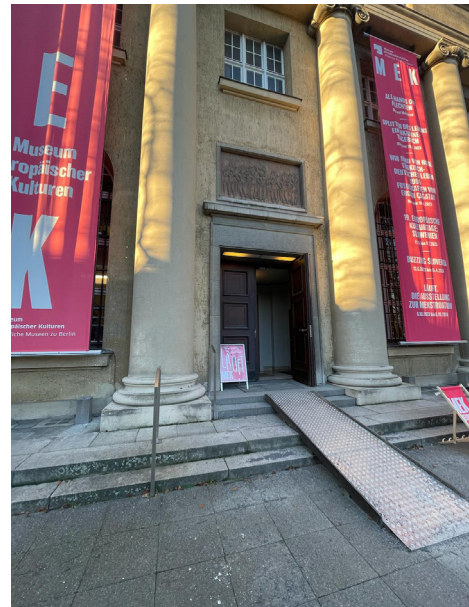


Visual analysis research report by Jill Mo West

The poster that
will be studied:



A realistic scenario
where we would
meet the poster is:



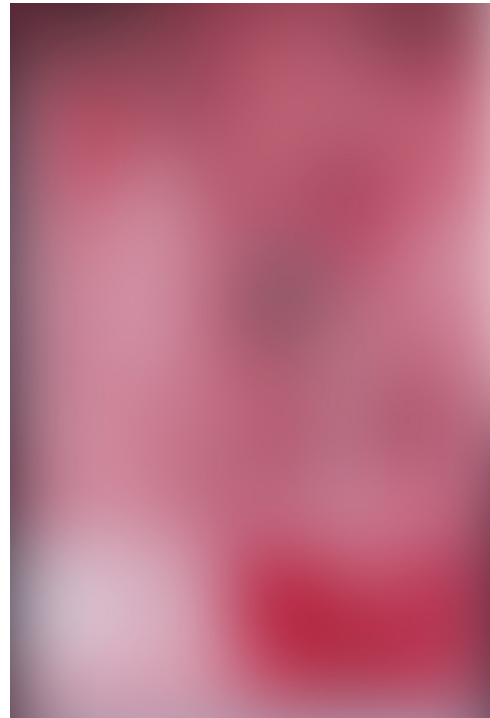
1. Preattentive vision

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. Next I did the same procedure but on a 30-degree angle

90 degrees



Results and discussion

As I approach it from a more direct perspective, I can define pink and red colors, which appear as one blob. I can also notice white, which feels more prominent than the other colours. But I fail to give meaning to any shape. All colours are seen as one.

30 degrees



Results and discussion

At this angle, I am succeeding in giving a bit more meaning to shapes and identifying the white as a separate shape from the pink and red. I am also able to notify the colour black in the poster. The colours red, pink and black are still seen as one. I'm notifying the colours but can't place them separately.

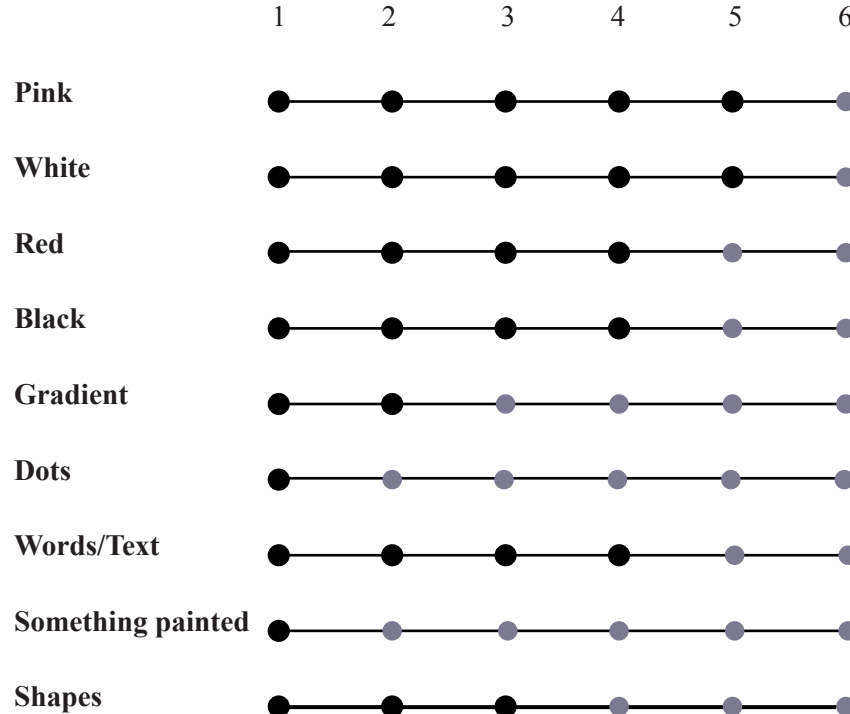
'Who knows what I'm looking at!?'

1. Preattentive vision

1.2 'Tygiscope' study

Procedure

For the Tachistoscope study, I asked 6 people to watch my poster for 25 milliseconds. After this very short amount of time of watching the poster, I asked them to write down the things they saw.



'That was quick'

Common Elements:

From this test we can take that color is something that was seen the easiest. Words weren't read but were recognized.

1. Preattentive vision

1.3 Checking with Gestalt principles

Checklist:

The factor of Proximity

The factor of Similarity

The factor of Direction

The factor of Closure x

The factor of Good Gestalt

Figure and Ground

Procedure

In photoshop I blurred the poster, making it easier to distinct the groups.

I next went down the checklist to see which factor's are involved.



Proximity

Text is seen as a group because letters are close to each other.

Similarity

Text is again seen as a group because letters are similar in color, shape and size.

Direction

The ends of the letter stems are grouped because they share the same direction.

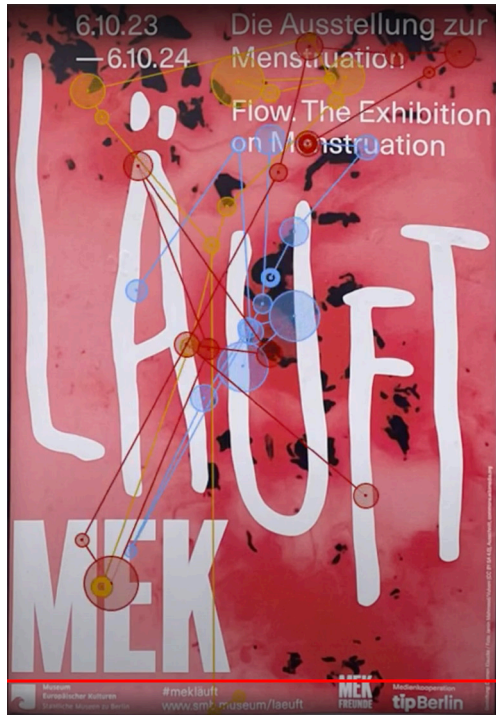
Figure and Ground

Good figure-ground separation. When picture is blurred, the white area's are still very easily to separate.

1. Preattentive vision

1.4 Eye tracking study

Scanpath view



Heatmap view



Procedure

With the help of an eye-tracking device, thirteen individuals participated in a test to study their observation of the poster. In the above fragments, three individuals were secluded to get a better overview. The participants were shown the poster for three seconds total.

Conclusion

The scanpad and heatmap show that the texts are pivotal in attracting attention from the viewer. The background is pretty much ignored entirely. The main title is attracting most attention, the above and below text are sharing second place. The poster is clearly viewed from top to bottom or bottom to top, instead of left to right.

2. Emotional Effect and Expression

2.1 Are we affected?

How would vision alone affect us?

The background has low contrasts within but a big contrast with the middle and bottom title. This makes the background easy to ignore. And the text easy to read.

The top right text is a bit harder to recognise because there's big contrast in the background (black & red) and the text is not contrasting enough to stand out.

Example of making the top right text more clear



2. Emotional Effect and Expression

2.1 Are we affected?

Negative (pain)

- very bright stuff
- fast flickering stuff
- figure-ground-flicker
- high contrast patterns in foreground
- (sideways movement)

Positive (lust)

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

The black from the background is a big contrast and therefore attracts attention. Goes a little to the foreground.

Smooth round, gradient and monochromatic shapes and surfaces in background.

A little figure-ground-flicker for the top text and background.



2. Emotional Effect and Expression

2.1 Are we affected?

Procedure:

Affect grid

The poster in question does not have an affect.
Because of this, the affect grid test is not necessary.

2. Emotional Effect and Expression

2.2 Can you feel it?

We understand what we see with other senses:

eye (vision alone)

We see the colors red, pink and black. There is also a contrast because of the white lettering.

eye and nose (vision and smell)

Doesn't trigger smell in original poster. Could appear like vapor.

eye and ear (vision and audio)

eye and mouth (vision and taste)

Doesn't directly trigger taste.

eye and hand (vision and touch)

Background can be associated with liquid like substance.

eye and skin (vision and temperature)

Makes use of different shades of red, which is associated with a warm feeling.

Liquid like letters.
Feels shaky or wavy.

Background **looks**
liquid like. **Feels**
soft and **fluid**.

Colours are **warm**
could remind
of heat map.

Colours flow into
each other like a
liquid but the colour
black acts like oil: not
easily mixed with the
colours around it.

Besides 'LÄUFT'
the texts **look** and
feel sharp.



2. Emotional Effect and Expression

2.2 Can you feel it?

We understand what we see with other senses:
eye (vision alone)
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)
eye and body (vision and proprioception)

These two text boxes balance each other out.

Because text is diagonal it could give a feeling of disbalance. Or like it is jumping. But the upper and lower text form stability.



Feels balanced.
Good spread of text.
Background is 80% in the background.

2. Emotional Effect and Expression

2.3 Which mood is conveyed?

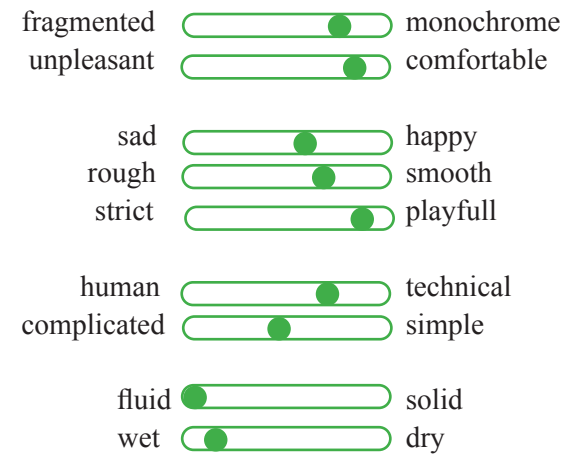
Procedure:

A total of 8 people were asked to take a test to find out what mood was conveyed. The results are shown on the right.

Results:

It is interesting to find out where people were agreeing and on what people had a more spread opinion. With emotions that were easily connected to visuals, people agreed more. With more abstract moods, people gave more diverse answers.

Semantic Differential Construction



3. Construction

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

Pink, red and black background flowing over in each other. Gradient like.



Subtitles in a white, thin and delicate font.

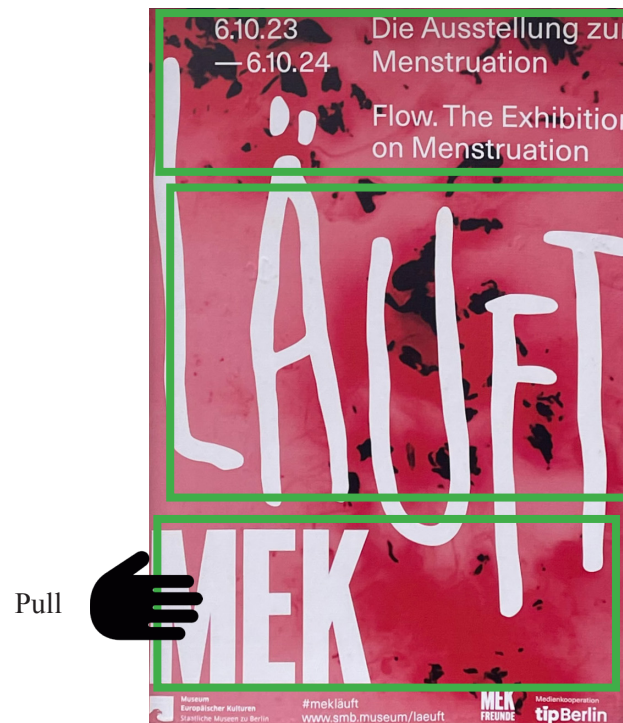
Headline in white uppercase. Shaky, handdrawn font.

Subtitles in white uppercase. Square, thick font with medium letterspacing.

Sponsor list in white

3. Construction

3.2.1 which arrangement is “suggested” by the format?



Top and bottom part is clearly following vertical stacking, but there is a complication. The title is not following vertical stacking. The title is diagonal which errors the vertical stacking.

3. Construction

3.2.1 which arrangement is “suggested” by the format?



in the middle

Top and bottom part is clearly following vertical stacking, but there is a complication.

The title is not following vertical stacking. The title is diagonal which errors the vertical stacking.

(The green blocks help highlight the different segments in the poster)

The poster follows a left alignment.

3. Construction

3.2.2 Is there a guiding principle? (E.g. a grid)?



The diagonal title: 'LAUFT' determines the design. It's located diagonally and all the other content follows this to create balance.

The background is mostly in the background. The background uses a contrast of saturation in colors. Everything in the foreground is white. Which overall creates a contrast between the background and foreground, and creates a balance between the two. It can be discussed if maybe there's too little contrast in the top text. The lettering is thinner with makes it harder to separate it from the background. On the right is an example of how the top text can appear clearer.



3. Construction

3.2.3 Is there balance?



There is little to no free space that encounters. The middle text being diagonal is balanced out by the bottom and top texts.

Bottom text is less but bolder and bigger, whereas the top text is more but smaller and thinner. Because of this they balance each other out.

The example on the right shows the feeling of unbalance when the top and bottom text are removed.



3. Construction

3.3 Does the arrangement suggest meaning?

Procedure:

For this I did research into the meaning of the word 'Lauft' and how it is used. In combination with the poster it gave each other meaning.

'When you translate it it literally means going but it's used colloquial for something which is going very well so for example: Wie geht es dir mit deiner Freundin? Lläuft!'

Result

This poster ingeniously plays with language, offering a double entendre that captivates the observer's imagination. The first layer of meaning unfolds with the phrase "Lauft" or "it runs," suggestive of liquid flowing freely, invoking movement and fluidity.

Delving deeper, the second meaning emerges, with the message "all is going well" or its German equivalent, "es läuft." This linguistic duality adds a richness to the poster's narrative, suggesting a positive outlook amidst the concept of motion.

Adding to the intrigue, the German word "Lauft" is slithering into a downward trajectory, hinting at the word's literal meaning while visually reinforcing the theme of motion. This downward motion is evoking dripping liquid, cleverly tying back to the initial interpretation of "it runs."

4. Semiosis

4.1 Visual Rhetoric

How do the signs try to express meaning?

With this we ignore the text, and discover how we can visually talk about an exhibition about menstruation.

Procedure:

In this chapter I'm exploring different ways to visually express meaning. I'll do this by rearranging the existing poster and experimenting how different visuals effect the original meaning of the poster



Obvious

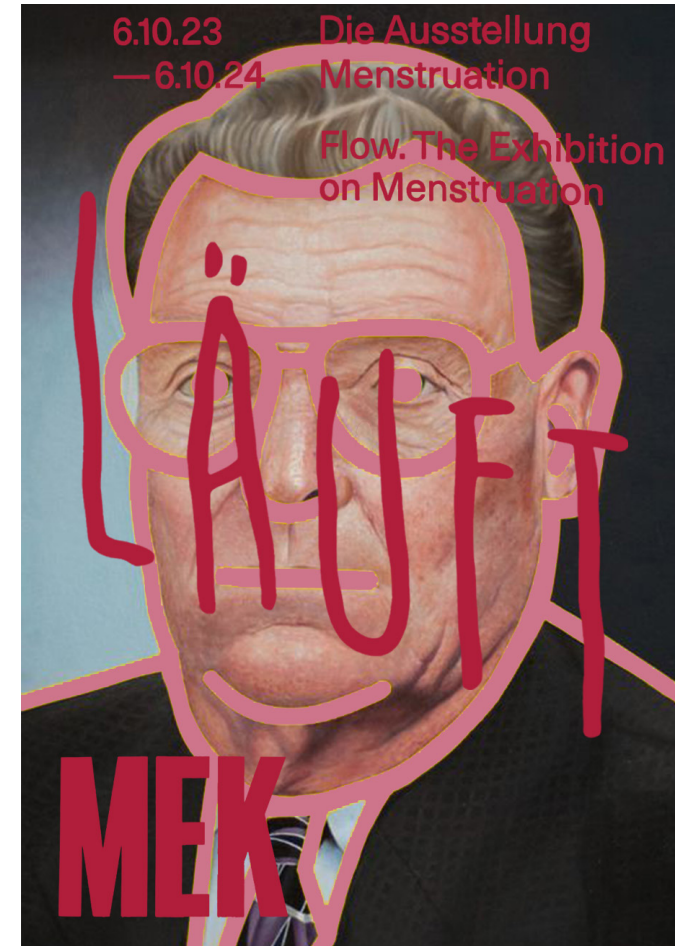
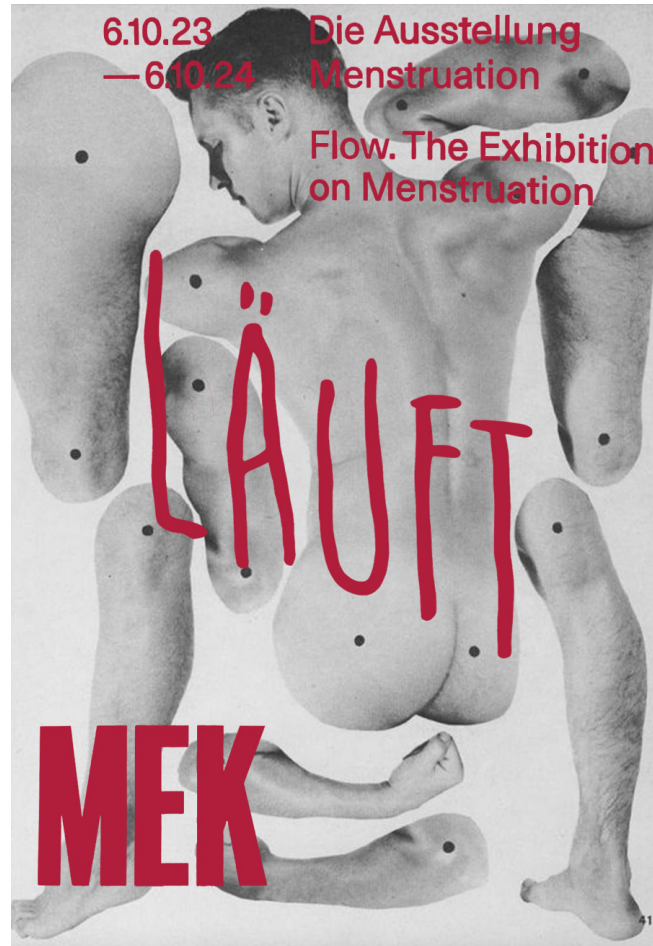
A very obvious way is to go with symbols very closely associated with period. For example: tampons.

4. Semiosis

4.1 Visual Rhetoric

Opposite

Another way to explore the importance of icon and symbols is to go with the opposite direction. In this case I went with the opposite: men.

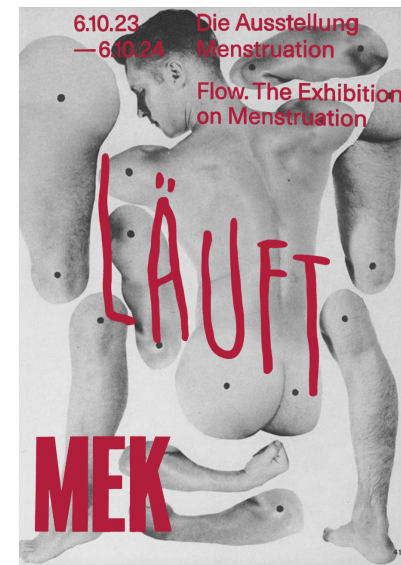
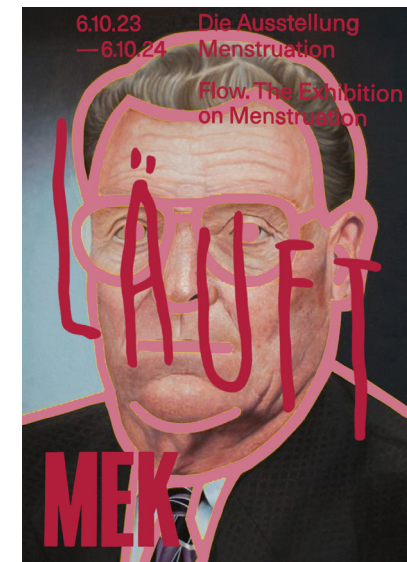


4. Semiosis

4.1 Visual Rhetoric

Results:

When exploring these options it appears that the most obvious one is also the least appealing. It explains why the original creator went for an indirect approach. They used 'Lauf' in combination with a background that visually shows 'period' but not directly.



4. Semiosis

4.2 Multimodality

Procedure:

How do the signs work/play together?

To explore how text and image work together, I will play around with different text and/or imaging. This is done to explore how text and image work together.

Typography can be multimodal.

Original poster

Symbolic part of text:

Lauft has a double meaning:

‘It’s running’ (dripping)

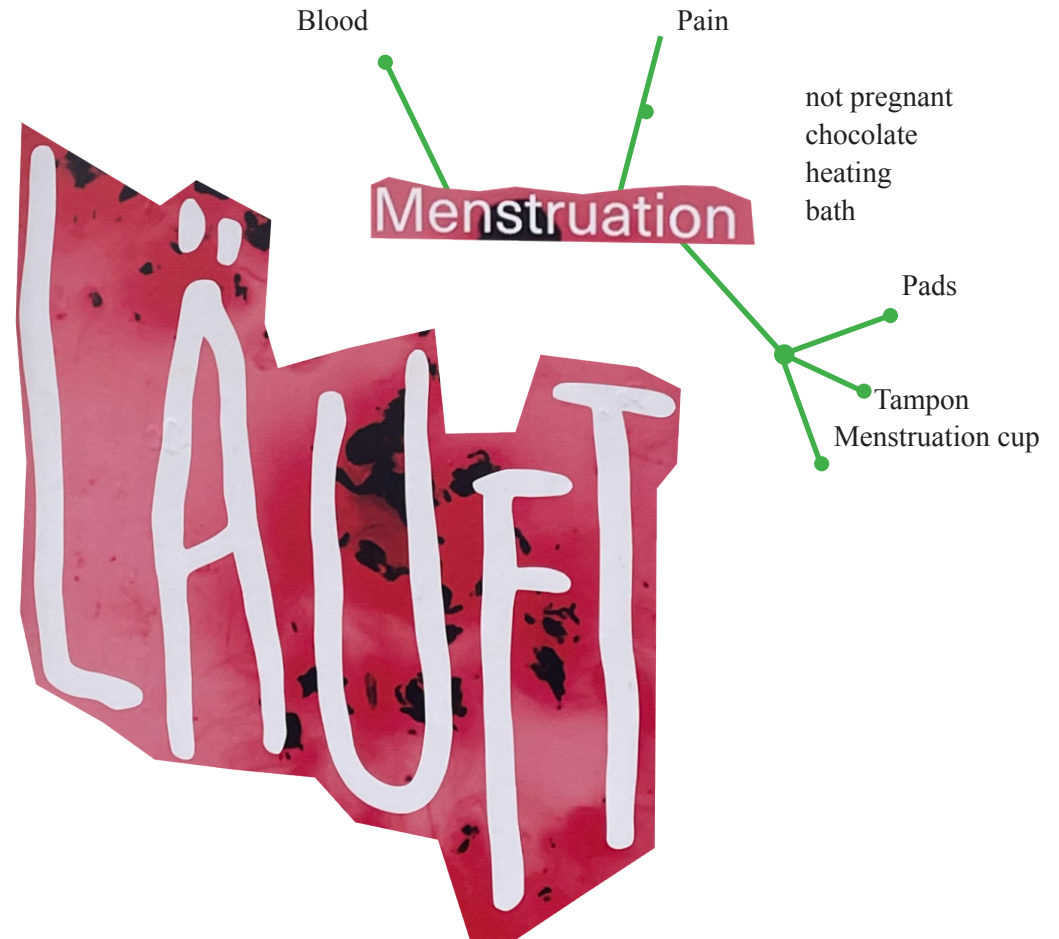
‘It’s running’ (It’s going well)

Font also shows dripping

It runs, and running typography is visualising the same message.

Original poster bad poster in terms of semiotics.

For my poster I’m leaving the top and bottom but changing the image and middle text to proof whether the poster works well. When wanting to replace the text and image. We are focussing on making meaning to: ‘menstruation’. On the right is a mindmap of what one can think of when thinking of ‘menstruation’.



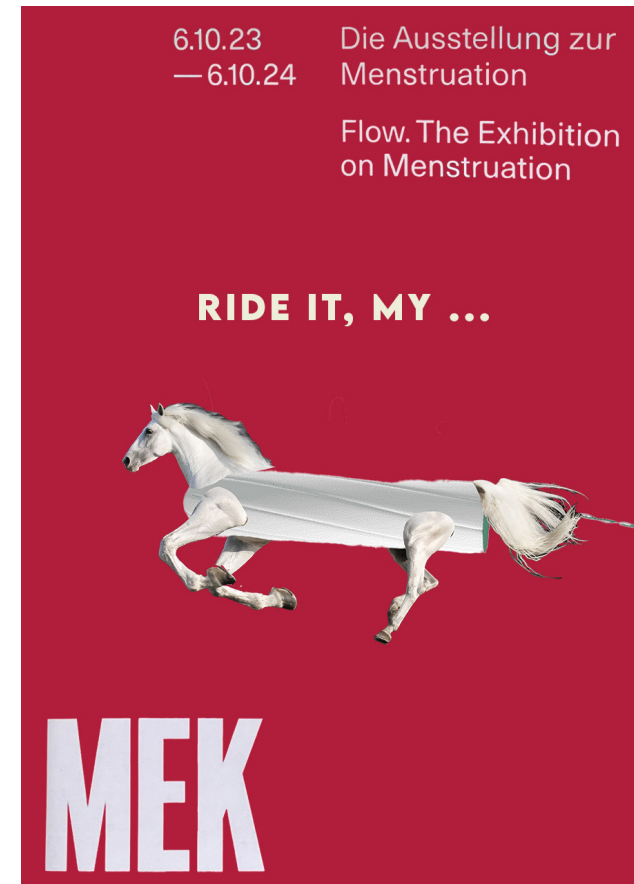
4. Semiosis

4.2 Multimodality

Result:

When redesigning the poster, I choose to combine the obvious with something unexpected (opposite). I made a tampony and with that a reference to the well known song Pony by Ginuwine.

The text and image complement each other seamlessly, working together to communicate a unified message and weaving together to form a significant context. It employs humor to broach a taboo topic, facilitating more open and accessible discussion.



5. Aesthetics

5.1 Love - hate exploration

Opposed to Derin I hate this poster. There's so much going on but nothing feels like it adds to the aesthetic. It gives me a cold feeling, because of the excessive use of the colour blue (maybe also because they're naked). Because of that doesn't feel inviting. If it represents an event I don't feel intrigued to go there. (Could be that I would like it more in summer because I wouldn't be bothered by the cold so much)

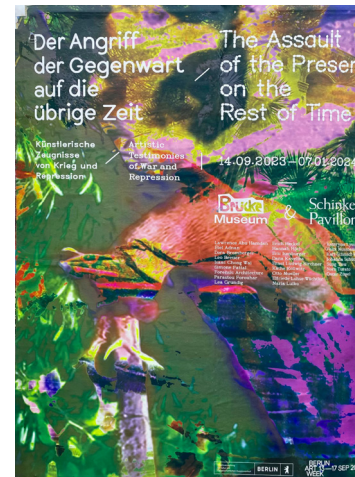
I hate it



Someone else loved it

It reminds me of the witty Woody Allen movies I watch. Humorous and very well drawn.

I love it



Someone else hated it

I love it because it's **colourful**. It gives a psychedelic and **playful feel and is not so obvious**, which makes me curious. It makes me **want to look twice** to figure out what it is about. I know it is not as clear to read but for me maybe the aesthetic is more important.

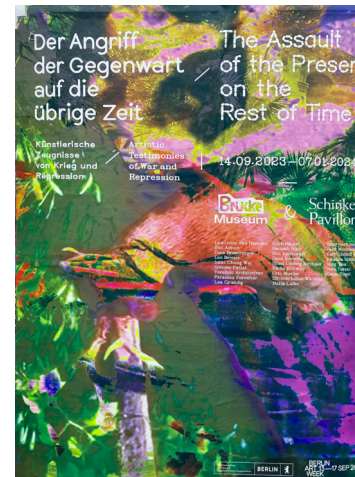
I ^(hate) "dislike" it more because for me the white texts are hard to see, and even though it's just a poster of bunch of texts on a painting/image, it's really busy.

Viki

5. Aesthetics

5.1 Love - hate exploration

*‘one man’s
trash is another
man’s treasure’*



Results and discussion:

Comparing my opinion to others just shows how different peoples taste can be. It's intriguing to consider that such strong emotions like Love and Hate can vary significantly in perception and significance from one individual to another, reflecting diverse personal preferences and experiences. It also reminds me of how important it is to know what target group you're making a poster for.

5. Aesthetics

5.2 .. or is it just good/bad?

Procedure:

In this chapter I separate aesthetic and functional judgements. I do this by dividing the posters in **good** and **bad**. They are judged by previous chapters: pre-attentive perception, emotional effect and expression, construction, and semiosis.

Results and discussion:

This analysis shows that a subjectively good-looking poster does not mean it's also a well-constructed poster. Where the one I like the most scores worst on all the pre-discussed knowledge the one I hate scores best.



1. Pre-attentive Perception
2. Emotional Effect and Expression
3. Construction
4. Semiosis



1. Pre-attentive Perception
2. Emotional Effect and Expression
3. Construction
4. Semiosis



1. Pre-attentive Perception
2. Emotional Effect and Expression
3. Construction
4. Semiosis

5. Aesthetics

5.3 btw.. is there balance

Procedure:

In this segment, the posters are evaluated based on their aesthetic balance.



Results and discussion:

The poster in general is well balanced. The information is divided over the poster and placed around 'Lauft' to create balance. The design is easy to read. The relation to the actual event is not understood immediately but a little hidden. Need's to be seen twice to really understand what it is about.



Results and discussion:

The poster is well balanced. But, the illustration with the text is quite a lot. Because of this one could not be sure were to look first. It does not support my aesthetic judgement.



Results and discussion:

The poster is not balanced. The illustrations are all over the poster and it doesn't feel like the text was placed with any accountability to the illustrations. On top of that the use of different fonts is also distracting. This does not support my aesthetic judgement.

5. Aesthetics

5.4 So I can tell: free/dependent beauty?

Procedure:

In this segment I research whether the aesthetic aspect supports the message. I analyze the posters and judge whether they are beautiful with or without connection to the purpose.

Results:

I interpret a visual before I read the text. If I like the aesthetic, I am more likely to be interested in the purpose. So, to me it isn't as important that the aesthetic aspect supports the purpose.



Discussion:

Beautiful with an indirect connection to the purpose. At first sight it doesn't look like it is connected but there is a double meaning in 'Lauf', that connects to the actual purpose. The indirect approach I like.



Discussion:

The visuals support the poster well. But in this case, I do not like the visual connection to the purpose. Because it doesn't attract me, I wouldn't pay attention to what the poster is about.



Discussion:

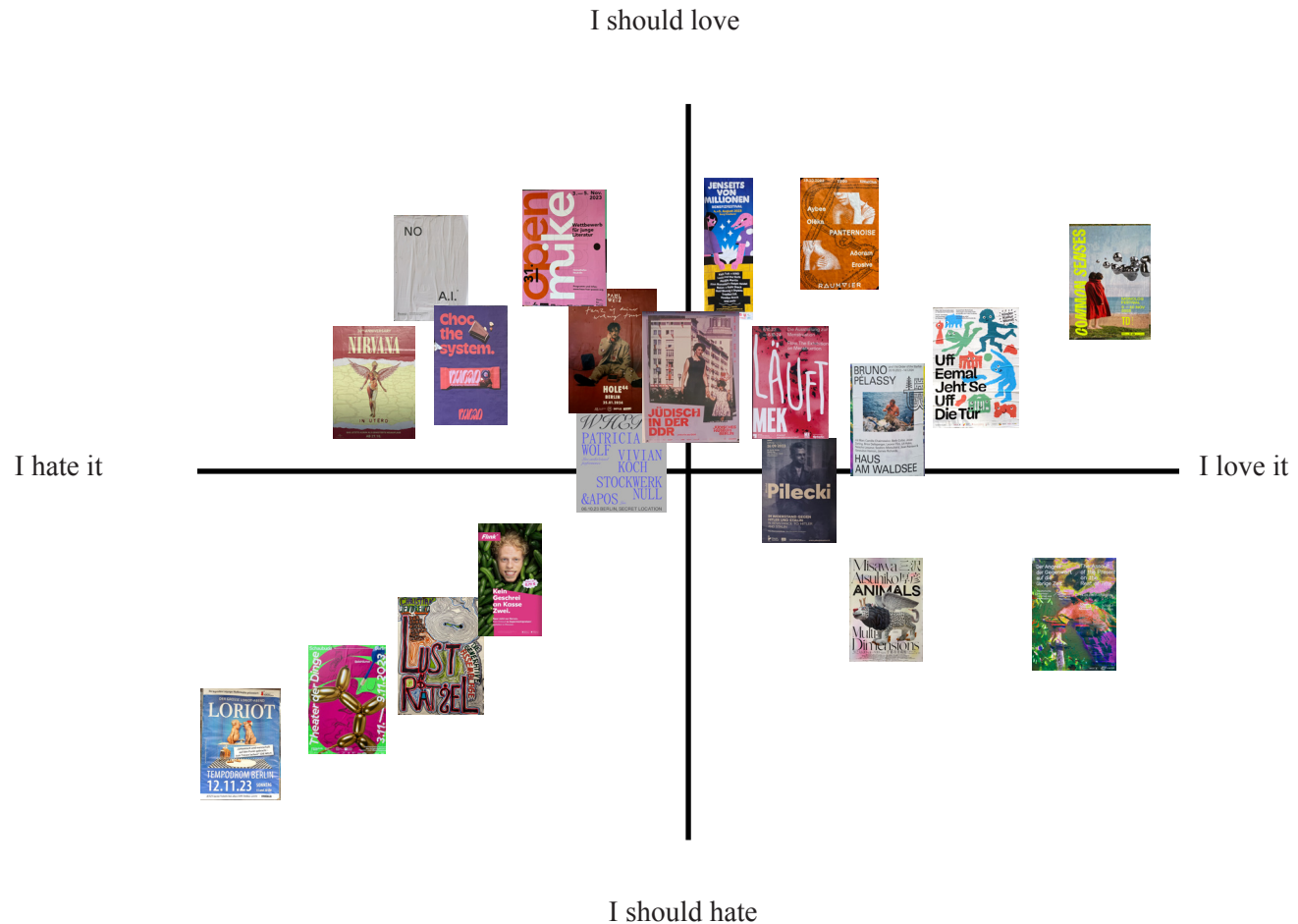
The aesthetic aspect does not support the message. I consider this a free beauty. Because of its beauty I would stop and look. So, although it is not connected to its actual subject, it would make me take a double take and take effort to understand what it is about.

5. Aesthetics

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

Procedure:

For this segment I have placed the posters based off of whether I like them and whether I should or not. Next, I tried to see if I would wear the poster as a t-shirt artwork. And address contradictions within this experiment.



5. Aesthetics

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



I should hate it but i love it

I feel like I should hate it because it is too crowded. I don't mind the crowdedness though and feel like the animation is fun.



I should love it but i hate it

I think many people will consider this poster 'cool' because of its minimal approach and statement. But I just think it is incredibly boring.

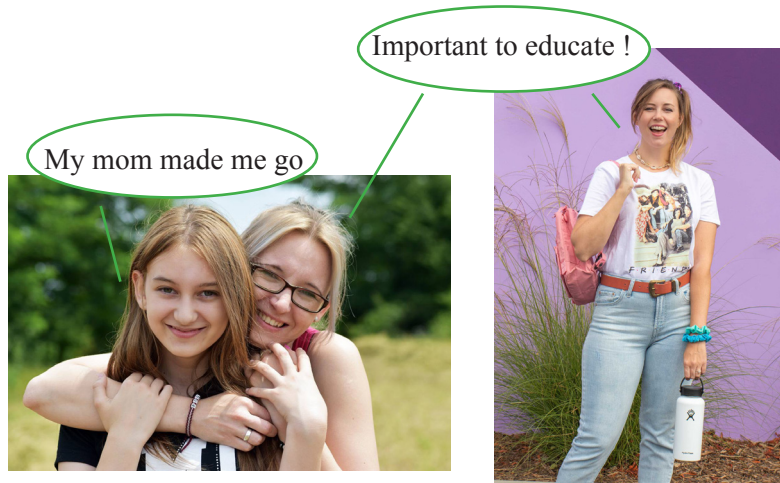


I hate it and i should hate it

It is more a functional poster and not necessarily a pretty one. Someone would have to pay me to wear this t-shirt.

5. Aesthetics

5.6 Who is addressed by the style?



People that fit and people that dont



Procedure:

Here I have visualized what possible target group my poster has.

6. Socio-cultural Background and Discourse:

1. Cultural influences

Procedure:

I am examining the cultural influences that might have shaped this poster, including the contributions of artists, designers, and imagery in general. To do this, I am analyzing not only the poster in question but also gathering additional exhibition posters for comparison.



Results and discussion:

Embedded within the design are subtle nods to modernism, evident through the use of Asymmetrical Layouts, a Limited Color Palette, and clever Negative Space utilization. These elements, along with touches of expressionism and Minimalist Typography, leave behind a distinct modernist residue, echoing past artistic movements.

However, what truly sets this poster apart is its tone—a playful and ironic cheekiness that diverges from the solemnity often associated with its subject matter. While the exhibition tackles a timely and important contemporary topic, the poster opts for a less direct approach. Rather than presenting menstruation in a straightforward manner, it employs the word “Lauft,” which carries a double meaning, adding an element of wit and accessibility.

In doing so, the poster manages to engage a broader audience, enticing them to explore a subject often shrouded in taboo. It reflects the zeitgeist of the present moment, where societal attitudes toward menstruation are evolving, yet maintains a sense of lightness and humor.

6. Socio-cultural Background and Discourse:

6.2 Technological influences

Procedure:

I'm exploring the technique employed in creating this poster, as well as the socio-cultural factors that may have influenced its design choices.

Technique:

Offset printing;
Composition in indesign and/or illustrator

Socio-cultural Preconditions:

Paper - Paper industry - industrial forest

Color - printer ink - color industry- pigment

Design - designers - design company -
Museum (client) - people that organise the
exhibition - - cultural institution - fund-
ing (by companies or government)



Results and discussion:

The techniques that were used were pretty straight forward. It didn't seem like anything was handmade. So the poster is team work between a human and their computer. The socio-cultural preconditions did gave me insight into how much more goes behind a poster then just graphic design.

6. Socio-cultural Background and Discourse:

3. Political-economic influences

Procedure:

Here I discuss with what purpose the poster was designed; for who it was designed and what the discourse is?

Results and discussion:

The purpose starts with the existence of capitalism. Without capitalism there would not be advertising. The purpose of this poster in specific is to advertise an exhibition. And to try to get people to visit the exhibition. Who designed it specifically is hard to find. The exhibition is hosted in the Museum Europäischer Kulturen. Mechtild Kronenberg is the head of division, so let's say she guided whoever was organising the exhibition and the graphic designer. The poster was designed for people who would be interested in the exhibition. We already talked about possible target groups in 5.6. Menstruation as a topic can be seen as a taboo topic. I do believe the poster was made keeping that in mind. It addresses a taboo but still wants to attract a broader audience. Their indirect approach ('LAUFT') confirms that. It's double meaning makes it a bit cheeky and a serious topic 'less' serious. This also connects well to the posters discourse. Its purpose is to normalise menstruation. The poster contributes to this by addressing the topic but make it agreeable to a wide audience. The discourse is clear: there is a problem.

7. Practies:

7.1 Observation

Procedure:

After analysing posters it's time to analyse people, watching (or ignoring) posters. For this test I decided, while waiting on the u-bahn, to let a few trains pass by and watch the wall of posters seen on the right. In total I waited for 20 minutes. I studied where the poster was placed and who passed by.



Results and discussion:

I wouldn't say the U-bahn is a place where a lot of people like to spend a longer amount of time. And that was made clear after sitting there for 20 minutes. The posters were placed near the exit of the U-bahn. Many people passed by, going in and out of the station. But rarely anyone really paid attention to the posters on the wall. There was a group of three friends (I assume). One of them was walking behind the other two and did give the wall an overall glance. Most of the people that viewed the wall of posters gave it a quick view.

7. Practies:

7.2 Conclusion (final text/poem/song)

