

Visual Analysis Research Report by Dila Nil Kılıç

The poster that
will be studied:



A realistic scenario
where we would
meet the poster is:



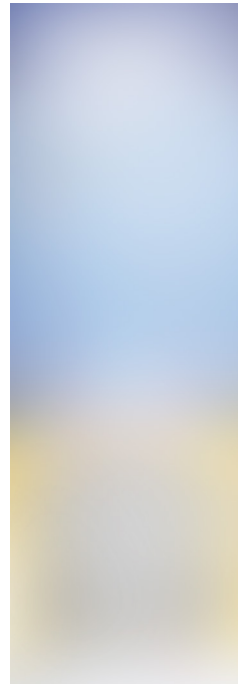
1. Pre-attentive Perception

1.1 Peripheral Vision Experiment

Procedure

I put my left arm out in front of me and stared at my thumb, while rotating the smartphone in my right hand at a 90-degree angle towards my left thumb.

90 Degrees



45 Degrees



Results and discussion

90 Degrees

I can discern the white color, which appears as a huge cloud covering all the page. *Surprisingly, I don't recognise the two characters in the poster nor the big blue area on the poster. I just perceive there is white dominance and lots of blur.*

45 Degrees

As I approach it from a more direct perspective, I can now discern more blue and yellow instead of white, which appears blurry and merged. *I see a darkness however can not be sure where it is exactly. I still don't recognise the pink characters on the poster.*

1. Pre-attentive Perception

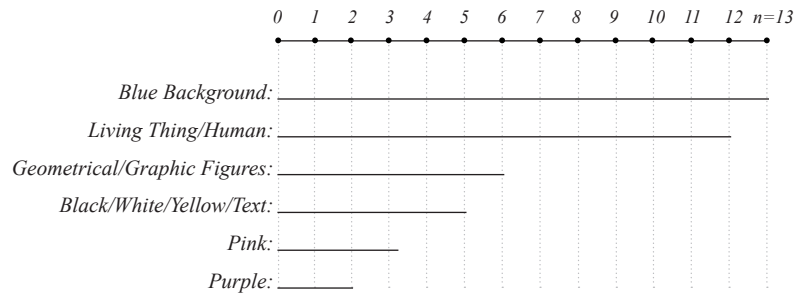
1.2 Tachistoscope Experiment

Procedure

The Tachistoscope website is used for the that shows the uploaded image for just some milliseconds. The experiment is done via: <https://graffik.de/research/visualanalysis/tachistoscope/>

The aim of this procedure is by showing something very briefly we get hold of early processing. 13 people attended to this experiment and I asked them to write down as much as possible what s/he has noticed.

Referred Poster



Common Elements

Living Thing: Two figures, one resembling a girl and another resembling a crocodile, cow and a monster.

Background Color: Blue background, seen in all responses.

Text: Multiple references to text, including white text, black letters, and text blocks.

Colors: Various color references, including pink, purple, and yellow.

Geometrical Figures: Mention of geometrical figures, shapes or graphics..

More Specific Details: Stars, clouds, hands, and long poster format are noticed.

1. Pre-attentive Perception

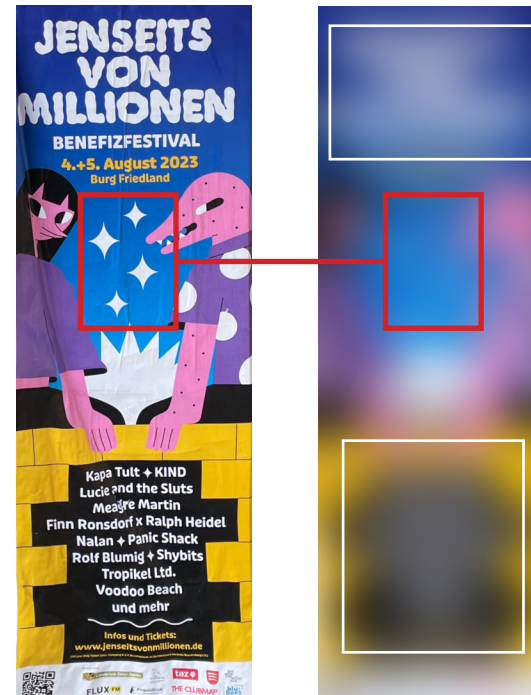
1.3 Gestalt principles

Procedure

I used Photoshop to apply a blur effect to the poster, enhancing the visibility of distinct groups. Alternatively, squinting or adjusting focus can achieve a similar result. I employed Gestalt principles to analyze the poster.

Figure-Ground

There is a figure ground problem observed at the center star figures because they disappear inside the background when it is blurred. However, at the title are there is a good figure ground separation. Blurring reveals that the pink figures and the blue part as background.



Similarity, Proximity

Patterns of similarity are observed in both colors and shapes.

Continuity

All colors exhibit a connection through abstract horizontal planes

Direction

All elements form a group because of a repetitive horizontal direction.

Checklist:

- Proximity
- Similarity
- Direction
- Closure
- Good Gestalt
- Figure and ground

1. Pre-attentive Perception

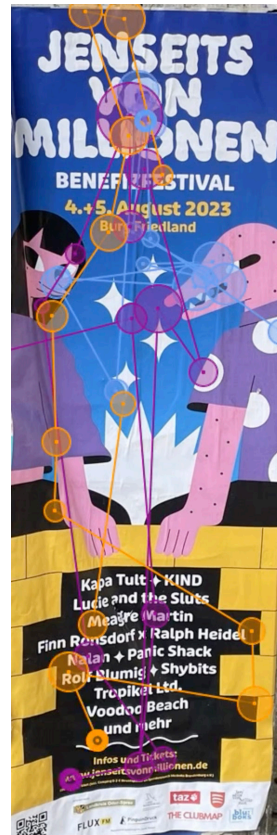
1.4 What do we really look at?

Eye tracking Experiment

Procedure

25 individuals participated in the study, observing the poster for an average of 4 seconds using the eye-tracking device.

Scannpad view



Heatmap view



Result and Discussion

Surprisingly, none of the participants seemed to concentrate on the blue background. The focus map indicates that individuals primarily directed their attention to the faces and text, with the poster's informational content attracting attention last.

The test also reveals that the shapes on the shirt do not significantly influence focus.

In conclusion, we can say that the faces and text are recognised and read by the viewers.

faces and text!

2. Emotional Effect and Expression

2.1 Are we affected?

Procedure and Observations

In our initial observation, our focus was drawn to the facial expression. The depiction didn't strongly convey joy, nor did the eyes seem to engage in direct eye contact. They didn't portray anger either; rather, there was a sense of contentment.

However, what's intriguing is how the supposed background seems to behave more like a foreground figure. This ambiguity, where elements foreground themselves but remain unclear, forms a pattern that can be somewhat bothersome. For this we need to remove those annoying elements. The high-contrast patterns, particularly, stand out and cause discomfort. It may help if we reduce the contrast or change the background.

Checklist:

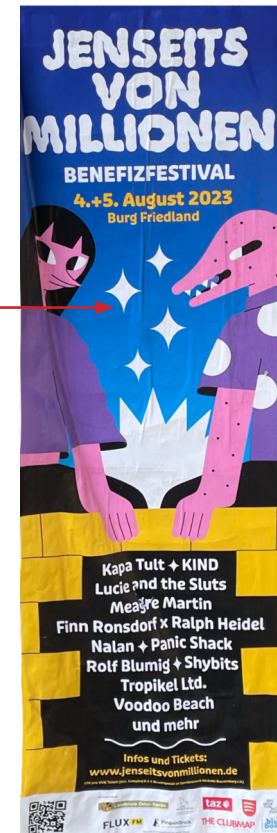
Negative (pain)

- very bright stuff
- fast flickering stuff
- figure-ground-flicker
- high contrast patterns in foreground

Positive (lust)

- smooth gradients
- monochromatic surfaces
- smooth roundish shapes
- one simple shape

I removed the high contrast patterns at the background to reduce pain.



unpleasant —●— pleasant



unpleasant —●— pleasant

2. Emotional Effect and Expression

2.2 Can you feel it?

Procedure

I tried to understand the poster through exploration with senses beyond sight. Is there a facial expression that conveys any emotion? Can we hear it? Smell it? I took my checklist and analysed it.

Results

After evaluating the poster in Tachistoscope Experiment, our findings revealed that blue emerged as the most remembered color. My analysis indicates that many individuals recognized the blue hue within seconds. However, during the eye-tracking test, we observed that no one directed their gaze towards the background. This could be attributed to the presence of a warm color (yellow), which creates a contrast and accentuates the blue color. Alternatively, it suggests that humans may not prioritize colors when faces and text are present on a poster.



- eye (vision alone) = colorful
- eye and nose (vision and smell)
- eye and ear (vision and audio)
- eye and mouth (vision and taste)
- eye and hand (vision and touch)
- eye and skin (vision and temperature)
= blue vs. yellow
- eye and body (vision and proprioception)
= straight stable, vertical



2. Emotional Effect and Expression

2.3 Which mood is conveyed?

Procedure

I conducted a semantic differential test to ascertain how individuals evaluate graphic design. I shared the link that I created with 11 study participants, inviting them to evaluate the design.

For the test, I selected opposite moods and adjectives to better understand the extremes.

My initial impression of the poster's mood was lighthearted and uplifting.



curious
mischievous
loud
crowded
scattered
saturated
stable
colorful

vs.

content
behaved, kind
calm
spacious
organized
pale
unstable
dull

2. Emotional Effect and Expression

2.3 Which mood is conveyed?

Procedure

I summarized the findings that I found interesting from chapters 2.1 to 2.3 to create the differential.

Results

Interesting part was people seeing the curious look on the faces. **Again faces!** Surprisingly, people found the characters to be behaved and kind-looking.

There was indecision among people regarding whether the poster conveyed a crowded or spacious feel. This uncertainty could stem from its representation of a festival and the presence of two individuals, leading some to perceive it as crowded.



n=11

curious	3	3	2	2	1	content
mischievous	2	3	2	4	0	behaved, kind
loud	3	2	4	1	1	calm
crowded	3	3	2	1	2	spacious
scattered	1	1	3	3	3	organized
saturated	2	3	3	1	2	pale

People found it to be highly saturated, most likely due to the vibrant colors. As we discovered in Chapter 2.1 (Are We Affected), high contrast patterns in the foreground affect us; in this case, the results indicate that people may **believe the poster is crowded due to the star pattern in the middle.**

They were unsure whether the poster was loud or calm. I believe the reason for this is that the creatures' mouths are closed and appear silent, but the background star and sun shapes attempt to make it loud graphically.

3. Construction

3.1 What is it made of? What's there?

Procedure

Examining the poster from an inventory of elements.



headline
white uppercase, cloudy-
roundish font with tight
letter spacing

Blue background with a
slight gradient towards
white

Vector illustration of two
creatures

Line up, written with
the same font as the date
information. We can tell by
the notch on the letter “g”.

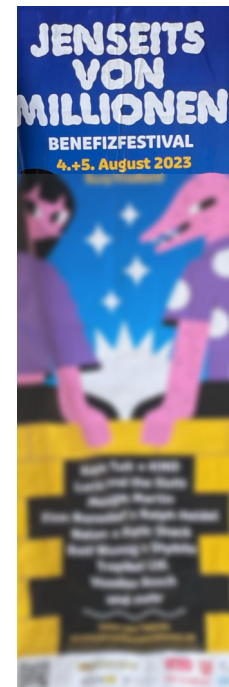
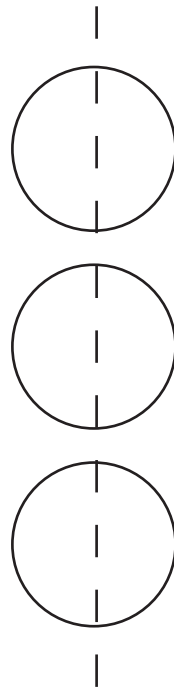
Ribbon of Sponsor logos

3. Construction

3.2.1 Which arrangement is “suggested” by the format?

Procedure

I evaluated the poster’s stacking format to understand its structure and arrangement of elements. I first looked at the format alone, then I checked if the poster follows the suggestion.



By blurring the half of the image, I see that this poster fails to suggest the 3rd dimension.

Results

When we look at the format alone it “suggests” **vertical stacking** of the elements. In this case this poster very much follows the suggested format. We can predict what will come next in terms of arrangement.

3. Construction

3.2.2 How are elements actually arranged?

Procedure

I analyzed the arrangement of elements to identify the guiding principle behind the poster.



Result

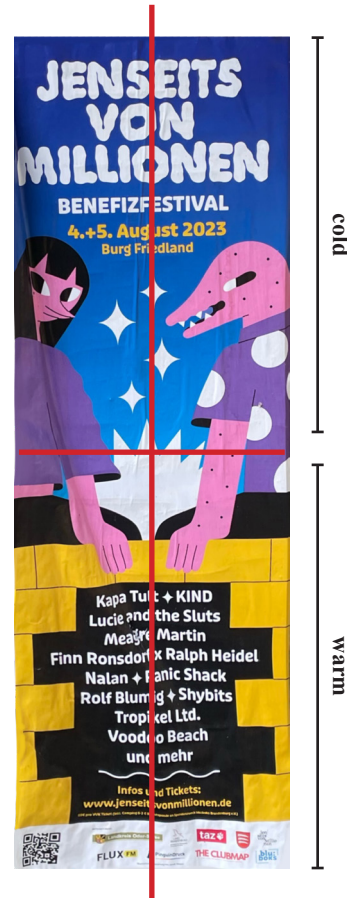
A central guiding principle determines the arrangement of elements in this poster.

3. Construction

3.2.3 Is there balance?

Procedure

I examined whether there is balance within the design. To explore this, I experimented by flipping the design upside down and adjusting the size of the title to observe its impact on the overall balance.



Results

The central placement of the characters, facing each other, along with the alignment of the two text groups in the central area, contributes to a sense of equilibrium. Additionally, I observed a distinct color contrast between the warmth of the yellow and the coolness of the blue, which almost evenly cover the layout, evoking a feeling of balance.

However, when considering vertical balance, I encountered challenges due to the densely packed elements of the poster. Flipping the design revealed the complexity of assessing balance in a stacked layout, where individual elements intertwine and overlap. The yellow wall part looks firmly grounded. While horizontal balance appears achieved, vertical balance is difficult to observe.



3. Construction

3.3 Does the arrangement suggest meaning?

Procedure

I examined if the arrangement of elements implies any specific meaning.



Results

I observed that the title suggests meaning through its arrangement within the poster. There's a clear top-to-bottom hierarchy present. If we wrote something else to the title, It wouldn't give the same information as well as the feeling that needs to be conveyed in the poster.



I also realized that there is a suction feeling in between the two characters. It is probably because they are standing on a wall and looking at our direction and it makes us curious what is behind the wall and makes us focus in the middle in a way.

4. Semiosis

4.1 Visual Rhetoric

Procedure

How do the signs attempt to convey meaning?

What visual elements can we employ to effectively communicate about a music festival?



Results

Indicators of a music festival can be bands, venues, records, instruments, smoking, drinking, dirty toilets, tents, dancing, including mud, footstep, smoking, drinking, and dirt, etc.

Here, we see a part of the festival experience which is the “audience”.

This is often done in graphic design –

***taking a part
for the whole!***

4. Semiosis

4.1 Visual Rhetoric

Procedure

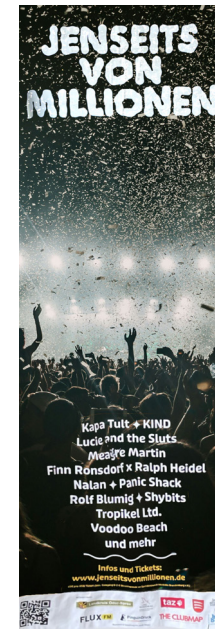
I experimented with an opposing perspective, jotting down the most evident options and their opposites. This involved brainstorming different scenarios, like “being at home in a small space feeling bored.”

Results

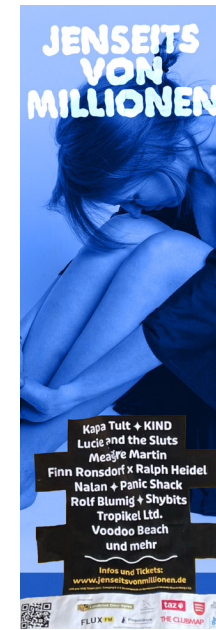
In exploring these contrasting ideas, the process led me to recognize that the artist is extracting a part from a larger whole.



showing a part for the whole “instruments and the band”



showing a part of the experience “audience”



showing the opposite “a sad/bored person”



The title is a symbolic sign. *Jenseits von Millionen* means “behind millions” in English. *Melodien für Millionen* is a well known German music show. And the reference in our posters title is interpreted as them being an “independent” music festival.

4. Semiosis

4.2 Multimodality

Procedure

I conducted an assessment using a different text to evaluate the synergy between the image and title. How do the signs work/play together?

Results

To understand how multimodality works with my poster, I first isolated the title and the illustration to see if they function independently. When separated, we are left with just two people.

Without the title, the two creatures can be interpreted in various ways, but when we add the title, it determines the meaning of the image—an “anchorage.”

The text and image collaborate to convey a cohesive message here, intertwining to create a meaningful context. Text holds great power over images that are often ambiguous!



JENSEITS
VON
MILLIONEN



I first isolated the title and the illustration to see if they function independently.



DIRTY DANCING



I added a different title to see if the meaning changes.



I designed an alternative poster and incorporated the title “Dirty Dancing,” specifically employing a part-for-the-whole (synecdoche) approach, to test its effectiveness. I used muddy festival footprints as background.

5. Aesthetics

5.1 Love Hate Exploration

Procedure

As I evaluate my own poster design, I reflect on why I was initially drawn to it or repelled by it. I consider my personal preferences and impressions, trying to understand what aspects of the design resonated with me or didn't. Additionally, I seek feedback from a peer regarding their judgment of my design, aiming to gain insights into how others perceive the aesthetic qualities of the poster.

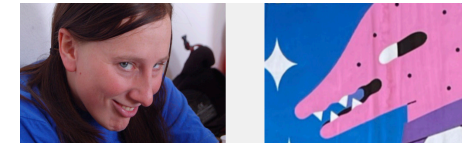
My first impression:

The reason I liked the poster is primarily due to its illustration style. While walking randomly and taking photos in the streets, my awareness level was particularly high. The poster stood out with its brightness and attractiveness in its position. Additionally, the illustration style resonated with my own drawings, which further drew me to it. However, upon closer examination and writing a report about it, I realized that I would approach its design differently.



Friends Comments

I Hate It! : *“I hate it because the characters are a bit weird. I also didn't like the drawing style. Also, crazy eyes?”*



I Love It! : *“It is exciting to look at this poster in terms of colors, typography, graphic elements and an odd layout. It has the element of surprise by showing a non human characters. So you never know what to expect from this event other than something completely silly, wacky and wild.”*

Results

In discussions surrounding aesthetic judgments, we focus into matters of taste and personal preference.

5. Aesthetics

5.2 ... or is it just good/bad?

Procedure

We sorted out the judgement of functionality.

Results

We marked our posters in green if we think it is a functioning design that communicates clearly.



My first comment with the judgment of functionality:
“The arrangement of the text is effective, contributing to the overall aesthetic appeal. Notably, the bold title ‘Pilecki’ catches the eye, and referencing the photo.”
(considerations of functionality.)

Pleasure without pressure.

My second comment on my favorite poster real aesthetic:
“I appreciate the clarity in this poster, from the title to the message and the photo—everything is distinct. Additionally, I’m drawn to the overall vintage vibes.”
(a comment which contribute to the sense of disinterested pleasure.)

5. Aesthetics

5.3 Btw ... is there balance?

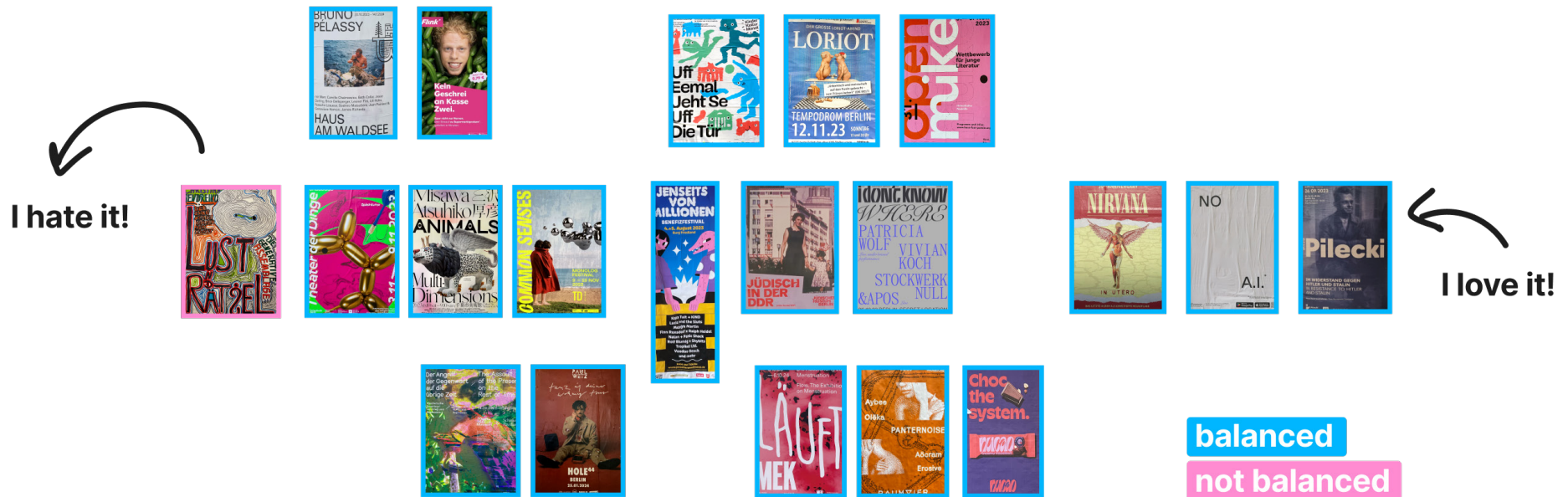
Procedure

In graphic design we can find reoccurring aesthetic principle in a balanced composition. The balance makes a unity of the multiple elements. In this section, the posters are examined through the criatera of balance in the context of aesthetics.

Results

I only found one design that does not feel balanced. Marked the balanced ones in blue, unbalanced in pink.

If it's beautiful for us is there balance?



5. Aesthetics

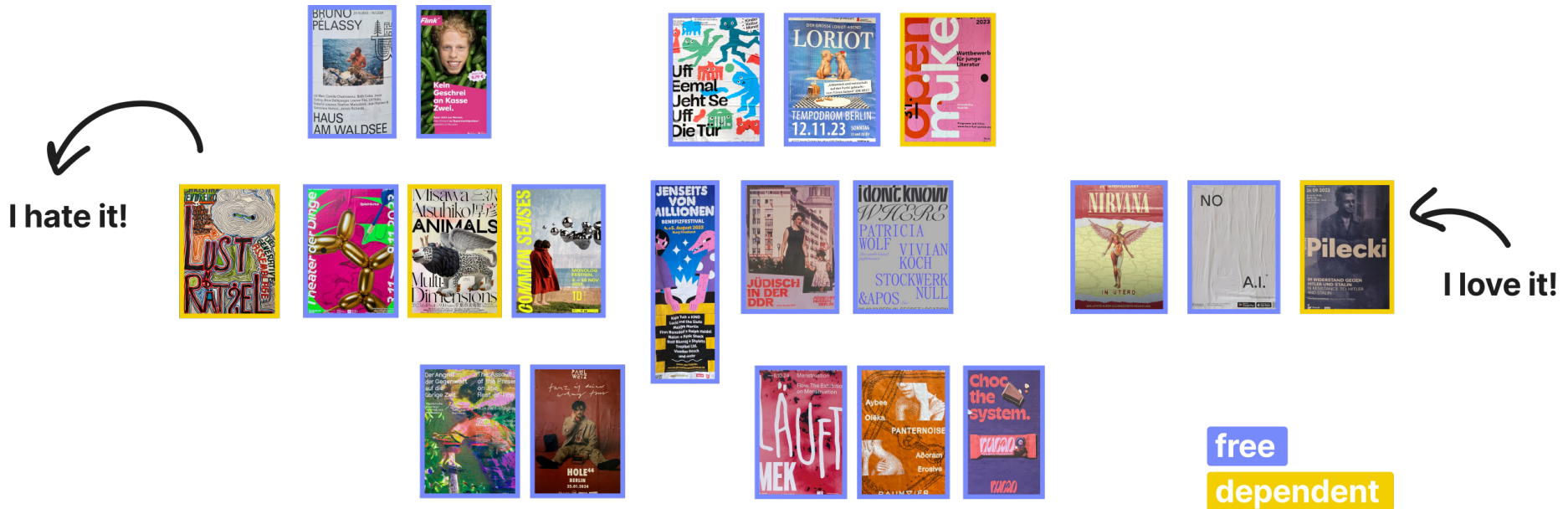
5.4 So I can tell: free/dependent beauty?

Procedure

I checked all posters whether they are free or independent beauty to see if there is a function behind them or not.

Results

The aesthetics is going well with the message of my poster. The whimsical font gives the idea of it being an independent fun festival. Also the characters are a reference to the festival. It is free beauty because the characters are imaginary and they are not something we first expect from a festival poster.



5. Aesthetics

5.5 Do I love/hate because it is expected from me?

Procedure

I created a small chart to distinguish between what “I should like” and what I genuinely “like” without any afterthoughts.



Results

Through this process, I noticed a tendency to appreciate certain posters based on their alignment with familiar aesthetics. It became evident that my personal style and lifestyle significantly influenced my perceptions.

5. Aesthetics

5.6 Who is addressed by the style?

Procedure

I tried to visualize a possible target group. To better understand the audience, I also included individuals who may not be directly addressed by the style.

Results

The style of the poster primarily speaks to a youthful and trend-conscious audience. It reflects a contemporary aesthetic that resonates with individuals seeking unique and culturally relevant experiences. Also, the festival's website emphasizes charity involvement for kids. The age demographic portrayed in festival photos tends to range from 18 to 40+ years old.

(see website: <https://jenseitsvonymillionen.de>)



photo from the festival's website

6. Socio-cultural Background and Discourse

6.1 Cultural influences

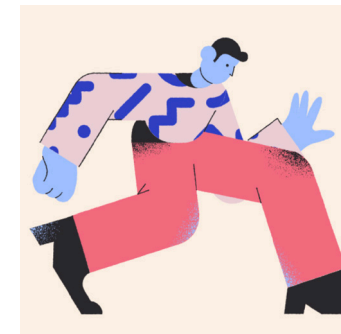
Procedure

I looked for posters with similar events and design styles to see where my poster might have been influenced.

Results

My poster shows traces of modernism. We see reduction of font faces. The cloudy font at the top appears to be hand-drawn, as displayed on a photograph their website.

The illustration style is familiar, similar to the corporate Memphis illustration style. Perhaps, it could also have been influenced by comic books or 90's cartoons.



Someone handpainting the title

A social media post example from festival's instagram account

Memphis Illustration

6. Socio-cultural Background and Discourse

6.2 Technological influences

Procedure

I examined the poster to discern the techniques employed and the socio-cultural conditions that influenced its creation.

Results

Techniques Used:

- Offset printing
- Composition in Illustrator or Procreate (artist's preferred programs seen on his instagram @JannikStegen)

Socio-cultural Preconditions:

- Paper industry - industrial forests - colors - inks - printing technologies
- offset print stores - poster hangers - streets

- agencies - campaigns - graphic design - poster designers - festivals - workshops - merch
- people seeking fun - musicians
- artists - instruments...



Someone hanging the printed poster (from festival's website)

6. Socio-cultural Background and Discourse

6.3 Political-economic influences

Procedure

For what purpose was this designed?

Who designed this for whom?

What is the discourse?

Results

It is designed for a music festival that also collects charity for childrens aid.

An illustrator named Jannik Stegen designed the poster for the event.



This posters discourse is festival's focus on independent music, not commercialization.

commercial = not unique!

7. Practices

7.1 How does it take part in everyday life?

Location

Friedelstraße, in front of “The Barn” cafe, with my friend Matilde Taricco. Observed on Friday, February 16th, at 3:30 pm.

Posters were positioned on an electricity box on the sidewalk, specifically on the sidewalk side of the box. The carway side of it is not visible due to parked cars. This suggests intentional placement of the posters.



Field Observations

A festival poster positioned on top of a Chinese New Year poster bearing the logo of a bar named Sway. The bar is near, so I believe they hung the posters in the area for promotional purposes.

A climate protest poster titled “Massen Besetzung” adjacent to the New Year poster.

A PrivatClub poster partially visible, covered by the Chinese New Year poster.

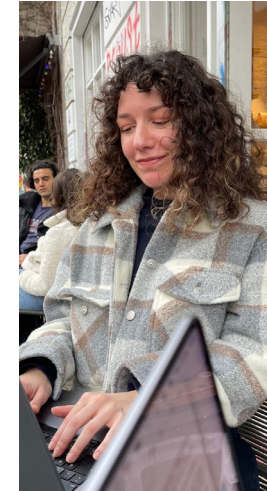
An individual poster with the label EINZELNE is strategically placed on eye level of the wall for optimal visibility, and it appears to have been repeatedly stuck five times.

7. Practices

7.1 How does it take part in everyday life?

Ownership and Placement

The public outdoor location is owned by the German government. Generally, one cannot glue posters without permission, and most people adhere to this rule. However, in Neukölln, this rule may not be as strictly followed because different posters appear on walls daily, it is a hipster/ artistic area where people stick stickers to walls, does graffiti etc.



Passersby Interactions Notes

*-People seated outside the cafe briefly glanced at the posters or they were just looking at the street, not sure.
-Two people were smoking nearby but did not engage with the posters.
-A couple briefly discussed the Chinese New Year poster before leaving they had a bike parked there so thats maybe why they finally engaged with the posters.*

*-One man listening to music didn't check, he was lighting his cigarette.
-One individual came with a bike and distributed neon colored flyers to cafe workers.
-A girl looked directly at the posters and we took a photo to celebrate this happy moment.
-Others walked or biked past without interacting with the posters.*

7. Practices

7.2 Poem

*In a corner of the bustling street,
A poster hung with hopes and dreams
Bold and bright, but ignored by all,
It waited for “the one” to hear its call*

*Each passerby, with eyes averted,
Left the poster feeling torn and deserted.*

*But one day, a curious glance,
A fleeting moment, a sudden chance.
A passerby stopped, just to see,
Poster thought this is meant to be!*

*With a chuckle and a curious stare,
The poster blushed, caught unaware.*

*Suddenly, it felt the rip,
And heard the street thief’s cunning grip,
As if destiny had been sighted,
The poster’s anger grew, uninvited.*

*Poster thought, they shared a bond,
But the passerby’s motives were beyond.
He took the poster to his house with delight,
Hung it on the wall and kissed it goodnight.*

*The poster found its love sincere.
So if you pass a lonely sign, my dear
Take a moment, make it shine.
For who knows what magic may unfold,
When a poster’s tale of love is told.*

