THE RELATIONSHIP BETWEEN THE DESIGN OF NEWSPAPER AND HUMAN BEINGS PERCEPTION

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The Relationship Between Journal Designs and Human Perception

The subject of newspaper design was a just study based on the assumptions by the paper operations team on be half of the readers until now. But nowadays, due to the fact that color usage has become more professional and psychological aspect considerations of colors have increased, made the design concepts became more aware of the reader/viewer perception.The aim of this study is examining the reader/viewer perception on some specified examples according to the Gestalt Theory. Perception behavior will be taken in hand in accordance with the principles of Similarity, Proximity, Continuity, Closure, Figure-ground relationship, Symmetry, Isomorphism.

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1. Gestalt Theory

Gestaltian approach is an important psychological schools first created in Europe and Germany in the first years of 20th century, which preserves its influences so far. Similar to the behaviorists, this school also emerged as a reaction to other schools of psychology, was developed by Max Köhler, Kurt Koffka and Kurt Lewin. The word Gestalt is a German word meaning "format" or "shape". Yet it does not have an exact meaning in English, the words "form" or "shape" in daily life while "pattern" or "configuration" in psychology could be used to mean gestalt. But it is used by spiritual scientists without translating at all. The term was used in spiritual dictionaries to define certain perceptional "figure qualities"

–Gestaltqualitaeten- which cannot be divided into separate elements but settling according to general arrangement of the perceived objects. Gestalt means joining of partial or separate units to yield a meaning. [1]

The term which could also be translated as a form "joined or arranged structure or format" has been installed into psychology as the shortest definition of the term stating that the characteristics of any thing could not be reached by solving the parts forming the whole separately and found its meaning in psychology [2]

1.1. Gestalt psychology (form psychology; ›ntegrity theory)

The "Gestalt Psychology" also called as "Format Philosophy" is defined as the leading psychology school that is the leader in the contemporary perceptional studies in 20th century. It is the opinion of the German school of psychology which considers the format, whole and organization in psychology rather than the components. This idea claims that the humans form a consistent and meaningful influences on their field of comprehension. [3]

The associative approach which tends to solve the problems in an atomizing approach –considering all

life experiences as parts (Wilhelm Wundt, Northern Germany)- could be well summarized with the sentence with the fundamental principle of the Gestalt psychology stating "the whole is something more than the sum of the parts".

Max Wertheimer, one of the pioneers of the Gestalt school, shows the storoscopic movement as an example to this principle. Wertheimer noted that the movement sense created by the series of fixed pictures shown in series sequentially did not exist in any other picture when it is considered one by one. In fact, such movement sense is created from the relation between the pictures [4]

"Perception of an object or part depends on its relation with other parts or objects. According to Gestalt theoreticians, the whole is more than the sum of its parts and person perceives the whole not by dividing it into its elements but as a whole. The whole is no sum of the elements forming it, but a product of significant and dynamic relations between the parts forming it. For example, while listening to a chorus, we try to understand a musician by listening to his music rather than analyzing his contribution to the chorus [4]

According to Gestalt theory, humans show a tendency to joint different parts of information. The fundamental principles of Gestalt states that the human perception should be attracted to the simplest and the most general one, or the most symmetric structure. This tendency makes information process much more efficient. The individual thereby will not be forced to spend an attention which enlarges toward the parts of a whole. Instead, they evaluate those parts as a unit. As told by Kreitler in 1972, "Gestalt laws provides economy in passwording the information, they provide us with the opportunity to transmit the maximum news at a minimum effort. In the process of evaluation of the visual field, the spectators do not spend energy or time on each part of the news. Instead, they spend their energy and time to group small details and integrate them into the whole". [5]

1.2 Organizing the stimulants [10]

"The brain is actively transformed into an information of which sensational stimulations are completely, correctly and regularly organized. Gestaltian psychologists, particularly Köhler, have resembled the nerve system to a machine, while brain to the electrical system. When there is a gap in an electricity circuit, there is a voltage on both parts of the circuit. If the flow makes a short circuit to close the gap, the brain tries to close the gap, i.e. complete the circuit and integrate it.

1.2.1. Selective attention

"Our senses catch most of the events in the outside world, we however fail to realize those energies. The human perceives its environment selectively. We only select a part of the stimulants caught by our senses. For example, leave reading the book and close your eyes and listen to the sound in the environment. If you were to carry on reading realizing the entire outside stimulants, you could not understand anything from what you read. Our brain has a very limited sense creating ability to process the input sense data. Because of that, the brain senses selectively under the influence of certain variables. Selection is one of the most significant characteristics of perception.

1.2.2. The variables ›nfluencing the perceptional selectivity

We can group the variables influencing the perceptional selectivity in two fundamental groups. The first is formed by the characteristics related to the stimulant, while the second is formed by the characteristics of the individual.

1.2.2.1. The variables related to the stimulant ›nfluencing the perceptional selection

The stimulants in the outside world attract our attention according to their certain characteristics and are instantly perceived. The best known of those characteristics is the change in the stimulus. The stimulus which changes immediately attracts attention.

If a sense is subjected to a certain type of stimulant for a long time, such sense adapts to such stimulant.

When there is a change in the stimulant, the sense immediately realizes. One of the characteristics attracting our attention is the magnitude of the stimulant.

Magnitude of the stimulant:
The bigger is the stimulant, the more it attracts our attention. Likewise, the intensity of the stimulant, bright colors, high pitched sounds, severe pain or odor, colored stimulants etc. attract more attention than monochrome ones. As for the colors, pure ones attract more attention than the mixed ones.

1.2.2.2. The variables related to the perceiver which influences the perceptional selection
Our expectation in relation with the situation we face considerably influences as to which we shall select from among the stimulants of that time. The interests and requirements of the time also influence the perceptional selection. If a person walking on the street in Istanbul is an electrical engineer, he/she will check street posts, or if he/she is an architect, he will check houses. Likewise, if he/she is a child, look at the toys on the display windows, or an adult, look at the dresses.

Closure:
(The relation between part and whole)
One of the important points in the process of perception is the relation between part and whole. All objects we sense are formed by stimulations. But no object could be perceived as the total of the stimulants. The sense is some more than total of the perceptions. For example, a melody is much different than the sum of the tones forming it. These gain a meaning when they are arranged to form an "integrity". As a matter of fact, the same tones could create very different melodies when they are arranged in a different way. [6]

2. Gestalt Theoretical Principles
According to the Gestaltians, our organism adds something from the outside hearings and organizes the life, so that we perceive the world as a whole. We do not see the stimulants as distinct events but organized in meaningful wholes. For example, we see the stimulants not as frames, lines or color groups, but as human, flower, table, pencil, bag, in short as beings. According to Gestaltian understanding, the meaningfulness and integrity are important. The principles aimed at organization for gaining such a meaningful integrity are Gestaltian laws. The principles related to the meaningful whole are figure-ground relation, resemblance, continuity, being covered, symmetry, being close and similar shapes, which were determined by Wertheimer.

2.1. The principles related to organization
The first thing learnt by the psychologists interested in perception are its being an organization. We can't see the world as an environment which has been gathered randomly where objects are arranged haphazardly. We compile our senses and put a meaning by organizing them. [9]

2.1.1. Figure – ground relation in the gestaltian psychology
The primary organizer in sensation of objects by humans is distinction of figure and ground from each other. This tendency causes attraction of objects from the ground and their being seen as if standing out from the ground. The pictures are hanged on the wall while words appear on the page. In these examples, figure is picture and pages, ground is wall and page. [7]

Figure is the group of the sensations which we do not care. We can talk to a person in a cocktail party. Talking of such person is the figure that we are interested in. The noise of the other talkers in the room is neglected and lose their personality. In a party we check our surrounding and realize a face we know. That face immediately becomes a figure.

The perception begins by distinguishing the figure from the ground. According to Gestalt psychology, the distinction between figure and ground depends on the selection of perception. We choose the things that form the figure and distinguish it from the ground in our mind. Again, the distinction between figure and ground depends on automatic selection. We automatically choose the things that form a figure and distinguish them from the ground. The relation between figure and ground depends on the notion

that the smaller figure is perceived as a figure while the larger one is perceived as a ground when these two figures lap to each other. Figure is the object attracting interest of the reader.

2.1.2. Principle of similarity
Similarity is the tendency to perceive objects that are similar in appearance as belonging together. The principle of similarity tells us we can group the similar things in wholes. When we see the crowd, we realize that we group individuals according to their certain characteristics, for example as for age, we see kids, young and elders, we perceive male and female groups using the sex as the distinction parameter. We can also group the people with regard to color of their wears.

2.1.3. Continuation
Continuation is based on the idea that viewers tend to close up gaps between objects and perceive them as continuous to form lines.

2.1.4. Closure
According to this principle, nearly complete figures or lines are perceived as almost complete forms. The readers have the skills to complete and arrange the missing data and act as if there is no missing part.

2.1.5. Symmetry
Diverse elements that are aligned in symmetrical shapes are likely to be seen as belonging to each other. They are perceived as a single entity.

2.1.6 Proximity
This claims that the objects are grouped on the basis of their distance from each other. According to the principle of proximity, the things proximal to each other are grouped as a figure.

2.1.7. Isomorphism
Some visual figures do have a specific meaning and they stimulate associated senses in the brain.

3. Method of Study
In this study, the relation between master page designs of 3 different model newspapers and their perception by human is researched. The models consist of vertical format, horizontal format and contemporary format designs. These three designs have been chosen because vertical format was the conventional design of newspapers since technology limited the design. Along with the offset printing, horizontal format has been employed, because, this printing method allowed more horizontal space on the page for stories. Another reason for using a horizontal design is the allowance of such design to organize news psychologically. Contemporary format was initiated and first employed by "USA Today". This format makes readers to focus on the master page. Unlike the symmetric packages frequently used by horizontal design, contemporary design returns to the vertical designs.

The model used to analyze the master pages of these three newspapers is the Gestalt theory. The use of *similarity*, *proximity*, *continuity*, *coveredness*, *figure-ground relation*, *symmetry*, *equi-shapedness* were investigated. These principles commonly used in newspapers may not be very evident on the analyzed pages. This investigation is more concerned in the format of the investigated text.

3.1. Headlines
One of the Gestaltian principles examined in the headings is similarity. Headlines should be printed in larger fonts and darker so that they seem more important than other news. Three news printed in the same fonts message us that they are of the same degree of importance. The news covering a lesser space downwards the page show that such news are less important and the page has been organized from more important to less important from upwards to downwards. Figure 1 shows the largest and boldest headline is given right below the emblem logo of the page in a horizontal format design. Newspapers generally give their most important stories on the upper and right part of the page. Eye tracing studies have proven that the dominant photo is at the point where eye first looks on the page. Designers expect the readers to look the headlines first. But possibly, headlines could be the second stop after seeing the photos by the readers as shown in Figure 1.

The headlines of 3 different newspapers have been arranged differently. Designers use the differences

in the similarities and make the reader to view the page and evaluate the news according to their level of importance. When the title and the accompanying story form a symmetrical package, the reader tend to perceive both to belong to each other. According to the principle of proximity, readers know that the headline could come before the relevant story. In some classifications, proximity could be used to form small distances between stories. In the vertical format newspapers, the headlines are more closely compacted with the former story while in the newspapers of horizontal format, there is some more white area between the headlines. In the conventional vertical format newspapers, the headlines generally located proximal to the element above them, as if another story.

3.2. Body Text

The most common principles employed in designing the body text are similarity and continuity. Most of the body texts are in the same font. In designing the body text, it is not necessary to put difference, unlike headlines, it does not differ the news from each other, though in designing of some body texts, photo titles and special news provide changes using different fonts. In some examples, letters with or without nail are used to create a body text so that there is a difference between each other.

3.3. Continuity

This is evident when the columns are aligned (right, left or both sides). The column aligned to both sides means that any line is at the same length. Because the columns are aligned to both sides, they appear as the lines going downwards. Some newspapers form continuous lines aligned to both sides in order to form a white space between columns. This style is observed more clearly in the vertical format.

Because the horizontal format had a slow pace of development, designers realized that using the principle of continuity they would separate the columns.

In the contemporary format, the principle of continuity is used at the points where the columns are to be used as aligned or to form a border between unrelated stories.

3.4. Banner

Banner is the space on the master page which wrap the name of the newspaper. It may contain such information as date, price, printing number and place. Similarity and equi-format is are the most typical principles employed in the banners of newspapers. Although similarity is not evident in the banners of the master page, it is frequently observed in the inside pages. Designers reproduce the news on the master page in the inside pages using the distinctive printing styles. Using the name of the newspaper in the inside pages as a title creates a visual unity between the inside pages and master pages and helps to join the entire newspaper as a single package.

3.5. Equi-format

The letters shown in Figure 2 on the Zaman newspaper designed in a vertical format are of nailed format. Many vertical format newspaper continue to use nail letter style so as to appear in harmony with their conventional form. In figure 1, the sans serif (without nail) style is used in the horizontal format. Because, this style has a more modern appearance. Not all horizontal format newspaper use Sans Serif font for their banners. Style selection could also be related to other equi-format characteristics. Selection could either be related to the editorial philosophy of the newspaper or it may be related to the common policy. In both cases, Serif style (the character without nail) seems a more conservative appearance. Use of colors in the banner could also show an equi-format due to the symbolic meanings it contains.

3.6. Photograps

Eye tracking studies demonstrated that readers have certain tendencies while reading the pages. One of there is they start the page from the dominant photograph. This tendency can be explained with the 'figure-ground' principle of Gestalt theory. According to this principle, vievers unconciously viev the figure and every thing else is percieved as the ground. The widest element visually is percieved as the figure and viewers tend to think that it is important. Designers use dominant photographs to supply readers the widest element, that is the figure.

The woman at the right in figure 1 and the large photograph in the middle in figure 2, probably makes up the figure that the readers enter the page. Horizantal layout papers use the widest photograpy on the top of the page.

3.7. The Use of 'Being Covered' Principle
The use of being covered principle is mostly evident in edited photographs. According to this principle, human beings are capable of completing the full Picture even if they are given a small part of the reality. Tus, they are able for instance to percieve a body with a given leg. Editing and cutting the Picture gives the photographer the chance to focus on the important elements of the subject and to exclude the rest. Readers however may perceive the feeling of the photograph without using extra intellectual. " [10]

4. Page Design Analysis of Radikal Newspaper
The first thing that strikes the readers in 17th of April 2006 edition of Radikal Newspaper is its emblem and logo. The first reason being the font size of the letters; as the size increases, the attraction and perception increases. The second reason is the paper's emblem-logo with its blue base and red information line right underneath. Red and blue are contrast to each other. Opposite colors are easier to perceive and catches attention much quicker. The third reason is the emblem-logo being situated on the focal point of the page, which is slightly higher than the center of the page.

The second thing that caught the attention of the readers is the headline. Even though the top title and the subtitle have a smaller space than the headline, they are perceived at the same time and rate. Due to the fact that these three titles are placed horizontally along the width of the page and with the same length, they are grouped together according to the principle of similarity – **the tendency to perceive similar forms in the same group** - as well as according to the principle of proximity, due to the nearness of top title, headline and the subtitle – **Objects are grouped according to their proximity.**

The two news above the emblem-logo are placed on a colored rectangular base and the advert on the top right corner is placed with a blue frame with no base color. According to the principle of similarities, as these two news and one advert is placed similarly side by side, with the emblem-logo creating an imaginary border at the bottom, it gives an impression that the context of these three rectangles are equally important.

The third thing that catches attention is the big figure-picture of a human placed almost at the center of the page. The background/base of this picture is taken out and the figure itself is solely placed at the center. This causes the other pictures and text being seen as the background. The figure is the center of attention. The readers perceive this big photograph as a figure and give it more importance. As the other things are perceived as the background, they seem less significant. The reader first looks at the figure, then reads the text in the background. Moreover the use of closure principle is most evident in the use of edited photographs. According to the principle of closure, when people are given a small part of a visual reality, they have a remarkable talent on filling in the gaps to define the whole.

The fourth thing that catches the eye of the reader is the sentence right below the figure without background. The font size of the sentence "Organized Things in Waste" comes right after the headline. Because its font size is as big as the headline, this sentence will also be perceived before the rest and will be one of the first news to be read. Because the subtext is arranged symmetrically, it is readily attached to the title. According to the principle of symmetry, when similar elements are arranged symmetrically they are perceived as belonging to each other and as being a single entity. Again, the symmetrically arranged white tick marks over a blue base at the right of the title, shows the use of symmetry principle and the principle of similarity. The big picture at the bottom of the page is the fifth thing that catches attention, the reason being that pictures catch the eye before texts. Moreover, the title of the picture is in red color to increase attention. The real text is given as a spot. In order to stop the mixing of this pictured news with the one above, a colored frame is used to surround the picture.

The two news at the bottom left are arranged over a pale yellow base with a blue caption and a larger sized nailed black font with a nailed subtext right below. Even though the same font, size and color are used in the news below, the two news are differentiated with their blue captions. As they are arranged in the same frame, it can be thought as equally important. The two news are designed using the principle of similarity. According to this, the similarly designed news is perceived as belonging to the same group, thus creating the impression that the two news are equally important. The frame helps in grouping as well as separating them from the other news. At the far right, middle bottom of the page, there is another set of two news written in white (female) over a blue base, and the principle of similarity is used again. Similar captions and texts are used. For example in both news the white text is in the same size and font. The only difference being the bigger picture for the first news so that it will catch more attention. These two news are perceived as equally important and similar news because they are on the same base. Again the proximity of the two news, one on top of the other, shows the principle of proximity within the page. In order to enhance the proximity relationship, they are put on a colored base. Moreover, this colored base is perceived as a figure when we look at the whole page, thus easily catching attention. The closeness to the left bottom of the page makes it easier for the eye to go to the second page. The emblem of the newspaper being blue, this news being printed on blue and the ticks being blue leads the movements of the eye. The eye is unconsciously following this route. As the reader will perceive similar colors as a group, he will focus easier on the page and perceive the page as a whole. On the contrary, a multi focal page will lead to dispersion of attention, making the perception more difficult. When we look at the first page of the newspaper as a whole, the blue-red colors weigh more. These two colors create a contrast. The opposite colors tend to attract more attention. When the are side by side, they are readily recognized. The dispersion of these two colors equally over the page enables the reader to focus on the whole page. The pale yellow is used in between because it is harmonious with the blue or red. The text (story) color

is black. Some news are given as white (female). This is used to differentiate it from the other news and the base color as well as attracting attention.

Figure 3: Radikal

5. A Comparative Analysis of Page Design in Hürriyet, Radikal and Zaman

Figure 1: Hürriyet   Figure 2: Zaman   Figure 3: Radikal

Even though we can say that all the newspapers published in turkey have a certain page-setting understanding, we cannot say the same thing for design. This is due to turning a blind eye to the fact that a newspaper page is actually a graphical design. So newspapers don't benefit from the advantages of

graphical design except using it in very limited areas of the page. In other words, the newspaper directors don't perceive this job as a graphic design. As a result, feelings hinder the graphic design principles and we are left with a chaotic image. Thus we can deduce that graphical design has a lead role in forming an organized work. A correct graphical style should be used to reflect the context correctly. A political newspaper requires better organized pages whereas boulevard newspapers may display a more sensational style. But a magazine style design would be very contradictive if the paper is trying to be a serious or influential newspaper.

When the news is transferred to the page, the thing that is being done is actually reflecting the context. Thus the result should express the meaning properly as well. The result of the graphical elements coming together should be the essence of context too. The way to achieve this is to use the graphical effect as effective as possible. The effect of the design should be as much as the reflection of the news. This requires a good control. To control this, the elements that form the whole should be known, the relationship between the elements should be measured, placed according to the effect they have over each other and the similarities, proximities and the linearity between the parts should be controllable. Gestalt theorem makes us very practical suggestions on how to achieve this. If we think of each page as a composition, the proximities, similarities and the direction of the elements with respect to each other or with the whole will be critical.

Actually, we may be unconsciously using these principles in our daily work. The end result may be good and correct. But this coincidental correctness should become permanent and this is only possible by determining the correct principles and turning this into data. For example we make the headline bigger than the other news in order to differentiate it from the others. So we play with similarity principle to create the effect we want. We don't do this in spots that supplement each other. If we use a different font and size for each one, this will lead to distancing and will not create the effect we want. These spots won't be grouped together due to these differences.

When we place three pictures of the same size on the same line, they will form a certain unity. Our eye will form a line between these three points and group them together. This unconscious implementation leads to an unwanted effect. If the effect required is grouping of these elements, we can say that a dispersed exhibit will not work. It is only natural that the graphical elements that are not positioned correctly in conjunction with our perception will not create the effect we want.

The positioning we do on the page will unavoidably be a composition. A good or bad result is the graphical design that contains many elements as well as the relationship of these elements with respect to each other. A good composition is helpful in reflecting the message better. Size differences and positioning is very important in achieving this. Correct guidance of the reader's eye is probably best achieved by respecting the hierarchy. Hierarchy leads to correct expression as well.

When we place all these elements and principles correctly we will get a graphically successful page.

When we examine the Turkish newspapers in this respect, we can see a certain style of page setting. The most valid style can be defined as "lego" style. In this style, newspapers place the news in "L" and "T" shapes. One news can enter the perception area of the next and some misunderstanding is unavoidable. Hurriyet and Radikal generally use this style whereas Zaman is a newspaper that has adopted modular design. In modular design each news forms a square or a rectangle. There is no overflow between the news and they don't interfere with each other. Apart from this, Zaman also leaves empty spaces on the page that eases the reader and this brings many perceptive advantages. Radikal also leaves some space with respect to Hurriyet. The crowdedness we see in Hurriyet is somewhat relieved in Radikal. Zaman does not have this problem as it had already adopted a different style. In this style, the picture is placed in a spacious environment so that it can express itself. The elements that can hinder its effect is removed. Other elements are almost hindered ineffective. The font sizes are quite small but this

does not lead expression or readability problems. As the news are not made of spots, a single main text can be used to express all of them, leading to less fragmentation. Because Hurriyet and Radikal divide the news into spots, their pages have a fragmented look. This may not always be bad. Some may prefer this fragmented and colorful style. But observations show that as the education level increases, readers tend toward plainness.

Humans have limited perception capability. So when the number of elements on the page is increased, the probability of being perceived at once is lowered. When the abundance of color is added to this, a designer will find it hard to build the hierarchic structure. From these three examples, Hurriyet is the most dominant one in using colors. Radical prefers pastel colors. Zaman tries extra hard not to use a base color but sometimes it is inevitable and it prefers very pastel tones. It may seem as a colorless style in modular design, but in acquiring the taste of the picture it is unrivalled. Radikal sometimes exhibits a good picture use, whereas Hurriyet finds it hard to do so. And then there are implementations of "punctures" and spots on the pictures which lead to more ineffectiveness and accumulation on the colored fields hinders perception once again.

These effects do not incite the photographers, because the picture is suppressed by the effects of the other elements. This leads to the presence or absence of aesthetics. In other words, should a newspaper be aesthetic or striking? The question of "can it both at the same time?" comes to the agenda. There is a big difference between the three newspapers in typography as well. They differ in fonts and sizes chosen. Hurriyet has chosen a Helvetica type plain font as the headline, which is partially magazine type. Even though they have a lower limit for size, it is hard to speak of an upper limit. This may seem as a good way to catch attention everyday but because readers get used to its frequent use and this leads to a need to use a bigger font in extraordinary news. Radikal prefers to use the same font but is more conservative in font sizes. Zaman prefers smaller fonts but at perception level, it can create the same impact. Because when the

surrounding effects are minimized, the modular style with spaces leads to the headline to express itself more. In text fonts all three newspapers choose a nailed font to implement the nailed fonts are more readable in long text principle.

As a composition, interconnected design leads to a single group or element effect. As white spaces are used, the groups separate from each other and a composition is formed. Composition is not only placing but arranging an organized balance in the effect. Big, middle and small groups should form a hierarchy and these groups should be arranged in a balanced manner to form the base.

In interconnected or "lego" style, the tempo or excitement may seem to be greater. It is as if all the elements are moving. All over the page, elements try to catch attention. In modular design as the stress is on fewer elements, there is no stress problem. Having fewer rivals eases perception.

From these points we can deduce a basic approach difference between these three newspapers leading to different results. Zaman undertakes its pages as a graphical design. Hurriyet and Radikal only uses graphical design in some areas of the page, bringing the elements together in editorial preferences. At this point uncontrolled interactions between the elements is realized. The practical principles of graphical design cannot be implemented on the whole page. The parts get together to form the whole. Zaman on the other hand takes the page as a graphical design and organizes the elements according to this. Then examines each element in detail. At this point Gestalt stresses that the relationship between the part and the whole is very important. [11]

5. Result
As this article shows, implementation of Gestalt principles in newspaper design helps us explain the use of some graphical elements by the designers. As a result most of the big newspapers in Turkey employs graphical designers for page design. But the designers need to refrain from complex designes that use jumble of colors as these make reading more difficult and effect perception because this would lead

to problems in readability and perception. Moreover, complex designs tend to distance the reader from the page rather than catch his attention. Due to many messages reaching our eye at the same time, the selective perception and shape- base relationship will be affected. Let us not forget that the best design is the plainest one. As this article is prepared in critical analysis method, it does not explain the functions of all design elements in page design. The article analyses the perception of the design elements by the humans with Gestalt principles and this is important in stressing the importance of these principles in design.

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