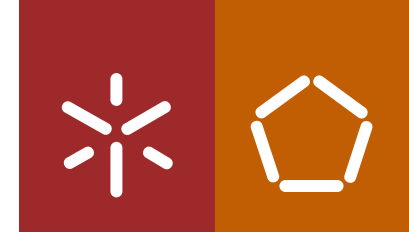


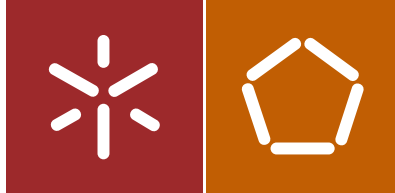


Beatriz Cenzi Nangi

Heritage of Bauhaus: An Analysis of its
Influence on Fashion Graphic Communication

Universidade do Minho
Escola de Engenharia





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Dissertação de Mestrado
Mestrado em Design de Comunicação de Moda
Graphic Design

Trabalho efetuado sob a orientação de
Professora Doutora Maria Fátima Fernandes Esteves
e supervisão de
Professora Mestre Susana Lopes Bettencourt

Dezembro de 2024

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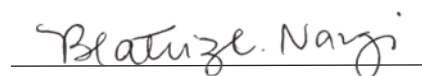
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I want to express my gratitude to my entire family for always believing in me. Despite the distance and the longing of those who live on different continents, they have supported me in continuing to chase my goals.

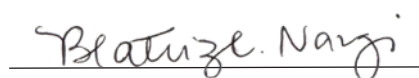
I am grateful to my dissertation advisor, Professor Maria Fátima Esteves, and my responsible supervisor, Professor Susana Lopes Bettencourt, for their guidance throughout this project.

To my friends, who may not even realise how much they have helped me by giving me strength, love and sharing happy moments, a huge thank you.

STATEMENT OF INTEGRITY

I hereby declare having conducted this academic work with integrity. I confirm that I have not used plagiarism or any form of undue use of information or falsification of results along the process leading to its elaboration.

I further declare that I have fully acknowledged the Code of Ethical Conduct of the University of Minho.

A handwritten signature in black ink, reading "Beatriz Cenzi Nangi", written over a horizontal line.

Beatriz Cenzi Nangi

Universidade do Minho, Dezembro de 2024

ABSTRACT

This dissertation investigates the profound and lasting influence of Bauhaus design principles on contemporary graphic communication in the fashion industry. Despite its brief operation from 1919 to 1933, Bauhaus ideals of functionalism, minimalism, and the integration of craftsmanship with modern technology continue to shape visual aesthetics in fashion today. With the current industry emphasis on sustainability and innovative design, fashion brands are increasingly adopting Bauhaus-inspired values in their visual identities, resonating with modern consumers' preferences for transparency and responsibility.

By examining historical contributions from Bauhaus figures, such as experiments of Laszlò Moholy-Nagy and the color theories of Wassily Kandinsky, this study explores the influence of Bauhaus principles on communication in fashion. It highlights how these elements have been adapted in various media, from e-commerce platforms to social media, to enhance brand accessibility and consumer connection. Given the limited academic focus on Bauhaus's role in fashion communication, this research seeks to bridge this gap by providing insights into how these design principles are integrated into contemporary fashion graphics, emphasizing their role in creating cohesive, inclusive brand narratives.

In addition to the conducted literature review, a survey was undertaken to comprehend how perceptible the influence of Bauhaus on graphic design in fashion is to both audiences with prior knowledge of the topic and laypersons. The results of this research were remarkable, revealing an almost unanimous recognition of this connection. Moreover, regarding functionality and universal design — a core principle of Bauhaus widely applied in contemporary design — 100% of participants affirmed noticing its presence.

In this way, this dissertation thus aims to contribute a critical perspective on the enduring relevance of Bauhaus in shaping the fashion industry's visual communication landscape.

KEY WORDS: Bauhaus / Fashion Communication / Bauhaus Principles / Graphic Design

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1

FRAMEWORK

1.1 Contextualization

The present dissertation undertakes an in-depth analysis of the remarkable legacy left by the Bauhaus in the field of graphic communication, particularly within the context of fashion. Despite its relatively brief period of activity, spanning from 1919 to 1933, the influence of the Bauhaus endures remarkably, subtly shaping the visual aesthetics that pervade our daily lives. Every day, we seamlessly absorb a multitude of contents and encounter diverse products and architectural styles, often without pausing to ponder the origins of these designs, so deeply rooted is this variety in our present-day. Experimentation is not only welcomed but cherished, with deviations from tradition garnering intrigue and curiosity, often serving as wellsprings of inspiration for new projects. However, this open-minded embrace of the experimental was not always the prevailing sentiment.

The Bauhaus, a pioneering institution, played a pivotal role in shaping designs that have seamlessly woven into the fabric of our everyday existence. Elements born out of the Bauhaus aesthetic are now so intrinsic to our surroundings that their origin is often overlooked. Yet, in the past, this avant-garde school, which contributed significantly to the future of design, faced persecution from the Nazi regime for its innovative approach that deviated from traditional German principles. Thanks to the persistence of former masters and students of the Bauhaus, who resisted defeat and believed in the ideal that artists played a crucial role in rebuilding post-war society, it is now that experimentalism is well accepted and embraced by society.

In contemporary times, Bauhaus's legacy extends beyond product and architectural design and into the ever-evolving fashion industry. The fashion sector is currently one of the fastest-growing industries globally, with an annual growth rate of 11.4%, making it the second-largest revenue generator in B2C e-commerce. As noted by McKinsey & Company in their report, "The State of Fashion 2022," "The global fashion industry is set to grow by 11-13% in 2022, recovering from the pandemic and driven by a strong consumer appetite for newness." This underscores the significant role of fashion in the current economic landscape.

As consumer trends evolve, two prominent profiles have emerged for future markets: the reductionist, who prioritises transparency, environmental responsibility, and minimal consumption, and the pioneer, who seeks innovative solutions that enhance both physical and virtual environments. These consumer values resonate strongly with key Bauhaus principles such as functionalism, minimalism, and the seamless integration of craftsmanship with technology, which remain crucial in the design strategies of modern fashion brands. According to the WGSN white paper "The Future of Fashion: Trends Shaping the Industry," as sustainability takes centre stage, consumers are increasingly drawn to brands that embody these values, reflecting a shift towards minimalist and responsible design.

The impact of Bauhaus on fashion design is undeniable. From the textile experiments of Gunta Stölzl

to the innovative costumes of Oskar Schlemmer's Triadic Ballet and the colour theories of Wassily Kandinsky and Johannes Itten, Bauhaus principles have permeated fashion, often unconsciously influencing contemporary fashion imagery. However, a surprising gap in academic literature remains regarding the intersection of Bauhaus and graphic communication in fashion, despite the increasing importance of visual identity in the fashion industry. With brands increasingly focusing on niche markets and embracing inclusive design strategies, which cater to a wide range of cognitive, sensory, physical, and developmental abilities, the need for accessible, timeless, and functional visual communication has never been more critical. Bauhaus principles, which emphasise functionality and simplicity, continue to shape the way brands communicate with their audiences in these rapidly changing markets.

This project aims to examine the specific elements of Bauhaus's influence on fashion communication, focusing on how these elements have been adopted by fashion brands in their graphic communication. The primary goal is to contribute to the field of fashion graphic communication by addressing the lack of research on Bauhaus's legacy in this area. Despite the significant impact of Bauhaus on design disciplines, its influence on fashion communication remains underexplored. This study seeks to fill this gap, offering a comprehensive insight into how Bauhaus principles have shaped brand identities, campaign visuals, and other graphic materials in the fashion industry.

Reflecting on my personal academic experience, the Bauhaus legacy was a significant focus during my first semester of Fashion Design at Anhembi Morumbi University in São Paulo, where our projects were rooted in the Bauhaus principles of functionalism and accessibility. We were tasked with creating wearable, sustainable objects entirely out of paper, guided by the teachings of Bauhaus masters like Wassily Kandinsky. This hands-on approach echoed the experimental essence of the Bauhaus workshops, where students were encouraged to challenge traditional materials and methods, fostering innovation in design.

This educational experience mirrored the Preliminary Course of Bauhaus itself, which sought to introduce students to the fundamentals of craftsmanship and creativity.

As this dissertation explores, the Bauhaus legacy is kept alive not only through education but also in the way contemporary fashion brands employ its principles to meet modern consumer demands. The integration of functionality, minimalism, and accessibility in today's fashion graphics owes much to the groundwork laid by the Bauhaus. Through this research, I aim to explore the continued relevance of Bauhaus in shaping the visual language of the fashion industry, providing critical insights into its ongoing impact on design communication.

1.2 Proposed Solution

Building upon the issues mentioned in the previous section, the aim of this study is to contribute to the collection of in-depth materials on the relationship between Bauhaus and graphic communication in fashion, seeking to draw parallels between the fundamental principles and elements, and the visual graphic presentation of brands in the fashion market, identifying the key commonalities that endure, over a century since the opening of the German design school, with the goal of proving that the legacy of Bauhaus is timeless and remains very strong in the graphic communication of fashion to this day.

1.3 Methodology

“Methodology is understood as the study of the method used to seek specific knowledge. Demo (2003, p. 19) states that Methodology (...) is an instrumental concern. It deals with the ways of doing science. It takes care of procedures, tools, and pathways.”

According to Moroz and Gianfaldoni, “The collective nature of knowledge reflects not only the fact that man does not produce knowledge alone but also that knowledge, once produced, interferes with man’s own life. When ideas and knowledge are formulated and disseminated, they contribute either to the maintenance and justification of society itself—its relationships, customs, and values—or to its modification”. (MOROZ and GIANFALDONI, 2006, p. 10)

For this project, I chose to employ both a literature review and a qualitative methodology due to their complementary strengths in addressing the research objectives. The literature review provides a solid theoretical foundation, allowing me to explore existing studies and theories related to the influence of Bauhaus on graphic design in fashion. It enables a comprehensive understanding of historical and contemporary perspectives on the subject, identifying key trends and gaps in the current body of knowledge. On the other hand, the qualitative methodology offers the flexibility to deeply explore the perceptions and experiences of different audiences, both with prior knowledge of the Bauhaus movement and those with no previous exposure. By using qualitative methods, I can gain rich insights into how the principles of Bauhaus are perceived in the context of modern fashion design, providing a nuanced understanding of their real-world impact. This combination of literature review and qualitative research is ideal for exploring the complexities of the topic, allowing for both a thorough theoretical grounding and an in-depth exploration of individual perspectives.

1.4 Structure of the Dissertation

This paper begins with a contextualization of the Bauhaus, simultaneously addressing graphic communication in the context of fashion. Additionally, it highlights the main purpose of the dissertation, which fo-

cuses on analysing the influence of the design school on graphic design within the fashion industry.

The next stage involves a comprehensive literary research, aiming to highlight pertinent information to be integrated into the text, as well as to identify existing gaps in the study.

Based on the research conducted, questions will be formulated to be addressed, originating from both the literature review and the planned interview for data collection.

Additionally, a technical visit to the Bauhaus Museum in Dessau will be undertaken for a more in-depth study.

As the next step, a questionnaire will be conducted regarding the topic with three different groups of people: one group with extensive knowledge about the Bauhaus, a second group with limited knowledge about the Bauhaus, and a third group with no knowledge of the Bauhaus.

All data obtained from both the literature review and the interviews will be meticulously analysed and filtered to extract relevant information for the development of the work.

Finally, the conclusion of the work will consist of the final result, integrating and developing all data collected throughout the research, providing a coherent and conclusive synthesis.

2

AN OVERVIEW OF THE BAUHAUS

2.1 Introduction

To contextualise the present project, a brief introduction to the history of the Bauhaus will be presented. This has been investigated not only through scientific articles and literature but also through a personal visit to the Stiftung Bauhaus (Bauhaus Foundation) in Dessau, Germany. The visit included a tour of the Bauhaus building, specifically the school where students attended classes and workshops, as well as an overnight stay in the student dormitory, specifically in the dormitory where student and later master Marianne Brandt lived. Brandt collaborated with László Moholy-Nagy on collages during his tenure as a professor and later became the head of the metal department.

The visit also included a tour of the director Walter Gropius's house and the master houses, divided into Haus Moholy-Nagy/Feininger, Haus Mucbe/Schlemmer, and Haus Kandinsky/Klee.

Additionally, there was a visit to the Bauhaus Museum, located more centrally in Dessau-Roßlau, which showcases a vast collection of materials produced by masters and students during the school's brief existence, along with videos, photographs, and other records belonging to the institution.

"The originality of the Bauhaus is due to the fact that it transcended the boundaries of modernism, modern objective architecture, abstract art, and functional design. It not only brought together heterogeneous avant-garde movements but also put them into practice. At the Bauhaus, considered a melting pot of European avant-gardes, the unity of the arts was forged from the ideal of a great collective work, transforming the modes of art and the social organisation related to it". (FERNANDES, 2005, p. 41. Bauhaus e a institucionalização do design: reflexões e contribuições)

This contact with the Bauhaus was of extreme importance and contribution to this study, as it was possible to personally understand how the experiments were conducted, to engage with the materials used, and often even to touch the works (when permitted). Possibly the most important goal of the Bauhaus project was the concern to improve the quality of everyday life and make it accessible to everyone.

Everything makes much more sense when one is within the environment where it all happened. It is even possible to understand where the inspirations for the creations came from when surrounded by the elements that were part of the daily life of the Bauhaus collaborators. Understanding this is crucial to comprehending how all these inspirations, from both the historical and geographical contexts, led the school's collaborators to create works that would serve as the foundation for all types of design present in our daily lives today.

The Bauhaus was an incredible historical moment, where some of the leading avant-garde artists gathered in one place with the purpose of defining what art would become for the coming age. A blend of a visionary artists' manifesto and the reform of the curriculum attracted students and artists to Weimar;

moreover, it was the first institution to commence its activities after World War I (DROSTE, 2004, pp. 26-27).

The first Bauhaus program from 1919, which included a manifesto along with a summary of the school's disciplines and objectives, pertains to a presentation of the pedagogical-artistic reform and, simultaneously, the idea of a comprehensive art aimed at the people.

2.2 Walter Gropius

In 1871, Germany transitioned from an agrarian country to an industrial powerhouse due to a wave of modernization spurred by population growth and the rise of mass culture. During this period, the British Arts and Crafts movement spread across the country, encompassing Jugendstil (Art Nouveau) artists who opposed industrialization and were active in major centres such as Munich, Dresden, and Darmstadt.

Walter Adolph Georg Gropius, known as Walter Gropius, was born in Berlin on May 18, 1883, amidst this revolutionary transformation. In his youth, from 1903 to 1907, Gropius studied in Berlin and Munich, and following his family's tradition, he became an architect, like his father and great-uncle.

In Munich, from June 1908 to March 1910, he had the opportunity to work at the Deutscher Werkbund (German Association of Craftsmen), directly to its founder Peter Behrens, an architect considered by many to be the first designer in history, alongside other architects, artists, and entrepreneurs, less than one year after its foundation. At the Werkbund, Gropius collaborated with other great artists of his generation, such as Le Corbusier and Ludwig Mies van der Rohe.

Gropius was always very visionary, which led him to abandon his architecture studies after only 5 semesters. He considered the history taught in architecture programs to be unnecessary and believed in timeless fundamentals of architecture, including rules of proportion, beauty, and spatial distribution.

He also believed in the cultural value of architecture and advocated for the idea of industrial economy, a theme he championed in his 1910 essay *Programm zur Gründung einer allgemeinen Hausbaugesellschaft auf künstlerisch einheitlicher Grundlage* (Program to Establish a General Housing Construction Society on a Unified Basis), which ultimately did not continue. Nevertheless, he never abandoned this ideal and carried it forward into all his future projects.

In 1911, along with his partner Adolf Meyer, he received their first independent commission to construct a factory building, the Fagus Factory, which only years later was recognized as a milestone of modernist architecture for its novel artistic approach using free-standing glass corners and sparing use of brickwork. Gropius had a theory about the union of art and technology he learned from his master Behrens, which he would later use as the foundation of the Bauhaus: "A building's purpose, its functional form, had to be elevated to the level of an art form, enabling the building to reflect the spirit of its time", states Droste.

“In art and technology Gropius saw the greatest dichotomy of the age, one often equated with that of “culture and civilisation” in then contemporary discussions. He considered reconciling them to be an architect’s task and believed that architecture should reflect the Zeitgeist. Gropius linked the concept of Zeitgeist, ubiquitous at the time, to Kunstwollen (the artist’s will to form), a term borrowed from the art historian Alois Riegl, who used it to designate the subconscious principle in the creation of art.” (DROSTE, 2021).

Walter Gropius had unique ideas and worked hard to synthesise his ideological principles with the aim of creating a new architecture, as well as dedicating himself to promoting this new approach. Amidst various ideological oppositions present in the Werkbund Dispute, a 1914 debate, which took place at the first exhibition of the Deutscher Werkbund, in Cologne, and has often been referred to as the unresolved Art vs. Industry question, Gropius found support from figures like Henry van de Velde, acclaimed architect, designer and theorist, who also advocated for the importance of merging the role of the creative artist with industrial standardisation, much like him.

Also in 1914, the world was facing the First World War, during which Gropius fought as a soldier in defence of “German power and spirit” (a principle of Kaiser Wilhelm II), a sentiment that would later turn into disappointment towards a weakened and shaken nation in urgent need of new direction.

During the four years of war, Gropius discovered his organisational talent and leadership ability, rising to the rank of officer.

After the war, the architect returned as an unemployed to a chaotic Berlin, where he decided not to pursue a political career. Undergoing a complete transformation of his inner self, he resolved to contribute radically through his art to the improvement of society in this complex context which his nation was facing.

In November 1918, Grand Duke Wilhelm Ernst of Saxony-Weimar-Eisenach renounced the throne, and a new free state was declared, with a provisional leftist government alongside the old bureaucracy. The Großherzogliche Kunstgewerbeschule (Grand Ducal School of Arts and Crafts), where Gropius initially hoped to become director, had closed in 1915. Only the Hochschule für bildende Künste (Academy of Fine Arts) remained. Gropius then proposed merging the two schools under the name Bauhaus (which in English could be translated as something like ‘House of Building’), which was accepted by both authorities, marking the first milestone of Gropius’s artistic-political radicalism.

2.3 The Formation of the Bauhaus

The First World War and all its suffering led Walter Gropius to conclude that the machine should not

destroy humanity, but rather work for it. Humanity should not let the machine dominate the world, but instead, it should be an important tool for the craftsman in building a new society. According to Magdalena Droste, 2006, “From then on, the director of the Bauhaus began to try to overcome the contradiction between art and technology, which he equated to culture versus civilization.”

As the journalist Amy Dempsey mentioned in her book *Modern Art (Art Essentials)*, in 2002, “The Bauhaus was a state-run crafts school initially located in Weimar, Germany, founded in April 1919 under the direction of architect Walter Gropius (1883-1969). It originated from Gropius’s proposal to unify the Weimar Academy of Fine Arts and the School of Arts and Crafts, with the goal of training students in the theory and practice of the arts so they could develop products with both artistic and commercial value. On one hand, its aim was to create more socially responsible artists, designers, and architects, and on the other, it aspired to advance the cultural life of the nation and improve society. The utopian proposals of the Bauhaus can be understood in the context of political debates held in Germany and other countries since the late 19th century. Gropius believed in the transformative power of art and architecture”.

2.3.1 First Phase: 1919 - 1925

The first phase of the Bauhaus began in Weimar, a city in the state of Thuringia, central Germany. It was the first institution to begin its activities after World War I. Gropius’s goal was to reform teaching, architecture, and arts and crafts, by uniting Großherzoglich-Sächsische Kunstschule (Grand Ducal School of Fine Arts) in Weimar with the Großherzoglich-Sächsische Kunstgewerbeschule (Grand Ducal School of Arts and Crafts).

For 20 years, there had been discussions about reforms in art schools in Germany for a “unified art school”, as the concept was called by Bruno Paul. The members of the Workers’ Council for Art hoped that architecture would take a prominent role in art schools. However, it was only in 1919, with the creation of the Staatliches Bauhaus in Weimar, that this concept was put into practice.

Gropius stated in his book *Bauhaus 1919-1923* that the academies were creating an “artistic proletariat” “unprepared for life’s struggles”, and further argued that art schools did not offer sufficient instruction in craftsmanship and technology. (DROSTE, 2021)

In 1968, in his book *A Doutrina de Epicuro*, Benjamin Farrington made a comparison between Bauhaus and the Garden of Epicurus (defined as a place where its philosophy could be put into practice, that is, philosophy embodied in a physical space), saying that the first convergence between the Garden of Epicurus and the emergence of the Bauhaus is that both arose in a post-war context and brought forth questions and new ideas, aiming to improve the quality of human life.

2.3.1.1 The Bauhaus Manifesto

Gropius inaugurated the Bauhaus through The Bauhaus Manifesto, in 1919. The Figure 1 shows this document, through which the founder of the school called for collaboration between artists and craftsmen, and for an end to the contradiction between art and technology. The Bauhaus Manifesto combined a variety of ideas on anti-academic, art school reform into a single programme.

In its first phase, the Bauhaus had prominent masters, invited by Gropius, who were already cubist or abstract artists, such as Wassily Kandinsky, Paul Klee, Josef Albers, Oskar Schlemmer, Lyonel Feininger, Johannes Itten, Georg Muche, and Lothar Schreyer.

With Expressionism, Futurism, and Dadaism, the practice of publishing manifestos and forming groups became a characteristic of the avant-garde, which constantly reinvents itself to distance from the everyday existence of the bourgeoisie. It can be said that Gropius was truly innovative and reformist in uniting all these concepts as the foundation for a single institution. (DROSTE, 2021)

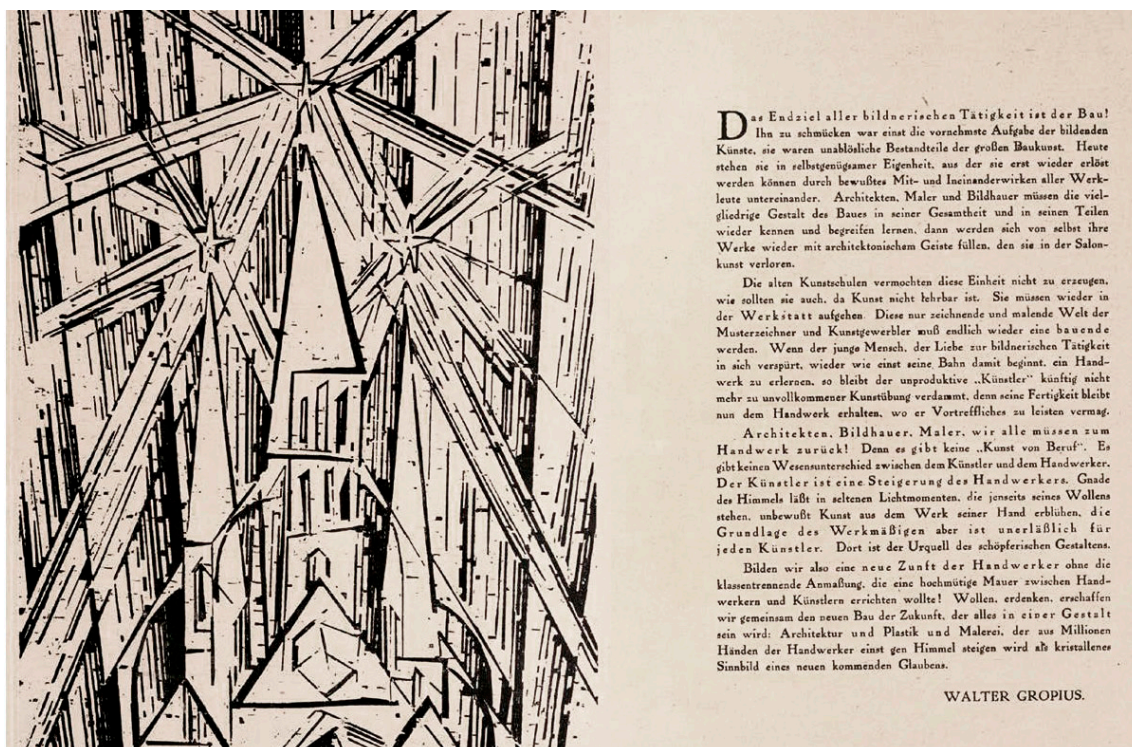


Figure 1. The Bauhaus Manifesto, written by Walter Gropius in 1919. Reprinted from *Select*, n.d. Retrieved from <https://select.art.br/wp-content/uploads/2019/06/bauhaus-manifesto-1919.png>

2.3.1.2 The Preliminary Course

The major innovation of this era was the Preliminary Course, created by Gropius. This course was mandatory and initially lasted one semester, but was later extended to two semesters, after which admission

to a workshop was decided. With the full permission and complete freedom granted by Gropius, the Preliminary Course was developed by Johannes Itten with the aim of bringing artists and technicians closer together, as well as encouraging self-learning and the exploration of cognitive abilities through experimentation. Students had the opportunity to create pieces using and mixing innovative materials for the time, with different textures, colours, and other unusual properties, and to reflect on production and design in the context of industrialization as well. This added to their knowledge and contributed to numerous highly functional inventions by the students at the school, which later became everyday objects, representing a decisive impact on modern and functionalist aesthetics.

2.3.1.3 Workshops and Teaching

For Gropius, the workshops represented the heart of the Bauhaus. At the Bauhaus in Weimar, there were workshops for metal, glass, pottery, weaving, carpentry, wall painting, and sculpture in stone and wood, in addition to stage, printmaking, and bookbinding. These workshops played a crucial role in the first phase of the Bauhaus, serving as practical environments where students could apply theoretical knowledge to real-world materials and techniques. The structure of Form Training (Formlehre) was designed to include both technique and form, according to Gropius. All design work at the Gropius Bauhaus was based on training that focused on basic forms and primary colours (DROSTE, 2021). This hands-on approach fostered a unique educational atmosphere that encouraged experimentation and collaboration among disciplines.

Each workshop operated under the guidance of a master, who imparted not only technical skills but also philosophical insights about design and art. Some masters opposed Gropius's ideas for various reasons and argued against them in several meetings, while others accepted the approach and integrated both aspects in their own ways. For instance, Lothar Schreyer began teaching form in typography and calligraphy, Paul Klee developed a method for teaching pictorial form, and Gropius himself taught spatial relationships. Wassily Kandinsky taught "Fundamental Elements of Form," a "Colour Course," and figurative drawing, while László Moholy-Nagy and Oskar Schlemmer provided concise teachings on the theories underlying their artistic concepts. Johannes Itten was the first master to establish a course of this kind, thus serving as a precursor for the other masters.

The collaborative nature of the workshops allowed students to learn from one another, nurturing a sense of community and shared purpose. This integration of craft and theory was pivotal in shaping the identity of the Bauhaus, as it sought to break down barriers between fine arts and applied arts. The emphasis on workshops also highlighted the Bauhaus's commitment to creating functional and aesthetically pleasing designs. By engaging directly with materials, students developed an understanding of form, function, and the relationship between the two, which became fundamental tenets of Bauhaus philosophy. This dynamic learning environment, combining theory with practice, laid the groundwork for the innova-

tive approaches that would characterise later developments at the Bauhaus. In summary, the workshops were integral to the educational model of the Bauhaus, ultimately redefining the role of the artist in society. Figures 2 and 3 show examples of activities conducted in Kandinsky's and Klee's workshops.

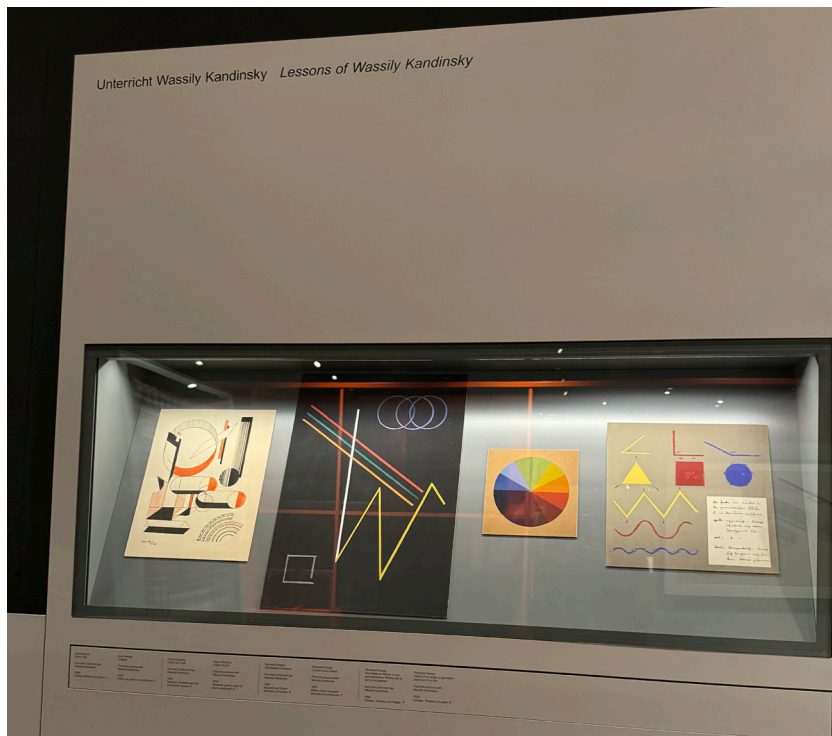


Figure 2. Works created during Wassily Kandinsky's lessons in the mid-1920s. Photograph taken by the author at the Bauhaus Museum in Dessau.

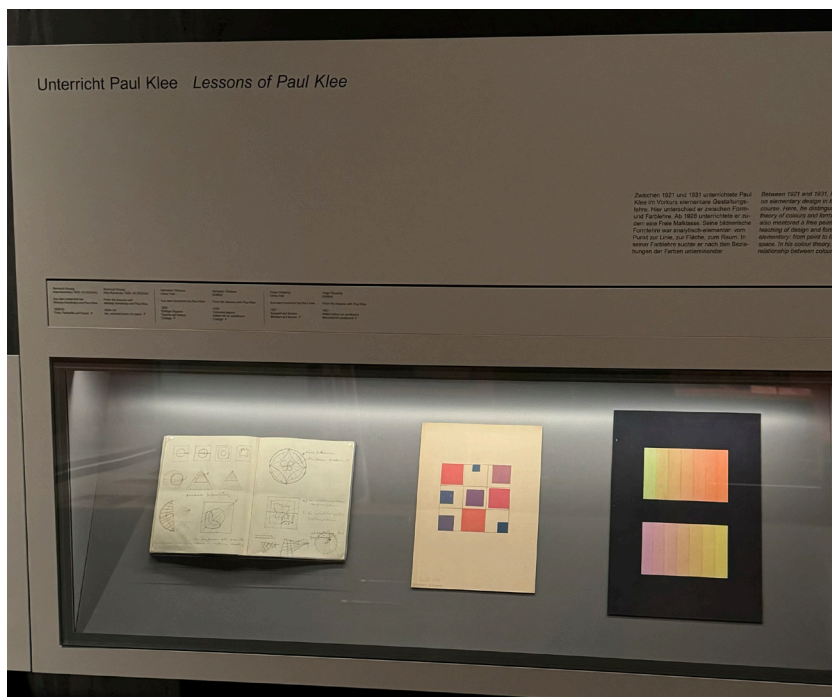


Figure 3. Works created during Paul Klee's lessons in the mid-1920s. Photograph taken by the author at the Bauhaus Museum in Dessau.

2.4 Second Phase: 1925 - 1932

The second phase of the Bauhaus began in 1925, when, amidst numerous offers from cities willing to host and fund the school, it was decided that its new location would be Dessau, an aspiring industrial town governed by social democrats in Saxony-Anhalt. In addition to the relocation, there was a significant shift in the Bauhaus's objectives, which Gropius had already announced in Weimar: the school would abandon its focus on arts and crafts and instead concentrate on creating prototypes for mass industrial production, under the new ideology of "art and technology – a new unity." At this point, the school was characterised by functional simplicity, with an emphasis on simple geometric forms.

This phase lasted seven years, the longest period in the school's history, and saw three different directors. The first was Gropius, the founder and former director when the school relocated to Dessau. Gropius stepped down from his position in 1928 due to organisational and financial issues, which were compounded by conflicts he was having with Fritz Hesse, the mayor of Dessau and the Bauhaus's main political supporter. (DROSTE, 2021) "He then chose to work as an independent architect in Berlin. His departure coincided with that of Herbert Bayer, Marcel Breuer, and Moholy-Nagy. As a result, the Bauhaus experienced a significant loss of substance" (WICK, 1989).

Hannes Meyer was appointed as Gropius' successor. Under his leadership, the Bauhaus decisively shifted away from the concept of an art school and embraced a more production-focused approach aimed at fulfilling social needs. This period marked a transition to a more functionalist style, driven by Meyer's technical vision, and characterised by a stronger connection with industry. "The new 'pervasive role of science in the world around us' enriches life, allowing it to be arranged more consciously. This was Meyers' standpoint when he was appointed director of Bauhaus on 1 April 1928." (DROSTE, 2021).

Meyer believed that science should replace art, leading the Bauhaus to prioritise standardised models of production, with an emphasis on social function over aesthetics. His reorganisation placed the architecture department at the forefront, giving it greater independence while diminishing the influence of painters. As a result, the Bauhaus experienced a decline in its artistic quality.

"The final objective of all formative activity is the building!" was Gropius' opening sentence. Meyer reformulated it to state 'The final objective of all work at Bauhaus is the coordination of all life-inducing forces to promote the harmonious formation of our society'". (DROSTE, 2021).

However, the Bauhaus continued to be haunted by debates over what was considered bourgeois. It is important to note that, during the tumultuous period in Germany, this concept was quite fluid. As a result, extremism reached such a level that pitched roofs and window sills were deemed bourgeois, leading to a new style of construction featuring smooth facades and flat roofs, despite their lack of functionality.

The Meyer era marked a complete break from the expressionism of the first phase, introducing a focus

on minimalism and standardised designs. The second director of the Bauhaus believed that the design of a project should be dictated by function and cost, resulting in practical and affordable products. He expanded the Bauhaus curriculum by introducing new subjects like general economics, Marxism, psychology, sociology, and biology. Meyer also made the decision to close the workshops, aiming to distance the school from the stigma of artistic activities and moving away from the concept of an art school. In his published writings, Meyer expressed a rejection of art, viewing design purely as a tool for functionalism and the democratisation of accessibility. This approach ultimately led to an emphasis on extreme minimalism.

During this same period, the approach to design at the Bauhaus became more scientific and also more politicised. The school was being used by a group of students for Marxist activities. By 1930, it is estimated that there were 30 communist students at the Bauhaus, which led to more overt and determined political persecution.

Meyer's many shifts in direction, his political involvement and persistent scepticism towards art sparked conflicts that led him to be dismissed by the city authorities in August 1930 without notice, when he described himself as a "scientific Marxist" in a letter he wrote to mayor Hesse.

The successor chosen to lead the school after Meyer's departure was Ludwig Mies van der Rohe. Mies introduced a more structured and hierarchical approach to teaching, emphasising the importance of architecture as the pinnacle of design disciplines. Under his leadership, the curriculum focused increasingly on the interplay of space, structure, and materials, moving away from the more experimental methods of previous directors. Droste notes that "Mies aimed to provide a solid grounding in architectural principles, believing that a profound understanding of construction and materials was essential for any designer" (Droste, 2006, p. 204). This period also saw the Bauhaus relocate from Dessau to Berlin in 1932, a move that aimed to position the school within a more urban context and attract a broader audience.

2.5 Third and Last Phase: 1932 - 1933

The final year of the Bauhaus in Berlin, from 1932 to 1933, was a period of intense struggle and adaptation, ultimately leading to the school's closure. After being forced out of Dessau by the Nazi-controlled municipal government, the Bauhaus relocated to an old telephone factory in Berlin. Under the directorship of Ludwig Mies van der Rohe, the curriculum underwent significant changes, with a greater emphasis on architecture, craftsmanship, and technical skill, aiming to distance the school from its previously perceived political associations.

In its final year in Berlin, the Bauhaus, under Mies van der Rohe, shifted focus to architecture and technical skills, distancing itself from politics. Mies aimed to keep the school apolitical, but Nazi pressure grew, leading to heightened repression. Despite attempts to negotiate, the Bauhaus was raided by the Gestapo

in April 1933. Although Mies sought to keep the school running, increasing political oppression led to its permanent closure by July 1933. As Droste highlights, “the Bauhaus, no longer able to escape the increasing political oppression, had to finally shut its doors”

Despite its closure, the innovative teaching methods and groundbreaking ideas developed during this final period would go on to influence modern design and architecture globally.

3

THEORIES OF DESIGN

3.1 Design Principles

“For as long as Gropius was director of Bauhaus, elemental shapes and primary colours continued to be a sort of ABC for designs created in the workshops.” (DROSTE, 2021).

Primary colours and elemental shapes have a long history and are part of numerous theories, but at the Bauhaus, they were introduced between 1919 and 1920 in Johannes Itten’s courses. Even within the Bauhaus, each master had their own way of approaching the subject. Itten and Kandinsky, for example, associated their colour systems with shapes, while Klee approached colours and shapes in the creation of patterns through folding, mirroring, and rotation in the weaving workshop.

In 1922, Gropius began to formulate guidelines for the products created in the workshops. The products should consist of a few simple parts making them easily adaptable to industrial manufacturing. The fact that they were made of few pieces should lead to them being variable and versatile. They should also be created in standard types. “One standard chair, for example, should be sufficient for all seating requirements” (DROSTE, 2021).

In 1929, the term “functionalism” was predominant at the Bauhaus, and the concept has endured because it perfectly verbalises the balance between purpose, material and form that should be designed into objects. Nowadays, objects that follow the standard type are generally highly coveted and expensive pieces, such as the table lamp by Wilhelm Wagenfeld and Karl Jacob Jucker (Figure 4), the silver teapot by Marianne Brandt (Figure 5), and the iconic lattice chair by Marcel Breuer (Figure 6). Photos of these objects were published in catalogues and advertisements, described as “standard types” developed based on functional analysis, so they could be easily reproduced.



Figure 4. Table lamp by Wilhelm Wagenfeld and Karl Jacob Jucker, 1923–1924. Source: Pinterest. Retrieved from <https://se.pinterest.com/pin/39610572970433980/>



Figure 5. Silver teapot by Marianne Brandt, 1924. Source: The MET Museum. Retrieved from <https://collection-api.metmuseum.org/api/collection/v1/iiif/491299/preview>



Figure 6. Laticce Chair by Marcel Breuer, 1922. Source: Pinterest. Retrieved from <https://br.pinterest.com/pin/60657926209294333/>

The aesthetic developed until Gropius's departure in 1928, with its purely functional and geometric elements in the De Stijl style, is still seen as the trademark of the Bauhaus. These elements contrast with the fluid and organic forms of Jugendstil, leading contemporaries to label them as innovative.

3.2 Typography

In the early years in Weimar, typography did not play the central role that it would later assume. For masters Itten and Schreyer, writing was a means of artistic expression, and practical applications were limited to prints. In 1923, the situation changed dramatically with the preliminary course under the direction of László Moholy-Nagy's direction. Ideas that would define the new Bauhaus typography were introduced. To Moholy-Nagy, writing was essentially a means of communication and needed to be clear and emphatic. The advertisement for the 1923 Bauhaus exhibition clearly shows this influence. Moholy-Nagy designed the layout for the publication accompanying the exhibition before taking on the typographic design of the "Bauhaus" books from 1925 onward, as shown in Figure 7.

From that point, Bauhaus typography evolved with the intent of promoting the school by creating its own

unique typography. The designs of printed documents were visually simple and easy to read, with articulation and accentuation featuring memorable colourful elements that delivered direct messages through a combination of text and photography. Additionally, standardisation brought cost-efficiency to the printing process.

The history of typography at the Bauhaus is one of the most innovative and influential in modern design, particularly within the realm of graphic design. From its inception in 1919, the Bauhaus sought to create a new aesthetic that merged art and technology in response to the cultural and industrial changes of the time. Typography became a key element of this aesthetic, reflecting the ideals of functionality, simplicity, and visual clarity.

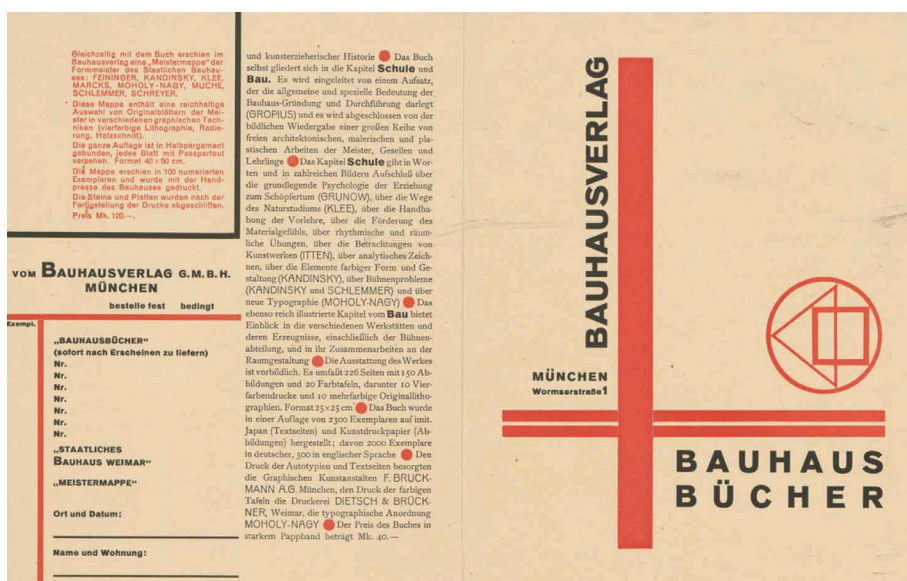


Figure 7. László Moholy-Nagy, Where is typography headed?, chart 22, Photograph on card, 1929. <https://www.smb.museum/en/exhibitions/detail/laszlo-moholy-nagy-and-new-typography/>

3.2.1 Early Years and Influences

“In its early years, typography was not a central focus at the Bauhaus. The school, founded by Walter Gropius, initially concentrated on arts and crafts, emphasising the integration of art with craftsmanship” (Droste, 2006). It wasn’t until the Bauhaus moved to Dessau in 1925, when Gropius announced a new direction towards industrial design and mass production, that typography began to play a more significant role. Droste highlights this shift, noting that “the Dessau phase marked a move towards functionality and design for mass production, influencing typography as a tool for communication rather than decoration” (Droste, 2006).

The Bauhaus was influenced by Russian Constructivism and De Stijl, movements that advocated geometric abstraction, simplicity, and the rational use of design. These movements inspired a departure from decorative styles of the past in favour of a more functional and objective approach, reflecting the technological and industrial advances of the era. As Droste explains, “the Bauhaus sought to align itself with modern technological advancements, abandoning ornamental traditions in favour of clean, geome-

tric forms that embodied the spirit of the age” (Droste, 2006).

3.2.2 László Moholy-Nagy and the Role of Typography

László Moholy-Nagy, who joined the Bauhaus in 1923, was one of the foremost advocates of functional and experimental typography. Under his influence, graphic design and typography became essential tools for clear and efficient communication. Moholy-Nagy believed that typography should be objective, devoid of unnecessary ornamentation, with its primary function being the direct and effective transmission of information. As Droste explains, “Moholy-Nagy saw typography as a means of communication that had to be precise and clear, stripped of any superfluous decorative elements” (Droste, 2006).

He also promoted the use of photomontage, dynamic typography, and the integration of text and image in asymmetrical layouts, breaking away from the traditional conventions of centred and symmetrical typography. This approach led to a new way of thinking about typography as a visual tool that could be both dynamic and functional.

3.2.3 Jan Tschichold and the New Typography

In 1925, an important moment in the Bauhaus’s typographic history occurred with the publication of Jan Tschichold’s book *Die Neue Typographie* (The New Typography). Although Tschichold was not directly associated with the Bauhaus, he was profoundly influenced by the school’s principles and helped disseminate its typographic ideas. Tschichold stated, “The essence of the New Typography is clarity.

This puts it into deliberate opposition to the old typography whose aim was ‘beauty’ and whose clarity did not attain the high level we require today” (Tschichold, 1928).

The “New Typography” advocated the exclusive use of sans-serif fonts, the rejection of embellishments, and the adoption of highly structured, asymmetrical layouts. For Tschichold and Bauhaus typographers, typography was akin to architecture, where every element had a precise function and contributed to the clarity and legibility of the design.

3.2.4 Herbert Bayer and Universal Typography

Herbert Bayer, who led the Bauhaus’s printing and advertising workshop from 1925, was one of the school’s most innovative typographers. That year, he designed the Universal typeface, a sans-serif font

that eliminated the use of capital letters, relying solely on lowercase characters. Bayer believed that this simplification aimed to create a more rational and modern typography, aligned with the industrial age. As Bayer himself noted, “we have capital letters and lowercase letters, which is nonsensical. Why two alphabets for a single purpose?” (Bayer, 1967). His work, particularly Universal, became a landmark in modern design history, exemplifying the Bauhaus’s radical approach to visual communication.

Universal illustrated the Bauhaus belief that typographic design should be accessible, functional, and free of the historical and cultural connotations linked to traditional fonts. This minimalist and functional approach had a lasting impact on typographic designers, reflecting the Bauhaus’s mission of fusing art with technology and creating designs for mass production. As can be seen in Figure 8, Bayer’s approach of eliminating capital letters, focusing solely on lowercase characters, mirrored the school’s broader philosophy. As Bayer explained, “we must never forget that design is not for philosophy, but for life” (Bayer, 1940), a statement that encapsulates his focus on practicality and functionality.

Although Universal was not widely adopted in its original form, its conceptual significance pointed toward the future of typography. Bayer’s ideas had a profound impact on graphic design, influencing the development of modern sans-serif typefaces and shaping the minimalist aesthetic that dominates contemporary visual communication.



Figure 8. Herbert Bayer, original drawing for Universal Type, 1925. Source: Letterform Archive. Retrieved from <https://letterformarchive.org/wp-content/uploads/legacy/herbert-bayer-universal-type-original-drawing-letterform-archive.jpg>

3.2.5 Impact and Legacy of the New Typography on Contemporary Fashion Design

“The principles of New Typography, developed at the Bauhaus and popularised by figures such as Herbert Bayer, have had a significant impact on fashion design, reflecting a modern and functional approach to graphic communication. One of the key aspects of New Typography is its emphasis on clarity and legibility, which is crucial in fashion graphic design. As Jan Tschichold noted, ‘The essence of the New Typography is clarity,’ which stands in contrast to older, more decorative traditions (Tschichold, 1928). In promotional materials like catalogues, advertisements, and campaigns, the use of sans-serif fonts and clean layouts ensures that information about collections, prices, and details is easily readable. Typography like Bayer’s Universal, with its simplicity and lack of ornamentation, facilitates direct and efficient communication with the audience.

Minimalist design, a central feature of New Typography, is widely employed in fashion to create a sophisticated and elegant aesthetic. Ellen Lupton points out that ‘simplicity and directness in communication not only serve aesthetic purposes but also strengthen the functional role of typography’ (Lupton, 2004). The application of clean fonts and spacious layouts in graphic materials helps reduce visual clutter and keeps the focus on the clothing and accessories. The use of simple typography and geometric forms contributes to a modern and refined look, which is often associated with high-end fashion brands and their design campaigns.

Additionally, the principles of New Typography, which prioritise functionality and utility, are applied to graphics and layouts that not only appear visually appealing but also serve a practical purpose. In marketing and branding materials, such as labels, packaging, and promotional items, typography is used to convey information clearly and effectively, aiding consumers in making informed decisions. Tschichold argued that ‘the new typography creates its effect not by superficial beauty, but by the clarity of form’ (Tschichold, 1928), which is a guiding principle in fashion communication today.

In summary, New Typography has profoundly influenced fashion graphic design by promoting clarity, functionality, and the seamless integration of text and imagery. Its principles of simplicity and modernity continue to shape how fashion is visually communicated in both print and digital media.

The Bauhaus’s typography, with its emphasis on clarity, simplicity, and functionality, profoundly impacted modern graphic design. By moving away from the ornamental conventions of classical typography and focusing on legibility and direct communication, the Bauhaus established new standards for design. Typefaces developed by Herbert Bayer, particularly the Universal typeface, and the broader principles of the “New Typography” laid the groundwork for 20th-century graphic design.

This legacy remains evident in contemporary fashion graphic communication. The Bauhaus’s focus on clean, functional design revolutionised text usage in fashion graphics. Sans-serif fonts, popularised by the

Bauhaus for their straightforward forms, are now integral to fashion advertising and branding, creating a minimalist aesthetic that enhances readability and visual appeal.

The Bauhaus's minimalist approach, characterised by simple, geometric typefaces and spacious layouts, continues to influence modern fashion brand visuals. The integration of typography and visual elements, a principle championed by the Bauhaus, is central in fashion graphics, where text and imagery are seamlessly combined to convey a brand's message and identity.

Additionally, the Bauhaus's emphasis on functional design over decoration has shaped fashion graphic strategies, promoting clear and impactful communication. This approach ensures that design effectively promotes collections, conveys brand values, and highlights trends. The universal design principles of the New Typography have also facilitated the globalisation of fashion communication, leading to standardised design practices that transcend geographical and cultural boundaries.

In the digital era, the Bauhaus principles remain relevant. The clarity and simplicity that defined the New Typography are crucial in digital fashion graphics, including web design, social media, and mobile applications. These platforms demand clean lines and straightforward typography to enhance user experience and ensure visual coherence.

Overall, the New Typography and the Bauhaus's approach to typography have had a transformative impact on fashion graphic communication. Their principles of clarity, minimalism, and functionality continue to shape modern design practices, influencing how fashion brands convey their messages in today's visually driven world.

3.3 Photomontages: Collaboration, Experimentation and Innovation

Photomontage played a significant role in the artistic experimentation of the Bauhaus, particularly during its first phase. The technique, which was also widely explored by Berlin Dadaists and Russian Constructivists, became a critical medium for Bauhaus artists to express both their aesthetic vision and social commentary. A key example is the collaboration between László Moholy-Nagy and Marianne Brandt, whose works had lasting influence not only on graphic design but also on fields like fashion, where concepts of identity, gender, and modernity are often explored.

László Moholy-Nagy, an important figure in international Constructivism, was not only a visual artist but also a teacher and art theorist who advocated the integration of technology and art to create innovative designs. As a professor and head of the Metal Department at the Bauhaus, Moholy-Nagy brought a new wave of ideas, transitioning from Expressionism, which had dominated the early Bauhaus years, to a more Constructivist approach. He introduced the concept of "Total Space" (Raumgestaltung), focusing on how

space could be designed holistically, merging aesthetic and functional elements. His photomontages reflected these ideas, often incorporating broad, complete photographic elements in ways that emphasized form and emotion, a contrast to the fragmented and chaotic style of Berlin Dadaists.

Marianne Brandt, a student of Moholy-Nagy in the Bauhaus Metal Department, became an accomplished designer and photographer. Her designs pushed the boundaries of modern materials and reflected a constructivist approach to both form and function.

Both Moholy-Nagy and Brandt's works demonstrate the fusion of formal visual experimentation with a deep engagement in the political, cultural, and social issues of the Weimar Republic. Through photomontage, they explored issues like the reconstruction of society, the changing roles of gender, and the potential of modernity to reshape the world. As Otto (2009) states, "Brandt and Moholy-Nagy used photomontage to expand the medium's power, addressing constructivist ideas of order while reflecting the chaotic societal landscape of the post-war era."

One key example of their artistic dialogue is seen in *Pneumatik* (1923) by Moholy-Nagy and *Tempo-Tempo, Progress, Culture* (1927) by Brandt (Figure 9). Moholy-Nagy's work used dynamic imagery to emphasize the speed and potential of modern tires, while Brandt's piece depicted a Constructivist engineer controlling machines, symbolizing human power over industrial technology. These pieces reflect their optimistic yet ironic views on modernity's ability to reshape the world. As Otto (2009) observes, Moholy-Nagy's use of "mechanical imagery embodied the avant-garde's belief in technology as a tool for shaping a better future"), while Brandt's photomontage presented the "artist-builder" concept, where human intellect and skill controlled industrial power.

Another key work is Brandt's *With All Ten Fingers* (circa 1930), which highlighted gender dynamics and power struggles. It portrays a businessman manipulating strings attached to a woman's fingers, symbolizing her subjugation, reflecting societal struggles faced by women at the time. In parallel, Moholy-Nagy's *City Lights* (circa 1928) similarly critiques traditional gender roles, contrasting Charlie Chaplin's *Little Tramp* with modern, empowered women. Both pieces (Figure 10) explore the male gaze and societal expectations, a recurring theme in Bauhaus artists' critiques of post-war gender constructs.

Moholy-Nagy's *Jealousy* (*Eifersucht*, 1925) and Brandt's *Self-Portrait, Double Exposure* (circa 1930-1931) (Figure 11) offer further insight into their exploration of identity and self-representation. Moholy-Nagy often portrayed himself as a "monteur" or artist-engineer, drawing on the industrial connotations of the term. His photo montage *Jealousy*, based on a photograph by his wife, depicts him dressed as a mechanic, embodying the Constructivist ideal of the artist as a productive, technical worker. This identity, tied to the mechanization of the post-war era, highlights the avant-garde's embrace of industrial techniques and materials in artistic production.

Similarly, Brandt's self-portrait depicted her as an engineer figure, dressed in a lab coat, with her image multiplied through double exposure. The work reflects Brandt's control over her artistic and technical production, symbolizing her role as both a creator and a technician. The clean, modern aesthetic of her self-representation aligns with her industrial designs in the Bauhaus Metal Workshop, showcasing the Bauhaus ideal of merging artistic creativity with functional design to reshape society.



Figure 9. Pneumatik (1923) by László Moholy-Nagy, and Tempo-Tempo, Progress, Culture (1927) by Marianne Brandt. Source: Art Blast. Retrieved from <https://artblast.com/wp-content/uploads/2010/11/pneumatik-1924.jpg>

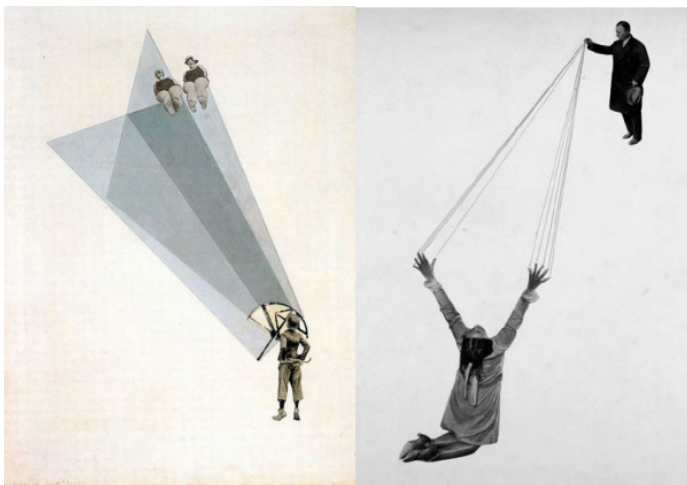


Figure 10. City Lights (circa 1928) by László Moholy-Nagy, and With All Ten Fingers (circa 1930) by Marianne Brandt. Source: ResearchGate and Modernism Modernity. Retrieved from <https://www.researchgate.net/profile/Elizabeth-Otto/publication/249882464/figure/fig8/AS:298263518433287@1448122972520/Marianne-Brandt-With-All-Ten-Fingers-Mit-allen-zehn-Finger-n-ca-1930-montage-of.png> and <https://modernismmodernity.org/sites/default/files/media/Amad%20Figure%2025%20City%20Lights.jpg>



Figure 11. Jealousy (1925) by László Moholy-Nagy, and Self-Portrait, Double Exposure (circa 1930–1931) by Marianne Brandt. Source: Another Magazine and ResearchGate. Retrieved from <https://images-prod.anothermag.com/786/azure/another-prod/380/6/386800.jpg> and <https://www.researchgate.net/profile/Elizabeth-Otto/publication/249882464/figure/fig6/AS:298263518433285@1448122972377/Laszlo-Moholy-Nagy-Jealousy-Eifersucht-1925-montage-of-newspaper-clippings-and.png>

3.4 Primary Colours: One of the Pillars of the Bauhaus and Graphic Design

The Bauhaus, founded by Walter Gropius in 1919, was instrumental in shaping modern art and design, with its exploration of primary colours playing a fundamental role in its pioneering approach. The study of primary colours at the Bauhaus was deeply influenced by the theories of Russian artist Wassily Kandinsky and Swiss designer Johannes Itten, both of whom were key in developing the school's aesthetic and theoretical principles. As design historian S. Whitford notes, “Kandinsky and Itten's contributions to the understanding of colour at the Bauhaus were pivotal in shaping the modernist aesthetic” (Bauhaus: Art as Life).

Primary colours—red, blue, and yellow—were viewed as essential elements of design. The Bauhaus believed that these colours were pure and foundational, serving as the basis for creating all other colours through their combinations. This focus on primary colours aligned with the Bauhaus's commitment to simplicity, functionality, and clarity. According to Droste in *The Bauhaus: 1919–1933*, “primary colours were considered fundamental to the Bauhaus visual language, reflecting its goal of reducing forms to their most essential and communicative state”.

Johannes Itten, one of the initial teachers at the Bauhaus, was instrumental in formulating the school's colour theory. He proposed that primary colours could be mixed to produce secondary and tertiary colours, creating a colour wheel that illustrated hue relationships. Itten's teachings also explored the psychological

and emotional effects of colours, advocating their use to evoke specific responses and convey meaning in design. As mentioned by Itten in his seminal work *The Art of Color*, “colour directly influences the soul and can produce psychological and emotional effects in design”.

In practical applications, primary colours were employed to create bold, clear, and impactful visual compositions. The Bauhaus utilised these colours to achieve high contrast and clarity across various design disciplines, including graphic design, architecture, and product design. They were used to establish visual hierarchies, direct attention, and ensure that designs were both functional and aesthetically compelling.

Design theorist M. White adds, “the strategic use of primary colours at the Bauhaus facilitated clarity in communication while ensuring designs remained engaging and effective across mediums” (*Modernist Design Principles*).

Beyond graphic design, primary colours were integral to textile design, where they were used to craft dynamic patterns, and architecture, where they enhanced spatial relationships and visual impact. In Bauhaus architecture, primary colours not only served an aesthetic function but also played a key role in defining and enhancing spatial dynamics.

The Bauhaus’s emphasis on primary colours has left a lasting legacy on modern design. The principles established by Itten and Kandinsky continue to influence contemporary practices in advertising, branding, digital design, and art. The school’s focus on primary colours was central to its design philosophy, reflecting its dedication to simplicity, functionality, and clarity, and significantly shaping modern design principles and practices. The Bauhaus’s approach to primary colours remains a cornerstone of contemporary design, reflecting its lasting influence on minimalism and visual communication.

3.4.1 Kandinsky’s Colour Theory

Wassily Kandinsky developed a colour theory that profoundly influenced modern art and design, integrating his systematic approach into his abstract art. His work was central to understanding the psychological and emotional effects of colours, which he believed had intrinsic impacts on viewers. Kandinsky theorised that colours could evoke specific feelings and responses, influencing perception and emotional states. In his book *Concerning the Spiritual in Art*, he posited that “colours are the keyboard, the eyes are the harmonies, the soul is the piano with many strings,” highlighting his belief in the deep connection between colour and emotion.

For him, colours were not just visual elements but had the power to communicate and resonate with the human psyche, enabling them to elicit particular moods or emotions. Kandinsky’s colour theory included the development of a colour wheel—a circular diagram illustrating the relationships between different hues.

He identified three primary colours—red, blue, and yellow—which could be combined to create secondary colours (green, orange, and purple). This colour wheel demonstrated the harmony and contrast between colours, serving as a foundational tool for understanding colour relationships in art and design.

The colour wheel not only illustrates basic colour relationships but also serves as a guide for artists to explore emotional resonances.

Wassily Kandinsky explored the interplay between colour and form, as shown in Figure 12, emphasising that colours could influence and be influenced by shapes and forms. He argued that different forms and lines could enhance or alter the emotional impact of colours. For instance, he believed that certain shapes, such as circles or triangles, could interact with colours to amplify their psychological effects. Kandinsky's exploration of the relationship between colour and form laid the groundwork for future abstract artists, demonstrating that visual elements could evoke complex emotional responses.

Kandinsky also explored how contrasting colours could interact and create visual tension. He believed that contrasting colours could produce dynamic effects and enhance the vibrancy of a composition. This understanding of colour dynamics influenced his abstract works, where he used colour contrasts to create visual interest and emotional depth. Kandinsky's use of contrast is not merely a stylistic choice, it's a deliberate strategy to engage the viewer's emotions and provoke a visceral response.

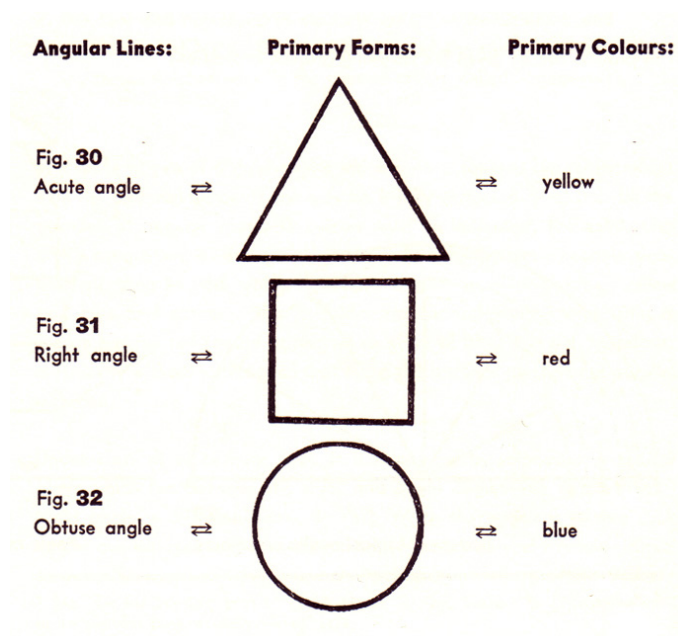


Figure 12. Explanation of the relationship between forms and colors, according to Kandinsky in his book *Point and Line to Plane* (1923).

Source: Mass Media and Culture.

Retrieved from <https://massmediand-culture.com/kandinsky/>

3.4.2 The Symbolism of Colours

Kandinsky assigned symbolic meanings to various colours, linking them to different emotions and concepts. Red, for example, was associated with energy, passion, and intensity, evoking strong emotions and dynamism. According to Kandinsky, red “is like a strong, powerful trumpet sound” that stirs action and excitement. Blue, on the other hand, was linked to calmness, tranquillity, and spirituality, and was considered to have a soothing and serene effect. Kandinsky famously stated that “the deeper the blue becomes, the more it draws man towards the infinite”, reflecting its connection to depth and introspection (Concerning the Spiritual in Art).

Yellow was connected with warmth, happiness, and optimism, being viewed as a vibrant and stimulating colour. Kandinsky’s association of yellow with joy and energy captures its potential to stimulate and invigorate the senses. Green symbolised harmony, balance, and growth, and was seen as a calming and refreshing hue. In Kandinsky’s view, green represented a “restful state,” one of stability and peace.

Black represented depth, mystery, and the unknown, often associated with the absence of light and form. In Concerning the Spiritual in Art, Kandinsky described black as “the silence of death,” a colour devoid of sound and light, which aligns with its portrayal of mystery and the unknown. In contrast, white denoted purity, clarity, and the potential for new beginnings, embodying simplicity and openness. As the painter and master expressed in Writings on Art, “white, although often silent, resonates with the possibilities of a fresh start”, symbolising the essence of purity and potential.

3.4.3 The Influence of Kandinsky’s Colour Theories on Fashion Communication

Kandinsky’s colour theory was revolutionary for its time, shifting the focus from representational art to abstract expression. His ideas about colour and emotion influenced numerous artists and designers, shaping the development of abstract art and modern design principles. Kandinsky’s exploration of colour as an autonomous force broke away from traditional representation, paving the way for modern abstract art.

The emphasis on the emotional and psychological aspects of colour laid the groundwork for future explorations in both art and design. Kandinsky argued that “colour is a power which directly influences the soul,” and this concept continues to be relevant across various design fields today (Concerning the Spiritual in Art). His theories have had a significant influence on graphic communication in the fashion industry, shaping how colours and forms are used to convey brand identity, mood, and aesthetic direction. Kandinsky’s colour theory has been instrumental in establishing the emotional resonance of brand identities, particularly within the fashion sector.

Kandinsky’s belief that colours evoke specific psychological and emotional responses has become a cen-

tral principle in fashion branding and graphic communication. Fashion brands carefully select colours that align with their desired identity and message, using colour psychology to evoke emotions in their audience. For example, luxury brands often employ black and gold to communicate sophistication, exclusivity, and timeless elegance. As noted in *Fashion Branding: Strategy and Communication* by marketing analyst P. Johnson, “black has long been associated with luxury and authority in fashion branding, while gold adds a sense of prestige and exclusivity”.

Youth-oriented brands might use bright colours like yellow or red to convey energy, fun, and passion. Red and yellow are frequently used in youth marketing due to their vibrancy and ability to capture attention quickly, as explained by Swarnakar, S. (2023). Eco-friendly brands tend to favour green, signalling harmony with nature and sustainability. Green is often perceived as calming and connected to natural elements, making it a frequent choice for brands promoting environmental consciousness” (Santos and Lemos, in *The psychological dimension of colors: A systematic literature review on color psychology*).

This use of colour to evoke specific emotions is a direct application of Kandinsky’s theory, where colour choice becomes a powerful tool in connecting with consumers on a deeper, emotional level. The strategic application of colour psychology in branding is a direct inheritance from Kandinsky’s pioneering work, linking visual elements with emotional and psychological impact.

3.4.4 Colour and Form Integration

Kandinsky’s exploration of the relationship between colour and form is evident in fashion graphics, where logos, advertising layouts, and product designs often integrate colour with geometric shapes to enhance brand messaging. According to the article *Colours in branding: Creating brand identity and influencing consumer perception*, the integration of geometric shapes with colour in visual communication helps brands achieve both aesthetic appeal and psychological resonance with consumers (Dingliwal, U. (2023). Fashion graphic design frequently uses simple yet striking forms combined with bold colour choices to create a memorable and distinctive visual identity.

Geometric shapes, such as circles, triangles, or squares, paired with specific colours are used to create unique logos that convey different brand attributes. Brands use geometric shapes not only for their simplicity but for their symbolic power in evoking specific emotions, especially when paired with the right colours. A circular logo in blue, for instance, might evoke feelings of calmness and unity, resonating with Kandinsky’s view of blue as spiritual and peaceful. In *Concerning the Spiritual in Art*, Kandinsky describes blue as “the colour of the heavens, a representation of calm and spirituality”, a concept applied widely in branding to suggest trust and tranquillity.

In advertising layouts, the use of angular shapes with sharp colour contrasts can create a sense of dyna-

mism and forward motion, aligning with Kandinsky's ideas about the interaction between form and colour. Combining sharp, angular forms with contrasting colours in advertising can create an impression of progress and movement, which is particularly effective in fashion campaigns aimed at younger, more dynamic audiences. This synthesis of colour and form helps to create cohesive and impactful visual statements, aligning a brand's aesthetic with the psychological responses Kandinsky identified.

By aligning form with colour psychology, brands are able to craft visually engaging and emotionally resonant messages. As Kandinsky himself theorised, "colour is the means of exerting a direct influence on the soul.

3.4.4.1 Use of Colour Contrast and Dynamics

Kandinsky's emphasis on the dynamic effects of colour contrasts plays a significant role in fashion graphic communication. Fashion brands often utilise high-contrast colour combinations to create striking visuals that capture attention and convey energy. For example, monochromatic designs with a pop of contrasting colour, such as a black-and-white layout with a splash of red, are used to draw the viewer's eye to a particular element, like a product or logo, making it stand out. High-contrast designs effectively engage consumers, prompting emotional responses and encouraging brand recognition.

Complementary colour schemes, inspired by Kandinsky's theory of colour dynamics, are also employed to create visual tension and intrigue in fashion advertising and packaging, making designs more engaging and memorable. These contrasts help fashion brands establish a strong visual identity while communicating boldness, modernity, and innovation. The strategic use of colour not only attracts attention but also reinforces brand identity and values.

Kandinsky's assignment of symbolic meanings to colours continues to influence how fashion brands use colour to tell stories and define seasonal collections. In fashion campaigns, the strategic use of colour symbolism helps convey the themes or emotions associated with a collection. For instance, red is often used to represent passion, love, or rebellion, aligning with Kandinsky's understanding of its intensity and energy. The choice of red can evoke strong emotional responses, making it a powerful tool for brands aiming to create impact. Blue, on the other hand, is used to evoke tranquillity, calmness, or sophistication, often featured in collections promoting relaxation or elegance. White may symbolise purity, new beginnings, or simplicity, frequently appearing in minimalist or bridal fashion contexts.

This symbolic use of colour in storytelling allows fashion brands to emotionally connect with consumers, reflecting Kandinsky's belief in colour as a powerful vehicle for emotional expression. The emotional resonance of colour choices can significantly influence consumer perception and behaviour, enabling brands to foster deeper connections with their audience.

4

FASHION GRAPHIC COMMUNICATION

4.1 Introduction

Fashion graphic communication encompasses the visual language and design principles used in the fashion industry to convey ideas, promote products, and establish brand identity. It plays a vital role in how fashion brands communicate with their audiences, blending aesthetics with functionality to create compelling narratives.

Graphic design in fashion is more than just decoration, it's about creating an identity that resonates with the consumer. This highlights the importance of effective graphic communication in making fashion accessible and relatable to diverse audiences.

Moreover, as Malcolm Barnard points out in *Fashion as Communication*, “Fashion and graphic design share a symbolic relationship, where visual elements communicate not only aesthetic choices but also social values.” Through various mediums—digital platforms, print advertising, or social media—fashion graphic communication shapes the public’s understanding of a brand and its offerings, influencing consumer behaviour and fostering brand loyalty.

Overall, fashion graphic communication is not merely about aesthetics, it is a dynamic dialogue between brands and consumers that encapsulates the essence of modern fashion.

4.2 Minimalism in Fashion Communication

In recent years, fashion communication has increasingly embraced a minimalist aesthetic, reflecting broader trends in design and consumer preferences. This shift towards minimalism is evident in advertising, branding, packaging, and even the way fashion is presented in digital and print media. Simplicity, clean lines, and the strategic use of space have become central to conveying messages of elegance, modernity, and sophistication. Minimalist aesthetics have come to dominate visual communication, offering a stripped-back approach that prioritises clarity and function over ornamentation.

Fashion brands such as Anacê, focused on genderless tailoring, the modern Jil Sander, and the contemporary Tsatsas are prime examples of this minimalist approach. Their visual identities rely on simple, refined designs that strip away unnecessary details, allowing the focus to remain on the concept and clothing itself. Anacê campaigns, for instance, often feature stark backgrounds, minimal text and uncluttered compositions, using the power of negative space to create a feeling of luxury and exclusivity, as can be seen in Figure 13. Similarly, the Austrian brand Helmut Lang employs minimalism in its branding and product presentation, focusing on essentialism and function while using clean fonts and neutral colours for a sophisticated and timeless hint.

This trend towards minimalism aligns with the growing influence of Bauhaus modernist and reductionist principles, which emphasised the importance of simplifying forms and focusing on the essentials. There is also a similarity with Kandinsky's principles: his approach, particularly his belief in the communicative power of colour and form without ornamentation, resonates strongly with the direction of contemporary fashion graphic design. Kandinsky believed that "simplicity and the abstraction of forms, when applied correctly, carry a stronger emotional resonance" (Concerning the Spiritual in Art), a concept that is echoed in the minimalist strategies seen today. Clean, geometric typography, uncluttered layouts, and limited colour palettes now dominate fashion visuals, directly reflecting Kandinsky's ideas of functionality and simplicity.

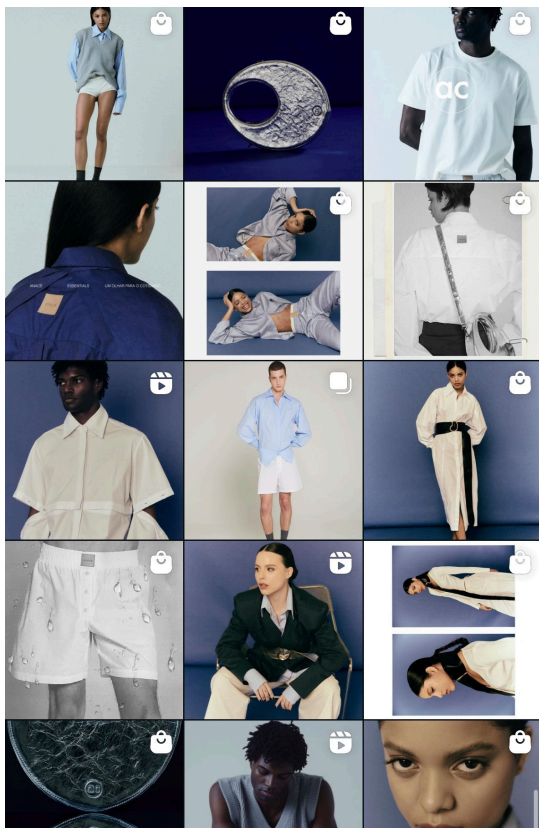


Figure 13. Instagram feed of the Brazilian brand Anacê. Source: Instagram. Retrieved from https://www.instagram.com/anace____/

Kandinsky's theory of colour plays a significant role in this minimalist trend. His exploration of the psychological and emotional impact of colours, mainly the primary colours, is evident in how fashion brands use colour strategically to convey messages and evoke particular responses. For instance, brands might employ colours like red to signify energy and passion or blue to evoke calmness and sophistication, aligning with Kandinsky's belief in the power of colour to communicate beyond mere aesthetics. Colours have an intrinsic psychological influence, enabling brands to evoke specific emotions and create stronger consumer associations, which mirrors Kandinsky's assertion that colours are a direct conduit to emotional experience. The restrained use of a limited colour palette allows fashion brands to create striking visual compositions that emphasise clarity and purpose, mirroring Kandinsky's principles of harmony and emotional resonance through colour.

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Moreover, this minimalism extends to the global visual language of fashion brands, which must communicate across diverse cultural markets. Brands like Apple and COS exemplify this trend by adopting a universal, minimalist aesthetic that appeals to global audiences. Minimalism serves as an effective tool for creating a universal design language, transcending cultural differences and resonating with a broad consumer base. By relying on simple, bold colours and geometric forms, they create cohesive and effective campaigns that resonate internationally. Kandinsky's vision of a universal language of colour and form continues to guide fashion brands in crafting visually impactful communication that transcends cultural boundaries.

In essence, the minimalist approach in fashion communication today — marked by clarity, clean lines, and a focus on function — mirrors a Bauhaus-inspired philosophy, ensuring that modern fashion brands convey their identity and values in a sleek, universal, and timeless manner.

4.3 Bauhaus Influence on Minimalist Fashion Logos

The influence of Bauhaus principles on fashion brand logos extends beyond Wassily Kandinsky's colour and form theories, incorporating the ideas of other key Bauhaus figures as well. While Kandinsky's emphasis on colour psychology and geometric abstraction is evident in many fashion logos, other masters like László Moholy-Nagy and Josef Albers have also contributed to shaping the visual language of brand identity through their exploration of form, structure, and perception in design.

László Moholy-Nagy's work on typography and photography introduced a new understanding of how form and function interact in visual communication. His focus on clean lines, functional forms, and the use of type as a visual element rather than mere text is echoed in the minimalist logos of alternative fashion brands like COS and A.P.C. These brands often opt for stripped-down typography in their logos, aligning with Moholy-Nagy's ideals, for example, that design should be utilitarian and free of ornamentation, making their brand identities both timeless and adaptable.

Acne Studios, known for its minimalist aesthetic, utilises a straightforward logo design that reflects Bauhaus principles of simplicity and functionality. The logo employs a clean typeface, embodying clarity and modernity, which allows the brand's clothing to take centre stage. This approach highlights how minimalism in design can effectively convey a strong brand identity without unnecessary embellishments.

In addition, Josef Albers contributed significantly to the understanding of spatial relationships and optical effects, which can be seen in logos that play with perception through geometric shapes and layering. Albers' studies on how colours and forms interact to create depth and movement are reflected in the designs of brands like A-Cold-Wall, which often incorporates geometric elements and layering techniques in their visual identity, creating a sense of dynamic interaction.

The combination of these Bauhaus influences results in a diverse range of logos that, while minimal in design, communicate complex ideas through geometry, form, and typography. Fashion brands, particularly those on the more experimental or alternative spectrum, continue to draw from these Bauhaus teachings to create logos that are not only visually striking but also imbued with deeper meaning and functionality.

4.4 The Influence of Bauhaus on Accessibility and Functionality in Fashion Branding

The influence of the Bauhaus on functionalism in fashion brand communication is profound and enduring. The principles established by Bauhaus masters have reshaped how brands convey their identity and values, emphasising clarity, simplicity, and purpose. This functionalist approach aligns closely with contemporary consumer needs, who increasingly favour brands that communicate effectively and authentically.

Brands such as COS and Everlane exemplify the Bauhaus ethos through their communication strategies. COS is renowned for its minimalist aesthetic and straightforward messaging, embodying the functionalist belief that design should serve a purpose.

Everlane utilises clean lines and a limited colour palette to create visual coherence across its marketing materials. The brand's commitment to transparency and functionality is evident in its website design, which prioritises easy navigation and clear product presentation. This aligns with the Bauhaus idea that

form follows function. The emphasis on functional design in contemporary branding reflects a broader trend towards simplicity and efficiency in consumer communication.

Accessibility is another critical aspect of functionalism in fashion brand communication. Brands like Uniqlo exemplify how Bauhaus principles of functionality and accessibility enhance consumer connection. By using straightforward graphics and concise messaging, Uniqlo ensures that its campaigns resonate with a diverse audience.

Moreover, the integration of accessibility in graphic communication is essential for reaching all consumers, including those with disabilities. Fashion brands increasingly recognise that their messaging must be inclusive and comprehensible. This is where Bauhaus ideals shine: the focus on simplicity and directness can help eliminate barriers in visual communication. For instance, utilising high-contrast colours and readable typefaces not only enhances aesthetic appeal but also ensures that information is accessible to all.

The influence of the Bauhaus extends beyond individual brands to impact the entire fashion industry, encouraging a shift towards more functional and pragmatic communication styles. The focus on utility in design, as articulated by Itten and Kandinsky, remains relevant today. Their ideas about the importance of functional aesthetics have paved the way for modern fashion brands to adopt strategies that prioritise both visual appeal and usability, ensuring that their messaging is clear and accessible.

In conclusion, the Bauhaus legacy continues to shape functionalism in fashion brand communication, fostering an environment where clarity, accessibility, and purpose are paramount. This empowers alternative brands to communicate their values effectively while engaging consumers in meaningful ways.

As the fashion industry evolves, the principles established by the Bauhaus will undoubtedly remain a cornerstone of effective communication strategies, reinforcing the necessity for brands to prioritise functionality and accessibility in their messaging.

4.5 The Impact of Bauhaus on Embracing Experimentation on Fashion Communication

Experimental use of new techniques and materials is prominently reflected in the audiovisual and visual communication strategies of contemporary fashion brands. The Bauhaus's innovative spirit, which encouraged exploration beyond traditional boundaries, has significantly shaped how fashion communicates its identity and values through diverse media.

The Bauhaus's ethos of integrating various disciplines—such as architecture, art, and design—fosters a multidisciplinary approach in fashion branding today.

Brands like Loewe, Comme des Garçons and Iris van Herpen exemplify this experimental mindset, often utilising cutting-edge materials and techniques in their visual campaigns. For instance, Comme des Garçons frequently challenges traditional silhouettes and conventions, using unexpected materials and forms that provoke thought and conversation. This aligns with the Bauhaus principle of functionality, as seen in the work of Oskar Schlemmer, who emphasised the movement and interaction of forms.

Another form of innovation is collaborations. In recent years, collaborations between luxury brands have emerged as a significant trend in the fashion industry, fostering innovation and creativity. A standout partnership is the collaboration between Adidas and Gucci, which seamlessly blends the worlds of high fashion and athletic wear by combining the unique aesthetics of both brands. This collaboration exemplifies how luxury brands can merge distinct identities to create innovative products that resonate with consumers.

Such collaborations are innovative because they challenge traditional boundaries within the fashion industry, allowing brands to explore new design territories. By leveraging each other's strengths, luxury brands can attract new demographics and enhance their cultural relevance. Additionally, partnerships like Adidas x Gucci often generate buzz and excitement, resulting in limited-edition items that become highly sought after.

The spirit of collaboration seen in contemporary fashion partnerships echoes the foundational principles of the Bauhaus, where the interplay between artists and students fostered a dynamic exchange of ideas and creativity. At the Bauhaus, renowned masters encouraged their students to experiment and innovate, blurring the lines between disciplines and elevating the collective design process. Similarly, modern collaborations unite established luxury brands with fresh perspectives, creating a dialogue that enhances both artistic vision and commercial appeal. This synergy not only reflects the Bauhaus ethos of collaboration but also reinforces the idea that innovation thrives in environments where diverse talents converge, leading to groundbreaking designs that resonate with a wide audience.

This trend reflects a broader shift towards inclusivity and adaptability in luxury fashion, where collaboration is viewed not only as a marketing strategy but also as a platform for creative expression. The blending of different design philosophies enables brands to push the envelope, ultimately enriching the fashion landscape.

Furthermore, the Bauhaus's commitment to abstraction and simplicity inspires many alternative fashion brands. The use of digital technologies, such as 3D printing and virtual reality, allows brands to push the boundaries of traditional fashion communication. As noted by Pookulangara and Shephard (2013), "The potential of new technologies to enhance consumer engagement in the fashion industry is becoming increasingly recognised, enabling brands to convey their narratives more vividly". This resonates with the Bauhaus's explorative nature, where experimentation with materials was central to design philosophy.

Fashion brands are also adopting bold and unconventional aesthetics in their visual communications. Brands like Ader Error often use striking imagery and playful graphics that challenge norms, evoking the Bauhaus spirit of breaking away from tradition (Figures 14 and 15). The use of layered textures and contrasting materials in these brands' campaigns reflects the Bauhaus emphasis on materiality, as explored by László Moholy-Nagy, who advocated for the innovative use of light and new materials in visual art.

Additionally, the integration of sound and visual elements in fashion film has become a powerful tool for storytelling, reminiscent of the Bauhaus's interdisciplinary approach. By merging visual art with music and performance, brands can create immersive experiences that engage audiences on multiple levels. This aligns with Walter Gropius's vision of art as a collective experience, where different forms come together to create a holistic understanding of a brand's identity.

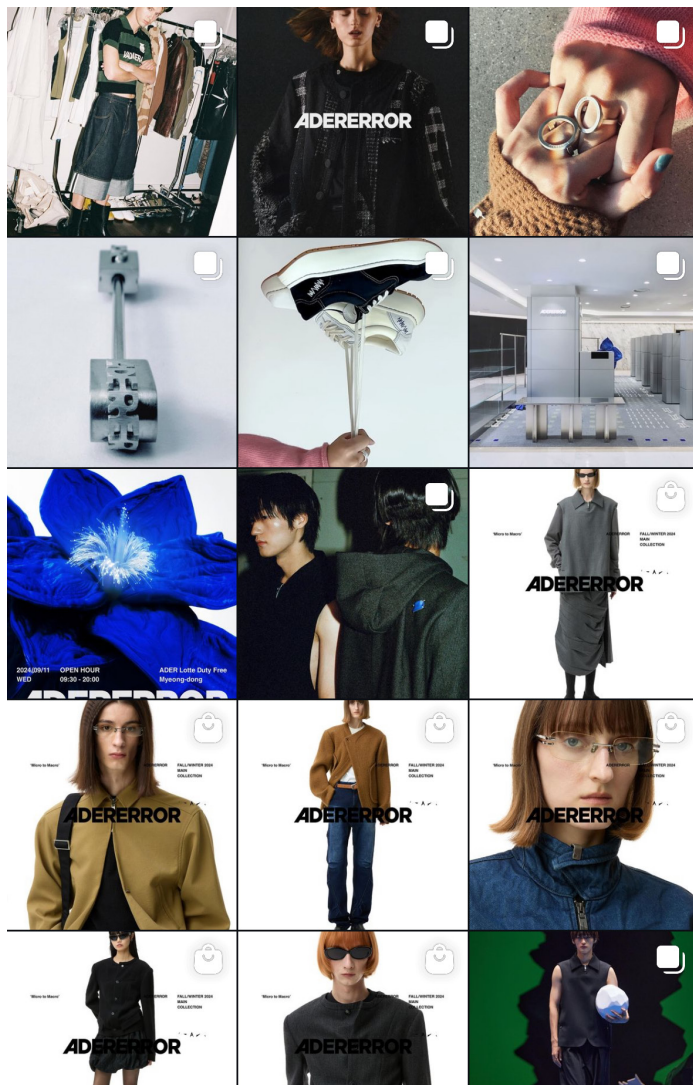


Figure 14: Instagram feed of the South Korean brand Ader Error.



Figure 15. Instagram feed of the South Korean brand Ader Error. Source: Instagram. Retrieved from https://www.instagram.com/ader_error/

Bauhaus's experimentalism has profoundly influenced the audiovisual and visual communication of modern fashion brands. Through the exploration of new techniques and materials, brands not only convey their aesthetic but also engage with their audience in innovative ways, reflecting the enduring legacy of Bauhaus principles in today's fashion industry.

4.6 The Bauhaus Legacy in Fashion Layouts

The principles of Bauhaus continue to shape the communication strategies of fashion brands, particularly in the design of magazine layouts, advertising, websites, and digital content. By prioritising simplicity, functionality, and clarity, the Bauhaus ethos has influenced how brands present their visual narratives, creating cohesive and engaging experiences for consumers.

For instance, Jil Sander's magazine spreads and digital platforms exemplify the minimalist approach that Bauhaus champions. The layouts are characterised by a deliberate use of white space that allows the garments to take centre stage. This focus on the product, combined with a systematic grid structure, echoes the Bauhaus's belief in clarity and order, enabling consumers to navigate content effortlessly.

Similarly, Jacquemus utilises bold typography and striking imagery in both print and digital formats, drawing attention while maintaining a refined aesthetic. The brand's website is designed with an intuitive interface that prioritises user experience, making information readily accessible.

Saint Laurent's advertising campaigns often feature layouts that blend contemporary design with a sense of timelessness. The magazine spreads employ dramatic imagery and minimal text, creating a powerful visual impact that reflects the brand's identity. The integration of striking visuals with thoughtfully designed layouts resonates with the Bauhaus approach of merging art and function.

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Stella McCartney's website exemplifies sustainability and modernity, utilising eco-friendly materials and clear, engaging layouts that communicate the brand's values. The site's design emphasises straightforward navigation and easy access to information, ensuring that users can effortlessly engage with the content. This focus on user-friendly design aligns with Bauhaus principles, reinforcing the idea that aesthetics and functionality can coexist harmoniously.

Furthermore, the influence of Bauhaus on the design of advertising materials and digital content extends beyond aesthetics to encompass a broader understanding of consumer engagement. Fashion brands today are increasingly aware of the need for their communication strategies to be inclusive and accessible. This aligns with the Bauhaus's commitment to functional design that serves a diverse audience.

Brands like Jacquemus and Stella McCartney ensure that their digital platforms are not only visually appealing but also accessible to all users, employing clear typography and responsive layouts that accommodate various devices and user needs. This focus on inclusivity reflects the Bauhaus belief in serving the community through design, which is crucial in today's digital landscape.

In summary, the influence of Bauhaus on the layout of magazines, advertisements, and digital content is evident in the way fashion brands prioritise clarity, functionality, and visual coherence. This approach aligns with the Bauhaus belief in "less is more," as articulated by Itten: "The simplest form of expression is often the most effective." This legacy not only enhances the consumer experience but also reflects a commitment to design principles that transcend trends, ensuring that the communication remains effective and engaging across various platforms.

5

EMPIRICAL WORK

5.1 Introduction to the Bauhaus: A Brief History and Its Key Principles introduced to participants

To better understand whether and how people perceive Bauhaus's influence on modern fashion graphic communication, a survey was conducted consisting of 15 open-ended and discursive questions answered by 9 participants. Among them, three had significant prior knowledge of Bauhaus, four had never heard of it before, and two were superficially familiar with the school but had not deeply explored the subject. Participants were provided with brief explanations of Bauhaus's history, core principles and a visual board with some key Bauhaus images, and based on these references, they were able to share their observations in their responses. Here we can see the supporting references that the participants received before the questionnaire, including Figure 16:

History:

The Bauhaus was a revolutionary art and design school founded in Germany in 1919 by architect Walter Gropius. Its goal was to bring together art, design, and craftsmanship to create functional, beautiful objects that could be produced for everyday use. The school emerged at a time when Germany was rebuilding after World War I, and it sought to rethink traditional art and design education, focusing on innovation and breaking away from past styles.

One of the Bauhaus's most important ideas was the concept of "form follows function." This meant that the design of an object should be determined by its purpose, and unnecessary decoration should be avoided. This idea led to simple, clean designs that were not only beautiful but also practical.

The Bauhaus also emphasised the use of basic shapes like circles, squares, and triangles, as well as primary colours—red, yellow, and blue. It encouraged experimentation with new materials and industrial techniques, making it one of the first institutions to recognize the importance of mass production and the potential of design to shape the modern world.

The school's influence was vast, spreading across architecture, furniture design, typography, and even fashion. Despite being shut down by the Nazis in 1933, its ideas continued to inspire designers worldwide and are still visible today in everything from modern buildings to minimalist logos.

In summary, the Bauhaus changed how we think about design by emphasising simplicity, functionality, and a close relationship between form and purpose. Its legacy lives on in countless aspects of contem-

porary design, including fashion, where its principles of clean lines, practicality, and innovative thinking remain important.

Key principles:

Form Follows Function: The design of an object should be based on its intended function, eliminating unnecessary decoration.

Unity of Art and Craftsmanship: The Bauhaus sought to eliminate the distinction between fine arts and applied arts, blending art with craftsmanship to create functional, aesthetically pleasing designs.

Focus on Simplicity and Minimalism: Bauhaus designs emphasised clean lines, geometric shapes, and a minimalist aesthetic, avoiding excessive ornamentation.

Use of Basic Shapes and Primary Colours: Bauhaus design frequently used simple shapes like circles, triangles, and squares, along with a limited colour palette, particularly focusing on primary colours—red, blue, and yellow.

Mass Production and Accessibility: The Bauhaus embraced industrial techniques and materials, focusing on creating designs that could be mass-produced and accessible to a wider audience.

Innovative Use of Materials: The Bauhaus encouraged experimentation with modern materials such as steel, glass, and concrete, particularly in architecture and furniture design.

Integration of Art, Technology and Society: The Bauhaus believed in the social role of design, striving to create works that were not only functional and aesthetically pleasing but also beneficial for society as a whole.

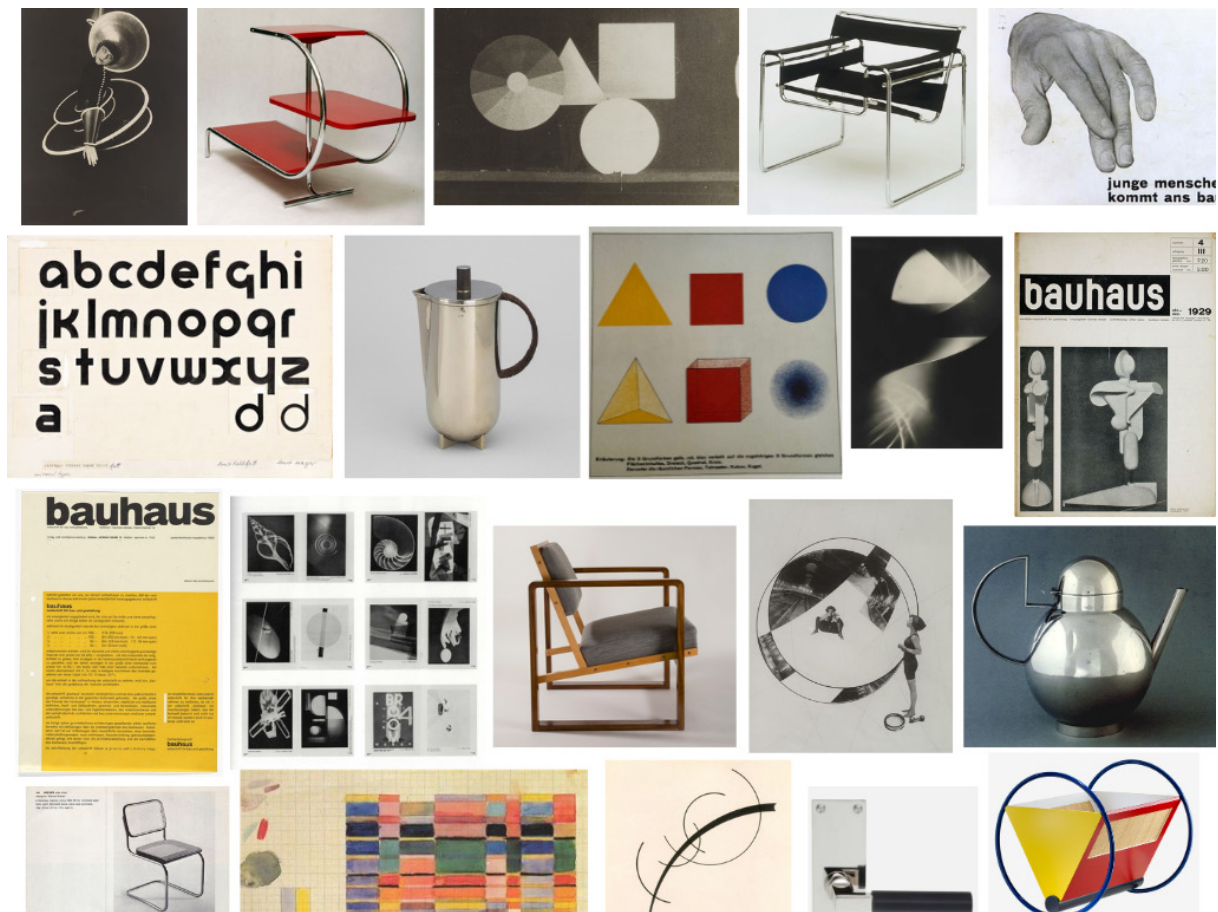


Figure 16. Visual board with some key Bauhaus images. Created by the author.

5.2 Questionnaire

- 1) Before seeing these images and reading the explanations, had you ever heard of the Bauhaus? If so, briefly describe your previous contact with the school.
- 2) Do you see traces of the Bauhaus in everyday life? Provide examples.
- 3) Can you perceive any relationship between the Bauhaus and graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples) of products and services in general? Please comment.
- 4) Do you see any relationship between the principles of the Bauhaus and fashion graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples)? Please comment.
- 5) Based on the images and explanations previously presented, and your prior knowledge of the Bauhaus (if any), cite 1 to 3 characteristic elements of the school most present in fashion graphic

communication.

6) Do you believe that fashion communication has become more minimalist and functional over time?

7) Knowing that the main principle of the Bauhaus is functionalism, do you believe that the Bauhaus has influenced fashion communication over the years since its existence?

8) The Bauhaus emphasised the concept of “form follows function.” How do you see this concept being applied in the creation of fashion campaigns or in the design of fashion brand websites?

9) In your opinion, how has the legacy of the Bauhaus influenced the way fashion brands use graphic design to convey their values and identity?

10) The Bauhaus encouraged experimentation and innovation. How do you see this mindset reflected in modern approaches to visual communication in fashion, such as in digital fashion campaigns or in collaborations between graphic designers and fashion designers?

11) Considering that the Bauhaus valued interdisciplinarity, how do you see the collaboration between graphic designers and fashion designers in the creation of fashion pieces or in the development of visual campaigns?

12) The Bauhaus had a strong belief in accessible and democratic design. How do you think this principle can be seen in the communication of fashion brands that seek to attract a broader and more diverse audience?

13) The Bauhaus influenced the perception of design as a form of universal communication. Do you think this idea is visible in the global communication strategies of fashion brands?

14) Simplicity and clean design are hallmarks of the Bauhaus. How do you see these elements being incorporated into the design of logos and visual identities of contemporary fashion brands?

15) How do you see the typographic principles of the Bauhaus, such as the use of geometric forms and sans-serif fonts, being reflected in the overall graphic content of contemporary fashion, including promotional materials, editorial design, website and digital media?

5.3 Conclusion Drawn from Participant Responses

5.3.1 Comparative Analysis of Responses from Participants With Significant Prior Knowledge of Bauhaus

Participants 1, 2, and 3 had a considerable amount of prior knowledge about Bauhaus, with varying degrees of familiarity with its principles and influence on design. Their responses reflect a deeper understanding of Bauhaus's contributions to modern design, particularly in how it continues to shape graphic communication in fashion. Despite their individual perspectives, common themes emerged regarding Bauhaus's ongoing impact, showing that their previous knowledge allowed for more nuanced insights into its relevance. Below is a comparison of their responses across key questions.

Across all 15 questions, there is a general consensus that Bauhaus principles — particularly functionalism, minimalism, and the integration of technology — continue to play a significant role in shaping both fashion and graphic communication today. Person 3 consistently offers deeper insights and examples, exploring how Bauhaus ideals apply to modern technology, sustainability, and interdisciplinary collaboration. Person 1 and Person 2 focus more on the practical application of Bauhaus's core ideas, particularly in visual design and communication. Ultimately, all respondents agree that Bauhaus's influence is enduring, manifesting in everything from minimalist fashion campaigns to innovative digital platforms.

5.3.2 Comparative Analysis of Responses from Participants with no Prior Knowledge of Bauhaus

The following analysis compares the answers of the participants (participants 4, 5, 6, and 7) who had no prior knowledge of Bauhaus before being exposed to the images and explanations provided. Their responses are evaluated for common themes, differences in perception, and overall understanding of Bauhaus principles as they relate to fashion graphic communication.

Across the responses, there is a clear consensus that Bauhaus principles, particularly minimalism, functionality, and simplicity, are prevalent in modern fashion communication. Participants consistently highlighted the influence of Bauhaus on advertising, logo design, typography, and the interdisciplinary collaboration between graphic designers and fashion designers. The democratic and accessible nature of Bauhaus design is also seen in how fashion brands create universal, global communication strategies today. Through this analysis, it is evident that Bauhaus's legacy continues to shape contemporary design and fashion communication.

5.3.3 Comparative analysis of responses from participants with prior, but limited, knowledge of Bauhaus

The following analysis examines the responses of participants (participants 8 and 9) who had limited prior knowledge of Bauhaus, having heard of it but not having a deep understanding of its principles. Their responses reflect this partial familiarity, but they still demonstrate a certain recognition of Bauhaus's influence on modern design.

Both participants (8 and 9) demonstrated a superficial understanding of Bauhaus's influence, yet they

consistently identified core principles such as minimalism, functionality, and simplicity across various design and communication contexts in fashion. Their responses suggest a shared recognition of Bauhaus's impact on modern design, particularly in how fashion brands use clean lines, geometric forms, and functional aesthetics to communicate identity and engage with consumers. Both participants observed Bauhaus's influence in areas such as branding, typography, and campaign layouts, acknowledging the school's lasting legacy in promoting clear, accessible, and universal visual communication.

Despite their limited knowledge, participants linked Bauhaus to modern trends in fashion, such as the rise of minimalism and the integration of technology, demonstrating that even a basic familiarity with Bauhaus principles is enough to recognize its significant role in shaping contemporary design. Additionally, both highlighted the continued relevance of Bauhaus's ideals of experimentation and interdisciplinary collaboration in the fashion industry, showing that these elements remain key to fostering innovation in visual communication today.

Overall, the analysis suggests that even participants with only a basic understanding of Bauhaus can perceive its enduring influence on fashion communication, particularly through minimalist and functional design strategies that transcend cultural boundaries and align with global consumer preferences.

5.3.4 Common Perceptions

Through the responses given by the 9 participants (see appendix p.56), some shared perceptions among the 3 groups are noted, which were summarized in graphs (Figures 17, 18 and 19).

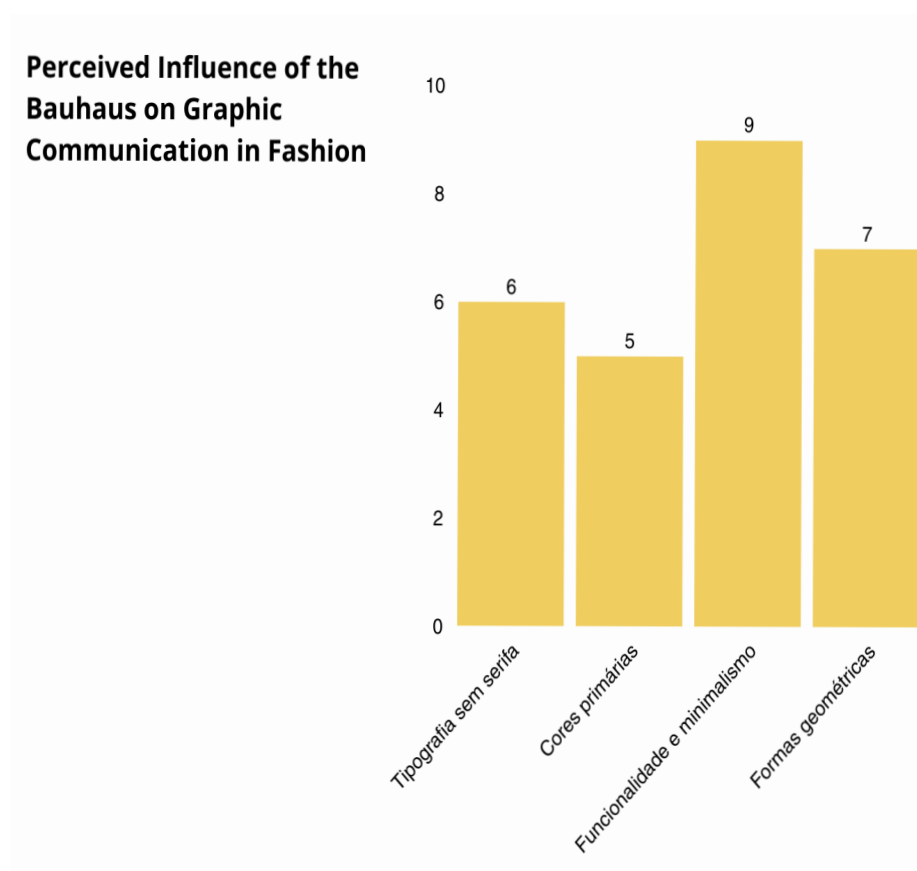


Figure 17. Perceived Influence of the Bauhaus on Graphic Communication in Fashion (Graph)

Relevance of the Principle "Form Follows Function"

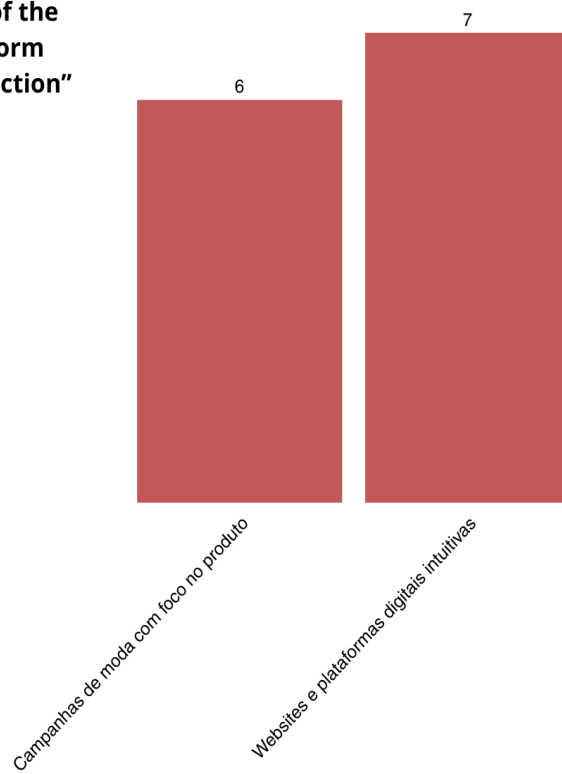


Figure 18. Relevance of the Principle "Form Follows Function" (Graph)

Connection with Universal Design and Accessibility

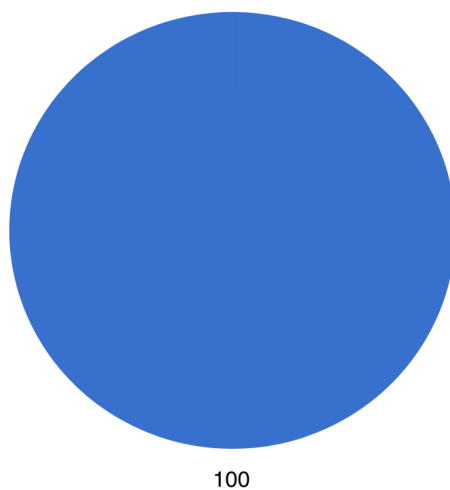


Figure 19. Connection with Universal Design and Accessibility (Graph)

6

CONCLUSION

6.1 Conclusion

In conclusion, studying the history, objectives, and principles of the Bauhaus reveals that, despite its short lifespan, it stands as one of the most significant milestones in the field of design, if not the greatest. The innovations developed within its walls — pushing the boundaries of art, technology, and education — have left an indelible mark on the world. Even today, more than a century after its creation, the Bauhaus legacy continues to influence and shape various disciplines, including fashion graphic communication. The principles of minimalism and functionalism that the school advocated are still relevant, reflected in contemporary design trends and the increasing importance of accessibility — a precious inheritance from the Bauhaus.

Those who have studied the Bauhaus can confidently speak to its far-reaching contributions, but perhaps the most remarkable testament to its impact is how even those unfamiliar with its name can observe its unmistakable presence in everyday life and fashion. The Bauhaus ethos of “form follows function” is alive in modern branding, with minimalistic designs prioritising clarity, purpose and accessibility for all audiences.

As Walter Gropius said in his book *The New Architecture and the Bauhaus* (1935): “Our guiding principle was that design is neither an intellectual nor a material affair, but simply an integral part of the stuff of life, necessary for everyone in a civilized society”. These words encapsulate the enduring vision of the Bauhaus, a vision that continues to shape the world of design, making it more accessible, functional and beautiful for generations to come.

6.2 Limitations of the Study

During this study, I encountered a few unexpected challenges. As previously mentioned, a technical visit was conducted at the Bauhaus and the Bauhaus Museum in Dessau, as well as the Bauhaus Archiv in Berlin. A personal interview with one of the collaborators and a podcast interviewer from the Bauhaus Archiv was initially scheduled, and I had hoped to secure interviews with other Bauhaus collaborators as well. However, no interviews were ultimately granted. The collaborator had an unforeseen issue, and the other individuals I approached at the locations declined to participate. Without a doubt, having the insights of those who work daily with Bauhaus materials and are deeply knowledgeable about the subject

would have greatly enriched this project. Nevertheless, the absence of these interviews was handled as effectively as possible, and it still contributed significantly to the research.

6.3 Future Prospects

The influence of the Bauhaus on graphic communication in fashion shows no signs of waning. As the fashion industry continues to evolve, we can anticipate that the principles pioneered by the Bauhaus — minimalism, functionalism, and accessibility — will remain at the forefront of modern design. The demand for clear, impactful visual messaging has never been higher, and fashion brands are increasingly adopting the streamlined and purposeful aesthetics that the Bauhaus championed. In a digital age where visual clutter often overwhelms consumers, the emphasis on “less is more” resonates more than ever.

Looking to the future, sustainability will likely play a key role in shaping how Bauhaus ideals manifest within the fashion industry. Bauhaus principles of resourcefulness and simplicity align well with the growing consumer demand for ethical and sustainable fashion. Graphic communication that incorporates these values — through transparent messaging, eco-conscious materials, and a focus on timeless design — will likely continue to shape consumer perceptions and brand identities.

Moreover, the focus on accessibility, a core value of the Bauhaus, is expected to grow. As brands strive to create more inclusive spaces for all consumers, graphic communication will need to be even more straightforward and universally understandable. This may lead to new explorations of how Bauhaus-inspired designs can be adapted to cater to diverse needs, including making digital and physical spaces more accessible to people with disabilities.

Ultimately, the Bauhaus ethos of merging art and industry, form and function, will continue to inspire the way fashion communicates with its audience. Just as the Bauhaus shaped modernist design in the 20th century, its legacy will undoubtedly guide the evolution of fashion communication in the 21st century and beyond.

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APPENDIX

INTERVIEWS

Juliana, 28, publisher.

1) Before seeing these images and reading the explanations, had you ever heard of the Bauhaus? If so, briefly describe your previous contact with the school.

Yes, once I went to Architecture School so Bauhaus became a huge reference in my life, not only for studies purposes but it also contributed for my personal aesthetic sense. It has helped me to develop my art and style appreciation.

2) Do you see traces of the Bauhaus in everyday life? Provide examples.

Sure. I see Bauhaus legacy on the furnitures in my house and other places like restaurants, offices and etc. I see the Bauhaus architectural features in the buildings in the city such as the Le Corbusier's 5 points of architecture that include the roof garden, open floor plan, long windows, pillars and open facades.

The modern architecture was primarily driven by Bauhaus and its legacy so we can still see it in the way architects design the buildings.

3) Can you perceive any relationship between the Bauhaus and graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples) of products and services in general? Please comment.

The greatest bauhaus contribution to graphic communication is promoting the idea that design should be functional and devoid of unnecessary ornamentation. The minimalist aesthetic presented by many companies such as Apple, for example, that uses clean, straightforward designs focusing on the user experience and clarity, which echoes the Bauhaus's emphasis on functionality.

4) Do you see any relationship between the principles of the Bauhaus and fashion graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples)? Please comment.

Yes. The fashion community was influenced massively by Bauhaus and its legacy can be seen by the way fashion brands and fashion magazines communicate with their customers/readers. The magazines have adopted clean layouts, focusing on the product itself rather than elaborate elements. Also many brands adopted the clean typography and changed their logo design.

5) Based on the images and explanations previously presented, and your prior knowledge of the Bauhaus (if any), cite 1 to 3 characteristic elements of the school most present in fashion graphic communication.

The use of pop ups colours. We can see the use of primary colours and its dynamic along with the shapes, creating a unique visual sense of the Bauhaus era.

Typography. The revolution of the use of a kind of typography that gives both functional and aesthetically pleasing.

6) Do you believe that fashion communication has become more minimalist and functional over time?

Yes, I think Bauhaus has helped the fashion communication speakers to understand their target audience and to create a storytelling. Today a brand needs to know how to optimise§ the customers experience, providing not only visual but also transforming the functionality of the way they transmit their message. With the rise of social media, fashion communication has had to adapt to faster-paced, visually-driven formats. Minimalist designs with clean lines and clear messaging are more effective in capturing attention and conveying information quickly, which is crucial in the context of scrolling through feeds.

7) Knowing that the main principle of the Bauhaus is functionalism, do you believe that the Bauhaus has influenced fashion communication over the years since its existence?

Yes, I consider Bauhaus one of the reasons why we as a society are rethinking our ways to consume and to see the world. A clothe is not just a piece of clothing, but it has to fit its purpose without compromising the comfort. Also, I think Bauhaus had an important role to the importance of sustainability. The act of consume less by creating timeless pieces and the minimalist behaviour. Many fashion brands has incorporated the clean lines, simple typography, uncluttered layouts in their advertising and marketing campaigns which can be traced back to Bauhaus principles.

8) The Bauhaus emphasised the concept of “form follows function.” How do you see this concept being applied in the creation of fashion campaigns or in the design of fashion brand websites?

By the focus in usability and its purposeful simplicity. I think that the fashion campaigns are driven by expressing directly the purpose of the brand and the minimalist aesthetic makes it easier to deliver the message they want to transmit. The use of simple backgrounds, natural lighting and minimal props to insure the right message focusing on the product.

9) In your opinion, how has the legacy of the Bauhaus influenced the way fashion brands use graphic design to convey their values and identity?

Personally I think that the most important Bauhaus influence is in given and prior the costumer’s experience. Bauhaus has influenced increasingly the minimalist use in all the aesthetics levels such as typography, photography, advertising choices, logos and so much more. The “less is more” concept was largely expanded worldwide.

I consider that Bauhaus influenced the fashion brands by making them understand that functionality

and aesthetics walks together and the importance of the storytelling.

10) The Bauhaus encouraged experimentation and innovation. How do you see this mindset reflected in modern approaches to visual communication in fashion, such as in digital fashion campaigns or in collaborations between graphic designers and fashion designers?

The omnichannel approach that most of the biggest fashion brands have adopted.

The practice of the storytelling the understanding of each communication channel as different from each other and how to dialogue with the target audience, exploring the mainly the use of the social medias.

11) Considering that the Bauhaus valued interdisciplinarity, how do you see the collaboration between graphic designers and fashion designers in the creation of fashion pieces or in the development of visual campaigns?

Graphic designers can work alongside fashion designers to guarantee that the brand's identity is represented correctly in the visual campaigns, logos, advertising. By creating unique fabric pattern that transmit the brands identity and legacy. Through the visual storytelling of the brand by using different methods such as layout, typography and color schemes.

12) The Bauhaus had a strong belief in accessible and democratic design. How do you think this principle can be seen in the communication of fashion brands that seek to attract a broader and more diverse audience?

The simplicity and universality which are the major Bauhaus characteristics makes it easier to approach all kind of people. With intuitive user interfaces, fashion brands that apply these concepts ensure that their message is understood by a wide audience, regardless of background or education level. We can see some fashion brands engage their audiences through interactive campaigns or user-generated content, allowing the audience to contribute with the narrative, which makes the customers feel part of the brands storytelling.

13) The Bauhaus influenced the perception of design as a form of universal communication. Do you think this idea is visible in the global communication strategies of fashion brands?

Absolutely yes. The concept of design as a universal language, central to the Bauhaus philosophy, is clearly reflected in the global communication strategies of fashion brands. The Bauhaus emphasised developing a design approach that could cross cultural and geographical barriers, with an emphasis on simplicity, clarity, and functionality. Many fashion brands have embraced this approach in their worldwide communication strategies in various significant ways.

14) Simplicity and clean design are hallmarks of the Bauhaus. How do you see these elements being incorporated into the design of logos and visual identities of contemporary fashion brands?

Many brands have incorporated the Bauhaus elements to their visual identities and we can clearly see it on their advertising and branding. The Adidas stripes for example, is a simple design form clearly influenced by Bauhaus which we can recognize almost involuntarily.

Another example is the fast fashion Zara, that uses a very clear typography that resonates their branding purposes. We can also see the Bauhaus influence by the visual merchandising and the stores layout, that have a very fluid space, clean architectural lines, focusing on the clothing.

15) How do you see the typographic principles of the Bauhaus, such as the use of geometric forms and sans-serif fonts, being reflected in the overall graphic content of contemporary fashion, including promotional materials, editorial design, website and digital media?

Consistency in fashion branding and communication is essential. Brands achieve a cohesive visual identity across various platforms (whether in print, online, or on social media) by using uniform typography. For example, employing the same sans-serif typeface across different channels helps ensure that the brand's message remains clear and easily identifiable, aligning with the Bauhaus principle of maintaining a unified and harmonious design approach, which guarantees a solid storytelling experience.

Anderson Gonçalves, 33, textile designer.

1) Before seeing these images and reading the explanations, had you ever heard of the Bauhaus? If so, briefly describe your previous contact with the school.

Yes! I'm a fashion designer and my first encounter with Bauhaus was during my undergraduate studies.

2) Do you see traces of the Bauhaus in everyday life? Provide examples.

Yes! I believe it's almost impossible nowadays to speak about good design without associating it with at least one or more of the school's principles. A good example is the successful integration of art/design and technology. This is particularly evident in domestic appliances, communication devices, and entertainment gadgets such as mobile phones, computers, and tablets. These products blend both the functionalities of the technology used and elements of form and colour.

3) Can you perceive any relationship between the Bauhaus and graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples) of products and services in general? Please comment.

Yes! Whether in typography, layout, or the choice of colours and shapes, the strong influence of Bauhaus on communication in general (labels, packaging, advertising, graphic materials, digital content aesthetics, photography and audiovisual campaigns, etc.) is undeniable. The principles of practicality

and functionality are often present, sometimes fully or partially, following concepts of hierarchy and balance. Proof of this is that even the software used to design these products contains tools based on these principles. I believe that communication is a facilitator of daily life, its vital role being to inform in a way that both delights and simplifies. Therefore, clarity and simplicity are crucial in this world, perpetuating the school's legacy.

4) Do you see any relationship between the principles of the Bauhaus and fashion graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples)? Please comment.

Yes! I believe that Bauhaus influenced communication and design as a whole, leading to significant improvements in how things are created and communicated. Fashion, as a tool for personal and cultural expression, but especially for functionality related to the user's physical and psychological comfort, could not be left out of this design and communication "upgrade" proposed and implemented by Bauhaus. A good example is minimalism. It is gaining strength in brand creation, creative identity, and communication. Advertising campaigns, photoshoots, and their association with the environment, architecture, materials, geometry, and white spaces to direct the viewer to the product being communicated in a simple and clear manner all reflect this. Again, whether in typography, layout, or both, at least one of Bauhaus's principles is present in fashion communication. The balance and harmony between all the elements that come together to create this communication are directly linked to Bauhaus principles.

5) Based on the images and explanations previously presented, and your prior knowledge of the Bauhaus (if any), cite 1 to 3 characteristic elements of the school most present in fashion graphic communication.

1 – Layout and composition – Texts and images arranged in a balanced and visually harmonious way, clearly and effectively highlighting the products.

2 – Typography – Crucial to creating a strong brand identity, typography often carries the Bauhaus legacy, using simple, geometric fonts that are easy to read and understand, helping to establish a sophisticated and modern aesthetic.

3 – Minimalism and functionality – Removing excesses and distractions, focusing on essentials to communicate clearly and precisely.

6) Do you believe that fashion communication has become more minimalist and functional over time?

Yes. A minimalist, practical, and functional approach has been increasingly adopted in communication in general. Fashion, in particular, is constantly evolving and changing rapidly, leading to mental exhaustion and a need for pause, breathing, and quietness. To this end, a more uncomplicated communication, free from exaggeration and distraction, has been gaining ground in brand creation and their

communication.

7) Knowing that the main principle of the Bauhaus is functionalism, do you believe that the Bauhaus has influenced fashion communication over the years since its existence?

Absolutely! Fashion product communication needs to be functional, and to achieve this, it must be simple, practical, and concise. The link between communication and the technology used, and the functionality and practicality it brings to everyday life, lies at the core of Bauhaus principles. It is nearly impossible to dissociate the school from communication, especially as the software used today in design projects relies on tools based on Bauhaus principles, such as grids. The study of proportions, positioning, angles, and how to direct the viewer's attention – all of these techniques have a function: to communicate the product clearly and aesthetically, often leading to sales. These details and many others related to the “science of fashion communication” are also connected to Bauhaus's fundamental principle of functionality.

8) The Bauhaus emphasised the concept of “form follows function.” How do you see this concept being applied in the creation of fashion campaigns or in the design of fashion brand websites?

I believe that form, in the case of campaigns and fashion websites – often dealing with intangible products – is different from a product that can be handled and adjusted to fit the body, bringing comfort and practicality. In communication, the relationship between form and function is closely tied to how practical the user (reader, viewer, buyer) finds the advert, campaign, or website. It also concerns how easily the content is organised and presented, guiding the user naturally and intuitively to understanding, desire for the product, and ultimately, a purchase.

A website with an intuitive interface, free from clutter and excessive information, where the steps to browse products, select, register, buy, and pay flow naturally, is essential. The layout of different types of pieces – clothes and accessories that can be coordinated – allows users to preview potential outfits, encouraging multiple purchases in one transaction. Essentially, well-applied merchandising on an online store. This is the perfect union between form and function, making effective use of photography and typography but going beyond mere aesthetics to deliver a pleasant user experience, resulting in satisfaction and future purchases.

9) In your opinion, how has the legacy of the Bauhaus influenced the way fashion brands use graphic design to convey their values and identity?

The Bauhaus perpetuated its legacy by focusing on the core aspects of the product, aiming to refine consumer goods, especially at the industrial level. Focusing on simplicity, functionality, comfort, and the end user's experience – both physical and mental – while offering aesthetically pleasing and industrially viable products that are accessible to all, was the recipe for success. This has influenced the design and

communication of both tangible and intangible goods for decades. Fashion brands now aim to create uncomplicated, accessible products and communication, increasingly investing in an identity that is easily recognisable by the public and ensures a clear and lasting market position. To achieve this, they employ modern yet timeless design elements in their products and communication.

10) The Bauhaus encouraged experimentation and innovation. How do you see this mindset reflected in modern approaches to visual communication in fashion, such as in digital fashion campaigns or in collaborations between graphic designers and fashion designers?

Given the fleeting nature of fashion and the rapid pace at which trends and collections emerge and fade, fashion has positioned itself as a pioneer in experimentation and innovation. Whether in materials or communication, the industry continues to focus on providing experiences that engage and captivate consumers. A good example is the adoption of metaverse platforms by many fashion brands, launching games, opening NFT stores, and participating in events such as virtual fashion shows and showrooms. Another notable example is the use of artificial intelligence, already applied throughout the product cycle – from market research and concept development to design, production, sales, and distribution. AI helps direct offers to suit each consumer's personal style, guides customers on the ideal size and colours, and enables virtual try-ons, among many other functions.

11) Considering that the Bauhaus valued interdisciplinarity, how do you see the collaboration between graphic designers and fashion designers in the creation of fashion pieces or in the development of visual campaigns?

The interdisciplinarity proposed by Bauhaus has expanded the horizons of the fashion industry, which frequently establishes strong, profitable partnerships with other areas such as architecture, art, technology, product design, and especially graphic design. The symbiosis between fashion and other areas enriches both the products and their communication, offering different perspectives on developing materials to reach a broad and diverse audience. Additionally, it introduces new and unusual materials and processes, fostering challenges and innovation.

12) The Bauhaus had a strong belief in accessible and democratic design. How do you think this principle can be seen in the communication of fashion brands that seek to attract a broader and more diverse audience?

Regarding the accessibility of fashion brand communication, I believe it relates to how easily any recipient (reader, viewer, buyer), regardless of their economic, social, geographic, or physical situation, can receive and understand the information being conveyed. The idea of a universal design, as advocated by Bauhaus, is quite complex given the immense diversity of individual limitations. Especially when considering the advanced state of globalisation and the wide reach of many fashion brands. Besides simpli-

ying information for ease of understanding, many brands adopt different channels to establish communication, using the senses of vision, hearing, touch, and smell when possible, creating a synesthetic experience in the process. This can be seen in advertising, participation in events, store organisation, and customer service, among others.

13) The Bauhaus influenced the perception of design as a form of universal communication. Do you think this idea is visible in the global communication strategies of fashion brands?

Yes. The influence of Bauhaus on design spread across the globe, making it easy to see remnants of this legacy in fashion brands worldwide. Good design transcends cultural and linguistic barriers due to its functional nature. To achieve this, it's important to explore the simplicity of forms and colours, balance and harmony, and a concern for the user's comfort and well-being. These values align with those recognised and appreciated across many cultures.

14) Simplicity and clean design are hallmarks of the Bauhaus. How do you see these elements being incorporated into the design of logos and visual identities of contemporary fashion brands?

Sustainable fashion advocates for the creation of products that have a minimal environmental impact, and to accomplish this, it is essential to avoid waste and reduce unnecessary excess. Bauhaus's principle of functionality and its search for simplicity and practicality, focusing on refining processes to optimise resources, aligns perfectly with sustainability. In fashion communication, this is reflected in simple, straightforward, and often minimalist adverts that focus on conveying the essence of the brand and its values, particularly the commitment to sustainability, environmental awareness, and social responsibility.

15) How do you see the typographic principles of the Bauhaus, such as the use of geometric forms and sans-serif fonts, being reflected in the overall graphic content of contemporary fashion, including promotional materials, editorial design, website and digital media?

The application of Bauhaus typographic principles, in all their variations, allows for clarity in the transmission/reception of the message to be communicated. While it renounces irrelevant decorative elements, it makes room for what truly matters in the material, which is the product and the clear information. In this way, there is better interaction between the text and the image, bringing harmony to the composition and ensuring that both work together, providing a balanced impact where each requires the necessary attention.

Maria Inês, 23, brand manager

1) Before seeing these images and reading the explanations, had you ever heard of the Bauhaus? If so,

briefly describe your previous contact with the school.

I heard of the Bauhaus early on in my school years, during my first contact I remember perfectly my Art History teacher describing it as something revolutionary that forever changed the design spectrum.

2) Do you see traces of the Bauhaus in everyday life? Provide examples.

Yes, every day, from the new design students developing their design identity to examples within the interior design world through lamps and chairs. Experimentation with materials, sleek lines and silhouettes, and their iconic bold use of colors are in everyday life from a casual lounge to a dear MoMa postcard.

3) Can you perceive any relationship between the Bauhaus and graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples) of products and services in general? Please comment.

Yes, as I previously stated, I see examples of the Bauhaus aesthetic influence in common happenings of everyday life. I would argue even that when it comes to graphic design, I see it the most right after interior design. It is one of my favorite aesthetics and above all, completely timeless.

4) Do you see any relationship between the principles of the Bauhaus and fashion graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples)? Please comment.

I see many brands that can and may relate to it without even knowing it, they just take the essence of the Bauhaus movement on. subconscious level almost, because it is universal, classic, and can never go wrong. This is more identifiable through typefaces for example but also layout designs and photography.

5) Based on the images and explanations previously presented, and your prior knowledge of the Bauhaus (if any), cite 1 to 3 characteristic elements of the school most present in fashion graphic communication.

Along with the characteristics previously stated, I would say that geometric shapes and clean lines when it comes to both product and communication design, a strong emphasis on functionality, and the use of typography as a design element.

6) Do you believe that fashion communication has become more minimalist and functional over time?

I believe it became more minimalist early on in the 90s and has been a lot more functional ever since. It was a gradual and slow process but nowadays people don't want to feel uncomfortable in any way or have a piece of clothing they don't give much wear, it's just not sustainable, and because of that it will not stand the test of time.

7) Knowing that the main principle of the Bauhaus is functionalism, do you believe that the Bauhaus

has influenced fashion communication over the years since its existence?

Absolutely, the Bauhaus significantly contributed to fashion's increasing minimalism when it comes to editorials and advertising, products and even event arrangements, less is more is almost known as a fashion law by now. Also with Bauhaus' emphasis on geometric patterns and rhythmic compositions, many designers sailed there to create function-friendly masterpieces with personalised monograms to match...usually.

8) The Bauhaus emphasised the concept of "form follows function." How do you see this concept being applied in the creation of fashion campaigns or in the design of fashion brand websites?

With clear and concise messaging, that much like fashion focus on conveying a specific message or mood. Further dictating that the design of the campaign should be clear and straightforward, without unnecessary distractions. The form of the campaign should directly support the function of communicating the message effectively. This aids in the creation of functional website design making it user-friendly and easy to navigate, once again prioritising functionality over aesthetics (but without the loss of the latter). Moreover, it centres on product-focused design, giving the spotlight to the product itself. Additionally, with minimalist aesthetics fashion campaigns and websites that feature clean lines, neutral colours, and unadorned designs, having as a primal goal the creation of a visually appealing and functional design that doesn't distract from the product and/or message.

9) In your opinion, how has the legacy of the Bauhaus influenced the way fashion brands use graphic design to convey their values and identity?

Along with the points already made above, I believe that the Bauhaus' focus on creating a unified and coherent visual identity has influenced fashion the most. By developing a strong visual language that reflects their values and mission, brands can create a lasting impression on their customers. This emphasis on identity is paramount when it comes to the creation of a lasting message, product, or brand.

10) The Bauhaus encouraged experimentation and innovation. How do you see this mindset reflected in modern approaches to visual communication in fashion, such as in digital fashion campaigns or in collaborations between graphic designers and fashion designers?

Experimentation is innovation's best friend. And to succeed in an ever-evolving world, we must find better alternatives that positively will impact both the customer and the world per se. Many brands are already setting themselves apart from the crowd just by bringing a new material that is not only sustainably sourced but also innovative, functional, and comfortable, or a new way of designing things that is cost-effective without making the packaging less functional.

11) Considering that the Bauhaus valued interdisciplinarity, how do you see the collaboration between graphic designers and fashion designers in the creation of fashion pieces or in the development of

visual campaigns?

The industry has one thing in common with the supermodels of the 90s, it is multidisciplinary. Every other month we spot a new collab that is happening between unlikely brands and that brings all the more buzz around the campaign. I believe that experimentation with newness is coming in many ways, but it is by collaborating with different peers that the design world is learning and evolving the most, both from a sustainability and aesthetic standpoint.

12) The Bauhaus had a strong belief in accessible and democratic design. How do you think this principle can be seen in the communication of fashion brands that seek to attract a broader and more diverse audience?

By using inclusive imagery, such as diverse models in fashion campaigns, a clear message of their purpose, often a more accessible line to tag along the high-fashion collection that will cater to a different target audience, and above all else, community engagement, brands are now becoming more and more relatable to promote this humanity that consumers are craving more out of them.

13) The Bauhaus influenced the perception of design as a form of universal communication. Do you think this idea is visible in the global communication strategies of fashion brands?

Absolutely, brands often create this very iconic imagery that belongs very much to themselves, and is instantly recognizable and can be understood without words. This can include logos, typefaces, signature campaign visuals, and editorials, but that is always this simplicity in cohesiveness that somehow always brings me to think about the Bauhaus.

14) Simplicity and clean design are hallmarks of the Bauhaus. How do you see these elements being incorporated into the design of logos and visual identities of contemporary fashion brands?

This part is a bit more controversial, I'm afraid that brands had a bit of a mid-life crisis in the most recent years. I spotted many fashion houses bringing on more of the same, changing their already fantastic logos and typefaces into an identical version of the same one. This brings on an obsession over minimalist logos, sans-serif typography, geometric shapes once again, monochromatic colour palettes, and the effective use of negative space, to enhance the simplicity of a design. However, although many brands are losing their personality by chasing extreme minimalism and effortlessness, others thrive within this simplicity, with sans-serif unusuality that contracts with bold colouring and a risky image here and there.

15) How do you see the typographic principles of the Bauhaus, such as the use of geometric forms and sans-serif fonts, being reflected in the overall graphic content of contemporary fashion, including promotional materials, editorial design, website and digital media?

Firstly, the clean, modern aesthetic of sans-serif fonts aligns well with the Bauhaus' emphasis on func-

ionality and simplicity. These fonts are widely used in fashion branding and marketing materials, as they are often perceived as more contemporary and accessible than serif fonts; The use of geometric forms, such as circles, squares, and triangles, is a common feature as well, creating distinctive letterforms or complementing other graphic elements in a design. Additionally, the Bauhaus' emphasis on order and structure is often reflected in the use of grid-based layouts in fashion graphic design. Further helping in the creation of a sense of balance and consistency, making the design more visually appealing and easier to navigate. The effective use of negative space is another key principle of Bauhaus typography. By leaving empty space around text, designers can create a sense of balance and emphasise the most important elements of a design. Lastly, Bauhaus' focus on creating a unified and coherent visual identity is evident in the way many fashion brands use typography. By using a consistent typeface and style across all their marketing materials, brands can create a strong visual identity that is easily recognizable and memorable.

Patricia, 27, chemical engineer

1) Before seeing these images and reading the explanations, had you ever heard of the Bauhaus? If so, briefly describe your previous contact with the school.

No, I hadn't heard of the Bauhaus before. This is all new to me. I don't have any background in design or art history, so I've only learned about it now from the materials provided.

2) Do you see traces of the Bauhaus in everyday life? Provide examples.

I'm not sure. I can kind of see it in furniture, like simple and clean designs in chairs and tables. Maybe in some buildings too, with those modern, boxy shapes. It seems like things I've seen in IKEA, for example, could be Bauhaus-inspired?

3) Can you perceive any relationship between the Bauhaus and graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples) of products and services in general? Please comment.

I guess some ads are really simple and straight to the point, without too many decorations, just focusing on the product. Maybe that's related to Bauhaus, like those minimalist tech ads or even clothing ads with clean layouts.

4) Do you see any relationship between the principles of the Bauhaus and fashion graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples)? Please comment.

Yes, I think so. The clean lines and simplicity seem to be used a lot in fashion ads, like how the focus

is always on the clothes and there's not much else in the background. Some fashion websites also use very minimal designs, which now seems to be connected to Bauhaus ideas.

5) Based on the images and explanations previously presented, and your prior knowledge of the Bauhaus (if any), cite 1 to 3 characteristic elements of the school most present in fashion graphic communication. From what I learned, I'd say simplicity, functionality, and the use of basic shapes like squares and circles are probably the biggest Bauhaus elements I can see in fashion design.

6) Do you believe that fashion communication has become more minimalist and functional over time? Yes, definitely. I feel like brands now go for simpler designs, especially with their logos and advertising. It's easier to understand and looks more modern.

7) Knowing that the main principle of the Bauhaus is functionalism, do you believe that the Bauhaus has influenced fashion communication over the years since its existence?

I think so, it seems like fashion communication is very focused on getting the message across in a clean and efficient way, which sounds a lot like Bauhaus.

8) The Bauhaus emphasised the concept of "form follows function." How do you see this concept being applied in the creation of fashion campaigns or in the design of fashion brand websites?

Fashion campaigns seem to focus more on the product than anything else, like the clothes are the main star, and everything else is kept simple. Websites are also usually easy to navigate, so you can find what you're looking for quickly, which feels like "form follows function."

9) In your opinion, how has the legacy of the Bauhaus influenced the way fashion brands use graphic design to convey their values and identity?

I think fashion brands use simple and clear designs to show they're modern and sophisticated, which probably comes from Bauhaus. They don't need to add too much because the design speaks for itself.

10) The Bauhaus encouraged experimentation and innovation. How do you see this mindset reflected in modern approaches to visual communication in fashion, such as in digital fashion campaigns or in collaborations between graphic designers and fashion designers?

It looks like brands are always trying new things with their visuals, especially online. I see collaborations where fashion designers work with graphic designers to create something fresh, which seems like an experiment.

11) Considering that the Bauhaus valued interdisciplinarity, how do you see the collaboration between graphic designers and fashion designers in the creation of fashion pieces or in the development of visual campaigns?

I think there's definitely teamwork going on. Fashion designers probably work closely with graphic de-

signers to create campaigns or even to design clothes that are modern and visually appealing, just like Bauhaus wanted different disciplines to come together.

12) The Bauhaus had a strong belief in accessible and democratic design. How do you think this principle can be seen in the communication of fashion brands that seek to attract a broader and more diverse audience?

I think you can see this in brands that try to keep their messaging simple and easy for anyone to understand. The designs aren't too complicated, so more people can connect with it, no matter where they're from.

13) The Bauhaus influenced the perception of design as a form of universal communication. Do you think this idea is visible in the global communication strategies of fashion brands?

Yes, a lot of brands use simple designs that can be understood anywhere in the world. There's not much text sometimes, just strong visuals, and it works for people in different countries, which seems like a Bauhaus idea.

14) Simplicity and clean design are hallmarks of the Bauhaus. How do you see these elements being incorporated into the design of logos and visual identities of contemporary fashion brands?

Most logos today are super simple, just the name or a symbol, and they're easy to recognize. That feels like it's inspired by Bauhaus because there's no need for extra decoration.

15) How do you see the typographic principles of the Bauhaus, such as the use of geometric forms and sans-serif fonts, being reflected in the overall graphic content of contemporary fashion, including promotional materials, editorial design, website and digital media?

A lot of brands use sans-serif fonts and simple shapes, especially in their ads and websites. It looks clean and easy to read, which seems very Bauhaus-inspired.

Rafael, 28, event producer.

1) Before seeing these images and reading the explanations, had you ever heard of the Bauhaus? If so, briefly describe your previous contact with the school.

No, I've never heard of Bauhaus before. The materials and images were my first introduction to it.

2) Do you see traces of the Bauhaus in everyday life? Provide examples.

I can see it in some furniture designs, like really simple chairs or tables. Maybe even in some modern buildings, like those that look very minimalist and functional.

3) Can you perceive any relationship between the Bauhaus and graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other

other examples)? Please comment.

Yes, fashion ads seem to focus on simplicity, just like what Bauhaus promoted. They often use basic colours, minimal text and lots of clean space, which looks like Bauhaus ideas at work.

5) Based on the images and explanations previously presented, and your prior knowledge of the Bauhaus (if any), cite 1 to 3 characteristic elements of the school most present in fashion graphic communication. I would say the simplicity, the focus on function, and the use of geometric shapes. These all seem to be part of fashion design now, especially in logos and ads.

6) Do you believe that fashion communication has become more minimalist and functional over time?

Yes, I think fashion communication has gotten a lot simpler over time. It's more focused on what they're trying to sell without a lot of extra stuff.

7) Knowing that the main principle of the Bauhaus is functionalism, do you believe that the Bauhaus has influenced fashion communication over the years since its existence?

I think so, because modern fashion ads are very clear and to the point, which seems to fit with Bauhaus's idea of being functional and not decorative.

8) The Bauhaus emphasised the concept of "form follows function." How do you see this concept being applied in the creation of fashion campaigns or in the design of fashion brand websites?

It seems like everything in fashion campaigns has a purpose, like the way they position the clothes or design the layout. Even fashion websites are built to make shopping easy, so they're functional first, which is what Bauhaus was about, I think.

9) In your opinion, how has the legacy of the Bauhaus influenced the way fashion brands use graphic design to convey their values and identity?

I think brands use very simple designs now to show they're modern, and they don't need to add anything extra to prove it.

10) The Bauhaus encouraged experimentation and innovation. How do you see this mindset reflected in modern approaches to visual communication in fashion, such as in digital fashion campaigns or in collaborations between graphic designers and fashion designers?

It looks like fashion brands are trying new things with digital ads and social media, combining graphic design with fashion. It feels like they're always pushing boundaries, which I think is similar to what Bauhaus was doing back then.

11) Considering that the Bauhaus valued interdisciplinarity, how do you see the collaboration between graphic designers and fashion designers in the creation of fashion pieces or in the development of visual campaigns?

I think graphic designers and fashion designers must be working together all the time now, especially in creating ads or even designing clothing collections that are visually cohesive.

12) The Bauhaus had a strong belief in accessible and democratic design. How do you think this principle can be seen in the communication of fashion brands that seek to attract a broader and more diverse audience?

I noticed that brands are trying to be simpler and more approachable, so everyone can connect with their message. The designs aren't complicated, so more people can understand and relate to them.

13) The Bauhaus influenced the perception of design as a form of universal communication. Do you think this idea is visible in the global communication strategies of fashion brands?

Yes, brands seem to use simple designs that can be understood anywhere in the world, regardless of culture or language. This seems to align with the Bauhaus's goal of making design universal.

14) Simplicity and clean design are hallmarks of the Bauhaus. How do you see these elements being incorporated into the design of logos and visual identities of contemporary fashion brands?

A lot of logos are very simple now, just using clean lines and minimal shapes. This definitely seems connected to Bauhaus, which promoted those exact ideas.

15) How do you see the typographic principles of the Bauhaus, such as the use of geometric forms and sans-serif fonts, being reflected in the overall graphic content of contemporary fashion, including promotional materials, editorial design, website and digital media?

Sans-serif fonts are everywhere now, from websites to ads. It makes everything easy to read and looks modern, which seems like a Bauhaus influence.

Alexandre, 32, public relations

1) Before seeing these images and reading the explanations, had you ever heard of the Bauhaus? If so, briefly describe your previous contact with the school.

No, I've never heard of Bauhaus before. The materials and images were my first introduction to it.

2) Do you see traces of the Bauhaus in everyday life? Provide examples.

I guess after seeing the images, I can recognize Bauhaus in modern furniture and maybe in some buildings. I think that the sleek and simple design of things like office chairs or basic coffee tables could be connected to Bauhaus.

3) Can you perceive any relationship between the Bauhaus and graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples) of products and services in general? Please comment.

I can see how Bauhaus ideas show up in ads. A lot of advertising seems to be about clean and direct visuals, which is what I understand Bauhaus stood for.

4) Do you see any relationship between the principles of the Bauhaus and fashion graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples)? Please comment.

It seems like fashion brands use Bauhaus principles, especially in their ad layouts. The way they use minimal text and keep the focus on the product reminds me of what Bauhaus promotes, not too much decoration, just what's necessary.

5) Based on the images and explanations previously presented, and your prior knowledge of the Bauhaus (if any), cite 1 to 3 characteristic elements of the school most present in fashion graphic communication. The main elements I see from Bauhaus in fashion are simplicity, focus on function, and the use of clean, straight lines in ads and websites.

6) Do you believe that fashion communication has become more minimalist and functional over time? Yes, I think fashion communication has become more minimalist. I see more clean designs with fewer details, which makes everything look sleek and modern.

7) Knowing that the main principle of the Bauhaus is functionalism, do you believe that the Bauhaus has influenced fashion communication over the years since its existence? From what I've seen, it looks like Bauhaus had some influence on fashion communication. Brands seem to focus on functionality in their ads, and everything is very streamlined.

8) The Bauhaus emphasised the concept of "form follows function." How do you see this concept being applied in the creation of fashion campaigns or in the design of fashion brand websites? The "form follows function" idea makes sense in fashion websites. They're designed to make shopping easy, with simple layouts that help you find products fast, which feels like a direct application of that principle.

9) In your opinion, how has the legacy of the Bauhaus influenced the way fashion brands use graphic design to convey their values and identity? Fashion brands seem to use simplicity to show what they stand for, like how they keep their designs clean and focused. I think this comes from Bauhaus's influence on using design to communicate clearly.

10) The Bauhaus encouraged experimentation and innovation. How do you see this mindset reflected in modern approaches to visual communication in fashion, such as in digital fashion campaigns or in collaborations between graphic designers and fashion designers?

I see that fashion brands are always trying new things in their visuals, especially in digital campaigns.

12) The Bauhaus had a strong belief in accessible and democratic design. How do you think this principle can be seen in the communication of fashion brands that seek to attract a broader and more diverse audience?

It seems like brands are trying to communicate with a broader audience by using simple and clear designs. I think Bauhaus's idea of democratic design is definitely part of that.

13) The Bauhaus influenced the perception of design as a form of universal communication. Do you think this idea is visible in the global communication strategies of fashion brands?

Fashion brands definitely try to appeal to global audiences through universal designs, which seems in line with Bauhaus's idea that design should be understood by everyone, no matter where they're from.

14) Simplicity and clean design are hallmarks of the Bauhaus. How do you see these elements being incorporated into the design of logos and visual identities of contemporary fashion brands?

You can see the influence of Bauhaus in fashion logos today. They're usually very simple and straightforward, without any complicated designs, which makes them memorable and easy to recognize.

15) How do you see the typographic principles of the Bauhaus, such as the use of geometric forms and sans-serif fonts, being reflected in the overall graphic content of contemporary fashion, including promotional materials, editorial design, website and digital media?

I notice that a lot of brands use simple, geometric fonts in their ads and websites. This matches what I learned about Bauhaus's preference for clear, easy-to-read typography, which helps make everything feel modern and functional.

Ana, 31, head of customer service

1) Before seeing these images and reading the explanations, had you ever heard of the Bauhaus? If so, briefly describe your previous contact with the school.

I hadn't heard of Bauhaus before. I needed the explanations and images to understand what it is.

2) Do you see traces of the Bauhaus in everyday life? Provide examples.

Now that I've seen some examples, I think Bauhaus could be present in some things around me. Maybe in minimalist home decor or the way some buildings look. I wouldn't have known that was Bauhaus before, though.

3) Can you perceive any relationship between the Bauhaus and graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples) of products and services in general? Please comment.

I think so. A lot of advertising seems really simple now, with clean designs and not much text. It reminds

me of the Bauhaus images I saw, where everything has a purpose and isn't overly decorative.

4) Do you see any relationship between the principles of the Bauhaus and fashion graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples)? Please comment.

I would say the main Bauhaus elements in fashion graphic communication are minimalism, clean lines, and the idea that the design should serve a purpose, not just look good.

5) Based on the images and explanations previously presented, and your prior knowledge of the Bauhaus (if any), cite 1 to 3 characteristic elements of the school most present in fashion graphic communication. The main elements I see from Bauhaus in fashion are simplicity, focus on function, and the use of clean, straight lines in ads and websites.

6) Do you believe that fashion communication has become more minimalist and functional over time? Definitely. Fashion communication has become more about being straightforward and functional, rather than over-the-top or flashy. It's all about simplicity now.

7) Knowing that the main principle of the Bauhaus is functionalism, do you believe that the Bauhaus has influenced fashion communication over the years since its existence?

I think so. The emphasis on functionality in Bauhaus seems to have carried over into fashion communication, where the focus is more on making the design practical and easy to understand.

8) The Bauhaus emphasised the concept of "form follows function." How do you see this concept being applied in the creation of fashion campaigns or in the design of fashion brand websites?

I see it in how they are designed. Everything is laid out in a way that makes it easy to find or focus on what's important, like the product. This feels like an application of form follows function.

9) In your opinion, how has the legacy of the Bauhaus influenced the way fashion brands use graphic design to convey their values and identity?

I think Bauhaus has influenced fashion brands by showing them that they can use simple and clean designs to communicate their identity. It makes them stand out in a more sophisticated and clear way.

10) The Bauhaus encouraged experimentation and innovation. How do you see this mindset reflected in modern approaches to visual communication in fashion, such as in digital fashion campaigns or in collaborations between graphic designers and fashion designers?

I can see that fashion brands are always trying new things in their visuals, especially in digital campaigns. The collaborations between graphic designers and fashion brands seem to follow that experimental spirit Bauhaus encouraged.

11) Considering that the Bauhaus valued interdisciplinarity, how do you see the collaboration between

graphic designers and fashion designers in the creation of fashion pieces or in the development of visual campaigns?

The collaboration between graphic designers and fashion designers seems to be a big part of how fashion campaigns come together now. You can see it in the way clothing brands have really well-thought-out visuals and layouts. It's clear that both design fields work together to create something more cohesive and impactful, much like the interdisciplinary approach Bauhaus promoted.

12) The Bauhaus had a strong belief in accessible and democratic design. How do you think this principle can be seen in the communication of fashion brands that seek to attract a broader and more diverse audience?

Bauhaus's idea of accessible and democratic design seems to come through in how some fashion brands try to appeal to everyone. Keeping things simple, making their ads and designs clear and easy to understand for a wide range of people, regardless of where they're from or their background.

13) The Bauhaus influenced the perception of design as a form of universal communication. Do you think this idea is visible in the global communication strategies of fashion brands?

I think Bauhaus's universal communication through design is definitely something you see in global fashion brands. They use clean, minimalistic designs that can work in any culture, making their messages easy to grasp no matter where you are in the world.

14) Simplicity and clean design are hallmarks of the Bauhaus. How do you see these elements being incorporated into the design of logos and visual identities of contemporary fashion brands?

I can see Bauhaus's influence in the logos of fashion brands today. They tend to use simple, geometric shapes, and the overall design is clean and minimal. It makes the logos easy to recognize and very modern-looking, which I think connects directly to Bauhaus principles.

15) How do you see the typographic principles of the Bauhaus, such as the use of geometric forms and sans-serif fonts, being reflected in the overall graphic content of contemporary fashion, including promotional materials, editorial design, website and digital media?

The use of sans-serif fonts and geometric designs is very clear in fashion today. You see it everywhere, from magazine layouts to websites. It's all about readability and clarity, which I've learned are key principles of the Bauhaus.

Maria, 29, buyer assistant

1) Before seeing these images and reading the explanations, had you ever heard of the Bauhaus? If so, briefly describe your previous contact with the school.

I heard about the Bauhaus during a design course I took, but honestly, I don't remember much about it. I know it's something important in design, especially modern design, but that's about it.

2) Do you see traces of the Bauhaus in everyday life? Provide examples.

I think you can see some of its influence in modern minimalist designs. Furniture, for example, things like chairs and lamps with clean lines and simple designs feel very Bauhaus inspired, even if I don't know much about it.

3) Can you perceive any relationship between the Bauhaus and graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples) of products and services in general? Please comment.

I think Bauhaus's clean and functional style shows up in minimalist advertising, especially with high-end brands. The simple but striking designs make the product stand out without too much extra decoration.

4) Do you see any relationship between the principles of the Bauhaus and fashion graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples)? Please comment.

Yes, definitely in the use of clean, simple designs in fashion. Logos are now often minimalist, and you see geometric patterns that probably have Bauhaus influences. Some high-end fashion brands keep their ads simple but powerful, like Prada.

5) Based on the images and explanations previously presented, and your prior knowledge of the Bauhaus (if any), cite 1 to 3 characteristic elements of the school most present in fashion graphic communication. Geometric shapes, simplicity, and a focus on functionality.

6) Do you believe that fashion communication has become more minimalist and functional over time?

Yes, I think over time fashion brands have moved towards more minimalist designs. The focus is now on clarity and cutting out excess, which seems like something the Bauhaus might have influenced.

7) Knowing that the main principle of the Bauhaus is functionalism, do you believe that the Bauhaus has influenced fashion communication over the years since its existence?

Yes, I think it's had a subtle influence. Fashion communication today seems to be more structured and purposeful.

8) The Bauhaus emphasised the concept of "form follows function." How do you see this concept being applied in the creation of fashion campaigns or in the design of fashion brand websites?

In fashion campaigns, you often see sleek layouts with practical imagery, so the design doesn't distract from the product itself.

9) In your opinion, how has the legacy of the Bauhaus influenced the way fashion brands use simple

visuals to communicate their core values. The designs are often minimalist and functional, which makes the brand's message clear.

10) The Bauhaus encouraged experimentation and innovation. How do you see this mindset reflected in modern approaches to visual communication in fashion, such as in digital fashion campaigns or in collaborations between graphic designers and fashion designers?

You see a lot of collaboration between fashion and graphic designers today, which feels very Bauhaus. Fashion brands experiment with digital campaigns, and the results are often quite creative.

11) Considering that the Bauhaus valued interdisciplinarity, how do you see the collaboration between graphic designers and fashion designers in the creation of fashion pieces or in the development of visual campaigns?

I think there's a lot more collaboration now, which leads to stronger, more cohesive campaigns. It feels like graphic design is just as important as the clothing itself.

12) The Bauhaus had a strong belief in accessible and democratic design. How do you think this principle can be seen in the communication of fashion brands that seek to attract a broader and more diverse audience?

Bauhaus's ideas of accessible design show up in how brands make their communication simple and easy to understand for everyone. It's not overly complicated, which helps reach more people.

13) The Bauhaus influenced the perception of design as a form of universal communication. Do you think this idea is visible in the global communication strategies of fashion brands?

Yes, brands today use minimalist designs that work globally because they focus on simplicity and function, so that means that Bauhaus ideas are present in that universal appeal.

14) Simplicity and clean design are hallmarks of the Bauhaus. How do you see these elements being incorporated into the design of logos and visual identities of contemporary fashion brands?

I think you see it in the way logos are so minimalist now. Simple geometric shapes and clean lines are everywhere, and that feels very Bauhaus.

15) How do you see the typographic principles of the Bauhaus, such as the use of geometric forms and sans-serif fonts, being reflected in the overall graphic content of contemporary fashion, including promotional materials, editorial design, website and digital media?

You can see it in the use of clean, easy-to-read fonts in fashion magazines and ads. The typography is simple but bold, which feels like a Bauhaus influence.

Raphaela, 30, customer support assistant

1) Before seeing these images and reading the explanations, had you ever heard of the Bauhaus? If so, briefly describe your previous contact with the school.

I've heard of the Bauhaus, but only in passing while I was at the university. I didn't study it in-depth, but I know it had a major impact on design fields.

2) Do you see traces of the Bauhaus in everyday life? Provide examples.

I associate Bauhaus more with modern architecture and even technology. Like, smartphones and other gadgets combine simplicity with functionality, which feels like something Bauhaus would focus on.

3) Can you perceive any relationship between the Bauhaus and graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples) of products and services in general? Please comment.

Yes, Bauhaus seems to influence the typography and layout in ads and websites. The way things are structured—bold lines, simple elements—it feels like they want to keep everything functional but eye-catching.

4) Do you see any relationship between the principles of the Bauhaus and fashion graphic communication (advertising, graphic materials, digital content aesthetics, photographic and audiovisual campaigns, among other examples)? Please comment.

Yes, in the way fashion magazines and websites use bold, clear layouts with straightforward typography. The structure is often functional, keeping the focus on the clothing rather than over-complicating things.

5) Based on the images and explanations previously presented, and your prior knowledge of the Bauhaus (if any), cite 1 to 3 characteristic elements of the school most present in fashion graphic communication. Minimalism, clean lines and practical typography.

6) Do you believe that fashion communication has become more minimalist and functional over time?

Definitely. Minimalism has taken over, and brands are using functional designs to get their message across without overwhelming the audience.

7) Knowing that the main principle of the Bauhaus is functionalism, do you believe that the Bauhaus has influenced fashion communication over the years since its existence?

I'd say yes. The way campaigns are organised and designed today, with a focus on simplicity and function, reflects Bauhaus's long-lasting impact.

8) The Bauhaus emphasised the concept of "form follows function." How do you see this concept being applied in the creation of fashion campaigns or in the design of fashion brand websites?

On websites, it's all about making the user experience easy and intuitive. The layout is designed to help

people shop easily, which is a practical application of form-follows-function.

9) In your opinion, how has the legacy of the Bauhaus influenced the way fashion brands use graphic design to convey their values and identity?

I think Bauhaus principles help brands stand out by making their identity more recognisable. Using clean designs and simplicity makes the brand's values easier to understand.

10) The Bauhaus encouraged experimentation and innovation. How do you see this mindset reflected in modern approaches to visual communication in fashion, such as in digital fashion campaigns or in collaborations between graphic designers and fashion designers?

I think the experimental mindset shows up in how fashion brands push the boundaries of digital campaigns, using new technologies and bold designs to innovate.

11) Considering that the Bauhaus valued interdisciplinarity, how do you see the collaboration between graphic designers and fashion designers in the creation of fashion pieces or in the development of visual campaigns?

Interdisciplinary approaches seem to be a big part of fashion today. Merging graphic design with fashion creates more innovative and appealing campaigns that really capture people's attention.

12) The Bauhaus had a strong belief in accessible and democratic design. How do you think this principle can be seen in the communication of fashion brands that seek to attract a broader and more diverse audience?

I think the push for clarity and simplicity in fashion communication today reflects that democratic approach. Not only talking about fashion, brands in general want their message to be accessible to a diverse audience, and the clean design helps with that.

13) The Bauhaus influenced the perception of design as a form of universal communication. Do you think this idea is visible in the global communication strategies of fashion brands?

Yes. Bauhaus's influence on global communication is clear, brands use functional and simple designs that can easily resonate across different cultures and markets.

14) Simplicity and clean design are hallmarks of the Bauhaus. How do you see these elements being incorporated into the design of logos and visual identities of contemporary fashion brands?

Yes, I mean, logos are much cleaner today. Brands seem to prioritise minimalism and simplicity, which makes them more recognisable.

15) How do you see the typographic principles of the Bauhaus, such as the use of geometric forms and sans-serif fonts, being reflected in the overall graphic content of contemporary fashion, including promotional materials, editorial design, website and digital media?

I think Bauhaus's typographic principles show up in the use of sans-serif fonts and simple, geometric text in fashion communication. It's clear, functional, and easy to digest, which fits the Bauhaus style.