

COMMUNICATIVE-AESTHETIC ASPECT OF PHOTOGRAPHY IN DESIGN

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Abstract

The article is a study of the phenomenon of photography, its place and significance in the design of graphic design objects. The essential difference between photography as a technological process and photography as a type of fine art is highlighted. A description is given of the author's methodological approaches to teaching the academic discipline «Photography» in the framework of training student designers.

Keywords: photography, communication design, graphic design object, photo image transformation.

Keywords: Informal employment, income tax, construction sector, shadow economy, tax reform, undeclared work

Introduction

Communicative or graphic design is a special area of artistic creativity that includes a multi-stage task of visualizing and promoting certain information. This type of design activity combines many different elements that help transform a message into a visually attractive, understandable and ergonomically convenient product. Among the rich spectrum of communication design tools, photography occupies a very significant place.

First of all, it seems necessary to define the essence of the concept of "photographics". Unlike photography, the purpose of which is to record objective reality, photographics involves stylization, transformation and conversion of a photographic image into a graphic object. The degree of transformation depends on many factors, including the stylistic direction of the design concept, current trends in graphic design, and the subjective author's method, which determines the preferences of the designer-photo artist. In any case, photography is not so much a technological process as an artistic one, which brings it closer to the fine arts, although the purpose of photography is usually applied, related to design projects [1, 2].

In almost any project situation, when creating a graphic image, photography is an indispensable tool for a designer. Thanks to its use, text information becomes more visual,

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accessible and attractive from the point of view of its aesthetic perception. In other words, with the help of this tool, a designer can transform even purely semantic information into an aesthetic product, which significantly increases its competitiveness in the unlimited information flow. And this determines the modern mission of graphic design, in connection with which it has recently been increasingly renamed into communicative design.

Photographics can be widely used in the creation of both an independent work (and then it becomes similar in function to artistic photography), and can also become part of more complex structures, combining with other techniques of designer form-making [3]. Therefore, the professional training of future graphic designers must necessarily include the study of the basics of photography.

For the first time, this discipline was included in the methodological structure of the educational program in the German Bauhaus and in the Russian VKHUTEMAS (Higher Art and Technical Workshops), which became the first higher education institutions to train designers. The photography course for designers was developed by such avant-garde artists and teachers as Laszlo Mahoy-Nagy (Bauhaus) and Alexander Rodchenko (VKHUTEMAS). They became the inventors of a large number of manual techniques for artistic processing and transformation of photographic images, achieving almost fantastic effects [4]. The Hungarian artist and theorist of photography and cinematography, Mahóy-Nagy, was the author of the concept of the New Vision, which represented a modern visual system. He made photography the basis of a new artistic program, where "it is not photography that is subordinate to painting, but vice versa – painting and the architectural program depend on the conditions of photographic perception" [5, 144].

No less significant in the field of photography were the innovations of the representative of the Russian avant-garde Alexander Rodchenko. He is rightfully considered the "father" of perspective photography. He was the first to feel the emotional effect of using an unusual point of view when creating a photo - "top-down" and "bottom-up". In addition, Rodchenko boldly distorted perspective and scale, used sharp diagonal composition and cropping of objects in the image, and revealed the aesthetics of material surfaces [6]. Both photo artists skillfully engaged in photomontage, using exclusively manual technologies, which today seems almost incredible. In 1929, László Mahóly-Nagy, who was an active member of the German Werkbund, organized the exhibition "Cinema and Photography" on behalf of the organization. The exhibition became a creative platform for demonstrating the achievements of avant-garde photography. It showcased photo experiments by leading artists of the world, who convincingly presented technical forms of art as a self-valuable phenomenon in art. Among other "stars" of world photography, the exhibition included Russian constructivists Alexander Rodchenko and El Lissitzky [7].

Conflict Setting

The task is to determine the difference between photography as a technological process and photography as a form of fine art.

Research Results

This study aims to present the experience of teaching the discipline "Photography" at the Department of Design at the Don State Technical University. Inheriting the creative

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pedagogical technologies of Laszlo Mahoy-Nagy and Alexander Rodchenko, the teachers of the discipline enriched and updated them with their own methodological techniques. The course is mastered over two semesters in senior years of study. Practical assignments develop exponentially both within one semester and within the course as a whole, relying on knowledge and skills acquired consistently.

The photography course solves many problems, both practical and research. The latter include the ability to analyze, critically comprehend, structure a project task and, based on immersion in its problems, generate an author's idea [8]. In terms of practical competencies, it is important to teach the student to transform, compare processed photo images according to certain characteristics and, based on the chosen design methodology for creating a product, apply certain techniques to create a complete and holistic result. The essential tasks of the educational strategy of this academic discipline also include the development of skills in the use of innovative computer technologies, and mastery of professional software for the creation of a unique and compositionally harmonious project.

In order to successfully master the program material and acquire the necessary practical skills, it is necessary to use a rich arsenal of tools. Since students process exclusively the author's photo material, they must have a camera. In the context of solving educational problems, it is sufficient to use a camera in a mobile phone if it provides good quality resolution of the pictures. Photo processing is performed using computer programs (Adobe Photoshop, Adobe Illustrator) [8], but at the same time, analog materials are also used (simple pencils, liners, markers, etc.) to record ideas and concepts, associative series, and to make preliminary sketches.

When creating photographs, students follow methodological recommendations to avoid difficulties with further processing of photographic material. The most important of these include requirements for framing - it should be without excessive distortion, without elements that block the center of the composition, disrupt the unimpeded perception of the photographed object, complicate further cropping, retouching. In addition, photography is carried out with sufficient lighting (artificial or natural). Photography is not recommended at all in unlit areas.

Taking photos in unlit areas is not recommended at all. Avoid depicting other people's graphics, people and animals, shots containing overly decorative and stylized elements. A conceptual approach to form-building based on formal composition using unexpected scaling, angles, and contexts is welcomed. The recommendations also regulate technical requirements for photographic material.

As an example of the author's methodology for teaching the academic discipline "Photographics", several examples of practical tasks can be given.

The first example describes an assignment aimed at developing students' skills of observation, attentiveness, final critical analysis and professional assessment of the surrounding everyday environment when choosing an object for creating the original photographic material. The object of visual research is the products of industrial design, which surround the average person in sufficient quantities, forming an aesthetic living environment [7].

As part of the pre-project analysis, it is recommended to study the prerequisites for the emergence and principles of form-creation of samples of innovative, significant works in the field of industrial design to identify the fundamental characteristics [2]. Personalities to study: Peter Behrens, Dieter Rams, Jonathan Ive, etc. After studying the theory, it is important to

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choose such a household object that, when transferred to the plane of a photograph, looked expressive and memorable. After taking several photos from different angles, processing and cutting out the object, it is important to compare the elements within the framework of a harmonious (static or dynamic) composition [9].



Fig.1 Compositions based on photographic recordings of everyday objects.

The essence of the second task is to create an image of a movie poster. A poster or a playbill essentially conveys a catchy expressive metaphor, a message, and calls for action. At the same time, typography is an integral part of the layout. As a result of the task, the student creates an organic symbiosis of photography and typography, based on the principles of harmony (both stylistic and compositional), structure, and information content [3].

Stages of implementation:

- Selecting and watching a film (further development of horizons; a film is a sequence of static frames, photos);
- Argumentation, justification of the idea, identification of the key image that conveys the essence of the film;
- Moodboard, sketching;
- Photographing, transferring material to a graphic editor, organizing typography, all elements.

The result of the following task is the creation of a commercial poster. Photography is often the main tool of advertising campaigns, clearly demonstrating to a potential client an almost tangible appearance of a product or service.

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Fig.2 Movie posters based on the synthesis of photography and typography

When receiving commercial requests and proposals from customer brands, a graphic designer must comprehensively assess what properties both the individual components of the layout and the quality of the whole should have at all stages of preparation.



Fig.3 Advertising posters for commercial products

The task of the work is to prepare a full-fledged advertising poster using the author's photography and typography that matches the style (the selection of information is based on the study of analogs and references). When visualizing an object, it is important to theorize,

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summarize the properties, demonstrating which will be possible "sell" the product to the viewer, thereby ensuring the potential profitability and commercial success of the brand.

During the final retouching, it is important to maintain the naturalism and sufficient naturalness of the image to avoid misleading the viewer.

For a designer, the main creative characteristic is the ability to construct an expressive semantic metaphor. To develop this competence in students, it is necessary to exercise their associative thinking. For this purpose, the following task is introduced into the course "Photographics" the following task is introduced. In terms of content, this is an associative portrait of a creative personality through the analysis of his author's works. It is important to summarize the main qualities, features of the psyche, biography, preferences, interests for the selection of optimal design solutions: techniques, color scheme, composition properties. The result is a collage or series of photographs based on a selected outstanding figure in the visual arts, design or architecture. Examples of personalities: Andy Warhol, Alexander Rodchenko, Kazimir Malevich, Zaha Hadid.

The main task is to convey the characteristics of creativity, main ideas, biography through metaphors, non-standard solutions, avoiding a frontal demonstration through repetition of works. It is important to comprehend the approaches, experience of personalities, integrating them into the result of one's own creativity. For a professional designer, such a skill is necessary for reflection, analysis, and development of horizons.

Stages of implementation:

- Selection of personnel, study of scientific and popular science sources;
- Identifying significant ideas, structuring information, defining concepts;
- Moodboard, sketching;
- Photographing, transferring material to a graphics editor, retouching.

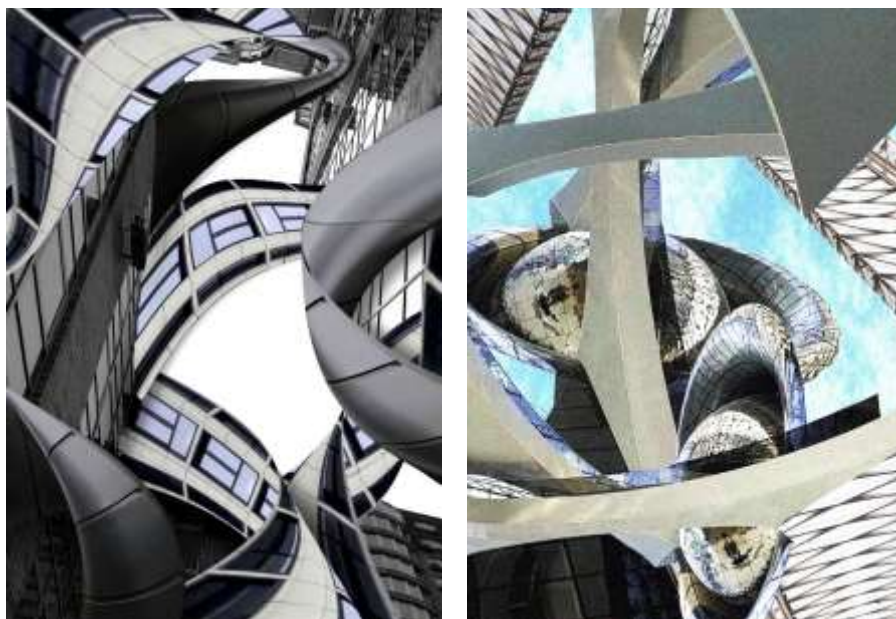


Fig.4 Photo associations with the work of architect Zaha Hadid

Conclusions

Mastering the art of photography helps the designer create a truly original, exclusive product that provides instant perception of information by the viewer through the creation of visual stimuli. Photographics is one of the main artistic means used in the work of a graphic designer. Using modern technical means and possessing compositional and artistic culture, the designer transforms photographic material into an expressive and innovative layout of a future printed product. Photographics highlight and visualize the product's features, clearly demonstrating its best properties.

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S.O. Բերդնիկ

Դոնի պետական ​​​​տեխնիկական համալսարան

Լուսանկարչության արվեստին տիրապետելը դիզայներին օգնում է ստեղծել իսկապես ինքնատիպ քաջատիկ արտադրանք, որը տեսողական խթանների ստեղծման միջոցով ապահովում է տեղեկատվության ակնթարթային ընկալում դիտողի կողմից: Լուսանկարչությունը գրաֆիկական դիզայների աշխատանքում օգտագործվող հիմնական գեղարվեստական ​​միջոցներից մեկն է: Օգտագործելով ժամանակակից տեխնիկական միջոցներ և ունենալով կոմպոզիցիոն և գեղարվեստական ​​մշակույթ, դիզայները լուսանկարչական նյութը վերածում է ապագա տպագիր

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արտադրանքի արտահայտիչ և նորարարական դասավորության: Լուսանկարչությունը ընդգծում և պատկերացնում է արտադրանքի առանձնահատկությունները՝ հստակ ցուցադրելով դրա լավագույն դրակները:

Բանալի բաներ՝ լուսանկարչություն, հաղորդակցման դիզայն, գրաֆիկական դիզայնի օբյեկտ, լուսանկարչական պատկերի փոխակերպում:

**КОММУНИКАТИВНО-ЭСТЕТИЧЕСКИЙ АСПЕКТ
ФОТОГРАФИКИ В ДИЗАЙНЕ**

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Статья представляет собой исследование феномена фотографии, его места и значения в проектировании графических дизайнерских объектов. Выделяется сущностное различие между фотографией как технологическим процессом и фотографией как разновидностью изобразительного искусства. Изучается творческий и педагогический опыт авангардной фотографии 20-30-х годов XX столетия и ее лучших представителей Ласло Махой-Надя и Александра Родченко, реализующих свои методики в Баухаузе и во ВХУТЕМАС-е соответственно. Дается описание авторских методических подходов к преподаванию учебной дисциплины «Фотографика» в рамках подготовки студентов-дизайнеров.

Ключевые слова: фотографика, коммуникативный дизайн, графический дизайнерский объект, трансформация фотоизображения.

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