

Bauhaus and its Expressive Reflections in Contemporary Graphic Design

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Abstract

This study is important because it studies the implications of the Bauhaus principles in contemporary graphic design. It aims to reveal the expressive reflections of Bauhaus in contemporary graphic design. The objective reduction is to study the Bauhaus implications in graphic poster design. The spatial limitation is Germany. As for the year 2020, the most important conditions for the title were identified, and the theoretical framework was dealt with (composition, factors of appearance, characteristics and modernity in Bauhaus). The study also touched on the most important intellectual, functional and aesthetic statements, and the ideology of the Bauhaus, which are one of the most important official statements of this school and its reflections in contemporary graphic design. The methodology, the research community and sample, and the models were analyzed, then the results and conclusions of the research were produced with recommendations and proposals.

Keywords: Bauhaus, Expressive, Reflections, Contemporary, Graphic Design.

INTRODUCTION

The design of the Bauhaus curriculum revolutionized art education by starting with an understanding of form, and by providing an opportunity to find diversity in the use of materials in many disciplines. The Bauhaus movement and its modern style greatly influenced the graphic design, through the experience and ideological shifts of the time. The current research, marked (Bauhaus and its expressive reflections in contemporary graphic design), discussed the topic of formal, intellectual and stylistic data and reflections in the methodological framework by defining the research problem and exploring the principles of this school that influenced modern graphic design, as it affected all design arts. We review some inspirations from the movement of the Bauhaus, which shaped a new style of contemporary graphic design.

BACKGROUND

1- Bauhaus (upbringing, traits, visibility factors, modernity)

Bauhaus (Figure1) : This school is one of the most famous names that emerged in Germany at the beginning of the twentieth century and gained great fame for its new creative ideas that abolished many old working methods. In this door. The reader knew named Bauhaus. However, the real meaning is not in the construction process, because it is not in the material sense but in the philosophical intellectual sense(Hani Abdo Qetaya, 2018).



Figure 1

The Bauhaus is one of the most important schools that has given dual attention between art and craft, starting with architecture and then extending its grants to other vital design areas. The Bauhaus students worked in professionals, sculpture concerns, photography, stained glass, metal, carpentry, porcelain, printing, publicity and exhibition organization. (El-Deeb, 2015). It was the result of numerous previous attempts in the nineteenth and twentieth centuries to combine work, production and creative arts (Abdullah, 2008b, p. 137). It was upbringing and modernist thinking limited to time and spatial boundaries. It had an outlook far beyond time and place and that the future would last for several years or for centuries.

1-1- Growing up:

With the end of the nineteenth century and the beginning of the twentieth century and the needs, changes and emergence of many artistic currents dealt with multiple aspects of life. So, the Bauhaus came as a result of previous experiences. Walter Gropius founded this school (Figure 2) and showed it on the ground in 1919-1926 in

Weimar 1926-1928. In Dessau, this school emerged as a result of the merger of two schools: The School of Arts and Crafts and the Academy of Arts in Weimar, which was established after the First World War under the slogan "Let's go back to the crafts", a return that was intended to be inclusive, bringing together all human activities.(Mohammed, 2011, p. 285). Gropius was a member of the art group that called itself "Blue Knight" . His vision agreed with many artists in Germany and other neighbouring countries in the same vision of art and its future to establish this school. Most notably: "(Lyonel Feininger, Paul Klee, Vassily Kandinsky, Laszlo Moholy-Nagy, VanZ Mark, Joseph Pierce, Johannes Itten, Marcel Breuer, Luther Skyer, Konta Stolz, Hannes Meyer)" all represent the creative elite of artists whose work and creative efforts have emerged before founding and meeting their visions in the way. (Abdullah, 2008b, p. 189). The Bauhaus included artists from different currents, such as those associated with the school and teaching at the school. The political and social conditions in Europe were not ideal, especially as they emerged from the tense war and the beginning of Germany's transition from poverty to wealth. Economic problems and the need for new industrial art were the emergence of a state of consciousness and expression of emotion.



Figure 2

In addition to its intellectual upbringing, there were material advantages to the Bauhaus that to date continue to be diagnosed inspiring designers through the ideas they came with. The First Bauhaus School building and the design was according to the concepts and foundations of the Bauhaus. "School artists are involved in reflecting these foundations in their belief in the objectivity and effectiveness of teamwork in the creativity based on eliminating

differences between professors and students to make the boundaries of teamwork significant (Almosad, 2018).

1-2- Factors of their appearance and characteristics:

The establishment of the Bauhaus School is an introduction and a factor in its emergence as an effective institution. It has a scientific and technical curriculum based on certain foundations established by its founders, including economic, political and social. Europe's situation in the mid-eighteenth century until the beginning of the twentieth century had a significant impact on its emergence in this form.

The issue addressed by the Bauhaus is rooted in the industrial revolution that began in England in the mid-18th century and resulted in industrial industrialization and the industrial community, where there was a radical change in mechanical tools and in the replacement of old tools and the entry of mechanization. Owing to the lack of new concepts, art and architecture have returned to the historical items of the form, which has increasingly led to inconsistencies. The changing conditions of material production for daily use have required a new design in line with the machine's real-time production. Attempts to solve this problem were achieved only in the mid-nineteenth century. "The Bauhaus was part of a traditional line of initiatives and efforts called modernity" (Michael Siebenbrodt, 2012, p. 8) which sought to restore unity among areas of technical and technical production that were separate from emerging industrial production. The artist's social separation and isolation, as well as the separation of different types of art, should have been reversed, and this led to the idea (synthesis of the arts or a uniform work of art), which, with a different focus in previous centuries, sought to bring together all the arts involved in construction and crafts.

By the end of the nineteenth century and the beginning of the twentieth century, there were many artistic movements such as the Dosteel movement in the Netherlands, the construction movement in Russia or what Luker Poseh was seeking in France, since similar ideas had emerged in Germany at this point. "As Europe exited a catastrophic war, the Bauhaus emerged as a true crucible for countless artistic ideas and movements. Europe needed to be built after the World War in a different way" and drew all those ideas into a coherent design theory that, in its early years, began with an expressive design character that mimicked the expressive school of painting, but later moved into a functional design curriculum (Rawi, 2011, p. 59).



Figure 3

The Bauhaus School (Figure3) has followed a clear and structured approach for its students in teaching the bases of craft and art together, where students take an initial period in studying courses containing drawing and an experimental applied study on the elements of the initial form and used distinguished professors and craftsmen who had a clear footprint in enriching students with valuable information and expertise. The idea of Bauhaus has begun to look for clear, accurate and strong links between art and life. Not on the basis of its historical perspective, visions were defined but in the light of the intellectual, ideological, political, industrial and technical variables of the twentieth century. It is the century's most influential changing the course of mankind and its new ideas at the level of thought and technology. The new elements that have undergone changes in the Bauhaus are many that have been demonstrated by the Bauhaus' vision of a genuine equation between: form/function/material/production) of these four basic pillars, which were at the core of the Bauhaus idea. "That is, they were looking at the relationship between art on the one side and industry and production lines on the other. It is the characteristic of the twentieth century in entering the fields of industry with its visible and widely produced rings "(Abdullah, 2008a, p. 138)

This school has been characterized as a major reason for the world's evolution in the twentieth century in many respects, especially the technical and technological aspects. It has been one of the basics of the work of the Bauhaus artists and its formal highlights: - their adoption of basic colours (red), blue, yellow). The use of geometric

forms such as (circle. Box. Triangle) which is to use lines and move away from centrality in image position (Almosad, 2018). The Bauhaus is a means of creativity that has opened up broad horizons for creations in many areas of design.

1-3- Bauhaus and modernity:

Modernity is the new thing, which gives the opposite picture of the old thing, and it is also known as, moving from an old state to a new one, including a change, as well as the role of modernity in history. “The philosopher Hegel is the first person who cared about the concept of modernity, linking it with the intellectual developments that have emerged in Europe, which have been characterized by the emergence of currents” (Jurist, 2002, p. 102).

The most important phenomenon that accompanied the emergence of the Bauhaus is its distinct modernism, as a constructive and accessible novelty in everyday life. This modernist renaissance was accompanied by the establishment of the Weimar Republic after Germany's defeat in World War I, with the establishment of this Republic; a kind of emerging libertarian spirit provided an opportunity to emerge from its radical experimental endeavours in all arts. They were suppressed by the old regime. Also, German leftists were influenced by cultural experiences after the Russian Revolution, such as the school's constructive experiences.



Figure 4
By Laszlo Moholy-Nagy

It was reflected in its artistic and cultural aspects through searches for common and standard rules of visual language physiological and psychological requirements and functional needs and provided a striking model of rationality and design simplicity with an austerity geometric sense. The focus was on straight lines, initial relationships, explicit brackets, prominence of the idea of cosmic unity, unity within which all opposing forces exist in absolute equilibrium. Also, there is a growing recognition of a fundamental unity between all things and their uniqueness. This is what gives creativity a deep core, and nothing whatsoever can now exist in isolation (Klee, 2003, pp. 11-13).

That's why we found that the "Bauhaus", which has become universal, has been characterized by the absence of decoration. The harmony between the function of the art subject, or the building, and the art of its design is in itself a new working method established by this school in many design respects. The presence of those three creators at the time had the great role of creating them on a well-established basis that spanned the present day. The energy and desire for modernization, stored in the minds of those creators, have emerged from a huge amount of new ideas in various spheres of life, and the Karavik design has had that share of development and modernization. "With the appointment of Laszlo moholi-Nagy in 1923, ideas for new printing began to enter the Bauhaus" (Rawi, 2011, p. 92).

2- Ideology and Data of Bauhaus in Graphic Design

2-1- Bauhaus ideology:

The Bauhaus' ideas were the result of the system of collective action advocating "Gropius", through which a multidisciplinary ideology has crystallized. Yet, it is in the same vein as departing from past experiences, and giving subjects such as functionality and simplicity of the great space in the Bauhaus goal. The style of each teacher in the school is a pillar of its modus operandi. The "zeitgeist" which means the values prevailing among people, the system of moral, political, economic and ethical values exist in a particular historical era. This way of thinking depends primarily on the public interest and the service of all, and addresses certain problems in innovative ways. It is one of the most important ones called for "Gropius", "[e]xcavated from the principles developed by" Gropius, Itten, Nagy, Kelly and Kandinsky. "From the literature, it was grouped into three main groups, ideology, concepts and methods to develop a conceptual framework for Bauhaus, in which the ideology developed, either by Gropius, Itten, Klee, Kandinsky and Moholi-Nagy, the zeitgeist, but with a different focus." (R. Puspito Harimurti1, 2011, p. 3)

Each of the professors of the Bauhaus had ideology, concepts and objectives on which he worked. This way of contributing to the

formation of the identity and curriculum of this school stresses "Gropius" on his ideology as the spirit of the age in a pragmatic spirit or as "sober and pragmatic." The relationships between art, architecture and modern industry, focus on "Itten" of the romantic expression of esoteric tendencies, emphasized by "Klee" in the social and political context, and emphasized by "Kandinsky" at the level of (teamwork) While "Nagy" put more emphasis on ethical, social and technological principles are automated.

The concept developed by the Bauhaus model professors consists of rationalization and unification, the anti-individual and anti-historical style, the spirit of the age, cooperation, internal presence - intuition, subjective experience, the spirit of the age, cosmology "Klee and Kandinsky", rational and social art, simplicity and aesthetic art of the automated industrial "Nagy".

The modalities and methods used by the model's teachers include:

1. The set of artwork that fits with the Gropius *modus operandi* and the Kandanski synthesis method.
2. Experiment, which fits into the "klee" and "Itten" style, and the synthetic analytical method of "Kandinsky."
3. Simplicity that fits with the simple "Gropius and Nagy" method.
4. Mechanics that fits with the mechanization method "Gropius and Nagy."
5. Metaphysics, which is commensurate with the contrast and tension of Itten, intuition and Klee's metaphysical method.

2-2- Intellectual data:

The intellectual data of the Bauhaus are the result of a number of political, social, economic and cultural factors that have emerged. It served as a compendium of the idea of modernity, making this art come up with formal features and stylistic outputs that took that data to the stage of analysis and realistic incarnation. Graphic Design, or graphic design, is called in a rough translation into Arabic (print design) Also, it is the art and profession of selecting and arranging visual elements, such as lines, images, graphic symbols and colors, so as to convey a message to the recipient, the graphic design belongs to the so-called visual communication classification which emphasizes the design function and output, for example, the design of books, advertisements, logos, websites and so on from design outputs with clear communication functions(Rawi, 2011, p. 19).

The importance of graphic design emerged after the industrial revolution that emerged in England in the mid-18th century and the subsequent use of machine in many aspects of life and the production

of goods and products that needed structured marketing. It took into account consumer taste and served producers' goals, which changed the focus of design theories from aesthetics to practicality.

Because of the fact that the design was separated from manufacturing, the autonomy of the design was enhanced, and the traditional craftsman who created and made his products had to be replaced by someone who depicted and described what would be produced by others with the help of the machine and (the designer). This reflects that the "artists did not focus on the design of goods during that period, making the discrepancy between art and technology clear. Stereotypes in industrial products that lack design and handicrafts cannot meet social needs ". (wenwen chen, 2013, p. 323) The need is for the design to have that inevitable presence to begin the intellectual and practical organization of the design function as an important and necessary occupation and the beginning of the formation of special identities, specificities and cultures.

2-2-1- Cultural aspect and method of education:

First, the Bauhaus revolutionized the idea of "pure art" and "applied art" as opposing concepts, later proposing the ideal of "collective innovation". Gropius believes that "collective innovation" is the essence of design and this method benefits design and industrial production development, from construction to equipment. All the necessary functions have been included in the Bauhaus building. Therefore, this architectural design has created an intimate community spirit, where teachers and students live in the same area and all daily necessities are provided in housing, raising the morale of the group and raising awareness of people's sense of satisfaction with compromises.

Second, through vocational training in workshops, the Bauhaus emphasizes the combination of practice and theory to develop students' thinking, analysis and observational skills. Bauhaus focuses on the development of sensory and abstract abilities, as well as creativity. "His education highlights direct experience as well, fine art is in fact independent of imagination and artistic sense, and must focus on the process of understanding and practice."(wenwen chen, 2013, p. 324).

2-2-2 Technical aspect:

Since its inception, the Bauhaus has been interested in the form as one of the main pillars of its foundation. Also, the majority of its teachers are creators of that era of artists who had long vendors of creativity even before the Bauhaus had developed a format methodology that they agreed upon was the obvious feature of its approach. Elements such as geometric shapes and basic colors, their addition in any

artwork, the use of lines of their types and forms, and the way Typographic elements are employed, see an identity to follow this school's curriculum. When a particular artwork is viewed and automatically contained, our ideas take us towards the Bauhaus.

Stripping, simplifying and removing decoration and the quality of execution of these works are the Clear characteristic of the objectives and requirements of this curriculum(Ketaya et al., 2018).

2-3- Functional and aesthetic data:

Design is generally linked to need and utility. This need is changing and the evolution in the production of materials, goods and services is increasing. These services and goods require that they be marketed in a scientific technical manner that acts as an intermediary between production and the consumer. The need and need for an innovative design of clarity and beauty are based on correct technical foundations. The concept of function here has taken on a significant philosophical dimension. This philosophy addresses the idea in terms of its function, not in terms of its object, as mental theory does. It exists if the idea has a function to perform in the system of the universe as it deals with and relates to it. The idea is right if it benefits or works for what it has been laid down for it, and whenever it is as mentioned, we may believe in the existence of its meaning. "(Ike, 1972, p. 366 و 1369) (Figure5) .

The desire for the inevitability of design or design institutions is from advertising companies, printers and other well-known marketing outlets. Successful design connects its objectives in the most beautiful and fastest possible ways. The Bauhaus is one of those schools that cared and laid the broad foundations of the contemporary design we see today. The openness on which the Bauhaus was founded has played a major role in opening up the prospects for renewal and modernity. "As receiving new ideas needs a lot of experience and self-confidence," In Bauhaus, the goal was to build the Klee individual as a creative and creative being. In fact, Bauhaus and the philosophy of its work were closely linked to craftsmanship, not purely on the metaphorical side, but rather on the beneficial side of the craftsman's experience"(Mohammed, 2011, p. 186). In the researcher's view, this relationship between function and beauty is inextricably linked to each other in order to reach an important goal of marketing products and goods produced daily.

2-4- Theoretical framework indicators:

- The Bauhaus is one of the most important schools to adopt the integration of craft and arts
- The idea of Bauhaus depends on four basic pillars (shape, function, material, production)

- The school is characterized by features that are a major reason for keeping pace with the evolution of the world in the twentieth century in many respects, especially the technical and technological aspect, which was the need for a new vision parallel to modernity.
- The formal features of the Bauhaus are highlighted in the designers' work in color, space, lines, geometric shapes and special character in letters.

O The problems of the study:

In this research, the principles of this school are explored and influenced modern graphic design and all design arts. We review some of the inspirations of the Bauhaus movement that formed a new style of contemporary craftsman design. The problem with research is the following question:

What are the Bauhaus expressive reflections in contemporary graphic design?

Importance of research:

This study is important because it studies the implications of the Bauhaus principles in contemporary graphic design. It is directed at students, graphic design researchers and designers working in this field. It focuses on those reflections and their impacts on aspects of contemporary graphic design.

Research Objective:

The current study aims to reveal the expressive reflections of Bauhaus in contemporary graphic design.

The study limits:

- Objective limit: Study the implications of Bauhaus in graphic label design.
- Spatial limit: Berlin - Germany.
- Time limit: 2020

Definitions of the terms

Bauhaus:

Linguistically: - A German word consisting of two syllables meaning building the house (Abdullah, 2008a).

Idiomatically: - A German word that combines two words (Bau), which means architecture or building, and the second (haus), which means house. Literally, it is called the house of architecture. However, the real meaning is not in the construction process, because it is not in the

physical sense, but in the intellectual and philosophical sense (Ketaya, Al Sabtaei, & Ahmed, 2018).

Expression:

The state of showing what someone thinks or feels. It is a doctrine of art and literature that appeared in Europe at the beginning of the twentieth century. It goes beyond impressionism to express the artist's inner feeling and emotion with what surrounds him, not as he is in his abstract reality Zaidan (2002).

Reflections:

Linguistically: Its derivations are reflected/ reflected on, reflected, reflected, it is reflected, the reflected object on reflected on something. Its effect appeared on him/her. "The accident had serious repercussions on the region - his emotion was reflected in his actions", and collected by reflections(Omar, 2008, p. 1534) It is a reaction resulting from a stimulus bearing the characteristics of actions, the body, and the intellectual structure, and their appearance on the one affected by one or all of the stimuli(Daoud, 2000).

Procedural definition: The transition of the visual or intellectual effect on the photographic surface in order to re-read and shape the structure of graphic design according to these aesthetic (virtual) visions to new insights. It develops philosophical treatments that lead to provisions with new aesthetic frameworks that are compatible with the spirit of the age.

Contemporary:

Linguistically: It is a contemporary word in the language which means anywhere in age, time and era (Maalouf, 1950).

It is living the present with conscience and behaviour and benefiting from all his scientific and intellectual achievements and harnessing them for the service of man. Here, the word contemporary means modernity and Jeddah(Omar, 2008).

Terminology: It means modern, current or present history (Maraachly, 1974).

Contemporary seems at first glance to mean something that conveys to us the essentials of his age and may include movement, performance and a rhythm of life that is linked to everything that currently exists within his age. Rather, it represents the motives of the current living topic. Now, here and everything within this period can be called (Contemporary) whenever this period dates back 100 years, it is called precautionary (Tkemaji, 1998, p. 3) .

Contemporary Mustafa Ramadani's statement is a close connection between the past, present and future in an inevitable contentious relationship that makes the past a reflection on the present and influential in the future and thus makes history an indivisible and holistic movement(Ramadani, 1987).

Procedural definition: - The researcher agrees with the view (moayaad) that contemporary awareness of successive steps linking the past to the future over time respectively that we call the present(Said, 1983).

Graphic design:

Is a 'visual language uniting harmony and balance, color and light, scale and tension, form and content. But it is also an idiomatic of cues and puns and symbols and allusions, of cultural references and perceptual inferences that challenge both the intellect and the eye(Shaughnessy, 2005).

LITERATURE REVIEW

Most of the previous studies do not shed light on the amount of data that was presented and is still being provided by this school of wide openness in all fields of arts. Arts and removing the differences between them soon began to influence the rest of the arts, especially graphic design in the use of the principles of this school and their application to this vital aspect of design aspects.

Most of the studies that the researcher looked at are either dealing with architecture only on the one hand or dealing with design The graphic is superficial or deals with the historical periods for the establishment and beginnings of this school or its spread in America. Also, the reasons for its closure in Germany and few books in the contemporariness of this school breaks the restrictions of the past and contributed to the modernization of society in a manner devoid of complexity and glamor and devoted the factor of quality and beauty in the manufacture of business details, whether they are buildings or furniture or graphic designs.

Below are the most important previous studies that the researcher dealt with the Bauhaus as the focus of her research, namely (El-Deeb, 2015) (Hani Abdo Qutayya & Reham , 2015) (Al-Saffar ()):

MATERIEL AND METHODOLOGY

Research curriculum

The descriptive curriculum was adopted in the sample model analysis method to fit the subject matter of the study and to reach the research objective to reveal the reflections of Bauhaus in graphic design.

Research community:

The current research community consists of a collection of 100 posters printed in Germany and published on some websites for 2020 and excluded (60).

Research Sample:

The researcher adopts the non-probable intentional method of selecting the 2 research sample models (25%) as follows: 1. Diversity of themes. It carries new innovative ideas.

Model Analysis

Model (1)



a- General description:

A cultural poster issued by the German Educational Exchange Service calls for cultural exchange between the countries of the European Union. It has a coordinated color set in geometric forms topped with semantic graffiti on a white floor.

b- Analysis:

b-1- Functional data and aesthetic values:

The formative composition on which the above poster is based on the overlap of the geometric forms and the way they are employed, takes away the recipient's eyes and moves across the entire poster area. The way to put the written information, such as the designer, wants to distribute the information in an artistic manner in which it is skillful and creative so that the reader can proceed in a sequential manner. Aesthetic data are achieved through the diversity of color spaces, reversed trends through cases of discolouration and the thoughtful distribution of hot and cold colors over the entire poster area, thus achieving high aesthetic value and visual pleasure for the recipient.

b-2- The intellectual data of the Bauhaus School and its reflections on the graphic poster:

- Formal data:

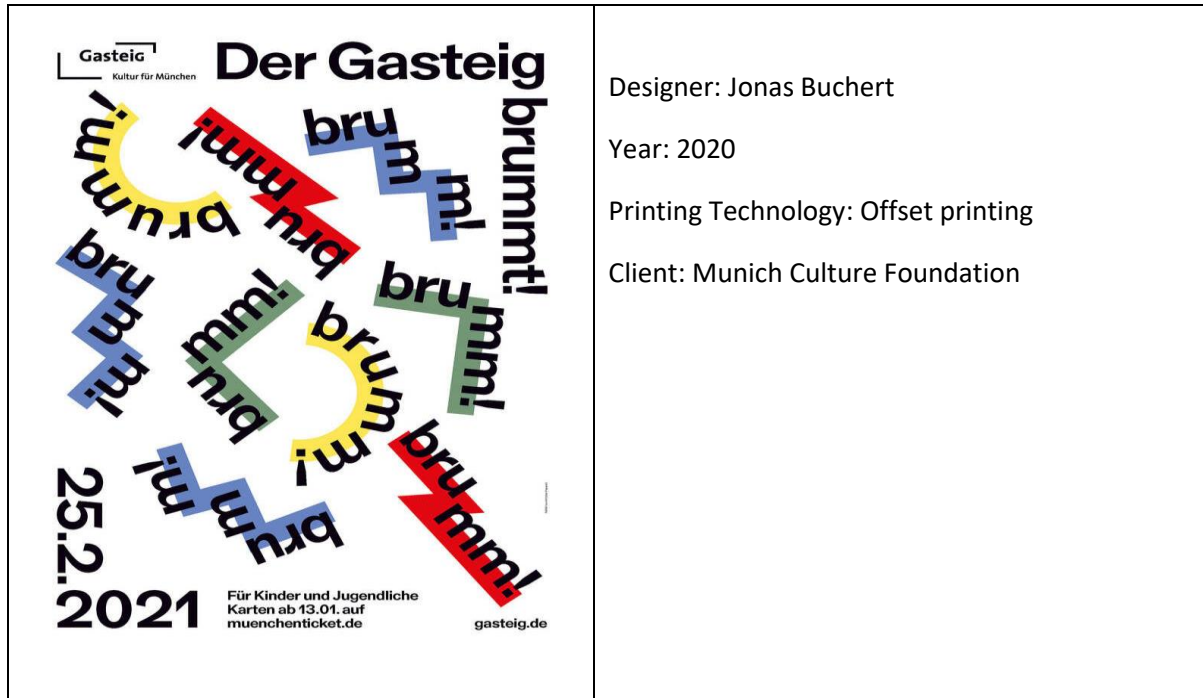
This poster and the first look at the important attractions are the basic colors used by the designer (red, yellow and blue). The way it is distributed as if it wants to distribute the recipient's view over all the poster space and through the use of geometric forms that constitute pathways to invisible lines and in order to affect the recipient mentally and physically. It makes the recipient's view serial through the presence of instructions in each part and color in the poster space. Color is one of the most important features of the School

In addition to the geometric method of triangles and rectangles distributed in the white poster space, it is visible through integration and formal manipulation in the distribution method, creating a formality that the Bauhaus School cares about.

- Stylistic implications:

The designer in the above poster followed an abstract triangle-based method to create a larger geometric formation following the deletion and additionality method. Formality and relationships between shapes within a closed space and make breathing through geometric forms and abstraction one of the most prominent advocates of the Bauhaus School.

Model (2)



Designer: Jonas Buchert

Year: 2020

Printing Technology: Offset printing

Client: Munich Culture Foundation

a- General description:

Designing a poster for youth and children's cultural activities for the Munich Cultural Centre invites young people and children to participate in the activities of the Centre. The poster consists of a white space with black graffiti in the form of colored brackets and one in the form of a runway and spaces separated from each other in each poster area with the name of the institution placed above and the information and dates of activities in the lower left of the poster

b- Analysis

b-1- Functional and aesthetic data:

The designer relies on the idea of permanent movement suggesting youth activism since the poster is directed to a vibrant and energetic category by leaving Tepo-graphic elements swimming with colors inside space, which gave a functional dimension that appeared in a good way.

In addition, it gave an aesthetic dimension to the method of using the opposite formal analogy in the label's angles and the colour variation that gave a comfortable impression to the recipient followed what is inside the label.

b-2- The intellectual data of the Bauhaus School and its reflections on the graphic poster:

- Formal data:

Returning to the basis of one of the most important features of the Bauhaus School, colors are basic or secondary and their integration with the typography and the method of distributing words in the form of slash lines appear clearly in the poster above. The designer uses and distributes the formats without interconnectedness with an inspiration for the movement to express the idea in this poster. The most obvious feature of this design is the optimal exploitation of motor space and the method of distribution of typographic elements as liberated in the process of innovative customization of words inside the poster and took the recipient's consideration of continuous movement on all forms within space.

- Stylistic reflections:

The designer here adopted a simplified, abstract approach to communicating the idea through simplified geometric forms and basic colors with their connotations as a foundation. The latter is one of the most important features of the Bauhaus' approach.

Results and discussion

After completing the analysis procedures, the research reached the following set of results:

1. The sample appear expressing the most important functional data of the Bauhaus School and its reflections on graphic design and all models.
2. The designers use the most important formal data of the Bauhaus by employing geometric shapes as in model (1, 2).
3. The primary and secondary colors are employed, which represent one of the foundations of the Bauhaus school, as in models (1, 2), achieving the functional and aesthetic aspects.
4. The typography element is present in all models and is dealt with in a way that served aesthetic and functional, and it is one of the most prominent features of the Bauhaus.
5. Design elements and foundations has an important and effective role in distributing design vocabulary and achieving the Bauhaus reflection in graphic design.

Conclusions

- 1- The formal reflections of the Bauhaus School in the design of the poster are the result of the use of these data in all sample forms.
- 2- The use of the formal vocabulary and elements of the Bauhaus is an expression of the school's intellectual, aesthetic and functional content.
- 3- The formal organization of the elements and the distribution of vocabulary and forms stem from the importance of the thought and philosophy of this well-established school.

Recommendations

The researcher recommends that the results of this study be used to enhance the role of the Bauhaus and its implications for graphic design. It is recommended to take advantage of its intellectual, formal and aesthetic features that are both innovative and contemporary.

Proposals

The researcher suggests conducting studies on the following:

- 1- The Bauhaus and its implications for the American style of graphic design.
- 2- Bauhaus and globalization in graphic design.

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