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Informational ergonomics: A study on how symbols are used in graphic marks

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Abstract

Mankind uses symbols to communicate since prehistoric times. Over time these symbols become more complex and contain a denser message. The apex of contemporary times is the brands that use institutional symbol or graphic language to get their message across. The lack of concern about how this is being applied has caused visual discomfort, which is called visual noise. Ergonomics informational enables a division of the aspects that add the message symbol, facilitating a deeper analysis of the quality of the message to which you want to pass to the user of this brand. Thus providing the methods for professionals confirm that the message contained in the symbol is high quality.

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1. Introduction

The world is used to use symbols to communicate since the origin of man, currently the symbols are used to identify companies or products. So, with the establishment of the symbols a visual identity is necessary and effective for communication, therefore the visual identity is a set of formal elements that visually represent by a systematic way, a name, idea, product, company, institution or service.

This set of elements usually is based on the logo, a visual symbol and color set accordingly. It is always a great challenge for the graphic designer to create and develop a visual identity for a particular company, since the logo has

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to convey ideas, intentions and the market in which the company operates, it must be easy to understand for all persons, regardless the knowledge they have. However, despite this importance, there are few scientific studies in this area and, therefore, lack of parameters for the analysis and development of visual identity, which makes the creation's process unscientific or systematic[1].

The lack of parameters results in incomprehensible visual identity projects. With the growth of new enterprises and considering that they are seeking space in their market is predictable that quite common misconceptions in the use of colors and shapes will result in visual pollution among others aspects related to the design. Also, when the studies for brand development are not well carried, with good theoretical basis and assertive project development, the brand might end up expressing the company's area of operation therefore the consumer is led to confusion and misinterpretation of the brand. This work seeks the possibility to analyze graphic symbols through informational ergonomics, using message-based visual gestalt. A method of analysis that was applied to 50 brands and that bring a positive result concerns about the technique that is being applied in the creation of this symbol, is proposed.

2. Marks

The visual identity or brand is an appeal to the senses, and you can see, touch, grab, listen, observe and move. It feeds the user recognition and enlarges the differentiation of their products and ideas, and bringing together disparate elements, unifying them into integrated systems [2]. According to Raposo [3], if the mark is not used in a coherent and consistent manner, or if the other identity elements were not be a unit, you end up losing the logic of graphic exhibit which leads to its recognition. The mark cannot be considered advertising or comics, therefore, does not intend to forward all corporate values, but only part of them.

3. Symbol

The symbol is a graphic element that, using, shall identify a name, idea, product or service. Strunck [4] classifies the symbols into two main groups: the abstract and the figurative. Abstract symbols: nothing represents at first sight and their meanings are to be seized. Figurative: they can be of two natures. Those icon-based, ie they are true to that claim to represent; and the ideograms or drawings representing ideas / concepts. Not all brands need a symbol, since its concept may be represented completely by the logo itself.

According to Bonnici [5], the visual language communicates through several messages, and the elements that compose it are related to one another, images, colors, shapes, graphic aspect, ratio, tones and textures. The visual message normally is encoded in a image that sometimes is supported by verbal devices, such as the visual identity in which, the name of the institution is joined to an image that transmits its benefits to the receiver.

By observing all the factors that cover the visual message, it appears that it focuses on the image as the main element, but there is the possibility of expanding the communication that presents an image, added them to other elements or other images. Visible data contains many elements beyond the image, which make visible message. The work of the designer is to develop visual experiences on the use of textures, shapes, structures and movements, color and contrast. Munari [6] presents a global vision of design not separating the world of image and three-dimensional objects, verifying that the elements mentioned in all these forms are, in fact, visual manifestations that permeate the messages.

4. Gestalt

The studies related to Gestalt were started in the late nineteenth century in Austria and Germany, and resulted in studies of perception, also known as Psychology of Form, Gestalt Psychology or Gestalt. The first published work in the area, which discussed the visual perception, was from Max Wertheimer in 1912, with Wolfgang Kohler and Koffka Kurf partnership. These three researchers are considered the Gestalt movement pioneers. They considered the psychological phenomena as an autonomous set, indivisible and articulated in its configuration, planning and internal law, which are independent of individual perception and formulate their own laws of human perception.

For Arnheim [7] visual perception is organized through the establishment of overall and central patterns in understanding some laws. This standard can be structured in the internal sense which is a part of this image so that

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