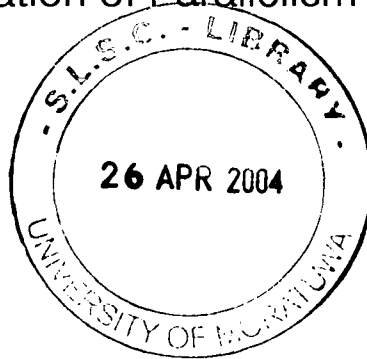


The Creation and Experiencing of Painting and Architecture:
An Examination of Parallelism



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A dissertation presented to the faculty of Architecture of the
University of Moratuwa Sri Lanka for the Final Examination
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Abstract:

The artistic expressions are not direct and always doing in concealed manner. In direct expression there is no aesthetics, and it becomes a report. The responsibility of art is emerging emotions, and those emotions with concealed meaning direct the imaginations of apprehender to universal meanings with intellectual thinking

Architecture as an art, expression of it also must be in a concealed manner with emerging emotions and universal truth. But architecture is a functional art the way of doing is not different as it is emerge the emotions that suits for the functions of the art.

The way of emerging "Rasa" or emotions unique to every arts and it is happening with the problems in the surroundings of the artist and contradictions of the forces of them. Therefore every problem is related to aesthetic representation in the view of philosophical basis. That representation of philosophy and the inner meaning is a dialogue between "motif" and "symbols" of art.

The aesthetic of floating beauty or the sequence of emotions can be seen in a poetic manner word after word i.e. symbol after symbol. The poetic of the tensions of the language or the symbols brings the spectator to the more and more deeper meanings than what he sees on the surface. At the deepest level he will explore through the universe and touch the divinity of heaven.

That divine originals can be applied into the architecture as studying the process of emerging emotions from other arts