Modernism in graphic design

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Abstract

Given that graphic design is part of this movement as a renewed art based on ((returning to the logic of old artistic methods and trends, neither at the level of form nor at the level of technology with all its rich legacy of all standards)) (Moataz, 2020, p. 102) and because modernity has legislated for the art of graphic design new data on the intellectual, material and technical level, as it cannot be counted because it is not limited to time or place. Modernism ((is a reference to a neutral view of art as an expression or as a method of using language and a degree of ambiguity that exceeds the expectations and feelings of the ordinary reader)) (Brooker, 1995, p. 20). The concept of modernity is ((a deep structural change in the individual and society in thought, system, and civilization)) (Sharabi, 1993, p. 30), and it means that modernity transcends all restrictions and borders and is considered a comprehensive movement that is multiple and contradictory at the same time, because it deals with ((The designer's relationship with himself, and on the other hand, the designer's relationship with the outside world, and then all the social, psychological, economic and political transformations cast a shadow on the nature of the relationship between the designer and his work)). (Al-Qara Ghuli, 2006, pg. 9).

Introduction

Modernity and Thought

Modernity is a new conception of life, or it is that new awareness of its variables and developments that respond in a civilized response to jumping on the old constants and traditional patterns)) (Eyad, 2008, p. 270). The invention of writing and reading is a modernist act that extends to the era of history, as writing is considered an unprecedented event, and hence the emergence of modernity, which is linked to the emancipation of man from the control of the cosmic system. This is what constitutes a conceptual challenge for graphic

designers because the ideals of modernity in particular that have a relationship with universality, objectivity, and eternity, solving problems and social values was the basis for the professional identity of graphic design that traditionally displaced society)) (Nassif, 2013, p. 63). Modernity as a concept in graphic design constitutes a total comprehensive structure characterized by cognitive semantic contexts that explores the nature of transformations and contrasts that art has witnessed, through awareness that has re-created these different transformations and the cognitive and scientific data witnessed in the last century, by building and dismantling the overall concepts that formed the systems of modernity. These transformations constituted the birth of the schools of modern art in which the idea of the Bauhaus and modern design was born, which was establishing the technical and aesthetic aspects that design should be characterized by. And if we look at the different currents of modern art, we will find within it a multi-mix of open spaces for various styles, hence the tendency of modernity that seeks to (Aspire to what the discourses of art bring within the framework of a moment of existence that opens a horizon to the imaginary to reproduce the visible phenomenon according to the concerns of the conscience and its growth, as well as the need of the soul to innovate alternatives that give the man a space of vision, through which he can jump to worlds outside the framework of their materiality and fly away from the systems of the objective surroundings) (Asim, 2004, p. 16).

Chapter two

Currents of modernity in graphic design

The researcher finds that modernity, according to this description, is derived from the authority of the self that adopts the process of being drawn behind the mind, as in the currents of abstraction, surrealism, Dadaism, and other currents. Perhaps the most important currents of modernity that arose at the beginning of the last century are as follows:

First – abstraction

Abstractionism depends on rejecting and liberating the form from the details in exchange for self-liberation. It has been concerned with imagination and the internal awareness of forms. The Russian painter (1886-1944 / Wassily Kandinsky) was able to add music to the colors in the sense of musical painting. Abstraction ((in the general concept) is the refusal of the formal representation, the refusal to adhere to the perspective or nature that has become necessary to move away from it or to control it using signs instead of delving into it (Mahmoud, 1981, p. 138). This concept is the result of the designer's freedom in creating and reshaping things so that the recipient can

understand them. In this sense, the designer began to transfer the mental image from the world of imagination to reality, that is, he began to simulate things and their visual image to differ from what is familiar. The magic of abstraction in graphic design and its permanence lies in the fact that the design work is an image of internal feelings that exist in the depth of the designer's conscience. This image is not related to the real world, as the designer's experience does not have one fixed appearance. As in Figure No. (1), the abstract logo is implemented differently from reality, a logo stripped of the details of the protective form executed in a way that shifts the shape into a consistent abstract sign.

Figure No. (1) www.Pinterest.com

Abstraction in design was borrowed from abstraction in terms of composition, but in terms of style, it borrowed the style of surrealism in the subconscious and developed it from the ideas of cubism through the essential content that graphic design reached by breaking the familiar rules of form, leading to variation and change, and (The language of graphic design is an expressive language, a language of communication, transmission, and dialogue that uses vocabulary, signs, and meanings that the designer organizes and directs towards a special goal that he wants to record and deliver to the viewer or recipient (Shammout, 1993, p. 31).

The abstract school as a designation was given to all schools that abandoned the familiar image and focused in graphic design on the degree of condensation and adopted special relationships in building the form and focused on highlighting the idea behind the appearances of the form, as in the design of abstract logos that carry the idea and content of an abstract and different form (This trend in the graphic design left the outward form in favor of its essence. This design work expresses the contents of things without their superficial, outward forms, given that the outward appearance of

things does not correspond to their essence or reality, and the surface form is a deceptive veil or a false mask that hides behind or under the content and the true image) (Wasmaa, 1996, p. 50). Thus, the contrasting style and its exploitation in graphic design in terms of abstraction is a method for expressing mental values, i.e. (it is an image of reality as seen by the mind, not only by recording the fleeting glimpse provided by the traditional image but reality in its essential nature as something complex and intertwined with complex relationships. The innovative designer designs what he feels in addition to what he sees, and his first goal in that is the organized confirmation of the truth (Blasam, 1999, p. 89). Graphic design, no matter how different its manifestations are, is based on abstraction, which is the basis of design through tightening the formal and constructive relationships between the part and the whole. Abstraction searches for contrast, the essence of things, and expression in summaries of forms that carry design experiences.

Abstract contrast, then, is a means that can transform reality into expression through specific formal relations, as it penetrates reality, thus, we see ((The pattern of the abstract image is based, then, on the disturbance of ((appointment)) in the cell of the visible and realistic thing to generate relationships and then invisible formations, and stimulate the perception system of the recipient to change its path)) (Blasm, 1999, p. 90). Therefore, contrast abstraction does not have a single appearance, and it does not adhere to a single beginning, and abstract art as long as it succeeds in tightening the relationships and links between its elements with each other, and confirms the links on which the various details are based. When this precision is done with the sensitivity of the designer, the result points in the direction of art , this means that abstraction has a system and a philosophy that flows into its open interpretive achievement to the exclusion of form in favor of meaning. The researcher believes that the difference in abstraction is the attempt to reproduce reality in terms of its structure and formations and to re-prune the formal reality.

Second – Surrealism

The Surrealist school has its traditions, whether in literature or the arts, and it has intellectual applications that affected the cognitive and intellectual aspects, and it was a method and a modern mechanism in understanding and visualizing reality, and through it, modernity contained what is new in terms of ideas and topics that transcend all the sins of existence, chaos, breach of the order, and an approach to imagination. As (André Breton) defines surrealism in the manifesto issued in 1924 AD, it is a pure psychological mechanism through which we can express, either in writing or orally or in another way, the workflow of thinking and what the thought dictates

in the absence of any control exercised by the mind outside any aesthetic or moral concern. (Mahmoud, 1983, pp. 173-174). There are patterns of thought that are embodied in human life, symbolism, myth, suggestiveness, awareness, subconsciousness, intuition, reason, and everything that is not real becomes surreal. Surrealism has a major role in the conflict between currents of reason and currents opposing it. Since the philosophy of the subconscious mind and the pursuit of dreams and imagination is a way to obtain goals and realities that man was unable to present, the mind had a role that increased the ignition of wars and failed to spread enough happiness, so the human result was disappointing, and this is confirmed by (Habermas). Surrealism would not have questioned the right of art to exist, had modern art not come with a promise of happiness (Hammermas, 2005, p. 26). Therefore, modernity sought to surround the prevailing formal logic to reach the unconscious and the illogic of postmodern thought.

As they do not believe in reason or reality, but seek to create a contrast with reality and create another reality, based on imagination because imagination exercises freedom of thought and imagination and generates the largest amount of expression of the design dream as an alternative to the events behind which the human mind stands. Imagination in design depends on sensory or retrospective perception, compositional imagination, and thinking (To tend, in its surrealist treatments, to design the dissolution of realistic things in favor of strange, innovative forms, as if we were pushed into a world full of dreams, madness, and labyrinths, where the role of reason and ordinary life logic diminishes, and unconsciousness, illogicality, dream, and chaos prevail over the world of design) (Aqil, 2010, p. 32), by liberating thought from the mind away from aesthetic preoccupation. The idea in design is higher than matter, and it is based on imagination, and it is considered a destructive movement for the mind with its philosophy above realism, which contains shock, illusion, strangeness, heterogeneity, and dream. Surrealism is based on the combination of contradictions, which Breton called the high point, saying:

((Everything leads to the belief in the existence of a spiritual point in which there is no contradiction between life and death, the real and the imaginary, the past and the future, what can be communicated and what is not possible, above and below, and it is absurd to search for another engine for surreal activity other than the hope of defining this point.)) (Eunice, 1995, p. 48).

Consequently, those things, life and death, reality and imagination, and the like, will increase the designer's ability to look forward to the new and the different. Surrealism as a movement is not limited to the plastic arts, but rather it includes poetry, literature, theatrical art,

architecture, design, and even psychology and philosophy. The main doctrine of the Surrealist school is that there is another world that is more real than the ordinary world, and it is the world of the subconscious mind (the unconscious mind). Sigmund Freud is the real reference for the school of surrealism, who worked on solving the complexities of life in the matter of dreams and seeking to reach the repressed contents of the subconscious (Reid, 2001, pp. 116-117).

The goal of surrealism in graphic design was to diverge from what is familiar and create a design style with intellectual activity to evoke psychology and not aesthetics, to leave what is rational and seek everything metaphysical or mystical and to get rid of the apparent adherence to things and what is routine and look forward to the meanings and symbols of dreams and their impact.

Surrealism contained all that was new in ideas and topics and believed that dreaming was the best way to reveal mysterious facts, so it used alcohol, drugs, and sleep to ripen their artwork, and that was on the belief that when a person is conscious, this is due to the judgment of the mind and memory, while in a dream, everything complicated appears simple and solved (Al-Khafaji, 2003, pp. 75-76). For the surrealists, imagination constitutes a form of memory that is freed from the constraints of mental experience (as the imagination can take possession of the storage of sensory images stacked in memory, and when it is governed by an artistic goal, it can link new and delightful patterns) (Encyclopaedia, 2013, p. 20), to match this interdependence of ideas as a framework through which the method of the design mind is explained in establishing assumptions. Interest in thought and its data has a great and effective role in the field of heterogeneity in the image stored in the mind, which is a wide field of vast imagination that cannot be confined to one point. In this context, the form invested the intellectual dimension in the production of the design work and the connotations and symbols it carries. Among its most important pioneers (Andre Breton) and the Spanish artist (Salvador Dali), who produced many paintings and designs that made him one of the most famous surrealist artists, he added a lot to graphic design through his ideas and works that he produced, the most important of which are, The Sleeping Tower, The Guitar, and the Profile, The Transformation of Lovers, Meditation on Oak Leaf and other important works, Figure -2 - The Melting of Time painting, on which many modern graphic works were based.

Figure No. (2) www.Pinterest.com

The goal of surrealism was to create a design style with intellectual activity. Herbert Reid says: Surrealism aims to reveal the subconscious life to the unconscious through dreams, and its aim is also to reject all academic traditions in art.

As it seeks to truly enlighten the meaning of design and leave what is rational and seek what is metaphysical to get rid of intellectual restriction and look forward to dreams and what they carry of meanings, indications, and symbols of deep meaning. Surrealism contained all that is new in ideas and topics, ((and believed that dreaming is the best way to reveal mysterious truths, so it used alcohol, drugs, and sleep to ripen their artwork, and that was on the belief that when a person is conscious, this is due to the rule of reason and memory while in a dream, everything complicated seems simple and resolved.)). (Al-Khafaji, 2003, pp. 75-76).

The dream is exciting, and thus the designer is guided in finding his freedom differently and revealing the data that he dreams of in his graphic world, as he loves and sees beauty, enjoys, innovates, gets rid of restrictions, and seeks change and uniqueness.

He divided the works of the surrealist school into two types, one of which is realistic in form, reaching the level of depicting the figure and reaching the level of photographic recording of the drawn figures, (despite the absurdity that appears in the content of the painting, and despite the meeting of opposing elements in the same scene and the photographers of this trend (Salvador Dali, Max Ernst).

As for the second trend, it is far from reality in its form, close to abstraction. Its contents consist of ideas dictated by the subconscious

mind and inspired by the imagination in a manner of spontaneity, as it appears in the works of the Miro brothers, Eve and Tangi) (Al-Zaabi, 1989, p. 298). This is what graphic design has invested in following subliminal symbolism and dropping aesthetic values in favor of graphic work and challenging traditional values and restrictions of form to reach the heteromorphic by merging reality into non-reality into illogicality through works of imagination and instigating it in favor of the work as a whole and visualizing things and implementing them as they appear in the world of dreams and visions and implementing them without studying the nature of proportion and proportionality for forms, all this leading to contrast and distinction. An example of this forms (3) the cover of Salvador Dali magazine, the name of the magazine (Vogue), the most famous magazine in the world of fashion, and it depicts women in a way that differs from what is prevalent and familiar.

Figure No. -3- www.Pinterest.com
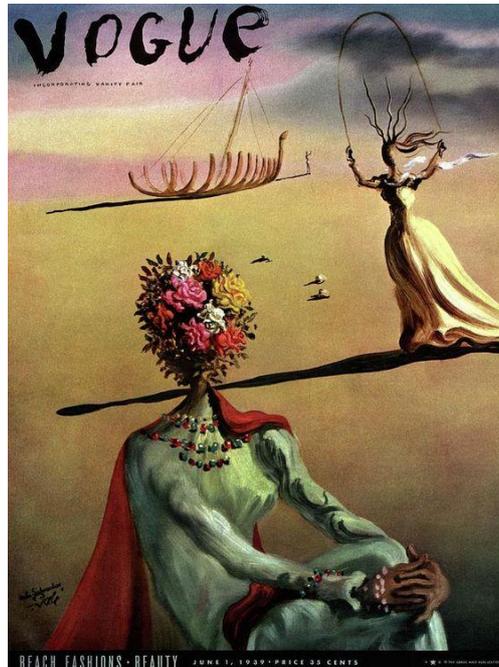
The researcher believes that surrealism in graphic design, in short, seeks the freedom that other artistic currents had not achieved a great deal of this freedom, which is one of the basic features of modernity, which enables the designer to visualize shapes and the possibility of differentiating them from reality without being controlled by the power of reason.

Third – Dadaism

Europe began to lose its grip on reality in the years preceding the First World War, with the appearance of the savior from the delusion of despair, so Dadaism began to destroy the rules and values that were shaken by the war, leading to the absurdity of the art form, and the emergence of absurd artists who attack art itself by demolishing the familiar art form and rejecting paintings (Under this tampering and demolition, the Dadaists planted the seeds of doubt and confrontation, the Dadaists did not legitimize an aesthetic, as happened in the past, but rather tried to destroy everything that reminds of inherited values within the context of aesthetics. The Dadaists announced the utmost limits of their rejection of all prevailing values in art, and they began to search for waste and remnants of expendable things to make a modern work of art from them.) (Abdullah, 1998, p. 110). The art that Dada produced was satirical and illogical. It aimed to destroy the traditional values of art and create new art that would replace the conventional art and sought to explode the narrow frameworks of prevailing concepts, so the beginnings of Dadaism were not for art, but for disgust from the results of war and the bankruptcy of the rationality of the ninth century and bourgeois culture)) (Mahmoud, 1983, p. 159). Dada preceded conceptual art, where Dada artists did not focus on formulating joyful things, but rather sought to overturn the scales of things and shapes and their basics to raise difficult questions about the role of society, the role of the artist, and the purpose of art itself. Even Dada is opposed and hostile to itself. Marcel Duchamp , who is considered one of the most important artists of the movement and its founder, drew a mustache on a print of Da Vinci's Mona Lisa, as in Figure -4-. This deliberate distortion is their deliberate rejection of artistic and cultural authority, Dadaism worked to destroy the old frameworks of the artwork, so the painting no longer has any artistic value, since it is possible to present anything ready and present it as a work of art. An example of this is the work (The Urinal) (by Duchamp). The two mustaches presented by Duchamp prove to the viewer that this image has "new connotations, as the Mona Lisa turned into a man. Rather, it became sarcastic and laughable, as it was stripped of its sanctity" (Al-Makry, 1991, p. 21).

Figure No. (4) www.Pinterest.com
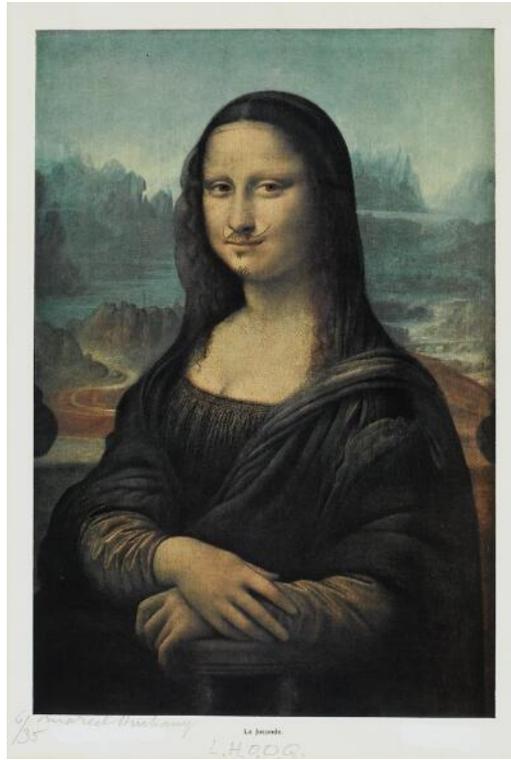
As Dadaism stood against reason, intuition, logic, heterogeneity of form, freedom of expression, and distancing from the prevailing approach, and this is what the graphic design invested through the finality of the fixed form, leading to contrast, alienation, and the transformation of design work from a dominant appearance to a different appearance. This progress in Dadaism presented a contrast to the art of graphic design (and new concepts and methods of understanding and tasting in its meanings and forms, so the boundaries between arts and their classifications were removed to reach the formal heterogeneity, as new materials and unprecedented methods entered visual artistic expressions) (Blasam, 2020, p. 27). The artist Hannah Hoch, a German artist, also used collage art to express the art of Dada, contrary to artistic expressions, as in Figure (5). In this experiment she drew on a wide range of images that she borrowed from the culture the society had not previously thought of seeing and used the dismemberment and reassembly of images, fitting well with the aesthetic of Dada. Although other Dadaists were reluctant to accept her work because of the movement's inherent sexism (https://stringfixer.com/en/Hannah_Hoch).

Figure No. (5)

This combination of arts enabled the graphic design to reveal an irrational system that is not subject to borders and logic, blowing up the aesthetics of presentation, self-destruction, and the circulating contexts, which made imagination and the subconscious a springboard for its permanence and a welcome turning point for the freedom of the designer, self-interest and his inner emotions. The designer (Tristan Tzara Zurich) used the cover of the magazine, the first edition of the Dada publication in 1917, to express his rejection of what is prevalent and traditional, so he used the shape in a cover in a different style, as in Figure No. (6).

Figure No. (6)
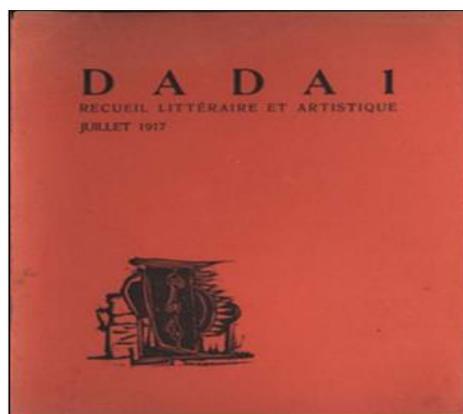
The difference is based on creativity that stems from the comprehensive environment and the various inherited and acquired elements and the mechanisms of movement within society. These changes were invested by the heterogeneity to be a founding material for it to break away from the surrounding environment and acquire a different characteristic from the rest of the movements and turn away from the methods of creativity and ideas that were guided by the schools of thought. In Figure 7 an advertisement for a product (coffee), the designer invested in the same painting, but with a different expression. This alienation in advertising constituted a kind of formal heterogeneity in transforming the form into the benefit of the meaning.

Figure (7) www.Pinterest.com

Fourth: The Bauhaus School

I have adopted a new concept in graphic design based on the fact that design is the future and upgrading it at the level of form, thought, and culture ((Having a comprehensive vision of the present and the future at the level of thought and art is a topic that requires experience that digested the present with great accuracy and foresaw the future with a broad outlook, and this gains great importance in the subject of design and aesthetic experience, which includes one of the abstracts of the civilizational experience that linked the man to his existence on this planet)) (Iyad 2008, Part 2, p. 138). From this standpoint, the idea of the Bauhaus began to search for clear, precise, and strong links between design and life. As for the question (what is the Bauhaus school), the literal translation goes to it being (the building house), as it originated as a German school of art in the early twentieth century that was established by (Walter Gropius) . The school eventually transformed into its artistic modern

movement, characterized by its unique approach to combining design and architecture. Its main goal was to reimagine the material world to reflect the unity of all arts, and to save all arts from the isolation in which each found itself, so came its call to merge arts and crafts as it was in the Middle Ages and to keep pace with machinery and industrial civilization as a means to move forward for a new future ((Harland, 2016, p:23), and became famous for its unique beauty that innovatively combines the arts, in addition to its permanent impact on contemporary art and graphic design, as it took its principles on the one hand, and on the other hand, its neutral position, devoid of any prejudices at the level of matter, and its openness to new materials that are subject to transformation and change that combine design. The pattern in design is characterized by the provision of material and method with the geometry of form in a design that is consistent with the materials used with the idea of discussing the relationship of design to life with less complexity and more simplicity ((this is due to the clarity of the basic elements that produce and consume the aesthetic experience. As for the new elements that entered the arena of changes, they are numerous and became clear through the Bauhaus vision of reaching a real equation between form, function, materials, and production)) (Eyad, 2008, Part 2, p. 138). The Bauhaus was considered the first school to introduce graphic design and began to emphasize the importance of purpose-based design, as its first interest was in industrial design and architecture to achieve the benefit, and then it began to transfer art from showrooms to the street. As it focused mainly on pure geometric shapes and balanced visual compositions in addition to the basic colors, which means focusing on simplicity and clarity rather than aesthetic decoration for a symbolic, comprehensive, and global communication that everyone understands (Edward, 2011, p: 81). As in Figure (8), which shows a poster for the Bauhaus exhibition in 1923.

Figure 8: The first Bauhaus poster via Pinterest
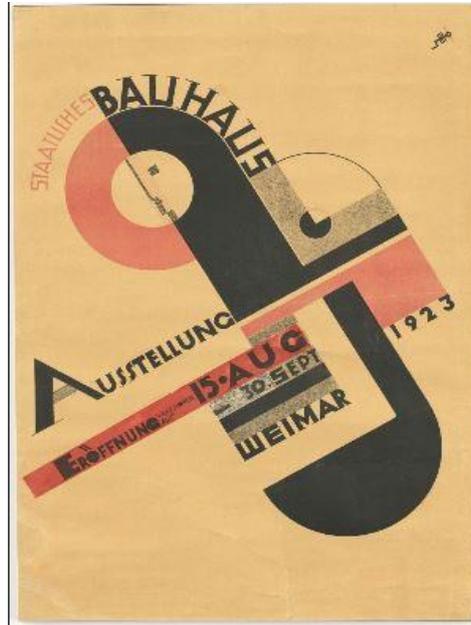
This connection contributed to achieving contrast in graphic design, especially in works related to technology, as it turned against the arts of modernity, rejecting all values and their manifestation, which made the function of contrast in graphic design not limited to matters related to artistic taste and the development of aesthetic tendency, but rather this function became closely related to the development of thought itself, preparing the mind to sign the future, and this is what the Bauhaus called for. The Bauhaus also contributed to changing the typefaces of new fonts, including the (Universal) typeface designed by (Herbert Bayer) , which changed graphic design practices through clarity of communication characteristics and adaptation to society in light of new cultural and technological trends. The large Bayer fonts in red also enabled the fonts to be used as ready-made logos on their own because of their visual effects (Madeleine, 2019), as in Figure (9), the Bauhaus fonts are different from the rest of the fonts.

Figure (9) via Pinterest

Hence, the Bauhaus had to throw its great weight on the proposals of graphic design through the mechanisms of contrast and awareness and its functioning in the area of the mind. The researcher believes from the foregoing that one of the most important principles adopted by Bauhaus is to emphasize technological communication and industry fields, to keep pace with market requirements, and to follow form to function, where the shape in the graphic design must reflect the visual function, provided that the design is readable, the focus on simplicity and clarity, and emphasis is on the relationship between color and shape in the overall structure of the graphic design. It also worked on the possibility of reaching a possible number of recipients through the spread and deliberation achieved by its designers by focusing only on the main parts of the design, in addition to the spirit of cooperation with others and the sharing of ideas with the principle of art and craft without separating one from the other.

Fifth - De Stijl School

The De Stijl School influenced architecture and design in 1931 AD in the Netherlands through a group of designers and artists, the most prominent of whom was (Theo van Doesburg) , who is considered the main theorist and the basis for the movement, along with the abstract artist (Pete Mondrian), the architect (Jacobus Odd), and the architect (Gerrit Rietveld) also joined.

This school flourished in design and architecture and was represented by simplified and abstract forms through their use of

lines and geometric shapes and basic colors, avoiding symmetry and aesthetics and achieving balance through their use of formal opposition. De Stael attracted the attention of artists, designers, and architects, who later became important to them in the development of art and graphic design. Among them were (Walter Gropius), the founder of the Bauhaus school (and Le Corbusier), who were convinced of de Stael's point of view on the extreme simplification of forms. De Stael also influenced the art and graphic design curricula prepared by the Bauhaus later https://www.baianat.com/ar/books/graphic-design. As the school worked to simplify art to reach the highest levels of absolute abstraction. Therefore (graphic designs were produced in different ways and with unprecedented methods, the focus was on how the design is processed with tools, materials, and techniques in addition to the factor of spontaneity, and this is what led the designers to search for the significance of the aesthetic implications of the design according to the saying: (What was going on the canvas was not an image, but an event) (Richard, 1975, p.6). This change and renewal contributed to achieving a difference in terms of reception and deliberation, from the subjective, the event, and the design necessity to spontaneity, which led the design to wide ranges within the applications of abstraction and its proposals, which represented the gateway to the difference and its work to the stage of modernity in graphic design. Figure (10) is a poster executed according to the DiSteel school, representing spaces and simplification in the formation of the face.

Figure-10- via Pinterest

The researcher sees the specificity of the research in the De Stael School, which merges through the Heterogeneity of forms that fall within the structure of the internal structure of graphic design and its relationship, and another phenomenon related to the design surface, its space and its technique, which gives both structures a dialogue value different from the previous schools and trends, as the followers of this movement believe that true beauty or the spirit of art arises from the purity of form and the reality of nature, and not through the representation of things or the individual expression of the artist, to lay these principles as the basis for future design systems despite their short life on the international art scene, as their aesthetics aimed at eliminating the false distinctions between the so-called ((high art and applied art)) (Jonathan & Lakshmi, 2007, p:56), where it was applied in advertisements and posters through the application of lines and basic color spaces according to a coherent vertical and horizontal installation for a functional purpose, as in Figure (11).

Figure-11- via Pinterest
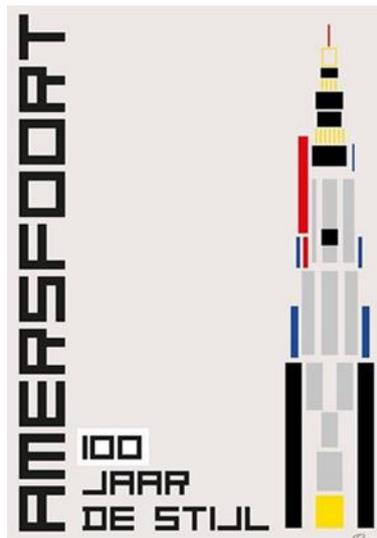
Heterogeneity in DeSteel was characterized by the development of global laws that achieve balance, harmony, and order by simplifying and abstracting the components of art or design into pure geometric shapes, horizontal and vertical lines, in addition to the basic colors, to be understood in all parts of the world. (2011, p: 23 Ben), in addition to a different way of thinking about work and formal organization, a sharp shift has been made at the level of traditional methods in graphic production to modern methods based on symmetries and balance in the process of overlaying shapes that move within the design structure.

This aesthetic effect here is directed to the recipient through the visual graphic theme, which in turn stimulates that relationship,

which makes the graphic design a model for revealing its contents. This is what the heterogeneity called for and what the designer presents of visual sensations on the one hand, and the search for the links of the image and the geometric movement on the other hand, all of which led to ((Using other means to reach movement phenomena that result from the interference that the lines lead to the eye, this phenomenon is the direct result of the adjacent lines or the accumulation of spaces, and the modification or disparity that occurs to them, i.e. the change that causes movement in the form of ripples that shade the eye through the use of geometric units or a network of straight or wavy parallel lines)) (Mahmoud, 2981, pg. 244-245).

Sixth: Pop Art School

The pop-art school appeared in the middle of the last century in the British capital, London, and gained supporters in the United States of America, and as a result of the changes that Western societies have reached in terms of thought, economy, and technology, these changes affected the privacy of modern complexes, which contributed to rapid changes in art and design through the rebellion of the image and its overcoming of the text through societies realizing the importance of the act of doing ((the image, not the magic of the text, and working with its actual content achieved on the ground)) (Waad, 2021, p. 144) to announce the birth of folk art, which is known as public art, and it was ((called in France the new realism, and in America the folk art (pop))) (Mueller, 1988, p. 175). Since its appearance in the capital in the fifties of the last century, it has aroused the interest of artists and designers through its use of consumer image and public comic products. This use came through what the wars produced of the booming movement of consumer industries and products, and it also coincided with the phenomenon of pop music and its impulsive youth, which became part of this formal art. The American artist accepts the reality of his society, and his works contain nothing but this reality, and in the words of (Hofstadter), contemporary reality is one of the constants of American artistic expression. Folk art, in the American sense, is nothing but a visual reassessment of the things and events that a person lives in, and defining an important part of his daily life without raising any problem related to it or expressing it (Mahmoud, 1983, pp. 262-279). (Davis) says: I depict what I see in America, that is, I depict, in other words, the American scene. Therefore, in their works, they dealt with topics from daily life, trying to return art to American reality. After the emergence of World War II, art was linked in America as a prosperous product that achieved rapid development, which in turn affected the method of performance and its means. Postmodernism has become a tendency to destroy the values of modernity and seek to change and leave what is fixed (The constant

itself is a form of the arts of modernity, which led to the establishment of a society based on eliminating the distance between elite and popular culture as a result of the pressure of the media and the consumer society. As (Roland Barthes) confirms the state of photo storming that characterizes contemporary life and the process of availability, copying, and distributing images to the masses through modern technology and its developments) (Megan, 2002, p. 226), where this school contributed significantly and a huge and different change in the level of graphic form production through the use of images, drawings, and typographical writings to approach reality, ((photographs and collages, and the introduction of real things into the painting towards a creative pattern in which the dyed surface is mixed with various things fixed on the surface. Sometimes, it develops into three-dimensional objects with free bases, such as the famous stuffed goat that was shown in many contemporary American art exhibitions)) (Edward, Artistic Movements After World War II, p. 108), and he also deliberately used photographs shown by silkscreen on the canvas. All of these are different works that contributed to the advancement of graphic design.

Heterogeneity was associated with the modern lifestyle, as technical progress left its significant and clear impact on it, and the waves of experimentation were launched through their glorification of consumables, so the artists of the movement used ((relied on ready-made objects from daily life as material and a non-traditional means of expression, and expelled resonant phrases, and rejected the idea of the individuality of work that scarcity gives it as an end and value at the same time)) (Imad, 2008, net). Pop art appeared in defiance of the previous arts, and the art of advertising was one of the means most connected to the recipient, thus, pop artists searched for the most attractive vocabulary to promote goods using the vocabulary of popular cultures such as cans of sardines, cans of soup and Coca-Cola, through which they "expressed their emotional attachment to the daily, and they tried to introduce this ordinary daily life into the artwork as experienced by everyone in an urban industrial society." (Mahmoud, 1996, p. 435), where the topics of commercial advertisements began with pictures of celebrities such as (Marilyn Monroe) as figure (12), and other widespread faces, as well as the use of neglected things such as cans and another consumer, needs to produce commercial advertisements that are characterized by contrast and familiarity.

Figure (12) www.Pinterest.com

Andy Warhol is considered one of the most important artists of the school who worked in the field of advertising, and he is one of the most controversial and famous pop artists. The photographic image dealt with mechanical neutrality, in a new way that relies on repetition many times, with some modification to the single model such as the Coca-Cola bottle (Jacqueline Kennedy, Mona Lisa, Elvis Presley, Marilyn Monroe…), and followed this method, and using mechanical means in printing successive images, to convey to the artwork the mechanics of propaganda slogans that are imprinted in the mind due to the repetition, or the posters that arouse the attention of passers-by on billboards, and he chooses his themes from the manifestations of contemporary life by turning them into a mere propaganda tool by means of the changing chromaticity used in the light advertisements, meaning that the repeated vision of a scene loses its impact on the recipient, the image is repeated several times in enlarged photographic shots and then printed by silkscreen on the canvas, but it reduces the violence of the repeated image and the excitement and anxiety it causes, when he camouflages parts of it by adding a quantity of colored printing ink, and according to Lucy's words: "The works appear, at the same time, as if they were a recognition of the deep wound and the approved cauterization" (Mahmoud, 1981, p. 276). All these changes contributed to enabling the graphic design of methods, production materials, and technical tools that were dealt with realistically, and whose components constituted an expression of contemporary American reality. All of these techniques contributed to the different graphic design by

skipping the constant and resorting to variable experimentation through the deliberation of things ((The most open and daring in his transcendence of inherited concepts, while European art remained more adherent due to the great European artist's appreciation of a heritage that is driven by direct reactions against informal photography and his attempts to investigate the sensual and subjective)) (Mahmoud, 1981, p. 270). This is what prompted designers to experiment and change, as "folk art introduced printing and graphic materials to interact with the design, so we see it strongly emphasizing the vulgar and circulating in the daily commercial language of every human being, this is an affirmation of the expressive energy of the things themselves. It aims to introduce reality and consecrate it within the framework of constructing the design and placing it in a new frame that is repeated. The isolated image in its temporal and spatial framework becomes the most objective descriptive means, as do the attention-directing shapes that give the image a dynamism similar to the close-ups in the spatial structure of the film . As in (Warhol) Campbell's Soup, Figure (13).

Figure -13 - www.Pinterest.com

The contrast in graphic design is nothing but a visual re-evaluation of the things and events that a person lives and that he requests as a kind of acceptance of the contemporary and usual social reality, ((It was a reaction to the absurd abstract regret that afflicted the artistic movement in the sixties after the popularity of the (Jackson Block) style called kinetic art)) (Balasim, 2009, p. 99). The contrast of pop has changed the familiar graphic design contexts according to updated visions that aim to invest in popular cultures as a reaction against the culture of the elite. Commercial advertisements appeared as huge murals on all American streets, Figure (14) and the most common means such as cartoon comics and others, and expressed the manifestations of daily life as a kind of acceptance of social reality and the multiplicity of contemporary human colors. As this art is a visual reassessment of the appearances and events that a person

accompanies in the postmodern era, the graphic designers are no longer convinced of suggesting something or defining it through lines and colors, but rather they included the same things and made the tangible real world in which we live their world, with its cities, factories, advertisements, and mass-produced goods." (Mueller, 1988, p. 161).

Figure-14-www.Pinterest.com
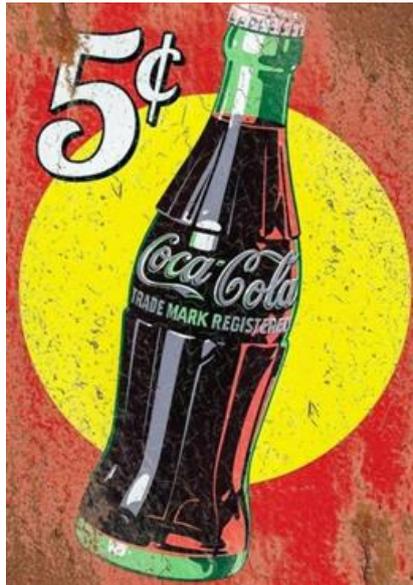
Pop artists tried to create a world of circulating and contradictory consumer materials from daily human life, ((and clearly expressing the absolute ideas, to beautify the daily life of human beings, and respond to and satisfy the growing human needs, and thus these attempts went beyond the frame of the painting to the street and the city, and the transportation station, tunnels and planes, and cars)) (Muhammad, 2018, p. 8), to reach a new nature full of change and contrast and the manufacture of unconventional things, which in turn gives the recipient something of pleasure and amazement. Since the advent of television, newspapers, color printing, and different display methods, there has been a need to expand commercial advertisements and promote industrial products to transform these products into works of art that take their place alongside the greatest works of modern art artists. ((This movement, which followed the principle of automatic spontaneity in defining movement and action, has allowed American art to reach a global and avant-garde level, thanks to its practice of total freedom of expression, to move towards the world of nature and society)) (Mahmoud, 1981, p. 264). As pop added television, newspapers, media and commercial advertising in an effort to reach the recipient and ease of reading their artwork and activate the pictorial, iconographic and symbolic

interdependence in those works and broadcasting them to the recipient in a formal contrast to what is commonly known and the fact that commercial advertising is the art most connected to the art of the public as it searches for means of attraction and excitement in promoting the commodity ((So the artistic expression appeared in an advertisement for a soft drink, a restaurant, a car, or some type of cigarette, through the advertisement designers' emphasis on attractive factors such as pictures of girls and frank hot colors, in addition to the use of distinctive shapes for writings and fonts)) (Al-Daoud, 2008), in addition to their use of the technique of collage and photographic assembly and their use of printing spraying, saccharine, stenciling and other printing techniques, by reducing and re-installing things with their formal specificity to adopt new ideas that are different from their formal reference, as in Figure (15) as a means of creating works of art from pre-existing elements (The designer's contribution is limited to establishing communication links between the different materials by putting them together, more than making up shapes from the beginning. They are employed as synthetic means whose formal and objective capabilities can be invested in producing designs through which images, scenes, events (and materials) are re-read in a new way by the recipient according to the principle (Consumer Psychology) , (Mahmoud, 1981, p. 142).

Figure -15

This is what the difference contributed to in terms of many and varied influences in graphic design by increasing the opportunity for experimentation and production to present their constantly renewed

ideas and consider it a positive movement that prompted design quickly to develop the concept of graphic design in light of the increasing human needs and finding innovative solutions in the process of marketing the product in light of changing circumstances.

Conclusions

1. Modernity contributed to the transcendence of all restrictions and borders and is considered a comprehensive movement that is multiple and contradictory at the same time.

2. Modernity made the designer transfer the mental image from the world of imagination to reality, that is, he began to simulate things and the visual image of them to differ from what is familiar.

3. Modernism seeks to circumvent the prevailing formal logic to reach the unconscious and the illogic of postmodern thought.

4. It sought to create a contrast with reality and to create another reality, based on imagination because imagination exercises freedom of thought and generates the greatest expression of the design dream.

5. Modernity in graphic design has achieved a departure from what is familiar and created a design style with the intellectual activity that raises psychology rather than aesthetics, to leave what is rational and seek everything metaphysical or mystical, and to get rid of the apparent adherence to things and what is routine, and look forward to the meanings and symbols that dreams carry with meaning and impact.

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