

REVIEWER'S REPORT

Manuscript No.: **IJAR-53602**

Date: 30-08-2025

Title: Investigate the aesthetic appreciation of unity and variety through tactile stimuli

Recommendation:

Accept as it isYES.....

Accept after minor revision.....

Accept after major revision

Do not accept (*Reasons below*)

Rating	Excel.	Good	Fair	Poor
Originality			✓	
Techn. Quality			✓	
Clarity		✓		
Significance			✓	

Reviewer Name: Mr Bilal Mir

Reviewer's Comment for Publication.

Abstract Review:

The abstract clearly outlines the study's focus within the framework of the Unified Model of Aesthetics (Project UMA), emphasizing its cognitive and perceptual dimensions. It positions unity and variety as central principles in product design aesthetics, specifically through tactile perception. The research extends aesthetic studies beyond visual stimuli by testing tactile responses in professional designers, focusing on the chest of drawers as a case product. The results are reported succinctly: unity and variety are negatively correlated, yet both positively influence aesthetic experience. The findings reinforce the dual necessity of order and variation in design to satisfy aesthetic preferences. Overall, the abstract effectively establishes the research problem, methodology, and key findings in a concise and coherent manner.

Introduction Review:

The introduction connects the research to broader global objectives, notably the Sustainable Development Goal (SDG) 9, which links product design and industrial innovation. It situates aesthetic design principles within the context of consumer decision-making, referencing a range of scholarly works (Lidwell et al., Montague, Ranscombe, Papachristos & Avouris, among others). The discussion highlights the evolution of aesthetic principles such as balance between typicality and novelty, referencing Loewy's MAYA principle and subsequent refinements in aesthetic theory (Hekkert et al., 2003; Hekkert, 2014). The introduction frames the research within the Unified Model of Aesthetics, specifying its dimensions—perceptual, cognitive, and social—while narrowing the focus to the perceptual level in tactile experiences. This contextual grounding provides both theoretical depth and practical relevance for the investigation.

Clarity and Organization:

The abstract and introduction are logically structured, progressing from theoretical frameworks to the specific problem addressed by the study. The language is clear and academic, with appropriate

International Journal of Advanced Research

Publisher's Name: Jana Publication and Research LLP

www.journalijar.com

REVIEWER'S REPORT

integration of references and theoretical perspectives. The transition from global design principles to the tactile aesthetic experience of a specific product (chest of drawers) is coherent and sets the stage for empirical exploration.

Technical Accuracy:

The manuscript demonstrates accurate use of aesthetic theory and terminology. The reference to unity and variety as design principles is consistent with established literature, and the link to perceptual and cognitive frameworks is appropriately drawn from Project UMA. The methodological focus on tactile stimuli is innovative within the domain of aesthetic research, and the abstract provides a clear statement of findings, including the negative correlation between unity and variety and their simultaneous positive influence on aesthetic appreciation. The cited works support the theoretical positioning effectively.

Contribution of the Study:

The study contributes to the field of aesthetics and product design by extending the analysis of unity and variety from visual to tactile perception, an area less frequently explored in design research. By focusing on professional designers' tactile evaluations, it adds a new dimension to understanding how design principles operate across sensory modalities. The findings underscore the importance of balancing unity and variety in tactile product design, reinforcing their relevance in aesthetic theory and consumer experience.

Overall Evaluation:

The manuscript presents a focused, theoretically grounded, and methodologically sound investigation of tactile aesthetics in design. The abstract and introduction are coherent, well-supported by references, and highlight the originality and significance of the research. The study offers meaningful insights into the application of unity and variety principles in product design, particularly within the tactile domain.