



NON-ART OBJECTS ARE THE PHILOSOPHY OF SOPHISTICATION. AESTHETICS OF NATURE

Kadirova Dilbar Solihovna

National University of Uzbekistan prof. Etc

Phone+99890-92-500-02

E-mail: dilbarradirova1@gmail.com

Zarina Abduazimova Amirovna.

Doctor of philosophical science

Lecturer at the Department of Ethics and Aesthetics.

National University of Uzbekistan

mob: (99890) 960-32-70

zar.1986@mail.ru

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Abstract:

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In the article, the aesthetics of non-art objects, its place in the knowledge of the world and in human practice, the emergence of aesthetic activities related to nature, the preservation of natural beauties and the study of their influence on human aesthetic feelings, the connection of the understanding of the beauty of nature with the ideals and standards of the time, harmony in nature, historically the emergence of several networks combining nature and art, the landscape and the place of harmony, rhythm, fractals, artistic styles and their expression in landscape design are studied.

Keywords: Aesthetics of nature, aesthetic activity, landscape design, phytodesign, garden and park art, landscape science, rhythm, symmetry, fractality, harmony, shape, color, scale, proportion, styles.

INTRODUCTIONS.

Knowing the world is not only a theoretical, but also a vital, practical process. From a philosophical point of view, the practice of mankind is the activity of mankind aimed at consciously and purposefully changing nature, it is the labor process of mankind considered together with socio-historical conditions. Even today, people want all spheres of activity to be beautiful.

It is known that the research object of the science of aesthetics is expanding extremely. A. Sher divides them into two lines and notes that the first line is the most extensive type of aesthetics - the aesthetics of art, and the second line consists of all other aesthetic theories based on non-art aesthetic objects: they are the aesthetics of nature, aesthetics of life, aesthetics of work, aesthetics of technology and aesthetics of sports. and b. For more than two thousand years, aesthetics has developed both as a discipline and as an artistic practice. Aesthetics expert Borev said that aesthetic activity exists in more than 200 types of work today. It is known today that design, garden art, landscape design, decorative cosmetics, aesthetics of clothing modeling, aesthetic improvement of human speech (rhetoric), aesthetics of human communication, advertising, shows and aesthetics of mass media and social networks, aesthetics of production environment and there are many branches of other aesthetics.

Among them, the aesthetics of nature occupies a worthy place.

One of the tasks of the science of aesthetics is to achieve harmony and balance with nature, to preserve the beauties of nature and to study their influence on the aesthetic feelings of a person. The main categories of aesthetics, beauty, majesty, and tragedy are also expressed in society, art, and nature. Both in the creation of art and in the creation of design, nature took a worthy place, and many works of art and art genres were created based on imitation of nature. Nature is the organic and inorganic world, plant and animal world that surrounds humanity with its various forms and components. Since humanity is a part of it, its essence is, on the one hand, natural (biological), and on the other hand, social. There are 2 levels of nature: primary nature is secondary nature. The first of these is nature, which exists in a purely natural state, free from humanity; the second, natural resources created with the participation of mankind - water bodies and canals, groves, orchards and orchards, settlements - cities, villages, etc.¹ Non-art objects are the philosophy of sophistication. Aesthetics

¹ **Spirituality. An explanatory dictionary of basic concepts. - Tashkent: Academy of State and Community Construction under the Republic of Uzbekistan. Publishing house named after Gafur Ghulam. 2009. - 519**



of nature are interrelated concepts that are interrelated.

METHODOLOGY. The improvement of the types of human activity determines the philosophical, that is, theoretical, spiritual, cultural and aesthetic attitude towards nature. A person's understanding of the beauty of nature in all historical periods is connected with the ideals and standards of that time. In ancient philosophy, nature was viewed as spontaneous forces (Democritus), vision of the ideal world (Plato), harmonious process (Pythagoras), perfection (Aristotle). In religious teachings, nature was considered to be the material embodiment of the spiritual beginning, and it was understood that God is above nature. During the Renaissance, nature was seen as the manifestation of all natural harmony and perfection. In the new era, the attitude towards nature played a major role in the transformation of nature into an object of scientific study. So, from the above examples, it can be concluded that the aesthetic attitude towards nature was based on the principles of harmony and perfection, proportion, elegance and beauty.

As Abu Hamid al-Ghazali said: ²"Beauty in nature frees a person from worries, not only gives him strength, but also elevates him and directs him to good deeds." Benedict Spinoza, one of the Western philosophers, is different from this: "I do not describe nature as beautiful, nor ugly, nor orderly, nor disordered." After all, nature, like things, is evaluated as beautiful or ugly, perfect or disordered only according to our imagination. It follows from this that it is necessary to learn to see the beauty of nature. A person who can freely enjoy the beauty of nature, based on his aesthetic consciousness and ecological culture, it is inevitable that he cares about passing it on to the next generations.³

It is known that everything in nature is harmonious. On the other hand, nature nurtures feelings such as observation, sensitivity, and tenderness in a person. This is manifested in a person in two ways: in relation to nature and to himself. A person perceives the sounds, rhythms, colors, vibrations of nature through his senses and creates various forms and images based on them. But man does not look mechanically and simply to copy nature. It is the pursuit of absolute perfection, the basis of creativity inherent in human nature.

Democritus the imitative character of art; Hutcheson that imitation in art can be more beautiful than the original copy; Cyclic development of art, their ancient, high, beautiful and imitative stages by Winckelmann; views on the ideal of beauty, perception of art as simple imitation, Diderot emphasized. Thus, culture, as "second nature", changed and improved nature.

Historically, a number of fields have emerged that combine nature and art, including: landscape gardening, garden and park art, floristry, ekibana and phytodesign, etc.

The concept of phytodesign appeared relatively recently, in the last century. However, people have used flowers for interior decoration since ancient times. This is due to the psychophysiological and aesthetic effect of flowers through their shape, color and texture.

Aesthetics of garden and park art is the art of creating landscape parks, gardens, green spaces to meet cultural, aesthetic and everyday needs and human needs.

The landscape view of the art of landscape gardening is mainly characterized by a beautiful arrangement of compositional elements created by nature itself. Historically, it is known that garden art existed in ancient Greek cities in ancient Egypt and Babylon (Babylonian "hanging gardens"). The aesthetic ideals of classicism (strict harmony, rationalism, symmetry) are reflected in the planning principles of park ensembles. In landscape science, there is a field of landscape aesthetics, the practical aspect of which is landscape design, which is also part of landscape architecture. The goal of landscape design is a harmonious arrangement of natural and anthropogenic landscape. Landscape design is subject to aesthetic laws such as rhythm, symmetry, fractality, and harmony. Today, landscape-aesthetic cartography has been developed and the first maps of landscape aesthetic assessment have been created. The theoretical basis of landscape design is the general rules of artistic composition. They are shape, color, size, proportion, symmetry - asymmetry. There are harmonious laws of nature, and the Golden Ratio is one of the main laws of harmony. (units and all subsequent numbers are the previous two sums 1: 1: 2: 3: 5: 8: 13 and b). The golden ratio also appeared in architecture.

RESULT. As we know, there have been many styles of art throughout the centuries of human history. In them, historically created ideological-artistic principles are artistically expressed, based on ideological-aesthetic views, the general perception of reality is organized, and the works of creators of different

² Abu Hamid al-Ghazali. *Voskreshenie nauk o vere*. M., 1980..

³ Spinoza B. *Izbrannye proizvedeniya*. V 2-x tomakh. T2. M. 1957., page 512



genres are combined into a separate era. Style is a system of aesthetic criteria, consisting of aesthetic knowledge and views, and aesthetic ideas, which originate from the aesthetic needs and aesthetic ideals of a certain historical period. We often find the expression of aesthetic ideas in forms in our daily life, in the environment, in the world of objects that surround us. They are the appearance of aesthetic ideas transformed into artistic forms. Almost all styles in aesthetics and art history have been and continue to be used in environmental decoration and design, because design and art go hand in hand. The main thing is that whatever the stylistic direction, its goal is the same, it should be able to create artistry, beauty and harmony, attractiveness.

E.N.Lazarev approaches the description of design in a somewhat modern way, admits that the etymological concept of "design" includes several contents. The primary classifies the decorative aspect of design, such as ornament, pattern, embellishment, and furnishing. The second includes project-graphic interpretations such as plan, sketch, picture, project, drawing, device. The third is beyond the scope of the project: a plan, concept, assumption, intention, proposal, and goal that can be realized in advance. The fourth is an unexpected "interesting" idea, even intrigue.⁴

The most widespread in landscape design are national styles, as well as geometric styles, modern styles and eco styles, because interior design and exterior design should form an ensemble and be harmonious with landscape design.

English style in landscape design. This direction is characterized by naturalness, lack of fixed forms and merging with the surrounding nature.

In the Japanese style of landscape design, each element has a meaning. The main details are rock, water and plants. The Japanese style in the landscape means the balance of all components, the color scale is limited, and the main elements are stones and plants.

Provence style in landscape design. A garden in this style is fruit-bearing, so the main focus is on these trees. In the style of Provence, you should look at the description of the French countryside. The landscape is characterized by the originality of the hi-tech style in design, convenience. Different types and styles of landscape design have their own characteristics for the use of materials such as high-tech, glass, metal, concrete, plastic and stone.

Eco-style in landscape design. This direction is characterized by simplicity, naturalness and harmony. They are called "lazy garden" because the concept is

based on minimal occupation of nature.

DISCUSSION. Today, several trends have emerged in modern architecture that combines nature, ecology and art.

Eco-style is the maximum use of natural energy sources. The progressive architectural style of eco-technology has become a continuation of biotechnology. Architects no longer seek to derive ideas of formation from nature, now the buildings themselves become a part of nature.

Architectural bionics, as well as biotechnology, is an architectural style based on the use of bionic principles in architecture, an applied science that applies the principles, properties, functions and structures of wildlife to technical devices and systems. Organic architecture is an architectural philosophy that promotes harmony between human habitation and the natural world. Architectural architecture combines the directions of architecture of the beginning of the 20th century focused on the harmony of buildings and landscape, biological, psychological and social utility of architecture. We must, however, be careful to avoid inviting any subjective element into our ontological analysis as developed up to this point. When we speak about the internal image, this is not to be understood as a "representation" generated in the interior world of the artist's psyche. The latter is certainly involved, at least at the empirical level of the process; but from the ontological (fundamental and applied) perspective, an internal image is as "objective" and real as an "external" image, which is principally due to both ontological structures being one and the same primary matter, or sense-hyle, but expressed differently in the two situations. In one case, the image is presented to the self-pole through materials largely derived from sensations and sense impressions⁵, the basic building blocks of the psychic lifeworld (selfworld). In the other case, the internal image is converted into a material representation using physical or linguistic signs or other means.⁶ The formal essence of the image is generated only once (in the artist's imagination), but once released, it can live independent lives in unlimited number of material expressions. An image is essentially indestructible. This explains the apparent paradox about the contradiction between the concrete material realization of the completed artwork and the universality of the formal essence of any artistic

⁵ Hume, D. A *Treatise of Human Nature*; Dover Publications: Mineola, NY, USA, 2003. [Google Scholar]

⁶ Deleuze, G. *Empiricism and Subjectivity: An Essay on Hume's Theory of Human Nature*; Columbia University Press: New York, NY, USA, 1991. [Google Scholar]

⁴ Lavrentiev N.N. *Design History: A Study Guide*. - M., 2007. - Page 18.



creation. A resolution can be found once we realize that the so-called "completed artwork" is in reality one material expression among infinitely possible others. The artwork is a physical or semiotic material realization of an image that happened to be generated initially inside the artist's imagination, the image itself becoming—once created—an eternal object joining the inhabitants of the experiential field of nature. Therefore, a singular artwork remains laden with "universal essence", though surely not "universal" pace idealism or Kantianism, but rather in the specifically ontological understanding we prefer to deploy in the philosophy of nature.

The underlying matter of the artwork is the image. In nature's experiential field, the image is permanent. This eternal object may be manifested in myriad expressive forms, depending on the contextual nexus of these social fields in the topological neighborhood, or the "vicinity", of the image. The same image may be expressed in music, poetry, drama, painting, etc, but even if new media for art production are to be invented, it is still possible to express the very same image by the ontological language of image-forms. In other words, the process of making an image become concretely embodied in the artwork is merely a technical problem. But sometimes a profound image can be expressed in one medium only, like music, where afterwards it is hard to find a proper material expression in other languages.

CONCLUSION. In conclusion, it can be said that aesthetics has a universal character in the attitude of a person to reality, that is, it exists in all the main areas of human life, including the relationship to nature and the environment. The purposeful use of aesthetic knowledge in the life of a person and society serves as an important factor in realizing people's aspirations to live well. Above all, aesthetics, harmony, and beauty promote positive and creative motivation in a person and, based on it, the desire to live in a person, interest in life, wonder, and feelings of confidence in the future. And any updates in the community cannot be built without these features. The view advocated here, that of the aesthetics of nature, exemplified by the works of Antonin Artaud and others, required that we develop a specific body of ontological concepts suitable for a post-human, post-subjective future society. Concepts of nonpersonal experiential fields and nonhuman images were outlined and developed in connection with Artaud's ontology of the process of creative art production and the relation between art and society. The view of art within the philosophy of nature was termed the aesthetics of nature, setting

the latter against natural aesthetics.⁷ Dilthey's and Worringer's writings were examined to understand the transition from natural aesthetics to the Artaudian framework of the aesthetics of nature. The analysis by Worringer pointed out expressionism as a philosophical movement transcending naturalism by way of abstraction. We criticised this attitude, suggesting that expressionism is still not far enough from idealism. The ontology of art production sketched out briefly above aspires to new modes of artistic experience that go beyond expressionism as such, say a non-expressionist position drawn from within a universal philosophy of nature, such as abstract materialism, non-expressionist abstract art, and other forms of art.

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