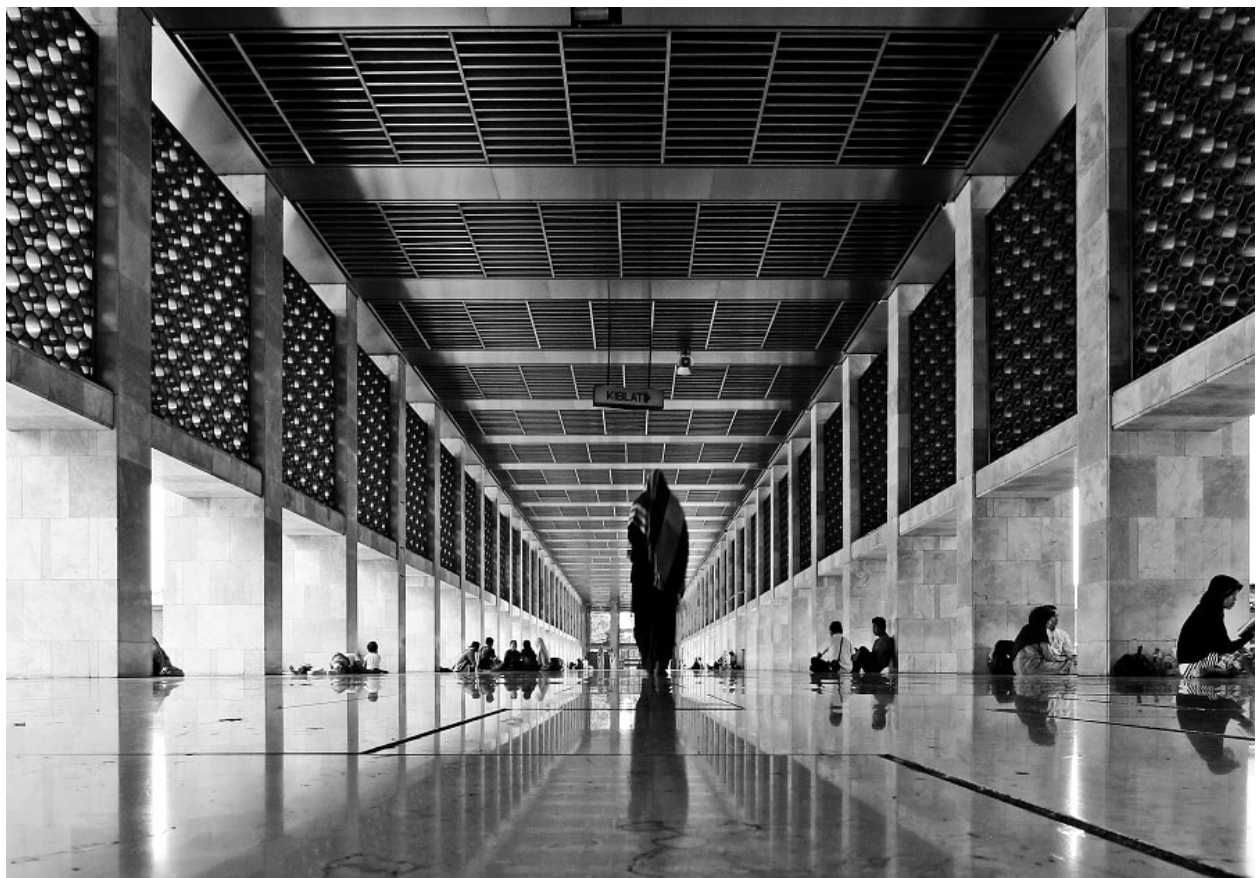


# Gestalt Commentary

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The picture chosen for this exercise is a picture of the street photographer Agus Nonot Supriyanto in the Istiqlal mosque in Jakarta, Indonesia. The picture showcases a woman walking in the hallways of the mosque.



## Elementary gestalts :

- There are several curves in the image, such as circles of different sizes and polygons in the top part of the pillars. There is a rectangle in the center of the ceiling containing letters in which we can also identify some empirically known shapes such as triangle in the letter A, circles in the B letter and lines in the other letters (K, I, L, T). Furthermore, the inside part and side part of the pillars are rectangles. Those rectangles are composed of many squares that we can say that themselves are composed of parallel lines. There is also many lines on the ground and the ceiling is composed of horizontal bars separated by vertical lines.

- The inside side of one pillar can be seen as constant width objects where we group the two parallel curves perceived as their boundaries. This can also be applied to the decorative geometric parts as well as the bands in the ceiling so they are seen as a constant width objects.
- The pillars are identified by their alignment in columns and their size similarity.
- There are many boundaries in the image, it is mainly clear between where the top part of the pillars intersect with the decorative geometrics. Then between them and the ceiling.
- The woman in the center of the picture can be seen as a convex closed curve. Additionally, we can also say that her dress is perceived as a whole due to the color constancy law. We can say the same about the people on the ground, for an example the head of the baby on the left can be perceived as convex closed circle and as well with color constancy. The human bodies are perceived thanks to Rubin's closure law, which leads us to see as an object the part of the plane surrounded by a closed contour.
- The people on the ground can be designed to many clusters as the vicinity law applies. When the distance between two people is small with respect to the rest, we can say that they are together.
- We can perceive the perspective law as formalized by the Renaissance architect Brunelleschi. The two edges of the ceiling are parallel line in 3D space but in the picture (2D space), they are projected into a set of concurrent lines. The meeting point of these lines in the image converge towards a vanishing point.
- There is a sort of general vertical symmetry in the image where the pillars and the geometric patterns above are the same from each side of the picture. There is as well a horizontal symmetry created by the shadows on the ground.

### **Junctions and Contours:**

- There are several T-junctions in the image, for every part where a curve stops on another curve. For instance, the top part of the pillars seem to hide some parts of the geometric decorative parts. In the tiles making the pillars, for an example in the first one on the left, we can see that the square tile seem to be put on top of the thin tall tiles. Also, each pillar can be seen as hidden with the one behind it (in the bottom part, next to people). The panel on the ceiling is viewed as hiding a part of the ceiling. Also, all the closed curves where we perceive people make T-junctions with the pillars. In all these examples, we interpret the interrupted curve as the boundary of objects undergoing occlusion (which is truly the case here).
- We see tiles on the ground although their contour is not complete, this is an example of subjective contours of the modal completion law.

### **Conflicts and masking effects:**

- Gestalt laws in simultaneous action without conflict : In the decorative part, we can group the circles and polygons by shape and size ( small and big circles). All the same, we see a rectangular grid made of all these shapes. We also see that the big and small circles both make diagonal lines.

- The masking phenomena can be interpreted easily anywhere, giving an example of the decorative part, we can obtain any shape we want by pruning a regular grid of circles and it would be masked by embedding in a texture.

**Gestalts collaborations:** We can notice the recursivity of gestalt laws in the ceiling part. The partial gestalt laws, alignment, parallelism, constant width, and proximity, are recursively applied : the single horizontal bars first align in rows and these rows align in groups of 8 concatenated rows, these groups are aligned finally in parallel horizontal bars. The whole organization of such figures is seeable at once.

Finally, we can see the whole hallway as a collaboration of the elements described in the first paragraph. It can be perceived by connectedness (the boundaries are horizontal/vertical lines), constant width of the pillars and the decorative part, convexity and closure of each pillar and of the parts making the ceiling, parallelism of the pillars, orthogonality of the ceiling and the pillars and symmetry between the left and right side.