

Analyzing the Influence of Geometry and Minimalistic Style of Bauhaus on Pakistani Graphic Design

Ahmed Faraz

ahmedfaraz.ad@uhe.edu.pk

Assistant Professor, Department of Visual Communication and Design University of Home Economics Lahore

Dr. Aisha Saddiqa

aisha.sadiqa@lcwu.edu.pk

Chairperson, Department of Graphic Design Institute of Design & Visual Arts, Lahore College for Women University (LCWU)

Mr. Muhammad Ashfaq

ashfaqmian46@gmail.com

Assistant Professor Department of Visual Communication and Design, University of Home Economics Lahore

Corresponding Author: * Dr. Aisha Saddiqa aisha.sadiqa@lcwu.edu.pk

Received: 09-07-2025

Revised: 20-08-2025

Accepted: 15-09-2025

Published: 09-10-2025

ABSTRACT

The Bauhaus was among the pioneer modern art movements to introduce minimalism with the use of geometric forms within the field of art, design, and architecture. It played a foundational role in emphasizing simplicity, rationality, and accurate geometry, imparting a lasting influence on the modern as well as contemporary design, along with other creative disciplines. The art and design of Bauhaus incorporate grids as crucial element. These grids provide structural framework for compositions, maintaining harmony and visual balance. Apart from graphic design, grids are also significant in typography and architectural design. This research article aims to analyze the minimalistic approach of Bauhaus in Germany. Furthermore, its influence on Pakistani graphic design is studied in the article. To study the emotional and spiritual impact achieved by the artists through minimalistic abstract paintings and designs, the research is based on qualitative analysis. The research analyzes that minimal designs are devoid of distractions and target toward a focused direction. The article contributes significantly in establishing the minimal and geometrical compositions as a means of efficient visual communication.

Keywords: Bauhaus, Minimalism, simplicity, geometry, grid, Pakistani graphic design, visual communication.

INTRODUCTION

Walter Adolph Georg Gropius founded the Bauhaus movement in 1919. The Bauhaus was located in the German town of Weimar. They were industrialist, illustrators, craftsmen, architects, and designers. It is considered to be one of the leading movements in the history of modern and visual communication design. The motto of Bauhaus was to bridge the gap between art and craftsmanship through practitioners to create functional objects used in daily life.

Bauhaus's design principles were based on the abstract, minimalistic geometrical design. These two different interesting concepts have a great impact on the overall design behavior. In this research article, we will focus on how the minimalistic geometrical design has shaped the world. To understand the Bauhaus, we have to look into its history, leading to simplicity and minimalism. The Bauhaus arose

during the war. The heart of Bauhaus design was squares, triangles and squares, which seems to be the heart of the movement.

The communication shaped through such shapes gives an everlasting impression due to simplicity and minimalism. These shapes were chosen carefully for their emotional, psychological, and visual impact. For example, the square represents balance and firmness. The circular shape presents harmony, union, movement, and an agreement, which we often use to incorporate in our visual campaign. Dynamic compositions are achieved through triangles, and rectangles. These shapes grab the viewer's attention towards the specific elements.

Wassily Kandinsky, an Expressionist artist, emphasized the psycho-social implications of the colors and shapes in his work. "Concerning the Spirituality in Art" Kandinsky discussed relations between the color, shape, and emotions in the human being. Its reflection appears in the visual communication design of the Bauhaus Movement, just to raise the emotions and reactions in the viewers' eyes. The motto of the Bauhaus movement was "less is more," which encapsulated the philosophy of minimalism in the design. Minimalist design just removes the unnecessary details and elements that creates the distractions visually. There are too many ways in which minimalism is implemented in the design.

Bauhaus design is basically focused on the curves, color palette, lines, and emphasis on typography. There is a lack of ornamentation, technology and unity of art in the design. This minimalism approach is applied to the posters, advertising design, and architectural design of Bauhaus. The main objective was to convey the message, information, or ideas in a very simple and powerful way, which focused on the message and information rather than any other unnecessary details or embellishments. Western minimalist Style and Geometry has a strong impact on the local design of Pakistan nowadays. During the design development worldwide, the qualitative investigation is established. This influence can be seen in the audience-effective minimalist illustrations and design. Pakistani designers have developed the emotional qualities in their design which have an impact on the spiritual relations. This is achieved through the geometry and modern visual art and design.

The research investigates the minimalist and geometric ideals of Bauhaus. It further studies its influence on Pakistani design. It demonstrates how a minimal design serves as an effective visual communication drive.

LITERATURE REVIEW

The available literature on Bauhaus art movement studies the developmental course of art and design, bridging with crafts. The authors are mostly from the West, who discuss the contributions of this modern movement in Western countries. However, there are apparent influences of Bauhaus on Pakistani designs, which have not been acknowledged by any author.

Kandinsky (1926) in his book *Point and Line to Plane*, he deliberated the use of geometric and minimalism elements for creation of basic design. These elements create significant impact to art and design in the Bauhaus movement. This book has a great role, contribution and philosophical result on the 20th century art and design. Kandinsky ideas about the relationship of elements of art and design, stirring on the part of texture, time as an element, and the association with the basic plane material of these elements known to accept the pleasing of exertion of art and design.

Tschichold (1995) in his book *The New Typography: A Handbook for Modern Designers* highlights the importance of geometry in typography. The minimalist approach that he associates with effective typography is studied with respect to geometric principles. These principles reflect the founding ideology of Bauhaus art movement.

Bergdoll and Dickerman (2009) in their book *Bauhaus 1919-1933: Workshops for Modernity* mentions the Bauhaus Manifesto of 1919 proposed by Walter Gropius. The book mentions the principles of the movement as stated in the manifesto, and endorses the minimalistic approach to be adopted in modern designs.

Bauhaus: 1919-1933 by Droste (2002) offers a detailed background and concept of Bauhaus movement. With the instances of art and design such as painting, sculpture, architecture, and furniture design, this book examines the way artists and designers have made use of geometric forms and a minimal approach in shaping their ideas.

Pevsner (2011) in his book *Pioneers of Modern Design: From William Morris to Walter Gropius*, investigates the evolution of design from ornamental to simply geometric, signifying the minimalist principles in shaping modern art and design. In the development of design, he emphasizes the vital contribution of Bauhaus.

Meggs & Purvis (2016) in their book *Meggs' History of Graphic Design* provides a historic viewpoint on minimalism and on the practice of geometry and in graphic design with reference to its roots in the Bauhaus school. In his book Meggs presents intense visual spectacular format of graphic design with all-inclusive and convincing information for professionals and students. The book includes invention of alphabets and writing, background of typography and printing, and the dawn of postmodern design.

Considering the gap in literature regarding modern design in Pakistan, this research intends to present the examples of geometric and minimalistic approach from Pakistani design, constructing a comparative analysis with the Western design.

MATERIALS AND METHODS

The data are collected and analyzed using the qualitative research methodology. The article is written in the style of the American Psychological Association (17th edition). The minimalistic approach and the geometrical approach are presented here. The analysis of the use of geometry and minimalism within the Bauhaus has a great impression and impact on the world of modern art and contemporary graphic design. Modern design principles have an impact on contemporary graphic design which directly focus on aesthetics and simplicity.

RESULTS AND DISCUSSIONS

Wassily Kandinsky, during his stay at the Bauhaus, combined geometry and abstract shapes in his work. "Composition VIII," produced by Kandinsky, is the best artwork in terms of composition, color, and abstraction. The painting reflects bold lines, shapes, pulsating colors, with a color palette that helps in developing a strong connection of visual and composition. Kandinsky has achieved harmony, moment, and rhythm in this artwork. This shift towards the abstraction is a new foundation. In his color palette, he also includes white, yellow, red, and black. Each pigment evokes a sense of emotionalism and its response and has an impact on the actions of human beings. A sumptuous composition is visible in this artwork. The geometrical forms like, rectangles, triangles, semicircles and circles intermingle and form a depth and spatial uncertainty.

Kandinsky was heavily influenced by his own beliefs in terms of the spiritual and the power of art that evokes emotions. According to him, art conveys inner emotions and spirituality. The colors show the various shapes and colors to show the experiences and many different emotional states. These direct interactions invite viewers to feel the emotions on a personal level. Universal harmony and balance through art was achieved through his modern art. At the subconscious level he believed that his abstract compositions resonate with viewers, exceeding languages and barriers of culture. This "Composition VIII" is a captivating artwork that shows the commitment of Kandinsky's towards the abstraction

principles and color theory. It invites the viewer towards the engaging level of intellectual and emotionalism. It also arose to explore the relationships between emotions and colors. The work of Kandinsky continues to be celebrated for its role in the development of abstract art and the development of the movements of modern art and design.

The functionality of the Bauhaus design prioritizes the practical use or functional design. It focuses on minimalism and avoiding the ornamentation of typography and other visual elements. It also bridges the gap between the craftsmanship and production of industrial elements. There is universalism in the design that strives for a timeless and neutral aesthetics in culture.

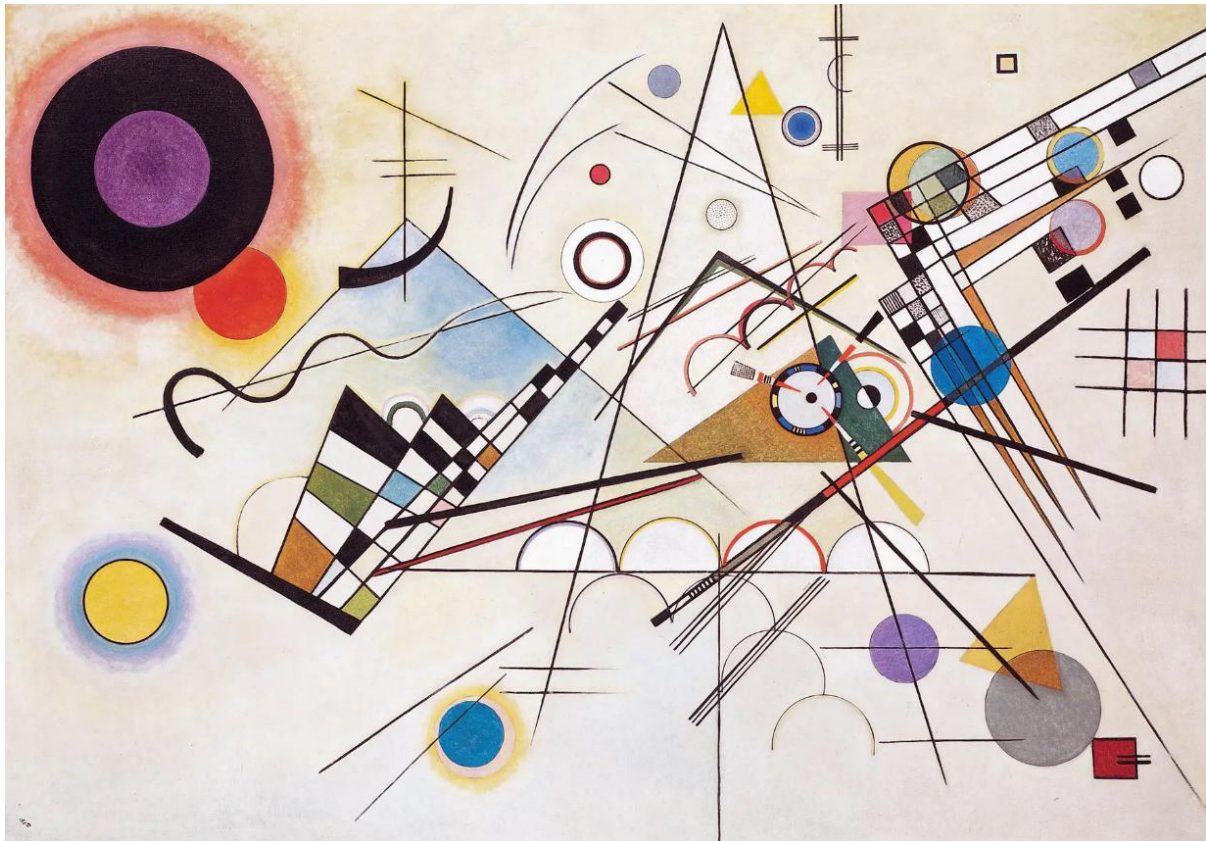


Figure 1. Wassily Kandinsky, *Composition VIII*, c. 1923, Oil on Canvas, 140 x 201 cm, New York, The Solomon R. Guggenheim Museum.

Source: Kandinsky, accessed September 3, 2023,
<https://www.wassilykandinsky.net/work-50.php>.

Piet Mondrian a Dutch artist, explored his compositions with the red, yellow, and blue. This artwork is an example of Mondrian's obsession with an approach of geometric and minimalism shapes. He was the forefront in order to develop the abstract art and Neoplasticism. Mondrian's color palette is yellow, red, and blue. He believed that these colors create sense of simplicity and clearness. It strikes about the alignment in "Red, Blue and Yellow" on a strict rectangle-like grid. Mondrian's rectangles and squares in the grid show his belief. Both shapes are used within the composition.

Mondrian's use of rectangles and squares within the grid is a testament to his belief in the universal nature of geometrical forms and how they can create a sense of orderness and precision. Squares and

rectangles are the primary geometric shapes that are used within the composition. Minimalism is the process of reducing a work of art to its essential elements. In “Composition II,” Mondrian does this by eliminating all details, textures, representational elements, etc. The result is pure abstraction where the only focus is on the interaction of geometric shapes and color. Symmetry and Balance Mondrian emphasizes symmetry and balance in his composition. He carefully places shapes and colors to create a sense of balance and harmony. Elimination of Depth Mondrian eliminates the illusion of depth and three-dimensionality in his composition. The shapes are flat on the canvas. There is no shading, no perspective cues. The flatness of the shapes reinforces the idea that the artwork is a two-dimensional collection of pure forms.

Mondrian’s philosophy of neoplasticism (also known as de Stijl) was based on the concept of universal unity and a vision of a utopia for art and society as a whole. In conclusion, composition VIII of yellow, red, and blue, is a work of minimalism with geometric forms. The strict grid, the use of primary colors, the focus on simplicity and equilibrium, and Mondrian’s meticulous use of geometrical forms all contribute to composition II’s strong visual impact. “Composition II” is a testament to the artist’s commitment to neo-plasticism and his conviction that abstract art can communicate universal truths and unity through geometric abstraction.

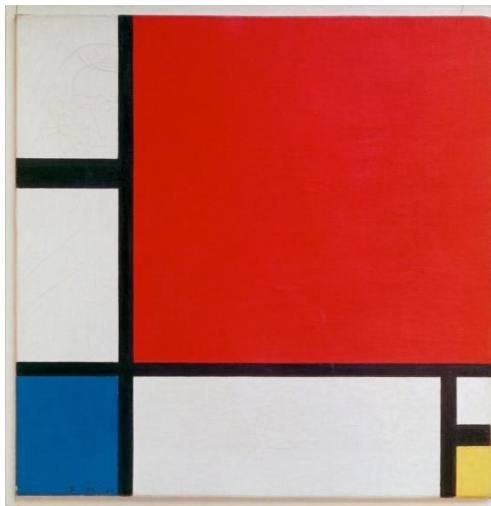


Figure 2. Piet Mondrian, *Composition with Red, Blue, and Yellow*, c. 1930, Oil on Canvas, 46 x 46 cm, Kunsthaus Zürich.

Source: smarthistory, accessed September 3, 2023,
<https://smarthistory.org/mondrian-composition-ii-in-red-blue-and-yellow/>

Architecture (Eccentric Construction), c. 1921 is a work of art produced by László Moholy-Nagy. In the emergence of abstract art during the Bauhaus Art movement was the Hungarian Artists. There is a complete symmetry and balance in the work of László Moholy-Nagy. Geometric shapes and lines used by the László Moholy-Nagy creates proper sense of precision and order. The central circular element is the main focal and focusing point, which is enclosed by the symmetrical shapes. Very minimalistic shapes are used in the compositions, emphasizing the forms instead of superfluous details. The color palette, which ranges from Black and white, adds a sense of limpidness and simplicity. Neutral colors bring the attention of viewers towards the minimalistic geometrical forms. This intentional contribution of lines brings minimalism. The composition has an interesting visual effect and the circular element in the centre of the composition regresses into the composition. This kind of dynamic connection is very typical in Moholy-Nagy’s abstract works.

László Moholy-Nagy works has a strong relationship between shapes, lines, space and form in a very minimalistic framework that holds the ethics of geometrical and abstract art.



Figure 3. László Moholy-Nagy, *Architecture (Eccentric Construction)*, c. 1921, Oil, metallic paint, and graphite on burlap, 75.6 x 48.9 cm, Solomon R. Guggenheim Museum, New York.

Source: Optima, accessed September 3, 2023,
<https://www.optima.inc/the-work-of-laszlo-moholy-nagy/>

“*Bauhaus Ausstellung Weimar Juli -August-September 1923*” lithograph was created around 1923 by the German designer Herbert Bayer. This lithograph is an important example of Bauhaus minimalism and geometric composition. Bayer’s lithograph follows strict geometric composition principles. Shapes are arranged in methodical manners. The building blocks used in the composition are square, circle, and rectangle. Lithograph techniques are used for this grid structure layout to create a sense of clarity and minimalism.

Typography is so simple and organized. There are no unnecessary details in the artwork produced by Herbert Bayer. The weight is so clear and short. The Bauhaus typography philosophy is reflected in the design, as it features no decorative elements in the composition. The artwork has functionality and communicates the message about an event directly. Principles of Bauhaus are used to convey the message more effectively and visually through the lithography technique.



Figure 4. Herbert Bayer, *Bauhaus Ausstellung Weimar Juli - August - September 1923*, c. 1923, Lithograph, 15 x 10 cm, © 2023 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Solomon R. Guggenheim Museum, New York, USA.
Source: MoMa, accessed September 3, 2023,
https://www.moma.org/collection/works/189319?artist_id=399&page=1&sov_referrer=artist

Joost Schmidt's "Mechanical Stage Design" was created between 1925 to 1926 and is a minimal and geometrical design of the Bauhaus. This composition is carefully balanced and is characterized by simplicity, functionality, and geometric precision. The balance created in the "Mechanical Stage Design" between the elements reflects the overall harmony of the design. A grid system is used to achieve perfection. This grid system aids numerous essentials. His compositions reflect another important principle of the Bauhaus. Minimalism and geometry is achieved by the artist in another beautiful style.

Schmidt reduces intricate elements to their basic forms through this design composition. However, needless details were removed. Red, Blue, and Orange colors contribute to the simplicity, clarity of the design. The term "Mechanical Stage Design" shows the importance and focus of technology as it was one of the fundamental points in the teaching of Bauhaus teachers.

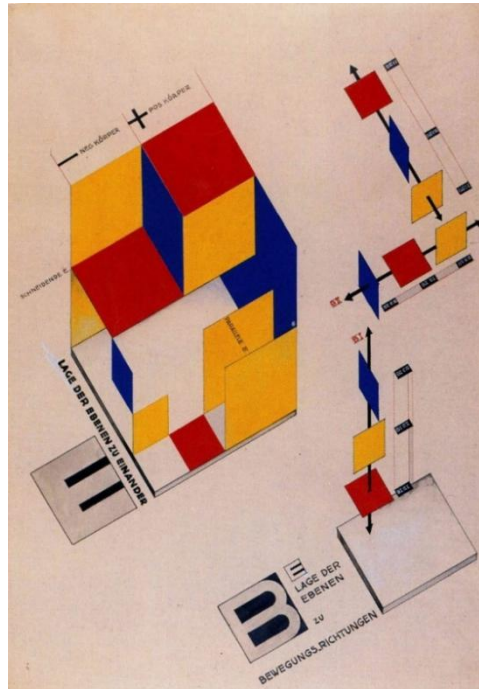


Figure 5. Joost Schmidt, *Mechanical stage design*, 1925-1926, c. 1925, Ink and tempera on paper, 64 x 44 cm.

Source: The Charnel-House, accessed September 3, 2023,

<https://thecharnelhouse.org/2013/11/09/bauhaus-color/joost-schmidt-mechanical-stage-design-1925-1926-ink-and-tempera-on-paper-64-x-44-cm1/#main>

“New Man” designed by El Lissitzky represents the geometrical and abstract form of the human figure in a formal way. The geometrical figure comprises squares, circles, and rectangular shapes. The head of this composition is square, the limbs and the body are made of rectangular shapes. These geometrical shapes are showing harmony through the proper arrangement and in a very organised manner. El Lissitzky follows the principle of simplicity, uniformity, and asymmetrical. There is a little shading highlighting the work’s two-dimensional character. The composition gives the sense of motion and energy, breaking the symmetry principle. Direction and moment are achieved in the design through diagonal lines and angles. This kind of eccentricity from severe geometric firmness adds energy to the artwork.



Figure 6. El Lissitzky, *New Man*, c. 1923, Color lithograph on wove paper, 53.2 x 45 cm, © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn
Source: Art Institute Chicago, accessed September 3, 2023,
<https://www.artic.edu/artworks/152316/new-man-plate-ten-from-figurines-the-three-dimensional-design-of-the-electro-mechanical-show-victory-over-the-sun>

Piet Zwart was a Dutch typographer, graphic designer, and one of the forerunners of graphic design. Zwart's work is influenced by minimalism and geometrical principles. "NKF Cable works catalog" (circ. 1928) is an example of his work with minimalism and geometrical approach at that time. The layout is so clean and clutter-free. The pages of the catalog are well-defined in terms of hierarchy of information. There is a minimalistic color palette. Zwart experimented with the typeface and fonts. He experimented with the layouts to convey more effective information.

Rectangles, squares, and triangles in his catalog pages create structure and order. He implemented the principle of the grid system in his work to implement geometrical principles and assist in organizing images and text harmoniously. The pages of the catalog have well well-defined grid structure. There is a symmetrical composition with elements to create an overall order and balance in the designed pages. Geometrical abstractions is also achieved by the Zwart. In the NKF Cable Works Catalog from the year 1928, there is a strong emphasis on simplicity, cleanliness, and application of geometrical elements to create practical design and pleasing effect aesthetically. His work is having a major impact on the modern and contemporary graphic design world.



Figure 7. Piet Zwart, *NKF catalog*, c.1928, Letterpress, 30.1 x 21.6 x 1.2 cm, © 2023 Artists Rights Society (ARS), New York
Source: The Metropolitan Museum of Art, accessed October 29, 2023, <http://www.iconofgraphics.com/Piet-Zwart/>; The Metropolitan Museum of Art, accessed October 29, 2023, <https://www.metmuseum.org/art/collection/search/744880>.

Laszlo Moholy-Nagy in 1923, created a Poster for the Bauhaus exhibition through Color Lithography. It embodies the Bauhaus movement's principles of art and craft, technology, and uniting art through geometric abstractions and clarity. A sharp white polygon, a yellow arc in a semi-circular form, and a thin diagonal line. These overlapping shapes emphasize harmony, structure, and balance. There are no useless elements in the composition and directly focused on the form and functions, which is a central element of Bauhaus. The minimalistic color palette impactful black color for the background, delivers a solid contrast. The central anchor, which is a white polygon intersected by the yellow semicircle and a red square which shows the sense of depth and movement. The modern typography in the upper right and lower right is clean and impactful. Bauhaus designers were strong advocates of sans-serif fonts, that the major reason Laszlo Moholy-Nagy used such fonts in his posters. The typography alignment enhanced the visual and artistic impact of the poster design.

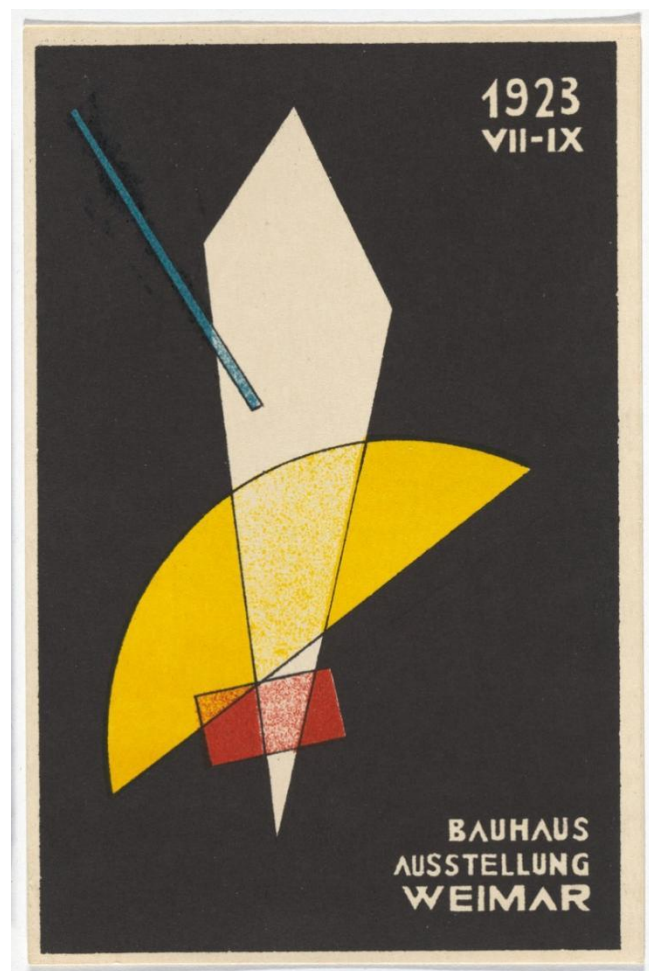


Figure 8. Laszlo Moholy-Nagy, Poster for a Bauhaus exhibition in Weimar, Germany, 1923, Color Lithography, 30 x 45 cm.

(Source: Cocosse, accessed January 25, 2025, <https://www.cocosse.com/2015/01/bauhaus-exhibition-posters-weimar-1923/>).

Laszlo Moholy-Nagy in Weimar, Germany, designed a color lithograph poster for a Bauhaus exhibition in 1923. This poster is another noteworthy instance of Bauhaus Graphic Design. The commitment of Bauhaus in terms of clarity, minimalism, and simplicity is successfully achieved in this poster. The rectilinear arrangement of black and white colors is reflected through the grid system. No decorative elements are used in the poster. Bold typography with a sans-serif font is used to convey the message or information. The content is so legible and clear. “Bauhaus-Ausstellung Weimar, Juli – Sept. 1923” presents the clear message directly. It also demonstrates the Bauhaus viewpoint of “less is more”. To achieve the geometrical abstraction, typography supports the overall composition nicely so that the message may communicate directly to the viewer.

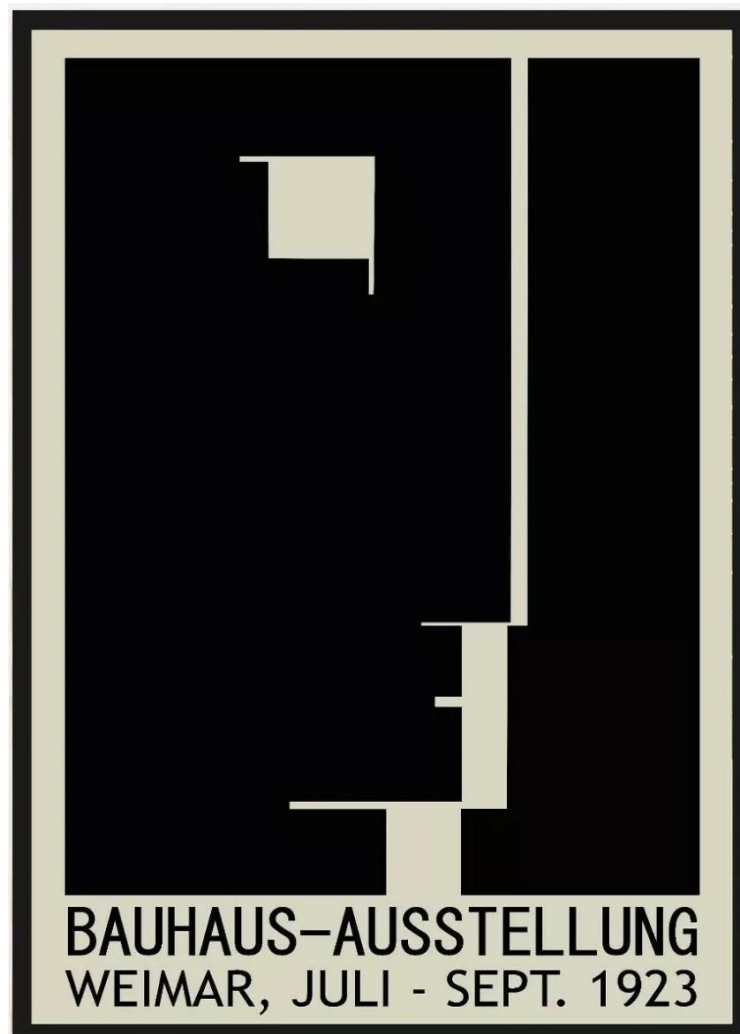


Figure 9. Laszlo Moholy-Nagy, Poster for a Bauhaus exhibition in Weimar, Germany, 1923, Color Lithograph, 30 x 45 cm.

(Source: Cocosse, accessed January 25, 2025, <https://www.cocosse.com/2015/01/bauhaus-exhibition-posters-weimar-1923/>).

Coke Poster series, designed by Farooq e Azam, Pakistani Graphic Designer, on Behance as a portfolio campaign, is very impactful due to its minimalist approach and visual clarity. It is a minimalist design but has a powerful visual metaphor regarding time and transformation. There is a red circumstance of Coca-Cola's iconic vivacious red within the composition. A caterpillar, a chrysalis, a butterfly in mid-flight, and a complete flying butterfly is a cherishing composition, and at the centre Coca-Cola bottle is placed in the butterfly lifecycle. This visual communication design progression mirrors the natural process of metamorphosis that symbolizes growth, patience, and joy. The slogan "GIVE YOURSELF TIME, GIVE YOURSELF COKE" strengthens this idea. While encouraging viewers to take a break and enjoy the happiness through drinking Coca-Cola. The symbolic imagery and visual storytelling of the butterfly life cycle communicate the proper information without any clutter or complex messaging. The brand recognition through bold color ensures trust, while the clean white silhouettes and placement of the bottle highlight the concept of elegant and memorable.



Figure 10. Farooq e Azam, *Coke Poster series*, 12 x 18 inches, Behance.
(Source: Behance, London, published November 7, 2019, <https://www.behance.net/gallery/87887923/Coke-Poster-series>).

Farooq e Azam, “Minimal Design...Typography Poster” Pakistani Artist with a geometrical Design through Typography, employs a minimalist design style. The solid yellow background immediately grabs the attention of the viewer and evokes the feeling through warmth, energy, passion, and joy. A very bold smiley face, having a curved mouth with exaggerated eyes, shows happiness in a very simple and delicate visual and graphical form. For the facial features choice of black delivers, a solid contrast against the yellow. This shows enough clarity and impact on the design. The text “Being with you is what I call happiness” reinforces the message full of energy by connecting the visual expression of joy. The poster effectively communicates the psychology of color, typography, and compositions, making it both outstanding and abstractly engaging.

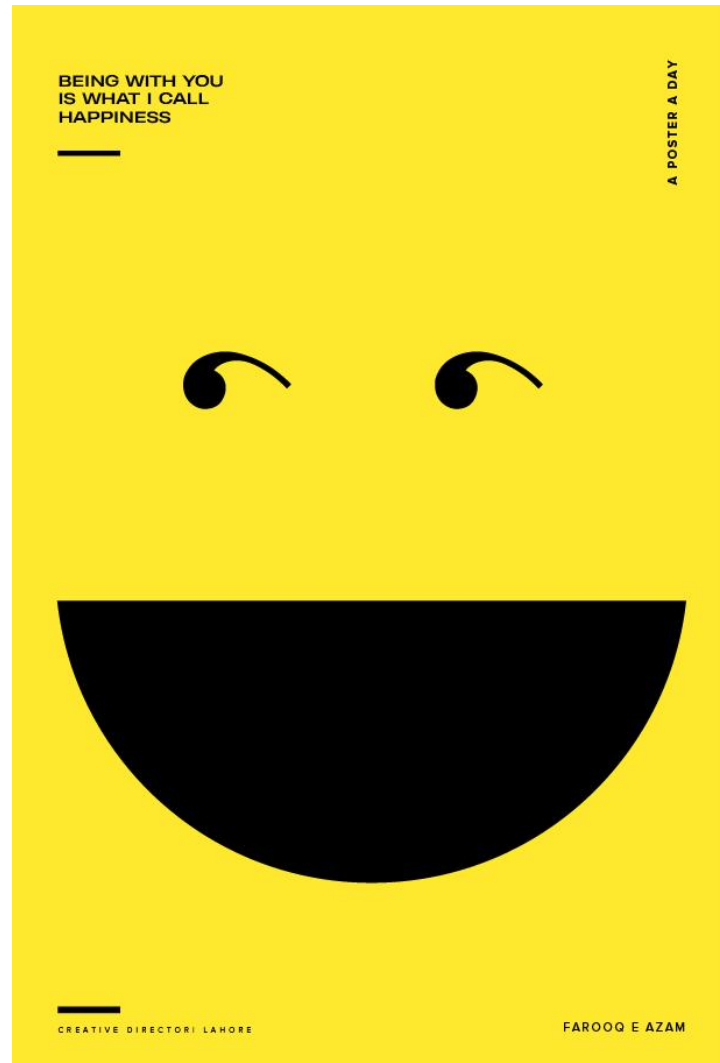


Figure 11. Farooq e Azam, *Minimal Design. Typography Poster*, 12 x 18 inches, Behance. (Source: Behance, London, published November 7, 2019, <https://www.behance.net/gallery/87835937/Minimal-DesignTypography-Poster>).

Danish Hasan, Minimalist Posters - theme food on Behance, is a clever example of minimalistic and geometrical design. There is a deep red background that recognizes KFC's signature color. Mustache, goatee, and bowtie in the centre of the poster subtly form the face of Colonel Sanders. Despite any proper imagery or photograph, these minimal elements are for the visualizers for the recognition of brand identity. The slogan “so good” promises the delicious taste of KFC. The ad efficiently

interconnects KFC's communication using the acquaintance and simplicity, showing that the quality and illustration are so good that even minimal intimations can convey and display its uniqueness and identity. The overall negative space enhances the visual impact of the minimalist shapes. The composition is completed by the KFC logo at the right bottom.



Figure 12. Danish Hasan, *Minimalist Posters - theme food*, Published on June 17, 2014, Behance.
(Source: <https://www.behance.net/gallery/17707279/Minimalist-Posters-theme-food>).

Farhan Rasheed, *Tootay Hue Taray*, Pakistani Drama's Minimalist Poster uses a minimalistic black and white design in order to convey the emotional and poetic theme. The composition shows a thin crescent moon placed on the top in the right-hand corner. "TOOTAY HUE TARAY" Urdu phrase at the bottom evokes feelings of harm, desires, or momentary moments. Monochromatic palette, clean lines, and layout give the design a timeless quality and elegance. Communicating its theme through graphic poetry rather than disproportionate facts.



Figure 13. Farhan Rasheed, *Tootay Hue Taray*, Pakistani Drama's Minimalist Poster, posted on August 20, 2015, Behance.
(Source: <https://www.behance.net/gallery/28865489/Pakistani-Dramas-Minimalist-Poster>).

Hope Neath the Wound, designed by the author, reflects the influence of minimalistic approach of Bauhaus. Here, visual clarity is reinforced by the minimum use of form. The design is composed of two geometric forms – a red circle and a green star at the bottom, all set against a flat white background. Though simple, yet these forms hold a conceptual significance. The vibrant red circle for the sun is ruptured with oozing blood from its scar. It embodies the hardships of the current time and collective pain of the victims. A small green star placed beneath the sun symbolizes an always present hope. It is the depiction of faith – hope is where the distress is. The surrounding negative space adds to the harmony of the design. The overall composition aligns with the principles of Bauhaus, where reduction and simplicity accentuate purposefulness. Through minimalistic approach, the design effectively communicate tension between suffering and hope.

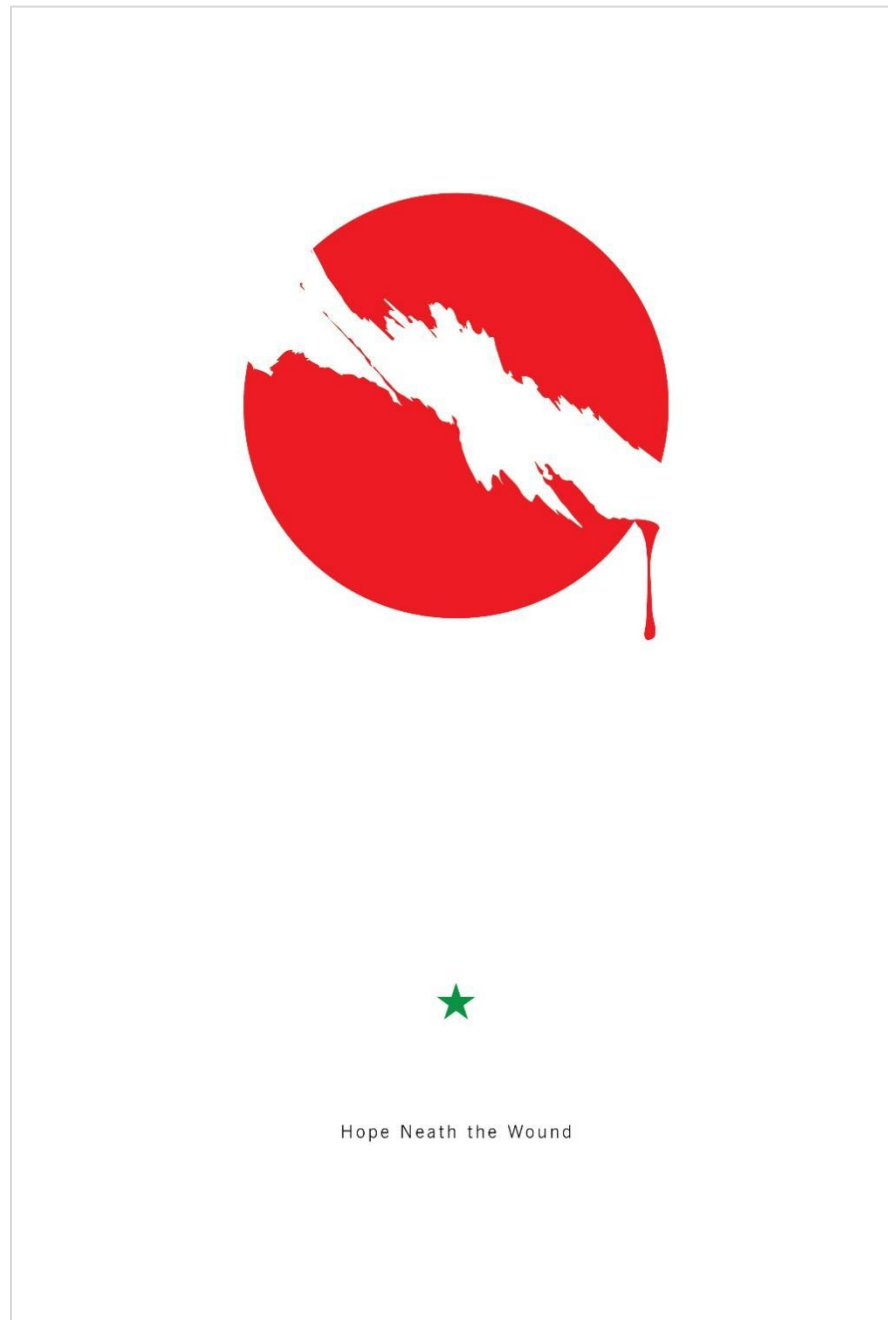


Figure 14. Ahmed Faraz, *Hope Neath the Wound*, 2025, 12 x 18 inches.
(Source: Design by the author).

CONCLUSION

In conclusion, Bauhaus geometry and minimalism not only revolutionized design but also left a lasting impact on the way we communicate visually. Its history, principles, and design philosophy continue to inform modern visual communication. The Bauhaus visual language, as practiced by its artists and designers, developed a visual language that crossed cultural and geographical borders. It focused on functionality, simplification, and the blending of art and technology; principles that are still relevant in

modern design practice. The global impact of Bauhaus and its design philosophy, as well as its lasting relevance, demonstrate the deep and lasting influence of geometry and the minimalism of visual communication, forming the foundation of modern design practice in Pakistan.

The minimal Pakistani graphic designs are greatly influenced from the simplicity of Bauhaus design. The clarity in these designs is accentuated by employing only the essential elements which add meaning and value to the design. The elimination of distractions caused by clustered and crowded elements makes the design focused, targeted, and efficient. More space promotes impactful visual communication, signifying a purposeful approach.

RECOMMENDATIONS

The research lays emphasis on the efficacy of minimalistic designs. While Bauhaus principles are observed in the designs of some of the Pakistani designers, most of the designers still employ fully packed and clustered compositions in design, which distracts the actual focus. It is recommended that Pakistani designers must observe the impact of minimal design and adopt this style within cultural framework. Research-driven practice will not merely increase the visual impact, but also enhance clarity of the message.

REFERENCES

- Art Institute Chicago. (1923). *New Man*. Artists Rights Society (ARS). <https://www.optima.inc/the-work-of-laszlo-moholy-nagy/>.
- Azam, F. E. (2019). *Coke poster series* [Digital artwork]. *Behance*.
<https://www.behance.net/gallery/87887923/Coke-Poster-series>.
- Azam, F. E. (2019). *Minimal design. Typography poster* [Digital artwork]. *Behance*.
<https://www.behance.net/gallery/87835937/Minimal-DesignTypography-Poster>.
- Bayer, H. (1923). *Bauhaus Ausstellung Weimar Juli - August - September 1923* [Lithograph]. The Museum of Modern Art, New York, NY, United States. Retrieved from https://www.moma.org/collection/works/189319?artist_id=399&page=1&sov_referrer=artist.
- Bergdoll, B., Dickerman, L. (2009). *Bauhaus 1919-1933: Workshops for Modernity*. New York: Museum of Modern Art.
- Droste, M. (2002). *Bauhaus: 1919-1933*. Köln: Taschen.
- Hasan, D. (2014). *Minimalist posters – theme food* [Digital artwork]. *Behance*.
<https://www.behance.net/gallery/17707279/Minimalist-Posters-theme-food>.
- Iconofgraphics. (1928). *pages from NKF catalog*. Iconofgraphics. Retrieved from <http://www.iconofgraphics.com/Piet-Zwart/>.
- Kandinsky, W. (1923). *Composition VIII* [Oil on canvas]. The Solomon R. Guggenheim Museum, New York, NY, United States. Retrieved from <https://www.wassilykandinsky.net/work-50.php>.
- Kandinsky, W. (2012). *Point and Line to Plane*. New York: Dover Publications.

- Klee, P. (1922). *Red Balloon* [Chalk and oil on paper]. The Solomon R. Guggenheim Museum, New York, NY, United States. Totally History. Retrieved from <https://totallyhistory.com/red-balloon/>.
- László Moholy-Nagy, *Architecture (Eccentric Construction)*, c. 1921, Oil, metallic paint, and graphite on burlap, 75.6 x 48.9 cm, Solomon R. Guggenheim Museum, New York.
- Lissitzky, E. (1923). *New Man* [Color lithograph on wove paper]. The Art Institute of Chicago, Chicago, IL, United States. Retrieved from <https://www.artic.edu/artworks/152316/new-man-plate-ten-from-figurines-the-three-dimensional-design-of-the-electro-mechanical-show-victory-over-the-sun>.
- Meggs, P. B., Purvis, A. W. (2016). *Meggs' History of Graphic Design*. Hoboken: Wiley.
- Metropolitan Museum of Art. (1928). *pages from NKF cableworks catalog*. Artists Rights Society (ARS). Retrieved from <https://www.metmuseum.org/art/collection/search/744880>.
- Moholy-Nagy, L. (1921). *Architecture (Eccentric construction)* [Oil, metallic paint, and graphite on burlap]. The Solomon R. Guggenheim Museum, New York, NY, United States. *Optima*. Retrieved from <https://www.optima.inc/the-work-of-laszlo-moholy-nagy/>.
- Moholy-Nagy, L. (1923). *Poster for a Bauhaus exhibition in Weimar, Germany* [Color lithograph]. *Cocosse*. Retrieved from <https://www.cocosse.com/2015/01/bauhaus-exhibition-posters-weimar-1923/>.
- Mondrian, P. (1930). *Composition with red, blue, and yellow* [Oil on canvas]. Kunsthaus Zürich, Switzerland. *Smarthistory*. Retrieved from <https://smarthistory.org/mondrian-composition-ii-in-red-blue-and-yellow/>.
- Optima. (1921). *Architecture (Eccentric Construction)*. Optima. Retrieved from [Retrieved from https://www.artic.edu/artworks/152316/new-man-plate-ten-from-figurines-the-three-dimensional-design-of-the-electro-mechanical-show-victory-over-the-sun](https://www.artic.edu/artworks/152316/new-man-plate-ten-from-figurines-the-three-dimensional-design-of-the-electro-mechanical-show-victory-over-the-sun).
- Pevsner, N. (2011). *Pioneers of Modern Design: From William Morris to Walter Gropius*. London: Palazzo.
- Rasheed, F. (2015). *Tootay Hue Taray: Pakistani drama's minimalist poster* [Digital artwork]. *Behance*. <https://www.behance.net/gallery/28865489/Pakistani-Dramas-Minimalist-Poster>.
- Schmidt, J. (c. 1925). *Mechanical stage design* [Ink and tempera on paper]. *The Charnel-House*. Retrieved from <https://thecharnelhouse.org/2013/11/09/bauhaus-color/joost-schmidt-mechanical-stage-design-1925-1926-ink-and-tempera-on-paper-64-x-44-cm1/#main>.
- Smarthistory. (1930). *Composition with Red, Blue, and Yellow*. Smarthistory. Retrieved from <https://smarthistory.org/mondrian-composition-ii-in-red-blue-and-yellow/>.
- The Charnel-House. (1925). *Mechanical stage design*. The Charnel-House. Retrieved from <https://thecharnelhouse.org/2013/11/09/bauhaus-color/joost-schmidt-mechanical-stage-design-1925-1926-ink-and-tempera-on-paper-64-x-44-cm1/#main>.

The Museum of Modern Art. (1923). *Bauhaus Ausstellung Weimar Juli - August - September 1923*. Artists Rights Society (ARS). Retrieved from https://www.moma.org/collection/works/189319?artist_id=399&page=1&sov_referrer=artist.

Totallyhistory. (1922). *Red Ballon*. Totallyhistory. Retrieved from <https://totallyhistory.com/red-balloon/>.

Tschichold, J. (1995). *The New Typography: A Handbook for Modern Designers*. Berkeley: University of California Press.

Zwart, P. (c. 1928). *NKF catalog* [Letterpress]. The Metropolitan Museum of Art, New York, NY, United States. Retrieved from <https://www.metmuseum.org/art/collection/search/744880>.