

DEFINING AESTHETIC IN THE USE IN METAVERSE

Menghan Feng^{a,*}, Zhen Liu^b

^a Tianjin Academy of Fine Arts, China, menghan.feng@gmail.com

^b Tianjin Academy of Fine Arts, China, 452983623@qq.com

Abstract

This study examines the aesthetic of art in many generations and technology. This study is motivated by the recent surge in the artist, creators, and modeler activity on the part of creators, investors, and traders. We begin by proposing a novel classification of the existing literature that ranges from the old era through the metaverse. It focuses on art's aesthetics concerning painting, visual design, and modeling. The research method uses a qualitative approach with document data. The research findings show that the current stage of cultural importance, or the social conditions, or what art is, or does art instead represent art itself? On the other hand, a design for a system is playing at a modeling desk, trying out alternative solutions for the geometric, topological, behavioral, and functional specifications of a planned factory with small concrete model parts. And the last digital makeup, both creatively and psychologically. The face is so important to humans because it's the first thing we see in another person.

Keywords: art, aesthetic, history, algorithm, metaverse

I. INTRODUCTION

Defining art is a difficult task; it is one which many theorists, artists, and critics have tackled, trying to decide upon the best approach to understanding what we mean by art. Yet it is only through coming to a greater understanding of what art is that we can then attempt to determine what the future of art will have in store. The future of art bring additional ways of art being made aesthetic? The question of a lot of art is directly related to what art is; therefore, it is necessary first to consider a way to understand art, such that we may understand what the future of art may bring. In this paper, I will outline the significant positions on the meaning of art to draw out a commonality among the many theories. [1]

Lopes [2] suggests that no theory of defining art is necessary. Instead, he claims we "need a theory of art only if a theory of each art form settles it whether a work belongs to the art form and yet it is not settled whether the work is art." In this case, no theory is needed since belonging to

an art form, and the work has already been considered art. Therefore, not proposing here to attempt a new definition of art itself.

This paper aims to reconsider how we think of art, particularly 'art forms,' and establish a new distinction between "art forms" and "forms of art." The latter corresponds to what we typically refer to as art, such as painting, singing, etc. The former corresponds to the form out which these "forms of art" take shape, such as movement, speech, etc. This paper concerns itself more with this rethinking of the art of Web 3.0. In this way, the paper addresses a concern that is only briefly.

1.1 Aesthetic definitions in history

Since we find flaws in each effective method of defining art, how are we left to do so? We must consider these approaches' underlying problems before appropriately understanding art. Some of the first theories regarding art focus on art's ability to represent the world around us. Most ancient philosophers considered art's function to mime-

sis that art merely imitates appearances.

In the Republic, Plato divides knowledge of things into three classes or categories: forms, objects, and imitations. The paintings we create, the poems we write, and the stories we tell are all miniatures of real things, and insofar as they are limited, the arts are not as meaningful or as important as the actual, proper objects and forms. "All such things seem to maim the thought of those who hear them and do not, as a remedy, know how they are" [4].

In this way, many works of art can be harmful, as they can trick us into identifying something as accurate, despite its being only an imitation; art can rely upon us false knowledge of the things depicted.

1.2 Aesthetics as Means for Supporting Development in Use

Olav W. Bertelsen argues, that Human-Computer Interaction (HCI) has been concerned with the situation of use. Minimising intrusiveness of the interface has been the goal; users should be able to do their work instead of dealing with the computer. The recurring problem, though, has been that tasks, users, and applications have been understood as more or less stable entities. [5]

Approaches to HCI based on activity theory have emphasized the fundamentally dynamic nature of the use situation. However, most of these approaches seem to be trapped in the notion of purposeful action. Reducing design processes to a search for a solution to a recognized problem and reducing impact of the acknowledged dynamics of the use situation. Historically, it has been important to make the new artefact fit the concerned practice, and it has been important to introduce the involvement of users as part of an emancipatory program for expansive design. However, emancipation seems to be subsumed under the purposeful adaptation of changing technologies to the evolving working culture.

1.3 How to use Reality to structure Virtuality

Willi Bruns argues that Real Reality, a reaction to the silly term Virtual Reality, is a concept of using natural concrete objects to build virtual computer models and support a group's mental modeling and communication [5].

With a flexible type of interface which easily

allows connecting internal computer logic with external physical phenomena, we try to support the playful perception and action in both worlds, the real and the virtual (virtual meant in its double sense as computer-generated 'display' and as human imagination).

1.4 Aesthetics and Algorithmics

Frieder Nake & Susan Grabowski explain that the term "Aesthetic Computing" comes as a surprise. It combines two aspects of reality in an unsymmetric way. Its syntax indicates that "computing" is the governing aspect. We are talking about a particular kind of computing: a kind of computing that is characterized as "aesthetic." Aesthetics pertains to sensual perception. It is understood by many as the issue of the beauty of a situation. We take a slightly different view. [5]

Recall the value judgments dealt with in logic, ethics, and aesthetics, the value dichotomies of true/false, good/evil, and beautiful/ugly. We have listed them here according to increasing subjectivity. As we move from logic to aesthetics, more of the specifics of the given situation and the context. When asking for the (logical) truth of something, we tend to, and actually must ignore a maximum of context. On the other hand, when judging the situation's beauty, we express our individual and personal feelings. We prove the truth. We justify the good. We feel the beauty.

1.5 Aesthetics and Metaverse

Before 2020, the word 'metaverse' was not commonly used, especially not in daily discourse. That changed during the Covid-19 pandemic as many things transitioned online temporarily, some for good. Suddenly, the metaverse became a buzzword people see and hear everywhere. Of course, the beginning of any new technology is always rough as the ideas advance quicker than the hardware and software, and it is always more expensive at first. But whatever the metaverse will become, it has begun to take shape. [6]

The metaverse requires technology, business, commerce, government, and others to help its development. They are not the motivation other than people's desire for money, generally for the metaverse. If people do not enjoy their experience in the metaverse, the novelty will wear off quickly. And the metaverse will be just another fad that eventually sunsets.

II. Method

The study using Qualitative Research Methods. Qualitative research is a research method to explore and understand the meaning that some individuals or groups of people think come from social or human problems [7]. The final report of a qualitative study has a flexible structure or framework. The perspective used in this study is inductive style, focuses on individual meanings, and translates the complexity of a problem.

Qualitative research begins in the field which is based on natural environments, not theory. The data and information that have been obtained from the field are taken for the meaning and concept, presented in descriptive analytic and generally without using numbers, because they prioritize the processes that occur in the field.

Data collection in this study consist of documents can be public documents such as newspapers, magazines or papers or in the form of personal documents such as diaries, diaries and e-mails.

2.1 Set up a crypto wallet

In order to do anything on the blockchain, you'll need a crypto wallet. This will hold your NFTs and cryptocurrency. A crypto wallet is a program that helps you buy, sell, and store your cryptocurrency and (in many cases) your NFTs. Think of it as your address on the blockchain—you can send and receive items from it, it stores your items, and you want to keep it locked and safe. In this article, we'll walk through the types of crypto wallets and how to set one up.

III. DISCUSSION

3.1 Aesthetic definitions in history

In order to fully understand the future of art, of we must first think about what art is, something which each of the theorists discuss. But what is art really representing? Is it the current stage of cultural importance, or the social conditions, or what art is, or does art instead represent art itself? What we mean by this last thought is not the same? Art as representing art is a notion that art forms, not forms of art, such as painting, photography, etc. are merely used to represent that which is art and as such, has nothing to do

with the expansion of art. Each of these theorists have defined art in a way in which it is used to represent something, as shown in Figure 1. Consider Night-Shining White by Han Gan [8], an image of a horse. Originally little more than a foot square, it is now mounted as a handscroll that is twenty feet long as a result of the myriad inscriptions and seals (marks of ownership) that have been added over the centuries, some directly on the painted surface, so that the horse is all but overwhelmed by this enthusiastic display of appreciation. Miraculously, the animal's energy shines through. It does so because the artist has managed to distill his observations of both living horses and earlier depictions to create an image that embodies the vitality and form of an iconic "dragon steed." He has achieved this with the most economical of means: brush and ink on paper.



Figure 1. Night-Shining White, by Han Gan Chinese [8]

3.2 Aesthetics as Means for Supporting Development in Use

In the same manner, attempts to take the users enjoyable experience into account mostly seem to reduce the aesthetics of the use situation to purposeful means for achieving something else, e.g. efficient interaction.

The problem is the paradoxical one of meeting needs that don't yet exist, supporting the development of practice that we cannot yet imagine. The claim made in this paper is that part of the solution can be found in modern aesthetics. For the course of the argument we distinguish between classical aesthetics, aiming at catharsis,

pleasure and balance; and the modern aesthetics aiming for disturbance, excitement and dynamics.

3.3 How to use Reality to structure Virtuality

Supporting mixed realities. A sensor-actor interface for various physical phenomena crossing the boarder between the real and virtual world is introduced. A row of plug connections for tubes of air-flow and electric current, fixed below the monitor or the projecting screen, is mirrored by its computer internal virtual representation in a VRML-scene and its 2D-visualisation on the screen. The modelling in distributed virtual worlds may now easily be connected with real parts of a complementary system. The overall functioning of the system, distributed between local and remote, real and virtual worlds, may be constituted or preserved.

Learning in mixed realities. The strength of synchronously modelling in real and virtual worlds has been demonstrated in a learning environment for mechatronics, where students could start with simple real components to learn about simple mechanisms of electro-pneumatics and graduate towards more and more complex systems up to a modular production system for small parts. The ease of shifting perspectives between the concrete and various levels of abstraction is open for various teaching and learning styles.

3.4 Aesthetics and Algorithmics

Theatre of Machines. In a student project of informatics and performing art, a struggle for control between a philharmonic musician, an avatar, a concrete marionette and some robots is elucidated on stage. The avatar, the marionette, the robot and the musician are at first controlled by some persons behind the curtain, a computer-graphics specialist, a marionette player, a robot controller and the dead composer. The process is taken over control of the machinery by a computer mediated control algorithm. Another example The Mandelbrot set is a famous fractal set. The inside of the Mandelbrot set is given by all the parameter values for which the corresponding Julia set (another famous family of fractal sets) is connected. Like all fractal sets, the Mandelbrot set has a lot of structure at increasingly fine scales. [9]

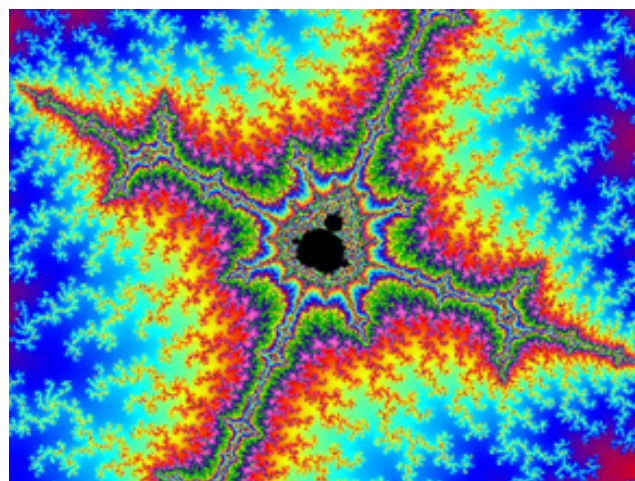


Figure 2. Fractal Mandelbrot set is generated by algorithm [9]

Programming by concrete demonstration. A design team for an automated transport and manufacturing system is playing at a modelling desk, trying out alternative solutions for the geometric, topological, behavioral and functional specification of a planned factory with concrete small model-parts (conveyor belts, machines, palettes). Through some sensors, the algorithm for the programmable logic controller (PLC), a device to control the real automation system.

3.5 Aesthetics and Metaverse

People are starting to explore working in the metaverse, and owning clothes and shoes there. Still, someone who doesn't own a VR headset or a single NFT, might be implicated by the whole Meta concept. The answer? The beauty in the metaverse to be relatable is through makeup.



Figure 3. The Ademaria workspace [10]

If we think about beauty and shopping online, let's say we shop on Sephora, that's a very two-dimensional e-commerce experience. In the metaverse, in the future, we'll be able to go with a community of people, maybe we grab our friend, and we can try on makeup together.» we can look to technologies like AR effects and virtual try-ons for an early look at how creators and brands are thinking about these technologies. Digital makeup both creatively and psychologically. «The face is so important to humans, because it's the first thing we see in another person. It's how we recognize someone. It's also our identity.

IV. CONCLUSION

This study examines how to define art. The conclusion can be described as follow:

- What is art representing? Is it the current stage of cultural importance, the social conditions, or what art is, or does art instead represent art itself?
- A design for a system is playing at a modeling desk, trying out alternative solutions for the geometric, topological, behavioral, and functional specifications of a planned factory with small concrete model parts.

Digital makeup, both creatively and psychologically. The face is so important to humans because it's the first thing we see in another person.

REFERENCES

- [1] P. Crowther, *Defining art, creating the canon artistic value in an era of doubt*. Oxford, UK: Clarendon Press, 2011.
- [2] D. M. Lopes, "Nobody Needs a Theory of Art," *J. Philos.*, vol. 105, no. 3, pp. 109–127, 2008, doi: 10.5840/jphil200810531.
- [3] A. Taylor, "NFTs: Are they the future of the music industry?," *BBC News*, May 2021.
- [4] Plato and A. Bloom, *The republic of plato*. New York: Basic Books, 1968.
- [5] P. Fishwick, R. Malina, and C. Sommerer, "Aesthetic Computing," 2002.
- [6] M. R. Spicher, "Why Aesthetics Should Drive the Metaverse," *Aesthetics Research*, 2022. <https://aestheticsresearch.com/2022/09/30/why-aesthetics-should-drive-the-metaverse/>.
- [7] J. W. Creswell, *Research design: Qualitative, quantitative & mixed methods approaches*,

5th, Inter ed. Thousand Oaks, California: SAGE Publications, Inc, 2018.

- [8] H. Gan, "Night-Shining White," *Met Museum*. <https://www.metmuseum.org/art/collection/search/39901>.
- [9] G. Elert, "Mandelbrot set," *Mathematics in the age of the computer*, 2000. <http://hyper-textbook.com/chaos/eyecandy>.
- [10] Spatial, "Admeria Workspace," *Spatial*, 2022. <https://www.spatial.io/>.