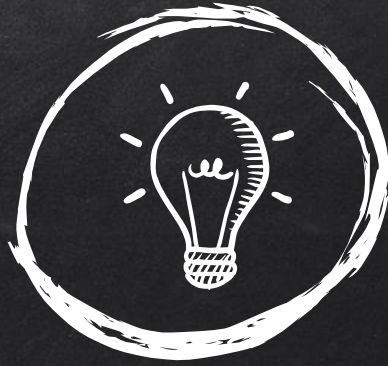




INTRODUCTION TO UX RESEARCH





USER EXPERIENCE

What is it?

A person's perceptions and responses that result from the use or anticipated use of a product, system or service



Understanding both the human user and user experience is key to limiting or eradicating frustrating, time consuming and poorly designed technology



WHY DO DESIGN MISTAKES OCCUR?

- ✗ Designers sometimes ignore how human minds operate
- ✗ Lack of research on what has worked in the past and what hasn't



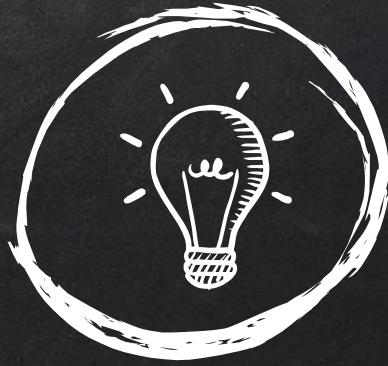
Empathy is at the heart of design. Without the understanding of what others see, feel, and experience, design is a pointless task

TIM BROWN, CEO of IDEO



EMOTION

This is a huge part of the human experience and consequently the user experience



THE EMPATHY GAP

There is a difference between cognitive empathy and effective or emotional empathy

Cognitive empathy means understanding a person's problem from their point of view. **Emotional empathy** is feeling another person's emotion and even having your own reaction to it.



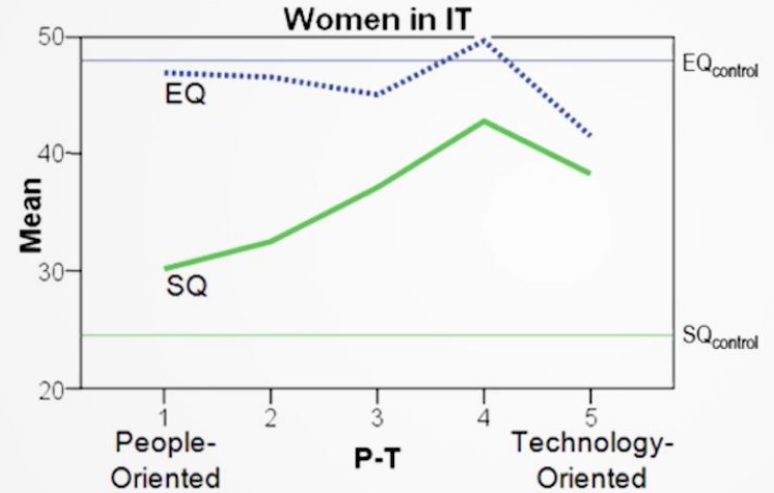
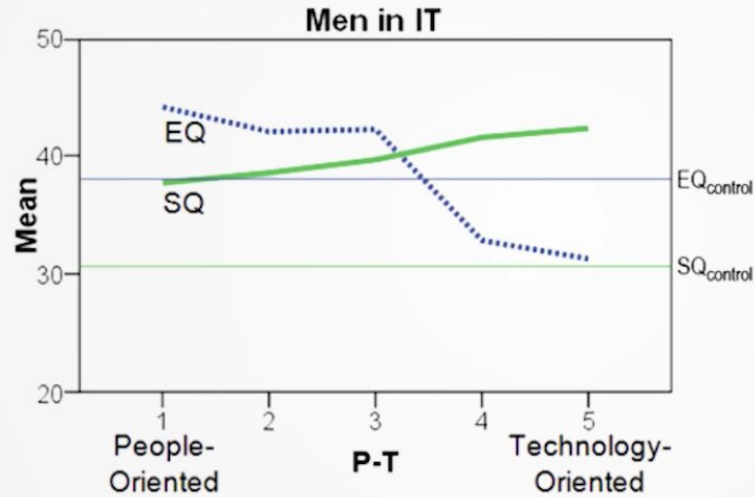
THE EMPATHY GAP

Empathizers focus on the theory of mind, are good at communication and are able to tell what other people are thinking.

Systemizers are generally good at building and understanding systems.



EMPATHIZERS VS SYSTEMIZERS





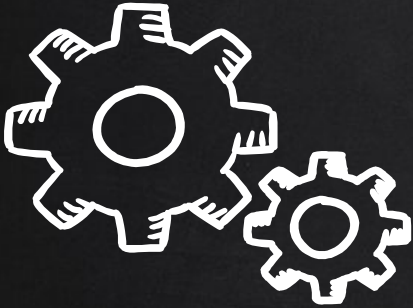
EXPERIENCE DESIGN



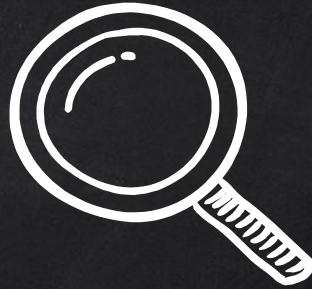
EXPERIENCE DESIGN IS A DIALOGUE

- ✕ Users have desires (which becomes their value centre of what they want in their lives)
- ✕ Designers have a value centre of what they want to give

WHAT DESIGNERS USED TO CONSIDER



WHAT
Core functionality



HOW
Interaction



WHY
Experience

THE FOCUS OF EXPERIENCE DESIGNERS



THREE LEVELS OF PRODUCT EXPERIENCE



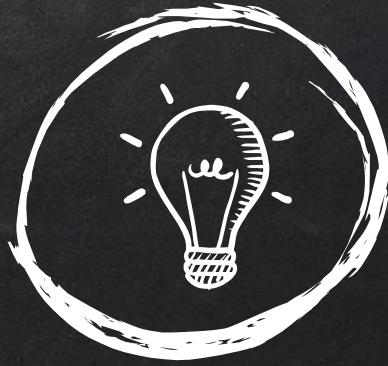
Visceral



Behavioral



Reflective



VISCERAL LEVEL

What is it?

Ingrained, automatic, first impressions, instant judgement, involves the five senses, unconscious, how users WANT to feel, concerned with appearances, perceptible qualities of the object



CHARACTERISTICS OF THE VISCERAL LEVEL OF PROCESSING

- ✗ Subconscious, instant judgement
- ✗ Concerned with appearance, surface-level
- ✗ Taps into the users attitudes, beliefs, how users want to feel
- ✗ Individual components are considered as part of the whole

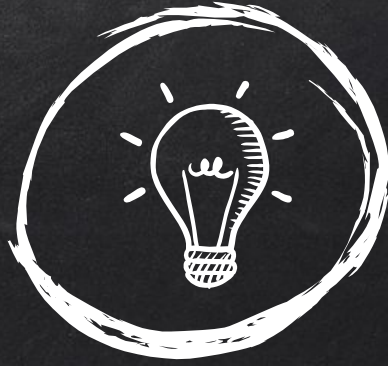


AESTHETICS AND EMOTION

Is aesthetics the same as beauty?



Before stimulating some emotional response in your potential customers, you must first get their attention. It does not matter how functional, practical, effective, efficient or enjoyable your product is; if its perceptible characteristics fail to stand out, they will go unnoticed.



BEHAVIORAL LEVEL

What is it?

Unconscious, pleasure and effectiveness of use, the emotions we feel as a result of either accomplishing or failing to accomplish our goals



CHARACTERISTICS OF THE BEHAVIORAL LEVEL OF PROCESSING

- ✗ Subconscious
- ✗ Concerned with pleasure and effectiveness of use
- ✗ How users carry out activities,
- ✗ How quickly and accurately they can achieve their aims and objectives
- ✗ How many errors the user makes when carrying out the task
- ✗ How well experienced and inexperienced users are accommodated



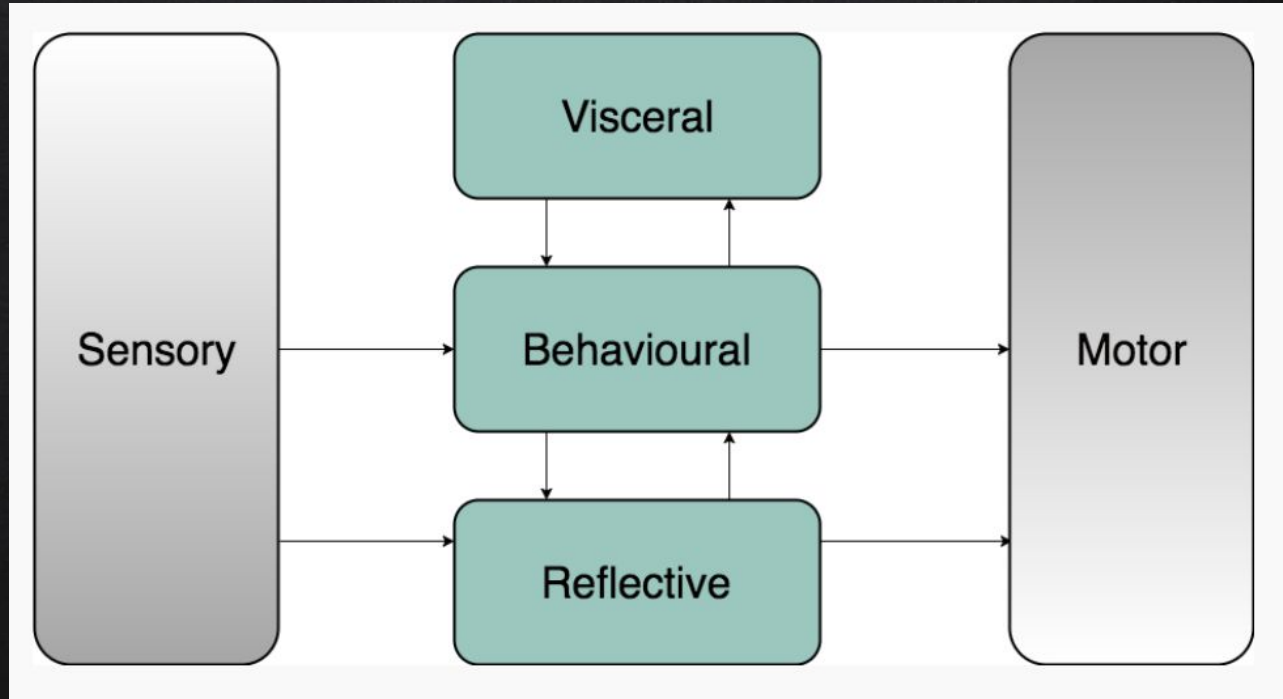
Behavioural processing are the emotions we feel as a result of either accomplishing or failing to accomplish our goals.

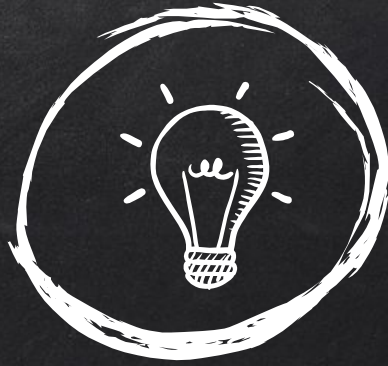


DESIGNING FOR BEHAVIORAL LEVEL OF PROCESSING

- ✗ Visible Interactive Elements
- ✗ Accurate Conceptual Models – can tell what can be done and how
- ✗ Natural mapping – affordances, behavioural learning theory, extrapolation
- ✗ Visible results
- ✗ Proportional and meaningful feedback

INFLUENCE OF BEHAVIOURAL DESIGN





REFLECTIVE LEVEL

What is it?

Conscious thought, learning of new concepts and generalisation of the world, rationalization and intellectualisation of a product, weighing of pros and cons, what does this product mean to me?



CHARACTERISTICS OF THE REFLECTIVE LEVEL OF PROCESSING

- ✗ How a product fits in with a person's self-image
- ✗ How the product reflects upon the user either positively or negatively
- ✗ If it is possible to tell a meaningful story
- ✗ Does it enable the user to connect with others?



To tap into the reflective level successfully, we must investigate what users want from our products, not just in terms of how they intend to use them but also how they might *fit into* and *enhance* their lives. The heart of reflective design is the user's self-image.



LIST OF REFLECTIVE OPERATIONS WHICH INFLUENCE DECISIONS WE MAKE

- ✗ Analysis of superficial qualities – likes, dislikes, feelings, intentions
- ✗ Reflecting on past experiences – basis of value judgements
- ✗ Attaching meaning for personal development – thoughts, attitudes, hopes, intentions

DON NORMAN'S
3 Levels of Design Appeal

