

# The Meaning of Experience From a Design Perspective

An Interpretative Review

디자인 관점에서 본 경험의 의미

문헌 연구를 중심으로

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## Abstract

Experience is being approached from a multidisciplinary perspective, involving knowledge and research from across different areas of expertise. In spite of extensive research in the field of experience, it has yet not clearly emerged and developed as a research for design application, thus interpreting and describing experience in terms of design perspective is a complex subject. Specifically, with regards to understanding the relevance of design and experience, the need for clear interpretation of experience from a design perspective is seen as critical. This paper contributes to a rudimentary understanding of design and experience based on a thorough review of literature. The objective of this paper is to make close comparisons between design and experience and determine the degree of relatedness among one another to examine and identify the meaning of experience in rational terms, specifically from a design perspective. Therefore, the paper aims to provide an overview into the meaning, provenance and detailed analysis of design and experience, and also carefully reviews across a number of key attributes of both terms. As a consequence, the paper will propose a set of four distinct determinants of experience as an important feature to consider from a design background, which are Narrative, Temporal, Emotion and Meaning. In this interpretative review, the different research and analysis emerging in literature on design and experience has been reviewed and discussed, the results and recommendations drawn from this study may be utilized as a vehicle for the development of best practice guidelines for further research in the experience design area.

## Keyword

Experience Design(경험 디자인), Experiential Determinants(경험적 요소), Experience Meaning(경험 의미)

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## 요약

경험은 여러 학문적 지식을 바탕으로 다양한 관점과 측면을 포함하고 있다. 경험을 다루는 연구는 시간이 흐름에 따라 새로운 지식이 발견되고 지속적인 발전을 거듭하고 있음에도 불구하고 디자인 관점에서 경험을 해석하고 이해하는 것은 쉽지 않은 주제이다. 디자인 분야에서 경험을 이해하는 것은 매우 중요한 사안이다. 따라서 본 연구에서는 문헌 연구를 통해 디자인과 경험의 관련성을 고찰하는 데 연구의 목적이 있다. 또한, 본 연구는 디자인과 경험의 관련성을 개념적으로 정의하고 디자인 관점에서의 경험의 의미를 해석하기 위해 각 용어에 대한 의미, 개념 및 특성에 대한 구체적인 분석을 진행하였다. 결과적으로 경험에 대한 다양한 시각을 디자인 관점에서 평가하기 위한 핵심 요소를 제안하였다. 제안된 경험적 요소는 다음과 같은 네 가지의 관점을 포함하고 있다: 내러티브(Narrative), 템포럴(Temporal), 이모션(Emotion), 미닝(Meaning). 본 연구의 결과는 향후 경험 디자인의 개선 방안을 위한 고려사항 및 평가로 활용될 수 있다.

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### **1. Introduction**

#### **1-1. Research Background**

From earliest times, there has been an increasing interest in understanding the nature of experience. Scholars have proposed a number of explanations that could describe experience, varying definitions and classifications across disciplines and at many different levels. Marketing literature was the first to lead in spreading awareness on the importance of this shift in focus and to prove the value of having experience as a design focus.<sup>1)</sup> Since then, designers have embraced the concept of experience as the focus on their design goal, philosophy and methodology, and developed new tools and practices for designing for experience.<sup>2)</sup> In essence, understanding the experiences of people is highly regarded and valued in the design industry. Seeing from a pure design perspective, designing from an understanding of people's experience can leverage in creating products and services that provide a personalized, highly relevant experience for people. Understanding people's experience takes design to accommodate their

mind and behaviours, such as how and why people react in a certain situation, what their actions mean, how they express their attitudes, needs and desires, what emotions are being conveyed and how they work, what are their motivations and expectations and so forth. As such, understanding of what is happening in people's lives, what is on people's mind, what people's needs and desires really are among the most important purposes to consider all areas in the field of design. Despite the significant relationship and nuanced interaction between design and people's experience, the design challenge is, among other things, that there is lack of consensus and clarity about the intensive research attention and development in experience related to design, interpreting and describing experience in terms of design perspective is a complex and delicate subject, closely tied to several factors. Specifically, with regards to understanding the relevance of design and experience, the need for clear interpretation of experience from a design perspective is seen as critical.

#### **1-2. Scope and Research Objective**

This study contributes to a rudimentary understanding of design and experience based on a thorough review of literature. In order to determine the relevance of design and experience and find common characteristics to observe, this paper will provide insight into the meaning, provenance and detailed analysis of design and experience, and also carefully review across a number of key attributes of both terms. Therefore, the objective of this paper is to make close comparisons between design and experience and determine the relatedness among one another to figure out the meaning of experience purely from a design perspective. As a consequence, the paper will propose a set of four major determinants of experience as an important feature to consider from a design background.

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1) Battarbee, K, Co-Experience: Product Experience as Social Interaction, Product Experience, Elsevier Ltd., 2007, p.461.

2) Ibid., p.461.

## 2. Literature Review

### 2-1. Meaning of Design

In Ancient Rome, the term 'design,' known as the Latin verb *designare*, was used to refer to make, trace, describe, plan and perpetrate.<sup>3)</sup> An official design was first defined by the Oxford English Dictionary in 1548, as a verb that refers to 'indicate' or 'designate.'<sup>4)</sup> The word was then used as a noun, to refer to 'purpose, aim, intention,' in 1588.<sup>5)</sup> In 1593, the word was further described as 'a plan or scheme, conceived in the mind: the preliminary conception of an idea to be carried into effect by action, a project.'<sup>6)</sup> As of present, the word 'design' is defined in the Oxford dictionary as shown in the Table 1.<sup>7)</sup>

**[Table 1] Encyclopedic Definition of Design**

Dictionary	Definition of Design
Noun	1. A plan or drawing produced to show the look and function or workings of a building, garment, or other object before it is made. 2. A decorative pattern. 3. Purpose or planning that exists behind an action, fact, or object.
Verb	1. Decide upon the look and functioning of (a building, garment, or other object), by making a detailed drawing of it. 2. Do or plan with a specific purpose in mind.

The meaning of design depends on the context it is regarded within, thus can also be referred to as a variety of other things. Rawsthorn suggested that design is concerned

with the whole process of analysis, visualization, planning and execution.<sup>8)</sup> Diller et al. saw design as both intent and process of integrating functional, economic, emotional, or social benefits within a meaningful context.<sup>9)</sup> Eames placed more emphasis on serving a specific purpose rather than the process by asserting that design is "a plan for arranging elements in such a way as to best accomplish a particular purpose."<sup>10)</sup> A similar point was made by Hancock, who defined design as "the purposeful activity through which the structure of the environment is materially transformed to satisfy our expressed goals."<sup>11)</sup> Mattick pointed to another significant consequence of design as "tangible results of human intentions, of the will to satisfy needs or achieve purposes."<sup>12)</sup> For Norman, the very act of design is to "satisfy people's needs, in terms of function, in terms of being understandable and usable, and in terms of delivering emotional satisfaction, pride, and delight" and further emphasized that the design must be thought of as a total experience.<sup>13)</sup> As Diller et al. observed, design builds a sense of purpose based on the needs of the people, including appearance (color, typeface, material, and form) and levels of performance (process, workflow, interaction, and experience).<sup>14)</sup>

Based on such accounts, the first and most

3) Rawsthorn, A, Hello World: Where Design Meets Life, The Penguin Group, 2003, p.17.

4) Ibid., p.18.

5) Ibid., p.18.

6) Mattick, J., Is It Designing?, Studies in Design Education Craft and Technology, 1987, 20(1), p.6.

7) The Oxford Dictionary of English, Oxford University Press, 3<sup>rd</sup> Edition, 2010.

8) Rawsthorn, A., Op. cit., p.7.

9) Diller, S., Shedroff, N., & Rhea, D., Making Meaning: How Successful Business Deliver Meaningful Customer Experiences, New Riders, 2008, p.57.

10) Neuhart, J., Neuhart, M., & Eames, R, Eames Design, Harry N. Abrams, 1989, pp.14–15.

11) Hancock, P. A., On the Design of Time, Ergonomics in Design: The Quarterly of Human Factors Applications, 2018, 26(2), p.1.

12) Mattick, J., Op. cit., p.6.

13) Norman, D. A., The Design of Everyday Things, Basic Books, 2013, p.293.

14) Diller, S., Shedroff, N., & Rhea, D., Op. cit., p.58.

important means of design is seen as the purpose above all else. Design has the intent and purpose to understand people, to acknowledge and embrace their needs and desires, and to understand their view of the world.

## 2-2. Design Elements and Principles

There are many possible variations on the fundamental elements of design that appears to offer an overall concept of the design. In appraising its design, among the fundamental elements of the design are the establishment of aesthetics and functionality. In addressing the impact of aesthetics on its perceived functions, Lavie and Tractinsky proposed five distinct dimensions that emphasize the relationship between user and what user experiences when using an interactive product: classical aesthetics, expressive aesthetics, usability, pleasurable interaction, and service quality.<sup>15)</sup> The classical aesthetics dimension is the appearance of an organized, clear, and clean design. The expressive aesthetics dimension is about the ability to perform designers' creativity, originality and their ability to break design conventions. The usability dimension emphasizes the importance of how easily a user interact with design. The pleasurable interaction dimension responds to user emotion and feeling of pleasure that interact positively with the aesthetic measures of design. The service quality dimension refers to the ability of the services of design in addressing the needs and expectations of the user. With a similar motivation but different attitude, Crampton-Smith introduced the concept of four dimensions of effective interactions between user and product attributes performed in both its aesthetic and functional purposes, which are words, visual representations, physical objects or space, and

time.<sup>16)</sup> The words dimension refers to the textual content which communicates information through which the user interacts with product. The visual representations dimension refers to the visual elements, such as graphics or images that aid in the interaction between user and product. The physical objects or space dimension focuses on the usability of the product and user's control of physical hardware or tools that users interact with. The time dimension refers to products that change with time. It also addresses the amount of time users spend with the product. Another distinction was made by Silver, who further extended with a fifth dimension—the behaviour.<sup>17)</sup> Behaviour dimension refers to the actions, emotions and reactions that users have when interacting with the product.

The design also features non-visual characteristics, as Prastawa et al. asserted, people's choice of the product relies on the collective factors of affective, perceptual and behavioural aspects.<sup>18)</sup> In approaches to understanding how people's perceptual and behavioural aspects make up the structure of the product, there are three elements to the design of the product that depicts these traits: perception/cognition, learning/memorization, and control/action.<sup>19)</sup> The perception or cognition dimension refers to the perceptual aspect of

15) Lavie, T., & Tractinsky, N., Assessing Dimensions of Perceived Visual Aesthetics of Web Sites, *International Journal of Human-Computer Studies*, 2004, 60(3), p.285.

16) Crampton-Smith, G., Foreword: What is Interaction Design?, In Moggridge, B., *Designing Interactions*, Cambridge, MA: The MIT Press, 2007, pp.xvii-xviii.

17) Silver, K, What Puts the Design in Interaction Design, *UX Matters*. 2022.12.01. URL: <https://www.uxmatters.com/mt/archives/2007/07/what-puts-the-design-in-interaction-design.php>

18) Prastawa, H., Ciptomulyono, U., Laksono-Singgih, M., & Hartono, M., The Effect of Cognitive and Affective Aspects on Usability, *Theoretical Issues in Ergonomics Science*, 2019, 20(4), p.6.

19) Han, S. H., Yun, M. H., Kwahk, J., & Hong, S. W., Usability of Consumer Electronic Products, *International Journal of Industrial Ergonomics*, 2001, 28(3-4), pp.146-148.

how well a user understands and interprets the product. The learning or memorization dimension leads to the behavioural aspect of how quickly a user becomes familiar with and remembers the product. The dimension of control and action speaks to the user's control activities and results that leads to the forming of behavioural intentions. Norman explored three different levels of design that can provoke affective results in people: visceral, behavioural, and reflective.<sup>20)</sup> Firstly, the visceral design is about the initial impressions and reactions to the product corresponding to its appearance, touch, and feel. Secondly, the behavioural design is about the use and the whole experience with the product, including its function, performance, understandability, usability, and physical feel. Thirdly, the reflective design refers to the meaning of the product that inspires people's feeling, emotions, and cognition. This level of design is highly personal depending on one's culture, experience, education, and individual differences. The important aspect of these levels of design is that it ranges between time scales. This visceral and behavioural design are about the present, including experiences while looking at or using a product. The reflective level of design is about the past and future, such as experiences of satisfaction produced by having, using or expecting a product.

Some researchers drew attention to design practices that emphasize alternative expressions of time. Instead of regarding time as a flow between past, present and future, Pschetz et al. proposed the alternative concept of 'temporal design' that considers time in the cultural, social and economic aspects.<sup>21)</sup> According to Hallnas

and Redstrom, time is a central and explicit notion in the design beyond aesthetics and functionality. They argued for the need for a form of design that amplifies the presence of time and proposed the concept of 'slow technology' with focus on time presence.<sup>22)</sup> Design has also taken an important approach to time in its attempt to anticipate the future design scenarios. Dunne and Raby introduced the concept of 'speculative design,' a design proposal that focuses on the design of time—a journey from the present to a possible future.<sup>23)</sup> This brings designers to look upon what might happen in the future and considers such a question, 'how things could be?' in designing for products and services.

That considered, attentive design extends beyond aesthetic appeal and functionality of design, adopting a more structured approach to cultural, social and economic aspects, and broadening the focus to the certain emotional, cognitive and behavioural aspects of people. These aspects inherent in the design reflects the time scales. The ultimate purpose of the design is, at its simplest, that which satisfies people's needs and desires. Recognizing what the people wants and fulfilling those needs and expects are essential. For this purpose, a detailed understanding of people's experience is a priority.

### 3. Understanding Experience

#### 3-1. Definition of Experience

Oakeshott once insisted, 'experience' of all words in the philosophic vocabulary, is the most difficult to manage.<sup>24)</sup> Although the term

20) Norman, D. A., *Emotional Design: Why We Love (or Hate) Everyday Things*, Basic Books, 2004, pp.63–98.

21) Pschetz, L., Bastian, M., & Speed, C., *Temporal Design: Looking at Time as Social Coordination, Future Focused Thinking*—DRS International Conference 2016, 2016, p.2110.

22) Hallnas, L., & Redstrom, J., *Slow Technology: Designing for Reflection, Personal and Ubiquitous Computing*, 2001, 5(3), p.204.

23) Dunne, A., & Raby, F., *Speculative Everything: Design, Fiction, and Social Dreaming*, The MIT Press, 2013, p.44.

‘experience’ is commonly used in everyday discourse among people, it is difficult to define the term because it has various different meanings depending on the context in which it is used. To present a thorough analysis of what the experience is, first of all, this section will begin with claiming what the word experience means. Following table provides a summary of the definitions of experience, albeit with different terminology.<sup>25)26)</sup>

**[Table 2] Encyclopedic Definition of Experience**

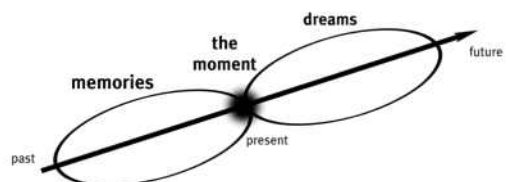
Dictionary	Definition of Experience	
Oxford English Dictionary	Noun	1. Practical contact with observation of facts or events. 2. An event or occurrence which leaves an impression on someone.
	Verb	3. Encounter or undergo.
Merriam Webster Dictionary	Noun	1. Direct observation of or participation in events as a basis of knowledge. 2. Practical knowledge, skill, or practice derived from direct observation of or participation in events or in a particular activity. 3. Something personally encountered, undergone, or lived through. 4. The conscious events that make up an individual life. 5. The act or process of directly perceiving events or reality.
	Verb	6. To have experience of: undergo.
		7. To learn by experience.

In sum, according to the official encyclopedic definition of the dictionary, experience can be distinguished into a few main categories: (1) observation or participation in events, (2) gained

knowledge or skill, (3) personally undergoing of something as they occur in the course of time, (4) conscious events reflected in one’s personal life. In terms of noun, experience lies in a particular fact or state gained from undergoing something. As a verb, on the other hand, experience is regarded as a process of undergoing something. Indeed, a number of different theories as to the provenance, knowledge and interpretation of experience can be understood in many ways.

### 3-2. Structures of Experience

In Dewey’s point of view, experience is double-barreled in that it includes both the act of ‘experiencing’ as well as the subject-matter ‘experienced.’<sup>27)</sup> Which indicates that ‘experiencing’ inhabits in the state of a process of events, whereas ‘experienced’ is occurred as a result of these events. Similarly but independently, Schmitt defined to measure the variations of experience as “something refer to the past, referring to knowledge and accumulated experiences over time, and others refer to ongoing perceptions, feeling and direct observation.”<sup>28)</sup>



**[Figure 1] The Experience Domain**

Sanders described experience as a moment of action with reflection on the past and anticipation of the future, as illustrated in Figure 1.<sup>29)</sup> The moment related to past memories

24) Oakeshott, M., *Experience and Its Modes*, Cambridge University Press, 1933, p.9.

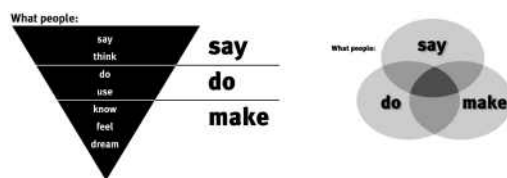
25) The Oxford Dictionary of English, Oxford University Press, 3<sup>rd</sup> Edition, 2010.

26) The Merriam Webster Dictionary. 2022.12.01.  
URL:  
<https://www.merriam-webster.com/dictionary/experience>

27) Dewey, J., *Experience and Nature*, Read Books Ltd., 2011, pp.16–28.

28) Schmitt, B., *Experience Marketing: Concepts, Frameworks and Consumer Insights*, Foundations and Trends in Marketing, 2011, 5(2), p.60.

leads through which people interpret what is happening around them with reference to past experiences. The moment related to dreams leads to an anticipation of hopes and fears for the future. According to Sanders, experience is linked to past memories and to the dreams and imagination of future. Memories are experiences that have been lived and felt. Dreams are experiences that have not yet been lived or felt, but imagined. This notion is indeed indirectly expressed in Sander's conceptual model of experience. She put an emphasis on how to access the experience of the people in reference to past, present and future dimensions: We can listen to what people say. We can interpret what people express, and make inferences about what they think. We can watch what people do. We can observe what people use. We can uncover what people know. We can reach toward understanding what people feel. We can appreciate what people dream.<sup>30)</sup>



[Figure 2] Framework of What People Say, Do and Make

As shown in Figure 2,<sup>31)</sup> people express their experiences by saying, thinking, doing, using, knowing, feeling and dreaming. What people say and think leads to the *what people say* perspective, which shows people's perceptions of experience. It covers the events in the relatively

recent past and to continue into the immediate future. What people do and use results in the *what people do* perspective, dealing with the current experiences of the people. And lastly, what people know, feel and dream refers to the *what people make* perspective, which focuses on the experiences that extends far beyond the past like distant memories, and the future such as dreams and imaginations. In a similar but more distinct meanings, Forlizzi and Ford separated the moment of experience into the nuanced aspects of interactions, ranging from subconscious to cognitive and to those related to storytelling, which appears to unfold in three phases: experience, an experience, and experience as story.<sup>32)</sup> Firstly, experience is the ongoing process, which is perceived as the constant stream that happens during moments of consciousness.<sup>33)</sup> Secondly, an experience is an event that has a beginning and an end, which influences people's emotions and behaviour. Thirdly, experience as story is a way of communicating across the use of narrative and storytelling, which enables people to remember and reminisce experiences of many varied events. Based on this backdrop, in most cases, experience interacts with its environment within a certain timeframe, existing predominantly in the past, the present and the future. Some of the distinctions presented above have focused on experience as an actual or potential event, and as both an ongoing process and an outcome of that process.

### 3-3. Frameworks and Properties of Experience

Specifically, it is important to note that in the experience, there are intertwined threads of perception, action, motivation, emotion, and cognition in dialogue with the world (place,

29) Sanders, E. B. N., *Virtuosos of the Experience Domain*, Proceedings of the 2001 IDSA Education Conference, 2001.

30) Sanders, E. B. N., *From User-Centered to Participatory Design Approaches*, Design and the Social Sciences, J. Frascara (Ed.), New York: Taylor and Francis Books Limited, 2002, p.2.

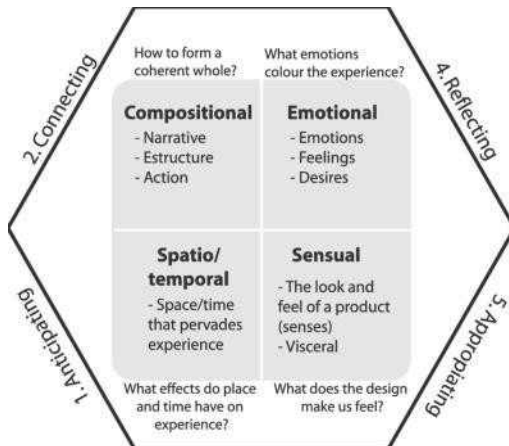
31) Ibid., p.4.

32) Forlizzi, J., & Ford, S., *The Building Blocks of Experience: An Early Framework for Interaction Designers*, DIS'00: Proceedings of the 3<sup>rd</sup> Conference on Designing Interactive Systems: Processes, Practices, Methods, and Techniques, 2000, pp.419-420.

33) Ibid., pp.419.



time, people, and objects).<sup>34)</sup> This is perhaps best represented by McCarthy and Wright, who conceptualized experience as the relationships and interactions between people and products that are divided into four intertwined threads: the sensual, the emotional, the compositional, and the spatio-temporal,<sup>35)</sup> as depicted in Figure 3.<sup>36)</sup>



[Figure 3] Threads of Experience in Interactive Products

The sensual thread of experience involved with the human-senses, such as sight, sound, smell, taste and touch. This thread relates to the concrete, palpable, and visceral character of experience.<sup>37)</sup> The emotional thread of experience focuses on basic human emotions emerging from the embodied interaction, such as sorrow, anger, joy and happiness. This thread

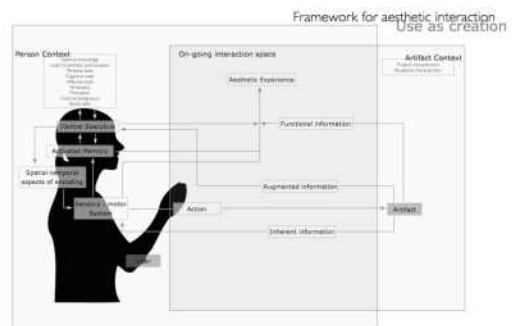
34) Hassenzahl, M., *Experience Design: Technology for All the Right Reasons*, Morgan & Claypool Publisher, 2010, p.4.

35) McCarthy, J., & Wright, P., *Technology as Experience*, The MIT Press, 2004, p.80.

36) Ortiz Nicolas, J. C., *Understanding and Designing Pleasant Experiences with Products*, PhD Dissertation, Imperial College London, 2014, p.41.

37) Wright, P., Wallace, J., & McCarthy, J., *Aesthetics and Experience-Centered Design*, ACM Transactions on Computer-Human Interaction, 2008, 15(4), p.18:4.

refers to judgments that ascribe to other people and things importance with respect to needs and desires.<sup>38)</sup> The compositional thread of experience relates to the narrative structure of an experience: 'the who,' 'the what,' and 'the how,' of the experience, what might happen, what could happen, and what does happen, the consequences and causes.<sup>39)</sup> The spatio-temporal thread of experience applies to the time and space in which experiences occur and effect upon those experiences. This thread refers to experiences that relate to a particular person in a particular situation at a particular time.<sup>40)</sup> Locher et al. emphasized the importance of user's cognitive aspects that influence the aesthetic experience of product, as given in Figure 4.<sup>41)</sup>



[Figure 4] Framework of Aesthetic Experience

As claimed by Locher et al, experiencing a product emerges as a consequence of continuous interaction between the form and functionality of the artifact, the sensory-motor-perceptual process involved (visual, handling or active, touch, auditory), and the user's cognitive structure.<sup>42)</sup> The aesthetic

38) McCarthy, J., & Wright, P., *Op. cit.*, p.84.

39) Wright, P., Wallace, J., & McCarthy, J., *Op. cit.*, p.18:5.

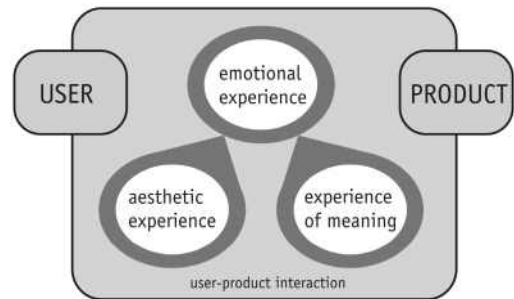
40) *Ibid.*, p.18:5.

41) Locher, P., Overbeeke, K., & Wensveen, S. A., *Framework for Aesthetic Experience*, Proceedings of the CHI 2009 Conference, 2009, p.3.

interaction of the user's cognitive structure contains semantic, episodic, and strategic information along with the user's personality, motivations and emotional state. Schmitt suggested a more fundamental level to cognitive and affective aspects of experience, which are referred to as so called the 'strategic experiential modules': Sense, Feel, Think, Act, and Relate.<sup>43)</sup> Sense strategy refers to the sensory experiences that engage with five human senses; sight, sound, touch, taste, and smell. Feel strategy links to the affective experiences that relate to people's feelings, emotional states and responses. Think strategy appeals to the creative and cognitive experiences that attempt to respond to people's intellect for problem-solving. Act strategy relates to people's behaviours, lifestyles and physical experiences. Relate strategy refers to the social-identity experiences relating to other people or cultures.

Some research has suggested perspectives on wildly varied notions of meaning and personal value of people's experiences. Throop asserted that the experience consists of a series of three discrete components but are usually encountered in integrated units: temporal succession, fragmentary disjunction, and meaningful coherence.<sup>44)</sup> Diller et al. put more emphasis on personal meanings of experience and categorized them into four major values: functional value, economic value, emotional value and identity value.<sup>45)</sup> As can be seen in Figure 5,<sup>46)</sup> Desmet and Hekkert asserted that one's interaction with a product involves aesthetic pleasure, the

attribution of meaning and an emotional response.<sup>47)</sup>



[Figure 5] Framework of User-Product Experience

The aesthetic level of experience focuses on the visual representation. This level simply refers to an appreciation of the beauty of use with the physical interaction a user has with a product. The emotional level of experience evokes an emotional response to situations when interacting with a product. Users commonly experience a range of emotions including love, disgust, fear, desire, pride, despair and much more in response to human-product interaction. The experience of meaning refers to a cognitive level, which focuses on the products that provoke certain depth, sustained, and personalized meaning to the user.

In pursuit of these research areas, it is vital to recognize that experience focuses on having an intuitive understanding of people, what they prioritize and value, their needs and requirements, limitations and vulnerabilities. Experience exists in a state of sensorial, emotional, cognitive, affective, behavioural and relational connections as well as for upholding value and meaning. Experience represents how people experience in a variety of events across multiple time scales, which refers to the presence and persistence of the past that reflects an awareness of the present moment and it oriented towards a future point in time.

42) Ibid., p.1.

43) Schmitt, B., *Experiential Marketing*, Journal of Marketing Management, 1999, 15(1-3), p.60.

44) Throop, C. J., *Articulating Experience*, Anthropological Theory 3, London: Sage Publications, 2003, p.233.

45) Diller, S., Shedroff, N., & Rhea, D., Op. cit., p.84.

46) Desmet, P. M. A., & Hekkert, P., *Framework of Product Experience*, International Journal of Design, 2007, 1(1), p.60.

47) Ibid., p.59.

## 4. Results and Discussion

Based on an interpretative review of the literature on the design and experience, four main determinants can be identified as crucial and distinctive for defining the meaning of experience from a design standpoint. The relevance of design and experience in this study is mostly appear as crucial concepts for reaching a deeper understanding of people's perspective.

(1) The first determinant refers to the *narrative*—a story or journey that has a beginning, middle, and end of people's personal experience. Experience is a blend of narratives —'how' and 'what' of the experience happened over and have existed for people. Design must also be integrated into the authentic narratives constructed from experience that shape people's personal circumstances and life stage. By reflecting an individual's story and life journey, design can deepen an understanding of people, of their needs, desires, taste, preferences, motivations, attitudes, and behaviours. The design can therefore be adjusted to suit the varying needs and desires of an individual.

(2) The second determinant of experience refers to the *temporal*. Time plays an important role in defining a specific experience—a series of related events that take place in the past, present, and future. The perspectives of time in design, in this case, are often focused on yet-to-exist interventions in a given context, it is often said to be invariably future-oriented.<sup>48)</sup> Based on what people have experienced in the past, people are familiar with experiences occurring in the present moment and recognize that impacts of present experiences in the future. The design can therefore be practiced to anticipate the probable future and apply these to a new, different product or service by understanding the past and accepting the present experiences of people.

(3) The third determinant refers to the *emotion*. Emotion is certainly an important factor for design and experience to have in consideration. People are driven by emotions that are a direct result of their experiences, whether it be a positive or negative. Design can be used to convey a particular emotion for people, and can even help to change the way people feel, think and act. In some cases, if people are thoroughly satisfied with a certain product, they end up having positive experiences and emotions of happiness that derive from the satisfaction of needs. In such an instance, people further tend to have positive thoughts about the product, and positive experiences will lead to an actual repurchase and referral behaviour in the future. Therefore, understanding and identifying of emotions, feelings and moods of people through experience is an important part of the design.

(4) The fourth determinant of experience is *meaning*. Meaning is also vital to a proper understanding of the experience, which focuses on cultural, social, economic, environmental, ethical, and political values in people's life circumstances. Ideally, the design should be interpreted based upon the experiences that provide meaning to an individual's life, depending on one's philosophy, personal values, memories, thought and personality. At times this can be complex and differ widely from sociocultural norms to unbringing. People are striving to find meaning in life, thus design can bring value to people's lives through experiences by understanding what gives people meaning, what they value, and how they find meaning in life. This is particularly important in recognizing and meeting the various needs and desires people have.

## 5. Conclusion

Forlizzi once pointed to the potential importance of good design as: "the result of

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48) Pschetz, L., Bastian, M., & Speed, C., Op. cit., p.2112.

good design is an object which unifies shape and function, allows for personal and useful interaction, and arouses an emotion which unifies a satisfying experience.”<sup>49)</sup> To give some more additional words to specify what was actually meant by designing with people’s experience in mind, good design should first provide a clear sense of purpose that contributes to a detailed understanding of people’s experience to be attentive to their needs and desires and second, put more emphasis on designing with ‘narrative, temporal, emotion and meaning’ that can lead to much more personally satisfying experience.

Considering myriad of aspects on experience, it cannot be claimed that understanding experience is a simple process in terms of general thematic concern, but also from a design aspect. As previously described, this study contributed to the literature reviewed on design and experience, to examine and identify the meaning of experience in rational terms, specifically from a design perspective. Ultimately, a set of four determinants, namely Narrative, Temporal, Emotion, and Meaning, which seemed relevant and vital aspects to the design, has been proposed. An approach to the experience related to design laid out in this paper has been studied by integrating not only knowledge, context and understanding about the experience, but also by taking into account the intention and the values of experiential viewpoints that may be properly considered and addressed in the field of design.

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49) Forlizzi, J., *Designing for Experience: An Approach to Human-Centered Design*, Master’s Thesis, 1997, p.14.

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