

Title page

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Title: Home Comforts: Identifying design aesthetics in the home to create interior spaces that offer sensory and tactile experiences.

Introduction

The design of interior space within the home is linked to the consumers' need to feel comfort, combined with sensory experiences. Consumers are influenced by trends in décor, pattern and colour. To achieve contemporary, designerly spaces, the home is the place for visual statements that tell the story of the occupiers. As such, the design of interior space needs to be strong, considered and functional. According to Clive Bell (1997) the display of personal aesthetics within the home is concerned with why we feel connected to an object. This suggests that interior design aesthetics are achieved by ensuring that the positioning of objects causes a human reaction. In this independent inquiry, aesthetics describes a design element that summarises home objects and arrangements to form a personal connection with its presence. This means that when working with such environments the designer should adhere to the consumers' wants and needs, exploring and communicating their personal space. The focus is on the approaches used by the designer to create an appropriate aesthetics in the home using surface quality within tactile and visual design to create a sensory experience for living. This requires an understanding of design, tactility and visual elements which, according to Vilem Flusser (1999), are contributors controlling the home's aesthetics to make it appropriate for everyday living.

This independent inquiry will explore three key areas: tactile design and how the surfaces and qualities of objects interact with design in the home, immersive experiences felt within the home that create an emotion and lastly, aesthetics focusing on the designers' design intention for the consumers' home space.

Tactile design (Challis, 2014) is a unique concept. When using natural elements indoors the incorporation of tactile design can be aesthetically pleasing and functional as they are inspired by natural elements and growth of organic forms. This demonstrates an advancement on how tactile surfaces are formed with the idea of Parametric design. For example, the Stantec Tower, Alberta, uses a 'Pebble' structure created by algorithmic movement in the material to produce large scale architectural elements transforming the indoor space. It translates into an elegant structure resembling natural movement and form. This relates to my inquiry by demonstrating how uniqueness in the design's aesthetics will create a pleasing place of comfort, especially when used within the home.

To create an immersive experience within the home, it takes a particular understanding of design intent, practicality and function. Philosophers Nicholas Bourriaud and Maurice Merleau-Ponty determine human reactions as creating a sensory experience. Both present juxtaposing ideas behind this. Bourriaud (2002) presents the idea that the space and aesthetics in the room are determined by its social context. His idea concerns the presence of the consumer and determines that the objects present within the space create a functional arrangement for living. However, Merleau-Ponty (2018) disagrees with this theory. He posits design aesthetics is what causes an emotive reactive in the mind of the consumer relating to how I question the consumers need to feel comfort in their home.

The term 'Aesthetics' was not defined until the year of 1735 where the philosopher Alexander Gottlieb Baumgarten identifies "epistêmê aisthetikê, or the science of what is sensed and imagined" (2020). Meaning aesthetics can be translated into the look, use and even space of design. The construction of the interiors can be formed by using tactile and visual functions using Parametric forms of design (Kettner.R, 2020). Parametric design is an algorithmic movement that determines the shape and form of the created object. This form of design draws on naturally inspired elements on building this structure. The organic and tactile approach will establish a beautifully constructed piece of art that can either be functional or decorative. This design method will create a unique experience within the home and the consumer will demonstrate emotive behaviour caused this uniqueness in design.

Chapter 1- Aesthetic within the home, what does it mean?

The home is a place of comfort. The Cambridge Dictionary definition of 'home' states "someone's or something's place of origin, or the place where a person feels they belong" (2021). An accurate definition made to determine how the designer will form the home aesthetics. The consumer needs to feel like their home is a space they care for deeply. The home can be made up of aesthetics that are personal and organised in a way that is unique to them.

The aesthetics of the home is controlled by the design intent using objects and space. These factors which contribute within the home create a comfortable space that establishes harmony within the aesthetics created. Design plays an important part in configuring design intent within the home, where we can translate the meaning of the objects we see and how we use them. According to the philosopher Flusser (1999), 'design' is a powerful term that has been culturally developed for centuries. He states, "The basic idea here is that wood (*hyle* in Greek) is a shapeless material to which the artist, the technician, gives form, thereby causing the form to appear in the first place" (1999, p.18). Flusser's details on the 'basic idea that wood is a shapeless material' (1999) now becomes a tactile element from the manipulation of its form. This stems from a necessity to feel a surface texture and question what quality it has, creating an emotive experience. As seen in Figure 1, the consumer can feel that their home design is powerful and resembles a theme of aesthetics adhered to what they perceive and sense. The complimentary hues between the grey and mustard accents are aesthetically powerful in their demonstration of creating softness in the bedroom.



Figure 1

The notion of tactile design comes from the need for touch and to cause an emotive sensation. Ben Challis, writer of *'The encyclopaedia of human-computer interaction'*, embraces the notion of design undoubtedly emphasising the need for tactile interaction by saying "This undoubtedly powerful combination enables rich forms of both display and feedback, but the interaction that takes us from one to the other will generally be supported through *touch*" (2014). There are differences in tactile and visual design. Tactile has physical quality, whether the surface is bumpy or smooth, whereas, visual elements can mimic that tactile quality, making a surface appear to be raised and inhabit a different form but are on a flat plane. This instinctively makes the consumer question how it is made, provoking a sensory reaction. Hatch Interior Design, one of UK's leading interior design company states "Typically when you envision a modern interior, glossy materials and minimally textures surfaced come to mind" (2021). Designers aim to communicate the rich aesthetics of the texture used within interior design in the hope of attracting the consumer.

Building on Flusser's (1999, p.18) concept of giving form to space, tactile and visual design is a concept which offers a unique view of positioning and arrangement of personal objects in the home. Objects within the interior design of the home produce emotions and sensory experiences that are very comprehensive to understand. We can see objects for what they are physically by their form and shape. We can determine the objects use and functionality by how it is designed. Francesco Pavani (2018), author of *Perception: a multisensory perspective*, considers objects to be defined as '*Perceptual*' units. She says that they are something that physically exists and is not imagined, recognising that these objects enter a conscious experience (Pavani, 2018, p.2). This suggests that an object being present in a physical existence can alter the home aesthetics. Unlike how Pavani determines the perspective existence of the object, these objects are arranged fruitfully to set a design theme or purpose. The designer determines the positioning of these objects and the translation of these will enable for the consumer to feel the personal aesthetics created.

Following from this idea of arrangement, a Chinese culture that focuses on the 'correct' arrangement of objects in the home becomes notion of Feng Shui. An extract taken from the journal, *'Feng shui for beginners'* states "Avoid placing furniture in or near a doorway. An entryway allows for the flow of ch'i (pronounced chee) or life energy. Blocking an office doorway blocks ch'i, decreases productivity and curtails privacy. It's better to keep obstacles away from an entrance" (Weltman.B and Hayes.M, 2005, p.38). As seen in Figure 2, there are natural accents in the room that allow for positive energy, comfort and healing to be felt in this space. Feng shui allows for the consumer to be guided upon the most positive way to arrange their home.



Figure 2

Provoking emotion with the use of aesthetics allows for emotive occurrence. Bell quotes “Aesthetic emotion: and if we can discover some quality common and peculiar to all the objects that provoke it, we shall have solved what I take to be the central problem of aesthetics” (1997, p.15). This could suggest that the positioning of objects in space provokes emotions. Bell continues, there are “qualit[ies] common and peculiar to all the objects that provoke [aesthetic understanding],” (1997, p.15). Raymond Williams similarly identifies, in the broader Greek derivation, aesthetics as the science of ‘the conditions of sensuous perception’ and, he continues, it is the ‘abstract science of feeling’ (p.32). Williams clearly demonstrates how important it is to feel the connection with an object. When adding an object in the home, the person has created their own aesthetics, their place of comfort. There is an emotion tied into why the consumer feels drawn towards an object or style within the home.

Although aesthetics can be translated into visual elements such as style, there are deeper connections with the term. Aesthetics is used for both beauty and the visual look of an object, and its qualities sensuousness. In the home we have focal points that draw us in immediately, (fig.3), the main aesthetic to set the tone for the room. The fireplace is a key element for a living room, the central room for gathering and where we find comfort. With this fireplace, there is usually an ornamental approach sitting on top, aesthetically pleasing for it to be balanced, placed in the centre.



Figure 3

The look, balance and beauty, or the aesthetic of an object is a very important part to design. There are of course areas of design which determines the aesthetics and relationship of it between the object and person. Donald Norman speaks about the balance and functionality of aesthetic in his book '*The Design of Everyday Things*', "An affordance is a relationship between the properties of an object and the capabilities of the agent that determine just how the object could possibly be used" (2013, p.11). '*Affordance*' meaning the relationship between the object and person. With this, Norman is more concerned with the human interaction with the object, its practicality and use. Affordances connects with the aesthetics of the home by capturing the emotive processes that the consumer feels when it comes to design. The relationship between how the consumer feels and the design outcome stems from their perception of what deems to be an aesthetically pleasing outcome in their space.

As seen in figure 3, the arrangement has a purposed created by the designers' intent. Coming back to the idea of comfort within the home, the designer has used warm hues of amber, dark and light browns which draws the consumer to feel a cosy atmosphere, with not only the throwing over of blankets and cushions, but adjacent to the focal point of the stone fireplace. The entire room feels an earthly presence with the materials used. The wicker plant pot with the indoor plant drawing in the outdoor/indoor concept, opening the indoor space. To add, the plant pot is complimented by the entwined wooden light frame. The affordance of this room's aesthetics is to ensure the consumer feels warmth and comfort in this area with how these elements have been constructed.

Judgments on aesthetics can affect the design quality of the home. For example, "An iron surface may have rusted, and rust may be seen as a trace of age and poor protection from humidity. Rusted objects may be positively valued as authentic or trigger negative judgement of the people or institutions entrusted with taking care of them" (Djonov & Leeuwen, 2011, p.221). This conveys how objects in the home can

be perceived in different ways mimicking Pavani's idea of the perception and idea of an object. As such, the '*iron surface*' can represent an industrial design property, taking this narrative for the '*rust*' to be seen on another hand as a negative trait in the home but can also be conclusive of beauty shown in figure 4. Aesthetics is an area where it is important for the consumer to be pleased by the unique qualities of the texture, described by Leon Alcaraz as possessing features within cognitive behaviour that can be understood within its aesthetic dimension (2018, p.29). Alcaraz justifies the need to understand surroundings. In the text they represent the aesthetic importance of understanding what is around the consumer again, linking with Williams' idea of 'sensuous perception'.



Figure 4

Tracy Kendall (2021) is an artist that uses a textural approach in design demonstrated in figure 5. Her wall coverings are unique in the way she uses material and produces a tactile covering. In her bespoke collection '*IN THE WHITE ROOM*' (2021), she creates paper folds covering the entirety of the wall, against sleek black swirl stairs, set perpendicular against a tall glass window. This piece is pleasing in terms of its qualities and visual elements. To touch, the piece would feel rough when felt in an upward direction and in turn smooth downward from the position in the folds. The folds of the paper enable piece to be experienced in many ways.



Figure 5

This work is arranged in a compartmentalised manner that celebrates the range of surfaces and how they impact on each other. In this way the work clearly demarcates areas of light and shade, black and white, pattern and flatness. “You cannot imagine a boundary line without any content, or a content without a boundary line” (Bell, 1997, p.16). Which is again a question of using the intended space in a stylistic arrangement. The importance of appropriate styling methods in interior design is a factor to consider. Tactile and visual elements bring a sense of uniqueness, as mentioned previously. However, if not appropriately used in design, this can cause a flaw in the design aesthetics.

“The idea of wallpapers enclosing the room and framing consciousness corresponds with the phenomenological view about the home becoming part of one’s internal and external fabric of being” (Racz, 2015, p.22). This suggests the ‘*internal*’ inner emotions are made from seeing a complimentary colour on the wall, a red ochre, that goes with adjoining luscious velvet mustard on the furniture. These experiences that are the ‘*external*’ will enable for the ‘*internal*’ emotions to produce those sensory motives. Racz displays a poignant view on how interior spaces, where particularly in the home, will present comfort.



Figure 6

Following on from the connections inside the home, Figure 6 is a mock-up which demonstrates an ideal space. The selection of elements captures the raised tactile areas, combined with the styling attributes of the sofa, which is a soft grey to match the scene. Also, the natural textures shaped with the rug pattern and organic nature of the indoor plant. The combination of these elements are necessary to follow to create a harmony in the space. Ideally, this would be a minimalist aesthetic to follow and as a designer, it is a pleasing palette in terms of colour, earthly aesthetics and design intention.



Figure 7

The design purpose is contradicted in Figure 7 (above), which illustrates an awkwardness between the organic wood-like texture and the linear lighting strip to the left. The shapes in the patterns do not correlate and there is a deliberate mismatch with the aesthetics. The sofa does not convey appropriate colour use in this room space. Comfort within the home should be created to show equal balance within this aesthetic. The tactility of the design does not create a well-intended use of balance for this space. It produces a dark element in contrast to the light mustard hue of the sofa.

A different set of aesthetics is required for a commercial space.



Figure 8

Bolon's interior design has reformed UNICEF's office space situated within the Netherlands. They have established neutral colours to achieve a subtle but effective design approach with the way they have introduced tactility with using the elegant wooden beams to corner off a section of the office space. There represents a natural

organic feel with the winding steps, alike Tracy Kendall's 'IN THE WHITE ROOM' project, (fig.5). Using this design element creates harmony in its design aesthetics.

The neutral tones set the appropriate scene and creates a joyful relaxing aesthetics. The use of colour is justified by Betty Edwards in her book, '*Color*', where she says, "In almost every other instance, colours exist as part of something else and have acquired names and meanings through their connections with things, feelings and concepts" (2004, p.156). Similarly, Gunter Figal provides an interesting take where he notes, "It is only through the vase that rests upon it that the table prove to be a place" (2015, p.188). The idea of how we interpret our space is demonstrated in Figal's interesting approach to aesthetics. In the same way we can see a colour because we perceive it in space and in relation to surfaces and nearby objects. Colour takes on an interesting set of relationships within design from its complimentary and contrasting colours, textures and patterns. Depending on the design intent, the colour chosen to be used within the home will be guided by the desired aesthetic outcome.

Chapter 2- Experiences in Aesthetics

This part of the inquiry focuses on the series of elements that are important to create the emotive experience for the consumer. Aesthetics can be used to create an immersive experience that sets the tone of the space. Tate Gallery describes the motion of immersive experiences as 'art that relies on the participation of a spectator' (2021). This means what the consumer sees needs to be felt as part of an experience. As the consumer will react in different ways to such experiences, it is important for designers to recognise personalities that will distinguish their design aesthetics.

As well as the immersivity of the experience, there are visual elements that allow for experiences in design which can mimic textural surfaces, viewed as aesthetically rich. However, there is more to understand and question why we want to touch it and find out more about the unique qualities of the design. It is true that we can become immersed in a physical experience. There is a strong importance to encourage the home to be a space where we can become deeply involved in the visual qualities.

Tom Dixon, a contemporary home designer and glass artist, creates art for the home in an organic form. The glass in a curvature shape creates a soft glare for lighting, (fig.9). This form of aesthetic would ensure the home inhabits warmth, comfort and joy furthering the need for this presence to be made in the home. This contradicts Alcaraz' approach where he suggests aesthetics makes nothing happen and disagree with the fact that aesthetics can cause a human reaction and an emotive experience. He states, "That is, I think that there seems to be no principle we can properly embrace to uphold the fact that aesthetic merits or demerits always contribute in the same way to the presence of other moral or cognitive values" (Alcaraz.L, 2018, p.25). There is a presence within this piece of art by Tom Dixon which suggests the opposite of Alcaraz (2018) that there is no impact from placing objects within a space. The strong accent of royal blue elegantly contrasts against the organic light shade and artistic presence in the way the light is shaped. This lighting being within the home is not only aesthetically enjoyable but allows for a

reaction to occur with being pleased with beauty in the home. The perpendicular positioning of the two lights gives balance in the aesthetics furthering the beauty of the object in its space.



Figure 9



Figure 10

The immersive '*Van Gogh Alive*' experience is currently situated in London (2021) demonstrated in figure 10. Alike how Tom Dixon uses light and colour to create a joyful element, the installation has provided a multisensory experience where the person can stand on a platform and be surrounded by powerful works of art by Van Gogh. The artwork has been transformed with a digital approach mimicking a realistic set. Although this form of immersive art is not situated within the home, the idea of being present in this space allows for interactive behaviour to be practised, "The science of touch in relation to the positions and actions of the body" (Kennedy, 1998, p.281). The body can easily react to surroundings giving off different senses and emotions. The purpose of this immersive experience is for science and

technology to advance and create this illusion that we are positioned in the centre of the art.

Merleau-Ponty, French philosopher studied the human mind, perceptions and phenomenology within history, art and culture. “Merleau-Ponty defends a ‘romantic’ philosophy of nature that cannot be so easily reconciled with enactivist or ecological psychological perspectives” (Robin, 2018, p.2245). The insight into Merleau-Ponty’s ‘romantic’ philosophy of nature comes down to human reaction and perspectives. There is a clear representation of how Merleau-Ponty’s theory is expressed through how tactile and visual design elements are understood. As humans, we want to touch the surface, question its tactility and behaviour. As Merleau-Ponty presents a different perspective on perception with the human mind Nicolas Bourriaud gives more of an approach into human behaviour and how we can physically interact with objects. Bourriaud focuses on human interactions and social context (2002).

Bourriaud believes that space is relational where it is the issue of the being. In terms of its social context that determines the quality and use of the space. For example, a large dining table in the centre of the room, objects on the tabletop, seating around the edge. This subjectively creates a gathering. Bourriaud’s theory allows for us to understand it is the presence of beings that determines this outcome. However, Ben Jacks (2018) in ‘*Atmospheres, expressed*’ determines the set and space by its design and aesthetics. Sets a contradictory approach stating, “The interior designer or architect is thus like the set designer—more or less in control of the production of atmospheres” (2018, p.30). Rather than focusing on the piece itself, it is the set and feeling of the space. At the same time, Jacks’ view opposes Bourriaud’s where they contradict on the view that we are not in control of the space around us to create appropriate aesthetics.

It is an interesting approach made by the theorists. However, I would agree that the social and relational terms of being withing the home depend on design function and physical attributes of how it is easily used or placed. Jacks has a strong argument where there is importance in aesthetics. However, it does not determine the atmosphere in the home. Aesthetics in the home means a place of comfort and pleasure. The design attributes are important but it’s the physical being that determines its space and liveable quality.

The qualities of living and being immersed in the home relates well with Helen MacDonald’s ‘*Why nature inspires optimism*’, a short film where she gives an insightful approach on space being filled with hope. The writer, poet and nature enthusiast explains, “Apocalypse actually means the revelation of things that have always been there but have only now been brought to light” (2021). Macdonald places herself in the moment, in her new book ‘*Vesper flights*’ she justifies her relationship to the natural world through a series of essays. Her statement is strong and shows how we should feel about our home. Design in the home is so important concerning wellbeing and home comforts. A space being filled with hope can be a mindset but also a creative approach. This comes back to Norman’s (2013) approach to affordance in design where there is a strong relationship shown with the way MacDonald concerns wellbeing with her home comforts and her space being

filled with hope. Macdonald's personal aesthetics would be well considered in terms of fulfilling the home space and would contain natural elements to brighten up the home.

Experiences felt in art do not have to be immersive in terms of interactive experiences but can be true to the design aesthetics in the home that causes an emotive reaction. On researching visual aesthetics in the home with its beauty, look and balance, I became infatuated with the various cultural approaches that are used around the world. In my travels through Scotland in the summer of 2021, I discovered the diverse aesthetics that are used within design and interiors of the home. A quote from the book *'The Coorie Home Beautiful Scottish Living'* gives an insight into managing the balance in design, the term '*Coorie*' meaning comfort coming from the original Danish concept of Hygge', "encompasses [the] feeling of cozy contentment and well-being through the simple things in life" (McEvoy.S, 2018).

The author, Beth Pearson, notes, "Perhaps there is a happy medium between form and function" (2019, p.31). Pearson distinguishes an excellent appreciation of Scottish culture and living. Comfort and love in the home are emotions that are felt caused by rich aesthetics. An example of this given by Pearson would be, "Perhaps when planning a space, you could reinstate a fireplace or mantel piece as the main focus of the room- bringing back the cosy, coorie element of the Scottish home that has been essential for centuries" (2019, p.96). Using tactility in this setting could involve the cultural tartan woven fabric on soft furnishings. Tartan has been a design aesthetic carried through Scottish history, it is a cultural pattern that can worn, styled and displayed proudly. The Scottish Tartans Museum states on their website, "Tartan, in general, however came to be extremely popular in Scottish Highland culture. So much so that by the seventeenth and eighteenth centuries, tartan clothing is seen to be characteristic of Highland dress" (2021). The pattern itself is highly visual that holds a tactile quality with the woollen fibres, mainly woven with rich wool. I recognise the design element of tartan would provide warmth and comfort in the home. The colour contrasts in figure 11) where the typical woven red, green and yellow tones allow for the beautifully natural elements to be present in the home. Consequently, the importance of design aesthetics ensures personality in the home, allowing for the habitant to feel immersed in the comfort of their own home.



Figure 11

Chapter 3- Parametric design and the meaning of tactile design

Parametric design can be described as “Method of designing complex forms using computers in parametric and algorithmic procedures based on relationships between lines, figures, or quantities” (Wilson & Curl, 2015), led by a narrative from the designer.

Narrative in design is an important storytelling aspect that enables the design process to capture motive. The narrative is a strong indicator in the process of Parametric design where it informs tactile design elements, drawing on the concept that the beauty of our aesthetics can be a challenging scientific approach. The narrative within tactile design would be to demonstrate different qualities of the surface in reference to its texture, feel and aesthetic beauty in the room. The story is told through design processes, through the designer and the object itself. “Two modes of empathy: one as constructed, disciplined experience and one as the open-minded observation of sensory issues of the building and the environment” (Schrijver, 2021, p.16). Within these modes, Schrijver states that it is down to the beings’ experience to judge how their experience will result. They will perceive these sensory issues in their way. Through design storytelling, the designer achieves emotive senses that are deeply felt through this mode of design.

Parametric design can enable the consumer to become immersed in that time and place. Referring to Schrijver’s ‘*open-minded observation*,’ (2021), this mode of design creates an empathetic reaction responding to the quality of the design. Emotive experiences in art are created by well thought out and constructed spaces, justified from this quote from Wina Smeenk, “‘*Emotional interest*’ in design emerges when designers attune and attend to users’ emotions (and contexts) and is a deliberate cognitive choice” (2019, p.312). Juxtaposing on Schrijver’s mode on the ‘*disciplined experience*’ involves the object to be functionally stable and a place to create a physical experience.

Sensory experiences have been formed from figure 12 where using naturally inspired elements have been mimicked by this organically formed structure. The designers of the Statnec Tower, Alberta, have purposefully scaled this design largely and caused a natural design intent with their approach. The Stantec Tower demonstrates the power and form to become immersed in an exciting human sized organic build. Ray Kettner (2020), senior associate and the author of the article *'Stantec How Parametric Design Helps In The Creation Of Custom Interior Elements'* says "We took these organic pebble forms and decided they would become inhabited, while the spaces between would create visual interest like the slot canyon. We chose to scale up the pebbles and then live in them. That was the genesis of the idea" (Kettner, 2020). Using pebbles carries through outdoor elements and living in them creates a liveable presence with a sensory approach. Design is growing with what materials we can use and the technology to create algorithmic design structures.



Figure 12

Using materials is carried through the narrative of the design. Stantec follows the concept of using pebbles to build form. Similarly, using wood, a natural and beautiful way to create a tactile experience, (fig.13). The Orproject Installation explores natural elements, establishing an environmental narrative, (Mora, 2014). The installation is aesthetically pleasing and uses methods to capture the beauty of the outdoors, indoor. Parametric design informs the ability to create woven structures using hard materials. There is almost an irony behind this form of design. We never see hard materials such as metal, rock or wood to be a material that is malleable and free in its movement.



Figure 13

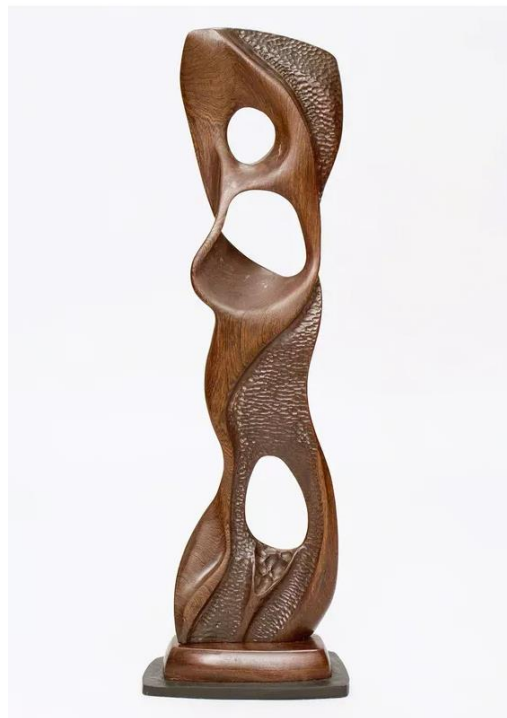


Figure 14

Objects that are formed by using this algorithmic rhythm can be aesthetically pleasing to be placed inside the home. As well as reformed large-scale pieces of art in galleries, this form of design can create beauty in the home shown in figure 14. The figure demonstrates a vertical organic movement in the way it stands. Newell Weber, the curator of the *'Biomorphic Wood Structure'*, has effortlessly shown the

elegance by the object from the 1950s. Through time, design has evolved, structures have evolved and so have uses of material in design. Parametric design has been a concept quietly followed for years. Luigi Moretti, an architect from the early 1900s paved the way for parametric and tactility within design, (see figure 15). He created organically rich forms within his buildings and structures which innovated the way for designers up to now.



Figure 15- Ex-Gil in Trastevere, Rome Italy, Photo taken by Lorenzo Zandri, architect Luigi Moretti, 2021.

Conclusion

A designer's aesthetics is just one contributor to the look, feel and quality of an object or design. I have shown how Donald Norman notices the relationship between the properties and the capabilities of the agent and the determination of how the object can be used (2013). He proposes the belief that the balance of the aesthetics is important for the designer to adhere to.

Using aesthetics in design is a key element that allows for the designer to create a sensory experience for living. Tactile and visual design is followed through the need to touch and feel a surface's quality. The visual element of an object is also important to adhere to and can potentially alter the rooms' aesthetics. I have shown the importance of the social context within human interaction rather than the space itself (Bourriaud, 2002), and the value of the need for comfort and pleasure in what we see and feel. The objects in that room will establish a social place for function.

The designer can create appropriate aesthetics in the home by using materials that establishes an organic approach. Being drawn towards creating a sensory experience for living determines that design to control the room's aesthetics using the concept of narrative in the design intent. It comes back to the '*open minded*' and '*disciplined experience*' of Schrijver's two modes of emotional interest in design (2021). The balance of the object's tactility and function will create positive aesthetics within the home.

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