EVALUATION OF HIERARCHICAL ARRANGEMENTS IN VEHICLE ADVERTISING DESIGN IN TERMS OF VISUAL PERCEPTION

Engin UĞUR
Asst. Prof. Dr., İstanbul University, engines@istanbul.edu.tr
ORCID: 0000-0001-7831-5449

ABSTRACT

A graphic design product, typographic elements, photos, pictures, shapes, etc. the design consists of one, several, or all of the apples. The design process is determined by the customer's individual or collective preferences. The main element to be considered when determining design preferences is that the recipient can easily receive the message as a communication tool. In other words, according to the light ratio of the environment, all of the design elements to be seen and the message as a whole is perceived. The originality and aesthetic dimension of graphic design work comes after visual perception. If design elements cannot be seen under normal conditions or the message cannot be perceived as design, it will be meaningless to mention their artistic value because the work does not meet the expected purpose. In the design process, design elements need to be arranged in a hierarchical structure according to the message to be given. The priority belongs to the desired design element. In this hierarchical arrangement, it is not easy to determine the preferences that each design element deserves. It requires both design knowledge and special conditions of study. In recent years, the increasing variety of advertising products in the outside advertising product group in the vehicle and building dress ads have an important place. With its dynamic structure, it has the opportunity to reach many different audiences. For this reason, both company vehicles and public transport vehicles are very popular advertising tool. To meet the expected purpose of this advertising tool, especially the size of visual perception needs to be very careful. In this article, we tried to evaluate the random samples of the hierarchical preferences in car dress ads in our country and outside our country in terms of visual perception.

Keywords: Graphic design, visual hierarchy, visual perception, car advertising.

INTRODUCTION

In particular, car dress and building advertising products must meet the expectations with the structure prepared for a certain fee and exhibited for a certain fee. The fact that it comes out of professional hands and cost large design budgets does not mean that it is prepared in the desired conditions. Advertising design can be successfully evaluated according to different criteria, but if there is a problem in the visual perception and hierarchical priority structure, which is the basic function, it means that it cannot meet the expectations.

The fact that the advertisements on the vehicle do not have a fixed structure, such as banners, is also not exhibited in a flat structure according to the physical shape of the vehicle carries it to a different structure. While the vehicle is stationary, the act must be taken into account as well as performing the advertising function. All surfaces of the vehicle should be used very efficiently as to be seen from different angles. Car lights and street lights should be taken into account when the vehicle is moving at night and the situation of the advertisement should be taken into account. Considering these factors, the subject of visual perception constitutes the first priorities of the study.

Concept of Visual Perception

Visual perception, a sensory discrimination i.e. the separation of figures, funds and details, and it is related to understanding the visual properties of an object. In visual perception, in order to understand the information the individual receives through his or her sense of vision, distinguishing, interpreting, classifying stimulants in a meaningful way, and generalizes (Beyoğlu, 2015: 336). The development of perceptual competence depends on the provision of knowledge and experience (Özalp, 20016: 500).

In sight, the determination of what the objects are is called 'pattern recognition process' or 'recognition'. This determination is vital because you need to recognize an object that is usually considered and know its important characteristics. The different types of information used in diagnosis (color, shape, and texture) are processed in different sub-regions or cells of the cortex's recognition branch. In the early stages of recognition, the perceptual system uses information on the retina to describe the object according to the primitive components used to draw a depiction of the object itself, such as lines, edges, and angles. In later stages, the system selects the most appropriate object by comparing the description of the object with the format definitions of the various categories of objects stored in visual memory. This phase is the matching phase of diagnosis. The process performed in both the early and late stages of diagnosis does not occur at the level of consciousness (Atkinson, 2006: 790).

Visual Hierarchy In Graphic Design

According to the message that is wanted to be emphasized, it is called visual hierarchy to create the order of importance in perception by using the elements such as size, color and line. The hierarchy is provided by having the correct dimensions of the elements in the composition and having the correct positioning. Since the designer

wants to emphasize the foreground, we can also interpret it as a system that is sorted gradually from the background to the background. As the measurements grow, the effectiveness and perception increases (becer, 2002: 62). The ratio of a visual element to other elements in the design directly affects perception and communication (Becer, 2009: 68). The importance of the elements arranged in hierarchy is determined according to the content of the message to be forwarded.

The visual hierarchy is also defined as the ranking, rating, and hierarchy. The hierarchy is the order in which the two opposite ends gradually pass from one to the other, with elements such as form, direction, measure and interval. The structure contains the degree difference. Sorting of forms from size to size or from small to large, transitions from wide to narrow to narrow in intervals form a regular harmony.

The phenomenon of gradual in the hierarchy is a must. Hierarchy is the form of arrangement made by staging (Ertürk, 2012: 61). In the regular measurement grading, objects from size to size are arranged during the length. However, during this arrangement, there is only a regular order in terms of size; at the same time, there is no need for regular order in form, color, texture, value and similar maintenance. However, when there is no uniform differences in color, texture, value and form among the stages, the Coram is formed in terms of measurement, color, texture, value etc. in terms of climate does not occur. Therefore, each regular measure rating can not create Coram. For example, in an arrangement with regular measurement degrees between formats, colors, textures, etc. if there is a degree in the values, there is a climate between the two extremes in the form and on the surface (Yardımcı, Ertürk, 2012: 62).

Visual Hierarchy Techniques In Graphic Design

Dimensioning (Sizing)

What bodies cover in space the shaping of the Earth is called measurement. The measure in the design refers to the proportional numerical relationship between the two sizes. Measure element depth and size it is also closely related to its concepts. Dimensioning in design the standard is performed according to human size. Because to be able to understand the measure easily by other individuals provides. Visual perception, small objects distant, large objects he perceives it close. This is why size, size and proportion it should be used in accordance with the purpose, regularly and aesthetically must be included in the composition (Şen, 2018: 778). Graphic design elements are built with certain hierarchical relationship on the graphic design product. The first element of creating a priority order (hierarchy) in terms of visual perception in design is to make accurate measurement in order of importance. In determining the size of the design elements, the characteristics of the target audience should be taken into consideration in what the design product is, in what environment it will be seen and in what environment it will be seen. The fact that a design element in the graphic product is small enough to force the visual perception limits causes the question of whether or not it is there. Excessive size slows the perception or damage the holistic perception of the graphic product.

Figure 1. Examples of Sizing in Graphic Design

Coloring

Color is an integral part of many designs. Because color is used through a variety of ways to convey messages effectively (Çatalcalı, 2015):20. In graphic design work, the aesthetic and perception structure of the work is formed by adhering to the design type, subject and Target groups. Therefore, color is very important as communication and design elements. Some things can be made to stand out or look attractive. Color is a powerful design element that affects the outcome of the design from different angles. There is also a symbolic value of colors that are an important element of design. Thanks to this feature it has the ability to give strong messages (Ambrose and Harris, 2013: 130). We can determine the importance order of the elements by highlighting or pushing the elements to the background thanks to the color and tones of the design, which are important elements of the design. A visual hierarchy can be provided through colors (Becer, 2002: 60).

Color is a very strong design element and is very effective in highlighting any element on the design (Akengin, Arslan, Yayçılı Özen, 2017: 1079). In the color circle, the wavelengths are called 'hot', and the wavelengths are called 'cold' (Genç and Sipahioğlu, 1990, 122).

Warm colors when they pass through the lens to the correct point on the retina to degrade too much is broken that lens takes a convex shape that swells. Therefore, warm colors appear closer to the eye. Because the refraction is less in cold colors, the lens is flattened to allow the colors to fall to the right point. Thus, the cold colors appear more distant to us (Caglayan, 2018: 26).

Figure 2. Examples of coloring in graphic design

Positioning

The final stage of the graphic design process is positioning the visual and typographic elements in the design with the most suitable choices in both aesthetic and optical terms. The dimensional boundaries of the design should be calculated very well in the positioning process. Especially in packaging designs, folding and adhesion needs to be taken into account. A design that looks very nice on the screen can be lost as a result of folding of a thick-grained package as a result of the visual or writing to zero scale. The location of the visual elements that produce the work side-by-side, or the upper-right association, determines the level of perception of distance. Therefore, each design element is placed to create the desired optical effect resulting from the work emerges. Here, the subject should be considered the easiest to detect the composition of different options should be reached by trying. Very open compositions slow perception as well as compromise of integrity. Very close compositions make it difficult to detect.

Figure 3. Examples of Positioning in Graphic Design

Visual Perception Performance Evaluation According to the Hierarchical Structure of Vehicle Dressing Advertising Products

Performance evaluation of visual perception was conducted with a personal perspective. Therefore, the difference in interpretation of personal perception should be accepted. Graphic design work can be evaluated in many different dimensions. However, it is inevitable that there are personal differences because there are no fixed criteria, no matter which aspect is evaluated. Visual perception is what we should know when evaluating performance. Regardless of the background of the advertisement, only the visual structure was evaluated with an objective perspective.

Duygu Çiçek

Figure 4. Examples of Duygu Çiçek

Evaluation: Given the importance of e –commerce today, the company's internet address, which is as important as the flower vision in this advertisement, is kept very small as a hierarchy and the company's corporate color is red and the visual perception of the company has created a very problematic structure.The company has weakened the perception of red roses with its logo color. The color of roses could increase perception because it was another color. The composition is beautifully designed.

Zoo
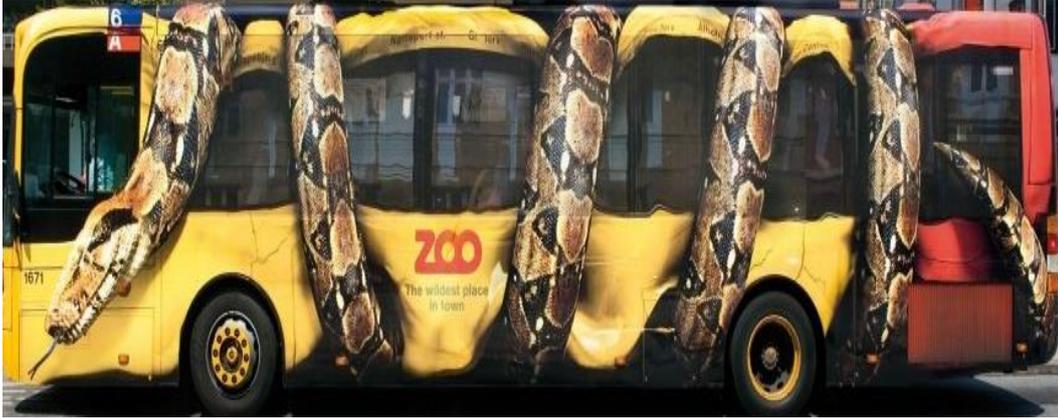
Figure 5. Examples of Zoo

Evaluation: a foreign country ad study designed based on increased reality, which is a popular advertising field in recent years. Despite the fact that the work offers a visual feast to people, the company's logo has been hierarchically kept in the background.   Therefore, the perception of the logo will make it difficult to detect at a certain distance.

Yedi Renkli Çınar Okulları

Figure 6. Examples of Çınar Okulları

Evaluation: The basic principle that has been taught for many years in graphic design education is that it is true to work with a small number of colors. In this advertising campaign, the company's emblem colors were used primarily as a hierarchy. The diversity of Colors has shaded the hierarchical structure. In addition, a large number of typographic elements, the company logo and the small use of the writings caused. As a result of this situation, it is observed that the level of visual perception decreases.

Nutella

Figure 7. Examples of Nutella

Evaluation: It has a simple design choice. The use of the company's corporate red – white color in a layered structure has facilitated visual perception. A simple composition is preferred, so that the slogan and the visual structure can be perceived as comfortable.

Doritos

Figure 8. Examples of Doritos

Evaluation: Since the rail system is a vehicle advertising, it has a large advertising application area. A design with blue background is preferred. Design elements are preferred at almost the same values as hierarchy. Although the blue ground causes a certain reduction in visual perception, it has an easy-to-understand design.

Fulda

Figure 9. Examples of Fulda

Evaluation: She has a very successful design structure in terms of visual hierarchical preferences of design elements (color, size and composition). The success in the hierarchical regulation has been a successful result in terms of visual perception.

Kenan Kural

Figure 10. Examples of Kenan Kural

Evaluation: The visuals are in the foreground hierarchically. The company logo is in the background with a smaller size than it should be. Typographic elements, yellow color and small points, and the bottom of the vehicle with the choice of a visual structure in terms of visual perception has led to the formation of an unsuccessful.

Peyman

Figure 11. Examples of Peyman

Evaluation: The images are hierarchically at the forefront. The company logo is in the background with a smaller size than it should be. Typographic elements caused a failing structure in terms of visual perception with its white color and small points.

CONCLUSION and DISCUSSION

The increase in human resources in graphic design and the increase in the number of enterprises operating in this field have increased the quality of design in our country to compete with the developed countries of the world in terms of design quality. However, in spite of such a developed structure, very problematic examples are encountered especially in terms of visual perception. In graphic design studies, we cannot say that the visual perception dimension is unfortunately very much focused on when preparing advertising products. When the right of each design element is not given while editing in advertising design, some design elements are excluded from the study in terms of visual perception. Such a design cannot be fully accepted in its intended purpose. A large number of design elements brings about a reduction in size. Or the use of corporate color of the company brings problems in terms of visual perception. Advertising work is expected to meet expectations at the highest level due to a significant monetary cost. Therefore, top performance results should be displayed in all stages from design to selection of advertising tools. A lower level of work means wasted labor and monetary loss. Below is a successful vehicle advertisement in terms of visual perception.

Figure 12. Examples of Sprite

Creating large blank spaces in a design or preferring large dimensions can facilitate detection. What is important here is not just size or space. The important thing is to analyze the elements in the design very well and to make the compatibility structure with each other well. Differences in these design elements are determined by the designer's preference. When the standard design elements of an organization are prepared as draft works by different designers, only the dimensions and positioning of the design elements are observed. These differences also reveal the visual perception level differences of that design.

Below I present your side-by-side views on behalf of comparing a successful working example with an incorrect design working example in hierarchical arrangement according to the structure of the design elements. As can be seen in the examples, it is seen how important differences can be made by hierarchical arrangement in order of precedence. In the example on the left, the company name and logo are highlighted in the hierarchical priorities of the advertisement and a successful design is put forward, but in the example on the right, we can say that the company name and logo are kept in the background by placing the images in the hierarchical aspect more than necessary.

Figure 13. Examples of Falmouth Energy and doğalite

The priority is to organize design elements in a hierarchical manner in the perception of the advertising on the vehicle as a whole. Every design element in advertising design has a value. For this reason, all of them should be seen at a minimum level. In addition, in the hierarchical arrangement of the message according to the emphasis priorities, preferences should be made to give the right of each element. As a whole, it should have a structure to be perceived easily. Aesthetic success of a design is evaluated after providing visual perception performance. Aesthetic performance of a problematic design in terms of visual perception will not be a value.

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