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## THE HARMONY OF THE AESTHETIC NEEDS OF THE INDIVIDUAL IN CYBERSPACE WITH THE PHILOSOPHY OF SOPHISTICATION

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DOI: [10.5958/2249-7315.2021.00182.9](https://doi.org/10.5958/2249-7315.2021.00182.9)

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### ABSTRACT

*Advances in high technology, such as microelectronics, cybernetics, bionics and work technology, the world is moving towards a certain gradual asymmetry in its technological development, and at some points on the time axis, some key indicators of development are moving towards infinity. The world of objects, painted in bright natural colors, resembling bionics, is becoming a man-made quasi-nature, and the study of the fact that all of them are of great benefit to mankind only if they are based on the laws of sophistication is becoming a topical issue today.*

**KEYWORDS:** *Micor-Electronics, Cybernetics, Bionics, Artificial Intelligence, Nanotechnology, Desktop, Net Art.*

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### INTRODUCTION

As technology advances, designers are no longer just dealing with art. They now know more about data science and math. With the development of artificial technology and the Internet of Things, there are several examples of the proliferation of types of skilled designers who can serve the world today. [1]

When it's very difficult to keep up with technological potential, it's important to know why you need to build something in the first place.

Artificial intelligence (AI) is the mind displayed by machines, in contrast to the natural mind displayed by humans and animals, which includes consciousness and emotion. The difference between the previous and last categories is often determined by the abbreviation selected. Designers have always worked at the intersection of cultural trends, whether in design products or buildings. But today, these cultural trends are accelerating with the development of technology, some of which are so rapid that it is difficult to add them to planning, design, and development before replacing them. [2]

Thirty years ago, the internet and mobile phones were new and no one was sure what effect they would have. Today, more than three billion people own a smartphone, and the dreams of science fiction writers are becoming a reality. As we meet via teleconferencing, augmented and virtual reality is becoming the mainstream, while machinery and AI are driving a very complex data set and changing the potential for people to live and work.

### LITERATURE REVIEW

In modern developments, nano-muscles are becoming new words. Nanotechnologies are technologies based on increasing the order of nanometers. This is a small size comparable to the size of an atom. When it comes to the development of nanotechnology, there are three areas: the development of electronic circuits comparable to the measurements of molecules and atoms; development and manufacture of nanomaterials, i.e. the manufacture of molecular-sized mechanisms and robots; there is talk in several literatures of manipulating molecules and atoms and creating things out of them. [3]

Richard A. Spinello, "Cyber-ethics: Morality and Law in Cyberspace," *Scott Thil (March 17, 2009)*, on the harmony of the aesthetic needs of the individual in cyberspace with the philosophy of sophistication. "March 17, 1948: William Gibson, Father of Cyberspace", *Gibson, William (1984)*. Neuromancer Andrew Pollack, New York Times, "For Artificial Reality, Wear A Computer", John Perry Barlow, "A Declaration of the Independence of Cyberspace", "DoD Joint Publication 3-12 (R) Cyberspace Operations (5 February 2013)", Douglas Rushkoff, "Godfathers of Cyberspace", Brad S. Gregory, "Science Versus Religion?" The Insights and Oversights of the "New Atheists", Strauss, Leo (1964). Several scholars, such as The City and Man, have conducted research in their work. [1-8]

## **RESEARCH METHODOLOGY**

Simple research methods such as observation, data analysis, and content analysis were used in the research. In addition, the researcher used journals, manuscripts, and articles to gather research-related information.

## **ANALYSIS AND RESULTS**

The future is the smart city of Walt Disney. He is also the author of Project-X, a mysterious idea and dream of the great man Walt Disney, known to us for his animated films with legendary characters and Disneyland.

The author's death is a remarkable project that prevented its realization from the formation of a closed community of 20,000 people living in a high-tech city like a mimosa living in a botanical garden under a glass cover. Today, in addition to the X project, the idea is also known as the Florida Project, or Waltopia, whose official name is ERSOT (Experimental Prototype Community of Tomorrow). [4]

Future avant-garde technologies. Smart stuff. The role of the computer in the object world of man and in the future is incomparable. Popular Science magazine claims that the information revolution in computer devices will take place first of all.

LCD screens are a thing of the past; they will be replaced by organic panels made of multi-power organic light emitting diodes. Currently, such screens can be found on some phones, but they will soon appear on other devices as well.

It is especially attractive to create an unusual and thin-screen phone with a 12-inch display and a more sophisticated virtual keyboard "desktop" with a single pocket phone. Again, the communicator uses a network of sensors to adapt to the environment and to the master's task. The screen brightness and volume are automatically controlled, and the image status will change automatically when you turn 90. [5]

Text pages can be controlled by eye gestures. The owner of the car knows that it is in his hand or in his pocket. When the computer locates a person and approaches the house, the home appliances will automatically turn on the electric heaters and the bath.

The result is different in design disciplines. In architecture, a parametric motion called Parametricism 2.0 demonstrates technologically improved creative possibilities. With our design of virtual environments and large virtual cities, its results are already being explored in the gaming industry. Just consider No Man's Sky game - it relies on a procedurally created deterministic open universe that includes more than 18 quintillion (1.81019) planets. While "No One's Sky" failed as a game, it ultimately shows the direction in which virtual content development takes precedence, i.e., the designer's task is to set goals, parameters, and constraints, then review and fine-tune what artificial intelligence has created. [6]

Generative design techniques are not particularly new, but the study of deep reinforcement is a

relatively new method that has emerged in the last three to four years and is responsible for the latest excitement and development of artificial intelligence. Google's DeepMind has created an artificial intelligence program called Deep Q, which uses deep reinforcement learning to play Atari games and improve itself over time, resulting in amazing skills such as identifying unknown gaps in games.

**Product miniaturization:** In the 80s of the twentieth century there was a significant technical development in the field of microelectronics. It has been decided to create as many as possible based on microchips and minimal dimensions from many popular devices. From a multiprocessor "computer" to the present day, computers have become simple universal devices that can be easily placed on a desktop or even in road cases. The great speeds in the modern world that are possible due to the advancement of technology place the necessary demands on the things that surround man. They should be light, easy to transport, small in size, easy to operate, highly productive, stylish and fashionable, with elements of modern consumer image. [7]

The phrase "I take everything with me" has become practical due to miniaturization.

**Loss of items:** Bodyless design. The development of microelectronics has led to the phenomenon of the loss of objects and functions in the traditional sense. One of the most important factors in creating this shape is invisibility (invisibility). If we properly define the function of a mechanical machine and can convert it to an electrical state again, but it is not possible to visually detect floppy disks, not to mention more complex miniature processes. Appearance The same aggregates can be rich in different functions. In the age of electronics, designers are faced with completely different tasks. One of them is to understand the object and create innovation in its use. The designer deals with the creation of the form, first of all with the appearance of the object, that is, stalling. The central task is to form a friendly interface between the computer and the person. The design was increasingly concerned only with subject forms, intangible processes, and the union of information. [8]

Net art or Internet art (English net.art – "network art", Internet art, Interactiv.art, Web Art) is a type of media art used as a primary means of expressing the environment. A net-art work can be called an art project, in which the Internet is a prerequisite for understanding the work, expressing or participating in the artist's ideas (in interactive projects).

Most importantly, don't confuse "net art" and "web art". Art on the Internet is just documents not designed for the web. In contrast, net-art only works on the Internet and often deals with a structured context. Any basic idea can turn out to be questionable without the special translation of the media and the involvement of other people. When we walk around art sites, we often don't see the final image, but we do experience different levels of communication (text, sound, moving images, video) at the same time. Network projects often act like chameleons - they react with lightning speed and sometimes change beyond recognition. Of all the works of art, perhaps the works on the Internet have the shortest lifespan.

Before the Internet era, the first samples of net art (ASCII graphics) were posted on the Fidonet network and BBS. Ideologically, net art is a continuation of the avant-garde art trends of the 20th century - dadaism, situationalism, conceptual and telecommunication art, fluxus, video art and kinetic art, happiness and performance.

The predecessors of network art can be considered as artists who worked with communication technologies: fax, video text, telephone, etc. before the advent of the Internet. The first important association of network artists is the Dutch art group Jodi (Joan & Dirk), whose projects often play on the theme of globalization and the policy of large corporations.

Net-art is a new type of media art that is distributed over the Internet. This type of art bypasses the traditional dominance of the physical gallery and museum system. In many cases, the viewer

interacts in some way with the work of art. Artists who work in this way are sometimes called web artists.

**Net Art Diagram:**“Art happens here”. A net artist can use specific social or cultural Internet traditions to produce his or her art outside the technical structure of the Internet. Internet art is interactive, participatory and multimedia based. Internet art can be used to spread political or social messages using people’s interactions.

Usually the term net art is simply digitized and does not refer to art downloaded for viewing over the internet, for example in an online gallery. On the contrary, this genre uses not only web-based works, but also interactive interfaces and connections in many social and economic cultures and micro-cultures, and is connected to the Internet to be available in general.

New media theorist and curator John Ippolito identified the “Ten Legends of Internet Art” in 2002. It cites the above terms, as well as distinguishes it from commercial web design, and addresses issues of sustainability, archiving, and collection in a liquid environment.

## **CONCLUSION**

In conclusion, it can be said that cyberspace describes the flow of digital data through a network of interconnected computers: it is not “real” at the same time because it cannot be spatially defined as a material object and is recognized as “real” under its influence. There have been several attempts to create a brief model of how cyberspace works because it is not considered a physical thing that can be considered. Second, cyberspace is a computer-mediated communication (CMC) site that introduces online communication and alternative forms of online identification, raising important questions about the social psychology of human needs for Internet use, the relationship between “online” and “offline” forms. Cyberspace focuses on restoring an individual’s aesthetic needs through new media technologies, which are not only a means of communication, but also have a social purpose and a unique cultural significance. Finally, cyberspace can offer new opportunities to reshape society and culture through “hidden” identities, or it can be seen as a boundless connection and culture.

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