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Contents

Pleasurable Experience in Old Collectivist and New Individualist Generations in Iran: Reviving "Safa" as Culture-oriented Pleasure to Decrease Generation Gap

Raika Khorshidian[1], Hassan Sadeghi Naeini[2], Asghar Fahimifar[3]

Abstract

Shifting from collectivism to individualism has changed pleasure types along time and created a generation gap in Iran. So, how can the post-colonial design mix positive aspects of old collective and new individualist pleasure as a cultural builder and catalyst for change? The purpose of this research is finding culture-oriented pleasure which can decrease generation gap and make a more peaceful pleasurable experience for both collectivists and individualists. We suggested a counterpoint instead of the hegemony of collectivism or individualism. For decreasing the generation gap we proposed: Applying behavioral design for promoting and reviving socio-pleasure among young and old people; balancing between psychological pleasure (with respect to the other's choice, creativity and diversity (Individualism)) and normative pleasures (with respect to unanimous ethnic and cultural norms (collectivism)). As a suggestion "Safa" can introduce a culture-oriented pleasure which may satisfy both sides. It means hedonism, pleasure, calm, change hatred to love, honesty, treatment, purity, enlightening, sublime, and also sympathy, friendship, sincerity and unification of spirits. Safa refundable in different forms of Iranian arts, artifacts, texts, proverbs and behaviors and can be defined as a positive cultural design approach.

Keywords: Cultural Dimension; Emotional Design; Pleasurable Experience; Post-colonial Theory; Safa.

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[1]. PhD Candidate, Department of Art Research, Faculty of Art and Architecture, Tarbiat Modares University, Tehran, Iran. raika.khorshidian@gmail.com (Corresponding Author).

[2]. Assistant Prof., Industrial Design Dept., School of Architecture & Urban Studies, Iran University of Science & Technology(IUST), Tehran, Iran. naeini@iust.ac.ir

[3]. Associate Professor, Department of Art Research, Faculty of Art and Architecture, Tarbiat Modares University, Tehran, Iran. fahimifar@modares.ac.ir.

Relevance to Design Practice – **Safa** as a kind of local pleasure concept can be applicable to a positive culture-oriented interaction design. It can increase the pleasurability of experiences in the context of Iran, the Middle East and any context shifting from collectivism to individualism. We suggest *Safa* for designing interiors, but it is not limited to it.

Introduction

This research is based on shifting from collectivism to individualism in the context of Iran. Namazie & Tayeb (2006) in their book "Managing Human Resources in the Middle East" mention that due to the radical change in Iran, Hofstede's dimension may have changed especially on collectivism. Although Hofstede found Iran to be rather collectivist, historical events have encouraged a degree of individualism in the Iranian culture. Also such economic advancement and industrialization leading to financial prosperity and independence tend to shift people's value away from collectivism and toward individualism.

Azadarmaki (2014), Iranian sociologist believes shifting from collectivism to individualism in Iran is not natural and has a lot of negative aspects. He warns of radical individualism which is not normal and may tend toward fascism. This radical individualism has appeared in isolationism, scorn of life and disrespect to norms.

This rapid change in Iran causes challenging problems among two generations. Elders are afraid of the collapse of familiar values, removing of memories and really suffer from tragic nostalgia; on the other hand youths are eager to freer lifestyles. This age gap and opposite values always cause many repetitive, boring, torturous brawls.

Now, in this situation, how post-colonial designers as Moalosi (2007) maintains can act as a cultural builder as well as a catalyst for change? For designing meaningful, satisfying experiences, which types of values

are helpful for such borderline societies? Individualist values: varied life, being daring, freedom and independence, or collectivist ones: group welfare, in-group harmony, salvation and forgiving? Which one of the mentioned may guarantee social promotion toward better tomorrow? How these values can be added to design in pleasurable manner? How some individualistic user experience which originates from individualist, capitalist culture defines and constructs the natural pleasure in collectivist culture?

Individualist and collectivist have positive and negative aspects; both are necessary for the psychological health of people and societies, both are essential for human survival. Finally, how designs can amplify their positive effects and diminish their adversities?

Literature Review

First, we reviewed definitions of culture and its relation to design. Then, we analyzed design researches in details in the case of individualism and collectivism.

Culture Definition

Berk (2013) gathered different definitions of culture from the earliest used culture that belongs to anthropologist Edward Tylor (1871) to the latest ones such as Dawkins's (1989), Hofstede's (1991) and Schein's (1999). He finally synthesized that culture is a *social phenomenon*; it is shared, adapted and integrated by a social group. It is a dynamic body of knowledge which altered by

social change through *time*. It is transmitted generationally and it is *learned* and *interpreted*. It is transmitted through interpretation, learning and communication. Culture is *symbolic* and involves arbitrarily assigning symbolic meanings which are embedded in *visible* and *invisible* forms. Culture is composed of layers of material forms such as arts and artifacts, observable facts and behaviors such as technology, rituals, language, religion and folklore, and not directly observable implicit factors such as beliefs, values, attitudes.

Culture and Design Approaches

Berk categorized different terms which used to define the emerging design approach that has focused on aspects like culture-centered design, culture-oriented design, cultural innovation, culturally-sensitive design or cross-cultural design, into four main areas. One of them is *cultural guidelines for design*. Here, cultural dimensions such as Hofstede's are used as guidelines or checklists to systematically analyze a culture for the purposes of product. The other one *is cultural inspiration for design*, in this area the focus is on the application of cultural features to specific products as inspirations derived from traditional objects, arts or folktales.

So, cultural guidelines can be used for defining and analyzing the situation and problem. By cultural inspiration for design, designers can use the traditional materials that have been shaped over time, and convey the core of culture, for designing a new version or totally a new product. Both of them are used in this research.

Post-colonial Design

Design should not only engage in technical standards and functional needs, but should convey the philosophy, ideology and complicated cultural phenomena of society. Only through this way, we can move into a new paradigm of quality where products have added value, meeting user's true needs and making their experience more meaningful (Moalosi, 2007; Marzano, 2000).

Many well-intentioned endeavors to "migrate" technologies from industrialized to other contexts have founded either on fundamental differences or on social, cultural assumptions that do not hold (Irani et al., 2010). We need frameworks which go beyond the consideration of the surface manifestation of culture that have been widely accepted in design methodologies and they must address how core components of culture can be embedded in designing product (Moalosi et al., 2007).

Culture as the dynamic body of value systems is altered by social change. It is dialectic and incorporates new forms and meaning while changing or reshaping traditional ones. So, it is conceived as a coherent body of beliefs and practices which are dynamic and changing within a particular historical period (Ibid). Changing superficial aspects of culture (like every day product and experiences), affects the deeper layers (Values) subsequently. While individualistic world grows more and more around collectivist peoples, collectivist groups are more sensitive about their tradition and norms (Bierbrauer, 1994); also the global process of homogenization and unification of user culture provokes people to be more aware of their national and cultural identities (Fernandes, 1995; Moalosi et al, 2007). As Moalosi (2007) says, globalization has sparked off a new awareness of local identity and manifest worrying of mixing races, religions, customs and habits by exacerbation of differences.

The generative view of culture suggested by the postcolonial perspective allows designers to recognize their work not as designing appropriately for static, nationally-bound cultures, instead as interventions both in conversation with and transformative of existing cultural practices. It is important to avoid simple dualism between developed and developing contexts, traditional and scientific knowledge practices, and so on. In this point of view, design process is engagements between different groups, the complexities of articulating perspectives, and the implications of translation between sites, provides a starting point for acknowledging and embracing heterogeneity in design, open new spaces for design, rather than attempting to control or eliminate it (Irani et al., 2010).

Effect Individualism and Collectivism on Design

Aaron Marcus and associates (e, g., http://www.amanda.com) made a broad research on cross-cultural user experience design. They suggested a 5x5 Matrix by combining Hofstede five dimensions with five components of user interface design (metaphors, mental model, navigation, Interaction and appearance), one may examine 25 possible areas to evaluate how a website is localized (2003). In case of individualism/collectivism, individual cultures which value *personal time, freedom, challenge and such extrinsic motivators* as material rewards at work (Marcus & Gould, 2000), are more action or *tool* and *product* or *task-oriented* (Marcus & Baumgartner, 2003). Whereas, collectivist cultures which value *training, physical conditions, skills and intrinsic rewards of mastery* (Marcus & Gould, 2000), are more *relationship-oriented, content and roll-oriented* (Marcus & Baumgartner, 2003). These characteristics

which influence on the web and interface designs are analyzable and can be used consciously to improve users experience quality and satisfaction. Additionally Sia et al. (2009) have categorized the differences between individualism and collectivism culture for developing strategies for internet shopping customization. Marcus, Sia and others, mostly choose web design. May be because designing web sites needs no special technologies and it is accessible all over the world. But what about the other fields of design?

Huang & Deng (2008) present tea drinking, as a traditional social activity in Taiwan as cultural feature for deeper understanding of people's social activity to enrich computer-mediated communication or interaction designs in the future. They concluded that in most social science findings, the social values of Western and Eastern cultures are quite diverse. Individualism is regarded as a main philosophy of the West, whereas, on the contrary, the Confucianism of the East seeks a stable and tight hierarchy in personal relationships. But what about other cultures which are neither individualism nor Confucianism?

Most of the researches about cross-cultural differences between individualists and collectivists are limited in the web area because, web sites almost have different users from diverse cultures and location and the technological situation of people's country may not limit them generally. But other fields of design like furniture, interior, product, fashion, service and so on also need some cross-cultural analysis.

Moreover, most of the efforts to apply collectivist values to the design were held in the extreme collectivistic countries. Some countries like Iran that are in a mediocre

situation need specific surveys. Hofstede dimensions are not statics and need updating reviews on specified target groups. As critical and cultural studies perspective, we need to investigate and monitor the cultural effects of products and services in different contexts.

Methods

We used both cultural guidelines and inspirations to describe and solve the generation gap. In the first part, we use the level of emotional design, human metal program and different kinds of pleasure, to find their relationship and connection to culture. In the second part, we use one of Hofstede cultural dimensions, individualism/collectivism to show the generation gap. In the third part, we propose a traditional and folklore concept of pleasure to balance and make peace between two generations.

The culture-oriented method of Moalosi (2007) considers 3 phases consisting of: identification of the sources of socio-cultural factors and their categorization, integration phase and finally, cherishable culturally-oriented products. We focus on the first phase, which include: folktales, oral tradition, songs, reports on culture, poetry, books and users and so on. We collected data by user observations, and find some aspects of culture which are valuable to the society, but disappeared and need to be revived and preserved.

Design, Human Mental Program & Pleasure

In this section, we review levels of emotional design, human metal program and different kinds of pleasure to explore and identify their relationship.

Levels of Emotional Design and Culture

Donald Norman (2004:39-41) identified three levels of "Emotional Design" for product characteristics:

- Visceral design, which is related to appearance of the product, belonging to human nature. So it is consistent across people and cultures. It concerns to physical features (look, feel, and sound) and initial fastest reactions.

- Behavioral design concerns to function, understandability, usability, and physical feel. Good behavioral design should be human-centered.

- Reflective design is about culture, massage and meaning of the product; self-image, personal satisfaction and memories. Aesthetics and beauty come from the reflective level.

In this category, beauty looks below the surface. Beauty comes from conscious reflection and experience. It is influenced by knowledge, learning, and culture. Attractiveness is a visceral-level phenomenon the response is entirely to the surface look of an object. So, discordant music or ugly, unattractive art can be beautiful. Some beautiful things for some people may meaningless for others.

Culture has three common aspects: the physical or material, the social, and the spiritual (Leong & Clark, 2003). The physical or the material aspect includes food, dress, dwelling or related artifacts. The social aspect contains human relationship and social organization. The third, spiritual aspect is composed of spiritual enhancements like art and religion. These aspects of culture are fitted into three levels as outer tangible level, mid behavioral level, and inner intangible level. Leong and Clark (2003) related this

layered definition of culture to artifacts and therefore to design. The outer tangible level of culture which includes physicality and materiality is translated into the *design style*. The mid behavioral level of culture which includes social relationships is translated into *social interactions* affected by using an artifact. The inner and intangible layer is translated into *emotions* derived from artifacts.

Lin (2007) built on Leong and Clark (2003)'s cultural model by integrating Norman's (2004) three levels of design into the framework. The three levels of the culture were mapped into three levels of design features: visceral, behavioral, and reflective. Lin maintains that visceral design concerns the *appearance of an object* or the design style. The behavioral design level is about *use, function, performance and usability* of an object which may affect social interactions and relationships. Reflective level of design concerns *feeling, emotions, and affection* of an object. He uses these aspects of culture to

categorize different ways and deepness of inspiring culture in designing new products.

In spite that Norman (2004) believes that culture only affect the reflection level of design; Lin (2007) shows that culture can form at all of the levels. These different conclusions are seemingly is because of vast and vague meaning of culture.

Levels of Human Mental Programing and Culture

According to Hofstede (1997), levels of the human mental program contain: human nature that inherited and universal, culture which is learnt and specific to group or category, and personality which is inherited, learnt and specific to individuals. Design attitudes can be categorized in these three levels. Therefore, global and universal design focuses on human nature; any design approaches that are related to culture concentrate on the human mental program; finally individualization and customization facilitate ways that design be adjustable from person to person.
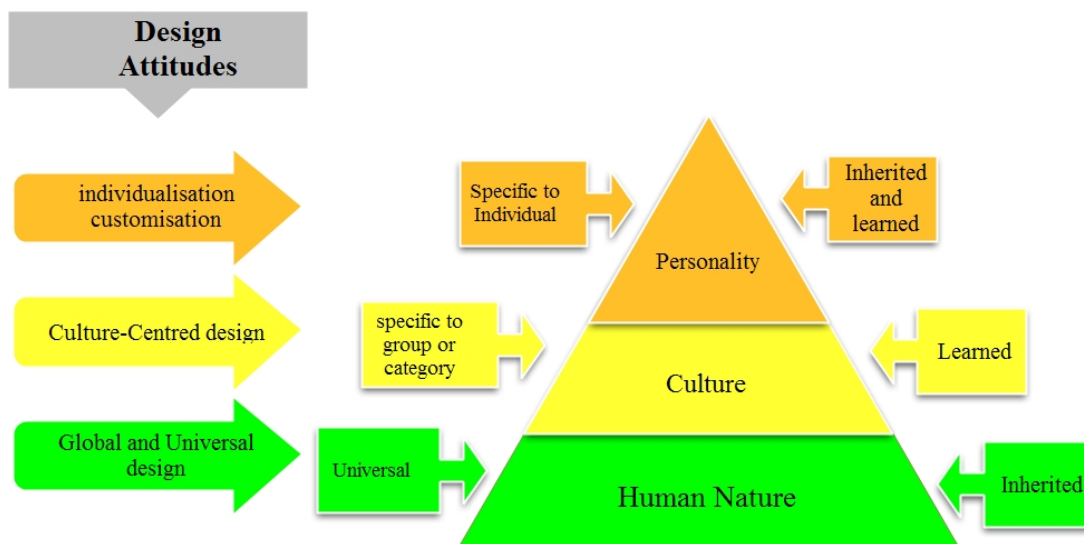

Fig. 1. Comparing design attitudes with three levels of uniqueness in human mental program, according to Hofstede (authors).

Types of Pleasure and Culture

User satisfaction means adding "pleasurability" to product (Jordan, 1997). In order to user satisfaction firstly, it should be understood that it is a multidimensional phenomenon. Considering cultural diversity and generation preference has strategic interests for pleasurable design (Ono, 2003; Han and Hong, 2003).

After Tiger (1992) who identified four conceptually specific types of pleasure from a product; Helander and Khalid (2006) extended the taxonomy to five:

1. *Physical pleasure* related to the body and the senses. It includes things like feeling good physically (e.g., eating, drinking), pleasure from relief (e.g., sneezing, sex), as well as sensual pleasures (e.g., touching a pleasant surface).

2. *Socio pleasures* include interaction with family, friends and coworkers. This includes the way we are perceived by others, our persona, and status.

3. *Psychological pleasure* has to do with pleasures of mind—reflective as well as emotional. It may come from doing things that interest and engage us (e.g., playing in an orchestra, or listening to a concert), including being creative (e.g., painting) or enjoying the creativity of other people.

4. *Reflective pleasure* has to do with reflection on our knowledge and experiences. The value of many products comes from this and includes aesthetics and quality.

5. *Normative pleasure* has to do with social values such as moral judgment, caring for the environment, and religious beliefs. These can make us

feel better about ourselves when we act in line with the expectation of others as well as our beliefs.

Pleasure specially social, psychological, reflective and normative ones are not independent from cultural backgrounds. In other words, cultural diversity has a great effect on most kinds of pleasurable experiences.

Generation Gap

Individualism and collectivism in cultures beside of "Allocentrism" and "Idiocentrism" in characters make different preference. These differences cause some unfavorable quarrels.

Cultural Dimensions

Hofstede (1980) classified the 40 countries along four dimensions: "individualism-collectivism", "power distance", "masculinity-femininity" and "uncertainty" avoidance". According to his analysis, countries in Asia, Africa and Latin America are more collectivist (Bierbrauer & Pedersen, 1996:412). Iran is situated in the middle of this category, has both factors of individualism and collectivism. Because traditional collectivism way of life is changing by developing movement toward individualism, challenges especially among different generations has occurred.

Allocentric & Idiocentric Characters

In any culture, Allocentric characters, independent of their cultural background, pay more attention to their personal goal while Idiocentric characters consider in group goals more important than their aims (Triandis, 1989, 1990).

Collectivism & Older Generations

Kempner's (1991) researches show that the meanings and functions of possessions change dramatically throughout a person's life course. Adults increasingly preferred objects that symbolized memories, social and

familial networks and personal history, while elders keep personal possessions as their treasures that can symbolically remind their past memories and their relationships. In such societies, that collectivist aspect of life is on the verge of death, only a grief or nostalgias remains for the older generation. They passively observe extinction of their old values: tight relationships, group welfare, and as Rokeach (1972) mentioned (as positive collectivist values) salvation, forgiving, loving, and politeness.

Tragic Vanishing Of Collective Lifestyle

Maximum Iranian older generations grew up in collectivism situation. In such society they were forced to obey and respect their parent's and any older people rules (Chan, 1994) learned to be careful about many rules and norms that define the correct behavior in different situations (Triandis, 1998). They wish to grow up, and achieve their parent's position. But time passes and cultural values and family structure have been changed tragically.

Individualism & New Generation

While shifting from collectivism to individualism, there are many young members who prefer individualistic lifestyle. So, what happen when someone who like living independently, should live with his/her parents who has grown in collectivist culture?

Families become the battlefield of values: individualism values like: being daring, freedom, independence, an exciting life (Chan, 1994) self-reliance, autonomy, control, and priority of personal goals (Triandis et al., 1990,1990:1006; Wanger & Moch, 1986: 280-303) confront with traditional collective values like: honor of parents and elders, self-discipline, politeness, obedience (Chan, 1994), group welfare, and in-group harmony (Triandis et al., 1990; Wanger & Moch, 1986). Table 1 compares their differences taking into account Cascio's (2003:406) taxonomy.

Table 1. Comparing collectivism & individualism (authors).

	Collectivism	*Individualism*
Definition of the self	Depend on group	Self-discipline
Behavior standards	Norms & duty	Self needs, legislations
Focus	Emotions and relations	Rational (careful computation of the costs and benefits)
Priority	In-group needs & goals	Personal needs, goals & attitudes
Pleasure, Satisfaction	Group welfare & harmony	Self-prides & achievement
weakness	Independent thinking & selection	Dependency

Here is two theme boards that illustrate the diversity.

Fig. 2. Comparing theme boards: old nostalgic collectivist pleasures and lifestyle versus new Individualistic pleasures and lifestyle.

Tragic End of Personal Taste

(See Figure 3) Imagine a young girl who is decided to buy a new dress. She believes in individualist values but lives in collectivist society. She prefers to be independent and emphasizes on "I" consciousness (Hofstede, 1980) and "My" selection. She bought her desired dress and came back home. Her parents saw it, and the brawl get started. Because her independence action shows that, she is selfish, rude, and in poor taste. Even she should be punished for breaking the norm on collectivism (Rogers & Steinfatt, 1999).

In this situation, the girl faces with two choices:

- She continues persisting on her selection and autonomy; and consequently be excommunicated from family.
- Hereafter, she will never wear that dress because of normative pleasure (related to social values). Because normative pleasure is very strong in collectivist cultures that have many norms in choosing the right behavior (Triandis, 1998), it makes her feel better about herself when she acts in correlation with her family expectations (Tiger, 1992; Jordan, 2000; Helander and Khalid, 2006).

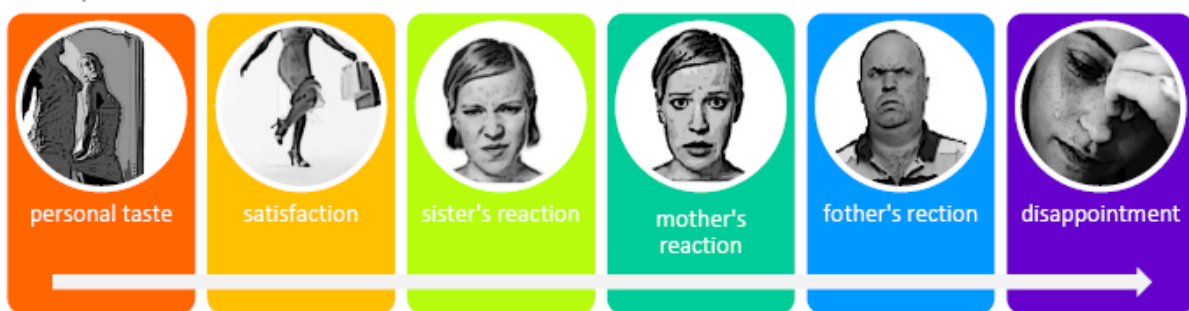Fig. 3. Effect of social evaluations in collecitve society on final personal feeling (authers).

Thus, how design can help this girl to have more peaceful but pleasurable life? Azadarmaki (2014) warned that number of depressed people have been increased, they tend to be alone and even aggressive because of this confusing situation. Psychological cure is not able to solve this problem and we need cultural solution.

Conclusion

Users that should be considered in design process are not only biological but also socio-cultural beings. Each culture has evolved its own answers to its problems. The use of society's cultural factors makes technologies more appropriate for the social context and makes better use of culture as a resource for innovation (Moalosi, 2007). Also, artifacts and human interaction should support the user interaction and have flexibility and adaptability to culture (Popovic, 2002).

Cycle of Design and Culture

Design makes visible, invisible forms of culture and can also change invisible implicit factors such as beliefs, values and attitudes. Technology as visible form of culture almost migrated from modern individualist culture to collectivist one. Design has strong bond with technology and can manage cultural changes. Design changes culture and at the same time is shaped by it. In other words, culture is the main resource of design, as well as design has own cultural effects, and can use as later cultural resources. Culture-oriented and innovative design use cultural resources, their result can explore again in ethnographic and cultural studies and make later objects (Figure 4).
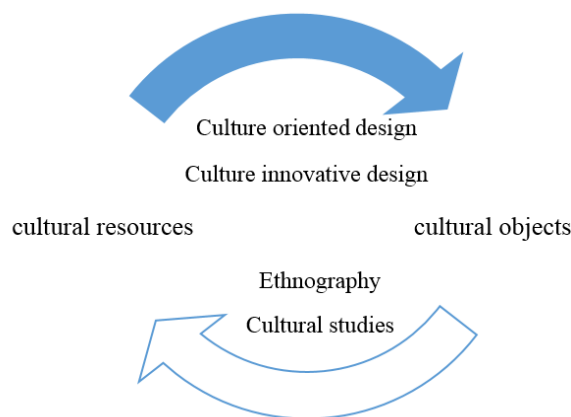
Fig. 4. The process of cultural-oriented and innovative design use cultural resources.

This research used ethnographic and cultural studies to analysis new and old lifestyles and find resources for later culture-oriented and innovative design that satisfy both generations and make further peace. This suggestion for a culture-oriented design invites to innovate more peaceful life for all generations and even be useful for other cultures.

Design, Individualism and Collectivism in Post-colonial View

Individualistic values among Iranian students are stronger than their American counterparts. The post-colonial theory of Edward Said (1935-2003) and cultural Hegemony concept of Gramsci (1891–1937) describe the domination of a culturally-diverse society by the ruling class that manipulate the culture of that society — the beliefs, explanations, perceptions, values, and mores — so that their ruling-class worldview is imposed and accepted as the cultural norm; as the universally valid dominant ideology that justifies the social, political, and economic status quo as natural, inevitable,

perpetual and beneficial for everyone, rather than as artificial social constructs that benefit only the ruling class (The Columbia Encyclopedia,1994: 1215). *Cultural Hegemony defines Individualism as normal and valuable against collectivism.* May be this is one of the reasons that *intellectual young society of Iran* turns *radical individualist.*

Through a *contrapuntal reading* of Said, unlike univocal readings in which the stories told by dominant powers become naturalized and acquire the status of 'common sense', a contrapuntal reading, thus, demonstrates "a simultaneous awareness both of the metropolitan history and of those other histories against which (and together with which) the dominating discourse acts" (Said, 1993: 51). According to Said:

> …..in the counterpoint of western classical music, various themes play off one another, with only a provisional privilege being given to any particular one; yet in the resulting polyphony there is concert and order, an organized interplay that derives from the themes, not from a rigorous melodic or formal principle outside the work (Ibid: 59-60).

The goal of a contrapuntal reading is, thus, to not privilege any particular narrative but reveals the 'wholeness' of the text, the intermeshed, overlapping, and mutually embedded histories of metropolitan and colonized societies and of the elite and subaltern. A contrapuntal reading can contain 'two, three, four or five voices; they are all part of the same composition, but they are each distinct. May be Said's elaborations on contrapuntal reading could be interpreted by some as a plea for an incipient liberal or postmodern plurality in which multiple voices jostle for space (Chowdhry, 2007).

This concept can be used for designing better cross-cultural interaction among people. It can be an approach in interaction and experience design. It can be used in the post-colonial design and cross-cultural design. It can be used for culture-inspired design to refine and redefine the naturalized main ideas in design world. It can challenge universalized design rules. It can shape new philosophy for design. Finally, it is a way beyond individualism and collectivism through the better peaceful future.

Levels of Emotional Design, Culture and Pleasure Types

Among levels of emotional design, visceral level connects with human nature and inherent part of personality, and some tangible forms of culture like symbols can be applied. Behavioral level (the function of the product) related human nature (such as micro ergonomics and universal design) and culture (cultural ergonomics). Reflective level associated with culture and the learned part of personality.

Social and normative pleasures are more bold in collectivist cultures in contrast to psychological pleasure (enjoy doing things that are our personal favorite) is more acceptable in individualistic cultures. Also, Allocentric characters enjoy normative pleasures while Idiocentric characters prefer psychological pleasures. On the other hand, normative and reflective pleasures are associated with reflective level, while psychological and socio-pleasure can be applied in both behavioral and reflective levels (Figure 5).
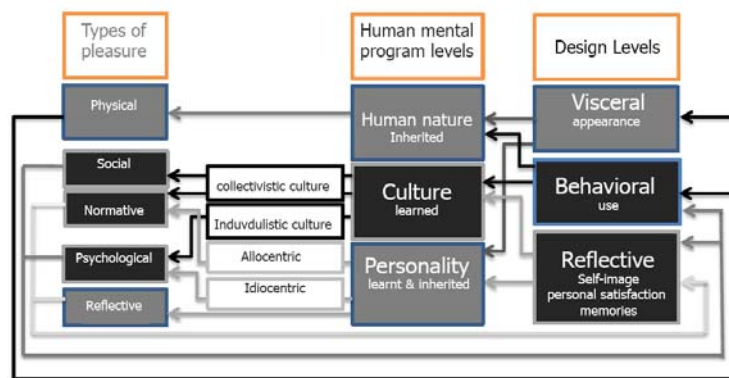
Fig. 5. Relation of Design and human mental program levels with pleasure kinds (authors).

Recommendations for Peacemaker Design in Iran

There are 2 applicable recommendations for designing sustainable pleasurable experience in Iran with regard to individualism and collectivism:

1. Applying *behavioral design* for promoting *socio-pleasure* among youth and reviving socio-pleasure among old.
2. Applying reflective design:
   a. Retro and nostalgic design for elders.

3. Balancing between psychological pleasures (respect to other's choice, creativity and diversity (Individualism)) among olds and normative pleasures (respect to unanimous ethnic and cultural norms (collectivism)) among youth. *In other words, making a counterpoint (voices that are interdependent harmonized (polyphony) yet independent in rhythm and contour (Laitz, 2008: 96)) in society instead of individualism or collectivism* (Figure 6).
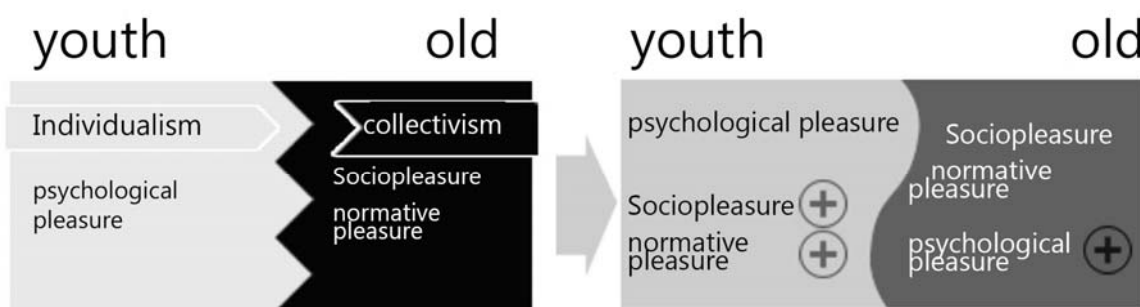
Fig. 6. Decrease generation gap: by normative and socio-pleasure for youth and psychological for old (authors).

Suggestion

Nowadays, older people repeatedly express their huge grief of the absence of "Safa" in contemporary lives. Neither money and new products, nor facilities can substitute with Safa. In Dehkhoda dictionary Safa means:

sincerity, pleasantness, amicable, peaceful and *condor*. In Moien dictionary in addition to these, it means *hedonism, pleasure* and *jaunt*. It verified that in a society like Iran; *hedonic* and *pleasure* has a close connection to *unity* and *sincerity* of group, and

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satisfaction derives from group accomplishment. The Fame of Iranians Hospitality can make Safa concept more tangible. Iranians really like to share their happiness to guests, passersby, even enemies and even if requiring sacrifice (Scarborough, 1998:101). This way will satisfy both youth and elders.

Safa, Art and Artefacts

Safa and collectivism are findable in different types of Iranian traditional arts and artifacts; from handicrafts, furniture and architecture to poems, music and dance. For example in architecture, penthouse or lean-to form (Chahar-Taqi) made a center for house and families.

Fig. 7. A lean-to form which make center for gathering (e. g., http://www.Persian-star.org & http://www.mehrchainhotels.com).

In the past, people's life spent in a shared space, they slept in a shared room on a rug, sit on the floor, and eat together on "Sofreh" (substrate which is used to cover the floor in eating time). But now, they sleep on separate beds, sit on chairs.

For example, in traditional furniture there are two kind of sittings "Takht" and "Korsi". Takht used in yards in summer, or "Korsi" a coffee table with warmer which is covered with a blanket and used in winter gathering.

These sittings were used for everyday family gathering and parties, where elders told fairy tales, stories, narratives and memories; where people shared their experience and happiness. Even nowadays, Takht is wildly favorite among Iranians (both elder and youth) particularly in some traditional restaurants. Although Korsi save energy and economy for modern life, but there is no place in Iranian apartment.

Fig. 8 Iranian Takht (up left), Korsi (down left) and Sofreh (Right) for gathering.

Safa and Philosophy

In Sufism, Gnosticism (Irfan) and the Brethren of Purity (Ikhwãn al-safã; also the Brethren of Sincerity), Safa is a key meaning. These philosophies, mysticism and theosophy originated from Iran and South-West of Asia and have great impact on Iranian thinking and behavior even today. For example «The Ikhwân al-Safâ' sees the ultimate goal of each religious experience as separating the soul from the ties of matter and purifying it to achieve happiness in the hereafter» (Stanford Encyclopedia of Philosophy <http://plato.stanford.edu/index.html>, 3 May 2012). Safa for them means purification, unification of sprits, love and true happiness.

Safa and Poetry

For finding meaning of Safa, we have searched and analyzed all of the poems of the three best poets of Iran (Saadi, Hafez and Rumi). In these poems, Safa was a positive concept that used to indicate: *patience & calm, change hatred to love, truth and honesty, sympathy and friendship, treatment, purity, enlightening and sublime and unification of sprits.*

Safa and Pop Culture

Safa even, nowadays, has positive meaning among youth. For example *Safa-city* is a slang among youth which connects Safa from Persian and city from English to explain very pleasurable situation which is usually in friend groups.

Safa and Design

Safa not only is a socio-pleasure, but also it is a reflective and psychological one. Safa can be a value or even approach in design. Safa is a concept that originated from Iran but could spread all over the world and promoted peace.

Now, the question is how design can apply it? Here is some suggestion to make Safa in design:

- *Designing pleasurable experiences to increase patience & calm.*
- *Designing pleasurable experiences to motivate truth & honesty.*
- *Designing sympatric pleasurable interactions.*
- *Designing pleasurable experiences to support and amplify friendship and love.*
- *Designing pleasurable experiences for making peace.*
- *Design pleasurable subliming experiences.*

Further Studies

For future study, this research proposes to:

- *Focus on Safa and its meaning among different ethnic groups*
- *Find and categorize more ethnically artifacts, experiences and rituals that promote Safa*
- *The other phrases that suggested by Moalosi (2007) contains of: Integration phase and finally and cherishable culturally oriented products for designing and testing Safa-able experiences.*

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تجربهٔ خوشایند برای نسل جمع‌گرای قدیم و فردگرای جدید ایرانی: احیای «صفا» به‌عنوان لذتی فرهنگ‌گرا در جهت کاهش شکاف بین‌نسلی

راییکا خورشیدیان¹، حسن صادقی نایینی²، اصغر فهیمی‌فر³

چکیده

در گذار از جمع‌گرایی به سمت فردگرایی، نوع لذت بردن در بین ایرانیان تغییر کرده است و همین امر موجب شکافی بین نسل‌های ایرانی شده است. حال چگونه طراحی پسا-استعماری می‌تواند جنبه‌های مثبت لذت جمع‌گرای قدیم و فردگرایی جدید را با هم آشتی دهد و به‌عنوان یک مولد یا تسهیل‌گر فرهنگی عمل کند؟ هدف این پژوهش یافتن تجربه‌ای مبتنی بر فرهنگ است که بتواند شکاف بین‌نسلی را کاهش داده و تجربهٔ لذت‌بخش صلح‌آمیزتری را توامان برای جمع‌گرایان و فردگرایان رقم زند. راهکار پژوهش با استناد به آرای ادوارد سعید، جایگزین کردن هم‌صدایی به جای هژمونیِ یکی از دو گرایش است. در جهت کاهش شکاف بین‌نسلی، استفاده از طراحی رفتاری و احیای لذت اجتماعی در بین نسل پیر و جوان؛ و نیز متعادل‌سازی لذت روانی (احترام به انتخاب، خلاقیت و تفاوت دیگری (فردگرایی)) و لذت هنجاری (احترام به هنجارهای موردتوافق قومی (جمع‌گرایی)) توصیه می‌شود. پیشنهاد نگاراندگان احیای مفهوم "صفا" به عنوان لذتی فرهنگ‌گرا است که به نظر می‌رسد بتواند رضایت هر دو جبهه را فراهم سازد. صفا به معنی، لذت، آرامش، آنچه نفرت را به عشق مبدل می‌سازد، صداقت، شفا، خلوص و تعالی است و نیز شفافیت، اتحاد، دوستی، رفاقت و همدلی را نیز می‌رساند. صفا در هنرها، مصنوعات، متون، ضرب‌المثل‌ها و رفتارهای ایرانیان قابل‌کاوش است و گمان می‌رود بتواند به‌عنوان رویکردی در طراحی مثبتِ فرهنگی احیا و مطرح شود.

واژه‌های کلیدی: تجربهٔ خوشایند، فردگرایی، جمع‌گرایی، نظریه پسااستعماری، صفا

¹. دانشجوی دکتری پژوهش هنر، دانشکدهٔ هنر و معماری، دانشگاه تربیت مدرس، تهران، ایران. raika.khorshidian@gmail.com (نویسندهٔ مسئول).

². استادیار طراحی صنعتی، دانشکدهٔ مطالعات معماری و شهری، دانشگاه علم و فنون، تهران، ایران. naeini@iust.ac.ir

³. دانشیار پژوهش هنر، دانشکدهٔ هنر و معماری، دانشگاه تربیت مدرس، تهران، ایران. fahimifar@modares.ac.ir