

The Phenomenology of Aesthetic Event

Tudor Misdolea¹

¹ Alcatel-Lucent, Paris, France

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Abstract

An aesthetic event represents the conjunction of the subjective knowledge and of the primordial objective reality, conjunction that is crucial to signify the presence and the role of the human being in the natural existential context and to clarify man's relationship to the universe. In this context the rules of the general system theory can be used to analyse the dynamics of the aesthetic work. We try to show how the expression of any aesthetic event, through its own structure and by its intentionality, unifies and harmonises the objective beauty. Thus the ineffable reality is revealed to human beings.

14

Index terms— aesthetics, event, intentionality, phenomenology, system, cybernetics, sequential process, innate.

1 Introduction

In existential reality an event is an object in time. Aesthetics 1 can be defined as a reflection on art, culture and nature. By aesthetic event we mean an intentional work 2 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 Nature 3 , the fundament of Natural Equilibrium, can be seen as an aesthetic norm 4 . Any authentic artistic work, by a profound Author: Alcatel-Lucent, Paris, France. e-mail: misdolea@aol.com observation and imagination, expresses the vital 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.

2 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) ?? . 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.

45 In this way to study the phenomenology 6 of any practical experience, one has to start by analyzing the and
46 the conclusions of the theory of complex systems.

47 1 "Aesthetics" is derived from the Greek ?????????? (aisthanomai, meaning "I perceive, feel, sense") and
48 ?????????? (aisthetikos, meaning "aesthetic, sensitive, sentient"). The new meaning of "aesthetics" (in the
49 German form AEsthetik, with its modern spelling Ästhetik) was defined by A. Baumgarten in 1735. ?? The
50 intentionality (from the Latin intentio) can be seen, in the most general sense, as the desire to know , which
51 is engraved on our natural constitution as an original structure and which confirms our capacity to reach the
52 transcendence by our innate, ante-predicative knowledge. Intentionality is an intrinsic feature of acts such as
53 thinking and hoping. The phenomenology of intentionality is important in the description and classification of
54 mental acts, such as aesthetic works. Husserl and his Gottingen students have developed a large phenomenological
55 analysis of mental life and its products. ?? There are several aspects of the concept of Nature: 1. the "objective"
56 Nature can be seen as empirical and ideal (Platonic) reality; 2. The "essential" Nature can be understood as
57 the system of the primordial truth and essential relations; 3. The "subjective" Nature determines the perpetual
58 relations in private life; 4. The "psychological" Nature expresses the freedom of rules and conventions, without
59 traditional, artificial behavior. Dasein is a German word which means being there or presence (German: da
60 -there; sein -being) often translated in English by the word "existence". German philosopher Heidegger in his
61 existentialism philosophy uses the expression Dasein to refer to the experience of being that is peculiar to human
62 beings. Thus it is a form of being that is aware of and must confront such issues as personhood, mortality and
63 the dilemma or paradox of living in relationship with other humans while being ultimately alone with one self.

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

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

74 The initial idea, as a result of the dynamics of consciousness' pre-reflexive activities, represents the starting
75 point from which aesthetic discourse gets configured and structured. For Schoenberg 8 "the musical idea" was
76 the most important element in a piece of music.

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

81 The deep rhythm which is the fundament of the universal context "space-time" (Messiaen 10 asserts that "the
82 world's substance is the polyrhythm") shapes the immanent relationship between the musical idea and the act
83 of reflection. Through aesthetic expression, man goes beyond the essences of the world so that he can define his
84 own presence in the existential universe. He creates a new context, which we call "real-symbolic", specific to his
85 own spiritual manifestations, which evolves simultaneously with the universal context "space-time" governed by
86 natural phenomenology 11 . The authentic aesthetic work, as the inexorable product of aesthetic experience,
87 arises as a symbol of primordial truth's immanence, as a symbol of sacredness understood in the sense of an
88 absolute and immutable value. Thus the reason for a work of aesthetic existence is to put in evidence, in the
89 sensible world, the extraordinary beauty of the functional interdependence between Nature and Spirit. This
90 relation is defined by a perpetual movement of "entry in oneself" to "exit out of oneself", movement which
91 generates the aesthetic existence of the human being.

92 3 II.

93 4 The Global Vision of the Aesthetic Event

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

103 An aesthetic work can be considered as a global intentional process. Within this process a mental act creates
104 a relationship between an intentional act and real happenings in the "space-time" world. All the happenings of
105 the "space-time" universe determine the general context of aesthetic phenomena. In a broad sense it is a matter

106 of a natural or artificial (humanmade) system 12 in which the components form a Volume XIV Issue II Version
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108 Edmund Husserl and was later expanded upon by a circle of his followers at the Universities of Göttingen and
109 Munich in Germany. It then spread to France, the United States, and elsewhere. ?? The French sculptor Brancusi
110 said: "when I work I put in the light the forms hidden into the stone". 8 Arnold Schoenberg, an Austrian composer
111 and painter associated with the expressionist movement in German poetry and art was one of the leaders of the
112 Second Viennese School. In the 1920s, he developed the twelve-tone technique, an influential compositional
113 method of manipulating an ordered series of all twelve notes in the chromatic scale. compounded of several
114 parts or members. One system can be formed by two types of functional structures: somatic and constituent.
115 The somatic structure can be understood as a sum of independent elements, whose general characteristics are
116 obtained by the sum of characteristics of each independent component. In the constituent structure there are
117 coherent transcendental entity. The structure of the global system is constituted by several interdependent Each
118 sub-system has its own structure and its own way to reach its own aim, but their interdependent working follows
119 the way of the global aim. The working and the evolution of this system is determined by the state parameters
120 ($f_{e1}, f_{e2}, f_{e3} \dots f_{en}$) of the external existential context and the state parameters ($f_{i1}, f_{i2}, f_{i3} \dots f_{in}$)
121 that characterize the internal dynamic of the aesthetic process (Fig. 1). specific functional relations between the
122 constituent elements; to understand this type of structure one has to know the identity and the nature of the
123 constituent components as well as their functional interrelations. $f_{e1} f_{in} f_{en} f_{i1} I$ [Tapez une citat $f_{e2} f_{i3} f_{i2} f_{e3}$ Aesthetic System (Intentional
124 Process)

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

128 According to A. Koestler 13 , the general principle of such psychological system is the principle of hierarchical
129 structure. He develops a coherent way of organizing knowledge and nature all together. Everything we can think
130 of is composed by an Holon (simultaneously both part and whole). Each Holon is always a constituent of a larger
131 one and yet also contains other Holons that are constituents of a lower level system within. Every Holon is like a
132 two-faced "Janus", the Roman God: one side (the whole) looks down (or inward); the other side (the part) looks
133 up (or outward). Each whole is a part of something greater, and each part is in same time an organizing whole
134 of the elements that constitute it.

135 The concept of hierarchical structure on several levels closely connected with the theory of complex systems as
136 it was developed by Ludwig von Bertalanffy 14 . The Koestler's ideas put together one of the first broad based
137 arguments for incorporating the theory of complex systems into the philosophy of science and epistemology.
138 The Bertalanffy's General System Theory and the Koestler's Holon theory are an interdisciplinary practice that
139 describes systems by the interacting components, applicable to biology, cybernetics, socio-logy, art and other
140 fields. Bertalanffy's opinion is that the classical laws of thermodynamics applied to closed systems but not
141 necessarily to "open systems" such as a spiritual processes or living things. We can now try to apply the
142 information theory and the principles of cybernetics to our object of study, the phenomenology of aesthetic
143 experience. The term "Cybernetic" was introduced in 1948 by Norbert Wiener in his fundamental work
144 Cybernetics or control and Communication in the Animal and the Machine 15 .

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

152 The schematic model of any process with feedback action is represented below (Fig. ?? Aesthetic Work as a
153 Sequential Process

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

159 If we note, in the model of the aesthetic phenomenon, by the vector "X" the entry context, by the vector
160 "Y" the exit context, by the vector "P" the external perturbation, and by vector "R" the final goal of the
161 process (which is in the mind of the creator of aesthetic event), then the function "F" is the transfer function
162 that identifies the transformation of the "X" towards the "Y". The structure of the vectors X, Y, P, and R, is
163 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).

164 5 Fig. 3 : Model of the aesthetic phenomenon

165 The values of the state parameters reflect, also, the natural and existential context of the aesthetical events. In the
166 process of artistic creation, the aesthetic reality has three aspects: present of the past since there is a conscience

168 and a memory, present of the present by attention and, finally, present of the future since the conscience is in the
169 state of expectation. This triple aspect of time determines the natural and existential context of the aesthetical
170 events defined by the parameters (f e1 , f e2 , f e3 ??f en), and (f i1 , f i2 , f i3 ??..f in).

171 It is matter of a process that evolves from an unstable state to a stable state that is defined by the final aim or
172 reference ("R"). By reference "R" we understand here the ideal author's vision on the final of the artistic product.
173 The reference "R" is the result of an intentional process that is present in the mind of the author as an innate
174 property. Jacque Monod 16 (Nobel prize in Physiology and Medicine -1965) wrote that the intentionality as a
175 human tendency to know is acquired through experience according to an innate program which follows a certain
176 pre-established pattern defined by the species' genetic patrimony. It is a transcriptional regulation system. He
177 believes this understanding will enable the mankind to eliminate the dualism of the brain and the mind.

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

182 A correct and complete structure for the vectors $X(x', x'', x''')$, $Y(y', y'', y''')$, $P(p', p'', p''')$ and $R(r', r'', r''')$ offers a further chance for the $F(f', f'', f''')$ to really represent the identity of the process, that is to say
183 the knowledge of it. The evolution of the aesthetic process is determined by a feedback mechanism that allows
184 realizing a synthesis between the functions and the significance of the vectors X, Y, R and P. In this sense the
185 initial idea, as a result of the consciousness' pre-reflexive activities, represents the starting point of the aesthetical
186 process and determines the structure and the configuration of the elements $X(x', x'', x''')$ and the elements
187 $R(r', r'', r''')$. The evolution of the process is determined by the act of reflection, the second essential element
188 necessary for the generation of an aesthetic event. This global process generates the aesthetic expression and is
189 in fact the aesthetic existence of man. The aesthetic work accompanies faithfully the smallest oscillations of the
190 hidden order in the world and thus the phenomenological vision of aesthetic event greatly expands the we contain
191 an inborn genetic need to search out the meaning of existence and that is responsible for the creation of myths,
192 religion, and philosophy. He implies that this genetic component accounts for religion being the base of social
193 structure and the reoccurrence of the same essential form in myths, religion, and philosophy. The book's title
194 was inspired by a line attributed to Democritus, "Everything existing in the universe is the fruit of chance and
195 necessity." ontological dimension of the human spirit. By then, man understands better his rationale existence
196 and, ultimamente, his own human nature. The core mission of artistic effort is to reveal the nature of things, to
197 highlight the intrinsic reality, the real immutable and timeless, and the absolute. Plato's beauty is a timeless
198 essence, an Idea, but for Aristotle, on the contrary, beauty lies in the objective, that is to say in the internal
199 order that governs the creation of something or someone alive. The correctness of proportion equally aims at the
200 sensible and at the reason.

202 Because of its complexity, its continuous and deep transformations, and its dialectical features, the aesthetic
203 work can be seen as a living structure telling truth, as a powerful and scalable system in the mind of a clearly
204 defined end ??7 .

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

211 6 Fig. 4 : Theoretical model of an aesthetic discourse

212 The mechanism of feedback, as a spiritual retroactive mechanism is the result of the symbiosis between two
213 psychological elements: the spiral of and that of reason. This harmony is always present in the mind of the
214 artist. The sequential process creates each movement as a result of the movement that precedes it. Each step is
215 validated by a decisional comparison between the two vectors: vector X^* (composed of the entry vector X and
216 reference vector R) and feedback action vector FB. The reference vector R is a result of an intentional process
217 which takes place in the mind of the aesthetical event's author 18 and describes the intention of the author, his
218 global vision of the original idea. This comparison determines the global structure of the entry in the sequential
219 process. The iteration ends when the aesthetic work arrives at the qualities required by the context « idea-form
220 », by the natural logic of Equilibrium and Beauty, by the ideal intentionality.

221 Normally, the natural evolution of this system determines the convergence of intermediate steps towards a
222 stable form, permanent and unique, a unit of perception. The dynamics of the aesthetical work as a system
223 introduces time in the sensitive reality, because it directs the creative pulse of the mind in a manner entirely
224 consistent with the time of nature 19 . Here we find Aristotle's conception of time, which states that "the before
225 and after are in change, and time is these in so far as they are countable". ??0 This conception is the fundament
226 of his use of the word idea (????), as:

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

230 The spirit by its aesthetic work modifies the "real-symbol" context which, following the natural rules, in its
231 turn modifies the spirit within a sequential process. In its essence an aesthetic event is the expression of the
232 movement. It is implicated in the transcendental movement of the conscience. It represents an intentional object
233 as much as the transcendental intention is the P R X X * Y Y Feedback FB F(X, P)

234 way of being of the conscience. Bergson in his work *Essay on the Immediate of Consciousness* considers this
235 way as the intimate experience of time. The aesthetic work is the final product of the transcendental movement
236 of conscience. Bergson has compared the temporary unity of conscience with a musical structure where each
237 pitch is depending on the previous pitch and determines, in its turn, the future pitch. The result is that the
238 real-life (factual experience) becomes an intimate interior melody, the source of the aesthetic event 21 . 17 P.
239 Eykhoff, *System Identification*, John Wiley Sons, London-New York, 1982.

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. IV.

246 7 Mathematical Approach of Temporal Evolution of The Aes- 247 thetic 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 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 , e2 , f e3 ??,f en), (f i1 , f i2 , f i3 ??,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). 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. 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 ?1, ?2, ?3??,n describe the dependence relations between the measures Q 1 , Q 2 ??,Q n . Thus we can write the set of differential equations:

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266 (Q 2 , Q 3 ,???????.Q n) (Q 1 , Q 3 ,???????.Q n) (Q 1 , Q 2 ,?????.....Q n) ??????????????.... (Q 1 , Q 2
 267 ???????Q n) ??????????????.. (Q 1 , Q 2 ??????.Q n-1)

In the interactive system the variation of one of the measures "Q" i depends on all others "Q" i . 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 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 $1 = 2 = \dots = n = 0$. We obtain a set of classical equations with the roots $Q_1^*, Q_2^*, \dots, Q_n^*$ that are more precision the set of equations becomes a set of 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 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 Volume XIV Issue II Version I Year () K 2014 osmotic pressure, and so on. Another type is the equipfinality: 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

290 the spiritual activity that gives rise to it remains a major problem of cognitive processing and of neurosciences
291 in general.
292 V.

293 9 By Way of a Conclusion

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

300 An aesthetic work appears as a global intentional process that defines the presence and the role of the human
301 being in the dynamics in the natural existential context. Its structure and its functional evolution are governed by
302 the laws of the complex systems. The aesthetic phenomenon becomes a spiritual transformation point, where the
303 contextual parameters through a sequential process build the functional relation $Y = F(X, R, P)$. In our analysis
304 the definition of the vectors X, Y, P and R is crucial to understand correctly the aesthetic event's dynamic
305 description. Today this definition is currently set up by the enlargement of experimental aesthetic discipline
306 and by mathematical approach of temporal evolution of the aesthetic process. Thus the new phenomenological
307 vision on the aesthetic event tends to penetrate, as thinly as possible, into the details of artistic creation process.
308 The creative pulse of the mind, the fundament of dynamics of the aesthetical work as a system, introduces the
309 metaphysic time of nature in the sensitive reality as a movement from "the before to after which are in change and
310 time signifies these numerical (sequential) process of the spiritual activity. It is matter of a perpetual movement
311 of "entry in oneself" to "exit out of oneself", movement which is the fundament of the human aesthetic existence.
312 Thus the aesthetical process becomes a real witness of the functional interdependence between Nature and Spirit
313 and so the ineffable reality is revealed to human beings.

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

318 The aesthetic experience brings the original reality, that is Truth, into the subjective reality. The authentic
319 aesthetic work becomes the symbol of the immanent truth, a symbol of the immutable sacredness. The ultimate
320 aim of an aesthetic event is to clarify man's relationship to the universe, to move away the contemporary existential
doubts. 1 2 3 4 5 6



Figure 1: Fig. 1 :

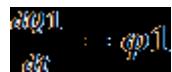


Figure 2:



Figure 3: Fig



Figure 4: 20

¹ 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

² 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

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⁴ 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 *systēma*, in turn from Greek ???????, *systēma*, that signifies a whole

⁵ J. Monod, Le Hasard et la nécessité: essai sur la philosophie naturelle de la biologie moderne, Paris, 1970. The author believes that

⁶ I. Stravinsky, Poétique musicale, Paris, 1952.

$$5 \frac{d\theta_m}{dt} = \dot{\theta}_m$$

Figure 5: Fig. 5 :

$$6 \frac{d\theta_m}{dt} = \dot{\theta}_m$$

Figure 6: Fig. 6 :