

Law of gestalt relating to continuous lines. The arrangement is interpreted as two lines crossing.

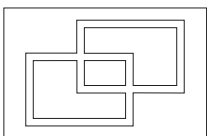
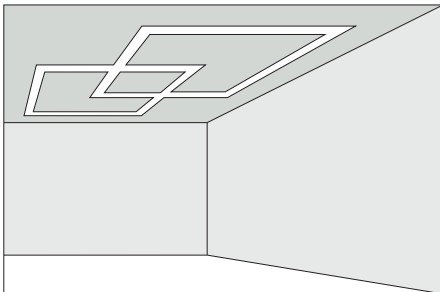
A basic law of gestalt is to prefer to perceive lines as steady *continuous curves* or straight lines, and to avoid bends and deviations. The preference to perceive continuous lines is so great that it can influence the overall interpretation of an image.

When it comes to two-dimensional shapes the law of the continuous line conforms with the *law of pure form*. In this case, too, shapes are organised to create figures that are as simple and clearly arranged as possible.

When a given number of individual shapes are put together to form groups, similar laws of gestalt come into play as with the focal selection of figure and background. The *proximity* of shapes is an equally essential principle in this regard.

A further criterion for the formulation of groups is *symmetry*. Especially in the case of axial symmetry (arrangements around a vertical axis) the mirrored shapes are always grouped in pairs. This effect can be so strong that the grouping of adjacent shapes according to the law of proximity becomes irrelevant.

Besides spatial layout, the structure of the shapes themselves is also responsible for the formation into groups. The shapes in the adjacent drawing are not organised according to proximity or axial symmetry, but in groups of identical shapes. This principle of *identity* also applies when the shapes in a group are not absolutely identical but only similar.

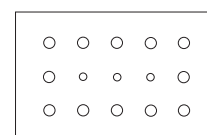
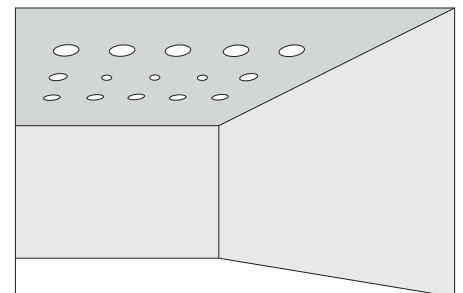


Law of gestalt relating to pure form. The arrangement is interpreted as two superimposed rectangles.

The final law of gestalt for the arrangement of groups is a special case, as it involves the element of movement. In the case of the law of "*common destiny*" it is not the similarity of structure, but rather a mutual change, predominantly of the spatial position, which assembles the figures into groups. This becomes apparent when some of the forms that were originally attributed to a previously well-organised group, move in unison, because in contrast to the remaining figures, it is as if they are drawn on a transparent overlay, which is placed on the original pattern. The common movement of the group in contrast to the immovability of the other figures renders their belonging together in any purposeful sense so probable that the original image is spontaneously reinterpreted.

At first glance these laws of gestalt appear to be very abstract and of little significance for the lighting designer. But these laws of gestalt do play an important role in the development of luminaire arrangements. The actual lighting effect produced by a planned arrangement of luminaires may deviate totally from the original design, if the concept it is based on ignores the mechanisms inherent to perception.

Law of gestalt relating to similarity. Luminaires of the same type are grouped together.



Sectional view of the eye, representation showing the parts of the eye which are significant in the physiology of vision:

