

Elements of Visual Representation
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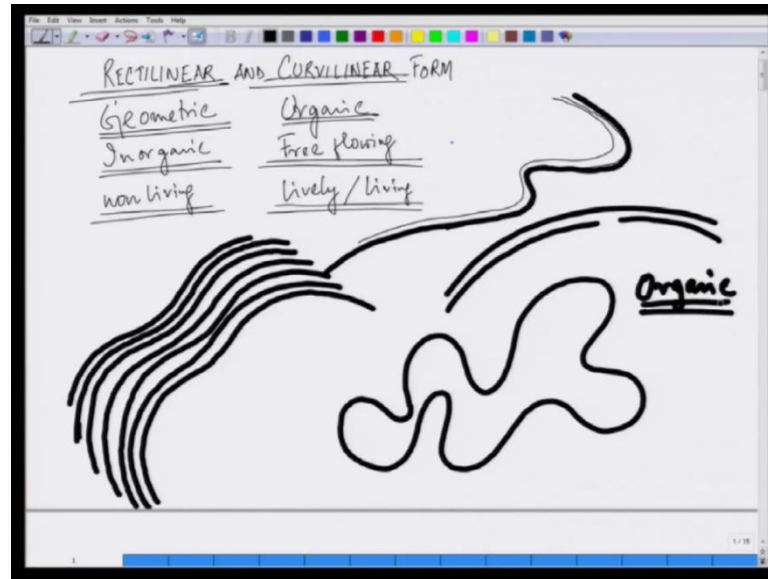
Lecture - 43

We are going to discuss about different forms specially the rectilinear and curvilinear form in this lecture. When you look at the visual images, we try to read the pattern it is made out of. So, the first consideration is that we look at the form, and the content and we try to see how the content is a matching with a form how the form is jelling with the content. So, that is the whole process of visual reading to put into a nutshell. Now when we try to read the forms we try to understand that what are the characteristics that they are holding? So, when we see that they are going by a geometric pattern, that is otherwise rarely present in nature. If we say that there are geometric patterns then maybe we associate it with some crystal formation that is available, although some of the artists specially artists like Cezanne, they commented on such issues at all natural forms can be seen in terms of the geometrical unit.

So, at the end of it all the patterns that we get to see they can be simplified and brought down to a basic forms which are geometric in nature, like you know for example, they are squares, rectangle, triangles, and so on. So, all forms that are known as the rectilinear forms, they are geometric in nature, and they look slightly artificial and manmade and also like when we go for abstract expression or we do something, which is semi abstracts which is not too natural, then we look for all those kind of forms with a rectilinear characteristic in it.

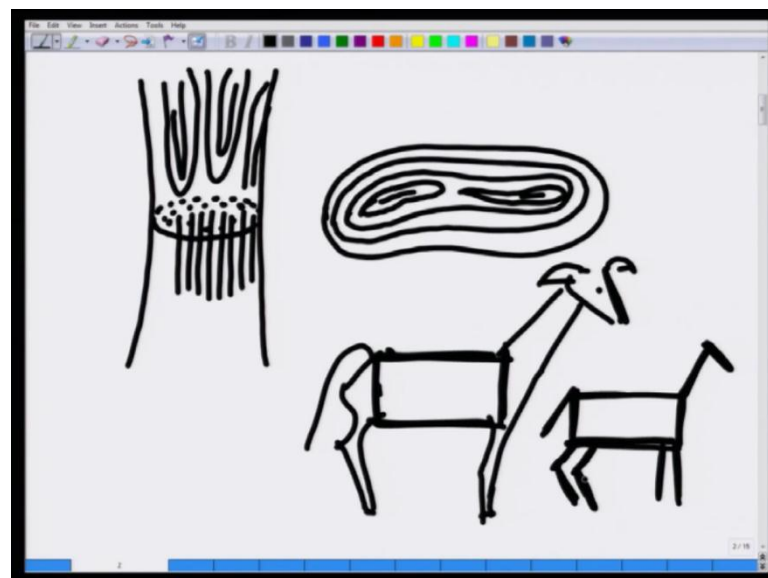
At the same time there are curvilinear patterns that has a certain emphasis on the curvatures. And they are more organic in nature they look more natural. So, we have this choice and when we look at the form with no visual clue as such or no textual clue in that instance; these are the kind of formation that gives us the clue and that makes our communication easier. At the same time I must also say that you know this is very fascinating to see how we can combine the both forms, which are otherwise very diverted in nature, but they can be combined put together and experimented. So, we will see how we recognize the patterns first, what are the characteristic that make something curvilinear and the other thing rectilinear in nature, and then slowly we will see how we can combine them and put them into interesting compositions.

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So, rectilinear and curvilinear forms, let us try to recognize them. As I mentioned earlier that rectilinear forms are geometric, they are inorganic, non living in their basic characteristics. At the same time the curvilinear patterns are organic, free flowing, and lively or living in nature. And examples must be that when we see a pattern like form that creates a pattern like a sedimentation that we see in nature that we have layers, that is a curve, the curvatures.

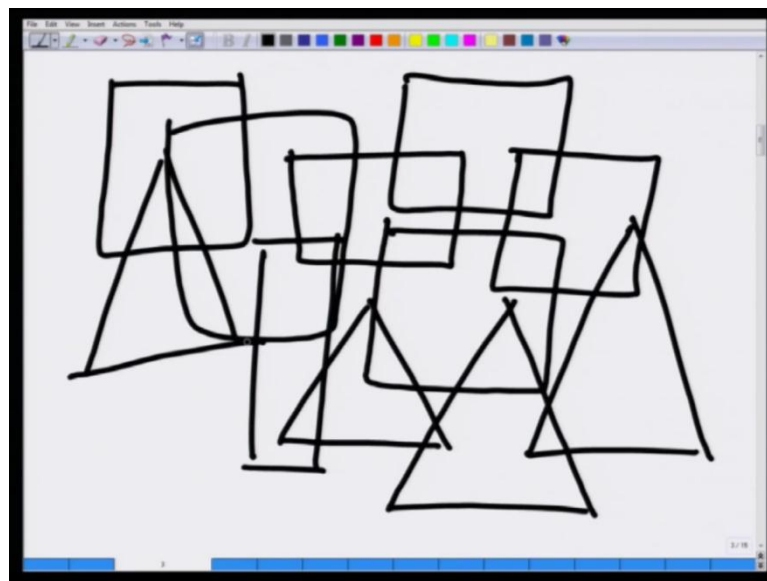
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So, when we think of any natural shape like a form, which is as curvy as this, it gives us a formation which is more organic, this is more like, when we make a cross section of any natural objects. A tree trunk we take a cross section of a tree trunk what we get inside is a pattern which will be curvilinear in nature, all the fibers will go up in some cases. So, we will just get dots, and the other surface will have formations, that will also create textures which are curvilinear in nature.

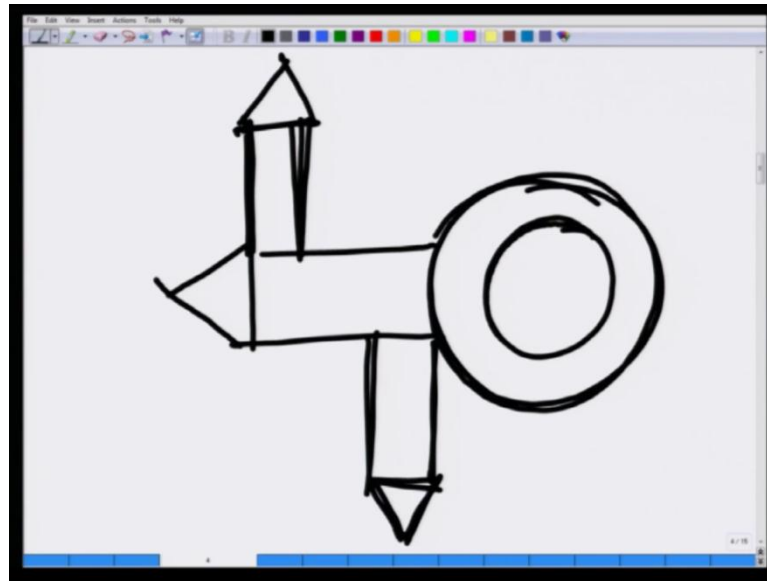
At the same time we can think of formations which are geometric, for example if we divide any pattern into different parts like, for example we have one animal figure which we are trying to simplify, we read it in terms of the geometry. So, when you simplify it we remove all the lines which are curvilinear in nature, and we just get down to the basic form. So, it gives us a formation with is rectilinear.

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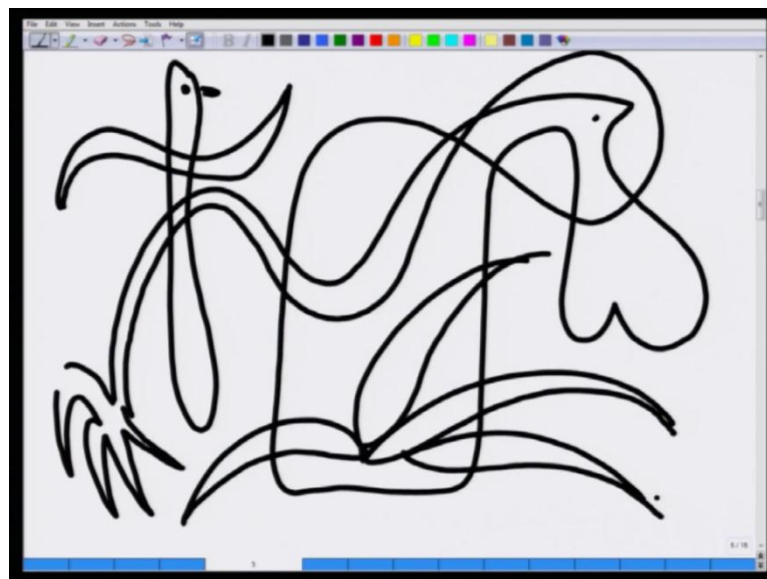
There are compositions with rectilinear formation, many architects and their architectural projects have used space in our rectilinear formation.

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A space which is divided in a rectilinear formation is easier to identify and decode.

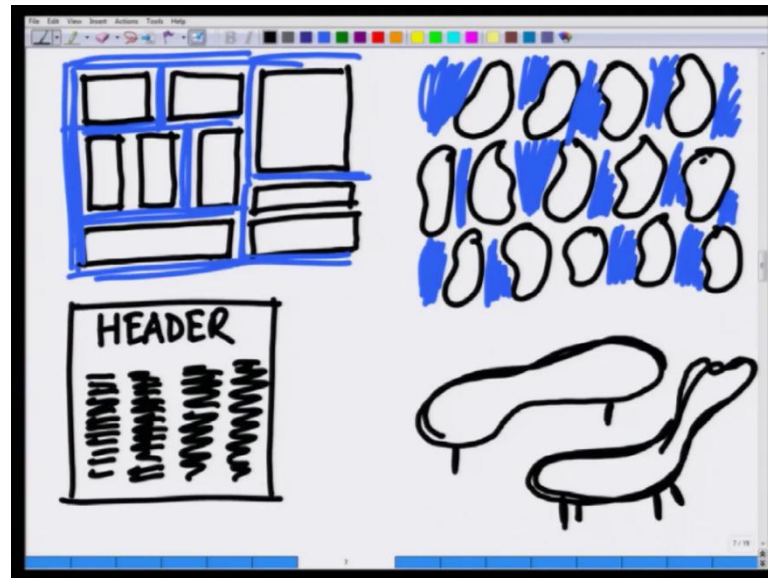
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Organic formation in that way is more complex. So, when we emphasize on curved lines, it does some kind of a change in the space that brings us to some associations with forms which are more organic and natural in nature. At the same time we also do a lot of space economy when we choose to use this two kind of formations. For example, if we are given a space, and it is a small space and we are supposed to arrange things into a same space, it is more like you have maximum objects to accommodate in a small space, in

that condition we go for rectilinear formations, because curvilinear form will take more space that do not necessarily do much space economy. Let us try and see that with some examples.

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So, if we are given a few rectilinear forms along with some curvilinear forms. Rectilinear forms may save a lot of space, we can always bring those areas closer, and save the spaces in between. So, the amount of space that gets wasted when we use some curvilinear patterns are more. So, for a composition when we want a space to be arranged properly might be the book columns, where we have a heading, the body of the text, we would always prefer a rectilinear formation, whereas if we go for the interior decoration in a larger space when the availability of space is much higher. Then we can afford to have formations a table with this form, a chair with another curvilinear pattern may fit in.

So, when we read some visual image, and we see how the rectilinear and curvilinear patterns are working, we should also find out how to put them together in a single composition, and then get some interesting result. Because maybe both the forms can also come together and give support to each other, this is also true that when we see too many rectilinear patterns, we may not enjoy it that much. At the same time too many organic form may create some this disbalance on unstability in a composition. So, in many other compositions we see that, there are emphasis on one particular pattern, but

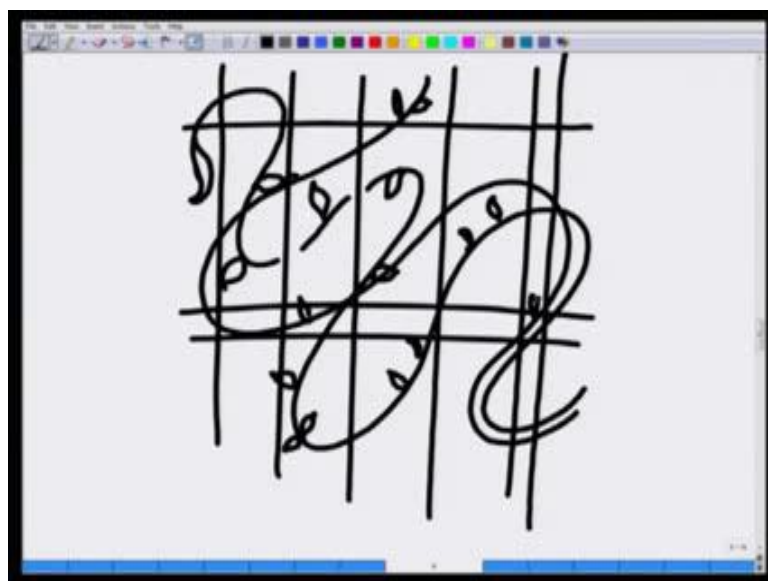
the other kind of forms are also present there. So, maybe I will take one example and demonstrate that.

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So, in this composition the curvilinear form that is present and getting a lot of emphasis will be balanced by quite a few rectilinear patterns. So, the rectilinear formation may also work as the stabilizer or crutch for a composition, where there is some emphasis on the curvilinear shapes or the organic formation.

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Similarly when we have a formation of a different type, where the emphasis is on the rectilinear patterns, we also see that a curvilinear form here can create some interesting drama. So, now it is our time to try out how we combine that two kind of forms with a prior knowledge that they are different in nature, and we need to know how to use them in their maximum potential. So, in the next lecture, we are going to talk about the texture that we create, it is more like a formation that gives us a surface and a quality of a surface, and we will see how we slowly go to the analytical part of any formation and try it in our practice.