

A Recurring Theme: 'Photographic Design' at The Beginning of The Second Decade of Twenty-First Century

Yinelenen Bir Tema: Yirmibirinci Yüzyılın İkinci On Yılı'nın Başında "Fotoğrafik Tasarım"

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Atf (APA 6)/To cite this article

Kasap, Ç.B. (2020). A recurring theme: 'Photographic design' at the beginning of the second decade of twenty-first century. *Atatürk Üniversitesi Güzel Sanatlar Enstitüsü Dergisi*, 26(45), 662-673. doi: <https://doi.org/10.35247/ataunigsed.776670>

Makale Gönderim Tarihi/Received: 03/08/2020

Makale Kabul Tarihi/Accepted: 12/10/2020

Makale Yayın Tarihi/Published: 22/10/2020

Review Article/Derleme Makale

Öz

Walter Benjamin'in yeniden üretilebilirlik çağındaki sanat eserleri üzerine yazdığı makale, beşeri bilimler çalışmalarında en çok alıntı yapılan denemelerden birisidir. Bu makale de, Benjamin'in yirminci yüzyılda aura'nın çürümesi yolunda ileri sürdüğü iddia, başka bir öncü olan Laszlo Moholy-Nagy'nin erken dönem fotoğrafik montaj çalışmaları aracılığıyla kurtarılabileceği iddia edilecek ve 'fotoğrafik tasarım' adlı kavramsal bir çerçeve tasvir edilecektir. Bu iddia akıld tutularak, bu makale aynı zamanda yirminci yüzyıl sanat eserlerindeki aura kaybını neoliberal politikaların mevcut durumu ve tasarımla olan ilişkisiyle ilişkilendirmekte ve böylece güncel post-endüstriyel teorisyenlerin çalışmalarıyla da bağlantı kurmaktadır.

Anahtar kelimeler: Walter Benjamin, Laszlo Moholy-Nagy, Paul Virilio, Neoliberalizm, Politik Tasarım, Fotoğrafik Tasarım
Abstract

Walter Benjamin's essay on artworks in the age of their reproducibility is one of the most cited essays in humanities study. In this study, it will be claimed that Benjamin's claim for the rotting of aura in the twentieth century can be salvaged through another pioneer Laszlo Moholy-Nagy's early photographic assemblage works, and a conceptual framework named 'photographic design' will be depicted. With this claim in mind, this essay also relates the twentieth century's artworks' loss of aura with the current status of neoliberal politics and its relationship with design and thus engages with current post-industrial theorists' works as well.

Keywords: Walter Benjamin, Laszlo Moholy-Nagy, Paul Virilio, Neoliberalism, Political Design, Photographic Design

1. Introduction

Walter Benjamin's notion of the "aura" has emerged as one of his most conspicuous and generally utilized hypothetical ideas. Defined in historical, aesthetic, and psychological opposition to the techniques of mechanical reproduction, aura has become a common theoretical liquidity across the arts and humanities. Indeed, among the dialectical twists and turns of Benjamin's thought, "aura" is one concept that resists easy application. In literary, visual, and cultural studies, aura has become synonymous with the traditional work of art, whose contemplative experience is progressively disintegrated with the advent of modern media technology. Even in Benjamin's time, then, aura described a state, which had already become obsolete. Aura is thus a concept coined with hindsight, describing an elusive phenomenon from the perspective of its disappearance. It alludes to a groundbreaking cultural shift from authenticity to replication, from uniqueness to serialism, and from the original artwork to its "soulless" mechanical copy. However, its intrinsic liminality both historically and within the corpus of Benjamin's writings escapes any steady, obvious classification. As opposed to giving flawless shorthand to the transition from traditional to modern culture, Benjamin's aura incites, in its very ambiguity and multivalence, supplementary elaboration and analysis. In discussions about aura, photography is usually connected with its decline; like few other technological innovations, it has challenged notions such as originality and uniqueness—a fact stressed by Benjamin himself in his essay on "The Work of Art in the Age of Its Technological Reproducibility" (1974, p. 477; 2003, p. 254). Yet while this text theorizes photography and aura as opponents in the historical process, this opposition is in turn has never been challenged from the point of view of design.

From iPods to ballistic missiles and nanotechnologies, the creative, problem-solving activity that is called as 'design' has accomplished many things in contemporary world. Awesome weapons of mass destruction stand alongside life-saving medical procedures in the line-up domains that have benefited from design work. But there is more to it as design also functions as an idea outside the making of things: it takes part in organizing businesses, industries and systems; it is a socio-economic marker differentiating classes through ideas of taste and quality; it is a cultural force creating meaning and identity through the symbolic economy of consumerism; thus, it is in

essence an organizing, ordering structure for society and it is growing in political and economic prominence as it both directly and indirectly shapes our experience of life, our values and norms, our desires and needs. Design constitutes new domains of knowledge, new ways of understanding and institutional, corporate and social structures for examining the interactions of humans, economies and technologies. To put it plainly, design informs a worldview, increasingly embedded in the manners in which we live, guiding our understanding and interaction with the things and conditions we, as human-beings, both create and experience and reshaping how the individual and society are formed and perceived.

In this present study, I refer to the idea of design as a technology, or a complex of rituals, social structures and meaning-making processes within the media-saturated, symbolic economy of consumer capitalism. Thus I see design as a primary mechanism for motivating procedures and consumers through its ability to mark or make value and thereby generate desire for all that is in any way touched by its aesthetics. So in the way I use the term 'design', it does not refer only to the way something looks or the set of directions or parameters that guide the production of goods or the way a problem is solved. Within the aim of this study, my usage of the term 'design' refers to something more because in the present neoliberal era that we are experiencing the disappearance of aura is doubly steeped by the 'aesthetics of disappearance' that Paul Virilio (1992) theorizes.

Montage-style imagery was utilized in Europe during the 1920s. It could be found on the pages of illustrated magazines and newspapers as well as in advertisements, posters, books and films. At the time, montage has been seen as thoroughly a modern method of visualization of the urban, industrialized experience and a new way of representing culture. Serial imagery in montage, what Nelson (2006) terms as 'narrative montage' has been viewed as imperative to the development of modern, printed photo-books-publications characterized by the careful sequencing of photographic images in order to convey visual arguments. The technique of narrative montage formed the basic structure of photo-books and sustained a pedagogical model of visual literacy for masses. Narrative montage recognizes the physical spaces between juxtaposed photographic and graphic elements, emphasizing the spatial and temporal construction of the series. These spaces are unequivocal parts of the overall design and implicit gaps of time and information, requiring the viewer to interact with the work by constructing significant transitions and connections. In order to comprehend the notion of narrative montage, this article studies the arguments Laszlo Moholy-Nagy presents in *Painting Photography Film* (1969). In this book, Moholy-Nagy not only presents his perspectives on the interrelationships of various forms of seeing and understanding but also visualizes the mechanics of perception. A close assessment of how Moholy-Nagy communicates through a verbal text, photography and graphic design provides the opportunity to reconsider the relationship between image and text and the definitions of narrative structure in terms of motion and stasis, diachronic and synchronic time.

Through the combinations of discourses above, the aim of this present study is to coin the term 'photographic design' as a strategic art form for saving us from the alienation we experience through the disappearance of aura in the current neoliberal age. Only through the montage technique that Moholy-Nagy depicts can we induce back the aura that is lost over photographic works. Otherwise, the 'Big Optics' of Virilio harmonizes and dominates world economies and cultural norms through technology, speed, war and consumerism. Seeing design and consumerism as a cultural avant-garde of neo-liberalism's market-capitalist rule over contemporary Western society only extends what Comaroff (1989, p. 267) calls 'colonization of consciousness' through the notion of Globalization. The conclusive outcome of this study is that design, something seen as an eminently positive force must become political instead of being seen as an aesthetic mode that depoliticizes war, technology, architecture, consumerism and globalization.

2. Benjamin's "Artwork" Essay: Marginal Photography

In "The Work of Art in the Age of Its Technological Reproducibility" (1935-39), Benjamin's outmost methodical examination in present day's outlook, the association between aura and photography is shown in apparent resistance. As a channel of mechanical creation, photography is the essential force beyond the reduction, and without doubt, devastation of quality. As Benjamin (1974, p. 477; 2003, p. 254) validates, "What withers in the age of the technological reproducibility of the work of art is the latter's aura. The process is symptomatic; its significance extends far beyond the realm of art". Unique artworks' photographic duplication contributes them with an uncommon adaptability and reachability and in this way, on an extremely essential level, changes their paradigm of perceptibility. The semi-religious examination typical for the standard spaces of exhibition and gallery offers course for an energy for ownership and commandment: "Every day the urge grows stronger to get hold of an object at close range in an image, or better a facsimile, a reproduction" (Benjamin, 1974, p. 479; Benjamin, 2003, p. 255).

For Duttlinger (2008, p. 82), such movements inside the realm of art lead to a more common move in humane discernment and act of undergoing. There is not a mere chance in Benjamin's praised significance of the aura as "the unique apparition of a distance, however close it may be," as it implies trademark compositions, such as the gloom of a tree branch or seeing an evacuated mountain run. Then again, the rotting -or as a general rule the

dynamic obliterating and destruction- of the work of art's quality mirrors a more broad condition of modernism: the move toward being serial and consistency which gives form to the act of undergoing of this present reality, particularly in the contemporary city: "The stripping of the husk [Hülle] from the object, the destruction of the aura, is the signature of a perception whose 'sense for sameness in the world' has so increased that, by means of reproduction, it extracts sameness even from what is unique" (Benjamin, 1974, p. 479–80; Benjamin, 2003, p. 255–56).

In his "Work of Art" writing, Benjamin enthusiastically holds up the change at the same time he supports the anti-middle class reception of art in the realm of movements concerning politics.¹ Although film is regarded as a praiseworthy technique, and along these lines gives the disagreeable point of convergence of Benjamin's writing, photography is perceived in a rather short absolutism. As ancestor of film, it at first sets off the move from hand-made to inventively (re)created images but its discourse in Benjamin's writing is kept to a few fleeting passages. The clarification behind this wondering nonchalance bears itself through thin and rather helpful part doled out to photography inside Benjamin's dispute. Rather than film, which is presented as noteworthy of another, politicized strategy for perceptibility, the standard explanation behind photography, concurring to this article, is not the (essential) portrayal of the truth but the (auxiliary) duplication of past, standard artworks which are created comprehensively by the arrangements of photographic creation. In a fragment of the writing, that is dedicated to photography as a free medium, as being unique in relation to a gadget of creation, this general tendency is not such an awesome measure of cure as illuminated from an astonishing perspective. Before swinging to modern day utilizations of photography within current industrial society, Benjamin (1974, p. 485; 2003, p. 258) creates one short recorded sidestep on prior days' portrait photography, asserting: "in the fleeting expression of the human face, the aura beckons from early photographs for the last time." For Duttlinger (2008, p. 83), such a dispensable commentary carries extensive-accomplishing results and accomplices' photography having the two surfaces carrying obviously inconsistent parts, thusly tangling the chronicled but also the aesthetic measures of Benjamin's own conflict. Photography ascends unlike an instrument of aura's rotting yet as the prior day's photographic representation, as its last site of coming into being.

As Duttlinger (2008, p. 83) asserts in the "Work of Art" essay, this proposition is left unexamined, thus showing up in a curious manner interesting in Benjamin's -for the most part- stringent theoretical telling. In actuality, the possibility of a photographic quality does not appear suddenly. Benjamin's fleeting passage on the aura of prior day's portrait photography reflects broader examination of such a matter in the previous "Little History of Photography" (1931) that initially describes aura in the form of speculative thought, having a determined allusion to photography. Here, for example, Duttlinger takes after Miriam Hansen's (1987, p. 186, cited in Duttlinger 2008, p. 83,) recommendation that, while prevented out from claiming the time and in reverse, the possibility of aura, everything considered "plays a precarious yet indispensable part" in Benjamin's works all along 1930s. Inside her writing, Hansen speaks about such a complex system with allusion to film, asserting that, with the uneven advancement of creation on the auratic image, Benjamin "denies the masses the possibility of aesthetic experience," one undertaking that, nevertheless, corresponds to an opening in various spaces of present day life (Duttlinger, 2008, p. 83). Whereas film in Benjamin's mind is unfairly combined with the rotting of aura, photography, in distinction, has a more erratic and hesitant influence. In Benjamin's hidden meditations on the photography as a channel, aura is seen in an illicitly complicated breaking point, in spite of the way this is thusly undermined by the political arrangement of his later works.

But how does this definition of aura in the "Photography" essay expand into today's post-industrial world? Can we give an answer to this question only by Benjamin's notions? Or can we give an answer to this question through some other theorists of the new age?

3. Auratic Distance

It is Lev Manovich (2000) who sets Paul Virilio as the Benjamin of the postindustrial age. Virilio makes two categories, Small Optics and Big Optics, the previous in view of geometric viewpoint – that is, on human vision and world experience - and the last in view of constant transmission of data as the speed of light. Big Optics, as per Virilio, is uprooting Small Optics. The ideas of close and far, horizon, distance and space – the geometry of human vision and craftsmanship, to reword Manovich - are dissolving, making a "claustrophobic world without any depth or horizon" (Manovich, 2000, p. 172). This impact of advanced innovation has been portrayed by art historian Jonathan Crary as "the process by which capitalism uproots and makes mobile that which grounded, clears away or obliterates that which impedes circulation and makes exchangeable what is singular" (Crary, 1992, cited in Manovich, 2000, p. 173). Along these lines Virilio partners "small" or "passive optics" with the geometrics

¹ As Benjamin contends, the scrutinizing method of discernment related with the auratic work of art propagates a segregated, maverick method of discernment that keeps a feeling of (political) community crosswise over class limits—an ordeal created as conceivable by the anti-contemplative sight of film.

of prompt surroundings and the “big” or “active” optics with quantum physics, the war equipment and transmitting media that work at the speed of light.

Previous plays over words on “*grandeur nature*”, convertible as both actual size and moderate impressiveness, an experimental class of sight in view of prompt vision without media. The last mentioned, “big optics”, is the optics of optical masers, detectors, TV, to which materialism is straightforwardly linked and which decreases mankind’s realm to a modest world turning in unfilled spatial area lastly to an extremity vanishing into non-reality. Established in the non-reality of elementary particle physics and mechanically originated out of the mankind’s point of view in satellites as well as airplanes, “the *active* big optics of the speed of light are unleashed (from beyond any horizon) onto the intermittent perception of the SMALL WORLD made transparent by waves carrying their various signals” (Virilio, 1992, p. 88). The issue of irregularity frequents recognition, all the more so as indicated by Virilio, as the photograph’s technical media, with their beat of 24 frames for every second, are supplanted through the opto-electronic paths of electric current of unadulterated data. Where in analog channels purport no less than a likeness to real protests as well as real sight, the numeric image is currently completely disconnected, changed over into indications and numerals, flowed at speeds that resist the mankind’s medium of senses. Along these lines for Virilio, the picnoleptic moment turns into an ontological nature of the intervention of appearances, that in their latest definitions as satellite perceptions or immersive virtual reality systems uncover the fate that all technical intercession has sought after in the administration of militaristic modernity: the annihilation of distance. Along these lines Virilio asks: “how can you not, as of now dread the advent of a deep feeling of confinement of man locked in an environment at once deprived of horizon and of *optical depth*?” (Virilio, 1992, p. 88).²

It is the conceptualization of aura and narrative exploration and its attack on capitalism that I would purport of Lazlo Moholy-Nagy’s proposal of photography as a form of art that can create a new comprehension of design.

4. Moholy Nagy’s Contention: Photography and Modern Perception

Circulated in 1925, *Painting, Photography, Film* (hereafter PPF) was a standout amongst the most timely speculative books about photography and film and famously affected trades of life based on sight amid the Weimar Republic. Although this piece affirmed the convenience of photographic advancement to the instructive methodologies and practical endeavors of the Bauhaus, it moreover figured out Moholy Nagy’s craving in training the common populace through the instruction’s capacities. Based on sight, Moholy Nagy assumed that correspondence based on sight had real consequences for population; tallying people who cannot comprehend photographs would be population’s novel uneducated individuals (Moholy Nagy, 1990, p. 90).

Within the part entitled ‘Domestic Pinacotheca’, Moholy Nagy asserts that technology can make an egalitarian culture. Because of the ineptitude of mass production, art books will contact wide gatherings of people past the tiptop. Almost foreseeing the Internet decades ago, Moholy Nagy confides in that art to stop to be “lifeless” white-collar home décor, since it is going to be secured in singular house image galleries substance of which is going to remain lacking for speedy, overall transference of photographic symbolism (Moholy Nagy, 1969, p. 28).³

Nelson (2006, p. 261) contends that in his works, that Moholy Nagy bears witness to the photographic camera’s talent to extend a whole to mankind’s vision. The development of a mechanical addition to mankind’s vision would improve humankind’s information by making novel tactile encounters, almost affirming what Walter Benjamin later on would describe as “image worlds” of the “optical unconscious”. The objective belonging to design-based-on-photography takes after the piece’s fundamental introduction. And this objective is to clarify the imaginative as well as mental strength of photography. The educational arrangement of engravings in this design of PPF can restore the nineteenth-century disagreement about whether photography can be considered as art or not. In anyway, essential worry of Moholy Nagy is the art’s importance amid a mechanical creation period. For Nelson, by summoning the history of prior day’s photography, “the unrepeatable Daguerreotype”, Moholy Nagy alludes to the way photography is ensnared to impersonation by not rehashing natural world’s indicative images yet instead endeavoring to emulate the original work of art’s aura. Moholy Nagy purposely copies one of Alfred Stieglitz’s photographs. Stieglitz is a photographer who starting at that time exemplified the Pictorialist tendency to manage photography with his rich print-outs (2006, s. 263). In Stieglitz’s photograph “The Steerage” (1907) (Figure 1) wherein conventional segments are expected on reflecting particular estimations of him, on existence, the view of a region of Paris depicts Stieglitz’s personal specific comprehension of Paris in 1911. Stieglitz clarified his

² Dreyfus (2002) pulls at a comparative string in his exchange of agnosticism in connection to web culture. Be that as it may, Dreyfus sees the contemporary subject, not objects, getting to be de-arranged. Individuals in contemporary culture with an abundance of advanced correspondence available to them are urged to take a separated ‘God-like’ perspective of the world, where a wide range of data, including all way of spots, move toward becoming leveled into a proportionality; an all inclusive balance of data which sees no difference as far as significance or importance to individual or geological settings.

³ Moholy Nagy composes accumulations like this ware going to be figured out and analyzed just at the same time the watcher is occupied with a managed investigation. He additionally foretells that this procedure is going to be encouraged by the development of colorful collections of slides.

association of Paris communicating that women promenade on the avenues, free of caps, without ordinary prerequisites and they all seemed to him to be more female-like. In the photograph of Stieglitz, the banister of the raised walkway, that in every way disengages the working class women having an itemized white cap from a female with dull-hair passing across the street, focuses on a limiting association between the regular and present day. For Nelson (2006, p. 263), regardless of the way that by 1909 Stieglitz was battling for a direct photographic reflection, for Moholy Nagy, such a photograph of Paris is an Impressionist painting's propagation, present associations' emphasis significantly incorporated in standard aesthetic precepts of vision and creation.



Figure 1. Steerage-Alfred Stieglitz (1907)

In the writing titled as "Production-Reproduction" (1922), co-authored with Lucia who was his first spouse, Moholy Nagy demonstrates that novel encounters based on sight as well as inventive activities are fundamental for mankind's intellectual improvement. Thus he believes that reproduction is a question of virtuosity (quoted in Nelson, 2006, p. 263). The arrangement of its specialized structures holds up photography as the referential base for imaginative articulation. Moholy Nagy embedded late that 'in photography we should figure out how to look for, not the "picture", not the aesthetic of tradition, however the perfect instrument of expression, the independent vehicle for education (quoted in Nelson, 2006, p. 263). For Nelson (2006, p. 263), through bending the photograph of Stieglitz sideways, moreover, having a print-out of it with the absence of much keenness in regards to the quality of print, inside a series, Moholy Nagy is trying to impact the reproduction photograph being beneficial and make the reader demand to fathom this is in excess of Stieglitz's ability.

The previous format of the photographic sequence (Figure 2) scolds Kunstphotographie, or the undertakings through a couple of photographers as copying a painting. On the left side, an out-of-date photo of a photographer perceived as "Gross", depicts a dirigible flight above sea. Moholy Nagy names the photo a pantomime of the "romantic" scene. On the contrary page, the reader sees a photo that Moholy Nagy gives the title of "the triumph of Impressionism or photography misunderstood". As quoted by Nelson (2006, p. 261-262), both are seen as wrong businesses of the photographic medium in view of their obvious expressionism and fragile fixation; in any case in the juxtaposition of these two "flawed" cases, a couple of issues identifying with present day discernment are raised.



Figure 2. Zeppelin III flying over the ocean

The photograph of the blimp is photographed from a skewed angle beginning at earth and extending toward the sky. This view, close by its accomplice, the prevalent angle, underscores the novel visual encounter of spatial area made by mechanical upgrades in photographic hardware and more significant accessibility to flying amid the 1920s. According to Nelson (2006, p. 262), Moholy Nagy supported the usage of edgy points of view in photography. He expected to part a long way from the chronicled style of linear perspective and the political implications it has, of a strong, consistent sight, which would extremely bend objective spatial area (Horak, 1997, p. 114). This undertaking to move sight informs the reader to be more mindful of the ability to see and the nearness of a plurality of perspectives. Moholy Nagy (1969, p. 28) requires the annulment of the imagery examples 'stamped upon our vision' for a significant long time by unfathomable painters. In a following configuration of PPF, Moholy

Nagy utilizes his two photographs, one photographed underneath, the other from the upper side, to put into sight the “optical truth of the perspectival construction”. For him, data depicted in this shape, joined with manly discernment, thought about novel theoretical contemplations. The photograph below (Figure 3), by Alfred Stieglitz (1865-1946) shows Paris’s one road view.



Figure 3. Paris-Alfred Stieglitz

The photograph, close by its title, is bended ninety degrees, driving the eye to gaze on surroundings of the spatial area of the book. The reader needs to turn the pages to welcome the subject better. Regardless, by arranging the photograph like this, comparatively similarly with the utilization of outrageous focuses, Nelson (2006, p. 262) claims that Moholy Nagy endeavors to stun the reader from idly observing a aesthetic protest by denaturalizing vision.

For Nelson, this laying-side-by-side inside a moving constructivist format is nothing more than a system of narrative montage. Moholy-Nagy assumed through inspecting interconnections among several photographic pictures, readers would hone their sight. Moholy Nagy explains the eight arrangements of photographic sight: dynamic photograms, reportage, optical jokes, and x-beams, those that altogether appear in PPF’s photographic series. Moholy Nagy fathomed the versatile talent of photography in realizing the fact of the matter as a non-subjective base whereupon subjective and sensible thinking might have been formed. He asserts that the photographer has to relate photographs with novel associations based on sight, or a narrative montage, remembering the true objective to open their pedagogic potential, as showed in this illustration.

The jostling obstruction between living winged-animals and metal planes as showed in Moholy Nagy's arrangement might in like manner be scrutinized as a recommendation for innovations' pleasing nearness with material world and a publication on how mankind’s mechanical structures are shown on nature. As observed by Nelson (2006, p. 265), Botar states that Moholy Nagy as regularly as conceivable reencountered Raoul France's concept of Biotechnik in his personal as well as specifically composed work and how France's thought was influential in the progression of his educating strategy. Botar observes that France viewed advancement as a part of the material world and, not by any stretch of imagination, unsafe of it and the nature as made out of an awesome plan of “nested and interlocking ecosystems” that were planned to find adjustment (Botar, 2003, p. 58). The laying-side-by-side of ordinary and marvelous structures depicts how inventive parts are set up in natural rules and an assurance of exchange extremes might be established. In a twofold page, in half-part of the way of the piece (Figure 4), Moholy Nagy sets his two personal crafts, a typophoto and a photoplatic. For Nelson (2006, p. 266), those two pictures state the assortment of telling constituents’ key to narrative montage. According to Moholy-Nagy, the photogram addressed photography’s Greek meaning: “light writing”.



Figure 4. Design for the title-page of the journal “Broom” New York, 1923

5. What is Photographic Design?

Similarly as in the passing appearance of the human face, the aura coaxes in prior day photos for Benjamin partners photography with the two sides of an evidently nonnegotiable partition, therefore entangling the chronicled and additionally the aesthetic parameters as a subtle observation from the point of view of its disappearance henceforth it implies a weighty social move from the original work of art to its “soulless” technical duplicate. Anyway as I attempted to contend over that inside Benjamin's works, aura and photography are not just given a role as fundamentally unrelated alternate extremes but rather are in truth occupied with an unpredictable procedure of communication.

If we link Benjamin's conception of aura with Virilio's “big optics”, we can conclude that when Moholy Nagy has used photo-montage techniques to denaturalize the viewer's vision and making them more ware of a multiplicity of vision, he was already creating the aesthetics of disappearance of aura by using the extreme angles in photographs. Thus one can say that Moholy Nagy has already sensed the emergence of the phenomenon of aura before Benjamin had ever conceptualized it fifty years later.

So how does design in the way that Moholy Nagy was using in his photomontages can help us elucidate the current phase of design? Perhaps we can look at a term “photographic design” which was indeed coined by Moholy Nagy in 1925.

As expressed by Roxburgh (2008, p. 296) that Moholy Nagy authored the expression “typophoto” to depict the custom he created of utilizing photos as graphic components in graphic and typographic designs. In this custom, the photo itself was not a sacred protest; rather, it was dealt with as crude material to be cut up, controlled or changed in whatever way important to accomplish the informative and visual purpose. Generally utilized techniques were collage, montage and photograms.

In spite of the fact that a great part of the work created by Moholy Nagy utilizing this approach was unequivocally in light of the formal properties of photographic and graphic components, a worry with conveying meaning was not missing. Typophoto was produced as a result of Moholy-Nagy's worry with the ambiguities of verbal language. In average modernist fashion of the time, he trusted that photography, as a objective augmentation of human sight, was equipped for rendering widespread realities and importance. As such, by goodness of its mechanical nature, photography could dispense with informative ambiguities. Such a venture was a piece of a bigger enthusiasm at the Bauhaus in the possibility of a systemized visual language in view of general resources of discernment instead of social traditions. And this interest was itself grounded in the social traditions of the day.

Photographic design is a term with various related elucidations that originate from, yet are not limited to, a worry with the formal or visual properties of photographic images. The three key implications of the term are utilized to portray: the utilization of photographic imagery as an indispensable visual part of graphic designs; a sort of photographic practice in which photographs are biased, pre-arranged, or art-coordinated developments; and a worry with the formal design standards of photographic practice (e.g. image structure, composition, tone, light, shading, visual weight and so forth.) that can be connected to any photographic category or practice.

6. Photographic Design and Politics

Regardless, what kind of design we are examining here? From iPods to ballistic rockets, and nanotechnologies, the innovative, critical thinking development, which is called “design”, has achieved staggering things in an extensive variety of spaces of modern culture. However, it does not stop there – design in like manner fills in as a thought that on the outer spheres of thing-making: it takes an interest in dealing with associations, undertakings, and earthly frameworks; it is a sociological and economical indicator isolating social ranks with contemplations like 'taste' and “quality”; it is a social power-making significance and character through the agent economy of consumerism; finally, it is fundamentally an orchestrating, asking for an organization of community, and it is creating a governmental and fiscal conspicuousness since it straightforwardly and obliquely forms our undertakings of living, our characteristics and guidelines, our needs and desires. “Design”, basically, has constituted another point of view, dynamically enclosed in the manners that we survive, controlling our cognizance and correspondence with the materials and states we, as individuals, both make and come upon with, and forming again how a single human being and community are encircled and fathomed. Yet, the governmental-economic influence of configuration goes, as it were, unchallenged in contemporary mass society. Or then again perhaps, design is declared similarly as the pre-eminent respond in due order regarding all the awesome and troublesome issues of current life.

At last through the lens of Virilio's aesthetics of disappearance, I assert that design is working, by 'synchronicity' of passion to teach people and populaces toward intentness that is agreeable to the sociological and political points of view of neo-liberalism.

Since it is by and large made in present day by designers, the media, and inside capitalism, all things considered, design tends to be a mix of craftsmanship and engineering, aesthetics and critical thinking, virtuoso that is total or belonging to a single human-being, advancement and non-intricacy. According to Milestone (2007, p. 178), “good

design” is seen as a lovely response for a resolute issue, an 'answer' that transforms into a bit of our lives with negligible measure of mental power or even attention. Within this cutoff, it resembles what Virilio names as an “aesthetics of disappearance”; design is consistently searching for flawless acclimation to our existences – the becoming that is immaculate to the point, that it accomplishes a state of virtual impalpability, or faultless inescapability. Regardless, as substantiated by Milestone (2007, p. 178) one thing that is absent in this examination is that “good design” calls on authoritatively the bits of learning of virtuoso creators, their “keen” followers to welcome such a design, as well as charm of the consumer capitalist machine, changing contemplations for shape as well as continuous action, that as needs be, in case productive, changes design's representative wealth into substantial wealth, and a while later back afresh. As needs be configuration is confined through the regime of significance creating – conspicuously a socially introduced technique of communal advancement – sorted out by and through associations of abilities to act. Likewise, as Milestone (2007, p. 178) includes and I agree that this disappearing from cognizance (i.e. inescapability) is extremely creative ability to act (in the Foucaultian meaning, Foucault, 1980) since it is showing us – the customer subject – to end up gainful bearing experts of a globalizing consumer capitalism along “synchronization” of consumer desire for a thing all around made – in light of the fact that, design, everything considered, incorporates regard.

A fascinating parallel develops herein, with Virilio's “aesthetics of disappearance”, and design's desire in supremacy or ubiquity. As also outlined by Milestone (2007, p. 189) that “good design” ought to be “deceitful” by righteousness of its splendid merging of virtuoso as well as universality; it should soften into our daily, chaotic lives, unnoticed; it ought to be splendidly inventive and, by ethicalness of that, disappear.

Presumably design (the “good” one) must in like manner disappear. In any case, there is something else missing here. What kind of “data” is being favored because of design? Is it only the eventual outcome of innovation's journey for speed? If we take after the talks of arrangement given above, by then the truth of the issue is that by standards of its not being there (ubiquitous, tricky, unnoticed), it ends up regarded. In any case, this is a shallow appreciation of design, since there are originators doing it, and likewise backers and bearers of this methodology. For Milestone (2007, p. 190), we must question whom design is disappearing for and what arrangement is developing accordingly. Without a doubt, speed is not the primary factor, nor only militaristic innovation is the choosing variable, only support, in such a methodology of “un-becoming” (Milestone, 2007, p. 189). Anyway “high” technology and speed are to make sure bits of modern comprehension of design, so moreover are excellence, “cool”, entertainment, repose, independence, want as well as creative energy (Milestone, 2007, p. 190). Regardless, even these are not attractive illuminations of design. So Milestone (2007, p. 190) recommends that finally, we should perceive that these parts are really connected with one another through politically financial milieu – the outmost winning right currently is neo-liberal essential of consumer-capitalist modernity –those parts are asserted upon masses through control of consumer desire, energized by modern contemplations of design. In this way Milestone recommends that Virilio's techno-visual doctrine of natural laws is inciting yet lacking. It displays the excessive assurance within his thought, at the moment when he merges desire, speed and thread in his book *The Aesthetics of Disappearance* (1991).⁴

7. Neoliberalism and Design

Past the amassing of more specialisms in design since the 1980s, there have been more broad changes in the way of life of design, its articles and the practices that course through it. Guy Julier contends that these progressions agree with what geographer Nigel (Thrift, 2005, p. 5-10, cited in Julier, 2017, p. 11) claims are the three significant fields through which contemporary capitalism has created and keeps on doing as such.

The first is in the digressive intensity of what Thrift calls the 'cultural circuit' of capitalism (Julier, 2017, p. 11). Specifically, Thrift alludes to the basic examinations of capitalism that are delivered through business colleges, administration experts and gurus, and the media. These dismember the log-jams, ideas, wasteful aspects or different difficulties that block business. Design is additionally packed with its gurus, online journals or organizations that do this work. Books, online courses and master-class give no end of counsel to design directors, professionals and students.

Secondly, there are new types of commodity and commodity relations. Thrift claims that these structures are “personally bound up with the expanding mediatization of regular daily existence” (Thrift, 2005, p. 7, cited in Julier, 2017, p. 12). This can be an unhelpful perusing as it risks expressing the conspicuous that, simply, we invest more energy taking a gander at screens than previously. Unquestionably, mediatory advances, for example, cell phones; tablets and plasma screens are more inescapable, just like their interconnectivity.

Surely, as Julier claims Thrift to be affirming that the limits of numerous items are reclassified (Julier, 2017, p. 12). Along these lines, for example, items such as cell phone applications or PC programming require updating which influences their helpfulness time-constrained. For instance, objects transform into incomplete teams

⁴ Virilio, P. *The Aesthetics of Disappearance* (New York: Semiotext(e), 1991 [1980]).

dependent upon complex linkages that are always moving implying that there is never a settled meaning of the item (Folkmann, 2013, p. 141, cited in Julier, 2017, p. 12). Items shape some portion of a progression of open-ended frameworks that are dynamic and always subject to attacks and adjustments. These multiplicities are bound together inside the peculiarity of a brand (Lury, 2004, cited in Julier, 2017, p. 12).

The third critical improvement of contemporary capitalism for Thrift (Thrift, 2005, p. 8-10, cited in Julier, 2017, p. 13) is in the development of new spatial structures. This may directly be through the subcontracting of merchandise generation and administration conveyance to shape new frameworks of arrangement. Outsourcing may deliver new geologies where supply lines extend crosswise over and between domains. This other spatiality may likewise incorporate shopping and relaxation focuses or new lodging advancements that are introduced on simple mobility. Ideas of time-space compression, coordination and the investigation and requesting of the development of things, finance and individuals go into the frame here.

In a more extensively achieved study, Nigel Thrift grabs on the subject of the connections between gadgets, space and the faculties in contemporary capitalism (Thrift, 2008). Thrift distinguishes the idea of "qualculation" as key to regular practices, a term created by Callon and Law (2005). This includes the subjective appraisal of marvels through information, advanced or something else. Thrift contends that this sort of consistent appraisal at each experience is overflowing in present day life. Cochoy (2008) takes the case of pushing a trolley around a general store, continually making counts as to value-for-money versus quality. The shopping list, the trolley and bundling data, for instance, all work as gadgets that acknowledge this procedure.

There is a threat of taking Thrift's cases to be technologically deterministic – that is such gadgets alone that shape social and social practices. At the core of this contention, in any case, is an endeavor to attempt to see how psychological procedures have adjusted as a feature of financial, social and mechanical change. All the more mundanely, he demonstrates that, for example, our feeling of touch has adjusted as innovative gadgets and practical structures and procedures have come to shoulder on normal lives. Manual performances do change. "Push", "hit", "stroke", "touch", "grab": their implications change (Thrift, 2005, p. 598, cited in Julier, 2017, p. 32). In this, we have to acknowledge that perception is encapsulated and not a simply mental act. This runs counter to Cartesian originations of a mind-body split, as, surely, Winograd and Flores (1986) had officially noted. PC games and shopping malls, for instance, include substantially reactions inside calculative, wordy structures.

As clarified by Julier (2017, p. 35), for design in the West, neoliberalism truly start moving in the mid-1980s. This is when numerous design studios start to seek after benefit in more vital and sorted out ways. It is the point at which its labor market turns out to be more adaptable, more administered by the requests of individual tasks and customer contracts. It is when mechanical and hierarchical ways are found to accelerate the design procedure. It is when retail design and corporate character start to be created in accordance with the developing fund and administration divisions in the West. Different parts of the world would experience these progressions, varieties of these and their diverse procedures at various circumstances and at various velocities.

In various configurations, Julier (2017, p. 35) recommends this is the place we can discover a design culture turn occurring. The idea of design as ordinary and 'all around us' ascends to another arrangement of originations of what design is in regular daily existence. Following on from the perception with respect to the ascent of retail design and corporate design, we may consider design here turning to be more spatial and social. Rather than design, being theoretically connected to the serial creation of fabricated items, we discover it occupying a scope of different registers. Shopping malls, corporate reports, hotel and retail chains, bars and eateries: these and numerous other administration area groups disseminate the serial proliferation of symbols (Julier, 2017, p. 35). This thought of design culture goes past the items of design themselves to think about the more noteworthy strengthening and perceptiveness of the connections between those items and the general population, foundations, assets and business associations that are specifically and by implication engaged with their forming, emergence, dissemination and utilization.

8. Conclusion

In an endeavor to depict the conditions of our modern existence, it is vital to take a gander at the systems by which individuals in their regular daily existences may be convinced by feelings other than dread or frenzy. As the possibility of design increases the value of commodities and procedures (by the assumption of enhanced usefulness, performance, or aesthetics) the capacity to summon expertise within issues of design turns out to be groundbreaking without a doubt. It is anything but an extension to state that the accomplishment of neo-liberalism's financially strict adherence to its basic principles (battles of data as well as whittling down are progressively justified for it) is acknowledged, at any rate partially, through molding of consumer want with design. Within the modern consumer entrepreneur system, there exists a small percentage likening the power of this thought within the production of want, merged with advertising and the task to form consumer personality. Therefore, particularly in a realm progressively impacted by the substantial and emblematic utilization of the thought of design, aesthetic aptitude is gotten in the ruses of intensity but also in some other type of skill. Absolutely one could state this is

essentially a continuation of the controlling procedures of Modernity, however these procedures are versatile and are working in new courses in the new economy.

Design is a critical case of this propensity. Be that as it may, how is it instituted? What does this all have to do with Virilio? As explained by Milestone that we can securely expect that the planners as aesthetic experts' authentically consider themselves to be imaginative, liberal, complex, and ethically solid – not utensils that empower the “construction and maintenance of regimes of truth” (Gusterson, 1996, p. 223, quoted in Milestone 2007, p. 195) – at that point how would we represent their complicity in control relations? All things considered, as Rose (1996; 1999, quoted in Milestone, 2007, p. 195) and his conversationalists (for instance, Miller and Rose, 1997, quoted in Milestone, 2007, p. 195) demonstrate, also, as Milestone tries to illustrate, the innovations of administration that operates at the levels of playing, consumer culture, aesthetics, materiality, network, or on the other hand design, similarly works within rationales of sciences, statistics, medicine, law, or some different types of estimation or classification. Moreover, as Milestone argues that Pierre Bourdieu demonstrates, due to the homologous complex systems within any area of symbolic power, the over-controlled political portions of the overwhelming class “never really serve the interests of the dominant class except as a side effect” (Bourdieu, 1991, p. 168, quoted in Milestone 2007, p. 195). Therefore what we find in design, and in Virilio's aestheticizing offer, is essentially the working of habits in realm of symbolic power, which are organized within the qualities and applications of a developing consumer capitalist worldview.

Then it is here that I must introduce my understanding of “photographic design”. Photographic Design, something seen as an eminently positive force.

From the nineteenth century argument of the loss of aura of the photography by its technological reproduction in Benjamin's account and its claustrophobic depiction of a world without horizon with loss of distance, space and depth in Virilio's “Big Optics” are all related with technology and neoliberal capitalism. With photographic design and its integration in efficiency and optimization, the challenge for the designers to overcome the technology's felt alienation can be overcome. It is Moholy Nagy's use of photomontage as exemplified in “Domestic Pinacotheca” section of his PPF that could provide the salvation. Moholy Nagy believed that could make an egalitarian culture. Because of the ineptitude of mass production, art books will contact wide gatherings of people past the tiptop. Thus the salvation is the politicization of art rather than its aestheticization as Benjamin, at the end of the “Artwork Essay” also formulated it. In other terms, the disappearance of aura may not be such a bad phenomena after all since it also hides a site for art's politicization. In a neoliberal world in which everything and everyone tries to appear and present themselves, disappearing might be a political strategy. In spite of the fact that Virilio's study is surely thought-provoking, and frequently has all the earmarks of being confirmed in the demonstrations of nation-states, militants and even computer plays, and in spite of the fact that there exists additionally a real legitimacy in the different scrutinizes of his over-aestheticization of war and dependence upon mechanical determinism (see Leach, 2000, p. 71; Otero Pailos, 2000), something which he misses is the chance to investigate different conditions with which technics, speed, war and consumer culture blend as well as rule world economies and social standards in this manner. Instead of the aestheticization of war culture through a reliance of technological determinism, photographic design, in the sense that Moholy Nagy was using in his collages with a multiplicity of perspective and thus actively engaging the viewer in the contemplation process can be considered as something seen as an eminently positive force against neoliberalism. Photographic design, by being “all around us” as “qualculation” that Thrift was pointing at, can disappear and by being spatial and relational, this disappearance is significantly political. If we keep on overlooking the reality that areas of aesthetic studies like design can operate to depoliticize war, technology, consumerism and globalization, thus we keep on missing that photographic design is political.

On the off chance that we keep on overlooking the way that aesthetic areas, for example, design can operate to depoliticize war, technics, consumer culture and globalization, at that point we will keep on missing that photographic design is political. Perceiving design as well as consumer culture in the form of social avant-garde of neo-liberalism's market-capitalist run above modern Occidental culture or of whatever is left of the world through Globalization, is as imperative to a comprehension of “hypermodernism” (Armitage, 2000) just like Virilio's techno-speed initiated dread as well as frenzy. Sadly, Virilio and his questioners appear to bypass the way the attention on speed and innovation really creates some intense instruments for the investigation of neo-liberal customer capitalism.

Rather than discard explications of market-oriented population in favor of explications of original sin as Virilio states it, we may understand design's workings of power and inform some dissimilarity between want and fear. Thus, I will simply, end by saying that, it is through such structure of utility, wherein the utilizer is inclined to observe commodities of critical design practice as photographic design, any design practice that is critical of the loss of aura or Big Optics (without any depth) in parallel to the process of Globalization is photographic design which is claimed by Moholy Nagy and can be found his early photographic assemblages.

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Visual References

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