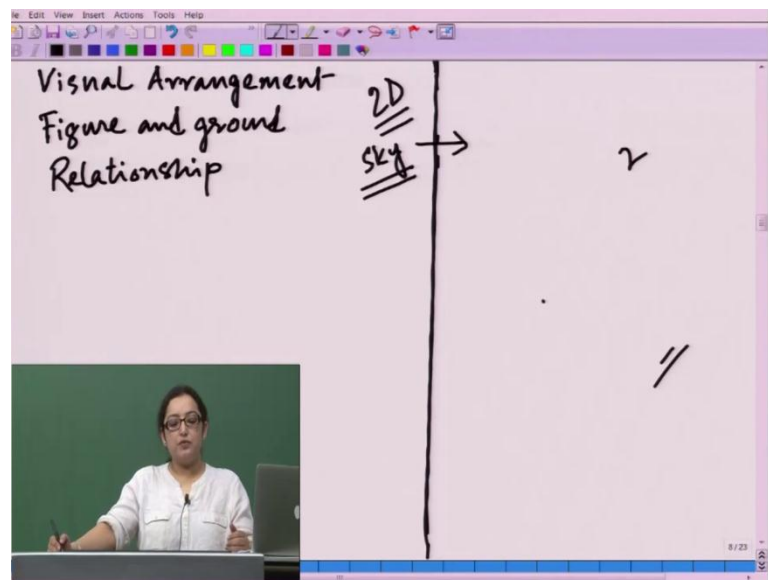


Elements of Visual Representation
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Lecture – 07

Visual arrangement is the most important aspect of visual representation. When we want to represent certain idea through visual images, we need to first consider, how we are going to place the images on the given ground. When we talk about ground, we consider many different grounds, like the foreground, what is coming at the forefront of the viewer. There is another place that is a middle ground, that is almost like travel that takes place, that we basically travel from the foreground to the background space, which is like a passive space and that works as a backdrop of the images. So, there are many ways of dealing with the foreground and background relationship to make sure that, what we want to express is properly communicated. So, to initiate an effective visual communication to communicate to the visual images, we need to know how to place them well.

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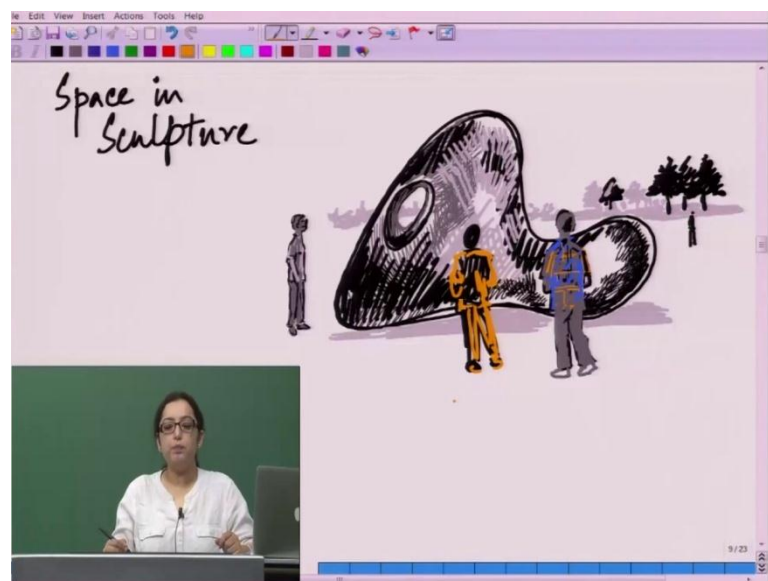
So, let us talk about visual arrangement, like how the figure and ground are related to each other. For example, if we consider the right side of the screen as a space which is otherwise blank, like it has nothing in it, it is a two dimensional surface with no doubt for it, it does not have any other dimension. But the moment I create something on it, may

be it is a capital or maybe it is a small r that can be read as the small r of English or it can also have a different association, it can be read as a flying bird that is a possibility.

Now, if we read it as the number 2 or the number or the small r, then there is no much of a problem. We know that, it is a white surface and somebody has created a later they have written it. But, when we read it as a flying bird, the background space becomes the sky and the whole flatness gets ruined. So, with a single dot, with a single scratch a two dimensionally can disappear forever.

So, when we say that creating optical illusion in a two dimensional space or creating or transferring the space into a three dimensional one is a very big challenge, it is not a very big one. Because, with a single line which is effective, which is possibly associable, we can always make different surfaces, so this is one way of looking at it that, how easily the two dimensional surface gets transferred into a three dimensional surface.

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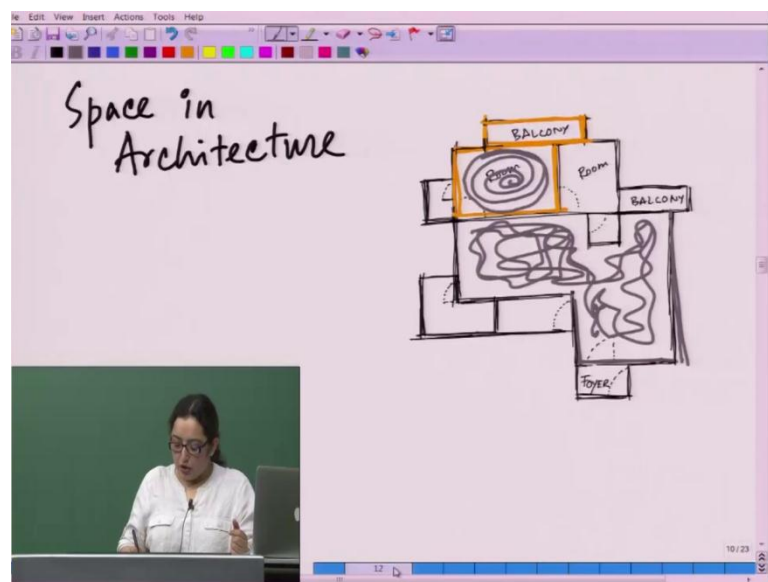
This is one example, where I have drawn a sculpture in a given space and we get to see this kind of images very often that we place a sculpture. For example, here this is an environmental sculpture which is slightly larger in size. So, that people can move around see it from different angles it is spaced in a open air area. So, here the space is used in a very different way, this sculpture may also create some visual block, if it is seen from a closer proximity, you go close and what you see is just the surface, you cannot see the

shape of the sculpture, the solute of the sculpture you cannot even see the trees that is situated beyond it.

So, it may ruin the environmental space, if that is more beautiful, you may not want that visual block to be created. So, there we work on the solute we make sure that the shape is organic enough to go with the passage, like seen in this sculpture and also the viewers who are surrounding the area, they should be able to see the sculpture from a proper view and the shape also will change from different viewpoints. So, the moment this person will move here, the sculpture will start look different.

So, the sculpture will appear different from different point of view, a person who will stand here will get to see the sculpture in a much smaller scale. And each and every part of it will be visible there, a person who will come even closer to the sculpture and take a close view for him the surfaces will be more important than any other thing. So, he will see the surface in a much better manner, he can enjoy the texture of the ground how the surface has chiseled out and many more things. So, an environmental sculpture, there are three dimensional from provide us with a different possibility of space arrangement

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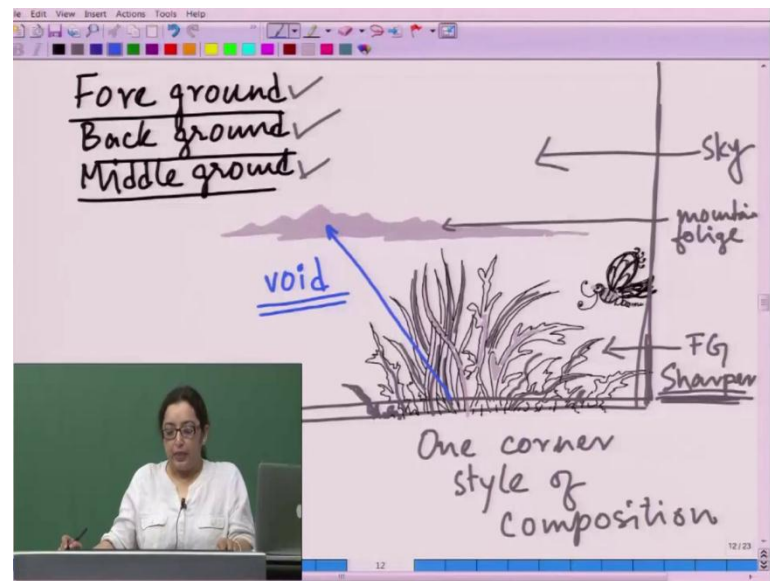


Space in architecture is also no less interesting, here the most interesting thing is that the positive space which is the active ground they are the wall. So, we are creating the wall here we are working, but what we are considering is the void. So, when we are

considering a space, we want a room of a certain dimension, we are not working on the room, rather than working on the room we choose to work on it is wall.

So, what we get as a result is a void, it is a space where nothing is made. So, in a way the void space starts working as the positives ground, it works as the positive ground and the wall becomes a negative ground. But, we create wall and not the void space, so they are the uniqueness in all this creations.

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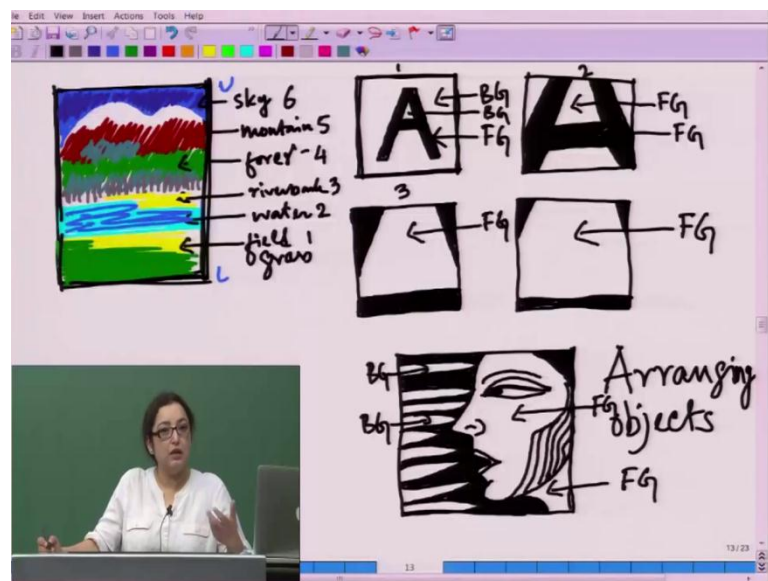


But, in a two dimensional space when we want to show some special depth, what we do is we deal with the three aspects, one is the foreground, then the background and of course, the middle ground that comes at the center. Now, in this particular picture if we call it something you know similar to the one corner style of composition is very popular in Chinese culture. So, what we get to see here is the object that is placed in the foreground, they are sharp, much sharper than any other object that is situated in either in a middle ground or at the background.

So, they are sharper, they are placed in one corner of the composition and then at the background of course, there is a open space which is perhaps the sky. We also have a faraway mountain, foliage which are much more blurred, they are of focus, they are almost out of focus we do not get to see much of a detailed there. So, the space that is created at one corner they are very sharp.

So, it seems that they are closer and the background space is not, so sharp. So, it gives us a feel that it is placed somewhere in a faraway location. And in the middle ground there is almost nothing there is literally nothing. So, the traveling area when you travel from the foreground to the background it covers a lot of area without touching it a bit. So, what we see here is an absolute void, but that makes us imagine the foreground and the relationship of the foreground with the middle ground gets created that way.

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So, there are different ways of manipulating with certain ground and foreground and background and middle ground relationship. Like for example, this is one composition, where things are going from the lower part to the upper part, because we see it from a frontal view. So, from a normal human eye it looks like, this is like the sky is there at the back, we have a snow covered mountain a little in front, then we have the forest, we have the river bank, then the river water, the field grass.

So, if we go step by step we feel that if this is the foreground then next comes the water, the third next is the river ground and then we have the forest, the mountain and at the background we have the sky. So, we can create six different levels in a small general composition, how we look at the mountains and you know like the general landscape, it can also happen that we see things from top view or from any other angle, where this things or not very well revealed.

There is another example of this foreground, background relationship, where I tried to take the capital A as an example. So, if this white part is the background, because of this size A is becoming the foreground. So, with no mistake we can read A here and nobody has to tell us that this A is at the foreground and white is working as a background.

But, when we enlarge the A a little bit maybe in the step 1 it is readable, in step 2 it will take a different meaning, because it is cropped out or maybe a little enlarged. So, here we cannot, we can identify it as A, still we can identify it does not lose its identity totally. But, we are in a dilemma whether to call this one a foreground or the black part the foreground. So, that creates a dilemma, because the area is not properly confined.

Here in step 3, it becomes even more difficult to find out which is the foreground and which is the background, if you have A in our mind. So, by this step we forget about the identity of capital A and we slowly get down to the solution that the white is a foreground here, which was otherwise a background in the first drawing, here the background is transformed into a foreground and here there is no mistake that the white part that same background from the diagram one, this is becoming the foreground of the figure.

So, it totally depends on how we are arranging it, so there is no need to get under impression that the white will be the positive ground and the black will be the negative ground always or we choose between black and white which one to make negative and which will become positive just, because they have contrasted in the nature. Rather, like if we take this one as an example, we can clearly make out that you know here, this particular white and the black it has no difference.

But, this white is working as a foreground, whereas this particular white is working as a background in the same image, this one is another area where it has a same white. But, it has a foreground look, whereas here the white is working as a background in the same picture. So, this is also possible that we use black and white and negative and positive space, one space becomes active one comes closer to us, the other one goes back some space becomes passive in the picture.

So, it is completely up to us how we are arranging, how we are enclosing the space and how we are making it work. In the next lecture, we are going to talk about an illusion

of space, illusion in the sense how we are converting a two dimensional space into a three dimensional one, how to create special depth, how to either pull your audience into the image or to just go out of the picture and reach the audience. So, there are many other ways to find them out.

So, we are going to explore and see more and more way outs, more and more devices of how to create illusion in the space. And also there are different devices we will discuss one device at a time or maybe one or two devices at a time, how to place them, how to have them in a vertical order, how to have them in a foreshortening position or amplify them using perspective, linear perspective, aerial perspectives and so on and so forth.