

Comparative Study on Visual Preferences of General Audiences in Architectural and Art Styles from an Aesthetical Point of View*

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ABSTRACT

These are the main analyses of aesthetic criteria and their factors in architecture and art. These viewpoints have been defined in the frame of theory and stylist statements. Classification of geometric features and visual compositions of architectural and art styles allow us to identify elements affecting beauty perception. In addition to theoretical analyses and stylistic theories, the outcome of various artistic and architectural styles must be assessed in a general judgment. The stylistic basic and aesthetical theories can be verified in this assessment. Moreover, visual preferences from the viewpoint of untrained audiences are determined by architects and designers. The factors defined as aesthetic criteria in the opinion of professional artists and architects must be ultimately judged by the public. Hence, principles and features of various architectural and art styles were reviewed as research background, and then one hundred students unrelated to artistic and architectural disciplines were selected to be tested randomly. In this test, images of some landmarks (famous monuments) with different architectural styles were judged by the participants. The results were analyzed statistically. The visual preferences of men and women were compared, and results indicated many different aesthetical preferences between them. However, most audiences showed more tendency towards folding, organic, and sculptural styles, respectively. The most outstanding effective visual characteristics included curved lines and surfaces, flexible and fluid forms, legibility, integrity and unity in details, balance, integration with nature and naturalism, proportion, and harmony. These characteristics are inclusive and independent of stylistic divisions.

Keywords: Visual Preferences, Architectural and Art Styles, Nonprofessional Audiences, Aesthetics.

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1. INTRODUCTION

Art and architectural styles are mainly used in the classification of monument' type, while aesthetics is beyond style and technique. However, some significant concepts and criteria of style-specific aesthetics can be found in the stylistics basics and rules. The indicators available in the style and its aesthetical values can be revealed in a public judgment and extracted from the structure of each monument. Nonprofessional audiences without artistic teachings can be a metric for examining monuments without relying on interpretations and theorizing. Hence, this choice is selective not based on the theorized concepts of aesthetics that depend on the judgment and decisions made by audiences of architectural monuments. Theories, basics, and interpretations are used after the public choice to identify and extract substantial effective elements and or indicators in perceiving beauty by audiences. Some studies have searched for beauty in the components and elements, while others have found it in inclusive and general notions; curved lines or symmetric images are pleasant and brain-approved images for instance. Researchers have concluded that curved lines create a more pleasant feeling in the brain rather than sharp lines. Moreover, symmetric images would create a more aesthetical feeling in mind compared to asymmetric images (Boskabadi, Afhami, and Farbod 2014). In the book "Analysis of Beauty," William Hogarth believes that direct lines are different from each other just in terms of length but the curved lines are beautiful in terms of curvature and length. The combination of direct and curved lines is more diverse and provides more beauty (Meyer 2020, 11). The spectator prefers convex surfaces among curved surfaces, and the sphere is the fullest surface that has symmetry and regularity from all directions (Grutter 2018, 235). Curved lines in a structure can be considered as its components, but asymmetry refers to the structure of a monument. Although symmetry cannot be an inclusive concept, it cannot be taken into account as the components. Analyses vary between components and structure. The determinant role of a component or structure in a monument is only found based on the content studies and or theoretical interpretations. However, the simultaneous role of components and structure is clear in beauty perception. The two key components are characteristics of components and organization of components (structure) can be the base

for analysis of stylistic aesthetical characteristics in the outstanding monuments of architecture. The main and secondary questions of this study are expressed as follows: which one of the case studies among architectural styles is more preferred by audiences when comparing the architectural styles? Which geometric features and visual compositions create their aesthetical preferences in these kinds of styles? Are the aesthetical preferences comparable among two groups of men and women after considering the factor of gender?

2. BACKGROUND

Art and architecture style and technique are not just a statement with mere geometric and visual principles. However, architectural and art style has to provide specific form regulations to find their special identity. The modern architecture is indeed a kind of pure formalism. Various architectural styles can be classified based on their attention to the structure and or decorations. The modern era and its attempts at various architectural styles are called a revolt against reason by Pozner. Revolt against reason was not just searching for new ways but was the symbol of separation between intelligence and feeling, loss of artistic generality, and not reaching a new artistic expression (Grutter 2018, 175). Revolt against reason is considered an expression of modern style against the classic style. Two bases of feeling and reason are considered in aesthetics and perception; on the contrary, there are two regular and complicated structures corresponding to the rational and emotional views. This topic is in line with visual orientations, classification of techniques, and its relation with classifications of aesthetics. When we consider the modern architecture irrational its emotional concept is highlighted, which is a debatable issue. In modern architecture, decorations, simplicity, regular geometry, structuralism, and functionalism are removed. An architecture with such characteristics that just looks for the mere function cannot be named an emotional architecture. Modernism was the outcome of rationalism and protest postmodernism against modernism. Postmodernism moves from the modern abstraction relying on the realities. Finally, form represents the ideas and philosophies originating from it. The conformity of these architectural styles and forms is reported in Table 1 (Safdarian 2017).

Table 1. Formal Division of some Architectural Styles based on the Aesthetical Indicators

| Style | Form Characteristics |
|------------------|---|
| Modern | Simplicity in Form, Euclidean Geometry, Regularity, the Negation of Decorations, and Purity |
| Postmodern | Complexity, Confrontation, Diversity, and Curved lines |
| Deconstruction | Asymmetry, Ambiguity, and Instability |
| Jumping Universe | Complexity, Irregularity, Informality, and Fluidity |

(Safdarian 2017)

According to Table 1, all architectural styles can be assigned to aesthetical categories based on the characteristics of their visual elements. It is worth noting that the classification of monuments is done based on their dominant visual components and basics. According to studies conducted on form characteristics of architecture, components, and structure play a significant role in dividing and classifying the styles. Therefore, styles are just used for classification not as beauty criteria. The Renaissance period was an era far from abstraction during which, nature received more attention in art, while in contemporary times,

design has made nature more abstract, simple, and symbolized due to the high speed of production to draw the attention of the human who is rapidly passing by the monument. Form simplicity is not just confined to the pioneers of the modern period but in all eras, the sophisticated techniques of the past become obsolete and replaced with simpler forms (Meyer 2020, 129). Complexity becomes more and more in the structure of an artistic technique, so the legibility of the monument becomes more difficult. This phenomenon leads to a change in overall structure directing it towards a simpler regularity (Fig. 1).

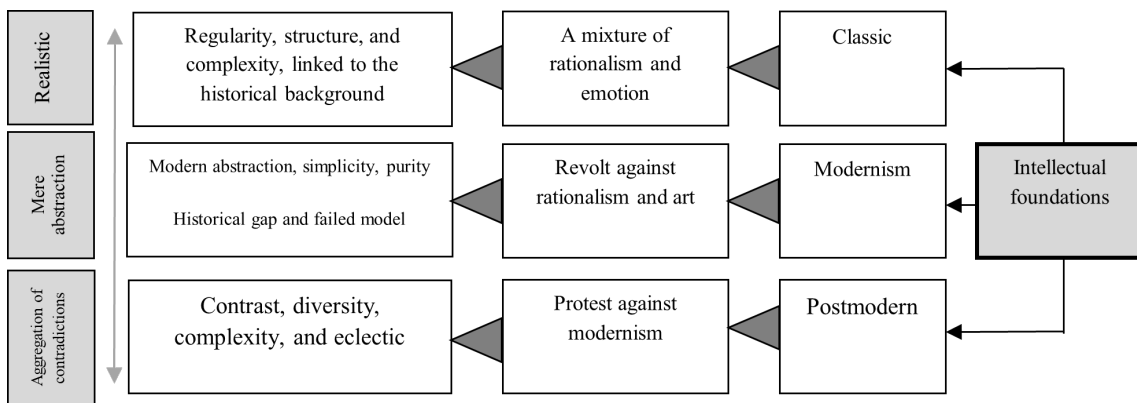


Fig. 1. The Trend of Stylistic Ideas created due to their Contrast with their Previous Styles

This theory is matched with the information theory. Peter Smith approves that a three-phase interval has been frequently repeated over history. The first phase has a clear and simple discipline. Tension is the feature of the second phase, which finally results in a lack of clarity and seduction in the third phase. Maximum complexity and perceptual capacity are achieved in this phase (Grutter 2018, 55). According to the mentioned points, styles appear in the sequence of simplicity and complexity. The same analyses can be applied to other art disciplines. For example, emotions available in expressionism are in the opposite point of rationalism in classic style. Classic style is inspired by two sources: love for nature, which has been an inspiration source for Greeks, and the search for absolute truth in science and philosophy (Dondis 2019, 189). Accordingly, abstraction, simplifying,

and summarizing are not limited to the modern era after classic architecture and art and have always existed in the periods before and after the challenging art and architecture. For instance, primitive art itself is a clear sample of abstract art and distortion in artistic expression. The art styles in the visual arts field can be classified based on the same metric; this metric depends on the style neither to time. Hence, two art styles with a wide time gap may be matched in terms of their techniques so can be classified in one category, Table 2 indicates some art styles. This classification is based on the meta-style criterion in aesthetics. Some terms, including simplicity, complexity, diversity, irregularity, harmony, symmetry, unity, and motif numerosity refer to the components or the structure of the monument.

Table 2. Classification of Art Styles based on the Visual Criteria

| Art Style | Characteristics of the Style |
|------------|---|
| Primitive | Exaggeration, Improvisation, Activity, Simplicity, deviated from Reality, Irregular, Arched, and Colorful |
| Expression | Exaggeration, Improvisation, Active, Complex, Arched, Frank, Diversity, deviated from Reality, Irregular, Multi-Element, Upright Quality |
| Classic | Harmony, Simplicity, matched with Reality, Symmetry, Transparent, Single-Color, 3D, Uniform, Slow, and Unity |
| Luxury | Complexity, Motif Numerosity, Exaggeration, Arched, Frank, Diversity, Colorful, Active, and Shining |
| Functional | Simplicity, Symmetric, Angled, Predictable, Uniformity, Continuity, Unity, Repetition, Thrifty, Implication, Flat, Regular, Clear, Single-Color, and Mechanical Quality |

(Dondis 2019)

Symmetry is one characteristic that forms the structure of components. Symmetry is about the arrangement of design elements in a way to convey a sense of balance, while proportionality means the good distance in the relation of components. The last result is a pleasant complete result in line with proportions and symmetry. Although symmetry is more specifically emphasized, asymmetry in the design is more attractive (O'Connor 2015, 85). In abstract complex patterns, form symmetry is detected and usually is preferred to asymmetry (Jennath and Nidhish 2016, 1809). Symmetry is one of its fundamental features. The connection between symmetry and beauty can be seen in the past during the Plato and Aristotle times. In the case of a certain complexity level, the more symmetric the stimulus, the higher the beauty measurement will be. Public opinion would confirm symmetry in the beauty. People also like curved shapes more than similar shapes with sharp lines. Symmetry indicates the quality of beauty even in face aesthetics. The connection between symmetry and an attractive face means the quality of an individual's health (Kapoula and Vernet 2016, 275). Processing and attraction of curved lines in the brain are even related to face detection. Prosopagnosia (face blindness) is a disorder related to the brain's inability to code curved lines. Hence, curved lines and surfaces are highly important for the brain and eyes. Neurology defines architecture as a field that tries to create harmony and beauty available in the symmetry, beautiful proportions, and harmony in the building that provide satisfaction for the audience. These are emotions that appear when watching an architectural monument (Mahmoodinezhad 2019, 133). Symmetry and curved surfaces are not the single structures or components affecting beauty. Various factors are effective in aesthetical experience, and this subject makes it complicated to provide a single framework in this context. Some of these factors include complexity or simplicity, innovation or prior acquaintance, proportion or integration, semantic content in contrast with visual qualities of design, and the importance rate of visual stimulus that all affect the beauty experience. Moreover, judgments and decisions, some aspects of the emotional mood of a person, rate of interest in the stimulus, social status or financial interests, education, and historical, cultural, or economic background play different roles in influencing the aesthetical judgments (Jacobsen 2006, 156). Therefore, we must look for the most effective factor among numerous concepts and elements that affect beauty.

3. METHOD

This study has been conducted based on the analysis and interpretation of topics through library documents and descriptive-analytical method with descriptive approach. The analytical process has been

done through the systematic method by analyzing the content of previous studies, and a conclusion has been obtained relying on the output of analysis on statistical studies and summarization of findings. This study has been carried out through questionnaires and statistical operations. This survey research is among cross-sectional surveys (Sarmad, Bazargan, and Hejazi 2019, 82).

In this research, Cronbach's alpha of 12-item questions about aesthetics equaled 0.794 as reported in Table 3. The aesthetics questionnaire consists of outstanding architectural cases in considered styles. In terms of 12 image items, the questionnaire is assessed based on the five-point Likert scale. To alleviate the effects of architecture and art training, a sample size was chosen among students and graduates related to architecture and art. The whole number of participants equals 100 who are selected randomly from available samples. The selected buildings are chosen based on the style, period, structural differences of form, and design view. Accordingly, these architectures are outstanding monuments that represent their relevant style. On the other hand, some choices are related to the classic architecture of Europe and traditional Iranian architecture to provide more options for the audience. Other styles, including folding and or deconstruction, have been chosen due to underlying differences in their intellectual philosophy although they are among the important and effective styles.

4. DISCUSSION AND ANALYSIS

Studying stylistic aesthetics in architecture requires reviewing and identifying beauty indicators and classifying them. Aesthetical analysis of these aesthetic criteria indicates the rank of every architectural monument regardless of the stylistic divisions. Therefore, this study examines the most outstanding case studies of popular architectural styles to find the most effective elements in perceiving the beauty of an architectural monument after a public judgment.

The considered styles include the folding style, the traditional style of India, the modern and traditional styles of Iran, folding, deconstruction, white postmodern, expressionism, classic style of the West, Byzantine, and organic. The considered styles with one or two outstanding case studies would represent each style. The participants were selected among students and graduates of majors unrelated to art and architecture, and 100 members of them participated randomly in this experiment. In addition to the questions about the personal profile of participants, this questionnaire included 12 questions about the beauty of architectural monuments with the mentioned styles based on the five-point Likert scale. The mean values of scores given by the participants are measured and ranked based on the scores of monuments and styles. The case studies

with high-score styles are then analyzed in terms of aesthetical features. The validity and reliability of the questionnaire are measured and confirmed. The reliability of the questionnaire equals 0.794 based

on the measured Cronbach's alpha, which indicates the suitable correlation between the 12 items of the questionnaire. Table 3 reports this value.

Table 3. Cronbach's Alpha

| Number of Questions | Cronbach's Alpha |
|---------------------|------------------|
| 12 | 0.794 |

Table 4 reports the results of mean values given to the monuments with and without gender division.

The monuments have been sorted based on the questionnaire in this table.

Table 4. Mean Scores of Architectural Monuments based on Gender and Total Sum

| Style Representative | Taj Mahal | Aliyev Centre | Villa Savoye | Borujerdi House | Dancing House | Douglas House | St. Paul's Cathedral | Sydney Opera House | Shams Ol-Emareh | Falling-water | Guggenheim Museum Bilbao | San Pietro |
|----------------------|-----------|---------------|--------------|-----------------|---------------|---------------|----------------------|--------------------|-----------------|---------------|--------------------------|------------|
| Order of Questions | q1 | q2 | q3 | q4 | q5 | q6 | q7 | q8 | q9 | q10 | q11 | q12 |
| Female | 4.23 | 4.55 | 3.94 | 4.22 | 2.45 | 3.72 | 3.86 | 4.33 | 4.12 | 4.53 | 3.72 | 4.09 |
| Male | 4.44 | 4.33 | 3.89 | 4.28 | 2.47 | 3.78 | 4.39 | 4.39 | 4.17 | 4.22 | 3.64 | 4.25 |
| Sum | 4.31 | 4.47 | 3.92 | 4.24 | 2.46 | 3.74 | 4.05 | 4.35 | 4.14 | 4.42 | 3.69 | 4.15 |

Although the comparison between the aesthetical opinions of women and men indicates similar scores, there are significant differences. Because the selected monuments have high mean scores, the differences are seen in the decimal part. The high mean values have been obtained because the images in the questionnaire were the best-case studies of each style. Hence, the average scores are high. Therefore, most rankings are done based on this decimal part. Women gave more scores to Zaha Hadid's design rather than men. This difference is about 0.21, which is a significant rate since the values are close to each other. The main number of scores is the constant value of 4 up to rank 8, so ranking up to row 8 is done only based on the

decimal part. For example, the distance between the cultural center of Aliyev, which has the first rank, and Borujerdi House, which has the fifth rank equals 0.23. It means that this difference rate is equivalent to five ranks in the ranking table. According to the score division shown in Table 5, the Aliyev Centre has the first rank in the opinion of women, while men give the first rank to the Taj Mahal. The second rank is assigned to Fallingwater in the opinion of women and to Sydney Opera House or St. Paul's Cathedral in the opinion of men. Rankings done by men and women can be examined separately to clarify the difference more precisely and find visual and aesthetical preferences of each by analyzing the differences.

Table 5. Comparing the Ranking of Architectural Monuments based on Gender, Difference, and Similarity between Opinions of two Groups

| Rank | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|--------------------|---------------|--------------------|----------------------|---------------|-----------------|-----------------|---------------|-----------------|----------------------|---------------|--------------------------|---------------|
| Ranking by Women | Aliyev Centre | Falling-water | Sydney Opera House | Taj Mahal | Borujerdi House | Shams Ol-Emareh | San Pietro | Villa Savoye | St. Paul's Cathedral | Douglas House | Guggenheim Museum Bilbao | Dancing House |
| Ranking by men | Taj Mahal | Sydney Opera House | St. Paul's Cathedral | Aliyev Centre | Borujerdi House | San Pietro | Falling-water | Shams Ol-Emareh | Villa Savoye | Douglas House | Guggenheim Museum Bilbao | Dancing House |
| Ranking Difference | | | | | | | | | | | | |

A significant difference is seen between aesthetical preferences in architecture among men and women. Among 12 cases, only 4 cases are matched. The order of architectural style and technique seems more precise in the ranking done by women. For instance, the Taj Mahal, Borujerdi House, and Shams Ol-Emareh are in consecutive rows. Only one distortion







or mess is seen in the style and technique by placing Villa Savoye between two classic monuments of San Pietro and St. Paul's Cathedral. This mess is more in the grouping style and technique by men; Borujerdi House is ranked between Aliyev Centre and St. Paul's Cathedral for instance. These stylistic messes and disorders are repeated among men. The first choice

of women is a modern, integrated, and flexible monument without ornaments and decorations, while the first choice of men is a traditional monument with a powerful perspective, full symmetry, and many decorations and components. This view depends on the human brain function. The brain processes an image based on two processing techniques about where and what the subject is. The process about where it is investigates the spatial location, direction, distance, and so forth, while the question of what pays attention to the color and shape of phenomena. Perspective also exists in the category of space and location (Boskabadi et al. 2014). It seems that men pay more attention to spatial location, such as the perspective of visual phenomena but women consider what a phenomenon is or what is its color and shape. More differences between the preferences of men and women can be found by more examination of other rankings in their groups. The considerable point is that the order mess is corrected by summing scores given by women and men. This point reflects the abilities of collective wisdom. Table 6 is the final table in which, all scores are summed up.

Aliyev Centre designed by Zaha Hadid (score=4.47) and Dancing House (2.46) designed by Frank Gehry had the highest and lowest ranks, respectively. The

same styles or similar techniques have received almost equal scores. Both Dancing House and Guggenheim Museum Bilbao have been designed based on the deconstruction style by Frank Gehry. Although they are not similar at all, both obtained the lowest scores. This score similarity also exists between traditional monuments in Iran such as Borujerdi House, Shams Ol-Emareh, and Taj Mahal the last one is classified in this group due to its similarity with Iranian architecture. Villa Savoye and Douglas House are placed in one category as modern and white postmodern monuments. The classic styles of Wets have been scored in the same group, including some monuments such as San Pietro and St. Paul's Cathedrals. Another significant point is that similar architectural styles and techniques have been scored in a way to be classified as one group, and no case study has been placed between the monuments belonging to a certain style and technique. For example, three case studies are classified as traditional architecture, two case studies as European classic, modern, and postmodern architecture, and two case studies as deconstruction in a natural way that are grouped based on the scores given by the participants, and none of them interfered with another one. However, the questions had no order.

Table 6. Final Ranking based on Total Mean Values of Scores

| Row | Architecture Style | Case Study | Mean Score | Aesthetical or Stylistic Characteristics |
|-----|--------------------|---|------------|---|
| 1 | Folding | Cultural Aliyev Centre  | 4.47 | Curved lines and surfaces, fluid and soft form, without sharp angles and corners. Harmony and coordination, integrated and legible design, balance instead of symmetry |
| 2 | Organic | Fallingwater  | 4.42 | Merged into nature, materials matched with nature, consistent with the environment's slope, using natural elements as components of architecture and vice versa |
| 3 | Expressionism | Sydney Opera House  | 4.35 | Curved lines and surfaces, rhythm and beat, harmony, organization of components, and balance |
| 4 | Traditional | Taj Mahal  | 4.31 | Point-to-point symmetry, use of perspective, central axis domination, emphasis on the details and decorations, repetition of components, coordination, vernacular materials and art in the shell, and hierarchy |
| | | Borujerdi House  | 4.24 | |
| | | Shams Ol-Emareh  | 4.17 | |

| Row | Architecture Style | Case Study | Mean Score | Aesthetical or Stylistic Characteristics |
|-----|--------------------|--------------------------|------------|---|
| 5 | European Classic | San Pietro Cathedral | 4.15 | Point-to-point symmetry, use of perspective, central axis domination, emphasis on the details and decorations, repetition of components, coordination, vernacular materials and art in the shell, and hierarchy |
| | | St. Paul's Cathedral | 4.05 | |
| 6 | White Postmodern | Douglas House | 3.92 | Removal of details, domination of Euclidean geometry. Simple volumes, sharper corner angles, and straight lines |
| 7 | Deconstruction | Guggenheim Museum Bilbao | 3.74 | Removal of details, domination of Euclidean geometry. Simple volumes, sharper corner angles, and straight lines |
| | | Guggenheim Museum Bilbao | 3.69 | |
| 8 | Deconstruction | Dancing House | 2.46 | Ambiguity in design, lack of legibility, sharp angles, imbalance, lack of equilibrium, lack of integrity and unity in components |

Visual characteristics available in the design of Zaha Hadid include curved lines and surfaces. These curved surfaces have created a fluid and soft form that is pleasant and desirable for the insight system. No sharp corner angles exist in this monument and straight inflexible lines are not in the view field of the spectator. Although this architecture does not have point-to-point symmetry, it has reached a balance and equilibrium in general. Legibility and integrity are other characteristics of this monument. The importance of this characteristic appears in its comparison with the Guggenheim Museum Bilbao designed by Frank Gehry. This museum is full of curved surfaces and lines but has obtained a rank close to the last one. The feature that distinguishes Zaha Hadid's design from Gehry's design is the legibility and unity of its components but the design of Frank Gehry is ambiguous without integrity. Although the surfaces are curved and fluid, the disconnection of components has led to sharp corner angles in the building of the museum. Nevertheless, curved lines and surfaces are preferred to the sharp-corner lines. Also, curved lines and forms imply dynamism due to their angle variation (Arnheim 1965, 427). Wassily Kandinsky sees dynamism in the tension of a given direction. Dynamism or activity is an emotion that occurs in the brain. It occurs in a curved line that is created by the attempt of the spectator to be matched with that regular shape (Grutter 2018, 328). With the second rank, Fallingwater House has been

designed with a special view of nature in the organic style. This architecture has been designed as a part of nature and has followed nature in the use of materials and slopes. Hence, it is not an attached structure but an element of nature merged into it. Influenced by nature and being matched with it and lack of contrast with the surrounding fabric and environment include the second factor introduced in this experiment. Like the first rank, the third monument has curved surfaces and form; the difference is in its limited flexibility but provides rhythm and beat. The architectural components of this monument are greater than the first design but are well-organized within a powerful structure reaching balance and harmony. Imbalance, ambiguity, lack of structure, illegibility, and visual tension are seen in the monuments with lower ranks. The mentioned reasons may have been visually unpleasant for audiences. In general, individuals who are not trained in the field of art and beauty basics consider some concepts, including simplicity, modernity, balance, and difference as metrics for beauty assessment (Yusefi and Zarekhalili 2019). Therefore, nonprofessional audiences decide on a simple mindset not theories, so this mindset is more consistent with natural temperament. In this mindset, complexity is replaced with regularity and simplicity, or legibility and transparency are more attractive than ambiguity. Such individuals search for an eye-catching and harmonious design instead of its concept. A deeper analysis of the viewpoint of designers and

ordinary audiences indicates the difference between their ideas about aesthetics.

5. CONCLUSION

Aesthetics in art and architecture may be perceived and interpreted differently depending on the audience. The ranking obtained for the architectural monuments indicates that gender is an effective factor in ranking the aesthetics of architectural monuments. According to the comparison between the opinions of men and women, they rank architectural monuments differently and use separate priorities for judging and deciding about beauty. Therefore, women gave the first rank to the monument designed by Zaha Hadid, and men selected the Taj Mahal as the first choice. It seems that flexibility and fluidity are the effective criteria in the opinion of women, while men have more tendency towards symmetry, decorations, and perspective by choosing a traditional monument. The same difference opinion is seen about other stylistic samples. Men seemingly pay more attention to spatial situations such as perspective and spatial arrangement of components in the architecture but women consider what a design is, including the shape and color. The great attention of men to perspective and spatial situations is probably rooted in their navigation capabilities. The comparison between opinions indicates some similar ranks given by both men and women to Borujerdi House with rank 4, Douglas House with rank 10, Guggenheim Museum Bilbao with rank 11, and Dancing House with the last rank of 12. In sum, four architectural monuments have obtained the same ranks from two groups, but they disagree on the rest of the eight cases. In the ranking process done by women and more by men,

the samples belonging to a certain style are not placed in a consecutive row, and some samples from other styles are sometimes placed between them. A considerable point is seen in measuring the total mean value of scores given by men and women because the results show that the monuments related to each style are ordered in a row without any error. For instance, traditional monuments, modern architectural monuments, two works of deconstruction, and two classic cathedrals have been ordered in consecutive rows without any gap, while the questions are asked regardless of stylistic and or beauty orders. This indicates the agreement among numerous collective opinions. According to a general ranking and regardless of gender factor, folding architecture, especially the design by Zaha Hadid has obtained the highest rank. The lowest rank is assigned to the Deconstruction style among architectural monuments. The second rank is assigned to organic architecture and Fallingwater House. The visual characteristics of selected monuments include curved lines and surfaces, softness and fluidity of form, legibility and integrity, regularity and structure, balance instead of symmetry, harmony, and coordination. As the basics of organic architecture show, its features are conformity with nature, consistency between design and the surrounding environment, and the use of eco-friendly materials. The negative factors of beauty extracted from deconstruction architecture include design ambiguity, sharp-corner angles, imbalance, and weak and non-harmonious structures that made spectators assign the last rank to this style. Although the aesthetical views of men and women are different, the outcome of these two views tends toward harmony and cohesion of structure in the form (Fig. 2).

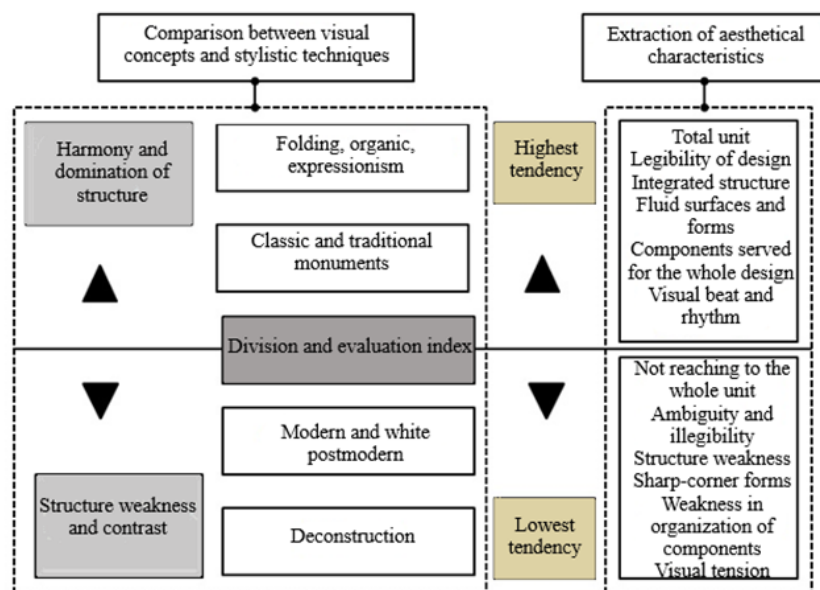


Fig. 2. Comparison between Visual Concepts and Stylistic Techniques by Determining Indicators Affecting Aesthetics

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The authors have no conflicts of interest to declare.

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The authors state that they have directly participated in the stages of conducting research and writing the article.

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