

Teori Gestalt

Proses persepsi manusia dalam melihat adalah proses aktif mengorganisir rangsang (visual) yang dicerap/dilihat

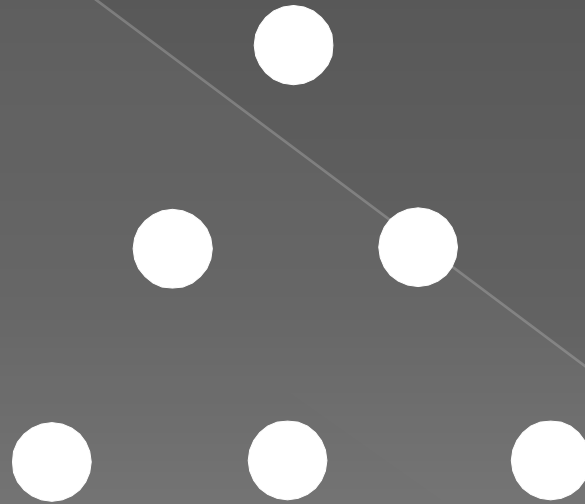
Psikologi Gestalt

Bahwa kesatuan antara proses persepsi sebagai bagian tak terpisahkan dari proses berpikir

Persepsi manusia terhadap suatu obyek dipengaruhi oleh susunan obyek-obyek lain disekitarnya.

(Christian Von Ehrenfels dan Max Wertheimer)

Para ahli Psikologi Gestalt memusatkan perhatian pada Kesatuan antara proses persepsi sebagai bagian yang tak terpisahkan dari proses berpikir



Enam buah titik dilihat sebagai sebuah segitiga atau sebuah garis karena hubungan di antara ketiganya, bukan karena titik itu sendiri.

Ambiguous:

Adalah representasi visual yang menimbulkan persepsi ilusi seolah-olah terdapat lebih dari satu elemen bentuk.

Ketika salah satu elemen dapat kita lihat bentuknya, maka elemen bentuk lain hanyalah menjadi background.

Komposisi visual seperti ini dapat diolah melalui posisi yang berlawanan, warna yang kontras, garis yang tegas, dan lain-lain.

AMBIGUOUS FIGURES

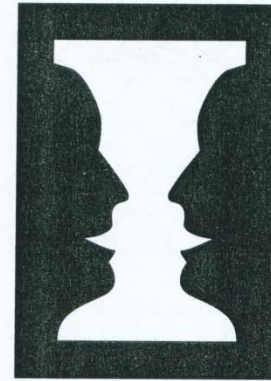
Ambiguous figures are images created in such a way that they can represent two different figures or a single figure. These figures are sometimes referred to as **fluctuating**, reversible, or equivocal figures (see Figures 10.30 and 10.31).

The phenomenon of a two-sided contour is illustrated by Edgar Rubin's example of a face/vase image in Figure 10.30. The two-dimensional image fluctuates between the profile of two faces and the silhouette of a vase. Notice that the perceptions occur independently; only one or the other can be perceived at one time, not both. When one figure is actively perceived, then the other becomes the ground and vice versa.

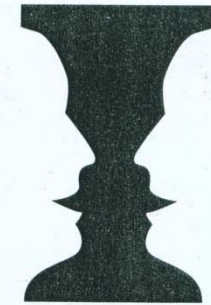
There are several explanations as to why these figures fluctuate from one

shape to another. Ambiguous figures exhibit more than one dominant position or figure, so the competition for visual attention causes the viewer to see one image, and then the other, switching back and forth. Figures within the ambiguous image share the same contour line. That is, the contour line is functioning for both figures and tends to

confuse the perception of what is actually being enclosed as the dominant figure. Since ambiguous figures and their contours function for more than one figure, the eye and brain have difficulty assigning the contour to one figure over another; therefore fluctuation takes place between the two figures.



10.30a



10.30b

Figure 10.30 (a-b)
Face and vase fluctuation, a two-sided contour

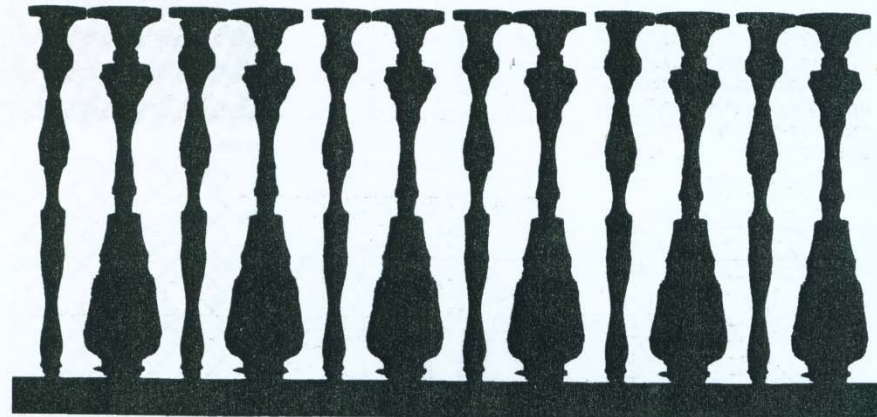


Figure 10.31
Figures and spindles fluctuation (source unknown).

Contoh penerapan **ambiguous** dalam seni dan desain



Law Of Closure:

Adalah visual dari bentuk yang hancur atau terpotong-potong tetapi tetap menjadi satu kesatuan elemen.

Pengamat dapat membaca bentuk secara keseluruhan walaupun bentuk tersebut tidak utuh.

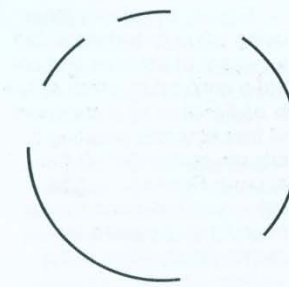
Otak kita akan merangkai dengan sendirinya persepsi efek visual yang dilihat.

LAW OF CLOSURE

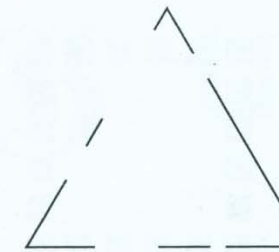
The figure **law of closure** is related to visual continuity; that is, a shape with a broken or discontinuous contour is perceived as a whole figure. The law is based on the inclination of the viewer to perceive an incomplete figure as complete. In other words, if a viewer sees an incomplete square, the law of closure asserts that there is a pattern in the brain that completes the square (see Figure 10.10).

Practice Exercise 10.1: Understanding the Law of Closure

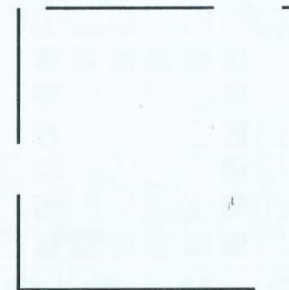
Select a letter, number, or word and, through sketching, experiment with subtracting different sections from the figure. Note how much of the image can be deleted before it becomes difficult or impossible to recognize. Select several sketch examples of the figure and render them on hot press illustration board using dry transfer lettering or pen and ink for the final artwork (see Figure 10.11).



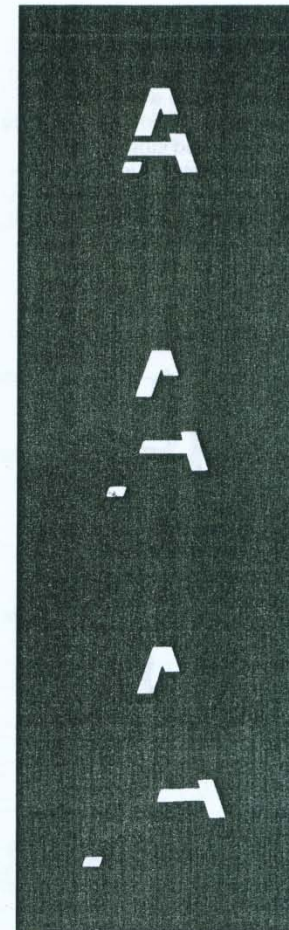
10.10a



10.10b



10.10c



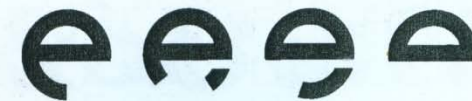
10.10d

Figure 10.10 Law of Closure: (a) four vertex points perceived as a square; (b) interrupted line perceived as a circle; (c) interrupted line perceived as an equilateral triangle; (d) interrupted line perceived as a square.

Figure 10.11 (a-c) Examples of subtracting from a figure until it is impossible to recognize (illustrated by Ann Dickman).



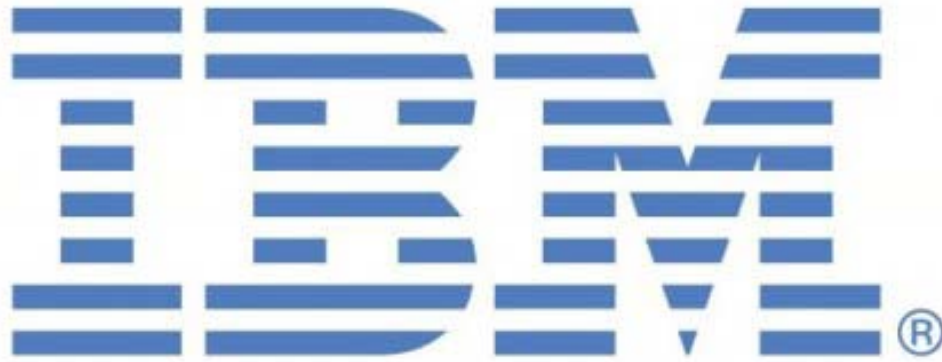
10.11a



10.11b

10.10a

Contoh penerapan law of closure dalam desain (logo)



WWF

THE
ALL NEW
AUDI A3

Versprung durch Technik 



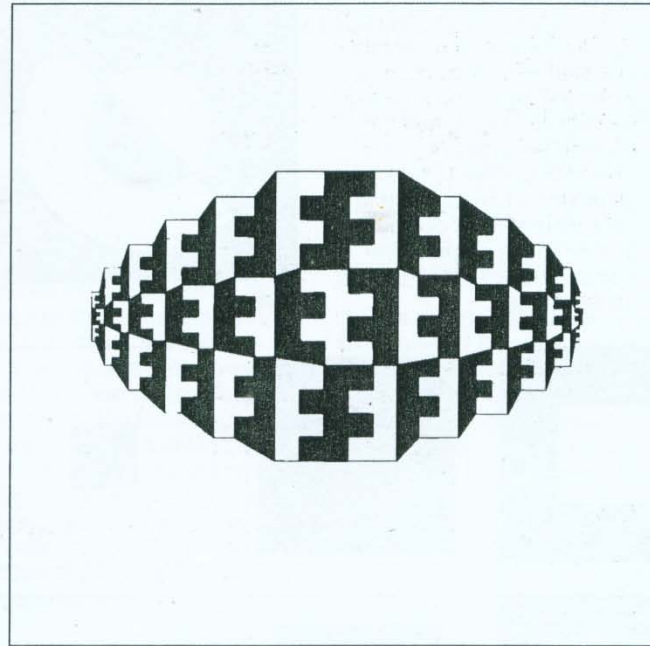
Everything you need, nothing you don't.

Official fuel consumption figures for the all new Audi A3 range in l/100km from 5.6 (A3 1.8 TFSI) to 7.9 (A3 1.8 TFSI quattro) and 10.0 (A3 1.8 TFSI quattro 130) to 16.9 (A3 2.0 TFSI quattro 130) l/100km.

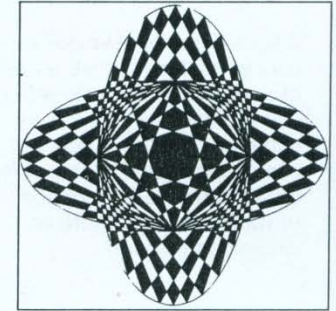
Figure and Ground:

Merupakan komposisi permainan unsur positif dan negatif antara objek utama dengan background.

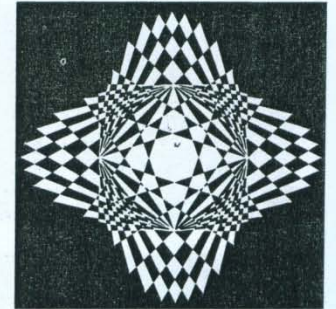
Ketika kita ubah pola dari kedua objek ini, maka akan memberi efek visual yang berbeda pula



10.67



10.68a

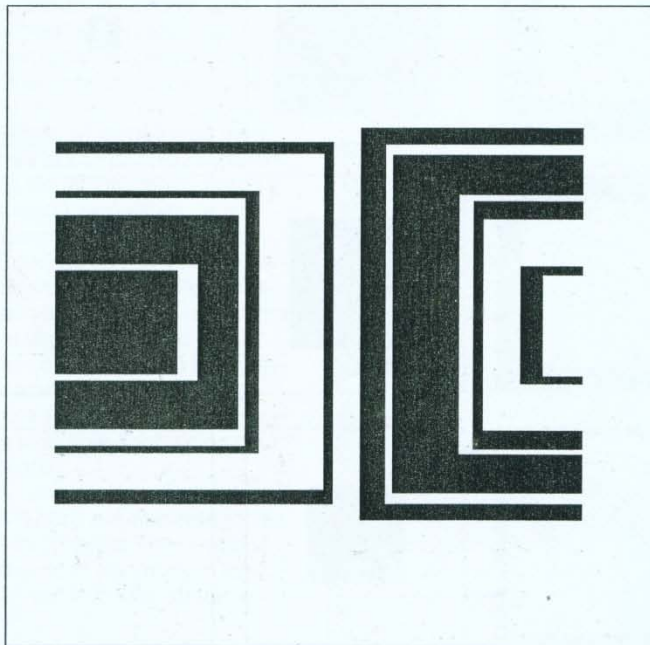


10.68b

FIGURE/GROUND REVERSALS (PATTERN FLUCTUATION)

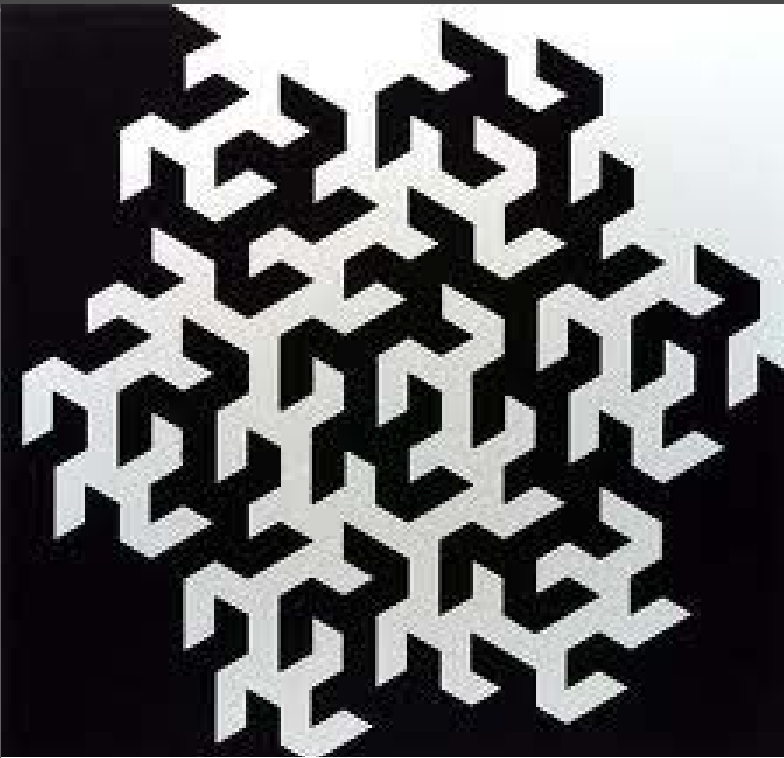
Since figures and forms are visualized within a ground or picture plane, in pattern the smaller visual elements are perceived as figures and the larger areas are perceived as background. By changing the relationship of the figure and ground through positive/negative reversal, the visual perception of the overall pattern is changed. Ambiguous patterns that fluctuate from one figure to another will be enhanced by the addition of positive/negative areas.

The positive or negative ground area affects what pattern shape terminates the pattern composition. A black



10.68c

Contoh penerapan **figure and ground** dalam desain



Format:

Merupakan kesatuan bentuk dalam sebuah komposisi antara bentuk objek dan bidang yang mengelilinginya.

Practice Exercise 11.2: Exploring Format and Compositional Elements in Two Dimensions

Visual **unity** in a composition results not only from the selection and arrangement of visual information, but also

from its emphasis within the format. The size and shape of the format relative to the size and shape of the ele-

ment or elements affect the compositional unity.



11.47a



11.47b



11.47c



11.47d

Figure 11.47 (a-d)
Examples of a consistent format sequence, in which the number 3 changes size.

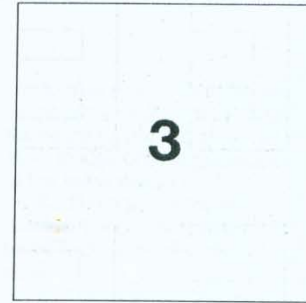
Permainan jarak pandang juga akan mempengaruhi efek visual yang berbeda.

Ketika jarak didekatkan (zoom) sampai titik maksimal maka identitas bentuk tidak akan dikenali lagi, yang hadir hanyalah sekedar elemen visual yang bersifat abstrak.

Figure 10.51 (a-d)
The effect of incremental size increases the recognition of the figure until the figure increases beyond recognition relative to ground.

Practice Exercise 10.5: Size and Its Effect on Figure and Ground Relationships

Select a two-dimensional figure, such as a number or letter, through sketching or the use of dry transfer letters or numbers, study how much of the figure can be enlarged within a specified area on a format before it is no longer seen as a recognizable shape (see Figures 10.51 and 10.52).



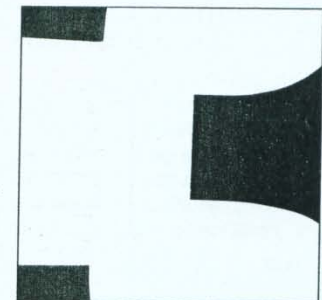
10.51a



10.51b



10.51c



10.51d

Figure 10.52 (a-f)
The face sequence illustrates important figure/ground considerations when enlarging and extending an image beyond the edges of the format. The last four images in the sequence lose their figure recognition. Also, the quantity of detail and familiar characteristics of the face can no longer be identified, and the shapes become abstract elements (illustrated by Linda Bottenfield).



10.52a



10.52b



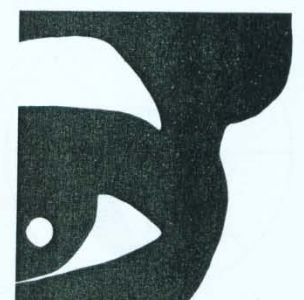
10.52c



10.52d



10.52e



10.52f



design
is
thinking
made
visual.

Saul Bass
(1920-1996)



Grouping:

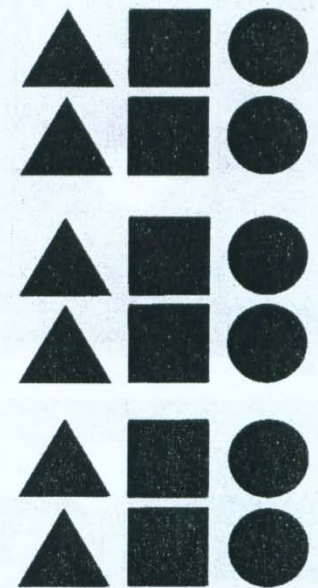
Mengelompokkan beberapa objek visual menjadi satu kesatuan yang harmonis.



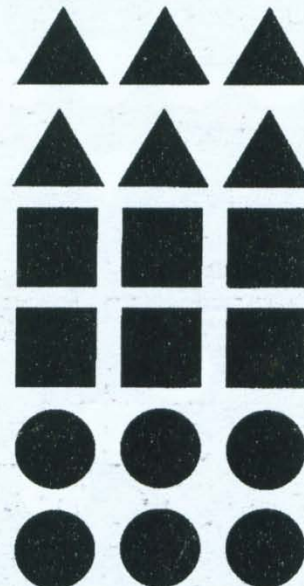
11.71a



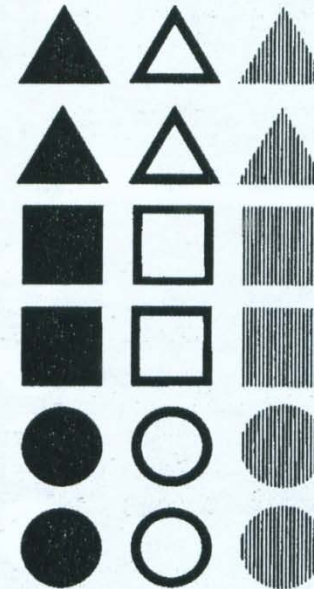
11.72a



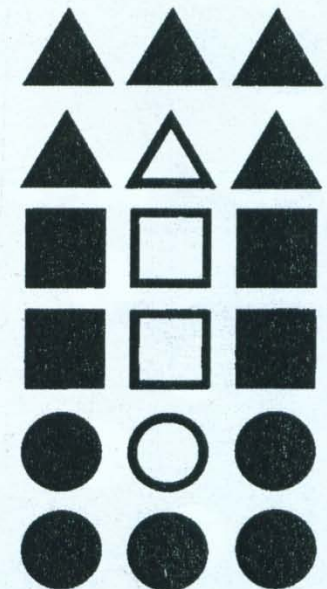
11.73a



11.71b



11.72b



11.73b



Balance :

Pola keseimbangan beberapa objek visual yang dibentuk oleh komposisi yang dinamis.

Contoh:

- Keseimbangan Simetris
- Keseimbangan Asimetris
- Keseimbangan Ambigu
- Keseimbangan Netral

Figure 11.60 (a) Symmetrical balance; (b) asymmetrical balance; (c) ambiguous balance; (d) neutral balance.

Compositional Balance

Equilibrium or **balance** refers to the distribution of elements within the format. Included in aesthetics is the need to perceive balance or equilibrium between figures and forms. Studies by psychologists indicate that this appeal for balance is related to the sense of equilibrium within the human body.

The arrangement of the compositional elements can result in visual stability that is either static or active. Compositional balance can be achieved by either symmetrical or asymmetrical configurations. Balance can be achieved through the visual treatment of the compositional figures or forms by varying their physical attributes such as shape, texture, color, value, and pattern.

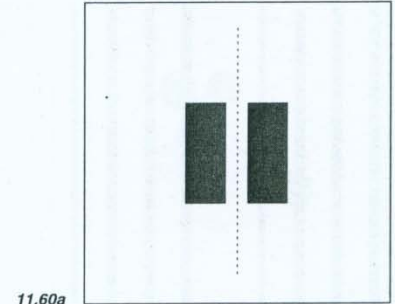
Types of Balance

Symmetrical balance is characterized by a central axis; the arrangement of a group of compositional figures and forms may be symmetrical relative to their position within a format (see Figure 11.60a). Symmetrically balanced compositions are characterized by regularity, congruency, proportion, passivity, restfulness, static, inactivity, and stability.

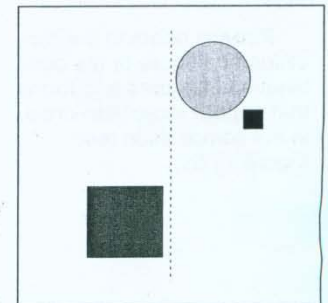
Asymmetrical balance is characterized by irregular or unequal arrangements between compositional elements relative to a central axis; it is often referred to as dynamic, active, stressful, tense, or diverse (see Figure 11.60b).

Ambiguous balance is characterized by a lack of, or unclear, relationships between compositional elements; it is referred to as vague, indefinite (see Figure 11.60c).

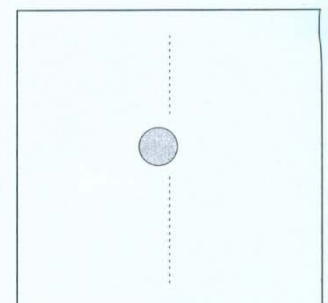
Neutral balance is characterized by randomness and ambiguous equilibrium; it is referred to as nonactive, lacking emphasis or contrast (see Figure 11.60d).



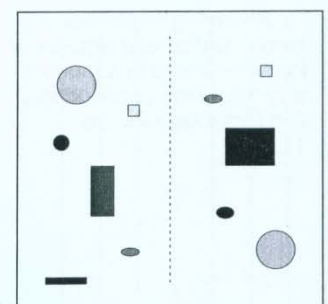
11.60a



11.60b



11.60c

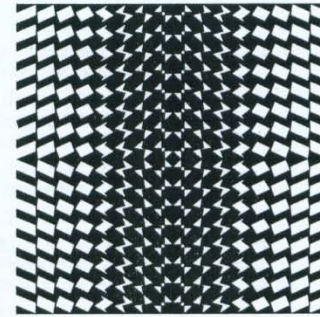


11.60d

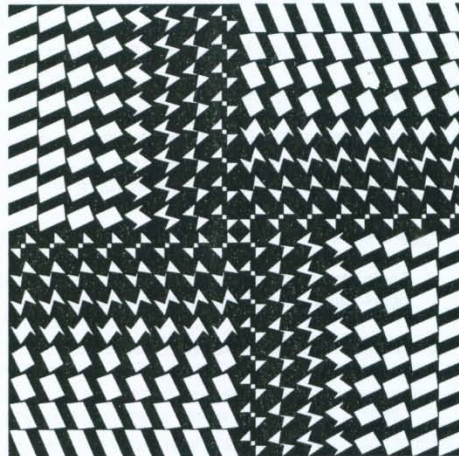
Contoh Balance dalam nirmana 2 dimensi:



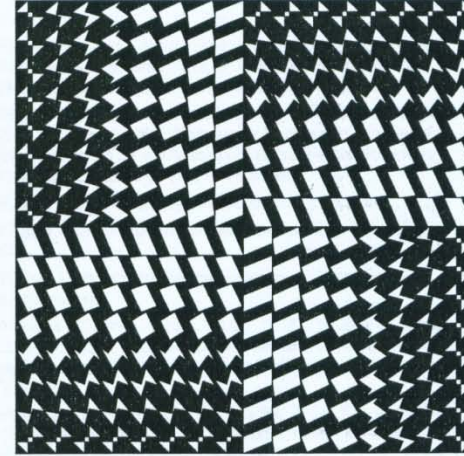
A.28a



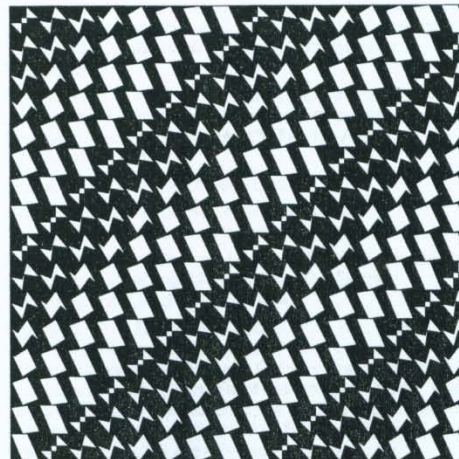
A.28b



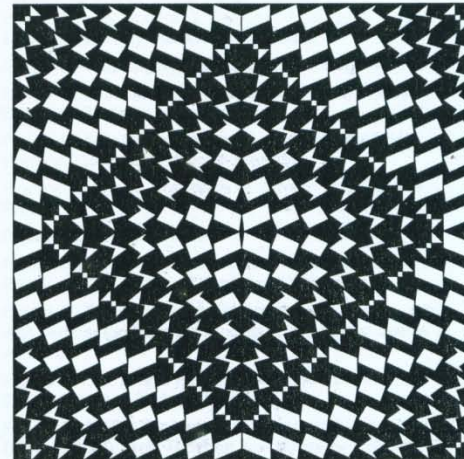
A.28c



A.28d



A.28e

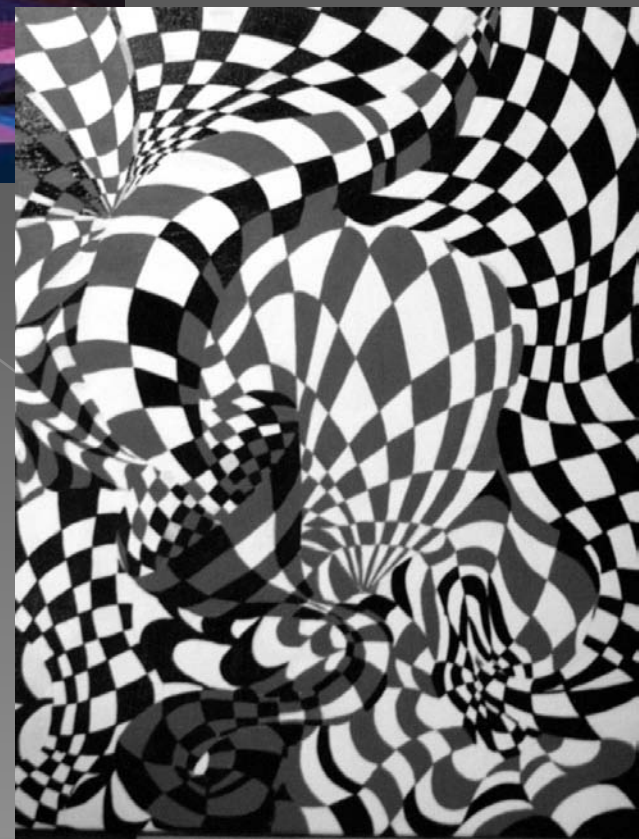


A.28f

Figure A.28 (a-f)
Symmetry program
and compositions
(illustrated by
Richard Stephens
on the Macintosh
using Aldus
Freehand software).



Balance by Suzanne Cheryl Gardner



Contrast:

Terjadi jika dalam satu bidang terdapat dua elemen visual yang saling bertentangan.

Dapat terjadi dalam satu komposisi warna (hitam-putih), ukuran (besar-kecil), bentuk objek (utuh-rusak), dll.

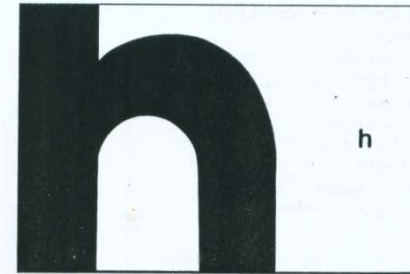
Visual Contrast

Visual **contrast** can be used to create emphasis and interest through the use of opposing qualities among figures and forms.

Practice Exercise 11.5: Using Contrast in Creating a Visual Message

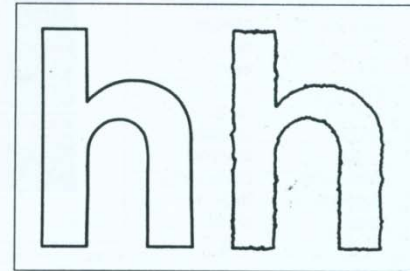
This exercise assists in the understanding of techniques and compositional arrangements used to create contrast between figures and forms in a composition.

Select a numeral, letterform, or figure. Next, select a pair of antonyms from the list below. Develop a visual contrast message with the selected compositional figure, using the antonyms. Through sketching, show two views of the numeral, letterform, or figure, each representing one of the antonyms. Visually record as many examples of contrast as possible, based on the understanding of the words. Select the best compositional illustrations for final artwork. Draw the compositions in ink, or use film on Bristol board. Annotate each illustration (see Figures 11.65–11.67).



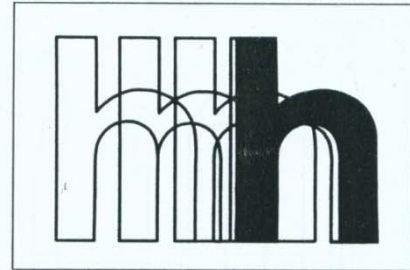
11.65a

Large/Small



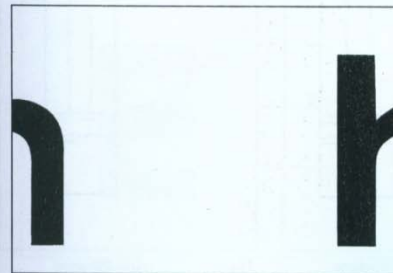
11.65b

Smooth/Rough



11.65c

Transparent/Opaque



11.65d

Coming/Going

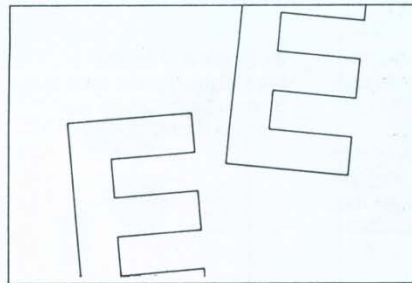


11.65e

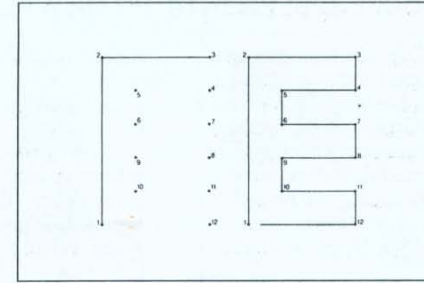
Heaven/Hell

Figure 11.65 (a-e)
Visual contrasts
using the letter "h"
(illustrated by Mary
Jo Sindelar).

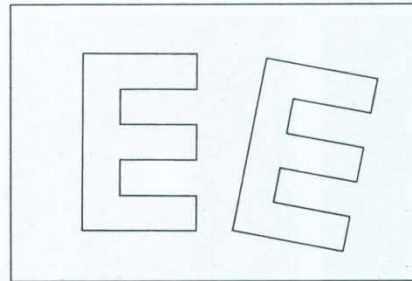
Visual Contrast:



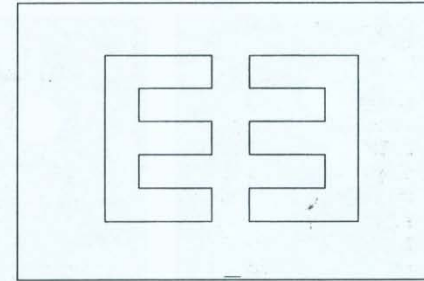
11.67a Falling/Rising



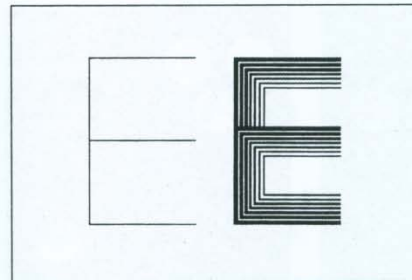
11.67b Beginning/Ending



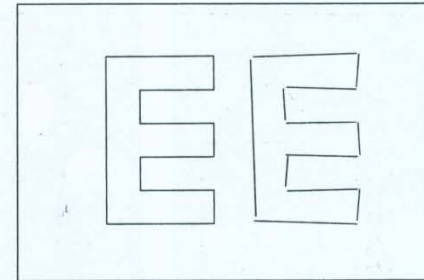
11.67c Stable/Unstable



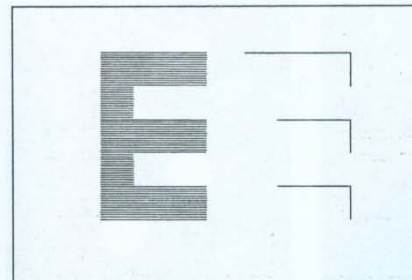
11.67d Front/Back



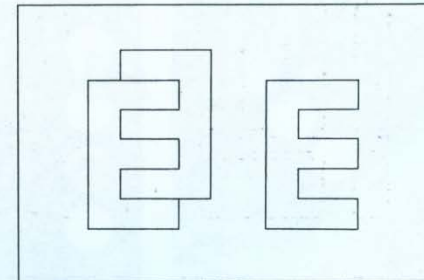
11.67e Simple/Complex



11.67f Assembled/Disassembled



11.67g Overstated/Understated



11.67h Married/Single

Figure 11.67 (a-h)
Visual contrasts
using the letter "e"
(illustrated by Bret
Kline).



Crop:

Memotong gambar dengan pertimbangan memilih unsur visual yang dinilai paling mewakili secara keseluruhan.

Contoh:

Capturing Image dalam kamera foto.



Figure 11.51 Sketches illustrating the different figure/ground relationships when the compositional element is cropped. The scissors become difficult to identify because of the figure/ground relationship (illustrated by David Roadcup).

11.51



11.52a



11.52b



11.52c

FINAL DECISION



11.52d



11.52e



11.52f

Figure 11.52 (a-f) Studies of figure/ground relationships within different types of rectangular formats, relating to figure recognition (illustrated by David Roadcup).



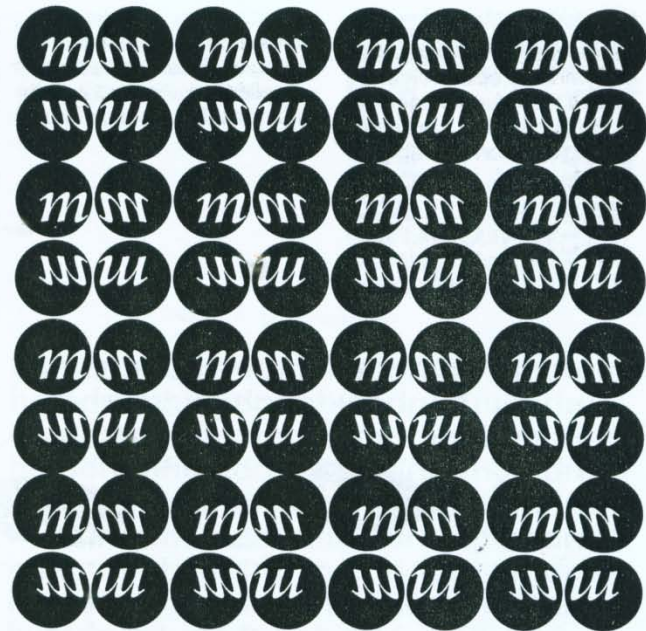
Mirror:

Adalah duplikasi satu objek visual menjadi dua atau lebih dari objek yang sama.

Efek pengulangan dari mirror ini menjadikan pola yang menarik ketika kita mengkomposisikan jarak, posisi, dan ukuran.

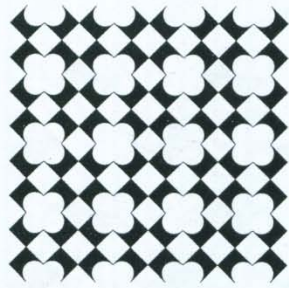
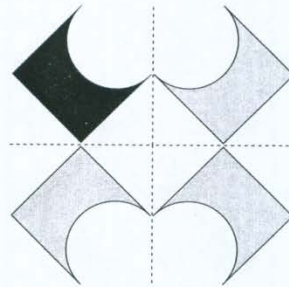


12.39a

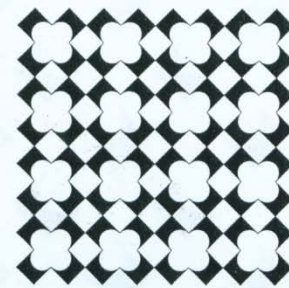
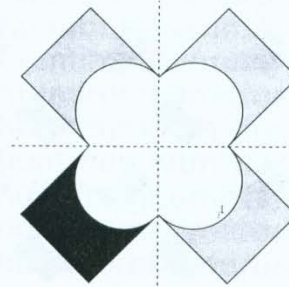


12.39b

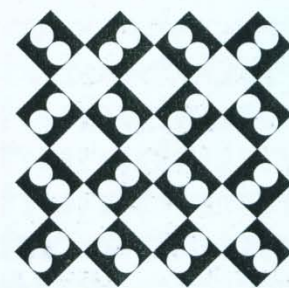
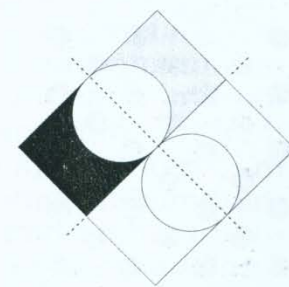
Figure 12.39 (a) As the pattern decreases in size, the letter "m" becomes less legible in contrast to (b) the larger pattern.



12.40a



12.40b



12.40c

Figure 12.40 (a) The original figure (shown in black) is reflected twice horizontally and vertically to make a pattern. (b) The same figure can be reflected or rotated, creating a pattern similar to (a); however, it terminates differently at the edge. (c) The same figure reflected on the diagonal axis creates closure and appears as a square with two circles cut out. Continuous reflection of the negative square with two circles placed on the diagonal axis creates pattern areas.



FRANK-REXOM
FITNESS EQUIPMENT

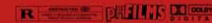
Official selection of the Millbrook International Film Festival
Official selection of the Millbrook International Film Festival

MirroroniM

World premiere: April 4th
World premiere: April 4th

A short film about a man who questions the idea of his own existence and attempts to uncover the mystery

A pH Films Movie Produced by Patrick Hodgson Directed by Patrick Hodgson Starring Kyle Densmore Copyright 2008 pH Films www.pHfilms.com



MirroroniM

MirroroniM

MirroroniM

MirroroniM

Overlapping:

Adalah posisi menabrak antara satu objek visual dengan objek lain dengan pertimbangan komposisi yang matang seperti halnya kita merancang sebuah puzzle.

Kepekaan kontras, keseimbangan, dan cropping sangatlah diperlukan.

.....
Figure 10.80 (a) Selected numerals; (b-c) positive/negative reversals and the use of overlapping numerals creating concept compositions; (d) selected composition using numerals 6, 4, 1 (illustrated by Alan Jazak).

Practice Exercise 10.7: Overlapping Figures Using Figure/Ground Reversal

Select a simple geometric figure, letterform, or numeral. Through sketching, create several compositions in which positive/negative reversals and overlapping reinforce the contours of the shapes used. Try to fit the shapes together, as in a puzzle, then alternate the white and black area to define the figures. Determine which concept idea is the best solution and render it on hot press illustration board using either pen and ink, gouache, or transfer film (see Figure 10.80).

6 4 1

10.80a



10.80b

10.80c



10.80d

