

INGREDIENTS OF THE DESIGN PROCESS: GOING THROUGH EMOTIONAL PASSAGE

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ABSTRACT

Conventional design processes have been successful the past decades. As our society becomes faster and more complicated, so customers' needs are becoming more complex. Discovering insights about those customers has been challengers because consumers want products that are more than just pretty objects. This paper will present a design research method, "Emotional Passage" as a way to access customers' real emotions and thoughts. The Emotional passage process for design consists of pain diagnosing, metaphor elicitation, proper questioning, and face studying. The paper will explore each component and discuss the reasons behind each component. The paper will illustrate how important emotions are in the design. Also, this paper will present how to implement each component to the different stages in real projects or the classrooms.

Keywords: Emotional Passage, Human Behavior, Design Process, Metaphor Elicitation, Face Reading, consumers' mind, pain diagnosis

1 INTRODUCTION

As our society is getting complicated and fast, the customers' needs are even more complicated. As designers tend to follow social norms, conventional design processes have been successful in mass product markets. Typical examples can be easily found in our everyday lives. A boy, Jake, discovers that another boy, Bob, from across the road rides a cool looking bike. As we could guess, Jake asks his parents to buy him the *same* bike. Often, the parents try to buy him a different bike, but the boy insists on the *same* bike. Noel identifies two types of influence groups, *normative* and *informational*. Normative influence occurs when a consumer performs an action to conform to another person's expectations. Informational influence occurs when someone else provides information to the consumer to help in making a purchase decision.[1] However, our society has been changing. Many people want to own what other people own; at the same time, they want to differentiate themselves from others with the products they own. iPhone is one of the best-selling smart phones, yet hundreds of different iPhone cases are on the market to differentiate yours from others'. As Antonio Damasio argues in *Descartes' Error*, "We are not thinking machines that feel, we are feeling machines that think." [2] Lately, emotions and feeling have been one of the most critical design elements, and we need to embed emotions into the formal design process. Incorporating emotion in design process is no longer optional. Now, emotion has been essence design. The goal of this paper is to improve design process and to be aware of fact that design with emotion with increase in products' overall life span because people don't tend to throw it away and tend to keep it for long period time.

2 EMOTIONS IN EVERYDAY LIFE

"How would you feel if you were sick and your doctor prescribed a medicine without listening to you describe your symptoms first? How much faith would you have in his/her treatment plan?" [2] Typically, those we call "good doctors" listen to their patients carefully, not only to find out what goes wrong but also to relieve the patients' emotional stress from being sick. Also, we have heard that happy patients experience dramatically decreased time for healing. The author of *How Customers Think*, Gerald Zaltman describes mood playing a big role in our emotions. "Moods are subtle and general feelings. Though people are often unaware of their mood, it can profoundly affect their explicit thinking. Mood often stems from the interaction of external event with the body's electrochemical systems and contributes to the malleable nature of memory. Our good mood primes our thoughts about feeling well. This theory suggests that the effect of positive mood on problem solving and memory is associated with the release of the neurotransmitter dopamine in the brain." [3] Dopamine, he goes on to

say, is a type of neurotransmitter that “helps to regulate all of our emotions, from the first stirring of love to the most visceral forms of disgust.” [4]

Mood plays a big role in marketing and business. It can improve purchasing behavior and lead to radically different experiences. It is well known fact that music or scent can improve a store’s sales by changing customers’ mood. It can play a big role, too, in the automotive industry-- as matter of fact, it is a critical element. This illustrates importance of feeling by owning a certain type of car:

“A Corvette owner does not just own a car or brand. His legal ownership of the vehicle may matter under some circumstances, like when the police stop him. However, legal possession of the car is not essential to experience of driving it. People buy Corvettes because, in one owner’s words, ‘driving around a shiny red sports car makes me feel cool and sexy. I enjoy being the focus of attention and having strangers ask about the car.’ The real or anticipated experience of driving the car forms a Corvette owner’s beliefs about the value of owning the car and shapes the stories he creates it. His belief provides emotional color to the otherwise bland state of simply owning a vehicle.”[5]

It is common to hear people say, “These are my lucky shoes” or “This is my favorite shirt.” The owners of these objects believe that something good happens whenever they wear a particular item. It shows that the owner’s feelings and expectations have been attached to the items; they are not merely clothes. At the same time, the owner would like to be recognized and identified by wearing the lucky shoes or favorite shirt. We can see this identification happening often, especially in the fashion industry, where, for example, worn or even tattered clothing has acquired a certain prestige or cool factor. We also need to be aware that delivering the right emotions can fix intangible problems. The following is one of the famous cases in marketing regarding how emotions affect customers.

“Imagine walking across a rope bridge suspended hundreds of feet above a canyon. With each step, the bridge feels flimsier and less stable. You hold your breath; your heart rate increase; beads of sweat appear on your forehead. Physiologically speaking, the adrenaline rush you experience in such a situation is the same feeling of excitement you experience when you develop a crush on someone. When the men who crossed the wooden bridge saw the research assistant, most of them looked at her and saw just that, a studious research assistant. But for the men who crossed the rope bridge, anxiety and adrenaline translated into a heightened romantic interest in the assistant. Their physiological reactions affected their perceptions.” [6]

The fluctuation of emotions can actually change people’s perception in everyday life. The effects of adrenaline can explain impulsive purchase. “Actually, the number one pain customers expressed was the anxiety of not knowing when the pizza would arrive. Armed with this vital information, Domino’s Pizza established a very successful slogan: Thirty minutes or less (or it’s free)” [2] Satisfying customers’ emotions is very powerful, and incorporating emotions into the design process is now not only essential, but also sustainable.

3 WHAT THE DESIGN PROCESS LEAVES OUT

Although design processes vary based on the products or markets, the overall structures are typically similar. At this point, I will focus on the product development stage where many brainstorming, ideation, market research, user tests, and focus group interviews occur. Market research and focus group interviews contain many numbers and graphs based on questionnaires, age, gender, occupation, favorite color, favorite brand, etc. They tend to focus on demographics, trying to discover what the subjects like by asking meaningless questions. It is very difficult to find out what customers like by looking at questionnaires on the paper. We have used questionnaires into which we have put little we thoughts. When I ask college students why they buy a specific brand or product, they mostly answer, “I don’t know... I just like it” or “because...(pause)... I just like the color...” or “Hmm... because it’s Apple...” Students rarely give me thoughtful or reasonable answers. Many times we buy a product because we like it. However, we often have a hard time explaining *why* we like it. How could we as designers rely on the answers from such questionnaires?

“We use a special interview approach developed because most of what people know, they do not know that they know - and what they say may not be what they mean – since most thoughts and important cognitive process occurs unconsciously.” [7]

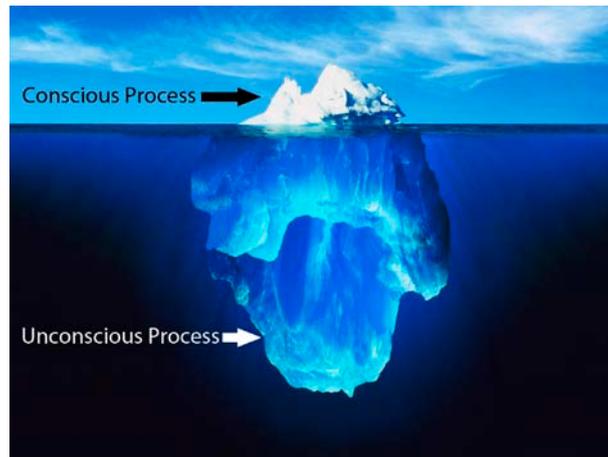


Figure 1. The Mind of Consumers

In figure 1, we can see the relationship between conscious and unconscious processes. Developing products based on the result of a simple focus group interview – most likely based on conscious process -- is a very risky process. A process called “Emotional Passage” will compensate for what the conventional design process leaves out.

4 HOW TO FIX IT: GOING THROUGH EMOTIONAL PASSAGE

Instead, we need to find out what customers feel about products and services. We need to have the right prescription, just as a good doctor listens to the patient carefully, treating him or her as the center of attention at that moment. Our bodies generate many signals to communicate feeling, which translate into our true messages. If we pay more attention to customers’ emotions—walking along their emotional passage—we will be able to obtain much information that may unveil their real thoughts.

The first step to understand the customers is to feel the pain. The next step is to listen very carefully to what customers actually say, which I define as “Metaphor study.” Then, we need to ask customers the right questions. Customers may provide different answers based on their situations and the status of their *emotions*. The last step is to study faces. Let’s look at each of these aspects in depth.

4.1 FEEL CONSUMERS’ PAIN (PERSONAL, FINANCIAL, AND STRATEGY)

Diagnosing users’ pain is the essential step to designing products. “Combining your expert knowledge with their own understanding of current situation and their desired outcome will lead to an accurate diagnostic of your customers’ pain.” [2] The role of interviewers is not just to ask series of questions and record answers. They need to be proactive and involved as completely as possible in generating the questionnaires and researching in depth for the target buyers or users because the users’ pain won’t be unveiled by just recording the answers from the users. We can categorize the pain we usually have in three types – personal, financial, and strategy [2] – and we often can’t recognize what they are.

1. Personal pain: composed of the feelings and emotions affecting those who are involved in deciding how and when to resolve the prospect’s primary pain.
2. Financial pain: covers your prospect’s economic performance or lack thereof.
3. Strategy pain: includes issues that affect the business process used to develop, manufacture, and sell products or services.

Personal and financial pain -- emotion, feeling, and money -- can be main issues from the users’ point of view. It seems to be little obvious that money is one of the main issues, however, feeling and emotions are something we need to look into further. One subtle problem – smell, texture, temperature, color, sound, physical weight, visual weight, tightness - can cause a major shift in decision making. Strategy pain tends to be in business side and won’t go detail further in this article. Pain factor can be simplified as shown in table 2, which helps to visualize pain source, intensity, timing and awareness.

Table 2. Pain Factor in Product Development

| Source | Intensity | Timing | Awareness |
|------------------|---|---|--|
| Mainly Financial | High | Immediate | High |
| Loss of Money | Prospect is allocating multiple resources to eliminate the PAIN | Prospect's life or business will endure instant deterioration if no action is taken | Prospect is highly conscious and actively seeking a solution |

Now, we can establish the “Pain Factor” for the Domino’s Pizza’s case: “Actually, the number one pain customers expressed was the anxiety of not knowing when the pizza would arrive. Armed with this vital information, Domino’s pizza established a very successful slogan: Thirty minutes or less (or it’s free)” [2]

Table 3. Pain Factor of Domino's Pizza

| Source | Intensity | Timing | Awareness |
|--|---|--|---|
| Personal Pain | High | Immediate | High |
| <i>#1 pain customers expressed was the anxiety of not knowing when pizza would arrive.</i> | Because of customers' anxiety, sales revenue did not improve. | Domino's needed to take action right away. | Because of Domino's campaign, customers' anxiety was removed and sales revenue increased. |

Once we establish the pain factor, which allows us to easier see the pain, it helps us to make the clear direction and diagnose the pain accurately.

4.2 Metaphor Elicitation (What the Words Mean Behind the Dictionary Definitions)

The customers often treat their lives as a container. The authors of *Marketing Metaphoria*, Zaltman and Zaltman define a container as a physical, psychological, or social “place.” They suggest that we are “surrounded” by container metaphors, which are often revealed by figurative uses of the words in and out. [8] We often hear someone says, “My life is empty,” which indicates us that he/she has no accomplishments in one’s life or, possibly, one’s life is in trouble. “She has completed my life” is a powerful sentence. Of course, we all know that “she” would never be able to physically fill in his life. It carries a lot more meaning than the definition of “complete.” Because metaphor often delivers valuable and critical cues, it leads designers to desirable insights about customers. There is an old saying, “you can sound water ten fathoms deep, but you cannot sound the human heart a single fathom.” It is very hard to know what other people think and want even though they seem able to express themselves. Lakeoff, in *Multiple selves: The metaphorical model of the self-inherent in our conceptual system*, highlighted the “onion peel” theory of personhood, wherein our outermost layers are public and our innermost layers are private and potentially unknown and unknowable. [9] Obviously, public languages and private languages are different.

Once we are aware that customers’ minds are not as predictable as we had assumed, it is hard for us to trust the answers from questionnaires they fill out in the public places. Zaltman and Zaltman argue that “Language itself is a container; sometimes putting our thoughts into words is easy and other times getting our thoughts out is difficult.” [10] Zaltman states in his book, *How Customers Think*, that metaphors, the representation of one thing in terms of another, often help us express the way we feel about or view a particular aspect of our lives. Metaphors stimulate the workings of the human mind. “By one estimate, we use almost six metaphors per minute of spoken language.”[11] Zaltman also sees our bodies as containers. As matter of fact, our bodies contain bone structures, a heart, senses, and emotions. We spend a substantial time inside containers – office, bedroom, bathroom, waiting room, and sport complexes – and we are surrounded by the containers of our environment. As a result, our thoughts and expressions have a very close relationship to the container as metaphor to communicate our thoughts and what we want. We can even find the theme of container in television commercials

like “Intel Inside” or “Think outside bun.” What is this container made of? Zaltman and Zaltman answered that it is made of our five senses, motor system, muscle to move around, and our interactions with our social and physical environment. Literally, it covers everything we do. In other words, the container as deep metaphor can reveal and deliver a lot of vital signs that can use toward developing and designing products.

One of the most successful products using metaphors that communicate how and why the products works is Proctor & Gamble’s Febreze. As a result, sales doubled in the first year.

While we are looking at numbers and charts based on the questionnaires from focus group interviews, we are missing out on critical information that might be obtained for a certain product. The best protocol in this stage is to record interviews with permission of the participants. If not permissible, ask them to write and describe how they feel about the products, features, or concepts. At this stage questionnaires are very critical because their answers can be full of vital cues or meaningless words depending on how and what is asked.

Table 3. Examples of metaphors in everyday language

| Dialogue / Metaphor | Reflection / Intention |
|---------------------------------------|--------------------------------------|
| “I hear what you are saying” | Comprehension |
| “You will see” | Forewarns or predicts a future state |
| “Those rules stink” | Repugnance and dissatisfaction |
| “What a touching scene” | Special feeling about a situation |
| “She is a pain” | Irritation |
| “I got kicked out of that” | A type of reaction |
| “He’s falling behind in his payments” | Tardiness |

4.3 The Right Questions Are About Emotions, Not Numbers or Demographics

The right questions will give you the answers you have been looking for. Many designers tend to overlook the process of creating and refining questionnaires and focus more on answers and conclusions. The goal of generating questions is not just to find the numbers or trends. Let’s take the example, “Of all the features in your cell phone you have used in the past month, which one disappointed you the most?” This question would not be able to give you a lot of insight into the consumer. The answer might be one simple word like “emailing.” We need to make an interviewee think and reflect, which is possible when we ask a question such as, “How do you feel when the features of the cell phone fail to meet your expectation?” Then we have a good chance of obtaining some vital cues and, possibly, the pain factors – pain source, intensity, timing, and awareness - that I have mentioned earlier. This is the ultimate process by which the designers can learn about the consumers and thus have a strategy. The answers from consumers will become meaningless complaining without a strategy. Therefore, the designers must get involved in the processes, from brainstorming questions to analyzing answers.

Zaltman suggests eight guidelines for formulating the series of questions.

- 1) **Determine the generic question you want to explore.** Generic questions are *not* about users’ demographics. They are about users’ generic *experiences*. Designers should explore users’ attitudes and perceptions toward experience and environment. In designing washing machines, good examples of generic questions are, “what is the meaning of ‘washing’?” and “what is the meaning of ‘clean’?” The designers could identify fundamental thoughts and emotions in a relevant context. **D**

- 2) **Determine whether the basic question should be specific to brand, category, or problem.** It is important to have a clear direction whether the questions should be about brand, the product category, or the problem that the users are facing. Depending on the characteristic of the project, the questions need to focus more on the situation. Knowing more about brand is an issue of brand positioning; for example, a weak brand would have to create stronger stories about the brand. Categorizing the questions helps the users to see the big picture of the problems. Housewives complaining about their kitchen – too small, too crowd, too dark - is a common issue. The categorized questions should help the designers to pinpoint the problems. Of course, a bigger house with a bigger kitchen will be the ultimate solution, which many people would not be able to afford. Knowing the problems users deal with helps pinpoint a **D**

solution. Many consumers who complain about a smell after washing their clothes have forgotten to use high-efficiency detergent and instead blame their washing machines.

- 3) P
Use more general and more specific versions of the first question that occurs to you. Once designers establish the foundation of a questionnaire they tend to jump into specific questions they would like know directly—and thus miss vital cues from users. When Samsung Electronics was trying to design a new microwave oven the company initially had a question, “What is your experience when using a microwave oven?” However, they rephrased the question, “When you think about cooking in your kitchen, what thoughts and feelings come to mind?” and “Tell us about how you use your microwave oven when preparing meals.” The company dropped the first question because the other two questions allowed for surprising and unexpected vital cues.
- 4) D
Determine whether you need to know direction, velocity, or both. Sometimes, launching a new product is a high-risk project. It is like driving in busy downtown streets you have never visited before, without a GPS or even a printed map. Lately, the role of designers has expanded to include decision making about what to learn from the current market and from consumers. Zaltman has defined “direction” as attractiveness, appeal of a concept, or product. Velocity is unit initial sales. I was responsible for designing a remote control for washing machine in order to benchmark Miele. Based on the research the direction ranked high. The velocity also ranked high due to higher unit cost. However, sales didn’t last long. LG conducted user research and result was “No need to have a washing machine remote” because users had a habit of checking the washing machine to see if anything went wrong while the washing machine was in operation. The remote from Miele functioned not only for the washing machines, but also for the kitchen appliances. The problem was that the direction in context was different from the competitor, Miele.
- 5) A
Allow for surprises. Designers need to be proactive while conducting surveys or focus group interviews. It means that users or consumers are motionless and receptive. They will only deliver the information that designers ask for and, furthermore, they will not even reveal their emotions and thoughts toward the products. That’s why designers need to stimulate users to get their inside stories. By throwing a few casual questions toward the end of the survey, users can have a lower stress level and open up to express their real stories, thoughts, and emotions. Users may think that those questions as unrelated but they are very critical from designers’ perspective and deliver vital cues. Here are some examples:

“We are all done for now. Just out of curiosity, how would you feel if you didn’t have to wash your clothes again, ever?

You are in the middle of the jungle and there is no washing machine. How would you feel? And how could you clean your clothes?

The designers conducting the survey should stay open to surprises and have room for unexpected cues. Remember, the users’ research from designers’ perspective is to explore the users’ emotions, thoughts, and attitudes, not to confirm the information that the designers already know.
- 6) C
Convert assumptions into questions. Assumptions are the worst enemy of questionnaires. Similarly, I always tell my students that the project will face a dead end the moment you assume the answer, users’ behavior, feelings, etc. One of the typical errors from survey questions is to create questions that don’t have clear definitions. Such questions lead to very subjective answers. Here are examples: “Are you a heavy Internet user? Do you consider yourself addicted to the Internet?” The survey conductor considers people using the Internet more than 8 hours a day to be heavy Internet users, while the interviewees consider themselves a heavy user at 5 hours a day. Obviously, there is wide discrepancy of definitions between the users and survey conductors. The solution is simple. Don’t assume, and turn your previous assumptions into questions, such as, “How many hours a day do you spend on the Internet?” Then, either conductors or analyzers will decide who the heavy users are.
- 7) E
Employ a clairvoyant. No one can see the future. However, exercising and engaging imaginative thoughts will help to predict better. “Will this design succeed in the market?” Expand your imagination to seek specific answer for the products, “What do users dislike when they use this product?” or “What key emotions speak with other users when users think about the products and the brand?” With those types of questions designers can concentrate on the factors affecting users’ thinking and behavior. It will dramatically help to grasp not only the forest, but also the trees in the forest.

8)

E

employ a wizard. It is another stage in using our imaginations. “If there were a wizard, what would the first thing he would fix to correct this problem?” This question will lead designers to identify potential issues that can occur in the near future. In this case, designers should ask themselves, “Do we have enough information or resources to respond if problems occur?” and “Is it really likely to occur?” Establishing a good “plan of attack” will solidify not only the design concept, but also sales revenue later on.

Establishing insightful questionnaires is a good foundation for the entire research process, and it is something we can control. Better preparation gives you more accurate, useful results.

4.4 Face Study (“Everything Is In the Face.”)

Two thousand years ago, Cicero observed, “Everything is in the face.” It seems to be quite true especially when it comes to communicating messages with emotions. As matter of fact, we often don’t have to say anything to deliver how we feel and think. The experts can even tell if someone is lying by looking at the eye because the pupils change depending on emotions.



Figure 2. Sour Faces

Do you see what I am trying to say on figure 2? Do you see what I am trying to say in figure 2? Not only do you get the idea, but those pictures also remind you of the whole experience of eating lemons. Let’s take a look at those pictures carefully. All those babies are frowning, which means that they close their eyes and use their muscles to frown. No one has taught them how to react or how to change their faces. The shape of their mouths is relatively the same. Muscles on the upper and lower lips get tight and their muscles of the cheeks tend to move upward. There are many facial muscles on our faces to make different expressions – sad, happy, angry, hungry, exciting, scary, etc. – and, unconsciously, we all use the same muscles most of the time. We all might have experienced a time as children when we had to say, “I am sorry” even though we didn’t want to. Our parents or teachers made us say it. If you remember, you said it, but your face or eyes said, “I am still mad at you.” Now we know why facial expression is important. Even though interviewees might say, “I like the design,” their faces might not be the same as their true feeling. They could say it because they didn’t want to be rude or disappointed. “At a very basic level, faces indicate identity. However, faces are remarkably rich information carriers: identity, emotion, social cues; Humans are incredibly adept at extracting this information within as little as one second of seeing a face.” [12]

Designers must be aware that there are many ways to communicate their messages besides answering the questionnaires or verbal form of communications. We have explored in this section the non-traditional methods of communicating we use frequently, not realizing how much it reveals of our emotions and thoughts. I believe these non-traditional methods take us much closer to our true emotions and thoughts than are verbal forms of communication.

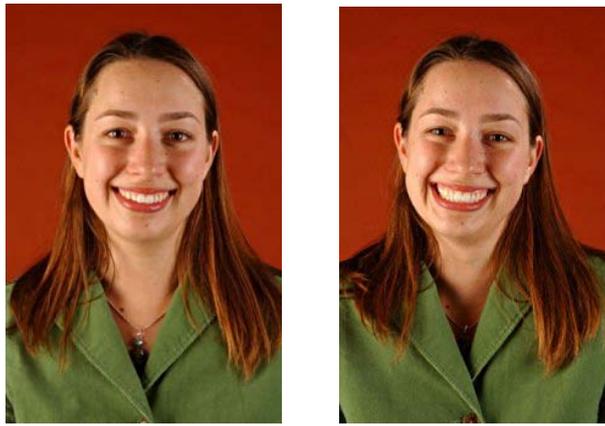


Figure 3 True Smile vs. Social Smile

We tend to look at a person's eyes while we are talking to someone and having an eye contact is very important too. Having eye contact is crucial especially when on a date or during a job interview. However, as an interviewer trying to create a design or a product, maintaining eye contact decreases as a way to collect vital cues. The interviewer should be able to look at the forest and the trees alternatively. The interview needs to scan the forest – how a person reacts, hand gestures, and head movement – as well as focusing on facial expression – muscle movements around the eyes, nose, cheek, lips, mouth, eye brows, forehead and neck - while the person is talking or answering the questionnaires.

Let's take a simple test. Please, take a quick look at figure 3. Can you tell which face is showing a true smile, which leads to positive power? "True smile emerge spontaneously from our intuitive limbic system and activate both the mouth and eye regions. The corners of the mouth rise, the cheeks rise, and there is host of subtle muscle activity around the orbit of the eye socket. In contrast, have-a-nice-day smiles involve a pathway from the motor cortex, appear only around the mouth and can be consciously summoned at will. The lack of eye-muscle activity is why we say the eyes are the window to the soul, a place where faking it doesn't come easily.[13]

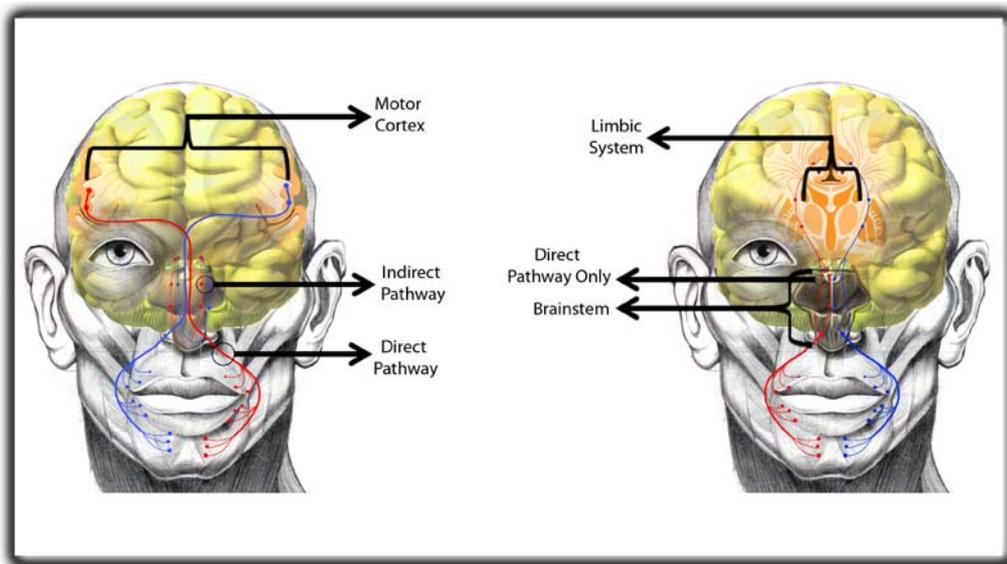


Figure 4 Muscles for True Smile vs. Social Smile

If you point to the image on the right, you have guessed right. Notice that there is more muscle movement between the eyes, where the limbic system is located, as shown in figure 3. The limbic system is essential for adaptive behavior, which includes the ability to learn new responses based on previous experience (memory). [14] Now, let's try to recall two situations: when you get really angry and when you say hi to your coworker. You would probably agree that you have more muscle movements between your eyes with anger, which would be a truer emotion than saying hi to your

coworker. When you talk to a person, look at the eyes and pick up the person's facial movements. You might be able to decode the secret messages that only you can receive.

5 HOW TO IMPLEMENT IN A PROJECT OR CLASSROOM

We have explored how to find out the consumers' needs, thoughts, and emotions before getting on paper or computer to visualize the how it would look like and what features it would have to have. Then, how can we implement the things I have mentioned previous chapter into the design process and even design studio in educational environment.

1)

B

rainstorming: Brainstorming for pain analysis

We do brainstorming quite frequently, but it typically happens in the initial stage. Although the designers or researchers could mention the consumers' pain that I mentioned previous chapter they would be better off if they could create brainstorming session for the pain that the consumers might feel and have. Of course, I have categorized in three types pain, but the goal for the brainstorming session is to come up with all the possible emotions that the consumers can have through the three types of pain. The more emotions you can think of the better pain diagnose you can have. However, visualizing the pain will enormously be beneficial to diagnosing. 'Maeda, the teams at IDEO, and many others use visual design to organize and understand information – and to stimulate action. As with the old adage "Out of sight, out of mind," so we learn that right before our eyes, actions thrive." [15]

2)

I

deation: Think about what to ask

Typically, the designers grab a piece of paper and start doodling. The problem here is that the designers would know what it would look like and keep drawing anything the designers can think of. That's is why we call it, "Doodling." If the designers know what the consumers really want it would tremendously be helpful to them. So, think about the "Right" questions to ask the consumers. Then, refine the questions with colleagues. In educational environment the students can exchange their questions with other teammates or other students and give them a time to review those questions. Then, they can answer the questions. The students who create the questions get the answers back and try to pick up the vital cues that reveal the consumers' needs. If they could not be able to gather the information that they were looking for it indicates that the questions need to be modified.

3)

F

ocus Group Interview (FGI): Right questions give you the right answers

This is the stage when you can use the questionnaires you have prepared during the brainstorming stage. Metaphor elicitation and face reading need to be placed in this stage. FGI can be conducted during product development or during evaluating the prototype. Typically, medium or larger companies conduct FGI both during product development and after making a prototype to evaluate. Conducting FGI can be very extensive and exhausting for both interviewers and interviewees. At the beginning of FGI the interviewees tend to be proactive, helpful, and positive. As they are approaching the end, they are easily distracted and tired, and interviewers are not even sure that interviewees are telling the truth or just faking. That's why metaphor elicitation and face study are important. If you have many direct questions, "Why do you like product A over B?" it would not be as valuable as you would hope. The goal of metaphor elicitation is to make the interviewees think. While they are thinking the interviewers focus on their face movement. In that way the interviewers can sense whether interviewees are expressing their true feelings.

6 CONCLUSION

Design processes can vary depending on the products. However, there will always be users. As long as the users are human beings there are a few steps we cannot avoid. I have explored those few essential steps that are sometimes overlooked. As I quoted earlier, "We are not thinking machines that feel, we are feeling machines that think." Feelings are sometimes very hard to define and express to someone

else who did not have the same experience. Also, what we are saying is not always what we think and what we mean. By going through the “emotional passage” method we would be able to approach little closer to our true emotions than by just asking how we feel and think.

When we go to an auto repair shop just for an oil change the manager approaches mentioning there is free courtesy 30-point check – brake, transmission oil, wiper blades, air filter, or battery – and we typically thank him by checking for no charge. At the same time, you feel that they are taking care of you. After 30 minutes the manger comes to you letting you know that the oil change finished and talks to you in a very friendly manner, mentioning that the brake pads and air filter need to be replaced and suggesting that you replace them since the car is in the garage. You start thinking and worrying about safety. Then, you decided to have them fix it because you know it’s important to get it fixed. You come to change the oil for \$30 and leave there spending \$300. One important point I would to make is that too much information will lead you to wrong destination and result. Therefore, collecting too much information without strategy, planning, and direction will cost what you cannot afford. Advertising legend William Bernbach always asks, “How do you storyboard a smile?” Now, how do you design a smile? If you can answer it in a minute, you can smile.

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Figure 2. Sour Faces Image Source

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Figure 3 True Smile vs. Social Smile

<http://www.kqed.org/quest/blog/tag/exploratorium/>

Figure 4 Figure 4 Muscle for True Smile vs. Social Smile

<http://www.humanillnesses.com/Behavioral-Health-Br-Fe/Emotions.html>