

Pleasure in the design of printed upholstery fabrics and its impact on human behavior

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ABSTRACT: Design research literature refers to pleasure as a product benefit that exceeds just proper functioning. In other words, pleasure is an emotional benefit that supplements product functionality.

So this research is interested in studying the different types of pleasures in designing upholstery fabrics and the objective measurement of the pleasure influence of designing printed furnishing fabrics on the user's attitude, which is through survey using questionnaire that contained a range of items.

The result of the study indicates that there is a relationship between the different pleasures in designing furnishing fabrics and behavior change because those pleasures address the feelings that are quickly affected the behavior of the user.

KEYWORDS: Pleasures, human behavior, Arabic calligraphy, printed upholstery fabrics.

1 INTRODUCTION

Traditionally, human factors have tended to concentrate on making products 'usable'-focusing on utilitarian, functional product benefits. Manufacturers increasingly see usability as an area where they can gain advantages over their competitors. This contrasts with the technical side of product development. Many manufacturing processes have now become so sophisticated that any advantages to be gained over competitors in terms of, say, price or product reliability are likely to be marginal. It could be argued, then, that as the users' representative in the product creation process, the human factors specialist should consider not only usability, but also other issues that affect how pleasurable a product will be to use.

The study "Emotional Value Of Applied Textiles" (December 2010) focused on furniture fabrics and related product, also conducted within design research – more specifically the area of textile design – and relies on the areas of design research that concentrate on emotional aspects of design and the traditions of Participatory Design.

This paper looking at the issue of 'pleasure' in **the design of printed upholstery fabrics** use and the impact on the user behavior.

1.1 RESEARCH PROBLEM

Does the different types of pleasures in designing upholstery fabrics, contribute in amending the human behavior positivity?

1.2 RESEARCH OBJECTIVES

The objective measurement of the pleasure influence of designing printed furnishing fabrics on the user's attitude, which is through survey using questionnaire that contained a range of items measuring the user's reaction against the proposed designs and their impact on the behavior. The sample size reached 45 person.

1.3 RESEARCH HYPOTHESES

The research assumes that:

- 1-focusing on various types of pleasure in designing upholstery fabrics can affect human behavior.
- 2-relying on exploratory studies helps in providing design that fulfill the user's wishes.

1.4 RESEARCH METHODOLOGY

Research depends on the following methods:

Descriptive analytical method: in studying the different types of pleasure in designs of printed upholstery fabrics.

Experimental method: in innovating range of designs suitable for printing upholstery fabrics, it should focus on one of aspect of pleasures and measure its impact on user behavior.

2 PLEASURE

The Oxford English Dictionary defines Pleasure as "the condition of the consciousness or sensation induced by the enjoyment or anticipation of what is felt or viewed as good or desirable ; enjoyment, delight, gratification. The opposite of pain (Holt & Lock, 2008,1) . In the context of products, pleasure can be defined as pleasure with products: The emotional, hedonic and practical benefits associated with products (Patrick, 2000,12).

Practical benefits are those that accrue from the outcomes of tasks for which the product is used.

Emotional benefits are those pertaining to how a product affects a person 'mood .using a product might be for, exciting, interesting, fun, satisfying, or confidence enhancing.

Hedonic benefits are those pertaining to the sensory and aesthetic pleasures associated with products.

It a sense this definition is a "catch all". Indeed, it is intended as such. Pleasure – based approaches to product design can be seen as approaches that consider the all of the potential benefits that a product can deliver. (Patrick, 2000,12).

According to (Damasio, 2000) pleasure is intimately related to emotion, but it is not an emotion .Pleasure can be associated with many different positive. It is an innate quality of some emotions. It can be a trigger or a constituent for emotions.

2.1 THE FOUR PLEASURES: A FRAMEWORK FOR CONSIDERING PLEASURE WITH UPHOLSTERY FABRICS

The anthropologist Lionel Tiger had developed a framework for addressing pleasure issues, the framework models four conceptually distinct types of pleasure : physical, social, psychological and ideological. .(Tiger, ,1992,53-60).

2.1.1. PHYSIO – PLEASURE is to do with the body and with pleasures derived from the sensory organs . They include pleasures connected with touch, taste and smell as well as feelings of sensual pleasure. In the context of products , Physio – Pleasure would cover , tactile and olfactory properties. Tactile Pleasure concern holding and touching a product during interaction. Olfactory Pleasure concern the smell of the new product.

For instance, as in figure (1), which is one of the designs that give physiological pleasure to the user through the different textures (protruding and hollow), while in figure (2) the physiological pleasure is achieved through the difference of texture, the feeling of pleasure and physiological enjoyment can also be found in furnishing fabrics through Finishing the textiles with aromatic substances like lavender, roses ,and jasmine.

2.1.2. SOCIO– PLEASURE is the enjoyment derived from relationships with others.

As we see in figure (3) , which transport the user to a higher social standard , as it have the quality of the appearance , luxurious look , and rich colors as the printed ikat gives the impression of a high social level.

2.1.3. PSYCHO– PLEASURE pertains to people 's cognitive and emotional reactions. In the case of products, this might include issues relating to the cognitive demands of using the product and the emotional reactions engendered through experiencing the product. (Patrick, 2000,14).

As in figure (4), which express new life into classic patterns.

2.1.4. IDEO– PLEASURE pertains to people 's values. In the context of products it would relate to the aesthetics of a product and the values that a product embodies . A potential source of Ideo pleasure to those who are particularly concerned about environmental issues(Patrick, 2000,14). Ideo pleasure would also include the idea of products as art forms. As in figures of 5 to 10(Patrick, 2000,14).



Fig. 1. physiological pleasure through the difference of fell between protruding and hollow.



Fig. 2. physiological pleasure is achieved through the different textures in fabrics



Fig. 3. The backs covered in a sophisticated Ikat print



Fig. 4. Psychological Pleasure we breathe new life into classic patterns



Fig. 5. Casual fabrics in indigo and olive cloak the seats and the backs, providing a wonderful contrast to the ladylike frames and turning the classic composition on its ear.



Fig. 6. The Pink – meets-Yellow color scheme would n't harmonize. The print draws the disparate hues together, and limiting it to the chair backs keeps it from overwhelming the space



Fig. 7. This desk chair would be plain and unassuming. That small touch of pattern transforms it into a one-of-a-kind gem.



Fig. 8. Fabric does n't have to be for furniture; it can also be art.



Fig. 9. Aesthetic pleasure of colors



Fig. 10. The Patchwork design, which is close to the collage style in cubism school during the 20th century.

This division of the pleasure helps the designer to take into accounts these sides, but his design should not cover the various sides of pleasure, instead it should focus on one of these sides.

2.2 PARTICK JORDAN DESCRIBED THE FOUR PLEASURES AS : (BANG, 2010,132).

Pleasure	Description	Direction
Physio – Pleasure	Physical aspects of product use	The senses Touch, taste, smell and sensual pleasure
socio– Pleasure	Our relationships with other people in a broad sense	Status and image Social interaction
psycho– Pleasure	Usability	Emotional reactions
Ideo– Pleasure	Values and aesthetics	Taste and ambitions

2.3 PLEASURE AND EMOTIONS

The concept of affect refers to a large variety of psychological states such as emotions, feelings, moods, sentiments, and passions. Each of these affective states varies in duration, impact and eliciting conditions. Of these states, emotions are most relevant for product experience because only they imply a one-to-one relationship between the affective state and a particular object: one is afraid of something, angry at someone, happy about something, and so on. The other affective states, such as feelings and moods, do not involve a specific object. For example, a moody person will find it difficult to pinpoint the exact cause of his mood. In the study of affective reactions to products, the object, i.e., the product, is the starting-point. Subsequently, the model of product affect presented in this paper focuses specifically on emotions.

The place of pleasure in emotions is debatable. Both the propositions that pleasure is an emotion, and that it is not, are defensible. On the one hand, pleasure is an emotion if it is merely used as an equivalent of 'fun' or 'enjoyment'. In this connotation pleasure is included in many of the taxonomies of emotions found in literature. On the other hand, this view on pleasure seems to be rather narrow for the current application. Design research literature refers to pleasure as a product benefit that exceeds just proper functioning. In other words, pleasure is an emotional benefit that supplements product functionality. In this sense, pleasure covers all pleasant emotional reactions, of which the experience of fun is just one example. Valence (a bipolar ranging from pleasant to unpleasant) is a dimension frequently discovered in scaling procedures of emotion terms. If pleasure is regarded as a dimension of emotions, it can be used to describe emotions, but it is not an emotion as such. This notion befits everyday experience: one never feels pleasant as such. One feels happy, cheerful, surprised, inspired, etc. Although each of these emotions might be pleasant, that does not make pleasantness an emotion. Therefore, in the light of this paper, pleasure is defined as any pleasant emotional response elicited by product design.

It might seem difficult, if not impossible, to find general relationships between product appearance and emotional responses because emotions are essentially personal. Nevertheless, although people differ in their emotional responses to products, general rules can be identified in the underlying process of emotion eliciting. A view that distinguishes such general rules is the cognitive view on emotions (Desmet& Hekkert, 2002, 2).

3 HUMAN BEHAVIOR

The human behavior is known by the actions and activities that come from the individual, whether it was apparent or not.

Other people know it as any activity produced by the human whether it was actions that can be noticed and measured like physiological and motional activities, or unnoticeable activities such as thinking, remembering, etc.

Behavior is not fixed instead it changes , it does not happen in emptiness but in a certain environment , it may happen unconsciously and automatically like breathing , or may happen intentionally and consciously .this behavior can be learned and is affected by environmental factors and the surrounding that the individual lives in .

3.1 BEHAVIOR TYPES

Response behavior and procedural behavior are the two types of behavior.

3.1.1. RESPONSE BEHAVIOR: is the behavior that is controlled by the proceeded incentives, once the incentives happen, the behavior follows, these incentives that precede the behavior called the previous incentives.

The response behavior is impervious to the incentives that follows which is more close to the unintentional behavior, this behavior is fixed but the incentives are the one who change.

3.1.2. PROCEDURAL BEHAVIOR: is the behavior, which is determined by environmental factors like economy, social educational, religious, geographic factors, etc.

The procedural behavior is also governed with its outcomes, as the dimensional incentives may weaken the procedural behavior or strengthen it, it also may not have any significant effect, and we can say that the procedural behavior is closest to being a conscious behavior. (Alvesvos,2006, <http://www.minshawi.com/other/fasfous2.htm>)

3.2 MOTIVES OF HUMAN BEHAVIOR:

The motive is the driving power of the activity and the behavior, whether this behavior was mentally or motionally, i.e. the motive is a physiological and psychological state within the individual that makes him do certain type of behavior in a specific direction, motives aim to reduce tension in the human and release him from the imbalance.

In (1908-1970) the scientist Maslow formulated his theory about human motivation in which he attempted to create a coherent pattern that explains the motive's nature or the needs that moves and form the human behavior, Maslow assumes that the needs or the motives are arranged in (hierarchy), in terms of priority and prepotency, so when the most important, strongest and the most urgent are saturated the following needs also demand saturation, and when saturated, we have stepped up a higher grade on the scale of the motives. Thus, until we reach its peak.

These needs and motives are described by Maslow according to its priority:

1. Physiological needs: such as hunger, thirst and the needs that serve the biological needs directly.
2. Safety needs.
3. Belonging needs , love and making relationships within community.
4. Esteem needs, respect and sense of internal self-value.
5. Meta-needs and self- actualization:

Self-actualization indicates that the person needs to use all his abilities and talents, and to achieve all his hidden potentials and develop them to the most possible extent he can reach. The need of self-actualization includes seeking forward values and higher goals such as exposing the truth and creating beauty.

After achieving self-actualization, two types of needs and motives are left, which are epistemic needs and aesthetic needs. (Alzuaiber, <http://faculty.mu.edu.sa/ialzuaiber/Maslow>).

Desmet and Hekkert assure that the function of the feelings is to organize the attitude in a way that would benefit the individual, which mean that the feelings would inspire good incentives and distance us of bad incentives.

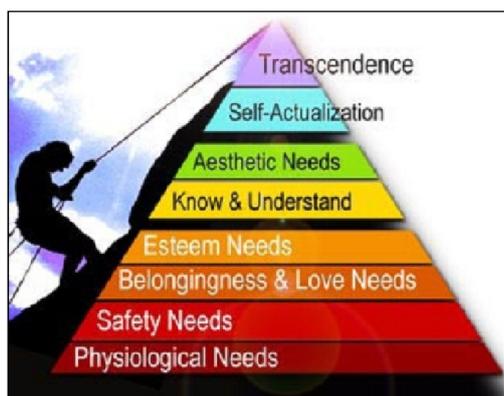


Fig. 11. Maslow's hierarchy for Human needs

4 APPLIED STUDY

A researcher sees that the use of Arabic letters with all its artistic forms can confirm the Arab cultural identity and gives pleasure in dealing with the product, where in Arabic calligraphy there's a duplication of meanings and forms, the wisdom harmonize with art, and the interest meets beauty.

The Arabic writing are not just symbols and technical specifications, in addition to that it is an intellectual approach and attitude, imagine a whole version with a unique civilized experience, whoever speaks a language thinks in it, as it carries out in it experience, expertise, wisdom, foresight of its own people, and also their life philosophy. It is a mean of thinking as it is a mean of expression.

The Arabic font has fascinated the pioneers of the East all over the world, it is characterized with good shape and beauty of its architecture, that's why this calligraphy has been used in different purposes, most notably in writing the holly Quran and decorating mosques, shrines, and building, the Islamic civilization was the most prominent factor in strengthening its inception and developing it.

The aesthetic influence of Arabic calligraphy art was moved to some of the Egyptian contemporary artists as a source of new inspiration and fertile field to the work of art, and it was the cause to raise their creativity to innovate artistic works with new formative formulas.

Wherefore this research relied on letters and words from the creation of some artist "Reham Mohsen", then organize them in combinations and new formations. It has been used to make printed designs for upholstery fabrics in different repeated ways, based on new patterns with aesthetic elements, these elements are achieved as a result of the designer's ability to use designing terms like decorative units, raw materials, and the product relation with the place and the right effects and color.

4.1 DESIGN NO. (1):

The design depended on magnifying the main unit (Aman=safety)  as a sort of sovereignty in the design, this sovereignty also appeared in the Islamic Star by putting it in an isolated part from the design with many other parts of the rest of the design, so the isolated part prevails visual sovereignty achieved by the spatial isolation.

The distribution of the word (Aman) came on a circular curve with diversity in space and direction, which gave a kind of centralized distribution, the lighting came from the center of the circle assured this centralization.

The design give psychological pleasure resulted from the use of traditional unit like the Islamic Star and the patchwork of the letter (ا) (A) in the word (Aman), which added an ideological and cultural meaning to the design. These units express nostalgia, it also may cause pleasure. No doubt that the feeling of pleasure have a significant impact on the human behavior and his psychological balance.



Design No. (1)

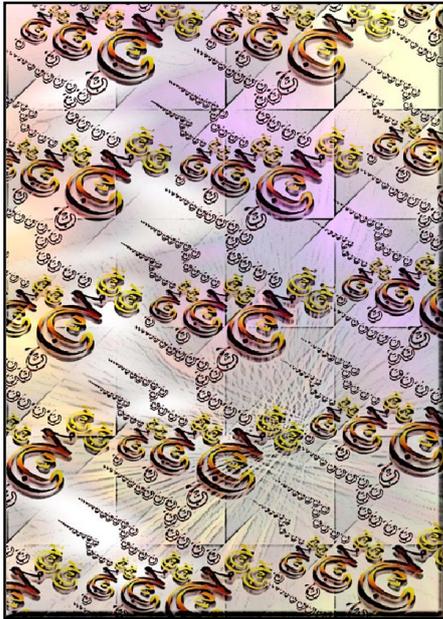


Suggested usage

4.2 DESIGN NO. (2):



The word (Hob=Love) was distributed gradually in the workspace in diagonal direction on a background of mixed colors which gave the feeling of free space, and worked on strengthening the sensory effects. The colors served as a very important part of the sensory perception and contributed in assuring the rhythm and gave the illusion of depth through the hierarchy of colors, between dark colors and lights colors. This design is one of the designs that give physiological pleasure to the user by the contrast of textures between prominent and hollow.



Design No. (2)



Suggested usage

4.3 DESIGN NO. (3)

This design relied on the contrast that resulted from the black color, which gives the feeling of depth, distance, and the white color, which gives the feeling of widening, closeness, which achieve color balance in technical formation. The increasing of lighting whenever approaching the word (Daffa=Warmth) ☺, the way of handling the ground with textures and effects worked on clearing it and achieving artistic beauty. The physiological pleasure can be achieved in this design by the contrast in textures, between prominent and hollow, and the feeling of pleasure and physiological pleasure in furnishing fabrics is through finishing the textiles with aromatic substances such as lavender, roses and Jasmine.



*Design No. (3)**Suggested usage***4.4 DESIGN NO. (4)**

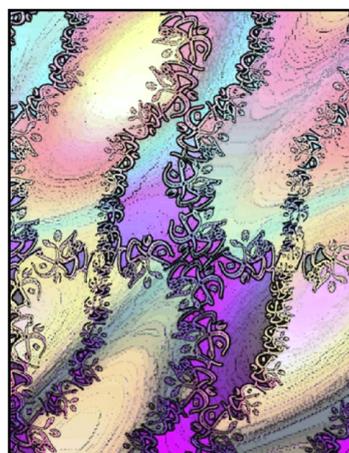
This design depended on the change of letters space besides overlapping and transparency which gave the feeling of diversity between the work parts. The diversity also appeared between the line spaces, its colors, and the background of each part which increased the sensory effects when reading the artistic work. Realizing the part visually through realizing the tentacles without the need to assure the tentacle through the sense of touch with hands.

The design combined between the soft and the coarse touch, a positive emotion between the user and the design generate of this, and by repeating visual perception the positive emotion increased between them.

*Design No. (4)**Suggested usage***4.5 DESIGN NO. (5)**

The word (wajdan= sentiment)  is distributed as a wavy ribbons and characterized with shadowy soft texture as a result of color gradation. Changing in its direction caused unusual kinetic energy. The use of light colors in the background give the opportunity to draw the word in dark colors which gave the feeling of high variability between the form and the background. The overlapping value that gives significant of the depth, because the part that overlaps on the other is closer to the spectator than the part in which a side of it disappear.

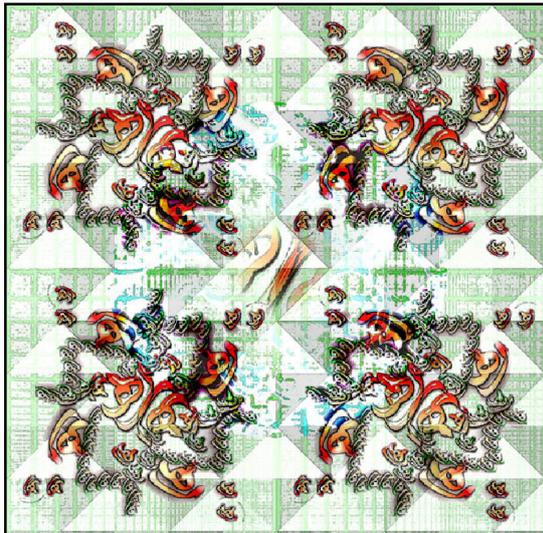
The design can also achieve social pleasure resulted from the rich shapes and colors which moves the user to look forward a higher social standard. The relationship between the design and the place, the colors effects, the lighting, and the contrast between the violet color and the white helps that.

*Design No. (5)**Suggested usage***4.6 DESIGN NO. (6)**

The individual letter is used and formed with different formations to preserve the value of the letter and its circular lines wrapped around itself. The feeling of depth appeared as a result of using shadows around some of the (Alha) ا letter, which gave the illusion of the emergence of some of it, diversity, and artistic richness.

The design achieves aesthetic pleasure through the colors, the shapes and its repetition, and the way of treating the background.

The aesthetic pleasure is considered as one of the most pleasures that addresses the passion and the sentiment of the user, that is due to the nature of the shapes and colorimetric formulas which moves the feelings of the user, so it can organize his behavior in a way that benefits him and push him to good incentives.



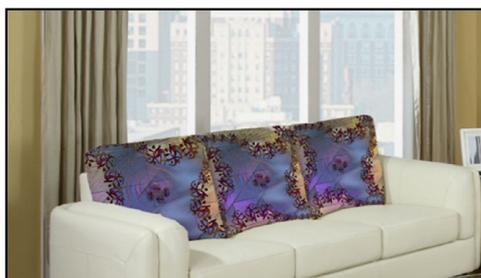
Design No. (6)



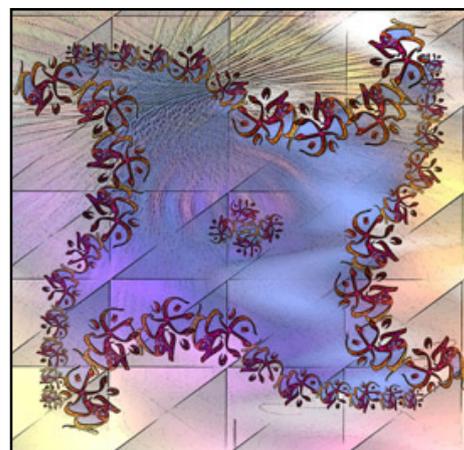
Suggested usage

4.7 DESIGN NO. (7)

The construction of the design depended on the distribution of the word (wajdan= sentiment) gradually in both directions, vertically and horizontally, according to the serial or sequential arrangement, meaning that one of the elements' features either decrease or increase regularly in one of the directions, this type of repetition gives change ,movement and the illusion of depth. The colors also give the feelings of joy , pleasure and it can be used as behavior guidance. The colors with its characteristics and different values gives suggestive and sensuality meaning to the vocabulary and design elements.



Design No. (7)



Suggested usage

4.8 DESIGN NO. (8)

The word (Aman=safety) has been distributed gradually in the space in vertical direction from bottom to top and from top to bottom but with less transparency, and the font in the word is like an idea that give energy and moves through it , that movement gives flexibility.the design achieves the physiological pleasure by contrasting between prominent texture and hollow. In addition to that, the color used in the design gives special feelings.



Design No. (8)



Suggested usage

It has been conducting a survey using questionnaire that contained a range of items measuring the user's reaction against the proposed designs and their impact on the behavior. The sample size reached 45 person.

5 RESULTS

For the first criterion, a color coordination, is evident from Table (1) that the average consumer degrees and the percentage of the weighted average was (**% 82.7**), including emphasizes the importance of coordination between the colours in the design to achieve feelings of pleasure and influence the behavior and balance to the user.

By reference the weighting Degrees of the sample in the designs the highest weighting came of Design No. (4) by (**% 97.2**), followed by design No. (8) by (**% 96.1**), while the less percentage weighting came of Design No. (3) by (**57.2%**).

Color Coordination	Ex. (4)		V. G. (3)		G. (2)		L. (1)		Total	Weighted total	Weighted average	%	Rank
	No.	%	No.	%	No.	%	No.	%					
Design 1	19	42.2	16	35.6	10	22.2	0	0.0	45.0	144.0	3.2	80.0	6
Design 2	25	55.6	20	44.4	0	0.0	0	0.0	45.0	160.0	3.6	88.9	4
Design 3	0	0.0	23	51.1	12	26.7	10	22.2	45.0	103.0	2.3	57.2	8
Design 4	40	88.9	5	11.1	0	0.0	0	0.0	45.0	175.0	3.9	97.2	1
Design 5	35	77.8	4	8.9	6	13.3	0	0.0	45.0	164.0	3.6	91.1	3
Design 6	25	55.6	5	11.1	15	33.3	0	0.0	45.0	145.0	3.2	80.6	5
Design 7	8	17.8	21	46.7	16	35.6	0	0.0	45.0	127.0	2.8	70.6	7
Design 8	38	84.4	7	15.6	0	0.0	0	0.0	45.0	173.0	3.8	96.1	2
	190		101		59		10		360.0	1191.0	3.3	82.7	

Table No. (1)

For the second criterion, different textures, is evident from Table(2) that the average consumer degrees and the percentage of the weighted average was (80.8%), which confirming the importance of the availability of different textures in the design to achieve feelings of pleasure and the organization of user behavior.

By reference the weighting Degrees of the sample in the designs the highest weighting came of Design (6) by (98.3%), followed by designs numbers (4,8) by (% 96.1) each, while the less percentage weighting came of Design No. (7) by (53.3%).

Different Textures	Ex. (4)		V. G. (3)		G. (2)		L. (1)		Total	Weighted total	Weighted average	%	Rank
	No.	%	No.	%	No.	%	No.	%					
Design1	25	55.6	18	40.0	2	4.4	0	0.0	45.0	158.0	3.5	87.8	4
Design2	23	51.1	10	22.2	12	26.7	0	0.0	45.0	146.0	3.2	81.1	5
Design3	0	0.0	20	44.4	16	35.6	9	20.0	45.0	101.0	2.2	56.1	7
Design4	38	84.4	7	15.6	0	0.0	0	0.0	45.0	173.0	3.8	96.1	2
Design5	5	11.1	40	88.9	0	0.0	0	0.0	45.0	140.0	3.1	77.8	6
Design6	42	93.3	3	6.7	0	0.0	0	0.0	45.0	177.0	3.9	98.3	1
Design7	0	0.0	6	13.3	39	86.7	0	0.0	45.0	96.0	2.1	53.3	8
Design8	38	84.4	7	15.6	0	0.0	0	0.0	45.0	173.0	3.8	96.1	2
	171		111		69		9		360.0	1164.0	3.2	80.8	

Table No. (2)

For the third criterion, Finishing with aromatic substances shown in Table No. (3) that the average consumer degrees and the percentage of the weighted average was (71.1%).

By reference the weighting Degrees of the sample in the designs the highest weighting came of Design (1) by (81.1%), followed by designs numbers (4,6) by (77.8)% each. while the less percentage weighting came of Design No. (3) By (49.4%).

Finishing with aromatic substances	Ex. (4)		V. G. (3)		G. (2)		L. (1)		Total	Weighted total	Weighted average	%	Rank
	No.	%	No.	%	No.	%	No.	%					
Design 1	22	48.9	12	26.7	11	24.4	0	0.0	45.0	146.0	3.2	81.1	1
Design 2	10	22.2	20	44.4	15	33.3	0	0.0	45.0	130.0	2.9	72.2	5
Design 3	6	13.3	0	0.0	26	57.8	13	28.9	45.0	89.0	2.0	49.4	8
Design 4	5	11.1	40	88.9	0	0.0	0	0.0	45.0	140.0	3.1	77.8	2
Design 5	3	6.7	39	86.7	3	6.7	0	0.0	45.0	135.0	3.0	75.0	4
Design 6	17	37.8	22	48.9	0	0.0	6	13.3	45.0	140.0	3.1	77.8	2
Design 7	5	11.1	23	51.1	17	37.8	0	0.0	45.0	123.0	2.7	68.3	6
Design 8	2	4.4	35	77.8	0	0.0	8	17.8	45.0	121.0	2.7	67.2	7
	70		191		72		27		360.0	1024.0	2.8	71.1	

Table No. (3)

For the fourth criterion, a distribution method of design elements shown in Table No. (4) That the average consumer degrees and the percentage of the weighted average was (80.6%), which confirming the importance of the distribution of design elements to achieve feelings of pleasure and the organization of user behavior.

By reference the weighting Degrees of the sample in the designs the highest weighting came of Design No. (4) By (100%), followed by design No. (2) by (97.2)%. while the less percentage weighting came of Design No. (3) By (63.9%).

Distribution method of Design Elements	Ex. (4)		V. G. (3)		G. (2)		L. (1)		Total	Weighted total	Weighted average	%	Rank
	No.	%	No.	%	No.	%	No.	%					
Design 1	21	46.7	18	40.0	6	13.3	0	0.0	45.0	150.0	3.3	83.3	4
Design 2	40	88.9	5	11.1	0	0.0	0	0.0	45.0	175.0	3.9	97.2	2
Design 3	12	26.7	1	2.2	32	71.1	0	0.0	45.0	115.0	2.6	63.9	8
Design 4	45	100.0	0	0.0	0	0.0	0	0.0	45.0	180.0	4.0	100.0	1
Design 5	7	15.6	35	77.8	3	6.7	0	0.0	45.0	139.0	3.1	77.2	5
Design 6	33	73.3	2	4.4	10	22.2	0	0.0	45.0	158.0	3.5	87.8	3
Design 7	4	8.9	23	51.1	18	40.0	0	0.0	45.0	121.0	2.7	67.2	7
Design 8	24	53.3	3	6.7	0	0.0	18	40.0	45.0	123.0	2.7	68.3	6
	186		87		69		18		360.0	1161.0	3.2	80.6	

Table No. (4)

For the fifth criterion, Ground treatment style shown in Table No. (5) that the average consumer degrees and the percentage of the weighted average was (77.8%), including emphasizes the importance of ground treatment style in the design to achieve feelings of pleasure and the organization of user behavior.

By reference the weighting Degrees of the sample in the designs the highest weighting came of Design No. (4) by (96.1%), while the less percentage weighting came of Design No. (3) by (56.7%).

Ground Treatment Style	Ex. (4)		V. G. (3)		G. (2)		L. (1)		Total	Weighted total	Weighted average	%	Rank
	No.	%	No.	%	No.	%	No.	%					
Design 1	8	17.8	21	46.7	16	35.6	0	0.0	45.0	127.0	2.8	70.6	6
Design 2	25	55.6	20	44.4	0	0.0	0	0.0	45.0	160.0	3.6	88.9	2
Design 3	0	0.0	17	37.8	23	51.1	5	11.1	45.0	102.0	2.3	56.7	8
Design 4	38	84.4	7	15.6	0	0.0	0	0.0	45.0	173.0	3.8	96.1	1
Design 5	20	44.4	8	17.8	15	33.3	2	4.4	45.0	136.0	3.0	75.6	5
Design 6	34	75.6	2	4.4	9	20.0	0	0.0	45.0	160.0	3.6	88.9	2
Design 7	9	20.0	23	51.1	0	0.0	13	28.9	45.0	118.0	2.6	65.6	7
Design 8	25	55.6	5	11.1	15	33.3	0	0.0	45.0	145.0	3.2	80.6	4
	159		103		78		20		360.0	1121.0	3.1	77.8	

Table No. (5)

For the sixth criterion, a relationship between upholstery fabrics design and the decoration of the place which they are used, is evident from Table (6) that the average consumer degrees and the percentage of the weighted average was (% 80.3), including emphasizes the importance of that relationship to feelings of pleasure and influence behavior positively.

By reference the weighting Degrees of the sample in the designs the highest weighting came of Design No. (2) by (**% 98.3**), followed by the design (6) by (**% 97.2**) and design (1) by (**% 96.1**), while the less percentage weighting came of Design No.. (5) by (**56.7%**).

Relationship between upholstery fabrics design and the Decoration of the place	Ex. (4)		V. G. (3)		G. (2)		L. (1)		Total	Weighted total	Weighted average	%	Rank
	No.	%	No.	%	No.	%	No.	%					
Design 1	38	84.4	7	15.6	0	0.0	0	0.0	45.0	173.0	3.8	96.1	3
Design 2	42	93.3	3	6.7	0	0.0	0	0.0	45.0	177.0	3.9	98.3	1
Design 3	8	17.8	34	75.6	3	6.7	0	0.0	45.0	140.0	3.1	77.8	5
Design 4	9	20.0	36	80.0	0	0.0	0	0.0	45.0	144.0	3.2	80.0	4
Design 5	2	4.4	8	17.8	35	77.8	0	0.0	45.0	102.0	2.3	56.7	8
Design 6	40	88.9	5	11.1	0	0.0	0	0.0	45.0	175.0	3.9	97.2	2
Design 7	0	0.0	39	86.7	6	13.3	0	0.0	45.0	129.0	2.9	71.7	6
Design 8	0	0.0	33	73.3	6	13.3	6	13.3	45.0	117.0	2.6	65.0	7
	139		165		50		6		360.0	1157.0	3.2	80.3	

Table No. (6)

- From the above the order of importance of the criteria comes as follows

The **First** criterion is Color Coordination by (82.7%).

The **second** criterion is Different Textures by (80.8%).

The **Third** criterion is the Distribution Method of Design Elements and his rate was (80.6%).

The **fourth** criterion, Relationship between upholstery fabrics design and the Decoration of the place came by (80.3%).

The **fifth** criterion, Ground Treatment Style and his rate was (77.8%).

The **sixth** criterion and the latter was Finishing with aromatic substances came by (71.1%).

- It is worth bearing in mind that pleasure varies from one person to another : what one person finds pleasurable another may not and so on.

- It may be useful to consider all four types of pleasure when approaching the issue of how a product can please those for whom it is designed, there is no suggestion that all products should provide all four types of pleasure. It might be that the benefits associated with a particular way.

6 RECOMMENDATIONS

- We need more studies for human factors specialists to become involved in new ways with other disciplines. For example, with marketing and sales, in order to address the issue of pricing products or with those on the technical side of product development in order to assess what the user would regard as acceptable levels of reliability.

- The link between particular emotions experienced during product use and the properties of products is also an important direction, i.e. given that it is an aim that a product induces specific emotions in a user, to what aspects of the product must particular attention be paid? This type of research could move towards developing both sets of general principles and sets of low level guidelines for creating pleasurable products.

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