Design for Community Well-Being Through Cultural Emotions

LG Global Challenger 2016

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Problem Statement:
- Cultural Identity
- Cultural Alienation
- Life is Good
- Levels of Mental Processes
- The Importance of Good Emotions Derived from Culture

Ideation:
- How Can We Apply Cultural Good Emotions?
- The Effect of Cultural Emotions on Well-Being
- The Effectiveness of Using Semiotics

Expedition Plan:
- Delft Institute of Positive Design
- Design Department of Politechnic University
- Why is it Necessary to Experience Good Feelings through our Culture?
- What We Need to Learn

Expedition Schedule:
- Where the Research Should be Conducted
- Expedition Schedule

Result:
- Proposed Design
- Budget Plan
Cultural identity is the identity or feeling of belonging to a group. It is part of a person's self-conception and self-perception and is related to nationality, ethnicity, religion, social class, generation, locality or any kind of social group that has its own distinct culture.

Emotion-related symbolic meaning in design interventions, products or services, can positively contribute to a person’s subjective well-being.

The **symbolic meaning** of products, and narratives can also be a valid way to support well-being. The symbolic meaning of products stems from *individual and cultural filters* that give a connotation to products, their use, and their communication.
Problem Statement: Cultural Alienation

Increased urbanization has led to more individualistic lifestyles and alienation.

“The process of devaluation or abandonment of their culture or their own cultural background”

“On the one hand, people live surrounded by many more people than their ancestors did, yet they are intimate with fewer individuals and thus experience greater loneliness and alienation”

(Seligman & Csikszentmihalyi, 2000, p.9 referring to Buss, 2000)
Problem Statement: Life is Good

Today’s world is becoming faster and faster, people want more, buy more and it seems that there is a lack of time or effort to regularly reflect upon how good life actually is. However, as research has shown that expressing gratitude for the good things in life has an impactful contribution to subjective well-being.

Prof.dr.ir. P.M.A. Desmet has categorized 25 positive emotions, which can be experienced in human-product interactions.
Problem Statement: Levels of Mental Processes

Don Norman, the director of the Design Lab at University of California, has focused on the mental processing that gives rise to affective responses. He identified three levels of processing:

- **VISCERAL**: Governing responses through direct perception
  - *Design for Appearance*

- **BEHAVIORAL**: Learnt but automatic affective responses
  - *Design for Ease of Use*

- **REFLECTIVE**: Affective responses due to conscious thinking
  - *Design for Reflective Meaning* [Message, Culture and the Meaning of the Product or its Use]

For one, it is about the meaning of things, the personal remembrances something evokes. This project aims to generate good feelings through culturally-related symbolic meaning.
Culture is referred to as “shared elements that provide the standards for perceiving, believing, evaluating, communicating, and acting among those who share a language, a historic period, and a geographic location”.

Culture shapes perceptions of the world and is implicated in the processing of information, construction of attitudes, or experience of emotions.

A large body of anthropological and psychological research on emotions has yielded significant evidence that emotional experience is culturally constructed: people more commonly experience those emotions that help them to be a good and typical person in their culture.
Ideation:
How Can We Apply Cultural Good Emotions?

Different cultures trigger the experience of specific emotions or dominant modes of thinking:

<table>
<thead>
<tr>
<th>Culture A:</th>
<th>Ego-Centered Emotions</th>
<th>Modes of Thinking:</th>
<th>Analytical Thinking</th>
</tr>
</thead>
<tbody>
<tr>
<td>VS.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Culture B:</td>
<td>Others-Centered Emotions</td>
<td></td>
<td>Holistic Thinking</td>
</tr>
</tbody>
</table>

Cultural activities are able to arouse different types of emotions. For example:

- **Dancing** with others may arouse the sense of **JOY**
- **Being with others** may arouse the sense of **BELONGING**
- **Praying** with others may arouse the sense of **WORSHIP**
- **Art** may arouse the sense of **PRIDE**
The self is both socio-culturally (Markus & Kitayama, 1991) and biologically (Northoff et al., 2006) rooted.

Changes in the cultural environment can lead to changes in self-perception (Markus & Kitayama, 1991).
In particular, cultural norms and ideals as part of the socio-cultural environment are internalized as self-construals and influence cognitive and affective processes as well as motivations (Sedikides, Gaertner, Luke, O'Mara, & Gebauer, 2013).

Both culture and the self behave in a dynamic way and mutually influence each other.

Researches suggest that the self develops through interaction with others and with the social and cultural environment (e.g., Kitayama, Duffy, & Uchida, 2007).
The culture of *Iran* is one of the oldest in Middle East. This rich collective culture can lead people to experience good feelings through their culture.
According to Peirce’s triangle model, semiosis includes three elements:

The existence of an outside world, which is an object or event, natural or artifact: the **Dynamical Object** (outside object).

An event that the dynamic object determines in subject’s mind, which is his perception in our sensorial system: the **Sign**.

An answer to the ‘questions’ asked by sign, which is a view on the dynamic object as it’s mediated by sign: the **Interpretant**.
Ideation:
The Effectiveness of Using Semiotics

By the use of semiotics principles design can be considered as translation 

A Metaphor: The Designer= The Translator

In design, to translate means:
“To transpose an unstructured or chaotic or undefined set of content to a form of interpretant expression, such as to make these contents visible, communicable and shareable.”

So, good feelings can be translated into artifacts.
Delft Institute of Positive Design initiates and stimulates the development of knowledge that supports designers in their attempts to **design for human flourishing**. They strongly believe that it is the responsibility of design researchers to generate knowledge that enables designers to formulate effective strategies in contributing to the happiness of people.

This knowledge should not only help designers in their attempts to deliberately design for meaningful product-user relationships, but ultimately also to design products that contribute to a healthy society: to make the world a better place.

The DIOPD’s approach is to explore how this available knowledge can be implemented in design processes. These results will be used to develop design education; to increase the abilities of design students to actively pursue the goal of contributing to the flourishing of their products’ users. This approach combines scientific values with design values: the aim is to uncover universal human principles in the relationship between design and human flourishing, using positivist methods, in a way that supports and inspires designers.

One of the institute’s activities is facilitating international guest (scientific and/or design) researchers.
Expedition Plan:

Design Department of Politecnic University

The 2016 QS World University Rankings has placed Politecnico di Milano tenth in the world, third in Europe and first in Italy in the area of Art & Design. Semiotics and semantics projects can be held in the lab.

Part of an extensive network of relationships, in a local context that is conducive to design and steeped in history, the department conducts research and provides training and consulting services in fields ranging from intangible design to the concrete artefacts that populate our world. What sets the department apart is a combination of the following elements:

The Significance of Design and its Practices
as a key element of research and education; design has the peculiarity of giving shape to ideas and making them concrete in harmony with contemporary design languages.

The Sharing of Methods and Tools
which are continuously evolving, as a key element to support design: the various cores of the different areas of research cross-pollinate each other with regard to methods of analysis, narration, representation, communication, planning and production.

The Capacity to Act within the Various Processes of Production of Tangible and Intangible Goods
focusing on the central role of the individual, the group, the community, and society as a whole: in its research and practice, the department works in the sectors of interior design, product design, communication, fashion, services and sustainability.

History and Culture, as Founding Elements of Design
in an ongoing dialectic between the contemporary and historical roots.

A Polytechnical Approach
that is, virtual and concrete coexistence with an extremely broad, diverse range of polytechnical subjects, in which design not only plays a mediating role but is also a critical element which steers activities towards design ends and methods.

Salvatore Zingale, the scientific manager of Humanities Design Lab is a Professor of semiotics, with whom we undertook a semiotics and semantics course.
Expedition Plan: Why is it Necessary to Experience Good Feelings through our Culture?

Can we use cultural values in generation of good emotions? Reaching to globalization, which is an ideal, is subjected to being aware of what we have in our culture to present to the world. To see what our cultural heritage is and how we can transmit it in a tangible way. After we understand the moral and the cultural values, then we can show them in industrial products and cultural objects. We know one product is a medium that can filter negative feelings and convey positive emotions.

What are the lacks existed in a society that can be filled with cultural design?
In today’s world we are approaching physically closer and closer, on the other hand, due to the misunderstanding between us, we are getting away from each other more and more. we face two things: at the first we are missing our cultural values inside our country and at the second, we misunderstand cultural values of opposite side (other people) culture and generate negative feelings between us.

Why is it necessary to use culture in product design? Design is a catalyst of human evolution, due to it’s help to transmit our experiences to others, which is why design cause our evolution. people, in addition to gene, transfer meme between each other that is mentioned in Bio Semiotic issues. this experience transfer, can transform separation toward contiguity.

Interview with
Dr. Alireza Ajdari
Universitiy of Tehran, Iran
Expedition Plan:

Why is it Necessary to Experience Good Feelings through our Culture?

Can we use cultural values in generation of good emotions?

Emotions belong to the sphere of the individual. But individuals are always linked to one another: there is an invisible network that keeps us constantly connected. Thus the individual experiences are increasingly dependent on the network of social relations in which we find ourselves. The design is always ultimately the project of social relations through artefacts, or systems and services. This means that cultural values are structurally within each product. The design comes from the culture; but we can also say that the design produces culture. “good emotions”, then, and with this I also mean the degree of happiness of people, certainly they can be generated by the design and cultural values that design is able to take into account.

What are the lacks existed in a society that can be filled with cultural design?

I think that in our society the production of goods and tools happens in a short harmonious way. What prevails is the idea that, through products you should just get an economic profit. I have nothing against profit. The economy would not work without profit. But design should address aspects of social and cultural life that go far beyond profit. I am also conscious of the fact that a harmony in planning the production of goods is a goal almost impossible to achieve. But this is one of the design tasks: not only production, but also to study and analyze the social needs. Cultural design has a lot to work on. There are still many gaps in our social life, of all shortcomings, I want to point one: we still have few means to allow everyone an adequate knowledge. There are tools to communicate more and more. But we have not yet sufficient tools to learn and to know.

Why is it necessary to use culture in product design? First we must abandon the idea that products can be the same for all. The principle of design for all is also applied to cultural differences. In fact the “culture” term defines the differences but not the differences that are mutually exclusive, but differences which include and enrich each other. When we learn a new language, we learn a part of the culture of that language like living in the home of those who speak that language. The same thing happens with the objects and the way they use them. This is one reason why you must think of design in relation to the cultures of peoples. Culture is what gives form to our human nature. Now, design – the ability to design things that we need, but also the ability to do these things the “good” part of our lives- is part of the culture. Design is one of the ways we can express our culture. What then I think we have to understand is that the designer is an intellectual as a poet or a musician, as a scientist or an educator. Design has a social and cultural responsibility. It is not just a way to produce the most beautiful things, but things which build the real sense of our social relations.
Expedition Plan:

**What We Need to Learn**

We aim to learn and contribute with the applied knowledge, tools, and techniques introduced by Delft Institute of Positive Design and Politechnic University, which enable and support design practitioners in well-being-driven design in order to make Iranians more culturally happy (and other good emotions) through design.
Expedition Schedule:

Where the Research Should be Conducted

Expedition Plan (Milan):
- Study of using semiotics and semantics principles in design
- Visiting one of the most professional approaches in the field of metaphoric/joyful design.
- Using the guidance of Professor Zingale, who teaches Semiotics at the design department of Politechnic University.
- Practical case study of culture and utilizing semiotics in design
## Expedition Schedule

<table>
<thead>
<tr>
<th>JULY 2</th>
<th>JULY 3</th>
<th>JULY 4</th>
<th>JULY 5</th>
<th>JULY 6</th>
<th>JULY 7</th>
<th>JULY 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Departure</td>
<td>Arrival at Milan in Italy</td>
<td>Politecnico di Milano: Working on Methodologies and Tools to Derive Emotions</td>
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<td></td>
</tr>
<tr>
<td>JULY 9</td>
<td>JULY 10</td>
<td>JULY 11</td>
<td>JULY 12</td>
<td>JULY 13</td>
<td>JULY 14</td>
<td>JULY 15</td>
</tr>
<tr>
<td>Holiday Report Preparation</td>
<td>Politecnico di Milano: Working on Semiotics and Design Solutions</td>
<td>Come Back to Iran</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
Proposed Design

We will reach a guideline for using culturally-driven emotions in design of products and/or services...
Final Budget Plan:
- Flight (July 2 and July 15): (Due to different start points of each student, different flight plans have been considered for each.)

<table>
<thead>
<tr>
<th>Applicant’s Name</th>
<th>Ticket Type</th>
<th>Airline and Route</th>
<th>Price (IRR)</th>
<th>Price (Euro)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hilda Taheri</td>
<td>1xTwo-Way Ticket</td>
<td>Mahan Air (Mahan.aero) (Tehran-Milan) (Milan-Tehran)</td>
<td>15,392,000 IRR</td>
<td>370 €</td>
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<tr>
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<td>No Stop</td>
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<td></td>
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<tr>
<td>Zahra Karami</td>
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<td>Mahan Air (Mahan.aero) (Tehran-Milan) (Milan-Tehran)</td>
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<td>370 €</td>
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<tr>
<td></td>
<td>No Stop</td>
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<td></td>
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</tr>
<tr>
<td>Venus Jalali</td>
<td>2xOne-Way Tickets</td>
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<td>82 €</td>
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<td></td>
<td></td>
<td>Mahan Air (Mahan.aero) (Milan-Tehran)</td>
<td>12,900,000 IRR</td>
<td>323 €</td>
</tr>
<tr>
<td>Sepideh Mehrbod</td>
<td>2xOne-Way Tickets</td>
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<td>70 €</td>
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<td>Mahan Air (Mahan.aero) (Milan-Tehran)</td>
<td>12,900,000 IRR</td>
<td>323 €</td>
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</tbody>
</table>

Total Flight Cost: 62,968,000 IRR 1,538 €

(Budget Plan to be Continued on the Next Page)
**Final Budget Plan:**

- **Accommodation (July 2 - July 15, 2017):** 13 Nights

<table>
<thead>
<tr>
<th>Hotel Name</th>
<th>Room (Type and Qnt.)</th>
<th>Price for 4 People, 13 Nights (IRR)</th>
<th>Price for 4 People, 13 Nights (Euro)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best Western Plus Hotel Galles <em>(booking.com)</em></td>
<td>2x 2-Twin Rooms</td>
<td>179,424,000 IRR</td>
<td>4,272 € (2x2,006 + VAT + City Tax)</td>
</tr>
</tbody>
</table>

**Your group**
- 4 adults

**Your booking includes**
- Breakfast
- Free WiFi
- FREE cancellation

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2 rooms</td>
<td>€ 3,647.27</td>
<td></td>
</tr>
<tr>
<td>10% VAT</td>
<td>€ 364.73</td>
<td></td>
</tr>
<tr>
<td>City tax</td>
<td>€ 260</td>
<td></td>
</tr>
</tbody>
</table>

**Today you'll pay**
- € 0

**You'll pay at the property**
- € 4,272

**Price**
- € 4,272 (for 4 guests and 13 nights)

**Total Accommodation Cost:**
- 179,424,000 IRR
- 4,272 €

(Budget Plan to be Continued on the Next Page)
Final Budget Plan:
- Food, Communication, and Others (July 2 and July 15):

<table>
<thead>
<tr>
<th></th>
<th>Price for 4 People, 14 Days (IRR)</th>
<th>Price for 4 People, 14 Days (Euro)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Food</strong></td>
<td>42,000,000 IRR</td>
<td>1,000 €</td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td>5,040,000 IRR</td>
<td>120 €</td>
</tr>
<tr>
<td><strong>Other Costs</strong></td>
<td>42,000,000 IRR</td>
<td>1,000 €</td>
</tr>
<tr>
<td><strong>Total Food, Comm. and Other Costs:</strong></td>
<td>89,040,000 IRR</td>
<td>2,120 €</td>
</tr>
</tbody>
</table>

(Budget Plan to be Continued on the Next Page)
## Final Budget Plan:
### TOTAL BUDGET PLAN

<table>
<thead>
<tr>
<th></th>
<th>Price for 4 People, 14 Days (IRR)</th>
<th>Price for 4 People, 14 Days (Euro)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Flight</strong></td>
<td>62,968,000 IRR</td>
<td>1,538 €</td>
</tr>
<tr>
<td><strong>Accomodation</strong></td>
<td>179,424,000 IRR</td>
<td>4,272 €</td>
</tr>
<tr>
<td><strong>Food</strong></td>
<td>42,000,000 IRR</td>
<td>1,000 €</td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td>5,040,000 IRR</td>
<td>120 €</td>
</tr>
<tr>
<td><strong>Other Costs</strong></td>
<td>42,000,000 IRR</td>
<td>1,000 €</td>
</tr>
<tr>
<td><strong>Total Cost:</strong></td>
<td>331,432,000 IRR</td>
<td>7,930 €</td>
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</tbody>
</table>

*(Transportation, Research Amenities,...)*