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The Phenomenology of Aesthetic Event

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The Phenomenology of Aesthetic Event

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I. INTRODUCTION

In existential reality an event is an object in time. Aesthetics¹ can be defined as a reflection on art, culture and nature. By aesthetic event we mean an intentional work² in search of the Beauty. In a large acceptance, Truth and Beauty can be seen as synonymous. The intentional work is a natural process that evolves in accordance with the logic and the rules of Natural Equilibrium. It is a spiritual process defined as a metaphysical phenomenon of existence. Baumgarten, the father of aesthetics, defined art as a way of "thinking in beauty". An aesthetic event is a spiritual witness of the human being's presence in the natural context of existence. The functional laws of Nature³, the fundament of Natural Equilibrium, can be seen as an aesthetic norm⁴. Any authentic artistic work, by a profound observation and imagination, expresses the vital

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¹ "Aesthetics" is derived from the Greek *αἰσθάνομαι* (*aisthanomai*, meaning "I perceive, feel, sense") and *αἰσθητικός* (*aisthetikos*, meaning "aesthetic, sensitive, sentient"). The new meaning of "aesthetics" (in the German form *Ästhetik*, with its modern spelling *Ästhetik*) was defined by A. Baumgarten in 1735.

² The intentionality (from the Latin *intentio*) can be seen, in the most general sense, as the desire to know, which is engraved on our natural constitution as an original structure and which confirms our capacity to reach the transcendence by our innate, ante-predicative knowledge. Intentionality is an intrinsic feature of acts such as thinking and hoping. The phenomenology of intentionality is important in the description and classification of mental acts, such as aesthetic works. Husserl and his Gottingen students have developed a large phenomenological analysis of mental life and its products.

³ There are several aspects of the concept of Nature: 1. the "objective" Nature can be seen as empirical and ideal (Platonic) reality; 2. The "essential" Nature can be understood as the system of the primordial truth and essential relations; 3. The "subjective" Nature determines the perpetual relations in private life; 4. The "psychological" Nature expresses the freedom of rules and conventions, without traditional, artificial behavior.

strength of Nature, nature which is present in the human mind and which determines the feeling of life. The present study is an interdisciplinary approach that tries to show the global structure of an aesthetic event and its dynamic evolution. In this way we apply the principles and the conclusions of the theory of complex systems. and the conclusions of the theory of complex systems.

Why a phenomenological analysis?

Phenomenology is not a doctrine but a method which helps to discover the "Being" (German "Sein") in the quality of "existence" (Dasein)⁵. The transcendental vision of the phenomenology of aesthetic experience considerably enlarges the ontological dimension of the human spirit.

In Heidegger's book *Being and Time* (Sein und Zeit) we find his vision on the Dasein ("there being") concept. According to this point of view the human subject had to be reconceived in an altogether new way, as "being-in-world". Because this notion represented the opposite of the Cartesian "thing that thinks" (*res cogitans*), the idea of consciousness as representing the mind's internal awareness of its states had to be dropped. With it went the assumption that specific mental states were necessary to place in existentialism. Heidegger sought to use the concept of Dasein to uncover the primal (?) nature of "Being" (Sein), agreeing with Dilthey theory. The Dasein is always a being engaged in the world: neither a subject, nor the objective world alone, but the coherence of Being-in-the-world. Being (Sein) is always the being of an entity. Establishing this difference is the general motif running through *Sein und Zeit*. The Aesthetic work, as a result of intentional behavior, is specific for a man engaged in the dynamical mechanism of Nature. The human being is integrated in the World by his aesthetic product that extends the boundaries of his ontological capacity.

In this way to study the phenomenology⁶ of any practical experience, one has to start by analyzing the

⁴ Arthur O. Loveloy, "Nature as Aesthetic Norm", in *the Great Chain of Being: a Study of the History of an Idea*, Cambridge (Mass.), 1936.

⁵ Dasein is a German word which means being there or presence (German: da - there; sein - being) often translated in English by the word "existence". German philosopher Heidegger in his existentialism philosophy uses the expression Dasein to refer to the experience of being that is peculiar to human beings. Thus it is a form of being that is aware of and must confront such issues as personhood, mortality and the dilemma or paradox of living in relationship with other humans while being ultimately alone with one self.

⁶ Phenomenology (from the Greek *phainomenon*, "that which appears"; and *logos* "study, science") is the natural study of the structures of experience and consciousness. As a philosophical approach it was founded in the early years of the 20th century by

genesis and the structure of the object of that experience. The phenomenological method is rooted in the notion of intentionality. Aesthetic work springs from a primordial necessity whose origins are to be found in the ante-predicative layers of human spirituality. It is a fundamental basis of existence. It is a perennial source of life. Through aesthetic expression, man goes from the world of essences to the existential world. He discovers the mystery of the context "space-time" in which he lives, the mystery of existence, and ultimately the mystery of "The One". In this sense we can speak about reality as a potential description of a singularity waiting to be revealed in the sensible world⁷.

The phenomenological study of the aesthetic experience leads to finding reliable answers to questions that concern the essence and the evolution of the aesthetic concept in the natural space where it manifests itself. An aesthetic work results from the symbiosis of two essential elements: the initial idea and the act of reflection.

The initial idea, as a result of the dynamics of consciousness' pre-reflexive activities, represents the starting point from which aesthetic discourse gets configured and structured. For Schoenberg⁸ "the musical idea" was the most important element in a piece of music.

The second essential element, the act of reflection, has to be understood in its most general sense as the process through which all the conscious forms of human inner life are activated; this process supports dynamically any voluntary manifestation of man. The act of reflection arises, in an immanent way, as the motor of the initial potentialities which were "homologated at the world's birth" (after Mircea Eliade's expression)⁹.

The deep rhythm which is the fundament of the universal context "space-time" (Messiaen¹⁰ asserts that "the world's substance is the polyrhythm") shapes the immanent relationship between the musical idea and the act of reflection. Through aesthetic expression, man goes beyond the essences of the world so that he can

define his own presence in the existential universe. He creates a new context, which we call "real-symbolic", specific to his own spiritual manifestations, which evolves simultaneously with the universal context "space-time" governed by natural phenomenology¹¹. The authentic aesthetic work, as the inexorable product of aesthetic experience, arises as a symbol of primordial truth's immanence, as a symbol of sacredness understood in the sense of an absolute and immutable value. Thus the reason for a work of aesthetic existence is to put in evidence, in the sensible world, the extraordinary beauty of the functional interdependence between Nature and Spirit. This relation is defined by a perpetual movement of "entry in oneself" to "exit out of oneself", movement which generates the aesthetic existence of the human being.

II. THE GLOBAL VISION OF THE AESTHETIC EVENT

In its essence, aesthetics is the art of movement. It is implicated in the transcendental movement of the conscience. It represents an intentional object as much as the transcendental intention is the way of being of the conscience. The aesthetic work is not a harmonization, it is the source of harmony, it is a fundamental existential principle. By the aesthetic phenomenon, man transcends his condition of a sensible being in order to obtain the understanding of the world of essences, the world of the truth. The present study, by its approach of the aesthetic event, tries to highlight the a priori potentialities that are offered by aesthetics to the human being in his existential search. For Friedrich Schiller aesthetic appreciation of beauty is the most perfect reconciliation of the sensual and rational parts of human nature. Modern approaches of aesthetics mostly come from the fields of cognitive psychology and neurosciences.

An aesthetic work can be considered as a global intentional process. Within this process a mental act creates a relationship between an intentional act and real happenings in the "space-time" world. All the happenings of the "space-time" universe determine the general context of aesthetic phenomena. In a broad sense it is a matter of a natural or artificial (human-made) system¹² in which the components form a

Edmund Husserl and was later expanded upon by a circle of his followers at the Universities of Göttingen and Munich in Germany. It then spread to France, the United States, and elsewhere.

⁷ The French sculptor Brancusi said: "when I work I put in the light the forms hidden into the stone".

⁸ Arnold Schoenberg, an Austrian composer and painter associated with the expressionist movement in German poetry and art was one of the leaders of the Second Viennese School. In the 1920s, he developed the twelve-tone technique, an influential compositional method of manipulating an ordered series of all twelve notes in the chromatic scale.

⁹ M. Eliade, *the Sacred and the Profane*, New York, Harcourt Brace, 1959. He was a known philosopher of the religions.

¹⁰ Olivier Messiaen was a French composer, one of the major composers of the 20th century. His music is rhythmically complex as he was interested in rhythms from ancient Greece and from Hindu sources.

¹¹ In 1967 Gordon Epperson, in his study *The Musical Symbol, a Study of the Philosophic Theory of Music*, brought into relief the importance of the symbol in musical events.

¹² The term "system" comes from the Latin word *systema*, in turn from Greek *σύστημα*, *systema*, that signifies a whole compounded of several parts or members. One system can be formed by two types of functional structures: somatic and constituent. The somatic structure can be understood as a sum of independent elements, whose general characteristics are obtained by the sum of characteristics of each independent component. In the constituent structure there are

coherent transcendental entity. The structure of the global system is constituted by several interdependent sub-systems. Each sub-system has its own structure and its own way to reach its own aim, but their interdependent working follows the way of the global

aim. The working and the evolution of this system is determined by the state parameters ($f_{e1}, f_{e2}, f_{e3}, \dots, f_{en}$) of the external existential context and the state parameters ($f_{i1}, f_{i2}, f_{i3}, \dots, f_{in}$) that characterize the internal dynamic of the aesthetic process (Fig. 1).

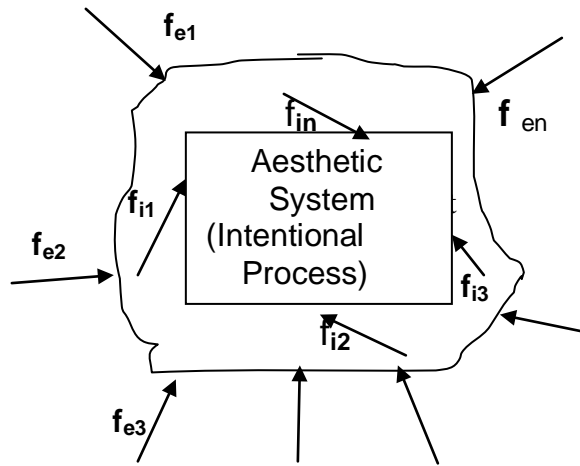


Fig. 1 : Schematic model of an aesthetic process

specific functional relations between the constituent elements; to understand this type of structure one has to know the identity and the nature of the constituent components as well as their functional interrelations.

The influence of these parameters can have a random, chaotic behavior or can follow deterministic laws. Their actions on the process follow the specific rules of dependence which determine the relations between the components of the global system.

According to A. Koestler¹³, the general principle of such psychological system is the principle of hierarchical structure. He develops a coherent way of organizing knowledge and nature all together. Everything we can think of is composed by an Holon (simultaneously both part and whole). Each Holon is always a constituent of a larger one and yet also contains other Holons that are constituents of a lower level system within. Every Holon is like a two-faced "Janus", the Roman God: one side (the whole) looks down (or inward); the other side (the part) looks up (or outward). Each whole is a part of something greater, and each part is in same time an organizing whole of the elements that constitute it.

The concept of hierarchical structure on several levels closely connected with the theory of complex systems as it was developed by Ludwig von Bertalanffy¹⁴. The Koestler's ideas put together one of the first broad based arguments for incorporating the theory of complex systems into the philosophy of science and epistemology. The Bertalanffy's General System Theory and the Koestler's Holon theory are an interdisciplinary practice that describes systems by the

interacting components, applicable to biology, cybernetics, socio-logy, art and other fields. Bertalanffy's opinion is that the classical laws of thermodynamics applied to closed systems but not necessarily to "open systems" such as a spiritual processes or living things. We can now try to apply the information theory and the principles of cybernetics to our object of study, the phenomenology of aesthetic experience. The term "Cybernetic" was introduced in 1948 by Norbert Wiener in his fundamental work *Cybernetics or control and Communication in the Animal and the Machine*¹⁵.

Cybernetics is a phenomenological approach to the structure of information and its function in the interactive systems. It is the general science of the regulation and communication in the natural and artificial systems. Cybernetics is a means of knowledge to study the information in the physical context which in Wiener's vision is a measure of organization just as the entropy is a measure of disorder. The concept of interaction is founded on the feedback notion. A process that has a desired aim compares anytime the Output parameter with the desired aim through the feedback action. If the result of the comparison is not significant the process is stable in desired state, if not the process is in transitive state and the sequences of comparison continue.

The schematic model of any process with feedback action is represented below (Fig. 2):

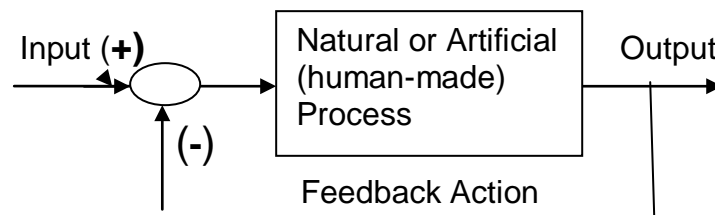


Fig. 2: Feedback model

¹³ A. Koestler, *Janus: A Summing Up*, 1978.

¹⁴ L. von Bertalanffy, *General System theory: Foundations, Development, Applications*, New York, 1978. Today Bertalanffy is considered to be a founder and one of the principal authors of the interdisciplinary school of thought known as general systems theory.

¹⁵ N. Wiener, *Cybernetics or Control and Communication in the Animal and the Machine*, New York, 1948. Wiener is considered the originator of cybernetics, a formalization of the notion of feedback, with implications for engineering, systems control, computer science, biology, philosophy, and the organization of society.

III. AESTHETIC WORK AS A SEQUENTIAL PROCESS

One of the fundamental problems in the knowledge of the aesthetic process as a system is to establish the identity of the process which characterizes the engendering and evolution of its events. We can globally represent an aesthetic work as a sum of interactive elements that define a dynamic phenomenon of the human spiritual activity. If we represent the aesthetic phenomenon as a spiritual transformation point, its identification supposes the cognition of the relation $Y = F(X, R, P)$ (Fig. 3).

If we note, in the model of the aesthetic phenomenon, by the vector "X" the entry context, by the vector "Y" the exit context, by the vector "P" the external perturbation, and by vector "R" the final goal of the process (which is in the mind of the creator of aesthetic event), then the function "F" is the transfer function that identifies the transformation of the "X" towards the "Y". The structure of the vectors X, Y, P, and R, is determined by the state parameters $(f_{e1}, f_{e2}, f_{e3}, \dots, f_{en}), (f_{i1}, f_{i2}, f_{i3}, \dots, f_{in})$ as seen above (fig. 1).

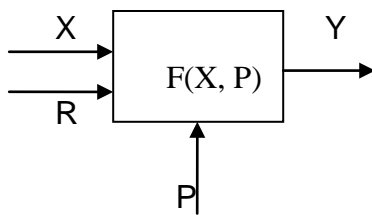


Fig. 3: Model of the aesthetic phenomenon

The values of the state parameters reflect, also, the natural and existential context of the aesthetical events. In the process of artistic creation, the aesthetic reality has three aspects: present of the past since there is a conscience and a memory, present of the present by attention and, finally, present of the future since the conscience is in the state of expectation. This triple aspect of time determines the natural and existential context of the aesthetical events defined by the parameters $(f_{e1}, f_{e2}, f_{e3}, \dots, f_{en})$, and $(f_{i1}, f_{i2}, f_{i3}, \dots, f_{in})$.

It is matter of a process that evolves from an unstable state to a stable state that is defined by the final aim or reference ("R"). By reference "R" we understand here the ideal author's vision on the final of the artistic product. The reference "R" is the result of an intentional process that is present in the mind of the author as an innate property. Jacques Monod¹⁶ (Nobel prize in Physiology and Medicine - 1965) wrote that the intentionality as a human tendency to know is acquired through experience according to an innate program which follows a certain pre-established pattern defined by the species' genetic patrimony. It is a transcriptional regulation system. He believes this understanding will enable the mankind to eliminate the dualism of the brain and the mind.

This new understanding will also enable us to understand that "to give up the illusion that sees in the soul an immaterial "substance" is not to deny its existence, but on the contrary to begin to recognize the complexity, the richness, the unfathomable profundity of the genetic and cultural heritage and of the personal experience, conscious or otherwise, which together constitute this being of ours".

A correct and complete structure for the vectors $X(x', x'', x'''\dots), Y(y', y'', y'''\dots), P(p', p'', p'''\dots)$ and $R(r', r'', r'''\dots)$ offers a further chance for the $F(f', f'', f'''\dots)$ to really represent the identity of the process, that is to say the knowledge of it. The evolution of the aesthetic process is determined by a feedback mechanism that allows realizing a synthesis between the functions and the significance of the vectors X, Y, R and P. In this sense the initial idea, as a result of the consciousness' pre-reflexive activities, represents the starting point of the aesthetical process and determines the structure and the configuration of the elements $X(x', x'', x'''\dots)$ and the elements $R(r', r'', r'''\dots)$.

The evolution of the process is determined by the act of reflection, the second essential element necessary for the generation of an aesthetic event. This global process generates the aesthetic expression and is in fact the aesthetic existence of man. The aesthetic work accompanies faithfully the smallest oscillations of the hidden order in the world and thus the phenomenological vision of aesthetic event greatly expands the ontological dimension of the human spirit. By then, man understands better his rationale existence and, ultimately, his own human nature. The core mission of artistic effort is to reveal the nature of things, to highlight the intrinsic reality, the real immutable and timeless, and the absolute. Plato's beauty is a timeless essence, an Idea, but for Aristotle, on the contrary, beauty lies in the objective, that is to say in the internal order that governs the creation of something or someone alive. The correctness of proportion equally aims at the sensible and at the reason.

¹⁶ J. Monod, *Le Hasard et la nécessité: essai sur la philosophie naturelle de la biologie moderne*, Paris, 1970. The author believes that we contain an inborn genetic need to search out the meaning of existence and that is responsible for the creation of myths, religion, and philosophy. He implies that this genetic component accounts for religion being the base of social structure and the reoccurrence of the same essential form in myths, religion, and philosophy. The book's title was inspired by a line attributed to Democritus, "Everything existing in the universe is the fruit of chance and necessity."

Because of its complexity, its continuous and deep transformations, and its dialectical features, the aesthetic work can be seen as a living structure telling truth, as a powerful and scalable system in the mind of a clearly defined end¹⁷.

That purpose is an internal necessity within the spirit, a necessity which has the force of the innate. We can consider the entire aesthetic work as a global dynamic category in which forces of attraction and rejection are growing as well as in the natural dynamic processes. The aesthetic discourse is indeed a scalable system with a strong feedback mechanism that allows itself to correct errors of expression and analysis on the way to the desired final expression. All this process is a sequential process within which the vectors X and Y evolve step by step under the influence of the vector P and the feedback action vector FB (Fig. 4).

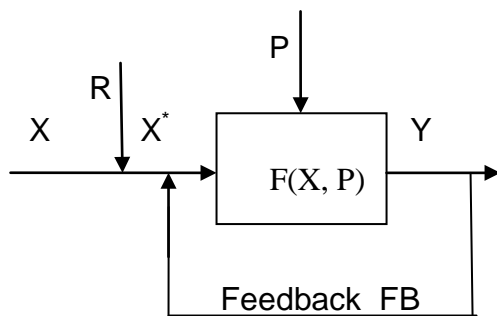


Fig. 4 : Theoretical model of an aesthetic discourse

The mechanism of feedback, as a spiritual retroactive mechanism is the result of the symbiosis between two psychological elements: the spiral of intuition and that of reason. This harmony is always present in the mind of the artist. The sequential process creates each movement as a result of the movement that precedes it. Each step is validated by a decisional comparison between the two vectors: vector X^* (composed of the entry vector X and reference vector R) and feedback action vector FB . The reference vector R is a result of an intentional process which takes place in the mind of the aesthetical event's author¹⁸ and describes the intention of the author, his global vision of the original idea. This comparison determines the global structure of the entry in the sequential process. The iteration ends when the aesthetic work arrives at the qualities required by the context « idea-form », by the natural logic of Equilibrium and Beauty, by the ideal intentionality.

Normally, the natural evolution of this system determines the convergence of intermediate steps towards a stable form, permanent and unique, a unit of perception. The dynamics of the aesthetical work as a

system introduces time in the sensitive reality, because it directs the creative pulse of the mind in a manner entirely consistent with the time of nature¹⁹. Here we find Aristotle's conception of time, which states that "the before and after are in change, and time is these in so far as they are countable".²⁰

This conception is the fundament of his use of the word *idea* ($\iota\delta\epsilon\alpha$), as:

- the shape of perception of elementary things of the sensible world, perception which is directed to an intentional object,
- the product of the abstraction process that offers an account of the content of mental states in order to guarantee a correspondance between the content of one's mental state and the objects from which it arises.

The spirit by its aesthetic work modifies the "real-symbol" context which, following the natural rules, in its turn modifies the spirit within a sequential process. In its essence an aesthetic event is the expression of the movement. It is implicated in the transcendental movement of the conscience. It represents an intentional object as much as the transcendental intention is the way of being of the conscience. Bergson in his work *Essay on the Immediate of Consciousness* considers this way as the intimate experience of time. The aesthetic work is the final product of the transcendental movement of conscience. Bergson has compared the temporary unity of conscience with a musical structure where each pitch is depending on the previous pitch and determines, in its turn, the future pitch. The result is that the real-life (factual experience) becomes an intimate interior melody, the source of the aesthetic event²¹.

IV. MATHEMATICAL APPROACH OF TEMPORAL EVOLUTION OF THE AESTHETIC PROCESS

Now let us suppose a system where the constituent elements " p_i " are bound by the relations " R_i ", forming a couple (p_i, R_i) and an another couple with the same elements " p_i " but other relations " R_i ", (p_i, R_i) . If the behavior of the couple (p_i, R_i) is different from that of

¹⁸ P. Jacob, *What Minds Can Do? Intentionality in a Non-Intentional World*, Cambridge University Press, Cambridge, 1996.

¹⁹ According to Plato, things exist only if their *nature* is necessary and intelligible. The physical being does not really exist because it does not remain identical in two successive moments. To eliminate this ambiguity, Plato has developed the *Idea* concept. He defines *Idea* as the eternal essence and unitary intelligible of the sensible things which are temporary accidents. On this concept of *Idea*, he has built an existential system in which the ideas are essential descriptive principles. This is the platonian's essence of the reality.

²⁰ Aristotle, *Physics*, IV, 223 a 28.

²¹ S. Gallagher, *How the Body shapes the Mind*, Oxford University Press, 2005.

¹⁷ P. Eykhoff, *System Identification*, John Wiley Sons, London-New York, 1982.

the couple (p_i, R_i) , the components of the system are in interaction, otherwise these components operate independently. According to its state, a process can be stable, unstable, in evolution, or explosive. It is stable if in a presence of an external perturbation the system remains in equilibrium i.e. unchanged. It is unstable if the system loses its equilibrium. The system evolves if adaptation is possible; on the contrary case it is

explosive. An aesthetic process, according to the evolution of the character of the state parameters $(f_{e1}, f_{e2}, f_{e3}, \dots, f_{en}), (f_{i1}, f_{i2}, f_{i3}, \dots, f_{in})$ can be in one of the states enumerated above. The system, under the action of external perturbation "P", changes its state from the state "S1" to the state "S2" which can be reached either quickly or after a significant delay "T" (Fig. 5).

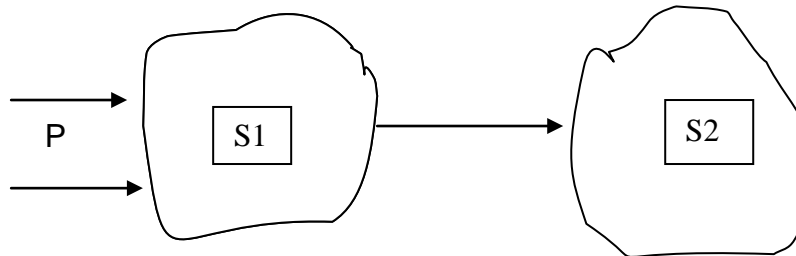


Fig. 5 : Theoretical model of change from state S1 to state S2

The speed of the passage from the state S1 to the state S2 depends of the nature and of the source of the transformations within the intentional aesthetic

process (fig.6). In the case a) the time of this passage is virtually zero, but in the case b) this time has a significant value.

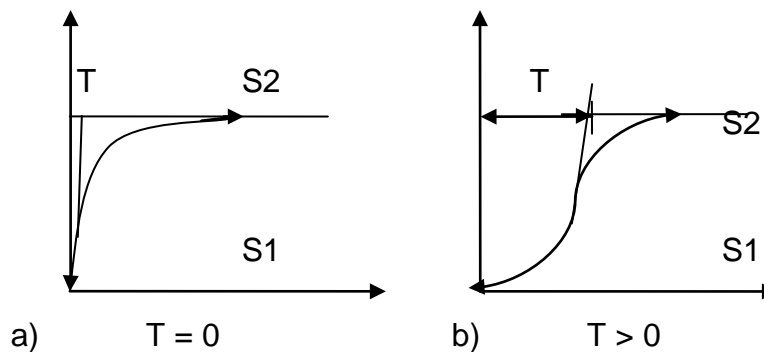


Fig. 6 : The diagram of the passage from the state S1 to the state S2

The temporal evolution of the aesthetic process from the state S1 to the state S2 can be described by a set of simultaneous differential equations. If we suppose that "Q" _i (i = 1, 2, 3.....n) is a measure of the element p_i, the evolution of process is described by a mathematical model where the functions $\phi_1, \phi_2, \phi_3, \dots, \phi_n$ describe the dependence relations between the measures Q_1, Q_2, \dots, Q_n . Thus we can write the set of differential equations:

$$\frac{dQ_1}{dt} = \phi_1(Q_2, Q_3, \dots, Q_n)$$

$$\frac{dQ_2}{dt} = \phi_2(Q_1, Q_3, \dots, Q_n)$$

$$\frac{dQ_3}{dt} = \phi_3(Q_1, Q_2, \dots, Q_n)$$

$$\frac{dQ_i}{dt} = \phi_i(Q_1, Q_2, \dots, Q_n)$$

$$\frac{dQ_n}{dt} = \phi_n(Q_1, Q_2, \dots, Q_{n-1})$$

In the interactive system the variation of one of the measures "Q" _i depends on all others "Q" _j. The set of equations written above is the simplest mathematical model, but if we want to take into consideration the spatial and temporal conditions, the set of equations will be a set of partial derivative equations. Finally, for a more precision the set of equations becomes a set of integral-differential equations. Even so, with the set of equations above described, one can find the stationary states of the process. To find the stationary state it must cancel the derivative values "dQi/dt", in other words $\phi_1 = \phi_2 = \dots = \phi_n = 0$. We obtain a set of classical equations with the roots $Q_1^*, Q_2^*, \dots, Q_n^*$ that are

the values of the stationary state. Depending on these values, there are several stationary states: some of them are stable, others are unstable. The process can have in time several kinds of evolutions: 1. - an asymptotical evolution to the stable stationary state, 2. - a periodical oscillation around a stationary state, 3. - a process never reaching the stationary state.

In the case when the process tends to a stable state the variations of the measure "Q_i" can be expressed in function of the distance to the value of the stable state. Here we find the concept of finality. There are two types of finality: static finality when the process is useful for a certain goal that is always the same and dynamic finality that signifies a predetermined orientation of the process. There are several kinds of dynamic finality. In one of them the final aim is to realize a wanted result. It is the case of the biological process that conserves the material and energetic equilibrium of the human being; or in another case to manage of the human body's temperature, or to conserve of the osmotic pressure, and so on. Another type is the equip-finality: the same final state can be reached in different ways, starting from different initial conditions. Aesthetic process brings into relief the true finality or destination. In this case the actual behavior is determined by a foresight of the goal. It supposes that the final aim exists in the mind of the author and that it leads the present action. The true finality is characteristic of human behavior and its development depends on the evolution of the symbolic concepts. Artistic creation of the Beauty is a feature of human being behavior, but the spiritual activity that gives rise to it remains a major problem of cognitive processing and of neurosciences in general.

V. BY WAY OF A CONCLUSION

To study of any aesthetic experience, as expression of movement, we must analyze the natural dynamics of the aesthetic phenomenon in its manifestation context. We think that the phenomenological approach, by its concepts, is the best way to search the implication of aesthetic event in the transcendental movement of the conscience. Aesthetic experience is the way of being of the conscience; it is a phenomenological existential principle. For Friedrich Schiller aesthetic appreciation of beauty is the most perfect reconciliation of the sensual and rational parts of human nature.

An aesthetic work appears as a global intentional process that defines the presence and the role of the human being in the dynamics in the natural existential context. Its structure and its functional evolution are governed by the laws of the complex systems. The aesthetic phenomenon becomes a spiritual transformation point, where the contextual parameters through a sequential process build the functional relation $Y = F(X, R, P)$. In our analysis the definition of the vectors X, Y, P and R is crucial to

understand correctly the aesthetic event's dynamic description. Today this definition is currently set up by the enlargement of experimental aesthetic discipline and by mathematical approach of temporal evolution of the aesthetic process. Thus the new phenomenological vision on the aesthetic event tends to penetrate, as thin as possible, into the details of artistic creation process. The creative pulse of the mind, the fundament of dynamics of the aesthetical work as a system, introduces the metaphysic time of nature in the sensitive reality as a movement from "the before to after which are in change and time signifies these numerical (sequential) process of the spiritual activity. It is matter of a perpetual movement of "entry in oneself" to "exit out of oneself", movement which is the fundament of the human aesthetic existence. Thus the aesthetical process becomes a real witness of the functional interdependence between Nature and Spirit and so the ineffable reality is revealed to human beings.

All these problems come from a new concept of the artwork, a concept initially determined by the artistic practice and then enriched by new mathematics, philosophy, and media conquests. In this way we remind Stravinsky's words "more the art is controlled, limited, worked, more it is free"²². In fact, the purpose of any aesthetic discourse is to create, in any human being, the essential ideas of the human permanence.

The aesthetic experience brings the original reality, that is Truth, into the subjective reality. The authentic aesthetic work becomes the symbol of the immanent truth, a symbol of the immutable sacredness. The ultimate aim of an aesthetic event is to clarify man's relationship to the universe, to move away the contemporary existential doubts.

²² I. Stravinsky, *Poétique musicale*, Paris, 1952.