

# An Explanation Of The Objective Basis Of Beauty In Architecture And The Arts

Beauty is often perceived as subjective and elusive, varying from person to person and culture to culture. However, in the realm of architecture and the arts, there exists an objective basis for beauty that transcends personal taste and societal constructs. In this article, we will explore the underlying principles and theories that contribute to the objective basis of beauty in architecture and the arts.

## The Essence of Beauty

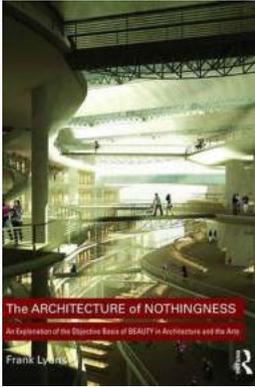
Beauty, in its essence, is a reflection of harmony, proportion, and balance. It is the result of a delicate equilibrium between various elements that come together to create a visually and emotionally pleasing experience. In architecture, this can be observed through the perfect balance between form and function, where every element serves a purpose while also contributing to the overall aesthetic appeal.

Furthermore, beauty is deeply rooted in the concept of human perception and the way our brains interpret visual stimuli. Research has shown that certain mathematical ratios, such as the Golden Ratio, can evoke a sense of beauty and harmony when applied to architectural and artistic compositions. This suggests that the objective basis of beauty goes beyond personal preferences and taps into fundamental aspects of our cognitive processes.

**The Architecture of Nothingness: An Explanation of the Objective Basis of Beauty in Architecture and the Arts** by Alissa Chojnacki (1st Edition, Kindle Edition)

★★★★★ 5 out of 5

Language : English



File size : 16419 KB  
Text-to-Speech : Enabled  
Screen Reader : Supported  
Enhanced typesetting : Enabled  
Print length : 270 pages



## The Objective Principles of Beauty

One of the fundamental principles that contribute to the objective basis of beauty is symmetry. Symmetry, derived from the Greek word "symmetria," refers to a balanced arrangement of parts. In architecture, symmetrical compositions have been a dominant feature throughout history, with buildings such as the Parthenon in Athens embodying perfect symmetry in their design. This symmetrical balance creates a sense of order and harmony that is universally pleasing to the human eye.

Another principle that plays a crucial role in the objective basis of beauty is hierarchy. Hierarchy refers to the organization of elements based on their importance or significance. In architecture, this can be observed through the use of focal points, such as a grand entrance or a central dome. These focal points draw the viewer's attention and create a sense of hierarchy within the overall composition, reinforcing the objective basis of beauty.

Moreover, the principle of rhythm also contributes to the objective basis of beauty in architecture and the arts. Rhythm refers to the repetition or alternation of elements to create a visual or auditory pattern. In architecture, rhythm can be

observed through the repeated use of columns, windows, or arches. This repetition adds a sense of order and movement to the composition, further enhancing its beauty.

## **The Role of Cultural Influences**

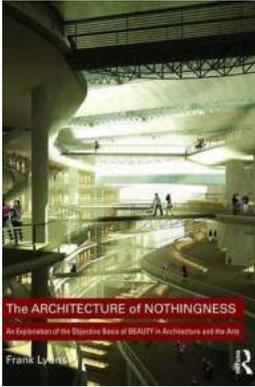
While the objective basis of beauty provides a universal framework for evaluating architectural and artistic creations, it is essential to acknowledge the influence of cultural context. Different cultures have distinct preferences and aesthetic values that shape their perception of beauty. What might be considered beautiful in one culture may not be as appealing in another.

For example, Gothic architecture, with its pointed arches and elaborate detailing, was highly valued during the medieval period in Europe. In contrast, the minimalism movement in the 20th century focused on simplicity, clean lines, and minimal ornamentation. Both styles have their own objective basis of beauty, rooted in different cultural and historical contexts.

In , the objective basis of beauty in architecture and the arts stems from fundamental principles such as harmony, proportion, balance, symmetry, hierarchy, and rhythm. While personal preferences and cultural context can influence our perception of beauty, these underlying principles provide a universal framework for evaluating and appreciating architectural and artistic creations. By understanding and embracing the objective basis of beauty, we can enhance our appreciation for the intricacies and complexities of the built environment and the arts.

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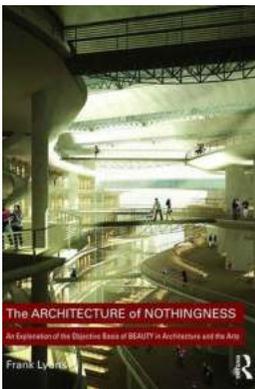
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It is a common enough assumption that good buildings make us feel good just as poor ones can make us feel insecure, depressed or even threatened. We may instantly decide that we ‘like’ one building more than another, in the same way that without thinking we choose one work of art or music over another. But what is going on when we make these instant decisions? The process is so complex that it remains an area rarely examined, often considered unfathomable, or for some mysterious, bordering even on the spiritual. Frank Lyons seeks to unpick the complex relationships that go to make up great works of architecture, to reveal a set of principles that are found to apply not only to architecture but also to art, music and culture in general. One of the major complications at the heart of culture is that because the arts are generated subjectively, it is assumed that the finished cultural artefact is also subjective. This is a myth that this book seeks to dispel. The arts are indeed created from the personal subjective space of an individual but what that individual has to say will only be shareable if expressed in coherent (objective) form.

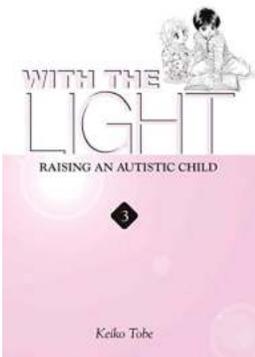
In a nutshell, the book reverses two generally accepted positions, that the arts are subjective and that meaning is objective and therefore shared. The reversal of these seemingly common sense, but mistaken positions enables two important issues to be resolved, firstly it explains how the arts communicate through

objectivity and secondly how the meaning of an object of art is never shared but always remains private to the individual. The combination of these two positions ultimately helps us to understand that beauty is a subjective appreciation of an objectively arranged form. Furthermore, this understanding enables the author to explain how a sublimely arranged form can open us to the ineffable; to a field of NOTHINGNESS, or to what some might call the spiritual realm of our own being.



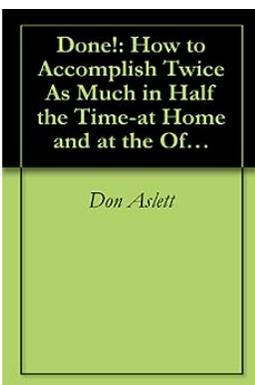
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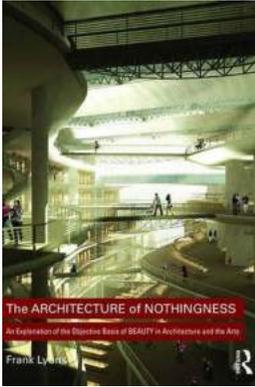
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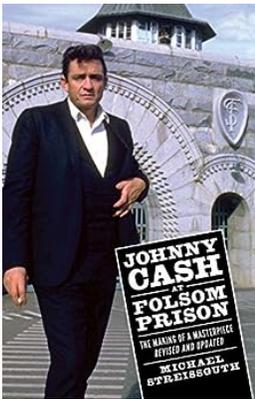
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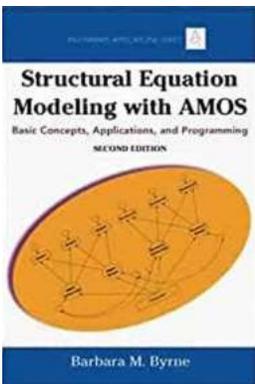
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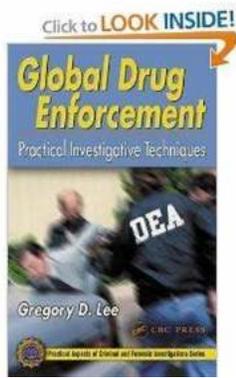
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