Shaping Experiences »Transcending the material«

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Designing for humans? »The case of the telephone«

Feeling related to other people is a crucial human need. Elderly people often miss the presence of others. The typical technologies in such households are … ?!

Assisted Living // Völker, 2010
Designing for humans? »The case of the telephone«

But the telephone is not the best solution. People refrain from calling, because they don’t want to feel as a burden on family and friends. Family members postpone calling – guilt and accusations are common.

Assisted Living // Völker, 2010
Designing for humans? *The case of the telephone*

But the telephone is not the best solution. It is build around conversations. But without stories to tell, a conversation becomes very difficult. The more isolated people are, the more difficult conversations become.

»My son is angry with me: Why don't you use your telephone, mum? Actually, it costs me quite an effort to call him. I don't want to be a burden and I can't give anything back«

Assisted Living // Völker, 2010
Designing for humans? »The case of the telephone«

The telephone imposes a form of usage primarily constrained by technology, not by emotions and psychological needs. Design and Ergonomics focus on form and usability. The conceptual approach is only rarely questioned.
Designing for humans? »The case of the telephone«

An alternative. Always on, focus on joint action as a means to feel close. »Creating« rather than »talking about« experiences.

Assisted Living // Völker, 2010
Designing for humans? »The case of the telephone«

An alternative. People eat and play together. They do »messaging« and sometimes wonderful moments seem to appear out of nothing.
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Assisted Living // Völker, 2010
Experience Design »What is an experience?«

It is not so much about the product itself, but about the experiences a product creates.

Experiencing … … happens through the integration of central psychological processes – perceiving, acting, thinking, feeling

Experiences … … are (positive) narratives, stories; retrospective summaries of episodes … make our lives meaningful; define our Selves … are what is actually remembered and communicated … are the »currency« of product evaluation

But designing (for) experience – what does that mean?
Products for post materialists »Experiences before things«

When experiences become more important, products supporting anticipation, reliving and sharing of experiences will gain significance, too.

Tickboard // Almenräder, 2010
Products for post materialists »Experiences before things«

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Products for post materialists »Experiences before things«

Experience Design redefines the product. Products, which will not be bought because of their practical or symbolic value, but because of the experiences they deliver.

Wake-up Light // Philips
Happiness and meaning are more and more associated with collecting positive experiences rather than accumulating material wealth. Material things are valued from the perspective of the experiences they will enable.

»Experience Economy« // Pine, Gilmore, 1999

Experiences make happier // van Boven, Gilovich, 2003

Materialism is viewed as negative, is stigmatized. »Personal growth« before »status and boasting« // van Boven et al., 2010

People create experiential CVs, they deliberately plan the consumption of collectable, meaningful experiences over time // Keinan, Kivetz, 2011
Experience »What are its building blocks?«

It is not about the product, but about the experiences a product creates. A simple model based on action theory to better understand experiential products.

What – functionality, do-goals
(Action – Goal)

How – form & interaction, motor-goals
(Operation – Condition)
Experience »What are its building blocks?«

It is not about the **product**, but about the experiences a product creates. A simple model based on action theory to better understand experiential products.

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**Products**
It is not about the **product**, but about the experiences a product creates. A simple model based on action theory to better understand experiential products.

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| What – functionality, do-goals                                          |             |
| (Action – Goal)                                                         |             |

| How – form & interaction, motor-goals                                    |             |
| (Operation – Condition)                                                  |             |
The actual utility of a product stems from the why. What is typically considered as added, symbolic value (secondary) becomes actually the new core value (primary). The What and the How need to be aligned. Form follows fun.

**Why** – human needs & emotions, be-goals  
(Activity – Motives)

**What** – functionality, do-goals  
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**How** – form & interaction, motor-goals  
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The What »An example«

A sociable music player. Guests expect the host to be in charge. The host experiences this as a burden. We wanted to design a music player that creates a true co-experience on equal footing.

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The What »An example«

A sociable music player. Skip? Display? Memory capacity?

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The What »An example«

Experience Design aligns functionality with the intended experiences.

Mo // Lenz, 2011
The How »Interaction in accordance with the experience«

The How must be determined by the Why. The interaction impacts the experience – meaning is also conveyed on the lowest level. Just as it is with form and material.

Lampe // Eckoldt, 2009
The Why »Needs are the essence of experiences«

The goal of Experience Design is to create enjoyable experiences through interacting with a product. They emerge from fulfilling universal human needs.

Think of a recent positive experience with technology. What made it so positive?

The positivity most likely stems from fulfilling one of these needs
The Why »Needs are the essence of experiences«

The goal of Experience Design is to create enjoyable experiences through interacting with a product. They emerge from fulfilling universal human needs.

Enjoyment from …

...Autonomy – »I can do what I want, the way I want it«
Independence, freedom, ideals

...Competence – »I’m good in what I do«
Performance, control, challenge, skills, learning

...Relatedness – »I feel close to the people I care about«
Family, romance, presence, immediacy, emotional expression
The Why »Needs are the essence of experiences«

The goal of Experience Design is to create enjoyable experiences through interacting with a product. They emerge from fulfilling universal human needs.

Enjoyment from …

...Stimulation – »I was experiencing new activities«
Curiosity, mystery, play, coincidence, novelty

...Popularity – »I have impact on what others do«
Power, status, recognition, fashion, helping

...Security – »I’m safe from threats and uncertainties«
Order, calmness, familiarity, routines, relaxation

...Physical thriving – »I’m healthy and physically active«
...Meaning – »My activities have a deeper meaning«
...Competition – »I’m better than others«
...Collecting – »I’m preserving meaningful objects«
Practical experience design »How to design an experience?«

Experience design requires bridging the gap between abstract needs and concrete products and activities. Experience patterns are a way to tackle this problem.

„Experience patterns“… ...Condense positive everyday experiences to a minimal set of crucial elements

…Are molding forms, which support designers in shaping the human-product interaction to make it more experiential

How can a TV support relatedness and ritual?
Practical experience design »Family-friendly TV«

A TV to support ritual (security) and relatedness // Hassenzahl, Eckoldt, Kim 2009

Make an appointment

- People talk about the upcoming event
- People want to feel the presence of the others during the event, but also want to enjoy the event to the fullest
- People need to exchange their feelings and thoughts about the event
Practical experience design »Family-friendly TV«

A TV to support ritual (security) and relatedness // Hassenzahl, Eckoldt, Kim 2009

Status quo

Appointments are not supported. The TV leaves this to the people themselves

Anticipation is not supported. The TV is typically switched on before the event (e.g., movie). However, the running program will prevent any forms of joint prevention

Synchronization is not supported. The TV offers no means to remind people of their appointment

“Cooling-off” is not supported. The TV is either directly switched off or people go on watching. The former leaves the “cooling-off” completely to the people. The latter prevents the exchange of thoughts and feelings

„Shared consumption“ pattern

Anticipation phase Event „Cooling-off“-phase

Conclusion: a standard TV does not support a “shared consumption”-experience. It is left to the social practices of people themselves to make joint TV watching a good experience. More likely, a standard TV will even block the experience through the disruption of the anticipation and “cooling-off” phases
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»Oh daddy, I want to watch the “Maus” (an educational children’s program) on Sunday. Pleaaaase! Father and daughter select the program from the electronic program guide (EPG) and make it a fixed weekly appointment. Done!«
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»11:10 on Sunday. Suddenly the TV in the living room starts to glow faintly. This is accompanied by soft, short, inviting sounds. The children already know what this means: the “Maus” is about to start. They call out for their parents and gather in front of the TV. The parents join them. It is 11:15. The TV fades in a blurred picture of the running program. On top of this, the EPG presents information and pictures about the upcoming program.«
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»Only 30 seconds to the start of the program. The TV switches to a plain view of the running program and displays a countdown. The daughter is still in the bathroom. “Come on,” her father yells, “Hurry!”«
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It is already over. “Ah, come on, this was good. Hey, see!” The father points at the TV. While watching, the TV’s inbuilt camera took pictures of the family on the sofa. Based on their facial expressions, the TV presents little snippets from the program, which made the family smile and frown. A little later, the TV pushes some further background information about the program, gathered from the broadcaster’s website. After 20 minutes, the picture slowly fades. The family does not even recognize this. They are still discussing the things they just saw.«
An Experience …

... is an episode, a chunk of time that one went through sights and sounds, feelings and thoughts, motives and actions closely knitted together, stored in memory, labelled, relived and communicated to others.

... gets its positive meaning from the fulfillment of universal needs. Needs color the experience; Needs are categories of experiences.

... is a story, enabled and shaped by the product, but it is never the product itself. It is nevertheless »designable«.
Experience Design »My conclusion«

Emotions instead of functionality; experiences instead of products

Products as »material tales«; design as storytelling – Experience Design

Towards human-driven innovation. This needs an interest in humans, beyond smiling faces

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