

An Analysis of the User's Interpretation of the Product; Comparative Study of Experience Design and Reception Hermeneutic*

Seyyed Ali Faregh¹  | Mahshid Barani² 

1. Corresponding Author, Assistant Professor of the Design Department, Tabriz Islamic Art University, Tabriz, Iran. E-mail: sfaregh@tabriziau.ac.ir
2. PhD Candidate of Interior Design, Tabriz Islamic Art University, Tabriz, Iran. E-mail: ma.barani@tabriziau.ac.ir

Article Info

ABSTRACT

Article type:

Research Article

Article history:

Received 15 June 2022

Received in revised 15 August
2022

Accepted 30 August 2022

Published online 1 January
2023

The product resulting from the design process can be depicted as a text carrying the meaning whose readers are its users. Among the prominent theories dealing with the category of the meaning in the text, the reception hermeneutic in epistemology, and the experience approach in design, have been discussed in this research. This study aimed to find out whether it is possible to compare the author with the designer, after assuming the product as a text. It also addressed the type of interaction with the user from a reception hermeneutic perspective in the experience design approach. In this regard, subjects such as understanding, reception, and generally, interpretation of the product have also been studied using library sources and the descriptive-analytical method. The results indicate that the phenomenon of the text reading in the reception hermeneutic approach is comparable to the experience at the thinking level in the process of user-product interaction. In other words, text reading can be equated with product experience.

Keywords:

design, reception hermeneutic,
understanding, experience,
user, product.

Cite this article: Faregh, S. A.; Barani, M. (2023). An Analysis of the User's Interpretation of the Product; Comparative Study of Experience Design and Reception Hermeneutic. *Journal of Philosophical Investigations*, 16(41), 310-323. DOI: <http://doi.org/10.22034/JPIUT.2022.52112.3250>



© The Author(s).

Publisher: University of Tabriz.

DOI: <http://doi.org/10.22034/JPIUT.2022.52112.3250>

* This article is taken from the doctoral course titled "Domains of Design Studies" by Mahshid Barani at Tabriz Islamic Art University.

Introduction

Before the 20th century, the understanding was thought to be based on and related to the creator of the work. The 20th century's thinkers, ignoring the interpretation of understanding based on the intention of the author, tried to explore the identity of understanding, inclusively (Zand et al. 2018). Figures such as Heidegger, Gadamer, and Iser consider the viewer and interpreter as the axis of understanding instead of highlighting the author or the message (Hove, 2004: 123-124).

In terms of the works of art, each work is perceived and understood by the audience in a specific time and place, and sometimes is critiqued and interpreted. Various approaches and methods have been introduced and discussed in terms of the interpretation of a work of art, from hermeneutics and semiotics to philosophical and mystical interpretation methods. In the interpretation of a work of art, components such as the time, place, and knowledge of the history, art, and text of the work are involved. Meanwhile, the intellectual, philosophical, cultural, historical, and ... presumptions of the interpreter play a significant role in his attitude. Although the interpreter is faced with an objective, tangible, and experienceable work, the type of his approach and perception of the outer and inner layers of the work is directly related to his presumptions and ideas, and this puts his understanding and interpretation in an intertextual relationship with previously experienced texts (Haj Seyyed Javadi, 2012). The interaction between the users and the products is also one of the main factors in the design process as well as the valuation of work. The designers usually refer to the psychology and the theories that investigate the relationship between the user's actions and the physical properties of the products to perceive how the physical properties and arrangement and shape of the products affect the interaction between the user and product, and how a product can transfer the required information through the interaction with the user (Bagheri Taleghani, 2015: 122).

The study's subject is the assessment and interpretation of the relationship between an epistemological theory and a design approach. Therefore, it is tried to answer the question of whether the experience design components and the reception hermeneutic components can be related or not. And whether the author can be basically compared to a designer. Can the text be compared to the product? Can the designer also the perception of a part of the meaning to the user? To answer these questions and conclude, we need to investigate the definitions of concepts such as understanding, perception, and experience, and how the user is involved with the product as well as the interaction between the user and the product. Therefore, as mentioned previously, this study aimed to explain the relationship between the product experience and the reception hermeneutics type.

Review of Related Literature

Mousavi Lor et al., (2020) in a study entitled "Explanation of Concept of Hermeneutical Phenomenology in Product Design" obtained an executive interpretation of the design process. Among the five distinct steps described, the establishment of existential networks between the man

and the product and the establishment of the relationship between the hermeneutics and overtness have been noted, though it has been more focused on the phenomenological process of the design, and the hermeneutics has been less addressed than design. Tarbiatjoo and Eslami (2013) citing Gadamer's hermeneutics, use the concept of dialogue in the path of analysis of human perception from the holy place. The results of this study show that understanding, dialogue, and acceptance of an architectural work take place in a dual tendency towards traditions, and that is the dialectic of "return and welcome". Another study entitled "Puppetry based on Iser's aesthetic theory" by Mirzahosein and Azimpour (2015) addressed the investigation of the audience's perception when facing puppetry. In another study on the interpretation of the audience of the urban space, Hedayat, and Habib (2020) imagine the urban space as a text that carries meanings, and the users as the readers. Then, they seek to find criteria for the creation of a desirable space based on the recognition of the audience. Vatandoost et al. (2014) have also compared the monuments protection approaches and their relationship with the audience's interpretation and perception. They believe that the protector, in a dialectic interaction between himself and the work, allows the meanings of the work to be discovered by the audience. Aliyani and Samanian (2021) believe that the experience of a work of art in an exhibition environment is the product of the intertwining and interaction of numerous mental and physical components that affect the audience's understanding and interpretation of the works he is viewing. In the area of design, theoreticians such as Norman (2004) and Gibson (1979) have contemplated much and raised important questions about the perception and experience of the product resulting from the design process by the user.

However, what is important in the current study is the comparison between the understanding process and hermeneutical approaches, especially the reception hermeneutic with its specific stands, and the area of experience design that seems to be not discussed when investigating the related literature.

Hermeneutics

The definition of hermeneutics has followed a course of the meaning of the symbol, the art of understanding, the human sciences methodology, and the nature of perception and interpretation of the text, in a way that makes it difficult to provide a comprehensive definition, since there are different views in terms of the mission, goal, and function of hermeneutics, which are sometimes completely different and incommensurable. However, they all have two things in common: Understanding and meaning.

Hermeneutics is revealing the meaning. The implicit and explicit meaning in each text (painting, action, literary work, etc.). However, the understanding of hermeneutics is not the understanding of the meanings, or merely meanings. But, the meaning is metaphorically a light shed by the text all over the subject.

The principle of the hermeneutic circle (interpretation cycle) implies a referential action. Reference is relating a thing to a subject that is already known and understood. The meaning of

each word is understood by referring to the whole sentence, and mutually, the meaning of the whole sentence depends on the meaning of each word. By generalizing this concept, it can be said each concept gets its meaning from the text and meaning horizon in which it is developed. Meantime, this horizon also arises from the same elements and concepts that give meaning to it. In other words, the whole and the detail are in a dialectic relationship and give meaning to one another. As a result, understanding is a circular process (Palmer, 2012: 21).

The term 'hermeneutic' has origins in the Greek word 'hermeneuein', meaning "to interpret", and 'Hermeneuo' meaning "interpretation" (Sarookhani, 1991: 908). Therefore, the term 'hermeneutic', in its deepest layers, is the action of making understandable whose definite requirement, its perfect intermediary, is the language, which is attributed to Hermes (Kuzanrahvi 1992: 9). Bleicher believes that hermeneutics is the knowledge of the nature, conditions, method, criterion, state and other attributes relevant to understanding the cultural phenomena (Bleicher, 2010: 6).

Reception Theory

In the mid-20th century, the subject of understanding and reception of work turned towards the audience and work's interpretation instead of the work's creator. The new evolution created in understanding the work was the aesthetical theory which, unlike Gadamer's theory, was not merely focused on the past, since at this stage, the center of attention was the audience. The School of Constance which was founded by Jauss and Iser was where the reception theory originated (Eagleton, 2007: 117). Here, the work is not considered a thing but an incidence that arises from the interaction between the text and the audience. The reception aesthetics accepts neither the existence of a single interpretation nor an arbitrary interpretation. For example, in the works of art, the audience fills the gaps in the work through the use of clues the artist has provided him with, in line with the symbols present in the text and a form proportionate to the whole work. In this way, the audience completes the concept of the text if a specific framework is observed (Moran, 2010: 290).

From Jauss' perspective, a work of art has two axes: creation and perception (Figure 1). In his point of view, the reader is not a mere discoverer, but he is a creator. He limits himself to neither representing the truth nor the history and the past. Jauss introduces the concept of the horizon of expectation to explain his theory (Namvar Motlagh, 2008: 90-100), i.e. how the audience, as the main element in perception, has an aesthetical perception that refers to his horizon of expectation.



Figure 1: Two axes of the work of art based on Jauss's perspective

Source: Faregh & Barani, 2022, (citing Namvar Motlagh, 2008)

The horizon of Expectation

The horizon of expectation is a complex system of the audience's needs and expectations that attract him to the work and creates expectations for him. From Jauss's perspective, two horizons of expectation can be categorized: Artistic and social.

The artistic horizon of expectation is the relationship between the texts and the artistic type relevant to them. The works of art create some expectations based on their paratexts such as the title, author, and type of the work. The intertextual relationships and previous experiences of the audience from similar works lead to the creation of some expectations by him and attract him to the work.

The social horizon of expectation refers to a set of spiritual belongings and aesthetical codes the audience possesses to interpret a work. Iser, like Jauss, has helped with the development of the reception theory. However, compared to Jauss, he emphasized more on the creation of meaning by the audience, since “the reader means the text with his own intention. In other words, the interpretation is the result of interaction between two factors: the first factor is artistic and specific to the text, and the other is aesthetical and specific to the audience” (Namvar Motlagh 2008: 102).

Today, these visual and functional qualities do not play a role anymore in terms of product design. The users want the products that in addition to having the mentioned attributes, also receive value added, more than ever. Meanwhile, the main subject is the mechanisms that create the meaning (Mortezaei, 2014).

Perception and Effects of Presumptions and Prejudgments

Seeing, followed by perception, is not a physical experience, but it is completely the result of our mind's interaction (Zand et al. 2018). Gadamer, describing the process of interpretation, believed that any understanding is an interpretation since it is rooted in a specific situation. Interpretation is necessarily a historical process, but it is not merely a repetition of the past, in fact, it participates in a present and existing meaning. The text is not the manifestation of the author's mind, but it only retrieves its truth based on a dialogue between the interpreter and the text (Hovi, 1999: 14). In fact, each man sees the text from his stand and world, and that is a specific relation and horizon the interpreter is in. According to Heidegger, any perception is founded on a pre-perception and it is not possible to perceive without a pre-perception (Haj Seyyed Javadi, 2012). The cultural backgrounds and visual experiences of the viewer intervene in image processing in this process, so the visual experiences of the man take a historical-cultural structure (Mitchell, 1986: 57-58).

A work familiar or strange in time and place is exposed to the view and criticism of the audience strangely or familiarly and is understood and experienced through its interpretation or critique. To know and understand, some knowledge such as epistemology, semiotics, the science of history and art, and ethnography of the time and place of the work is necessary, but not sufficient. In the

interpretation of the work, it should be clear what the mental and philosophical presumptions and inclinations of the interpreter are (Haj Seyyed Javadi, 2012). Warnke believes that the meaning of the text is only understood under the shade of “meaning for us”. Those elements of the work which are investigated for the interpreter change over time. It is due to these changes in the horizon and vision of the interpreter that the meaning of the work is only understood through the “meaning for us”, i. e. the hermeneutic position of the interpreter is understood (cited by: Izadinia & Vaezi, 2014: 54-55).

Perception

Perception is a set of processes through which the sensory information received from the environmental stimulants is retrieved and organized by the man and a meaning is given to them (Bagheri Taleghani, 2015: 70).

The man is to some extent inclined to organize the received sensory information based on predictions, expectations, and past experiences. The perception itself is dependent on the recognition-based structures (predicted schemas) that actively direct the searches relevant to the perception since these structures are created for specific types of information (Bagheri Taleghani, 2015: 119).

Experience

The words “experience” or “emotion” are usually used interchangeably since by experiencing a phenomenon, those experiences are meant that are effective and emotional. In psychology, the word “emotions” or emotional conditions are generally referred to all theoretical experiences that are tied to each other, i.e. the experiences that are perceived in the framework of goodness or badness, and pleasure or sadness (Norman, 2004, 288). The experience is a multi-dimensional phenomenon that includes the manifestation of instinctive emotions, behavioral reactions, and psychological meaningful and intellectual reactions (Hendrik & Hekkert, 2008: 652). The product experience is formed with the user’s attributes (characters, skills, background, cultural values, motivations) and product attributes (shape, text, color, and behavior) (Barani & Zamani, 2018).

Experience Design

Experience design is one of the approaches developed in the 90s with the aim of designing the users’ experiences of the objects, incidents, and spaces, which creates the knowledge of human emotions, and the ability to transfer the thought and empathize with them. This knowledge can reveal the latent needs that are not known until the future (Barani & Zamani, 2018). The aim of designing the user’s experience “is to promote the customer’s satisfaction and loyalty as well as the ease of the product’s use and joyfulness”. In other words, experience design is the process of designing products (digital or physical) that are useful and enjoyable. It creates a better experience for the product users and ensures them about the value of the provided product (Benjamin & Mervyn, 2011: 118). In this approach, the emotions and their relationship with the physiological,

sociological, psychological, and ideological issues are assessed when the user uses different products, systems, and environments.

Methodology

The authors of the current qualitative research have addressed the analysis of the hermeneutic approaches and the reception theory, the experience design, and approaches related to this area, and by the use of an analytical-inferential method, have tried to explain the product experience based on the hermeneutics and work perception. To do so, first, the hermeneutics and the text interpretation are elaborated on, and then, the product emotion, experience, and perception have been analyzed based on the experience design approach. Therefore, the close tie between the interpretation in the perception process and the perception of the product and the text has been compared and contrasted. In the current study, the data has been collected by the library-based method and the use of written documents through which the similarities and differences of the prominent elements in the two desired domains of the study including the author and the designer, the product and the text, and the reader and the user have been analyzed.

Discussion

In the first chapter of the article, the definitions and theories were investigated. Based on the previous chapter, this chapter seeks to indicate how the product interpretation by the user can be effective on the design as a theme, and by reliance on this concept, how a new approach can be developed, in such a way that the raw perceptions of the product as an object are ignored and other aspects of the work such as its meanings and relationship with the audience are addressed.

Any meaningful phenomenon is called a text. On the other hand, man is intrinsically an interpreter and innovates different interpretation methods based on the nature of any meaningful phenomenon (text). The hermeneutics is a bridge that links the modern man to the artistic-cultural (traditional) heritage and tasks and allows for the perception of the past in the present time horizons. “Any perception is always born out of the interpretation, and interpretation itself paves the way for the development and evolution of the perception” (Nowruzi Talab, 2007). When the reader interprets the text, with each interpretation by the reader, the configuration of the text is transformed. Now, when encountering the product, what characters, spaces, and memories are reminded? And what interpretations happen to him? In other words, after each encounter, with emphasis on reliance, change or combination of each element of a product, its configuration is changed in the user’s mind, and it leads to a reconfiguration of the product and redefinition of its meaning. It should be noted that by the configuration, the equivalent of the German word “Gestaltung” or “Formgiving” is meant. In this way, “a more meaningful relationship between the micro and macro-elements and the configuration (gestaltung) and the hermeneutic process can be established” (Sharifi & Azhdari, 2016).

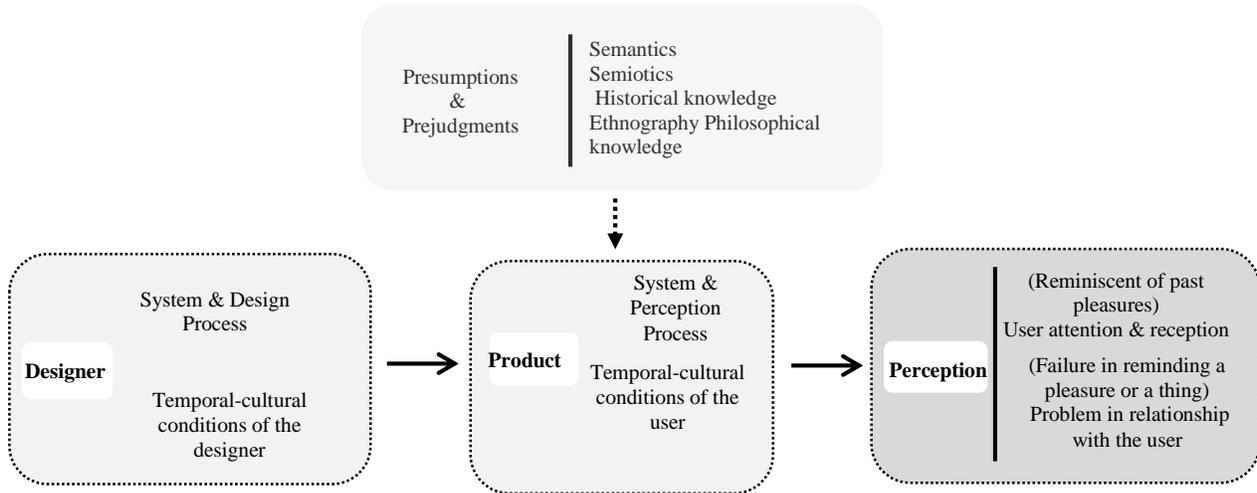


Figure 2: Establishment of a hermeneutic relationship between the designer, user, and product.

Source: Faregh & Barani, 2022

Hermeneutics in the Relationship between the Designer, Product, and User

The experience of the interaction between the text and the reader (the user and the product) is emphasized in this article, and it can be said that the role of the user in the creation of the meaning has an inseparable correlation with his horizon of perception. If the designer can establish a meaningful relationship with the three realms of time (past, present, and future), and the temporal relationships with the past and future are realized in the present realm, it will lead to the perception of the product and establish a hermeneutic relationship with the audience (cited by: Mosuavi Lor et al. 2020) (Figure 2).

Exploration of the meaning is so important that Tarbiatjoo and Eslami (2018) believe that “if the meaning manifests itself in the text like a shining sun, the subject of text interpretation will be disposed of as an issue, and the interpretation takes place based on the ambiguity of meaning”. The essence of the text is its interpretability. In the perception theories, Iser defines the meaning as the result of interpretation between the work and the audience. In his perspective, there are two inner and outer layers between the work and the audience. The outer layer consists of the social-historical texture, and the inner layer contains the principles of the work of art. The relationship between the text and the texture is established in a process Iser refers to as the dialectic between the foreground and background, in a way that “the artistic and under interpretation work is placed in the foreground category and the texture in which the work is created is placed in the background category” (Namvar Motlagh, 2008: 106). On the other hand, the meaning horizon of the interpreter (user) is the result of his cultural condition and background that creates this semantic experience. The experience-based products can be semantically the most prominent products that invite the users to action for the discovery of the meaning, interpretation, and perception.

The meaning created by the user, the product, and the interaction between the two, are formed and structured in the realm of the whole meaning which is the same as the narrative and theme of it. Hermeneutics is based on the concept of interpretation, and the main feature of the interpretation is the interpretation of the text's background and scope. As a result, the text-related concepts are formed based on the general intention of text reading, i. e. the act of reception by the audience. This process is defined through the material symbols and factors of the message. Therefore, the industrial products in the usage space are considered the desired text. On the other hand, the concepts relevant to the literary text about industrial products are investigated and functionalized (Sharifi; Azhdari, 2016).

Investigation of the Emotion Processing Levels in the User Experience

Now, first, the levels of emotion processing should be recognized and then, the relationship between these levels and the reception hermeneutic should be investigated. The design requirements for each level are significantly different: The instinctive level is the primary awareness and thinking. It is where the appearance subjects and the first images are formed. Instinctive design is about the initial effect of a product, its appearance, and touching and feeling it. The behavioral level is about the way a product is used and experienced, although the experience has various aspects: Function, usage, and usability. "Function" of a product determines which activity should be covered by it, i.e. what does it do? If the functions are inappropriate or lack attraction, the product would have a low value. Function means how well a product fulfills its desired functions. If the function is inappropriate or low, the product would fail. Usability is the simple description of the product function for the user; how it can be used and operated. The confusion or failure of the user in using a product would lead to a negative experience. However, if the product does well what is required, and if it is enjoyable to use, it would lead to a positive feeling and composure (Norman, 2019: 47).

The Relationship between the Experience in Thinking Level and the Reception Hermeneutic

The awareness and high levels of emotions, feelings, and knowledge only exist at the thinking level. The complete encounter between the thought and the emotions only takes place at this level. Only effectiveness exists in the low levels of instinct and behavior, but it lacks interpretation or awareness. Perception, interpretation, and argumentation have their origin in the thinking level. Among the three, it is the thinking level that is the most sensitive to the diversity in the culture of experiences, education, and individual differences. Therefore, the effect of the pre-perceptions and presumptions of the audience on the reception can be considered to be correlated with the level of thinking involved in processing the user's emotion and the experience in this section. These levels can also affect other levels. Also, the time is much wider and longer at the level of thinking. In the path of thinking, the past is reminded and the future is thought about. The identity of a person is also within his level of thinking. The mutual relationships between the designer and the user

(Norman, 2019: 48), like the relationship between the author and reader, are at the same level in the field of the epistemology of the reception hermeneutic. The thinking design covers a broad scope. “Design at this level is about the messages, cultures, and concepts. The things that stimulate the personal memories of a person are much different for someone else” (Norman, 2019: 107), just like the various interpretations made by the readers of a text, which may be neither similar to each other nor even to the intention of its author.

The Desirability of Hermeneutic Experience of the Product Interpretation

Gadamer, criticizing the common concept that is conceived for the experience today, which considers it a scientific and objective concept, believes that the historical nature and dignity of experience cannot be ignored. He believes that the experience emerges after historical awareness, and the presumptions during life, play an effective role in perception. He names this experience the “hermeneutic experience”. “According to many philosophers, there is no pure interpreted experience independent of the presumptions, and so, there is no experience independent of interpretation, but it is the same interpretation” (Winters, 2005: 28).

The matter of industrial product perception is also important. The industrial product itself contains a message from the designer (sender) to the user (receiver). The designers try to make their products, which contain a message, receivable and perceivable by the user so that he would be stimulated to use them (interaction between the designer and the user) (Figure 2). The issue of the relationship between the designer and the user is introduced by Norman in the form of a beautiful example: “On the morning of the day I was taking a shower in a hotel, all the things in the bathroom made me talk, a dialogue between the designer and the user. There was a metal container on the edge of the bathtub which was intended for the soap. The handle on the side of the bathtub cried: “Hold me!” The shower stand was attached to the wall; with a little curiosity, I realized that it is designed to connect to the shower” (Norman, 2004: 18). He believes the above dialogue has taken place between the design and the user. If the suggestion of the designer is accepted by the user, the tool will be used as instructed, otherwise, it is discarded. He asserts that not only the designer but also the person who has selected this object and put it in a specific place is designing.

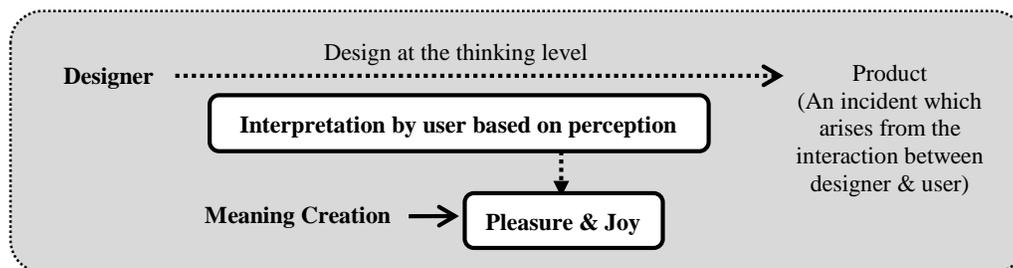


Figure 3: Desirability of product interpretation.

Source: Faregh & Barani, 2022

The desirability of the Product Interpretation

The physical location of the objects, their appearance, voice, and touching them talk to the user and suggest the actions that are to be taken. Norman emphasizes that sometimes this dialogue is accidental. However, in the hands of a good designer, the establishment of this relationship is quite intentional. On the other hand, every designer tells the user by putting an object in a specific place: “I have placed a feature in here”. But what is meant by feature? The meaning of the word “feature” in terms of the world made by the designers, is “skillfully making and placing an object in such a way that it can be operated” (Norman, 2004: 20).

If the objects establish a specific personal relationship with the user, and if they bring pleasure and peaceful moments to the scene, we would have a sense of attachment to them. The idea of “flowing” or movement introduces a good pattern. In a flowing or moving situation, you are totally enchanted by the activity you are doing in a way that you are eventually integrated into that activity (Norman, 2019: 61). You sink into a state of ecstasy and passion. Here is where the rest of the world vanishes from your conscious world, the time has stopped, and you are just aware of that specific activity. The ‘flowing’ is an encouraging, deceptive, and addictive situation, which can be created by the interaction with the value of objects and tools. “The flowing experience can occur in two ways. On one hand, the creation of a familiar symbolic situation creates conditions conducive to a sense of ownership, and on the other hand, objects and appliances may inherently attract the attention of their owners and create a flowing situation” (Norman, 2019: 62).

Findings

The industrial product can be investigated as a rich expression (text) to establish a relationship with the user. “The objective of hermeneutics is also the achievement of meaning through an intermediary such as the text” (Khanzad & Shakouri, 2020). The industrial designer is the creator of a product and the way this message is conveyed, so it requires paying attention to a quite complicated process. The perception of the product function and creating the passion to use it mean the successful establishment of the relationship between the designer and the user who is searching for the meaning and the perception. The efforts and creativity of the designer as the message sender should be in such a way that the product is easily perceived by the user and encourages him to use it (Mosadad & Asnashari, 2011). Now, the product interpretation is finding the message they want to transfer to the user. The product message is not a fixed and static subject, but it is a perception that forms itself in an experience of “encounter and use”. In this process, the cultural backgrounds and previous experiences of the viewer intervene in the image processing, and the previous experiences affect the type of the user’s perception. In terms of the pictures and meta-pictures, the viewer sees, constructs, and means the picture under influence of the meta-pictures. The work’s viewer is influenced by his mind meta-pictures more than seeing the pictures and interpreting them before seeing and perceiving them. He perceives the form and completes it only through his visual experience (Zand et al. 2018). In terms of the product and the process of perception and experience

also, it can be claimed that the product experience leads to recognition of the self and evolution of the perception and reception of the subject from his own 'self' and the world.

Through analysis of the design process from the hermeneutic perspective, it is concluded that before the emergence of the audience (the user) and his participation, it seems that there is no completion. Thus, the importance of the role of the user is doubled. As Dewey (2016) considers the audience perception to be generally associated with the action and believes each audience creates his unique experience in line with his own aesthetical perception. According to Msadad & Asnashari (2011), if the industrial products are considered as the artistic works of the designers, artistic work is an artistic work only when new creations take place when the audience encounters them (in the framework of the composition created by the artist), and new content is also created. Dewey gives an example about reading poems: "Whoever reading poetically creates a new poem, not in the sense of a new raw material, but anybody, when putting his individuality in action, brings about a way of seeing and feeling that creates something new in its interaction with the old material; something that has not previously existed in the experience" (Dewey, 2012: 395). As Hakim and Rahbarnia (2021) emphasize the duads of author/audience, and subject/object in the aesthetical experience and their role in the philosophical interpretation of interactional arts, the experience-based products also put the user and his experience in a new position of product interpretation flow, compared to the position of the author and the creation. However, as was mentioned, this experience and emotion processing should involve the user at the thinking level, so that the so-called dialogue between the designer and the user results in the desirability and the joy resulting from the user-product encounter. This dialogue creates a specific type of relationship with the user and brings about different interpretations for each person based on his culture, upbringing, background or pre-perceptions, and presumptions. In case the emotions are stimulated in a way that personal memories are reminded to the user and a sense of attachment is created in him, the phenomenon of 'flowing' can be expected. This type of perception can become the purest experience of the user when encountering the product, and lead to subsequent peace, happiness, and joy.

Conclusion

In the current study, the process of product interpretation has been considered based on the three components of the designer, product, and user, which is analyzable by hermeneutics, since it is the science that addresses the process of work perception and how the meaning is perceived from different phenomena of the universe. In terms of the theories related to the design process also, the first stage for the creation of the product is understanding and perception. Since the design is a matter latent on the inside, it can be expressed and discovered. Therefore, it carries a credible meaning that can be interpreted by a hermeneutic approach. If the design can be viewed as a connective text that connects the author and the reader, the product of the design process which is audience-centric per se, due to having intrinsic semantic features and connection with the deepest

hermeneutic concepts, is like a text which is perceived and decoded by the user (reader) when he encounters and uses it. The product not only has different functions, but also it conveys the message. The experience-based process in receiving the message by the user is also in line with the reception hermeneutic. As a result, the user is considered an important and inseparable part of this process and interprets the product based on his own perception and reception and with an emphasis on the level of thinking in the involvement of the emotions. This incidence can be interpreted as an experience. It is suggested to investigate the subject of occurrence of 'flowing', which can be the result of the hermeneutic experience of the designed product in the level of thinking, in further studies.

References

- Bagheri Taleghani, Ebrahim. (2017). *The Application of Cognitive Psychology in Industrial Design*. Semnan University, SAMT Publication. (In Persian)
- Bleicher, Josef. (2010). *Excerpts of Contemporary Hermeneutics*. Translated by Saeed Jahangiri. Abadan: Question Publishing. (in Persian)
- Chupankareh. V.; Mirzaei. N. (2010). Social design approach in Iranian industrial design. *Architecture and Urbanism*. 2(2), 22-11. (In Persian)
- Dewey, John. (2012). *Art as Experience*. Translated by Massoud Olia. Tehran: Phoenix.
- Esnaashari, S.; Mosaddad, S. (2011). Survey on the Role of Product as a Logical Mediator between designer and user. *Honar-Ha-Ye-Ziba: Honar-Ha-Ye-Tajassomi* 42(2), 67-74. DOI: [10.1001.1.22286039.1390.2.42.7.5](https://doi.org/10.1001.1.22286039.1390.2.42.7.5). (In Persian)
- Haj Seyyed Javadi, S. K. (2013). Totalitarianism and Dogmatism or Presupposition and Attachments? A Study of Interpreter's Intellectual Background in the Interpretation of an Artwork. *Kimiya-ye-Honar*. 2(5), 74-67. (In Persian)
- Hakim. Azam; Rahbarnia. Zahra. (2021). Aesthetic experience in interactive art (based on John Dewey's theory). *Journal of Fine Arts- Visual Arts*. (3)26, 15-5. DOI: [10.22059/jfava.2018.253942.665890](https://doi.org/10.22059/jfava.2018.253942.665890). (In Persian)
- Hedayat, H.; Habib, F. (2020). Analysis Quality of Urban Space with an Audience-Oriented Approach. *Hoviatshahr* 14(2), 55-64. DOI: [10.30495/Hoviatshahr.2020.15935](https://doi.org/10.30495/Hoviatshahr.2020.15935). (In Persian)
- Hendrik, Schifferstein; Hekkert, Paul. (2008). Product Experience, Book Chapter. *Elsevier Science*. 1st edition. 651-662.
- Hove, L. J. (2004). Improving Image Retrieval with a Thesaurus for Shapes. *The VORTEX Prototype. Bergensis*. The faculty of social sciences, Department of information science and media studies.
- Hoy, David Kuzniz. (1999). *Critical Circle*, translated by Morad Farhadpour. Tehran: Enlightenment and Women's Studies. (in Persian)
- Khanzad, M.; Shokri, M. (2021). Deconstruction and Hermeneutic; the challenge of "understanding" and "other" with A glance at the dialogue between Derrida and Gadamer in Paris (1981). *The Epistemological Research*, 9(20), 165-180. (In Persian)
- Mirzahosseini, F.; Azimpour Tabrizi, P. (2015). Perception of Puppets According to Wolfgang Iser's Theory of Reception Aesthetics, *Honar – Ha – Ye – Ziba – Honar – Ha – Ye – Moosigh – Va – Namayeshi*, 5(10), 21-31. DOI: [10.30480/dam.2015.135](https://doi.org/10.30480/dam.2015.135). (In Persian)
- Mitchell, W. J. (1986). *Iconology: Image, Text, Ideology*, Chicago: U of Chicago P.
- Mortezaei, S. R. (2015). Representational Qualities in Product Design. *Journal of Visual and Applied Arts*. 7(13), 27-37. DOI: [10.30480/vaa.2015.229](https://doi.org/10.30480/vaa.2015.229). (In Persian)

- Mousavilar, A.; Soleimani, B.; Esmaeelzadeh, M. (2020). Explaining the Notion of Hermeneutic Phenomenology in Product Design. *Journal of Bagh-e Nazar*, 17(84), 63-72. DOI: [10.22034/bagh.2020.182942.4087](https://doi.org/10.22034/bagh.2020.182942.4087). (In Persian)
- Norman, Donald. (2019). *Sensory Design*. Translated by Jahanbakhsh Sadeghi Rad. Tehran: Artist Profession Publishing.
- Norman, Donald. (2004). *Why we love or hate everything, emotional design*. New York: Basic Books. 287 pp.
- Noruzitalab, A. (2007). The question of hermeneutics. *Journal of Bagh-e Nazar*, 4(7), 61-92. (In Persian)
- Palmer, Richard E. (1998). *Hermeneutics Theory of Interpretation in the Philosophy of Schleiermacher, Dilthey, Heidegger, Gadamer*. Translated by Mohammad Saeed Hanaei Kashani. Tehran: Hermes Publishing.
- Samanian, S. (2021). The sense of place in real and virtual spaces and its role in the meaning making and experience of artworks. *Honar-Ha-Ye-Ziba: Honar-Ha-Ye-Tajassomi*, 26(2), 71-79. DOI: [10.22059/jfava.2020.296455.666401](https://doi.org/10.22059/jfava.2020.296455.666401). (In Persian)
- Sarukhani, Baqer. (1997). *Encyclopedia of Social Sciences*. Tehran: Keyhan Publishing. (In Persian)
- Sharifi, T.; Ajdari, A. (2016). Investigation of infra-structures of design driven innovation; a review on application of hermeneutics in design. *Honar-Ha-Ye-Ziba: Honar-Ha-Ye-Tajassomi*, 21(1), 87-95. DOI: [10.22059/jfava.2016.57712](https://doi.org/10.22059/jfava.2016.57712). (In Persian)
- Tarbiatjoo, M.; Rostami, G. (2018). The dialogue between human and Sacred Places; An inquiry on the role of user in understanding sacredness of places. *Hoviatshahr*, 12(3), 65-74. DOI: [20.1001.1.17359562.1397.12.3.6.9](https://doi.org/20.1001.1.17359562.1397.12.3.6.9). (In Persian)
- Vatandoust, R.; Shayganfar, N.; Mozafar, F.; Tabatabai, Z. (2015). Comparison of conservation approaches and their relationship with reading and understanding the art work, *Iranian Journal of Restoration and Architecture*, 4(7), 29-39. (In Persian)
- Winters, Edward. (2006). *Architecture, meaning and signification*, translated by Arash Arbab Jolfaei, *Philosophical and psychological foundations of space perception*. Isfahan: Khak Publishing.
- Zand, M.; Zavieh, S.; Nasri, A. (2018). Understanding from picture to meta-picture. *Honar-Ha-Ye-Ziba: Honar-Ha-Ye-Tajassomi*, 23(3), 13-20. DOI: [10.22059/jfava.2018.247522.665824](https://doi.org/10.22059/jfava.2018.247522.665824). (In Persian)