

Research on Tanaka Ikko's Poster Design from the Perspective of Gestalt Psychology

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Abstract:

In order to enrich the innovative ideas of poster design, the analysis of poster design from the perspective of the current Gestalt principle, visual perception organization law theory and Gestalt trend focuses on a wide range of poster cases, most of which come from different periods, regions and fields, etc, and the case classification is not fully unified from the perspective of the poster designer's creative characteristics. The article is based on the Gestalt principle. Taking Tanaka Ikko's poster design as an example, it sorts out the manifestations of the visual perception organization theory and the Gestalt principle in the work, and research and analyze the viewer's aesthetic and cognition through the principles of simplification, proximity and similarity, continuity, and common direction movement.

Keywords:

Gestalt Psychology, Visual Perception, Gestalt Tendency, Poster Design, Ikko Tanaka

1. Background of the study

One of the schools of modern Western psychology, also known as Gestalt psychology. It was born in Germany, proposed by Austrian psychologist Alan Fels, and was developed in the United States by Wertheimer, Kohler and Kafka. [1]

Gestalt psychology believes that the viewer's understanding of the sensory world is based on the understanding of the organic view. This organic view is manifested in the visual perception organization law and gestalt tendency of Gestalt. Gestalt psychology believes that the visual effect The production of the gestalt is driven by the theory of visual perception and gestalt orientation, and it pays attention to the process of human perceptual structure, creative thinking and problem solving.

It is advocated that the viewer pursues the integrity and completeness of the structure of things in the visual process, and the integrity and effect of the organic combination of multiple different parts is greater than the sum of the simple sum of each component.

2. Research Significance

The poster design attracts the attention of the viewer through visual effects, creates a complete visual image through a series of visual elements, and the viewer obtains the information conveyed by the poster through the visual elements, thereby attracting the attention of the viewer and making the viewer feel the same. What is expressed generates a deeper understanding and resonance.

Ikko Tanaka's poster design pays great attention to the diversity of expression forms. The works use concise and clear text descriptions, strengthen the communication of text information through visual elements, and are good at using light and shade, color, shape and other elements to attract people through multi-level visual construction. The sight of the viewer, thus arousing the interest and attention of the viewer. This layered visual construction is combined with text information to convey deeper meanings through the performance of visual elements and images, which can be interpreted as the "visual Perception Theory".

3. Literature Review

3.1. Tanaka Ikko

Tanaka Ikko is a famous poster designer in Japan in the 20th century. His design works cover commercial advertisements, promotional posters, cultural activities and other fields. The design style is simple, clear, full of visual impact and expressive force. Japanese cultural elements and international popular elements often use visual image metaphors and symbols to convey information, which not only presents traditional aesthetics, but also has a sense of fashion and modernity.

Combining these visual elements with modern graphic design elements, it shows the keen insight and indescribable intuition of the inner spirit of life, allowing viewers to generate various understandings and associations, with strong cultural commonality and unique visual impact force. [2]

3.2. Visual thinking

Rudolf Arnheim, Wertheimer's disciple, took visual art as the research center, combined vision, perception and viewer's thinking, and used relevant theories of modern psychology to study the basic principles of visual perception in the field of art aesthetics. Law, that the way viewers perceive, watch and understand the world is affected by the visual system, and the viewer's cognition and understanding of things is not direct, but constructed and interpreted through the visual perception in the visual system.

Feeling can only be the result of "seeing" or "discovering", not the tool or ability on which "seeing" or "discovering" depends. [3]

4. Analysis on the Composition Form of Gestalt Psychology in Ikko Tanaka's Design Works

4.1. Application of Simplification Principle in Poster Design

The viewer's processing of information is based on a hierarchical structure. Information enters the visual range and gradually integrates into higher-level abstract concepts through low-level perception and cognition. The viewer abstracts

information in a complex visual environment. The deeper psychological activities conveyed in the high-level generalization can be interpreted as the principle of simplification.

Figure 1 is Mr. Tanaka's design and creation with the theme of Japanese dance. The face is used as the object of expression, and the most basic geometric regular shape is used to summarize the simplification of the observed elements of the picture that the viewer can capture and remember at the first time.



Figure 1. “Japanese Dance” in 1981.

The form, the simple geometric form expresses the extremely vivid expression of the dancing girl. The screen is composed of 12 free and clear color surfaces divided by vertical 4 horizontal 3, arranged according to a certain logic, and finally forms an orderly and unified overall picture. The grid allows the audience to quickly grasp the content of the work. In the case of four corners, triangles and circles, which are the most basic modeling elements and the simplest composition form, the abstract generalization of the modeling characteristics of the dancing girl theme is very clear, with a sense of rhythm, bright and low, elegant and affectionate.

4.2. Application of Gestalt Tendency in Poster Design

Perceptual impressions show the most perfect visual expression due to the influence of the environment. The parts that belong to each other are easily combined into a visual whole, and the parts that do not belong to each other are easily separated and become two visual elements.

People have the ability to close the perceived object. If the viewer finds that the observed object shows some incomplete forms that can be perceived as flawed, he will automatically make up for the partial form of his vision in his mind, and imagine it as a Complete closed visual form, so that the regenerated visual whole is more in line with the viewer's visual habits.

As shown in Figure 2, this figure abstracts the image feature of Japanese female kabuki actors looking back, and only uses Japanese female buns and the iconic features of Japanese kabuki actors' lifelike demeanor, makeup and clothing for flattening and simplification. Semicircles and circles are reconstructed by adding their color features, nothing else is superfluous.

Through the gestalt tendency in the visual perception organization rate theory to simplify and make up for things, the blank area between the black hair accessories in the upper space and the purple coat in the lower space automatically fills in the contour lines of the dancer's face. Although it is not a standard complete form, in terms of visual effects, the picture becomes beautiful, harmonious and full of rhythm because of the existence of blank space.

The New Spirit of Japanese Design: **Print**



Figure 2. The cover of the New York design art magazine "Print" in 1984.

4.3. Application of Proximity and Similarity Principles in Poster Design

The principle of proximity in poster design mainly refers to the proximity in space. In the case of the same shape or similar color, some visual elements with close or adjacent distances are easy to be regarded as a group, and the subtle differences between them are ignored.

Figure 3 uses the simplest block surface to form two mysterious characters. Only the facial features of the characters are preserved in the picture, and the profile and facial features are summarized into abstract geometric shapes. The details of the characters are not deliberately expressed, but the 8 geometric color blocks are treated as an overall figure. The graphic language that constitutes the main body of the work does not appear particularly exaggerated and artificial, but is presented in front of the viewer with its original nature. Through the combination of several close-to-graphics, a brand-new graphic image is formed in the screen, and at the same time, this image is given a completely new meaning.

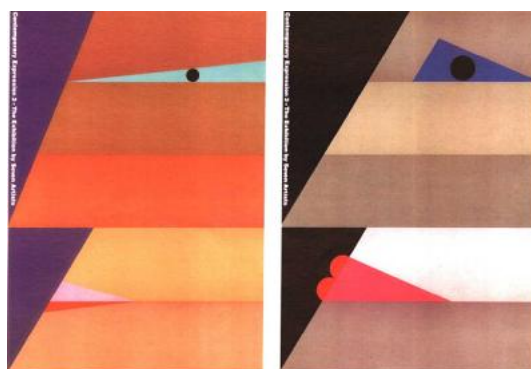


Figure 3. "Modern Expression 3-A". "Modern Expression 3-B" in 1995.

Through the succinct segmentation of the graphic color transition boundary, the color, eye contour and lip shape are distinguished from gender. Cleverly use the gradient of lightness or purity in the same color hue to express the beauty of fullness and exuberance of vitality, and achieve a simple but vivid and moving effect. This kind of abstract expressionism is not a deliberate imitation, but also breaks the traces of reproduction.

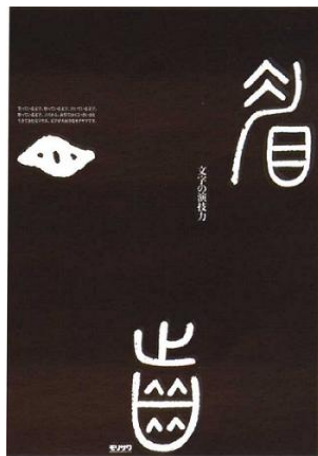


Figure 4. “The Acting Power of Words”, 1993.

Comparing abstract concepts such as graphic thoughts and emotions with specific things, and highlighting the similar characteristics of abstract concepts through similarity, can transform human emotions and graphic visual symbols into each other.

Figure 4 is a poster designed by Mr. Tanaka to emphasize the image of Morisawa Jiji Company. By reviewing the history of pictographs in Chinese characters with a history of 4,000 years, it shows that Zhizi Company attaches great importance to the origin of character structure.

Use the visual forms of eyebrows, eyes, and teeth in ancient Chinese characters-similar to the structural shape of human facial features to reconstruct the overall picture, and the similar parts will naturally be combined into a whole, borrowing the characteristics of oracle bone characters and the inherent characteristics of facial features. Stand up, place it in its specific structural position, and use the character's own image, sensory characteristics and expression forms to highlight the unique natural beauty of the font. Not only the similarity in visual form, but also the shape features of oracle bone inscriptions are the same as the connotation of oracle bone inscriptions itself. Using the similarity in the relationship between the two modeling features to highlight the expression of their meaning and provide a broad thinking space for the creative expression of graphics .

4.4. Application of Continuity Principle in Poster Design

The organizing principle in perception is not limited to the visual elements that are directly presented in front of the eyes, but also includes some elements that cannot be seen as the real components of the visual elements seen. [5]

Figure 5 is made by Mr. Tanaka to commemorate the 200th anniversary of the birth of Saura. The visual forms of the eyebrows and eyes in the picture are all derived from the Ukiyo-e works of Sile, and the rest of the parts are composed of circles of different sizes that have been shielded and cut. The simple and general modeling language expresses its rich imagery.

The line representing the outline of the face is blocked by one of the circles so that the viewer's vision is blocked, and the covered part can still be automatically filled through the principle of continuity in visual perception, like unblocked or continuous. Similarly, it is still round and full, and the occlusion angle of the circular area in the picture is controlled just right, so that the viewer will not feel thin, and its incomplete spatial language can leave some hints to the audience.



Figure 5. "Writing the Moon for 200 Years" in 1995.

4.5. Application of Common Direction Movement Principle in Poster Design

If the parts of a whole move in the same direction, these parts moving in the same direction can easily form a new whole. [6]

In poster design, in addition to the selection and combination of visual elements, layout and typesetting factors also need to be considered. According to the theory of Gestalt psychology, people's processing of information will follow a certain sequence and hierarchical structure, and arrange layout and typesetting reasonably.



Figure 6. "Japan's Choice", Asahi Shimbun, 1973.

Figure 6 shows Ikko Tanaka's deep understanding and application of the common direction movement in the visual system. It takes the Asahi Shimbun's collection of Japanese research reward papers as the content. After classifying the content of the papers, the plain text using black and white contrast, vertical and horizontal balance and alignment Form, unify the size range of each group of characters, and use black as the base to arrange different groups of characters horizontally and vertically.

According to the common direction of movement, it can be regarded as two groups of horizontal “nature”, “science and technology” and vertical “urban”. , “Life”, “Medical Care” and “Human Rights” are a new whole composed of three groups, using words as pictures, which has stronger visual impact and appeal.

5. Conclusion and Outlook

In summary, these principles do not exist in isolation, but complement each other. We can interpret Ikko Tanaka’s overall picture as a visual communication method full of visual impact, layered and diverse forms of expression. In poster design, the overall picture of the work is an important part of the visual effect, and the visual effect is the result of the interconnection and interaction of the forms inside the picture. The theory of Gestalt psychology reveals the reasons behind the visual effect, and provides more scientific guidance for poster design, so that designers can better understand the audience's perception and cognition of different visual elements, so as to design more Posters that are effective and resonate with the viewer, promote a deep understanding and awareness of the message conveyed by the viewer.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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