

Design for Emotion

Trevor van Gorp

Edie Adams

AMSTERDAM • BOSTON • HEIDELBERG • LONDON
NEW YORK • OXFORD • PARIS • SAN DIEGO
SAN FRANCISCO • SINGAPORE • SYDNEY • TOKYO



ELSEVIER

Morgan Kaufmann is an imprint of Elsevier

Contents

Acknowledgments	ix	
Author Bios	xi	
Foreword	xiii	
Introduction	xv	
CHAPTER 1	Why Design for Emotion?	1
	Useful, Usable and Desirable	1
	Prioritizing Emotional Needs	3
	Emotion, Personality and Meaning	4
	Five Reasons to Design for Emotion	6
	The Creation of Meaning	14
	Conclusion	16
	References	17
CHAPTER 2	What Is Emotion?	19
	Understanding Emotion	21
	Experiencing Emotion	21
	Expressing Emotion	22
	Mental Models	23
	The Anatomy and Influence of Emotion	25
	Emotion Is Both Conscious and Unconscious	26
	Emotions Originate in Different Parts of the Brain	28
	Emotion Combines the Mental and the Physical	31
	Emotion, Attention and Information	39
	Emotion Contributes to Flow	41
	Emotion, Motivation and Intention	43
	Emotions, Moods, Sentiments and Personality Traits	45
	Conclusion	47
	References	49
CHAPTER 3	When Do We Design for Emotion?	51
	Measuring Success Through Flow	53
	Goals and Meaning	53
	Association and Meaning	54
	Status, Values and Meaning	55
	Attention and Flow	57
	Goals and Attention	57
	Defining Attention	58
	Types of Attention	58

	Measuring Attention	60
	The Limits of Attention	61
	The Senses and Attention	62
	The Tactile (Touch)	63
	The Visual	64
	The Auditory	65
	Emotion, Attention and Behavior	66
	Emotion and Attention	66
	Emotion and Behavior	67
	Motivation and Arousal	69
	Emotion and Flow	71
	Causes, Characteristics and Consequences of Flow	72
	Conclusions	79
	References	81
CHAPTER 4	Where Do We Design for Emotion?	83
	Product Personalities	83
	Personality and Identity	85
	Perceiving Emotion and Personality	85
	Aesthetics and Interaction	86
	Responses, Experiences and Relationships	89
	Emotional Design Models	91
	How Do I Love Thee?	94
	The Types of Love	97
	Three Brains, Three Levels	100
	Personality Traits and Design	101
	The Traits of a Good Design	102
	Gender and Stereotypes	109
	Masculine and Feminine	110
	Gender in Products	113
	The Evolution of Emotion and Personality	115
	Dominance in Nature	115
	Dominance and Friendliness	116
	Dominant or Submissive?	117
	Friendly or Unfriendly?	119
	Lines Have Feelings, Too	120
	The Influence of Color	121
	Do Opposites Attract?	123
	The Right Personality for Your Product	124
	Conclusions	125
	References	126
CHAPTER 5	How Do We Design for Emotion?	129
	Designing Relationships	129
	Cutting Through the Jargon	130

A Passion for Desirable Aesthetics	130
The Intimacy of Usable Interaction	132
A Commitment to Useful Function	132
The A.C.T. model	132
Attract	135
Converse	135
Transact	136
Persuading with A.C.T.	137
Using the A.C.T. Model	138
Get to Know Your Users	139
Define Design Goals	140
Understanding the Dimensions of Emotion	141
Guidelines for Emotion	141
What Personality Do I Design?	146
Gender and Personality	147
Communicating Emotion Through Affordances	148
A.C.T. Guidelines	149
Attract	149
Converse	161
Transact	169
Conclusions	170
A.C.T. Model	171
References	173
CHAPTER 6 Interviews and Case Studies	175
Interviews	175
An Interview with Patrick W. Jordan	175
Reference	178
An Interview with Stephen P. Anderson	178
Reference	184
An Interview with Aarron Walter	184
References	192
An Interview with Trish Miner on the Desirability Toolkit	192
Reference	195
An Interview with Marco van Hout on the LEMtool	195
References	199
Case Studies	200
Windows Phone 7 Reference Designs for Metro UI	200
The Emotional Elements of PICO	205
Conclusions	210
Trademarks	211
Index	213