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attitude a kind of experience and a kind of value key points aesthetic experience concerns the appreciation of aesthetic objects and the resulting pleasure aesthetic living means taking a genuine interest in all details of beardsley s own definition holds that an aesthetic experience is the gratification experienced upon correctly and completely experiencing an aesthetic object however this definition is arguably circular or at the least dependent on some prior definition of aesthetics there are two parts to the aesthetic attitude the aesthetic part and the attitude part here an attitude is a certain state of mind in particular it is a way of approaching experiences or orienting oneself toward the world it may help to think of someone with an optimistic attitude one feels good or bad when one responds aesthetically to a beautiful sunset or elegant poem or to a messy waste dump or plodding verse but it is more than just a feeling of pleasure or pain that characterizes aesthetic experiences according to many theorists most aesthetic experiences happen in everyday environments far from majestic concert halls and museums this chapter surveys the major lines of research that explore aesthetic experience in mundane real world spaces thus after a survey of ideas about beauty and related concepts questions about the value of aesthetic experience and the variety of aesthetic attitudes will be addressed before turning to matters which separate art from pure aesthetics notably the presence of intention this chapter surveys attempts by aestheticians writing in the anglo american analytic tradition during the last half of the twentieth century to clarify defend and use the idea of a distinctively aesthetic state of mind three crucial characteristics of aesthetic experience are discussed fascination with an aesthetic object high arousal and attention appraisal of the symbolic reality of an object high cognitive engagement and a strong feeling of unity with the object of aesthetic fascination and aesthetic appraisal the aim of this article is to argue that what is distinctive about aesthetic experiences has to do with what we do not with our perception or evaluation but with our action and more precisely with our interaction with whatever we are aesthetically engaging with for dewey aesthetic experience is the highest form of this interaction it is the phase when in dewey s often used words the interaction between the

organism and the environment reaches a stage of fulfillment three crucial characteristics of aesthetic experience are discussed fascination with an aesthetic object high arousal and attention appraisal of the symbolic reality of an object high cognitive engagement and a strong feeling of unity with the object of aesthetic fascination and aesthetic appraisal though this notion of aesthetic experience remains very valuable partly because without it we can hardly understand the extraordinary power and history of art a proper understanding of aesthetic experience requires recognizing that its plural modes meanings and theoretical functions cannot be reduced to this familiar paradigm the role of representation in the aesthetic experience of places in my paper i will discuss the role of the image in the determination of people s approaches and attitudes towards places after a short introduction 1 in the first part of the essay i will discuss the main points of criticism against the image in relation to the issue of

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most aesthetic experiences happen in everyday environments far from majestic concert halls and museums this chapter surveys the major lines of research that explore aesthetic experience in mundane real world spaces

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thus after a survey of ideas about beauty and related concepts questions about the value of aesthetic experience and the variety of aesthetic attitudes will be addressed before turning to matters which separate art from pure aesthetics notably the presence of intention

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