

THE EMERGENCE OF AESTHETICS IN EVERYDAY LIFE WHEN FORM EMERGES FROM CAOS José Silveira Dias¹, Dulce Loução^{2*}

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Abstract

Aesthetics claims for itself the knowledge of what appears or how a form out of chaos occurs. Aesthetics investigates not only the forms of the world made by artists, but also the emergence of knowledge in the individual who wishes to appropriate the artists' unique knowledge. What takes shape (work of art or not) finds in aesthetics the poetic of perception, as access mode to existence, in time and everyday space.

The object is not only experienced as a series of isolated frames in the eye, but also in its tangibility (reframes), intangibility (enframes) and also seamlessly. The object offers ways to the senses and incorporates physical and mental connections, giving coherence and meaning to day-to-day.

In connection between the technical (the quantifiable) and art (the qualifying), the design defines the respective overlapping areas and determines where the technique and art draw together, critical and scientifically, the everyday culture.

In essence, the design talks about the kind of life that develops inside and outside of objects. It is expressed by the representation of states of mind which he seeks to encourage and sustain simultaneously.

To describe an object as beautiful inspires complacency on the value and meaning that you want to promote with your design. To feel the beauty of a material or immaterial object, whatever their function and intention, reflects the need to identify a material expression of the concept of good life.

In day-to-day, in relation to the world we live in, we take the meaning of things without being properly and conceptually perceived as objects. Things are there, are not foreign or distant, but familiar and assimilated. They are "made to our measure", by the circular motion of the parties that are and are changed as part of a horizon that modifies, continually expanding, returning to the origin and reinterprets, giving new meaning to things.

The object is not only the result of the artist's creation, because all who enjoy it influence their design and are responsible for its construction: the action is preceded by intention. Preceding the creation of the object, the intention [design] recalls, retroactive and covertly, the human sense of its creator. Indeed, it may be said that the desire evoke the humanizing sense of design.

Humanizing is definable as accepting the need for rescue and inseparable articulation of feeling with knowledge, or the willingness to share with each other, ethically, individually and independently, or even recognizing limits, developing relationships and enabling interaction of knowledge. The design's ambition equals an emancipation of human dignity, to the detriment of technicality functional proposed in the genesis of the industrial age.

Legitimized by knowledge, man frees himself of his own history, surpassing the contingency of death by the invention of beauty that humanize.

This reflection is based on the machine metaphor for the formation of knowledge from the everyday life. The model that can circumvent nature through art, gives rise to a god that we are ourselves, and covertly transforms the individual who is conditioned by nature a free artist. We appeal to the device man created that reflects and takes us to the methodology and pragmatism of his duties and intent.

Here, the paradox presented to us is the machine as a model of systematization of thought and reason as his mirror, however, imbued with the artistic act in exact proportion in which the artist is preceded by affective know.

This affection, which resides in man and is his unique territory, is also responsible for the movement of all things in and out of it.

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