

## The notion of appreciation in space design's approach: from conception to reception and perception

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### Abstract:

This article aims to discuss about the notion of appreciation in the domestic space design's approach. It is a connection between persons and their private space. This puts in tension several probabilities of approaches. On the one hand, there is the subjectivist approach, which supposes that the appreciation is due to personal factors. On the other hand, there is the objectivist position. This position claims that appreciation comes from the qualities of space: aesthetic, kinesthetic, sensory, or functional qualities. The third approach, the heterocentric approach, which focuses on others and the view of others. Then, we talk about external causes, social factors, fashion, trends and economic issues. Our research hypothesis is about interactionism. We suppose that we cannot limit the notion of appreciation only in these angles: the subjectivist, objectivist, or relativist. Several factors participate in this process. What makes the difference from one person to another is the position of one factor in relation to another. This positioning in fact defines the comfort and well-being of each space receiver, which is an image of his culture. The position can be "in cascade or in juxtaposition". Indeed, our culture defines all our personal filters, our memories, our spatial experiences and trends that we live. The notion of appreciation is all about interaction. This interaction is the image of our general culture.

### Keywords:

**Appreciation,  
Culture,  
Design,  
Reception,  
Domestic,  
Space**

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### Introduction

Recognition of reality is a shine that always casts shadows somewhere. The Real is never what we might think, but it is always what we should have thought. Empirical thinking is clear when the apparatus of reasons has been developed. By going back over a past of mistakes, we find the truth in true intellectual repentance (Bachelard, 1961).

We begin this article with a reflection by Gaston Bachelard who highlights empirical thought and its role in constituting an intellectual understanding of reality. This understanding of reality that surrounds us is the basis of all scientific research, particularly in the field of design. In this research, we try to shed some light on these hidden "shadows" in our interaction with our physical environment which is our object of study.

The apparent simplicity of the reception of space hides an epistemological complexity rich in psychological, socio-cultural and economic issues. Contemplate a landscape, listen to a piece of music, immerse yourself in a sound universe, read a poem, see a film: like the reception of the world. However, in every human culture. It exploits the repertoire of attention, emotion and pleasure, but it gives them a particular, even paradoxical, inflection (Schaeffer, 2015)

All creations are then subjected to an evaluation, to a judgment on the part of its recipients. This judgment differs from person to person depending on their preferences and desires. It can be in the form of an appreciation or a rejection. We thus speak of the notion of appreciation.

It is worth considering the curious process by

which assemblies of different colors and other materials seem capable of expressing themselves and can make us feel like they are telling us about important and touching things. Dealing with the notion of appreciation means relating the components of the space around us and its sensitive qualities with our own ability to grasp them. This connection puts in tension three probabilities of approaches.

On the one hand, we find the subjectivist approach. According to this perspective, nothing will explain or justify individual preferences of space because they will be considered as a matter of personal feeling. According to this thought, the appreciation is due to somewhat confusing personal psychological factors that we try in this article to pick up on this ambiguity. On the other hand, there is the objectivist position. This position claims that appreciation comes from the qualities of space: aesthetic, kinesthetic, sensory, or functional qualities. These two approaches, based on personal reflection, and in terms of classifying and organizing ideas, have been brought together under a self-centered approach. Egocentric because the receiver, in his relation to space, is spatially satisfied with the help of factors which have as objective his internal appreciation. Satisfaction is unique to him; it is not due to external factors.

But we cannot deny the role of external factors in the constitution of the notion of appreciation. We are talking about the third approach, the heterocentric approach, which focuses on others and the gaze of others. We talk about external causes, social factors, fashion, trends and economic

issues. This pragmatic classification problematizes the notion of appreciation on several levels. If we adopt the subjectivist approach, will be faced with "neglect" of the role and contribution of space design in terms of space and spatiality?

If we opt for the objectivist approach, would it be like a kind of hegemony of the rational over the emotional? Will we face a lack of personalization of space? And if we consider that appreciation is a matter of fashion, of a tendency, of satisfaction with society, would we not risk having the standardization and the "horizontalization" of creations and preferences as results?

Our research hypothesis is about interactionism. We suppose that we cannot frame the assessment only under the subjectivist, objectivist, or relativist angle. Several factors come into play. What makes the difference from one person to another is the position of one factor in relation to another. The position can be "in cascade or in juxtaposition". (A classification inspired by Philippe Boudon, 2004).

Seen from this angle, the notion of appreciation does not exist, in the soul of the perceiving subjects, nor neither in the physical essence of the perceived spaces, nor in social economic predeterminations. On the other hand, we start from the hypothesis that the notion of appreciation has internal validity, that is to say that it is constructed on a case-by-case basis.

We start by analyzing the three approaches. We say an egocentric person who acts as the center of the world, he brings everything to himself. The egocentric approach emphasizes the convergent specificity of the notion of appreciation. Everything converges towards oneself, towards personal satisfaction. The person enjoys the space for his own pleasure and not to please others. Space offers criteria and qualities that satisfy both subjective and objective comfort. The perceiving subject does not care about the looks of others and of society.

The appreciation of "enjoying" a space depends only on the factors that are specific to the two main poles of the appreciation process: the receiving subject and the received space. The subject generates subjectivist factors that concern his psychology and personality, the "object" space generates spatial criteria and qualities that influence his appreciation for space. To express his impressions related to a given space, Man can provide a description, which may vary according to the material characteristics of this space but also according to his sensitivity. The appreciation of a physical environment can therefore be studied from two different points of view.

#### **Subjectivist factors, personal filters**

The child, then the adult he becomes, does not cease throughout his psychic development to interiorize the spaces in which he lives. By dint of interacting, of living in a physical and social setting (the parents' house, the child's room), the child

keeps the memory and makes a mental representation of it that we find in dreams. This first environment strongly influences the child, he will carry his parents' house in his head for life to the point of searching for noises, textures, colors and smells later. These first houses will serve as a model, for not only what he will later seek as a containing place to inhabit, but it will be an internal framework, the model of his psychic landscape, like a house in the head.

If you could see inside the head of a human subject, you would see the houses of his childhood there and we could play and walk in the landscapes of his childhood. Obviously, due to the organizing work of the unconscious, these worlds, landscapes and interior houses are not identical to the originals, because there are mixtures, deformations, decompositions between these imaginary objects (Ludovic Varichon, 2013).

Other factors that play an important role in forming the notion of appreciation are age and personality. A person does not appreciate the same spaces at 20 or 60. His lifestyle, values, activities, hobbies and habits develop throughout his life. The factors that influence their decision-making and preference process may also change. The individual's family life cycle will also have an influence on their values, lifestyle habits and fads.

Personality is the set of traits and characteristics unique to each individual. It is the result of the interaction of the psychological and psychic characteristics of the individual and results in constant behaviors. It manifests itself in certain traits such as confidence, self-concept, sociability, autonomy, charisma, ambition, openness to others, shyness, curiosity, adaptability, etc. These notions greatly influence the individual in his choices and his way of being on a daily basis, therefore, also his daily appreciations and preferences.

The house is an important element of the daily life. He not only chooses his living space according to his needs and his referential memory, but also seeks spaces that are coherent and that reinforce the image he has of himself or that he wishes to have.

#### **Towards an objectivist approach: criteria for designed space**

A well-designed building establishes a structural correspondence between visual properties and functional characteristics. A similarity of function must be reflected in a similarity of form, a difference of function in a difference of form. The visual accents should be placed in the important places; the image of a building should guide the eye and not lose it through the overall composition as well as in the details. This principle of correspondence between function and appearance has a purely practical aspect (Arnheim, 1986)

The objectivist description of this part is because the appreciation of a space may be due to qualities that relate to the "object" being valued. Whether it

is beautiful, functional, pleasant...Designers of space use different tools in their act of creation. In this part, we try to discover the tools that the designer uses to create a space appreciated by the receivers.

If the design of a place aims, beyond the simple satisfaction of functional needs, to create a particular atmosphere, then how is it physically designed? How do designers go about creating from a physical world, a sensitive world?

We will try to determine the variables that can be used by the designers of space to give it another intangible dimension to space. Space is first thought and designed before existing and being experienced by individuals who assess it and project their feelings and habits into it. The designer may not be able to share his intentions, the receivers who live in the places may not have the keys, and the codes for reading the spaces designed. What are the different parameters that condition it?

From the point of view of psychology, conception is a fact of the mind. It designates any intellectual operation which participates in the formation of ideas. It goes beyond the simple imagination or image formation, by including within this cognitive effort, the organization of our reasoning and our judgment. It designates a set of psychic operations consisting in forging one's own reality by organizing its representation of the real world.

The design of space brings a set of concepts that represent the cognitive act. We find the measure, the representation space, the reference space, the scale, the relevance and the design operation. Representation is an act of the mind, a mechanism whose aim is to create a memory from a reality. Each person would therefore constitute his own knowledge based on the images he receives from his environment. This is why psychologists have fabricated the concept of a cognitive map or mind map, witness to the way in which we constitute our representations of the world. Representation would therefore be attached to memory, an active memory made up of images of reality conceived and internalized beyond pure observation, beyond reflection and imitation. This memory would then be specific to each individual. The representation space is then a set of memorized representations.

### **Spatial elements**

First of all, built space is made up of emptiness, and fullness. Voids are created by fills, and fills are underlined by voids. To build is to compose with these two antonyms. Work on the geometry of space is one of the foundations of the morphology of places. Architects, town planners, painters, musicians have, since Antiquity, used the principles of harmonious proportion, symbolism of numbers, allegorical form, etc. They are generally related to the human body or to nature. The door, the fence, the opening, the entrance, the passage, are points articulating the space. They provide access or limit

space; they are the limit, or the absence of a limit. A limited space is more readable and can inspire a feeling of intimacy...

The envelope of the place, buildings, furniture, etc. is the contact surface between man and matter, it is through this that man sees it, perceives its volumes and its shapes. This makes the choice of materials and colors one of the designer's concerns.

Light is at the service of matter, it is through light that man receives visual information from the world. Light has the power to vary the atmosphere of a place. Scent sensations help create a sense of life, passages and transitions from one scent to another not only serve as a landmark for locals, but add spice to everyday life.

As well as the smells, noises generated in a place should not only be considered as nuisances, or sources of conflict. They also contribute to what the place is. Playing with the sounds of space is unusual, and remains complex for designers. The use of particular materials, the placement of vegetation, the creation of specific shapes, the density / void play, etc. shape the sound space. To be in a place is to listen to chance and surprise. Sensations are stimulated by the unusual, the unexpected, and places are the receptacle for their deployments.

During the design phase, the designer tries to create some sort of overall consistency between the elements that make up the spatial configuration. He tries to find a certain balance between the different visual elements, the context of use, social and urban. This sought-after coherent whole is sketched out through the development of an order of proportion to create a visual balance using the notion of scale, order, balance, harmony and elegance.

### **Relativist appreciation: Towards a heterocentric approach**

The specific ways in which the individual perceives, imagines and thinks about his environment, are based on norms, beliefs, ways of thinking developed within groups located in specific socio-historical and socio-economic conditions. These groups give meaning to the modalities of interaction with the environment. These interactions come under environmental cognitions. Exploring them means bringing out the collective determinants of the individual's relationship to his space in order to better understand, and sometimes even predict, individual and group behavior. When we talk about fashion, we quickly think of issues of model dissemination. Indeed, there can be no trend without the relationship between an influencer and an influenced. The more global the trend, the more it means that it has been broadcast.

Today Man finds himself in a period governed by the laws of the consumer society and mass communication. All areas are concerned, including

design. The major concern for the economy is to satisfy consumers or otherwise receivers since we are talking about space. However, social sciences, have often questioned the dynamics of tastes. The notion of appreciation then comes down either to simple imitation or to signaling systems, more or less sophisticated, which aim to affirm membership in a group or a social class.

The economy and the question of appreciation: report and interference.

Space, is the subject of significant media coverage through social networks, magazines, the Internet, showrooms, exhibitions etc. This mass-media dissemination of space design is part of the mass culture.

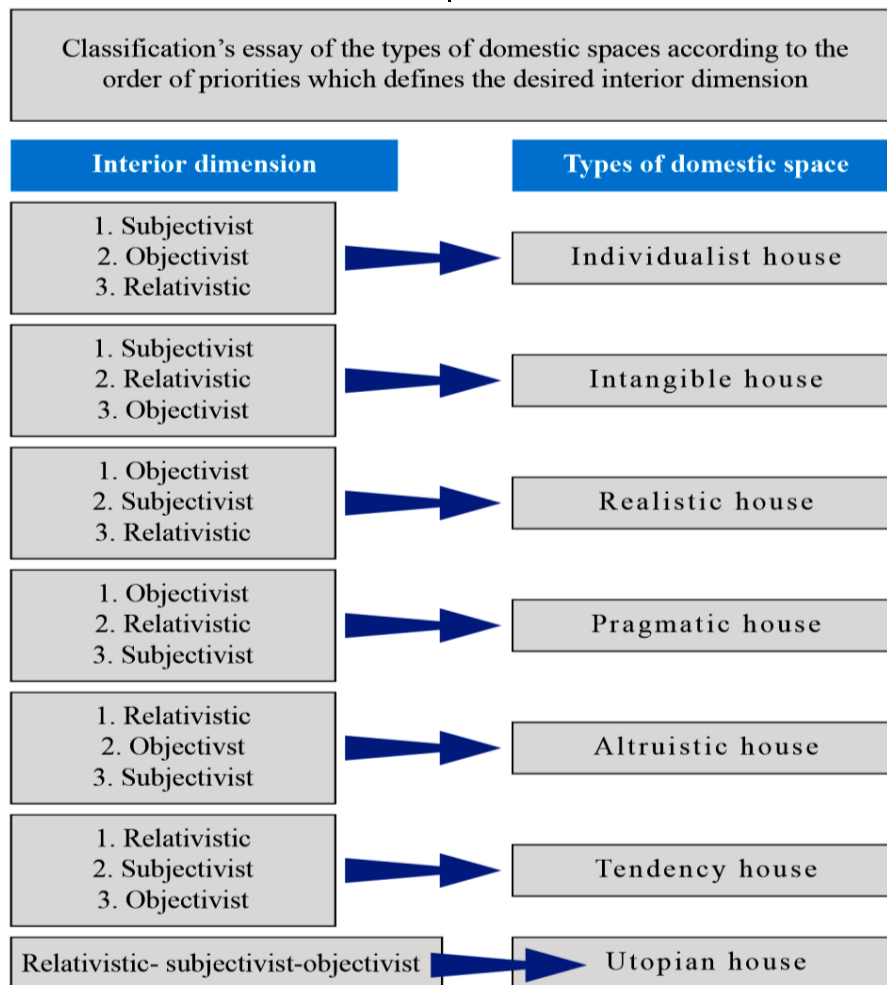
In the design of the domestic space, between design and reception exists a whole mechanism of influence on ratings. Indeed, the analysis of this notion refers to sociology on the one hand, to psychology on the other. The assessments are not analyzed as such, moreover, but assimilated to the concept of preferences that are usually revealed on the market through consumption. Addressing the economic approach to the notion of appreciation in relation to the design of domestic space leads us to treat it as "a consumed product" and a lived space. This approach is based on several concepts such as the economy of the intangible and aesthetic capitalism...

**The search of the interior dimension:**

**Towards an interactionist approach**

We are talking about our research hypothesis, the interactionist approach that assumes that the notion of appreciation in the domestic space design is constructed by an interaction between subjectivist, objectivist and relativist factors. **It is the position of one of the factors in relation to the other that makes the difference between one space receptor and another. Position organizes man's priorities in relation to his domestic space. In this organization of priorities that form our well-being and our culture.** This interaction results in two notions: the notion of comfort and well-being. Thinking "inside" amounts to projecting an inside to build, at least to imagine a living environment endowed with all the means of comfort.

The domesticity and interiority of a space are expressed through the play of composition, which is articulated between points, lines, surfaces, volumes, colors or materials, light and shadow, scale, proportions etc. Our well-being is born from the meeting of our instincts, more or less objectified in needs, and of the values considered necessary for its survival by our community. This is what creates harmony between: my upbringing, my tastes, my character, my will and my habits.



## Conclusion

Space tells, in a way, the world. Each era, possessing its own knowledge, takes hold of the environment to inscribe it within a coherent system of references. The designer, in his conceptual approach, finds himself oscillating between the subjective artistic side of creation and the objective side of design imposed by standards of functionality and ergonomics. In addition, he finds himself balancing between his own appreciation and that of the receiver, between the demands of the time and cultural references. Between design, reception and perception of the domestic space, there are different interactions. The various communication processes and marketing strategies have also been developed to create a diversity of tastes, desires and preferences in terms of spaces and domestic spaces.

Then, the notion of appreciation in terms of housing with its multidimensional character turns out to be a strategic factor on which an entire marketing system of various communication media is based. It is designed either in response to the tastes of individuals or to create new tastes and thus try to divert those of people.

In this way, the domestic space assumes the dual function of "object" and "subject". The first as a constructed space of which "the materials, colors, shapes, places that it establishes are exposed to our gaze as well as to our use, and evokes joy, melancholy, indifference, or disgust. However, it is also a subject and we are its attributes.

Domestic space with a well-defined style can be seen as a product of civilization and culture. It is as a component of our civilization and our culture. Thanks to our culture, each emotion felt, each movement of our members, each word spoken, each

dish savored sends us back to the whole universe, the one of which she has given us once and for all the outline and that each human shelter was given the mission to contain and teach. It is through this that all our thresholds of satisfaction or displeasure are inscribed in us. Only there that our possible well-being exist ...

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