UTILIZING WHITE SPACE FOR IMPACTFUL DESIGN

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Abstract

White space, often referred to as negative space, is a fundamental yet frequently overlooked element of design. In this paper, the researcher explores the significance of white space in various design disciplines and its profound impact on visual communication. The purpose of this abstract is to provide a concise overview of the main themes and insights discussed in the full paper. The research looks at white space and its essential characteristics, emphasizing its ability to create balance, enhance readability, and evoke emotions. Next, a delve into the principles and techniques of incorporating white space effectively in graphic design and typography. Through illustrative examples and case studies, it is demonstrated how skilled utilization of white space can elevate the overall aesthetic appeal and usability of design compositions. Furthermore, this paper examines the psychological and cognitive aspects of white space, exploring how it influences perception, attention, and comprehension. By understanding the interplay between white space and content, designers can optimize their creations to engage and guide users effectively. Moreover, the paper addresses the common misconceptions surrounding white space, dispelling the notion that it is mere emptiness or wasted area. Instead, the researcher argue that white space should be embraced as an active and purposeful design element, capable of directing focus, emphasizing key elements, and fostering a sense of elegance and sophistication. Lastly, the practical considerations for incorporating white space into design workflows, including the challenges faced and best practices to overcome them is discussed. Also, the paper highlights the role of responsive design and mobile devices in shaping the utilization of white space in contemporary design. In conclusion, this paper advocates for a renewed appreciation of white space as a crucial component of design. By recognizing its inherent value and leveraging its potential, designers can create visually captivating and highly functional compositions that resonate with their intended audience. The insights presented in this paper aim to inspire designers to harness the power of white space and integrate it seamlessly into their creative process.

Keywords: White space, negative space, design, visual communication, aesthetics, readability, balance, attention guidance, elegance, misconceptions, typography, layout principles.

INTRODUCTION

It is all about usefulness and communication in design. Coming up with ideas and having designers turn them into a visual form that communicates a message to a target audience is the process of graphic design. Advertising and graphic design use a variety of design aspects to improve visual appeal. Although each element of design is important, how well it is put together affects how appealing a piece will appear to visitors as a whole. In terms of importance and necessity, "negative space" or "white space" is possibly the most important aspect in design. White space, often known as emptiness, is frequently confused with empty space and has a wide range of definitions. White space, one of the 13 fundamental design principles, is also referred to by Gaskin (2022) as any blank or empty area encircling all other components of a design composition. It is the area that users may see on a page or screen between text, images, buttons, and other elements. However, Pracejus, Olsen, and O' Guinn (2006) defined the concept that works well for this paper as "the conspicuously open space found between other design elements or objects within the borders of an ad." White paper was used at the time as the background material, hence the moniker "white space" (White, 2011). White space is also commonly abbreviated and called "space in general." Other names for white space are negative space, emptiness, residual space, and white space. White space need not always be pure white. As long as there is empty space that has not been filled with a form, it can be any colour. It might be the colour of the background that encircles an object, for instance (Thirumurugan & Nevetha, 2019). White space serves as the binding agent for any design. The idea of filling the page is one of the main issues that the majority of new designers, and even seasoned pros, deal with. Young designers frequently want to cram as much content as possible into an advertisement (Hollerbach, 2005; Blakeman, 2005). One of the biggest errors that designers frequently do is this one. They believe that in order to get their point over to the audience, they must saturate them with data. According to White (2011), emptiness is the one aspect of visual design that is most frequently ignored. Herein is the issue. Whitespace is crucial, but it is also frequently taken for granted. This paper seeks to demonstrate the value of whitespace as a design element for advertisements by examining recent and older portfolio pieces as well as well-known commercials that employ various levels of whitespace.

White space can be both expansive and small. The ellipsis in linguistics, the rest in music, the hollowed-out of sculpture, the leaky window of garden, etc. are all examples of generalized "white space" that may be found everywhere in our lives. The term "white space" is used in a variety of contexts, including text used in layout and images other than empty space (Guo, 2014), distinct fields employ white space in ways that have distinct definitions. The residual areas arranged by the three parts of a point, line, and surface are known as "white space" or "virtual spaces" in paintings (Salvatore, Lepore & Varasano, 2021).

Positive and negative space must first be understood in order to comprehend white space. According to Samara (2014), positive space is a form, a solid item or object. Always viewed negatively, space. The "ground" in which a form becomes a "figure" is space, according to Samara (2014). A figure/ground relationship is created, which is a fundamental idea in Gestalt Theory. The subject's relationship to the surrounding area is known as the figure/ground relationship. As without space there cannot be a form and as without a form there cannot be space, form and space are mutually exclusive. It is difficult to change one without changing the other. According to Samara (2014), the viewer's perception of the viewer's visual activity, movement, and sensation of three-dimensionality is determined by the confrontation between the figure and the ground. Active and passive white space are the two different categories of white space. Active white space is described as "space intentionally left blank for better visual structure and layout," but passive white space is described as "empty space around the outside of the page or blank areas inside the content which is the by-product of layout process" (Liez, 2014). White space in a symmetrical design is regarded as passive since, if observed at all, it is merely perceived as background in relation to the positive aspects (White, 2011). Alternatively put, active white space is empty space that is purposefully employed to improve the design. Space is intentionally thought of as empty (White, 2011). Free space is uncommon in science communication. Presentations usually have a lot of information. Whitespace is a resource that we must effectively utilize. Some individuals consider whitespace to be unnecessary and even a sign that there is not enough information on the page to fill it. Whitespace does not actually carry any information, so why not fill it up? The problem is that confusing slides and posters are difficult to understand. The irregularity of the negative space is typically to blame for this (Wong, 2011). The term "passive white space" refers to blank space that is only present but serves as a kind of page margin. The usage of white paper in printing has given rise to the phrase "whitespace." Because they provide a visual framework, margins and gaps that divide blocks of text make it simpler to retrieve written content. Well-designed negative space is essential to aesthetics because it balances the positive (nonwhite) area. Negative space is frequently used in Asian art to bring harmony and depth to flat silkscreen prints. The unmarked parts of the page are referred to as negative space, also known as whitespace. The margins and spaces between text blocks and images collectively make up this element. A composition's whitespace is just as important as its headings, text, and images. Whitespace is referred to as "the lungs of a good design" by Swiss typographer Jan Tschichold (Ambrose & Harris, 2007). Prudent use of whitespace can significantly increase the visual attractiveness and effectiveness of figures, posters, and slides in addition to giving elements breathing room. (Wong, 2011). Macro space and micro space are two categories of spaces that make up active white space. Macro space is described as "the space between major elements in a composition," and micro space is "the space between smaller elements" (Boulton, 2007). In figure 1, macro space is depicted as the area between copy and a major element, such as an image, while micro space is depicted as the small amount of white space between elements, such as an image and its caption or a headline and sub-head.

METHODOLOGY

To critically comprehend the importance of white space in many design disciplines and its profound influence on visual communication, the qualitative research approach is used in this study. According to Creswell (2014), qualitative research is a method for discovering and comprehending the significance that certain people or groups assign to social or human issues. The qualitative method of research aims to pinpoint and delve deeply into phenomena like motivations, attitudes, etc. This study focuses on white space and key features, highlighting its capacity to establish balance, improve reading, and arouse emotions. Next, a delve into the principles and techniques of incorporating white space effectively in graphic design and typography. Through illustrative examples and case studies, it is demonstrated how skilled utilization of white space can elevate the overall aesthetic appeal and usability of design compositions. Based on the nature of the research problem or the difficulties to be addressed, the research design for this study is content analysis. According to Krippendorff (2004), content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use. Flick, Kardorff, & Steinke (2004), states that content analysis systematically examine communication information, especially that which originated in the mass media. In practice, this need not be limited to words alone; it is also possible to treat musical, graphical, plastic, or other materials of a similar nature. By employing this methodology, researchers can gain a deeper understanding of the concept of white space and its significance in design establishing the fact that white spaces in logo designs constitute an artwork, which makes white space eligible to be an element of design. The methodology includes familiarizing oneself with the selected documents, conducting thorough analysis, coding the data, extracting relevant information, and analysing the data using content analysis.

DISCUSSIONS

Despite the fact that the relationship between white space and each of the Design Principles is not always immediately apparent, it is always crucial. Principles include proportion, balance, emphasis, unity, and harmony. The proportional element is a relationship between sizes (Zainal Abidin, Anwar & Rahim, 2020). Examples of proportion include the width, depth, and distance between two elements and another element of an object. Colour usage is another element of proportion (Abd El-Salam, 2023). Consider the ratio of light to dark areas in an advertisement or the use of colour versus its absence. The designer then arranges the spaces in his advertisement to create pleasing proportions while concealing any obvious mathematical relationships (Liu, 2021). In other words, you manipulate space to create the illusion that a relationship exists naturally. White space is beneficial in this circumstance. It is possible to create layouts with meaningful structure by paying attention to the spacing between elements. I find it useful to create literal or figurative boxes out of images and text. When this is accomplished, the distribution of positive and negative spaces becomes evident (Wong, 2011). When determining the proportions of an advertisement, white space can be used for contrast or to create a grid on the page. The use of white space as a margin or background permits the use of larger images and artwork. Margin is the white space between the inside edges of an advertisement and where the copy or visual elements begin

(Blakeman, 2005). The space surrounding elements such as a photograph or the outer edges of a page is referred to as margins (Eckert, Isaksson, Lebjioui, Earl, & Edlund, 2020).
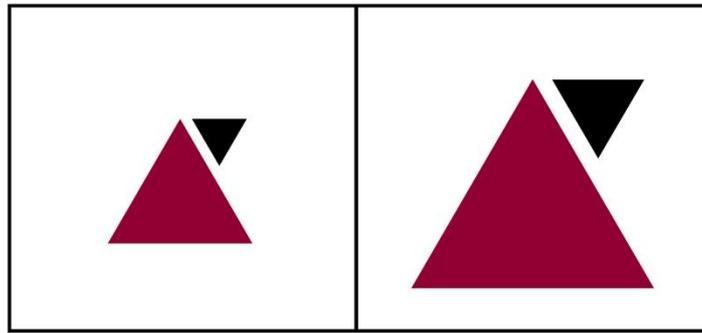

Figure 1. Proportion

In this illustration, the form's perception is altered by the format space's relative size to the form inside of it. When presented in the same spatial format, a large form will be perceived as aggressive while a small form will be seen as more subdued (Samara, 2014).

We call balance "visual weight." A proportionate advertisement must balance equal parts in order to be effective. An advertisement must contrast something with equal visual weight or repeat it by using symmetry in order to maintain balance. There is a clear weight difference between positive and negative space. Therefore, a lot of filled space needs to be balanced out by a lot of empty space (Hagen, 2013). To put it another way, the white space must be balanced or used to counterbalance the contrasting elements of an advertisement. A variety of techniques that can be used to balance design are shown in figure 2. Wang (2023) suggest that this can be achieved by methods that include using colours that either contrast or complement one another, creating symmetry, using shapes that are either similar or dissimilar, etc.

Figure 2. Balance ("The Principles" The Elements and Principles of Graphic Design)

The following design principle is the emphasis element. Emphasis is the use of a page's focal point to attract attention. A focal point is the most significant visual element on a layout (Hagen, 2013). The focal point directs the viewer's attention. According to Lauer (2000), any artistic or aesthetic value is lost without the audience's attention. Without a focal point, the eye has nowhere to go and wanders aimlessly throughout the layout (Hagen, 2013). Each image in figure 2 has a focal point created by a single element, such as a heavier stroke weight around a circle or a filled circle rather than an empty one. Each element functions as a focal point because it attracts the viewer's attention. Because they are distinct, elements attract attention. Utilising white space is the simplest method for establishing a focal point. By surrounding the most important element on the page with nothing, white space allows it to stand out. Accents refer to additional points of interest or emphasis that may not have as much attention value as the focal point (Lauer, 2000). White space accents the page literally. White space draws attention to every element on the page that is alone and surrounded by vast amounts of white space. Creating a separation from other elements with white space highlights the significance of key elements.
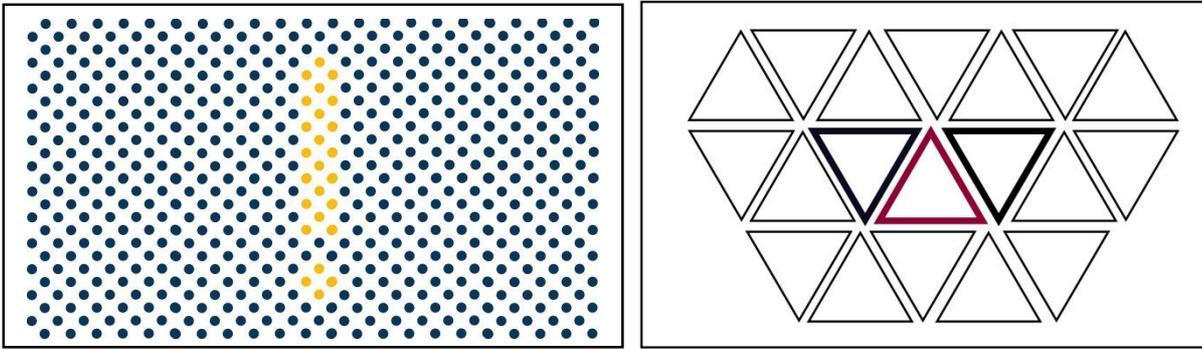
Figure 3. Emphasis (Twenty-First Century Art and Design, Keister, 2023)

The final design principles that white space contributes to are the principles of unity and harmony. While unity and harmony are distinct concepts, they have essentially the same meaning. Without harmony, a layout cannot be unified. (Lauer, 2000) Unity denotes that there is congruence or agreement among the elements of a design. Other elements are visually connected and brought together by a similar element, so that they appear to belong together as opposed to appearing randomly scattered on the page. This is also fundamentally harmony. If elements are not in harmony, they lack cohesion. Through the visual similarity of oval shapes, linear elements, and the repetition of other geometric patterns, cohesion is achieved. Also, similar and repeated are the negative forms or spaces between the forms (Lauer, 2000). Unity visually organises forms to create the appearance of a unified design or visual message. Gestalt Theory incorporates the concept of unity because it examines how our brains perceive order in visual chaos (Hagen, 2013).

Figure 4. Unity ("Unity: Repetition"; Graphic Design: The Unity/Emphasis)

Figure 4 depicts a collection of gift boxes. Even though one stands out because it is the only one with text, the image is unified by the size, shape, and colour of the figures.

The Gestalt Theory is a concept based on how the brain perceives and organises objects. According to White (2011), it is the completeness of a design. In the text Design Fundamentals, the viewer tends to group nearby objects into a larger unit. Negative spaces will be organised, and our brain will have a tendency to relate and group similar-shaped objects. The brain searches for "like" elements, and when it recognises them, it perceives a coherent design rather than disorder (Lauer, 2000). Numerous principles constitute the Gestalt Theory. The first is proximity, which refers to our perception that nearby objects belong to the same group (Hagen, 2013). When objects are separated, they appear unrelated, random, and confusing; however, when they are grouped together, they acquire meaning. The most effective way to avoid a cluttered layout is to achieve unity, and the simplest way to achieve unity is by employing proximity (Lauer, 2000). In the diagram below, the dots on the left appear random and chaotic, but when grouped, their proximity forms a shape that gives meaning to the group. When an excessive amount of white space is used in a layout, it becomes difficult to read and appears disorganised. However, when objects are evenly spaced and appropriately grouped, the design is successful. When visual elements appear randomly or poorly positioned, it is noticeable, and can devalue a piece of work if done unintentionally. When we begin to place shapes together, we create a particular relationship between them.

Figure 5. Proximity ("The Law of Proximity"; Gestalt Principles: The Law of Proximity, Ashraf, 2023)

The idea that something should be continued is the second tenet of the Gestalt theory. According to White (2011), this is the practise of arranging forms in such a way that they "continue" from one element to another, thereby guiding the viewer's gaze across space. In essence, some kind of element, whether it is implied like white space or a real form, carries the eye from one element to another, similar to how the illusion of a swooping line in figure 6 carries the eye from one element to another. In this case, the eye is carried from one element to another by a swooping line.

Figure 6. Continuation ("Continuation"; The Gestalt Principles; Ramirez, 2023)

This, in a nutshell, is the movement of materials. The goal of any advertisement is to keep the attention of the viewer for as long as possible. To accomplish this, arrange the elements in a way that leads the viewer's gaze naturally from one to the next, and then back to where it began. Leaving some blank space can help you make this passage. As the viewer's eyes move around the page, they will eventually return to the focal point thanks to the negative space that was created. Closure or completion is another central tenet of Gestalt Theory that is supported by blank space. The viewer's brain is wired to fill in blanks and finish incomplete shapes here (White, 2011). The audience is encouraged to interpret these works for themselves. Interesting compositional possibilities, such as the interplay of positive and negative space, are made possible by the idea of designing with only a part but having your viewer perceive the whole (Hagen, 2013). Figures 7 and 8 demonstrate the use of both positive and negative space to create a whole. Although only a portion of figure 7 is shown here, it clearly depicts a panda in its entirety. There is a corresponding visual link in figure 8, in this adobe logo example, the shape in a form of an A is made out of the negative space/white space because the positive forms allow for the completion of the shape. This example is not only using the principle of closure but also relies on the pervious principle of continuation as well. The given shape in the square in the logo allow the continuation of an invisible line running through to form the shape of a "A" symbol. Closure is quite often used in logo design, with other examples including those for the USA Network, NBC, Sun Microsystems, and Adobe (Chapman, 2018).

Figures 7 & 8. Examples of Closure ("Closure"; The Gestalt Principles & Adobe Logo, Chapman, 2018)

There are many places in a design where white space can be found. The wide variety of white space and the simplifying effect of white space make advertisements more appealing. Grace and simplicity in design in relation to the complexity of its functions is the measure of elegance, according to Leslie Segal (quoted in White, 2011). In other words, if two ads convey the same information, the one that accomplishes its goal while being simpler than the other is deemed more elegant and therefore more effective. Segal continues by saying that lack of elegance is a common design flaw. (White, 2011). The old adage "less is more" rings especially true when it comes to the overall efficacy of advertisement design. Paul Rand, a famous American graphic designer, was often criticised for being overly straightforward. He said, "Design is so simple, that's why it's so complicated" (Heller, 1999). Knowing when to stop making changes to a design is a difficult task. "Simplicity is not the goal," Rand said. It happens when you have a great idea but low expectations" (Heller, 1999). Unattractive advertisements result from designs that

include unnecessary details. The goal should not be to stuff as much content as possible into the paper so as to give the impression of depth and complexity. That is too much information to give to the reader at once (White, 2011). As Ayn Rand so aptly put it, "Good design adds value of some kind, gives meaning, and, not incidentally, can be sheer pleasure to behold; it respects the viewer's sensibilities and rewards the entrepreneur" (Rand, 1993). Ads that make good use of white space are more likely to be viewed favourably by their target audience than those that fail to do so. Many inexperienced designers enjoy jamming as much content as possible onto a page in an effort to convey every conceivable detail about their product. When it comes to aesthetics, more is most certainly not better. Any kind of mark, including type and imagery, needs to be used sparingly (White, 2011). Extraneous details that do not add value to the ad and distract from the intended message need to go (Edwards & Lebowitz, 1981). In order to effectively sell a product or an idea, an advertisement's message must be as unmistakable as possible. The brain sorts data by analysing pictures and text. There is an innate tendency to streamline and categorise. If it has trouble doing so, it will interpret the situation as chaotic (White, 2011). It is more challenging to understand what an advertisement is trying to say when there is a lot going on visually. One of Paul Rand's most well-known works is this advertisement he created for IBM in 1981 (Rand, 1993). Here we see the power of minimalism and empty space in design in action.

Figure 9. IBM ("IBM Corporate Identity by Paul Rand")

Rand's clever play on the abbreviation is highlighted against a background of negative space in this design. Although the poster's meaning is obvious, it does raise questions that require answers. Customers are willing to read further and make the extra effort required because of this need. There's really nothing else to say to hook viewers. The aesthetics are unmistakable. Imagination is unleashed when designers take advantage of negative space in this way. Simplifying something usually results in better results.

White space in typography

Typography is the visual representation of language. However, due to their distinct perspectives, looking and reading simultaneously is nearly impossible. The language and presentation are both very attractive. About 2,000 years ago (Felici, 2012), things began to change. Typography has been around for hundreds of years, according to Northernhighland.org (n.d.). Text and written language permeate our daily lives in countless ways (Turgut, 2017). Someone has thought about how the letters, sentences, and paragraphs will look in every piece of type you have ever seen so that we can read it or feel a certain way when we do. This is executed well or poorly at times. Brochures, logos, websites, and more often than not, the look is decided by graphic designers. The more proficient we become, the more useful our designs will be. Paying close attention to detail is the key to good typography. This is often the deciding factor between merely satisfactory and excellent results. "Applying type in an expressive way to reveal the content clearly and memorably with the least resistance from the reader" (White, 2011) is the definition of typography. Letterform arrangement for maximum effectiveness and aesthetic appeal—that is what typography is all about. Letter-spacing, or white space, manifests itself in typography through leading, tracking, and kerning. The size and weight of a font can also be used to convey this idea. The figure below exemplifies leading, or the distance between each line of text. More "led" means more space between lines of text, and less "led" means the lines of text are closer together; the term "leading" comes from the days when typesetters used a slug of lead to separate each line of type by hand (Hagen, 2013). Headlines and subheads typically feature tighter leading, or less white space between lines (Blakeman, 2005). This is because it is important for these parts to be independent. The body copy should be organised into sections for ease of reading. Generally speaking, only very minor adjustments are made to the leading of body copy, which is otherwise consistently set.

White space is used to enlarge or reduce the size of a word or letter. Letter-spacing needs to be increased as type size decreases so that the eye can easily distinguish between the letters. In contrast, as type size is increased beyond comfortable reading, the space between letters must be decreased (Samara, 2014). If the letters in a word are too close together, it will be difficult to read. The first and last letters of a word often give away its meaning, so if the type is unclear and squished, the reader will have to work harder to decipher the message. In typography, white space can also convey significance. Heavy fonts are not universally seen as more sophisticated than light ones. Arial Black, on the other hand, is a bold and chunky font that can be seen as low-budget in comparison to Times New Roman, which is seen as classic and expensive. Consequently, a lighter weight font makes better use of white space because it occupies less real estate on the page. One more way designers can use white space to convey meaning is by highlighting specific words. White space is useful for this purpose. For instance, in figure 10, the words "Think" and "Great,

explore more" designed using Montserrat font. The use of white space is creating a literal meaning in each word by using a vast or little amount of kerning. Looking at the "Think" critically the "N" word establishes a full concept of white space. In the word "Think", there is little to no white space in order to make a tense and cluttered form. Likewise, in the word "Great, explore more", there is a lot of kerning.

Figure 10. Creating Meaning Through Type

White space in advertising print design

The clarity of an advertisement is improved by the use of white space. When a consumer can understand a commercial within a few seconds after seeing it, we say that it is "readable" (Blakeman, 2005). If an ad is too crowded, it will be more difficult to read. When there are too many people in a room, it is harder to focus on what is most crucial. Designing with plenty of white space is important because too much content can turn off potential customers. In contrast to pages with poor readability, those with high readability make for a pleasant reading experience, as explained by White (2011). An organised design that improves readability and legibility relies heavily on the strategic use of white space (Blakeman, 2005). In figure 11, these images of flyers are extremely cluttered and hard to read. It is difficult to sort out the important message, because the overall feel of these advertisements is distracting, disorganized and therefore, hard to read.

Figure 11. Busy flyer examples (Starbursts: Like Fireworks, But More Annoying; Lakhani, 2023)

Figure 12 is an example portfolio piece. This banner design utilizes vast amounts of white space and uses it to enhance readability. The use of margins allows for a clean border and easily separates the information into groups making the design readable. The white space surrounds the most important information and allows it to stand out from the rest of the design; in this case, this is the University of Education, Winneba logo and the "Akwaaba" word on the design.
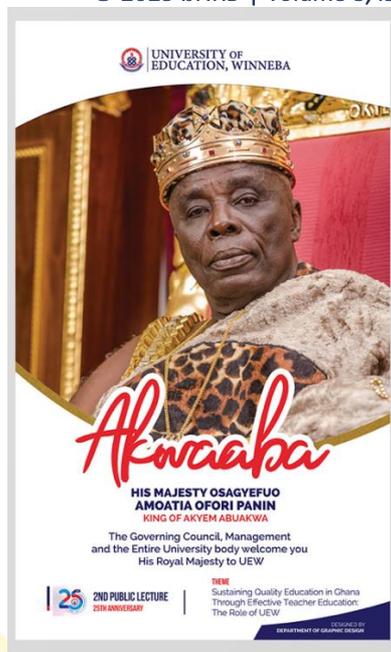
Figure 12. A banner design (UEW 25th Anniversary, 2nd Public Lecture)

Design elements are more easily read when broken up by white space. Separating design elements with white space draws the eye to the thing you want to highlight. Understanding eye flow is essential for designers looking to grab attention. Aligning the elements of an advertisement so that the viewer's gaze moves in a straight line is called "eye flow" (Blakeman, 2005). Numerous eye-tracking studies have been conducted to inform designers as to where elements should be placed for optimal effectiveness. Subjects for this research were shown a series of pages and their eye movements were recorded using an eye camera or by monitoring their body heat. According to the authors of The Graphics of Communication, Turnbull & Baird (2007), the human eye has a natural tendency to move to the left and up, and it also has a preference for a horizontal line of sight. "altering this simple pattern by placing unrelated photos of floating text within an ad creates confusion, causing consumers to miss important points or visuals" (Blakeman, 2005) because most of us read from left to right and top to bottom. Because readers' eyes naturally wander in predictable patterns, designers employ white space to guide readers' gaze. Void areas can also function as lines without being seen (Hagen, 2013). These guiding lines help the reader focus on what is most crucial by following the eye's natural path of movement.

A successful advertisement communicates its message clearly and without ambiguity. An advertisement's primary goal is to convey its message quickly and easily. A viewer may not read or remember an advertisement if doing so requires too much effort on their part. By giving the eye a place to rest in between words, white space facilitates reading (Blakeman, 2005). A cluttered page is unpleasant to look at and stressful to read. A viewer's eyes may get tired from straining to find the relevant information in an advertisement with a lot of text. As White (2011) points out, most readers are either too busy or uninterested in a topic to put in the effort necessary to fully grasp the message's significance. A well-designed piece requires less mental effort from the reader, which boosts engagement and comprehension (White, 2011). According to Turnbull and Baird (2007), "if a person is flooded with more information than he can handle, his performance becomes quite ineffective... he does not separate out little pieces of the task for learning." A poorly designed advertisement is one that is difficult to read. Without even realising it, the audience has stopped reading because of the white space on the page. White space improves readability and helps achieve the goal that "the reader should be unaware of the act of reading" (Turnbull & Baird, 2007).

Because artists know that the way an ad directs the viewer's gaze affects how well they comprehend its meaning (Blakeman, 2005). For an advertisement to be effective at making a sale, the layout should draw attention only to the most crucial information or argument. (Edwards & Lebowitz, 1981). A focal point is required to direct the audience's gaze. Samara (2014) states, "You're designing to get the audience's attention, to get them the information they need, and to help them remember it afterward. You are doomed from the start if you cannot narrow your attention. Again, white space is the simplest and most powerful tool for making this point of emphasis pop. When a reader is visually engaged, they are more likely to retain the information presented on the page. This grabs the attention of the reader, piques their interest, and gets them involved in the process of learning. A focal point is an emphasis that draws focus. Figure 13 illustrates how effectively white space can draw attention to the central content of a design. Since white space can be so arresting, it often leads to the reader wanting to know more about the subject. It is impossible to make a sale if the reader's interest is not piqued within the first five seconds. White space can be reserved as a blank presentation area, making it possible to make headings 'pop out' and wide graphics extended (White, 2011). Figure 13 is an example of the Volkswagen "Think Small" advertisement campaign designed by Helmut Krone and written by Julian Koenig of the Doyle Dane Bernbach (DDB) advertising agency in 1959.
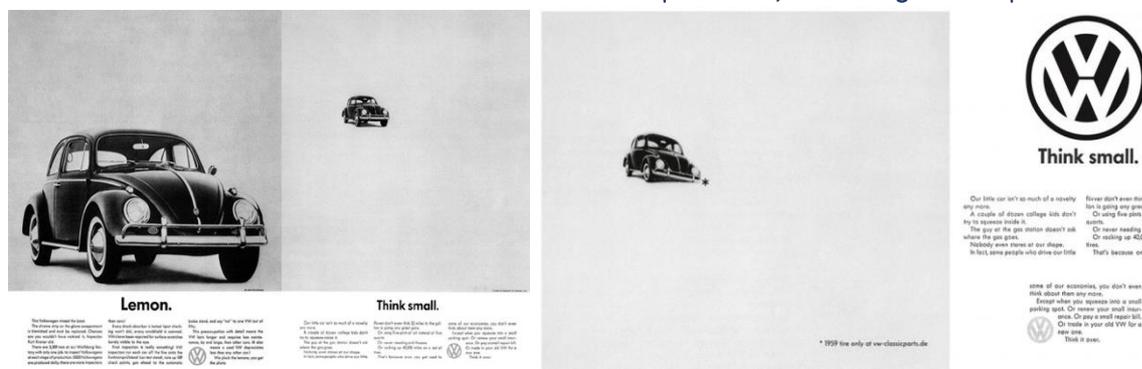
Figure 13. "Think Small" Campaign

These designers were aware of the stigma attached to German-made automobiles because of their widespread use by the Nazis during World War II. They knew they had to take drastic action if they wanted people to start thinking that a compact car could be just as good as a large one. And that is why they put a little car in the middle of all that blank space. Your focus is immediately drawn to the car against the stark white background. As a result of shifting the focus in this way, what was once a small "lemon" has become something trendy, powerful, and highly sought after by consumers. Like colour, white space can add to or subtract from a product's overall appeal. There is a wide range of feelings connected to each colour. The lack of colour can have psychological effects similar to those of each individual hue. The absence of something can be interpreted as a sign of cleanliness, purity, heaven, abundance, openness, calmness, or even ice. It is widely accepted that white space conveys a sense of opulence, sophistication, and exclusivity. It is a sign of prosperity and opulence" (White, 2011). According to Mortelmans in Visualising Emptiness (2005), the concept of horror vacui is the driving force behind the correlation between emptiness and luxury. The fear of emptiness, or horror vacui. People feel the need to decorate or fill gaps because of this anxiety. In his next paragraph, Mortelmans explains that this is human nature, and that the urge to fill emptiness is regulated by civilization.

Blank areas are terrifying voids. The use of large amounts of white space in design is often seen as a sign of luxury and sophistication if this obstacle can be cleared. The concept of scarcity is related to the concept of horror vacui. People place a higher value on scarce resources than they do on common items, according to research cited by Fennis and Strobe (2010). The scarcity of luxury goods is a primary factor in their high price tag (Fennis & Strobe, 2010). Ads with lots of white space around the subject can make the product or service being promoted seem more expensive. When there is too much empty space around an object, it makes that object seem more valuable and exclusive. The less crowded an advertisement is, the "more elitist its attitude" (Heller & Vienne, 2012), signalling to the reader that there is plenty of room to spare. "The lack of white space in an ad can indicate the quality of the store and the products it sells," writes Blakeman (2005). Clutter suggests a limited budget in the eyes of the consumer. Therefore, the more white space in a design, the more refined and lavish it appears. White is a popular colour choice for cosmetics ads because it conveys a sense of purity that is integral to the brand's message. Figure 13 makes use of white space to convey the impression that the product is of high quality and high cost, and is thus a good investment. Excessive white space is used throughout the brand's marketing materials to emphasise the products themselves and inspire consumer confidence. To demonstrate to its customers that it can afford to spend money on empty space, Chanel's ad features an abundance of white space like the one shown here. People who can afford the brand's products already have a preconceived notion of the company's reputation for exclusivity and high quality, so the advertising for it is unnecessary. Those who do not buy into the brand's myths and mysteries give the product more allure among consumers.

Designing is a form of premeditation. Designing something requires forethought into the resources required and the message that must be delivered. Design is a method for creating structure out of disorder. Readers benefit from order because it makes it easier for them to understand what they are reading. Therefore, a well-organized message is an example of good design" (White, 2011). This is the value of white space in design. It is like putting a bow on a mess. White space is only useful if designers know how to make use of it effectively. Knowing when and where to use white space effectively is more important than filling every inch of every advertisement with blank space. What is the brand's message? This is the first thing designers need to know. When designers have a firm grasp on the intended meaning, they can determine which details are most crucial for getting the word out. The design process can begin after this has been settled. White space is often underutilised, but it can be extremely effective when used correctly. Figure 14, shows an example of a brochure made for Christos medical centre. The brochure has the overall goal of achieving awareness of their products and services, the target audiences is general. The simplicity of content and arrangement targets specifically older generation and matured audiences. The use of negative space rather than specific white space due to the fact that the negative space is filled with an image, that is for the cover design of the brochure. Even though this space is filled it is still considered negative space. The element that most stands out in the brochure layout is that of the centre name "Christos medical centre". This element is drawing attention due to the strong contrast between white and green of the word "Christos" as well as positive and negative space. While the inner pages of this layout is visually heavier due to all of the copy, the space between each of the content divides the space so that each fact is grouped. This makes the copy easier to read and maximizes absorbability of the information given. The uses of white text on the images take up reverse amounts if space on the images also allowing for clearer readership with the headings. Also, the leading of the lines of text is tight but still have a natural feel of readability. Although there is a lot of information that is given, the use of negative space allows for each element to blend cohesively adding to the selling message and creating a great design concept. More negative space has been utilized. While this is good, it also leaves something to be desired. Because the left and right images spread the width of the brochure, they are creating balance. While asymmetry is good in most cases, here it seems as if something is missing on the back page of the brochure which is at the centre of the first spread. There is a hole of white space that is pulling attention away from important information on the page. This is known as the white hole phenomenon.

Figure 14. Christos Medical Centre Brochure

There is also a problem with the text at the page footer. The first line of text has been kerned and led to the same width as the lines below it, but the lines beneath it do not. There should be the same amount of leading between lines even though the two text sizes are different. The text in this case is too far from the top line and too close to the bottom line. This is a common rookie error that makes the writing difficult to read. The overall appeal of this design could be greatly enhanced by incorporating another element, such as an image, to balance out the visual weight of the page and by ensuring that all copy is evenly led. The amount of white space used is subjective and is usually determined by the designer's visual inspection of the layout. But there are some restrictions in place. According to Blakeman (2005), you should leave at least a quarter inch around all sides of your document, two or three inches of white space around your text and images, and another quarter inch between your columns of text and your images. Having too much or too little space between elements can make the page look disorganised. Remember that everything has shape, including nothing, and that fullness and emptiness should be in harmony, as these are additional general guidelines for creating an effective design. White space, including that between words and between columns and pictures, is a shape and should be handled as such (White, 2011). Create an optical illusion of depth by giving your objects a wide margin of empty space around them. To prevent the advertisement from looking cluttered and overwhelming, it is important to strike a good balance between the various elements. If the image is crucial to understanding the message, it may take up the entire page. Otherwise, white space will be made use of in the margins by leaving adequate breathing room between the image and the text. If there is not enough white space in an advertisement, it will be difficult to make out what is being advertised.

Make sure the white space you use is applied consistently and uniformly. Use of white space should always be deliberate and considerate of the intended message. In other words, unless doing so will help convey a particular message or emotion, avoid using large amounts of white space. Be sure to evenly space things out at all times. When used consistently and in measured amounts, white space connects elements in a design (White, 2011). Similar to Proximity Theory, it is possible for elements to be far apart or close together. The more physically close two things are, the more likely they are to be related. It has been said that "wide spaces separate and narrow spaces connect" (White, 2011). When elements on a page make use of white space to set themselves apart from one another, the page comes together. Make use of empty space to draw attention to what is most crucial. Maximising readability requires drawing attention to a few key points rather than a page full of them. Keep only the absolute essentials in mind. Keeping the design of advertisements straightforward is key to effective communication.

CONCLUSION AND RECOMMENDATIONS

It is common knowledge that the effects of white space in advertising have an effect on the aesthetic value of the design as a whole. According to Zdralek (2004), "Nothing can replace white space" (1). In an advertisement, white space can be found in the margins, borders, typography, and background, among other places. The term "white space" refers to more than just empty space. It refers to any and all empty space, regardless of whether or not it is coloured. It can be utilised in a variety of contexts and is widely recognised as an essential tool for design by the vast majority of seasoned designers. White space, when used effectively, can improve design by reducing eye strain and making statements about the surrounding context. Even though the vast majority of this research focused on white space in print, it has been discovered that white space is particularly important to other aspects of advertising, such as websites. The principles that govern web design are identical to those that govern print design. According to research, the presence of white space in printed material is essential to the readability of the material for the target audience because it provides the eye with a place to rest and increases the reader's capacity to take in the information being presented. It is well known that white space has a positive effect on how consumers feel about a brand and that it enables more elegant design. The results of this study demonstrate that blank space is an essential component that plays an important role in both advertising and graphic design.

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