry that is not at the centre of the composition. But put slightly of centre or maybe far off from the centre, if everything is going in one direction that is also one indicative factor that works like an arrow and directs us to one point, we need to only be careful that our visual attention should not totally go away from the visual space; otherwise, the unity will be disturbed again. So, let us see how we can effectively use that.

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So, from this compositions we can solve certain problems very effectively, if we want a character which is otherwise standing at the age of the picture and it is very difficult to for this character to take any of the visual attention there, this lines which are converging that can work as arrows and direct the viewers attention towards something which is otherwise small or trivial. So, that can also act as a focal point in an asymmetrical composition which is also very, very effective.

Similarly, here if you want this small character to get some importance, then let us have it in a linear perspective and let us all the lines direct towards this part, there can be more areas like that where the vanishing point is actually situated somewhere in like in an asymmetrical position, this is not at the centre it is if this is the middle part of the whole composition, then the vanishing point is here, here the vanishing point is at the edge or it can also be out of the frame.

But, this is for sure that this character will never go unnoticed, because of all the lines that are coming in this direction. So, problem solving with asymmetrical order we have seen that in some of the narrative composition, where there are lots of stories that are taking place and they are getting, they are going in one direction they will just have to make sure that it has to come back at certain point, the ratio can be changed we can have lots of things going in one direction, creating an asymmetry or creating some emphasis on the asymmetrical composition.

But, a bit of direction change, a bit of another example which is very contrasted, but very less that can also solve the problem of this asymmetrical disbalance and create symmetry. We need to go by trial and error, we need to try that out in the composition that we are making, we need to look around see in nature, how the balance in a symmetry is taking place with ((Refer time: 22:03)) like the colour balance by the balance of shape by the contrast factor of a simple geometric shape and organic complex shape and maybe intricacy, flatness and many other contrast factor that can be created to give it a good symmetrical sense in asymmetry.