**Elements of Visual Representation**
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Lecture – 08

This is indeed very interesting to see that we are given a two dimensional surface, and we are able to create a depth in it. So, we started with a very simple point that we have a flat surface, suddenly we make a flying bird in it and the surface start looking deeper. We start imagining with that simple scratch that it is a bird flying, and there is a vast sky at the background. And then with the same device, maybe we will go straight forward and we will see different ways, how we perceive visual images. So, we are going to read the mind of the viewer, who are watching the images that we are creatively creating. So, let us explode that with very few examples, I will make some images and you follow it.

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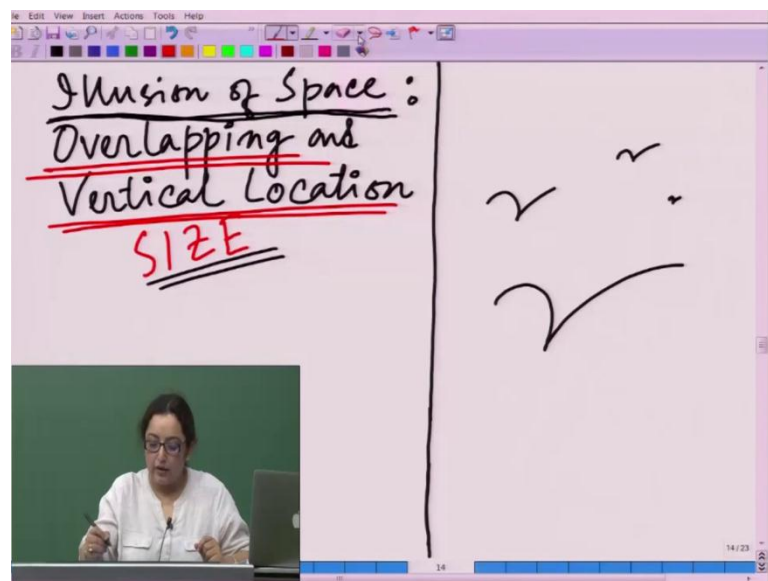
So, let us use the previous one as example, that we have a white ground with nothing in it and we create a flying bird. The moment we create the bird flying there, the white surface starts acting as a vast huge sky as it is background. Now, if this is a background, the bird is there in the foreground. That the most interesting thing is that there is another consideration; that is size.

Now, this bird has a particular size, the moment I create another bird of slightly larger size, this particular bird will go in the middle ground and the larger one will come at the foreground. So, that will give us a deeper sense of space. If we make another bird of a smaller size, so it becomes the smallest and that will be placed at a deeper location again, it can also happen that we can create another very large bird.

So, through the relativity of size, by size change, we can give the viewer a sense of depth; that is one consideration and we keep doing that. The larger one appears to be closer to us and the smaller one goes at the back. So, that is a general way of looking at thing, we try to get it perfected in many other devices that we are going to discuss in the next lecture.

But, right now let us focus on two more important objects; that is how to create depth through overlapping and also through vertical location. So, let us just create more diagrams and try to realize, how we get that. So, this is the given space and we want some object to come closer to the viewer and some object to go to the further back.

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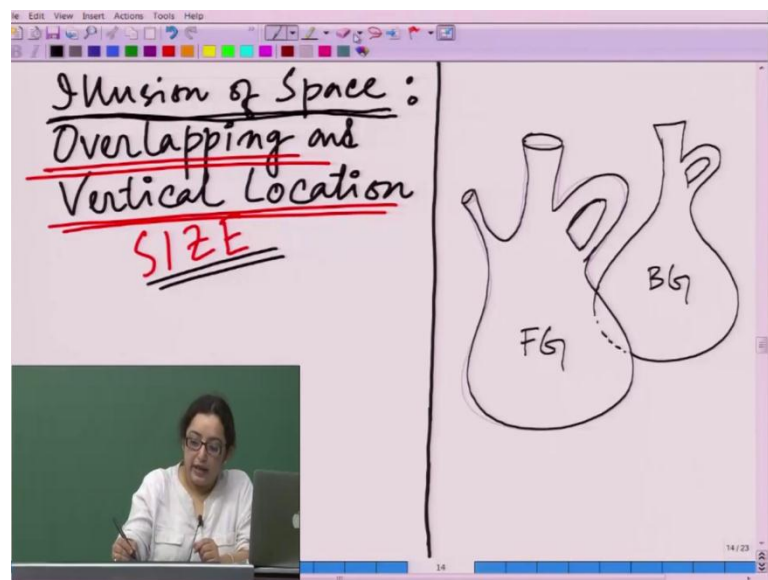
Now, let us pick up one object, like a vase. When, there is just one object, we cannot say, whether it is large or small, because we can only say that with some relativity. Now, when there is a vase and we make another vase, that is here we can certainly say that this particular one is at the foreground, whereas this one at the background, because of this much of overlapping.
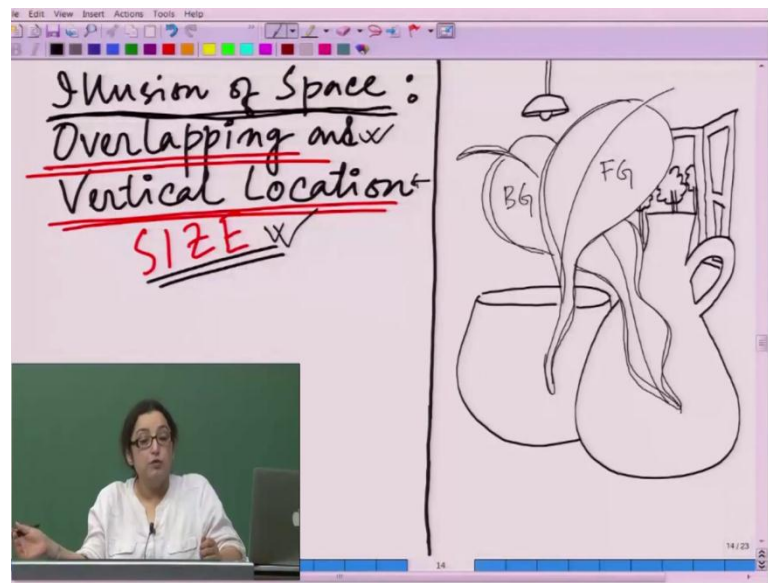
Had it been in the other way round like, if I choose to work with two fallen leafs, we can unmistakably say that, this particular leaf is at the foreground and this one is at the background, because of the overlapping. So, overlapping plays a very important role in giving a space that goes deeper into the sea. So, if we have another object at the background, for example, a vase.

So, we have a vase here, another vase perhaps, we can have a window, partially seen open window. This space will slowly go deeper inside, we can show some landscape, we can also have some lamp hanging. So, with all such interesting objects, we can give the viewer an interesting sense of space; that with overlapping we can really push some objects further back.

So, there are quite a few consideration, one is through size change, the smaller objects tend to go at the back in a deeper space. Through overlapping, the object that is overlapped will go further back and there is another consideration; that is called the vertical location.
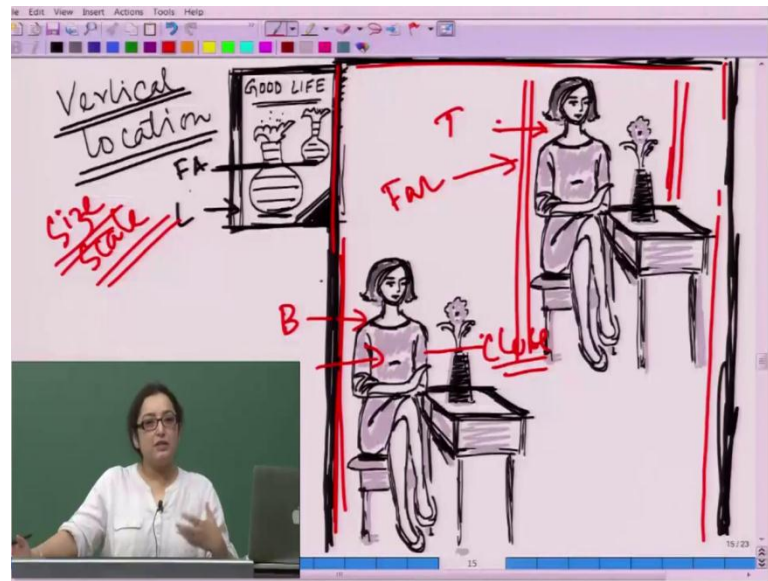
When we place an object considering a vertical location, it always appears to a mind that the object that is placed at the lower half of the surface or the given image. Here, maybe this is a book cover, so the object that is placed at the lower level. In the object, that will appear to be closer to the viewer and as it goes up, it becomes further away. Now, if you want to push certain thing back, we have a tendency to put them a little up.

Now, in this particular work, the most interesting thing here is that, this two characters they are same in size. The only thing is that, this particular character is placed somewhere at the bottom of the composition and the other one is placed at the top of the composition. But, by placement, somehow, it gives us a feel, though there is no change in size or scale, both the characters are same in their size. They are basically copied and pasted.

But still it gives us a sense as if, this character is sitting somewhere a little further back, whereas this particular character is sitting somewhere close to us. So, that is one way, we create compositions by considering the vertical location, how we are placing the object and as it goes into the vertical order, the space starts looking deeper. So, by combining vertical location and overlapping, we can get interesting results like this.
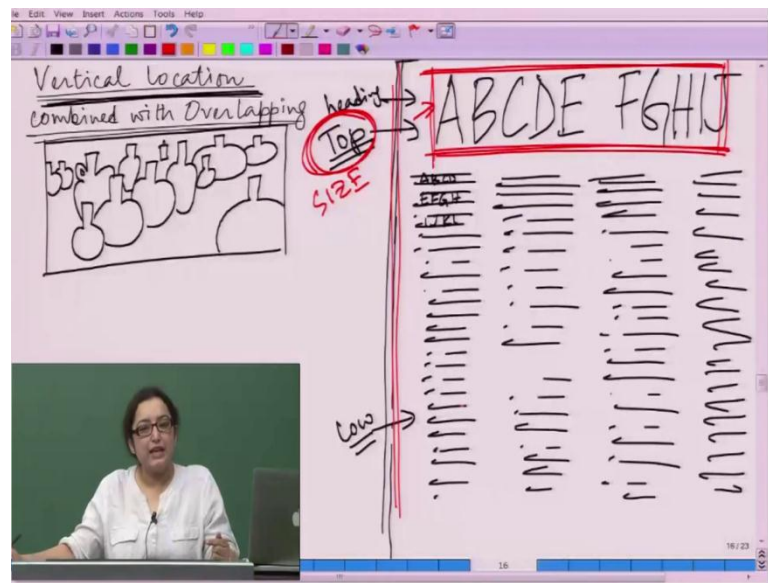
So, we are combining vertical location and overlapping both the devices together, because they are mutually inclusive, we can often use them together. So, by combining this, we can get a very interesting sense of depth, it is not in one direction, we can also try out other directions. So, the moment it overlaps, it gives you a sense of depth in the composition also by size change.

So, if some object is placed here, which is much larger in size, that will give you a sense of a deeper space. So, we can experiment with as many composition as you feel like by combining overlapping and vertical location, we can also work either with vertical location or overlapping, so there are many other way outs. There is another very interesting thing and you need to be a little more attentive to understand that, because we are moving to a different alternative.

Now, vertical location is very important in another thing, take example of a heading and some writing on a surface. For example, this is my page from here to here, I have a heading; that is A, B, C, D, E, F, G, H, I, J; that is the heading and I have certain things at the body. So, this is the body of a text with 4 columns with a larger heading. Now, try to understand, why we place the heading so big and the other objects slightly smaller? So, if we have a text here, the text will be of this size, whereas a heading is so large.

Now, while choosing the font size for a heading and the font size for the body of the text, we have all these considerations. Now, just because the heading is placed in the vertical

location, which is at the top of the page, we have the heading at the head and the body at the lower part, the heading will always appear further back. So, to make that up, the designer will take another device; that is the size consideration.

So, in size, the heading is large, in position, it is further back. So, by combining two of these devices a big problem can be solved. That the heading should not get lesser importance only because, it is placed somewhere on top of the composition in a given text. So, this is also a very important consideration, how we are choosing heading and how we are choosing the body of a text.

So, in our next lecture, we are going to discuss about the linear perspective and also the aerial or atmospheric perspective to understand things in a much perfect way. Now, when we say that, we are trying to give a space a sense of depth, we can also work on making it as perfect as we can. So, let us find out the ways, how to make it more perfect looking with the use of our perception our knowledge and also, we will draw references from the older artists from the people, who have already experimented and got a very good result out of it.

So, we will again enter into the devices to see, how to create perspective, how to do foreshortening, how to also go for amplification, how to exaggerate amplify and make the space dramatically deep.