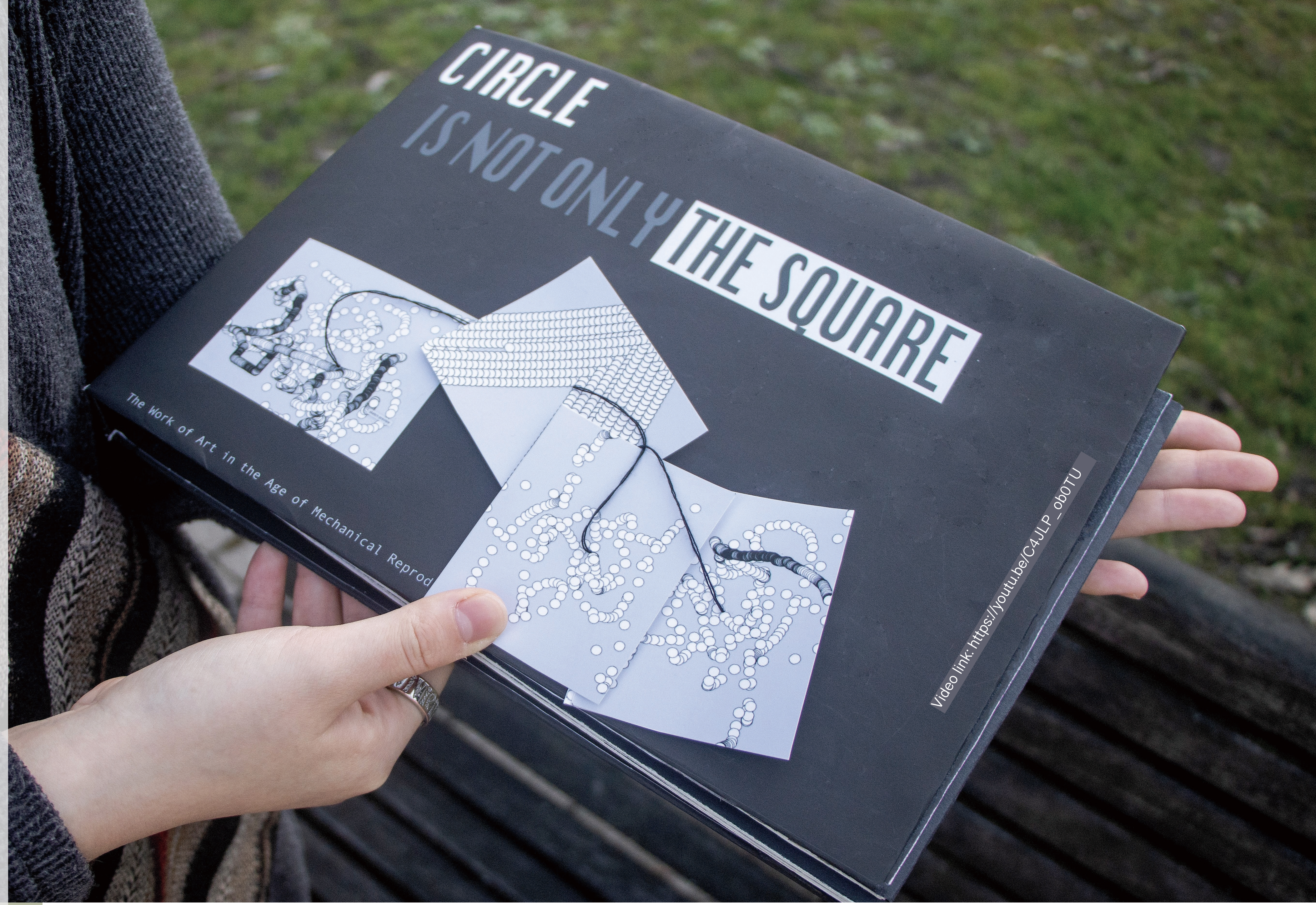


Circle is not onlyThe Square

This project reinterprets Walter Benjamin's theories on the demise of Aura in an 'archival binder' format. The book is designed as a visual archive that can be dismantled and engaged with, as the reader, like a researcher, reveals the ways in which photography, cinema and politics have reshaped the nature of art.

Divided into four sections, it covers the mechanical reproduction of art, the rise of film and photography, the manipulation of art in political propaganda, and the future of art in the digital age. The layout features loose-leaf bindings, fold-out inserts, and code-recreating image collages, complemented by film stills, vintage posters, and interactions that enhance the 'information archive' reading experience.

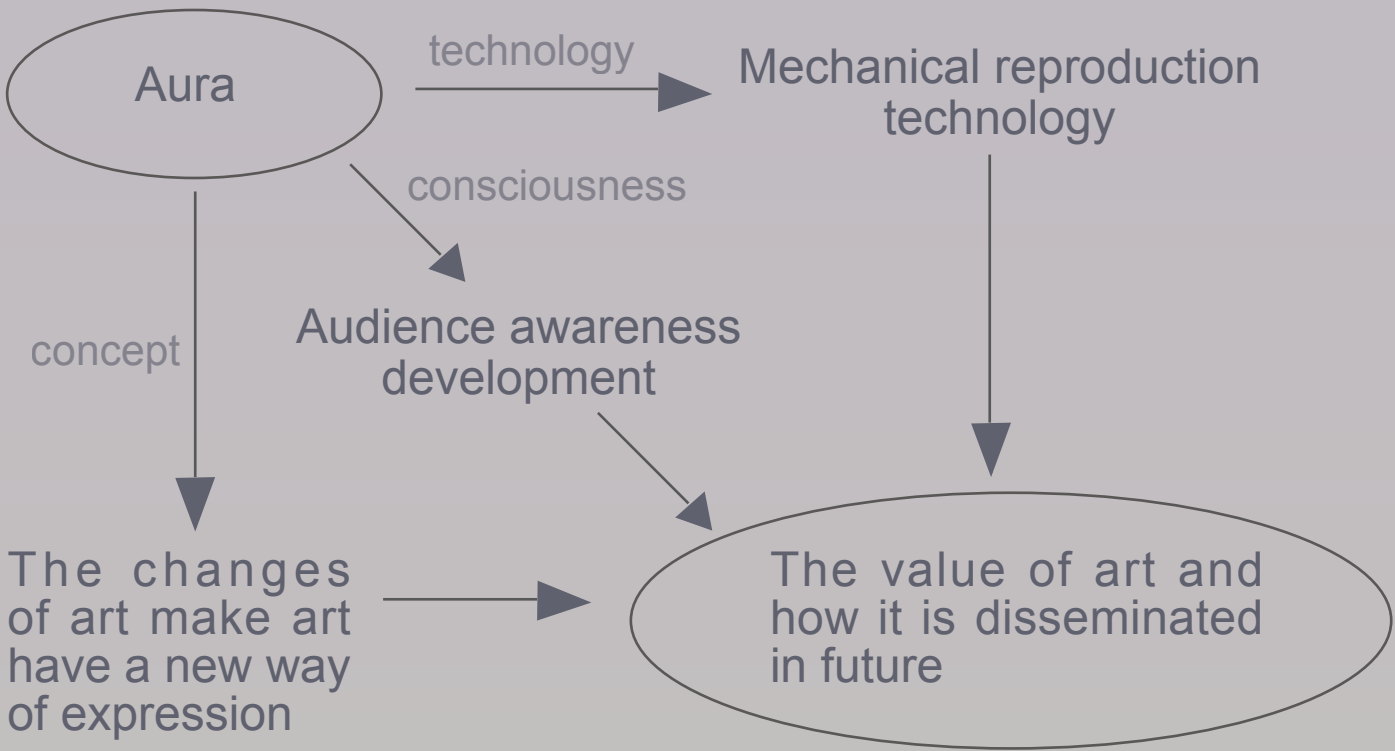
The book is not only a vehicle for theory, but also a work of contemporary expression that embodies the aesthetics of reproduction, criticality and interactivity.



RESEARCH

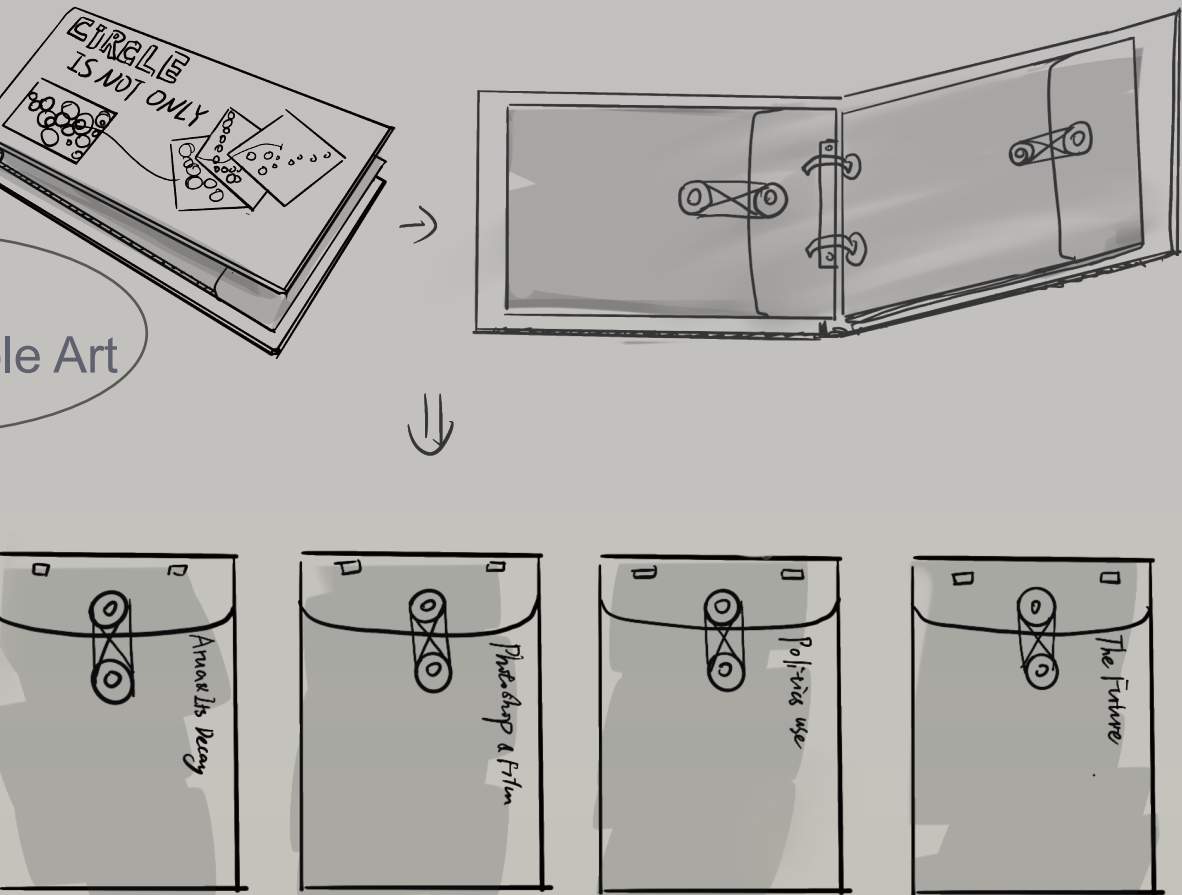
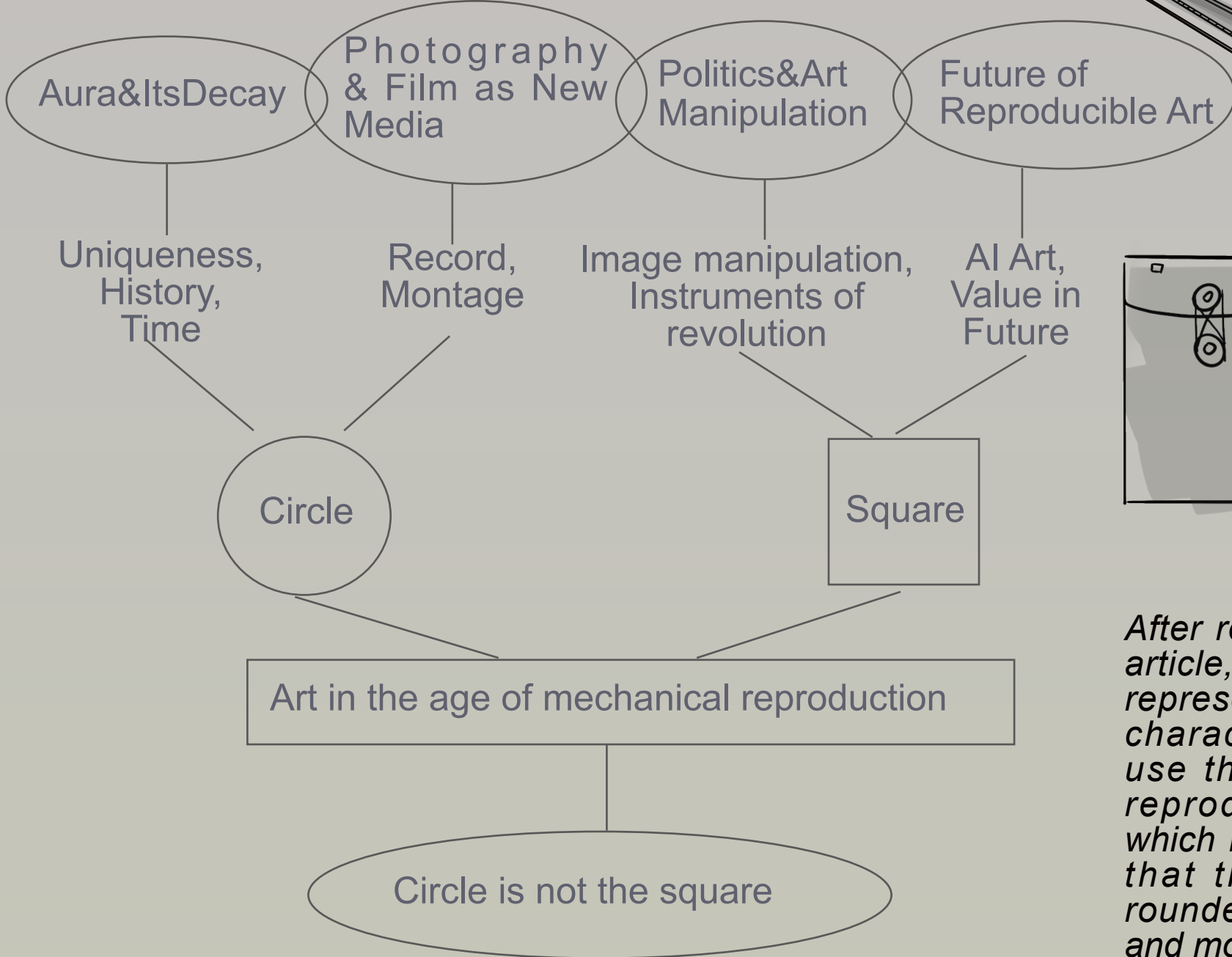
Benjamin's theories

Keywords: Historical, Revolutionary, Political, Reproducible, Democratic



For Benjamin, traditional works of art possess an unrepeatable Aura - one that derives from the work's uniqueness, historicity, and connection to its field. However, the rise of mechanical reproduction techniques, such as photography and film, has gradually eroded the aura of the artwork and changed the understanding of authenticity and artistry. He argues: 'Mechanical reproduction has liberated art from its ritual function and moved it towards a political function.'

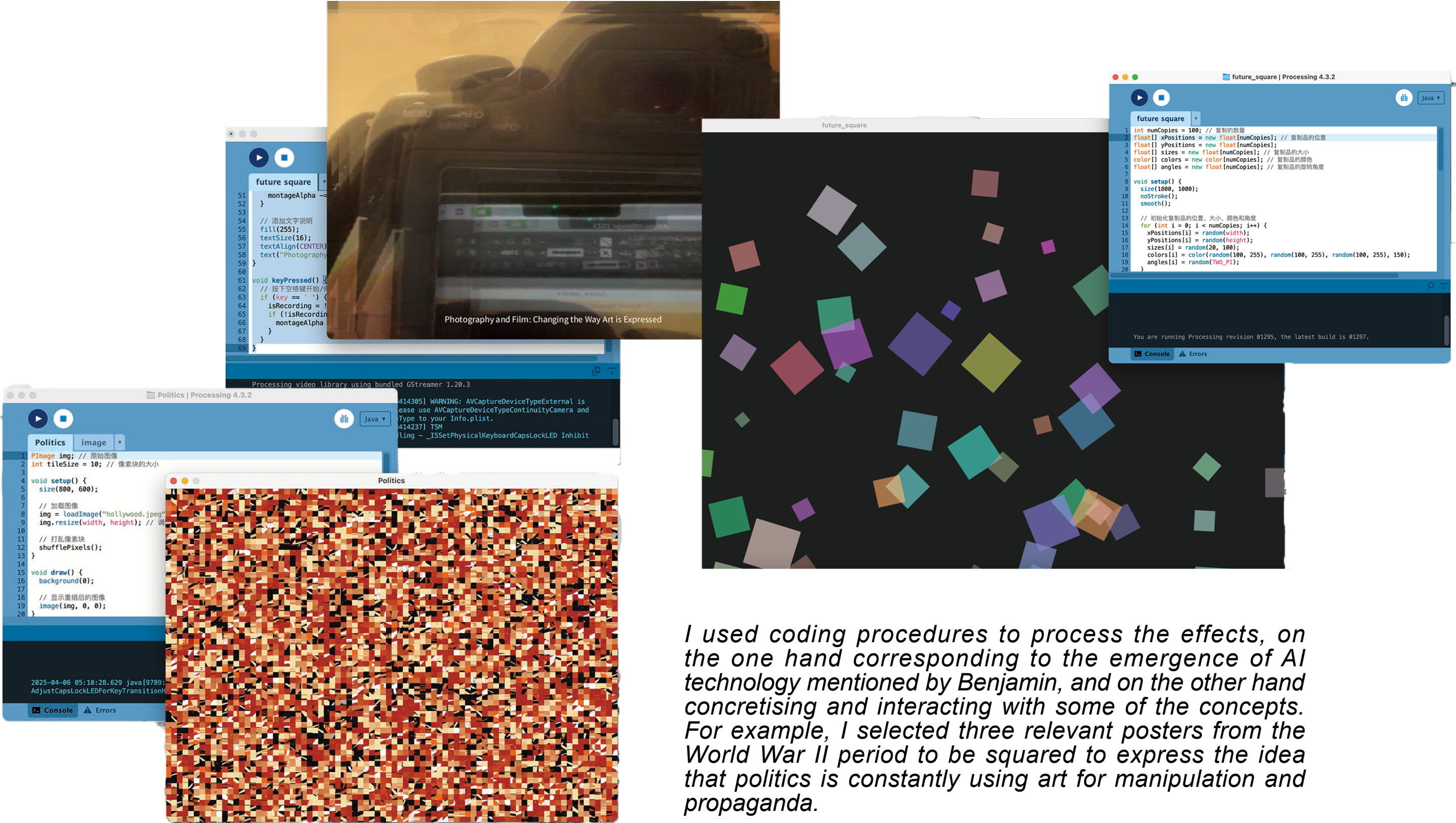
MIND MAP&SKETCH



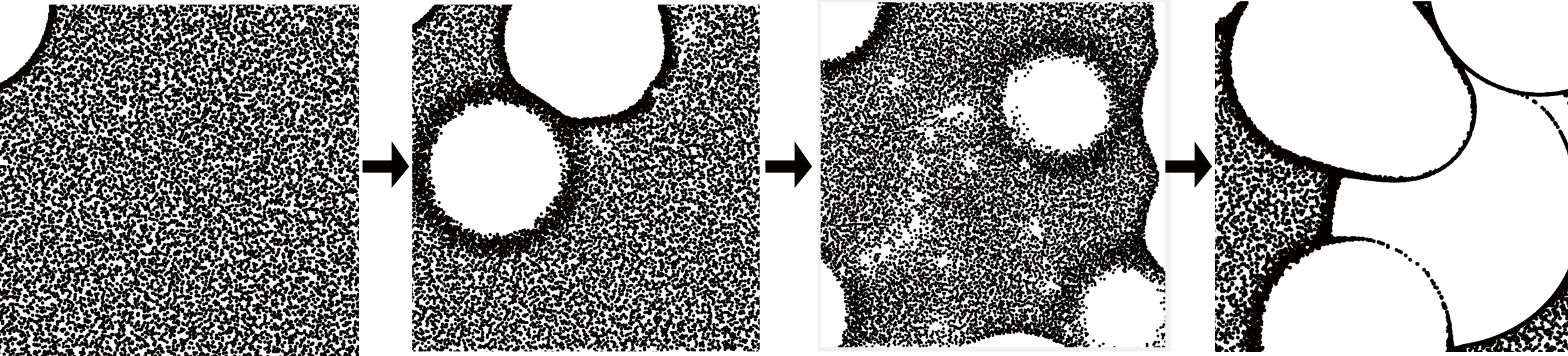
After reading Benjamin's theoretical article, I intend to use the **circle** to represent the Aura and the perfect character of the original art, and use the **square** to represent the reproduction of mechanised art, which is angular and easy to realise that the original artwork is not rounded and spiritual, but sharper and more programmed.

PROGRESS&MEDIA

Processing process



I used coding procedures to process the effects, on the one hand corresponding to the emergence of AI technology mentioned by Benjamin, and on the other hand concretising and interacting with some of the concepts. For example, I selected three relevant posters from the World War II period to be squared to express the idea that politics is constantly using art for manipulation and propaganda.



BOOK DESIGN

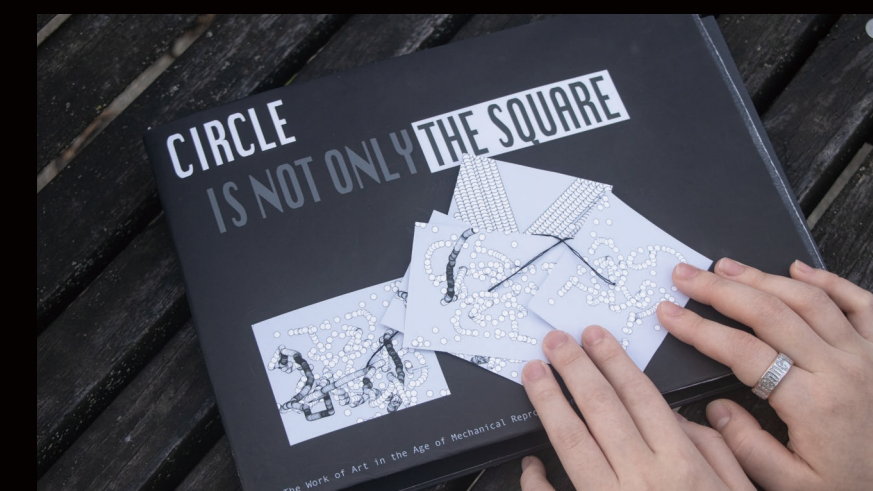
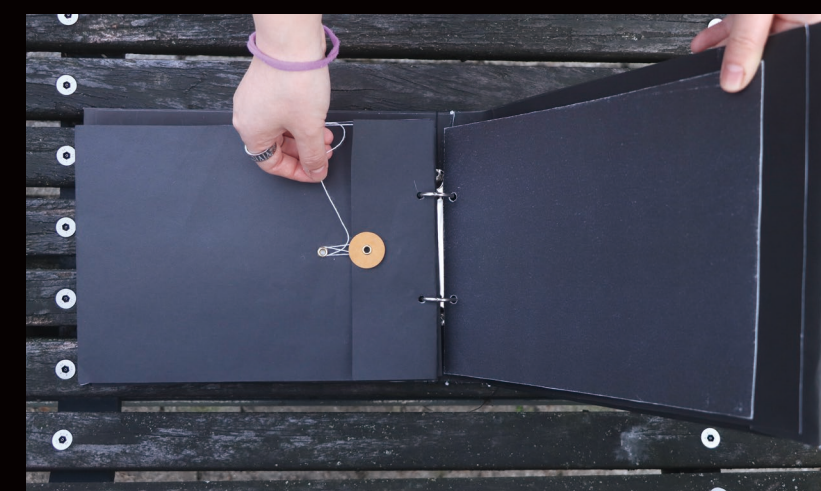


INTERACT&REORGANISATION



The use of three-hole loose-leaf binder binding, like archival documents, so that readers can freely adjust the order by themselves and the book is like a research file, rather than a traditional book.

People can be rearranged according to their own understanding of a new concept of the book, so that a different product that makes the spirit of Arua in the mechanical age has become still irreproducible. At the same time, it echoes the challenge of mechanical reproduction to the original.



VIDEO IMPRESSION

Audio-visually, I created a conceptual video based on Benjamin's ideas. The video is based on black-and-white film, typewriter code and montage style, combined with the concept of 'archival binder binding' that I designed for the book in question, to turn abstract theories into perceptible audio-visual experiences.

https://youtu.be/C4JLP_ob0TU



and its irreducible connection to the space in which it is located.



In a world of mechanical reproduction, art goes to the masses.