

The concept of Information and the Transmission of the Experience of Beauty and... AI

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Introduction

The main issue we are dealing with is the relationship between the selected information concepts and their usefulness when it comes to transmitting the experience of beauty. This seems to be of great importance in the context of AI-powered systems winning artistic competitions. Is then even wide-understood aesthetics which is doomed in the face of advent of AI-based systems (e.g. generative AI)?

Method

We'd like to take a closer look at R. Scruton view on the concept of beauty. Then we try to assess which definitions of information (as AI-systems are in fact information-processing systems) could be helpful in our investigation. Then we try to present some surprising and interesting conclusions.

Scruton concept of beauty (a platonic one?)

„Beauty is a way in which truth is presented to us sensibly.”

„(...)you're not just seeing the object—you're also **seeing yourself as a perceiver**, awakening to the world as something that matters.”

- Reality reveals itself to artist in some way and there is an effort to transmit this particular experience to other people
- Enhancement of the perception of reality
- Role of human being' experience (role of embodiment) and its transfer via all whole rich human endowment

Rejection of certain type of semantic definition

E.g. *well-formed, meaningful, and veridical data*

Here we have a question: how to apply it to sensory experience and its interpretation

However: it is not completely useless because of its alethic character.

Some remarks

- AI-powered system – gathers no aesthetic data by itself
- Computer systems basically just transform numbers...
- .. And numbers as such have no any meaning until you will interpret them somehow (and initially teach AI-system)

Let's think about reality as something structuralised

It seems obvious that:

- We can distinguish certain entities
- We can also identify structures

If it is so, then perhaps we could:

1. Look at the ontological information for help (revealing itself in physical structures)
2. Think of the information as certain potential to create structures and something
3. Selection one from many – a possibility to distinguish anything
4. A possibility of to see many as (something) embedded in one structure

If this is the case, perhaps we can be helped if we consider other possibilities for defining information: 1 & 2 – provided by R. Krzanowski, and 3 & 4 provided by M. Schroeder

... and immediately the following problems arise: what are objects, what are structures and what is the relations between them...

Certain help: the concept of information?

If we assume that esthetical experience, namely experience of beauty and its transmission, is a kind of information transmission process, we can ask:

1. What is the character of such a process?
2. Which possible concepts of information would be best for describing this phenomenon?
3. Are highly abstract concepts of the information better in this case than „almost-intuitive”?

Mathematics and beauty interplay

Sensitivity to precisely the aspects highlighted by Krzanowski and Schroeder allows attention to categorization (differentiation, one-to-many tension, structuring) and the ability to appreciate the importance of such situations. Furthermore:

- The experience of beauty anchored in the body allows for the development of a sensitivity to the beauty of abstract structures...
- ...but is the opposite possible - the transformation of a numerical representation into something that will be an experience of beauty close to the embodied (“uncanny valley”-like problem). What would be this AI-taught sensibility like?

Conclusions...

All this leads to a focus on the issue of protection and developing of sensory experience, as well as protection of human sensitivity for aesthetic experience. It seems to be of special importance in the advent of possibility of shaping aesthetic sensitivity by AI-generated content, which can block sensitivity to abstract things (e.g. beauty in mathematics).

References

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Gemini generated artwork (based on own prompt)

