

## THE EMERGENCE OF AESTHETICS IN EVERYDAY LIFE WHEN FORM EMERGES FROM CAOS

**José Silveira Dias<sup>1</sup>, Dulce Loução<sup>2\*</sup>**

<sup>1</sup>CIAUD Researcher, School of Architecture, University of Lisbon, PORTUGAL,  
silveiradias@gmail.com

<sup>2</sup> Prof. Dr., School of Architecture, University of Lisbon, PORTUGAL, dulce.loucao@gmail.com  
\*Corresponding author

### 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.

**Keywords:** Aesthetics, Form, Everyday Life, Design, Desire, Humanization, Affection

## 1 AESTHETICS IN EVERYDAY LIFE

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.

The aesthetic is interested in the forms of all things and collects a homogeneous know, as a science that refers to a positive object subject to rational analysis, precise classification and accurate coordination, both to promote awareness of the world as to guide action. "It is in the sensible world that we find ways because that is where they are in the act." (Ferry, 2012, p. 10, author's translation). For the consideration of its needs, in this sensible world, we distinguish the material principle to understand it isolated, and thus we understand the formal principle, if by the consideration of their need we also distinguish this sensible world.

The sensitive is the abode of chaos. The term chaos is understood as the confusion without which it would not be possible to establish the truth once: the forming is only possible as a condition if the matter take shape; the complexity exists only in the systematization of joints identified and organized in structuring a thought from a problem that arises unexpectedly; knowledge evolves only be magnified by correction (confusion). The aesthetics of urgency in everyday life (chaos), is justified by the need to extract the shapes, the everyday confusion, identify them selectively, describe them systematically and constitute an order bounded and rational (the cosmos) that it is possible to establish through creative operations, construction, officers or evolutionary in everyday forming.

The common everyday life experience is based on practice in the form of intelligible since the multiplicity of events to the habit. The habit corresponds to an unconscious mechanism that guides the act; skilfully and safely manoeuvre between the snares of the world. As such, through routine it save energy and mastered the circumstantial and thus attains the relative balance to them. Furthermore, this automatic ability blurs the emergency, the difference and variety to repetitive, repeating the same behaviours infinitely. But the habit is not enough to dominate the event, because it is an emergency condition, unpredictability and imbalance. Thus, the emotional energy is not properly channelled to the usual, advocates freely affecting the balance of the usual. The excitement due to the disturbance can only be appeased if we submit the state of confusion in which we are immersed in an investigation that leads us to clarify the various components, develop the complexity and, as such, to change the policy instruments. It arise the need to overcome the routine, repetition, and to adopt new behaviours. Here, it identifies the time from which the common experience begins the careful choice and based on the intention of you want to achieve: according to Barilli (1994, p. 33), a conscious intention of aesthetic experience and scientific experience. Indeed, building the new to a new order.

If there is no desire to renew or to change the approach of the world, the transition from common experience for aesthetic and scientific experience does not take place. The scientific experience breaks down, analyzes the baseline to distinguish what can be improved, to clear and overcome obstacles choosing more feasible routes. Its function is, however, that of the term mediation, because it will lead to a common practical experience of new sustainable habits, however reconstituted more efficiently. In this experiment, what is important is the end result. The aesthetic experience, however, is more complete, in order to consider the situation in a broader sense of belonging, more intense, eradicating routine procedures. According Barilli (1994, p. 34), it goal would be to introduce a state of paradise on earth where compliance would be complete in all its diversity, with the maximum intensity, without the worry of managing energy or

even the discovery of the earthly paradise lived in childhood, when the impetus for the pleasure of the senses is not repression and censorship by the obligation and practices and social requirements. As for the scientific experiment, the end is decisive, aesthetic experience extends between the beginning and the end and, what happens between these extremes, the route is part of its essence.

## 2 AESTHETICS EXPERIENCE AS ACTION

Connecting the aesthetic experience to the common experience restores continuity between the aesthetic dimension and everyday phenomena, involving ongoing struggle processes and interaction with the world around. If pursued and brought to term, there will be such a radical difference between the common experience and the aesthetic experience. So, what characterizes the aesthetic experience is the realization (fulfilment), in which the action becomes beautiful in accordance with the investment, dedication and commitment to its full manifestation.

In the article "Art as Experience" (1994, pp. 204-220, author's translation), Dewey mentions ethics in action as parameter regardless of the practical success of the aesthetic experience. He stresses the identity established by Kant between practical reason and morality: a completed action that is fully and completely full it is not ethical but aesthetic. But he adds that the efficacy is not sufficient to carry out an experiment for the result itself does not complete the action, because it is independent of the process that it takes. According Perniola (1998, p. 126), the expectation which is considered as an essential aspect of the aesthetic experience, should not be seen as indifferent to practice, but as expected, uncertainty about the success, as tension in enhancing the experience. The question about how it will end the experience is a key factor, because it allows aesthetic to understand it as a mobile unit, but articulate and dynamic, made of actions and passions.

All the action is actually interacting with the outside world, with the common life and mutual adaptation of the individual with the daily exchange of feelings and reflections. However, day-to-day dizziness prevents access to the aesthetic dynamic, that is the true experience, because it allows no time to think, to step up and rework what we live in cognitive and emotionally ways. The opposite is also true, because deforms the experience through fantasy wanderings of accumulation and passive impressions, which are losing touch with the reality around and do not take any decision.

Dewey, in order to bridge the possible gap between aesthetics and art, states that the fullness of this aesthetic experience happens when it materializes into a work of art, because it forces the artist to an ongoing confrontation between what is and what has yet to make, to make consistent and evenly, but also the responsibility of the implementation of a work experience, because only then it becomes transmissible, communicable and conversationally relevant. Thus presents a solution to the conflict between the individual pursuit of excellence and social solidarity, between the search for implicit exception of an experiment carried out and the concern that shifts its attention from him to others around you. He also adds that only one who can take forward their own experiences can communicate with each other and provide utility. The experience remains incomplete if it does not become noticeable to others through its result. Any tension between the individual and social dissipates as soon as it reaches the dependent correlation between the aesthetic and artistic dimension. No experience is carried out while maintaining the aesthetics and remain individual sense, maintaining itself and not universal. One wonders whether if you want to take the experience to achieve if that experience should come in artistic production? A scientific or philosophical research is not an experience effectively performed as will an economic enterprise or an urban plan for a city? According to Dewey, the difference between these experiences and artistic consists in the fact that the process of the work of art contain as much importance as the conclusion, while in the non-artistic experiences can be a truth, a formula, a model, a result that present an autonomous value independent of the path to get there. In art, however, the embodiment concerns not only the end but also the development and its beginning. As Hegel argues, the dynamics of the experience is circular, so that the end point is combined with the starting point.

The aesthetic action is oriented itself to an effective and affective achievement and it is concluded in the improvement of the work. Thus, aesthetic experiences allow its own term because they are also, in all its parts, communicable and communicable. The core of the action seems to consist in this possibility of completion. The aesthetic peace does not result much of the conflict resolution, but of the rationality of its intensive implementation in eventually lead to cross-started.

## 3 PROMOTING EXCEPTION IN EVERYDAY LIFE

In everyday life, the social relationship determines its limits in terms of space or time and every individual houses an inconsistent plurality, and sometimes contradictory, of their ways of relating. This is essentially the operating modes or action schemes on the objects and not directly from the person who operates or acts on

them. This combination of actions is a culture that distinguishes the characteristic models of action of the individual. According to Certeau (1998, p. 38), the daily reinvents itself in countless ways of "hunting" without permission.

In relation to the mediated images through the representations and the relationship with the media (media) that convey through behaviours, one can identify a poetic, a production that is spread by production systems (media, estate, commercial, tourist and others) that by its scope do not give consumer leeway with the products purchased on the day-to-day, not the object itself, but in the way of using the products imposed by dominating economic order. Thus it is appropriate to designate a poetic by the need to default to the system, the subversion of conventional and circumstantial. Note that by "poetics", in this context, it meant to create, invent and create, from the Greek "poiein". The strength of the rebellion can be exercised within the conditioned procedures and conditioners, imposed on a day-to-day, in order to make exceptional from the most common.

As Certeau argues (1998, p. 42, author's translation), these procedures represent the "art of doing" this or that, in combinations and uses. These practices represent popular sports, and distinguish a way of thinking in a sustained course of action, "(...) an art of combining inseparable from art to use."

The reduction of means also increases the need for expression of the anxieties that accompany our day-to-day, the desire to achieve individual and collective ideals. This need for leadership also enhances the manifestation of the desire and uses many ways to represent it for themselves and for the community. The lack of information and funding, and of access to normal channels of culture and all kinds of uncertainty that surrounds the experience of daily life, brings out cunning, wit and humour. As well as similar needs playing with different power relations do not generate the same effect, it is necessary to recognize the practices allowed to the individual in the environment in which it pursues its "art".

The non-place, being its opposite, makes the tactic depend on time. The need to work sharpens the possibility to act, to win, to state. Incidentally, we realize and play with the events of the day-to-day turning them sometimes in exceptional places. In daily heterogeneity, the options before certain circumstances are numerous. The fact that you go shopping consists of the entire mental process that involves this action: management of what is needed against the superfluous; the management like according to what and for whom it is; the need to save combined with what we already have. Something similar happens in a trial when the lawyer has to strengthen the weakest position and takes the opportunity through the rhetoric. Both situations, although different in action, are an intellectual synthesis exercise not in the form of a speech, but the decision itself: the act and how to seize the opportunity. It is in the detail, in the small pleasures that come with day-to-day, that we could host the greatness of things. In exceptional moments of pleasure that are granted and allowed to us, we expand and celebrate the successive cadence of events that are part of our day-to-day.

#### 4 THE OBJECTS' SECRET DESIGN

"Things have weight, mass, volume, size, time, shape, color, position, texture, length, density, smell, value, consistency, depth, contour, temperature, function, appearance, price, destination, age, sense. Things do not have peace." (Antunes, 1992, p. 90, author's translation)

The objects can be artefacts, but also processes and even people. For common sense they are things. Within the scope of the subject as the object, it is identified by mediating the action of the subject with the intent to improve its own performance. The size of this extension can be external or internal. As external extension we can imagine the crane arm extension to transpose tons from a place to another, and as indoor extension, the pacemaker that regulates and normalizes the electrical activity and heart contractions.

Oliveira Ascensão (1998, p. 316, author's translation), in his general theory of civil law states that "(...) thing, as pre-legal concept, is an external reality to the man and his independent in its livelihood, having individuality and utility and is likely to ownership".

Objects can also be designated as things, from the moment in which the subject identifies their autonomy, ownership and allocation on a day-to-day basis. Autonomy is recognized when the object is defined as a whole rather than by them. It is not an object to handle a cup, but the whole cup. The object is susceptible of appropriation when it made itself and starts to be affected to the subject when the subject gives it particular purpose by use. The sea, the sun, are not things, they are inappropriable. Its utility is identified, but their ownership is not possible. The sea water and the sun's ray of lights are things, nevertheless are not appropriate because they are appropriated.

By means of social and artistic, the object is a cultural phenomenon of the subject as a cultural producer inserted in a conventional context in which the system of objects (Baudrillard, 2008) makes sense. According to Loução (2013, p. 102), it is precisely this cultural context that relates to the analogy, that determines the collective memory, where each object plays, belonging to it.

It is thought the object as an extension of the person who created it, and, through it, gives meaning, adds value and establishes authority. The object ambitiously exceeds the common sense of transcendence given by it. It is understood by extension when the object reflects the action of the subject and his plan justifies its creation as prosthesis of the subject.

By configuration, the subject has sets and exposes the object, in a system of objects in space and time. Sets when it identifies, articulates and features when exposed and when highlights it displays. These acts are movements of the action that the subject applies in the reference system of objects from the status quo. In the action, when the subject identifies the event, as sequence of events, it gives the integration of the object in the configuration, in the system of objects. Thus, the space belongs to the object and the time belongs to the subject: the person who transforms the object in space during the time of action, in the everyday events of space.

In the identification of the event, it is exercised the reversibility of the object on the subject that holds it. Here, the subject is projected in space through the object, and therefore the object is projected in time by the subject. By process of reversibility, the object comes back to the subject retroactively extending it successively and ambitiously. According to, "the real dimensions in which they live [objects] are prisoners of the moral dimension that they must mean." (Baudrillard, 2008, p. 22, author's translation). Insofar as time is the intrinsic dimension of the subject, subjectivity defines it. Space distinguishes objectivity as extrinsic dimension of the subject and as the object is affected by real existence. Thus, it is established knowledge, stimulating imagination, creativity and memory building, contributing to the cognitive development of the subject responsible for the object. As the subject does not remain, by their particular condition, the subject incessantly determines objects in the indeterminate eternity.

Sophia de Mello Breyner (2001, 13) says in its inscription "when I die, I will come back for the instants I did not live by the sea." The subject is registered in the object that is his poetry, bringing us to transcendence, granting him immortality.

## 5 THE CITY AS OBJECT OF ACTION

Contemporary images are protagonists of the urban scene, appearing in the city, the place of concentration of the means of production and dissemination of images. Images are like pieces in the construction of the machine designed to produce movement and transform the city.

The images and visual technologies promote new readings of urban space for visual culture. The images in its multiple forms of expression can be graphic (drawings, signs), optical (reflections, projections), perceptive (sensory information meanings and stimuli through sense), mental (memories, dreams) and verbal (metaphors, descriptions) - (Campos et al, 2011, p. 16, author's translation).

We speak of image as man-made artefact, aimed at visual representation of the object. The image as a visual object drives contents for the communication. Subjectivity fills the images and gives them meaning and significance. Thus, the image corresponds to a single referential world/collective. As the context is clear from the construction of the producer for the communication which is then analyzed by the observer as a statement. Then, the image is constructed either at the time of its creation as composition, both in cognitive and cultural act as an interpretation of the beholder.

The visual field refers to how the look is culturally patterned, suggesting the diversity of looking based on historical, socio-cultural and geographical contexts. The look of the field invokes any noticeable horizon that is offered to our vision, which is the visible surface of the world. Its area is forged social and historically, in so far as the visible results from the way in which man interacts with the environment and gives symbolic identity.

Images and visual devices play different roles and are recognized by the individual and social groups as key mechanisms for action. Among these institutional mechanisms are identified advertising, signage, video surveillance, public art, and as non-institutional mechanisms we have urban art (graffiti, tags, posters, stencils) and conceptual art (performance, installation). These are practices and strategies of different actors in actions that seek visibility in the public space through the dissemination, synchronization and affection. The images that inhabit the city contribute to the urban visual scenery and to how citizens (actors) represent and act in the public space staging the city and shaping the urban landscape, which in turn acts on citizens (spectators).

The city consumes through the staging of seduction places in the appropriation of public space as a place of visual consumption with a multiplication of visual communication media, in shop windows and signs, billboards and advertising panels, in gables and pavements, public transport, delimiting territory of identity and symbolic, as interface scenarios and imaginary created by the individual and social groups. The movement and media coverage of the images participate in the action of synchronization in the urban space. Urban images are part of the action and emotion that transform the city. The ideological, political and

aesthetic of the images merge the different ways of looking (and to be looked at). Through action, the aesthetic field of visual merges with the political domain, the subversive interventions (political murals) or in the production of social events and conflict staged for the media coverage.

The city acts like a producer of culture and knowledge, the territory of human and material resources, place of political, scientific and artistic expression for affective construction. Thus, the images are not identified only as extensions and shapes, but are also intensity events, action vectors.

## 6 THE DRAMATURGY OF EVERYDAY LIFE

Each image refers to an imaginary universe. When we consume images (spectator) we are absorbing the qualities of the given object and when we produce images (actor) we are expressing ourselves through the qualities of this object. The imagination is stimulated as social practice as a tool for creativity and how to configure the territory of individual/collective action. In this context, the city is the territory to the imagination as a social practice to interpret the way the individual acts and is distinguished in the city. The images (visual artefacts), the imaginary (visual repositories) and imagination (representation ability of objects according to their qualities and that affect the mind through the senses) are responsible in the way identities are designed and lived (perceived).

The identity construction results of adaptability and strategic management. Throughout history, language and culture gives to production not what we are, but in what we will become. Therefore, identity is multiple, as unfinished is the symbolic. The concept of lifestyle reflects the ability of the actors/spectators in the management of consumer choices and leisure patterns in the construction of identity and symbolic distinction. In different contexts (scenarios) rehearse different lifestyles, identification methods, sense of belonging and social ties, according to define our personal and cultural identity.

The actor or the social roles are concepts to think about the individual in the community on the relationship between social theory and dramaturgy. Goffman (1993, pp. 09-10) defends the principles of dramaturgy of social action. The presentation of an identity use different staging strategies which in turn result from visibility in stenography (the city), translating into actions through which the actors (citizens) represent (visually) for spectators (citizens). On stage, the actor plays a character on the characters that other actors play. The audience is a third part of the interaction. In real life, the role of a person is distinguished from the roles played by others present and these others are, at the same time, the support. With the media coverage we learn the role of performance and that the representation is key to social success, through the staging of spaces, the use of the body and adornments, the mimetism of the actions.

The dramaturgical character of urban life is enhanced by the paraphernalia of visual record. Surrounded by cameras we are asked to assume the role of actors: the video surveillance cameras chasing our movements; cameras in stores that reproduce our image across multiple screens; the webcam and mobile phones that incite to portray the day-to-day. We are consumers and producers of images. We found the skills of being behind the camera, but also on camera. Digital cameras become mirrors of contemporaneity, part of the existence display.

An essential resource for everyday drama is the body. According to Campos et al (2011, p. 23), when we mimic we become simulacra of the images we consume and simultaneously we develop creativity in staging and urban scenery. Visually, we represent images, reinforce our imaginary repository and develop the imagination. By our ability to transform costumes, make frameworks, study attitudes (to adapt roles and scripts) we assume ourselves as directors.

There is a fundamental distinction between the generation of television and the Internet generation. The former are image consumers and the seconds, beyond consumers, are becoming more alike image producers. Via mobile phone, webcam, cameras, digital video, social networks, we record the daily. The digital media can be recognized as memory technologies, communication, representation and narration. The technology and visual grammars (and audiovisual) are instruments of action in the image field, while pictorial artefact or visual narrative, but also as everyday styling log, featuring dramaturgy and performative processes to get visibility.

Visuality is a privileged territory of dialogue, ideological and symbolic, of identity affirmation, game and pleasure. The city is the theatre of action. The stages are symbolic enclaves, significant and identity imagery territories. They are places of scenic representation. The bars, walls, arches, bridges, streets, abandoned buildings are representation of stages where individuals or groups present themselves. These are identity places in space and time, marked by stylistic visual codes of multiple subcultures and urban tribes. The complexity of viewing mechanisms and visual symbolization of cultural content, makes the city requires more competent actors in the use of visual resources and testing the image domain as enjoyment of space, freedom and creativity.

## 7 THE DESIGN'S RESPONSABILITY

According Flusser (2010, p.13, author's translation), "the term design managed to win a place key in everyday language because we started [perhaps entitled] to stop believing that art and technique are sources of value and giving ourselves account the [design] intention that sustains them." In its essence, the design talks about the kind of life that should develop in a natural way, in and around the objects. The objects speak of the states of mind that they seek to encourage and sustain. More than just an aesthetic attribute, describing something as beautiful suggests an attraction to a particular life style that wants to promote with the drawing of this "thing". To feel the beauty of a building, material or immaterial, whatever their function and intention, reflects the need to find a material expression of the concepts that we all have of what living well is.

Calvera (2007) concluded that the technique condemned the design to a purely practical activity, if not for the assignment of an aesthetic dimension. That dimension, beyond the sensitive perception of shapes, gives it material culture when encouraging the truth through the poetic dimension. It exceeds the practical purpose of the technique, humanizing it.

According Providência (Vilar et al, 2014, p 57, author's translation), "So it is the design that is born of desire and projects in future design - there is no design without desire or design without drawing". It might even be said that the desire of design evokes the humanizing sense of design. In this sense, Baraúna (2005, author's translation) states that "humanize is hosting the need for rescue and articulation inseparable aspects: the feeling and knowledge." Then, it will be able to say that humanize is to have a pre-disposition to contribute to the other, ethically, individually and independently, recognizing limits, developing relationships and enabling knowledge between individuals. Therefore, humanization can be seen as a knowledge construction and approaches emerging from individual to individual, depending on the individual needs of each other. In this context, the intention [design] precedes the creation of the object, not for the lack of need, but by desire. Providência (Vilar et al, 2014, pp. 57-58, author's translation) also states that the function of the design, while an artificial builder, is the humanization of the territory beyond the functionalization and attribution of meaning, "(...) anticipating the desire, the desire of future users (...)."

In this reflection, we approach the design of ambition in the emancipation of human dignity, to the detriment of functional technicality to which it is proposed in its genesis, that is, in the industrial age. Just like that "(...) releasing their own history, surpassing the contingency of death by the invention of beauty. The beauty humanizes the man." (Vilar et al, 2014, p. 58, author's translation). If it is true that man is distinguished from other species by thinking, it is no less certain to be the philosophy that reflects their state of existence, the poetic movement of the forming of the idea (matter) for the development of the forms (creativity), "(...) the evolution of poetic images from the reverie to implementation." (Bachelard, 1978, p. 186, author's translation)

## 8 THE AFFECTIVITY AS METHOD

The expansion of the affective state of beings is justified in a directed motivation for creativity, and involved in the cognitive sciences. For Vygotsky (1998, p. 57), the thought emerges from the sphere of motivation, which includes affection, emotion, impulses, interests, trends and needs. You can only understand human thought when designing and understanding their emotional and volitional support. Vygotsky defends the indivisibility between the affective dimension and cognitive dimension of human beings.

Piaget (2000) in his book "Biology and Knowledge" also refers to the unity of affect and cognition, defending the need to experience the interference of affection in everyday actions. Knowledge is built on the interaction between emotion and reason and the direct relationship between knowledge and affection. Even through the simple perception, no knowledge is a simple copy of the real or is predetermined by the mind of the individual. But it is the product of an interaction between the subject and the object and will be the result of the interaction caused by spontaneous attitudes of the body and external stimuli. This knowledge is therefore a learning that results from this interaction and a relationship in both directions. Then, the affection will be the energy that moves human actions, because without it there is no commitment and motivation to learn, to acquire knowledge. We learn better and faster when we feel loved, safe, and we are treated as unique beings. According to Piaget, the child incentives to learn are the same as she has to live as they do not dissociate their physical, motor, emotional and psychological.

Cognitive and affective experiences materialize in practice, ensuring the relationship between teaching, learning, producing and reproducing, in a speech between objectivity and subjectivity, establishing itself as a true methodology in shaping the individual. On the other hand, human values can be described as moral and spiritual foundations of human consciousness, originating subjective and rooted in emotions, memory, tradition and culture: values that human beings can and should take notice and inherent therein. Growing up means above all, the passage of a state of dependence to the state of independence that reveals a

corresponding emotional growth. The affection is essential in human life and should be preserved throughout its growth and throughout its life. Learning is full of affection, as occurs from the social interactions, and behavioural change is a result of experience, a form of adaptation to the environment where the individual is inserted. The affection provides the confidence to develop the acquisition of knowledge. And it is believed that the awareness of this affection is of great significance in this process, since, in being/ place relationships, permeability affection and emotions will be structuring the individual intelligence.

The affective behaviour of the place and the action/reaction to the environment can generate welfare emotions or discomfort in the individual, associated with the stimuli and/or learning's provided and acquired. Architects, planners and designers are not only responsible for the affection/city. However, should be created incentives that encourage creativity, in order to process a mutual involvement between being and place. The greater the encouragement to learning, greater knowledge and accountability will exist and most ethical sense will come upon the individual, so that this will enjoy greater pleasure in his responsible participation. Technicians may also act in preventing and blocking the reverse, i.e. the development of negative emotional reactions in the city, presenting stimuli in the situation / problem, so that one ends up being associated with a feeling of well-being, involvement, providing the individual sense of cooperation and responsibility, improving relations with others, inside and outside of objects and processes / procedures.

It is believed there is a need for renewal of teaching/learning processes that should also take into account the renewal of structures. This renewal shall be guided by ethical rules and contemplate strategy, communication, relationships and sustainability system between individuals. It will also be necessary to build tactics/adventures that, in and for the city, promote safety, confidence, individuality, which correspond to emotional, physical and creative freedom of expression.

Learning to live in society is one of the city's goals. Therefore, it is necessary to weigh the conflicting relations between equality/difference, peace/violence, acceptance/rejection, and this process will require the assumption of creativity and freedom of expression, as already said.

The evaluation model for learning himself should be flexible, adaptable and changeable, because not all of us learn the same way, and did not communicate all at the same level of language or knowledge, and, above all, we must recognize that every human being is unique.

The design's challenge must be to integrate what we love, what we think, working the reason and emotion, so that every individual is able to use both reason and feelings, learning to know each other think individually and collectively. This reflection is based on the machine metaphor for the formation of knowledge from the everyday. 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 in a free artist.

Here, the paradox will serve to talk to the machine as a model of systematization of thought, and this will be the mirror of reason, however, impregnated with the artistic practice in the exact proportion in which the artist is preceded by affective know. The affection that resides in man and is his unique territory is also responsible for the movement of all things in and out of it.

To sum up, the machine that man has created and which brings us to the methodology and pragmatism inherent in its respective function, with intention, becomes affection.



Fig. 1. Urban Art Intervention of the artist Vhils, in the gable of the building of the former refinery Sidul, at Av. da India, Lisboa (author's photography, 06.18.2014)



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