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projects of generative aesthetics

Generative aesthetics is the summary of all operations, rules and theorems, by applying them to a set of material elements that can act as symbols, in which aesthetic states (adjustments or designs) can be consciously and methodically generated. Generative aesthetics is therefore analogous to generative grammar in that it, like this, provides sentences of a grammatical scheme for realizations of an aesthetic structure.

It is clear that every generative aesthetic, which of course enables an aesthetic synthesis, is preceded by an analytical aesthetic, the process of which is used to prepare aesthetic structures from given works of art, which are their carriers, as aesthetic information. this prepared aesthetic information must be abstractly describable in order to be planned and implemented as planned in a concrete amount of material elements. There are currently four options for such an abstract description of aesthetic states (distributions or designs) that can be used to produce aesthetic structures. The semiotic, which is classifying, and the metric, statistical and topological, which are numerically and geometrically oriented."

the semiotic method uses that of Peirce et al. a. developed triadic sign relations in order to determine the individual and complex signs constituting an artistic object by means of three main and nine subclasses in their "object relation", "interpretant relation" and "middle relation". For the semantic analysis of an artwork, the knowledge of its structure of award classes is just as essential as for the synthetic realization of meaning units ("semantems") in a set of material elements.

the metric process, which uses numerical data in the sense of older formal schemes such as poetic metrics or theory of proportions that achieves the character of a “distance”, a “distance”, a “report” above all, the macro-aesthetic construction of an art object, that is, the composition of the "shape", the "figure", the "form".

the statistical process, which works with the concept of "frequency" or the "probability" of elements that occur or numerically evaluated features of elements in their designed quantities, primarily achieves the micro-aesthetic construction of an artwork and does not prepare its "design principle" but rather his »principle of adjustment”.

Finally, the topological process mainly refers to the »sets« of elements that constitute the artistic object, and works with such central concepts as »surroundings« or »context«, »openness« and »closure«, simplicity and complexity of sets elements. the »principle of quantity« is a third in addition to »design« and »distribution«. The effective aim of the system of generative aesthetics is to numerically and operationally describe the characteristics of aesthetic structures that can be realized in a quantity of material elements in such a way that they are described as abstract schemes of a "principle of design", a "principle of distribution" and a "principle of quantity" can apply, and a material, unorganized ("evaporated") quantity of elements can be manipulated in order to evoke what we call according to these "principles" perceive macro aesthetics as “orders” and “complexity” and micro aesthetics as art as “redundancies” and “information”. however, the imprint is not to be understood as an application of a template, but as its principle of production. "Programs" in certain "programming languages" for the "machine" realization of "free" (stochastic, intuitive) or "bound" (predefined, deduced) aesthetic structures also belong to the system of generative aesthetics and their projects, provided that they are metric ( Calculate distances, word lengths), statistical (word sequences, positioning) and topological (connections, deformations) determinations in order to generate “aesthetic information”.

Now that aesthetic structures only contain »aesthetic information« insofar as they have innovations and of course always only one probable, not a definitive reality, one can say that the artificial generation of

3 a probability of deviating from norms through theories and programs is the central motive of generative aesthetics and its projects.

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