



University of the Aegean

Department of Product and Systems Design Engineering

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Stamatis Zervakakis

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Τριμελής επιτροπή:

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Τζένη Δαρζέντα

Αρνέλλος Αργύρης

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Chapter 1: Introduction

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1.1. Introduction

“Life is essentially a cheat and its conditions are those of defeat; the redeeming things are not happiness and pleasure but the deeper satisfactions that come out of struggle”. – F. Scott Fitzgerald

Taking the aforementioned statement in consideration this research project will examine “the deeper satisfaction that comes out of struggle” or, how we will call them “the positive effects of negative experiences” and more specifically the traits of those effects and how we can introduce them to a design context.

In order for a successful event to be held – organized certain factors have to exist and one of the core factors is the experience of the event. The experience is the single most important factor that can alter the course of an event from a simple event to an unforgettable one. But what is an experience made of? Emotions. An experience is how we feel in a very specific time period. Thus, the emotions are the components of an experience. There are two kinds of emotions, the positive and the negative. As we will see, both play a vital role in the development of an experience but we are going to emphasize on the negative ones and this is because negative emotions are the central pillar of this study and the research around it. Negative emotions have been neglected by researchers in the past thus, making their field a new land for discoveries full of possibilities and ambitions.

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Negative emotions are more intense and they tend to affect us more (a lot more) than positive emotions. Nobody likes having a negative experience but negativity is in everyone's life and they can't elude it so why not make something positive out of it? Negative experiences are an important part of our lives even if we don't give them enough credit, they make us appreciate the good ones but also evolve and become better people. In short negative experiences produce positive effects that actually help us transform our mindsets. Also, without negative experiences it would be impossible to have positive ones. All would simply be experiences...

So, what if we could design a negative experience in a very particular context for a specific audience and reap the desirable positive effects? This would be the ultimate goal but we're not going to focus on this. We are going to focus on the traits of those positive effects and what they actually entail that makes them so important. "positive effects that come out of negative experiences. Moreover, we're going to explore these positive effects to find out in what ways they actually affect us (e.g. they change our behavior? If yes for how long?)."

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1.2. Background

The research area focuses on three main pillars.

- Event Design / Experience Design
- Mixed Emotions
- Negative Experiences

In recent years our world is changing drastically, we have begun to turn our interest more towards an experiential way of living rather than a materialistic one. There has always been an interest towards experiences in design but the problem was that no one could actually design an experience. There have been some attempts and conceptual models (Why, What and How, Hassenzahl, 2011) but no one can actually design an experience like they can design a product. With absolute certainty it works 100% the way they want it to.

1.3. Reason for study

"If the core phenomenon of an event is the experience, the event design effectively becomes the platform upon which is built". (Berridge, 2012). I have this theory that there is no pure consistent happiness, just moments of happiness that make us feel alive for a brief time. These moments tend to be unforgettable like our graduation or the job we wanted so badly or the girl we chased for a year.

Experiences are the key to what we actually have been searching for our whole lives, and that's meaning. I am very excited by the different forms an experience can shape itself into either bad or good and although people are trying to design them, I want to understand them in a better, more comprehensive way.

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Experience design (and not U.X. Design) is a relatively new field, and therefore the literature around it is admittedly limited. Although experience design is closely related to U.X. design; event design researchers tend to correlate it with products and not see through to its raw form which is completely intangible. Some of those researchers have also proposed their own constructs and frameworks of what a “complete” experience should include in order to be deemed “successful” - depending on the goals that the company/marketeters have set.

Nowadays, there are so many different kinds of events that have different aims and structure and are rarely unforgettable or at least remarkable in any way. All events lack a deeper experience factor that will actually inspire their identity and strengthen the bond between the attendee and the cause of the event. My ultimate goal is to try and understand the ways a certain kind of experience works (positive effects of negative experiences) and implement those elements in a designed event context in order to enrich the experience and strengthen the bond of the attendant and the cause of the event.

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1.4. Dissertation aims - objectives

The aim of this research project is to examine the traits of positive effects from negative experiences and how they can relate with design.

The objectives are:

- To propose a new design context in which positive effects from negative experiences can evolve the quality of the event.
- Emphasize on the experience mechanism.
- Explore the properties of the positive effects and the way they can be intertwined with a designed context.
- Demonstrate why negative emotions are equally (maybe more) important with positive emotions.
- Hopefully, create awareness why experiences should be given more attention and value than they already are.

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1.5. Research project structure

The structure of this study consists of several chapters starting from a more general introduction to the subject and leading up to the development of the design context.

Chapter 1: Introduction

In this chapter we had a first impression of the research area, the problem definition and some keywords that will play a vital role in this research project. We also got acquainted with the reason for study, the aim and objectives of the project.

Chapter 2, 3, 4: Literature Review

In this chapter we will present a detailed analysis with personal comments on the existing relevant literature. The main topics are: Event Design, Experience Design, Mixed Emotions, Negative Experience.

Chapter 5: Methodology of the Primary Research

In this chapter, we are going to introduce the methodology that was followed to gather the primary research. All methodologies and terminology will be explained using definitions provided by the literature research.

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Chapter 6: Phenomenological Study: Results, Analysis & Discussion

This chapter is a presentation of the results that were gathered during the primary research along with comments and analysis from the researcher (me).

Chapter 7: Summary, Conclusions and Recommendations

In this final chapter, the journey has come to an end. We will analyze the entire research project, the aim, the objectives and whether or not they were adequately addressed, in addition we will indicate possible aspects of the research that are still in need of some further study.

1.6. Summary

The first chapter introduced us in the core structure of this research project, providing its aim, objectives and some background on the terms and the idea. Furthermore, it helped in understanding why this research project is going to give a different perspective in an event's approach and the value of experience. It was presented in simple and basic terms and knowledge so that is easily understood by everyone and gave you a glimpse of what is going to follow. In the next chapter we are going to examine and analyze the literature review around all usable terms in this project like event design, experience design, mixed emotions and negative experience.

Chapter 2: Events

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2.1 Introduction to Events

What is an event? According to Oxford's Dictionary event is defined as "anything that happens, especially something important or unusual (such as this year's Olympic Games will be the biggest ever sporting event. Susannah's party was the social event of the year. The police are trying to determine the series of events that led up to the murder.) It is also defined as "an activity that is planned for a special purpose and usually involves a lot of people, (for example, a meeting, party, trade show, or conference)". An event can take up many forms and be placed in various contexts for all the reasons. It is really hard to define what an event actually is but that hasn't stopped researchers and academics from adding their own definitions on what they think an event is.

- Specific rituals ... or celebrations that are consciously planned and created to mark special occasions (McDonnell et al., 1999).
- Themed public celebrations (Getz, 1993).
- A unique moment in time celebrated with ceremony and ritual to satisfy specific needs (Goldblatt, 1997).
- Most common events are community related (Van Der Wagen, 2001).
- In modern societies, traditional religious and national festivals are no longer a key focus for celebrations and gatherings. They focus on creative events like weddings, anniversaries, award ceremonies, and so on (Shone and Parry, 2004).
- The Accepted Practices Exchange (APEX) industry glossary of terms (CIC ,2003) defines an event as, an organized occasion such as a meeting, convention,

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exhibition, special event, gala dinner, etc. an event comprises of many different yet related functions.

- An “event” is a happening of interest. Events happen instantaneously at specific points in time. In object-oriented databases, events are related to actions that happen to objects and the state of the object. (H, Gehani, H. V. Jagadish, O. Shmueli, 1992)

Events play a vital role in human society. The least excuse could be found for good forms of celebrations. Events are planned acts and performances, which originates from ancient history. Events and festivals are well documented in the historical era before the fall of the Western Roman Empire (A.D 476). They serve an important function for the society, providing participants with the opportunity to assert their identities and to share rituals and celebrations with each other. Events stem from cultural and historical values. People have traditionally celebrated religious festivals, Christmas, Easter, Cavadee, Maha Shivratri. They have also participated in other major events staged by rulers of ancient time.

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2.1.1 Events throughout history

Events form part of all our lives and they have been used to signify important aspects of our culture throughout the ages (Shone and Parry 2004; Tassiopoulos 2010), with records showing that celebratory and ceremonial events were taking place over 60,000 years ago (Matthews 2008a). As we previously said, events play a vital role in a society and its well-being. But in order for us to fully understand the importance of events we need to see where they started and how they have affected societies of the past. In Ancient Greece and Ancient Rome, sporting and cultural events were almost always used to promote political purposes (Moise et al 2008). Having access to large audiences assembled to watch the Olympic Games, or an Ancient Tragedy, or even a battle in the Colosseum, the wealthy of the society could promote their political agendas and benefit from it. In the middle ages, events and ceremonies played a major role in ensuring that a dull daily existence was enlivened and that people were entertained. Since at that time there was no TV or Net for entertainment. Much later, in 1844, the institution of the World's Fairs originated, in France, with the French Industrial Exposition, taking place in Paris. Since then, the World's Fair or International Exposition has always been a place where nations could exhibit their most significant achievements on an international scale.

From these examples we can safely assume that events have been used throughout history as an excuse for people to get together in a common activity, or promote political views in large audiences, to entertain and to generate exposure. Now we use events in the same ways we did however, we employ new strategies to achieve a richer and more fulfilling result.

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2.1.2 Types of Events

Events can be classified based on their size or their type or their form or their content. They can be classified based on many different values and metrics but we are going to emphasize on size and type. These two are the most comprehensive scales based on which we can better understand the events' full scale of importance.

a. Size

Mega events

Allen et al. (2006) defines mega events as "those that are so large they affect whole economies and reverberate in the global media. They include the Olympic Games and World Fairs." Mega events require a really focused organization team in order to plan ahead for such a big scale of event. Furthermore, Mega Events target tourists as well as the host population organizing the event. During the event they look into every aspect of life at the destination; transport, medical services in case of injuries, retail outlets. (Getz 1997) suggests that mega events should have more than one million visitors and capital cost amounting to at least 500 million. It should have a reputation of a must-see event. Additionally, he argues, "Mega events, by way of their size or significance, are those that yield extraordinarily high levels of tourism, media coverage, prestige or economic impact for a host destination".

Hallmark events

Hallmark Events happen on a smaller scale. These events take place successively in the same location. The term hallmark event refers to "a recurring event that possesses such significance, in terms of tradition, attractiveness, image, or publicity, that the event provides the host venue, a community, or destination with a competitive advantage" (Getz, 1997). "Those events that become so identified with the spirit or ethos of a town, city or region, that they become

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synonymous with the name of the place, and gain widespread recognition, and awareness". (Allen et al., 2006). The benefits of such hallmark events are the creation of new facilities, improvements to the infrastructure of the hosting city/town, and an increase in tourism revenues.

Major events

Major Events can involve more people than a hallmark event. Such events usually attract a bigger number of visitors of visitors, media and performers/competitors. They also generate significant economic impact in the hosting location. Major events are a source of temporary employment for some people (for example, to work on food stalls, cleaning services, etc.). It also attracts a number of volunteers and media coverage. Also, a good example would be HORECA and perhaps TEDx events. "Many top international sporting championships fits into this category, and are increasingly being sought after, and bid for by national sporting organizations and governments in the competitive world of international major events" (Allen et al., 2002).

b. Type

- Sporting
- Entertainment Arts and culture
- Commercial marketing
- Promotional Events
- Trade Fairs and exhibition
- Festivals
- Family
- Fundraiser

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- CSR
- Miscellaneous events

As we can see there are many different types of events that each one of them serves a different purpose and is addressed to a different kind of audience. Each event has its own variables in order to be deemed successful however, all of them have a common goal and that's to produce a beautiful and perhaps long-lasting experience to the attendants.

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2.1.3 Reasons to organize an event

Events have a number of roles in a destination (Yeoman, Robertson, et al, 2004). Getz, 1997, identifies these as “attractions, image makers, animators of static attractions and catalysts for further development. They have the potential to reduce negative impacts of mass visitation and foster better host-guest relations. Events can expand tourists’ season, extend peak season or even bring in new season into the life of a community”. The community development perspective on event tourism acknowledges the elements of community spirit and pride, corporation, leadership, improvement of community traditions, capacity to control development, improvement to social and health services and environmental quality.

From a corporate perspective events can enhance the image of the company and promote social messages that reflect positively on the company’s brand. Events can also strengthen the bond between the company and the clientele by forming a physical relationship between them.

Events are also a reason to socialize and to come together with other people with possible common interests. They are an excuse to see old friends (e.g. a wedding or a funeral or a high school reunion).

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2.1.4 Core values of event (Goldblatt, 1997)

Goldblatt (1997) suggests that there are five questions that must be posed and answered before any event is attempted: Why? Who? When? Where? What? The core values, which are mission critical to the success and sustainability of any event, can be established by asking: Why? Who? What? And Want?

- *Why?* Goldblatt and Nelson (2001) ask what is “the compelling reason for this event? Why must this event be held?” If there is no compelling reason, if you do not know why you are proposing to do – or are already doing – the event, stop now!”
- *Who?* “Who is the event for? Who is the target market? This would include stakeholders, participants, and the event management team, as well as the audience. Contrary to Goldblatt and Nelson (2001), who next determines the ‘When?’ and ‘Where?’ of the event, the present authors would maintain that making these decisions, at this point in the planning and design of the event, is too soon.”
- *What?* “This determines the “event product” (Goldblatt and Nelson, 2001) or the broad parameters (not the finest details) of what the event will be, e.g. a launch, festival, carnival, dinner, award ceremony, or a fair.”
- *Want?* “What is it that you want to achieve with this event? McIlvena and Brown (2001) talk about “Establishing measure ... objectives and projected outcomes”, and the importance of evaluation of those outcomes prior to, during and after the event. As someone once said, if you aim at nothing you will get it with monotonous regularity!”

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The *Core values of event* (Goldblatt, 1997) is a part of the book "Festival and Events Management" by Ian Yeoman, Martin Robertson, Jane Ali-Knight, Siobhan Drummond, Una McMahon-Beattie (2012). These values can establish the foundation of an event if used correctly without intruding in the next phase, and that is why *When?* and *Where?* were excluded. The goal is to create a simple and concrete first model of the event by creating a set of values – guidelines that will, at the next step, form the network at which the event will take form. It's like the product designing phase in which they clarify the target group, objectives, goals and also get some limitations without premature solutions and ideation interfering.

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2.2 Event Marketing

2.2.1 Introduction to Event Marketing

According to mbaskool.com event marketing can be described “as a promotional strategy which involves face-to-face contact that the companies make with their customers at special *events* like concerts, musical shows, fairs and sporting *events*. Such *event* marketing entertainments like shows etc. are used by brands to reach consumers through direct hand-to-hand sampling or interactive displays. This engages consumers and provides them value beyond information about the product or service “. Taking into consideration all the different meanings and forms an event can take, it's a little difficult to thoroughly understand the meaning of event marketing if we don't actually comprehend the meaning of the event. According to Greg Richards (2014) who analyses events as “special times and places in which specific rituals or practices can be developed and maintained. These practices are designed to meet particular objectives related to individual events or to the places and communities in which they take place. The purposive nature of such events requires them to be designed to produce the desired outputs as effectively as possible.”

Keeping that in mind we can define event marketing as Kotler (2003, p. 576), did “occurrences designed to communicate particular messages to target audiences” or as Drenger et al. (2008) defined it, “a communication tool whose purpose is to disseminate a company's marketing messages by involving the target groups in experiential activity”. Event marketing is a more intimate approach than other marketing techniques and unquestionably offers a unique perspective for the company to get closer to its clients or attract new ones. Despite its alternative perspective of approach “event marketing is thought to be not as intrusive as other marketing strategies by consumers” (Tafesse et al., 2014). Moreover, “Event marketing is an increasingly important component in the promotions mix. In

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response to the many challenges facing traditional media, including cost, clutter, and fragmentation, the use of events in which companies can have face-to-face contact with their target audience has grown and become a valuable contributor to marketing communications programs” (Sneath et al. 2006). Lastly, as Sneath et al. (2006) states “events offer opportunities for personal interaction with products” and in my opinion a well – designed marketing event can embody the brand of the company offering the attendees a unique chance of experiencing the values and the core foundations of a company in a more personal manner.

Experiential marketing has and is becoming more popular in the events industry through the use of live events in marketing communications, and is replacing print media as a more appropriate way of engaging potential customers (Carmouche et al. 2010). There is clear evidence of a more psychographic approach to the consumer replacing the old ‘four P’s of marketing with ‘experiential marketing’ and with it the emergence of more complex approaches (Schmitt 1999; Shukla and Nuntsu 2005).

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2.2.2 Event marketing objectives

As discussed above the core objectives of event marketing are to develop a more intimate but not intrusive relationship between company and clients, attract new clients by offering them a personal and physical interaction with the values of the company but ultimately, it's all about generating exposure, enhancing the total image of the company's brand and make money.

Furthermore, according to Moise (2008), a more detailed preview of event marketing objectives is:

- a) The identification with a market segment: the customers being segmented from the geographical point of view, demographic, psychographic or behavioral point of view, depending on the event.
- b) The increasing of a company or brand's notoriety: events patronage offering the possibility of exposure in what involves the brand or organization.
- c) To create or to strengthen the customer's perception about a brand, but also to enlarge the dimensions of the organization's image: the improvement of perceptions that the organization is pleasant and impressive.
- d) To involve themselves in the community and country's social problems where the organization has its business, through the organization of balls for fundraising.
- e) To cheer up the important clients and to remunerate the employees, through the organization of events, like parties where the employees should be awarded with different awards consisting in products or services.
- f) To allow the merchandising and promotional opportunities usage when an event takes place.

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Following these objectives, I would like to add that even though event marketing has so many possibilities and is applicable in a variety of contexts it is just a tool that if used or even designed with the right principles it will deliver the desirable results.

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2.2.3 “The Four Underlying Characteristics of Event Marketing” (Tafesse, 2016)

In his research “Conceptualization of Brand Experience in an Event Marketing Context”, published in 2016, W. Tafesse, looks into the common characteristics of events (regarding to events used as event marketing tools).

The first trait that is recognized by Close, Krishen & Latour (2009), and Drengen et al. (2008) is high audience involvement. As we have already discussed, events as a tool are perfect in integrating a brand into “consumers’ everyday environment” at a degree that consumers/the audience seek to come in contact with the brand themselves (Tafesse et al. 2014). This integration happens through various types of events such as trade shows, pop-up brand stores or sponsored events (Tafesse, 2016).

The second trait of event marketing is novelty. The novelty of event marketing stems from its departure from mainstream marketing in terms of content and execution (Tafesse & Korneliussen, 2012). Their ability to “bring the audience into a lively engagement with a unique set of concepts, ideas, and activities constitutes the heart of event marketing (Drenger et al. 2008; Wood, 2009, as cited in Tafesse, 2016). A good example is experience, a unique well-designed or planned experience that can actually be direct in communicating an event’s cause.

The third underlying trait of event marketing is experiential richness. Experiences are so interconnected to event marketing that we often see event marketing being referred to, as experiential marketing (Altschwager et al. 2013; Wood, 2009, as cited in Tafesse, 2016). Consumers are able to explore brands closely, touching and feeling products and interacting with brand representatives, while immersing themselves in the stimulating physical and social space in which brands are situated (Close et al., 2006; Crowther & Donlan, 2011; Rinallo et al., 2010; Tafesse et al., 2014, as cited in Tafesse, 2016). Experience is a core ingredient in reaching the event’s goal as well as the attendants’ full interest.

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The last trait of event marketing is transiency (Donlan & Crowther, 2014; Tafesse, 2014; Wood, 2009; Tafesse, 2016). This creates a sense of impatience to the participants, only because they don't want to miss something out, thus motivating them to "become involved and experience the events at the earliest possible opportunity" (Wohlfeil & Whelan, 2006, as cited in Tafesse, 2016). The coverage of event marketing by local and international media and the additional promotion events receive from offline and online word of mouth ensure that brand messages communicated through event marketing last long after the events have concluded (Donlan & Crowther, 2014; Tafesse et al.,2014; as cited in Tafesse, 2016).

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2.3 Event Design

2.3.1 Introduction to event design

Event design has been miscommunicated in the past with event planning or event coordination even with event management. The concept of event design is still unexplored and therefore there is little research on the term. The need for a field like event design has risen especially now days that events have been proven to be a very powerful value creation tool and also “a universal phenomenon that has importance around the world, in every culture and society” (Getz, 2007, p. 20) and that phenomenon arises from “those non routine occasions which have leisure, cultural, personal or organizational objectives set apart from the normal activity of daily life” (Shone & Parry, 2004. p. 3).

“By definition, events are experiential and the event experience must be designed. Event design, therefore, can be defined as the creation, conceptual development, and staging of an event using event design principles and techniques to capture and engage the audience with a positive and meaningful experience” (Brown, 2005). In other words, events are crafted to weave narratives (content) into places (context) through processes of experience design.

Ferdinand and Kitchin (2012) state that “event design relates to the activation of sensory and emotional experiences and it is not just a simple matter of production” (as cited in Orefice, 2018). Getz (2012) indicates that design is the “implementation of themes, settings, consumables, services and programs that deliver experiences for several stakeholders to derive specific objectives” (as cited in Orefice, 2018). As we can observe, undoubtedly, event design has a direct and undeviating relationship with experience design while at the same time maintaining a whole network of variables that contribute to the total and complete form of an event (such as: planning, coordination, management).

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2.3.2 Why do events need to be designed?

Consumption has evolved beyond the simple purchase of products and services into the differentiated pursuit of experiences (Tofler 1972; Holbrook and Hirschmann 1982; Schmitt 1999; Jensen 1999). I hope at this point it's clear to all of you that events are not that simplified as you may have thought they were. They require a big-time effort to plan, manage, coordinate and especially design. The why should be obvious by now but if not consider this: Events are powerful tools of delivering value, entertaining, reaching a great number of people and all the aforementioned reasons.

But why is there a need to design them? Event design is "the concept of a structure for an event, the manifest expression of that concept expressed verbally and visually which leads, finally, to the execution of the concept" (Monroe 2006: 4). Aligned with the need to produce the experience, design becomes an integrated, systematic series of actions that are purposeful at every stage of the event execution. Expressed in simple terms, if the event is not being designed to deliver certain experiences, such experiences are in effect being left to chance (Graham Berridge, 2012).

Where does design fit in all this? "Design is essential to an event's success because it leads to improvement of the event on every level" (Brown and James 2004: 59). A non-designed event is an okay event that will make a small impact and maybe fade away after some time. But consider designing an event for a certain group of people with very specific goals. I'm not referring to the same goal a marketing event has but long-lasting memories maybe transformative ones that will actually make an impact on the attendants. Designing an event is mostly designing the experience which people will undergo and in order for an experience to be designed it has to be specific and very well established for whom it's addressed to. We will explain further details in the next section that will define exactly the necessity of designing an event.

As stated in the book "Event Design, Social perspectives and practices" by Greg Richards, Lenia Marques and Karen Mein (2015) "design processes are applied to events in order to:

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- increase effectiveness and efficiency;
- increase recognition of events amongst stakeholders;
- ensure the production of discrete effects, such as social practices, social cohesion, cultural processes and economic impacts;
- minimize undesirable effects of events, such as noise, nuisance, environmental damage;
- optimize the success of the event, in terms of visitors' numbers, the quality of the experience and other outputs.

"The event process really needs to start with design because events that are designed badly start out wrong and can't be made better by good management processes and a great risk management plan" (Brown, 2005: 2)

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2.4 Service Design

“A designer’s job is to extend the boundaries of thought, to generate new options and ultimately to create value for users. This requires the ability to imagine “that which does not exist” (Osterwalder & Pigneur 2009: 59). In simple terms, service design is something intangible, something that the designer can’t see or touch but nevertheless needs to have a very detailed image of it in their head. Service design focuses on the user and rotates around them. Now let’s consider an event for example; events are intangible services that interact with users directly through an event’s experience. In other words, they also rotate around the users and are basically “designed” according to their needs. Sometimes, events are being co-designed with the users. Robertson and Brown (2015), argue that event attendees are not “passive recipients of a designed experience” but instead, they are co-creating the experience, by contributing to value co-creation through the social aspects of the experience (as cited in Orefice, 2018).

In the recent years, researchers have adopted methodologies and terms from service design in order to comprehend and design event experiences (Gerritsen and van Olderen, 2014). Tools like journey mapping and touchpoints are being introduced into the event design process to understand how a user would experience an event (Orefice, 2018).

2.5 Social Design

Events have often been used as catalysts for social change, as Sewell (1996) points out, “an event is usually produced by a gap between expectation and reality” (as cited in Richards et al., 2014). Events can therefore become a means of changing social structures and creating new realities, (for example, Barcelona staging cultural events in areas where little mixing of different social groups occurs).

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3.1 Introduction & definitions

"An episode, a chunk of time that one went through [...], sights and sounds, feelings and thoughts, motives and actions [...] closely knitted together stored in a memory, labeled, relived and communicated to others. An experience is a story emerging from the dialogue of a person, with her or his world through action" (Hassenzahl, 2010). Experience is subjective, it's different for any one of us and takes many forms. A good example would be "the Boggart". In Harry Potter and the prisoner of Azkaban there is this creature that's called "Boggart" that takes the form of someone's worst fear. Despite it's everyone's worst fear thus the same experience, it's utterly distinct for each person, much like an experience. The same experience (e.g. bungee jumping) despite it's EXACTLY the same, can have entirely different impact on two different people. This is due to the fact that "individuals construct their own unique experiences, based on their perception, and the experience will be heavily influenced by factors such as personal needs, past experiences and selective sensory focusing" (McIntyre & Roggenbuck, 1998). Therefore, experience is an elusive term – concept. Experiences are not static, but fluid, generating an ever-changing perceptual novelty, and people want to have experiences that "dazzle their senses, touch their hearts, and stimulate their minds" (Schmitt, 1999, p. 22). In other words, people are seeking experiences that are remarkable, unforgettable and educative, not meaningless.

"The word 'experience' can refer to a momentary experience of a single event, such as the experience of pain but also to an episode of multiple experiences that form a coherent whole, such as the experience of travelling by airplane" (Steven Fokkinga, Pieter Desmet, 2013).

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3.1.1 Schmitt's five experiences

Schmitt in 1999 proposed a construct of his own, including five experiences: sense, feel, think, act, and relate.

- The sense experience involves aesthetic and sensory qualities
- The feel experience includes emotions and mood
- The think experience involves convergent/analytical and divergent/agitative thinking
- The act experience relates to motor actions and behavioral experiences
- The relate experience describes social experiences and interactions. (as cited in Brakus et al., 2009).

Schmitt and Hassenzahl have had a great impact on the research amount of this project in the exploration of the term experience and its aspects that's why we examine models influenced or created by them and present them as valuable resources.

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3.1.2 Experiences before things (Hassenzahl, 2013)

This is a very important chapter in this research project because it emphasizes on why experiences are already a really important part of our lives and why we actually need them. It's crucial to understand the importance of experiences and the gravity they possess in our everyday lives. "People are literally the sum of their experiences" (Hassenzahl, 2013). So, the more experiences we have the bigger our sum? I would say that it's not about a number but about density. The more experiences we have the denser we become; and with density comes stability. We feel like there is no vacant space inside us like we are so heavy we can stand our ground but always have room for more experiences (like desert). The denser we get, the more aware of who we actually are we become.

Furthermore, experiences make us happier than material possessions. First of all, they allow for "positive reinterpretation." In simple words we have the ability – need to think, to talk and to share our experiences with others and as we do these experiences improve in our minds. "An experience resides in memory. Memories, however, can be changed in retrospect. We can spin experiences and make them bigger and better than they presumably were. Things, however, sit on shelves or are stuffed into cupboards. They get old, people get used to them, and many things lose their appeal. As one of van Boven and Gilovich's (2003) participants put it: "material possessions, they sort of become part of the background; experiences just get better with time" (p. 1200)." (as cited in Hassenzahl, 2013).

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We live in a society that considers a diamond more valuable than a trip. Even if the diamond is more expensive than the trip!! We live in a society who values objects more than experiences but that is changing. Since the explosion of social media and mostly Instagram people are starting to appreciate experiences more than they used to. This is due to the fact that Instagram projects a “high quality” way of life that includes: trips all over the world, great and appealing food, friends and gatherings; but it does not include: the mundane nature of everyday life, work (unless it’s something really cool like astronaut or acting), difficulties and obstacles in relationships etc. Experiences have become more “famous” than objects. Consider the example of buying a new phone. We have to pick one that calls? No, we pick the one that has a better camera, and better screen (these are the two factors we will focus on) because we want to depict and capture our experiences as better and raw as possible. We want to upload our experiences on Instagram for other people to see what we have experienced and despite all the reasons behind our actions’ experiences are becoming the protagonist of every show in our lives.

“People believe materialists to be trendy, selfish, and insecure, whereas experientialists are humorous, friendly, open-minded, intelligent, and caring. Stigmatizing is compelling. Van Boven and colleagues let strangers talk for 15 minutes either about a recent material or experiential purchase. Those who had to talk about things enjoyed the conversation less and liked each other less compared to those, who had to talk about experiences.” (Van Boven et al., (2010), as cited in Hassenzahl, 2013).

It’s really simple actually why people who talk about experiences enjoy each other more. Its empathy. When we talk with someone, we don’t know, we seek for common ground. Talking about experiences even though one of us hasn’t lived the same experiences with the other, we find emotions and feelings to connect us. As we said before each one of us perceives experiences differently. We connect on how much someone wants to experience these feelings others have like adrenaline or maybe love or acceptance so, that’s our common ground, feelings.

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Lastly, “experiences make us happier than things. Experiences provide identity – we are what we do rather than what we have. This post-materialistic stance has consequences for consumption and design. In the future, the thing in itself will become less and less important. It will be the experiences a thing creates and shapes, the stories told, which will matter the most. This alone will have interesting effects. Driving a Porsche is more fun than owning one” (Hassenzahl, 2013).

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3.2 Experience Design

3.2.1 Introduction to experience design

As explained above experience is a very slippery term. Experience design is a new field and therefore unexplored. It is also very challenging due to the nature of experiences. Not many have tried to design experiences and succeeded. There are some conceptual models on how to design an experience like the one developed by: Marc Hassenzahl, Kai Eckoldt, Sarah Diefenbach, Matthias laschke, Eva lenz, and Joonhwan Kim on the article: "Designing Moments of Meaning and Pleasure. Experience Design and Happiness". "After going through an episode, people engage in meaning-making. They literally tell stories to themselves (and others"; Baumeister & Newman, 1994). We need to tell stories because an experience lived and told is an enhanced experience that tends to be unforgettable. Every once in a while, we think of our past experiences or we share them with other people, in that way we refresh our memory in order not to forget the details of an experience, but at the end we don't actually remember actions but feelings. "People can tell whether their experience had been positive or negative (i.e., affectivity). Affectivity is a crucial ingredient of experience" (Desmet & Hekkert, 2007; Forlizzi & Battarbee, 2004; Hassenzahl, 2010; McCarthy & Wright, 2004) - any experience has an "emotional thread" (McCarthy & Wright, 2004), and it is this affectivity which relates experiences to happiness."

But what makes an experience positive? Marc Hassenzahl, Kai Eckoldt, Sarah Diefenbach, Matthias laschke, Eva lenz, and Joonhwan Kim argue that "it is actually the fulfillment (or frustration) of psychological needs that renders an experience positive (or negative) and personally significant, that is, meaningful". In other words, experiences are also shaped based on our psychological needs and demands; for example, if we have the need to feel loved, our perception of every experience we live is perceived in a more loving way. We tend to emphasize loving parts of an

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experience and highlight them because those are the parts we actually need. Sheldon, Elliot, Kim, and Kasser (2001) concisely summarized need theories into a set of 10 psychological needs, and empirically demonstrated a relationship between need fulfillment and positive (negative) affectivity in life events. “Based on our practical design work in the context of Interaction Design, Sheldon et al.’s (2001) and our own studies, we narrowed the suggested set of ten needs down to a relevant set of six: autonomy, competence, relatedness, popularity, stimulation, and security” (Marc Hassenzahl, Kai Eckoldt, Sarah Diefenbach, Matthias Iaschke, Eva Lenz, and Joonhwan Kim, 2013). Other than these 6 needs there are many others and each designer is free to remove or add one to the list according to their approach.

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Overview of a set of needs suitable for Experience Design (Hassenzahl et al., 2010; Sheldon et al., 2001).

NEED	DESCRIPTION
AUTONOMY	Feeling that you are the cause of your own actions rather than feeling that external forces or pressure are the cause of your action.
COMPETENCE	Feeling that you are very capable and effective in your actions rather than feeling incompetent or ineffective.
RELATEDNESS	Feeling that you have regular intimate contact with people who care about you rather than feeling lonely and uncared for.
POPULARITY	Feeling that you are liked, respected, and have influence over others rather than feeling like a person whose advice or opinion nobody is interested in.
STIMULATION	Feeling that you get plenty of enjoyment and pleasure rather than feeling bored and understimulated by life.
SECURITY	Feeling safe and in control of your life rather than feeling uncertain and threatened by your circumstances.

“Needs set the stage for Experience Design. Their actual fulfillment, however, is always related to more specific practices. Humans have their ways to feel close, to feel autonomous, to feel liked, to feel stimulated, to feel secure, or to feel competent. Feeling related through physical contact, for example, is made possible through the practices of handshaking, hugging, kissing, stroking, or the many ways of sexual intercourse. The difference between need and practice is important. While the former is universal—we more or less all strive for relatedness” (Hassenzahl, 2013).

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3.2.2 “The Pattern” – An experience design procedure

Let’s take a look at the conceptual model mentioned above and explain its different parts and functionality, but also why it is useful.

“People engage in shared consumption, that is, they live through an event with others to feel related to each other. However, the communication and interaction during the event is limited. This is often due to the demanding nature of the event (e.g., requires full attention) or norms (e.g., not talking at the movies). Nevertheless, people feel that, overall, the experience becomes more meaningful by sharing it. Due to the restricted communication and interaction during consumption, people shift communication and interaction to an anticipation phase (before) and a cooling-off phase (after). Without these phases, the consumption feels incomplete. Note that although interaction and communication during the event is limited, it can be still apparent. Typically, people use brief eye contact, mimics, gestures, laughter, or words to comment on the ongoing event. The nature of shared consumption requires people to make an appointment. In fact, anticipation slowly builds up from the moment the appointment was made. Communication and interaction in the anticipation and cooling off phases often draw upon the event itself. Because of this, it is crucial that everybody consumes the same; thus, people will make sure that none of the group misses a part of the consumption (i.e., synchronization). Missing a part will hamper a person’s ability to be a part of the shared consumption. The more demanding, interesting, confusing, or impressive the consumption was, the larger the necessity to talk it through in the cooling-off phase.”

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Outline of how to conceptualize an experience (Marc Hassenzahl, Kai Eckoldt, Sarah Diefenbach, Matthias laschke, Eva lenz, and Joonhwan Kim, 2013)

PHASES	TIME POINTS	RULES/NORMS
ANTICIPATION	The appointment	Don't interact too much during the event.
EVENT	The beginning of the event	Talk about the event at the "cooling - off" phase.
COOLING - OFF	After the event	Don't miss a part.

Firstly, we begin with the anticipation phase which is really important in order to build some feelings. Imagine all the times we have big events coming to our lives like a trip or an interview or a big party. The night before we can barely sleep because we are either anxious or too excited for what's coming. Before trips we tend to get together and plan the whole trip, share our bucket lists, and other wishes and desires. Before a party we just get together to drink and gossip about the party we are about to attend and finally before an interview we prepare, perhaps we ask a friend to help us prepare. So, as we can see it's really important to build some anticipation for an event coming and especially share it with friends.

Secondly, we continue during our time in the event. Now, that's a very simple phase because we are enjoying or just attending the event (depends on the type), we try to focus and absorb all the information, feelings, experiences, energy the event has to give us and that is all.

Thirdly, we finish with the cooling-off phase which is as important as the anticipation phase and maybe a little more important in my own opinion. We all face important events – experiences in our life that we just need to tell someone or maybe take some advice on the subject, sometimes it's just to unload a big emotional burden but either way we share. After an event or experience, we need to share what happened with someone and usually it's the people we engaged in that event – experience. By doing that we share our perception of the event – experience with other people and they also do the same. So, we end up having a more complete perception about details

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we missed or maybe didn't notice. We enhance our experience of the event even after it's finished.

This method can also be used in the event experience design but it is important to point out that it's used to design an experience regardless of an event.

"An experience designer is foremost an author of experience. Only after having outlined the desired emotional and cognitive content of an experience, the action involved, its context and temporal structure, [he] may start designing the 'product.' And then, each and every detail (content, functionality, presentation, interaction) has to be scrutinized according to its potential to create or destroy the desired experience" (Hassenzahl, 2010, p. 68).

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3.3 Event Experience Design

“To reiterate, at this stage, the argument is that if the core phenomenon of an event is the experience, then event design effectively becomes the platform upon which it is built” (Graham Berridge, 2014) We need to address the difference between Event Design and Event Experience Design. Event experience design refers to the design of the experience of an event and not in the planning or management or coordination of the event as a holistic model. This has to be crystal clear before proceeding in the next sections. A good example is this argument by (Allen 2002; Silvers, 2004; Berridge 2007, 2009; Goldblatt 2008; Van der Wagen 2008): “the very creation of such planned event experiences should be part of a deliberate and integrated design-based process whereby each element of the event is carefully mapped out in order to produce an environment (or setting) where there is the opportunity for experiences specific to that event to be consumed, and that this includes the pre-, actual and post-event stages. Design activity, in this context, therefore ranges from initial concept of the event through to all the successive elements that are required to ultimately deliver the experience.”

To clarify this argument suggests that we need to tailor the event on the experience we are trying to create. Imagine having a puzzle for kids. They can see the picture they are trying to make and they use it as a base in order to place the pieces. They have to move each piece until it's in the right position and the picture becomes whole. The experience is the base picture and the event is the pieces. We know what experience we want to create so we move pieces of the event until they are in the right place for the desired experience to emerge. In separating out the design elements utilized to create enhanced experiences for attendees, design becomes a tool used in the construction of the relationship between individuals and their physical setting (Nelson 2009). In constructing this relationship, the emphasis is placed on a deliberate series of actions that result in the lived experience (Rossman 2003).

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Schmitt (1999) indicates they are private events, the result of stimulation prompting a response that affects the entire living being. People either collectively or individually attend or participate in an event and they are doing so on the basis that some type of experience will result. Several authors have begun to develop an understanding of what an event experience is and to widen the knowledge base of what they consist of and how they are formed by drawing upon work undertaken in leisure and tourism (Berridge 2007; Getz 2008; Pettersson and Getz 2009).

Getz rightly argues that “if we cannot clearly articulate what the events experience is, then how can it be planned or designed? If we do not understand what it means to people, then how can it be important?” (2008: 170). And the answer is given by (O’Sullivan and Spangler 1999: 23): “Any attempt to design an experience should be based on knowledge of how guests participate and become involved. In order for something to be created that can justifiably be called an experience they further explain that five key parameters of experience must be addressed by the experience provider (or creator):

- i.** The stages of the experience – events or feelings that occur prior, during, and after the experience.
- ii.** The actual experience – factors or variables within the experience that influence participation and shape outcomes.
- iii.** The needs being addressed through the experience – the inner or psychic needs that give rise to the need or desire to participate in an experience.
- iv.** The role of the participant and other people involved in the experience – the impact that the personal qualities, behavior and expectations of both the participant and other people involved within the experience play in the overall outcome.
- v.** The role and relationship with the provider of the experience – the ability and willingness of the provider to customize, control and coordinate aspects of the experience.”
(O’Sullivan and Spangler 1999: 23)

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3.3.1 Event Experience Dimensions

Mannell and Kleiber (1997), suggest that all experiences have three essential dimensions: the cognitive dimension (thinking), the conative dimension (acting/doing), and the affective dimension (emotions/feelings). Getz (2007) similarly suggests that experiences should be studied in terms of these three interrelated dimensions: what people are doing, their behaviors (“conative” dimension), their emotions, moods, and attitudes (“affective” dimension), and their knowledge, awareness, perception, understanding (“cognitive” dimension).

O’Sullivan and Spangler (1999) present a comprehensive overarching notion of event experience, suggesting that any experience involves: Participation and involvement; the state of being physically, mentally, socially, spiritually, and emotionally involved; the changing knowledge, skill, memory, or emotion; a conscious perception of having intentionally encountered, gone to live through an activity or event; and effort that addresses a psychological need.

This is mentioned in order for the readers to comprehend the complicated and challenging nature of an experience and why it is so difficult for the designer to tame that beast called Experience Design.

The Contested and Complex Nature of Human Experience

Author(s)	Important Dimensions of the Event Experience	No. of Core Dimensions
Beard and Wilson (2002)	Belonging, doing, sensing, feeling, knowing, being (inner- and outer-world experiences).	6
Rossmann (2003)	Interacting people, physical setting, objects, rules, relationships, and animation.	6
Schmitt (1999)	Acting, feeling, relating, sensing, feeling. “Dazzle their senses, touch their hearts, and stimulate their minds.” The experience involves the entire living “being.”	5
McIntyre and Roggenbuck (1998)	Individual world—relational outer world experiences. Environment/nature, self and internal thoughts, others, emotions, and task/activity.	5
O’Sullivan and Spangler (1998)	Physically, mentally, emotionally, socially, or spiritually.	5
Bitner (1992)	Cognitive, emotional, physiological.	3
Mannell and Kleiber (1997)	The cognitive (thinking), the conative (acting/doing), and the affective (feelings).	3
Mannell (1984)	A state of mind.	1
Thorne (1963)	Sensual, emotional, cognitive, conative, self-actualization, climax/peak experiences.	6

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4.1 Introduction to Emotions

In this section we will drift from the typical and general knowledge about experiences and experience design and we will delve deeply in the different terms and “ingredients” of an experience. For this to be understandable even though the researcher will use complex terms and possibly unknown, the researcher will simplify, clarify and explain for everyone to understand.

Moving forward we will need to treat the term experience as a system. A system has different parts that interplay and are interdependent and in this case the system is more than the sum of its parts because it expresses synergy, meaning that changing one part of the system (e.g. maybe an emotion) may affect other parts or the whole system. Emotions are a subsystem of experiences and have a vital role in the final outcome.

Insofar emotions are considered as discrete events emerging from a specific pattern of appraisal themes (Smith and Lazarus, 1993). Furthermore, “emotions are considered to be a complex set of interactions among subjective and objective factors mediated by neural/hormonal systems that can: (1) give rise to affective experiences such as feelings of arousal, pleasure/displeasure; (2) generate cognitive processes such as emotionally relevant perceptual effects, appraisals, labeling processes; (3) activate widespread physiological adjustments to the arousing conditions; and (4) lead to behavior that is often, but not always, expressive, goal directed, and adaptive (Kleinginna and Kleinginna 1981, p. 355). Thus, emotions have affective, cognitive, physiological, and behavioral outcomes (Brave and Nass 2002; Kleinginna and Kleinginna 1981). In other, simpler words, emotions are the core of our experiences, they define whether we will like an experience or we won't, they give meaning to our lives. Additionally, emotions create motivation in order for us to proceed from thinking into doing, also emotions enable us to be authentic and

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different from each other because we express what we feel and what we feel is always unique in each one of us.

For many decades, there has been a vigorous debate about the conscious awareness of emotions (Winkielman and Berridge 2004). According to Roseman, Spindel, and Jose (1990, p. 899), emotions are “evaluations and interpretations of events, rather than events per se, [that] determine whether an emotion will be felt and which emotion it will be.” To clarify, emotions are like reviews, if we do something that we like the review is going to be positive, if not it’s going to be negative or even neutral.

Based on the affects-as-information theory, Clore and Huntsinger (2007) found that individuals process information at different levels of detail based on their emotional states. For example, positive emotion leads to “global, category-level, relational processing,” whereas negative emotion leads to “local, item-level, stimulus-specific processing” (Clore and Huntsinger 2007, p. 395). In other words, when we feel happy (positive emotion) we tend to be more open and observant whilst when we feel sad or angry (negative emotion) we tend to be more shortsighted and focused on one thing. Further, “positive evaluation can be induced by one’s positive emotion because individuals tend to use their current emotional states as reference points” (Clore and Huntsinger 2007). Moreover, emotions influence our level of attention (which is referred to as motivational activation) wherein it “initiates a cascade of sensory and motor processes including mobilization of resources, enhanced perceptual processing, and preparation for action” (Bradley 2009, p. 1).

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Lastly, I would like to observe that emotions either negative or positive are the core of what makes us leave our bed in the morning, what gives us the motive to try harder and improve, emotions are the core of our existence and to ignore or shut them off is like taking the cheese off of a pizza, it will never be the same because the cheese is the main ingredient that bonds everything else together and adds this special pizza taste. Instead of just ignoring emotions we need to understand them and deeply comprehend their multilayered and complex nature in order to use them in our benefit. Wouldn't it be extraordinary if events per se, were the ones [that] determine whether an emotion will be felt and which emotion it will be and not the other way around?

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4.2 Negative Emotions

In this section we will provide information on negative emotions, what purpose they serve and explain why we actually need them. It's really important for the researcher to pay attention in this section because it has a vital role in understanding the final parts of this research project. Most research on emotions and experiences is based on the pleasure side and almost none is based on negative or at least both sides. As a result, most conclusions are about the positive emotions and how they contribute to a pleasurable experience in contrast to the negative which are suggested to be avoided because they produce pain on the pleasurable experiences. These misconceptions of negative emotions are withholding the field of experience design from progressing and evolving. "The simplified equation of positive emotions to pleasant experiences, and negative emotions to unpleasant experiences, has created a gap between the range of emotions that designers are currently targeting through design, and the entire range of emotions that are potentially enjoyable" (Fokkinga, Desmet, Hoonhout, 2010).

Negative emotions play a major role in experiences and one could say they are the foundation for the positive emotions to emerge. "The excitement people experience when they have to give an important presentation is directly linked to their fear of social failure. On another account, when two people are very close to each other and have to separate for a while, the sadness they experience when saying goodbye will make their importance to each other more tangible and significant" (Fokkinga et al., 2010).

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In another example negative emotions are being used for many years in art, like movies and theater. People pay to get scared and feel emotions like anxiety and disgust. This is because “any narrative construct—be it written fiction, theatre, or film—contains setbacks and hardship for the protagonists to overcome. A story without any antagonists or dramatic tension is considered “emotionally flat” and will not be very enjoyable” (Dolf Zillmann, (1995):48). Lastly, people enjoy listening to gloomy music that makes them sad, and in fact regularly prefer it over cheerful music. (Vorderer & Schramm, 2004; Vorderer, Klimmt, Ritterfeld, 2004: 392-93).

“The prospect of experiencing negative emotions will not always motivate people to refrain from engaging in a particular activity” and that’s because “the benefits of the desirable effects are appraised as more important than the costs of the negative emotions that will be experienced during the activity” (Fokkinga et al., 2010). An example would be an individual to overcome their fear of heights and get on the roof via a ladder because at the end that individual prioritizes the enjoyment of the view higher than the fear of getting on the roof. Therefore, people choose willingly to engage in activities – experiences that can possibly evoke negative emotions because they are willing to escape their comfort zones in order to enrich their experiential world with remarkable, possibly unforgettable experiences.

Fokkinga et al. (2010) propose that negative emotions can have “enriching benefits” that motivate people to seek out events – experiences – activities that evoke these emotions. Furthermore, based on explanations by other theorists on the purpose of negative emotions they propose four basic benefits: 1) Empower for action, (2) Signify intriguing boundaries, (3) Intensify achievement and (4) Enable contemplation.

1) Empower for action

“Negative emotions have a clear function; they signal us that there is something wrong or harmful in the situation, which we should somehow fix or get away from” (Fridja, 1986). Emotions like fear, anger and frustration can help people focus and solve the problem at hand by providing us with determination, focus, courage, power etc.

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2) Signify intriguing boundaries

In general, people are curious creatures that have the need to explore and understand something new, something different or strange because these “on the edge” situations reveal something new about themselves or their perception of the world. Hemenover & Schmmack (2007) found that, when pushed far enough, stimuli that elicit extreme feelings of indignation or disgust can sometimes even be perceived as humorous.

3) Intensify achievement

People sometimes palaver themselves to engage in certain activities that they were hesitant before because it will make them feel better about themselves. For example, someone decides to ignore the feeling of boredom to get out of the house and instead goes to the gym because it makes them feel pride and self-respect. Additionally, mixed emotions may emerge because of conflicting concerns. For example, when someone decides to study when there’s a perfect day outside during winter: the activity – situation that generates immediate displeasure will yield a greater sense of self satisfaction in the long run.” Reaching goals usually requires us to invest personal resources, ignoring direct pleasures in order to gain goals that are deemed more important”.

4) Enable contemplation

Many events or situations have the ability to emotionally flood people. Events like tragedies, stunning and unexpected performances, or even romantic movies can bring tears to people’s eyes. Tan and Fridja (1999), describe this effect as “sentiment” and show how it occurs in film viewing. They argue that viewers surrender themselves to the powerful image or moment and become helpless in that scene. The researcher adds that viewers connect in that scene because it evokes emotions they need. Thus, making them emotionally vulnerable and really susceptible in the feelings the movie is generating.

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4.2.1 The enjoyment of negative emotions

Lastly, we all have to consider that negative emotions can also be negative variables in an experience, thus rendering it unpleasant. Michael Apter was one of the first authors in psychology to theorize that negative emotions have pleasant counterparts, which he called "parapathic emotions". In order for people to enjoy negative emotion Apter Michael J. (1982), introduced the concept of "protective frame". Negative emotions that are generally experienced as unpleasant, can become pleasant when they are experienced within a protective frame: "an evaluation of a situation in which the individual 'frames' the threat or trauma as manageable and therefore transformable into excitement". For example, consider a shark cage diving. If someone dives without the cage to observe sharks, possibly the encounter will elicit only fear; on the other hand, if that someone is inside a cage (but can still see and hear everything), the encounter can elicit an enjoyable thrill. To clarify, "the protective frame (cage), converts the negative experience (fear), into an enjoyable experience (thrill), but it doesn't remove the negative emotion itself because it is necessary for the situation to be enjoyable. Also, the protective frame is not a physical but a psychological construct which means that the determining factor is not whether the person is, in reality, safe but whether they *believe* they are safe" (Fokkinga, Desmet, 2012).

Apter originally identified three different types of frames, all of them based on the idea of distancing the subject from the source of emotion (stimulus): 1) Confidence frame, 2) Safety zone frame, 3) Detachment frame. Fokkinga and Desmet (2012) were based on Apter's original research and added a fourth frame called the 4) Perspective frame. Also, they renamed the confidence frame into 1) Control Frame. These adaptations occurred after they considered how these frames would apply to product design. The researcher acknowledges that and believes that these frames can also be adapted in their current forms to Experience design.

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1. Safety-zone frame

“Arises when a person perceives a negative stimulus in their direct environment but feels protected from it.” Consider the shark cage diving experience as an example. People can enjoy the awe and terror of being close to a shark if they feel protected at the same time. In addition, note that this protecting barrier does not have to be a fixed enclosure. For example, touching a dead body out of curiosity while wearing rubber gloves provides a protective frame. Lastly, the safety zone frame can be achieved by distancing someone from the threat, like the thrill of standing on a cliff as long as it’s in a safe distance from the edge.

2. Detachment frame

“Through this frame, people are dealing with a representation of a negative stimulus rather than the stimulus itself.” For instance, watching a movie scene about a fighting couple might be an entertaining experience, whereas it would be unpleasant to witness in real life. A detachment frame can manifest in different forms, including abstraction (e.g., reading about the number of victims of a disaster rather than seeing photographs of them), simplification (e.g., a line drawing of a wound rather than a photograph), stylization (e.g., a beautiful picture of a collapsed building), and exaggeration (e.g., violence ad absurdum in a slasher film).”

3. Control frame

“People have a certain amount of control over the interaction with the negative stimulus.” Meaning that even though they are in the danger-zone they believe (in themselves) that they have the ability to keep themselves from trauma – threat. For example, someone who is going for their first job interview feel anxious and nervous instead of someone who has been in plenty of job interviews who feels more relaxed and at ease. “Types of control that people potentially have in a challenging situation include physical skills (e.g., the user

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is strong/ fast/ agile enough to deal with the situation) and mental skills (e.g., the user is smart/ knowledgeable / skilled/ creative enough to deal with the situation)."

4. Perspective frame

It "changes the meaning of the experienced emotion by providing a window to the wider implications of the situation. This frame connects the negative stimulus to a universal human theme. For example, people who participate in a charity run might experience fatigue and pain, but the realization that they are doing it for a good cause can convert these sensations into feelings of benevolence. Other examples of such universal human themes are loyalty (e.g., "taking one for the team"), self-actualization (e.g., observing one's own progress in mastering a difficult skill), patriotism (e.g., standing in the rain to raise the flag), or diligence (e.g., giving up free time to finish work)."

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4.2.2 Why people seek out negative emotions

So far, it's clear that people seek out negative emotions and experiences because in simple words it's interesting and intriguing. Nonetheless, psychologists have debated for years why people expose themselves to negative experiences and emotions. Until now there are four explanations of why this is happening:

1) The Utilitarian Explanation

"People engage in activities that evoke negative emotions not because they enjoy them, but because they expect these activities to be beneficial in the long run" (Fokkinga, Desmet, 2012). Going to the gym is a perfect example. Most of the people who exercise don't actually enjoy it but they suppress their dislike because they want to have a healthy and attractive body. This view fails to explain activities or experiences that have no other purpose than to entertain.

2) The Aftermath Explanation

"Proposes that negative emotions in experiences are taken for granted because they make the ensuing positive emotions more enjoyable" (Fokkinga, Desmet, 2012). For example, someone who goes bungee-jumping enjoys the moment after the jump because it is more pleasant than the fear they experienced before the jump. However, this view also has limitations, according to Andrade and Cohen there is no increase in the positive emotions nor a decrease in the negative ones after the movie, thus no aftermath effects.

3) The Intensity Explanation

"Zuckerman, states that certain people are able to enjoy activities like bungee-jumping because they can successfully inhibit the accompanying fear. To these so-called sensation seekers, the activity is not really frightening anymore—just pleasantly arousing." However, Andrade and Cohen report that "if people enjoy bungee-jumping only after learning to inhibit their fear, how do they begin doing it in the first place?"

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4) The Alternative Explanation (Fokkinga, Desmet, 2012)

“It is based on the assumption that negative emotions can also be enjoyable. The key concept in our explanation is “subjective transformation”: People seek out negative emotions because they produce specific bodily and mental effects, which together transform their perception of, and attitude toward, the situation. This concept of transformation is inspired by Sartre’s phenomenological conception of emotions, but it is also grounded in contemporary psychological understanding of emotion. We explain the proposition step-by-step through its four main components: (1) bodily and mental effects of negative emotions, which are (2) emotion-specific, lead to (3) transformations of perception and (4) transformations of attitude.

The “alternative explanation” is one huge rock on the foundation of designing with negative emotions. It explains and provides designers with a methodology but also the tools to use it. We will analyze and explain all the steps in the following section.

The “Alternative Explanation” components:

Bodily and Mental Effects of Negative Emotions

Undoubtedly, negative emotions affect our bodies more than just emotionally. For instance, fear makes our heart beat faster because we need to be ready to move quickly in case something happens. Furthermore, negative emotions also have mental effects like: they can alter people’s attention, thoughts, memory, imagination, judgement, needs, and behavior. Let’s set an example out of fear:

- It gives people a narrower field of attention (Derryberry & Reed, 1998).
- It improves visual contrast sensitivity (Phelps et al., 2006).
- It causes people to experience time as passing more slowly (Tipples, 2011).

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- It influences people's ability to estimate sizes of objects and distances (Teachman et al., 2008).
- It brings back memories of previous dangerous situations (Bower, 1981).

Emotion Specific

Each negative emotion can have different effects on the human body. For example, *fear* makes people exaggerate on real life risks (as natural disasters or cancer etc.) and think they have a higher chance of happening than they actually do. *Anger* on the other hand, makes people underestimate the probability of real-life risks happening than it actually is. (Lerner and Keltner, 2000)

Other effects are those of *disgust*, that make people who experience it stricter in their moral judgement of other people's bad behavior in stories, compared to others who are neutral. On the contrary, *sadness* makes people a little less judgmental than the others who were neutral. (Schnall et al., 2008)

Lastly, sad people who were presented with ads on holiday resorts, preferred the ads that promote relaxation, unlike people who were angry who preferred the ads that promoted energy and the active aspects of the resort. (Rucker and Petty, 2004)

These are just a few of the examples on how emotions affect our actions. Unfortunately, this field of research is now emerging thus there is not a complete map of all the emotions and their effects.

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Transformation of perception

All the emotions that we discussed above have their own unique effects on our body and those effects help us respond in unexpected and specific situations. “In case of fear, the narrowed field of attention helps the frightened individual to single out the actual threat from the side issues; the memories of previous dangerous situations help the individual to find a solution for the current predicament; and the experience of time moving more slowly increases the individual’s ability to identify and process a solution” (Fokkinga, Desmet, 2012). These responses are vital for our survival in these situations. One could see that these actions are hardwired in our bodies and only surface when we actually need them.

Furthermore, Sartre’s phenomenological conception of emotion, gives us another point of view for these responses. He described them as “magical transformations of the deterministic and factual world into subjective reality” (1962). Consider fear again: the sudden focus of attention, the memories of past frights, and the feeling that time is standing still are all very important responses and completely differ from our everyday experiences. “Moreover, this change is not experienced as a set of separate or sequential effects, but rather as a holistic transformation that makes perceived objects, people, and events take on a different meaning” (Fokkinga, Desmet, 2012).

Transformation of attitude

All the actions and responses that affect our perception also affect our attitude towards the world. To better define the word “attitude” it means one’s subjectively experienced disposition toward events, people, and objects (summarized as “the world”). In this example we examine someone who is angry, thus has an increasingly assertive, empowered, and risk-taking attitude toward the world. Someone who is sad, on the other hand, tends to have a more calm, sensitive, and reflective attitude toward the world. Fridja’s concept of action tendency (1986) refers to “people’s

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tendency to behave in a certain way under the influence of an emotion". These two approaches are very similar in the way they interpret behavior although they have some differences. Action tendency is a general behavioral term and is described mostly by terms such as "approach," "avoidance," "inhibition," and "activation." Attitude is mostly specific and confined to each person's perception and in simple words "mood" of the world. Additionally, transformations of attitude are felt changes.

Tamir and Ford ((2009): 488-97) used action tendency to explain why people performed better in certain games when emotions were induced beforehand that corresponded to the type of game. For instance, angry people performed better in a confrontational game, while frightened people performed better in a threat-avoidance game. This improvement in performance did not occur when participants had a non-corresponding or neutral emotion before the game.

The conclusion Fokkinga and Desmet reached was that "every negative emotion has a different combination of bodily and mental effects, which holistically generate a unique transformation of subjective perception and attitude." This transformation is the key element in making a negative emotion pleasurable, exciting, empowering, in other words, worth experiencing.

To elaborate, consider that you're trying to cook and the negative emotions act as spices. Each spice has its own flavor and qualities; much like a negative emotion. However, when two or more spices are combined, these unique to each one of them flavors and qualities bond to create a new flavor. If we remove a spice from the mix it'll change its taste thus, the final result. What I'm trying to explain is that each negative emotion has its own qualities; Combining two or more negative emotions can generate a different result than if we combined three or more. In conclusion, negative emotions serve as ingredients – spices to our food recipe that we as designers are responsible of serving.

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4.3 Emotional Design

As the research continues, we will approach terms and methods that are not directly relevant but they are necessary in order to understand the full scale of the desired goal. Emotional Design is one of these terms because it promotes positive emotions.

Emotional Design emerged as the effort to promote positive emotions (Norman, 2004) or pleasure in users (Jordan, 2002; Green and Jordan, 2003) by means of design properties of products and services. According to Van Gorp and Adams (2012), design based on emotions can affect overall user experience deeply, since emotions influence decision making, affect attention, memory, and generate meaning; as quoted by (Stefano Triberti, Alice Chirico, Gemma La Rocca and Giuseppe Riva, 2017).

The researcher argues that emotional design is a new field and we shouldn't limit its possibilities in design by excluding the negative emotions out of the equation. Emotions are one big pallet of colors and we should be able to use all of them and not just the happy ones. The researcher will provide more evidence on negative emotions and their importance in the next sections.

Furthermore, another important characteristic is that "emotions are closely intertwined over a continuous stream within subjects' experience" (Stefano Triberti et al., 2017). A well given example is that, "sad people are more likely to attribute agency of subsequent stimuli to others and the external world, because sadness is an emotion experienced toward events one cannot control" (Han et al., 2007). Angry people are more likely to transfer anger to the next event to be evaluated in the surroundings (Beaudry et al., 2010; Darban and Polites, 2016). These examples refer to what we've discussed before that a person who has a need to feel loved will emphasize on the loving emotions of an experience, accordingly a sad person will emphasize on the sad parts because those are the parts that they actually need (more on that in the next sections).

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Lastly, emotional design is a much promising field that can help designers create more complex and comprehensive experiences that can actually transform a person's mindset or at least influence them. We won't look into emotional design any further because it's not necessary at this point.

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4.4 Introduction to rich experiences

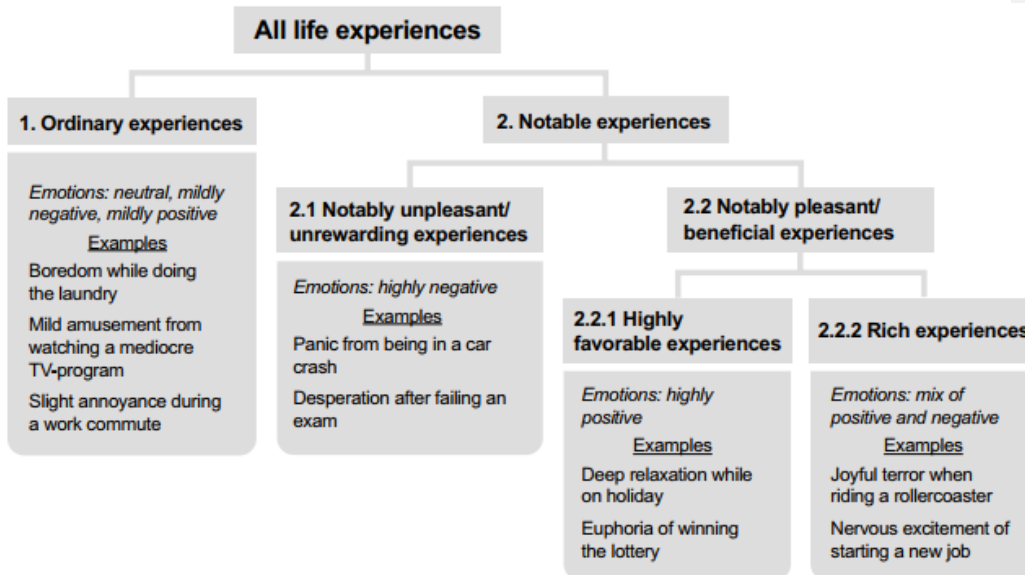
“Imagine you are moving to a new city. What emotions would you experience? You might feel sad about leaving your family and friends. At the same time, you might also feel hopeful about the opportunities awaiting your new life, joy over the prospect of exploring your new city and meeting new people, and anxiety about not knowing anyone yet. The combination of all these different emotions makes the transition a complex but rich experience that you will long remember” (Fokkinga, Desmet, 2012). This example is a simple definition of what rich experiences actually are. We all have lived rich experiences throughout our lives but we couldn’t recognize them. Some characteristics of rich experiences are that they are very uncommon thus unforgettable and really notable and that’s the key difference from all other life experiences that are somehow emotionally neutral and really typical. Furthermore, rich experiences stand out from other perhaps equally notable experiences because they are advantageous, beneficial and pleasant towards the individual thus rendering other notable experiences that lack these characteristics non-rich.

Altogether, “rich experiences are notable and memorable experiences that involve a mix of positive and negative emotions and are experienced as valuable, because they are pleasant, beneficial, or both” (Fokkinga, Desmet, 2013).

So far, we’ve covered everything you need to know in order to understand why rich experiences are so important and especially why they would be a really special addition in design contexts and terms. Rich experiences can flourish in a well-structured design environment and provide the attendants with seeds of experiences that will grow over time into something unforgettable and remarkable.

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Rich experiences defined by comparison to other types of life experiences (Fokkinga, Desmet, 2013)



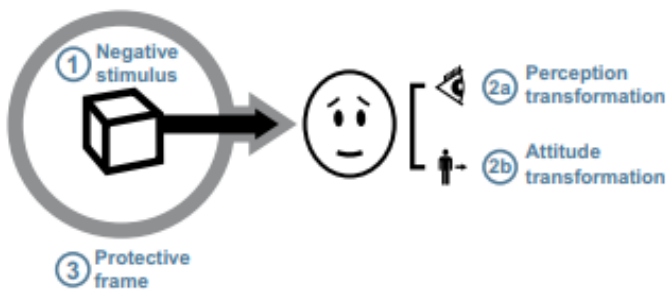
Lastly, to clarify there are mixed emotional experiences that are not rich, for example someone is excited about the new iPhone but dissatisfied with its price. These are experiences in which the causes of the emotions are mutually unrelated (Fokkinga, Desmet, 2013). Additionally, someone hoped their phone would break so their parents could buy them a new one but felt ashamed afterwards. These are experiences in which the positive emotion preceded and causes the negative emotion (Fokkinga, Desmet, 2013). Another observation made by Fokkinga and Desmet was that it is a lot easier to conceptualize the negative emotion as primary and the positive as secondary in the formation of a rich experience. For example, it's easier to explain that bungee jumping is fun because it's scary than the other way around.

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4.4.1 Rich experience framework

This framework is considered by the researcher highly important and innovative because it is the first step towards designed experiences. Even though it was developed to elicit rich experiences through products, the grounds and the research that was developed on, have helped this research communicate the importance and mostly the need of designed experiences.

The rich experience explanatory framework (Fokkinga & Desmet, 2012)



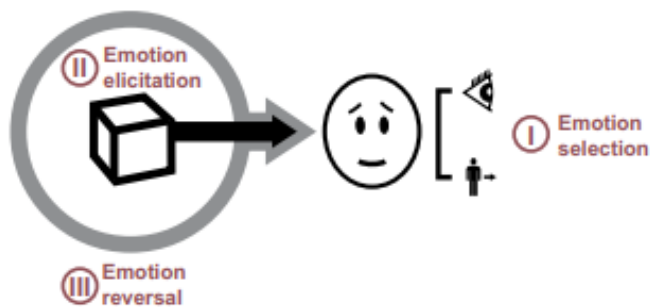
The process in which the framework is based on is that: “something happens (negative stimulus), which causes a person to have a specific negative emotion (e.g., anger, sadness, etc.). This emotion transforms both that person’s perception of the situation, and her attitude toward the situation. Finally, a protective frame around this negative stimulus must manifest in one of four different forms for the person to enjoy the experience.”

And in simpler terms just consider your first time in a roller coaster. While you’re riding, the negative stimulus is the *fear* during those steep downhill, but also excitement. The protective frame (control frame & safety zone frame) in this case is the protective metal barrier on which you hold on to. It is a physical frame that’s protecting you since you’re holding it, but it also gives you the feeling of control on the rollercoaster. Thus, you end up enjoying the ride because the feeling of *fear* is not overwhelming the feeling of *excitement*.

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This was the first approach to a rich experience framework in 2012 by Fokkinga and Desmet. They defined the key parameters and steps of the methodology. Later on, in 2013 they adapted the same framework to a design context. Their goal was that a designer could use the framework in order to guide them through the design process of designing rich experiences.

The rich experience design approach (Fokkinga & Desmet, 2013)



We can see three steps in the framework above. We're going to explain each one of them separately.

Before we start analyzing the steps of the framework it's really important for the designer to know their target group. What I mean is that in order for someone to design and experience they need to understand the emotional and psychological triggers and perceptions of the target group. Furthermore, in my opinion it's vital for the designer to explore their target group in depth.

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In the first step, the designer has the knowledge of their target group thus they must choose the desirable negative emotion they want to evoke based on the transformation they ultimately want to achieve in each situation. For example, “if the user context is a waiting room in which people are generally bored, the designer might opt to design something that makes the waiting experience more exciting and livelier (transformation of perception), in which case fright would be an appropriate emotion. Or, if the brief is to design something that makes students calmer and feel more connected to their history lesson, the design could elicit sadness (transformation of attitude)” (Fokkinga, Desmet, 2013). The transformations have been separated in two forms to achieve a more accurate result according to the approach - perspective the designer wants to go with. Furthermore, the two options would be that the designer wants to focus on the participant’s change of behavior, thus choosing transformation of attitude or the subjective experience of the participant thus choosing transformation of perception. However, despite the research on the bodily effects of negative emotions, it remains a challenge to completely identify the full scale of transformations that different negative emotions produce.

In the second step, the designer is called to explore the possible ways in which they are going to evoke the right emotion. There has been a great amount of research on the causes for specific emotions (Ellsworth & Scherer, 2003, p. 583; Frijda, 1986, p. 218; Lazarus, 1991, p. 122). For instance, fear is evoked when something threatens a person, whereas sadness is evoked by a loss (Lazarus, 1991, p. 122). These proved facts can be used by the designers as a guideline to approach the right emotions and develop the correct context for the emotion to emerge.

In the third and final step, the designer has to create a protective frame that will turn the negative emotion into an enjoyable one. We’ve covered all four types of protective frames in the last section.

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Lastly, “rich experience design potentially offers at least three benefits. First, it can add engagement, refreshment, or meaning to situations that are generally boring or void of meaning. Second, it can make use of the specific effects of negative emotions on attitude to stimulate people toward engagement in activities in which they otherwise would not engage. Third, and perhaps most important, it can result in strategies for situations that will always have some negative aspects, including hospital visits, waiting in line, traffic jams, and air travel” (Fokkinga, Desmet, 2012). That being said rich experiences can help mold the future of design into something greater that we can possibly imagine right now through products.

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4.4.2 Ten rich experience qualities

In the following tables 10 rich experience qualities are being briefly mentioned in a three-step guide. Combining the right negative emotion with the appropriate protective frame can produce a rich experience provided that it is applied in a suitable context. This table is the first combination of negative emotions and protective frames that can be used by designers in order to evolve an experience into a rich one. It was created by Fokkinga and Desmet in 2013 and it is considered by the researcher of great value in the field of Experience Design.

Furthermore, the researcher will not analyze each combination separately because the researcher doesn't want to deviate from the subject. However, keep in mind that no matter the amount of methodologies, theoretical research or applied projects exist, we won't be able (at least with the current technologies) to design experiences and emotions accurately. In other words, when designing an experience and we want to achieve a specific emotion reaction (i.e. anger or sadness), it's rather difficult especially for large target groups and that's because as we've said before everyone has a different perception of a situation, different psychological status thus perceiving each experience in a different way which result in perhaps different emotions. In my opinion setting a scale of the same emotion and the different forms it can get (sadness, sorrow, grief, anguish etc.) would be more appropriate in order to design without errors and gaps.

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		Step 1 – Emotion selection		Step 2 – Emotion elicitation	Step 3 – Emotion reversal	
Rich quality	Base emotion and description of quality	Negative and positive emotion	Transformation of perception	Transformation of attitude	Emotion cause	Protective frame
The Sadistic	Using a mental or physical advantage to harm a person or object in a playful way.	Maliciousness: To experience an urge to trouble or harm someone Amusement: To enjoy a playful state of humor or entertainment	<i>Invitingly opportunistic</i> People perceive the world full of attractive opportunities that beg to be tried out.	<i>Assertive playfulness</i> This emotion brings people to do things they normally wouldn't do, because they are more assertive and playful, and less serious.	<i>Advantage (over someone or something)</i> e.g., physical advantage (making the user stronger, faster, etc.), material advantage (being better equipped), skill advantage, or cognitive advantage (helping the user outsmart the other).	- Detachment frame (or) - Safety-zone frame
The Thrilling	An immediate, exciting rush that makes people feel alive and very in-the-moment.	Fright: A feeling of strong, sudden agitation caused by the presence or imminence of danger Joy: To be actively pleased about something	<i>Stimulating Intensity</i> People perceive their world as Very stimulating and intense, and momentarily revolving around themselves.	<i>Focused Energetic</i> Panic is engaging because it focuses and energizes people to either avoid or control the source of danger.	<i>Danger</i> e.g., physical danger (fast approaching objects, fear of falling, etc.), psychological danger (being chased, being threatened, etc.), or social danger (performance fear, fear of attracting attention, etc.).	- Control frame (and/or) - Safety-zone frame (or) - Detachment frame
The Challenging	The experience of a frustrating, yet engaging problem that people are determined to solve	Frustration: To experience an arousing dissatisfaction from dealing with an obstacle to reach a goal Satisfaction: To enjoy the recent fulfillment of a need or desire	<i>Straightforward Demanding</i> People feel an irresistible lure to solve a certain problem: it might not be an easy task, but they have an idea how to deal with it	<i>Undisturbed determination</i> Frustrated people become focused, directed and determined to solve the problem at hand	<i>Obstacle</i> e.g., physical (lifting a heavy object, outrunning something fast), psychological (e.g., a difficult puzzle), social (e.g., convincing someone) or skill-related (learning an instrument).	- Control frame
The Eerie	Something that gives people the creeps but is also enchanting.	Anxiety: To experience uneasiness from the anticipation of an uncertain or unclear threat Fascination: To experience an urge to explore, investigate, or to understand something	<i>Suspenseful mystery</i> People briefly perceive their environment as a mysterious yet suspenseful place, and feel they have to be careful in their acts.	<i>Suggestible vigilance</i> People briefly halt their routine to get passively vigilant towards their surroundings and become more suggestible to new information.	<i>Uncertain or uncanny threats</i> Different possible themes: e.g., uncertainty (e.g., darkness, unknown environments), simultaneous familiarity and strangeness (e.g., a humanoid robot, an aged childhood home), or seemingly inexplicable events (e.g., paranormal events, strange sounds).	- Detachment frame (or) - Safety-zone frame
The Scandalous	An outrageous, yet fascinating violation of social norms or values.	Indignation: To experience arousal from witnessing something morally unjust, mean, or unworthy Fascination: To experience an urge to explore, investigate, or to understand something	<i>Straightforward controversy</i> People subjectively perceive an increased clarity and simplicity in the world: it is clear someone has been wrong.	<i>Confidently judgmental</i> Indignation brings out uneasiness in people, which they are eager to discuss with others	<i>Violation of a rule or code</i> e.g., violations of an actual law, violation of a social rule (e.g., etiquette), violation of trust, violation of purpose (e.g., a squandering charity fund), or violation of rights (e.g., impending freedom of speech)	- Detachment frame (or) - Safety-zone frame
The Grotesque	Being simultaneously repulsed and attracted by something physically or morally disgusting.	Disgust: To experience intense physical dislike for an object or situation Fascination: To experience an urge to explore, investigate, or to understand something	<i>Intriguing directness</i> Something disgusting gives a very direct, in-your-face experience that can be intriguing	<i>Cautiously curious</i> Disgust is a good way to grab someone's attention and make them curious. People will feel a simultaneous attraction and repulsion	<i>Repulsive object or concept</i> e.g., physically disgusting things (filth, bodily things, morbid things, etc.), or morally disgusting things (violent behavior, perverse behavior, etc.).	- Detachment frame (or) - Safety-zone frame

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		Step 1 - Emotion selection		Step 2 - Emotion elicitation	Step 3 - Emotion reversal	
Rich quality	Base emotion and description of quality	Negative and positive emotion	Transformation of perception	Transformation of attitude	Emotion cause	Protective frame
The Self-Sacrificing	Giving up current, temporary comfort or safety and being proud about it.	Reluctance: To experience a lack of motivation or willingness to engage in a certain activity Pride: To experience an enjoyable sense of self-worth or achievement	<i>Harsh realism</i> Reluctance makes people perceive the world as a little harsher, but also as more 'real' and honest.	<i>Disciplined responsibility</i> People become sterner and more disciplined, and it is a way to improve someone's self-respect.	<i>Sacrifice</i> Motivating the user to engage in an activity that is unpleasant, but somehow good (e.g., a chore, physical labor, jogging), to give up something pleasant (e.g., sitting comfortably, a sensorial pleasure), or to 'punish' himself (e.g., with a loud noise, with an unpleasant task).	(<i>In any case</i>) - Perspective frame (possibly in addition) - Detachment frame - Control frame
The Indulging	A liberation from ethics and conventions that make people seek out pleasure.	Shame: To experience painful awareness that one has violated a cultural or social norm or value Desire: To experience a strong attraction to enjoy or own something	<i>Irresistibly seductive</i> People perceive the world as irresistible, seducing them to do something they actually shouldn't.	<i>Liberated impulsiveness</i> People get a more impulsive and liberated attitude towards a situation, and makes them ignore personal or social restrictions.	<i>'Forbidden' temptation</i> Motivating the user to engage in an activity that is pleasant but bad for them (e.g., smoking, overeating), or pleasant but violating a rule or code (e.g., breaking something, going against etiquette).	- Detachment frame (or) - Safety-zone frame (or) - Control frame
The Unreachable	A bittersweet desire for something that is currently or permanently out of reach.	Longing: To experience a strong and painful desire for someone or something that is out of reach Dreaminess: To enjoy a calm state of introspection and thoughtfulness	<i>Profoundly desirable</i> People perceive an object or event as more deeply desirable and significant – as something worth investing time in	<i>Dreamily passionate</i> People become more passionate about an object or event, but in a passive, dreamily way	<i>Inaccessible object or concept</i> e.g., an inaccessible object (e.g., an expensive sports car, the unobtainable piece of a collection), environment (e.g., home, an exotic place), event (e.g., being with a certain person, longing back to one's own childhood), a missed opportunity, etc.	- Control frame (and/or) - Detachment frame
The Sentimental	A touching experience that makes people perceive the world as a bit more beautiful.	Poignancy: To experience a painful excess of tender feelings towards an event or object Enchantment: To be captivated by something that is experienced as delightful or extraordinary	<i>Beautifully connected</i> People perceive a sense of warmth and beauty in the world, and feel closer connected to the world and other people.	<i>Reflectively sensitive</i> People become more reflective about which things matter in their lives, and are more likely to act kind heartedly.	<i>Virtue against the odds or expectations</i> e.g., bravery, real friendship, loyalty, modesty, diligence, honesty. Each of these against the odds (under difficult circumstances) or against expectations	(<i>Inherently has a</i>) - Perspective frame (possibly in addition) - Detachment frame

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4.5 Introduction to Mixed Emotions

“On June 29, 2009, Kassim Bakari learned that the airliner carrying his daughter, Bahia, had plunged into the Indian Ocean. All aboard were believed to have perished. The next day, Bakari learned that Bahia had managed to survive by clinging to a piece of debris for 12 hours. The story, however, does not have an entirely happy ending for Bakari. His wife had also been aboard the flight and did not survive. A complete understanding of emotion must include an understanding of emotional reactions to events like those faced by Bakari, yet for centuries theorists have disagreed about how such bittersweet events make people feel” (Larsen, McGraw, 2014).

Another rather unusual term that is not really known in any design method or context. “Mixed emotions” is an elusive term that has been given many definitions and different explanations over the years. For example, in Plato’s *Philebus* (trans. 1975), Socrates posited that when people appear to be “midway between the two” states of pleasure and pain, they might actually be experiencing mixed emotions. As we can see, the term has been in sight of researchers, philosophers and psychologists for years but there also have been many debates about the feasibility of someone feeling mixed emotions.

For starters, Bain (1859) argued that pleasure and displeasure neutralize one another “as an acid neutralizes an alkali [i.e., base]”. In addition to Bain’s theory Wundt (1896) supported that “all the partial feelings present at a given moment unite, in every case to form a single total feeling” and thus eliminating the possibility of someone feeling mixed emotions. However, David Hume (1739/2000) argued that people can experience mixed emotions in response to events with a “mixt nature”, for example if your friend loses in a game and it’s your turn you feel happy, they lost and it’s finally your turn but also regret for feeling happy.

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In contrast, Ebbinghaus (1902; cited in Wolgemuth, 1919) supports his disagreement with the existence of mixed emotions by using a thermal analogy: “Just as we may sense cold in our feet and warmth in our hands at the same time, so we may experience the pleasantness of a tasty dish and the unpleasantness of a severe headache side by side”.

In fact, this analogy is inaccurate because the experience of temperature is irreducible. In other words, the experiences of warm and cold are inseparable such that feelings of warmth preclude feelings of cold and vice versa (Schimmack, 2001).

As the years have passed and the research around mixed emotions has increased a more accurate and detailed definition by Scherer (1998) who defines mixed emotions “broadly as the co-occurrence of positive and negative affects. Mixed emotions represent a subset of emotion blends, which we define as the co-occurrence of any two or more same-valence or opposite-valence emotions”.

Later on, a new definition by Fokkinga & Desmet (2012) emerged that defines mixed emotion as “an affective episode in which a person feels one or more emotions of both valences (positive and negative) at the same time, which are phenomenally still distinguishable, and in reaction to the same situation or object.” In other words, feeling these emotions at the same time but being able to distinguish amongst them means that although they might feel like ‘one’ big mixed emotion but we can still tell apart the emotions it was made of. For example, it’s like eating a single dish of food and being able to identify the ingredients it was made of. Furthermore, Fokkinga & Desmet added that mixed emotions are “a delicate matter” and that’s because even though mixed emotions can be the core of a rich experience, they can also be rather unpleasant, and harmful instead of helpful. “Sometimes contributing to the richness of an experience, sometimes doing nothing, and sometimes even detaching from it” (Fokkinga & Desmet, 2012). That’s the main reason why designers are ‘afraid’ of mixed emotions and prefer using plain pleasant ones when designing experiences. Nonetheless, it’s a shame that fear is holding back the field of experience design and

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that we don't utilize all the tools we have in our procession to truly create something long-lasting and meaningful rather than dull and basic.

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4.5.1 Types of Mixed Emotions

In 2012, Fokkinga & Desmet conducted a study on mixed emotions with the goal of finding more details about the way they behave and how they contribute to our experiences. They concluded four clusters (groups) of mixed emotions and each cluster has a number of sub-clusters. "All clusters were created on the basis of the inferred interactions between the positive and negative emotions in experiences." In simple terms, the clusters listed below were created on the behavior the emotions exhibited.

An overview of all clusters of mixed emotional experiences (Fokkinga, Desmet, 2012)

Cluster	Sub-cluster	Example
1. Unrelated emotions	1a. Different stimuli	I am happy for my friend because she is moving to another country, but jealous that I am not going on such an adventure.
	1b. Inability to fully experience something positive	I am happy that the sun is finally out again, but sad that I have to work indoors all day.
	1c. A negative event turned out better	I am envious of the beautiful teacups my partner received, but I am relieved that they turned out to be quite impractical.
	1d. Putting something negative into perspective	I am angry that my friend is being so difficult, but I feel affection because I know it will be all right in the end.
	1e. Ambivalence	I feel frustrated but happy over my decision to not finish my paper and going to my family instead.
2. Ambiguous emotions	2a. Ambiguous appraisals	I feel both anxiety and anticipation over the prospect of starting a new job.
	2b. Negative and positive emotions resonate and intensify the experience	I feel an intense mix of disgust and fascination over a program depicting open-body surgery.
3. Positive effect of negative emotion	3a. Using the action tendency of the negative emotion	I am angry because I received an unfair evaluation, but it also makes me pugnacious and determined, which I enjoy.
	3b. A negative emotion helps to realize the importance of something	I feel sad over leaving my grandparents after a nice weekend, but it makes me realize how important they are to me.
	3c. Feeling good about overcoming a negative emotion	I feel guilty over telling a co-worker that she is not suitable for a job, but I feel proud that I told her despite my reluctance.
4. Negative effect of positive emotion	4a. Feeling bad about an inappropriate positive emotion	I feel desire over a beautiful but very expensive cup, but that emotion also makes me feel greedy and guilty.

Chapter 4: Design for Emotion

We are not going to focus on the explanation of each cluster but not on the sub clusters one by one.

In the **first** cluster, the emotions (positive and negative) that were evoked by the experience had no link or correlation to one another, other than the fact that they were elicited by the same situation or object but from a different stimulus! The implication in this according to Fokkinga & Desmet is that “the negative emotion and the aspect causing it are simply unwanted elements of the experience, and if they could somehow be extracted from the experience, the remaining positive emotion would be enjoyed more fully. Thus, in these cases the mixed nature of the emotions does not enrich the situation.”

In the **second** cluster, in contrast to the first one, it is possible that the emotions come from the same stimuli. They can motivate us (e.g., start losing weight: eager to work on it, but at the same time intimidated by all the effort it's going to take). “In this case, it is more important how a person mentally approaches such stimuli, as a threat or an opportunity, which determines the experiential outcome”. And they can work against each other leading us in exciting - interesting experiences (e.g., when we see pimple popping videos, on one hand we want to look away and that's *disgust*, but on the other we want to keep looking and that's *fascination*.) In this case, “the pressure is what makes the experience unique, and what sets it apart from an experience of interest that is evoked by a less controversial program” (Fokkinga, Desmet, 2012).

In the **third** cluster, is where we are going to emphasize the most because it is going to be the main research pillar of this project. In simple words, the third cluster is referring to the negative emotions and the positive effects they can cause on the overall experience, the behavior or the attitude of the individual which at the end leads to a positive emotion. The researcher was really fascinated by the idea of something really negative can affect us positively and most of all not just affect but ultimately influence our decisions and our behavior.

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3a. As we've mentioned before negative emotions have a purpose in our lives, and that's to keep us alert in times when something doesn't feel right or something goes wrong which we should automatically either solve – fix or distance ourselves from it. Furthermore, "it seems that if a person can effectively use the resulting action tendency of a negative emotion successfully, this can directly or indirectly lead to a positive emotion." (Fokkinga, Desmet, 2012). Despite, there is a variety of negative emotions this certain "mechanism" has the same results with most of them. The following example is from a student a few hours before the deadline expired. He was in trouble; he couldn't focus or at least stay focused enough to be productive and he was procrastinating (doing nothing or doing something else instead as an excuse not to study). Suddenly, he felt so frustrated and exasperated with himself thus leading to a rush of productivity and rapid writing.

According to him: *"That frustration lead to a sort of hyper concentration like 'and now it is going to happen', and then I was really typing like a madman. (...) The focus that sprang from that, it is just, everything falls away from it, like, 'if I want to finish this paper it has to be now', that feeling of that aggressive undercurrent in frustration helps me, a sort of straightforwardly looking only at that [issue]"*.

3b. Emotions have many hidden traits, one of them is that they actually impact someone's conscious thought. Meaning that the more intense and severe an emotion is, a person can estimate how significant and serious a situation is. In other words, the individual tends to correlate the emotion with the situation. For instance, a friend of mine lost his grandpa and that made him feel a variety of negative emotions (mostly sadness). These emotions later on made him realize how much he loved his grandpa.

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This specific example was used to illustrate a first glimpse on the main idea of the research that will follow. Death is a negative experience that evokes a big variety of negative feelings and as we know it is possible through negative experiences to emerge positive emotions and effects. However, what are these positive emotions and most important what impact do they have on the individual and how do they work? In other words, what are the traits – characteristics of these effects?

3c. Mixed emotions can also emerge with the feeling of achievement. Furthermore, taking into account the previous sub-cluster and considering the importance and intensity of a situation someone who can overcome that situation turns the negative emotions (experience) into positive ones. For example, consider working out, it's not pleasant but it definitely is compensating. According to a respondent: *"Good, hard exercising and going through that fear or pain threshold, that is really Prozac to me. (...) That cannot fail, mentally, when I go exercising and encounter that threshold, and I persevere, then that will make me happy"* (Fokkinga, Desmet, 2012). There are a lot of similarities between this and the clusters 1c and 1d however, in this cluster the negative stimulus is actually dealt with by the individual.

Finally, in the **fourth** cluster, having a positive emotion about something 'bad' makes someone feel bad. For example, when competing with a friend someone thought – wanted for their friend to fail so they could win but soon after they felt guilty about these thoughts. So, in conclusion positive emotion can also have negative effects.

Chapter 4: Design for Emotion

In conclusion, not all negative emotions are 'bad' for us or even unpleasant, but maybe it's not about the negative emotions but more about the context we experience them that makes them beneficial and perhaps positive. All research that has been presented by Fokkinga and Desmet is product - based. They focused on how to design products that evoke rich experiences etc. In this researcher project we focus on the experiences, for example, 'certain negative emotions can help people realize the importance of something as mentioned in 3b. As designers we can use these emotions to design for behavioral change and contribute to issues like environmental responsibility, art etc. Issues that are dull concepts to most people. Negatives will always be negative but it's up to each and every one of us to change the perspective and make something positive out of something negative. As designers we ought to try to bring a new perspective to life in order to enrich people's field of view of the world.

Continuing, the next chapter will analyze the methodology that was chosen for this research project and the reasons the researcher selected it.

Chapter 5: Methodology & Approach

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5.1 Introduction to Phenomenological Study

According to Stanford Encyclopedia of Philosophy: “phenomenology is the study of *“phenomena”*: appearances of things, or things as they appear in our experience, or the ways we experience things, thus the meanings things have in our experience. Phenomenology studies conscious experience as experienced from the subjective or first-person point of view”. In simple words, phenomenology can't really be given a definition or limitations much like design. “A unique and final definition of phenomenology is dangerous and perhaps even paradoxical as it lacks a thematic focus. In fact, it is not a doctrine, nor a philosophical school, but rather a style of thought, a method, an open and ever-renewed experience having different results, and this may disorient anyone wishing to define the meaning of phenomenology” (Farina, 2014).

Getz also argues (2008) that “the experiential nature of travel and events requires phenomenological approaches” (p. 422). A goal of phenomenology is to enlarge and deepen understanding of the range of immediate experiences (Spiegelberg, 1982)

It's a really hard concept – term to grasp even for the researcher; however, this method is by far the most suitable for this research project that will provide unobstructed and transparent results.

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5.2 Introduction to the approach

In this project as we've mentioned in the beginning, we are going to focus on the positive effects of negative experiences (negative emotions). More specifically we're going to explore the traits of these positive effects and how they can be introduced in a design context.

In order for us to achieve that, we need a negative experience that elicits negative emotions that no one can doubt its nature (positive, neutral, negative). This means we need an experience that's adjectively negative! The most appropriate, by far experience that is negative for everyone is death. To elaborate, death is an experience everyone on this planet has to face at some point in their lives, it's an experience that most of the people find it very difficult to cope with regardless of who is dead. Sometimes it's a cat or a dog, other times it's a relationship, most often it's an object that's no more useful to us. Death is all around us literally and metaphorically. However, in this thesis we will engage with the literal meaning of death and more specifically with the death of someone close to us. There are many people who we feel close to but what actually matters for us is "how close?". We need the right type of relationship that will affect the individual just as much as we need them to be in order to make realizations and transformations. For example, the death of a parent or a sister is much more than the desirable outcome of efficacy because this is a person one is interacting in their daily lives thus, removing this person alters and affects everything in someone's life. On the other hand, the death of some friend or distant relative is something that won't affect the individual as much as to make concrete realizations or impact their daily lives.

Before we further discuss the selected relationship for this project, a detour is necessary in order to explain the role of the participants that will participate in the study (there will be a separate section moving forward). The researcher decided to focus on participants from the age of 21 to roughly 30. The target group between the ages of 13 to 18 (adolescence) is a time of newly emerging developmental capacities where a major task is to resolve the psychosocial crisis of identity versus role

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confusion (Erikson, 1968). The researcher from personal experience and not to risk the fidelity of the results enlarged the scale of age to 13 to 20. Likewise, individuals who have passed the age of 30 will be less susceptible to events of death, along with the fact that not the same number of individuals have living grandparents as the selected target group. Furthermore, the participants must come from a nuclear family where the role of the father or the mother isn't in the hands of a grandparent. Lastly, there was a preference in participants that the researcher had already established a relationship (not close friends) with a view to use the familiarity that had already been built as a way of delving into the details of the interview.

In order for the results to be precise we need to have some guidelines that will help us measure something that's not really measurable or tangible. The researcher has chosen to focus on the death of a grandparent and this is because:

- a)** They are related to the individual which enhances a relationship even if that relationship is not the best.
- b)** Most young adults have had to experience the death of at least one grandparent.
- c)** A grandparent, firmly entrenched in adulthood, may be more concerned with establishing and guiding the next generation, participating in society, and working toward goals beyond one's own immediate need (Ens & Bond Jr., 2005). Which means a grandparent will possibly have a developed relationship with a grandkid but will not be the same as a parent has with the individual.
- d)** Lastly, it's the right amount of efficacy that will have ripple effects upon the death of a grandparent to the individual.

Reviewing these reasons, the researcher believes that the relationship of a grandparent and a grandkid is the most appropriate to examine the mechanism of positive effects that emerge from negative experiences. Additionally, the event won't be beyond the moral boundaries to discuss during an interview however, it is going to be challenging to bring on the surface all the details that are needed.

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5.3 Participants

Originally the goal was to select ten participants from different backgrounds to participate in the study. However, during the making of this research project the COVID - 19 Coronavirus pandemic broke loose therefore, we were limited to 5 participants. During the selection of participants, an effort was made to select those who are: a) easily reflected and talked about their emotions; b) reasonably different from each other in terms of opinions, region, gender, background; c) willing to discuss personal matters if needed. Lastly, a time period since the death of a grandparent of one to three years had to be included so that a credible scale could be created.

5.4 Process

The study lasted 2 weeks and consisted of just one stage for each participant *'the interview stage'*. In this stage the participants were interviewed in-depth to detail the experience of their grandparent's death and the aftermath. All interviews were audio-recorded and lasted approximately 1 hour. All interviews were conducted in an informal and open way, and in an environment familiar to the participants (see Moustakas 1994). In consequence of the coronavirus, COVID-19 crisis the majority of the interviews were conducted via online video call which did not affect the quality of the interview. To clarify, despite the lack of face to face contact the web camera was enough for the interviewer to observe the non-verbal variables during the interview to produce high quality results.

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At the beginning of the interview, certain questions were asked (i.e. how was your day? how do you feel during this quarantine? etc.) to make the participant feel relaxed and open. Afterwards, the researcher asked the participants to go back and relive the event of the funeral in the first person as if it took place here and now, and recall several sensorial details of the situation (i.e. what the respondent saw, heard, smelled, and touched during the event). This process of recalling details was supposed to a) put the respondent in the moment of the event again, so they would more easily recall the emotions; and to b) have the respondent focus on their body and bodily reactions, to get descriptions of emotions that were more about direct feelings and less about psychologized explanations (Fokkinga, Desmet, 2012). During this part the participants were asked questions like: How did it make you feel? Recall as vividly as possible, etc. This part is crucial because it places the participants in the desired context and makes them confront their feelings so that they will be able to compare them later on the interview and make conclusions.

Next, the respondents were asked to do the same about the 40-day memorial of their grandparent and the one-year memorial. This was done to create a scale of how feelings evolved during the first year of the death. However, in this part the participants were asked "What has changed since the last time? How do you feel differently? What emotions exist now that weren't before?"

Furthermore, they were asked to critically analyze their feelings during the year and discuss with the researcher the effects of the emotions. Critical was the question if and how the experience has yielded something (Fokkinga, Desmet, 2012) along with the question what positive outcomes if any do you feel were the result of your grief experience (Oltjenbruns, 1991). These questions were meant for the participants to realize the existence of the positive outcomes that we would later on focus and analyze.

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Lastly, they were asked “if someone close to you died how would you handle it now? What would you say has changed (if any) about the way you perceive the world now?” These are really important questions because the researcher will be able to compare and evaluate the depth of the effects.

5.5 Data analysis

All interviews were summarized and transcribed, the audio data, the notes of the researcher during the interview, as much in the words of the respondent, and with as little interpretation from the researcher as possible. Next, the researcher categorized the data according to the initial questions that were set before the interviews: Are the effects long lasting? Are they intense? How do they affect the subject? What kind of transformation do they cause, if any?

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5.6 Limitations and Constraints

The researcher recognizes that the pool that was selected due to limitations that were set by the COVID-19 was small however, it provided concrete results that proved enough to reach the initial objectives. The goal of this study was not to provide details and foolproof results but to lay the foundation and expand the current research on the use of emotions in design.

Also, really important is the fact that during the interview the researcher must not shift the tide of the conversation towards the desirable outcome rather, the researcher must provide guidelines and further questions in order for the participant to understand and re-examine their grounds.

INTERVIEW PROCEDURE	
OPENING	<p>These questions are intended to make the participants feel more relaxed and open in order to mentally and emotionally prepare them for the upcoming questions. They serve the goal of preparation mostly.</p> <p>Important!</p> <p>These questions mean to put the respondent in the moment of the event again, so they would more easily recall the emotions; and to b) have the respondent focus on their body and bodily reactions, to get descriptions of emotions that were more about direct feelings and less about psychologized explanations.</p> <p>This small repetitive section means to create a scale of how feelings evolved during the first year of the death</p>
1. How are you, how are you feeling?	
2. What are you doing during this quarantine?	
3. How much has your everyday life been affected by the quarantine? How do you handle it?	
4. How much have you been affected psychologically?	
MAIN STAGE (RE-LIVING THE EVENT)	
5. I want you to go back and relive the event of the funeral in the first person as if it took place here and now, and recall several sensorial details of the situation (i.e. What did you see, hear, smell, and touch during the event)?	
5.1 Remember, recall as vividly as possible!	
5.2 How did it make you feel?	
6. Repeat the same procedure but this time go back during the event of the 40 days memorial	
6.1 What has changed since the last time?	
6.2 How do you feel differently?	
6.3 What emotions exist now that weren't before?	

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ANALYZING THE FEELINGS	<p>With these questions the goal is to make the participants understand out of their own volition the existence of positive effects in order to analyze them moving forward.</p> <p>Important! No directions, only guidelines!</p>
7. I want you to critically analyze your feelings during the year and discuss with the researcher the effects of the emotions	
7.1 if and how the experience has yielded something?	
7.2 what positive outcomes if any do you feel were the result of your grief experience?	<p>Important!</p> <p>These two questions are critical to the study because the researcher will be able to make comparisons and calculate the longevity of the effects.</p>
MAKING THE COMPARISON	
8. If someone close to you died how would you handle it now?	
9. What would you say has changed (if any) about the way you perceive the world now?	

Chapter 6: Results, Analysis and Discussion

6.1 Results analysis

The study yielded the same results out of all five interviews. To clarify, if there were conflicting results in the first five interviews, we would conduct further research and interviews to look into it.

The initial goal of the study was to “explore the properties of the positive effects that come out of negative experiences”. The parameters that were set were based on four questions that were mentioned in the Data Analysis section. We are going to analyze and explain everything as simply as possible.

1. Are they intense?

The first thing we want to know is the intensity of the effects on the subject. Intensity is a really important parameter because it will define the quality of the effect and the effort, we have to make in order to make it a reality in a design context.

All participants, no matter how long ago the death was (ranging from 3 years to 5 months the most recent), agreed that the event much like the effects that came after it were intense. To elaborate, we can conclude that because most of the participants mentioned they cried during the event even afterwards for some time. Events that make people cry tend to be really emotionally intense and crying releases that tension from both our physical and psychological bodies. For them the intensity was about the feelings this event brought in the first phase (i.e. fear of losing someone else, or an emotional gap, even emotional complexity). Emotional complexity is when someone feels so many different feelings that they can't understand and cope with all of them that they feel drowned and emotionally charged.

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The intensity lasted at least a week up to a month, in other words it lasted until the participants realized the death of their grandparent. Until they did, they all agreed that the experience was very intense and the feelings were deep and powerful. However, the realization of death doesn't eliminate the feelings or suddenly makes them feel happy and good. The realization comes as a compass that they can use to guide them through all of those feelings and actually organize them as much as understand each one of them. In other words, the realization offers some clarity in the emotional complexity they are in.

Some tend to use that compass to help others like for example their grandmothers. "When I realized the death of my grandpa all I could think about was my grandma" (Participant from an interview, 2020). Helping or caring for others like their grandma or other people they possibly have helps each individual navigate through the process of loss and the sea of emotions they are in with more clarity because they focus their attention on the living, on the loved ones not on the dead.

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2. How do they affect the subject?

The second important parameter refers to the way they affect the participant but not on their changes in attitude or perception. They affect the participants both psychologically and, in their behavior, but the majority of these affects is temporary however, in the next stage comes the transformation that will affect each individual in a deeper way.

To begin with, due to the intensity of the event and the feelings of the participants there are many different affects that one goes through. First of all, it's the realization of death that comes first and sometime later is the acceptance of it. The time between those two is unknown because the researcher noticed that it depended on the individual. For example, two of the individuals accepted the death of their grandparents much faster because they had daily friction with the fact that their grandparents were dead "During the first week all I could hear about was people calling my grandmother to give their condolences about the death of my grandpa. I heard it so many times that in the end I accepted it myself" (Participant from an interview, 2020). Another example is "I used to visit my grandpa's tomb every day for many weeks and that helped me realize and accept the fact that he is dead" (Participant from an interview, 2020).

Furthermore, some participants developed extreme fear for the other people around them that didn't last more than a month; "my fear for not losing my grandmother too grew bigger after the death of my grandpa especially afterwards that we came closer to each other over our loved one's death". Additionally, others at first developed a sense of value towards everything that was later reduced and focused on what they felt important and close to them (i.e. someone at first valued their breakfast because they thought it could be their last). This is very common and especially about things and beliefs the deceased had. When someone dies, we tend to overvalue the things they said (i.e. My grandpas used to tell me that when you go to bed always wash your teeth). This example is just something that suddenly obtained value after death but it's not worth that value.

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In other words, we strive so hard not to forget someone when they die that we value almost everything we remember of them at first and these are the affects that will fade in time so only the important ones can stay.

In general, at first all the participants felt the intensity of the event and that resulted in exaggerated affects that faded after a while. However, these affects worked like small pebbles that created ripple effects. What the researcher means is that the affects that we embody at first tend to leave us but not without creating a wave of changes that will continue to affect us in the future. For example, if they hadn't overvalued some things at first, they wouldn't have seen the importance of death thus they wouldn't have made all the realization we are going to see in the next section. However, these effects – realizations possibly helped them later in life to make important decisions that also affected their way of life as much as themselves. Therefore, the original affects work as waves of transformation.

3. What kind of transformation do they cause, if any?

Undoubtedly the cause of transformations. This is the most important part of the study. After the first wave of affects faded, came some core realizations to each and every one of the participants. This process usually worked itself after the first 8-12 months of the event. These transformations aim to the perception and the behavior of the participant.

"If someone wants to look at the bright side of the situation and find out the ways this experience can be helpful to yourself there are many great discoveries waiting hidden to be found" (Participant from an interview, 2020). Considering this I would like to add that just because some people don't want to find the positives in a negative situation, it doesn't mean that they don't exist! All 5 participants that went through the interview had experienced transformations both in perception and behavior after the event. We will analyze all the effects in

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detail and use as many examples as possible in order to make this really understandable to everyone.

Positive effects that come out of death experience

a. Death confrontation

In this effect the participants confronted the meaning of death (for some, it was the first time), and demythologized the meaning of life. In other words, they realized that no one and nothing lasts forever and that can be a strong motive. One participant refers to the confrontation of death as one of the positive effects of this experience “ The only positive thing I can find in all this mess is that I came face to face with death for the first time in my life and that made me realize that no one is untouchable”. That is a strong realization that will provide motive and a changed perception of the way they prioritize what’s important and what is not. Furthermore, this effect causes perception transformation and I might add a really important one.

b. Nothing is for granted

This is a very common realization that people make but never fully inhabit because they don’t have that extra value that is required in order for the effect to be of more importance to the individual. However, being able to identify it with the death of someone you loved makes it more valuable. As we’ve discussed above, adding value to realizations motivates us to deeply understand and explore these realizations because it’s a way of the individuals to come closer to the deceased. The more we inhabit this particular realization the more our perception of everyday things we took for granted transforms and the deeper our connection with the loved deceased one grows.

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c. Life appreciation

Although it's similar to the first, in this effect the participant acted on it by reevaluating their relationships and looked for others with a deeper meaning both personal and friendly ones. In contrast to the first effect this one entails behavioral and perception transformation. Moreover, the need to live life to the fullest comes in different editions. Each one of use appreciates life in different ways and these participants' ways of externalizing this behavior is by evaluating their relationships with friends and family and looking for relationships that overcome the barrier of simple friends who share a common circle in a relationship that they can share opinions and be blunt honest with each other. "My father had a complicated relationship with his father and seeing that after the death of my grandpa made me realize that I wanted my relationship with my father to be different so I started to compromise in order to keep out relationship safe".

d. Selflessness

A participant realized that they needed to visit their grandparents not because they wanted to but because their grandparents needed to see their grandchildren and brought them joy. In other words, they realized that people appreciate things differently. They realized that it may not mean something more than a simple visit to them when they saw their grandparents but it meant a lot more to their grandparents seeing them. "It doesn't go without saying that my grandparents will always be there so after the death of my first grandpa, I visited my other grandparents more often not for me but mostly for them to see me. I realized it meant a lot to them." This is a perception transformation case.

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e. Special events value

Taking joy in special events (i.e. Christmas, Weddings etc.) but also feel nostalgic that they won't happen again exactly in the same way. This sort of transformation is a very interesting one as it requires attention to the details that make each special event unique. Furthermore, special events have a pattern of repeating themselves (i.e. all Christmases are the same meaning, same dinner same tree, same tradition). However, for the individual to perceive them as unique it means that they appreciate every little different detail (i.e. this year we ate chicken instead of pork or maybe this year my brother fell and we all laughed and told stories). It's really fascinating that we think everything is the same although everything is different. We miss the details because we take everything for granted but in this case, this individual doesn't. They make each family or special event unique by paying attention to the details and by doing that they make it a lot more valuable thus remarkable.

f. Self-reliance

Most of the participants realized that they are stronger than they thought. They realized that they have to depend on themselves and not on others and that they have faced situations they never thought they would. In other words, "I used to depend on my grandpa more than I care to admit. Anything that happened no matter the importance of it, I would run to him and ask for his advice and when he died, I felt helpless and that made me realize that I needed to learn how to be self-reliant." This individual realized the strength they had after the death of their grandparent. They never thought they would have to deal with a situation like that all by themselves however, "you are never ready to deal with the death of someone, at least not ready enough". Furthermore, "Dealing with this, I never thought I could but after it I believed in myself like I never had because I dealt with I

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situation I never thought I would". Hence, it's both a perception and a behavior transformation.

g. Be cool

"There is no need to fight or being at someone's throat over small things like chores or parent – child disagreements". This particular participant, grasped the point of life appreciation that was aforementioned and further realized that it's good to avoid negativity when you're able to but not only for yourself, as much as for others.

h. Post death exaggeration

Also, something common amongst the participants was the fact that they examined quotes and things their grandparents said before they died and gave them more value in their lives. We mentioned above the original affects work as waves of transformation. This is the result of these waves. After some months, usually 10-16 all individuals start to assess the things they are going to keep (emotionally and psychologically) from their grandparents. For example, they don't think of a silly line like "my grandpa used to tell me that when you go to bed always wash your teeth" but they keep the one that will actually benefit from i.e. "my grandpa used to say if you don't work in your life you won't succeed anything". This phrase, and other like it serves as motivational tools to the individual. They entail much more value now than they did before thus affecting the individual by making this phrase something to live by. These phrases in time become some of the core values the individuals live their lives by. "These realizations will accompany me for the rest of my life. They are in my personality like my core values." Therefore, this is both a behavioral and perception transformation.

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4. Are they long lasting?

According to all of the participants these effects are like core values that came into their lives suddenly but they will always be with them. An example was presented in the last section but the more detailed version of it is: "These realizations are not temporary, they are not something that I suddenly like and after I week I will dislike, it's not like taste. They are like values, they are my core values that have been engraved in my personality, thus they will accompany me for the rest of my life". All individuals feel the same as they were asked at the end of the interview if these realizations are something temporary. They all answered no and especially one said that "I wouldn't change who I am now even if I could go back in time and prevent my grandpa from dying because death is inevitable but who I am now is something I am proud of and I don't want to lose it".

Lastly, we can realize that these effects are not temporary. They are more in numbers at the beginning of the process but at the end the non-necessary ones have been eliminated by each individual and the others end up being some of their core values. The word core values doesn't only refer to values like honesty or loyalty. It refers to attributes that these individuals develop like the ability to appreciate each special family occasion and separate each one of them from the rest. The ability to "be cool" and have the insight of when not to fight or quarrel over small things. These "core values" are in fact realizations and change in the individual's perspective over some activities or certain aspects of life that have been rooted so deep within them with the event of death that we need to consider them as core values.

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6.2 Future Research

This field is in great need for further research and more studies that will provide further details in the experiences and their components. The researcher identifies that further research is needed in order to further explore the traits of the positive effects that come out of negative experiences and additionally, understand their structure in a better way. Although a substantial amount of experiences and interviews were collected, the traits that were produced were not exhaustive. Undoubtedly, there are many more hidden gems to explore in a world full of experiences, negative or positive that is now rising in front of our eyes.

Furthermore, with this study we've expanded our knowledge of negative experiences and how we can use the negatives to produce positives. In the future, there is the need of how these positives can be produced through a designed context as desired event goals. There is also the need to understand and examine how these designed experiences and the manipulation of emotions will benefit and not harm the community of design because toying with emotions is something that need to be very precise and detailed in order to produce the desired results.

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6.3 Discussion

In summary, this project provided a new design context for event design by taking into account the existing research around experience design, emotions and event design.

All original goals and research questions that were set have been fully covered and additionally there is further research on “how people react to the event of a grandparents’ death” that wasn’t in existence before. There is a great number of realizations and positive effects that now can be used from other designers to expand their knowledge on how to design an experience.

However, the most important part of this study is the falsification that negative is bad and it can’t possible produce something good. The researcher proved again after others that negative can produce something good and that it goes beyond that. The amount of good that was produced will accompany possible individuals for the rest of their lives.

Furthermore, the strength of the effects that were produced out of negative experiences may be the one we need to design events that will not only create awareness but also provide a motive for the participants to act on the cause of the event. For example, the use of plastic is a problem everyone is aware of but most of the people don't act on it. Maybe with a negative designed event that will produce positive effects with the traits we uncovered in this study the tide of the water will change and people will start acting instead of just watching and feeling bad about it.

On the final points of this research project, the researcher would like to review the original goals and whether or not they were achieved by the end of it. The first goal was **to propose a new design context in which positive effects that emerge from negative experiences** would be able to evolve the quality of the event. This was the most challenging goal and judging by the results, it has been achieved by examining the effects of adjectively negative experiences in order to learn the way the experience mechanism works and how they are being produced but also to gain

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knowledge on their general properties that can be applied on different negative experiences to harvest the same results. However, it could greatly improve with the contribution of other designers over the years.

Continuing, the next goal was **to explore the properties of the positive effects and the way they could be intertwined with a design context**. In other words, if it would be possible to design a negative experience for an event and produce the desirable effects on the participants. The researcher was able to discover the properties of the effects which are **1. Intensity, 2. Subject affection, 3. Subject transformation, 4. Longevity** (each one of them are mentioned above in detail) of the effect and theoretically propose a design context in which these properties can be used but not test it. However, it's still considered as an achieved goal because we have the tools and the knowledge to test and prove it.

The next goal was to demonstrate that **negative emotions are equally (maybe more) important than positive emotions** and that was achieved throughout the research project by presenting a great amount of research on the subjects and disproving myths and false perception around negative and positive emotions.

Lastly, the two other goals were to **hopefully create awareness** on why experiences should be given more attention and value and also to **emphasize on the experience mechanism**. In a world full of people that buy useless products or items that can only enhance the way they look, experiences have been greatly underestimated because mostly they are intangible. One of the goals of this research project was to demonstrate throughout the whole document that experiences may be intangible and sometimes more expensive than products but they are worth both the money and the sacrifice of something we can show off instead of actually living. Furthermore, we need to turn from buying products to buying experiences because in the end experiences will make us happier and that's our lives ultimate goal, to be happy. The second goal was to emphasize on the experience mechanism in order for the researcher to understand how an experience works. In order for a successful experience to be "designed" we need to understand the way it's built. Emotions are

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the roots of experiences and each emotion has its seeds. Depending on the emotion, a different seed must be used to grow the desirable flower - emotion. Exploring the different emotional triggers and the results of those triggers but also, the effects and the transformation they cause on the subject was one of the most interesting things this research project focused on. Exploring and discovering how the experience mechanisms work is something every experience designer needs to deepen their knowledge in.

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