The Role of Culture in the Experience of Perceiving Different Products and Their Categories

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Abstract

The present paper studies the products in which the created experiences are more perceived. It examines 404 products, claimed by the designer or manufacturer as experience-designed, by means of a questionnaire with four open-ended and closed questions. The validity of the questionnaire was determined via formal methods. As for its reliability, it has been tested through representation along with Cronbach's Alpha methods. The paper employs SPSS-22 for a statistical analysis of the results, chi-square and one-sample T-Student test. The results indicated that (p<0.05) furniture, lighting and decorative products are mostly influenced by experience-design and that users percept the experience from different aspects of a product. Aesthetic aspect is the first one through which a user gains the experience, followed by function, material and manufacturing. Lastly there are the ergonomic features which play an important role in creation of the experience. In general, there is a significant relation between product groups and the aspect that demonstrates the new experience.

Keyword

Culture, Experience Design, Experience Perception, Product Design

Introduction

Perception is a conscious experience, resulting from stimulation of our senses. We are surrounded by many products and services, full understanding of which decrees interacting with them. According to Goldstein and Brockmole (2016), who borrowed from McCartney (1970), perception happens in the middle of a process, starting with stimuli in the environment and ending with recognition and action. It should be mentioned that perception (i.e., I see something) and recognition (i.e., that is a book) may not always happen one after another; they could happen at the same time or in reverse order. For example, you may see an object in blue color that prompts you to go closer, only to find out in a closer inspection that it is not blue but purple. Knowledge is an influential factor in the process of perception; as a consequence, people have different perceptions from the same products. Even a person's later experiences of products differ from their initial ones. Additionally, people's emotions result from their knowledge. Thus, if you do not have knowledge about a risk or danger, you may not feel fear in its situation. This could also be the reason for different emotions of a person in their different ages. Karapanos (2013) argued that as we use a product, our perception of its qualities changes over time through expanding our knowledge about that product and getting used to it. When we look at a product, we have a common perception in such terms as color or distance, because we have common knowledge in these concepts. McCarthy (2004) regarded sensual threads as an experience component, connected with our sensory engagement of a situation, just in terms of color as mentioned above. So, what is the difference between perception of color and perception of a product quality? Public understanding might be that interpretation and understanding cannot be possibly distinguished; however, Shusterman (2000) believed that previous activities, experiences and knowledge of people make distinction between these two concepts. In fact, there is a basic means, guiding people's interpretation that is in total contrast to understanding. Perception is a purposeful process in which a person receives environmental transmissions. It is based on the culture and the constructed values of societies (Motahari Rad, 2016). In this way, perception of products as well as their features and experiences are not something exceptional for users.

1. *Culture*

In the world of design, culture is considered as one of the most important issues affecting user's perception of products as well as designer's thinking and insight. The culture of people and communities can be examined in different ways. Products, customs, social groups or organizations, each display and present a particular culture. Generally, culture includes material components, such as products — which are within the scope of this article— non-material components (e.g. language, literature and art) and social processes such as personal and social behavioral patterns of individuals (Mironenko & Sorokin, 2018). Hofstede classifies cultural manifestations in four layers of values, rituals, heroes and symbols, wherein values stand at the deepest layer and symbols at the uppermost one (Hofstede et al., 2010). According to Afrough (2009), however, there are six layers for culture;

1. Worldview, thought, attitude and existence

2. Values and criteria to judge something as good or evil, pleasant or unpleasant and right or wrong

3. A pattern of behaviors, norms, customs, traditions and rituals

4. Symbols, architecture, music and other types of symbolic manifestations

5. An ideology that is rooted in values

6. Material technology and social technology, the former involves skills for using and constructing objects, while the latter refers to the way of communication and organization of people (Afrough, 2009)

As a result, product design, which in certain ways represents the process of making objects, is derived from designers' culture. Rooted in communities' cultures, it also includes users' culture as well. In addition, studies show that one of the three basic levels of culture involves *physical artifacts* — products— (Spencer-Oatey & Franklin, 2012).

Therefore, the interrelation between products and culture is significant to the point that it affects the need for the product, product design and formation as well as product perception by the user. Not only does design reflect a society's changes, but it also affects it, ideologically conveying valuable messages and visual and material expressions through products. As a result, it plays a constructive role in both society and culture. Reflective of the culture, design is also a part of an on-going process, in which culture is created (Çakmakçıoğlu, 2017).

According to Çakmakçıoğlu, a user's perception of a product also depends on their culture. Consequently, designers' and users' understanding is based on their culture, and in certain ways, their culture forms the basis of product perception. This perception involves the new experience, provided by a product for a user, reveals that when a product is understood by the designer both designer and user share a common culture. It is therefore, not necessary to investigate the role of culture in designing and understanding a product unless one wants to see whether users of different cultures have any significant difference in their experience of a particular product, which is out of the scope of this paper. Hence, the most important aim of the present paper is to find out which aspects of a product provide the best opportunity to understand the created experience on the basis of the notion of perception, rooted in the user's culture.

For the purpose mentioned above, however it is required to know the aspects encountered during the analysis of a product along with its design process. Industrial design is related to aesthetic and symbolic meaning, as well as user experience (Ulrich, 2011). In general, aesthetics (i.e., form, color, texture, etc.), functionality, ergonomics, user experience — assessments like luxuriousness, robustness and funniness of a product— usability — whose goals ensure that products are efficient, effective, satisfactory, and pleasurable to use— and cost are important points to take into consideration when designing a product.

A user interacts with a product and its different aspects. The user's relationship with a product can be examined through ethnography; however, what is certain is that the first connection with a product made through appearance. Attracting by beauty is a human nature. A product's beautiful appearance creates a pleasant feeling, leading people to beautiful and enjoyable thoughts and ideas (Türkyilmaz, 2015). At the same time, designers try to increase the product attractiveness through creating new experiences among the users. In fact, certain designers believe that products are not attractive by themselves, unless they make a meaningful experience to users.

Emotion is the language of experience, based on the culture and understood by it. The product could become valuable once a pleasing experience is generated for users; therefore, for many years one can witness an Experience Design Approach in the world of industrial design, the main goal of which is to create various experiences for users.

2. *Experience Design*

All products give experiences to their users, each in its own way. However, what is considered experience-design is the process of designing products with a focus on creating a valuable and meaningful experience. This involves various stages of product development, from design to branding, sales and use. A central value of what is termed *Experience Design* is its aspiration to shift the focus from the logic of design to user's interaction with the product. Norman, who first coined the term Experience Design, believes that *no product is an island. A product is more than the product. It is a cohesive, integrated set of experience* (Kolko, 2010). Experience Design focuses on examining the quality of the experience created in products and services. When designing an experience, there is still no product, thus making it important to study the factors that affect creation of a particular experience. The process of Experience Design starts with designing an experience and ends with a designed product based on that very experience.

An experience is a story one has while having a dialogue with their world through action and Experience Design is the effect a product has on its user. Regarding the fact that emotions are qualities of specific experiences, one could say that emotion lies at the center of experience. The most compelling reason for this claim is that emotion, cognition, motivation and action are inseparably intertwined. In other words, experience emerges from the manipulation of perception, action, motivation, emotion and cognition in

contact with the world — place, time, people and objects—. If one wants to make an experience, they should manipulate single elements to create it. Experience is subjective, coming through situations, objects, people and their relationships to the experimenter, yet it is created and remains in a person's head. Therefore, it is not important how acceptable a product is objectively; its quality must also be experienced in order to make the adequate impression. Knowing experience from the perspective of designers is a phenomenon that can be made intentionally.

Studies indicate that Experience Design is worthwhile and has to be considered when designing a product because experience is both self-defining, which makes people happier and motivating. To design an experience, it is especially necessary to not only identify the strengths and abilities of the user, so that one can predict how they will engage with a product based on their cultural background, but also consider what their reactions might be. A product must stimulate users' emotion, which will only be possible by understanding the user's characteristics, interests and values (Hassenzahl, 2018).

UX[1] concentrates on the feeling, generally given by the design to the user. It helps creating not only beautiful but also qualitative and functional designs. However, there is a difference between usability and user experience design. The former refers to the objective features of products, while the latter is a holistic term, acting like an umbrella for any kind of activity that provides better experience for the user. UX is the experience that one may have while interacting with a product in a particular situation. The user and the product interact in the particular context of use, shaped and influenced by specific social and cultural factors (Hellweger & Wang, 2015). Through the study of the long history of user-centered design, it is known that by studying a product's users, one can identify their specific needs and integrate the particular experience encountered by the users in the final product (Varsaluoma et al., 2015).

By designing a product based on users' needs and characteristics, a designer transfers a particular experience to the users. What is important here is whether these experiences focus on a particular aspect of products or can be applied to any aspect of them, as products have different aspects. For example, it has been proven that a product's beauty influences users' selection among other products more significantly. Aestheticism brings trust (Türkyilmaz et al., 2015), seriously affecting the user's choice; even though to this day there have been controversial opinions about it. Certain people believe this aspect — aesthetics— is rather of high account, while others completely ignore its importance. What is certain is that aestheticism stimulates experience (Türkyilmaz et al., 2015). Products have different aspects to study and it is important to discover which aspects have more impact on users' experience. However, in order to thoroughly discuss these aspects, one ought to firstly investigate the aspects that could be understood by users and designers in general, and then study the effect of each in the design process.

Different Aspects of a Product

All products have various aspects that help users experience them. These characteristics include aesthetics, function, ergonomics, manufacturability, usability, material selection and sustainability, as explained in the following section;

1. *Aesthetics*

It seems that aesthetics is the first element to be sensed in a product. It includes feelings that could be experienced through the senses (i.e., beauty, pleasant texture or enjoyable sound of a musical instrument). Aesthetic pleasure is a set of emotional and cognitive experiences that people encounter when perceiving a work of art, such as a sculpture or a painting. For designed artifacts, aesthetic pleasure is often next to affordances, usability and expressive meaning. However, this does not mean that aesthetics is not important; rather, beautiful products seem to have a better function and are more valuable to their owners. Therefore, aesthetics is a key factor in Experience Design (Blijlevens et al., 2017). Aesthetic concepts and theory are thus never self-sufficient or self-contained but must be seen within a cultural framework (Berleant, 2018).

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[1] User Experience

The existence of different design styles from past to the present seems to be another reason for the role and importance of culture on aesthetic. For example, the buildings in Figures 1 and 2 illustrate the architecture of two cultures. Investigating their aesthetic elements, there are no resemblances between the two buildings; however, they are both known as beautiful artifact in their own culture and time, having unique aesthetic features to tell them apart totally.

Figure 1: *Boroujerdiha House in Kashan, Iran (Source: Mirrazavi, 2015)*

Figure 2: *Bauhaus Building (Source: PEREGOY, 2016)*

2. *Function*

Function is another important aspect of a product. As indicated by Steve Jobs, *design is not just what it looks or feels to be, but the design is how it works* (Türkyilmaz et al., 2015). When technology is mixed with art, there is always a new and innovative product. Aesthetics and functionality together make an advantageous design that users wish to experience (Türkyilmaz et al., 2015). Certain researchers believe that functionality is more important than other aspects of a product. All these aspects are inspired and influenced by culture. A society's culture leads people to shape their own perspectives about a product and determine how to experience it. The presence of products with a special function, used only in a particular culture, seems to be another evidence of the influence culture has on product's function, e.g. elements such as hijab clothing for Muslims, rice cooker, pitcher, samovar, etc. which are not commonly used in other cultures and are specific to the Iranian culture.

3. *Ergonomics*

According to the International Ergonomics Association, *ergonomics — or human factors— is the scientific discipline concerned with understanding the interactions among humans and other elements of a system and the profession that applies theoretical principles, data and methods to design in order to optimize well-being and overall performance*. Humans differ from one another in their body shape and size. Therefore, in the process of product design designers should consider ergonomic sciences, helping them create healthier and safer products. Consequently, users suffer less pressure and enjoy products more. Generally, ergonomics involves both physical — physiologic— and psychological aspects. When studied in its physical aspect, culture seems to be unimportant; however, when ergonomics focuses on the mental and psychological aspects of human beings, it is influenced by culture. What should be considered here is that psychological ergonomics[1] exists more in workplaces and organizations, not in the use of a product. As a result, we can conclude that the field is not influenced by users' culture in this area (Ergonomy & culture, 2018).

4. *Manufacturability*

The final stage of industrial production is manufacturability. As international competition in business is increasing and companies aim to improving their product quality with lower costs, manufacturability plays an important role (Braha, 2013).

[1] Ergonomics is a branch of science that adapts human with sysems and is concerned about user's health in physical & psychological components.

Creating a new experience in this area will be understood by manufacturers more than the users and thus, cannot be addressed in the current research, even though it seems not to be influenced by culture.

5. *Usability*

The International Organization for Standardization (ISO) defines usability as *the extent to which a product can be used by specified users to achieve specified goals with effectiveness, efficiency and satisfaction in a specified context of use* (Van Kuijk et al., 2018). As mentioned in this definition, we can consider usability as a bridge from emotion to function. In fact, usability refers to the pleasant experience and the effective function of products. Since emotion and function are the two poles of usability, both having an impact on culture and experience, we might claim that usability also affects experience and culture. Most user experience professionals probably consider identifying usability issues and providing design recommendations the most important parts of their job (Albert & Tullis, 2013).

6. *Material Selection*

It is believed that for a product to be successful in the market, apart from acceptable function, there are other effective factors, such as usability and product's features, which make users happy and satisfied. This strongly depends on industrial design. In addition to the mentioned factors, both production and material selection should be considered when creating an experience. Every product is constructed from specific materials. Any advance in the materials cause improvements in industrial and engineering design and together, they make new behaviors and new experiences for the users. Therefore, material plays a key role in experience design. It has two overlapping roles;

1. Providing a product's technical function
2. Product characterization

The role material plays, pertains to the relation of the product and the people as well as the role of the material aspect of products in the physical and emotional relationship that users make with the product. This also depends on the conditions of the community, for example, material selection in a product that induces a certain personality (Ashby & Johnson, 2013).

The technical aspects of products need to be completely controlled by engineers. Aesthetic and functional aspects of products can be expressed through material selection. According to researches, easy and cheap production based on aesthetic and emotional needs, is a criterion to choose one material over the others (Adabi, 2016). It is believed that both aspects of aesthetic and function are influenced by cultural context. From this point of view, material selection can also be affected by culture. An appropriate material selection could, therefore, influence all aspects of a product. A material can make products beautiful, functional, ergonomic and usable. Since these factors have an impact on experience, material could be considered as an experience creator (Figures 3 and 4).

Figure 3: *Multipurpose Chair by Herman Miller (Source: Karana et al.,2014)*

Figure 4: *Shah Cutlery set (Source: Karana et al., 2014)*

7. *Sustainability*

Sustainability is one of the most significant concepts of today's design issues for designers and academics all around the world. In order to achieve social and environmental benefits and lower negative environment impacts, designers need to consider sustainability in designing products and services. The most commonly cited definition of sustainability derives from the term sustainable development in *Our Common Future* (1987), wherein it means: *development that meets the needs of the present without compromising the ability of future generations to meet their own needs* (WCED, 1987). It is proved that aside from benefit, companies should consider other significant elements such as the planet or next generations, which have to enter the design area as a result (Salari & Bhuiyan, 2018). *It is accepted that all phases of the product life cycle including resource extraction, production, distribution, use and disposal must be subject to socio-ecological consideration* (Romli et al., 2014). With its focus on environmental issues, sustainability as a product aspect suggests that cultural differences do not have any impact on the designed product, even though it could affect experience, especially for those interested in the environment. Having a sustainable product could create a positive experience for people, concerned about the future of the earth.

Experience and Different Aspect of a Product

Experience is influenced by products' aesthetic aspect, because the aesthetic experience of a product fades away every time it is used. Although aesthetics can be the producer of an aesthetic experience, it only happens when its biological, psychological and social performance is promoted and new aesthetic meaning is gained in the symbolic — virtual— world. The aesthetic experience resembles Csíkszentmihályi's phenomenon of *flow*[1] and Maslow's *peak experience*[2] (Marković, 2012). When a product attracts a user, through its beauty, other aspects of that product — ergonomic or function— are moved back. Similar to the *Flow Theory* or *Peak Experience*, a person is engaged while doing his or her favorite activity in such a way that he or she no longer pays any attention to time and space. As a result, we can claim that experience is heavily influenced by aesthetics. As the study of product experience is subjective, it includes various elements from psychology of perception, psychology of cognition and psychology of emotion. Different factors like age, gender and cultural and social qualities also have an impact on the experience of product. The variety of aesthetic experiences comes from culture differences. In other words, it is generally accepted that our beauty preferences are based on our cultures, a claim that could be proven by differences in art, fashion, design and architecture (Schifferstein & Hekkert, 2011).

As experience is linked to emotion, it is affected by elements that are out of a designer's control. However, we can surely claim that experience is stimulated by beauty. In addition, function creates experience. In many applications and services, improved performance leads to a better user experience. For example, the high speed of home internet or the high quality of a camera on a mobile phone are examples of improved performances that influence the general acceptability of the product, while in products like shoes or clocks, experience is mostly affected by the aesthetic aspect of the product. It has been mentioned earlier that the usability and material, in addition to culture, influence the experience. As a result, to create a positive experience, designers must pay attention to every aspect of the product. Marcus (2014) believes that user experience includes the following items:

- User Interface design (UI)
- Usability Engineering (UE)
- Interaction Design (I×D)
- Information architecture (Seligman & Csikszentmihalyi, 2000)
- Human Computer Interaction (HCI)
- Human Factors Ergonomics (HFE)
- Usability

The importance of each of these items depends on the type of product and the experience that the designer is looking for. As an example, designers of running shoes create an experience by focusing on the ergonomic factor of the product, while the focus in electronic products is mainly on usability.

[1] Flow is a mental activity in which a person is really enthusiastic about doing a job. Like a person, who is such interested in playing video games that no longer notices factors such as hunger or tiredness, as if time is stoped for him.

[2] A peak experience is a moment accompanied by a euphoric mental state often achieved by self-actualizing individuals.

It is generally believed that users' cultural background has an impact on their experience. Each user has their own cultural background, giving them a unique experience of the product (Konstantakis et al,. 2017). Consequently, to study the experience, based on user's culture, we do not need to enter any specific variable into the research, since essentially each user has their own cultural experience evaluation. On the other hand, the argued aspects — aesthetic, function, ergonomics and material— are more affected by culture and experience. As a result, it is better to evaluate user's perception of created experiences through these aspects in products. Therefore, the research goals of this study are;

1. To review and categorize experience-designed products

2. To study the reflection of *experience* on different aspects of experience-designed products

Also, the main research questions will be as follows;

1. In what types of products is experience design mostly applied?

2. How is the created new experience best understood?

3. Is there a significant relationship between the product's type and the aspect in which experience is created?

Methodology

The main goal of this research is to study the products, designed based on the concept of *Experience Design*. To achieve it, our focus has been primarily on the perception based on the culture, not the perception just based on the five senses. For this reason, product design experts, who share the same cultural platform as the users, are able to examine the products as experts, since we believe that if sensory perception is examined — the perception based on the five senses— we have to ask the users, themselves, to explain their findings.

Based on Morgan's table, the sample size is approximately 384 products. In order to have a closer look into Experience Design, 404 products were evaluated, which had been randomly selected from internet sources and some magazines. Once all products got selected, they went under thorough investigations from two industrial design experts. The number of experts was of no account, as the products were claimed by their designers as experience-centered. Next, questionnaires with four open-ended and closed questions, examining the different experiences reflected on the aspects of products, were filled. To analyze the various features of products, chi-square[1] and one sample T-student[2], as well as the SPSS22 were employed. The questionnaires were validated by formal validity and checked by several professors and experts. In addition, for testing the reliability of this research method, both methods of retesting and Cronbach alpha[3] came into use.

1. *Retest Method*

To test the questionnaires, they were filled by a group of twenty-five expert and non-expert members to come into a common understanding in a two-week interval. The correlation between these two phases was calculated to be 0.776, an acceptable value [a reliability coefficient of 0.7 or higher is considered *acceptable* in most social science research situations (Taber, 2018)].

2. *Cronbach alpha method*

The Cronbach alpha value for a 25-member sample turned out to be 0.804, again an acceptable value.

Research Findings

Each questionnaire was presented with a product to the experts. In the first question, the experts were asked to determine to which category the product belonged. To test the results, the chi-square test was used, the results of which can be seen in Figure 5. As indicated in Figure 5, the p-value of the test was below 0.05, implying a significant difference between the frequency of responses and the product's category.

[1] The chi-squared test is used to determine whether there is a significant difference between the expected frequencies and the observed frequencies in one or more categories.

[2] One sample t-test in used to compare the means of sample data to a determined value.

[3] Cronbach's alpha is a statistic, commonly quoted by authors, to demonstrate that tests and scales constructed or adopted for research projects are fit for purpose (Taber, 2018).

Based on the responses provided by the experts, most of the experience-designed products (i.e., 40.35%) belonged to furniture, lighting and decorative product group.
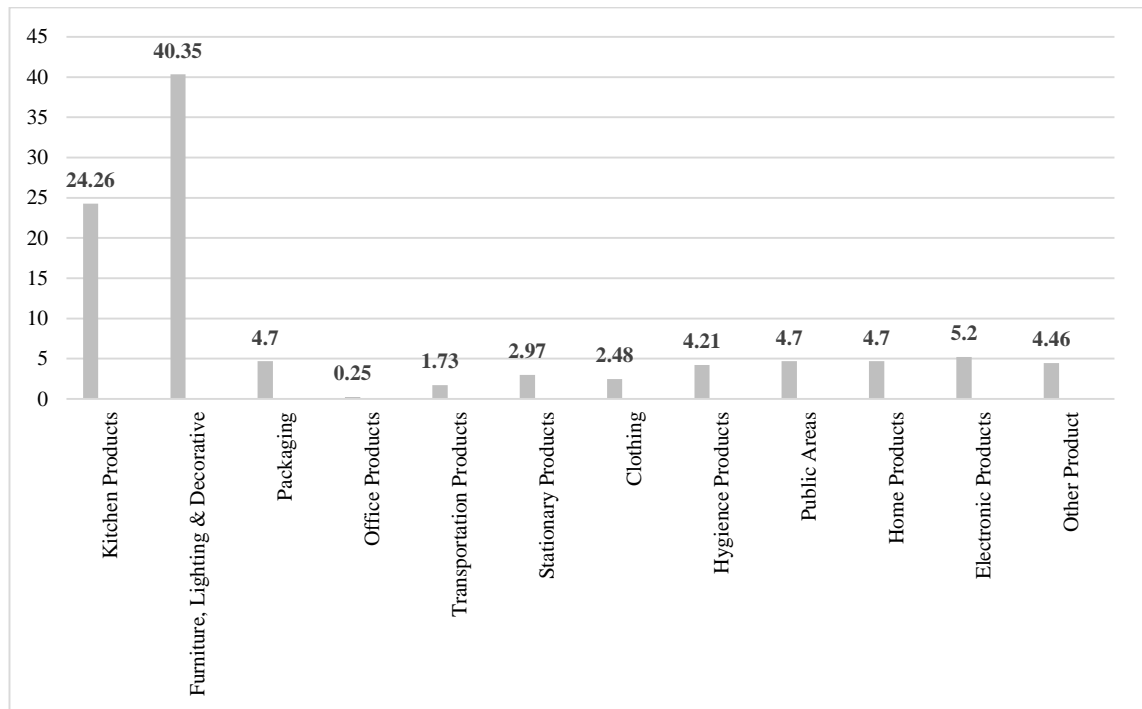

Figure 5: *Categories of experience designed products*

The second question was the following *to which aspect of the product, is the perceived experience related?* As Table 1 indicates, the p-value of the test was below 0.05, again suggestive of a significant difference between the response frequencies. According to these data, the new experience of most products (59.35%) was perceived in terms of aesthetics, following by function, material and lastly ergonomic aspects.

Table 1: *The results of experience reflecting different aspects of products*

Aspects	Frequency	Percentage	Statics	P-value
Function	167	31/87	437/145	0/001
Aesthetic	311	59/35		
Ergonomics	12	2/29		
Material	34	6/49		

In addition, the quality of the perceived new experience, as created in each product, was questioned. Every participant could choose one or more options and score the products' weaknesses or strengths on a scale of one to 10. Aside from the mentioned aspects, participants could also state the aspects, not included in the question, using the option *others*. A sample T-test was used to check the quality of the new experience created. Table 2 gives the results, showing that the p-value of the test in all areas was below 0.05, indicative of a significant difference between the average quality of the new experiences in all investigated areas and the average amount of five. Due to the average amounts, it can be concluded that in all examined aspects, the quality of the new experience created fell short of the average level.

Table 2: *The results show that the quality of the new experience created fell short of the average level*

Area	Average	Standard deviation	t- statics	Degree of freedom	P-value
Function	2/51	-15/577	3/216	403	0/001
Aesthetic	4/37	-4/399	2/873	403	0/001
Ergonomics	0/13	-120/217	0/814	403	0/001
Material	0/46	-57/938	1/574	403	0/001
other	0	-15/577	0	403	0/001

The following section presents the possible relationship between the type of products and the aspect that reflects the new experience. Again, Chi-square test was used in which the results are presented in Table 3.

Table 3: *Chi-square test to examine the relationship between the product categories and the aspects reflecting the experience*

Product Category	Function	Aesthetic	Ergonomics	Material	Static amount of x^2	P-value
Kitchen Products	(37/70)46	(59/84)73	0	(2/46)3		
Furniture, Lighting & Decorative products	(17/48)36	(70/87)146	(1/46)3	(10/19)20		
Packaging	(17/39)4	(73/91)17	(4/35)1	(4/35)1		
Stationary Products	(55/56)10	(38/89)7	0	(5/56)1		
Clothing	(25)4	(50)8	(12/50)2	(12/50)2		
Transportation Products	(42/86)6	(28/56)4	(14/29)2	(14/29)2	80/302	0/001
Office Products	0	(100)1	0	0		
Hygiene Products	(48)12	(48)12	(4)1	0		
Public Areas	(46/15)12	(42/31)11	0	(11/54)3		
Electronic Products	(62/96)17	(33/33)9	0	(3/70)1		
Home Products	(43/48)10	(52/17)12	0	(4/35)1		
Other Products	(43/48)10	(47/83)11	(8/70)2	0		

According to Table 3, the p-value below 0.05 indicated a significant difference between the frequency of responses and the product category in which the new experience was created. Regarding the frequency of the participants' responses, the new experience in most kitchen products (59.84%), furniture, lighting and decorative products (70.87%), packaging (73.91%) and clothing category (50%) was in the aesthetic area. As for stationery products, both function (55.56%) and aesthetic (38.89) reflected the experience. In the case of transportation products (42.86%), public areas — such as restaurants, playgrounds or department stores— (41.15%), hygiene products (50%), electronic products (62.96%), home products — such as clocks, irons or hangers— (52.17%) and other products (47.83%) the new experience was in area of function. In the office product's category, the created experience was perceived through these products' beauty (100%).

Conclusion

Products have different aspects, through which they are understood and perceived by their users. These aspects, including function, form and beauty, ergonomics, usability and material are influenced by the culture of designers as well as that of users. When designing a product, the Experience Design Approach affects these aspects in order to produce a product that reflects users' needs, tastes, and preferences. In fact, it is all about how we make our customers feel. They are paying money for the experience they get from the things they purchase. Experience Design Approach in order to understand whether it has an impact on the mentioned aspects could reveal the true nature of Experience Design in products.

Users' culture is important when understanding a product; however, since users' perceptions are essentially embedded in their culture, they were not included directly in this research. The results of this study showed that even though experience design could be applied to all products, it is mainly understood through furniture, lighting and decorative products. It seems that there is no intention of designers to create experience in a specific aspect; therefore, these two categories of products are easier to understand or the reason of frequency in these products' category refers to either a need for new experiences in them or the ease of creating new experiences in these areas. Another reason might be for designers to develop various ideas in these products' designs, which can be a reason for two elements: First, it is easier for designers to have ideas in these categories rather than other products — designing form is easier than designing function—. Second, the products of these categories are more numerous than others. On the other hand, this article illustrated the fact that office products benefit the least from experience design. Regarding the positive effects of creating a new experience, implementation of this approach in this family of products could help increase productivity in workplaces.

Every second of every working day is an opportunity for the workplace to enhance or diminish people's performance. Having a good experience at work creates satisfied employees, leading to better performance of them. The results of this research indicated that the reflection of claimed experience in products was understood mostly in products' aesthetic and beauty; however, the average quality of perceived experience implied that products' strength did not satisfy the users. Pleasurable experiences can adapt products into something valuable in the long term. Users remain loyal to products they get good experience from. But as Norman argues, aesthetic and visceral elements of products make a brief experience that needs to be replaced with a new one as the user gets used to that product. Many people, including designers and manufacturers, unconsciously focus on aesthetic — visceral level— aspects that are easily replaced, then on other aspects of products to create and maintain long-lasting pleasant emotions (Aftab and Rusli, 2017).

Aside from transportation products, hygiene products, public areas products and electronic products in which new experience is created in function, other products have their new experiences in aesthetic and beauty, and in stationary products new experience is created both in function and aesthetic areas.

Future Research

Research about cultural experience design is in its early stages. There is great potential in applying experience in products and studying them from a cultural point of view. Further research is needed to enable designers to design products with a positive experience that fits the needs and expectations of a specific culture. In addition, more examples and case studies of experience-designed products should be conducted to further investigate the role of experience design in product design in different contexts and cultures.

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