

## Content, Form and Function in Aesthetic Representations of the Air

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### Abstract

There are three inseparable components of aesthetics that promptly refer to appreciation, taste, and the impact that result from our perception. In addition, and above all, there is also the period of time we remain interested in something before it loses its importance or falls into total oblivion. These three components are content, form, and function. However, they do not depend on the materiality of the object, since it may be a concrete object, a musical composition, an idea, etc. Content is the set of meanings and representations of something being represented. Form is the materialization of that which can be identified by its purpose, form and utility, since it was created to represent something. Function is the practical use of that which has form, meaning, and utility, since it was created to represent something.

When I refer to aesthetics of air, e.g., associating all the representations that comprise the space "we do not see", but know exists, I am referring to all sorts of representations, be they related to facts, elements, things or events that are either related to it or would not make any sense without it, despite the fact that they are unlike the ethereal and apparently invisible form of air. Their sense results from the description of a scenario, circumstance, motif or remarkable event that were transformed into an eventual representation that projects air into forms or ideas, including it in that respective representation.

## Introduction

In the early years of my teaching career at the University of Sao Paulo in the mid-1970s, I was still a very busy advertiser in the Brazilian market. I had started by performing very simple tasks. I worked for years between Porto Alegre and Sao Paulo. I dealt with almost everything in advertising, from rather simple and common products and services to more sophisticated ones and it has always struck me how some items, often trivial ones, enjoyed a longer period of appreciation than others, whose importance was at times much greater.

In advertising, there is great concern for an event commonly called "recall". Apparently, this event is not related to aesthetics in any way. However, how the audience perceives and remembers a campaign or part of it, i.e., its brand, product, service or even its simple idea, usually depends on a sensitive aspect of the receivers. In other words, it depends on the millions of people who remember a given campaign, advertisement, brand, idea, etc.

It is rather interesting to notice what exactly these millions of people will remember from what they saw. It may often be everything, regardless of the fact that they acquire or not what is advertised. And, they will probably keep remembering it after the ad or product have lost their meaning. A "recall" is not always a finished process that refers to everything seen and acquired. Sometimes, it's just a jingle, a small ploy that caught everyone's attention who watched the ad and quite frequently, a circumstance that is entirely unrelated to the ad or product. Almost always, the appeal of remembrance is associated with something that is not directly part of the ad, such as a political moment or external characters that are associated to what was advertised. I was working in advertising and starting an academic career, which allowed me to compare practice and theory. On the one hand, readings of classic texts on aesthetics, on the other hand, the daily experience which showed me that, despite the fact that many concepts I had studied were making sense, some ideas that derived from them still required further development and better explanations.

At such a stage in life, i.e., the beginning of a teaching career, it is interesting to note that the academic sense of countless topics is far removed from reality. I am not saying, in any way, that scholars outside the professional market propose topics in a halfway or somehow incomplete manner. That's not the point. I'm talking about topics of daily business. Generally speaking, as these carry countless subjective senses, they are often no longer perceived and also go unnoticed even by those who deal with them. Especially on this matter, advertising provides a wide range of examples

## The Use and Interpretation of the Traditional Senses of Aesthetics

I imagine that to discuss aesthetics and aesthetic representation in this article, as might be expected, it won't be necessary to mention either the origins of the term aesthetics or everything that was added to it after its creation by Alexander Gottlieb Baumgarten.<sup>1</sup> Raymond Bayer also produced important literature containing concepts, analyzes, interpretations and ideas about aesthetics according to the views of renowned authors up to his time.<sup>2</sup> He reviewed the thinking of important philosophers who, mainly until the eighteenth century, filtered and presented the meanings of aesthetics for the study of art anew. Personally, I feel that there is no point in resuming these discussions, especially as to avoid commenting on the translation of Bayer's work into Portuguese.<sup>3</sup> It would be rather unpleasant for me to speak of how I came across it, about the acquisition of the rights to the original work for the Portuguese language and other minutiae that quite intrigued me, but which are of no further importance here.

For this and other reasons, I feel that there is no need to resume these discussions, as they have been worn by the use and interpretation of the traditional senses of aesthetics. Just as it is no longer necessary to discuss (at least here) the usurpations of the term, the deceits by both traditional and modern thinkers who deny the esteem, quality and importance of the creation of the neologism by Baumgarten in 1750. Especially regarding the appropriation of the term, the authors' failure to refer it to its creator and, years later, when they eventually recognized that creation, they would blatantly disqualify its creator. This is trivial today, but I feel that my personal opinion regarding that case needs to be noted.

What matters today is to understand how this concept took on a life of its own. First, it became an area of study of "old philosophy" in an attempt to explain art. Then, as language, pretending to justify ways of saying and representing. Later, as an intricate and confusing tangle that contains both the senses of beauty and everything that goes into creating beauty, including medicine, makeup and hairdressing salons. The very way of interpreting the meaning of the word aesthetics changed and the term has now become a synonym for beauty.<sup>4</sup> Today, there are hundreds of titles in every country and in every language that tell the same. Instead of debating whether or not to use the term in makeup, medicine, fashion, architecture or publicity, I'd like to recall a single account involving late Brazilian plastic surgeon, Ivo Pitanguí. In my opinion, he tried to justify the appropriation of the term aesthetics in plastic surgery. The comment, made after

our meeting at the office of famous late architect Oscar Niemeyer, led to another discussion that took place in that same office, weeks later. We did not arrive at any conclusion, by the way. Just as this paper is not about the concept of aesthetics, it is neither about publicity, beauty, aesthetic treatment, medicine, nor a study on art. It discusses some aspects that are related to the concept or to the different senses the term assumes at one time or another, rather than to the consequences of aesthetic perception itself. Therefore, there is no need to revise the concept and definition of the term aesthetics, nor to review all the authors who have dealt with this subject, given the widespread use and senses the term aesthetics has assumed in the last decades.

Issues that lead to the perception and appreciation of anything, as well as those that discuss the durability of interest in something that has been seen, whether one liked it or not, are still matters of some academic interest, but remain restricted to that, because there are things that take more time to be forgotten, while others fall more quickly into oblivion. Thus, there is a need to discuss what aesthetic perennality means, just as what aesthetic decay is in the view of any creation, artistic or otherwise, in a certain period of time, as we perceive, e.g., that something created or expressed in a given period of time may be superseded by something else, due to its fashionability, liking or a prevailing trend in taste, e.g., when a creation, especially in fashion, becomes more popular, liked, demanded, imitated or owned, unlike any other one that is quickly forgotten.

Or, like those models that nobody wants to use, own, copy or refer to, even if they are still recent. Both these cases are examples of aesthetic perennality and decay, even if the perennial is just as ephemeral as fleeting, of extremely short duration. Thus, it is essential to understand how that happens, ensuring shorter or longer perennality, and what causes esthetic decay. When I published "Aesthetics, as the way for watching art and things"<sup>5</sup>, I insisted on using examples related to fashion to illustrate that circumstance in which I discuss the accelerated decay of taste or preference that suggests a trend of taste. However, that's past, because not everything works like fashion, even when it comes to a collection of old clothes. At the time, I received an e-mail from a German university professor heavily criticizing my book. However, ideas by scholars about aesthetics contain aesthetic content as well. I don't mind at all writing about a topic on which some scholarly readers may differ in opinion. It is precisely for that reason that I speak of the entanglement of ideas, increasingly distant from the origin of the term aesthetics or of its original purpose. It is also for that reason that I have taken a path that led me to the reflection I propose in this paper: the representations of air. Air, this idea of empty

spaces that cannot be seen, is more present in photographs, paintings and illustrations than one may imagine. However, what I refer to as “air” here, or part of that seemingly empty area that is part of an indivisible whole, is rarely mentioned. This area, apparently empty, without which one cannot perceive all that is seen, is almost never included in an analysis of a work, whatever its nature may be. When I published “*Significados da paisagem*”<sup>6</sup> (meanings of landscape) on the life and work of Brazilian photographer Francisco de Sales Marques Corrêa, I had the opportunity to recall one of his most lucid comments about what you see and what you don’t, in a photo. He stated that “not everything that is seen in a landscape will be visible in its picture and much of that which had not been seen before, will appear in the finished picture”. He was mainly referring to empty spaces that are usually located above the photographed objects.

### The imaginary of space

The description of these spaces may represent many different things, such as a photographic mistake, i.e., what is commonly called “excess of sky” in a picture, or everything that gets framed beyond the reach of a camera or still, that which is intentionally represented to express something. Imaginary creatures, e.g., angels, represent a space we don’t know anything about, such as heaven as an immaterial space that, strictly speaking, is not perceived, but rather imagined. A blue sky either full of stars or without any stars, a sky with or without clouds, represented either by a renowned artist or by a young child, performs the same function, i.e., it shows the imaginary of space, either with what we know it contains or with that which we imagine it contains.

All these questions refer to an incalculable bibliographic collection. To discuss them anew, to write about them again necessarily means to revise topics that have been described, discussed and thought about by a wide range of authors. It also feels like re-heating leftovers and contains an “academic” feature, i.e., copying, imitating, repeating or saying the same in other words. Not to mention that mere references to aesthetic issues or allegedly aesthetic ones, art, art history, or art criticism have become “dangerous.” I remember a small book I read at university for an introductory seminar on aesthetics and art history whose author, discussing the spiritual meaning of visual representation,<sup>7</sup> states that without proper training, no one is authorized to devote himself to aesthetic studies. And, quoting the author’s arrogant opinion, “that no one is authorized to speak on the subject

without the required training". Whatever he meant by that, extolling the function of art critics and historians, I remain unfazed by all that, as yesterday so today. Somehow, "reheating food" seems a very appropriate metaphor, especially when it is understood as a current practice found in certain academic circles. So far, I haven't mentioned any specific work on purpose, since it's not about any of them in particular. It is rather about the meaning of what is represented. For many years, ever since I started to work at the University of São Paulo as both a professor and a researcher, studying and writing on "Aesthetics in Advertising", I have been insisting on that topic.

Although this is not an article on advertising, it serves well to exemplify the process of saturation, decay, decrepitude or of forgetting things, which could also be called aesthetic fading. A thing that doesn't represent anything or nothing beyond what it has become. In advertising, a butter package transformed into an old pot to hold utilities, e.g., is just an old item which was given a new function. But could that only happen to a package, whose product launch had its own narrative, highlighting the product's conditions and qualities? Of course not. This may happen in any situation, to anything, despite promotional campaigns, and not just to something that was turned into junk, or almost junk, or into some other kind of object of no importance. It can happen to a piece of clothing, jewelry, a bag, shoes, a car and even to something that was created as art, then completely lost its original "status" and eventually became nothing, referred to by nobody.

When I write 'anything', I mean anything. Whether it is an object of art or otherwise, an architectural structure, a garden, an object of utility, a car, or a piece of clothing, or anything that "has already passed a significant point of appreciation".<sup>8</sup> I have written about that question a few times. After publishing one of my works that discusses ideas about what I refer to as "aesthetic presumption",<sup>9</sup> I had to face a dreadful horde of angry academics at the university where I work, as I had written that "aesthetics is a kind of scale of measure that allows us to find out to what extent a perceived object actually is of aesthetic importance, upwards or downwards". As I understand it, this is due to the fact that everything which is created and produced, or which exists as a perceived object, natural or otherwise, attracts our interest for a certain period of time only. Interest, preference, appreciation, desire to own, or the opposite of all that takes place within a given period of time. After that, it either loses that condition or the way things were seen before changes.

It is essential to understand how I came to that conclusion. First, because everything that is created, voluntarily or involuntarily, has either a concrete or an abstract form, an objective or subjective one that allows us to perceive that creation. In the same way, everything that was created, voluntarily or involuntarily, has a function, either a visual one, an audible one, a tactile one, or a useful purpose. That also applies to objects, even to the simplest ones. From a pack of butter, or any other product, to a car, a piece of furniture, clothes, an apartment. The point is to understand how long, from the initial perception, our interest in these things lasts. Or, in what way our initial interest changes, turning into total neglect, oblivion or simply disinterest for something that has lost its importance and relevance.

As I understand it, between the initial perception, interest and liking for something new that arouses interest, and the disinterest or disregard that follows, there is a time interval during which our interest for that thing remains unchanged. If we consider, e.g., a piece of advertising, our interest in it will depend on media interaction and market actions to sustain it. On the other hand, if we take an architectural project, e.g., one signed by Calatrava or Niemeyer, the euphoria aroused by the bold and unusual forms will begin to cool after a longer period of time, which may be caused by the launch of a different bold project by other celebrity architects. That applies to everything else. State-of-the-art remedies are sold in sophisticated packaging that, after some time, represents nothing else than the stories that originated them. Fashion collections lose their meaning. Car design changes completely from one model to the next one, etc.

To better understand the idea of our failing interest in a piece of creation, important or otherwise, I suggest the following metaphor: a kettle on a stove whose water begins to boil to prepare tea. The kettle has a shape and function of its own. Like anything else that has a specific form and function allowing us to identify it, it has content as well. In the present metaphor, boiling water represents the amount of interest in the kettle. Thus, content includes the lifespan of our interest and the importance we give to things. Without having to resort to another idea by some other author who repeats what most other authors have already written about aesthetics, this part of my article discusses an issue that, in my view, is not an aesthetic inference, but depends mainly on aesthetics to be explained. The question I am referring to is the length of time of interest in something new, something renewing, something historically important that practically "revolutionizes" traditional views.

In this sense, one may ask why, e.g., the impact of something new, conceived at the beginning of the 20th century, such as the Bauhaus, changed over the years and has been reduced to a mere "important academic reference" in the 21st century. As I understand it, there are three inseparable components of aesthetics that promptly refer to appreciation, taste, and the impact that result from our perception. In addition, and above all, there is also the period of time we remain interested in something before it loses its importance or falls into total oblivion. These three components are content, form, and function. However, they do not depend on the materiality of the object, since it may be a concrete object, a musical composition, an idea, etc.

Content is the set of meanings and representations of something being represented. Form is the materialization of that which can be identified by its purpose, form and utility, since it was created to represent something. Function is the practical use of that which has form, meaning, and utility, since it was created to represent something. When I refer to aesthetics of air, e.g., associating all the representations that comprise the space "we do not see", but know exists, I am referring to all sorts of representations, be they related to facts, elements, things or events that are either related to it or would not make any sense without it, despite the fact that they are unlike the ethereal and apparently invisible form of air. Their sense results from the description of a scenario, circumstance, motif or remarkable event that were transformed into an eventual representation that projects air into forms or ideas, including it in that respective representation.

When I began to elaborate these ideas, I remembered the epic of the conquest of space and names came up, such as the dog Laika or the Soviet cosmonauts Yuri Gagarin and Valentina Tereshkova, as well as American astronauts John Glenn, Neil Armstrong, Michael Collins and Edwin Aldrin Jr. and I asked myself "who still remembers those names?" Hard to say. The fact is that remembering much, remembering little, not remembering or not knowing who they are, even if we lack exact figures, results in an intriguing reality. What is intriguing is the condition of that remarkable event, i.e., the conquest of space, had been, of what it represented historically and of the almost emotional involvement of the crowds that watched every flight, the media buzz and, over time, the decrease in interest for that historical moment. One could state that this is not related to aesthetics at all, but would be mistaken as to the consequences of the appeal of these remarkable events, either in their totality or in their single condition.



To elaborate on that thought and provide another example of the aesthetics of air, I would like to state the case of the first editions of a work of fiction called "Five weeks in a balloon",<sup>10</sup> whose covers depicted a dirigible balloon. The imaginary adventure in Africa, the novelty of an explorer from that continent, the unusual circumstances of the adventure, together with the cover picture and illustrations by Édouard Riou and Henri Montaut, created the atmosphere of an emblematic setting that would last for more than a century. Today, rare are those who know the work and its author. However, to enlarge on that topic, aiming to reflect on content, form and function of what is expressed in what I refer to as the aesthetics of air, I would like to propose a definitive example by comparing two historical events of actual importance for world aviation. Events that are similar, close and part of the history of international aviation, but also important for the history of Brazil. I'll mention first the flight of the aircraft "14-Bis", built and piloted by Alberto Santos Dumont at the "Champs de Bagatelle" in Paris, in 1906. Next, the transatlantic flight of the aircraft "Jahu", commissioned and piloted by João Ribeiro de Barros in the company of three other crew members from Cape Verde, on the African coast, to the island of Fernando de Noronha, on the Brazilian coast, in 1927. It is also important to note the number of works on Santos-Dumont, in addition to a text by himself that has been translated into many languages<sup>11</sup> and the countless books that are published every year and shed light on the saga of the flight that would make history.<sup>12</sup> What is actually noteworthy is how these works are concerned with the "utility" of the airplane as a means of transportation and an aspect related to popular "enthusiasm" aroused by these inventions. I mention these two events mainly because almost everything we see, hear, read and even think, remember or imagine every day, produces some kind of sensation. This sensation, to a greater or lesser extent, is related to what is meant by aesthetics. Sensation which, in everyone's time, was mistakenly held for the said popular "enthusiasm" for novelties. Thus, a current or ancient reading, a historical fact, any piece of publicity, a political fact, everything is associated with the possibility of causing the aforementioned sensation. This is the reason why I recall here two aeronautical events that are not only related to the history of aviation, but also to the feats of air transportation of the early twentieth century.

Everyone knows the story of Albert Santos Dumont. For decades, at least in Brazil, brushing aside the discussions on aeronautical patents or on the invention of the artifact, it was complained that Santos Dumont was not considered, in the United States, as the "true" inventor of the airplane. An innocuous argument and an almost anecdotal complaint.

The truth is that we wasted a lot of time with this nonsense and, in the second decade of that century, another event would go unnoticed and completely lose its importance as a historical fact, falling into complete oblivion. However, given the proportions, perhaps this second fact is even greater and more important than Santos Dumont's flight at the "Champs de Bagatelle" in Paris in 1905.

Why? Well, simply because after the true social "commotion" that took hold of crowds of people waiting to see the arrival of the second flight in 1927, the following great aeronautical events, whose news ran the world over the next two decades, preceding the beginning of World War II, are as important as that second flight. Charles Lindbergh crosses the Atlantic between the United States and England and causes almost as much commotion as the flight that took place a few weeks before, although in Brazil. This was mainly brought about by actual cinematographic spectacles that took place in projection rooms around the world.

Understanding the phenomenon of the importance of the event, its aesthetic impact, the involvement of the audience and, above all, its fall into oblivion, requires knowing the full story of a fact that testifies to the heroism, audacity, creativity and courage of its protagonist. João Ribeiro de Barros was born in 1900. He was the son of wealthy coffee growers in the city of Jahu, a city in the interior of the State of São Paulo. He learned to fly at the Campinas Airclub, where he obtained, as it was called at the time, a "brevet" issued by the French Airclub. These were different times. Before that, he had studied aircraft mechanics in the United States from 1919 to 1921, where he met German count Ferdinand von Zeppelin, from whom he recorded excerpts of thought-provoking dialogues on aircraft weight, sustainability and speed. A passage from these curious notes mentions the count's opinion on airplane design which was first of all observed from the ground as the plane hovers and flies in the air, which is the reason why it must be beautiful.

As is known, Zeppelin built dozens of dirigible balloons for the U.S. navy and army until 1910. The inventor was concerned with the aesthetic harmony of the lines of his airships, which today are actually still pleasant to look at in engravings. It might be his vision that would guide João Ribeiro de Barros later in life. The young Brazilian decided to cross the Atlantic Ocean between Europe and South America and embarked on a ship to Italy in 1926. The route had already been flown by other pioneering aeronauts. In 1922, e.g., two aviators from the Portuguese navy, Sacadura Cabral and Gago Coutinho, crossed the Atlantic Ocean between Europe and Brazil. However, they used three different aircraft to complete a route of approximately five thousand miles.

In Genoa, João Ribeiro de Barros bought a seaplane, Savoia-Marchetti S.55, which had been partially destroyed in a bad landing. The restored aircraft, which he named "Jahu" in honor of his place of birth, was equipped with wings and an engine that had been developed for the long route he planned to fly. He performed numerous tests in the region where the plane had been made. It consisted of two large floats under the suspended wings, above which a double engine was mounted with two propellers, one in front and the other one in the back. Today, the seaplane may seem somewhat bizarre given its catamaran-like appearance. How bizarre those first airplanes were, including Santos Dumont's "14 Bis". The young pilot formed a crew with three friends, faced sabotage in Europe, had a political disagreement with the president of Brazil at that time, overcame all difficulties and, at last, on the morning of April 28, 1927, took off with his companions from Praia, the capital of Cape Verde, on Africa's west coast. The plane was flying at a height of only 12 meters, at a speed of 190 kilometers per hour. Twelve hours and 30 minutes after their departure, they landed on the coast of the island of Fernando Noronha in northeastern Brazil. Their landing was witnessed by Angelo Tosi, commander of an Italian freighter, sailing in close course. The commander said at the time that 250 liters of fuel were still left in the seaplane tank. The next morning, they took off for Natal, state of Rio Grande do Norte. The following day, they arrived in Recife, then in Salvador, then in Rio de Janeiro and finally in the city of Santos, state of São Paulo. The trip ended as they landed on the waters of the Guarapiranga dam in the city of São Paulo. Documents of that time, news articles, insipient pictures and even some film documentaries, from their arrival in Natal on, tell that crowds of people would rush frantically to the places on the coast where the seaplane landed to welcome it.

YouTube contains a wide range of pictures and stories of that epic ocean crossing, which is why I decided not to include any additional references and pictures about it. However, I'd like to show two emblematic pictures of Brazilian aviation from which I conclude on the idea that led me to write about content, form and function in relation to what I call "aesthetics of air". I first refer to the picture of the plane "14 Bis" by Santos Dumont and then to the picture of the seaplane "Jahu" commanded by João Ribeiro de Barros.

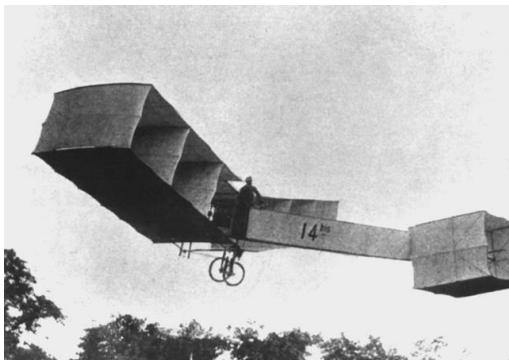


Figure 1: "14 Bis" (1906)



Figure 2: "Jahu" (1927)

The analysis of that historic feat, which took place a few days before Charles Lindbergh made his historic flight between the United States and England, have lost their importance. However, from the point of view of aesthetic interest, a question remains: if there are important historical events with an aesthetic expression that is acknowledged by the enthusiasm of crowds of people that followed the first flights, why are some of them forgotten and others not?

The airplane "14 Bis", 21 years older than "Jahu", is still remembered, as shows a wide range of books, films and other publications. In one of the latest titles on the event,<sup>13</sup> its authors decided to take into account the "lightness of the lines" of Santos-Dumont's invention.

In addition, there have been numerous exhibitions, including those on art and design. However, there is little information on João Ribeiro de Barros' epic flight, which was a true feat, and those who study aviation or aeronautical engineering show little 'enthusiasm' or interest in it, including in the historical fact that the crossing was performed without the help of public funds.

A large collection of art books on aviation (mostly on older airplanes) also serves as a reference that it is in this ethereal space, in the dimensions of air and the "empty spaces" that these airplanes aesthetically express "design that flies", an object that is not only physically supported by the air with the help of motors, but also justifies the air as a setting of ephemeral art that only lasts as long as it is perceived. On the one hand, this is very positive, because it justifies human ingenuity in exploring creativity, inventiveness and originality in the expression - by 'machines' - of something that causes multiple sensations in the public that sees or watches these inventions.<sup>14</sup>

Similarly, contemporary literature on aviation adds data, facts and situations that encourage us to keep the idea alive by which this field of observation, centered above all on the 'aesthetics of air' will be preserved, such as the case, e.g., of a near-documentary about women aviators<sup>15</sup> that shows examples of the increasing participation of women that began in the 1920s. The "Jahu" was forgotten until the early 2000s, when the president of a Brazilian airline that run a Brazilian aviation museum at that time decided to have the airplane restored. Today, it is installed at the Wings of a Dream Museum, which is closed to the public.

The airplane may have been forgotten due to the aspect of its aesthetic 'content' which, over time, has lost its importance due to lack of historical interest, lack of a narrative opportunity of the historical feat and the overwhelming and sustained attention the media still gives to the story of the "14 Bis", promoting it as a 'wronged invention', etc.

If "form" and "function" can perfectly be found in any design, they depend on its respective "content", which needs to be solid, consistent and complete. In other words, to be perennial, design may not be "emptied" of that consistency and completeness. Or, so as not to be forgotten, the invention in question, just as any design, although justified in "form" and "function", must preserve its content. That content is its historical importance, the consistency of its importance and the full interest of the public, which contribute to the fact that it is remembered. The "Jahu" by João Ribeiro de Barros, despite its extraordinary feat that would ensure it a place in history, was forgotten by the public and lost its aesthetic "content" to Santos Dumont's "14 Bis". That's how it has been and will be.



Figure 3: Last landing of the "Jahu" in São Paulo



Figure 4: The restored "Jahu" at the museum

## Author Biography

Victor Aquino (Victor Aquino Gomes Correa), 71 y. o., is a former Brazilian advertiser. Doctor of Science, he pursued an academic career at the Art and Communication School of the University of Sao Paulo, whose Dean he was from 1997 to 2001. Still active, he is currently a professor of "Aesthetics in Advertising", but teaches other topics as well, such as "The Adventure of Aesthetics of Advertising" and "Advertising as a Literary Genre". From 1989 to 1990, he completed a postdoctoral research at the old "Laboratoire d'Esthétique et Sciences de l'Art" at the Université Paris I under the supervision of late professor François Molnar. In 1998, he was a visiting professor of the PhD program in "Audiovisual Communication" at the Autonomous University of Barcelona. Author of more than one hundred books that can be read for free at [www.victoraquino.net](http://www.victoraquino.net) Victor Aquino is also a private pilot.

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