

CONSIDERATIONS ON AESTHETIC SHAPES

Abstract: In this paper the authors present the considerations about the shape as a concept. The notion of “shape” is treated as a shape, order, internal order and “real fact”, beginning from the Greek philosophical ideas until the nowadays interpretations. There are presented some-aspects of the shape as negative entropies (negentropies) and “the pieces of information” and some considerations in connection with the correlation *SHAPE – INFORMATION*, in her passive interpretation. Thus, while design uses relevant aspects of other disciplines, it also has certain identifiable characteristics, such as the process and functions of design, that are its own.

Key words: aesthetic shape, internal order, information.

1. GENERALITIES ABOUT THE ACHIEVEMENT AS A SHAPE

Every element of the nature as well as every element created for a human being, has aesthetic shape, the general definition of the term being very difficult achieved, because of its strong polysemantic character. The title of shape is and in current usage still from Aristotel.

As a result of the activity to the achievement force on the yet fundamentally “unwell-informed” matter is possible to say that the matter becomes really, that it is a whole image (see figure 1).

As a result the shape of the object is the “reality”. The Aristotelian learning of the relation between shape and matter (substance) is characterized by Thomas d’Aquino with the following words. “In fact, the shape, which is adequately of the matter, creates her reality”.

At a sculpture which must be achieved, the piece of the marble represents only the pure possibility of the sculpture, as well as any new born creature, in the report with what will become

The smelted metal before of the casting or the carbide inserts before of the sinterization represents only the pure material base of the image which will be formed from this. Thomas d’Aquino affirmed: “It is spoken about the

shape because through this expression it is established the reality of the every thing”.

In accordance with Rudolf Allers “The shape distributed to the matter is named of us that which “lends” because she achieves from a indeterminate matter, something determinate”. The difficulty is represented of the fact that the matter in the pure repair couldn’t meet, she must be “to think”.

The piece of the marble or the smelted metal forms a semi-matter in the pure repair but only in the relation with the sculpture or with thing which will be created from them.

But the semi-matter is always considerate a reality.

Even and the particles of the metallic carbide from which is sintereted an object doesn’t represent the pure matter, because is a determined reality. But, in the relation with what will result after the sinterization and after the utilization of the adequate technology, their own shape appears like being whole secondary.

The different importance consists in the active character of the notion of the aristotelico – thomist shape.

As a principle of the achievement this throws a decisive learning about the notion of the “formation”.

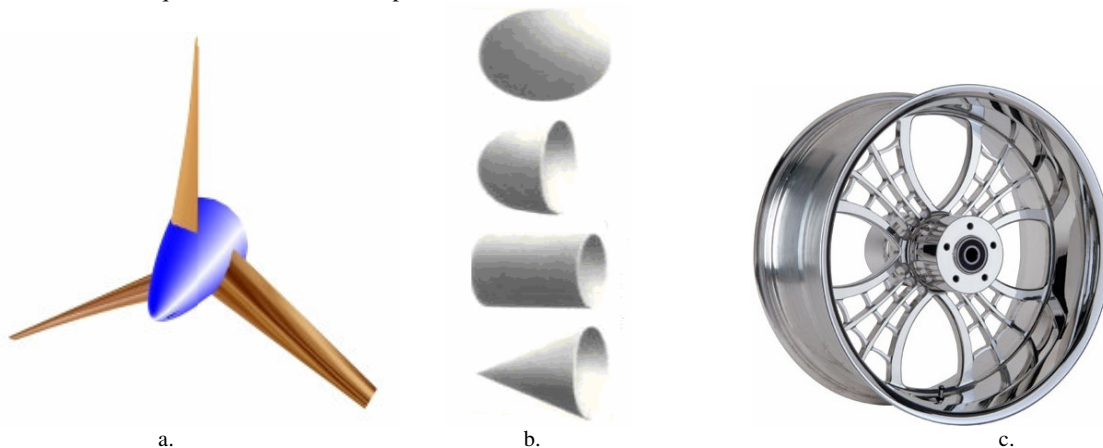


Fig. 1 “The informed” matter which become the complete image.

Herbert Read in the work "Art and artist" mentioned that the aim of the achievement of a artistic education is "to discover how appears the shape in the nature and to use this knowledge for to construct the shapes identically essential, identically organic, in conclusion that in this way "the science will serve the art, and the art will serve the science".

An example is presented in figure 2.



Fig. 2 The shape which is obtained by modeling.

2. NOTION OF THE SHAPE AS AN ORDER

The enviroing experience (routine) emphasizes only the complex objects because however profound will be penetrated in the microstructure of the material world with the extant technological possibilities are discovered new entities.

A compound object can't be made up of simple elements.

In principle exist unexpended essential objects (which may be like the points), between which exist the relations. These relations create first of all "the extension", which itself is in principle the extension (for example: the line, the surface, the space, the space – time).

However will be proceeded to an empire, the resulted parts will continue to remain of principle extended.

It is true that a compound is possibly only on the basis of the simple objects (essential objects) but it isn't composed from these.

What appears us like a compound object is only a lie of things which was named of Wittgenstein "the real fact": "The possibility to its appearance in the real facts is the shape of the object. This is a simple object".

What is named "object" of Wittgenstein is "the essential object".

Therefore the notion of shape (Gestalt) is essentially knitted with that which is named "lie of things", (configuration) or "real fact", (see figure 3).

What appears us "like a compound", respectively "the comprehensive" is not all compound.

If the enviroing reality makes the impression of a conglomerate of the compound objects, that is due to the fact that it has a structure.

Paul Guillaume in "Psychologies de la form", establishes some of the shape principles:

- The shape is something else or more then a lot of its parts;
- Some of the shapes features remain with all the alterations which affect in a certain way their parts;
- A part of a whole is something else than this part which is isolated taken or if it does part of another whole;
- Each shape is a function of more variables and not the sum of elements.

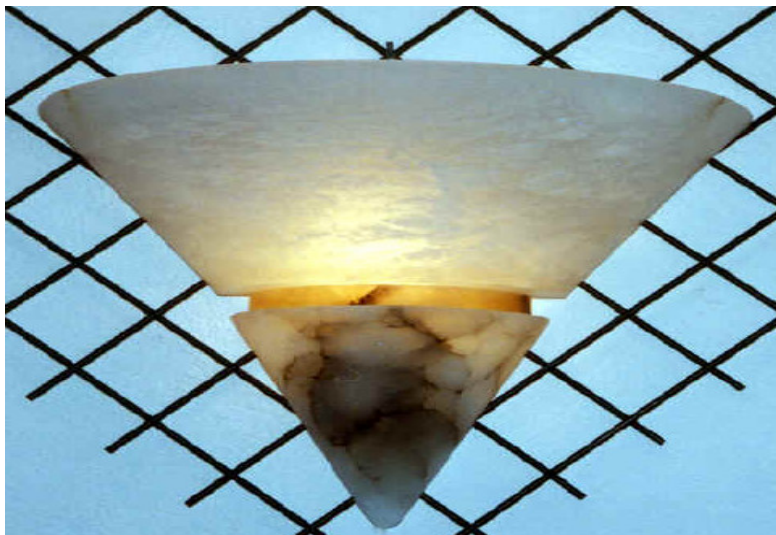


Fig. 3 „Real fact” as a composite object.

In conclusions, what appears us like an object of the perception is a detail of the structure separately more or less arbitrarily from the whole, of the sphere of the our wise.

It represents a certain lie of fundamental imperceptible objects “a real fact”, respectively a structure of the relations which is builder over elements (fundamental objects).

This structure of the relations makes from it, the object of the wise and represents in the same time the

The notion of the shape “(Gestalt) is in the passive meaning, the manifestation out warmly of the interval order of The shape of“ a object must be like the appearance to the outside of its internal order” and must be perceived in that way from a “vis-à-vis” which is capability of this perception.

The shape presents interest in relation with this “vis-à-vis” of its.

Thomas d’Aquiroy attributes to the appearance to the “vis-à-vis” of the internal order of the object, the notion of the “clarities” (illumination). While the internal order, he names “consonant” (harmony).

The external relation of the shape “notion” (Gestalt) of the object characterizes the passive content of the word “shape”.

3. THE SHAPE LIKE THE “NEGENTROPY” AND THE INFORMATION

“Generally, the entropy expresses the situation of the disorder of one physical system.” (Leon Brillouin) or “The entropy represents a measure for the determination of the absence of the information.” (Boltzmann).

More exactly, the entropy establishes the absence of the information about the real structure of the system,

internal order of its structure, respectively its shape in the measure in which that object isn’t anything else than a similar order or structure.

The meaning of the names of the “substance”, respectively “matter” proves to be an “achieved matter”, like the molecule, the atom, etc.

Notion of the matter, in its achieved shaped, that is in its interpretation of the shape is often used and must understand in the sense of the relativity of a report between “shape” and “substance”, see figure 4.

what involves the possibility of one big variety of the microscopic, distinct structure like in figure 5 a, b, c, d, virtually in the impossibility of the distinction between them.

The Negentropy (negative entropy), which can be named the order of one system, is becoming one measure of the information, about the fact structure of one objective situation.

Wiener said: “The quantity of the information represents a measure of the degree of the order and the quantity of the order represents a measure of the information.”

What we perceive as the objects, and we consider them as such, there are in fact the appreciations to the last complex, of the fundamental objects.

In the measure in which they are reported on the area of the possible, the notions of the “order” or “disorder” correspond in fact to the structures more or less ordinate, which is structure at a higher material level.

Through the level of the order of the certain systems is obtained a measure for the information but there aren’t references at their substance.

the objects; the notion “information” (in the passive meaning) is like the subjective perception and the expression of this objective order which appears in this way.

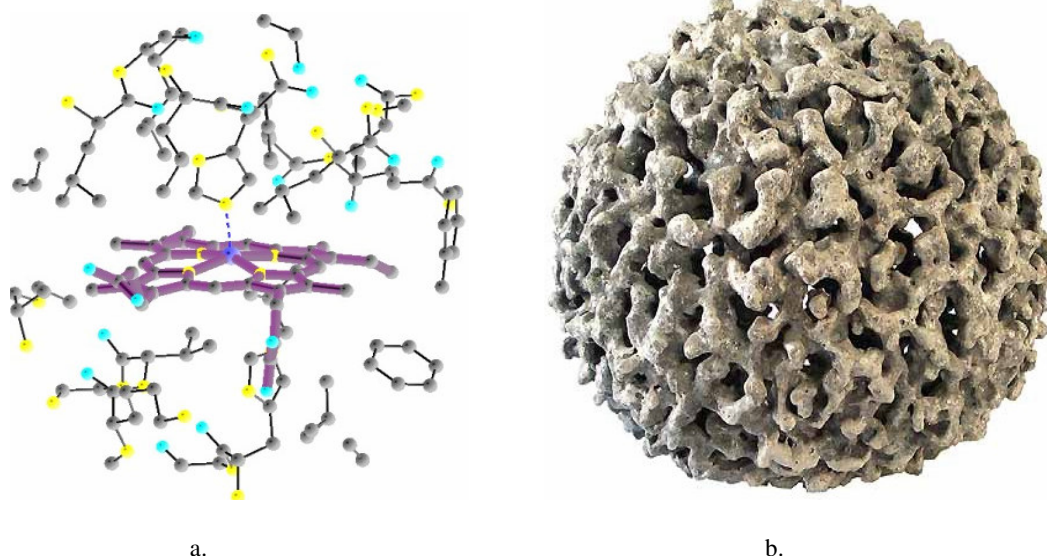


Fig. 4 The matter network and an “achieved” shape.

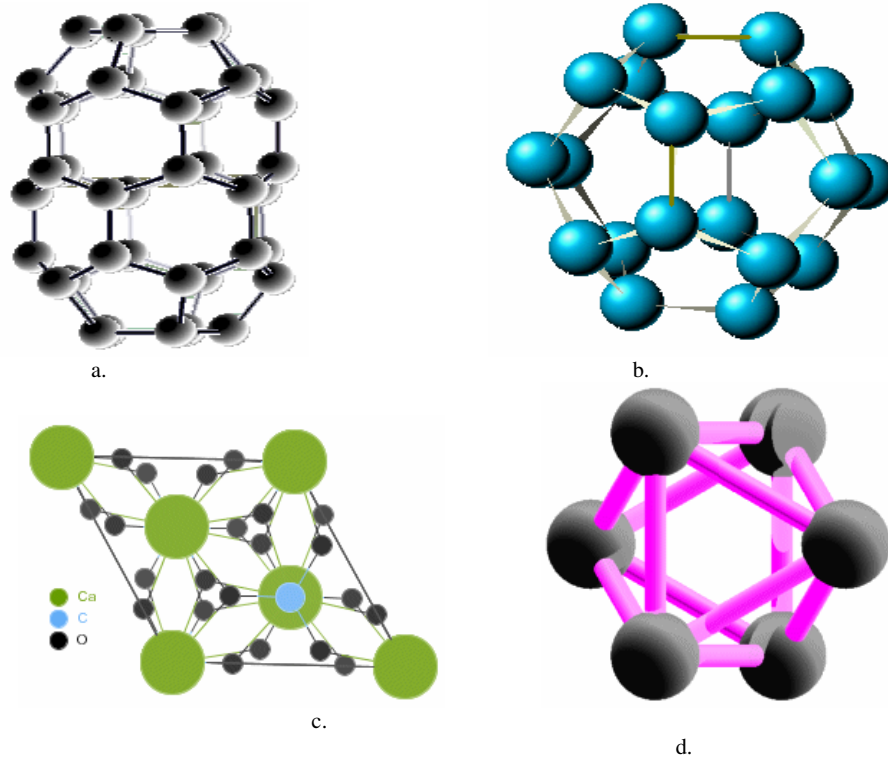


Fig. 5 The microscopical structures.

4.CONCLUSIONS

Like the “information” is generally understand the subjective expression of the objective order or “the information is related to the nature of the representation”. (Costa de Beauregard).

The definition can be in passive meaning or in active meaning, like the perception of the objective shapes which are like a design of the shapes which don't exist yet, but which follow to become “objective shapes”.

Can be mentioned that name “information” the news which are measured in accordance to the nature sciences.

In sense a valuable theory can't be substituted by a social theory, respectively of the aesthetic capitalization of the information.

Can be mentioned the name “information” the subjective finding of the fact situations which exist, pure physique (not social), therefore the information will be like “mathematical being”.

Ducroq said: “What is the information. An addition of the numbers. In the elementary cases this can be reduced even only one number”.

A comprehensive addition pure mathematical of the reality seems to be until a certain level.

The correlation SHAPE (negative entropy) – INFORMATION in its passive interpretation, like a subjective perception of that exist like an orderly reality, namely what appear in the outside, out of internal structure quasi-static of the object, follows to be transformed in an active report.

During this transformation the notion of “information” obtains a more rich content; it becomes an interpretation which will do the information to coincide with “the achievement of the shape”.

All the great theorists of the art or of the design are unanimous in to recognize that the shape is the essential, functional factor of the communication.

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