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**AN EASTERN THEORY OF AESTHETICS: AN EXAMINATION
OF ITS APPLICATION IN ARCHITECTURE**

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University of Moratuwa, Sri Lanka, for the final Examination in
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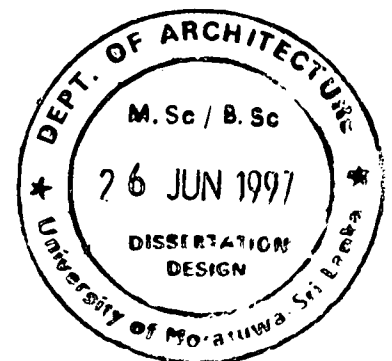
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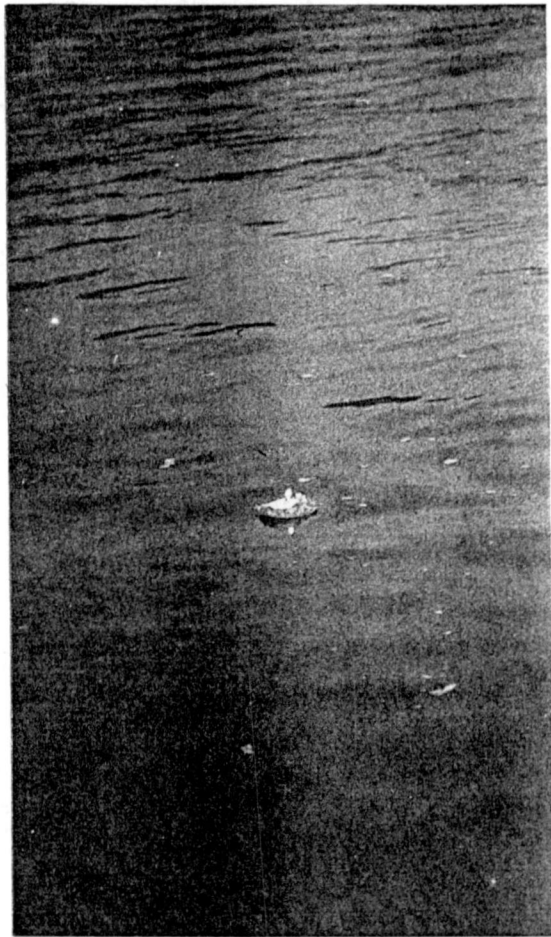
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All architecture is what you do it when you look upon it.

Did you think it was in the white or grey stone? or the lines of the arches and conics?

All music is what awakes in you when you are reminded of it by the instruments,

It is not the violins and the cornets..... nor the score of the baritone singer.

It is nearer and further than they.

WATT WHITMAN

AN EASTERN THEORY OF AESTHETICS : AN EXAMINATION OF ITS APPLICATION IN ARCHITECTURE

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ABSTRACT

Architectural beauty is a quality, emotional which gives man mental peace as well as physical comfort, where both are integrated and stimulated for a physical reaction. Architectural beauty is not for enjoyment, it is a pleasure of tasting and enriched spirit, an identification of the presentation that attaches the mind. Beauty is personal and, for its elusiveness has given many definitions, and though many of them defined it for enjoyment, an Easterner saw it as a 'lightening flash' that comes from his inner self, or as, an inner transformation of his imprints stored from worldly life. He saw, the worldly life of man is merged into problems through the contradictions of forces of his surroundings, thus, searching for a relief, which itself is an expression; as the Eastern theory 'Rasa', points out this expression as a conversion of particular motifs that every human being inherits where every problem that he faces could be related to; therefore any aesthetic representations is a dialogue between the 'motif' and the 'symbol' of art.

As the theory of 'Rasa' which has enlivened such Eastern art forms as drama poetry and music, is therefore applicable to architecture as another complex art form, to taste its beauty with a contemplative manner where its symbol as a knowable representation to realise, thus, its concrete spirit to come from his own nature, culture, desires, aspirations etc, where the problems arise, and not as a 'floating' beauty that doesn't pierce the heart of a particular man.



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