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Pattern Pleasure

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PATTERN PLEASURE

Bethanie Jones

A function within our ability to recognize and understand dynamics is visual pleasure. The rate at which one can process something determines their visual response. Qualities known to control visual keenness are contrast, stimulus repetition, symmetry, and prototypicality. Along with visual and semantic priming, these variables increase prudence of visual pleasure. Contrary to the claim that visual pleasure traces to objective stimulus features, beauty is found in the spectator.

From the antecedent events of Plato, we find that philosophers and theorists understand beauty as an element within the observed; that the thing itself produces a pleasurable experience. As a result, to this objectivist view, countless psychological pursuits were made in order to determine the vital contributors within beauty.

Theoretical collections precede to the Sophists, suggest that any external stimulus may conceivably be beautiful if it pleases our senses. Within this frame of reference, beauty is an operation of idiosyncratic traits of the perceiver where all attempts to catalog and mandate the laws of beauty are futile. In expressions like “beauty is in the eye of the beholder” or “degustibus non est disputandum” (taste cannot be debated), the subjectivist view is reflected and directionalized through the social constructivist prominence within the constant reality of change and culturally relative essences of beauty.

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Modern philosophical analyses largely refute the objective versus subjective position. They propose that an understanding of beauty arrives from patterns through a human-object relationship that seeks identity. Opting an interactionist perspective in order to pursue and identify those patterns is crucial. Therefore, beauty is embedded in the processing experiences of the spectator that arrive from the interplay of stimulus properties and cognitive procedures.

Often, what humans describe as “beautiful” fall into the category of moderate episodes that, by its nature, equal to the recognition

of a simple melody: an abstract shape or a human face. Beauty is extraneous to visual value. Considering the development of modern art, a piece can have visual value without being beautiful and without generating an experience of visual pleasure. Conversely, a painting that is “aesthetically pleasing” may be without any artistic merit.

The understanding of visual value, in contrast to beauty or visual pleasure, often involves patterns.

