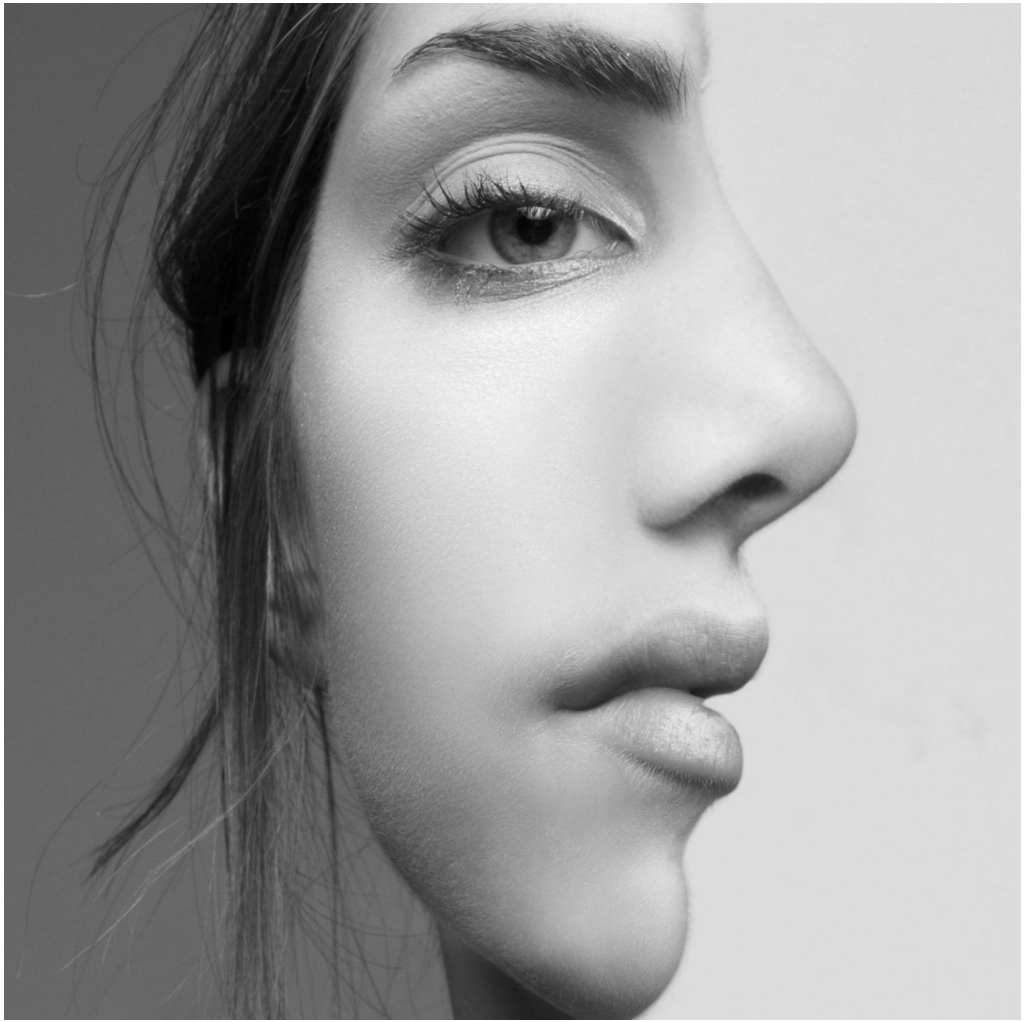


GD+M
Methods 1A
Perception and Cognition

Mija Carlsson
mija.carlsson@mau.se



Mija Carlsson

Teaching Experience:
Graphic Design and Media KK407A, Malmö University

Current:
Project Manager, Advertising and Design Agency in Malmö
Working with retail campaigns and packaging design

Professional:
Amore Brand Identity Studios
Malmö / Stockholm, Design Agency

Previous:
— *Coordinator*, Designboost, Sustainable Design event in Malmö, Stockholm, New York, Kortrijk and Arnhem
— *Editor and Founder*, Venue, Design Magazine
— *Collaboration* with brands Skånemejerier, Lindahls, Bravo, Läkerol, Allerum, LingonGrova, Gifflar, Sony Mobile Communication, Pågen, Thule, Hilding Anders
— *Guest Lecturer* at MAU, Forsbergs Skola and RMI Berghs

Reside in Skåne and curious about most things in life including graphic design, beautiful books and magazines.

mija.carlsson@mau.se

Today’s agenda

10.00-10.05 Check in

10.05-10.45 Gestalt principles

10.45-10.55 Short break

10.55-11.15 Exercise in breakout groups

11.15-11.40 Reflection on exercise

11.40-12.00 Homework instructions

Last 5-10 minutes: Stay on screen for Q&A privately.

Welcome



In this class, you will learn more about Gestalt principles and how to use them in graphic design. The principles are based on findings by psychologists in how our mind works.



Perception and cognition in design thinking

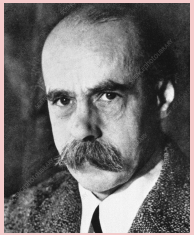
Our brains want to create order, see patterns, fill in the gaps. This is something we can utilise as graphic designers. To find our way into people’s hearts and minds by making the world a little more beautiful and user friendly.

Gestalt principles



Kurt Koff
Max Wertheimer
Wolfgang Koehler

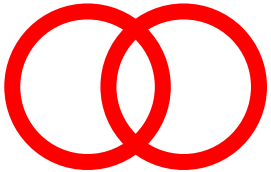




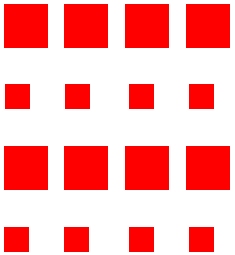
Psychologists and founders of Gestalt principles (1920)
Principles based on how we humans interpret objects and the relationship between them. How we recognize patterns, group similar objects and simplify complex images.

The principles are frequently used by graphic designers to organize content on various interfaces such as websites but also in printed media. Partly to make the content easy to understand but also to give it a more aesthetically pleasing look.

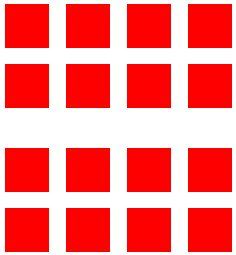
https://sv.xcv.wiki/wiki/Gestalt_psychology



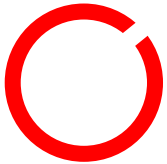
Simplicity Enkelhet
We see two circles rather
Than three odd shapes.



Similarity Likhet
We see two groups
Based on the size of
the elements.



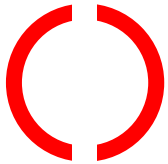
Proximity Närhet
We see two groups based
on the closeness of the
elements.



Closure Stängning
We close the
gap in the shape.



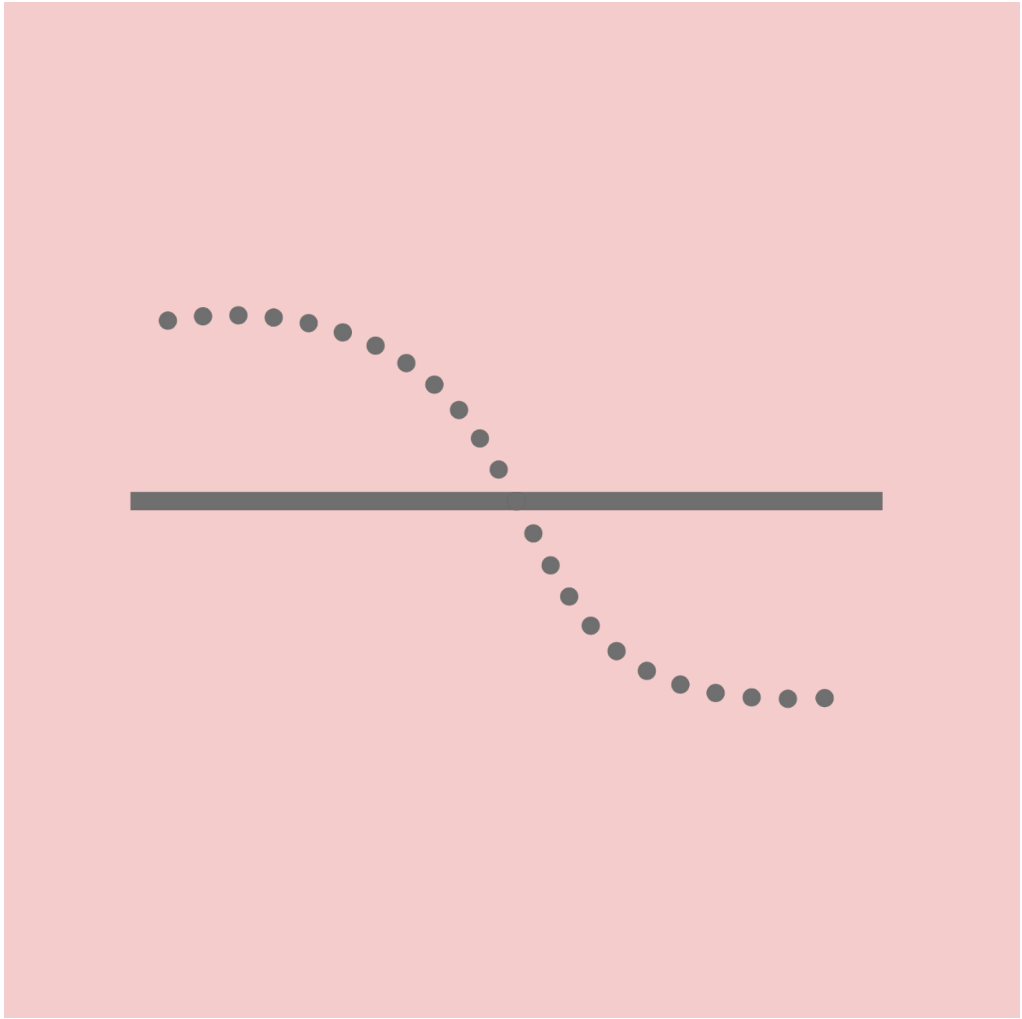
Continuity Kontinuitet
We see two long lines
crossing rather than four
short lines converging.



Symmetry Symmetri
We tend to close
symmetrical forms to
make a single object.

Simplicity
Similarity
Proximity
Closure
Continuity
Symmetry

Page 98–116, Graphic Design The New Basics
by Ellen Lupton and Jennifer Cole Phillips



Simplicity

Similarity

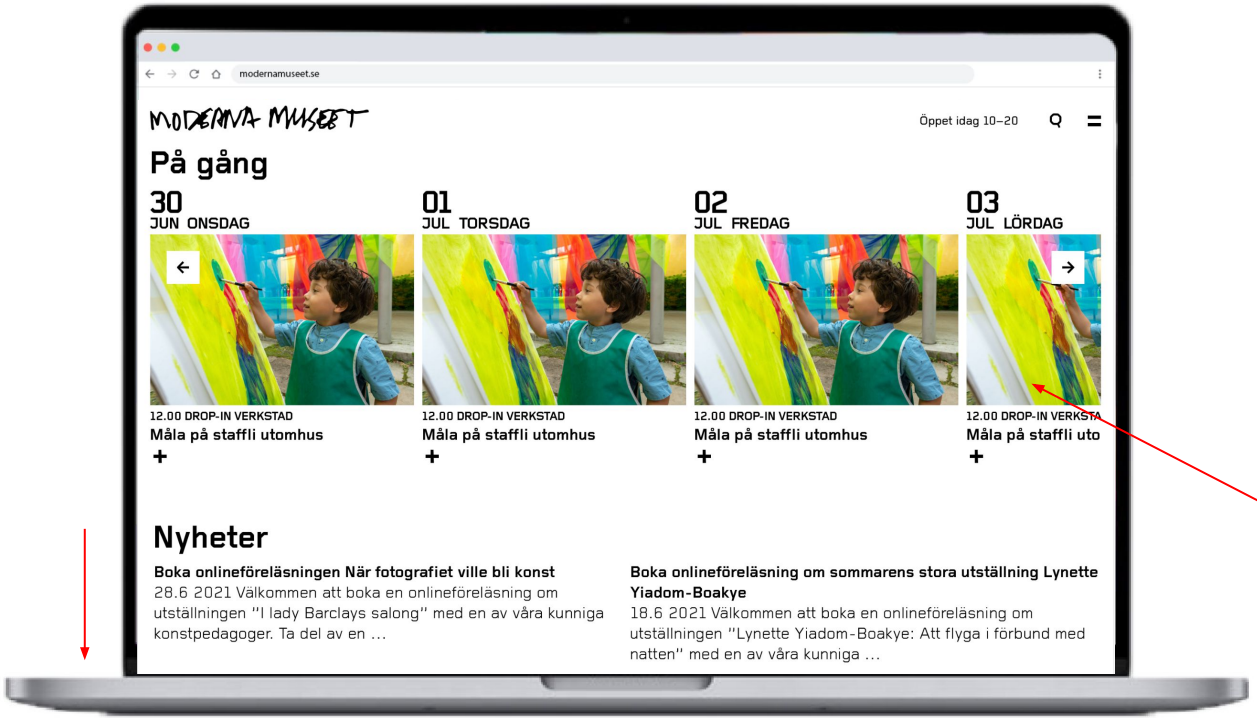
Proximity

Closure

Continuity

Symmetry

https://www.toptal.com/designers/ui/gestalt-principles-of-design



Simplicity

Similarity

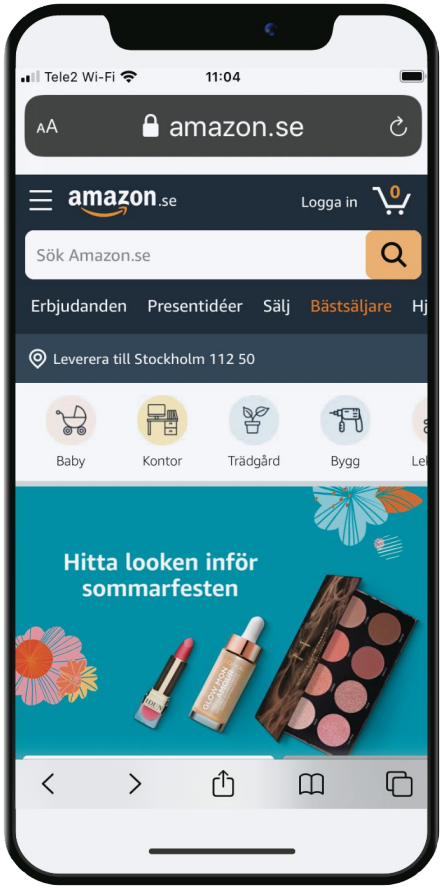
Proximity

Closure

Continuity

Symmetry

1



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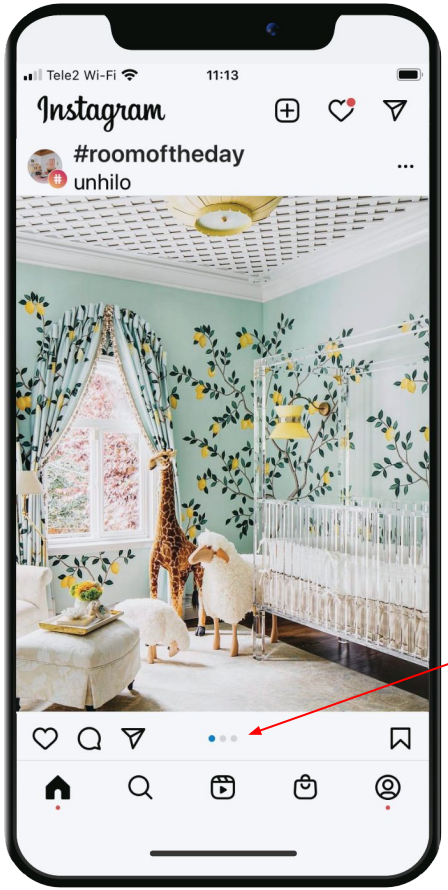


Simplicity

Similarity

Proximity

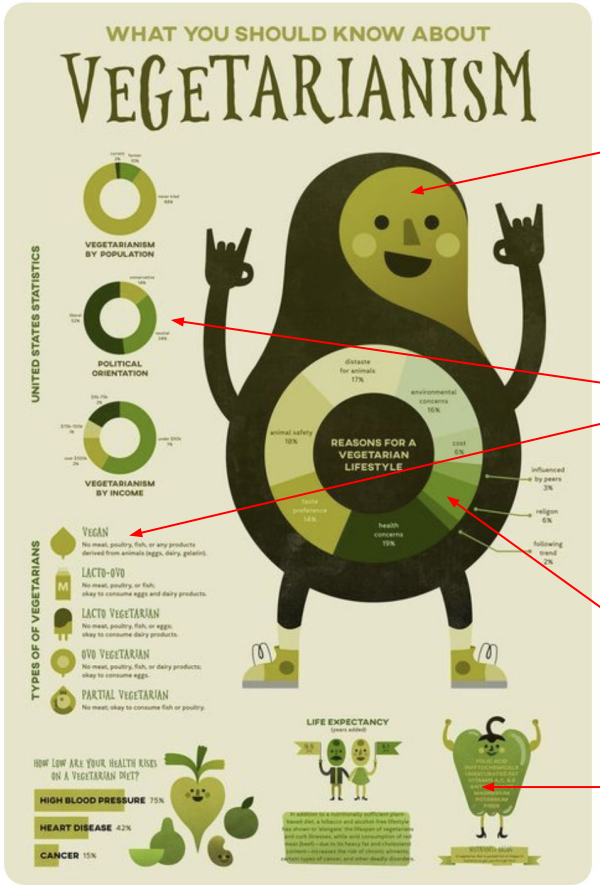
Closure

Continuity

Symmetry

Infographics are visual representations of information, data and knowledge. Diagrams, graphs or images are often used to make complex information easy to comprehend.

This often requires the use of several of the Gestalt principles.



Simplicity

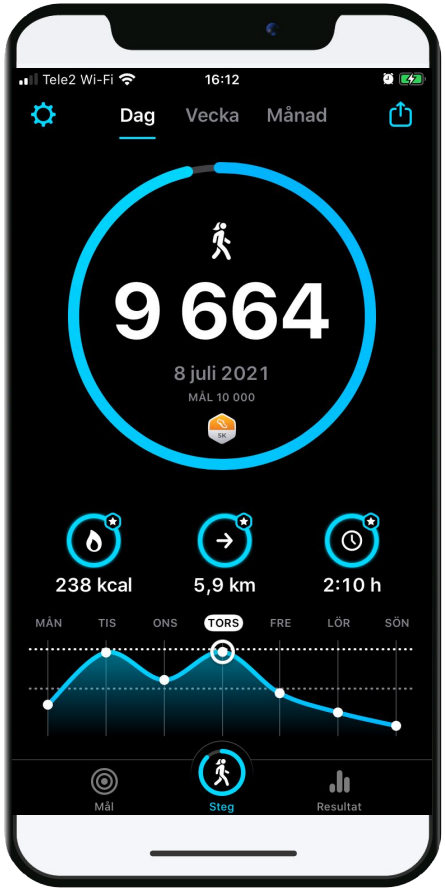
Similarity

Proximity

Closure

Continuity

Symmetry


Tele2 Wi-Fi
16:12
Dag
Vecka
Månad
9 664
8 juli 2021
MÅL 10 000
238 kcal
5,9 km
2:10 h
MÅN
TIS
ONS
TORS
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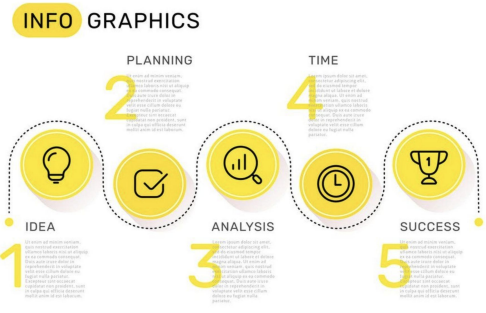
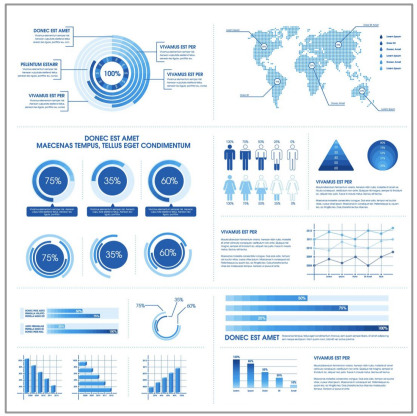
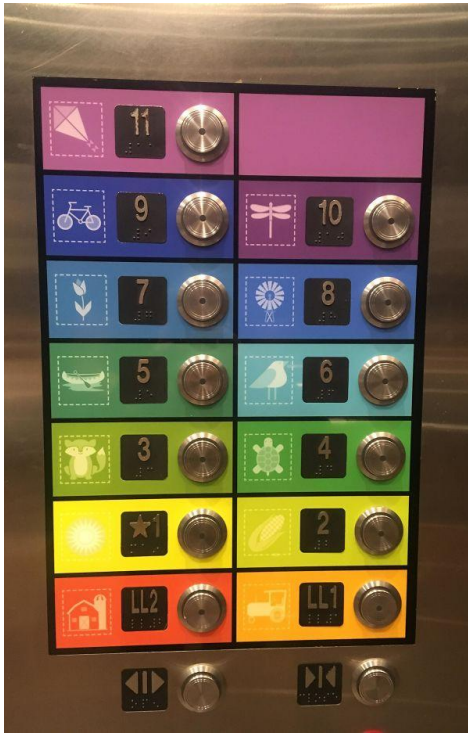
LÖR
SÖN
Mål
Steg
Resultat


INFO GRAPHICS
PLANNING
TIME
IDEA
ANALYSIS
SUCCESS
1
2
3
4
5




11
9
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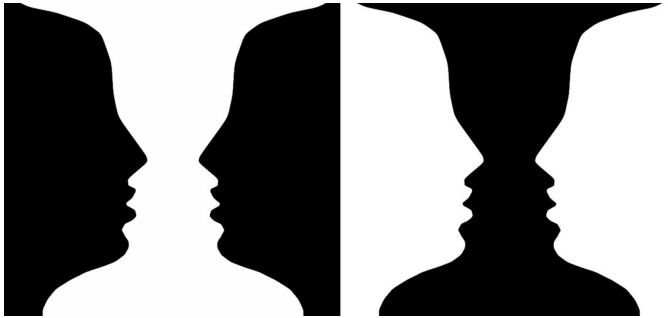
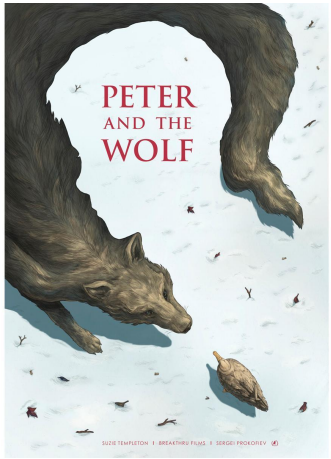
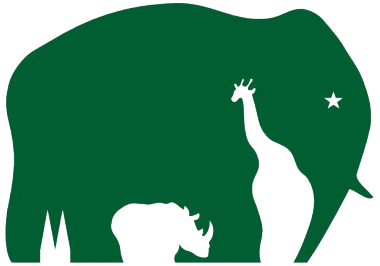
LL2
LL1







KÖLNER ZOO



+

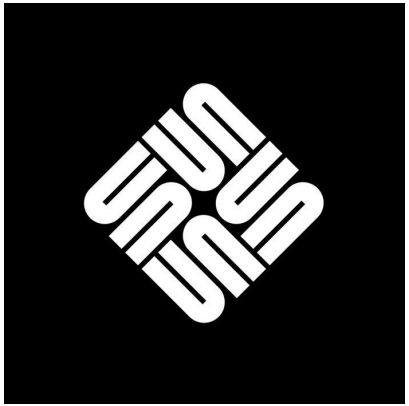
Figure/Ground

Example of the using of positive and negative forms that creates more images in one image.

Logotypes



Simplicity



Similarity



Proximity

https://logogeek.uk/logo-design/gestalt-theory

Logotypes



Closure

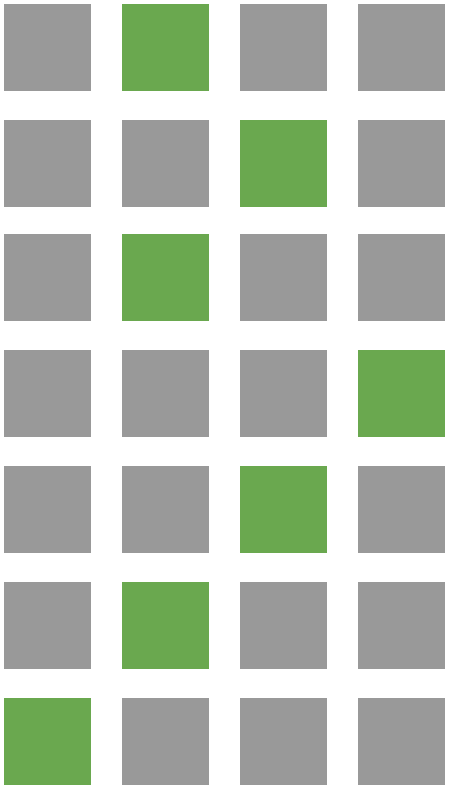


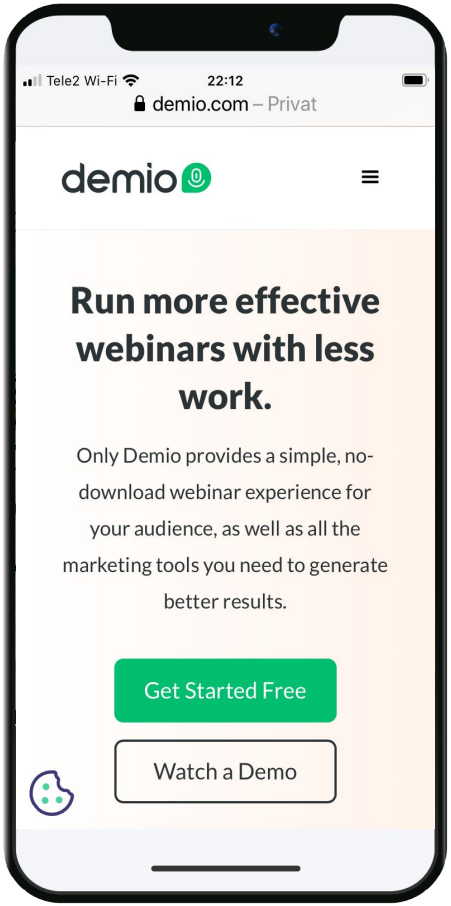
Continuity



Symmetry

Stop, Cancel,Go, Buy, Yes, No





Colours are also a great tool in creating a hierarchy, what to enhance and what to keep more subtle. Important when designing Call-to-action buttons. User test shows that it is better to place two buttons near each other (proximity) than to place them too far apart.



Gestalt principles in motion graphic

A clip from a Saul Bass film title based on simplicity, similarity, proximity and symmetry.

Black and white are the only colors used, which provides good contrast for the screen.

https://www.youtube.com/watch?v=PhwsLS1XolU

https://www.artofthetitle.com/title/the-man-with-the-golden-arm/


OTTO PREMINGER PRESENTS
FRANK SINATRA ELEANOR PARKER KIM NOVAK
THE MAN WITH THE GOLDEN ARM
with ARNOLD STANG
DARREN McGAVIN
ROBERT STRAUSS
JOHN CONTE
DORO MERANDE
GEORGE E. STONE
GEORGE MATHEWS
LEONID KINSKEY
EMILE MEYER
film editor LOUIS R. LOEFFLER
music editor LEON BIRNBAUM
jazz sequences played by SHORTY ROGERS & his Giants with SHELLY MANNE
production designed by JOE WRIGHT
set decoration DARRELL SILVERA
assistant to producer MAXIMILIAN SLATER
costume supervision
MARY ANN NYBERG
sound engineer
JACK SOLOMON
THE CHARACTERS AND EVENTS DEPICTED IN THIS PHOTOPLAY ARE FICTIONAL. ANY SIMILARITY TO ACTUAL PERSONS, LIVING OR DEAD, IS PURELY COINCIDENTAL.
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assistant directors
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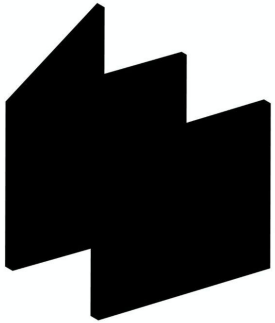
JAMES ENGLE
script supervisor
KATHLEEN FAGAN
men's wardrobe JOE KING
women's wardrobe
ADELE PARMENTER
camera operator
ALBERT MYERS
makeup JACK STONE
BERNARD PONEDEL
BEN LANE
hair styling HELENE PARRISH
HAZEL KEATS
lighting technician
JAMES ALMOND
head grip MORRIS ROSEN
titles designed by
SAUL BASS
produced and directed by
OTTO PREMINGER

Identify the principles

1

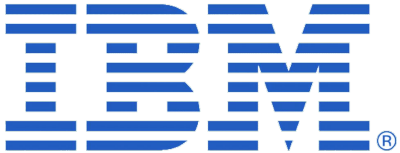


National Women's History Museum

3



4



2



5



MULBERRY

- **Simplicity** Enkelhet
- **Similarity** Likhet
- **Proximity** Närhet
- **Closure** Stängning
- **Continuity** Kontinuitet
- **Symmetry** Symmetri
- **Figure/Ground** Positiv/negativ form

Breakaway groups, 20 minutes

Choose a presenter

1. Discuss in groups what principles you can detect in these five logotypes

2. Can you find any advantages or disadvantages with the design of the logos?

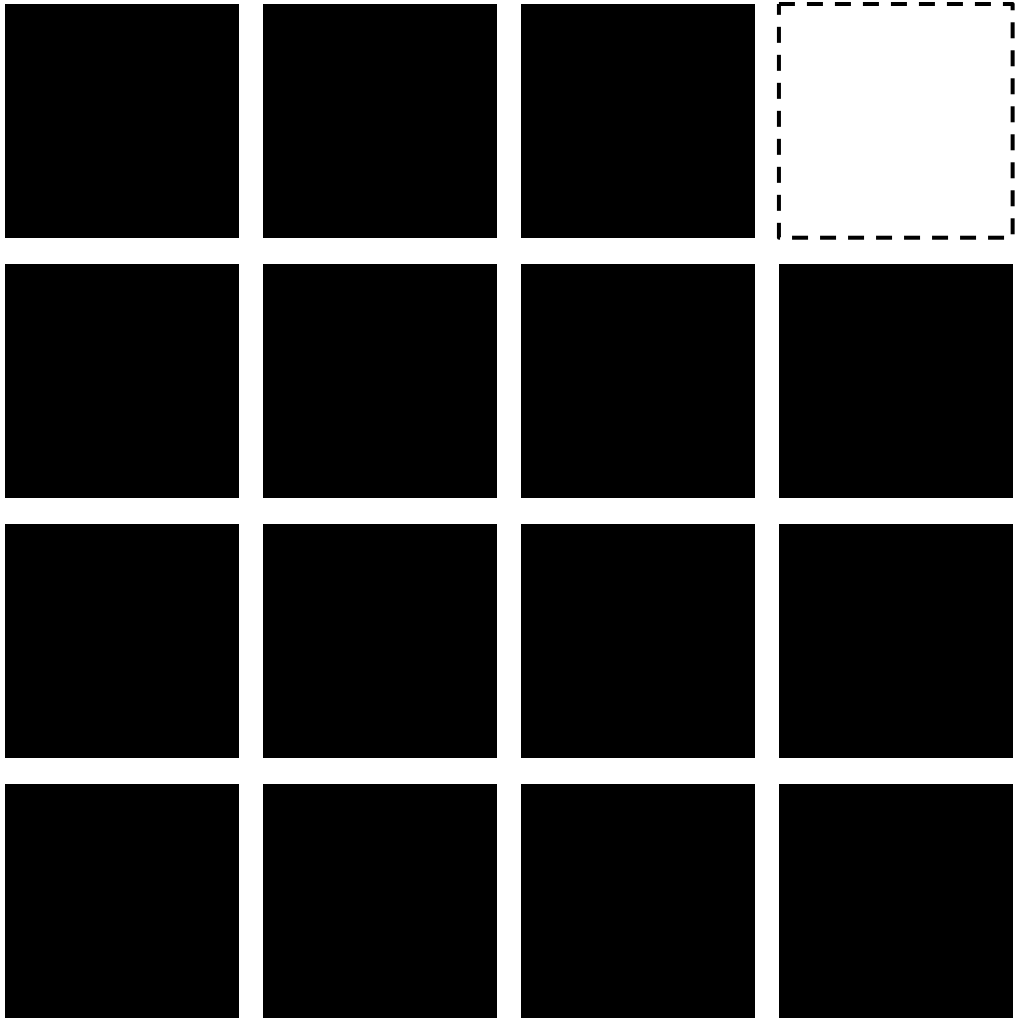
Share your groups reflections after the break.

Homework

Exercise 1A

Reading in course literature (mandatory)

Please note:
For Exam it is mandatory to do
Method 1A exercise (Perception and Cognition)
OR
Method 1B exercise (Color)
OR
Method 1C exercise (Composition)

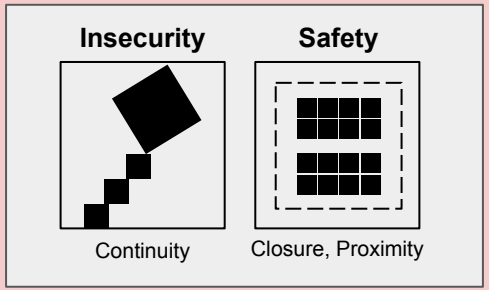


Exercise
Quadrat Shaped feelings

Choose two of the Gestalt principles and create two compositions based on quadrats that represent *one* of the following set of feelings:

Order and **Chaos**
or
Safety and **Insecurity**
or
Loud and **Quiet**

Details in Canvas



Continuity + Insecurity

Equia paribus reperfe rchitatur, officie nihicium autemque explam solorero dolorec eptatus.
Ficia pro eatus dolesecto conecum, tem fuga. Bitiist empost ma cus est atiatusdaes porepratus conestios acererroiur rendesti blatiis erferorro que ad mi, sit explit hicatib eaquatendam, sequis prae essequi blaccaturem quatemporum hit ligendi con nus.

Closure, Proximity + Safety

Equia paribus reperfe rchitatur, officie nihicium autemque explam solorero dolorec eptatus.
Ficia pro eatus dolesecto conecum, tem fuga. Bitiist empost ma cus est atiatusdaes porepratus conestios acererroiur rendesti blatiis erferorro que ad mi, sit explit hicatib eaquatendam, sequis prae essequi blaccaturem quatemporum hit ligendi con nus.

Continued instructions

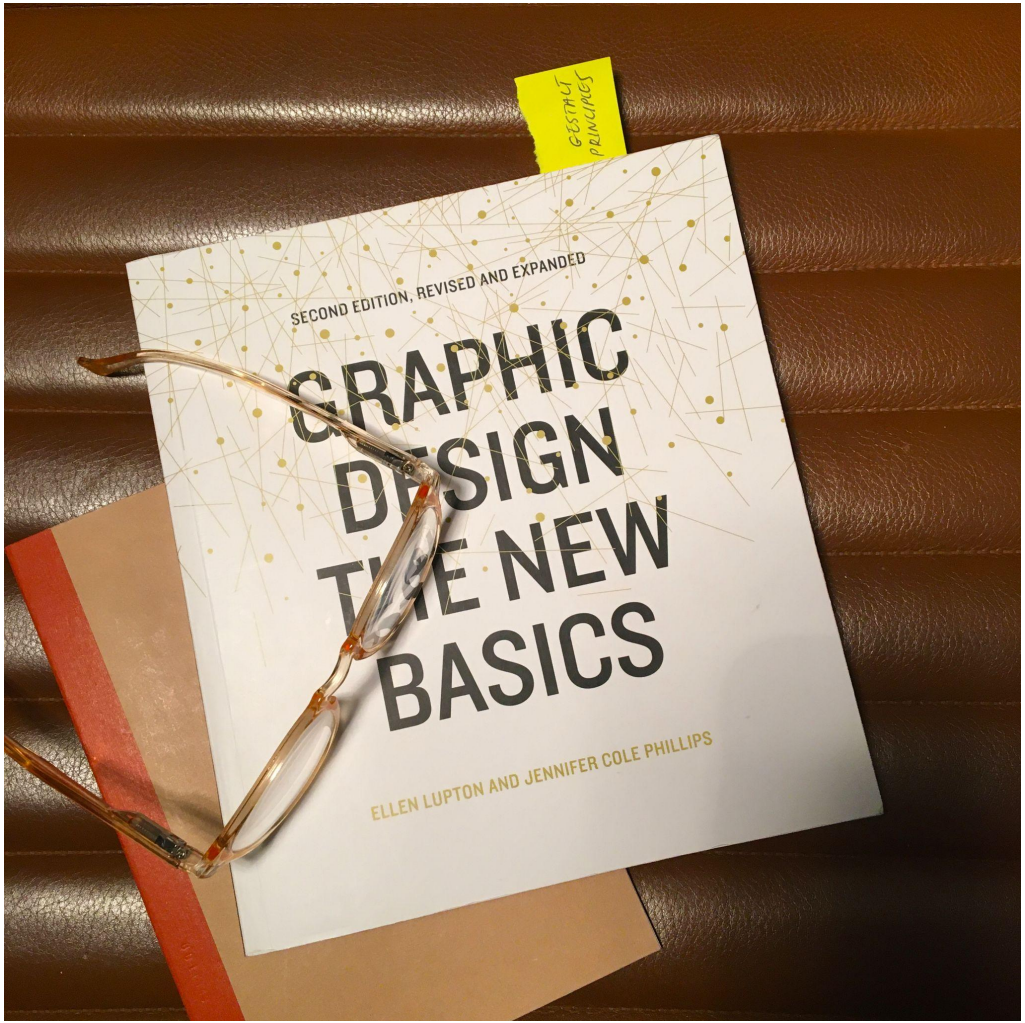
SLIDES 2-3

- Use black quadrats only and create two compositions that express the emotions “Insecurity” and “Safety”.
- Think about what Gestalt principles you can use in your compositions. (Optional amount of principles).
- Make two outlined squares in the middle of slide 4 and place your compositions in the squares.
- Write the emotions above each square and the gestalt principle that you have used.

SLIDE 4

- Write a short description (max 100 words) on how you have used the gestalt principles in your two compositions. Also, explain how your solutions express the two emotions “Insecurity” and “Safety”.

- **Upload 1 pdf with 4 slides on Canvas no later than Thursday 31 August by 23.59**



Course Reading

Read the Chapter Gestalt Principles, page 99 to 116 in Graphic Design, the New Basics.

Links to literature, blogs and videos on Course Literature on Canvas



Next: Color theory and Composition

We will look into the fascinating world of colors and learn the basics of how to work with graphical compositions.

.



Thanks!

Mija Carlsson
mija.carlsson@mau.se