ISSN 2508-2817 KiDRS Korea Institute of Design Research Society 통권 37호, 2025. Vol.10, No.4

A Phenomenological Study of the Interaction between Brand Experience and User Experience

BMW와 넷플릭스의 질적 사례 연구를 중심으로

브랜드 경험과 사용자 경험의 상호작용에 관한 현상학적 연구

Focusing on Qualitative Case Study of BMW and Netflix

주 저 자 : 현호영 (Hyun, Ho Young) 국립한국교통대학교 산업디자인학과 강사
warm2007@naver.com

https://doi.org/10.46248/kidrs.2025.4.9

접수일 2025. 11. 19. / 심사완료일 2025. 11. 25. / 게재확정일 2025. 11. 27. / 게재일 2025. 12. 30.

Abstract

Brand experience (BX) and user experience (UX) are central to experience design, yet they have typically been examined in isolation—within marketing on the one hand and within industrial design and HCI on the other. This study adopts a phenomenological orientation to describe how BX and UX interact in lived episodes of everyday use. Drawing on in-depth qualitative interviews with customers of two interactive brands—BMW (tangible product) and Netflix (intangible service)—the analysis interprets how brand-level meanings and interaction-level qualities meet, mediate, and become attuned to one another. BX (social interaction, value, recognition, affinity) and UX (adaptability, usefulness, aesthetics, enjoyment) emerged as distinct yet co-present strands that often move in correspondence and, at times, in ongoing two-way processes through which BX and UX gradually deepen and intensify one another. Sustained BX was frequently shaped and mediated through UX, while in-use qualities were experienced as brand recognition and identity consolidation. The study clarifies BX-UX relationships and proposes an integrative framing for designing and managing the holistic customer experience.

Keyword

Brand Experience(브랜드 경험), User Experience(사용자 경험), Experience Design(경험 디자인)

요약

브랜드 경험(BX)과 사용자 경험(UX)은 경험 디자인의 핵심 개념이지만, BX는 마케팅 분야에서, UX는 산업디자인·HCI에서 서로 분리된 채 논의되어 왔다. 본 연구는 현상학적 관점으로 일상적 사용의 에피소드 속에서 BX와 UX가 어떻게 얽혀서 상호작용하는지를 살펴본다. 이를 위해 유형의 제품 브랜드 BMW와 무형의 서비스 브랜드 넷플릭스의 고객을 대상으로 심층 인터뷰를 수행하고, 브랜드 차원의 의미와 인터랙티브한 기능이 어떻게 경험되고 매개되며 서로 조율되는지를 해석적으로 분석했다. 분석 결과, BX의 특징(사회적 상호작용, 가치, 인지, 친밀감)과 UX의 특징(적응성, 유용성, 심미성, 즐거움)은 서로 구별되면서도 상응적이고 호혜적인 관계가 있는 것으로 드러났다. 본 연구는 두 개념의 상호작용 양상을 구체화하고, 총체적 고객 경험을 디자인 및 관리하기 위한 통합적 개념 체계를 제안한다.

목차

1. Introduction

1-1. Research Background and Purpose

In the modern experience economy[1], companies increasingly compete not on product function or price alone, but through the total customer experience. Within this landscape, brand experience (BX) and user experience (UX) have emerged as critical yet distinct areas of focus. BX—rooted in marketing—captures subjective responses to brand-related stimuli[2], whereas UX—rooted in HCI—captures perceptions and responses arising from direct use of a product or system.[3] Importantly, in real customer journeys these two experiences co-occur at customer touchpoints: customers encounter brand cues (e.g., tone, identity, promises) and interact with product interfaces and features in the very moments of onboarding, use, and support, so firms must orchestrate them jointly under customer experience (CX).

Despite this practical convergence in the marketplace, where customers interact with brand stimuli for BX and its product features for UX simultaneously, a significant disconnect persists in academia and industry (Brakus et al., 2009; Hassenzahl and Tractinsky, 2006). BX and UX are often treated in isolation, studied within the separate silos of their respective disciplines. This separation is not merely a theoretical curiosity; it creates a significant practical gap in designing and managing experience consistently across the customer journey.[4] While corporations aim to design and manage a holistic CX, they lack a unified theoretical framework that explains the precise relationship and interplay between BX and UX. This ambiguity often results in fragmented strategies, potential inconsistencies in the customer journey, and missed opportunities to leverage the synergistic potential of these two experiences.[3]

Therefore, this study bridges the gap by clarifying the BX-UX relationship as it is formed and sustained through experiences in everyday product use, describing its structure and dynamics in lived episodes.

1-2. Research Design and Scope

This study, reconstructed from the author's 2024 doctoral dissertation[5], employs a qualitative, phenomenological research methodology to describe how BX and UX are lived and how they form relationships in everyday life. van Manen's phenomenology is well suited to research that seeks a deep understanding of how people "live through" particular lived experiences,[6] and thus to studies that need to trace the intertwined strands of complex experience and subject them to

1) Pine, B. J. II and Gilmore, J. H., 'The Experience Economy, Updated Edition', Harvard Business Review Press, Boston, MA, 2011.

2) Brakus, J. J., Schmitt, B. H. and Zarantonello, L., 'Brand experience: What is it? How is it measured? Does it affect loyalty?', Journal of Marketing, 2009, Vol.73 No.3, pp.52-68.

3) Hassenzahl, M. and Tractinsky, N., 'User experience—A research agenda', Behaviour & Information Technology, 2006, Vol.25 No.2, pp.91-97.

4) Lemon, K. N., & Verhoef, P. C., 'Understanding customer experience throughout the customer journey', Journal of Marketing, 2016, Vol.80, No.6, pp.69-96.

5) Hyun, H. (2024). 'The Relationship Between Brand Experience and User Experience: A Phenomenological Study of Daily Experience Design', Doctoral dissertation, University of Leeds.

6) Van Manen, M., 'Researching lived experience', State University of New York Press, 1990.

conceptual reconstruction.

In particular, because this study explores the relationship between BX and UX by focusing on ontological themes that emerge from experience, it employs phenomenology as a method for gaining an in-depth understanding of the meaning and structure of specific experiences. To this end, the study conducted in-depth interviews with customers of two digital brands with contrasting attributes that allow for comparative analysis—BMW (a physical product) and Netflix (a non-physical service)—and interpreted the results through thematic analysis.

By tracing and describing how customers experience these two brands, the analysis provides a detailed account of how BX and UX interact and how they together constitute overall CX. The specific procedures and methods of the study are discussed in greater detail in Section 3.

1-3. Research Contribution

This study contributes at three levels. Theoretically, it clarifies the BX-UX boundary and articulates how the two constructs interact in everyday life through two recurrent relationships —correspondence (i.e., co-movement of distinct strands across episodes) and reciprocity (i.e., ongoing two-way processes that consolidate CX over time). It conceptualizes BX as identity-anchored and socially circulated and UX as use-anchored and temporally lived, showing how interaction often operationalizes brand intent while keeping the constructs analytically distinct.

Methodologically, it develops and applies a phenomenological lens for experience design by using lived episodes, embodiment, and temporality to derive a codebook of recurrent characteristics (BX: Social Interaction, Value, Recognition, Affinity; UX: Adaptability, Usefulness, Aesthetics, Enjoyment) and to surface cross-domain regularities across a tangible case (BMW) and an intangible case (Netflix).

Practically, it offers an integrative design framework that treats UX as the primary lever through which BX promises are delivered and differentiated in use, and that aligns brand cues with interaction qualities that matter most in context. The study yields (a) a conceptual synthesis that keeps BX and UX analytically distinct yet interdependent, (b) a correspondence map of what tends to move together, (c) an account of reciprocal loops that show how everyday use consolidates brand meaning, and (d) design implications for orchestrating CX across teams.

2. Literature Review

2-1. BX: From Identity Stimuli to Lived Meaning

BX is best understood as the lived response to brand-related stimuli that are intentionally designed and circulated across a firm's touchpoints. Building on a widely cited formulation, BX refers to the subjective, internal, and behavioral responses evoked by brand elements such as the name, visual and verbal identity, iconic forms and sounds, communications, and spatial or digital environments through which a brand becomes recognizable and meaningful over time[7]. This stimuli-based view situates BX at the level of identity in action: what the brand does sensorially and symbolically to pre-attune expectations and frame experience before, during, and after product use. In this sense, BX has temporal reach that extends beyond discrete episodes of purchase or interaction; it can begin well before use (e.g., through advertising or word-of-mouth), accompany use (e.g., through a cinematic intro sound or a showroom's spatial cues), and endure afterward through memory, recognition, and ongoing social circulation[8][9]. This temporal

7) Brakus, J. J., Schmitt, B. H. and Zarantonello, L., 'Brand experience: What is it? How is it measured? Does it affect loyalty?', Journal of Marketing, 2009, Vol.73, no.3, pp.52-68.

8) Pine, B. J. and Gilmore, J. H., 『The experience economy』, Harvard Business School Press, 1999.

9) Schmitt, B. H., 『Customer experience management: A

openness distinguishes BX from UX, which is anchored in moments of interaction with a system, even though the two often co-occur in everyday life.

Two features consistently differentiate BX in practice. First, BX is multi-sensory and identity-anchored: it is carried by designed signatures-logo, color, type, form, motion, and sound-that prime anticipation and bind episodes into a recognizable stream of "brand time." The Netflix "ta-dum," the red "N" on a dark field, or the distinctive soundscape of a BMW exemplify how sensory signatures provide continuity through repetition while also cueing distinctiveness.[10][11][12] Second, BX is socially mediated: it is co-constructed through recommendations, reviews, and brand communities, as people make sense of brands together and assess whether a brand's promises feel credible, culturally relevant, and "worth" their time and attention.[13][14] These two features-sensory identity and social circulation-explain why BX can be experienced by both customers and non-customers; brand stimuli are encountered in daily environments and through others' narratives, making BX obtainable at a distance from direct use.

This scope clarifies what BX is not. It is not the entirety of CX, which is a broader, journey-level construct covering pre-purchase, purchase, usage, and post-usage processes and can subsume both BX and UX.[6] Nor is BX synonymous with "brand image." Image is a cognitive schema; BX, in contrast, is experiential and can be affective, sensory, and behavioral as well as cognitive.[15][16] Treating BX as "brand image by another name" collapses the experiential into the representational and obscures the mechanisms by which identity is felt and enacted in everyday life.

A critical reading of the BX literature highlights two recurrent issues. The first is operational narrowness. Empirical work has often relied on the BX Scale (sensory, affective, intellectual, behavioral) to measure BX.[17] Although useful for parsimonious modeling, scale-only approaches can drift away from design-sensitive explanations of how BX is enacted in daily routines, particularly in technology-mediated services where interaction is central. A stimulus-based definition risks remaining static unless it is complemented by an account of the conditions under which stimuli are perceived, appropriated, and sedimented as meaningful experience. A second issue is contextual thinness. BX has frequently been theorized at a communicative or promotional distance from the quotidian contingencies of life (e.g., renewal decisions, habit formation, social coordination), where time, place, and others visibly shape experience.

An implication of these critiques is that the mechanism whereby BX becomes felt often runs through UX-the moment-by-moment qualities of interaction that actualize brand promises.[18] This does

revolutionary approach to connecting with your customers』, Wiley, 2010.

10) Schmitt, B., 'Experiential marketing', Journal of Marketing Management, 1999, Vol.15, No.1-3, pp.53-67.

11) Hultén, B., 'Sensory marketing: The multi-sensory brand-experience concept', European Business Review, 2011, Vol.23, No.3, pp.256-273.

12) Lindstrom, M., 『Brand sense: How to build powerful brands through touch, taste, smell, sight, and sound』, Free Press, 2005.

13) Muniz, A. M. and O'Guinn, T. C., 'Brand community', Journal of Consumer Research, 2001, Vol.27, No.4, pp.412-432.

14) Arnould, E. J. and Thompson, C. J., 'Consumer culture theory (CCT): Twenty years of research', Journal of Consumer Research, 2005, Vol.31, No.4, pp.868-882.

15) Keller, K. L., 'Conceptualizing, measuring, and managing customer-based brand equity', Journal of Marketing, 1993, Vol.57, No.1, p.1-22.

16) Brakus, J. J., Schmitt, B. H. and Zarantonello, L., 'Brand experience: What is it? How is it measured? Does it affect loyalty?', Journal of Marketing, 2009, Vol.73, No.3, pp.52-68.

17) Zarantonello, L. and Schmitt, B. H., 'Using the brand experience scale to profile consumers and predict consumer behaviour', Journal of Brand Management, 2010, Vol.17, No.7, pp.532-540.

18) Morgan-Thomas, A. and Veloutsou, C., 'Beyond technology acceptance: Brand relationships and online brand experience', Journal of Business Research, 2013, Vol.66, No.1, pp.21-27.

not collapse BX into UX; rather, it clarifies a reciprocal relationship. BX provides the identity-level intent (e.g., theater-like mood, sheer driving pleasure), while UX provides the interactive means (e.g., dark, unobtrusive UI; coherent motion and sound; responsive controls) by which that intent is experienced as real. In practice, BX is therefore distinct yet co-present with UX in everyday life: BX originates in brand identity stimuli and social circulation; UX originates in interactive affordances and the micro-temporalities of tasks. Keeping the constructs conceptually distinct, while studying their interplay, preserves analytic clarity and reveals where design decisions make BX live in use.

Finally, domain and category boundary conditions matter. BX may vary by sector (e.g., automotive versus streaming), by symbol-function ratio (identity intensity versus utilitarian demands), and by touchpoint mix (offline spaces versus online platforms). Such heterogeneity suggests that the relative weight of stimuli and social processes, and the pathways by which BX stabilizes, are context specific. Comparative and longitudinal designs-such as the cases analyzed in the study-are therefore well suited to test how identity anchors, social dynamics, and interaction qualities co-produce BX across settings.

2-2. UX: From Interaction to Lived Quality

UX is best defined as the lived quality of interaction arising from an interplay among the user's internal state, system characteristics, and interaction contex t.[19] This triadic view locates UX squarely in use-it is how it feels to use a system-combining pragmatic qualities such as effectiveness, efficiency, and learnability with non-pragmatic qualities such as aesthetics, pleasure, pride, and trust[20][21]. A key boundary condition follows: without interaction, there is no UX. Expectations, images, or attitudes may prime experience, but UX comes into being as situated performance-what the user does, senses, and feels while engaging with the artifact in a particular setting and time.

Clear distinctions within the interaction stack prevent categorical slippage. Usability pertains to the functional performance of an interface (effectiveness, efficiency, satisfaction) and is therefore a component of UX rather than a synonym for it; good or poor usability does not single-handedly determine overall UX. The user interface (UI) is a medium of interaction in digital contexts, but UI quality is only one determinant among others-e.g., relevance of content, rhythm of feedback, fit with context, and the user's orientation and goals.[22][23] Conflating UX with either usability or UI produces overly thin analyses that miss the felt and temporal contours of interaction.

UX also has temporality. Expectations shaped by prior encounters color the present, and repeated use produces habituation, personalization, and appropriation. Over time, products become domesticated-users learn where controls live, systems learn what users prefer, and a partly idiosyncratic equilibrium of fit emerges.[24][25] Such evolution justifies moving beyond short, decontextualized tasks toward longitudinal, everyday study designs, where changes in fit, habit, and value can be tracked as they unfold.

Within this temporal frame, hedonic and aesthetic

19) Hassenzahl, M. and Tractinsky, N., 'User experience—A research agenda', Behaviour & Information Technology, 2006, Vol.25, No.2, pp.91－97.

20) Hassenzahl, M., 'The thing and I: Understanding the relationship between user and product', In M. A. Blythe, K. Overbeeke, A. F. Monk, and P. C. Wright (Eds.), 2003, Funology(Springer), pp.31－42.

21) Hassenzahl, M., 『Experience design: Technology for all the right reasons』, Morgan & Claypool, 2010.

22) Nielsen, J., 『Usability engineering』, Morgan Kaufmann, 1994.

23) Norman, D. A., 『The design of everyday things』 (Rev. & expanded ed.), Basic Books, 2013.

24) Karapanos, E., Zimmerman, J., Forlizzi, J. and Martens, J. B., 'User experience over time: An initial framework', In Proceedings of the SIGCHI Conference on Human Factors in Computing Systems(ACM), 2009, pp.729－738.

25) Silverstone, R. and Haddon, L., 『Design and the domestication of ICTs: Technical change and everyday life』, In R. Silverstone & R. Mansell (Eds.), Communication by design, Oxford University Press, 1996, pp.44－74.

dimensions are not decorative add-ons but constitutive of UX quality. People routinely evaluate how an interaction feels in use: whether forms, motion, sound, and materials cohere; whether pacing is gentle or jarring; whether controls remain discoverable when attention is busy elsewhere. Designs that look elegant but obscure control or break rhythm often fail aesthetically at the moment of action, even if they photograph well. Conversely, in-use sensibilities that support clarity and comfort tend to "read" as beautiful.[26)27)] From a phenomenological vantage, these are not separable layers but aspects of embodied perception: the body recognizes the rightness of a sequence or the mismatch of a lag almost before cognition names it.

A critical stance toward the UX literature highlights three recurring confounds. First is the brand-image drift, where UX is implicitly treated as the psychological footprint of brand image (sometimes via creative readings of standards definitions). While image can prime experience, UX is interaction-constituted; it is a quality of doing and sensing in context.[28)] Second is the short-task bias. Classic usability studies privilege brief laboratory tasks and performance metrics, potentially underrepresenting long-term meaning-making in daily life.[29)] Third is the under-theorized handoff between BX and UX in technology-mediated services. In many contemporary offerings, UX acts as the carrier of BX: interfaces, flows, and micro-interactions are the operational means by which brand promises are experienced as real.[30)] This handoff does not collapse UX into BX; instead, it suggests that interaction design is frequently the leverage point for ensuring that identity intent (BX) is realized in use (UX).

Finally, boundary conditions for UX differ by context. The ratio of instrumental versus hedonic demand, the stakes and risk of use, and the extent of social coordination shape what counts as a good experience. Automotive interfaces, for example, carry safety and attentional demands that make obstruction-free control paramount; streaming interfaces, by contrast, depend on mood setting, unobtrusive control, and curation rhythms that economize decision effort. In both cases, UX is assessed in the aggregate-when the core journey remains smooth, users forgive small irritations; when a few frictions interrupt what matters most in context, sentiment declines disproportionally. Such asymmetries are detectable only when UX is treated as situated, temporal, and embodied, not as an abstract property of screens.

In sum, UX is a use-anchored, interactional quality shaped by the user × system × context triad; it includes both pragmatic and hedonic dimensions; it evolves through time; and it should be kept analytically distinct from brand image, usability, and BX. Given that many brand promises in modern services are delivered through interaction, UX often becomes the practical hinge by which BX is made tangible in everyday life.

[Table 1] Theoretical differences between BX and UX

Aspect	BX	UX
Field of study	Marketing	HCI / Interaction Design
Object of interaction	Brand-related stimuli (identity, symbols, message)	Product/system in use
Medium	Brand identity elements	UI
Scope in time	Pre-purchase → post-consumption (also social circulation)	During interaction/use

A phenomenological stance-attending to lived episodes, embodiment, intersubjectivity, and

26) Desmet, P., & Hekkert, P., 'Framework of product experience', International Journal of Design, 2007, Vol.1, No.1, pp.57-66.

27) Forsey, J., 『The aesthetics of design』, Oxford University Press, 2016.

28) Hassenzahl, M. and Tractinsky, N., 'User experience—A research agenda', Behaviour & Information Technology, 2006, Vol.25, No.2, pp.91-97.

29) Roto, V., Law, E., Vermeeren, A. and Hoonhout, J., 『User experience white paper: Bringing clarity to the concept of user experience』, Dagstuhl Seminar on Demarcating User Experience, 2011.

30) Morgan-Thomas, A. and Veloutsou, C., 'Beyond technology acceptance: Brand relationships and online brand experience', Journal of Business Research, 2013, Vol.66, No.1, pp.21-27.

temporality-offers a rigorous way to keep these distinctions clear while acknowledging their interdependence.

2-3. The Gap in Prior Research: The Ambiguous BX-UX Relationship

Although BX and UX often travel together in practice, prior literatures have developed them in disciplinary silos. Measurement-oriented BX work has focused on associations, images, and loyalty, while UX work has centered on usability, hedonic quality, and interface design. Quantitative BX/UX studies relying on images, associations, and feelings have not fully explained the motivation for starting and sustaining experience, particularly in everyday contexts that unfold across long durations. A phenomenological approach was therefore adopted to capture the depth, structure, and continuity of lived experience.

Phenomenology was selected to explore the essences of BX and UX as customers live them, bridging academic inquiry and design practice by carefully describing how participants perceive, remember, and talk to others about their experiences.[31)32)] The study conducted semi-structured, repeated interviews with BMW owners and Netflix users, iterating key questions to secure fidelity and depth of recollection. In short, the study positions BX and UX as entangled in daily routines but analytically separable, and treats their relationship as an open question to be answered by lived descriptions rather than assumed by definition.

3. Methodology

3-1. Phenomenological Orientation

This study adopts a qualitative research design grounded in an interpretivist and phenomenological orientation to explore how BX and UX are lived and made meaningful in everyday life. The ontological stance is one of collective idealism, assuming that reality is constructed through shared interpretations and that experiential phenomena such as BX and UX are best understood through the perspectives of those who actually live them. Within this interpretivist framework, BX and UX are treated as subjective, context-dependent and dynamic, and the aim of the study is to understand how participants construct meanings around these experiences rather than to derive universal laws or generalizable causal relationships.

Phenomenology serves as the core methodological approach for investigating the essence of BX and UX and the relationships between them. This approach focuses on lived experience and seeks to reveal the invariant meanings that underlie multiple individuals' accounts of a shared phenomenon. In line with phenomenological principles, the analysis emphasizes the selective description of experience, phenomenological reduction (epoche and bracketing), and the derivation of invariant psychological meanings from participants' narratives. The overall design is naturalistic and case-based, examining customers' experiences with interactive brands as they are embedded in everyday routines, without manipulating the phenomenon under study.

[Table 2] Case comparison overview (BMW vs. Netflix)

Dimension	BMW (Automobile; tangible)	Netflix (Streaming; intangible)	UX
Involvement / Use frequency	High involvement; episodic but impactful use	High frequency; daily micro-episodes	HCI / Interaction Design
Core interaction	Driving controls, in-car UI, performance feedback	Content discovery, recommender UI, playback	Product/system in use
Signature brand cues	Slogan "Sheer Driving Pleasure", engine/drive soundscape	Dark intro screen + red "N" + "ta-dum"	UI
Experience emphasis	Safety, responsiveness, ergonomics, habituation	Unobtrusive control, curation rhythm, immersion	During interaction/use

31) Patton, M. Q., 『Qualitative research & evaluation methods』 (4th ed.), Sage, 2014.

32) Van Manen, M., 『Researching lived experience』, State University of New York Press, 1990.

To capture BX and UX in both physical and digital domains, two brands were selected as comparative cases: BMW and Netflix. BMW represents a tangible, high-involvement premium automobile brand, while Netflix represents an intangible, subscription-based digital streaming service.

The two cases were chosen according to four criteria. First, they are consumer products, purchased and used by individual customers rather than organizations, enabling the study of personal everyday consumption. Second, they are technology-intensive products and services, aligning with the theoretical grounding of UX in interactive systems. Third, each product is strongly associated with a single, distinguishable brand, allowing BX to be meaningfully examined. Fourth, the two brands are comparable yet contrasting in terms of business model, tangibility, price level, and usage patterns, which makes it possible to analyze similarities and differences in BX and UX across contexts.

3-2. Cases, Participants, and Data Collection

Participants were recruited using a combination of criterion sampling and snowball sampling. Inclusion criteria were designed to ensure sufficient depth of experience and high involvement with each brand: participants had to be current users of BMW or Netflix, to have used the focal product frequently and over an extended period in everyday life, and to be able and willing to articulate their experiences in detail.

In total, 40 in-depth interviews were conducted, 25 with Netflix customers and 15 with BMW customers. All participants were adult consumers who regularly engaged with the brands as part of their daily routines. The sample was designed to capture a range of perspectives while maintaining comparability across the two cases, and data collection continued until theoretical saturation, at which point no substantially new themes emerged.

Data were collected through semi-structured phenomenological interviews. This approach was chosen because it enables the exploration of participants' inner worlds—their experiences, perceptions, emotions, and interpretations—in sufficient depth while maintaining a flexible structure. The interview guide was informed by phenomenological interviewing principles and organized around broad question areas that invited participants to recount how they came to use the product or brand, what they valued in their ongoing relationship with it, how they experienced the product or service in everyday contexts, and how social or shared aspects shaped their experiences. Follow-up prompts were used to deepen accounts of specific episodes and critical incidents, with attention to thoughts, feelings and bodily sensations during those episodes.

Interviews were conducted face-to-face in quiet, private environments where participants could speak freely without being overheard. For Netflix, interviews were typically held in pre-booked meeting rooms convenient to the participants. For BMW, the researcher visited participants near their workplaces and secured suitable nearby spaces for the interviews. The duration of each interview was typically between one and two hours, depending on the richness of the participant's narrative and practical constraints.

With participants' informed consent, all interviews were audio-recorded and then transcribed verbatim. Transcripts were anonymized by removing identifying information, and all data were stored securely. Ethical procedures were followed throughout, including informing participants about the purpose of the study, the voluntary nature of participation, the right to withdraw at any time, and the intended use of the collected data. The researcher's role during data collection was empathic but reflexive: building rapport and encouraging rich descriptions while bracketing personal assumptions and experiences related to design and brands.

The data interpretation for this qualitative dataset followed a rigorous phenomenological procedure, including thematic analysis.[33] Verbatim transcripts were meticulously coded to identify significant statements, which were then grouped into 26 distinct

33) Saldaña, J., 『The Coding Manual for Qualitative Researchers』 (4th ed.), Sage, 2021.

codes. These codes were inductively clustered to form the emergent themes and core characteristics of BX and UX, providing the foundation for analyzing their structural relationship.

[Table 3] Theoretical differences between BX and UX

Criterion	Protocol
Tenure of use	≥ 6 months of continuous, daily experience with the brand
Interview length	90-120 minutes; semi-structured phenomenological interviews
Sampling	Purposive + criterion (quality of lived-experience description), with snowball as needed
Exclusions	Non-primary users; those unwilling to disclose lived routines; no purchase/payment responsibility

Table 3 details the recruitment criteria used to secure rich, lived-experience accounts (e.g., ≥ six months of continuous use, regular current engagement), supporting methodological transparency. Table 4 summarizes the sample composition for each case (N, gender, age, tenure), situating the analysis in terms of user profiles and usage histories.

[Table 4] Sample composition summary

Case	N	Gender	Age band	Use duration	Notes
Netflix	25	More female than male	20s-30s	1-4+ years	Recruited via social networks; high-frequency use
BMW	15	Mostly male	30s-50s+	2-8+ years	UK and KR; mixed enthusiasts and everyday drivers

3-3. Data Analysis and Interpretation

The interview data were analyzed using a phenomenological thematic analysis supported by the qualitative data analysis software MAXQDA. All transcripts were imported into MAXQDA to facilitate systematic coding, retrieval and comparison across participants and cases. The analysis integrated elements from established phenomenological procedures and adapted them to the specific focus on BX and UX.

The researcher began by immersing in the data through repeated reading of each transcript and listening again to the audio recordings. During this familiarization phase, preliminary analytic memos were written to capture initial impressions, striking expressions and tentative ideas about the experiential structures. Efforts were made to bracket preconceptions as far as possible and to attend closely to the way participants described their experiences.

In the next phase, significant statements related to the phenomenon were selectively highlighted and coded in MAXQDA. Codes were initially kept close to participants' language in order to preserve the nuances of meaning embedded in their accounts. Rather than focusing on the frequency of particular words, the coding emphasized meaningful units that appeared important for understanding BX and UX. As coding progressed, the code system was iteratively refined: overlapping codes were merged, broad codes were split into more specific subcodes, and definitions were clarified. Throughout this process, MAXQDA served as a tool for organizing the expanding code system and for retrieving all instances of a particular code or combination of codes across transcripts.

From this refined code system, clusters of related meaning units were developed into themes that captured key patterns in participants' experiences. The analysis distinguished between textural descriptions, which articulate what participants experienced in relation to BMW and Netflix, and structural descriptions, which articulate how they experienced these brands in everyday life. Through an iterative movement between parts and whole—between individual quotations, codes and clusters on the one hand, and entire narratives and the full corpus on the other—the analysis synthesized these descriptions into higher-order thematic structures. In total, twenty-six inductively derived codes, grouped into four broader types (motivational, usable, social and connotative), were identified across the 40 interviews and organized into themes that form the basis of the empirical findings.

To enhance the trustworthiness of the analysis,

several strategies were employed. Member checking was conducted with selected participants to confirm that the emerging themes and interpretations resonated with their perspectives. Reflexive memoing was carried out throughout the study to document interpretive decisions, potential biases and shifts in understanding, particularly in light of the researcher's background in design and brands. Thick description was used to provide context-rich accounts of the cases, participants and everyday usage situations, enabling readers to judge the transferability of the findings. Cross-case comparison between BMW and Netflix further strengthened the credibility of the interpretations by highlighting both convergences and divergences in experiential patterns. An audit trail was maintained within MAXQDA through stored code versions and analytic memos, supporting transparency in how the data were interpreted and how themes were constructed.

[Table 5] Phenomenological data interpretation procedure

Stage	Focus	Brief description
Immersion in lived experience	Getting to know the data	Repeated reading of transcripts and listening to audio recordings; writing preliminary memos on salient experiences and questions while bracketing prior assumptions.
Identification of significant statements	Highlighting meaning units	Selective highlighting of statements that directly relate to BX and UX; coding of these meaningful units in MAXQDA with labels close to participants' own language.
Formation of meaning clusters	Organizing meanings	Grouping related codes into clusters that represent shared aspects of experience; refining the code system through merging, splitting and clarifying codes.
Development of textural and structural descriptions	Articulating what and how	Describing what participants experienced (textural) and how they experienced it (structural) in relation to the brands and their everyday contexts.
Synthesis into thematic structures	Integrating the whole	Integrating textural and structural descriptions into higher-order themes that capture the essential structures of BX and UX and their interrelationships across cases.

The main stages of this phenomenological interpretation procedure are summarized in Table 5, which presents the overall logic and flow of the analysis, from initial engagement with participants' narratives to the final synthesis of experiential structures. Building on this, the final codebook comprises 26 inductively derived codes, summarized in Table 6, that capture recurrent patterns in participants' everyday accounts of BMW and Netflix.

[Table 6] Abridged Codebook

Parent Theme	Code (Label)	Operational definition
BX: Social Interaction	Sharing experience	References to co-use/with-others, account sharing, family/peer co-ordination
	Review experience	Checks of peers' opinions, SNS posts, casual reviews shaping choice/retention
	Social attention experience	Status/recognition sought or perceived via brand consumption
	Renewing experience	Social momentum (e.g., shared payments) binds continued use
BX: Value	Free-trial experience	Entry via free trial/low-risk sampling; later value reassessment
	Purposeful experience	Consumption tied to time-well-spent or lifestyle purpose
	Comparison experience	Brand vs. alternatives (price/benefit/content/performance)
	Regression experience	Lapse/downgrade reconsideration when value feels diluted
	Renewing experience	Re-commitment when unique benefits resurface
BX: Recognition	Signature experience	Strong identity cue (logo/sound/slogan/originals) that frames use as "brand time"
	Identity cueing	Explicit mention of names/forms/colors as orienting and binding episodes
BX: Affinity	Companionship	Brand as ambient presence (e.g., "white noise", nightly routine)
	Habituation-attachment	Repeated, easy use → warmth/attachment that buffers friction
UX: Adaptability	Personalization	Profiles, "Continue Watching", learned rows; vehicle memory modes
	Learning/ Attunement	Arc from novelty→fluency; UI/location of controls becomes second nature
	Customization	User-initiated tuning/aftermarket or UI customization as fit-building
UX: Usefulness	Transparency (non-obstruction)	"Tool recedes, task proceeds"; smooth core journey
	Agency/ Control	Ability to correct personalization or filter noise
	Stability/Predictability	Forgiveness of small annoyances if playback/handling basics hold
UX: Aesthetics	In-use aesthetic rightness	Beauty as clarity/comfort in action; rhythm/pacing coherence
	Sensory refinement	Lines/materials/ambient light (BMW) aiding comfort and desire to engage

UX: Enjoyment	Pleasurable experience	Positive affect consolidation when usefulness×aesthetics align
	Immersive experience	Deep absorption (e.g., binge-watching, focused driving)
	Performance experience	Responsiveness/handling (BMW), playback quality (Netflix) drive fun
Cross-cutting	Hobby experience	Product use as leisure hobby reinforcing return
	Renewing experience	Periodic refresh to sustain meaning/value
	Purposeful experience	Use aimed at sociocultural/identity goals

4. Results

4-1. Lived Characteristics of BX

Daily BX is characterized by social interaction, value, recognition, and affinity. These four characteristics were derived inductively through a hermeneutic phenomenological reading of the interviews, in which open codes on concrete episodes were gradually clustered into recurring "ways of relating to the brand" that cut across both BMW and Netflix.

[Table 7] BX characteristics

Characteristics	Brief definition	Typical indicators in data
Social Interaction	Co-constructed experience with others	Reviews, shared accounts, opinion leaders
Value	Time-, purpose-, exclusivity-sensitive value	Renewal decisions; uniqueness; lifestyle fit
Recognition	Sensory-symbolic anchors that bind episodes	Logo/sound/slogans; "brand time"
Affinity	Warm attachment from repetition & ease	"At home with" brand; habit language

Through iterative comparison, overlapping codes were consolidated into four stable patterns that consistently organized how participants talked about brands in everyday life. In the subsections that follow, each BX characteristic is examined in more detail and illustrated with representative participant quotations that show how it takes shape in daily routines and brand-related talk.

4-1-1. Social Interaction

BX in the interview material consistently appeared as co-constructed rather than privately authored. Participants positioned their experiences with BMW and Netflix inside relational fields-friends, peers who are seen as "knowing," influencers, and online communities that set the conversational weather for what counts as worthwhile. Accounts repeatedly described seeking and supplying opinions, synchronizing viewing and driving choices, and coordinating even the financial arrangement of access (e.g., subscription sharing). Such descriptions align with the consumer-culture view that consumption is culturally embedded and intersubjective, not a sealed transaction between individual and object.[34)]

The social dimension was especially pronounced around high-involvement choices. Trust and risk were negotiated with the help of opinion leaders-those recognized, in everyday terms, as having authority about performance or value. One participant articulated this dynamic succinctly: "Most BMW customers decide to purchase the brand after seeing the product used by those around them or receiving recommendations from them… People with high 'opinion leadership' greatly influence the purchasing behavior within a group." The remark explains why endorsement by a proximate other is experienced as stabilizing: the recommendation compresses uncertainty by lending the buyer a borrowed horizon of confidence for a costly, identity-significant object.

Comparable patterns appeared in media choice. Netflix use was routinely pre-figured by social proof; participants scanned peers' posts and casual reviews to decide if a title was "worth" scarce evening time. Trending originals became a shared reference point, where "what to watch now" was not only a personal mood but a conversation in flight. The social layer extended into retention: where accounts were shared, cancellation was experienced not as an individual switch but as a collective negotiation, because several people benefited from a single payment. Some

34) Arnould, E. J. and Thompson, C. J., 'Consumer culture theory (CCT): Twenty years of research', Journal of Consumer Research, 2005, Vol.31, No.4, pp.868-882.

participants stated that shared payments effectively "bind" users until a new arrangement is agreed. In phenomenological terms, the brand is lived with-others; BX is not simply an internal preference but a practice of belonging whose terms are negotiated across the dinner table and the group chat.[35][36]

4-1-2. Value

Across narratives, value was articulated as time-, purpose-, and exclusivity-sensitive rather than reducible to a unit price or hours used. Participants judged whether a brand made time meaningful, supported a preferred way of living, and offered something not otherwise available. One Netflix subscriber centered value squarely on experiential depth: "After watching an immersive movie on Netflix, the time spent feels really valuable… It's more important to me how much I enjoyed it than the total usage time." (Participant 3). Here value is not arithmetic but felt fullness-a condensation of attention and affect that remains afterward. This reading coheres with the experiential turn in consumption theory, where fantasies, feelings, and fun[37] become constitutive of value, not decorative to it.

The uniqueness of the offering modulated value perceptions. Netflix's originals were described as irreplaceable draws-features that justified renewal even when monthly viewing was light. In automotive life, BMW value was frequently tied to lifestyle fit and the brand's role in enabling a certain quality of everyday mobility-confidence at speed, a particular steering feel, a sound that signals "this is the right time to drive." Such accounts reflect a multi-dimensional value structure including functional, emotional, social, and epistemic aspects.[38]

Participants also described value as dynamic: when usage waned or offerings felt generic, renewal was reconsidered; when a season of content or a stretch of fine driving reminded them what felt singular, commitment re-solidified. In phenomenological terms, value worked as intentional orientation-a way of being directed toward time that feels well used and a self one recognizes in action.[39]

4-1-3. Recognition

Recognition functioned as the identity anchor of BX, the sensory-symbolic seam that binds separate episodes into a recognizable stream. Participants invoked names, forms, colors, and especially signature sounds as cues that orient attention and pre-attune expectation. Netflix's open-sequence-dark field, red mark, the short strike of the "ta-dum"-was the most cited. "When I think of Netflix, I first think of the logo and sound… Other video platforms don't have such images that come to mind." (Participant 12). Another participant detailed the threshold effect: "Netflix's logo sound makes the phone feel like a movie theater because the sound comes first from the dark background." (Participant 6). In both accounts, the cue does more than brand a screen; it frames the time to come-a small ceremony for settling into focus.

On the road, BMW owners treated sound as always-already there, suffusing trips in a way that made the brand present between actions: "Eighty percent of the reasons for driving a BMW is to hear the great sound… The sound of BMW always follows me in my life." (Participant 35). Recognition here is not mere identification; it is embodied memory.[40] A timbre or silhouette quickly restores a continuum

35) Heidegger, M., 『Being and time』, J. Macquarrie & E. Robinson, Trans., Harper & Row, 1962(Original work published 1927).

36) Schütz, A., 『The phenomenology of the social world』, G. Walsh & F. Lehnert, Trans., Northwestern University Press, 1967.

37) Holbrook, M. B. and Hirschman, E. C., 'The experiential aspects of consumption: Consumer fantasies, feelings, and fun', Journal of Consumer Research, 1982, Vol,9, No.2, pp.132-140.

38) Sheth, J. N., Newman, B. I. and Gross, B. L., 'Why we buy what we buy: A theory of consumption values', Journal of Business Research, 1991, Vol.22, No.2, pp.159-170.

39) Moustakas, C., 『Phenomenological research methods』, Sage, 1994.

40) Merleau-Ponty, M., 『Phenomenology of perception』(C. Smith, Trans.), Routledge, 1962(Original work published 1945).

of familiarity, carrying past satisfactions forward into the next encounter. The literature on sensory signatures[41] and multi-sensory BX[42] helps name what participants describe: the cue orients and binds, differentiating one brand's time from another's even when functions overlap.

4-1-4. Affinity

With repetition and reliable satisfaction, many participants reported an emergent affinity-a warm, steady attachment that both buffers frictions and accelerates learning. One BMW owner described the arc from effort to ease: "If it were a different brand, I wouldn't have had this much affection… The more I ride the BMW, the more I get attached to it… I can drive with one finger now." (Participant 27). Affection motivates continued engagement; engagement yields bodily know-how; know-how makes action effortless; effortless action, in turn, nourishes affection. The cycle resembles the sedimentation of skill in the lived body: what first required attention comes to hand without thought.[37]

In media life, affinity sometimes took the form of companionship-the brand as a steady presence that fills space and softens solitude. "I live in a large house by myself… I turn on Netflix unconsciously, like turning on a light. So, I habitually use Netflix. It is white noise to me. Now that Netflix is completely integrated into my life, I cannot cancel my subscription." (Participant 4). The metaphor of light foregrounds ambient comfort rather than spectacle; the assertion of "cannot cancel" indicates a bond that outruns calculus. In consumer-brand relationship terms[43], this is dwelling with a brand-being at home in routines it helps compose. Phenomenologically, affinity names felt belonging in practice: trust, ease, and small satisfactions layered into a durable attachment.

4-2. Lived Characteristics of UX

Everyday UX is characterized by adaptability, usefulness, aesthetics, and enjoyment. These characteristics emerged from grouping qualitative codes around how systems fit, functioned, and felt in actual episodes of use, rather than from applying a predefined UX checklist.

By comparing meaning units within and across cases, the analysis distilled a set of recurring experiential qualities that participants relied on when judging everyday interaction with BMW and Netflix. The following subsections elaborate each UX characteristic in turn, drawing on illustrative quotations to demonstrate how interaction-level fit, performance, and feel contribute to the overall trajectory of everyday experience.

[Table 8] UX characteristics

Characteristics	Brief definition	Typical indicators in data
Adaptability	Co-adaptation: product ↔ person fit over time	Profiles, memory modes, attunement arc
Usefulness	Non-obstruction + recoverability	"Transparency"; user agency; stability
Aesthetics	In-use sensorial rightness	Rhythm/coherence; comfort; discoverability
Enjoyment	Affective consolidation when UX "clicks"	Binge/flow; performance "fun"

4-2-1. Adaptability

Adaptability was described as co-adaptation-a bilateral learning in which product and person come to fit one another. Participants often marked a temporal arc: early novelty and friction, a period of attunement, then a settled comfort where the system felt like an extension of the self. One owner captured this plainly: "I could fully understand how to use [the interfaces] after purchase and it took quite long time.

41) Lindstrom, M., 『Brand sense: How to build powerful brands through touch, taste, smell, sight, and sound』, Free Press, 2005.

42) Hultén, B., 'Sensory marketing: The multi-sensory brand-experience concept', European Business Review, 2011, Vol.23, No.3, pp.256-273.

43) Fournier, S., 'Consumers and their brands: Developing relationship theory in consumer research', Journal of Consumer Research, 1998, Vol.24, No.4, pp.343-373.

Actually, I felt that BMW fits my preference after riding it for months." (Participant 33). In the lived account, mastery is not a toggle but a tempo; meaning accrues with use, and the object's affordances are discovered in action.

On the Netflix side, personalization features scaffolded adaptation. The profile system, "Continue Watching," progress meters, and learned rows reduced the decision cost of entry and supported a pattern of returning. "When I feel too lazy to choose… Netflix recommends categories and content according to my preferences… I also like the design where they show the content I have been watching and how much is left to watch." (Participant 24). Here, the system meets the user where they are-on nights when choice feels heavy, saved progress and relevant rows keep momentum. In more active forms, adaptability extended to customization and community: memory settings, driving modes, or even aftermarket tuning in BMW; curated lists and profile hygiene in Netflix. The net effect in participants' terms was not "a feature set" but mutual attunement: the more the product learns and the more the person shapes, the more the experience feels like "mine".[44)45)]

4-2-2. Usefulness

Participants rendered usefulness in pragmatic and phenomenological language: the useful system is the one that does not get in the way. "Usefulness means that there is no obstruction while using it." (Participant 26). When the interface withdraws and attention rests on the primary act (driving, watching), usefulness is felt as transparency-the tool recedes, the task proceeds.[46)] Participants also linked usefulness to agency: the freedom to correct the system when personalization misfires. "I want to have control of getting rid of the personalized content I don't want to see on Netflix… I need a feature that allows me only to see the content I have watched." (Participant 7). In such remarks, utility is not only about supportive defaults but about reversibility-the capacity to steer experience away from noise and back to relevance.

A recurrent pattern was forgiveness when the core journey was smooth. In both contexts, participants tolerated small annoyances if what mattered most-stable playback and curation; predictable handling and ergonomic basics-remained unobstructed. The aggregate, then, is decisive: usefulness is the felt sum of many small unobtrusivenesses, plus the ability to take the wheel when needed.

4-2-3. Aesthetics

Participants treated aesthetics as in-use sensibility rather than showroom spectacle. Beauty was praised when it clarified interaction and created comfort; it was criticized when minimalism hid needed control or when lag broke the felt smoothness of action. A Netflix user offered a pointed example: "It's good that the design is simple, but it's a fatal inconvenience that it's so simple that it's hard to choose the image quality… the screen seems to stutter a little and is slow to respond." (Participant 20). The language of "fatal inconvenience" captures the phenomenological fracture: elegance that obscures an essential setting or interrupts temporal flow ceases to feel elegant.

Automotive accounts emphasized multi-sensory refinement-lines, materials, ambient light-producing both desire to engage and ease while engaged. "Good design just makes me feel like driving… elegant style… creates both elegance and familiarity." (Participant 31). "The beautiful lines make the driving experience more satisfying, and the seat color and subtle ambient light make driving convenient in a comfortable atmosphere." (Participant 36). These statements present aesthetics as felt rightness-a unity of form and function that settles the body, clears perception, and makes action fluent.[47)48)] In this sense, aesthetics is not ornament; it is a condition of clarity and comfort

44) Ihde, D., 『Technology and the lifeworld: From garden to earth』, Indiana University Press, 1990.

45) Silverstone, R. and Haddon, L., 『Design and the domestication of ICTs: Technical change and everyday life, In R. Silverstone & R. Mansell』 (Eds.), Communication by design, Oxford University Press, 1996, pp.44–74.

46) Heidegger, M., 『Being and time』, J. Macquarrie & E. Robinson, Trans., Harper & Row, 1962(Original work published 1927).

in the moment of use.

4-2-4. Enjoyment

Participants cast enjoyment as the affective consolidation of a good UX: when pragmatic unobtrusiveness and aesthetic rightness converge, the experience becomes absorbing and worth returning to. BMW enthusiasts placed enjoyment in the body's relation to performance. "Once I switched to the M1, the fun just skyrocketed! … this car was like a match made in heaven for me." (Participant 27). Another driver disambiguated enjoyment from prestige: "For BMW, it is not about its luxurious brand… It's about the fun when I am behind the wheel." (Participant 28). The emphasis is on lived sensation-how steering response, power delivery, and sound cohere into a time that feels charged and personally significant.

Netflix users narrated immersion: "Once I start watching some original content, I don't know how time flies… For me, it is like enjoying cultural life… the dark atmosphere helps me focus." (Participant 25). The theater-like ambience-dark palette, crisp transitions, unobtrusive controls-supports continuity of attention; autoplay rhythms and accurate curation lengthen the arc without requiring negotiation at every turn. In both domains, enjoyment is not a bonus but the hedonic spine that sustains practice. It is the point at which the user's intention, the product's affordances, and the unfolding context click into alignment[49)50)] (Holbrook and Hirschman, 1982; Csikszentmihalyi, 1990).

47) Forsey, J., 『The aesthetics of design』, Oxford University Press, 2016.

48) Merleau-Ponty, M., 『Phenomenology of perception』, C. Smith, Trans., Routledge, 1962(Original work published 1945).

49) Holbrook, M. B. and Hirschman, E. C., 'The experiential aspects of consumption: Consumer fantasies, feelings, and fun', Journal of Consumer Research, 1982, Vol.9, No.2, pp.132-140.

50) Csikszentmihalyi, M., 『Flow: The psychology of optimal experience』, Harper & Row, 1990.

4-3. Interaction and Relationship between BX and UX

4-3-1. The Corresponding Relationship

Across participants' narratives, BX and UX appeared as distinct yet co-present strands of everyday life that frequently moved together. Participants tended to talk about "the brand" and "the interface" in different registers, but they rarely did so in isolation. Instead, they described patterns in which shifts in brand-related meaning and shifts in interaction-related quality were tightly aligned. Table 8 formalizes the correspondence patterns observed across episodes (e.g., perceived value co-moving with usefulness; recognition with aesthetics/enjoyment; affinity with adaptability; social interaction with perceived ease and fit), providing a compact map that links BX drivers to UX outcomes. These linkages were not simply analytical conveniences, but empirical regularities that recurred across both BMW and Netflix cases.

Four common features—accumulative, vivid, episodic, and interconnected—help account for why shifts in one strand were often accompanied by shifts in the other. First, the relationship was accumulative in that repeated episodes gradually recalibrated both brand value and everyday usefulness. Participants did not revise their judgments after a single interaction; instead, a series of small, convergent experiences altered how reasonable the subscription felt, or how "worth it" the car seemed to maintain.

Second, the relationship was vivid: turning points in the linkage were often anchored in sensory or emotionally intense moments-such as a particularly smooth drive in heavy rain, or a binge-watching weekend with original content—that crystallized both brand impressions and perceived interaction quality.

Third, the relationship was episodic: participants consistently framed their reflections through concrete, story-like episodes ("that time the car handled the curve", "that weekend when we watched season two"), suggesting that BX-UX correspondence is organized around memorable events rather than abstract evaluations.

Finally, the relationship was interconnected: episodes were not sealed off from one another but

referred back to earlier experiences and forward to anticipated ones, producing a sense of trajectory in which brand meanings and interaction qualities evolved together over time.

[Table 9] Correspondence Between BX and UX: What Moves Together

BX Driver	Typically moves with UX	Empirical pattern
Value (distinctiveness, purpose)	Usefulness	Perceived usefulness rises with perceived uniqueness; falls when uniqueness feels diluted
Recognition (identity anchors)	Aesthetics & Enjoyment	Identity cues prime & are confirmed by in-use pleasure/ambience fit
Affinity (attachment)	Adaptability	Attachment motivates configuration/learning; fit deepens attachment
Social Interaction	Usefulness / Adaptability	Social coordination accelerates learning and smooths use

Taken together, the data suggest correspondence rather than a fixed causal priority. Rather than one strand unilaterally driving the other, BX and UX appeared as mutually calibrated: changes in how useful, smooth, or enjoyable the system felt in use often reconfigured how distinctive and purposeful the brand felt, while shifts in value and recognition colored how the very same interactions were judged.

First, when participants perceived a brand as more distinctive or purposeful, they tended to judge everyday usefulness more favorably. Conversely, when perceived value waned—because usage was low, competitors felt similar, or the brand's uniqueness seemed diluted—usefulness was often judged more harshly even when the interface itself had not materially changed. The Netflix case illustrates this tendency: access to exclusive originals was described as recalibrating perceived value and making subscription renewal feel reasonable even at modest usage levels. Participants often talked about "paying for the world of Netflix originals" rather than for individual sessions, so that usefulness was implicitly evaluated against this recalibrated, brand-level value.

Second, identity anchors such as logos, signature sounds, slogans, and recognizable "house styles" primed expectations for refinement and pleasure in use, and those expectations were more likely to be realized when the interface delivered a matching atmosphere. Participants' descriptions of Netflix's "movie theater" feel and BMW's sound aesthetic exemplified this coupling between recognition at the brand level and the aesthetic and hedonic qualities of interaction at the product level. When the "house style" and the in-use ambience aligned, the experience was described as "natural" or "inevitable"; when they did not—such as when a premium-looking interface behaved in clumsy or inconsistent ways—participants reported a sharper sense of disappointment precisely because recognition had raised the bar.

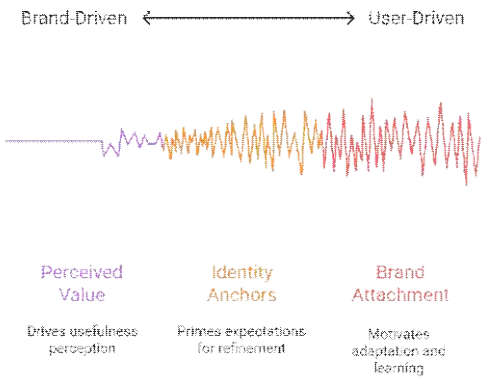
Third, attachment to the brand motivated adaptation and learning, and successful configuration and habit formation, in turn, deepened attachment. BMW owners who invested time in getting used to the interface frequently reported that the vehicle came to "fit" them; Netflix users described how recommendation learning and profile tuning made the service feel distinctly "theirs." In both cases, affective affinity made it more likely that users would "put up with" an initial learning curve, and the resulting improved fit gave them additional reasons to feel attached. In this sense, adaptability was not experienced as a neutral usability feature but as part of how the brand became intimate and personal.

Finally, social interaction served as a bridge that amplified both usefulness and adaptability. Participants talked about informal knowledge transfer—friends or colleagues showing shortcuts, recommended content, or preferred driving modes—which accelerated learning and made subsequent use feel smoother and more competent. These socially scaffolded improvements in UX were then folded back into BX as evidence that the brand belonged to a shared culture ("everyone knows this trick", "we all talk about that show"), reinforcing the sense that the brand mattered beyond individual use.

At the same time, the correspondences were not perfectly symmetrical. There were episodes in which strong BX temporarily compensated for weaker UX—

for example, a BMW driver tolerating a confusing menu because the drive "felt right"—and others in which strong UX generated goodwill toward a relatively weak or underdeveloped brand image. These asymmetries suggest that the four correspondence lines in Table 9 are better understood as tendencies than as strict rules. For design, however, they highlight that optimizing one strand in isolation may have unintended reverberations on the other. Intensifying identity without attending to in-use ambience may raise expectations that the interface cannot meet; improving micro-level usability without any distinctive value narrative may result in a competent but forgettable brand.

The correspondence patterns thus support an integrated approach in which brand-level recognition and value are expressed consistently through interaction-level usefulness, aesthetics, enjoyment, and adaptability, and in which design decisions at one level are evaluated for their likely echo at the other. Figure 1 visually maps the correspondence patterns identified above, illustrating how each BX characteristic aligns with and influences its corresponding UX attribute. This figure is included to reinforce the argument by highlighting the integrated, co-moving nature of BX-UX elements.



[Figure 1] Intertwined interactions between BX and UX characteristics

4-3-2. The Reciprocal Relationship

Beyond correspondence, the analysis identified recurrent, reinforcing patterns in which BX and UX appeared to co-produce sustained CX over time. These patterns took the form of self-reinforcing cycles, in which experiences at one level set up conditions that strengthened the other, thereby consolidating the overall trajectory of everyday use. Whereas the correspondences in Table 8 describe how evaluations tend to "move together" at a given moment, the reciprocal patterns in Table 10 foreground how BX and UX iteratively shape each other over longer stretches of use.

[Table 10] Reciprocal loops between BX and UX

Loop	Everyday CX dynamic	Key design levers
Recognition and enjoyment	Distinctive brand cues make use enjoyable; enjoyment reinforces recognition.	Stable brand identity with interaction features that support immersive, pleasurable use.
Affinity and adaptability	Perceived fit motivates configuration; increasing ease strengthens attachment.	Personalization and learnable controls that adapt to individual routines over time.
Usefulness and recognition	Functional advantages are stored as brand traits, refreshing brand meaning.	Reliable performance and curation that deliver clear, repeated everyday benefits.

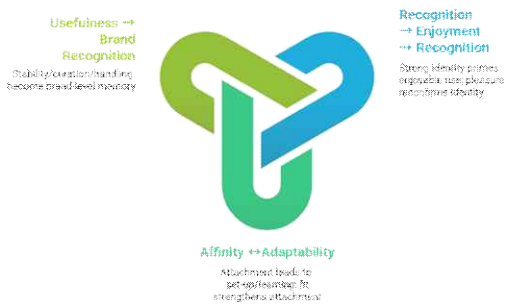
One reinforcing pattern began with distinctive recognition and proceeded through enjoyment back to stronger recognition. Recognizable branded elements—such as exclusive originals on Netflix or BMW's "Sheer Driving" proposition—primed enjoyable use; the resulting pleasurable episodes provided lived confirmation of the promise and, in turn, consolidated recognition. As one Netflix subscriber noted, "Perhaps it would have been difficult to feel that pleasure if it were a different platform… Watching original content all at once over the weekend is a pleasure, like an escape from my daily life… [features like] autoplay support binge-watching" (Participant 10). Here, the loop moves from recognition ("this is Netflix, the place for originals") to enjoyment (the felt pleasure

of binge-watching) and back to reinforced recognition ("only Netflix gives me this kind of escape"). A BMW owner echoed the alignment between proposition and sensation: "Driving my BMW is like unlocking a world of enjoyment on wheels… it's not just about getting from A to B but about relishing every moment behind the wheel" (Participant 39). In such accounts, enjoyment is not a generic outcome but a branded pleasure, inseparable from the name and promise that frame it.

A second reinforcing pattern ran from affinity to adaptability and then back to stronger affinity. Feeling that a brand "fits" encouraged configuration, learning, and persistence; as the system came to fit better, attachment deepened. One participant explained, "The more I ride the BMW, the more I get attached to it… Seat position, air conditioner, navigation… I can drive with one finger now" (Participant 27). In the Netflix case, similar loops emerged around recommendation accuracy and profile hygiene: investing effort in pruning the profile, rating, or selectively watching content was justified by existing attachment, and the resulting improvement in recommendations made the service feel more tailored and indispensable. Over time, both cases illustrate how micro-level interaction adjustments—seat memory settings, preferred modes, fine-tuned playlists—accumulate into a sense of "mine-ness" that is both experiential and brand-related.

A third pattern began with perceived usefulness and culminated in brand-level recognition. Clear advantages in stability, responsiveness, or curation were encoded in memory as distinctive features of the brand—"the one that feels agile," or "the one that knows my taste"—such that interactional performance was retrospectively read as part of brand identity and expectation. Participants did not simply say that a system streamed reliably or handled well; they attributed these qualities to "BMW" or "Netflix" as actors, effectively transforming UX properties into brand traits. In this sense, everyday UX was repeatedly described as revitalizing BX by making the brand feel more dynamic and distinct in use. The more consistently the system delivered, the easier it became to narrate the brand as a reliable, responsive or intelligent partner in daily routines.

Across these patterns, the analysis suggests that BX in daily life is often activated and sustained through UX. Names, logos, and slogans benefit from relative stability to build recognition, but they remain abstract until they are repeatedly enacted through interfaces, content, and interactional qualities. Affinity and social interaction, in turn, depend on affordances that make brand meanings tangible—features that enable sharing, co-watching, personalization, or expressive configuration. Over time, these loops help explain why some brands become "background infrastructure" in everyday life, while others remain occasional options: in the former, recognition, enjoyment, attachment, adaptability, and usefulness continually feed into one another. Figure 2 illustrates the self-reinforcing loop between UX and BX, showing how ongoing user interactions feed back into and progressively strengthen the brand experience over time. The inclusion of this figure underscores the reciprocal dynamic discussed in Section 4.3.2 by providing a visual depiction of how BX is enhanced through repeated UX-BX cycles.



[Figure 2] Enhancing BX Through Reciprocal Loop

From a design perspective, the reciprocal relationship implies that interaction design is not merely an implementation layer but a primary operational lever for delivering and differentiating BX in practice. Strengthening identity without providing interactional pathways for enjoyment, adaptability, and reliable usefulness risks creating empty or fragile brands. Conversely, refining UX without an

accompanying value narrative and recognizable identity risks generating competent but interchangeable services. The loops identified here suggest that practitioners can deliberately design for cycles in which recognizable propositions are translated into concrete interactional pleasures, where interactional fit deepens attachment, and where everyday usefulness is allowed to crystallize into brand memory. In doing so, BX and UX cease to be separate domains or organizational silos and become mutually reinforcing components of sustained CX.

5. Conclusion

This study investigated the relationship between BX and UX through a phenomenological exploration of customers' daily interactions with BMW and Netflix. The findings show that while BX and UX are analytically distinct, they are deeply interconnected and jointly shape a continuous, holistic CX in everyday life. Across participants' narratives, four key characteristics of BX (Social Interaction, Value, Recognition, Affinity) and four key characteristics of UX (Adaptability, Usefulness, Aesthetics, Enjoyment) emerged as recurrent patterns in everyday accounts. Analysis of their interplay identified two primary relationships: a corresponding relationship, in which BX and UX exist as independent yet parallel strands that tend to move together across episodes, and a reciprocal relationship, in which they mutually influence and reinforce one another over time, forming self-reinforcing dynamics that consolidate CX.

The central finding is that long-term BX is formed, mediated, and sustained through tangible interactions with UX. Recognition at the BX level (e.g., BMW's "Sheer Driving Pleasure") is reciprocally reinforced by the enjoyment and feel of UX, while affinity at the BX level (a "friendly" feeling toward Netflix) is strengthened by the adaptability of UX in everyday use. These patterns suggest that what people come to "know and feel" about a brand over time is tightly coupled with how they repeatedly enact and adjust the product in their own routines. For practitioners, this implies that UX design should be treated as a primary mechanism for delivering and reinforcing the brand promise, and that brand and product responsibilities need to be managed as an integrated experience system rather than separate silos. In this view, the product's "use" becomes the most concrete expression of the brand's "identity" in customers' daily lives.

This research is bounded by its focus on two specific brands and associated participant groups, so the dynamics identified here are grounded in particular product types and usage contexts. Future research could examine how the proposed characteristics and relationship patterns manifest in other industries, service models, and cultural contexts, while the present study reframes the BX-UX divide by showing that, in daily life, product use is a primary medium through which brand meaning is continuously enacted and renewed.

References

1. Arnould, E. J. and Thompson, C. J., 'Consumer culture theory (CCT): Twenty years of research', Journal of Consumer Research, 2005.
2. Brakus, J. J., Schmitt, B. H. and Zarantonello, L., 'Brand experience: What is it? How is it measured? Does it affect loyalty?', Journal of Marketing, 2009.
3. Csikszentmihalyi, M., 『Flow: The psychology of optimal experience』, Harper & Row, 1990.
4. Desmet, P. and Hekkert, P., 'Framework of product experience', International Journal of Design, 2007.
5. Forsey, J., 『The aesthetics of design』, Oxford University Press, 2016.
6. Fournier, S., 'Consumers and their brands: Developing relationship theory in consumer

research', Journal of Consumer Research, 1998.

7. Hassenzahl, M., 『Experience design: Technology for all the right reasons』, Morgan & Claypool, 2010.
8. Hassenzahl, M., 'The thing and I: Understanding the relationship between user and product', In M. A. Blythe, K. Overbeeke, A. F. Monk, and P. C. Wright (Eds.), Funology(Springer), 2003.
9. Hassenzahl, M. and Tractinsky, N., 'User experience—A research agenda', Behaviour & Information Technology, 2006.
10. Heidegger, M., 『Being and time』, J. Macquarrie and E. Robinson, Trans., Harper & Row, 1962(Original work published 1927).
11. Holbrook, M. B. and Hirschman, E. C., 'The experiential aspects of consumption: Consumer fantasies, feelings, and fun', Journal of Consumer Research, 1982.
12. Hultén, B., 'Sensory marketing: The multi-sensory brand-experience concept', European Business Review, 2011.
13. Hyun, H., 'The Relationship Between Brand Experience and User Experience: A Phenomenological Study of Daily Experience Design', Doctoral dissertation, University of Leeds, 2024.
14. Ihde, D. , 『Technology and the lifeworld: From garden to earth』, Indiana University Press, 1990.
15. Karapanos, E., Zimmerman, J., Forlizzi, J. and Martens, J. B., 'User experience over time: An initial framework', In Proceedings of the SIGCHI Conference on Human Factors in Computing Systems, ACM, 2009.
16. Keller, K. L., 'Conceptualizing, measuring, and managing customer-based brand equity', Journal of Marketing, 1993.
17. Lemon, K. N., & Verhoef, P. C., 'Understanding customer experience throughout the customer journey', Journal of Marketing, 2016.
18. Lindstrom, M., 『Brand sense: How to build powerful brands through touch, taste, smell, sight, and sound』, Free Press, 2005.
19. Merleau-Ponty, M., 『Phenomenology of perception』, C. Smith, Trans., Routledge, 1962(Original work published 1945).
20. Morgan-Thomas, A. and Veloutsou, C., 'Beyond technology acceptance: Brand relationships and online brand experience', Journal of Business Research, 2013.
21. Moustakas, C., 『Phenomenological research methods』, Sage, 1994.
22. Muniz, A. M. and O'Guinn, T. C., 'Brand community', Journal of Consumer Research, 2001.
23. Nielsen, J., 『Usability engineering』, Morgan Kaufmann, 1994.
24. Norman, D. A., 『The design of everyday things』 Rev. & expanded ed., Basic Books, 2013.
25. Patton, M. Q., 『Qualitative research & evaluation methods』, 4th ed., Sage, 2014.
26. Pine, B. J. and Gilmore, J. H., 『The experience economy』, Harvard Business School Press, 1999.
27. Roto, V., Law, E., Vermeeren, A and Hoonhout, J., 『User experience white paper: Bringing clarity to the concept of user experience』, Dagstuhl Seminar on Demarcating User Experience, 2011.
28. Saldaña, J., 『The coding manual for qualitative researchers』, 4th ed., Sage, 2021.
29. Schmitt, B., 'Experiential marketing', Journal of Marketing Management, 1999.
30. Schmitt, B. H., 『Customer experience management: A revolutionary approach to connecting with your customers』, Wiley, 2010.
31. Schütz, A., G. Walsh and F. Lehnert, Trans., 『The phenomenology of the social world』, Northwestern University Press, 1967.
32. Sheth, J. N., Newman, B. I. and Gross, B. L., , 'Why we buy what we buy: A theory of consumption values', Journal of Business Research, 1991.
33. Silverstone, R. and Haddon, L., 『Design and the domestication of ICTs: Technical change and everyday life』, In R. Silverstone and R. Mansell

(Eds.), Communication by design, Oxford University Press, 1996.

34. Van Manen, M., 『Researching lived experience』, State University of New York Press, 1990.

35. Zarantonello, L. and Schmitt, B. H., 'Using the brand experience scale to profile consumers and predict consumer behaviour', Journal of Brand Management, 2010.