

From Informational Aesthetics to Cybernetic Aesthetics
(From structure to system)

S U M M A R Y

In an application, turning to good account the approach of the problems of aesthetics with the instruments peculiar to the sciences, this is an attempt at synthesizing a system, cybernetic aesthetics being, in this case, a unitary theory, as an integral part of the general system of the sciences. Starting from the ascertainment of the efficiency of the new means applied to aesthetics, and particularly during its modern stage of development, as well as from the relationship between the aesthetics of an experimental type, and those of a philosophical one, the idea is being set forth that their completion has not yet been achieved, each step forward being taken at the cost of a loss of perspective of the object, in a broad sense, on the part of aesthetics.

The essay dwells, in turn, upon some levels at which the aesthetic phenomena are structuring, starting from the premise that the system implies a progressive structuring, at depth, and that the systemic approach of aesthetics is consonant with the evolution of the general conception on man's existence and activity.

On each level, critical considerations are being set forth regarding the limits of the conceptions, which were rendered possible by the given level, and suggesting for an integrating element, the idea of the examination of the feedback, specific to each level as well as to the levels taken as a whole.

A re-definition of aesthetical information regarded in its complexity and in relation with the global concept of perturbations (redistributed in the first place at the transmitter end, in the second place, along the communication canal) provides a first pattern, starting from the analogy with the system of emission-reception as well as from the processes of modulation and detection. Perturbation also affects the two processes, there being assimilated here, the influences of the type of manipulation (particularly along the mass media canals) as well as those belonging to the family of prejudices and conjuncturely conditioned coercions.

Subsequently making a distinction between the aesthetical approaches of a summative type and the integral ones, it results that an important limit of the examined aesthetics (particularly informational aesthetics) resides in the fact that they remain summative and objectively cannot exceed this condition. The approach of the system permits a valid theory of the types of aesthetical sensitiveness (the original pattern of predicative and nonpredicative types being again taken up) as well as hierarchization, both inside the system as well as in the latter's relationships with the other systems. The peculiar character of entropy in aesthetics as well as the consideration of feed back in no matter what moment of aesthetical action, leads to the consideration of the trigger type action (tilting relay), on the account of some minimal energies (the examination of a Schmidt threshold in the reality of modern art and literature).

While rejecting the idea (stated by Bar-Hillel) regarding the justification of cybernetics to be exclusively applied

to linguistic achievement, it being denied the field of competence, the discussion is expanded ^{to} the artistic languages, there being taken under consideration the unity of competence and achievement, as well as the partially novel aesthetic direction of a theory specific to meaning. A supermeaning is being imposed in front of the reality of the lack of relation between the meaning (in the ordinary sense of the concept), that is to say the one prefigured by Carnap and Cassirer) and grammatical accuracy.

A broader development, with specific mathematical applications (implying the use of the theory of communication in the approach of the systems with strategies) is granted to the level of art structured as a game, subsequently as a teachable system. Without providing a solution, the possibility is called forth to achieve an algorithm of recognition; the (necessary) conditions, defining the aesthetic object (according to H. Franck, but re-rendered) would nevertheless lead only to a temporary algorithm, another one being possible depending on a more accurate definition of this object.

The system of cybernetic aesthetics, suggested in this elaboration, does not exhaust the field of action of any of the other types of aesthetics but configures a criterion of productivity, in relation with the ideal of an integrity, similar to that which is implied by the meaning of progress in art.

The system brings back into discussion the definition of metaaesthetics, turning to good account previous contributions regarding new categorial pairs (ambiguity-coercion, transparency-imperviousness, etc.) and insisting upon the adequation of the means of analysis but also of those of interpretation

to the reality of the new art and literature, upon some new relationships among all the fields of human activity, among the people themselves.

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