

Modern Global Art Groups' Effects on Graphic Design

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Received: February 15, 2023

Received in Revised: March 24, 2023

Accepted: April 8, 2023

Abstract

The modern era in defining the features of formal and expressive construction and achieves its functional and aesthetic goals. Hence, the research aimed to clarify the formal and organizational variables of graphic designers and their expressive performance and to compare their impact on the methods of artistic movements in the modern era. The research was based on the descriptive analytical approach of a group of samples, from which it came out with a set of results and conclusions, namely: Modern arts contributed to finding new performance standards for the aesthetic process in design, which was limited to the aesthetics of drawing and its techniques to express it to the techniques of collage and photo montage towards expressive metaphor using previously untouched materials. Achieving the formal organization of the elements with the background, whether through mathematical and engineering logic or as a coincidence industry, led to a transformation in the design process and the emergence of a new spatial relationship that directly affected a clear transformation of the design.

Keywords: Graphic Design, Traditional, Movements, Construction

Introduction

The major shift in the course of the plastic arts, led by the avant-garde and creative movements that emerged in the modern era (Wijnberg & Gemser, 2000). Specifically in the mid-nineteenth and early twentieth century's, was embodied in showing a new aesthetic value that rejects the traditional methods of presenting the form and its color characteristics, and was described as non-objective movements or Amorphism, it aimed to define the direct function of expression and the language of discourse in the visual arts away from representation and simulating reality. The period of the emergence of these plastic movements was accompanied by a trend towards a global style in design that carries clear features in its formal organizations, the most important of which is moving away from symmetry and adopting the system instead. And the interest in the job, which was considered one of the basic principles of beauty, and in the art of design, the functional interest necessitates the emergence of a tendency to rely on rational solutions and go to formal treatments, given that the art of design is the art of visual communication aimed at delivering a visual message to the public To reach the roots of the global style in graphic design and the stages that the history of design went through, and its association with the avant-garde plastic art movements in the most important historical era, the researcher generated a problem that he found worthy of research.

Summarize it with the following question: What is the impact of modern artistic movements on graphic design in the modern era in determining the features of formal and expressive construction and achieving its functional and aesthetic goals?

Research aims: Shows the formal and organizational variables of graphic designers and their expressive performance and comparison of their influence on the methods of artistic movement.

Research importance: The research enriches the design library for students of graphic design and visual arts in general.

Research limits: Spatial borders: Europe and the Western world, where the emergence of modern art movements there, which was produced by the economic, political, and social transformations that the region went through during that era.

Temporal boundaries: the late period of the modern era, which witnessed the development of artistic movements and the emergence of official discourse of non-formal artistic movements and abstract arts, specifically from the beginning of the twentieth century until the period of World War II in 1945.

Objective boundaries: modern artistic movements and the renewal of formal abstraction arts in painting and graphic design.

Definition of terminology: artistic movement: The artistic movement was defined as a group of artists agreeing on general rules and foundations in a clear artistic style in their various works. The movement has been known for several years. The researcher agrees with William Edison's definition of the artistic movement since the definition is in line with the nature of the research, graphic design:

It is the art and professionalism of identifying and organizing visual elements such as letters, images, symbols, and colors, to convey a message to the audience. And (William Edison Doygins) defined it as that art that combines different elements (words, pictures, colors...) and organizes them. The researcher agrees with the first definition of (Britannica) on one page in a way that attracts attention. Even though the artistic movements in the period of early modernity had the main role in the emergence of the self-motivation of the artist and was rejected through the formal treatment through which the color also became a form and dimensions different from what it is in reality, but the researcher started from the late period as the movements that will be Addressing it was complementary to that thought and sometimes a product, to stand up to the final product of the experiences of the artists, as in the Cubist movement. It immediately led to the concept simulations.

Theoretical Framework

Cubism: The Cubism movement appeared in France at the beginning of the twentieth century, and among its most important pioneers were Pablo Picasso and the artist Georges Braque. Looking at things through geometric bodies, especially the cube, says the idea of complete truth that takes its perfection and total dimensions, when it has six faces, it means the three-dimensional cube, which is embodied in its three dimensions in the natural state, and which cubism aims to show these three dimensions combined on one surface through its member's two-dimensional shapes and merging them into some adjacent the surface of the painting, however, the cubist drawing tried "Finding a solution to the problem of space and mass through the spatiotemporal dimensions of continuous action...and opposing volumetric or three-dimensional representation, reducing it to compact spaces and surfaces." The cubist movement is considered an essential entry into the art of formal and subjective abstraction in painting, as it breaks realistic images and three-dimensional bodies and separates them into forms flat to appear in new images contrary to that reality (Hughes, 2007). And that the key to solving the mystery of Picasso's access to some of his abstract works may be found in the following figure, which shows a simple realistic sketch of a seated man, defined by a cubist layout started from it. In the later stages, the Cubists resorted to using the collage technique in their artwork by sticking materials of different shapes to their paintings. One of that is to find a way to elevate the vulgar and cheap things, turning their description of the influence of the artwork into an expensive sedition," by the cubist artist (George Barrak).

The Supremacist Movement: It is sometime theoretical frameworks called Supremacist or Supremacist. It appeared in Russia in 1913 and was founded by the artist Kasimir Malevich. It spread through the artist to Lissitzky and the Bauhaus School, and it had a long impact.

Futurism: The Italian movement began in literature and then grew to include painting, sculpture, photography, and architecture. The Italian Filippo Tommaso Marinetti in the Parisian newspaper *Vicario* announced it on February 20, 1909. Marinetti aimed to reject the past, bring about a cultural revolution, and make it more modern. The new ideology of futurism was developed (Antliff, 2000). Itself and with great enthusiasm against the heavy legacy of art bound by cultural traditions and the transcendence of aesthetic values emanating from the myth of the machine and time.

The most important feature of the movement is the addition of perceivable elements through forms that suggest continuity and dynamism (Dael et al., 2013), as "the expressionist artists based their drawing and sculpting on two kinetic foundations: the movement of bodies in space and the movement of the spirit in the body (Ragain, 2017). For this, the futurist artist was seeking to introduce the viewer into the depths of the theme of the painting, to give it meaning." The physicist of movement, since their artworks turned into symbols and shapes and were in themselves mobile and not forms that represent movement, so formulated and formed a new sensitivity to machines and modern technologies and employ them in their artworks as formal and structural elements in the painting which represents a painting of the future artist Bala and its title *Paths of movement and dynamism*, in which movement is embodied through formal and color treatment to create change and continuity in the painting.

Here we see futurism was also affected by the fourth dimension that Einstein came with), which is time, and their representation of movement in their works only to emphasize the element of time in their attempt to represent it through the visual arts, as it was influenced by the philosophy of Croce, who called for sensing the spirit and life in things, as in Figure (9). It is a formal formation of the idea of war, implemented in a manner developed by futurists, which is the image from above or the spatial image of objects that lie below the plane of view in fact, in addition to the clear dynamic movement during this work that is embodied in the form, its treatment and its image of the machine and the steam engine and the use of text *Written to enhance the expressive side*.

Abstract: Abstract art appeared as an inevitable result of the reaction against nature that took place in the eighties of the nineteenth century, as we saw two main paths, depending on the weight placed in each of them on the content or the form. The Symbolists are considered within the first category because of their interest in the spiritual meaning of the painting, while the second category includes the neo-Impressionists who did not deny its role.

Practical and theoretical indicators; (1) The Cubist school was the beginning of the emergence of non-formal art, where it was not possible to express through abstract forms other than Similar to the picture of reality; (2) The use of collage art appeared at that stage and included the placement of written pieces of paper from newspaper clippings and publications to give another aesthetic dimension, which is the effect of the written text on the painting and the change in the value of materials when employed in the artwork; (3) Hyperkinesias have proven that abstract colors address feelings, elevate them, and create a psychological effect. The concept of time appeared for the first time in the future movement through the embodiment of movement in the artwork, and the formal and color treatments emerged in the embodiment of that movement and its temporal rhythm; (4) Abstract art created a link between form and content in the artwork, a middle ground between rushing towards form and showing it, and between content and coding it. He also created new regulations for the distribution of shapes in spaces; (5) New level of arousal of the recipient appeared and the maximum stages of his

response were achieved by realizing the shock achieved by Dadaism by borrowing models from nature according to new employment; (6) The metaphor that entered the Surrealist school opened a new window for employing the metaphysical elements or the neglected elements in our daily life in the artwork, adding new rhetoric and expression that differs from what it used to be; (7) The emergence of photomontage led to a new and important style in the visual and expressive effect. 9- Formal treatments of artistic works in drawing contributed to the emergence of theorizing about form, its abstract concept, the meanings it carries in itself, and its perception by the recipient; (8) The color treatments in drawing artistic paintings had principles that are the basis for the formation of color theories about contrast, harmony and psychological impact; (9) The collage style of expressionism had the beginning of the concept of metaphor in art and its impact on the recipient by conveying the intended message, whether it was a direct or indirect metaphor, as it was far from representation and using the use of no value outside the artwork; (10) The beginnings and end of the modern era in the art of drawing carried content and ideas into space, with what elevated it from the reality of representation to a discourse that carries the characteristics of visual communication when abstract shapes and colors have meaning within the recipient.

All the movements included in the research were characterized by the element of innovation and the laying down of understandable foundations that could be reference frameworks for the artists of these movements, thus emphasizing stylistics and developing solutions to interpret the creative cases of artists after they were previously of an individual orientation (Hinz, 2019).

Applied part: In this part the researcher resorted to finding the realistic application of the indicators that the theoretical framework led to, which served as a tool to measure the impact in terms of its existence or not, and to know the extent of the reflection of the artistic experience in drawing on the design, especially since the design at that stage was stemming from the poor conditions that the experiments went through. Artistry in drawing and bearing the pressures of reality itself and the success of artistic experiments in drawing that was achieved through the chain of interdependence in Benha and the process of development that seemed to grow with those stages with sound steps appeared through the works of artists in which clarity appeared in the treatment process and the emergence of innovations. So that the analysis process is the experience that the researcher knows to show its results, in which it is assumed that the schematic and color treatments will reflect on the graphic design in images that are identical or similar to those that took place in the art of drawing, based on the course of the content and its realization in the meaning and the consequential content and its achievement by the design that was found to be a goal and a solution to the human need of society. The researcher chose a group of models represented by the most important international posters in the modern era, which were considered an icon of the stages of design formation, which were found in the literature and its sources to be research samples that apply the technical and technical indicators that the theoretical path led to them through analyzing the elements of design work and the type of color and formal treatments that The designer put it on the poster to achieve the expressive and functional aspect at the time and to indicate the extent of its conformity with the formal and color treatments in the art of painting for that period, especially since it bears one aesthetic value, which is the expressive performance and the delivery of content from through visual art.

Results and Discussion

The non-formal arts had a clear role in the graphic design process, as their formal techniques were used in the expressive performance of the design and the delivery of visual discourse in it, as in formal shorthand and the use of collage, and the investment of color as a visual element that has a communication function in the design that receives its impact on the audience.

Modern arts contributed to finding new performance standards for the aesthetic process in design, which was limited to aesthetic drawing and his techniques to express them to collage and photo montage techniques towards expressive metaphor using previously untouched materials (Warren, 2002).

Achieving the formal organization of the elements with the background, whether through mathematical and engineering logic or as a coincidence industry, led to a transformation in the design process and the emergence of a new spatial relationship that directly affected a clear transformation of the design (Bailey, 1998).

The impact of Dadaist and Surrealist thought on design in terms of creating a tendency of shock and excitement to the art of expression.

The use of text and typographic elements emerged in the artwork, the treatments that occurred in the form of the letter seemed to take the direction of simplification and reduction in the decorations that surround the letter, and thus became an abstract letter whose aim is to communicate the meaning far from its type and rate it.

Conclusion

The holistic and coloristic experiences of modern schools have grown with the presence of a common thought towards progress, and the artwork has become carrying content, and therefore the artwork is a visual message that made it share with the design in its expressive performance, and therefore the success of communication tools in any artwork is possible for it to meet success if it is It was employed in the design in good condition and consideration of other design determinants, especially productivity.

The aesthetic standards of this era, especially in art, turned towards rational logic with interpretations related to the performance and expressive function of the artwork more than the form, decoration, approaching reality or what is behind it.

The development of thought in the modern era, industrial and urban growth, and then the events of the global war led to great changes in society, which rejected much of its reality, and the need for the emergence of new tools in visual communication developed with the development of daily tools that man needs.

Recommendations

The researcher recommends conducting a study aimed at revealing design schools and movements in the modern era, such as Aldi Steel, Bauhaus, and Art Deco.

The research recommends conducting a study on art movements after the World War in Europe and America and their impact on design typists.

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