Elements of Visual Representation
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Lecture - 46

From our earlier discussions on texture and pattern, we have realised that texture is something that is a combination of patterns that we repeat a pattern and at the end result, we get some texture. And the texture works wonder in separating one surface from another surface in a united composition. So, for visual harmony, we need to follow a pattern, but by combining the pattern in different ways.

Like for example, we have a texture repeated a 100 times, like when we talked about the resolution, when the particles the dots, they come together and they get integrated. There are certain factors, which are also connected to the proximity, the closeness between the two patterns. So, if the closeness is too high or it also depends on our visual distance, we feel that things are integrated. Some textures or where we see the patterns are a little far off from each other and that way the surface quality gets built it up.

So, what we say is that, we are in a process of making the illusion on the paper on the surface with the help of the pattern and finally the texture. Now, when we say that, there are 70 dots per inch; that is dpi dot per inch, when we go for digital image making, it is not very different from that. That we have we choose a pattern, whether it is a dot or a cross or a letter or anything else, what we do is, we use a size and we keep on repeating them.

By repeating this kind of shapes, what we see that some resolution, some proximity will give us a sense of a surface; that is close to a natural object, maybe a silk will look different from a cotton surface. A wooden surface will look different from a metal surface. But it is all about to know, how we are using the texture and how the pattern is getting repeated.

Apart from that, when we think in terms of the formal qualities, when we create a form and repeat the form, we see that, that also produces some patterns. Now, when we scale it up, we scale it down, and then we use it in different ways. So, let us see, how they work, because patterns are a known kind of structures that has some kind of a geometric quality also.

So, every time, we make a pattern, it also gives us a another pattern that works as it is immediate contour and also, like when objects are organised in a recognizable and repeatable structure, they result into a pattern. So, let us see, how it works with some of the general examples.

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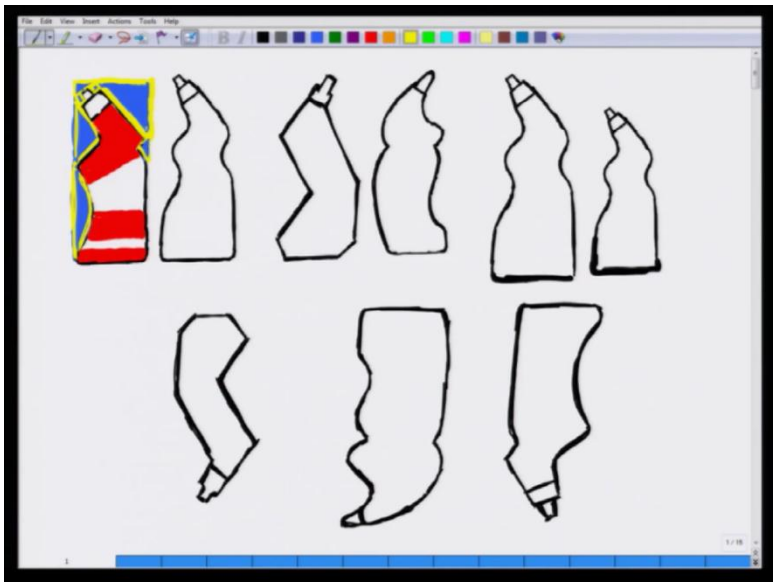

So, this is one form that is drawn on the paper and as we say that the immediate contour becomes very important here. That if we try to create an immediate contour here; that is not just the contour line, but the form that gets created as it is negative space. We have created a form that is asymmetrical and we do not know, where we are going to place the form.

So, the only consideration that we have in our mind, if like we create a background which is immediately connected to the contour of this form, then we can make out that what pattern it will create, every time we place the object in one location. So, here we can see that, it is creating some patterns which are like this, one triangle here, another smaller one here, another triangle, a half circular formation, very narrow, a triangle, if we try to give it a regularity and two small rectangles. Now, when we think of this particular shape, we cannot ignore any of this from this format.

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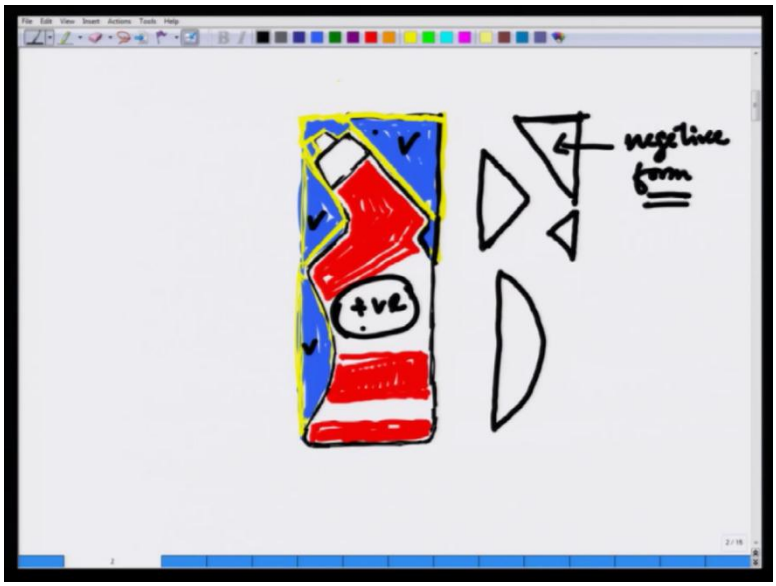

So, now we will have to consider the shapes that are getting created from the contour of this particular form. So, they are the negative forms, when we say these negative forms are important, we will see, why the negative forms are our considerations. Because, if the negative forms that are generated by a shape that we are willing to make or show or communicate or project.

We need to keep in mind that, you know the negative form is also playing a role there, because we cannot guide our audience to look at the form that we have created by any instruction. When, they are saying something, the background is also coming and interfering the vision. So, that way we need to know, how to make them passive. So, if the forms are more interesting than the positive forms, the negative forms will attract more attention.

So, every time we do that, when we display similar objects, especially when we create a forms for mass production. We know that, it is not the single object, but we are going to see many of such objects and like which gets multiplied in display. So, we also take care of those forms, when we are creating it. Similarly, when we are working on any composition, whether it is a marketable product or anything that we are creating on our own, the background has to be taken into account, every time when we are working on it.

For example, when we create a sculpture, which is three dimensional, which is free standing, we do not know, where we are going to place it. But you know the placement

off course, we have some of our choices, we cannot place it anywhere, but then we cannot think of the entire negative space. But at least we know that, what is it is immediate negative area and that way we can consider and plan out. And most of the time those planning's will result into something very effective and successful. So, let us realise that with more examples now.

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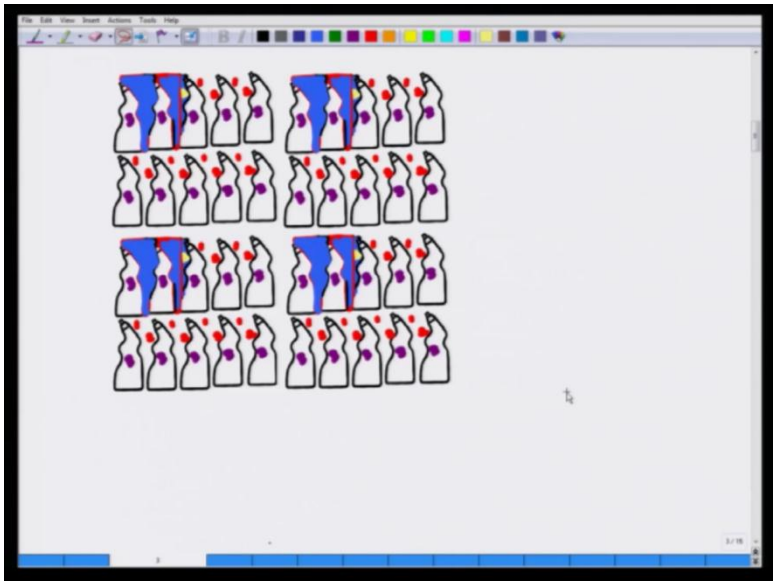

Now, as we see that, these are some of the forms that are working as a negative form for this particular form, which is the positive form for us. Now, we will see a similar example. So, when we are displaying a similar object, we need to also see, how the negative forms are getting generated through this. So, these parts are the negative part, the background.

So, when we make the product, we have one shape in our consideration that we said is, that is the immediate negative space, this is just this much of a shape. Here, this pattern will repeat once again here and there will be another formation, this pattern will repeat here. So, every time we see this, we know that, there are two patterns which are getting repeated, one is this, the other one this is. So, this is 1 and 2 and the background will have a combination of this 1 and 2, 1 and 2.

Similarly, when you get back, you see the same pattern, 1, 2; 1, 2; 1, 2; 1, 2 and so on. So, that is one pattern that we will have to consider, when we think of a display in repetition and both this forms. If we say that, this is 1 and 2 and we call it as 3, we will

end up creating a pattern for the viewers, who are going to see the form in the display that will look something like this.

So, when we group them together, we may keep on multiplying them and we can then imagine that, this is going to be the kind of look that we can expect from the product in display. So, let us also consider, when the two products are kept in a packaging and how much negative area, they are generating, they also do some space economy that we discussed in our earlier lecture.

But, this kind of repletion and patternization makes things more organised for the you know visual designers and it also can happen that, you know the negative space becomes vey expressive after multiplying. Because, as we looked at those 1, 2, 3 condition, we have a combination of 1 and 2, two sections that are the negative areas, which are other way situated in both the side. They come together after a certain interval and that is also a regular interval that we come across.

So, when they come together, they also produce a form and if that form is very interesting, we need to reconsider that. We either I am totally avoid that kind of a condition that you know the negative area is more interesting that the positive area or we use the kind of advantage from that. So, we will also see that from a small example and then we will come back, and see how the upside down images work. So, I will just show you the thing and you follow.

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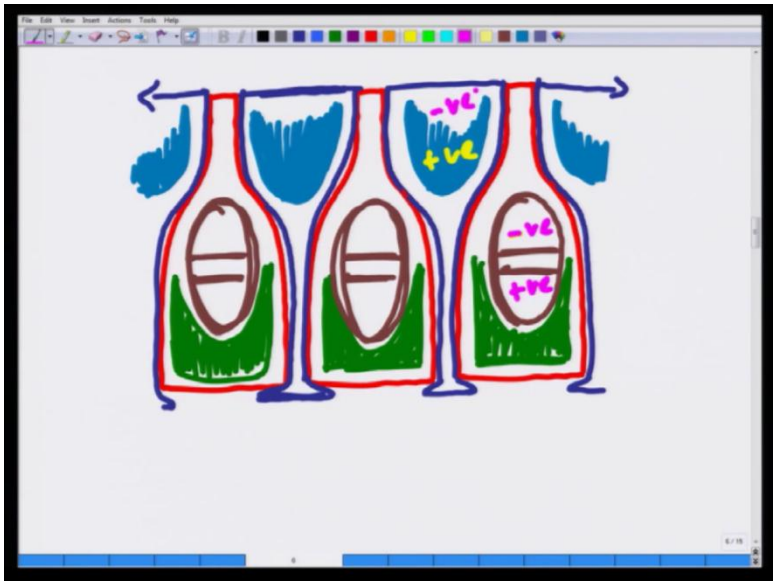

So, this is one condition, where you have a positive image. So, what we see here are the images repeated 3 times; that is a bottle. At the negative area is also symmetrical that happens in a symmetrical organisation that we can also take out the area very effectively. So, the area in between it looks like the glasses. So, let us see, how we can make use of it. So, in this condition, the positive and negative areas are equally important and we often cannot decide, which one to call positive and which one to call negative. So, both these areas can be positive and negative, if we call it positive, then this one becomes negative and if we call it positive, then the glass becomes negative and that is it.

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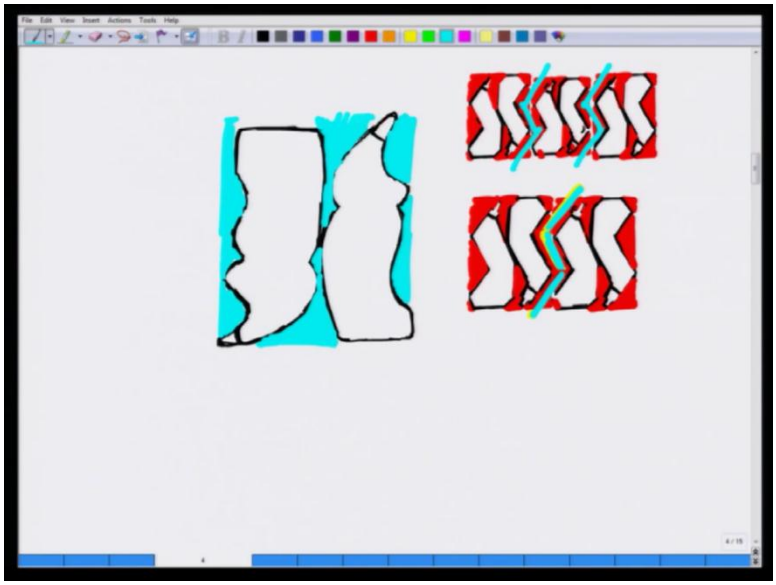

Now, we can also take a few examples. So, there are images which are similar, but I have put them upside down. Now, in this condition, if we shift them here, the negative space will not do much economy. So, we try to bring them as close as possible. So, that the negative area is less there. So, in a way what we do, when we put them in the reverse order, we also count on the area that is getting generated out of it.

Now, this is how the negative spaces are. So, as we merge the two negative areas, we also get some very interesting zig zag pattern. So, after every repetition this form will generate and we cannot be ignorant of it. So, this is how they are, let see what happens to the other pattern also.

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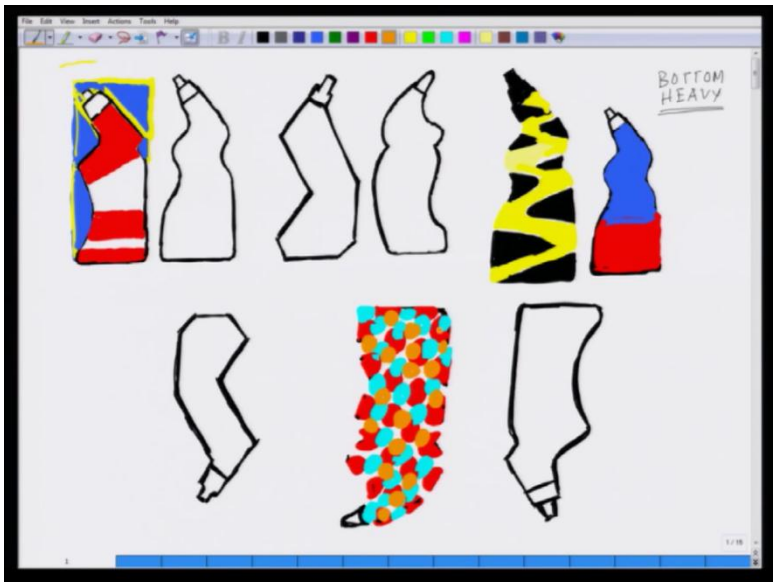

So, this is how the form and patterns are connected and we should also see, how the solutes can be made more interesting. So, if this is one solute and we have a contrast at the background, if we want the solute to be more fluid not so prominent; we go for different conditions. So, of solute a shape which is you know which has this color, we will observe more light into it. We may feel that we want more volume in the lower part, so that the lower part looks a little heavy.

So, if we want to create a condition, where it should have a bottom heavy look, the bottom heavy containers looks more stable. So, for stability, we can have a heavier color put at the bottom. So, that is all about the look of the bottle, the bottle will look more stable. If we want the contour not to be coming any visual attention, then we can also break the characteristic of the contour by using different patterns.

For example, if we use a line or a pattern like this with the brightest of white, what will happen that this part would not be much visible, because the contour will be lighter here, because of the lighter color. And in this case, we will mentally join the contour, if we want the contour to be even less prominent, then we can also go for a fluorescent shade or take away the bright yellow that reflects light, which will be a high contrast with a black. And the form will get a look which is more undefined, the solute will be disrupted, it will get a very different look.

We can transform a contour totally by using dots there. So, this kind of a pattern can totally spoil the memorability of a form, but the pattern will be highly memorable. And then as we say that there are different kinds of surface difference that we create through patterns, maybe certain colour will give us a sense that you know the product is made out of plastic. There can be one area where will create a background that can be made out of metal.

So, that way, we can also work with the fidelity of the surface, the actual quality of the surface and that is also part of the ancient rules. And they are traditionally believed that each surface should be recognized as with it is surface quality and the identity is build it up mostly by that. So, I will also show you, how we analytically see a surface and that also helps us, when we try to organise a space too much of a repetition that is predictable.

Repetition is a quality; maybe repetition is also a word that is interpreted negatively in most of the cases. So, repetitiveness is not a good point at all, but we will also have to know, how to use them effectively, how to take advantage of that repetition. Because, if we belong to a space, where there is no repetition anywhere, it is very difficult for us to understand the space and find our way in and out there on our own. We need a guide there, it will like instead of creating a space of our use, it will turn into a maze then. So, it is very important that we know, how to organize the space, how to work on the pattern, how to simplify and put things under some pattern, where some forms are repeated.

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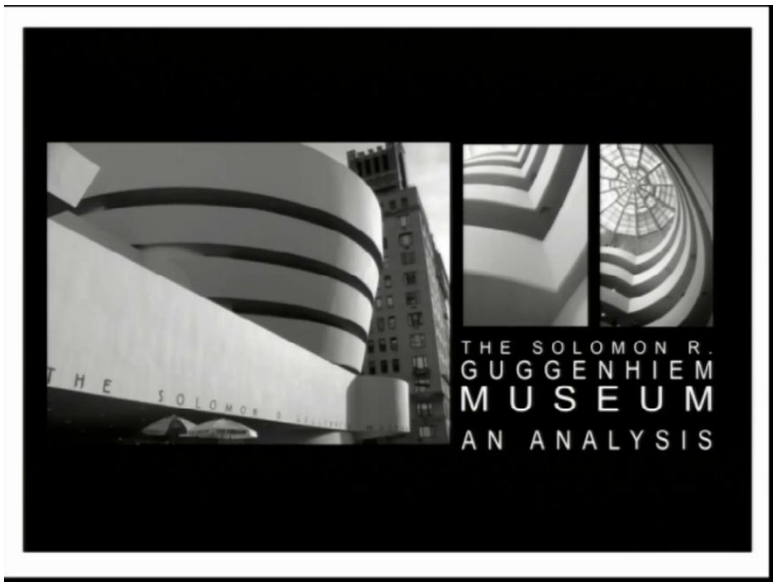

So, we will also see that in another example that is existing with a small image. So, in a museum space, we may often get a little diverted by the different kind of formation that is there. It also generates a lot of museum fatigue, when we go there, because the space is long and every time your mind is active. So, this is one very interesting example of a very great museum design.

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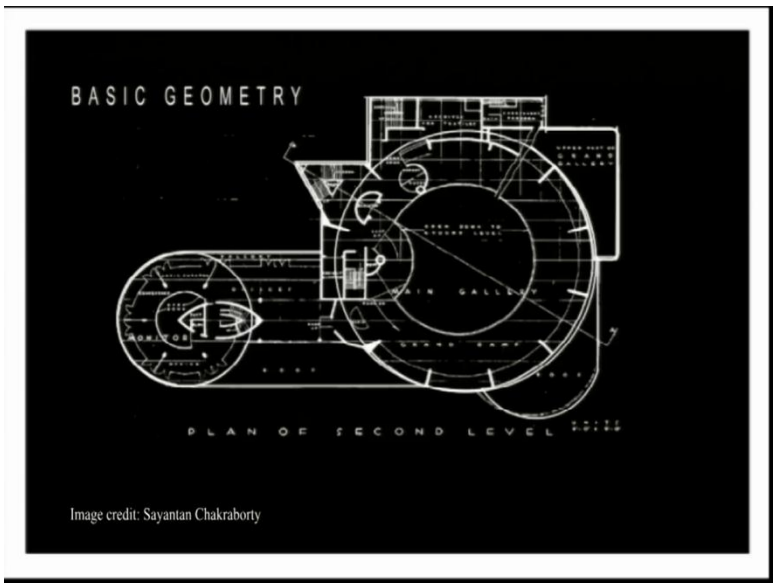

When, we analyse the space, we see that, the space is divided into different parts. So, now, they are kind of the ground plan of the whole area, the surface, but there are certain

patterns which are getting repeated. Inspite of lots of variation into it and that is perhaps what we want from a space, when we design it, when we do a composition. So, there are variations at the same time, they are following certain patterns.

So, when we see that the space is more or less circular, there are also other patterns like there are several circles, several rectangles, several squares and several triangles that are present there. ((Refer Time: 22:46 to 24:03)). So, that is how we decode a pattern a design the kind of pattern that are there, which are there in a repeated formation, we appreciate the place that way.

So, in our next lecture, we are going to just know the different methods of this critical analysis. When we visually analyse a space, whether it is utilitarian or purely aesthetic, we need to know which are the different methods, which are the different ways to look at the condition. So, when we read a visual design, whether it is a visual art or a visual design, which is a functional design or some image that are purely aesthetics.

We follow a few categories like the most popular categories are like formal analysis, how we analyse the form, there are others analysis methods also, where we go by 3, 4 layers of a understanding. There are different kinds of categories, where we purely go by expression. So, we will discuss that in our next lecture and we will know the different kind of categories and how to use them in the right place.