Visual Communication Design for Digital Media
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Lecture - 12
Contemporary Visual Language in Design Part-I

Welcome students to the online NPTEL course Visual Communication Design for Digital Media. In the previous lectures we were discussing about the elements and principles of design, we discussed how what are the different elements with the permutation combination of different elements how we can design with after applying the different principles of design.

Then we also discussed about the typography, how to incorporate typography, how to design, if you want to design a new typefaces how to design them, and how to blend with the pictures and the photographs of what you are designing in the visual communication design on digital media. And then we also discussed about what are the different domains of digital media available, what are the different paradigms and then we also this part was the part of design concerning the process of design, then we also mo moved towards the process of interpretation from the users perspective.
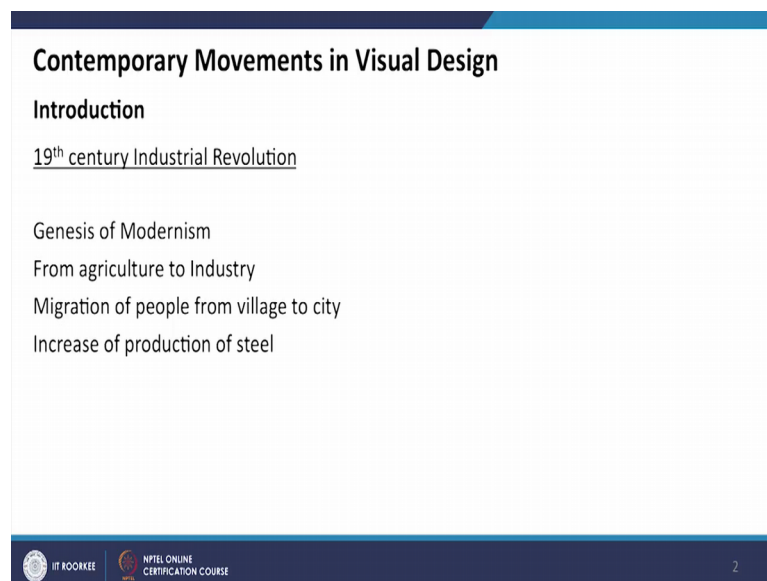
Then we discussed the symbiotic theories and with the detailed discussion of science and iconograph graphs and what mean what with the semiotics pragmatic semantics pragmatics and all these things, and then we also discussed about the perceptions. So, what is the visual perception happens after you design something and how people look at it. So, it is all what we were discussing its dependence on the users perception as well as their socio cultural backdrop, but there is another factor which is the time and design changes over time. So, time factor is also important and this is right now in this module and the next module we will talk about the how design and visual language changes over time. So, we will discuss the contemporary visual language in the platform of design.

We will not only discuss just the digital design platform, because it is a there is a continuum with the art and design and everything fuses, everything is amalgamated together, and there is no a clear cut line from where the design evolved and from where art which field is art and which field is what kind of visual language is there in design. So, there is all coherent and all evolved together.

So, we have to discuss something above the tangible design media for example, art, painting and print media. But we are not discussing about the history part of it, we divide history and contemporary from the time of industrial revolution. So, pre industrial revolution till renaissance baroque and rococo all these things were is discussed within the history part of art, and then from industrial revolution supposed industry revolution, we discussed we think we name that part has contemporary design and art.

So, as designed the domain design is very nascent and evolving, its more related towards the contemporary it is also definitely related to with the history part of it, but its more evolved with the evolve the changes with the contemporary art and design. So, we start with the post industrial revolution, contemporary part and we within the contemporary part we will discuss about modernism and postmodernism, and after discussing postmodernism we will discuss that how digital media evolved and how what are the different visual styles in digital media.

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So, contemporary we use the term contemporary art and art history, and contemporary design and history. So, there is a slight difference and we differentiate this era of contemporary from industrial revolution.

So, industrial revolution you must have known this because it happened in mostly in Europe and then it flourish all over the world. So, industrial revolution happened just after I mean it is continuation of renaissance. So, renaissa after renaissance there must lot

of industrialization and people from village move to the city, and lot of manufacturing most production and technology boom happened.
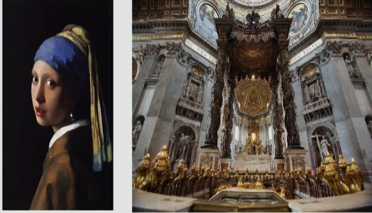
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So, before industrial revolution there was mostly the art and architecture was centre has perception of over ornamentation. So, baroque and rococo was the style which was going on and in architecture and art it was mostly the art was done in cathedral and chapels and we can see this movements before industrial revolution was go starting from Greek architecture, Roman architecture then Gothic and all this Victorian style of art and all this things.

So, there are we can see there was a ornamentation and in the last art style just before pre industrial revolution was baroque rococo was the pre predominant one. So, there are we can see lot of ornamentation in architecture and interior design and furniture design, and lot of intricacy and biomorphic patterns where there and dramatic effect was is created and in even in art. So, there was a term called (Refer Time: 05:58). So, which says that there was a dramatic effect of light and shadow, here we can see the Vermeers a painting girl with a pa pearl earring here we can see there is a lot of contrast in the light and shadow. So, dramatic effect was and ornamentation was the key characteristics of baroque and rococo. So, here we can see that Berninies saint peters basilica saint peters basilica Rome is designed by there was contribution of many people starting from Michelangelo to many other artist and architects.

So, here Berninies intervention in sent peters basilica, you can see lot of ornamentation was there. This kind of ornamentations and painting we need to know because this is though it is in traditional media, but these kind of ornamentation when you use in a digital graphics and you can if you use this kind of motives in digital graphics, they resembles this pre industrial revolution or Baroque and Rococo time. So, if you are creating some kind of ornamentation in your webpage or using this kind of patterns in your graphic design, so that resembles to this era.

So, you need to be very careful while choosing and very selective while choosing. So, if you want to recreate that and have a sense of this era then you can translate that.
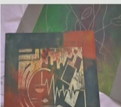
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So, though it is in the mostly in architecture and art, that is how it can effect in your mood board. So, if you want to create this kind of visual language in digital media it will help. Also there was a print media existing traditional print media was there for example, Lithography, Linography and woodcut print. So, they use to cut of woodblock or stone block or even the metal etching was process was there and master print block will be there and you apply a colour and press on top of on paper or canvas and the motive will be generated. So, here you can see that the Saturn (Refer Time: 08:12) in British museum curved in wood. So, it looks something like that. So, this process is not only predominate was there in Europe, and also there in the forest and Japanese and Chinese art.

So, you can see Japanese and Chinese woodcut print which was there from a far before the industrial revolution, and in industrial revolution as we were discussing in the typography lecture module there that time Gutenberg in Germany invented the press. That time type the typefaces become I mean there was blocks of typefaces book printing was there. So, book printing was much later, but a printing images and making this kind of master copies of the negative of the print was much before Gutenberg invented the press.

And when Gutenberg invented the press that time the type of there was a absolute paradigm shift in the typography and how we perceive typography, but these kind of print medias in painting and art work and traditional print media was much before industrial revolution. And one of the in the animation section when will discuss the methodology of animation, one of the animation will be discussed which was derived from the visual style of this woodcut and Lino cut print.

So, that you understand why these are important to understand and though it is in their traditional media, but important to understand stand the visual language what was the visual language. Here we can see there was a lot of a wooden texture and a particular kind of texture will be available in this kind of printing. So, when you translate this kind of style into digital media this kind of texture you have to used to relate with the visual language of different era. So, in 19th century industrial revolution it was the genesis of modernism, from there con complete change in the visual sense and the visual language was there.

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Contemporary Movements in Visual Design

Introduction

19th century Industrial Revolution

Genesis of Modernism
From agriculture to Industry
Migration of people from village to city
Increase of production of steel

And so, there was a shift from agriculture to industry, there was a mass production was started because there was industrial revolution a lot of factory was made, and to generate the factory and gen to establish different kind of architecture was there.

So, we see lot of influence of steel and glass and that kind of high raise building started evolving even in design lot of tessellation or the pattern different kind of pattern different kind of pattern and machine made and factory made things were there in the design.

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Contemporary Movements in Visual Design

Modernism

So, after that the mo modular concept of modular furniture's modular design started evolving, that will discuss gradually. So, if we look at the timeline from where it started. So, it is a timeline based on design and architecture and art. So, industrial revolution was the shift from there to 1950s or 1980s in terms of architecture it is a little late 1980s and in terms of art and design it will be from 1950s onwards, till 1950s to 1950s there was a modernist period.

So, that time there was a you know that after industrial revolution after renaissance industrial revolution happened, and after industrial revolution there was a lot of you know that there was world war and that time and that created lot of effect in art and design as well. After that in 1980s world become most stable in terms of economy and postmodern that era began. That post modern style is little different and there was lot of difference in post modern and modern, but together modern and postmodern creates the contemporary era. So, this part from industrial revolution an in the beginning of the early 90s to 1950s or 1980es this is the modernist era this part of the time frame, and after then there is a post modernist era till now we are in a post modern era and from industrial revolution total this modern and postmodern is contemporary movement in art and design.

So, in modern era we have different reasons different style evolved in modern era and from early modern there were lot of different contrasting style we will see, because there are lot of visual difference between these styles, they evolved and gradually they evolved towards the late modern period and which is around 1950s to 1980s and after 1980s gradually we evolved into post moderns. So, there is no exact time line from where modern nist movement evolved into post modern movement, but still we can say from 1950s to 1980s depending on the art domain art architecture and design they go parallely, but still there is a change we cannot make a clear cut line from wear modern they go parallelly, but still there is a change we cannot make clear cut line from were modernist the postmodern movement started.

But it is more or less in late nineties. So, in modern movement we have art nouveau and art and craft movement this started first. So, when industrial revolution happened. So, there was two group of two school of thought one was against the machine and one was in favor of machine because a lot of a machine made things were started generating, and which was and before that there was the we were dependent most on the artist as an artist

hand skill. So, we can see the just before that there was a baroque and rococo movement. So, baroque and rococo movement if you see. So, this was highly ornamental. So, that was depended on the craftsmanship, but after modern when the industrial revolution started. So, the craftsman sheep and the is dying and I was started to die because machine took over.

So, there was two school of thought one oppose this. So, against the machine movement and one was expecting is which is the for the machine movement, in architecture its more clearly visible and also in design because art de Stijl movement, Bauhaus movement they were emerged from minimalist approach of design, but there was some kind some design movements for example, art nouveau and also art and craft movement and Art-Deco they were they accepted the ornamentation and art nouveau was highly ornamental and art and craft movement and Art-Deco started blending the ornamentation with the mass production. And after that there was futurist cubist civilest these ma movements were there.

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So, first talking about art nouveau; art nouveau was the in the initial stages were there was a dilemma whether to go in favour of modern mass production or not. So, art nouveau is highly ornamental and a it has an in it involves it combines the and has gives emphasis on the craftsman craftsmanship and artistic skills of individual. So, we can see alphonse muchas work, here if you look at the paintings. So, here lot of biomorphic

ornamental cause by this. So, if you look at this kind of ornamentations and list this kind of intricacies of work, you can see that this cannot be must produced and this has to have this is highly dependent on the artistic skill and the curves and the wait is abstraction happened in the in the art form.

So, it is highly ornamental; a lot of curvilinear features were there and none of the forms were modular none of the features are repeated and most of the ornamentation you can see is has lot of influence from baroque and rococo style, though definitely not has lot of difference. For example, there was some industrial revolutions effect on this, and if you look at also architecture you should also look at some other domains in architecture Antonio gaudies work and victor Hortas interior design and furniture design and architecture work if you look at, they have a similar kind of line quality, similar kind of humidity in adopting biomorphic design in art nouveau style. And if you look at their furniture design and the (Refer Time: 17:36) treatment of Antonio gaudies building and ornamentations.

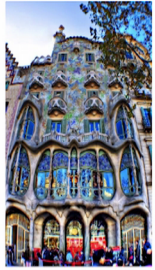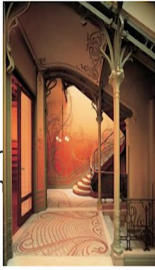So, you can see that none of these buildings where is possible to create by industrial manufacturing.

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So, each and every fasad was has to be a is an example of a high craftsman ship, some of the buildings in Barcelona if you look at. So, these buildings took lot of time to complete even some of the buildings are yet to yet not complete.

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So, that was art nouveau style now look at the art and craft movement. So, here we have William Morris says print and tessellation William Morris also design some kind of furniture.

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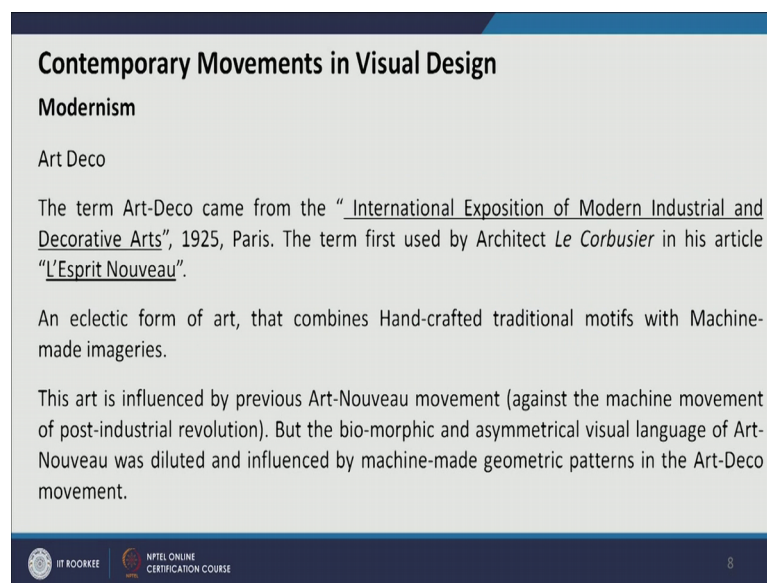
If you look at the furniture, so this find furniture's has a lot of involvement of craftsmanship, but yet you if you look at carefully these kind of formations in print media has repetition. So, right now we today's April design and textile design we do this kind of tessellation this is called tessellation.

So, one block is has a mirror image and after sometime this similar ornamentation will be repeated on top in this side and the other side. So, they create very biomorphic zoomorphic or floral patterns, but still they have a possibility to incorporate machine production into to a generator faster production. So, here there are lot of influence from the ornamental stylization and ornamental aesthetic sense of biomorphic style and curvilinear pattern, but they are repeated. So, that they incorporated craftsmanship and industrial mass production.

So, they take the facilities the benefits and the positive side of the industrial mass production for faster pro production to increase the production rate, and also in incorporates the craftsmanship's and there the quality of the aesthetic quality and the visual language of the crafts artisans and the traditional form.

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And then we have Art-Deco.

Art-Deco is different from art nouveau and art and craft moment they have a more industrial look, they are more they are less biomorphic the curves and the line qualities become more two hours the rectilinear, but yet not completely as rectilinear as the later phases of art movement for example, de stijl or futurist or cubist style, they have rectilinearity they there fusion of rectilinearity and curvilinearity and even there is a come they use gradient shades gradient textures, but more in a digital, they have a digital digitally generated they have a aesthetics and the look of digitally generated image. So,

will see some examples, but is started. So, this is an eclectic form of art that combines handcrafted traditional motive and with the machine made visual style.

So, from art nouveau art and craft movement was more wards marrying these two paradigm of handcraft is and the machine made, and Art-Deco taken this two further one step further and then they involved more machine made and geometrical forms into and without compromising the artistic sense. So, here some of the examples we have Kazan (Refer Time: 21:38) visuals and poster designs. So, if you look at the poster.

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So, if you look at the design of a train, wheel they are abstract they are highly abstract and some of the forms without losing the detailing, they are translated into more geometric shapes. So, towards the more biomorphic style we are moving towards the more geometric incorporating, more geometry and minimalizing and towards more abstraction.

Even the way the bird and the wine glass is conceptualize, this is broken into simpler geometry. Even if you look at the gradient, the gradient has a line from here it is there is a sharp change of colour, and also if you look at the line qualities he has used. So, here this hit gear changes the there is a shop contrast over here, the line continues to the gradient and fades away. And here also these lines and the gears the way it has been conceptualize it is highly geometric. And even if you look at this kind of forms the later movements of de Stijl and bow house also in inspired from Art-Deco, if you remember

this kind of form later when we will discuss bow house, you will see some similar kind of abstraction of human faces even if you look at the abstraction of the ships.

So, it talks about the grandeur of the size of the shape, but still if you can if you see the geometry. So, there is a rectilinear lines are appearing and ship the form of the ship is broken into a simpler geometry. So, you can perceive a rectangle here in the form of a ship. So, this rectilinear lines they are any when there is a curve which blends properly with the rectangle.

So, if you look at the gradients and the use of color. So, they have much more defined lines here and versus if you look at the way they have used gradients in art and craft movement. Art and craft movement is still more has a shop geometry, but if you look at the art nouveau. So, here if you look at the use of gradients, they are much more gradual and they mimic the way human figure appears.

So, but here there is a sharp abstraction and geometric abstraction is there and Lempickas work.

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So, Tamarade Lempicka if you see the way she is transforming the by the human figures and the trumperies into more geometric abstraction. So, we can say we can understand this better.

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So, if you see the way they are treating the hairs here and if you look at the way it is it was there in art nouveau (Refer Time: 24:52) drastically different. So, here we have lot of machine made qualities, they appear more like a digitally generated images and here also the human figures, they are more they are broken into geometry, they are broken into a lot of overlapping like overlapping surfaces and has a metallic finish on that.

So, that also incorporates the industrial taste in the taste of industrial revolution. So, lot of use of metal and glass was there in architecture interior design and furniture design. So, here in painting and design graphic design as well, though the taste of metals the shines of metals and the geometry of the era geometric aesthetic the geometric visual language of the era is translate it in and is in (Refer Time: 25:49) in the visual design and graphic design as well.

Some other examples here we can see clear geometric transformation, and this is in this kind of typefaces also evolved during Art-Deco movement. So, here in the typefaces also you can see lot of geometry the typefaces broken into geometry, but there a lot of ornamental ornamentation in the typefaces. So, these are typefaces highly ornamental. So, d could have been written just with one line and the other. So, that is the most late modern and minimalist style of writing, but here the Art-Deco style art nouveau and art at craft movement.

They have a highly ornamental they these (Refer Time: 26:35) art and movements are highly ornamental. So, here lot of ornamentations are added here, but still you can see there lot of they are depicted in terms of geometric abstraction.
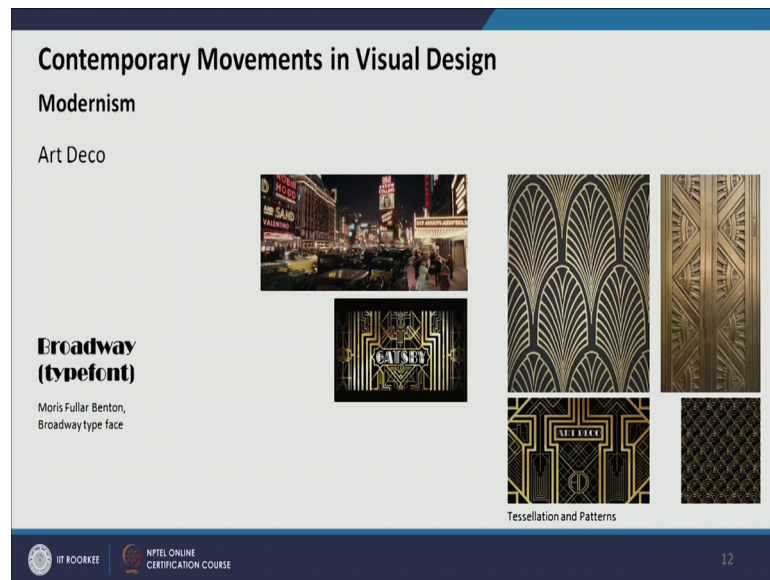
So, there is a broad way font typefaces, which is developed by Moris Fullar Benton. So, also follows the Art-Deco style and here we can see if you have seen the movie great Gatsby. That is completely the set design the costume design and everything and is based on Art-Deco style even the New York time square, that the building the signages. If you look at the signages they are all Art-Deco style signages, even the some of the buildings like Chrysler buildings of New York that is complete that is perfect example of Art-Deco style and here this kind of engineer work this is our door.

So, this kind of patterns evolved in our deco. So, here you can see some patterns of which resemb which is of clearly Art-Deco style. So, if you want to translate Art-Deco style into digital platform on you want to create some visual which gives a conversation of Art-Deco style. So, this kind of typography you have to use and this kind of a form this kind of a textures, this kind of patterns you should provide. And you can see lot of patterns has black and gold black and metallic finish so that to incorporate the industrial look.

So, metal evolves predominantly started the incorporation of metal was started in waiting in interior design and architecture in this era. So, metal gives a look of Art-Deco movement then we come to the de Stijil and Bauhaus movement.

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So, from Art-Deco and de Stijil Bauhaus there is a connection if we look at the Bauhaus movements the way they have defected the figures of human being human being and translated an did the abstraction of by human figures and natures.

They have a connection with art deco, but they are definitely less ornamental more geometric and their philosophies completely different from the Art-Deco movement.
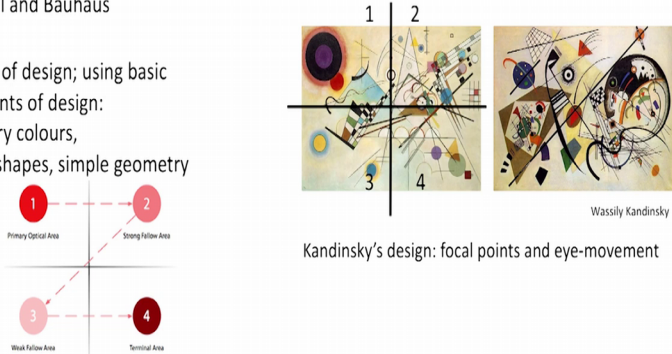
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So, you we can say they have the philosophy of purity of design. Purity of design they have they established by the selection of colour, selection of shapes and line qualities.

So, purity of design can be achieved in terms of color selection while we select only the primary colors; in primary colors in while we are thinking about colors not in things in terms of light. So, primary colours will be red, blue and yellow.

If you mix red and blue we get purple colour in colour mixing theory, and then we if we mix blue and yellow we get green, and if we mix red and yellow then we get orange (Refer Time: 29:57) light is its absolutely differents RGB and the additive combination of colour is different. But in Bauhaus they have thought about the colour mixing process. So, the primary colors become red, yellow and blue. So, in some cases we they have also used going in terms of as green is also a different entity and r g b system is also you also red green red blue and yellow plus sometimes green is used and also we have neutral colour palette. So, they have also used black and white. So, they are all black is there is no light and white is there are all light in equal proportions. So, black white red green and red yellow and blue these other the color selection the color palette of Bauhaus and de Stijl movement.

And then we in terms of purity of shape, Bauhaus is depicted by rectilinear geometry pure squares or rectangles triangles and circles. So, we can see lot of use of circles pure circles triangles and rectangles and squares. So, here we can even if in architecture if you see Bauhaus designs the architecture Bauhaus as a strong influence in architecture and interior design and furniture design. So, Bauhaus and de Stijl furniture's if you look at they have the similar shapes. So, de Stijl furniture's has is combined is made out of circle triangle rectangles, and with pure colours red yellow and blue with black with addition of black and white. Kandinsky's work if you look at. So, they are generated from this pure geometric lot of pure geometric shapes, and rectilinear qualities we can see in Kandinsky's work and again if you think about the eye movement Kandinsky's work.

It is not talk about some kind of realistic figurative imageries, its talk about its more it is talking about the eye movement. So, in the in the previous lectures we had discussed about the Gutenberg's theorem and how we perceive figures and however, eye moves. So, here we can see in the first quadrant if you are remember we were discussing about the four quadrants and how our eye is first started with the first quadrant, and then it gradually most was the last quadrant and then comes back. So, here we can see this composition has a heavy figure and the focal point in the first quadrant.

So, our eye can come here first and then we have some strong compilation here in the third quadrant, second quadrant and the third quadrant, but the fourth quadrant is lift less integrate because as we were discussing that (Refer Time: 33:09) eye our eye has a tendency to go to the fourth quadrant and then we can go to the next composition. But the painter does not painters success is dependent when you grabby rai attention and diverge your eye to the next some other quadrant, and so that people look at your artwork for more time. So, if the fourth quadrant is heavy then the people will look at this and the next there eye will be directed was the next picture. Because our eye we have a tendency to look from this side left to right.

So, it is always our eye pulls towards the right side and towards down. So, here we have this side little less integrate. So, that our eye again rotates and comes to outs with this quadrant. So, there is a composition called reverse composition. So, our eye moves as a reversy its starts from first quadrant and then comes back comes to the second quadrant, then fourth co quadrant and there is a strong pool in the third quadrant. So, our eye rotates and comes to the third quadrant and again we go back to the first quadrant. So, we spend more time within the picture of frame.

So, if you look at Kandinsky's work in this these to composition and understand this Gutenberg's theory, in this composition we see in the if you think about the four different quadrants, the first quadrants is heavy quadrant is heavy and the first second and third quadrant is also heavy unlike of the typography and the newspaper. Because in newspaper it is all it is like the complete news paper the news informations are comes as a complete design.

So, here in the newspaper the initial according to our tendency of reading typefaces and reading compositions, we start from the top left and go towards the right and go towards the bottom. So, the first quadrant and the fourth quadrant becomes really heavy, but in terms of composition if we make the fourth quadrant really heavy, then we will go towards the next composition. The designers or the painter does not want that, because the success of the painter depends on the attention span they can take grab the attention span or from the user. So, here intentionally the second and third quadrant is heavy. So, it creates a reverse composition. So, from first quadrant our I starts, because we have a tendency to start from left top and then towards the second quadrant it comes and it does not really stays on the fourth quadrant.

If it stays then we will go towards the next composition, it comes back to the third quadrant as you can see the third quadrant is heavy and goes towards the first quadrant if because the strong figure ground relationship and strong focal point you can see in the picture. In the other composition you can see there is a diagonal connection from the second to third quadrant. So, that second and third quadrant becomes really heavy, because in any way we will have our attention in the first quadrant, and if the first and fourth quadrant diagonal connection is more heavy we will go towards the next composition.

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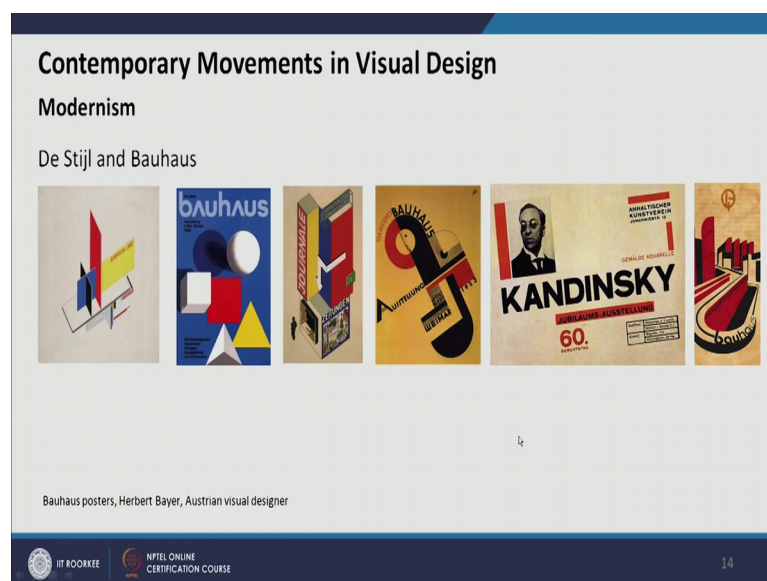
So, to oppose that the second quadrant third quadrant composition is really heavy here, in the other Bauhaus and de Stijl composition we have the predominant colors selection of as we were discussing the blue, red and yellow there is the primary color and white and black is used.

Even you will see the post there are lot of rectilinear geometry and industrial stylization is there, and this is the it is a some Herbert Bayers poster. This is one of the famous poster which depicts Bauhaus style. So, here we have the red and black combination which also evolves the Swiss style of design you can check the Swiss style of design and their color combinations that black red has a predominant emphasis on that and here also you see the way the face of human face has been transformed which has a lot of connection with the Art-Deco style which we were discussing earlier, and here we can

see the typographies are also has some similarities with art deco, but they are less ornamental and more in geometric.

And de Stijl movement we have to discuss Piet Mondrian and Piet Mondrian's this painting is called broad way Boogie-Woogie its one of the famous painting.

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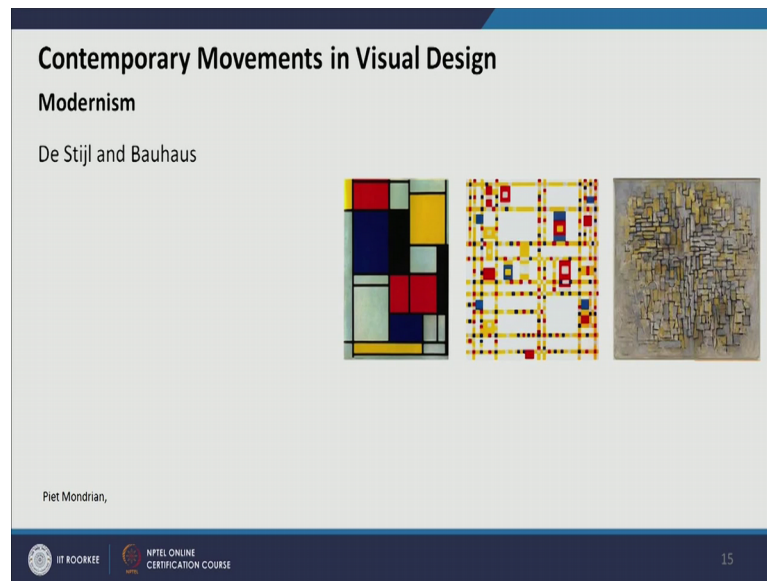
And here also we can see lot of the emphasis only the primary colours yellow blue and raddish incorporated, and here we have white in the broad way Boogie-Woogie in some other composition, we have white and black and the various things of grey and some of the whites little grace and. So, we have the neutral color palette with the primary colours.

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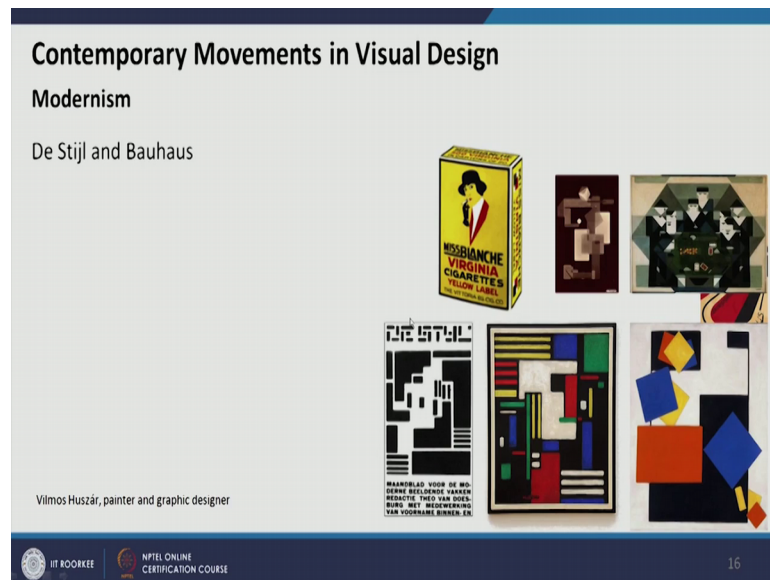
Even some of the post, if you look at the typography used in de Stijl de Stijl is written and broken into pure geometry pure rectilinear forms and some of the post, they also follows the similar colour palette and similar shapes and similar line quality. So, after discussing all the varied advancement in the technology of digital media, in the next module onwards we will discuss; what are the different methodology we will start discussing the methodology in first. We will discuss the generic design methodology in visual design domain, and then as it is a very with different domains are there within the visual communication design for example, animation game, and then we have a web application and then we also have the graphic design, they are very different methodology of designing in each and every domain is also a different.

So, after discussing the general design methodology we will discuss in each and every different segment and discuss their methodology. And we will also will talk about the eye tracking system and how you can incorporate users feedback into your methodology part.

Thank you.