

THE VALUE OF DESIGN RESEARCH

11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE

APRIL 22-24 2015

PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY

BOULOGNE BILLANCOURT
FRANCE

CONFERENCE ORGANIZERS:

PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS

MYTH, COMPLEX THOUGHT AND IDENTITY: THE ROLE OF MYTHICAL THOUGHT
IN EMOTIONAL DESIGN

**Hamidreza
Nematzadeh**

University of Tehran, Islamic Republic
of Iran, h.nematzade@hotmail.com

Reza Afhami

Alireza Ajdari

ABSTRACT

Designers of contemporary world are looking for a strong relation between users and their design while they also try to generate meaning for objects and design solutions; therefore they try to understand emotional factors. In order to find a precise vision of these two factors, a deep layer of thought and knowledge of humans should be understood. Therefore, the only way of knowing this phenomenon is based on human output, namely myths. Myths, which are the product of human mind, can give us the possibility to find the deep roots of human thought through reinvestigating them. In this paper, a specific version of mythical vision based on Levi-Straus view point would be introduced which lets us to generate complexity in the shape of structured system of contradictory concepts. We believe this can generate knowledge about deep roots in the thoughts of human, while it also helps us to detect deep emotional and identical elements as well.

Keywords: Emotional Design, Myth, Complexity, Culture, Emotion

1. INTRODUCTION

In contemporary world, users like products which would be not only functional in material and physical world, but would be also usable in psychological world and to be attractive in the emotional world as well (Nagamichi, 1989). Emotional elements have an important role in Contemporary design and their effect on design problems is undeniable. Contemporary designers try to understand and find emotional factors of human being to enter them into design domain; they do this with an ever increasing speed; so that they could have the highest impact on the users and generating the highest level of satisfaction of users. According to psychological theories, products affect users based on emotional factors, they generate pleasure during use of them, they can generate a strong emotion so that they could attract attentions and they also generate a satisfactory use of themselves. In general, humans would always try to generate a specific level of motivation (Desmet, 1999). However finding and structuring emotional factors of users is not an easy task. In reality, these emotions would be un-conscious and would be generated based on previous mental contexts of users, and their interaction with their environment would make them even more complex. Knowing these elements without knowing the context of growth in humans and their values would be futile.

Considering the way products interact with users, and considering the connection between services and a relation based on interest of users about products, would generate positive emotions in people and it can generate success in product design (Khodadadeh & Tolooei, 2008).This statement mentions the key role of emotions as an effective factor in design and the way it works in order to make the product successful. Reaching this would be

THE VALUE OF DESIGN RESEARCH

Myth, Complex Thought And Identity: The Role Of Mythical Thought In Emotional Design

11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE

APRIL 22-24 2015

PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY

BOULOGNE BILLANCOURT
FRANCE

CONFERENCE ORGANIZERS:

PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS

possible only through understanding the function and affective elements on emotions.

In 1970's and 80's, while post-modern thoughts entered the world of design, several attempts were generated to liberate design from dictated principles of modernism and creating an effective and emotional relation with the users. In those times, designers tried to generate an emotional relation with the users, through use of highly decorated items, sharp colours or even use of signs in characterization of forms (Hauffe, 1998), they even offered a ritual aspect to them (Mendini, 1996), giving meaning to the objects and life of humans. Most of the post-modern movements were sign oriented and this situation generated a non-structured vision in identical and social contexts of human life. According to the very strong relation between emotions, social and identical context and internal vision in the nature of humans, an identity generating vision would be needed, a sort of identity which can have different cultural and social aspects in the form of mythical narratives; knowing such a vision needs a structural approach about this vision and its' outputs.

The best way for emotional oriented design is to know the users as much as possible and knowing how they interact with their artefacts. Today, there exists a very close and concise relation between the mental function of humans and their social, mental, perceptual and behavioral aspects with the emotional functions of them. Today scientists are trying to know the relation between emotional reactions, signs and their physical tokens, together with social factors in human (Mc Donagh, 2004). It needs to be mentioned that the ability to self-organization of human is an expression of a sort of power which exists behind human activities. Since each emotional element would be an expression of this self-organizing power, this is the reason which introduces emotions as a general looking and whole looking character and cannot be divided into different parts. Based on the collective essence of whole-viewing character of emotions, the best way to explore them can be investigation of narratives related to human experiences, in other terms investigation of narratives and stories which express the human experiences through emotions (Dimitrov & Wright, 2012).

Based on this, investigation and knowing the true origin of this human element and the way it acts, needs to investigate the relation between emotion and the way mind works and how it can be affected. According to complex essence and multidimensionality of humans, we need to notice that knowing human thoughts would need to enter the domain of complexity and considering it as well.

The procedure of understanding deep phenomena of humanity and social aspects, cannot follow principles which have less complexity in redefining the world, as it is. We need to confront human complexity not denying or reducing it (Morin, 2005). We also need to mention that truncated and one-dimensional vision, which is being used in understanding human phenomena, has reached tragic effects (Ibid). Complex view point is not only based on particles within whole, it even consider whole as a particle itself.

2. Emotions

Emotions are complex, mental and also physical experience and are sort of specific activity of human brain, which are connected to inward and outward environment. In the nature of human, emotions would express psychological excitement, behavioral expressions and conscious experiences (Myers & David, 2004), something which cannot be just in connection to mental situation, manner, characteristic and behavioral motives in human. The function of emotions is defined based on simple formula of emotion as intensity + direction, emotion as motive + cognition and perception (Cupchik, 1999). Emotional elements can be in relation to each other, whether in behavioural level or in cognitive level and whether in inner world or social environment. In general terms, the behavioural level would cover mechanical level of emotions as well

THE VALUE OF DESIGN RESEARCH

Myth, Complex Thought And Identity: The Role Of Mythical Thought In Emotional Design

**11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE**

APRIL 22-24 2015

**PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY**

**BOULOGNE BILLANCOURT
FRANCE**

CONFERENCE ORGANIZERS:

**PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS**

(Ibid). And perception works as a context for emotion (Ibid). Consciousness works as a border between physical and social outer world and inner world of humans. Emotions are part of this consciousness which express the complex interaction between mind and body. Expression of complex interaction between mind and body is not easy; however the main elements of this interaction is based on general system of action and reaction (Cupchik, 1999). Emotions would be revealed based on experimental space of human thought. This is the social world, in which humans would live by their thoughts, emotions, expectations, beliefs, and their ideals, all together with their daily activities. This society also shapes the context of most human thoughts and in reality, beliefs, mentalities and all the fundamental roots of human identity would be shaped. In reality, most of motives, beliefs and emotional levels and behaviour would act based on general understanding of humans; meaning that through experiences of happiness, sorrow, fear and other emotional expressions, the characteristics of human would be defined (Cupchik, 1999).

Considering that humans cannot predict experiences, even those which are in the nearest time line in future; they have a lack of certainty about the emotions which are generated out of their experiences. Sometimes a little experience can generate big changes in emotions, or maybe a simple daily behaviour would generate a deep emotional structure. This characteristic expresses the anarchy and disorder which exists through this humanitarian element. Human is multidimensional, therefore emotions are also multidimensional and according to human's connection to different and various internal and external factors, it helps to generate different emotional and affective feedbacks out of human experience. Based on importance of perception and consciousness and its effect on behavioural aspects, the relation between emotions with behavioural aspects sounds much more important and effective. In some cases, thanks to the relation of phenomena with the nature of human, behavioural reactions and external emotional signs would be also affected and different reactions can be generated based on cultural and social contexts. Based on this and in order to generate a deep understanding about the essence of emotional elements, they should be identified by putting designers and design concepts in social contexts and information needs to be generated out of it (Cupchik, 1999)

Revelation of emotions in different forms of human being, would generate mental and physical growth in humans. It would also generate revitalization and feeding of all the imaginative resources .It would generate admiration and euphoria, various civilizations would generate myths (Morin,2001). Whatever humanitarian is, would generate emotional situations, it even embeds rationalization. As Vansan says: "Intelligence without passion, without emotion, would not exist, even a rational intelligence" (Ibid: P.159). Great emotions are communal and universal. Emotions such as love, kindness, devotion, friendliness, hatred, dignity and humiliation; all of them can be understood universally, regardless of the way being expressed. Those emotions would be stimulated or suppressed in different cultures. Different cultures, races and nations have not changed this emotional unity, however these diversities were able to change understanding the meaning of a smile from one culture to another (Ibid ,P.77). Emotions have a deep effect in different social and identical scales of human being, something which would make their cognition procedure complex and the element of disorder and multidimensionality would offer a new horizon to this complexity as well. One of the main contexts and backgrounds, which could help us understand emotional levels, more than other elements is the strategy of complex thought.

THE VALUE OF DESIGN RESEARCH

Myth, Complex Thought And Identity: The Role Of Mythical Thought In Emotional Design

11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE

APRIL 22-24 2015

PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY

BOULOGNE BILLANCOURT
FRANCE

CONFERENCE ORGANIZERS:

PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS

3. Complexity

The problem of complexity shows a specific kind of understanding, which is along with its own complexity. Complexity in here means a sort of alarm to our understanding mechanism, or in other words sort of stopping from enlightenment based on reductive logic or too much reduction. Our goal in here is to generate a sort of multi-dimensional logic which has not reached its' totality. This is a theoretical discourse, rather than teaching discourse. It is an open discourse toward lack of faith and going beyond, rather than an ideal discourse. This is a sort of discourse, conscious toward this fact that nothing can be imprisoned in concept and the world cannot be imprisoned in discourse (Morin, 2005).

The modern disease of mind is in its' too much simplification, so that it blinds the mind in confronting reality. This disease exists in idealism which hides the reality, instead of expressing it and considers itself as the only real affair. We are still ignorant toward the problem of complexity. A simple mind considers whether simplicity or variety; however it cannot see that simplicity can be also consisted of various elements. The principle of simplicity whether separates what is related or unifies different aspects. Simple affair is not just consisted of one side. We need to understand different aspects as well and this can help us to consider complex patterns in low level, in medium level and in high level in a very schematic way. In confrontation to human brain, we can reach this point to define phenomena, which are really impressive and have a hyper-complexity level. Meaning that we can define hyper-complexity as a new concept to consider the phenomenon of human(Morin, 2005)

Complexity is always in companion with lack of certainty; this uncertainty could be extracted out of our limitedness of our understanding or uncertainty which embeds the phenomenon. However this complexity cannot be reduced to uncertainty, but this complexity is a sort of uncertainty in the inner part of well-organized systems. Complexity would cover pseudo-coincidental systems, systems which their order is not separable from what happens around them. So complexity would be connected with internal integration of order and disorder. So complexity is connected with Integration of order and disorder and also with statistical difference between those elements as well. It can be mentioned that what is complicated, is related to experimental world, to un-certainty and to lack of ability to generalize a law and a specific order on one hand, and to a rational logic ,meaning lack of ability to preventing contradictions, on the other hand. (Morin, 2005). What is simple is nothing but desired moment of abstraction , which is extracted out of complexities and has been used as a tool to divide and fragmentize complexity. Complexity, in its origin, is introduced as lack of possibility to simplification, it happens where the complex unity would show itself up. It is where differentiations and clarities in defining identities and causalities would be lost; it is where lack of certainties and disorders would disrupt the phenomenon; it is where the subject(viewer) would find his form in the Object (viewed) and finally it is where the logical contradiction would divert thought process from its' path (Morin, 1977).

In reality, every self-organizing system, even the simplest between them, would generate a lot of units and would synthesize them in billion ways (Morin,2005). Complexity is a quantitative phenomenon, it embeds a huge number of interactions and interventions between huge number of units. As a matter of fact, every self-organizing system, even the simplest one, would synthesize a huge number of units, even billions. However, complexity is not only consisted of quantitative elements or possible interactions between units, it also contains lack of certainties, lack of definability of unknown phenomenon. In other words, complexity is always in connection with coincidence (Morin,2005)

The general principle of each lively organization is complexity. This is a phenomenon of sort of continuous recreation, which has offered this system , in

THE VALUE OF DESIGN RESEARCH

Myth, Complex Thought And Identity: The Role Of Mythical Thought In Emotional Design

11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE

APRIL 22-24 2015

PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY

BOULOGNE BILLANCOURT
FRANCE

CONFERENCE ORGANIZERS:

PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS

comparison to mechanical systems, flexibility and freedom. In the situation which an artificial machine should work based on manuals and instructions, the self-organizing system is so complex that is imprisoned by determinism, so that its' elements have a sort of relative independence and their complementary character cannot be separated from experimental and logical aspect of them and cannot be separated from an interaction between them, meaning that they are connected to turmoil (Morin, 1973) The issue of complicatedness in complex thought is that this sort of thought should be able to confront element of disorder, possible connections between phenomenon, ambiguity, darkness, lack of belief and contradiction. In complex thought, when we reach the contradictions based on experiential and rational ways, it does not mean a mistake, but refers to reaching a deep layer of reality which we cannot express it in our thought thanks to its' depth. Order and disorder help each other in an interesting way to shape the world in a specific way (Morin, 2005)

Culture is a great revelation and specific phenomenon of human society. Every culture has embedded in itself a dual investment; on one hand the investment is cognitive and technical (Actions, Science, Skills and Rules), and on the other hand, there is also a mythical and devotional investment (beliefs, norms, bans and values). This investments plays the role of memory and organizing for the person, it is like genetic heritage of a person. Cultural genetic heritage has its' own language as well (although much more various), which would be transferred from one generation to another generation through reminding mechanism. This heritage is shaped first in the shape of memories of people (Oral Culture), afterwards it would enter different domains. Culture is a social equivalent of this procedure, which carries the social complexity together with this procedure. Culture is in reality the origin of creativity and recreation of complexity existing in societies as well. Culture would shape people and gives them a sort of cohesion. Personal Complexity of people is related to culture (Morin, 2005).

Generally Speaking, it can be mentioned that complexity would show itself as darkness, disorder, lack of certainty and contradiction. This is something which has ruined the classic physics. Complexity builds the new physics, meaning that disorder, darkness, lack of certainty and contradiction builds a new kind of understanding which is called complex thought. In order to understand complexity, we can connect contradictory thoughts in a rivalry and complementary way and in order to understand the depth of it, we need to consider the characteristics of the connection as well. In order to understand the original essence of the complex thought, it is not just important to define terminology and concepts in relation to each other; what is important is to integrate them in a system which puts these concepts in relation to each other (Murin, 1977)

A mythical heart is beating in the deep part of people. Myth penetrated the rational thought, just in the time that Ration thought it has passed by the myth. A little thought found a new life and became revitalized as a total substance, knowing everything, sat on its' thrown and was changed to myth. That is the way that myth penetrated the abstract idea, gives life to it and brings it to the realm of eternity (Morin, 2001). Mythical Complexities are shaped with turmoil, sometimes they can be considered as self-organizing disorder with different degrees of disorder, and sometimes it would be changed to disorder, in the same way as speech, and would be shaped in different positions. In this procedure of disorder, the main element is disorder which generates dream in a continuous way. In reality, dream and imagination (myths), generate new, novel, strange and unexpected compositions of coherent and incoherent (Murin, 1973)

4. Myths

Myths are considered as Life experience which is in interaction with daily lives of human being (Zeimaran, 2001). From the beginning of the creation of Homo

THE VALUE OF DESIGN RESEARCH

Myth, Complex Thought And Identity: The Role Of Mythical Thought In Emotional Design

11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE

APRIL 22-24 2015

PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY

BOULOGNE BILLANCOURT
FRANCE

CONFERENCE ORGANIZERS:

PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS

Sapiens, Mythologies were considered as a sort of reality in his life (Morin, 2001). Myths should not be considered as a formation of a scientific data, but it should be considered as resurrection of a prime reality which affords deep religious and ethical needs. Myths can answer the daily needs of human (Malinowski, 1954). Malinowski also believes that myths are in direct interaction with social norms and society (Zeimaran, 2001). Malinowski also mentions that myths cannot be considered just as dream making or poetic product of human mind, but it embeds a strong cultural force , which it's effect is visible and sensible(Sattari, 2008).

Karl Gustav Jung was seeking the origin of myths, in the deep layers of human thought and unconscious level. According to Jung's view point, myths grow and bloom in the context of culture like living creatures. In reality, foundations of myth in history, has been tensed together in different symbols and beliefs of humanity and it is obvious that the firmest of these structures are named as the myth of unity between the universe and human (Kazzaz, 1994). Jung also states that the origin of Myth is dream in Unconsciousness part of human mind. He labels collective dream as myth, in which through the history, has been narrated in different ways by people, tribes and nations and have been reproduced through the language of irony and symbols. In reality collective unconsciousness is the main elements which shapes collective symbols (Kazzazi, 1994).

There is a specific kind of mythical logic in the view point of Levi-Straus, which is based on strategy of complex thought through investigating of contradictory concepts. Straus considers myths as imaginative narratives which tries to solve the contradictions between nature and culture based on a specific logic. Levi-Straus claims that this kind of logic is strong and coherent. In reality, logic of myths intercedes contradictory terms and concepts which do not accord with each other; this procedure of substitution of intercede would be repeated until the fundamental contradiction would show itself up. Straus also states that myths are a specific narrative of Logic of Life and understanding its' logic would mean understanding mental activities. If we could understand the function of mind in generation of myth, so we could understand it's function in other aspects of life as well. Every myth is like a discourse in the symbolic system of language. He believes that in order to understanding the meaning of myths, we need to explore the deep and hidden structures within them. According to Straus, myth is nothing but narratives of human mind, which is an emphasis on connection between mind and language; according to Straus, the social element is dominant to personal element. Generally speaking, we can say that, according to Straus, myth is the language of unconsciousness, which should be expressed to be understood. The main hypothesis of Straus about myths is that myths would be generated through the procedure of change from one myth to another. He also mentions that myths have no meaning in themselves, but they would find their own meaning in relation to each other. The nature of myth is that they are always in the procedure of changing from one myth to another and none of them has a final meaning. This procedure of change is not linear, myths are always being shaped in related groups and they shape a set of these changes. But every myth from every set has a theme which is a transformation from other themes in other myths. A general picture is actually a set of multidimensional net of transversal axis of change and transformation, which is an infinite network of different stories. The method of Straus in Mythology is to divide narratives of Fairy tales into it's elements, so that their hidden structure would be clarified and it would be defined that how this framework can be connected to other hidden frameworks of other myths. He divides the lateral procedure of tales and shows that how myths have been shaped by set of relations which can be defined as structures. The main theme of all myths is a passage from nature to culture. This passage is gained through change from crude to cooked, which is expressed through codes. Myth is a network, which is definable only by Structural Rules. This network, explores the meaning for the

THE VALUE OF DESIGN RESEARCH

Myth, Complex Thought And Identity: The Role Of Mythical Thought In Emotional Design

11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE

APRIL 22-24 2015

PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY

BOULOGNE BILLANCOURT
FRANCE

CONFERENCE ORGANIZERS:

PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS

person. Of course not only the meaning of myth, but also the meaning of the world would be explored for the reader, meaning the main conceptions about the world, society, history and all other elements which are in the margin of Consciousness would be explored together with all the questions existing about them as well. The main contradictions in myths would be limitless; all these contradictions are the result of conflict between humans in the procedure of being human or being reduced to animal, this problem defines the conflict between animal, as a part of nature, and human, as a part of culture. The clashes between these contradictions are actually a general planning for the entire world (Segal, 2004).

Another point which defines the way myths work as a collective mental and social theory, is based on principles of complex thought in problem solving. In mythical thought, there is no clear border between component and the whole, in reality whole is a part of component and component is also a representative of whole. Mythical thought is trying to understand the world based on the easiest and shortest way. The main goal is not only understanding in its general sense, but also understanding the totality as well. In other words, this way of thought says that if you don't understand the whole, you cannot explain anything. This problem shows the whole view structure, which imposes itself on the mythical world, something which is in contrast to particular logic of science, which believes that in order to understand the essence of phenomena, we need to divide them to particulars. In mythical thought there is a current in contradictory direction; this thought tries to understand the phenomena based on whole, in other words those phenomena would be divided into whole, so that the essence of the whole ruling the system would be understood and grasped. In our understanding of works of art, the same phenomenon occurs, which is named as inversion; based on this phenomenon, the way our minds acts in understanding works of art follows the procedure that first we understand the whole, or in other words whole would be understood before the component.

5. Discussion

Some of our abilities, behaviour and characteristics of humans are innate. We mean by innate, some sort of abilities which exists in the structure of human thinking and would be transferred through inheritance. Some of these would generate primal structures of cognition which is shaped before experiencing the real world. Some of them are shaped in specific procedure of evolution of brain and they generate thought and language. However those structures need emotional experiences in order to re-establish and realize themselves, which means that they need coordinative role of environment and culture. Shaping the abilities and innate abilities, or instincts, would show that culture is both a generator and environment for establishing those values at the same time. Now we can understand that how these potentials are connected with brain activities. The brain of Homo Sapiens works with imprecise and unreliable inputs, then it would process them in a general way and without precision, and finally does the memorizing and calculation at the same time (Morin,1973). One of the primacies of brain to computer is the ability to work in uncertain and with an imprecise affair. Therefore there should be a sort of ambiguity and a definite ambiguity, which we need to accept. We have to accept that phenomena such as freedom or creativity are un-definable out of the complex framework which helps them generate (Morin,2005). The question of complexity should not be investigated only in new progress existing in Science, but it should be envisioned where any scientific data is absent as well (Morin,2005).

Since emotions are part of innate instincts of human being, knowing them and investigating them would be impossible without entrance to the theories of order and disorder. Those elements, although they are in fight with each other, they collaborate in a specific way to shape the world (Morin,2005)

THE VALUE OF DESIGN RESEARCH

Myth, Complex Thought And Identity: The Role Of Mythical Thought In Emotional Design

11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE

APRIL 22-24 2015

PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY

BOULOGNE BILLANCOURT
FRANCE

CONFERENCE ORGANIZERS:

PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS

Two methods of Debate or Analogical conflict would be used in these situations. Contradictions in myths, like all the other elements would be borderless, these contradictions are the result of struggle in the humans which is toward humanity or brutishness. In other words, this problem defines the conflict between the animal part of human and humanitarian part of human, which belongs to culture. The interactions between these contradictions are in reality a general planning for understanding the world (Segal, 2004).

In order to let human understand the world, his mental structure should differentiate positive and negative and that is how he considers duality and dual oppositions as connected pairs and generates the relations between them like a Matrixes in Algebra (Leach, 1989). Humans not only think based on these dualities, but apply them in an objective way in their daily life (Segal, 2004).

Straus believes that sensible adjectives such as crude and baked, new and old, up and down are in the deep structural level and they exist in sets in which logical arguments would be shaped in an artistic way. The main function of Myths, according to Straus, is a logical expression of Contradictory structures and to generate an appropriate model, which would help designers conquering the contradictions. Myths are used in order to conquer these contradictions.

Generating Information from deep contexts of human thought needs a specific logic and strategy, which would be able to work with complexity. In the design world, in order to know users and in order to generate different information so that it could be used in design, we can reach factors in which they have the least lack of certainty and reliability , thanks to working on mythologies. Generated data, based on this way would help designers know their users better and therefore would generate better design outputs, mostly because they are generated from mentality of users. Mythical logic would also help reach the most specific, most general and simultaneously most logical aspects of human thought

6. Concluding Results

Emotions are in deep relation with Social Psyche and collective thought of people in the society, this social structure would affect the emotional elements of people and would help them go forward. The origins of these social and emotional foundations are in the identity of human being and would change from a society to another or from a race to another race. Based on this, in order to know deep elements of humanity and reducing lack of certainty we need to think about social thought, understanding and perception of humans.

In order to extract the required elements in this deep epistemological level, we need a kind of logic which belongs to social-humanitarian level, we need a sort of logic which can generate information out of cultural constants and its' output would be more in harmony with human nature.

We think that the mythological logic which was expressed in previous parts, can generate a sufficient level of understanding of the emotional and epistemological information which exists in the society, this ability is thanks to its deep understanding of structures and constants of the society, which exists in it's the core of the myths. Narrative myths are result of interaction between elements in the myths. These interactions are narrating a systematic process and generates a logic which is universal .According to Straus's view point, logic of myth is unique and the only problem which can generate a difference between myths of different people, are different input elements. We also need to notice that mythical logic and vision is a part of essence of human thought, which considers familiarity of human to these kinds of thought and their long standing characteristic.

THE VALUE OF DESIGN RESEARCH

Myth, Complex Thought And Identity: The Role Of Mythical Thought In Emotional Design

11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE

APRIL 22-24 2015

PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY

BOULOGNE BILLANCOURT
FRANCE

CONFERENCE ORGANIZERS:

PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS

This vision would not become old and would not be lost and would continue in symbiosis with other thoughts and built manners of thinking. The essence of this thought is the same as human thought and perception, and in reality the way these kind of thought act is the same as the human mind acts, which is action based on contradictory concepts and their interactions.

Based on the investigation of myths and mythical beliefs which exists in different societies, we can reach different emotional and identical factors for problem definitions of design. Mythical logic of Straus can help us find these elements through investigation of myths. Based on this logic and through a systematic process, we can find emotional and identical structures of humans, a sort of structures which have their highest level of harmony and proportion with users, their thought and their way of reasoning.

References:

- Wiseman, B. (1997) *Levi-Strauss for beginners*. New York: Totem books Inc.
- Desmet, P. (1999) From Disgust to Desire: How products elicit emotions. *In: Proceedings on design and emotion Conference by Department of Industrial Design Engineering, Delft University of Technology*.
- Cupchik, G.C. (1999) Two steams of emotion theories : action and experience. *In : proceedings on conference on 'design and emotion, the Department of Industrial Design of Delft University of Technology*.
- Dimitrov, V., Wright, D . (2012) Emotions, Complexity Perspective. *available at <http://www.zulenet.com/see/EmotionsCompPers.html>, last visited on Feb.8th 2012*
- Gaulin, S. J. C., McBurney, D.H. (2003) *Evolutionary Psychology*. New York : Prentice Hall. 2003 .Chapter 6, p 121-142.
- Hauffe, T. (1998) *Design , A concise history*. Laurence King Publishers.
- Jung, C. G. (1960) *Psychology and Religion*. The Vail-Ballou Press.
- Kazzazi, M. J. (1994) *Dream, epic and Myth* (in Persian). Tehran: Markaz Publishing Inc
- Khodadadeh, Y., Toloeei, N. (2008) *Kansei Engineering, a case study as designing a assistive movement tool for elderly (in Persian)*. Tehran: *Journal of Fine arts*, No.36.
- Leach, E. (1989) *Levi Straus*. University of Chicago Press.
- Levi Strauss. (2001) *Myth and meaning*. London : Routledge Publishing Inc.
- Malinowski, B (1954) *Magic, Science & Religion, Garden City*. New York: Doubleday & Company Inc.
- Morin, E (2005). *Introduction à la pensée complexe* . Seuil : Points Mass Market Paperback.
- Morin, E. (2001) *L'identité humaine*. Seuil : Points Mass Market Paperback.
- Morin, E. (1973) *Le Paradigme perdu: la nature humaine*. SEUIL : COLL POINTS ESSAYS.
- Morin, E .(1977) *La Nature de la nature*. Points Mass Market Paperback

THE VALUE OF DESIGN RESEARCH

Myth, Complex Thought And Identity: The Role Of Mythical Thought In Emotional Design

11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE

APRIL 22-24 2015

PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY

BOULOGNE BILLANCOURT
FRANCE

CONFERENCE ORGANIZERS:

PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS

McDonagh., Hekkert,P. (2004) *Design and Emotion, The Experience of Everyday Things*. Taylor and Francis Publishing.

Mendini , A. (1996) *Design as a Odyssey , The international design year book* . London: Laurence king Pub. Co.

Myers, D. G. (2004) *Theories of Emotion*. Psychology: Seventh Edition, New York, NY: Worth Publishers.

Nagamachi, M. (1989) *Kansei Engineering*, Tokyo : Kaibundo Publishing Co. Ltd.

Robinson, M. (1999) The comprehension shift HMI of the future -designers of the future. *In: proceedings of conference on 'design and emotion, Department of Industrial Design of Delft University of Technology*.

Sattari, J. (2008) *Myth and Secret (in Persian)*. Tehran: Soroush Publications, Third Edition.

Segal, R.(2004) *Myth: A Very Short Introduction*. Oxford: Oxford University Press.

Wiseman, B. (1997) *Levi-Strauss for beginners*. New York : Icon books.

Zeimaran, M. (2001) *Passage from World of Mythology to world of Philosophy(in persian)* .Tehran: Hermes Publication.