Aesthetic Intelligence Navigating High Dimensional Spaces

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Abstract *Are some forms and spaces more significant than others?   Can qualities of a space transcend ordinary recognition and resonate as extraordinary sensations and perceptions?   Experiencing and creating objects, and images of places with iconic characteristics this is an attempt to extend dialogue into the vast dimensions of space by examining models for mapping spaces, contexts for use, and functions of elements. Finally, examples integrating these themes are presented in a pluralistic strategy for reflecting new spaces.*

Introduccion The following words are written in a non-literal, non-abstract manner. The ideas attempt to express negative theologies for Visualizing (or making the unseen SEE-able) elements of design. In particular this is a focus on concepts for implementing environments with greater capacity for immersion and emotional arousal level through established technological tools. In the mirror of expanding technological places, these concepts rant issues of design interest and creation. Objectives include minimal reference to established paradigms for propagating un-traditional, un-empirical outcomes. With the hope of existing in a form and space of its own, this poetic paper is performed in a science fictitious manner, proceed accordingly. Please take from this aesthetic, or artificial intelligence as you wish, and leave the rest.

Media With the development of technology in both physical and virtual domains methods for migrating exotic locations is increasing. Globalization, and multicultural themes are re-enforcing notions of tele-presence in foreign environments. Experiences in these exotic areas present people with stimulations that blur the boundaries of their realities. Combining traditional romantic natural spaces with new perceived virtual realities spaces, this is an projection of future critical components for future spaces.

Existing in an age where as author Thomas Friedman suggests, "The World is Flat," issues arise in terms of connections and communication. Where do these networks lead, and what is their future? Exploring these technological passages, we will investigate an approach to 'virtual reality' or that which has the potential of coming into being, in conjunction with basic everyday reality itself. We will discuss the desire to migrate from current existing locations, ways of moving, and possible reasons for doing so. Through this process a collection of related concepts from physical body and place transfer suggest new models for developing time & place: speed/rhythm and space/form. Exploring extreme environments and methods of navigation, I hope you may share high dimensional experiences with others and inspire situations evoking interest by evolving the familiar.

First, we will negotiate disciplines, Aesthetics, Art History, and Visualization. Second, I give examples of this in everyday life, popular culture, global natural/cultural forces, and high-art interests. A range of simple to complex ideas on a variety of situations that emphasize scale to stimulate thought. Third, I will propose processes for manipulating these scenarios including different physical and mental strategies for immersion. Engaging the topic with moderation, I argue for a dialectic strategy by negotiating the promises of technology with an open mind and heart.

In the early 1900's with increased production of mass reproducible tools, notions of the loss of aura in aesthetic translations was emphasized by Walter Benjamin in his writing, "The Work of Art in the Mechanical Age of Reproduction." Later mid-century Art Historical critics such as Michael Fried, suggested new Art forms were less significant because they theatrically empha-

sized psychological stimulation over intrinsic formal and spatial aesthetic value. The Artistic notion of creation and over turning the hierarchical paradigm differs from the Visualization notion of making the unseen---SEEN. Together the scientific and artistic approaches can create a significant impact utilizing roots from Aesthetics, or the Science of sensation and perception. From both a thoughtful and a feeling methodologies Aesthetic notions of beauty/sublime, and the ugly/disgusting relate the individual and the environment. These ideas stem out of earlier questions about value, ethics, right/wrong, being/not, and excuse the pun: 0 or 1.

So, I suggest an approach that favours neither the rationality of the black and white, or the non-rationality of limitless greyness, but rather a balance in between, with an emphasis on the latter. Differentiating from Irrationality, as James Kirwan suggest in his book, "Sublimity." The non-rational does not presuppose its logic. The non-rational emphasises IT, as an overarching faith, in the sum of the greater whole of the parts, a gestalt. Hope, passion, and desire, are a few of the forces of beauty that seduce and immerse oneself in an aesthetic state of contemplation. Immanuel Kant in "The Critique of Judgement" emphasises sensation, imagination and understanding. In the case of a high-dimensional experience, the senses are stimulated, the imagination is cycling, and understanding is perpetual in a model for sustained contemplation. In this case, the hope being that people are indulging in their interests on a deep level, and designers are involved in a creation of breadth and depth increasing aesthetic attraction.

Processes Situations range from our choices or designs of everyday life, to popular culture such as movies, to broad travel interests, to visiting an Art museum for lofty thought. Everyday experience can be viewed from simple naive pleasures to sophisticated desires. For example, a young child in a garden who reaches for a flower for the very first time. The force that pulls the child to IT, the curiosity, and wonder and mystery of what IT is and the desire to touch IT, or smell IT, and possibly posses IT. Maybe to feel IT growing. That IT is fundamentally a force of free beauty (or beauty without purpose)---free beauty that results in the initial spark or big bang of creation.

Transcendent aesthetic experiences where time and space are suspended create a longing or desire for future experiences. In the movie, American Beauty, there is a scene where a boy shows a video he made of a bag blowing in a vortex of wind. Simple pleasures such as these lead to further desire for regenerating and elevating such magical moments. RE-presentations are simulated with technologies that might have actually have been created with physical leave blowers hiding behind a wall, or a computer generated environment. Simulations ideas such as these even of ordinary experiences continually raise the expectation level of the aesthetic experience and like the notion of Michael Fried result it results in increasingly higher demands on the creator. This appears in pop cultural interests such narratives which borrow from previous stories and re-tell them, like the movie, Shrek. Or movies that exists in another time, such as, Ice Age. Also, stories that deal with the rise of technology itself like, The Transformers. These traditional methods of perspective, storytelling, shifting time, and using the media as itself are as present as ever in the computer generated movies of today.

These virtual models are also borrowing from natural places in the universe. In particular they emphasize exotic attributes of scale and perspective. From large buildings such as the early pyramids to the futuristic Dubai, to exotic animal-scapes of the Galapagos Islands. Or vast natural forces of the wind and water from places like Greenland, to the depths of the ocean in the Mariana Trench. The land, sea, and sky and its inhabitants cultures are part of the atmospheric media that make this up.

The quest to preserve and share valued aesthetic experiences in terms of memory, archive, and education comes through the form of the museum. Museums vary in their means of entering the environment from Frank Gehry's Vitra buildings elaborate gestural form which required a sparse landscape to heighten the effect of the building. To Tadao Ando's Vitra buildings spatial orientation which required a map of the trees in the landscape as a model for constructing the space to which the building would be oriented. Or from Richard Meier's Getty Museum based on axis, grid, light, and orderly repetition of materiality to Cook & Fourniers organic, bubble, blob shape of the Kunsthaus Graz. Each of the buildings like the everday experiences, or

the virtual movies, or the natural/cultural places, bring with their place an iconic sense of scale where the constituent parts build up a greater whole.

Concept & Conclusion
Diverse external forces influence a place and perspective and vice/versa. In seeking higher dimensional spaces, the goal is not to find the end but rather examine interesting relationships and continue to keep migrating to new places. Comparing a range of approaches from literal to metaphorical, classical to romantic, and everyday to sophisticated these examples will lay the foundation for what I call, "Aesthetic Intelligence," spaces that embody gestalts, like the Pyramids or other seven wonders of the world, transcend physical gravity as emotional gravity.

Building on this foundation of spaces with emotional gravities, the sense and perception of extremes in places such as these motivate a grass is greener on the other side approach for the viewer hoping to be transported to another world. Designers zooming out from the labyrinth, control the unique contributing elements that compose the scale, surfaces, textures, and compositions of these two, three, and four-dimensional spaces. Forms, spaces, and times are tools for exaggerating and distorting elements as a means of conveying greater meaning.

References
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