The importance of behaviour as an aesthetic feature

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The importance of behavior as an aesthetic feature

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INTRODUCTION

1965 Silver Cloud Rolls Royce

On the contrary, scientific research focuses mostly in one sense in isolation. Furthermore, most aesthetic theories are inspired by visual phenomena and are only tested with regard to visual effects (Carbon, 2010). Aesthetic primitives - simple perceptual aspects of the stimuli that are rated directly - are not influenced by any attributes or psychological processes (Latto, 1995).

Aesthetic primitives

Aesthetic primitives are simple perceptual aspects of the stimuli that can be rated directly, and they have a universal effect. They are also influenced in the cognitive system, and they drive intentional action (Latto, 1995). The results of the present study contribute to this debate on aesthetic primitives (Carbon, 2010). Suggested primitive features for modern objects could also be evaluated by using, among other stimulus effects.

Shape: Smooth curvature effect

According to Silvera, Joseph & Bissler (2002), finding a larger picture fills us with a sense of woe, whereas smaller objects stimulate our fascination. However, visual effects are determined by the angularity and size of the objects (Carbon, 2010). From the linguistic perspective, the simple rule "bigger is better" is widely used for abstract figures and does not work for human physical features.

Size: Bigger is better

Carbon (2010) suggested that preferences for curved objects may derive from these stimuli, but not directly in tactile interaction (yet the object without any tactile interaction) (Carbon & Jakesch, 2013). Instead, visual impact is embedded in a hierarchy (level) judgment (touch the object). A preference for realistic stimuli (e.g., images, directly tangible) against a preference for curvature as suggested by Palumbo, Ruta, & Bertamini (2015) and not a "dislike" for angularly shaped stimuli. For example, "playful" and "amusing" are highly rated dimensions for curvature. Aesthetic preference judgments. Journal of Visual Communication, 23, 17-27.

Aesthetics preference in touch

Ehrenk, Hosman, & Lindstrom (2013) observed that the surface texture of the object was the predominant feature for smooth surfaces. Preference among these scientists is still far from being achieved, and it is still unclear if this preference is a secondary effect of visual and auditory effects (Carbon & Jakesch, 2013). A study found that aesthetic appreciation is influenced by the interaction of the participants. They activated when picked up and stopped when put down. It could be argued that objects have actively interacted with the participants, "acknowledging" that they have been touched by them. The feedback might work as a reward that is positively evaluated.

EXPERIMENTS

Stimuli:

Interactive Objects (IOs) are material physical artefacts that exhibit autonomous behaviour when handled.

RESULTS

175 participants, 15-25 years old, were asked to rate the objects in terms of "relaxing dimension", smoothness, and temperature. By evaluating the cognitive and emotional aspect and to aesthetics, 100% of the object and now 100% of the object (Carbon, 2010).

Stage1: Qualitative investigation

A genuine preference for curvature? Any IOs were distractive to quiescent objects. Using a preferred over light, simplified conditions. For example, Carbon & Jakesch (2013) suggested that haptic interaction may overpower other stimuli (visual and aural).

Stage2: Quantitative investigation

In order to unveil potential aesthetic primitives (if they exist), it may be useful to study complex stimuli that stimulate more than one sense at the same time, compound stimulation, and that can exhibit behaviour.

This project aimed at investigating whether aesthetic preference for distinctive structural features emerge in compound stimulation.

EXPERIMENTS

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