

PhD

THESIS SERIES

LO PUI YING KATHY

Emotional Design for Hotel Stay Experiences:
Research on Guest Emotions and Design Opportunities

2010

PhD

1999–2020 THESIS SHOWCASE

Regarding the context of experience design and emotion-oriented design, this research aims to examine the emotions of hotel guests and their corresponding design opportunities in enhancing hotel stay experiences. An empirical study composed of a photo-elicitation and an in-depth interview was carried out with a focus on the hotel-evoked emotions of female business travellers. The study analyses (1) pleasant experiences, (2) unpleasant experiences, and (3) anticipated experiences by use of an analytical template based on appraisal theory in psychology, enumerative analysis, thematic analysis, coding, and memoing. The result suggests that small details serve as crucial elements that elicit guests' emotions and differentiate guests' experiences. This study argues that 'design' can influence guest experiences and evoke pleasant guest emotions and proposes a model that clarifies the relationships between hotel offerings, design emphases, guest emotions, and guest perception. This thesis contributes to relative aspects of design, including sustainability, emotions and customisation of hotel stay experiences.

Copyright ©

School of Design,
The Hong Kong Polytechnic University
PhD 2020.

Original copy: <https://theses.lib.polyu.edu.hk/handle/200/5793>

Copyright Undertaking

This thesis is protected by copyright, with all rights reserved.

By reading and using the thesis, the reader understands and agrees to the following terms:

1. The reader will abide by the rules and legal ordinances governing copyright regarding the use of the thesis.
2. The reader will use the thesis for the purpose of research or private study only and not for distribution or further reproduction or any other purpose.
3. The reader agrees to indemnify and hold the University harmless from and against any loss, damage, cost, liability or expenses arising from copyright infringement or unauthorized usage.

IMPORTANT

If you have reasons to believe that any materials in this thesis are deemed not suitable to be distributed in this form, or a copyright owner having difficulty with the material being included in our database, please contact lbsys@polyu.edu.hk providing details. The Library will look into your claim and consider taking remedial action upon receipt of the written requests.

**EMOTIONAL DESIGN FOR
HOTEL STAY EXPERIENCES:
RESEARCH ON GUEST EMOTIONS
AND DESIGN OPPORTUNITIES**

KATHY PUI YING LO

**Ph.D
The Hong Kong
Polytechnic University**

2010

The Hong Kong Polytechnic University
School of Design

**Emotional Design for Hotel Stay Experiences:
Research on Guest Emotions and Design Opportunities**

Kathy Pui Ying LO

A thesis submitted in partial fulfilment of the requirements for the
Degree of Doctor of Philosophy

June 2009

CERTIFICATE OF ORIGINALITY

I hereby declare that this thesis is my own work and that, to the best of my knowledge and belief, it reproduces no material previously published or written, nor material that has been accepted for the award of any other degree or diploma, except where due acknowledgement has been made in the text.

_____ (Signed)

_____ Lo Pui Ying, Kathy (Name of student)

Dedicated to William Eugene Beckett, Jr.

ABSTRACT

Situated in the context of experience design and emotion-oriented design, this qualitative design research uses photo elicitation and in-depth interviews as the key methods in studying hotel guests' emotions for insights on design opportunities that will enhance hotel stay experiences. Female business travelers are chosen as the research targets because they are a rapidly growing but under-studied traveler segment.

The literature review and the pilot interviews with travelers, hotel professionals and hospitality academics were carried out as pre-research activities to identify fruitful research directions and develop appropriate research questions. The empirical research consisted of two parts: the photo elicitation study and the in-depth interview study. In the photo elicitation study, research participants took photos during hotel stays to show things, places and events in hotels that evoked their emotions. A follow-up interview with each participant was carried out using the collected photos to elicit the participant's narratives and comments about emotions experienced during her hotel stay. In the in-depth interview study, one-on-one, semi-structured interviews with female business travelers were conducted to understand hotel stay experiences based on past experiences and expectations. Interview questions mainly focused on three broad topics related to hotel stays: pleasant experiences, unpleasant experiences, and anticipated experiences.

The collected visual and verbal data were analyzed with multiple approaches for design-relevant insights, including the use of an analytical template based on appraisal theory in psychology, enumerative analysis, thematic analysis, coding, and memoing. Apart from identifying common hotel-evoked emotions and their triggers, the findings indicate that it is often small details that elicit guest

emotions and make the guest experience different. Female business travelers are most concerned about care expressed by hotels. The other major concerns are practicality, relaxation, exploration, safety, and aesthetics. Details on how hotel features evoked female business travelers' emotions in relation to their concerns are elaborated through example cases of emotions and supplemented by photos and quotations. These are followed by a discussion of the key characteristics of female business travelers' pleasant, unpleasant, and anticipated hotel stay experiences.

A model is proposed to clarify the relationships between hotel offerings, design emphases, guest emotions and guest perception. The core argument is that design can influence guest experience and elicit pleasant guest emotions on three progressive levels: Actual Offerings, Augmented Offerings, and Experiential Offerings. The design emphasis increases in complexity with higher levels of hotel offerings, resulting in greater emotional impact that uplifts the level of guest perception from mere acceptance to satisfaction and memorable experience.

In the implications section, relational messages in design are highlighted as part of the key factors that influence female business travelers' hotel stay experiences. Also, design opportunities regarding enhancement of female business travelers' hotel stay experiences are suggested. They center around four main aspects: conveying care through thoughtful details, matching with female business travelers' concerns, integrating functional, sensorial, and meaning-oriented enhancements, and offering explorative features. Two series of optimal hotel stay scenarios are presented in the form of guest journeys during female business travelers' hotel stays. The thesis ends with recommendations on fruitful directions for future research which include the relational aspect of design, sustainability and emotions, transformational experiences, tools and methods, as well as customization of hotel stay experiences.

PUBLICATIONS AND CONFERENCES

Refereed Conference Proceedings

Lo, K. P. Y. (2008). Hotel stay scenarios based on emotional design research. *Proceedings of Design and Emotion Conference 2008: Dare to Desire*, The Hong Kong Polytechnic University, Hong Kong.

Lo, K. P. Y. (2008). Care in servicescape: Details that evoke customer delight. Paper presented at *SERVSIG International Research Conference 2008*, University of Liverpool, Liverpool, United Kingdom.

Lo, K. P. Y. (2008). Using emotional blueprinting to stage delightful customer experiences. Presentation given at *SERVSIG International Research Conference 2008*, University of Liverpool, Liverpool, United Kingdom.

Lo, K. P. Y. (2007). Emotional design for hotel stay experiences: Research on guest emotions and design opportunities. *Proceedings of International Association of Societies of Design Research 2007 Conference: Emerging Trends in Design Research*, The Hong Kong Polytechnic University, Hong Kong.

Refereed Conference Poster

Lo, K. P. Y. (2007). Emotional design for hotel stay experiences: Research on guest emotions and design opportunities. Poster presented at *International Association of Societies of Design Research 2007 Conference: Emerging Trends in Design Research*, The Hong Kong Polytechnic University, Hong Kong.

Contact email:

kathynews2005@

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to Prof. Lorraine Justice for her supervision and guidance. She has been very supportive and encouraging all through my PhD study. I am grateful for her valuable advice and full support. Her cheerfulness never fails to brighten up situations. It is always my honor to be Lorraine's student.

It is also my honor to give heartfelt thanks to Prof. Pieter Desmet for the enlightening discussions regarding research design and conceptual models. His advice came at a critical point during research development which was unforgettably helpful. I would also like to thank Prof. John Heskett, Prof. Judith Gregory, Prof. Deana McDonagh, Prof. Sharon Poggenpohl, Prof. Timothy Jachna, and Prof. Kaye Chon for their advice.

This research would not be possible without the help from all the research participants. I would like to say a sincere "thank you" to all the research participants who were kind enough to spare time amidst their busy schedules to help. I also appreciate the help from School of Design's staff in various research-related and academic matters.

On the personal side, I'm thankful for the constant support from my family. Their understanding and help are indispensably important. I'm also grateful to my friends who have taken turns to walk with me on the long road of PhD study, especially Dona Loo, Becky Fung, Carol Wong, Ellie Chiu, Florence Leung, and Crystal Chan who have been offering me help and encouragement all along the way. I'm grateful you are here - joy, sadness, and guitar tunes shared alike.

Lastly, special thanks to William Beckett, Paul Draper, HOCC, and Flourella for inspiration and good vibes.

TABLE OF CONTENTS

Certificate of Originality 2

Dedication 3

Abstract 4

Publications and Conferences 6

Acknowledgements 7

Table of Contents 8

List of Figures 14

List of Tables 17

I. INTRODUCTION 19

1.1 Research Context 19

1.1.1 Guest Emotions 19

1.1.2 Experience Design 20

1.1.3 Emotional Design 20

1.1.4 A Cross-disciplinary Research Problem 20

1.2 Overview of Research Processes 21

1.3 Research Questions 26

1.4 Research Objectives 26

1.5 Research Significance and Potential Benefits 27

1.6 Overview of Thesis 28

II. LITERATURE REVIEW 30

2.1 Hotel Guest Experience and Emotions 30

2.1.1 Shift of Focus from Guest Satisfaction to Emotions 31

2.1.2 Studies on Hotel Guest Emotions 35

2.1.3 Studies on Design for Hotel Guest Experiences 43

2.1.4	Designers' Perspectives on Hotel Design for Guest Experience and Emotions	49
2.1.5	Studies on Female Business Travelers	55
2.1.6	Summary: Improving Guest Experiences by Eliciting Pleasant Emotions	59
2.2	Experience Design	59
2.2.1	Focus on Interaction	60
2.2.2	Holistic Design Approach	65
2.2.3	Strategic Differentiation	73
2.2.4	Summary: Design FOR Experience	80
2.3	Design and Emotions	80
2.3.1	Psychological Foundations of Design for Emotions	81
2.3.2	Design for Product-related Emotions	86
2.3.3	Design for Emotions in User Experience	97
2.3.4	Summary: Extending the Potential of Emotion-oriented Design	106
2.4	Summary and Implications	107

III. RESEARCH METHODS 111

3.1	Development of Research Questions	112
3.1.1	Pilot Interviews	113
3.1.2	Travelers' Perspective	114
3.1.3	Hotel Professionals' Perspective	116
3.1.4	Academics' Perspective	117
3.1.5	Finalized Research Questions	118
3.2	Rationale for Qualitative Research Approach	119
3.2.1	Match between Research Questions and Qualitative Approach	119
3.2.2	Importance of Contextual Information and Dialogues	121
3.2.3	The Need for Qualitative Insight about Hotel Guest Experiences	121
3.3	Guiding Research Principles	122
3.3.1	Purposive Sampling	123
3.3.2	Open-ended, Narrative-rich Data	124
3.3.3	Flexibility and Openness	125
3.3.4	Inductive Analysis	126

3.3.5	Reflexivity of Researcher	127
3.4	Photo Elicitation	128
3.4.1	Procedures	129
3.4.2	Research Participants	131
3.4.3	Data	134
3.5	In-depth Interviews	135
3.5.1	Procedures	136
3.5.2	Interviewees	137
3.5.3	Data	140
3.6	Micro and Macro Perspectives	140
3.7	Data Analysis Procedures for Photo Elicitation Study	142
3.7.1	Appraisal Theory	142
3.7.2	Analytical Template	143
3.7.3	Enumerative Analysis	144
3.7.4	Thematic Analysis	145
3.8	Data Analysis Procedures for In-depth Interview Study	145
3.8.1	Topic Coding	146
3.8.2	Analytical Coding	147
3.8.3	Memoing	148
3.9	Peer Debriefing	148
IV.	FINDINGS AND DISCUSSION	151
4.1	Guest Emotions	151
4.2	Triggers	154
4.2.1	Triggers of Pleasant Emotions	154
4.2.2	Triggers of Unpleasant Emotions	156
4.2.3	Overall Triggers	156
4.3	Guest Concerns	157
4.3.1	Care	158
4.3.2	Practicality	169
4.3.3	Relaxation	175
4.3.4	Exploration	178
4.3.5	Safety	182
4.3.6	Aesthetics	184
4.3.7	Summary	188

4.4 Pleasant Experiences 188

- 4.4.1 Thoughtful Details 189
- 4.4.2 Caring Service 191
- 4.4.3 Personal Attention 193
- 4.4.4 Exceptional Welcome 194
- 4.4.5 Sense of Familiarity 195
- 4.4.6 Style and Character 196
- 4.4.7 Summary 197

4.5 Unpleasant Experiences 198

- 4.5.1 Uncleanliness 198
- 4.5.2 Inadequate Facilities 199
- 4.5.3 Service Problems 203
- 4.5.4 Sensorial Discomfort 204
- 4.5.5 Insecurity 206
- 4.5.6 Disregard of Individual Needs or Preferences 207
- 4.5.7 Summary 208

4.6 Anticipated Experiences 209

- 4.6.1 Better Facilities for Work 209
- 4.6.2 Enhancement on In-room Details 211
- 4.6.3 Better Support for Travelers' Practical Needs 215
- 4.6.4 More Opportunities for New Experiences 217
- 4.6.5 Easier Customization for Individual Preferences 219
- 4.6.6 Enhancement of Relaxation 221
- 4.6.7 More Special Attention to Returning Guests 222
- 4.6.8 Better Dining Experiences 224
- 4.6.9 Summary 225

V. DESIGN IMPLICATIONS 227

5.1 Model of Emotional Design for Hotels 227

- 5.1.1 Primary Level: Actual Offerings 228
- 5.1.2 Middle Level: Augmented Offerings 229
- 5.1.3 Top Level: Experiential Offerings 231
- 5.1.4 Value and Challenge 232

5.2 Relational Messages in Design 233

- 5.2.1 Care 234
- 5.2.2 Importance 235

5.2.3	Trust	236
5.3	Broad Directions regarding Design Opportunities	237
5.3.1	Convey Care through Thoughtful Details	237
5.3.2	Match with Female Business Travelers' Concerns	238
5.3.3	Functional, Sensorial, and Meaning-oriented Enhancement	239
5.3.4	More Explorative Features	240
5.4	Expected Actual Offerings	241
5.5	Design Opportunities for Augmented Offerings	242
5.5.1	Check-in	243
5.5.2	The Guestroom	243
5.5.3	The Bathroom	246
5.5.4	Customizable Features	248
5.5.5	Scent	248
5.5.6	Elements of Local Culture as Explorative Features	249
5.5.7	In-room Amenities	249
5.5.8	Dining Experience	251
5.6	Scenarios of Experiential Offerings	251
5.6.1	Overview of Scenarios	251
5.6.2	Scenario 1: A Caring Hotel with Style	252
5.6.3	Scenario 2: Familiar Favorites	256
5.6.4	Summary	261
5.7	Reflections on Research Findings and Implications	261
5.7.1	Research Outcomes that Confirm Current Knowledge	261
5.7.2	Research Outcomes that Contribute Original Insights	264
VI.	CONCLUSIONS	266
6.1	Contributions	266
6.2	Answering the Research Questions	269
6.3	Limitations	271
6.4	Recommendations for Future Research	272
6.4.1	Relational Aspect of Design	273
6.4.2	Sustainability and Emotions	274
6.4.3	Transformational Experiences	275
6.4.4	Tools and Methods	277
6.4.5	Customization of Hotel Guest Experience	278
6.4.6	Photo Elicitation as a Fruitful Method	279

6.5	Final Remarks	280
Appendix	Questions for In-depth Interviews	282
References		284

LIST OF FIGURES

Chapter I

- Figure 1.1 Research processes of this PhD research 22
Figure 1.2 Structure of the doctoral thesis of design research 29

Chapter II

- Figure 2.1 Circumplex of 44 hotel-related emotions 42
Figure 2.2 Service blueprint of a florist 43
Figure 2.3 Theme-scheme typology 46
Figure 2.4 Appraisal theory 83
Figure 2.5 The circumplex of emotions 86
Figure 2.6 Basic model of product emotions 89
Figure 2.7 Multi-layered model of product emotions 92
Figure 2.8 Nine sources of product emotions 93
Figure 2.9 Appraisal model of design emotion 94
Figure 2.10 Framework of product experience 102

Chapter III

- Figure 3.1 Research stages 111
Figure 3.2 Appraisal theory 143

Chapter IV

- Figure 4.1 Female business travelers' hotel stay emotions 153
Figure 4.2 Coffee and tea making facilities 159
Figure 4.3 An umbrella was readily available in the room 159
Figure 4.4 A complimentary pack for female guests 160
Figure 4.5 Cotton pads 160
Figure 4.6 Inadequate bathroom set-up 161
Figure 4.7 A bench-like table 161
Figure 4.8 High-quality slippers 162
Figure 4.9 High-quality furniture 162
Figure 4.10 Showerhead 163
Figure 4.11 Sufficient supply of good-quality towels 163
Figure 4.12 Cracks in bathroom wall 164
Figure 4.13 A panel that enables hotel guest to adjust in-room lighting at four

	levels of brightness	165
Figure 4.14	Foldable mirror	165
Figure 4.15	Showerhead fixed on wall	165
Figure 4.16	Slippers and carpet	167
Figure 4.17	Souvenir with “sleep well” message	167
Figure 4.18	Message from the housekeeper	168
Figure 4.19	Placement of bottled water on bedside table as reminder	168
Figure 4.20	Well-placed cable and instructions for Internet connection	169
Figure 4.21	Practical set-up of work area	169
Figure 4.22	A wide range of stationery in the desk drawer	170
Figure 4.23	A big safe inside the wardrobe	170
Figure 4.24	Conveniently placed multi-country sockets	171
Figure 4.25	Accessory tray near bedside clock	171
Figure 4.26	Towels in two colors for twin room	172
Figure 4.27	Yellowish table lamp	172
Figure 4.28	Socks hung on the towel rail	173
Figure 4.29	Stylish but impractical washing basin	173
Figure 4.30	Hair dryer inside the drawer of the writing desk	174
Figure 4.31	Armchair with foot rest and a cushion	175
Figure 4.32	Bath salt	175
Figure 4.33	A plant and some decorations in the bathroom	176
Figure 4.34	Chairs for guests to sit down during check-in	176
Figure 4.35	Decorations in a hotel’s corridor	177
Figure 4.36	Decorations in the lift lobby	177
Figure 4.37	A mirror directly facing the bed	178
Figure 4.38	Floral decoration near the mirror	178
Figure 4.39	Local snacks	179
Figure 4.40	A table lamp in Thai style	179
Figure 4.41	Subtle Chinese motif in guestroom interior	179
Figure 4.42	Nice view of the surrounding area	180
Figure 4.43	Toiletries as chance to try new products	180
Figure 4.44	An artwork displayed in a hotel’s corridor	181
Figure 4.45	Typical interior layout of hotel room	181
Figure 4.46	Access to hotel elevator and hotel floors by inserting keycard	182
Figure 4.47	Alarm system for guests’ safety	182
Figure 4.48	Handles and bathing mat near the bath tub	183

Figure 4.49	Fresh flowers in the guestroom	184
Figure 4.50	Orange sofa in a room of brown and white colors	184
Figure 4.51	Decorations that evoked the feeling of warmth	185
Figure 4.52	Well-packaged toiletries	185
Figure 4.53	Bedside lamp	186
Figure 4.54	Another example of bedside lamp	186
Figure 4.55	Overuse of white	186
Figure 4.56	Dominance of silver and black colors	186
Figure 4.57	A Christmas wreath on a wall with traditional Chinese motif	187
Figure 4.58	A lamp which is considered out of place	187
Figure 4.59	Hotel room interior	187
Figure 4.60	A painting in a hotel room	187

Chapter V

Figure 5.1	Model of emotional design for hotels	228
Figure 5.2	Fresh fruit in a hotel room	235
Figure 5.3	Accessory container on the bedside shelf	236
Figure 5.4	“Fake” hangers	237
Figure 5.5	Mavis	253
Figure 5.6	Comfortable and efficient check-in	254
Figure 5.7	An example of artwork displayed in hotel	254
Figure 5.8	Ocean-themed room	254
Figure 5.9	Coffee and tea making facilities	254
Figure 5.10	A complimentary kit for female guests	255
Figure 5.11	A big safe inside the wardrobe	256
Figure 5.12	High-quality slippers and carpet placed by the bedside	256
Figure 5.13	Sandy	257
Figure 5.14	Personal “welcome back” by familiar staff	257
Figure 5.15	Fruit bowl and welcome snack	258
Figure 5.16	A comfortably set up desk area	259
Figure 5.17	“Sweet dreams” message	259
Figure 5.18	Bathroom set-up that enhances relaxation	260
Figure 5.19	Same type of pillows as the ones she had chosen during her previous stay	260

LIST OF TABLES

Chapter II

Table 2.1	The initial full list of hotel-related emotions derived from research literature	40
Table 2.2	44 hotel-related emotions derived from Table 2.1	41

Chapter III

Table 3.1	Summary of main discussion topics for pilot interviews	114
Table 3.2	Research questions of this PhD research	118
Table 3.3	List of professional organizations contacted for recruitment of research participants (in alphabetical order)	132
Table 3.4	Number of research participants by industry (photo elicitation study)	133
Table 3.5	Number of research participants by age group (photo elicitation study)	133
Table 3.6	Number of research participants by education level (photo elicitation study)	133
Table 3.7	Number of research participants by marital status (photo elicitation study)	134
Table 3.8	Overview of research participants' job positions (photo elicitation study)	134
Table 3.9	Examples of interview questions	137
Table 3.10	Number of research participants by industry (in-depth interview study)	139
Table 3.11	Number of research participants by age group (in-depth interview study)	139
Table 3.12	Number of research participants by education level (in-depth interview study)	139
Table 3.13	Number of research participants by marital status (in-depth interview study)	140
Table 3.14	Overview of research participants' job positions (in-depth interview study)	140
Table 3.15	Summary of the two data collection methods	141
Table 3.16	Analytical template based on appraisal theory	144

Chapter IV

Table 4.1	Number of cases by types of emotions	152
Table 4.2	Triggers of pleasant emotions	155
Table 4.3	Triggers of unpleasant emotions	156
Table 4.4	Overall triggers of both pleasant and unpleasant emotions	157
Table 4.5	Four aspects of care	158
Table 4.6	Examples of thoughtful details and exceptional hotel offerings	191
Table 4.7	Top problems related to inadequate facilities	199
Table 4.8	Types of sensorial discomfort	206
Table 4.9	Expected enhancement on in-room details	215

I. INTRODUCTION

For the purpose of a clear and concise overview, this chapter offers a brief introduction to the context, processes, specific research questions, objectives, significance and potential benefits of this PhD research, as well as an overview of the chapters in this thesis. Details of the research are elaborated from Chapter 2 onwards.

1.1 Research Context

The research explained in this thesis is emotion-oriented design research that focuses on understanding and enhancing hotel guests' experiences. This research is cross-disciplinary in nature. While its subject matter is hospitality design, it is situated in the context of both experience design and emotional design.

1.1.1 Guest Emotions

In the hospitality research field, there is an increasing recognition of the importance of eliciting pleasant emotions and staging memorable experiences for hotel guests (Gilmore & Pine II, 2002; Erdly & Kesterson-Townes, 2003; Hendrie, 2004; Williams, 2006). Some researchers highlight the importance of design in achieving emotional impact for hotel stays (Gilmore & Pine II, 2002), guest loyalty (Skogland & Siguaw, 2004) and service excellence (Williams, 2006). Researchers also call for a more in-depth understanding about guest emotions and guest experiences in order to inform design and decisions that bring about pleasant guest emotions (Barsky & Nash, 2002a; Pullman & Gross, 2004). Despite growing awareness, little research effort has been devoted to research into design in relation to hotels and guest emotions. This research is an attempt to contribute to the much-needed knowledge in emotion-driven design for hotels. This work began by investigating "guest emotions" which refer to emotions that are experienced by hotel guests and evoked by hotel environments and services.

1.1.2 Experience Design

The core belief of experience design is that the needs and desires of users must be central to the design process. Researchers and designers strive to understand the richness of real-world experiences from the users' perspectives. The design process often begins with discovering insights about what are truly important to users. The ultimate goal is to translate the insights into design outcomes that help users achieve optimal experiences. To achieve this goal, a holistic approach to design is needed. Instead of focusing on individual artifacts or the look and feel, designers are concerned with the quality of people's experiences and devise whole solutions informed by multidisciplinary insights (Margolin, 1997; Shedroff, 2001; Fulton Suri, 2004; Clark, Smith & Yamazaki, 2006). Since experiences are personal and context-dependent, it must be emphasized that rather than manipulating or scripting user experiences, designers and companies that adopt the experience-driven design approach are actually designing elements FOR optimal user experiences.

1.1.3 Emotional Design

Emotional design is a design approach that emphasizes the importance of eliciting users' pleasant emotional responses. With this approach, design research and practice are extended beyond function, form and usability, to emotional dimensions that enrich user experience. The majority of research on emotional design focuses on products and human-computer interfaces. Emotional design is a rapidly growing research area; its subjects of research range from conceptual models to measurement tools to design methods in relation to emotional responses. Major topics include pleasure, fun, enjoyment, wow factor, and attachment (Jordan, 2000; Desmet, 2002, 2006; Blythe & Hassenzuhl, 2003; Norman, 2004; Chapman, 2005; Schifferstein & Zwartkruis-Pelgrim, 2008).

1.1.4 A Cross-disciplinary Research Problem

There is an inseparable association between design and the user experience. Just

viewing products often may give rise to emotions in the user. The rising trends of experience-driven and emotion-oriented design imply a shift of focus in design knowledge beyond the design of objects or interfaces to both tangible elements and intangible processes that create experiential impact and evoke pleasant emotions. Design researchers increasingly assume an integrative stance and take the initiative in synthesizing knowledge from diverse domains to generate cross-disciplinary insights regarding people's emotions and identify design opportunities that enhance experiences.

In the case of this research, the primary research problem concerns itself with hotel guest emotions and design opportunities in relation to hotel stay experiences. This research explores the sources in hotels that evoke guest emotions, uncover concerns and meanings from the travelers' perspective, and identify design opportunities in both tangible elements and intangible processes for enhancement of hotel stay experiences. Female business travelers are chosen as the research targets because they are a rapidly growing but under-studied traveler segment (World Tourism Organization, 2006).

This research has dual focus on both experience-driven design and emotion-oriented design. This must be emphasized to reflect the research premise that improving guest experiences will evoke hotel guests' pleasant emotions.

1.2 Overview of Research Processes

The processes of this PhD research are illustrated in Figure 1.1.

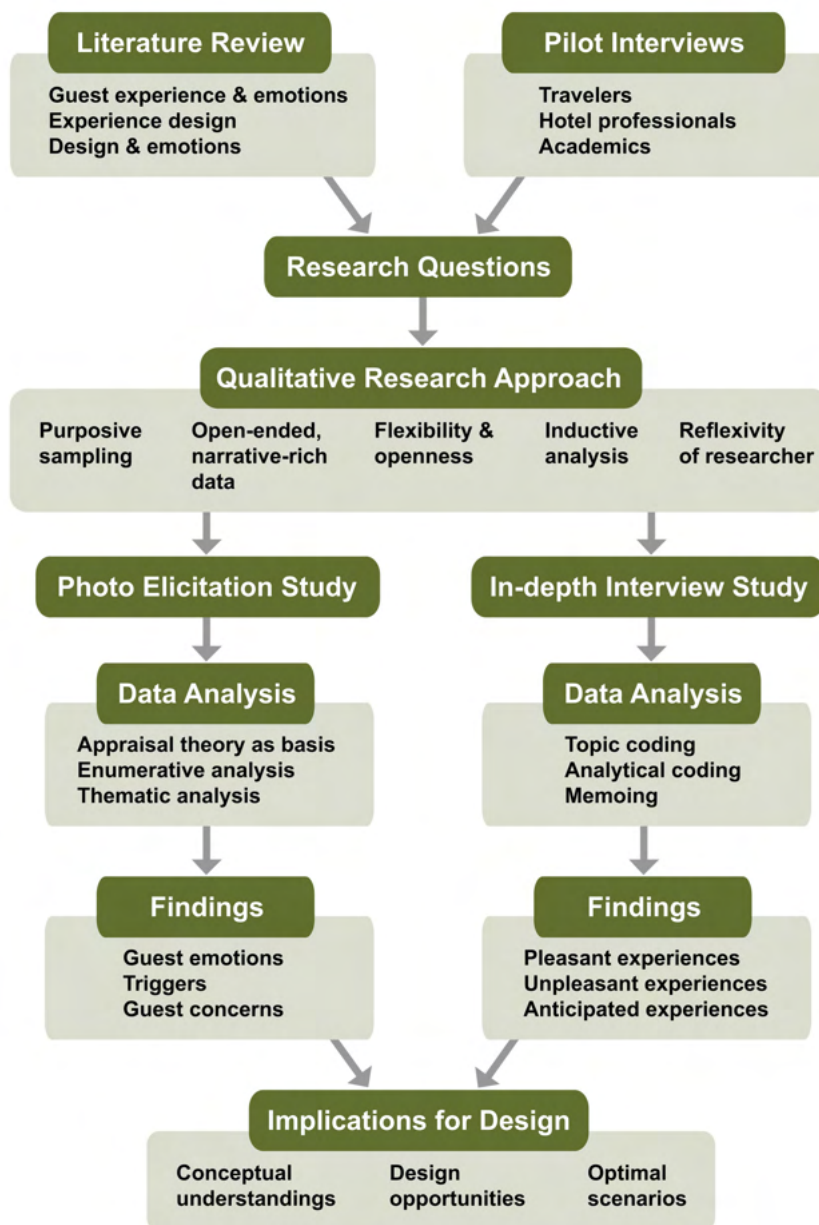


Figure 1.1: Research processes of this PhD research

The following paragraphs explain the research processes by giving an overview of the key stages in this PhD research. Basically, there are five key research stages:

(1) Development of research questions

After deciding on the research context, the processes of this PhD research started with a review of literature in three subject areas: (1) Hotel guest experiences and emotions, (2) Experience design, and (3) Design and emotions. In addition to the review of relevant literature, 20 pilot interviews were conducted with travelers, hotel professionals, and academics who engage in hospitality and tourism research. The purposes of the interviews were threefold: to understand travelers' hotel stay experiences, to learn about trends and concerns of the hotel industry, and to discover hotel-related issues of academic interest. Insights from the literature review and pilot interviews were important input that informed the development of the specific research questions.

It was discovered through the literature review and the pilot interviews that not much research has been done regarding hospitality design in relation to hotel guest emotions. Even less research has been done about hotel stay experiences of business women, one of the most rapidly growing traveler segments who comprise over 40% of the business travelers' market (Cousins, 2006; Collis, 2007). The researcher therefore began this PhD research to understand the emotions of female business travelers during hotel stay experiences, and to discover design opportunities that will improve female business travelers' hotel stay experiences.

(2) Research design

After exploring different research approaches, the researcher decided to adopt qualitative methodological approaches based on three main reasons: the match between the research questions and the characteristics of the qualitative research approaches, the importance of contextual information and dialogues in understanding and improving user experiences in design research, and the need for qualitative insights about hotel guest experiences.

Five qualitative research principles guide the strategies and procedures of this research. Firstly, purposive sampling ensures that research participants are selected based on predetermined criteria and information-richness. Secondly, the nature of the data is open-ended and narrative-rich. Thirdly, flexibility and openness in procedures are necessary as the research emphasizes the importance of research participants' perspectives. Also, data analysis is inductive and grounded, which means important analytical dimensions (concepts or themes) emerge from iterative examination of the data instead of being predetermined. Lastly, reflexivity of the researcher is maintained through self-awareness and additional measures that reduce researcher bias and enhance the credibility of research findings.

(3) Data collection

Data collection for this research was done for two studies: The photo elicitation study and the in-depth interview study. In the former, 27 Hong Kong-based female business travelers who had upcoming trips were research participants who completed the research study. They took photos during hotel stays to show things, places, and events in hotels that evoked their emotions. After research participants returned from business trips, the researcher collected the photos and followed up by discussing the photos with research participants in individual interviews. Visual data about the triggers of emotions as well as verbal data regarding interpretation of emotions during hotel stays were collected. The photo elicitation study obtained field-based data on specific cases of guest emotions.

In the in-depth interview study, 32 Hong Kong-based female business travelers were interviewed in a one-on-one, semi-structured format. Discussions in the interviews mainly focused on three aspects regarding hotel stays for business trips: pleasant experiences, unpleasant experiences, and anticipated experiences. Broader views about hotel stays based on interviewees' past experiences and expectations were solicited through the in-depth interview study.

More details on the guiding research principles, data collection methods and data analysis methods are elaborated in Chapter 3 of this thesis.

(4) Data analysis

Before data analysis of the photo elicitation study began, data for each emotion case were organized into an analytical template based on the appraisal theory from psychology. An emotion case is defined as a guest emotion with its trigger captured on photo reported by a research participant. During data analysis, enumerative analysis was performed to identify guest emotions and their triggers; while thematic analysis was carried out to understand female business travelers' concerns regarding hotel stays.

As to the data analysis of the in-depth interview study, topic coding and analytical coding were the key analysis techniques used to examine the data for themes regarding female business travelers' pleasant, unpleasant, and anticipated hotel stay experiences. Memoing was an ongoing process that recorded insights about implications for design.

(5) Research Outcomes

Research outcomes include findings and implications for design. Findings are explained in six parts: Guest emotions, triggers, guest concerns, pleasant, unpleasant, and anticipated hotel stay experiences. In terms of implications, this research contributes conceptual understandings in the form of a model that clarifies the connection between types of hotel offerings, design emphases, and guest emotions; as well as discussion on the concept of relational messages in design for the hospitality context. Design opportunities to improve female business travelers' hotel stay experiences are also suggested. To integrate some of the implications, hotel stay scenarios are developed to illustrate optimal hotel stay experiences for female business travelers.

1.3 Research Questions

This research addresses three specific research questions:

- (1) What are the sources within hotels that evoke the emotions of female business travelers during hotel stay experiences?
- (2) Why do those sources evoke their emotions?
- (3) What are the design opportunities that will enhance the hotel stay experiences of female business travelers?

The research questions show the flow of inquiry from discovery to explanation and then to implications. The research process starts with identifying the sources in hotels that trigger female business travelers' emotions during hotel stays and understanding why those sources evoke guest emotions. Building on insights from answering the first two research questions, the research then proceeds towards suggestion of design opportunities that will improve hotel stay experiences. This flow of inquiry indicates that this research is exploratory in nature, in the sense that it aims at discovery of conceptual insights and practical implications.

1.4 Research Objectives

The overarching goals of this research are to contribute to the knowledge of design, and generate insights from this research to inform design for hotel stay experiences. In order to accomplish these goals, this research aims at achieving the following specific primary objectives:

- To understand emotions and meanings associated with female business travelers' hotel stay experiences;
- To contribute conceptual understandings that illuminate the interconnection between design and guest emotions;
- To suggest design opportunities that will improve hotel stay experiences of female business travelers.

1.5 Research Significance and Potential Benefits

This research is of importance in addressing gaps in design knowledge and addressing the hotel industry's need for constant improvement.

In terms of design knowledge, a review of relevant literature indicates that research on hotel design in relation to guest emotions and guest experience has been limited. This research is a systematic attempt at addressing the gap by exploring design elements that contribute to pleasant and memorable hotel stay experiences.

Also, since the majority of research on design and emotions focuses on products, interfaces, and brands, conceptual knowledge about designing for experiences in the emotional design domain is limited. This research attempts to take a step towards extending emotion-oriented design research to experiences - hotel guest experiences in this particular research.

As the hotel industry is highly competitive, hotels need to continuously improve by responding quickly to changes in consumer trends and preferences. This research sheds light on the guest emotions and concerns of a fast-growing traveler segment, and the resulting design suggestions and scenarios will inspire hoteliers on improvements and possible innovations.

This research has generated four types of outcomes:

- i. Research findings about female business travelers' emotions and their pleasant, unpleasant, and anticipated experiences during hotel stays;
- ii. Conceptual understandings regarding emotional design for hotels;
- iii. Suggestions on design opportunities;
- iv. Optimal hotel stay scenarios.

1.6 Overview of Thesis

This thesis has six chapters. Chapter 1 gives a brief overview of the research including its research context, research processes, research questions, research objectives, as well as its significance and potential benefits.

Chapter 2 offers a review of literature related to the research context. The review is structured according to three main subject areas: (1) hotel guest experience and emotions, (2) experience design, and (3) design and emotions. Implications of the literature review are also explained at the end of Chapter 2.

Chapter 3 elaborates on the research methods. The chapter begins with explanations on the steps taken to develop the research questions. It then moves on to elaboration on the rationale for selecting the qualitative research approaches and the strategic research principles that guide this research. Two sections are devoted to explanation of the key data collection methods: photo elicitation and in-depth interviews, including specific procedures, recruitment of research participants, and characteristics of data. After that, a section that highlights the balance of micro and macro perspectives in the research design is followed by two sections detailing data analysis procedures, which include theoretical underpinnings, types of analysis and coding. Peer debriefing is highlighted as one of the measures to reduce bias and enhance credibility.

Chapter 4 reports and discusses research findings in six sections. The first three sections discuss findings from the photo elicitation study which include guest emotions, triggers, and guest concerns. They are followed by discussion of the findings from the in-depth interview study in three sections regarding female business travelers' hotel stays: Pleasant experiences, unpleasant experiences, and anticipated experiences.

Chapter 5 discusses the implications of this research regarding design for hotel stay experiences. The model of emotional design for hotels is explained and concepts about relational messages in design are elaborated. Broad directions regarding design opportunities for enhancement of hotel offerings are discussed. Also, suggestions on design opportunities for Augmented Offerings in hotels and optimal scenarios of Experiential Offerings for female business travelers' hotel stays are given. The chapter ends with the researcher's reflections on the findings and implications of this PhD research, including research outcomes that confirm current knowledge, and research outcomes that contribute original insights.

Chapter 6 is the last chapter which details the contributions of this research and explains how this PhD research answered the specific research questions. Limitations of this research and its methods are discussed and directions for future research are also recommended. The thesis ends with the researcher's final remarks on experience design and emotion-oriented design. Figure 1.2 shows the structure of this thesis in the form of a flow chart.

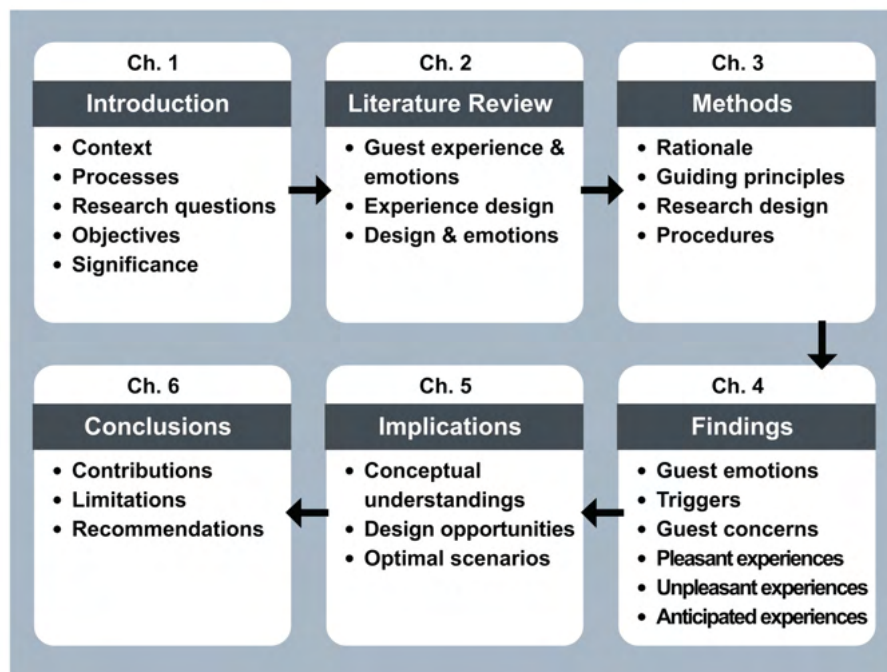


Figure 1.2: Structure of the doctoral thesis of design research

II. LITERATURE REVIEW

The researcher reviewed relevant literature for an understanding of the current state of knowledge in related fields, and for insights that could inform the development of specific research questions. The scope of the literature review included three main subject areas: (1) Hotel guest experience and emotions, (2) Experience design, and (3) Design and emotions. Details on the works reviewed and their implications are elaborated upon in this chapter. While the majority of literature reviewed is peer-reviewed formal research, part of the literature includes works about design practice and hospitality practice taken from non-peer-reviewed sources. This is because it is necessary to include the important works of both researchers and practitioners as both play important roles in developing and shaping the disciplines of experience design, emotion-oriented design, and hospitality design.

2.1 Hotel Guest Experience and Emotions

The hotel industry is considered to be a highly service-oriented, people-based, and personality-intensive industry (Reisinger, 2001). Traditionally, guest satisfaction is high on the agenda of both hotel management and hospitality research. Guest satisfaction is an indicator of the quality of the hotel's service and it influences loyalty behaviors such as repeated patronage and positive word-of-mouth.

It is a common practice in the lodging industry to devote dedicated personnel to handle guest satisfaction-related matters. In upscale hotels, guest relations officers are employed to talk to different guests on a daily basis for feedback on hotel services and facilities. Close monitoring on guest satisfaction of service quality is carried out regularly and methods for measuring guest satisfaction on service quality are well developed. In recent years, as market competition becomes keener, hoteliers reflect on well-established wisdom and explore new approaches to achieve market differentiation. Hospitality researchers also seek

alternative frontiers for new insights. Both research and practice are undergoing fundamental changes that direct increasing attention towards experience design and hotel guest emotions. This section outlines the changes through a literature review on hotel guest experience and emotions.

2.1.1 Shift of Focus from Guest Satisfaction to Emotions

The SERVQUAL model devised by Parasuraman, Zeithaml and Berry (1988) is the most widely adopted theory as well as measurement method regarding guest satisfaction based on service quality. The model defined service quality as the result of gaps between people's expectations and their perceptions of service performance. Application of this rationale to the hotel context implies that a hotel guest's level of satisfaction with a hotel's performance is the result of disconfirmation between his or her expectations and perceived service quality of the hotel (Parasuraman, Zeithaml & Berry, 1994; Oliver, 1996). Scales were developed to measure five dimensions of service performance: reliability, tangibles, responsiveness, assurance and empathy. The SERVQUAL model is one of the measurement models that rely on the principle of disconfirmation (Ryan, 1997), which is a principle based on the concept of Information-processing Approach.

The Information-processing Approach (IPA) is the dominant research approach to gather customer perceptions on the hospitality experiences for the sake of improving service quality and enhancing tourist experience (Mannell & Iso-Ahola, 1987). This approach assumes that tourists actively seek information to enhance their travel experiences. Tourists as information processors are seen as goal-oriented, aware of their needs and expectations when traveling, and consciously aware of the experiences that will determine their satisfaction.

While customer satisfaction based on the disconfirmation model and IPA offers useful conceptualization for customer perception and behavior, it fails to capture

some important aspects of customer experiences in hospitality settings. Some researchers criticized the dominant satisfaction-based paradigm for ignoring the reality of the emotional dimension in real-life customer experiences. For example, Edwardson (1998) argued, "...satisfaction is a word that has been framed by a rather conservative viewpoint in business and academia. It is neither too 'hot' nor too 'cold' and is hence generally acceptable. But has anyone bothered to ask customers how they actually feel?... Consider the intensity of frustration we feel waiting in a queue; the anger because of a rude service assistant; the excitement in purchasing a new car... Emotion words may have unique antecedent and causal qualities that are not captured by overall satisfaction measures. It would therefore be interesting both theoretically and practically to understand the unique emotions consumers experience in services, beyond global dimensions" (Edwardson, 1998, p.4-5).

Shaw and Ivens (2002) are two advocates who emphasize the need to address the emotional aspect of customer experience. They believe customer experience consists of the physical customer experience and the emotional customer experience. The former refers to customer expectations on the physical performance of goods and services (such as accessibility, price, and range); while the latter means feelings evoked in customers during their encounter with a company and its offerings. Shaw and Ivens contended that successful companies show high performance by exceeding both physical expectations and emotional expectations of customers.

The criticism on the satisfaction-oriented paradigm is deepened by doubts on the effect of customer satisfaction on customer loyalty in the hospitality context. For example, the study by Skogland and Siguaw (2004) showed only weak connection between the two variables. They stated, "Customer satisfaction – usually considered the brass ring of hospitality management – does not guarantee that customers will return" (Skogland & Siguaw, 2004, p.224). The results of

their survey study indicated that the chief factors that engage hotel guests' loyalty are hotel design and amenities; also, purchase decisions are mostly influenced by hotel employees. Skogland and Siguaw recommended hoteliers to redirect some of their expenditures on frequent-guest programs towards improving the guests' experiences through design and amenities.

As hospitality researchers seek alternative approaches in understanding and enhancing customer experience, emotions have recently become the new research frontier. Customer emotions have not been given much attention in hospitality research until recent years because traditional research studies about customers' responses to hospitality operations concentrate primarily on satisfaction. A limited number of studies were conducted about the relationships between customer emotions and other variables in hospitality settings. They demonstrated the strong impact of customer emotions on satisfaction, loyalty behaviors and willingness to pay more. The following discussion gives an overview of those research studies.

Mattila and Enz (2002) assessed the relationship between customers' emotions and their evaluation of service. They chose the front desks of two luxury hotels as the research sites because they intended to prove that even mundane and brief service encounters are likely to generate significant affective responses which in turn influence customers' evaluations of the service encounter. A combination of observation and survey were used to collect data. Trained researchers observed service transactions that took place at the hotel front desks and recorded customers' visible emotions. When a service transaction was over, the customer was approached to fill in a survey that assessed his or her affective state and evaluations regarding the service encounter as well as the overall impression of the hotel. Data from 200 cases were analyzed with regression analysis technique. The results suggest that the customer's affective state correlates strongly with the customer's assessment of the service encounter. This implies that positive

affective states tend to lead to favorable evaluations, while negative affective states may result in unfavorable evaluations.

Tu (2004) argued, in addition to service quality, customers' emotions and overall service experience highly affect customer satisfaction and, in turn, future purchase intention. She used the term "service experience" to refer to the experience of customers "undergoing service quality through the lens of expectations with the influence of their emotions". She conducted survey research to prove that when compared to customer expectations and perceived service quality, customer emotions have greater significance in the formation of customer satisfaction.

Another line of research investigates the relationship between hotel guests' emotional connection with hotels and guest perception of hotel. For example, Mattila investigated the effect of affective commitment and calculative commitment on hotel guest loyalty (Mattila, 2006). "Affective commitment" is defined as a consumer's emotional attachment to the service provider, as opposed to "calculative commitment" which refers to a customer's need or desire to maintain a relationship in face of high switching costs (Gilliland & Bello, 2002). In Mattila's (2006) survey study, "calculative commitment" was split into two components: Point accumulation and value-added benefits. Questionnaires were distributed to travelers in the airport of Florida and 200 usable completed questionnaires were obtained. Factor analysis and regression analysis were used to analyze the data. The results show that both affective commitment and value-added benefits are important predictors of behavioral loyalty, whereas point accumulation failed to influence guest loyalty. This study's results are consistent with the results of her earlier research (Mattila, 2001) on emotional bonding and customer loyalty for casual dining restaurants.

Growing evidence in the strong influence of customer emotions has resulted in

an increased recognition of the importance of eliciting positive guest emotions and staging memorable experiences for hotel guests. In light of this, emotions are expected to gradually take precedence over satisfaction as important research themes in hospitality research. Torres and Kline pinpointed this occurring shift by four words: “From satisfaction to delight” (Torres & Kline, 2006).

2.1.2 Studies on Hotel Guest Emotions

Despite growing awareness of the impact of customer emotions in hospitality, little research effort has been devoted to understanding the wide range of hotel guest emotions. Review of literature shows that there are only six academic research studies that focus specifically on the types of hotel-related emotions experienced by hotel guests. Overviews of the six relevant research studies are provided in the following paragraphs.

In an exploratory study about customer emotions in service encounters, Edwardson (1998) attempted to build taxonomies of common emotions felt by customers in service experiences. By using the critical incidents technique, episodes of service experiences and related emotional responses were collected from 226 respondents (including executives, staff, and students in the researcher’s university). Research respondents were asked to describe in details the service episodes that had made the greatest impression on them. Details including the incidents, service settings, and the respondents’ emotional responses were recorded. 368 cases of emotional episodes were collected. Both statistical and textual analyses were performed on collected data. Apart from identifying an overall taxonomy of customer emotions across all types of service experiences, Edwardson also identified specific sets of “emotion profiles” that show the most common types of customer emotions for specific industries. For the hospitality industry, the set of emotions in the profile contains 13 emotions in which seven are pleasant (namely, anticipation, content, excited, happy, relaxed, warm, and welcome) and six are unpleasant (angry, annoyed, disappointed,

embarrassed, frustrated, and impatient). Edwardson's research is inspiring as it shows a systematic attempt at identifying "emotional profiles" for specific service industries. However, the service episodes collected for hospitality industry in his research includes service encounters in restaurants. Hence, the set of "emotional profiles" for hospitality is hotel-related but not entirely hotel-specific. Also, this study was conducted about a decade ago which means the results may not reflect the current situation.

Liljander and Bergenwall (1999) also conducted a research study with relevance to emotions in the hospitality context. The main purpose of their study was to examine the impact of consumption-based emotions on perceived satisfaction. The research targets were charter holiday consumers and four kinds of experiences were included in the research scope: Destination, hotel, guides, and return flight. Instead of collecting emotional responses from research respondents, Liljander and Bergenwall used the standard set of eight emotions taken from Russell's (1980) established circumplex model of affect and Watson and Tellegen's (1985) circular model of affect. The eight emotions in the set are: Happiness, excitement, calmness, surprise, sadness, fear, boredom, and idleness. It was discovered that emotional responses related to the hotel and destination have the largest impact on overall satisfaction. Although emotion categories in this study were taken from well-established psychological models with strong theoretical underpinnings, those emotion categories may not reflect the common types of emotions evoked by hotels and felt by hotel guests. As the study was carried out in 1995, the results may not be applicable to the present.

Barsky and Nash (2002a) developed the "Market Metrix Hotel Emotions Scale" to describe and measure emotions caused by hotels. To develop the scale, Barsky and Nash assembled a broad list of emotions to reflect emotions experienced by hotel guests. They then reduced the list to include only those emotions that are caused by the hotels. After that, a modified Delphi technique was used to further

reduce the list – A panel of frequent hotel guests were asked to rank the list of emotions in terms of appropriateness for hotels and make suggestions for additional emotive descriptors. The final set includes 16 emotions: Comfortable, content, elegant, entertained, excited, extravagant, hip or cool, important, inspired, pampered, practical, relaxed, respected, secure, sophisticated, and welcome. The strength of the “Market Metrix Hotel Emotions Scale” is that the set of emotions are obtained from systematic research. However, some of the “emotions” included in this set are not real emotions by the standard of psychological research. For example, descriptors such as “elegant” and “hip or cool” should not be considered as emotions. Therefore, this emotion set has a major shortcoming.

In her master thesis project, Lee (2004) conducted a study about incidents that lead to different emotional responses in the luxury hotel setting. She used the critical incident technique and intercept interviews to gather data. Hotel guests in a luxury hotel chain in Las Vegas were interviewed to describe incidents that lead to five emotions. The study covered 15 types of emotions: Angry, bored, content, depressed, disgusted, distressed, excited, guilty, happy, interested, relaxed, sad, secure, surprised, and welcomed. The list of emotions were chosen after Lee reviewed 12 lists of emotional words, including four from marketing, five from psychology, two from hospitality (From Edwardson (1998), and Barsky and Nash (2002a) which are also reviewed in the preceding paragraphs) and one from consumption experience. However, no information was given as to why and how the 15 emotional words were chosen. It is unclear as to what standards are used to judge which emotions should be included. Lee’s research findings indicated that critical incidents that caused positive emotions spread evenly across four aspects: physical product, service product, environment, and service delivery; while negative emotions were often caused by failures in service delivery.

Tu (2004) explored the relationship between customer emotions, customer

expectations, perceived service quality, and customer satisfaction in the hotel context through a survey. In the pilot test, the questionnaire contained 29 emotions which were taken from emotion scales in psychology research, namely, PANAS (Positive Affect Negative Affect Schedule Scale), PANAS Plus, and PANAS-X (Watson, Clark & Tellegen, 1988). After the pilot test, a panel of eight experts refined the scales for reliability and validity. Emotion descriptors that were reported less than five times were also eliminated. The set of emotions in the final questionnaire was reduced to 18 items: Active, afraid, alert, attentive, cheerful, delighted, distressed, downhearted, enthusiastic, excited, happy, interested, irritable, jittery, lonely, nervous, sad, and upset. The data was quantitatively analyzed through structural equation modeling. The results showed that when compared to customer expectations and perceived service quality, customer emotions had greater significance in the formation of customer satisfaction. Although the set of 18 emotions used by Tu was carefully refined through two procedures, it contains some similar emotions (such as sad and upset; distressed and downhearted), hence it is not well condensed.

Han (2005) studied the impact of consumption emotions on hotel customers' satisfaction and repeat visit intentions. A set of emotion descriptors in the questionnaire survey was developed on the basis of Richins' (1997) Consumption Emotion Set (CES) and two pilot tests. The final set of emotion descriptors used in Han's questionnaire contained 16 broad categories in which six are negative emotions (anger, discontent, worry, sadness, shame, and envy); while the other 10 are positive emotions (romantic love, love, peacefulness, contentment, optimism, joy, excitement, surprise, eagerness, and relief). Quantitative analysis of data from 248 collected questionnaires was done with factor analysis and multiple regression analysis. It was concluded that both positive and negative consumption emotions have significant effects on customer satisfaction and repeat visit intentions. Customer satisfaction was found to be a full mediator in the relationship between hotel customers' positive and negative consumption

emotions and repeat visit intentions. The strength of Han's emotion set is its empirical basis from Richins' rigorous research with consumption emotions, as well as the careful procedures in selecting the emotion descriptors through pilot tests. However, the set contains person-directed emotions like "romantic love" and "envy" which are not suitable for use in studies that focus solely on emotions caused by hotels. Also, most emotion words in the set appear to be more suitable for describing emotions during consumption experiences rather than depict those emotions caused by hotels.

In order to obtain a clear overview of hotel-related emotions, the researcher sorted previously studied hotel-relevant emotions systematically based on established psychological frameworks. The procedures started by compiling a list of hotel-related emotions gathered from the six abovementioned research studies. The initial list has 74 types of emotions in which 45 are pleasant emotions and 29 are unpleasant emotions (Please refer to Table 2.1 for the initial full list).

Pleasant emotions				
Active	Alert	Amazed	Anticipation	Attentive
Calmness	Cheerful	Comfortable	Content	Delighted
Eager	Elegant	Encouraged	Enthusiastic	Entertained
Excited	Extravagant	Fulfilled	Happy	Hip or cool
Hopeful	Important	Inspired	Interested	Joyful
Loving	Optimistic	Pampered	Passionate	Peaceful
Pleased	Practical	Relaxed	Relieved	Respected
Romantic	Secure	Sentimental	Sexy	Sophisticated
Surprise	Thrilled	Warm	Warm-hearted	Welcome
Unpleasant emotions				
Afraid	Angry	Annoyed	Ashamed	Astonished
Boredom	Depressed	Disappointed	Discontented	Disgusted
Distressed	Downhearted	Embarrassed	Envious	Fear
Frustrated	Guilty	Humiliate	Idleness	Impatient
Irritated	Jealous	Jittery	Lonely	Nervous
Sad	Unfulfilled	Upset	Worried	

Table 2.1: The initial full list of hotel-related emotions derived from research literature

(Data sources: Edwardson, 1998; Liljander & Bergenwall, 1999; Barsky & Nash, 2002a; Lee, 2004; Tu, 2004; Han 2005)

Careful examination of the full list revealed that not all of the reported emotions refer to real emotions as defined by the standards of academic psychological research (For example, “elegant” and “practical” are not considered real emotions). Therefore, the researcher screened the full list for real emotions based on the Affective Lexicon (Clore, Ortony & Foss, 1987; Ortony, Clore & Foss, 1987) which is a taxonomy of emotions developed by psychologists through empirical research that defined real emotions. After screening, 44 emotions remain on the list, of which 20 are pleasant emotions and 24 are unpleasant ones (See Table 2.2).

Pleasant emotions		Unpleasant emotions	
Amazed	Cheerful	Afraid	Angry *
Comfortable	Content *	Annoyed	Ashamed
Delighted	Excited *	Astonished	Boredom *
Fulfilled	Happy *	Depressed *	Disappointed
Hopeful	Joyful	Discontent	Disgusted
Loving	Optimistic	Distressed *	Downhearted
Passionate	Pleased	Embarrassed *	Envious
Relaxed *	Relieved	Fear	Frustrated *
Sentimental	Surprise *	Impatient	Irritated *
Thrilled	Warm Hearted	Jealous	Lonely
		Nervous *	Sad *
		Upset	Worried

Table 2.2: 44 hotel-related emotions derived from Table 2.1

(Note: * means the emotion is reported in more than one study)

The researcher then obtained a structured view of the 44 hotel-related emotions by allocating them to the eight octants of the circumplex model of affect based on pleasantness and activation. This allocation was done with reference to psychological research as the basis, including: Russell's circumplex model of affect (Russell, 1980; Russell, Lewicka & Niit, 1989), Scherer's alternative dimensional structures of the semantic space for emotions (Scherer, 1984, 2005), the circumplex of product relevant emotions in Desmet's study (Desmet, 2002), and the two-factor structure of affect by Watson and Tellegen (1985). The outcome is a circumplex of 44 hotel-related emotions shown in Figure 2.1. It indicates the relative degree of pleasantness and activation of the 44 previously studied hotel-related emotions on a graph, with the horizontal axis representing the dimension of pleasantness and the vertical axis representing the dimension of activation. The figure shows the wide spectrum of hotel-related emotions in a structured way for easy understanding.

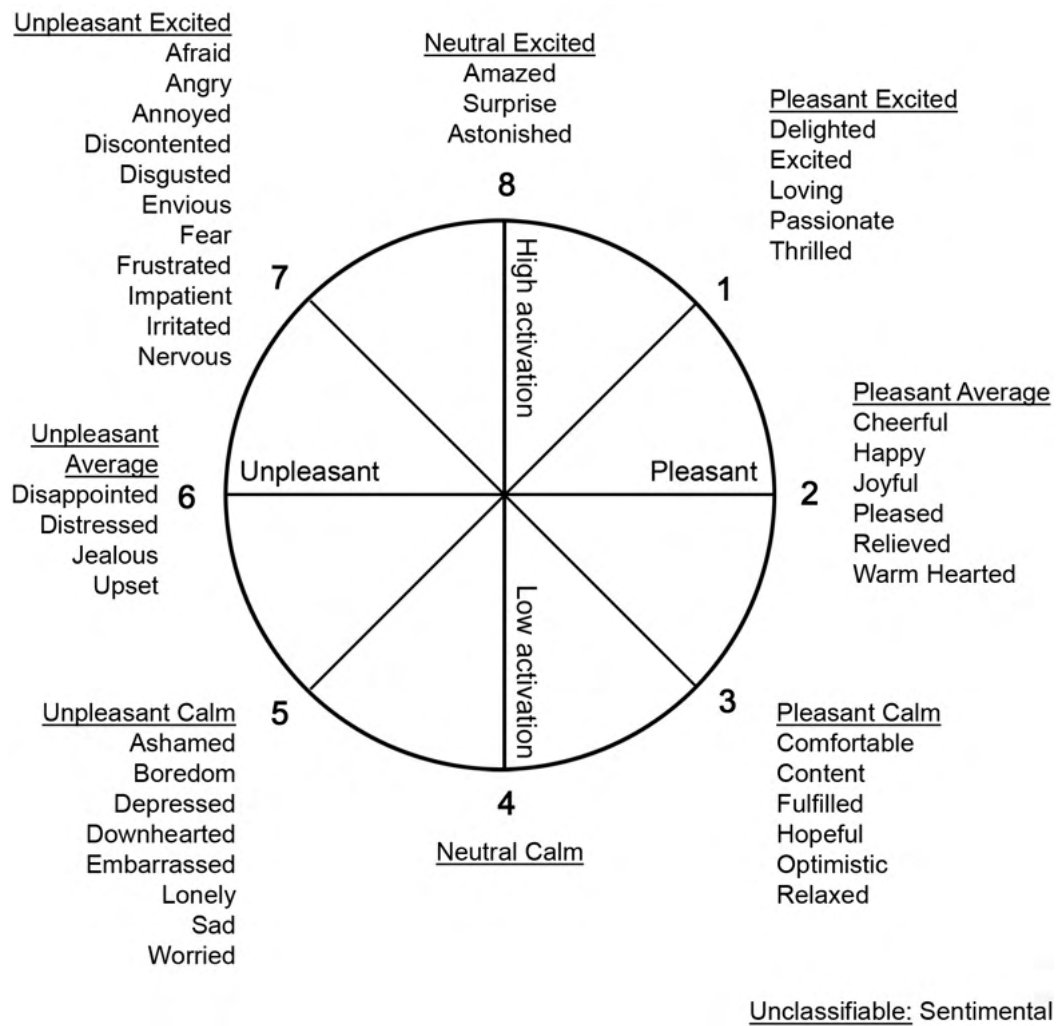


Figure 2.1: Circumplex of 44 hotel-related emotions

(Data sources: Edwardson, 1998; Liljander & Bergenwall, 1999; Barsky & Nash, 2002a; Lee, 2004; Tu, 2004; Han 2005. With reference to: Russell, 1980; Scherer, 1984; Watson & Tellegen, 1985; Russell, Lewicka & Niit, 1989; Desmet, 2002; Scherer, 2005)

Because of differences in research goals of the six previous studies from which the 44 hotel-related emotions were taken, the circumplex presented here at best shows some of the emotions experienced by hotel guests during consumption or stay experiences in hotels. It does not represent specifically hotel-evoked emotions. Therefore, the list is for reference only and is not adopted in the research for this thesis.

2.1.3 Studies on Design for Hotel Guest Experiences

Traditionally, hospitality organizations and researchers often use “blueprinting” (Shostack, 1982, 1984, 1987, 1992) or “continuum of service” (Wuest, 2001) to manage or design for customer experiences. It is a process that outlines the step-by-step sequences through which customers experience services. The blueprint or continuum visualizes the physical evidence, customer actions, employee actions and support processes (See an example of a florist’s service blueprint in Figure 2.2). It is a useful technique for organizing and designing service features. Its key strength is that it includes the perspectives of both service receiver and provider. The resulting blueprint or continuum is examined to identify opportunities for improving customer experience. Some comprehensive blueprints or continuums not only include steps of on-site service experiences but also that of before and after the service encounters (Lee-Ross, 2001).

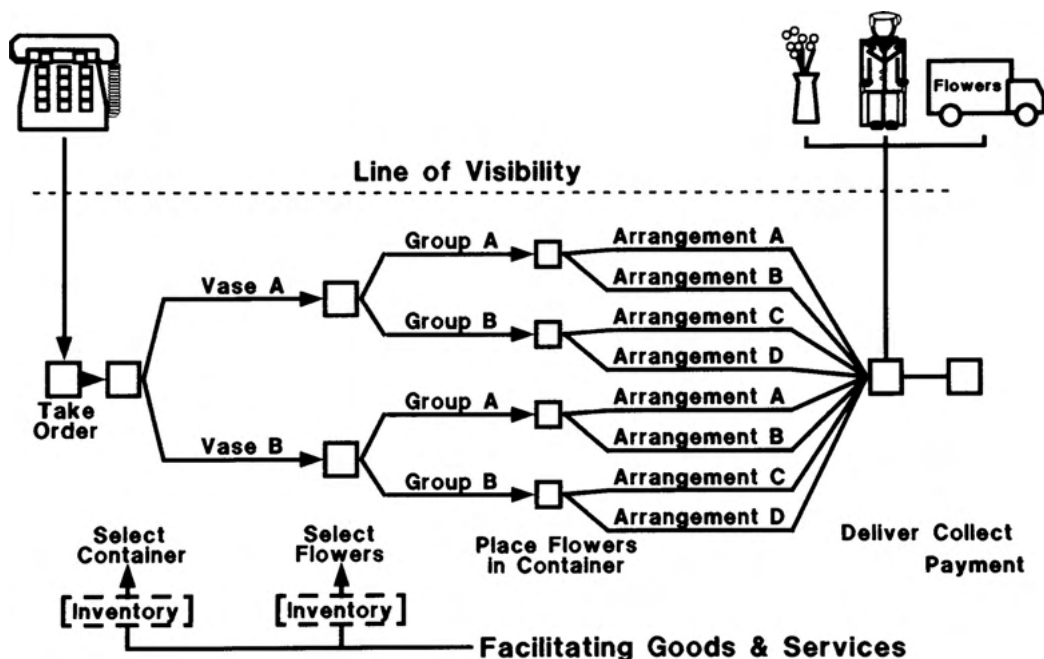


Figure 2.2: Service blueprint of a florist

(Source: Shostack, 1987, p.39)

IDEO, a U.S.-based design firm, adopted the blueprinting concept in a research project on guest experience for Marriott International. The firm examined the sequential stages of hotel guests' stay experience as the "customer journey". The journey was analyzed and "touchpoints" which have the potential of bringing about memorable experiences for guests were drawn out for identifying design opportunities. It was found out that the moment a guest first opens the guestroom door has great impact on his or her hotel stay experience. That particular moment was identified as an opportunity to be designed around (Gunter, 2006).

Apart from blueprinting, "Moments of Truth" is also a dominant concept regarding customer experience in hospitality research and industry (Powers & Barrows, 2006). The term was coined by Jan Carlzon (1987) to refer to the critical moments in which there are significant opportunities for good or bad impressions to be formed by customers about companies or brands. In Carlzon's view, customer satisfaction or dissatisfaction is the result of perception of a company's overall performance as judged from the Moments of Truth. Applied in the context of hotels, this concept emphasizes the moment of encounter when a guest is being served, as well as the guest's lasting impressions resulting from the encounter. Based on this concept, hoteliers who want to improve guest experience would strive to create more positive Moments of Truth. Implementation involves large-scale but fundamental managerial procedures such as flattening of organizational pyramid, clarification of company's vision, and employee empowerment (Carlzon, 1987).

Quality Function Deployment (QFD) is another well established approach for designing and managing customer experience. It was pioneered by Yoji Akao in Japan. It is a series of systematic and elaborated procedures in understanding customer requirements and developing them into products or service (Akao, 1990). In technical terms, the QFD processes are characterized by transformation of customer needs ("voice of the customer" or VOC) into engineering

characteristics for a product or service, prioritization of each product or service characteristic, determination of development targets, feasibility studies, planning, and implementation (Ghobadian & Terry, 1995). QFD is not just widely applied to management and design of service, but also product design and system engineering.

The approaches discussed above are conventional and well accepted. Recently, some researchers in the hospitality domain have started to explore more alternative approaches in understanding and designing for guest experience. As McAlpine (2006) stated, “There is now growing recognition in the hospitality industry that providing customer service at the level of customer satisfaction is no longer acceptable, and that creating truly memorable experiences (CTME) is the minimum standard”. His view is echoed by Williams (2006), who discussed the changing direction of hospitality management based on Pine and Gilmore’s (1999) concept of the experience economy. Williams stressed the importance for hospitality operations to focus on creating values through experience-oriented design (Williams, 2006). Initial research effort in this regard is shown by a small number of recent conceptual and empirical studies. The following paragraphs will provide an overview of these studies.

Gilmore and Pine (2002) emphasized the rising importance of experience-oriented design as a strategy of differentiation for hospitality operations. They stated, “Innovative experience design and orchestration will become an increasingly critical component of any successful hotel management company’s core capability (and any hospitality school’s core curriculum). Those who seek to go beyond mere service excellence and work to stage new experiences will take the lead in creating new value in the hospitality industry” (Gilmore & Pine, 2002, p.89). According to them, applying a theme (an underlying concept) automatically turns a service into an experience. Gilmore and Pine (2002) also suggested the “theme-scheme typology” with four types of

themes to guide the strategic principles of experience-driven design for hotels (See Figure 2.3). Their conceptual paper elaborated on the specific implications of the experience economy for the hospitality industry. While Gilmore and Pine's theme-scheme typology is management-oriented, it is a concise framework that offers basic understandings in terms of strategic experiential design for hotels as well as a conceptual tool that facilitates systematic attempts in this regard.

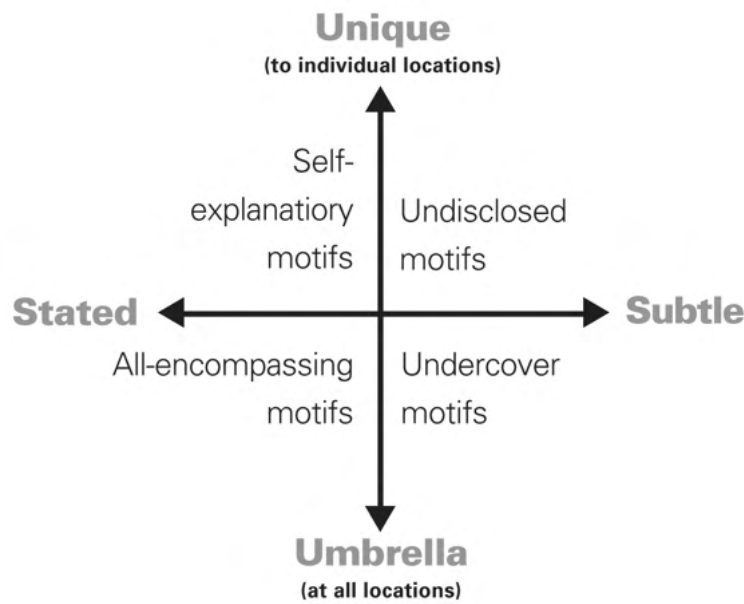


Figure 2.3: Theme-scheme typology

(Source: Gilmore & Pine, 2002, p.95)

Pullman and Gross (2004) explored the relationships between design elements, customer emotions, VIP experience, and customer loyalty in the setting of a touring circus's VIP hospitality tent. Questionnaires were distributed to the guests of the VIP tent. Data gathered from 400 completed questionnaires were analyzed with structural equation modeling. The five exogenous variables are customers' perception of five experience design elements, namely, interaction (interaction with staff), food (range and quality), beverage (availability of beverage), seating (availability of seats) and sensory (passive effects, immersive effects and tent ambience). There are three endogenous variables (the first two

are mediating variables): Basic emotion (feelings of satisfaction and fun), VIP emotion (feelings of sophistication and exclusivity) and Loyalty behavior (intention of repeat patronage and recommendation). Their research result indicates that the relationships between most design elements and loyalty behavior are strongly mediated by eliciting certain types of pleasant emotional responses. The findings imply that hospitality managers should consider putting more effort in strengthening design elements that evoke positive emotional responses for the sake of improving customer loyalty. In the case of the VIP tent, these design elements are food and interaction. The study is among one of the pioneering research attempts at filling knowledge gaps in both experience design and hospitality fields by proposing and testing a model. However, it shows confusing results that need further clarification through research as the current model shows some puzzling and unnatural relationships, such as the negative relationships between food and loyalty behavior, and between VIP emotion and loyalty behavior.

Bigne, Ros and Andreu (2004) proposed an operations engineering method for designing emotion-based service for hotels. It is based on quality function deployment (QFD) (Akao, 1990) and a previous research study regarding the division of hotel service attributes (Hinkey & Tracey, 2003). The method proposed by Bigne et al. (2004) has six stages. The first stage is a critical one in which customers' emotional requirements regarding four types of hotel attributes need to be gathered. They include: Tangible elements, intangible elements, elements of product delivery, and elements of forms and sensory perception. Then the requirements are sorted for priority, and followed up by breaking down each type of attributes into detailed attribute elements. The next stage is to examine the correlation between customers' emotional requirements and quality attribute elements. The design process ends with feasibility study and implementation. While the proposed method expands the well-established QFD method by integrating emotional elements, it is a very preliminary suggestion.

Further empirical research is needed to apply the proposed method to service design to evaluate its practicality and effectiveness.

Torres and Kline (2006) suggested a theoretical model to explain basic customer, employee, and organizational influences that lead to customer satisfaction and delight in hospitality. In their “model for hotel customer delight”, they illustrated that the progression of customer perception from satisfaction to delight corresponds with increasing levels of customer loyalty as well as hotel profitability. This proposed model is exploratory and aimed at managerial implications. Further research needs to be carried out in terms of empirical testing within the hotel industry. Torres and Kline concluded that “Delight requires firms to have a greater understanding of consumer behavior and the needs of their guests. It is necessary for managers to look outside of customer expectations and deliver not only a good, but rather pleasurable experience... Delighting guests requires the satisfaction of certain high order needs” (Torres & Kline, 2006, p.299).

Based on qualitative research study on frequent travelers’ impressions of hotels and analysis on consumer opinion and ranking of hotels, Guo (2004) proposed a 17-factor model to understand hospitality design that expresses indulgence, pamperedness and courtesy in tourist hotels. She grouped the 17 factors under four categories, namely, physical senses, psychological factors, behavioral factors, and interior style. While Guo’s main research objective was to build a theoretical framework to understand hospitality design, her research study can also be interpreted as an investigation into experiential factors that influence travelers’ perception of indulgence, pamperedness and courtesy in the hotel context.

Erdly and Kesterson-Townes (2003) published a paper about the “Experience rules” scenario for the hospitality and leisure industry circa 2010, which was

formulated by a team of researchers and consultants from IBM (Erdly & Kesterson-Townes, 2003). They anticipated that driven by major forces of change which include globalization, technological advancements and heightening customer expectation, many travelers will expect to check into customized hotel rooms without having to speak to anyone at the hotel. These travelers will expect hospitality and leisure companies to provide compelling experiences. As such, the hospitality industry will need to focus on and develop Experiential Offerings for an increasingly discerning consumer base. The paper adequately highlighted the hospitality and leisure industry's major shift towards experience-based offerings as a differentiated competitive edge.

Some researchers have explored meanings and emotions in relation to hotel guest experience. For example, in order to understand guest experience holistically from the guests' own perspectives, the meaning-based approach (MBA) was proposed as an alternative to the IPA approach (which was mentioned in the previous subsection). The MBA approach draws insights from guests' reflection on their holistic hotel stay experience. The underlying logic is that hotel experiences are seldom considered in a segmented fashion from the guests' point of view. Guests form overall impressions and relate their experiences to issues which are of importance to them. Therefore, instead of examining the guest experience in segmented parts or as a well-defined flow of processes, it becomes more valuable to find out what qualities are important to the guests as they reflect on their experiences (Obenour et al., 2004). Researchers also call for a more in-depth understanding about guest emotions and guest experiences in order to inform design and decisions that bring about pleasant guest emotions (Barsky & Nash, 2002a; Pullman & Gross, 2004).

2.1.4 Designers' Perspectives on Hotel Design for Guest Experience and Emotions

Although not much research has been done about designing for emotions in hotel

stay experiences, hotel design practitioners such as interior designers, architects and consultants often voice their opinions on the subject. Their opinions in publications and the media reflect the current wisdom and practice in terms of emotion-oriented design for hotel stay experiences. Hotel design professionals often aim to achieve several goals through design: To create the hotel contexts that bring about memorable experiences, to evoke hotel guests' delight, and to increase hotels' emotional appeal to travelers. Design practitioners highlight a variety of aspects in hotel design that are crucial in achieving these goals. The major emphases of their perspectives can be classified into four: The hotel's individual character, novelty factor, sensorial design, and adaptability to the guests. The following paragraphs elaborate on these four emphases.

Individual Character

Hotel designers consider that giving a hotel its individual character is the most important way to create emotional impact and stage memorable hotel stay experiences. The rising trend of boutique hotels is the evidence as well as the driving force. Large-scale hotels with standard interiors operated by hotel chains that dominate the market are being referred to as "cookie-cutters" as they lose popularity for their lack of personality. The current emphasis on hotel's individual character is even considered to be the redefinition of luxury in hospitality as excess and formality give way to style and uniqueness (Bahamon, 2003). Losantos described the shift in this way: "The concept of 'luxury' is continually evolving. It no longer means providing ostentatious spaces, full of glitz and chandeliers. Today's visitors want to feel unique simply because of where they are staying, which means that, nowadays, luxury is a matter of finding that sought-after 'special' difference" (Losantos, 2006, p.9).

Some hotel designers attribute the trend of boutique hotels to the growing number of design-savvy travelers, especially the "Gen Xers" (Yu, 2005). Hospitality design critique Howard Watson commented, "They demand

environments that allow their sense of individuality to blossom, rather than to shrivel within the bounds of metropolitan conformity” (Watson, 2005). Or as hotel design commentator Otto Riewoldt said, “Staying in hotels that display a particular design approach or artistic position is a statement of personal style and class” (Riewoldt, 1998, p.9).

Hotel designers create individual characters for hotels by various means. The most widely adopted way is through stylish and modern interior design elements (such as decoration, furniture, and lighting). Other design practitioners use themes to guide the design of unique hotels. For example, Joie de Vivre Hospitality that bases each of their hotel’s look and feel on a different magazine, and the Library Hotel in New York that adopts the library as a design theme. These are just a few among numerous examples. Also, some hotels’ individual characters are emphasized through the signature styles and fame of their designers. They are sometimes labeled as “designer hotels” by the media. Some examples are the Sanderson in London designed by Philippe Starck, the HI Hotel in Nice designed by Matali Crasset, and the Semiramis Hotel in Athens designed by Karim Rashid.

Novelty Factor

Design professionals are constantly trying to come up with new hotel features that stimulate people’s interest, create pleasant surprises for hotel guests, leave a lasting impression, and generate word-of-mouth. Design is a means to create the “novelty factor” that makes the hotel different. The “sense of drama” is crucial to immerse customers in an unusual environment that evokes interest and makes a special impression as “hotels cater to our illusions and aspirations as much as to our actual needs” (Broto, 2005, p.7). For example, designers integrate technology into interior design to create the novelty factor. In the W Hotel in Los Angeles, interactive animated wallpaper is set up near hotel elevators. When a hotel guest approaches the elevator, the wallpaper displays various organic patterns as

responses to human movement (Rauen, 2006).

Lighting also plays an important role in creating the novelty factor. As lighting designer Paul Gregory said, “If you can create the beauty of a sunset inside, customers will never forget it. Once you emulate a starry night or a campfire, you stir the emotions” (Quoted in Newman & Beamon, 2004). Two recent trends in hospitality lighting that act as the novelty factors are backlit surfaces in interior space or furniture (such as walls, floors, and chairs), and the use of daylight. According to lighting designer Michael Gehring, these light sources often provide “interest and depth that people aren’t used to seeing” (Quoted in Newman & Beamon, 2004). Lighting design for hotels are also reinvigorated with the creative use of LEDs. For example, the following excerpt from *Architectural Lighting* magazine depicts the sense of drama created by Paul Gregory’s lighting design in the Semiramis Hotel in Athens: “At the entrance, blue-gel fluorescents beneath a fritted-glass floor feed visitors into the lobby. Around the white cutout of the reception desk, a lightly frosted glass wall – both up- and down-lighted with LEDs – slowly rotates through a color cycle, as do LED-illuminated ceiling slots that stretch across the lobby” (“Semiramis Hotel”, 2005).

Sensorial Design

Hotel design professionals often emphasize evoking hotel guests’ “feelings” through designing the hotel’s ambience. As the owner of a themed hotel group, Chip Conley put it, “...when guests come in, within the first five minutes they don’t just think this looks different, they think this feels different” (Quoted in Rauen, 2006). Riewoldt echoed the same view, “A hotel’s ambience is its chief attraction and its defining quality in an increasingly competitive marketplace” (Riewoldt, 1998, p.8). To emphasize the design-savvy travelers’ need for sensorial elements, Claus Sendlinger, President of Design Hotels AG, said, “They are in search of something that touches their senses, offers a unique experience

and feels ‘right’... something that goes many steps beyond the sanitized, all-too-recognizable feel of the transitory non-spaces we too often face, or the bland uniformity of hotel chains of eras past. It is something that in itself evokes subtle emotion or produces an inner feeling of harmony” (Bradley, 2007, p.3).

Hotel design practitioners are increasingly paying more attention to sensorial details that amount to a hotel’s special ambience. Designing a hotel’s ambience not only involves creating visual sensations, but also other details in the environment that engage the hotel guests’ five senses. Hence, there is an ever increasing degree of sophistication in hotels’ sensorial details such as lighting and music. For example, lighting effects and background music that change according to the time of the day (Rauen, 2006). In terms of amenities, hotels are supplying extras that enhance hotel guests’ sensorial enjoyment. Some examples are CDs with relaxation music, scented linen spray, and spa bath products (Yu, 2005).

In one experimental project called “Five+ Sensotel” in Germany, designer Yasmine Mahmoudieh created a futuristic hotel room that enriches guest experience with sensorial details. The following description offers details of the room’s design: “Upon entering the room, the so-called ‘Touch Panel’ is a central element. Morning, afternoon and evening ambiances can be ‘dialed up’, and climate, light and music are also controlled here... A further example of the ‘interactive’ appeal to the senses is the sleeping area: Here, ‘scent capsules’ are integrated into the carpet and are activated by stepping on them when getting out of bed in the morning or going to sleep” (Fiveplussensotel.com, 2006).

Adaptability

Another important aspect in hotel design is to increase the flexibility of hotel features to offer hotel guests greater control over their temporary homes based on their needs and wants. “Customization” is the key term in hospitality literature

that represents this type of flexibility. As David Collins said, “The contemporary hotel bedroom must establish a degree of consumer autonomy. Guests must have some control over their private environment” (Collins, 2001, p.92).

Designers are well aware of the potential of customization in differentiating the hotel stay experience. However, customization is in an early state of development. Customizable features are not commonly available due to practical realities that hinder the design and implementation of customizable hotel features, such as technology, cost, manpower, and efficiency. Hotels of premium luxury, high-end hotels that use customer databases, boutique hotels with small room numbers, and experimental hotels are among the first types of lodgings to tap into the potential of customization.

A common customization tactic is for hotels to design rooms with different motifs to offer hotel guests choices based on their preferences. Some hotels even give each hotel room a different design. The example of the Five+ Sensotel mentioned earlier also maximized the hotel’s adaptability to the guests as most sensorial details were designed to be adjusted by hotel guests. “Light, sound and scent are composed in the hotel room in such a way that they can flexibly take into account the respective personality of the hotel guest” (Fiveplussensotel.com, 2006).

Room choices and customizable amenities are the more common practices at one end of the spectrum of design strategies for customization. At the other end of the spectrum, some designers attempted structural customization of interior spaces. The Suitcase House designed by Gary Chang, a Hong Kong architect, is a prominent example. Located in Beijing, the Suitcase House adapts to the needs of the occupants by enabling a high degree of flexibility in interior layout – its pneumatically operated floor panels, wide open interior, and free partitioning allow easy reconfiguration of the interior space. Chang remarked, “With hotels,

the ideal can actually change depending on one's moods or needs... the Suitcase House was designed with this flexibility in mind... A space might be a living area at one moment and a conference room the next; bedrooms can become kitchens and the den can be turned into a sauna. It is the occupant and not the designer who decides the layout according to his or her needs" (Chang, 2006, p.246).

From the discussion in this subsection, it is clear that design is considered to have an important role in influencing hotel guest experiences. Graham Vickers pinpointed this view. He wrote, "The role of design itself has now become central to defining, shading and coloring the continually shifting choices of what hotels offer us. All the signs are that this process is here to stay and that it will continue to be the designer who provides the vital connecting tissue between the ambitions of the hotel developer and the dreams of the consumer" (Vickers, 2005, p.11).

2.1.5 Studies on Female Business Travelers

In the hospitality industry, increasing attention has been given to female business travelers. The main reason is that female business travelers are identified by the industry as the fastest growing affluent traveler segment (McCleary, Weaver & Lan, 1994; Mommens, 2005; TravelWeekly, 2005). A recent cover story and special report published in Business Traveler magazine stated that over 40% of business travelers are women (Cousins, 2006).

The phenomenon is not only limited to Western countries but is a worldwide trend. In a mega-trends report published recently by World Tourism Organization, it is also predicted that women will travel more frequently than men, and Asian female business travelers could be one of the fastest growing segments of the business travel market (World Tourism Organization, 2006). The report also highlighted that the most favorable activities for women travelers are shopping,

visiting natural and scenic attractions, rest and relaxation, gourmet cuisine sampling, and visiting historic and cultural attractions.

Another reason for female business travelers to attract much industry attention is the fact that women customers are typically the decision makers in choosing the hotels or restaurants (Fields, 2006), and they also make a majority of decisions for their families' personal trips (Lagace, 2005). Summarizing remarks from travel professionals in the panel discussion of Harvard Business School Dynamic Women in Business Conference in 2005, Lagace stated, "Despite their numbers as a growing force in the marketplace, women business travelers are still often shoehorned into a model designed for men... a valuable market is still waiting to be served; that goes double when one considers women's substantial role in organizing their families' leisure vacations" (Lagace, 2005).

Although the growing importance of the female business traveler market segment is frequently reflected in media and industry reports, it appears that the trend is not well matched with corresponding efforts of the hospitality industry in catering for this high-growth segment. In the special report by *Business Travelers* magazine, for example, 65% of respondents in the magazine's survey said "No" when asked whether hotels cater adequately to female business travelers (Cousins, 2006). As such, the magazine interviewed hotel professionals and female business travelers for opinions on "what women want" regarding hotel stay. It was discovered that the idea of women-only floor is rejected by female business travelers as they find that discriminating and they refuse to be segregated. The special report also highlighted some issues and details that have great impact on female business travelers' hotel stay experiences, which include safety, atmosphere, comfort in public areas, amenities and service processes. Among the wish list regarding improvement on hotels, better gyms and a wider range of dining options are the top choices.

In terms of research that focuses specifically on female business travelers, a survey research study on female business travelers in the U.S. carried out by the New York University in 2003 is one of the only detailed studies known on this traveler segment (Rach, 2003). In Rach's study, 596 business women in the U.S. were surveyed for their demographic profiles, business travel attitudes and habits, as well as hotel service and amenity preferences. The results show that women business travelers don't feel the travel industry values them as a group, only 51% of respondents feel that hotels "often" or "always" treat them as valued customers. They view business travel as a positive part of the job with 80% who view business travel as a sign of professional achievement. The in-room amenities that survey respondents look for are inclined towards personal needs instead of business needs. The top three amenities that survey respondents consider as "must-haves" are a mini-bar (71%), brand-name bath amenities (56%), and spa services (47%). The study also reveals the great importance of relaxation for women on business trips. 65% of the survey respondents include some aspects of relaxation when traveling on business, presenting an opportunity for hotels. Rach stated, "The findings reinforce the importance of room design – providing a relaxing area within the guest room for reading, watching a movie or just enjoying a cup of tea is a value-added area that influences loyalty" (Rach, 2003).

McCleary, Weaver and Lan conducted a relevant survey study on gender-based differences in business travelers' lodging preferences in 1994 (McCleary, Weaver & Lan, 1994). Their study focused on hotel-selection and service-use criteria. The sample was 250 business travelers selected randomly from the subscribers of an international travel magazine. Women constituted 29% of the sample. The research results indicated that female business travelers considered security, personal services, and low price to be more important hotel-selection criteria than did male business travelers. Also, women were more likely to use four in-room service and amenities (hair dryers, iron and ironing board, room

service, and bathrobe). Although the study was conducted more than a decade ago, it contributed early effort in understanding segment- as well as gender-specific lodging preferences.

As to research that addresses design in relation to female business travelers' hotel stay experiences, literature review shows only one recent research project in this regard. Uta Brandes and the students of the Cologne International School of Design (KISD) carried out a design research project to explore the specific needs of female business travelers regarding hotel stays (Brandes & Herzig, 2008; Designspotter, 2008). The main research methods were questionnaire survey, interview and unobtrusive observation. The research targets included international business travelers, hotel managers, and design experts. While it was a research project in the context of gender and design, the findings have practical implications for the hotel industry in terms of catering better to business women's needs. The research result is represented by the acronym "S³" which refers to the three elements considered most important by business women for hotel stays. "S³" stands for:

1. Sensuousness

For example, a tastefully decorated bathroom with modern fixtures and fittings

2. Sociability

For example, being addressed personally by hotel staff

3. Security

For example, good signage and orientation, no long distances, reliable service.

The majority of relevant research reviewed above focuses on consumer choices, needs, and preferences regarding hotel stays. None of them focuses specifically on hotel-evoked emotions which are important parts of guest experiences that can affect loyalty. It is of both academic and practical interest to research on a

growing guest segments' hotel-evoked emotions which will lead to potential insights for improving hotel products, service, and ultimately, hotel guests' stay experiences.

2.1.6 Summary: Improving Guest Experiences by Eliciting Pleasant Emotions

In hospitality research and practice, guest satisfaction as the dominant paradigm is being challenged. This well-accepted norm is gradually giving way to emotion-oriented concepts and strategies as the hospitality industry is undergoing a major shift towards experience-based offerings for differentiation. Recent research studies showed the diminishing impact of guest satisfaction and the increasing influence of guest emotions on guest loyalty. This implies that eliciting guests' pleasant emotions and designing for memorable experiences are of utmost importance. Hence, researchers, hoteliers, and hotel design professionals have recognized the potential of emotion-oriented experience design on bringing about service improvement and a competitive edge in the hospitality field. However, the limited number of relevant studies on hotel guest emotions implies that there is still much room for research that generates knowledge in emotion-driven design for hotels.

The continuous growth of the female business traveler segment is another trend that is recognized by the hospitality field which is not matched with sufficient research. Given the high growth potential of this traveler segment, more research effort that focuses on the needs as well as emotions related to female business travelers' hotel stay experiences is called for.

2.2 Experience Design

Experience design is an approach to design that is growing in importance. It is still in its infancy as theoretical principles are taking shape. Also, there is much room for development in terms of methods, tools and professional practices. This

recent design approach originates from the user-centric paradigm of design. Defined in the broadest sense, experience design is a field concerned with the design of anything people experience (User Experience Network, 2006); and it is an approach to creating optimal experiences for people in any medium (Shedroff, 2006). More precise focus is articulated depending on the context of design. A review of literature on the subject reveals three main emphases: interaction, holistic design approach, and strategic differentiation. The following subsections will highlight main concepts as well as the development of research focus in the field of experience design.

2.2.1 Focus on Interaction

The use of technology is becoming more ubiquitous as a huge variety of electronic and digital products have become an integral part of daily life. However, the increasing complexity of product features and functions has resulted in much user frustration and dissatisfaction. The need to improve user-product interactions has facilitated the paradigm shift from technology-oriented design to user-centered design. Early design research on user experience is heavily directed towards improving product usage experience in terms of functionality and usability (Norman, 1990). Traditionally, research and professional efforts in relation to user experience are geared towards interaction between users and designed artifacts during usage. These works put heavy emphasis on principles of human factors, ergonomics, affordance, product responsiveness, and safety (Jordan & Green, 1999).

Norman's book, *The Design of Everyday Things*, highlights common usability problems faced by users of everyday objects. He discusses product usability through a wide range of examples of successful and failed everyday products, such as faucets, door handles, and typing machines. Along with criticism on product design, Norman also offered principles that underlie good design of usable products. Apart from the book, Norman's early works (Norman, 1998,

1999, 2000) have also drawn attention to user-centered design by pointing out the shortcomings of a technology-oriented design approach and encouraging designers to redirect more efforts towards the experience of users.

The proliferation of numerous experience-oriented design disciplines, most notably interaction design and the more specific branch called human-computer interaction (HCI), have driven the widespread recognition of the user-centric paradigm.

The umbrella term “interaction design” refers to research and professional endeavors that “shape interactive products and services with a specific focus on their use” (Lowgren, 2008). The discipline of interaction design emphasizes optimization of user experience from the goal-directed, function-oriented perspectives. Ease of use as well as user satisfaction are often the ultimate goals. The subject of design typically centers around complex technology systems such as software, mobile devices, and other electronic devices. The root of such paradigm can be traced back to early works by researchers and practitioners who advocate human-centric approaches to design and technology. For example, the significant works by Henry Dreyfuss (1967), a highly acclaimed industrial designer from 1930s to 1960s, contributed profoundly to the fields of ergonomics, anthropometrics, and human factors.

Bill Moggridge (2007) outlined the development of interaction design in his recent book which focuses on instrumental case studies of interaction design as well as interviews with influential designers, researchers and practitioners in the field. The wide spectrum of interaction design’s application is chronicled through instrumental cases (such as Bill Atkinson’s design considerations behind the now commonly used pull-down menu system in PC interfaces) and conceptual frameworks that guide interaction design (such as Moggridge’s hierarchy of complexity that shows progressive levels of complexity in design problems).

Lauralee Alben, practitioner and writer of interaction design, specified the user experience of an interactive product as: “How well people understand it, how they feel about it while they’re using it, how well it serves their purposes, and how well it fits into the entire context in which they are using it” (Alben, 1996, p.12). According to Alben, the key question in achieving quality of experience is: “How does effective interaction design provide people with a successful and satisfying experience” (Alben, 1996, p.14)? Among the eight criteria in quality of experience defined by Alben, understanding of users and effective design process are of utmost importance in creating interactive products that are needed, learnable, appropriate, aesthetic, mutable, and manageable.

Caroline Hummels and colleagues explained the concept of “resonance” in the context of interaction design (Hummels, Overbeeke & Van Der Helm, 2003). The concept originates from psychologist James Gibson (1979) who theorized about human beings’ ecological or direct perception. People’s ability to directly perceive information in the environment is compared to a radio that tunes into the right channel when resonance occurs. Resonance also engenders the concept of affordance which refers to the quality of objects that suggests or invites certain actions. For example, when a person wants to write, he resonates with a pen as the pen affords him to write. In Hummels and colleagues’ work (Hummels, Overbeeke & Van Der Helm, 2003), the concept of resonance was explored through a series of interactive product prototypes that enabled users to create music and video clips by tactile interactions such as moving one’s hands through sand in a container, and poking at a fabric surface.

In order to assess interactions related to enduring product experiences, Beatriz Russo and colleagues developed the taxonomy of types and sizes of interactions (Russo, Boess & Hekkert, 2008). By identifying significant types of user-product interactions, the taxonomy can be used to facilitate the elicitation of structured interaction stories from product users in research for designing product

experiences. In the taxonomy, interactions are classified into two sizes (macro interactions and micro interactions) and 10 types (under macro interactions: use, obtain, care, do, concede, violate, change, share, examine, and arrange; under micro interactions: sense, and handle).

In the more specific context of interaction between users and computer interfaces, the key focus of experience design is on the issue of usability. The ultimate goal is to design human-computer interfaces that enable users to accomplish their intended tasks with the greatest ease-of-use. The discipline of “human-computer interaction” (HCI) arose as practitioners and researchers accumulated experience and articulated principles regarding user-interface interaction. Research on HCI flourished in the last two decades. With popularization of the Internet and personal computers, much attention has been given to user interaction with websites, but the principles of HCI are also applicable to other forms of interactive digital media, including but not limited to the design of software programs and multimedia programs on CD-ROMs, hand-held devices and kiosks.

Four main themes run through the published works on the subject of HCI: the importance of understanding users, information architecture, facilitation of navigation, and pleasure of use. Practitioners and researchers often highlight the importance of developing interfaces through user research and iterative usability tests in order to provide the optimal user experience.

In terms of conceptual framework, Garrett (2002) developed a framework for understanding and discussing the elements of interaction design for websites. His framework breaks user experience down into five planes: the surface plane (images and text), the skeleton plane (placement of visual elements), the structure plane (navigational structure), the scope plane (features and functions), and the strategy plane (objectives). Design for optimal user experience requires

orchestrating the five planes from the bottom to the top.

As to the importance of information architecture, Wodtke (2002) pointed out that users come to websites with the expectation of finding the information they need. The task of an information architect is to structure information on a website so that users can access the desired information with ease. The fundamental purpose of information architecture is to contribute to a smooth user experience by building a clear and logical way-finding system for navigating a website.

Some researchers focus on practical guidelines for website interaction design. For example, Nielsen (2000) stressed that the design of all elements in a website should be based on users' needs. He provided practical guidelines on enhancing website user experience in various aspects that range from programming and placement of design elements, to copywriting for web, use of animation and the navigational system. Also, Cooper and Reimann (2003) put strong emphasis on interaction design as a goal-directed endeavor that starts by the process of understanding users' intentions in context. Hence they proposed modeling users through personas and goals, followed by translation of goals into design through scenarios. They also provided detailed guidelines regarding appropriate navigational cues and interactive elements that provide power and pleasure to website users.

In addition to raising the awareness about the importance of interactions during usage of products and interfaces, publications on user-centered and experience-oriented design have also drawn attention to designers' crucial role in influencing user experience. They show an awareness of challenges for designers to shift the focus of research and practice in order to adapt to constantly changing contexts and emerging needs. While experience-oriented design disciplines such as interaction design and some branches of HCI are dominant and proliferating, the underlying user-centric beliefs are applicable to all types of products,

environments, systems, and service. Hence, some design scholars and practitioners advocate the broader sense of experience design by stressing it as a holistic approach to design that focuses on the in-depth understanding of users and the synthesis of multi-disciplinary knowledge for optimal design outcomes. The next subsection gives more details on this broader perspective and discussion on relevant literature.

2.2.2 Holistic Design Approach

Some design researchers and practitioners pointed out that rather than defining experience design within the narrow context of design disciplines such as interaction design or HCI, experience design should be considered as a holistic and multidisciplinary design approach that emphasizes an in-depth understanding of users and the synthesis of wisdom from different disciplines to be translated into design outcomes that help users achieve great experiences (Shedroff, 2001; Fulton Suri, 2004; Jones, 2005; Diller, Shedroff & Rhea, 2006). Hence, experience design can be interpreted as a design approach that is applicable to various design domains. The premise of this approach, as Fulton Suri (2004) put it, is “a maturing confidence in the human-centered design profession that challenges the wisdom of focusing on the individual artifacts themselves when people’s interactions can be better supported by thinking about design opportunities more holistically” (Fulton Suri, 2004, p.13).

Experience designers go beyond traditional design disciplines to pursue experience-oriented holistic design approaches. For example, rather than designing a vase, experience designers reframe the task as designing a way for people to enjoy flowers in their homes (Rettig & Goel, 2005). Based on this underlying experience-centric belief, designers synthesize various elements for the sake of staging pleasant user experiences. This focus has prompted researchers and practitioners to study elements that contribute to good experience and ways to implement them through a holistic, multidisciplinary approach.

Nathan Shedroff is one of the most active advocates of this broad view of experience design. He contended that experiences consist of four stages: attraction, engagement, conclusion and extension. According to him, elements that contribute to superior experiences are knowable and reproducible, which make them designable (Shedroff, 2001). Experience design is the combination of many previous disciplines which are integrated in an unprecedented and interrelated manner for devising whole solutions. He stated, “What these solutions require first and foremost is an understanding by their developers of what makes a good experience; then to translate these principles... into the desired media without the technology dictating the form of the experience” (Shedroff, 2001, p.3).

Through numerous examples that demonstrate a wide range of pleasant experiences, Shedroff explained elements that designers can explore when designing for great experiences. They include concepts such as immersion, metaphors, authenticity, interactivity, sensory exploration, and adaptivity. Introductory and far from comprehensive, Shedroff’s book is of value for his pioneering attempt at articulating concepts and cases of experience-oriented design in one volume. These concepts are later turned into a set of method cards that can be used as tools by designers for brainstorming and idea generation (Shedroff, in press).

In a book chapter about design research, Shedroff emphasized the need to explore new research methods that understand people beyond issues of usability, such as methods that address human needs from emotional and social perspectives. He introduced three research methods for designing effective experiences (Shedroff, 2003). The first method uses taxonomies to deconstruct situations into component parts for analysis and identification of design opportunities; the second method uses indirect questioning that involves dreams as a means to enable research participants to disclose latent but important issues;

and the third method presents questions and interactions as games to explore people's reactions and feelings.

In a recent co-authored book about experience-based design in the management context, Shedroff and colleagues highlighted the importance of meanings as the focus of experience design. The book draws not only on design principles but also on business knowledge to explore how companies can create products and services to evoke meanings in their audiences and customers (Diller, Shedroff & Rhea, 2006). The value of Shedroff's works lies not only in explicating foundational concepts and providing a wide range of successful examples of experience design, but also in establishing the foothold of experience design in mainstream design.

Many design practitioners have successfully applied experience-based and holistic design approaches to numerous client projects. These successful cases contributed to advancing the experience-oriented design profession. For example, using design approaches that focus on customer experiences, the design firm IDEO helped client companies to rethink their offerings and shift a product-based, aesthetic-centered mindset to experiential improvements or innovations. When a train company asked for a design of vehicles for its new train service, IDEO identified that a more holistic design focus is needed to improve passenger experience. The design problem was reframed by examining the train passenger experience as 10 steps in a "customer journey" that started with pre-journey information search and ended with connections for further transportation after arrival. The new train service was designed holistically around those key steps to stage a seamless and pleasant train-riding experience. The design outcomes included products and services, ranging from ticketing machines to web information interfaces and scheduling (Myerson, 2001).

The works of experience design practitioners proved the value of experience-oriented design not only in theory but also in practice. Their publications on experience design have brought experience-centered “design thinking” to the forefront of design research and design management (such as Buchenau & Fulton Suri, 2000; Kelly & Littman, 2001; IDEO, 2003; Brown, 2005; Moggridge, 2008; Fulton Suri, 2008). These publications emphasize the importance of user-centered research that enables design teams to acquire in-depth knowledge not only about user behaviors but also about softer aspects such as user aspirations and meanings ascribed to product usage and service consumption. These insights are essential for designers to develop empathy for users and in turn design optimal solutions.

Service design is one of the experience-oriented design approaches that are growing in importance. According to Birgit Mager, “Service design addresses the functionality and form of services from the perspective of clients. It aims to ensure that service interfaces are useful, usable, and desirable from the client’s point of view and effective, efficient, and distinctive from the supplier’s point of view” (Mager, 2007, p.355). Some well established techniques of service design include blue-printing, customer journey, persona, storyboards, and role-play. Recently, service design researchers call for standardized notation system as a formal basis for the systematic practice and research in service design (Chan, Hanington & Evenson, 2008; Mager & Evenson, 2008).

Satu Miettinen’s doctoral research and related case studies present some interesting examples of service design in the tourism context (Miettinen, 2007, 2009). She used service design approaches to study and design for creative tourism experiences in Namibia and Finland. Her projects involved using service design methods to enable craftspeople in Namibia and artists from Finland to co-construct creative experiences in the production and appreciation of art. The results not only highlighted the value of service design methods in facilitating

unique learning and creative experiences for the visiting artists, but also emphasized the effect of empowerment for the craftspeople in the local Namibian community.

The emergence of experience-oriented design approaches has necessitated more user-centered and experience-directed research methods. Victor Margolin emphasized the importance of research that focuses on knowing the users by stating, “Designers must, of course, know how to design, but they must also know for whom they design and why” (Margolin, 1997, p.231). The continuing proliferation of experience design has provided grounds for design researchers to experiment with various methods for the sake of obtaining useful and in-depth understandings about users and their experiences. Some researchers realized they need to go beyond traditional methods in order to tap the soft, personal and latent aspects of experiences for design insights. Qualitative research methods are considered to be more effective in obtaining in-depth and soft data related to personal experiences (Ireland, 2003; Plowman, 2003). As it is essential to learn about the users and their contexts in details, depth is preferred over quantity, which means researchers often study a small number of research participants closely instead of asking for answers from a large number of respondents (Plowman, 2003).

In terms of research for experience-oriented design, qualitative methods that originate from research in anthropology have taken the center stage. The most widely adopted methods include modified ethnographic research techniques and cultural probes. The original ethnographic methods are used by anthropologists to study people and their culture. During fieldwork, ethnographers carry out participant observation, collect artifacts, and interact with native people. According to one of the founding figures of anthropology, Bronislaw Malinowski, the ultimate goal is “to grasp the native’s point of view, his relation to life, and to realize his vision of his world” (Malinowski, 1999, p.25). While

ethnographic research in anthropology usually takes extended period to complete, design researchers and professionals have adapted ethnographic methods for short-term project by focusing tightly on key issues (Bate & Robert, 2007).

When applied as research methods for experience design, the emphasis is put on human-centered and contextual inquiries for in-depth insights about users and their experiences. That means with a focus on design-relevant aspects, design researchers strive for in-depth understanding about the users they are designing for, and the contexts in which the design will be used.

Ethnographic methods are widely used by researchers and designers who conduct empathic design research to gain empathy with the users (Kouprie & Visser, 2009). According to Deana McDonagh, the essence of empathic design approaches is to ensure that design outcomes are appropriate, relevant and more balanced in both functional and supra-functional aspects by using research methods that expand the “empathic horizon” of designers. “Empathic horizon” refers to “the ability of the designer to empathize, and to some degree understand the experiences of others in further removed context” (McDonagh, 2008, p. 103). An example of empathic design is the Disability + Relevant Design project which focused on improving the quality of life for people with disability (McDonagh, 2008; McDonagh et al., 2009). In the project, industrial design students were guided to use empathic design research methods (such as ethnographic observation and experience simulation) to develop a deep understanding of the daily activities of people with disability. Design outcomes were products that better support the needs of people with disability, including a leaning pad for secure positioning in shower, a storage system and a height adjustment cushion for wheelchair users.

Modified ethnographic methods for experience design are not only gaining popularity in academic research but also increasingly adopted by the commercial sector. In recent years, some researchers in the commercial context also started to

advocate the incorporation of ethnographic techniques into business research so that products and services created by companies will better suit the needs of customers (Rosenthal & Capper, 2006).

Probes are also rising in popularity as a type of experience-oriented design research method (Boehner, Vertesi, Sengers & Dourish, 2007). They are generative research techniques that allow researchers to collect information and artifacts generated by participants so as to understand behaviors and thoughts from the users' perspective. According to Tuuli Mattelmäki (2005), the four main reasons for applying probes in the design research context are: for inspiration, for information, for participation, and for dialogue. Andres Lucero and Tuuli Mattelmäki highlighted the three main characteristics of probes. Firstly, probes are based on user participation by means of self-documentation. Secondly, they look at the user's personal context and perceptions. And thirdly, they have an exploratory character (Lucero & Mattelmäki, 2007). Lucero and Mattelmäki also drew attention to the importance of making probes a "pleasurable little extra" for research participants instead of making them obligatory hindrance.

In a typical study using probes, research participants are briefed and given a kit of materials to record or note specific events, feelings or interactions over a specified period. The resulting data are analyzed and interpreted for design-relevant implications (Dix, 2004; Gaffney, 2006; Kim & Monk, 2009). The content of the probe kit varies depending on the aim of the study. Kits may contain a camera for taking photos, cards or journals for recording thoughts, and other materials to provoke inspirational responses. For example, in Gaver and colleagues' study of community experience of the elderly (Gaver, Dunne & Pacenti, 1999), the probe kit contained postcards, maps and a disposable camera among other materials. Open-ended questions were printed on the postcards to probe the elders' attitudes towards life, cultural environment, and technology; while small dot stickers were given with maps of the local areas to let research

participants mark the locations they would frequent and avoid; and the disposable camera was prepackaged with instructions that asked the participant to take pictures of their homes, outfits, and belongings.

The key characteristic of generative research techniques (such as cultural probes and diary studies) is in letting users actively participate in the knowledge that designers and researchers gather about the context of use (Stappers, Sleeswijk Visser & Keller, 2003). Other than contextual information, these techniques also enable researchers to capture latent aspects of people's experiences which are otherwise inaccessible. Although more effort from both researchers and the researched is required, these methods have the advantage of enlivening the data collection task, hence increasing enthusiasm in participating in the research. These methods also go beyond traditional question-and-answer approaches for deep insights and fresh ideas.

Some practitioners have been developing unconventional methods that aim at discovering insights for experience-centered innovative design. For example, a combination of design research methods that focus on explicit needs (such as focus groups or surveys) and latent needs (for example, video ethnography or observational techniques) to reveal opportunities for innovation and inspire fresh ways of thinking about new possibilities (Moggridge, 2008). IDEO published a set of method cards that explains 51 of the firm's user-centric methods for design projects that focus on experience (IDEO, 2003). The methods are organized into four groups, namely, "learn, look, ask, and try". They are intended to inspire exploration, keep design teams focused on the users, and generate empathy for a wide spectrum of user experiences. Some examples include extreme user interviews, body storming, experience prototyping, and behavioral sampling.

Paul Bate and Glenn Robert, whose expertise is primarily in experience design for healthcare, described experience-oriented design as "a quiet revolution in

design” (Bate & Robert, 2007). They reviewed a wide range of experience-based design research methods which are applicable not only to healthcare but also to other areas. Based on the purpose, research and design methods are classified into two broad categories which are named “diagnosis” and “interventions”. The former category refers to methods that aim at understanding user experiences in order to identify issues for improvement, such as discovery interview, photo study, storytelling, and conversation archives. The latter category includes methods that focus on exploring possible design interventions, such as cognitive walkthrough, storyboards, scenarios, and metaphor elicitation. Case studies on healthcare design and community planning are provided to illustrate the actual use of some of the reviewed methods. Bate and Robert have contributed systematic and timely resource for experience design.

The growing repertoire of research and design methods shows researchers’ and practitioners’ continuous efforts in pushing the boundary beyond traditional methods to explore minute details and nuanced feelings in user experiences, to stimulate thoughts during the design process, as well as to gear the design emphasis towards experiential outcomes.

2.2.3 Strategic Differentiation

In design management literature and business management literature, experience design is interpreted as customer experience-related strategies that apply to management for higher customer satisfaction and greater commercial success. The rising interest in experience design as part of strategic management stems from the shift of business focus from products and service to experience around the late 1990s.

Joseph Pine and James Gilmore coined the term “experience economy” to describe the paradigmatic shift of business emphasis from goods and services to experiences (Pine & Gilmore, 1998, 1999). They argued that customers are no

longer purchasing goods or services per se, but they are actually paying for the pleasant experiences of interacting with products and services. Hence, experience is a distinct economic offering. Business success will increasingly result from staging memorable experiences for customers. Pine and Gilmore differentiated types of economic offerings by stating that goods have features, services have benefits, but experiences have sensations. They suggested that experience-oriented economic offerings should be developed based on themes and enriched with sensory stimuli.

By highlighting the importance of experience, Pine and Gilmore's work provided timely and enlightening perspectives on business management as well as strategic design. It has created lasting impact in both academic and commercial sectors and paved the way for more experience-oriented research and practice. A review of relevant literature shows two main emphases regarding experience design considered from the management perspective:

(1) Design opportunities

In order to gain a competitive edge, companies adopt experience-oriented design approaches to discover design opportunities for improvement and innovation. The importance of design research that enables in-depth understanding of people and their experiences is highlighted because the resulting insights are essential sources for developing improved or innovative products and services.

(2) Brand experience

Experience design is also employed as a holistic design approach that enables companies to stage compelling and cohesive brand experiences that evoke pleasant emotions and foster emotional connections. The key point is to create brands that offer total experiences that connect with customers through resonating with meanings valued by customers.

Emphasis on Design Opportunities

John Cain's article in *Design Management Journal* is among early publications that draw attention to experience-based design (Cain, 1998). Cain defined experience-based design (EBD) as a systematic process that "make great design a more frequent and predictable outcome by rigorously understanding everyday use and experience, and to connect that understanding to the business goals that companies have in making products and services" (Cain, 1998, p.11). The design process is explained as a sequence that highlights four developmental targets that move from a problem to opportunities, then to solutions and finally to embodiments. Cain stressed the importance of discovering design opportunities through understanding people's experiences because even the simplest activities, objects, and everyday moments can be mined for information about what people think, how they do things, and why they use the products and services. The term "embodiments" is used to refer to design outcomes which are not limited to products but also include related services, messages, environments, and channels that address the design opportunities. Cain's work has contributed to raising the awareness of design research's strategic role in aligning business goals with people's experiences.

Numerous researchers and professionals have advocated the use of human-centered and experience-oriented research to uncover latent needs which reveal business opportunities (For example, Stillion, 2000; Retting et. al., 2001; Marzano, 2005; Rae & Ogilvie, 2005; Clark, Smith & Yamazaki, 2006). Much effort is put at the front end of design engagement to ensure that the voice of the customer is heard. The goal is to discover "unexpressed wants and needs" which will become rich sources for design ideation (Clark, Smith & Yamazaki, 2006). Research insights can also help companies to understand the current mismatch between a company's offerings and customer's expectations (Rettig et. al, 2001). Design becomes the strategic means by which companies address those opportunities and mismatches in order to come up with product or service

innovations as well as significant improvements of the companies' offerings. The rising awareness of these advantages of experience-driven strategies has in turn brought "design thinking" to the forefront. As Tim Brown stated, "Design thinking is an approach that uses the designer's sensibility and methods for problem solving to meet people's needs in a technologically feasible and commercially viable way. In other words, design thinking is human-centered innovation" (as cited in IDEO, 2009).

The significance of experience design is further established as more and more professionals share a broad range of successful case studies which demonstrates the applicability and effectiveness of the experience-centric design approach. The variety of case studies ranges from commercial products, service and brands to public service and city planning. For example, Kevin Clark and colleagues redesigned the handheld wireless trading device for the New York Stock Exchange after user-centered ethnographic research with floor traders and successfully raised user satisfaction as well as trade efficiency (Clark, Smith, & Yamazaki, 2006); Marc Rettig and Aradhana Goel presented a remarkable case study of redesigning the Carnegie Library of Pittsburgh that dramatically revolutionized the library visitors' experiences. Their research and design processes were rigorous in terms of understanding context of use and engendering empathy with users (Rettig & Goel, 2005); Paul Bate and Glenn Robert (2007) cited Randolph Hester's Manteo city planning project (Hester, 1993) as a notable example to illustrate the broader application of experience-based design on a large-scale project that has lasting impact on people's daily lives. Another city planning case that used an experience design approach is Zuidas in the outskirt of Amsterdam (Jantzen & Vetner, 2008). The psychological structure of urban experiences was given heavy emphasis in the city planning project.

Emphasis on Brand Experience

In the management context, experience design is also known as brand experience or customer experience design (Ardill, 2008). The focus is put on the quality of people's experiences during the whole period of engagement with a brand (Goulden & McGroary, 2003). Hence, it is essential to consider and design for the "total" experience of products and services for cohesive and pleasant brand experiences. Lorna Goulden and Paul McGroary stated, "Experience begins with the first impression, the company's brand identity, and flows throughout the total life of a product in every aspect of usability, cultural relevance and durability, to the memory of the complete relationship" (Goulden & McGroary, 2003, p.46). Well-designed brand experience is considered as a means to distinguish a company and achieve market differentiation (Pine & Gilmore, 1999; Moore, 2003). Some practitioners and researchers also draw attention to experience design's instrumental role in increasing customer loyalty. For example, Helen Roberts also contended that loyal customers who are emotionally connected to a brand can serve as "active brand advocates" who spread positive word-of-mouth for the brand (Roberts, 2006).

In his explanative article on experience design written for the United Kingdom's Design Council, Ralph Ardill (2008) pointed out that heavy emphasis is placed on moments of interaction between people and brands. The ultimate goal is "to generate as much value as possible from these interactions for both parties – with the aim of creating positive memories". Therefore, experience design is considered as win-win strategy. Researchers and managers also suggested that to succeed in experience design, brands must use human-centered research to understand not only people's needs, but also other personal and soft aspects such as meanings and socio-cultural trends (Goulden & McGroary, 2003; Sinclair, 2006).

David Norton analyzed the evolution of consumption over the last 20 years and

pointed out that consumer demands are shifting from brands to branded experiences and now towards meaningful brand experiences (Norton, 2003). The trend indicates that people's ultimate goals are changing from accumulation of economic wealth and enjoyment of material comfort to accumulation of cultural capital and achievement of meaningful transformations. "Cultural capital" is a term coined by sociologist Pierre Bourdieu to refer to capital produced by the softer aspects of life, such as nature, art, family, faith, community, and school (Bourdieu, 1984). Transformational vacationing and contribution to charity through purchases are two examples of meaningful brand experiences. The former enables people to help the needy while they travel and create life-changing experiences; the latter helps consumers participate in good deeds. The shift implies that the next wave in experience design is meaningful brand experiences that fulfill people's higher-order ultimate needs such as the sense of purpose, connection, community, and knowledge. Norton emphasizes two means to achieve meaningful brand experiences: (1) Identify the "brand truth" which means to make the brand stand for positive concept beyond profit; and (2) Create opportunities for customers to produce their own meaningful experiences. In his more recent work, Norton referred to successful meaningful brand experiences as "disruptive innovations" (Norton, 2005). He stated, "We have progressed from design being about making things simple and easy to design being about making people care" (Norton, 2005, p.24). The rising popularity of geotourism and lifestyle stores are examples of disruptive innovations that indicate people's increasing demand for meaningful experiences. They are considered disruptive because they are causing dramatic shifts in market demand through strategic meaning-oriented innovations that cater to consumers' values and beliefs.

The importance of meanings in customer experience is increasingly echoed in design strategy literature. Diller, Shedroff and Rhea (2006) pointed out that the primary focus and economic value of consumption has shifted progressively from functions and identity to more intricate offerings like status and values.

They contended that the focus is now evolving towards the level of meanings. Hence, a meaning-oriented research approach is advocated to inform experience design at the strategic level. Like Norton, they emphasized the importance for companies to connect to meanings people already have and want: “Companies can address people’s growing desire for meaning by intentionally designing cohesive experiences based on a specific meaning and expressed cohesively through products, services, and other consumer touch points” (Diller, Shedroff & Rhea, 2006, p.32). Based on their research experience in conducting user interviews for design and marketing projects, Diller and colleagues identified 15 meanings that emerge most frequently in interviews. These meanings appear to be universal among people’s values across cultures. They are namely: accomplishment, beauty, community, creation, duty, enlightenment, freedom, harmony, justice, oneness, redemption, security, truth, validation, and wonder.

Regarding case studies of design for total brand experience, theme parks are often cited as successful examples because they offer immersive and pleasant experiences that create positive and lasting memories (Pine & Gilmore, 1998; Shedroff, 2001). Also, flagship stores are used frequently as case studies. They are referred to as “concept shops”, “experience centers”, or “brand spaces” (Wenz-Gahler, 2002). The design of all the elements from products to service procedures in the shop reflects the brand’s particular key meanings so as to relate with customers on the emotional level. According to Ingrid Wenz-Gahler, brands with successful concept shops not only communicate theatrical spectacle, but also establish strong customer bonding. She wrote, “In their shops, they want to communicate something about themselves and their products, about their way of life and mentality, their service, their attitudes to their customers and their own values. Using their products and their shops, they tell a story which generates additional value” (Wenz-Gahler, 2002, p.12).

2.2.4 Summary: Design FOR Experience

The literature review above has provided an overview of the development of experience design and highlighted significant works that advanced the field. Experience design has grown from its roots in interaction design to become critical parts of the human-centered design paradigm as well as strategic design management. Although the main emphases and practices of experience design differ across various design contexts, the core belief and ultimate goal are the same in essence. They are grounded on a human-centric approach to design that places the needs and desires of users at the center of the design process. Considerable efforts are put into discovering insights about what truly matters to users by understanding the richness of real-world experiences from the users' perspectives. The ultimate goal is to translate the insights into design outcomes that help users achieve optimal experiences.

Since experience is highly subjective and personal in nature, no two persons have exactly the same experience or interpret their experiences in exactly the same manner (Goulden & McGroary, 2003). Therefore, it is important to highlight that experience design should be understood as an *experience-driven* or *experience-oriented* design approach. Rather than manipulating or scripting user experiences, designers and companies that adopt the experience-driven design approach are actually designing elements FOR optimal user experience.

2.3 Design and Emotions

Research on design and emotions is proliferating in recent years as researchers and practitioners go beyond functions and usability to explore other dimensions that influence people's experience with design. While the majority of studies on design and emotions focus on product-related emotions, the scope of research has been gradually broadened with recent research interest in studying design for emotions in people's experiences. The following subsections will first offer a review of psychological theories of emotions that act as foundations for the

research field of design and emotions. After that, reviews on design-relevant literature about product-related emotions as well as emotions in user experience will follow in two respective subsections.

2.3.1 Psychological Foundations of Design for Emotions

It is essential to have an understanding of emotions before researching on design and emotions. In the research field of psychology, there is much controversy about defining, explaining, and differentiating emotions. Pieter Desmet's (2002) literature review offered a concise account which is crucial in identifying relevant foundations of psychological theories for studying design and emotions. Regarding the definition and explanation of emotions, three major traditions predominate among the debate in emotion research: the evolutionary perspective, the bodily-feedback perspective, and the cognitive perspective (Desmet, 2002).

Defining and Explaining Emotions

The evolutionary perspective claims that emotions are functional for human beings' survival. It is based on Darwin's concept of natural selection (Darwin, 1998). Psychologists who adopt this perspective use basic survival issues to explain how emotions are elicited (Ekman, 1992; Plutchik, 1994). For example, the emotion of fear when faced with life-threatening situations (such as when one encounters a tiger or when a fire breaks out) causes a person to flee and keeps him away from danger. A heavy emphasis in this research tradition is that emotions should be universal across people of all cultures based on the belief that emotions are evolved phenomena and have biological origins. However, because not all emotions are accountable by the logic of basic needs and this perspective's inability to explain people's different emotional responses towards the same object, the evolutionary perspective is considered not suitable to act as the foundations for research on design and emotions.

The bodily-feedback perspective, pioneered by William James, claims that emotions are the outcomes of bodily changes and the awareness of bodily changes is in itself perception of emotions (James, 1894; Laird & Bresler, 1990). The bodily changes refer to autonomic nervous system activities as well as facial and other bodily expressions, such as increased pulse rate and increased force in one's movements when anger is felt. Because of its major focus on bodily changes without explanation on the role of external stimuli in the elicitation of emotions, this perspective is deemed not suitable for studying design and emotions.

The cognitive approach to emotions is based on people's cognitive judgments. Psychologists who advocate the cognitive approach explain the elicitation of emotions by the process of "appraisal" – the assessment of how an object may harm or benefit a person (Arnold, 1960; Scherer, 2001). Emotion is the outcome of an individual's appraisal of the meanings of his or her situation when faced with an object or event. Emotions are the results of appraising objects or events as promoting or obstructing one's well-being, concerns, motives, or current goals (Ortony, Clore & Collins, 1988; Lazarus, 1991; Oatley, 1992). Hence, one feels pleasant emotion when the situation is appraised as beneficial, while unpleasant emotion is felt when the situation is considered harmful (See Figure 2.4). Because of this, two people may have different emotions towards the same object or event. As this cognitive basis offers the best starting point for clarifying emotions elicited by consumer products, researchers who study product-related emotions often draw heavily on the cognitive psychological approach and appraisal theory as theoretical foundations.

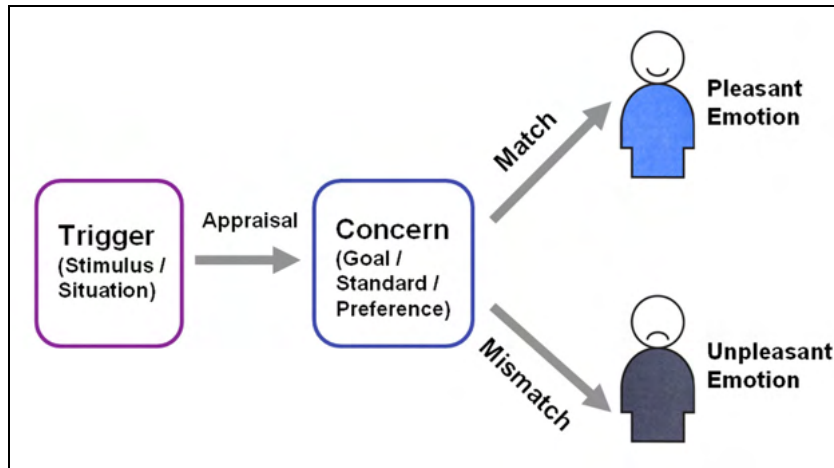


Figure 2.4: Appraisal theory

(Data sources: Ortony, Clore & Collins, 1988; Lazarus, 1991; Oatley, 1992)

Arnold defined emotions as “the felt tendency toward anything intuitively appraised as good (beneficial), or away from anything intuitively appraised as bad (harmful)” (Arnold, 1960, p.182). While Arnold’s definition of emotions is well-grounded on the cognitive approach to emotions and generally adopted as the basis for research on product-elicited emotions, it must be clarified that this cognition-based definition of emotion misses certain elements of emotions. In contrast, the definition in Scherer’s component-process model of emotion (Scherer, 1982, 2005) is well-developed in the sense that it captures the phenomenon of emotion comprehensively. In Scherer’s definition, an emotion is an affective state that embodies five components: Cognitive appraisal, bodily symptoms, action tendencies, facial and vocal expression, and subjective awareness of the emotion (Scherer, 1982, 2005).

Differentiating Emotions

Psychologists differentiate emotions from other affective states based on certain characteristics. According to Nico Frijda, emotion is acute (limited in duration) and intentional (directed at a certain object). Based on these two characteristics, emotion is differentiated from other affective states such as mood (which is acute

but non-intentional) or sentiment (which is intentional but not acute) (Frijda, 1994). Cognitive scientist Richard Carlson differentiated between emotion and mood by duration and intensity. Emotion is short, sharp waves of affective feelings while mood is a longer-lasting but less intense affective effect (Carlson, 1997).

In terms of differentiation among emotions, psychology researchers have highly diverse viewpoints and the debate still continues (Frijda, 2000). Nevertheless, their viewpoints on the differentiation of emotions can be classified into three major schools: Emotions are differentiated according to their (1) manifestations; (2) preceding appraisals; (3) or underlying dimensions (Desmet, 2002).

Psychologists who use the first approach differentiate emotions by manifestations such as behavioral reaction, expressive reaction, physiological reaction and subjective feeling. They offer sets of “basic emotions” that form the core of all human emotions. This implies that all forms of emotions are variations derived from the primary set of emotions. Numerous sets of such basic emotions can be found in psychology literature. For example, Paul Ekman (1971) offered a set of seven basic emotions, namely: surprise, joy, sadness, disgust, fear, anger and contempt; while Phillip Shaver and colleagues (1987) classified emotions under six broad and conceptual “emotion prototypes”: love, joy, surprise, anger, sadness and fear. Under this approach, emotions become measurable and classifiable as they are differentiated on the basis of their manifestations and with reference to a basic emotion set. However, the drawback is that the basic emotion set may not represent all relevant emotions under investigation in the particular research study. Also, it offers no explanation of how to distinguish between emotions that are not included under the basic set.

The second major approach differentiates emotions based on the preceding appraisals. According to theorists who advocate this approach, a specific emotion

is the result of a distinctive appraisal (Ortony, Clore & Collins, 1988; Lazarus, 1991). For example, disappointment is the outcome of an event appraised as “disconfirmation of the prospect of a desirable event”; and in contrast, relief is the result of “disconfirmation of the prospect of an undesirable event” (Ortony, Clore & Collins, 1988, p.110). The advantage of this approach is that it offers explanations on the elicitation of emotions along with their classifications. However, appraisal characteristics vary across different models and psychologists have yet to reach consensus.

The third approach distinguishes between emotions by their underlying dimensions. Rather than considering emotions as distinct categories, this approach adopts an inter-related view. The well-established two-dimensional model uses “pleasantness” and “activation” as the basis for differentiating emotions (Russell, 1980; Watson & Tellegen, 1985; Russell, Lewicka & Niit, 1989). These two bipolar dimensions are presented as the axes in a “circumplex” diagram that shows the relative levels of pleasantness and physiological activation of emotions. The horizontal axis represents the range from “unpleasant” to “pleasant” while the vertical axis indicates the range from low to high activation. Each emotion is located as a point on the diagram instead of being classified as a distinct category (See Figure 2.5). For example, the emotion “happy” is identified as high in pleasantness and medium in activation; “alarmed” is marked as a highly unpleasant and highly activated emotion.

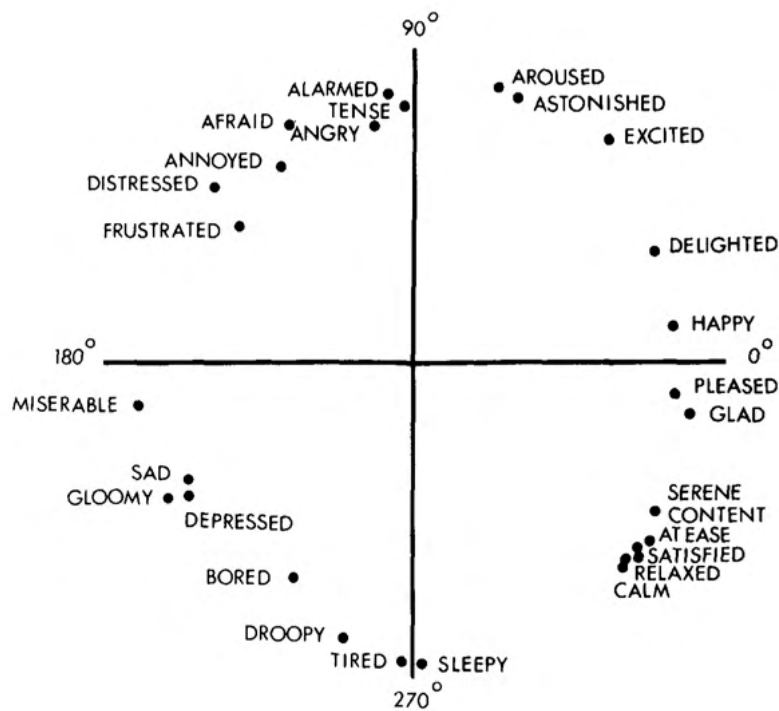


Figure 2.5: The circumplex of emotions

(Source: Russell, 1980, p.1167)

Although two dimensions may not be sufficient to show the characteristics of emotions, this dimensional approach of differentiating emotions has the advantages of showing the relative structure of emotions as well as encompassing a range of low-activation emotions previously neglected in other models. As the circumplex of emotions based on the dimensional model provides a visual format for classifying emotions, it is used in Section 2.1.2 to provide an overview of hotel-elicited emotions in previous research as well as in Section 4.1 to show the types of guest emotions reported in this PhD research.

2.3.2 Design for Product-related Emotions

Interest in studying product-related emotions stems from the realization that excellence in functions and usability only is not enough to determine a robust user experience (Hassenzahl, 2003; Aumer-Ryan, 2005; Schutte et al., 2008; Nurkka, Kujala & Kempainen, 2009). There is an increasing awareness that

satisfying users' needs beyond the functional and designing for supra-functionality (such as emotional, social and cultural needs) are important in product design (McDonagh, 2008; McDonagh, Denton & Chapman, 2009). Academic research on design is constantly advancing with new possibilities to expand the field. Also, from a commercial point of view, as the market is saturated with products of similar features and levels of quality, outstanding performance in other dimensions are needed to achieve product differentiation. As Weightman and McDonagh stated, "In mainstream industrial / product design it is now recognized that the most successful products are those that combine good functionality with the effective satisfaction of supra-functional needs, including establishing positive emotional relationships between users and the products that they use and buy" (Weightman & McDonagh, 2004, p.91). Under these circumstances, other influential factors on user experience are investigated. Product-related emotions have arisen as one of the main emphases in design research in recent years.

Blythe et al. (2003) pinpointed this shift of research interest within the product design domain as "from usability to enjoyment". This recent change in research emphasis can also be interpreted as a shift from behavioral usability to affective usability (Porter, Chhibber & Porter, 2004) or a shift from ergonomics to "hedonomics" (Helander & Tham, 2003). The hedonic or pleasure dimensions of product usage are being studied with increasing enthusiasm. Researchers and practitioners are making more effort in understanding how products elicit people's emotions with an aim to design products that evoke pleasant emotions and increase enjoyment. Numerous theoretical models are proposed to shed light on these aspects. Several prominent models that have established widespread acceptance include: Jordan's hierarchy of consumer needs, framework of four pleasures, Desmet and Hekkert's model of product emotions, and Norman's three levels of emotional design.

Based on Abraham Maslow's (1970, 1987) well-established hierarchy of needs, Patrick Jordan (2000) proposed a hierarchy of consumer needs that guides product design beyond usability. Jordan's three-level hierarchy indicates that pleasure is at the top level of consumer needs, followed by usability and functionality. His hierarchy implies that when users are satisfied with product functionality and usability, they will look for pleasure in product use. Also, based on Lionel Tiger's original framework on distinct types of pleasure (Tiger, 1992), Jordan developed a framework of four pleasures which has become a highly relevant theoretical framework for pleasure-driven product design. Jordan's framework classifies pleasure derived from product use into four categories:

- (1) Physio-pleasure (sensation)
- (2) Socio-pleasure (interaction with others)
- (3) Psycho-pleasure (sense of satisfaction)
- (4) Ideo-pleasure (embodied values).

Based on appraisal theory in psychology, Pieter Desmet and Paul Hekkert (Desmet, 2002; Desmet & Hekkert, 2002) developed a basic model that explains how products elicit emotions. They identified concern, stimulus (the product), and appraisal as the three key variables in evoking emotions in any human-product interaction (See Figure 2.6). The core argument is that emotions arise from interaction with products that are appraised as beneficial or harmful for a person's concerns. Types of concerns are broadly classified as goals (states of affairs that a person wants to achieve), standards (the way things should be or people should behave), and attitudes (dispositional preferences or aversion). Hence, it is the appraised significance of the product rather than the product itself that elicits the emotion. This also explains why two persons may feel different emotions towards the same product when they appraise it differently. For example, Mike just bought his first electric guitar and he is very *excited* because he now has his own guitar which means he can practice more and become more skillful at playing music (goal). He is also *fascinated* by the new instrument's

stylish appearance (attitude). In contrast, his father Luke feels *contempt* towards the new guitar. To Luke, the kind of music that Mike plays is just tasteless noise (attitude) and after all, Mike should be studying harder (standard) instead of wasting his time on playing rubbish music.

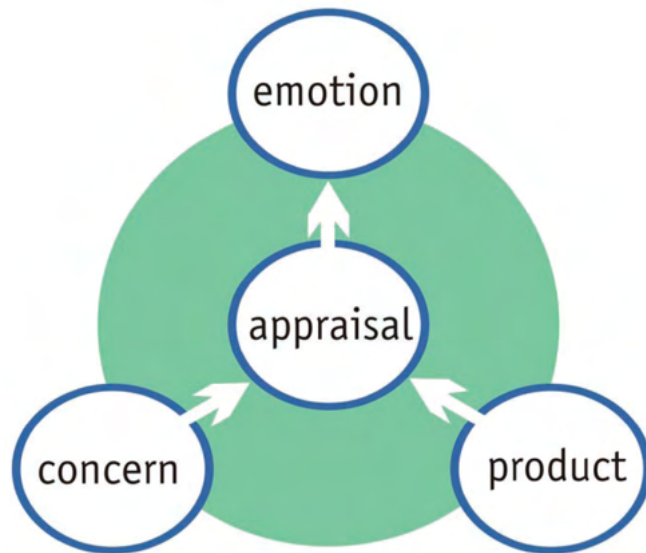


Figure 2.6: Basic model of product emotions

(Source: Desmet, 2002, p.128)

More recently, Norman (2004) proposed an influential model in explaining the emotional impact of products. Based on cognitive psychological principles, he pointed out that products elicit pleasure on three levels, namely, visceral, behavioral, and reflective. On the visceral level, design concerns appearance and physical features (such as shape, form, texture, sound) that contribute to the attractiveness of the product. These visceral features elicit immediate emotional responses. On the behavioral level, performance in use is of paramount importance. User's pleasure derives from the satisfaction of fulfilling needs and from functions, understandability, usability and physical feel of the product. On the reflective level, design covers more complex aspects about message, culture and meanings. Reflective delight in product use often stems from interpretation of meanings by users.

For example, at the visceral level, a person was delighted by the sight of a pair of stylish boots. After he tried them on, he was pleasantly surprised because the boots felt more sturdy and comfortable than he expected. The emotion of pleasant surprise was elicited at the behavioral level. The boots also evoked pride at the reflective level as the brand symbolized the rock and roll image with which the wearer identified. Referring to Norman's model, Robert Reimann (2005) explained that emotional design addresses people's motivations by answering three questions:

- (1) How a user wants to feel. (Visceral motivations)
- (2) What a user wants to do. (Behavioral motivations)
- (3) Who a user wants to be. (Reflective motivations)

All of the theories discussed above have theoretical underpinnings in psychological research. Jordan's framework and Norman's model strike similar chords as both show the structure of product-elicited emotions in terms of the products' physical properties (physio-pleasure versus visceral level), usage (psycho-pleasure versus behavioral level), and meaningful associations (ideo-pleasure versus reflective level). Jordan's framework includes socio-pleasure which is absent in Norman's model. In contrast, Desmet and Hekkert's model focuses on the person's concerns and thus explains product-related emotions in a more personal and specific context.

Based on appraisal theory and his earlier basic model of product emotions (Desmet, 2002), Desmet developed further theories about product-elicited emotions and offered the multilayered model of product emotions (Desmet, 2003a), the model of nine sources of product emotions (Desmet, 2007; 2008a), and the appraisal model of design emotions (Desmet, 2008b). Because these three models show the progressive development of increasing insights as the focus move from products to experiences in emotion-oriented design, and

Desmet's work has profound impact on setting the foundations for the field, a brief overview of his three models is given in the following paragraphs.

The multi-layered model of product emotions distinguishes five classes of product-evoked emotions based on patterns of eliciting conditions (Desmet, 2003a) (See Figure 2.7). It is developed on the basis of cognitive models of emotions and the result of a photographic research study with 357 cases of product emotions. In the study, participants were asked to take photographs of products to which they felt emotional responses and then write down in a booklet what emotion was elicited as well as why. The resultant model is intended to shed light on the differing nature of product emotions in relation to people's underlying concerns and appraisals. According to Desmet (2003a), product-evoked emotions can be understood as five classes:

(1) Instrumental product emotions

Appraisal: Evaluation of the product in terms of motive compliance – pleasant emotions result if a product facilitates goal achievement; similarly, unpleasant emotions result from obstruction of goal achievement.

Examples: Disappointment, satisfaction.

(2) Aesthetic product emotions

Appraisal: The intrinsic pleasantness of a product to delight or offend the senses which is evaluated by a person's attitudes (dispositional likings or dislikings).

Examples: Desire, disgust.

(3) Social product emotions

Appraisal: The legitimacy of a product which is appraised by standards (how things should be and how people should act).

Examples: admiration, contempt, indignation.

(4) Surprise product emotions

Appraisal: Novelty of a product as judged by a sudden match or mismatch with any concern.

Examples: Pleasant surprise, unpleasant surprise.

(5) Interest product emotions

Appraisal: The presence or lack of stimulation which is appraised in terms of a product's challenge or promise.

Examples: fascination, boredom, inspiration.

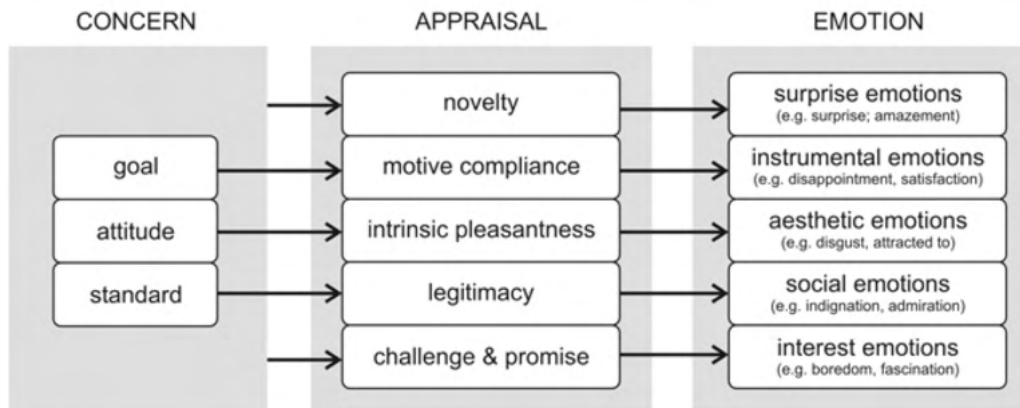


Figure 2.7: Multi-layered model of product emotions

(Source: Desmet, 2003a, p.6)

Later, Desmet developed the model of nine sources of product emotions to explain emotional responses to products on a more detailed level by crossing over the three types of product stimuli (product, usage, consequence) and three types of user concerns (attitudes, goals, standards) (Desmet, 2007; 2008a) (See Figure 2.8). Compared with the previously discussed models, this model of nine sources of product emotions is more refined as it enables understanding mixed emotions elicited by products through examining multiple stimuli in relation to a person's particular concerns. In other words, it offers a structured way to understand the complexity of product emotions by taking into account the multi-faceted nature of stimuli and user concerns.

	attitudes	goals	standards
product	Enjoying the rounded shape of the product	Desiring for owning a route navigator of a particular brand	Admiring the designer for making an innovative design
usage	Enjoying the gestures required for selecting a route	Frustrated for not being able to connect music player	Being angry with the product for not finding signal
consequence	Enjoying the sense of freedom experienced because of the device	Satisfied by being able to reach destination efficiently	Being proud of my new established flexibility

Figure 2.8: Nine sources of product emotions

(Source: Desmet, 2007, p.8)

In a recent publication and design workshop (Desmet, 2008b), the basic model of product emotions (Desmet, 2002) was adapted for facilitating emotion-oriented experience design as the “appraisal model of design emotion” (See Figure 2.9). In this version of the model, the basic structure regarding elicitation of emotion still remains the same while the stimulus component is changed to “event”, “behavior” and “object” so that the model becomes applicable to experience design. In addition, the model depicts the three components (concern, stimulus, emotion) in greater detail. “Action tendency” is given more attention as part of the emotional outcome that designers need to consider.

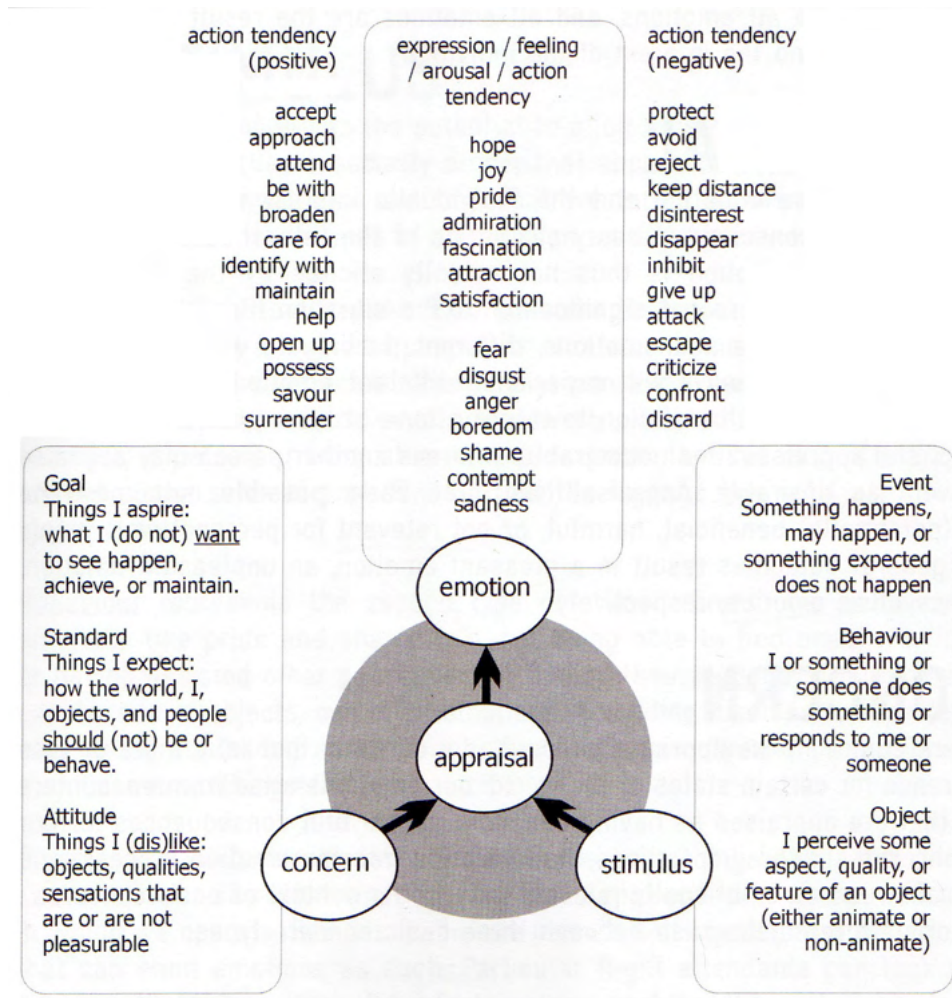


Figure 2.9: Appraisal model of design emotion

(Source: Desmet, 2008b, p.37)

The various theoretical models and frameworks discussed in the preceding paragraphs not only show the continual development of theoretical knowledge in structuring and explaining product-elicited emotions, but also the applicability and potential of cognitive psychological theories (especially appraisal theory) in understanding emotions in relation to design.

Numerous researchers have applied some of the abovementioned emotional design theories in their studies. For example, Porter and colleagues used Jordan's framework of four pleasures to examine the different needs for product pleasure

across gender and age groups (Porter, Chhibber & Porter, 2004). It was discovered that when compared to younger age groups, older age groups care less about socio-pleasure but concern more about psycho-pleasure in terms of ease of accomplishing tasks with products. Porter et al. also conducted a more elaborated research project based on Jordan's framework. Their "RealPeople" project investigated the pleasure needs of different population segments (Porter, Chhibber & Porter, 2006). Ramirez (2006) compared Desmet and Hekkert's model against Norman's model by gathering feedback from designers who applied the two emotional design models in their work. The research results imply that Norman's model provides broad classifications to start analysis in the design project while Desmet and Hekkert's model offers more detailed explanations on the process by which emotions are elicited and serves as a useful tool for rigorous research.

As the emotional design paradigm increases in importance, numerous methods and tools are growing in different design domains. The most prominent one is "PrEmo" developed by Desmet (2002; 2003b) to evaluate emotional responses towards product appearance. It is a non-verbal self-report instrument that measures the intensity of 14 emotions that are often elicited by products. Half of the measured emotions are pleasant (namely, desire, pleasant surprise, inspiration, amusement, admiration, satisfaction, and fascination) and the other half are unpleasant (indignation, contempt, disgust, unpleasant surprise, dissatisfaction, disappointment, and boredom). The tool runs on the computer screen. When being shown a picture of the product design (for example, a car), a respondent is instructed to rate the degree to which he or she feels a particular emotion towards the design by watching a cartoon animation that demonstrates one emotion and then clicking on a three-point scale. The process repeats until all designs and emotions are evaluated. "PrEmo" has been used in a variety of design projects, including design of cars, mobile phones, and wheelchairs. (For case studies in detail, see Desmet, Hekkert & Jacobs, 2000; Desmet, 2003b; Desmet & Dijkhuis,

2003; Desmet, Hekkert & Hillen, 2004; Desmet, Porcelijn & van Dijk, 2005; Yilmaz & Bayazit, 2008).

“Kansei engineering” is another renowned method for emotion-directed product design. Pioneered by Mitsuo Nagamachi in Japan, it is defined as a product development method for translating users’ feelings, impressions and emotions into product parameters (Schutte, 2002; Schutte et al., 2008). The technique involves determining which sensory attributes elicit particular affective responses from people, and then designing a product using the attributes that elicit the desired responses (Schutte, 2002). Under the umbrella term of Kansei Engineering, researchers and practitioners carry out the method in a variety of ways. Nagamachi surveyed the field and summarized that there are at least six branches of Kansei Engineering methods for product research and design (Nagamachi, 1997). According to the model of Kansei Engineering proposed by Schutte (2005), the essence of Kansei Engineering is in the synthesis of “semantic properties” and “physical properties” that elicit desirable affects (Schutte et al., 2008). Key semantic properties are identified through methods such as affective word collection, archival research, interviews, and focus groups; while relevant “physical properties” are identified through questionnaires, and interviews. In many cases, correlation between the two types of properties is analyzed with statistical methods. Resulting implications are applied in product prototypes which are then tested.

Although Kansei Engineering is broadly accepted and applied in product development, some researchers and practitioners pointed out that this method has the shortcomings of being reductionistic and omitting details other than semantic and physical properties that influence people’s emotional responses towards products, such as contextual factors.

The abovementioned methods and tools are well established and widely applied ones. Other examples include: Benedict Singleton and Kevin Hilton's (2006) attempts at adapting neural activity-based emotion-detecting tools such as Emotional Spectrum Analysis System for design research; Helle Hoem and Hans Bjelland's (2006) image-based research tool that guides research respondents to talk about product experiences including emotions and sensations; Gael Laurans and Pieter Desmet's (2006) self-confrontation method with continuous and graphical self-report for studying emotions evoked during product usage in a concurrent manner; the adoption of Scherer's (2005) Geneva Emotion Wheel (GEW) by Laurans and Desmet (2008) as a tool to measure product-evoked emotions; and a sentence-completion tool developed by Piia Nurkka and colleagues (2009) that taps into product users' values and meanings related to their emotional responses to products.

While the increasing interest in emotional design has resulted in a recent wave of research on tools that assess or measure emotions objectively, Singleton and Hilton (2006) posed an interesting viewpoint regarding the need to direct more research effort towards understanding user emotions from a personal and qualitative perspective. They wrote, "... we draw attention to the potential over-emphasis in the field toward objective assessment of a superficial elicitation of emotional experience, for example by seeing or using a product, at the expense of pursuing a deeper understanding of how people interact emotionally with designed artifacts at the level of personal narrative" (Singleton & Hilton, 2006, p.1). This echoes Schutte et al.'s (2008) viewpoint on the need for more qualitative insights in emotion-oriented design research.

2.3.3 Design for Emotions in User Experience

As emotion-oriented design has established its influence, research interest is expanding to the broader context of people's experiences. DiSalvo et al. (2004) remarked, "As people become more sensitive to dimensions of products that go

beyond traditional aspects of usability, the need to understand and create emotional and aesthetic resonance between people and products increases” (DiSalvo, Hanington & Forlizzi, 2004, p. 251). While the focus is still heavy on products, studies on design for emotions also increasingly touch upon related systems, environments and service. These elements are becoming more intertwined and they are seldom experienced independently from each other nowadays (Fulton Suri, 2002). In light of this, more recent research studies address design for emotions in relation to experiential concepts.

Mark Blythe and Marc Hassenzahl (2003) analyzed enjoyable experiences and stated that enjoyment is context-dependent and relational. Citing American philosopher John Dewey, they argued that emotions are context specific: “The unique character of experienced events and situations impregnates the emotion that is evoked” (Dewey, cited in Blythe & Hassenzahl, 2003, p.94). Drawing on psychologist Mihalyi Csikszentmihalyi’s (1991) concept of “flow” which refers to the euphoric sense of engagement when the division between a person and his or her task disappears, Blythe and Hassenzahl (2003) differentiated “fun” and “pleasure” as two distinctive but equally important concepts in enjoyable experiences. According to them, fun is distraction that enables people to become temporarily unaware of their problems and self-definition. The distraction with short-livedness and superficiality satisfies an underlying psychological need. In contrast, pleasure is a deeper form of absorption that happens when people are devoted to an object or activity; when they try to make sense of themselves, explore and nourish their identities. Their analysis adds to the repertoire of knowledge regarding design for experiences.

Peter Wright and colleagues (2003) offered another theoretical framework as a conceptual tool for discussing experiences in relation to emotions (Wright, McCarthy & Meekison, 2003). They identified the “four threads of experience” as four intertwined aspects of experiences:

(1) The compositional thread

The narrative structure, action possibility, plausibility, consequences and explanations of actions.

(2) The sensual thread

Sensations in an experience, including people's sensory engagement with a situation and "look and feel" of an artifact.

(3) The emotional thread

Emotions such as anger, joy, disappointment, frustration, fulfillment, and satisfaction. Instead of being just passive responses to situations, emotions may motivate people's actions.

(4) The spatio-temporal thread

Sense of time and place which affects experiential outcomes such as willingness to linger or re-visit places.

According to Wright et al. (2003), people engage in experiences by actively constructing them through six processes of sense making. These reflexive and recursive processes are: (1) Anticipating; (2) Connecting; (3) Interpreting; (4) Reflecting; (5) Appropriating; and (6) Recounting. A brief case study illustrated the application of the framework in a design project of an online shopping website. Wright et al. stressed that because of the idiosyncratic nature of experiences, it is impossible to design them. Therefore, the task of the designers is to design *for* experience through a sensitive and skilled way of understanding the users.

Carl DiSalvo et al. (2004) suggested a framework for emotional product conception. They contended that a product can contribute to emotional experiences by functioning as *stimuli* for new experiences, as *extenders* of existing emotional experiences, and as *proxies* for previous emotional experiences. Product characteristics that have impact on emotional experiences are identified as: action / interaction, sensory stimulation, enjoyment, physical

attributes, style, and utility. Although well-grounded on psychological principles and theories from cognitive science, this framework is only preliminary and further research is needed to evaluate its applicability.

The rapid increase in research effort directed towards affective qualities of human-product interaction has resulted in a wide array of experiential concepts. The experiential concepts discussed above are only some prominent examples. Demir, Desmet and Hekkert (2006) classified experiential concepts in design research literature within a framework of three levels of product experience. The three distinctive levels are: aesthetic pleasure, attribution of meaning, and emotional response. The omission of functional performance is indicative of the shift of research focus away from usability when it is considered a must in product features now. Under the three main levels, experiential concepts are further classified into nine categories, namely aesthetics of interaction, attachment, attraction, engagement, enjoyment, luxury experience, playfulness, resonance, and wow. Demir et al.'s attempt at classifying experiential concepts is illuminating as it has shed light on research foci in relation to emotion-oriented experience design as well as drawn attention to the need for establishing common frameworks for discussion and research in the emotion and product experience design domain.

More recently, Desmet and Hekkert introduced the framework of product experience (Desmet & Hekkert, 2007) as a step to establish common ground for discussing product experience in relation to affect. They refer to “product experience” as all possible affective experiences involved in human-product interaction. Drawing on Russell's (1980) core affect model, Desmet and Hekkert further clarified “product experience” as a change in core affect that is attributed to human-product interaction. Three components or levels can be distinguished in product experience (Also see Figure 2.10):

(1) Aesthetic experience

- The degree to which the person's senses are gratified
- Based on a product's capacity to delight one or more of the sensory modalities
- Similar to sensory pleasure or aesthetic impression

(2) Experience of meaning

- The personal or symbolic significance of a product assessed through cognitive processes including interpretation, memory retrieval and associations
- Related to a product's personality, expressive characteristics and metaphors
- Subject to individual and cultural differences

(3) Emotional experience

- Pleasant or unpleasant emotions elicited by a product
- The result of cognitive appraisal based on a product's potential benefit or harm
- Individuals who appraise the same product in different ways will experience different emotions

Regarding the relationship between the three levels of product experiences, Desmet and Hekkert emphasized, "Even though these three components of an experience can be clearly conceptually separated, they are very much intertwined and often difficult to distinguish in our everyday experience. We experience the unity of sensuous delight, meaningful interpretation, and emotional involvement, and only in this unity do we speak of an experience" (Desmet & Hekkert, 2007, p.61).

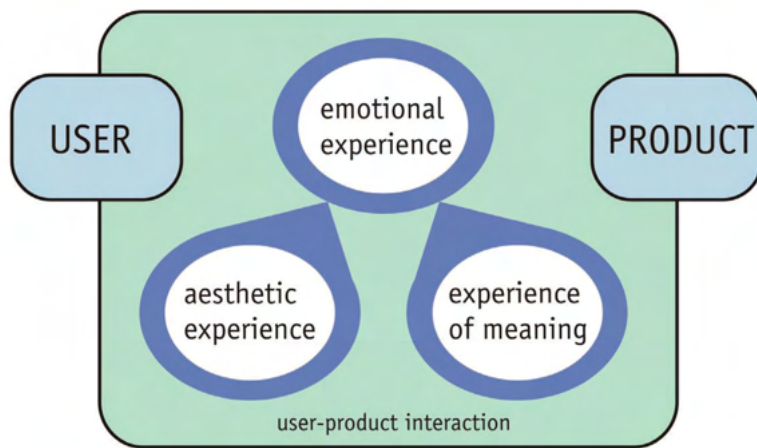


Figure 2.10: Framework of product experience

(Source: Desmet & Hekkert, 2007, p.60)

As the scope of emotion-oriented design is gradually broadening to the contexts of experience, more design projects aim at addressing experiential concepts. For example, an edited volume of design research and case studies that addresses the experience of fun regarding interactions with products was published with the title “Funology” (Blyte et al., 2003). Desmet and colleagues also offered a case study of a mobile phone design project that focuses on the experience of “wow” (Desmet, Porcelijn & van Dijk, 2005). The affective experience called “wow” is defined as the combination of three emotions: pleasant surprise, fascination and desire. According to Desmet and colleagues, to design for wow means the design team “should design a product that is appraised unexpected, unfamiliar, promising and fit for possession” (Desmet, Porcelijn & van Dijk, 2005, p.73-74).

Other recent examples of design research that examines emotions in the context of experiences include: Peter Vink’s (2005) exploration of affects and comfort in relation to design; Ludden et al.’s model regarding surprise with products (Ludden, Hekkert & Schifferstein, 2006), Desmet’s study on inspiration and desire evoked by products (Desmet, 2006), David Keyson’s (2008) study of

holistic design for the experience of intelligent products that included emotional attraction and engagement as factors, the research study conducted by Debra Satterfield and colleagues about design for food experience based on assessments of social, emotional, cognitive and sensory characteristics (Satterfield et al., 2008; Kang & Satterfield, 2009), and Frank Spillers' study of "rhythm" as a key experiential concept in user interactions, emotions and product appraisals (Spillers, 2008).

Apart from experiential products, more projects also aim at designing for experiences that generate intended emotional effect. They usually involve not only products but also environments and service. For example, a noteworthy and successful case is the Ambient Experience Suite project by Philips for improving child patients' medical scan experiences in hospitals both emotionally and physically (Fitch, 2005; Philips, 2008). Traditional CT scan (Computed Tomography scan) experience is extremely unpleasant as the patient has to be put into a huge machine in the form of a dark and narrow tunnel. The scan experience is especially horrifying for child patients as they cannot cope with the fear like adults do. Therefore, it is a common practice for medical staff to sedate the child patient so that the CT scan can be carried out smoothly. However, more recovery time is needed for the patient to regain consciousness. Also, anxiety is evoked in the patients' relatives as they wait. Philips solved these problems by re-designing the scan equipments, processes as well as environment. For example, before the scan takes place, a nurse briefs the parent and child by letting the child use the play-and-learn kitten scan interactive toy to increase understanding of the scan process and enhance fun; in the scan room, animated graphics are projected on the ceiling to create a relaxing and patient-friendly environment; child patient is also offered the choice of a cartoon character who accompanies him or her throughout the scan process. This example demonstrated that by using a holistic approach that focuses on emotional effect, the Philips design team successfully improved the experiences of all stakeholders (child patients, parents, and medical

staff). It is a successful case that shows the impact of design in improving people's experiences with a focus on minimizing unpleasant emotions and bringing about pleasant ones.

In the educational setting, a recent example of a cross-cultural workshop on emotion-oriented design for airport experience was held jointly by School of Design of The Hong Kong Polytechnic University and The Design & Emotion Society in Hong Kong in 2008. Participants of the workshop adopted the appraisal model of design emotion (Desmet, 2008b) as the theoretical basis and applied the appraisal mirror as a tool to explore ways that enhance airport users' experiences through emotional effects (Desmet, 2008b). The workshop had a three-stage structure: In the first stage, the main goal was to understand the current airport experiences. Sample emotional episodes were collected by participants and mapped on an "emotional backbone" that structured airport-related emotions for analysis and inspiration. The next stage was determination of design goals in which participants firstly explained airport emotional episodes in scenes that described stimulus, concerns, appraisal and action tendency. Then "appraisal mirrors" were formulated to help determine final design goals that generate intended emotional effects. At the last stage, design interventions were presented through sketches, role plays, video clips and scenarios (Desmet, 2008b).

Studies on users' attachment to products form another branch under emotion-oriented user experience research. Chapman (2005, 2008) investigated factors that build and sustain person-product relationships. He contended that products can be designed to be not only physically durable, but also emotionally durable. As a result, users will be more willing to keep using the products instead of disposing of them pre-maturely and causing unnecessary waste. His study suggested a refreshing interpretation of emotional design which is also a valid perspective for sustainable design. This is because designing for product

attachment can encourage sustainable consumption which addresses the pressing concern of environmental protection that faces the entire human race today.

Chapman acknowledged the important role of products' emotional presence in sustaining human-product relationships. He took a step further by arguing that, "...emotional presence alone is insufficient; evolution and growth must also be present if the relationship between subject and object is to develop intimacy through the passing of time" (Chapman, 2005, p.101). Hence, design for emotional durability calls for dynamic evolution which poses big challenges for future product design.

In their essay on design strategies that stimulate emotional bonding to products, Ruth Mugge et al. (2008) identified pleasure, self-expression, group affiliation, and memories as the key determinants of product attachment. Focusing on each key determinant, Mugge et al. (2008) suggested design strategies to increase the emotional bonding between consumers and their durable products. For example, by designing products that "age with dignity" so that over time the product becomes unique with a personal touch; to implement "product personality" in the product design; and to design for product personalization which enables defining or changing the appearance or functionality of a product to increase its personal relevance to an individual.

Exploration into emotions and meanings has emerged as an emphasis in research on human-product relationships. Klaus Krippendorff's works on product semantics are highly relevant in this regard (e.g., Krippendorff, 2006). Battarbee and Mattelmaki (2004) studied "meaningful product relationships". They presented a framework that categorizes meaningful relationship with products into three types: meaningful tool, meaningful association and living object. Also, Roshi Givechi and Velma Velazquez (2004) used the term "positive space" to describe human-product relationship. They stated, "The positive space represents the aura of a product, the sum of its physical attributes plus its intangible

essence – or the meaning it hosts for each of its users. It's the space where what the product brings and what people bring meet and interact, forming a new and ideally strong relationship” (Givechi & Velazquez, 2004, p.43). They suggested designers can create stronger potential in the positive space by designing for empowerment, delight, and connection.

This line of research could be traced back to psychological research on experiences of person-object attachment as demonstrated by the classic research by Csikszentmihalyi and Rochberg-Halton (1981). Compared to dominant research on product-elicited emotions, studies regarding human-product relationship go beyond the often short-lived emotions evoked by products and delve deeper into long-lasting emotional concepts which involve meanings, memories and other types of personal significance.

2.3.4 Summary: Extending the Potential of Emotion-oriented Design

It must be emphasized that emotion-oriented design is not a replacement for or competitor of other forms of design. While emotional elements in design is growing in importance, designers and researchers must bear in mind that rather than replacing traditionally important design emphases (such as functionality, aesthetics, and user-centric design), the emotion-oriented design paradigm seeks to provide the emotional focus to gear efforts towards optimal user experiences. Hence, design for emotions should not be mistaken as manipulation of people's emotions, instead, it should be understood as a means to elicit emotions through facilitating optimal user experiences. It is important for emotion-oriented design projects to have experiential goals high on their agenda.

As the focus of research is broadening from product-elicited emotions to experience-related emotions, more research effort devoted to the latter will be beneficial for the advancement of emotion-oriented design research. Products never exist in a vacuum. They become increasingly intertwined with systems,

service, environments, and cultures. Studies that investigate emotions in the wider context of experiences are fruitful directions for further research to invigorate the field with more insights on how emotions are elicited in the broader sense of experiences.

As Desmet put it, “To design for emotion requires a profound understanding of the manifold emotional meanings that can be construed by the intended users” (Desmet, 2003a). Other researchers also call for more qualitative insights in meanings that go beyond the measurement of emotions and identification of relationships between product attributes and elicited emotions. As the field of design matures, the need to delve deep into the personal meanings related to products and service that trigger emotions becomes greater.

Emotions are complex phenomena to understand in their own right and to design for emotions is an even more challenging task. Enlarging the design scope from product to experience means the challenge will become even bigger. Hence, multi-disciplinary knowledge is essential to inform research and practice of emotion-oriented design. More synthesis of knowledge from diverse fields is expected. And this will open up new possibilities for advancing emotion-oriented design.

2.4 Summary and Implications

While the hotel industry has a long history of catering to customers’ needs, research and practice are dominated by the traditional emphases on guest satisfaction. As the hospitality industry is undergoing a shift towards experience-based offerings for competitiveness, staging pleasant and memorable hotel stay experiences is becoming indispensable. In light of this, hoteliers and researchers strive to understand emotion-oriented concepts and strategies. The topic of guest emotions is gaining importance on the hospitality field’s agenda.

As more hoteliers realize the importance of eliciting pleasant emotions and designing for memorable experiences for their guests, a clearer understanding of the interplay between experiential concepts, guest emotions, tangible elements and intangible processes is in urgent need. However, current hospitality literature contains few research studies in this regard. The research study reported in this thesis is an attempt to address this need. It is driven by both academic interest and industry need. On the one hand, it explores experiential qualities that influence guest emotions and attempts to increase the understanding regarding emotional impacts of design elements on hotel guests' experiences. On the other hand, the resulting design suggestions and scenarios will serve as inspirations for hoteliers who strive to strengthen emotional value of guest experiences through better design.

As indicated by the literature reviewed, although female business travelers are a rapidly growing segment who have drawn much industry attention, there is still much room for improvement in terms of catering adequately to this segment. Previous research regarding the hotel stay experiences of female business travelers is mostly amenities-based or service-based. The softer aspects, such as emotions and meanings, are left unexplored. This PhD research attempts to address this gap and relate the findings to design for the sake of enhancing female business travelers' hotel stay experiences. It also attempts to contribute knowledge by providing qualitative understanding of a fast-growing guest segment's emotions during hotel stays.

As experience design has its roots in user-product interaction and human-computer interaction, the majority of research effort in relation to user experience has been directed towards interfaces, products and brands. It is only in recent years that experience design as a holistic design approach has gained increasing attention from researchers and practitioners. Guided by the user-centered design paradigm, the emphasis of experience design is on in-depth

qualitative user research with the ultimate goal of translating insights into design outcomes that help users achieve optimal experiences. Because of its applicability to various contexts and domains (which include products, service, systems, and environments), experience design often involves the synthesis of knowledge from diverse disciplines. It is also highlighted as a strategic management approach for market differentiation. It must be emphasized that rather than dictating the user experience, the essence of experience design is to design elements FOR optimal user experience. The PhD research reported in this thesis also takes this position of “design for experience”.

The literature review shows that there is an inseparable association between experience design and emotion-oriented design because emotions are often an integral part of user experience. Also, as emotion-oriented design has established its foothold in mainstream design, the focus of research and practice is expanding from product-related emotions towards emotions in the broader sense of user experiences. The convergence of experience design and emotion-oriented design yields interesting research opportunities – design for experience with an emphasis on emotions. Hence, more research effort is being directed towards understanding the emotional impact of design elements in user experience and discovering opportunities for staging emotion-oriented experiences. The literature shows that cognitive psychological principles and appraisal theory are widely applied in design research on emotions and these principles are helpful in generating fruitful design-relevant insights. Therefore, the research reported in this thesis uses appraisal theory as a theoretical underpinning to guide data analysis for understanding hotel guest emotions.

As mentioned earlier in the literature review, the phenomenon of emotion is defined as an affective state that embodies five components: cognitive appraisal, bodily symptoms, action tendencies, facial and vocal expression, and subjective awareness of the emotion (Scherer, 1982, 2005). The research studies described

in this thesis concentrate on the subjective awareness component and the appraisal component of emotions. Because emotions are personal and internal, research participants must be subjectively aware of the emotions to report and discuss them. Also, understanding the meanings behind appraisals is important for discovering useful design-relevant insights. Therefore, this research uses appraisal theory originated from the cognitive tradition as the theoretical foundation for data analysis to understand hotel guests' emotions and their underlying concerns.

III. RESEARCH METHODS

Chapter 3 offers detailed explanations of the rationale and procedures of the processes used for this research. The structure of the methods used in this PhD research can be presented graphically in Figure 3.1 which shows the flow of research stages.

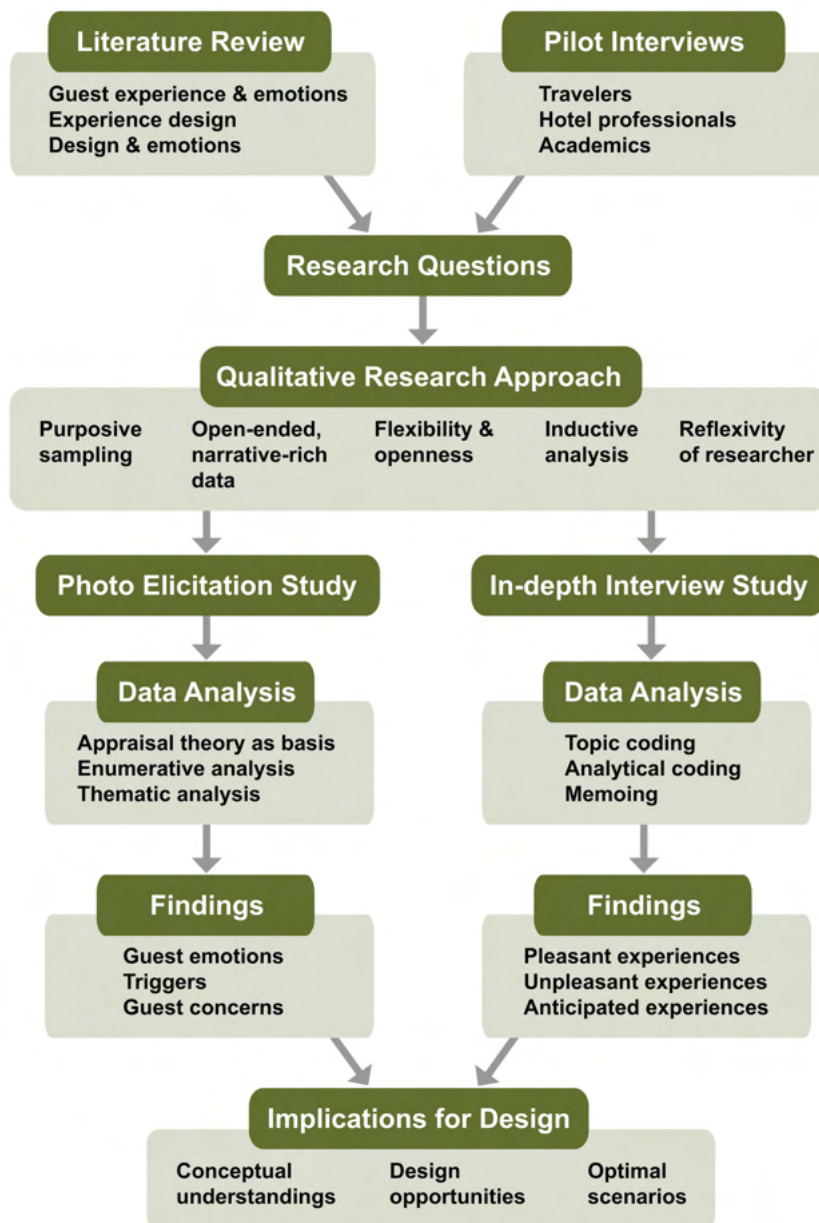


Figure 3.1: Research stages

This research is situated in the cross-disciplinary context of experience design, emotion-oriented design, and hospitality. In order to develop specific research questions, the researcher carried out pilot interviews with travelers, hotel professionals, and academics who specialize in hospitality research, as well as conducting a literature review on hotel guest experience and emotions, experience design, and design and emotions. After the specific research questions were determined, the researcher decided to use qualitative research approaches based on three major considerations: the match between the research questions and the qualitative approach, the importance of contextual information and dialogues for experience-oriented design research, and the need for qualitative insight about hotel guest experiences. The guiding principles for this research are: purposive sampling, open-ended and narrative-rich data, flexibility and openness in procedures, inductive analysis, and reflexivity.

The empirical research consisted of two studies that employed different methods of data collection and data analysis. The photo elicitation study collected information about emotions evoked in hotels through photo-taking tasks and follow-up interviews. Data analysis was based on the appraisal theory and included enumerative analysis and thematic analysis. The other study explored memorable hotel stays and anticipated hotel stays through in-depth interviews. The key data analysis strategies are topic coding and analytical coding while memoing was an ongoing procedure that ensured design-relevant implications were recorded. Peer debriefing sessions were conducted to refine research methods as well as minimize researcher bias.

3.1 Development of Research Questions

As part of the efforts in developing appropriate research questions, 20 pilot interviews were conducted to solicit opinions from travelers, hotel professionals, and academics who are experienced in hospitality research. The following subsections summarize opinions gathered from the pilot interviews. Implications

on the development of the research questions are also discussed.

3.1.1 Pilot Interviews

A round of 20 semi-structured pilot interviews was conducted between May 2006 and August 2006. The purposes of the interviews were threefold – to understand travelers' hotel stay experiences, to learn about trends and concerns of the hotel industry, and to discover hotel-related issues of academic interest. These interviews were exploratory in nature and they were conducted as part of the work that facilitated the refinement of research focus and development of research questions. These interviews also sensitized the researcher regarding the hospitality context from three perspectives: The travelers, the hotel professionals, and the academics. The interviewees included:

- 11 travelers
People in Hong Kong who had the experiences of traveling (either for business or leisure purposes) outside Hong Kong and staying at hotels.
- 3 hotel professionals
Management level employees from The Peninsula Hong Kong, Sheraton Hong Kong Hotel and Towers, and Harbour Plaza Metropolis who have extensive experience in the hotel industry and in making decisions on strategic development for hotels.
- 6 academics
Faculty members from the School of Hotel and Tourism Management in The Polytechnic University of Hong Kong who are experienced in hospitality research.

The one-on-one interviews took place either face-to-face or through the phone. A respective set of interview questions was developed for each of the interviewee groups. Main discussion topics are listed here:

<i>Interviewees</i>	<i>Main discussion topics</i>
Travelers	Hotel guests' needs, major factors affecting hotel stay experiences, examples of positive and negative hotel stays, emotions evoked by hotels, and suggestions about improvements for hotels.
Hotel professionals	Goals to be achieved by the hotel industry, recent trends of hotel development, and major problems faced by hotels.
Academics	Fruitful directions for research, issues of academic interest, development of PhD research questions, and trends in the hotel industry.

Table 3.1: Summary of main discussion topics for pilot interviews

Key points of interviewees' opinions are summarized and explained in the following three subsections.

3.1.2 Traveler's Perspective

The traveler interviewees considered thoughtfulness and cleanliness as the two major factors that influenced their hotel stay experiences. According to the interviewees, the needs of hotel guests can be divided into six aspects in general:

1. Relaxation
2. Entertainment
3. Emotional needs
4. Informational needs
5. Health
6. Business convenience (for business guests)

Many positive experiences generally resulted from good service and comfort. While most negative experiences were caused by dissatisfaction toward inadequate facilities. A majority of interviewees complained about the usability of in-room facilities.

Apart from their opinions on usability or functionality of in-room amenities, some interviewees mentioned interesting points about the emotions they experienced during previous hotel stays. Their points are summarized as below:

Fear

Some interviewees talked about the feelings of fear evoked by certain elements of hotel rooms, for example, mirrors, lighting effect, bathroom doors, and inadequate sound insulation. They become susceptible to fear when staying in an unfamiliar environment.

Surprise

Details that surprised guests during their hotel stays often contribute to memorable experiences. For instance, one interviewee mentioned a nice surprise of discovering neatly prepared bathrobe and light snack upon returning to the hotel room. Although the key trigger of these surprises is often about service that exceeds expectation of guests, artifacts and processes do need to be designed to provide the services.

Disappointment

Three interviewees expressed disappointment about the rigid arrangement of furniture in typical hotel rooms. They wondered about the possibility of increasing flexibility of hotel room layout and incorporating new functions. This shows hotel guests demand more than standard features in hotels.

Boredom

For business travelers, there is generally a time gap in which they have nothing to do when they return from a day's work to their rooms (around 9pm till before they sleep). Some interviewees proposed the installation of more in-room facilities for entertainment or relaxation.

These remarks served as the starting points for exploring the emotional aspect of hotel stay experiences, as well as discovering opportunities for designing artifacts and processes for more emotionally friendly hotel stay experiences.

3.1.3 Hotel Professionals' Perspective

Interviews with hotel professionals enlightened the researcher on the forces shaping the hotel industry in Hong Kong, which include the goals that the hotel industry are trying to achieve, the recent trends of hotel development and major problems faced by hotels.

To pinpoint interviewees' opinions, the hotel industry is trying to achieve:

- Differentiation for unique competitive edge
- Exceptional guest experience (More positive “Moments of Truth”)
- Tailor-made services for specific guest segments
- Seamlessness or one-stop service
- Quick response to market trends
- Talent retention

Recent trends of hotel development include:

- Addition of spa facilities
- New generation of boutique hotels with unique environments and experiences
- Use of new technology

Major problems facing hotels in Hong Kong are:

- Difficulties in innovation in terms of both products and services
- Competition for talent
- Incorporation of new IT facilities (huge investment and technical difficulties)

3.1.4 Academics' Perspective

All interviewed academics were enthusiastic about suggesting additional perspectives and issues for consideration regarding the development of research questions for this PhD research, those included: customization of hotel rooms and services, guests' emotional connection with hotel brands, marketing issues, service quality, security concerns, and tourists' interpretation of their experiences.

One academic interviewee gave some particularly enlightening advice. As he found that the ways things are done in the hotel industry are driven by tradition to a large extent, many things are done in certain ways without being questioned. As such, he considers the greatest value of a design researcher is to look at the functionality and design aspects in the hotel industry, question the way things are done now and propose improved ways that better suit modern needs and trends. There is a need to address these issues as the hotel industry is faced with changing customers and technology. These changes are influencing how hotels are changing their designs.

To summarize, academic interviewees highlighted the following trends in the hotel industry for consideration when developing the research focus:

- Consumer taste and lifestyles are constantly driving the design of hotels;
- Increasing popularity of boutique hotels. This happens because customers are changing and they demand something different;
- Hotels are becoming more and more technology-oriented;
- The hotel industry's center of excellence has shifted to Asia. Many innovations and best practices were launched by hotels in Asia;
- The big challenge lies in addressing the cultural differences regarding guest preferences;
- Polarization of lodging types: luxury type or budget type are proliferating while mid-scale lodging is shrinking.

3.1.5 Finalized Research Questions

After reflecting on the insights from the literature review and opinions from pilot interviews, the researcher decided that the most fruitful directions for this research study center around two aspects: (1) an in-depth understanding about guest emotions during hotel stay experiences; and (2) design elements that contribute to positive hotel stay experiences. Based on these two fruitful directions, the researcher proceeded to select the target guest segment and specify the research questions.

Business travelers are chosen as the target guest segment of this research study for three reasons. Firstly, business travelers have greater need for hotel facilities and services when compared to other types of travelers; secondly, hotels generally obtain higher return on investment (ROI) from this segment; and thirdly, business travelers project a more upscale image for hotels. The target guest segment is further narrowed down to female business travelers because they are among the currently fastest growing traveler segments (World Tourism Organization, 2006).

After refining the research focus and target segment, the research questions were specified. This research addresses three specific research questions:

- (1) What are the sources within hotels that evoke the emotions of female business travelers during hotel stay experiences?
- (2) Why do those sources evoke their emotions?
- (3) What are the design opportunities that will enhance the hotel stay experiences of female business travelers?

Table 3.2: Research questions of this PhD research

During the course of this research, the title of this work was amended a number of times to reflect the evolving understanding of the subjects under investigation. The research title is finalized as “Emotional Design for Hotel Stay Experiences: Research on Guest Emotions and Design Opportunities”.

3.2 Rationale for Qualitative Research Approach

This research adopts a qualitative methodological approach. The choice of the methodological approach was made based on three major considerations: (1) the match between the research questions and the characteristics of qualitative research approaches; (2) the importance of contextual information and dialogues in understanding and improving user experiences in design research; and (3) the need for rich qualitative insights about hotel guest experiences.

3.2.1 Match between Research Questions and Qualitative Approach

The match between the research problem and the research approach is the most important consideration when deciding on an appropriate research approach (Creswell, 2003; Corbin & Strauss, 2008). Two main characteristics of the research questions in this PhD research call for a qualitative methodological approach: (i) the exploratory nature of this research; and (ii) the research focus on people’s experiences. The rationale about the fit between research questions and the qualitative approach is elaborated below.

Exploratory Research

The qualitative methodological approach is particularly suitable for discovery-oriented research that aims at exploration and explanation instead of hypothesis testing (Walsh, 2003; David & Sutton, 2004; Creswell, 2007). The research questions addressed in this research show the flow of discovery-oriented inquiry. The research begins by identifying the sources that trigger female business travelers’ emotions during hotel stays and understanding why those sources evoke guest emotions. Based on insights gained from answering the first

two research questions, the research then proceeds towards identification of design opportunities that will improve hotel stay experiences. This flow of inquiry indicates that the nature of this research is exploratory in the sense that it aims to discover insights and opportunities for application instead of testing hypothesis or predictive proposition. As the emphasis is on discovery, a qualitative methodological approach is appropriate for answering the research questions.

Focus on People's Experiences

Because of its exploratory and explanatory strengths, the qualitative methodological approach is ideal for studying people's experiences. Corbin and Strauss stated, "Qualitative research allows researchers to get at the inner experience of participants, to determine how meanings are formed through and in culture, and to discover rather than test variables" (Corbin & Strauss, 2008, p.12). Patton also contended that the qualitative approach is particularly suitable for "questions about people's experiences" or "inquiry into the meanings people make of their experiences" (Patton, 2002, p.33). This is because qualitative approach often emphasizes the interpretation of meanings people bring to the phenomena under study (Denzin & Lincoln, 1994).

This research primarily concerns itself with studying female business travelers' emotions during hotel stay experiences. Other than understanding the sources in hotels that trigger their emotions, the more critical part is to study why emotions are evoked. To answer this "why" question, this research inevitably delves into the meanings female business travelers derive from hotel stay experiences. Given the heavy focus of this research on experiences and meanings, the qualitative approach is considered appropriate. The qualitative approach can facilitate in-depth understanding regarding female business travelers' hotel stay experiences and the meanings they derive from their experiences.

3.2.2 Importance of Contextual Information and Dialogues

Design research that focuses on improving user experiences usually relies heavily on detailed insights about context of use and user behaviors. These insights are needed not only to develop in-depth understanding from the target users' perspectives but also to increase designers' empathy for users. As such, contextual information obtained through some forms of direct or indirect observation is necessary, and direct conversations with target users are indispensable. For example, IDEO, the American design firm that has carried out numerous projects involving the improvement of user experiences, published their research and design methods as a set of method cards. The research methods show heavy inclination towards collecting contextual information and communicating with target users. (IDEO, 2003)

One of the objectives of this research is to suggest design opportunities that will improve female business travelers' hotel stay experiences. Given the focus on improvement of guest experience, a qualitative methodological approach is called for, because contextual information and dialogues are also important elements in qualitative research as it emphasizes information gathered from the "field" and from talking with people. Hence, data collection techniques that involve contextual information and direct communication with female business travelers are important for this research.

3.2.3 The Need for Qualitative Insight about Hotel Guest Experiences

The hospitality research field has been traditionally dominated by quantitative research. In recent literature of hotel research, there are calls for more qualitative understanding about customer experiences. The calls are motivated by the needs to (1) get in-depth understandings about customers' feelings and subjective concepts; (2) seek explanations of customer perceptions and behaviors; and (3) advance the field by expanding methodological possibilities. For instance, Kwortnik (2003) promoted the use of qualitative approaches to study customer

emotions in the hospitality context. He said, “Qualitative research can help managers learn how consumers think and feel, including plumbing the reasons for those thoughts and feelings that may be difficult for consumers to express or are even beyond their awareness” (Kwortnik, 2003, p.118). Also, Walsh (2003) pointed out the explanatory and interpretive strength of qualitative research and emphasized qualitative research’s critical role in developing theories by “understanding how and why respondents view a particular issue through rich, thick description” (Walsh, 2003, p.68).

As to hospitality research specifically on hotel guest emotions, Barsky and Nash (2002a) conducted quantitative research on the relationships between guest emotions, loyalty and price sensitivity, they also recommended further research to develop more in-depth information about the feelings that customers experience. They stated, “For example, we need to explore what guests mean when they say they feel comfortable” (Barsky & Nash, 2002a, p.45). To delve into explanations, they added an open-ended question in subsequent surveys to obtain qualitative data (Barsky & Nash, 2002b). Although this PhD research is primarily concerned with contributing to design knowledge, it begins with understanding guests’ emotions and hotel stay experiences of a particular traveler segment. By adopting a qualitative approach, it also takes a step towards addressing the hospitality research field’s need for qualitative insights.

3.3 Guiding Research Principles

There is a great variety of types and traditions of qualitative research. For example, Creswell (1998; 2007) explained five key traditions in detail, Denzin and Lincoln (2005) identified nine key strategies, Wolcott (2001) examined 19 types in a tree format, and Tesch (1990) reviewed 26 types of qualitative research. Although it is common for qualitative research studies to declare the stance regarding the particular types or traditions, this research does not identify with one particular type or tradition. This is because the nature of this PhD research’s

specific research questions and objectives reflects elements from more than one type or tradition of qualitative research. For example, the emphasis on understanding guest experiences and meanings can be regarded as an inclination towards “phenomenology” which highlights the essence of people’s experiences and the meanings people derive from their experiences (Moustakas, 1994; van Manen, 1997). Also, as one of the overarching goals of this research is to contribute to design knowledge, the “grounded theory” approach would be useful as it builds theories from inductive analysis based on interpretation of themes that emerge from the data (Glaser & Strauss, 1967; Strauss & Corbin, 1990; Charmaz, 2006; Corbin & Strauss, 2008). In addition, the research objective of proposing design suggestions for the improvement of female business travelers’ hotel stay experiences might be interpreted as an undertone of the “pragmatic” stance which emphasizes practical knowledge for utilization (Patton, 1997; 2002).

As the researcher believes the ultimate purposes are to address the research questions and achieve the research objectives, rather than pigeonholing this research into rigid research categories, the researcher identifies and explains qualitative research principles that strategically guide this research. These qualitative research principles are: (1) Purposive sampling; (2) Open-ended, narrative-rich data; (3) Flexibility and openness; (4) Inductive analysis; and (5) Reflexivity of researcher. Drawing on the literature of qualitative research, details on each principle are discussed below. The ways these principles apply to this research are also explained.

3.3.1 Purposive Sampling

Purposive sampling is one of the principles of qualitative research that guide this research. The idea behind purposive sampling is “to purposively select participants or sites that will best help the researcher understand the problem and the research question” (Creswell, 2003, p.185). Cases for study are selected

because they are information-rich and illuminative. In Patton's words, "they offer useful manifestations of the phenomenon of interest" (Patton, 2002, p.40).

Sampling is aimed at insight about the topic area under investigation, not empirical generalization from a sample to a population (Patton, 2002). Holloway also echoed this emphasis on sampling for in-depth understanding. She wrote, "In purposive sampling generalizability is less important than the collection of rich data and an understanding of the ideas of the people chosen for the sample" (Holloway, 1997, p.142). It is common practice for qualitative researchers to choose certain criteria in advance of their study on which the selection of a sample is based. The sample in qualitative research is rarely large. The size for a study generally ranges from four to 40 (Holloway, 1997).

As the targets of this research are female business travelers, the basic criterion for selecting the sample is defined as "women who travel to locations outside their normal places of residence and work primarily for the purposes of business or work-related missions, and stay at hotels for a period that ranges from one day to three months". As this research is consisted of two studies, more specific criteria for recruiting participants are set respectively. The sampling methods are a combination of criterion sampling and chain-referral sampling. More details including sources for recruiting participants and specific sampling procedures are given in Sections 3.4.2 and 3.5.2.

3.3.2 Open-ended, Narrative-rich Data

Qualitative research studies give emphasis to the collection of primarily non-numerical, open-ended data. The types of data often include thick descriptions, verbal data through interviews, the use of written or other forms of records, images, or artifacts (David & Sutton, 2004). Qualitative data are also narrative-rich. Tesch stated, "When we ask questions about human affairs, the responses come in sentences, not numbers. We collect as 'data' narratives" (Tesch, 1990, p.2). The narrative-rich characteristic of qualitative data means

they tell stories, as Patton put it, “They take us, as readers, into the time and place of the observation so that we know what it was like to have been there. They capture and communicate someone else’s experience of the world in his or her own words” (Patton, 2002, p.47). To better capture research participants’ experiences, it is beneficial for qualitative studies to include the collection of contextual data, or in Miles and Huberman’s words, data with “local groundedness” (Miles & Huberman, 1994) which refer to data that were collected in close proximity to a specific situation. They contain specific cases of “focused and bounded phenomenon embedded in its context” (Miles & Huberman, 1994, p.10).

Because this research focuses on guest emotions and hotel stay experiences, data are open-ended, narrative-rich and contextual in nature. The in-depth interview study enables the researcher to collect open-ended, narrative-rich data in the form of experiential accounts of hotel stays, while photo elicitation study captures contextual data by asking research participants to take photos that show the triggers of their emotions during hotel stays. Exemplar quotes are given in the discussion of findings to convey female business travelers’ hotel stay experiences in the research participants’ own words. Also, photos taken by research participants are shown to enable readers to get a sense of the contexts in which research participants experienced emotions.

3.3.3 Flexibility and Openness

Qualitative research is inherently flexible in the sense that research procedures and data collection can be “emergent rather than tightly prefigured” (Creswell, 2003, p.181). Because qualitative studies usually collect open-ended responses that reflect participants’ perspectives and ongoing data analysis during data collection has become a near standard practice (David & Sutton, 2004), researchers can maintain a certain degree of flexibility and openness to pursue interesting ideas arising out of interaction with informants. Hence it is common

for qualitative researchers to make adjustments to research procedures or the focus of data collection to pursue interesting ideas that emerge during the course of research (Miles & Huberman, 1994; Miller & Crabtree, 1999). There is a fluid relationship between data collection and data analysis in qualitative research.

The design of this research maintains flexibility and openness by emphasizing the importance of research participants' perspectives. For instance, in the photo elicitation study, participants were asked to take pictures of objects, places or events that evoked their emotions in hotels, they were given much flexibility in the task. The photos taken by research participants then shape the discussion in the follow-up interviews. In the in-depth interview study, open-ended questions and semi-structured interview format enabled the researcher to pursue interesting ideas that emerge in the conversations. Other than asking probing questions to encourage participants to elaborate on their answers, the researcher was also analyzing key points during the interviews. When the researcher noticed a recurring concept in the interviewee's answers, she asked further questions to learn more about the concept. Therefore, discussion topics were directed by what the research participants deemed important.

3.3.4 Inductive Analysis

Inductive analysis is the key principle of much qualitative research. Inductive analysis means the qualitative researcher discovers patterns, themes, and categories in his or her data instead of predetermining variables or analytic dimensions before the study starts. Findings emerge out of the data through the qualitative researcher's interactions with the data (Glaser & Strauss, 1967; Patton, 2003). Patton stated, "The strategy of inductive designs is to allow the important analysis dimensions to emerge from patterns found in the cases under study without presupposing in advance what the important dimensions will be" (Patton, 2002, p.56).

The inductive analytic approach aims at drawing concepts from the data. Corbin and Strauss defined “concepts” as: “Words that stand for groups or classes of objects, events, and actions that share some major common property(ies)” (Corbin & Strauss, 2008, p.45). Concepts represent an analyst’s impressionistic understandings of what is being described in the experiences communicated by participants (Corbin & Strauss, 2008). Therefore, inductive analysis in qualitative research is inherently interpretive. The researcher makes interpretations of what he or she sees, hears, and understands (Creswell, 2007). As the researcher reads the data and organizes them into categories, he or she is going through the interpretive process of abstracting words and ideas into concepts, thus bringing out and refining the meanings that can be sifted from a text, an object, or slice of experience (Denzin, 1998).

In this research study, the principle of inductive analysis is applied through the use of coding as the key data analysis technique. The processes involve the researcher’s immersion in the data through iterative examination of data in order to identify main conceptual themes. Categories or themes for coding emerge from understanding the data instead of being predefined. The specific analytical procedures include enumerative analysis, thematic analysis, topic coding, and analytical coding which are discussed in detail in Sections 3.7 to 3.8.

3.3.5 Reflexivity of Researcher

In qualitative research, the researcher constantly goes through the processes of reflecting, exploring, sifting and elucidating the nature of the phenomenon under investigation (Douglas & Moustakas, 1985). Hence it is essential for the researcher to stay self-aware and self-critical throughout all the processes of the research. Such reflexivity of the researcher increases credibility and authenticity of the study. Patton explained, “Complete objectivity being impossible and pure subjectivity undermining credibility, the researcher’s focus becomes balance – understanding and depicting the world authentically in all its complexity while

being self-analytical, politically aware, and reflexive in consciousness” (Patton, 2002). For the purpose of maintaining reflexivity, qualitative research experts recommend the use of documentation or logs to record insights during the research process and reflect on possible bias (Miles & Huberman, 2002).

In this PhD research, the principle of reflexivity is applied through several measures that facilitate reflection and increase credibility. Other than being self-critical and keeping logs both digitally and in the form of research notebooks, the researcher also has taken other measures to minimize bias or distortion, such as using additional coders to code part of the data (More details in Sections 3.7 and 3.8), and the process of peer debriefing (See Section 3.9). These measures aim at acquiring perspectives other than the researcher’s own. Also, every effort is made to state research procedures explicitly to increase transparency.

3.4 Photo Elicitation

This research consisted of two concurrent studies. One of the studies uses photo elicitation as the key data collection method; while the other uses in-depth interviews. This section concentrates on explaining the former. Photo elicitation originated from visual research in anthropology (Collier & Collier, 1986). It is a research technique that combines the use of photographs with interviews for qualitative data collection (Harper, 2002). Visual researcher Gillian Rose had a concise description of this technique: “Photo elicitation uses photos to encourage interview talk that would not be possible without the photos, and the photos and the talk are then interpreted by the researcher” (Rose, 2007, p.239).

Photography-based data collection methods can make use of ubiquitous technology (such as digital camera and photo-shooting function of mobile phones) - they are relatively easy to use and low in cost, while they can present complex details and realistic representation (Gray & Malins, 2004).

Photo elicitation's key strength is the integration of visual and verbal data. It is particularly strong in three aspects: capturing contextual information, reviving memory, and facilitating reflection (Rose, 2007). Therefore, photo elicitation is an appropriate method for research on people's experiences. As research participants are asked to take photos to show their experiences, rich contextual information is captured on photographs and this allows the researcher to see what the research participants had seen. The visual evidence is especially valuable for studies in which direct observation is impossible due to privacy reasons (say, studies about domestic lives) or geographical reasons (such as cross-national studies). The photographs also revive research participants' memory of their experiences, thus encourage talk during follow-up interviews and prevent the loss of important information. Also, this research method facilitates reflection because the procedures of taking photographs and discussing them with the researcher offers the research participants chances to reflect on aspects in their experiences that they normally would give little thought to.

Pullman and Robson (2007) showed the effectiveness of a photography-based research approach by conducting a pilot study using photography-based method to research on hotel guests' perception about highlights and failures in a hotel's facilities and amenities. They remarked, "Used in conjunction with language-based methods, photographic images offer a valuable tool for assessing the guest experience in hospitality environments" (Pullman & Robson, 2007, p.124).

3.4.1 Procedures

The primary goal of the photo elicitation study in this research is to examine specific cases of guest emotions. Therefore, the procedures of data collection focused on capturing contextual data about triggers of guest emotions and obtaining guests' interpretation of their emotional experiences. Twenty-seven Hong Kong-based professional women who traveled outside Hong Kong for

work and stayed at hotels during July 2007 to January 2008 completed the photo elicitation study. The researcher briefed each participant by phone and email before the participant departed for a business trip. Each participant was asked to complete a photo-taking task during her hotel stay. The task required the research participant to take photos during her hotel stay to show things, places and events in the hotel that evoked her emotions. This procedure not only enabled the researcher to identify triggers of guest emotions but also obtain contextual data. The photos were collected from research participants after they returned from business trips. Each case was followed up with a one-on-one, semi-structured interview that used the collected images to elicit the participant's explanations and comments about emotions in her hotel stay experience.

With this research technique, qualitative data about guest emotions are collected both visually and verbally. The photos show the sources of guest emotions, and the verbal data from follow-up interviews offer interpretation of the hotel guest's emotional experience. The combination of these two types of data enabled the researcher to gain understanding about research participants' emotional experiences during hotel stays.

This study requested participants to take photos as contextual data for three main reasons. Firstly, it is important for experience-centered research to appear delightful to encourage participation (Gaver, Dunne & Pacenti, 1999). The photo-taking task is used in this study to induce interest and increase guests' intention to capture the sources that evoke their emotions. Secondly, the photos can serve as effective memory aid in the follow-up interviews. Lastly, photos convey a casual and friendly sense that can prompt participants to share more personal thoughts and feelings about their emotions during the follow-up interviews. Sometimes, the discussions not only covered the photos but also things, places and events which evoked guest emotions but were not shown on the photos.

As research participants were on business trips, the photo-taking task was designed to be compact so as not to be burdensome. While participants could feel free to put as much effort as they wanted into the task, they were encouraged to take as many pictures as possible.

3.4.2 Research Participants

The sampling strategy used for this study is a combination of criterion sampling and chain-referral sampling. “Criterion sampling” means research participants are selected based on meeting predetermined criteria which are decided according to the need of the research study (Miles & Huberman, 1994; Kuzel, 1999; Patton, 2002). “Chain-referral sampling” (also known as “snowball sampling”) means identifying cases of interest from research participants who know what cases are information-rich. The researcher gets referrals from research participants who recommend others that can give useful information because they have had similar experiences (Miles & Huberman, 1994; Holloway, 1997; Kuzel, 1999).

For the photo elicitation study in this research, the criterion for selecting research participants was stated as: “Women in Hong Kong who will travel outside Hong Kong for purposes of work and stay at hotels”. The research target of this study is female business travelers who have upcoming business trips that require them to stay at hotels. The researcher asked them to carry out the photo-taking task to show things, places and events in hotels that triggered their emotions in relation to hotel design.

From May 2007 to January 2008, 13 business organizations and professional women organizations in Hong Kong were contacted for the recruitment of suitable research participants. The list of professional organizations contacted is shown in alphabetical order in Table 3.3. These organizations were chosen because their members are business professionals and some of them have

women-only membership. The nature of these organizations' membership facilitated the recruitment of research participants with the appropriate criteria. Apart from contacting professional organizations, a request for research participants was also sent to the staff mailing list of School of Design of the Hong Kong Polytechnic University.

Hong Kong Association of Business and Professional Women (HKABPW)
Hong Kong General Chamber of Commerce (HKGCC)
International Association of Business Communicators Hong Kong (IABC/HK)
Junior Chamber International Hong Kong (JCIHK)
New Zealand Society of Hong Kong (NZSHK)
Rotary Club of Bayview Sunshine Hong Kong
The American Chamber of Commerce in Hong Kong (AmCham)
The Australian Chamber of Commerce in Hong Kong (AustCham)
The British Chamber of Commerce in Hong Kong (BCC)
The Entrepreneurs Club (The E Club)
The Hong Kong Jayceettes Junior Chamber (HKJTT)
Women Business Owners Club (WBOC)
Women in Publishing Society Hong Kong (HKWiPS)

Table 3.3: List of professional organizations contacted for recruitment of research participants (in alphabetical order)

Twenty-nine Hong Kong-based professional women who traveled outside Hong Kong for work and stayed at hotels during July 2007 to January 2008 were recruited as research participants for the photo elicitation study. Twenty-seven of them completed the study. Therefore, the completion rate for the photo elicitation study is 93.1%. The 27 research participants come from 14 industries (Please refer to Table 3.4 for details). Their ages range from 24 to 59 years old with the majority in the age group of 30 to 39 years old (See Table 3.5 for details). More than half possess a Master degree (See Table 3.6 for details). As to marital status, about half of them are single (See Table 3.7 for details.). Table 3.8 gives an overview of their job positions. The purposes of their business trips were mainly meetings, trade shows, conferences, market visits and training. The duration of their business trips range from two days to 14 days. The research participants

were not remunerated but were offered to be sent a summary report of the research results as a token of gratitude.

<i>Industry</i>	<i>No. of participants</i>		<i>Industry</i>	<i>No. of participants</i>
Public relations	5		Telecommunication	1
Education	5		Pharmaceuticals	1
Jewelry	3		Trading	1
Human resources	2		Gift and toys	1
Design	2		Retail	1
Publishing	2		Property	1
Finance	1		Research	1

Table 3.4: Number of research participants by industry (photo elicitation study)

<i>Age group</i>	<i>No. of participants</i>
20-29 years old	4
30-39 years old	14
40-49 years old	6
50-59 years old	3

Table 3.5: Number of research participants by age group (photo elicitation study)

<i>Education level</i>	<i>No. of participants</i>
Secondary school	2
Diploma	1
Bachelor	9
Master	15

Table 3.6: Number of research participants by education level (photo elicitation study)

<i>Marital status</i>	<i>No. of participants</i>
Single	13
Married with no child	6
Married with 1 child	7
Married with 2 children	1

Table 3.7: Number of research participants by marital status (photo elicitation study)

Associate director	Consultant
Corporate coach	Customer service officer
Fashion designer	Finance manager
Human resources representative	Managing director
Marketing manager	Principal
Product manager	Project manager
Regional manager	Regional director
Reporter	Senior consultant
Senior designer	Senior education development officer
Senior tax analyst	Senior vice president
Supervisor	Vice president of operations

Table 3.8: Overview of research participants' job positions (photo elicitation study)

3.4.3 Data

In the photo elicitation study, a total of 570 photos were collected. All photos were sorted for relevance. After sorting, 375 photos were emotion-relevant photos that show the triggers of guest emotions. The remaining 195 photos were layout photos, not related to guest emotions. Only the 375 emotion-relevant photos were included in the data analysis.

The photo elicitation study covers 45 hotels in 26 destinations in 12 countries. The countries include: U.K., Spain, China, U.S.A., Singapore, Germany, Italy, Vietnam, Thailand, Sweden, Japan, and New Zealand.

The follow-up interviews with the 27 research participants yielded a total of 1022 minutes and eight seconds of audio recordings which were transcribed into 451 pages of single-spaced text for data analysis.

3.5 In-depth Interviews

Besides the photo elicitation study mentioned above, this research also includes a separate study that uses in-depth interview as the key data collection method to understand female business travelers' hotel stay experiences. In-depth interview (also known as "depth interview") is a research method widely used in design research and social science research. As a primary form of inquiry, it is the use of open, direct, verbal questions to elicit narratives and comments (Miller & Crabtree, 1999). The process is "conversation with purpose" in which the interviewer aims to obtain the perspectives, feelings, and perceptions from the research participants (Holloway, 1997). The researcher identifies a purposefully selected sample of interviewees and talks to the interviewees either one-on-one or in groups to elicit their comments about certain topics of research interest. The interviewees' opinions form the basis for data analysis. The method is especially useful when participants cannot be observed directly (Sommer & Sommer, 2002; Creswell, 2003). The interview format also makes it possible for the informants to take a perspective on the past or discuss the future (Holloway, 1997).

In-depth interview is chosen as the second data collection method for this research because: (a) Memorable hotel stay experiences often take the form of stories to be shared through conversation; (b) As the subjects of inquiry are memories of past hotel stays and expectations regarding anticipated hotel stays, observation is not possible and talking with female business travelers becomes the most straightforward way to learn about useful information from the research targets; (c) The study is exploratory in nature. It attempts to understand experiences from the informants' perspectives. The narrative and open nature of in-depth interviews facilitate understanding in an explorative way.

Hospitality researcher Robert Kwortnik encouraged the use of in-depth interviews and interpretive analysis in research related to people's emotions and experiences in hospitality contexts because these methods offer a means for discovery and enriched understanding. He stated, "By employing these techniques, researchers can see beyond survey numbers and strive to understand at a deeper level what some customers think, feel, and do – and, more important, why this is so" (Kwortnik, 2003, p.129).

3.5.1 Procedures

The purpose of the in-depth interview study is to understand female business travelers' memorable hotel stay experiences as well as anticipated hotel stay experiences. From July 2007 to January 2008, 32 Hong Kong-based women who had traveled for purposes of work outside Hong Kong and stayed at hotels in the years of 2005 to 2007 were interviewed. One-on-one, semi-structured interviews were conducted either face-to-face or over the phone. An interview began with the researcher's self-introduction and a brief explanation of the research purposes, followed by assurance of data confidentiality and the interviewee's anonymity. All interviews were audio-recorded.

An interview guide was designed to guide the semi-structured interviews. It contains a set of interview questions which were open-ended and focused on three broad topics related to hotel stays: (1) Pleasant experiences, (2) Unpleasant experiences, and (3) Anticipated experiences. Some questions were designed to help interviewees recall examples of hotel stay experiences. Some examples of interview questions are listed in Table 3.9 based on the three broad topics. For the full interview guide, please refer to the Appendix.

Pleasant experiences:
<ul style="list-style-type: none"> • <i>Can you tell me some pleasant experiences with hotel stays during business travel?</i> • <i>Do you have favorite hotels for business travel? Which ones? Why?</i>
Unpleasant experiences:
<ul style="list-style-type: none"> • <i>Can you tell me some unpleasant experiences with hotel stays during business travel?</i> • <i>Are there hotels that you would avoid staying at during business travel? Which ones? Why?</i> • <i>What problems did you have with hotels that you would like hotels to improve on? Why?</i>
Anticipated experiences:
<ul style="list-style-type: none"> • <i>Are there any new amenities or services that you would like to have in hotels? Why?</i> • <i>If you can stay at a themed guest room during your next business trip, what kind of theme would you like it to be? Why?</i>

Table 3.9: Examples of interview questions

(Note: Please refer to the Appendix for the full interview guide)

The researcher was careful to maintain an open, non-judgmental attitude during interviews to encourage interviewees' comments. Main questions were usually followed up with "why" questions to gain better understanding of the rationale behind interviewees' opinions. Additional probing questions were also asked to gather details and encourage more thorough responses.

3.5.2 Interviewees

The sources for recruiting interviewees were the same as the sources for recruiting research participants for the photo elicitation study listed in Table 3.3 in Section 3.4.2 as the recruitment for the two studies was done concurrently. The sampling method was also a combination of criterion sampling and chain-referral sampling as explained earlier in Section 3.4.2. For the in-depth interview study, the criterion of interviewees was stated as: "Women in Hong Kong who had traveled for purposes of work outside Hong Kong and stayed at hotels in the years 2005 to 2007". The criterion was determined to ensure that

interviewees had recent hotel stay experiences for business trips in order to talk about memorable hotel stay experiences during interviews.

The research participants of the in-depth interview study were different from those of the photo elicitation study except in one case in which the interviewee offered to take part also in the photo elicitation study. Overlap of samples in the two studies was avoided to ensure that a greater range of experiences were covered.

Thirty-six women in Hong Kong who met the criteria were recruited as interviewees for this study. Thirty-two of them completed the interview. Therefore, the completion rate is 88.9% for the in-depth interview study. The 32 interviewees come from 16 industries. Table 3.10 shows a breakdown of numbers in detail. Most interviewees fall into the age groups of 30 to 39 years old and 40 to 49 years old (Please refer to Table 3.11). Most of them possess a Master or Bachelor degree (See Table 3.12 for details). As to marital status, 18 interviewees are married and the other 14 are single (See Table 3.13 for details). Table 3.14 gives an overview of their job positions. The purposes of their trips include: Meetings, training, events, conferences, market visits, trade shows, buying, and performance. Interviewees were not remunerated but were offered to be sent a summary report of the research results as a token of gratitude.

<i>Industry</i>	<i>No. of participants</i>		<i>Industry</i>	<i>No. of participants</i>
Jewelry	6		Electronics	2
Finance	4		Media	1
Publishing	3		Marketing	1
Fashion	2		Music	1
Pharmaceuticals	2		Toys	1
Public relations	2		Insurance	1
Education	2		Food	1
Business consulting	2		Properties	1

Table 3.10: Number of research participants by industry (in-depth interview study)

<i>Age group</i>	<i>No. of participants</i>
20-29 years old	5
30-39 years old	15
40-49 years old	8
50-59 years old	4

Table 3.11: Number of research participants by age group (in-depth interview study)

<i>Education level</i>	<i>No. of participants</i>
Secondary school	1
Bachelor	13
Master	15
Doctor	3

Table 3.12: Number of research participants by education level (in-depth interview study)

<i>Marital status</i>	<i>No. of participants</i>
Single	14
Married with no child	13
Married with 1 child	3
Married with 2 children	2

Table 3.13: Number of research participants by marital status (in-depth interview study)

Account manager	Assistant manager
Associate	Consultant
Director	Editor
Educational development officer	Human resources manager
Logistic and administration manager	Manager
Managing director	Marketing manager
Orchestra member	Professor
Regional human resources development manager	Regional senior manager
Sales and marketing manager	Sales executive
Senior designer	Senior regulatory associate
Senior vice president	Supervisor
Vice president	

Table 3.14: Overview of research participants' job positions (in-depth interview study)

3.5.3 Data

The interview study generated a total of 1000 minutes and 16 seconds of audio recordings which were transcribed into 370 pages of single-spaced text for systematic coding.

3.6 Micro and Macro Perspectives

The research consisted of two concurrent studies. The combination of photo elicitation and in-depth interviews not only yields robust data, but also enables understanding of guest emotions and experiences from both “micro” and “macro” perspectives. This is because field-based data on specific cases of guest

emotions are obtained through photo elicitation, while broader views about hotel stays based on research participants' past experiences and expectations can be solicited through in-depth interviews. For the purpose of clarity, Table 3.15 summarizes the two data collection methods in this research.

Method	<i>Photo Elicitation</i>	<i>In-depth Interview</i>
Participants	27 women in Hong Kong who had upcoming trips for work outside Hong Kong which required them to stay at hotels.	32 women in Hong Kong who had traveled for purposes of work outside Hong Kong and stayed at hotels in the years 2005 to 2007.
Procedures	<ul style="list-style-type: none"> • Researcher briefed participants by phone and email before their departure • Participants took digital photos during hotel stays to show things, places and events in the hotels that evoked their emotions • Researcher collected the photos after participants returned from business trips • Researcher interviewed participants to discuss about photos in detail 	<p>One-on-one, semi-structured interview that focused on three broad topics regarding hotel stays:</p> <ol style="list-style-type: none"> 1. Pleasant experiences 2. Unpleasant experiences 3. Anticipated experiences
Types of data	Visual (photographs) and verbal (follow-up interviews)	Verbal
Purposes	<ul style="list-style-type: none"> • Capture contextual data about triggers of guest emotions and guests' first-hand interpretation of emotional experiences • Micro: Obtain field-based data on specific cases of guest emotions 	<ul style="list-style-type: none"> • Understand memorable hotel stay experiences and anticipated hotel stay experiences • Macro: Obtain broader views about hotel stays based on informants' past experiences and expectations

Table 3.15: Summary of the two data collection methods

3.7 Data Analysis Procedures for Photo Elicitation Study

Collected data were analyzed with multiple data analysis approaches for design-relevant implications. An analytical strategy based on appraisal theory in psychology was used to analyze data from the photo elicitation study for identifying main types of guest emotions, triggers and guest concerns.

3.7.1 Appraisal Theory

Appraisal theory originates from the cognitive tradition of emotion research in psychology. The core argument of appraisal theory is that an emotion involves an evaluation process (appraisal) that assesses the benefit or harm of a stimulus or situation (Lazarus, 1991; Smith & Lazarus, 1993; Roseman & Smith, 2001). According to appraisal theorists, a person appraises a stimulus or situation in relation to his or her relevant concerns, therefore every emotion embodies at least one concern (Frijda, 1993; Roseman & Smith, 2001). Types of concerns include goals (states of affairs that people want to achieve), standards (the ways people believe things should be) and attitudes (people's preferences) (Ortony, Clore & Collins, 1988). A stimulus or event that matches or fulfills the person's concern(s) is appraised as beneficial and leads to pleasant emotion(s). Conversely, a stimulus or event that mismatches or contradicts one's concern(s) is appraised as harmful and results in unpleasant emotion(s). Figure 3.2 shows an illustration that explains the essence of the theory.

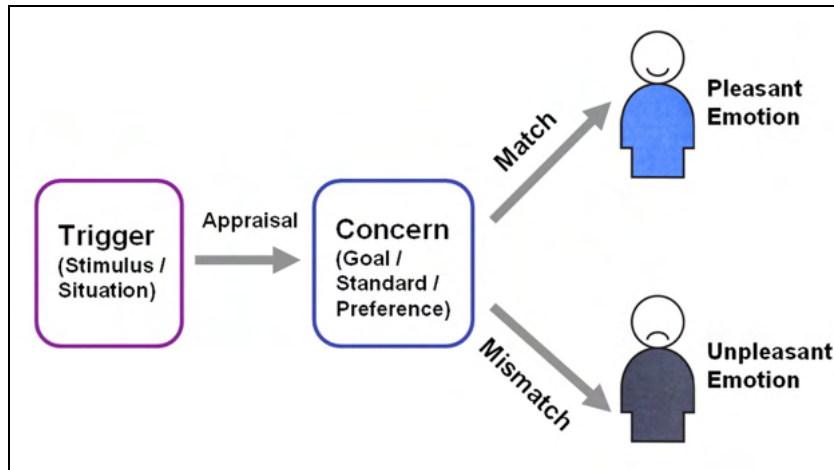


Figure 3.2: Appraisal theory

(Data sources: Ortony, Clore & Collins, 1988; Lazarus, 1991; Oatley, 1992)

Appraisal theory is chosen as the foundation for the data analysis because it breaks down a case of emotion clearly into trigger, cognitive evaluation and emotional response. Also, appraisal theory has proven to be revealing for design research as some researchers who studied emotional design developed conceptual models or conducted design research with reference to appraisal theory (for example, Desmet, 2002; Hiort af Ornas, 2006; Ludden, Hekkert & Schifferstein, 2006; Ramirez, 2006; Desmet & Hekkert, 2007; Desmet, 2008a, 2008b; Demir, Desmet & Hekkert, 2009). This cognitive approach to emotion can shed light on emotional design for hotels by revealing the sources and concerns that influence guest emotions.

3.7.2 Analytical Template

An analytical template was developed based on appraisal theory to prepare data for in-depth analysis. Each case of reported guest emotion was preliminarily analyzed by organizing information into the analytical template with five components as shown in Table 3.16:

(1) Trigger	The source that triggered the research participant's emotion, including objects, places or events in the hotel context.
(2) Emotion	The particular type of emotion reported by the research participant.
(3) Appraisal	The research participant's explanation of why the reported emotion was experienced. This is interpreted as her appraisal that led to the emotional response.
(4) Concerns	The research participant's appraisal was analyzed to identify her main underlying concerns.
(5) Implications	Design-relevant findings were organized into implication groups for discovering design opportunities that will enhance the hotel stay experiences of female business travelers.

Table 3.16: Analytical template based on appraisal theory

After organizing all emotion cases according to the analytical template, two types of analyses were performed on different parts of the organized data to yield meaningful findings. Enumerative analysis was done to identify types of guest emotions and triggers; while thematic analysis was performed to understand research participants' concerns regarding hotel stays.

3.7.3 Enumerative Analysis

Enumerative analysis is the counting element in qualitative analysis. While the process involves obtaining frequencies or quantities from the data, it must be emphasized that the basic purpose of enumerative analysis is to provide a numerical overview of particular aspects of the data, but not for statistical inferences (Grbich, 2007).

For the enumerative analysis in this photo elicitation study, the purposes are to (1) identify the main types of guest emotions reported by research participants and; (2) identify the types of triggers that evoked guest emotions. The first purpose is achieved by counting the frequencies of descriptors used by research participants to describe their emotions. The results are reported in Section 4.1. To achieve the

second purpose, triggers of guest emotions were sorted into groups and frequencies were counted to find out which groups of triggers play more important roles in eliciting pleasant, unpleasant, and overall emotions respectively. Please refer to Section 4.2 for the results.

3.7.4 Thematic Analysis

Thematic analysis is a widely used data analysis approach in qualitative research studies, especially those in the field of social science. It is the process of identifying themes or concepts through searching the data for related categories with similar meaning (Holloway, 1997; Creswell, 1998; Ezzy, 2002). Data from follow-up interviews in the photo elicitation study was transcribed into text for the purpose of coding. Research participants' appraisals of emotions experienced during hotel stays and their underlying concerns were systematically coded to identify main themes.

The researcher coded all the data. As a measure to minimize bias, two helpers coded part of the data. The helpers were briefed about the research study's purposes and the coding procedures. Each of them coded 20 cases of reported emotions and then comparisons were made between their coding and the researcher's. Differences in coding were discussed among the coders and the researcher until consensus was reached. The coding categories were further refined in an iterative process of comparison between categories and merging of similar categories. The resulting categories were summarized into six major concerns for the purpose of clarity. Please refer to Section 4.3 for detailed explanation and examples on female business travelers' six major concerns regarding hotel stays.

3.8 Data Analysis Procedures for In-depth Interview Study

Systematic coding is the key method for analyzing the data from the in-depth interview study to understand female business travelers' hotel stay experiences in

detail. Systematic coding is the process of identifying themes or concepts that are in the data through organizing text into categories (Creswell, 1998; Auerbach & Silverstein, 2003). The aims of data analysis for the in-depth interview study are three-fold: (1) to identify conceptual themes about three types of hotel stay experiences: the pleasant, the unpleasant, and the anticipated; (2) to bring out narratives as exemplars of female business travelers' pleasant and unpleasant hotel stays; and (3) to understand the findings' implications for design.

Interview data was transcribed into text for the purpose of coding. The key analytical procedures include topic coding, analytical coding, and memoing. While topic coding was used to organize data into categories according to the subject of discussion; Analytical coding was used to interpret concepts and meanings regarding hotel stay experiences to gain insights into abstract qualities that are important to female business travelers; Memoing was the main process for coming up with design implications. The data analysis processes moved stage by stage from topic coding to analytical coding; memoing was an on-going procedure that happened across both stages.

3.8.1 Topic Coding

“Topic coding” is the procedure of organizing data into categories according to the subject of discussion (Richards, 2005). At the topic coding stage during the data analysis of this in-depth interview study, the researcher selected relevant passages in the transcripts and allocated them to topic categories based on the topics of discussion. Examples of topic categories include: “Specific examples of pleasant experiences”, “Generally preferred hotel features”, “About their favorite hotels”, “Suggestions for improvement”, and “Imagined themes of hotel rooms”. After all relevant passages were allocated to appropriate topic categories, the researcher then grouped the topic categories into three overarching categories: (1) pleasant hotel stay experiences, (2) unpleasant hotel stay experiences, and (3) anticipated hotel stay experiences. The first two overarching categories are

past-oriented while the third one is future-oriented. The purpose of topic coding is to prepare data for analytical coding in the next stage.

3.8.2 Analytical Coding

Analytical coding refers to coding that focuses on interpretation and reflection on meaning. It is the stage in which the analysis “takes off” from the data and the coder thinks about conceptual themes rather than merely noting the topic discussed (Richards, 2005). In the data analysis for this in-depth interview study, after relevant segments of text were organized into three overarching categories in the topic coding stage, the researcher performed analytical coding on the text under each of the overarching categories. The process began with immersion in the text, which means intensive reading of and familiarization with the text under one overarching category. The next step was to look for recurring themes or concepts that emerge from the text, label the themes, and code segments of text into appropriate themes. This was an iterative process in which labels of themes evolved as understanding built up. As analytical coding continued, the labels of themes changed from narrow to broad with higher levels of abstraction to encompass related ideas and compress the number of labels. When analytical coding for all the text of one overarching category was done, the researcher moved on to the next set of text under another overarching category.

As a strategy to minimize bias, two helpers other than the researcher were asked to code part of the data at the analytical coding stage. The two helpers were briefed about the purposes of the research study and the coding procedures. Each of them was given 15 pages of text to code. The results of their coding and the researcher’s coding were compared and differences were negotiated among the coders and the researcher until agreements were reached. The results – presented as major recurring themes regarding pleasant, unpleasant, and anticipated hotel stay experiences - are reported in Section 4.4, 4.5 and 4.6 respectively.

3.8.3 Memoing

Memoing is the practice of writing notes to generate and retain thoughts and insights during qualitative research. Memos are the written version of internal dialogues going on as qualitative research proceeds. It is a common but important part of the qualitative research process and forms part of an ongoing analysis process (Strauss, 1987; Strauss & Corbin, 1990; Holloway, 1997; Bernard, 2000; Creswell, 2007). In this research study, all through the process of reading and coding the in-depth interview data, the researcher and the coders wrote memos about implications for design when ideas arose. This procedure helps the researcher and coders to maintain high awareness of how the understanding arising from the data can inform design. The memos were examined together with implication groups from the photo elicitation study to yield design-relevant insights and suggestions regarding improvement of female business travelers' hotel stay experiences. The resulting implications for design are reported in Chapter 5 in the form of a conceptual model of emotional design for hotel stays, discussion about the relational dimension of design in the hotel context, concrete suggestions on improvements of hotel offerings, and optimal hotel stay scenarios.

3.9 Peer Debriefing

In this research, peer debriefing is used as the technique to enhance trustworthiness of research findings as well as to refine research and analytical methods. Peer debriefing is defined by Lincoln and Guba (1985) as "a process of exposing oneself to a disinterested peer in a manner paralleling analytical sessions and for the purpose of exploring aspects of the inquiry that might otherwise remain only implicit within the inquirer's mind" (Lincoln & Guba, 1985, p. 308). Numerous qualitative researchers have addressed the use of peer debriefing as a measure to enhance the credibility of qualitative research studies (Holloway, 1997; Spall, 1998; Spillett, 2003; Cohen & Crabtree, 2006).

Spillett (2003) suggested that peer debriefers can either be “insider” or “outsider”. By “insider” she referred to “someone who has prior understanding or experience with the topic or setting under study”, while an “outsider” is unfamiliar with these. She recommended graduate students who conduct qualitative research to seek feedback from two or three peer debriefers (Spillett, 2003). The balance of “insider” and “outsider” perspectives in peer debriefing is reinforced by Maxwell’s (1996) view regarding seeking feedback for qualitative research. He emphasized the importance of seeking feedback from people who are familiar with the phenomena under study AND people who are strangers to the research situation as the two types of people offer different but valuable opinions (Maxwell, 1996).

In this research, there are two independent peer debriefers – one “insider” and one “outsider”. The researcher carried out peer debriefing sessions with each of them separately. The “insider” debriefer is a scholar who has extensive experience in conducting research regarding design and emotions. Regular debriefing sessions were held between February 2007 and March 2007 with the primary aim of improving the research. The debriefer and the researcher reviewed research objectives, methods, and concepts in detail. Notes were taken by the researcher during these sessions and they were summarized and followed up afterwards. These debriefing sessions were intellectually stimulating and productive as they helped the researcher to clarify doubts regarding research focus, refine research methods, revise interview questions, identify appraisal theory as the appropriate theoretical basis for data analysis of the photo elicitation study, and draft tentative versions of the conceptual model of emotional design for hotels.

The “outsider” debriefer is a master-level professional who had experience in qualitative research but is unfamiliar with the research topic. Her main role was to provide an outsider perspective by viewing the research with fresh eyes.

Debriefing sessions with the “outsider” debriefer were held in a less formal manner throughout the entire time span of the research. Considerable trust exists between the “outsider” debriefer and the researcher. The debriefer’s input was sought successively through discussions regarding research focus, participant recruitment procedures, and interpretation during data analysis. The “outsider” debriefer’s viewpoints shaped the researcher’s understanding about her research at hand by challenging preconceptions and encouraging the consideration of alternatives. The researcher was able to stay reflective and open-minded during the research processes.

To conclude, the researcher benefited greatly from the perspectives offered by these debriefers in addition to the advice and guidance she has been receiving from her chief supervisor, other academic staff in School of Design, and visiting scholars.

IV. FINDINGS AND DISCUSSION

Chapter 4 of this thesis presents and discusses research findings. While the photo elicitation study was conducted to understand emotions during hotel stay experiences case by case in a micro way (A case is defined as a guest emotion with its trigger captured on photo reported by a research participant), the in-depth interview study took a macro perspective to understand female business travelers' memorable hotel stay experiences and expectations regarding hotel stays. Sections 4.1 to 4.3 elaborate on the results of the photo elicitation study. Findings regarding guest emotions experienced by female business travelers during hotel stays are explained in three parts: Guest emotions, triggers, and guest concerns. Sections 4.4 to 4.6 discuss findings from the in-depth interview study. Female business travelers' hotel stay experiences are discussed in three categories: Pleasant experiences, unpleasant experiences, and anticipated experiences.

4.1 Guest Emotions

In the photo elicitation study, research participants reported 418 cases of emotions which were evoked by things, places and events during their hotel stays. Among all the cases, 285 are pleasant emotions and 133 are unpleasant emotions. Details on the number of cases are listed in Table 4.1. It must be emphasized that due to the qualitative nature of this study, the frequency counts presented below are for the purpose of identifying which types of emotions are more prevalent in research participants' hotel stay experiences and provided as a reference of the study's scale only.

<i>Pleasant Emotions</i>	<i>No. of cases</i>		<i>Unpleasant Emotions</i>	<i>No. of cases</i>
Cheerful	3		Angry	3
Delighted	91		Annoyed	36
Happy	25		Bored	6
Pleasantly surprised	33		Disappointed	13
Pleased	111		Discontented	41
Relieved	9		Fearful	3
Warm-hearted	6		Frustrated	4
Others *	7		Irritated	10
			Others *	17

Table 4.1: Number of cases by types of emotions

(Note: * “Others” are those emotions with less than 3 cases)

Research participants reported more pleasant emotions than unpleasant ones as over 68 percent of the total number of cases is pleasant emotions and about 32 percent is unpleasant emotions. Among pleasant emotions, the three most reported descriptors of pleasant emotions are “pleased” (111 cases), “delighted” (91 cases) and “pleasantly surprised” (33 cases). Other descriptors are: “happy” (25 cases), “relieved” (9 cases), “warm-hearted” (6 cases), “cheerful” (3 cases), “amused” (2 cases), “excited” (2 cases), “joyful” (2 cases) and “calm” (1 case).

For unpleasant emotions, the three most reported descriptors are “discontented” (41 cases), “annoyed” (36 cases) and “disappointed” (13 cases). Other descriptors are: “irritated” (10 cases), “bored” (6 cases), “frustrated” (4 cases), “angry” (3 cases), “fearful” (3 cases), “astonished” (2 cases), “depressed” (2 cases), “disgusted” (2 cases), “nervous” (2 cases), “uneasy” (2 cases), “unhappy” (2 cases), “unpleasantly surprised” (2 cases), “apprehensive” (1 case), “awkward” (1 case) , and “exasperated” (1 case).

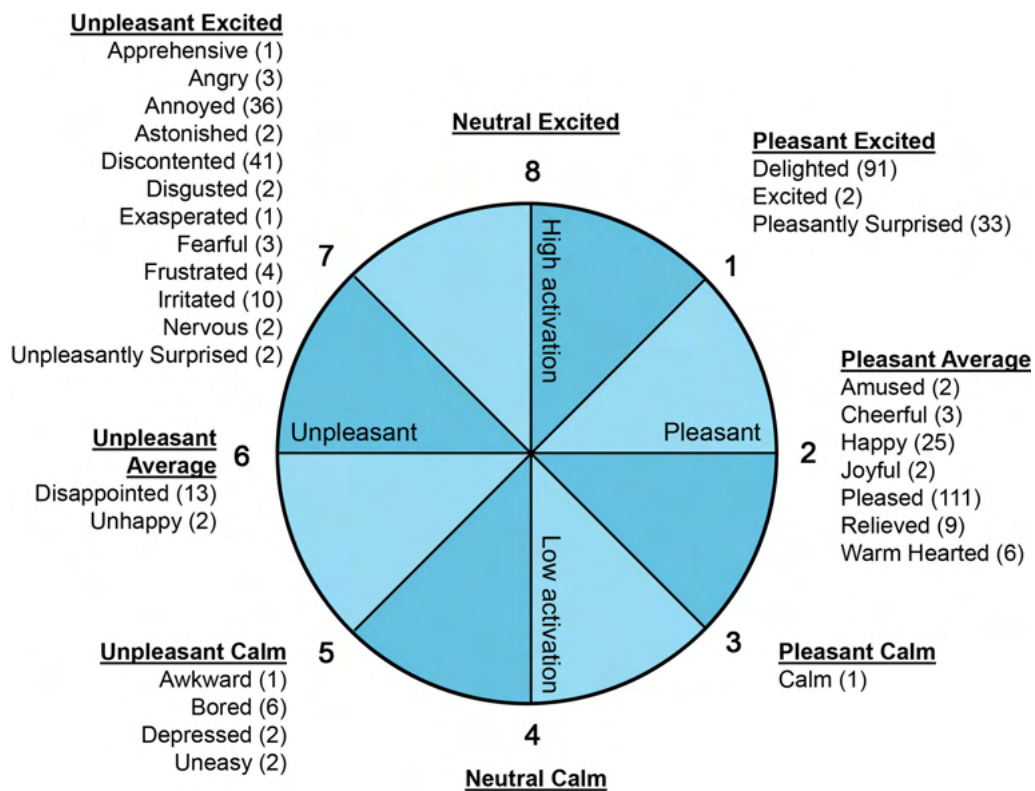


Figure 4.1: Female business travelers' hotel stay emotions

(Data Source: This PhD research. With reference to: Russell, 1980; Scherer, 1984; Watson & Tellegen, 1985; Russell, Lewicka & Niit, 1989; Desmet, 2002; Scherer, 2005)

For a structured view in visual format, the researcher arranged all the types of emotions reported by research participants on a circumplex of emotions shown in Figure 4.1. The figure was constructed by allocating the guest emotions reported in this research to the eight octants of the circumplex model of affect based on pleasantness and activation. The allocation was done with reference to established guides developed by psychologists and design researchers to differentiate emotions, including: Russell's circumplex model of affect (Russell, 1980; Russell, Lewicka & Niit, 1989), Scherer's alternative dimensional structures of the semantic space for emotions (Scherer, 1984, 2005), the circumplex of product relevant emotions in Desmet's study (Desmet, 2002), and the two-factor structure of affect by Watson and Tellegen (1985). The figure shows an overview of the relative structure of all types of emotions reported in

this research. There is a big variety of unpleasant guest emotions in the “unpleasant excited” sector. In contrast, pleasant guest emotions are relatively mild and concentrated in the “pleasant average” sector.

4.2 Triggers

A wide range of triggers were reported in the photo elicitation study. After data analysis, the most frequently reported triggers of things, places and events that evoked emotions during hotel stays are identified and organized into 14 groups. These triggers indicate the types of tangible elements and intangible processes in hotels that female business travelers pay most attention to. This section presents the triggers and explains what they refer to. Findings regarding triggers are shown in three parts: (1) Triggers of pleasant emotions; (2) Triggers of unpleasant emotions; and (3) Overall triggers. Details regarding why these triggers evoked emotions are explained with examples in Section 4.3 “Guest Concerns”.

4.2.1 Triggers of Pleasant Emotions

Triggers that evoked pleasant emotions during female business travelers’ hotel stays are shown in Table 4.2. The 14 types of triggers are listed in descending order of importance with definitions and numbers of cases. The eight types of most reported triggers of pleasant emotions are guestroom facilities, bathroom facilities, decorations, interior layout, gifts, furniture, public facilities, and toiletries.

<i>Type of trigger</i>	<i>Definition</i>	<i>No. of cases</i>
1. Guestroom facilities	In-room facilities including kettle, slippers, electricity outlets, hangers, hooks, alarm clock, light switches, air-conditioner controls, iron, ironing board, and bathrobe etc.	60
2. Bathroom facilities	Facilities in bathroom such as hair dryer, shower facilities, bath facilities, vanity area, towels and towel racks etc.	36
3. Decorations	Such as paintings, floral arrangements, sculptures, art works and other decorative objects displayed inside hotels.	33
4. Interior layout	Layout of guestroom, spaciousness, placement of in-room furniture, placement of in-room facilities, motif and color scheme of guestroom interiors etc.	32
5. Gifts	Gifts such as complimentary packs, souvenirs, welcome snack, fruit bowl, and drinks etc.	27
6. Furniture	Furniture both inside guestrooms and in public areas of hotels. The majority of photos taken in this group shows chairs, lamps, beds, mirrors and tables etc.	23
7. Public facilities	Facilities located in the public areas of hotels, including business center, lift, restaurant, lounge etc.	17
8. Toiletries	Bathroom products for cleansing, personal care and hygiene, such as shower gel, shampoo, conditioner, soap, toothpaste, shower cap etc.	16
9. Service	Service offered in hotels, including check in, check out, housekeeping, also service in hotel restaurants, concierge, and business center etc.	12
10. Views	The view from the guestroom's window, and the view from the hotel restaurant etc.	8
11. Light and ambience	The level of light and the ambience created by lighting effects in guestrooms, hotel lobbies and corridors etc.	7
12. Attitude of hotel staff	Perception of hotel staff's attitude during service interactions, for example, whether the staff is helpful, friendly, cheerful, or shows respect towards guests.	7
13. Signage	Signage in public areas of hotels (such as lobbies and corridors) that helps hotel guests find their ways.	2
14. Others	Other triggers that do not belong to the above categories, including Internet connection, sound, food, staff outfit.	5

Table 4.2: Triggers of pleasant emotions

4.2.2 Triggers of Unpleasant Emotions

Triggers of female business travelers' unpleasant emotions during hotel stays are shown in Table 4.3. Because definitions of trigger types are the same as the previous table, they are not repeated in this table. The eight types of most important triggers of unpleasant emotions are namely: Guestroom facilities, interior layout, bathroom facilities, service, toiletries, furniture, public facilities, and light and ambience.

<i>Type of trigger</i>	<i>No. of cases</i>
1. Guestroom facilities	25
2. Interior layout	23
3. Bathroom facilities	20
4. Service	13
5. Toiletries	12
6. Furniture	9
7. Public facilities	7
8. Light and ambience	6
9. Attitude of hotel staff	5
10. Decorations	4
11. Signage	4
12. Views	1
13. Gifts	0
14. Others	4

Table 4.3: Triggers of unpleasant emotions

4.2.3 Overall Triggers

Table 4.4 shows the 14 types of triggers that evoked emotions regardless of pleasant or unpleasant. The results show that the majority of emotions of female

business travelers were triggered by guestroom facilities, bathroom facilities, interior layout and decorations. They account for more than half of the reported guest emotions.

<i>Type of trigger</i>	<i>No. of cases</i>
1. Guestroom facilities	85
2. Bathroom facilities	56
3. Interior layout	55
4. Decorations	37
5. Furniture	32
6. Toiletries	28
7. Gifts	27
8. Service	25
9. Public facilities	24
10. Light and ambience	13
11. Attitude of hotel staff	12
12. Views	9
13. Signage	6
14. Others	9

Table 4.4: Overall triggers of both pleasant and unpleasant emotions

4.3 Guest Concerns

Analysis of emotion cases in the photo elicitation study was carried out using an approach based on the appraisal theory. After comprehensive data analysis, six key concerns behind guest emotions experienced by female business travelers were identified. By order of importance, these concerns are: (1) Care, (2) Practicality, (3) Relaxation, (4) Exploration, (5) Safety, and (6) Aesthetics.

As mentioned earlier when introducing the appraisal theory, a pleasant emotion is often caused by a match between the trigger and the person’s concern, while an unpleasant emotion results when the trigger contradicts her concern. Details on why design features in hotels evoked female business travelers’ emotions in relation to their concerns are elaborated here through example cases of emotions and supplemented by photos and quotations from research participants.

4.3.1 Care

“Care” emerges as the most important concern that evokes female business travelers’ emotions during hotel stays. Emotions often resulted when research participants interpret things, places and events in hotels to judge the level of care expressed by hotels. During follow-up interviews, keywords such as “thoughtful”, “considerate”, “caring”, “effort” and “detail” were mentioned most often by research participants when explaining why they felt pleasant emotions towards features in hotels. For the purpose of clarity, the concern of care is explained as four aspects:

(1) Anticipation of needs
(2) Quality of offerings
(3) Choices and flexibility
(4) Communication of goodwill

Table 4.5: Four aspects of care

Anticipation of Needs

A majority of pleasant emotions were evoked by details that showed the hotel’s anticipation of guests’ needs and the hotel’s effort in catering to those needs. For example, research participants were delighted or happy to have coffee and tea making facilities inside guestrooms (See Figure 4.2) as they showed the hotels had considered the guests’ needs for drinks. Other details appreciated by research participants as the hotel’s effort in anticipating and catering to guests’ needs

include readily available iron and ironing board, hair dryer, enough hooks and hangers, tissues in guestroom, readily available umbrella (See Figure 4.3), welcome snack and complimentary water.



Figure 4.2: Coffee and tea making facilities



Figure 4.3: An umbrella was readily available in the room

Well-prepared features that showed the hotels' consideration for women's needs also evoked many pleasant emotions. For example, some research participants were delighted to find complimentary packs for female guest in hotel rooms. An example is shown in Figure 4.4. It contained hand cream, elastic band (for tying up hair), sanitary item, and stockings. Research participants were delighted not because of the gift pack per se, but because it showed the hotel was thoughtful about women travelers' needs, as those are small but useful "emergency" items that women usually forget to bring or don't bother to pack into their luggage, but they become a nuisance when a sudden need for them arises.

Also, research participants reported feeling delighted or pleased when they noticed hotel amenities that cater to women's needs for makeup and skincare, such as cotton pads or lotion. For example, a research participant was happy and relieved to find cotton pads provided by the hotel (shown in Figure 4.5) as she forgot to bring them. She appreciates that the hotel is thoughtful about details and caters to the needs of female guests. She said, "The hotel actually eased some of

my stress. Whenever I travel I worry about forgetting to bring something, because it's not easy for me to buy the forgotten things especially when I have tight schedules during business trips.”



Figure 4.4: A complimentary pack for female guests



Figure 4.5: Cotton pads

Conversely, unpleasant emotions were evoked when research participants felt their needs were neglected. For example, inadequate toiletries, the absence of a hair dryer and the lack of space near the washing basin for placing makeup and skincare products often evoked disappointment, irritation or discontent. Figure 4.6 shows an example photo taken by one of the research participants to show her disappointment because the inadequate hotel bathroom failed to fulfill her needs. Another example photo in Figure 4.7 was supplied by a research participant who felt annoyed there was no proper desk and chair for doing work in the hotel room. The hotel provided a bench-like table without chair, which was useless for her. This also implies that the hotel does not cater to the need of business travelers for a proper area to sit and work in the room.



Figure 4.6: Inadequate bathroom set-up



Figure 4.7: A bench-like table

Quality of Offerings

The second aspect in the concept of care is the quality of offerings. Emotions resulted when research participants interpreted the quality of facilities and amenities in the hotel setting as indicators of whether the hotel cares about the guests' comfort and wellbeing.

For example, a research participant reported that she felt warm-hearted because the hotel's high-quality slippers offered homey comfort (See Figure 4.8). She remarked, "The quality of these slippers was so good that I didn't have the usual negative thought when I stayed at other hotels, like: 'Hey, what do I expect? It's just a hotel, not my home!' Those were something that helped me adapt to that new environment easily. And this also shows the hotel has considered whether the guests feel comfortable."



Figure 4.8: High-quality slippers



Figure 4.9: High-quality furniture

Some research participants were delighted when they noticed the furniture in hotel rooms were of high quality in design and material. For example, one female business guest took a close-up picture of the bed (see Figure 4.9) to show that not only was the texture soft and comfortable, but the pattern also created a sense of harmony. She considered the high quality of workmanship as a sign of the hotel designers' thoughtfulness about guests' comfort.

High-quality bathroom facilities and amenities also evoked female business travelers' pleasant emotions. Some research participants mentioned about happiness evoked by good-quality showerheads. One of them said, "I was able to enjoy good showers every morning and every night with steady supply of hot water and powerful water flow. This made me happy and greatly enhanced my hotel stay." She took the picture in Figure 4.10 for the emotion of happiness. Another common example is good-quality towels. Female business travelers appreciate sufficient supply of good-quality, big and clean towels in the bathroom. Some research participants took photos of towels to show the emotion of happiness (See an example in Figure 4.11).



Figure 4.10: Showerhead



Figure 4.11: Sufficient supply of good-quality towels

Other triggers that match the concern for care expressed in the quality of hotel features include: Flat-screen LCD televisions of well-know brands, good materials of bathroom fixtures, light-weight and efficient hair-dryers.

Regarding unpleasant emotions, the low quality of toiletries often evoked annoyance or even anger in research participants. The most prominent example is two-in-one shampoo-conditioner, or the even worse three-in-one shower-gel-shampoo-conditioner. One participant remarked, “I hate three-in-ones. They are usually low-quality stuff that makes my skin too dry. If the hotel is considerate, they should offer at least three separate bottles of cleansing products: shower gel, shampoo, and conditioner. Not three-in-ones.”

Also, according to research participants, the bad quality of tooth brushes provided in hotels is a common problem – they often turn brushing teeth into a painful activity. Hence, some research participants reported feeling pleased when they found a high-quality tooth brush and toothpaste of a popular brand in the hotel bathroom.



Figure 4.12: Cracks in bathroom wall

Problems due to outdated facilities or out of maintenance also evoked female business travelers' unpleasant emotions. A research participant took the photo in Figure 4.12 to show her discontent when she noticed cracks in the bathroom wall. Another research participant commented, "I was unhappy with some outdated facilities like the overly big and heavy hair-dryer, and the weak showerhead." Other examples are worn carpets, scuffed lift buttons, and wallpapers that were curling off.

Choices and Flexibility

Care is also perceived as choices offered in hotel features or the hotel's flexibility to accommodate different needs. In terms of in-room lighting, many research participants complained that hotel rooms are often too dark for working and reading. Hence, a research participant was pleasantly surprised that the lights in her room could be easily adjusted at four levels of brightness through one panel (shown in Figure 4.13). She was really impressed that the hotel was thoughtful enough to accommodate different people's needs for brightness. Even for the same guest, she can turn the light level to the brightest when she has to work or read documents, while she can set the light at the dimmest level when she rests. The research participant was impressed not only because the hotel offered

options but also because the simple interface was easy to understand and operate.



Figure 4.13: A panel that enables hotel guest to adjust in-room lighting at four levels of brightness



Figure 4.14: Foldable mirror



Figure 4.15: Showerhead fixed on wall

The same hotel had another thoughtful feature that evoked the emotion of delight. It was a foldable mirror at the desk in the guestroom (See Figure 4.14). It is designed so that it can be hidden by folding it down on to the surface of the desk. The research participant appreciated this as the hotel's thoughtfulness because some guests might feel certain uneasiness or even fear to have a mirror in the guestroom all the time. By making the mirror foldable, the hotel provided the

function of the mirror and also provided the option to keep it hidden from sight when it was not needed.

As to unpleasant emotions, research participants felt annoyed or irritated when they were deprived of expected choices or flexibility. For example, female guests generally prefer flexible handheld showerheads. Showerheads fixed on walls often evoked irritation. The research participant who took the photo in Figure 4.15 said, “I really hate this fixed showerhead. It’s not my habit to wash my hair during shower at night. But this showerhead forced me to change my habit.”

Other research participants were annoyed that windows in the room could not be opened for fresh air. This left them with no choice but to rely on air-conditioning. Also, a number of research participants experienced unpleasant emotions evoked by hangers that were attached to the rods inside wardrobes. One of them said she was disappointed because she could not hang clothes in other places inside the room except the wardrobe and because the hotel does not trust her to not steal the hangers.

Also, inflexibility in hotel service offerings caused female business travelers’ unpleasant emotions. For example, a research participant was discontented about the rigid check-in time. In her recent business trip, she and her colleagues arrived at a hotel at half past one in the afternoon and asked if they could check in. But the front desk staff insisted that the guaranteed check-in time was two o’clock. They asked if some guests had already left earlier so the hotel could let them check in to a room now. The front desk staff just repeated, “Our guaranteed check-in time is two o’clock.” She remarked, “We really needed to freshen up after more than 10 hours of flight, but the hotel staff were so unhelpful and inflexible. That made a very bad first impression.”

Communication of Goodwill

Female business travelers in this study appreciated messages and reminders in hotel settings that communicated goodwill. Physical evidence of housekeeping and evening turndown service sometimes evokes pleasant emotions by conveying care. For example, a research participant was pleasantly surprised to find a pair of slippers and a carpet with the words “good morning” (shown in Figure 4.16) placed beside her bed when she returned to her hotel room at night. She also felt cheerful as she thought that the first thing she saw in the morning would be the “good morning” greeting from the hotel.



Figure 4.16: Slippers and carpet



Figure 4.17: Souvenir with “sleep well” message

Another research participant was delighted and warm-hearted to find a little hat-shaped souvenir with a “Sleep well and pleasant dreams” message when she returned to the hotel room at night (See Figure 4.17). She said, “I felt the hotel’s care and thoughtfulness. That was sweet for a hotel to do something extra for the guests. That was not just a one-off gift, but offered every night. I could feel the hotel’s generosity. These might be already charged in my room rate but still the hotel could have skipped them. Now they went the extra mile and it was really sweet and heart-warming for a hotel to wish the guests good night. Also, I could feel a sense of human touch beyond mere housekeeping. The hotel is very considerate.”

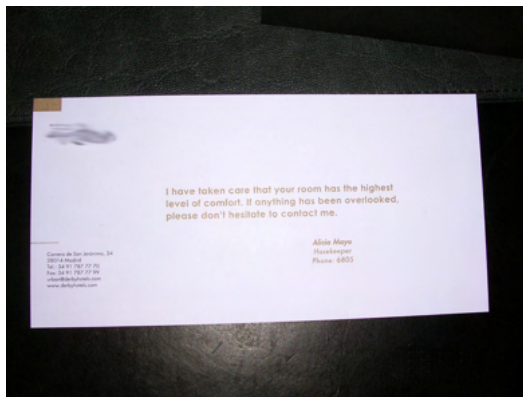


Figure 4.18: Message from the housekeeper



Figure 4.19: Placement of bottled water on bedside table as reminder

In another example, a research participant was pleasantly surprised to find a welcome message from the housekeeper (shown in Figure 4.18) in addition to a welcome letter from the manager. The housekeeper's message was: "I have taken care that your room has the highest level of comfort. If anything has been overlooked, please don't hesitate to contact me." The housekeeper's name and contact number was also printed. The research participant appreciated this as a detail that showed the hotel's consideration.

Also, some research participants reported feeling glad to find prominent placement of amenities by housekeepers to remind them about the availability of those amenities. These subtle gestures are interpreted as the hotel showing care about guests' comfort. Figure 4.19 is a photo taken by a research participant to show the attentiveness and kindness of the housekeeper. As the housekeeper noticed the bottled water in the room was untouched, she put the bottled water and the glass on the bedside table to remind the guest about the complimentary water.

4.3.2 Practicality

Practicality is a major concern of female business travelers who participated in this research study. Pleasant emotions such as delight, pleasure, and relief resulted when facilities and services offered in hotels were perceived as convenient, practical, and user-friendly.

The most prominent trigger of pleasant emotions in this regard is a free and easy in-room Internet connection. Research participants were particularly pleased when the instructions for Internet connection were clear and the connection cable was prominently placed (See Figure 4.20 for an example) so that they could easily set up the Internet connection for the notebook computer.



Figure 4.20: Well-placed cable and instructions for Internet connection



Figure 4.21: Practical set-up of work area

The practical set-up of the desk area also evoked many pleasant emotions. For example, Figure 4.21 is a photo taken by a research participant to show a nice work desk she was pleased about. The desk area had adequate lighting, large desktop space, comfortable chair with adjustable height, easy connection to the Internet and a handy telephone. Some research participants were pleasantly surprised to find extra details that facilitated work, such as a wide range of stationery in the desk drawer (See Figure 4.22 for an example), document trays, and desktop calendar.



Figure 4.22: A wide range of stationery in the desk drawer



Figure 4.23: A big safe inside the wardrobe

Another example is about the practicality of storing personal belongings. Although some hotels provide an in-room safe for guests to store valuable belongings, some research participants commented that the safe was too small to be really useful. Figure 4.23 shows a photo of an in-room safe (inside the wardrobe) which is big enough for storing a notebook computer. The research participant who took this photo was relieved that she could store her notebook computer there and did not need to carry it around all the time during her business trip.

Availability and placement of electricity outlets, for example, triggered both pleasant and unpleasant emotions that deal with convenience and practicality as nowadays female business travelers carry quite a number of electronic devices that need charging, such as mobile phone, notebook computer, music player, and digital camera. Some research participants took photos of conveniently placed electricity outlets and multi-country sockets (See an example in Figure 4.24) to show they were pleased that the hotels offered these practical features. As a research participant said, “I have a lot of electronic devices when I travel – a laptop computer, a phone charger, a charger for rechargeable AA batteries, which my digital camera uses, it’s more environmentally friendly to recharge those than keep buying new ones, a charger for my iPod, and sometimes one for my Skype

headset. That's a lot of electronics, and if I have to ask for an adapter to plug them in, it always causes trouble."



Figure 4.24: Conveniently placed multi-country sockets



Figure 4.25: Accessory tray near bedside clock

As an example case of an unpleasant emotion, a research participant said she was "exasperated" to find no readily available electricity outlet in her room. She said, "I usually complain that there's only four outlets for I need five, but this was like really zero outlets. All the outlets were already occupied by existing lights. So if I wanted to even plug in my charger for the phone, I had to do it in the dark."

Another research participant was annoyed about the small number of multi-country sockets. She said, "The hotel where I stay only has two multi plugs by the desk, which is sufficient but I would prefer that all the outlets in the room were like that, not just two by the desk, because I'm constantly plugging and unplugging things and have to think about what is and isn't charged up every day. Major pain."

Sometimes even very small practical features were appreciated by female business travelers and evoked pleasant emotions. For example, some research participants were pleased to find a small accessory container near the bed (See an example in Figure 4.25). It is a handy place for guests to put rings, earrings, watches and other accessories so that they would not lose or forget those small

personal items. The accessory container is a very simple, yet practical feature that is not yet widely provided in hotels. Research participants commented on it as a thoughtful detail they appreciated.

As another example of a small but practical detail, Figure 4.26 shows towels in two colors neatly folded in the bathroom of a twin room. The hotel guest who took this photo was really pleased that the hotel was thoughtful enough to offer towels in two colors so that she could easily differentiate the towels she was using from those of her colleague who shared the same twin room, so that no embarrassment resulted from mixing up each other's towels.



Figure 4.26: Towels in two colors for twin room



Figure 4.27: Yellowish table lamp

It must be highlighted that most cases of unpleasant emotions were triggered by practicality-related problems in the hotel context. A very common problem is that hotel rooms are often too dark. Some research participants were discontented that the light inside hotel rooms was not bright enough or the light was too yellowish for working. A research participant commented on overall room lighting, “When I return after a whole day’s work, I’d like to have enough light that makes the hotel room look bright and cheerful. I don’t want a dark and gloomy room.” Another research participant commented on desktop lighting, “I’d like the hotel to provide white spotlight for work, instead of yellowish table lamp. Yellowish

light makes me sleepy when I try to read.” Figure 4.27 shows an example of yellowish table lamp.

Apart from the lighting problem, female guests are often annoyed by the practical problem of drying hand-washed clothing. It is described by some research participants as a “long-term problem” that annoyed them nearly every time they stayed at a hotel. Some research participants needed to hang them on the towel rack while others resort to the luggage rack. One of them took a picture showing socks hung on the towel rail to show she was discontented that there are never proper facilities for hanging or drying hand-washed clothes in hotel bathrooms (See Figure 4.28). She said, “I don’t like taking intimate clothing to the laundry. I would hand-wash them but there’s always no place to hang them up for drying in the bathroom.” She was aware that some hotels provide a retractable clothes-line near the bathtub for this purpose, but she considered most of them as badly placed, unhygienic and too obtrusive.



Figure 4.28: Socks hung on the towel rail



Figure 4.29: Stylish but impractical washing basin

Research participants also mentioned another “long-term” common problem about practicality: There is often no hook or not enough hooks in the bathroom for hanging clothes. During bath or shower time, they have problems finding a good place to put both the clothes taken off and the clothes to be put on. This

small detail overlooked by many hotels often evoked annoyance.

In terms of practicality, research participants were particularly annoyed and discontented when hotel facilities looked stylish but did not function properly. For example, a business woman who stayed at a high-quality hotel took a picture of the stylish washing basin in the hotel's bathroom (See Figure 4.29) to show she was annoyed because the washing basin was too large to be practical and it had a number of gaps that became problematic when she dropped things into it, such as an earring. Another business woman took a picture of the golden faucet in the hotel's bathroom that evoked discontent. When she turned the golden faucet, it came off in her hand. She said, "They shouldn't have focused on the faucet being gold. They should've focused on making sure it works."

Impractical placement of guestroom facilities also evoked unpleasant emotions. Some research participants were annoyed that the hair dryer was hidden inside the drawer of the writing desk rather than placed prominently near the mirror in the bathroom (See Figure 4.30). Also, some research participants reported feeling annoyed when the telephone was placed too far away from the desk as it was inconvenient for work.



Figure 4.30: Hair dryer inside the drawer of the writing desk

Other examples of triggers that caused unpleasant emotions related to the concern for practicality include confusing alarm clock interfaces, failures of in-room Internet connection, lack of control of room temperature in air-conditioned rooms, and unclear signage for way-finding.

4.3.3 Relaxation

To a very large extent, comfort in the hotel context comes from relaxation. Hence, hotel features that enhance relaxation often evoked delight and happiness in research participants. For example, many research participants took a photo of the corner of the room with armchair, foot rest and a small table to show the emotion of delight because the set-up of this corner of the hotel room highly enhances relaxation. The female business traveler who took the photo in Figure 4.31 was particularly impressed because the texture of the armchair was soft and the size of the small cushion was just right to fit between her back and the armchair. Those were ergonomic details that enabled better relaxation. Other hotel room qualities that evoked delight and pleasant surprise by enhancing relaxation are nice views from the window and spaciousness of the room.



Figure 4.31: Armchair with foot rest and a cushion



Figure 4.32: Bath salt

Facilities and amenities in hotel bathrooms also triggered many pleasant emotions by matching female business travelers' concern for relaxation. Research participants were delighted or pleased about nice bath tubs with enhanced functions such as massage or rain shower. Some research participants were pleased to find bath salt or spa products as these amenities enabled better relaxation and enhanced enjoyment through the sense of smell (See Figure 4.32). Plants and decorations in the bathroom also evoked delight by enhancing the feeling of relaxation (See Figure 4.33 for an example). Apart from making the space feel more like home, they also showed the hotel's effort in making guests feel comfortable.



Figure 4.33: A plant and some decorations in the bathroom



Figure 4.34: Chairs for guests to sit down during check-in

Some research participants reported feeling delighted or pleased by check-in arrangements in which they were invited to sit down and went through the check-in process in a relaxed manner instead of standing in front of the reception counter. This type of check-in procedure also creates a positive first impression about the hotel as the research participant who took the photo in Figure 4.34 said, "This is a photo of the reception area. The receptionist invites me to sit down on a very modernly designed but comfortable chair to help me check in instead of making me stand in front of the reception desk. It gave me a very important first impression of this hotel as service-oriented that I will consider staying there

again next time.”

Some decorations in hotels’ public space also contribute to the feeling of relaxation. Figure 4.35 shows decorations in the corridor of a hotel in Vietnam. The research participant who supplied this photo said, “The sight of these vases near the window made me feel relieved. These decorations looked very elegant and relaxing.” Another research participant took the photo in Figure 4.36 to show the decorations in her hotel floor’s lift lobby. She felt pleased with the decorations as they resembled a corner of a residential home and made the space feel less commercial or institutional. She felt more relaxed as she noticed the decorations next to the lift.



Figure 4.35: Decorations in a hotel’s corridor



Figure 4.36: Decorations in the lift lobby

In terms of unpleasant emotions resulting from contradicting female business travelers’ concern for relaxation, some research participants reported fear caused by mirrors in hotel rooms, especially when the mirror was directly facing the bed. The research participant who took the photo in Figure 4.37 said, “To avoid feeling scared, my colleague who shared a room with me would hang towels up or put things in front of the mirror to cover it up.” Another research participant took a photo of a floral decoration beside the mirror (in Figure 4.38) to show her

delight as the flower reduced her fear and enhanced the sense of relaxation.



Figure 4.37: A mirror directly facing the bed



Figure 4.38: Floral decoration near the mirror

4.3.4 Exploration

Exploration refers to the paradoxical concern that female business travelers like to feel both “at home” and “away from home” during hotel stays. While research participants are concerned about “homey” comfort in hotels as explained in the previous sections, it is also important for them to feel they are in a different locale and be able to explore local specialties and experience new or unusual sensations.

Hotel offerings that reflect local uniqueness and interior design elements with subtle local touches often create favorable impressions and evoke pleasant emotions. For example, a female business traveler who stayed at a hotel in Hangzhou in China was delighted that Long Jin tea was among the free drinks in her room. As Hangzhou is renowned for Long Jin tea, the guest was delighted that the hotel offered a chance for her to taste the famous local flavor. Similarly, another research participant who stayed at a hotel in Japan was delighted to find a pack of local snacks in her room (See Figure 4.39).



Figure 4.39: Local snacks

Subtle local elements in interior design or decorations also evoked female business travelers' pleasant emotions. For example, a research participant who was staying at a hotel in Thailand was pleased to see subtle local motifs in the hotel she stayed at. She took a photo of a Thai style table lamp to illustrate her point (See Figure 4.40). While many research participants remarked that they appreciated subtle local touches in the hotel interiors (See an example of subtle Chinese motif in a guestroom in Figure 4.41), they also expressed that the overuse of those elements was undesirable because they interpreted the explicitness as the hotel trying too hard to exaggerate cultural elements.



Figure 4.40: A table lamp in Thai style



Figure 4.41: Subtle Chinese motif in guestroom interior

Related to the concern for exploration, some research participants reported feeling pleased when they looked out of the hotel rooms' windows and had nice views of the surrounding area (An example photo is shown in Figure 4.42). They enjoyed watching what was going on in the area and getting a sense of the place's character. One of them remarked, "The view from the window means discovery."



Figure 4.42: Nice view of the surrounding area



Figure 4.43: Toiletries as chance to try new products

As to experiencing new or unusual sensations, some female business travelers were happy about the chance to try out new cleansing or skincare products as they used toiletries supplied by hotels. To quote the research participant who took the photo in Figure 4.43, "When I go to a hotel, I like to have lots of these little free samples... When I'm in a hotel, I want to try a new conditioner, I want to try different scents of soap. So they had a lot of fun things here to play with, so that was a very positive thing for me. That evoked happiness for me, those little tubes of stuff."

Novelty in interior style and decorations sometimes evoke pleasant surprise, delight and pleasure. For example, a research participant who stayed at a boutique hotel in Spain was delighted to find antiques and artworks displayed throughout the hotel in rooms, corridors, and lift lobbies. Each room had a

unique piece of artwork shown inside a display box. Some of the artworks were displayed with descriptions about their origins and artists which created the impression of an art gallery (See an example in Figure 4.44). The research participant enjoyed looking at the artworks in the hotel and enjoyed the artistic ambience.



Figure 4.44: An artwork displayed in a hotel's corridor



Figure 4.45: Typical interior layout of hotel room

Just as novelty in interior style and views from windows triggered pleasant emotions by matching with female business travelers' concern for exploration, typical interior layout of hotel rooms and the lack of view triggered unpleasant emotions such as boredom, disappointment and discontent by contradicting the concern for exploration. Figure 4.45 shows a photo taken by a research participant who felt bored because of the standard interior layout of hotel rooms. She said, "It's the same white bed in every hotel, and then the same style of bedside lamps, and a painting above the bed." As to the lack of view, some research participants who stayed at hotel rooms with windows facing inside the hotel or views blocked by nearby buildings were disappointed that they could not take a look at the surrounding area from their windows.

4.3.5 Safety

It is important for female business travelers to feel safe when they stay at a hotel. Pleasant emotions were triggered when their concern for safety was matched by a high level of security shown by hotels and hotel facilities that enhance guests' safety.

For example, a research participant was pleased about elevator access by keycards. In order to gain access to the elevator and the floors of their rooms, hotel guests must insert their keycards into a machine (shown in Figure 4.46) in the lift lobby for verification. This measure enhanced her confidence in the hotel's security.



Figure 4.46: Access to hotel elevator and hotel floors by inserting keycard



Figure 4.47: Alarm system for guests' safety

Figure 4.47 shows an alarm trigger installed near the shower cubicle in a hotel in Italy. The research participant who took this picture was pleasantly surprised to find that the hotel provided an alarm system for guests to seek urgent help in case of emergency. She appreciated this thoughtful feature because it showed the hotel's awareness of guests' safety. She said, "It feels good that someone is aware of your safety in the hotel." Another research participant noticed a number of handles were installed near the bath tub and a bathing mat was available (See

Figure 4.48). She was pleased about these details as they showed the hotel's thoughtfulness about guests' safety and had made an effort to provide facilities that prevent accidents stemming from slippery bath tub surface.



Figure 4.48: Handles and bathing mat near the bath tub

Regarding unpleasant emotions related to the concern for safety, a research participant reported feeling disgusted when she found a prostitute's name card on the floor upon entering her hotel room. She said, "When I came into the room, waiting for me on the floor was a prostitute's name card... That made me feel totally disgusted." The same name card appeared on the following day and that indicated the security of the hotel was bad and outsiders went up to the hotel floors to put cards underneath doors every day, or the staff distributed the cards for the prostitute.

Another common trigger of unpleasant emotions in this regard is a door that joins the next room. A research participant said she felt worried that someone next door might open that door and come into her room. Also, sound comes through the door easily and evokes unpleasant emotions. Another research participant remarked, "I could hear the sound in the next room and that made me nervous." For these reasons, female business travelers feel unsafe with the presence of a door that joins the next room.

4.3.6 Aesthetics

Female business travelers' concern for aesthetics is shown by their attention to the decorations in the hotel settings, especially floral arrangements, packaging of toiletries and bathroom amenities, paintings, sculptures, artworks, and other small decorative items. Among numerous decorations, fresh flower arrangements in guestrooms are the most important triggers of pleasant emotions as indicated by the majority of their presence in the photos taken by research participants (See an example in Figure 4.49). They often trigger delight and happiness.



Figure 4.49: Fresh flowers in the guestroom



Figure 4.50: Orange sofa in a room of brown and white colors

A sense of “warmth” in hotel interiors often evokes female business travelers' pleasant emotions. For example, a research participant reported the emotion of delight caused by the sight of a sofa in orange (See Figure 4.50) as it conveyed the feeling of warmth amidst a room of brown and white colors. Another research participant was pleased when she noticed the decorations shown in Figure 4.51 as they evoked the feeling of warmth.



Figure 4.51: Decorations that evoked the feeling of warmth



Figure 4.52: Well-packaged toiletries

Apart from warmth in interior elements, package and presentation of toiletries are also major triggers of pleasant emotions for aesthetics. Some research participants were delighted or pleased when they noticed well-packaged and neatly arranged toiletries. Figure 4.52 shows an example of package of toiletries that appeals to the sense of aesthetics. The research participant who took the photo said she was delighted because the simple design of the toiletry package was elegant and the presentation was impressive as the items fitted well inside a leather box.

Bedside lamps are also important triggers of pleasant emotions related to female business travelers' concern for aesthetics. Some research participants took photos of bedside lamps to show they were pleased or delighted for the lamps' aesthetic qualities. Figure 4.53 and Figure 4.54 are two examples.



Figure 4.53: Bedside lamp



Figure 4.54: Another example of bedside lamp

As to unpleasant emotions caused by contradicting female business travelers' concern for aesthetics, discontent is often caused by the overuse of cold colors in hotel room interiors. A research participant took the photo in Figure 4.55 to show she was discontented with the overuse of white in her hotel room which made a cold and unwelcoming impression. Similarly, another research participant complained about the overuse of silver and black colors in the bathroom interiors which evoked discontent (See Figure 4.56).



Figure 4.55: Overuse of white



Figure 4.56: Dominance of silver and black colors

Misfits in interior elements are also major triggers of discontent. For example, a Christmas wreath on the wall of a hotel lobby with a traditional Chinese motif (See Figure 4.57) and an eye-catching lamp that does not fit in with the style of the hotel room (See Figure 4.58). The research participant said, “This strangely-shaped lamp looks out of place. The hotel is trying too hard to be stylish.”



Figure 4.57: A Christmas wreath on a wall with traditional Chinese motif



Figure 4.58: A lamp which is considered out of place

As aesthetical judgments are subjective, some research participants reported unpleasant emotions caused by decoration styles or elements they disliked. For example, the decoration style in Figure 4.59 was considered by a research participant as “bad imitation of Art Deco” and evoked the emotion of discontent. And the painting in Figure 4.60 evoked mild fear in another research participant.



Figure 4.59: Hotel room interior



Figure 4.60: A painting in a hotel room

4.3.7 Summary

Female business travelers pay attention to small details in hotels. While the majority of pleasant emotions were caused by matching female business travelers' concern for care, most cases of unpleasant emotions were the results of contradicting their concern for practicality. The remark of a disappointed female business traveler who commented on her most recent hotel stay experience highlights the importance of thoughtful and practical details. She said, "All the big things they got right, but all the small details were bad." Apart from care and practicality, other major concerns of female business travelers are: relaxation, exploration, safety, and aesthetics.

4.4 Pleasant Experiences

Female business travelers' pleasant and memorable hotel stay experiences can be summarized into six types: (1) Impressions of details in hotel features that were beyond standard offerings and interpreted as the hotels' thoughtfulness about hotel guests; (2) Memories of caring service that enabled them to feel the hotel staff's attentiveness, helpfulness and initiative in serving hotel guests; (3) Experiences of personal attention from the hotels which was judged from the hotels' effort in catering to their individual needs and preferences; (4) Experiences of exceptional welcome procedures or welcome features; (5) The sense of familiarity they felt as returning guests; and (6) Appreciation of hotels' styles and character expressed through interior design elements and decorations.

When interviewees recounted pleasant hotel stay experiences, they often emphasized the level of care expressed by hotels. Care emerged as the most important theme among female business travelers' pleasant and memorable hotel stay experiences. This is consistent with the findings regarding pleasant emotions from the photo elicitation study. The following subsections elaborate on female business travelers' pleasant and memorable hotel stay experiences and provide examples and quotations from interviewees where appropriate.

4.4.1 Thoughtful Details

A majority of pleasant experiences mentioned by female business travelers stems from strong impressions of details in hotel facilities or procedures that were beyond standard offerings and showed the hotels' thoughtfulness about guests' comfort and convenience. Those details often triggered the emotions of pleasant surprise and delight and contributed to lasting positive impressions and pleasant memories about the hotels.

Some interviewees remembered details in hotel facilities that enhanced sensorial comfort. For example, an interviewee talked about a particularly enjoyable bathing experience enhanced by a pillow provided near the bath tub. The pillow was a detail that made the bathing experience more relaxing. Another interviewee was impressed by the warm toilet seat in the hotel bathroom. She said, "It was winter when I visited Japan on a business trip. I was surprised to find that the toilet seat in the bathroom was warm. I immediately thought that the hotel really made an effort to make the guests feel comfortable. That was attention to details."

An interviewee was impressed by the starched bed linen provided in one of her favorite hotels she regularly visited. She said, "The scent of starch is pleasing and I can feel the bed sheets are really clean. I feel really pleased that the hotel has devoted effort in making a comfortable bed for the guest to enjoy a good night's sleep."

Some interviewees mentioned about details in toiletries that catered specially to women's needs when talking about pleasant hotel stay experiences. One of them said, "That hotel provided some special items that other hotels don't usually provide. There was a head band. You know, women usually wear head bands or shower caps when washing their faces or removing makeup. Other than a shower cap, the hotel also provided a head band and an elastic band too, just in case you

need to tie up your hair. I think these are quite special. Other hotels don't usually provide these things. So I think this hotel is thoughtful about small details."

A majority of pleasant and memorable hotel stay experiences also involves hotels' provision of facilities beyond standard to take better care of guests' needs. For example, the availability of a computer in the guestroom exceeds guests' expectations and greatly enhances convenience. An interviewee who was delighted about the availability of an in-room computer said, "This saves me time to go looking for an Internet connection or go to the business center just for checking emails. I don't even need to bring my own notebook computer. It feels like I'm at home because I can go online at any time."

Another interviewee was pleased that mobile phones were available for guests to borrow in a hotel she stayed at in Taipei. On arrival, she was pleasantly surprised to find a mobile phone in her room with clear instructions of usage. She could make local calls anywhere in Taipei through the mobile phone without extra charge. This exceptional hotel feature not only enhanced her hotel stay experience but also her overall experience during the business trip.

Other examples of exceptional hotel offerings that contribute to pleasant hotel stay experiences include: in-room coffee machine, steamer for suits, choices of pillow types, and printing of business cards for hotel guests. The following list summarizes the examples of thoughtful details and exceptional hotel offerings mentioned by interviewees:

Thoughtful details	Exceptional hotel offerings
<ul style="list-style-type: none"> ▪ A pillow near the bath tub ▪ Warm toilet seat ▪ Starched bed linen ▪ Details in toiletries, such as head band and elastic band 	<ul style="list-style-type: none"> ▪ In-room computer ▪ Mobile phone ▪ In-room coffee machine ▪ Steamer for suits ▪ Choices of pillow types ▪ Printing of business cards

Table 4.6: Examples of thoughtful details and exceptional hotel offerings

4.4.2 Caring Service

Another major type of pleasant and memorable hotel stay experiences involves service encounters that triggered pleasant surprise and relief. Those were often incidents of good service that showed hotel staff's attentiveness to guests' needs. It was especially impressive when hotel staff took the initiative in helping hotel guests. Some pleasant experiences in this regard started as problems or service failures which turned into pleasant and memorable experiences because hotel staff showed a caring attitude and respect towards hotel guests when they were solving the problems. A number of examples can illustrate the above points about caring service.

For example, an interviewee remembers a caring service encounter that made her hotel stay memorable during a business trip to China. One evening, she was hit by sudden rain when she was walking in the hotel's garden. She was already a few minutes' walk away from the hotel's indoor areas so she had to run back for shelter. As she was running in the rain, a hotel staff came running her way and handed her an umbrella. At that moment, she could feel that the hotel staff really care.

Another interviewee was impressed by hotel staff's attentiveness and initiative in helping customers in a subtle way. She was pleasantly surprised to find a broken pair of pants mended when they returned from the hotel's dry-cleaning service.

She said, “They just resolved the problem. Just like you don’t need to say, ‘Hey, can you repair that? Can you do that?’ You know. Just put my clothes there, and took them back, and then the pants were repaired.”

Care in service is also expressed by the hotel staff’s initiative in going the extra mile to serve hotel guests. An interviewee recalled, “I wanted to take a bus but didn’t know the way to the bus stop. The concierge staff was so helpful and accompanied me to walk to the bus stop although it was a five-minute walk away from the hotel. This made me feel they were taking good care of me.” Other than the examples mentioned above, care expressed in hotel service could also be sensed by interviewees through minor incidents such as getting offered a cup of tea by hotel staff while waiting for someone in the hotel lobby.

Appropriate atonement for service problems is also interpreted as a caring gesture that made the hotel stay experience pleasant. For example, an interviewee remembers an incident in a hotel’s restaurant that turned from an unpleasant to a pleasant service encounter. She said, “They made a mistake on my order but then they fixed that very fast. And they gave me a small salad to apologize. Because I think they know, like, it was very late and you were very hungry. So they gave you something you can eat right away.”

In another example that started as a service error but ended up as a pleasant service encounter, an interviewee said she was astonished to find that on arrival the hotel could not let her check in despite confirmed booking because the hotel was full. She had no choice but to accept the hotel’s arrangement of a room in a nearby hotel for her. When she returned to the hotel on the next day, the manager apologized in person and asked what the hotel could do for her. At last, an arrangement was made for her to use the hotel’s business center and fitness center free of charge on the last day of her stay so she could spend time before going to the airport in the afternoon.

4.4.3 Personal Attention

Female business travelers who returned to hotels they stayed at before were delighted when the hotels made preparation to cater to their individual preferences and needs. On the hotel's side, this is achieved through the effective use of a customer database. From the perspective of returning guests, the experiences are impressive and delightful because they feel they have received personal attention from the hotels as their individual preferences or needs are "remembered" and catered to. Some common examples mentioned by interviewees include: having her favorite fruit, drinks or newspapers prepared in the room before she arrived, and getting allocated her preferred room type.

An interviewee talked about pleasant experiences she had at a hotel she regularly stayed at. She was delighted by the level of personal attention she received which was reflected in the hotel staff's "extra miles". She said, "The hotel staff not only recognize me and remember my preferences, they are also really thoughtful. Sometimes they would think about what I need and then make preparations for me." For example, on a rainy day, she was pleasantly surprised that an umbrella was prepared for her and hung on her room's doorknob.

Personal attention is also reflected in the fulfillment of regular hotel guests' special requests. For example, an interviewee said she and her colleagues stay at the same hotel every time they go to London for business because the hotel can make special arrangements to accommodate their needs due to early arrival. She said, "Because the flight arrives really early, we usually reach the city center at around eight o'clock in the morning. Most hotels cannot let us check in this early. But this one can make special arrangement for us to settle down and freshen up in a room temporarily before our rooms are ready. That's really nice."

When talking about particularly pleasant hotel stay experiences, another interviewee mentioned an example of special request that shows a hotel's high

level of personal attention to individual guest's needs. The interviewee's previous job required her to travel between two cities regularly and stay for weeks in each location. To avoid the trouble of carrying a large number of clothes during each trip, she made a special request with a hotel. She said, "I had to leave the clothes behind for laundry. I asked the hotel staff to keep the clothes under my name and have them delivered to my room the next time I come back. I was happy that every time before I arrived, they had prepared everything well and my clothes were already delivered to my room – every single time. They never made a mistake about this."

4.4.4 Exceptional Welcome

Exceptional welcome procedures often make strong impressions and contribute to female business travelers' pleasant and memorable hotel stay experiences. Airport pick-up or in-room check-in are remembered by interviewees as delightful experiences. In-room check-in is a welcome procedure in which the hotel guest is directly led up to her room upon arrival and the check-in procedures take place in the room. This welcome procedure highly enhances comfort and creates the first impression of personal service. An interviewee who was impressed by the in-room check-in procedure said, "I didn't have to queue up in the lobby, which saved time. I didn't need to wait among crowds of people. And the service felt more personal as I was served one-on-one."

An interviewee remembers a hotel in Thailand for its impressive welcome procedures that showed the hotel's caring service spirit. Apart from in-room check-in, the hotel also offered other value-added service during the welcome process. For example, after the in-room check-in procedure was done, the hotel staff asked if she needed to have business cards printed with the hotel's contact details. The same staff member also acted as a personal assistant to the hotel guest so that she could contact that particular staff if she had questions or needs to make arrangements such as booking of restaurant or taxi. Then, the hotel guest

was presented a selection of music CDs and movie VCDs to choose from for entertainment. The interviewee said, “I have a strong feeling that the hotel is really taking good care of its guests.”

Other than welcome procedures, in-room features that show the hotel’s welcome also make strong impressions and create memorable hotel stay experiences.

Some common welcome features mentioned by interviewees include: welcome card, welcome fruit, cookies and chocolates. In a particularly impressive example, an interviewee was delighted by the high quality and extra effort shown by the preparation of the hotel’s welcome fruit. Instead of providing common items like apples or bananas, the hotel she stayed at in Korea offered a plate of strawberries which were cut up.

4.4.5 Sense of Familiarity

For female business travelers who need to make regular trips to the same locations, the sense of familiarity with hotel environments and hotel staff is an important cause for pleasant and memorable hotel stay experiences. One of the interviewees said, “When I’ve found a good hotel at one location, I would book the same hotel every time I go there on business trip. I like to feel familiar with the place and the people. I like to see staff I know at the reception. A familiar environment is what makes me feel at home.”

As returning guests, some interviewees said greeting by name and acknowledgement of their repeat patronage enhanced the sense of familiarity and made the check-in experiences more pleasant. Talking about her favorite hotel for business trips, an interviewee said, “The staff would always know who you were. Always. And when you checked in, they’d always say, ‘Good evening, Miss Smith (pseudonym).’ They always had. And you had a little card in your room saying ‘Welcome back’. You always have that.”

According to interviewees, getting recognized by hotel staff and greeted by name during daily interactions with hotel staff are pleasant experiences that go beyond the point of “welcome-back” during check-in procedures. Because those interactions are gestures that show the friendliness and effort of hotel staff instead of formal procedures that are prompted by computer databases. An interviewee remembered pleasant interactions with a hotel doorman during her previous hotel stay. Every morning when she came down to the hotel lobby, the doorman greeted her by name and held taxi for her. She felt it was amazing that after the first day, the doorman remembered her destination so he could tell the taxi driver without needing to ask her again in the following days. “This is the sense of familiarity that makes me feel nice,” she said.

4.4.6 Style and Character

The last major type of pleasant hotel stay experiences stemmed from appreciation of styles and character expressed through hotels’ interior design elements and decorations. Many interviewees remembered pleasant experiences of staying at hotels that reflect local aesthetics in their interior design. For example, an interviewee was delighted to see furnishings in traditional Chinese style when she stayed at a hotel in China on a recent business trip. Those interior design elements were interpreted as the hotel’s “sincerity” in serving hotel guests and making their hotel stay experiences more enjoyable. The interviewee explained, “They are not just providing the basics to their guests, not just a room and a bathroom. They have thought about how to reflect local characteristics in the hotel interiors. I appreciate the effort. When staying at these hotels, it feels more like traveling for leisure instead of for business. And that makes me happier.”

In another example, an interviewee stayed at a small hotel in Taipei where old pictures of Taipei were hung throughout the hotel and some illustrated short stories of Taipei history were on display in the hotel lobby. These decorative

elements made her hotel stay experiences pleasant as the hotel showed a unique character for its respect for culture. She said, “I think hotels with some respect for culture is very important, ‘coz there’s this little hotel in Taipei which is lovely. It’s got some old pictures of Taipei. So they are looking back at their history.”

For similar reasons, another interviewee said staying at hotels in local styles is more pleasant. She likes hotels with local character because “It is not just another hotel.” If she was given a choice between a grand, modern chain hotel and a hotel with local style, she would choose the latter because it reflects the local character of the location.

Other than cultural or historical elements, unconventional interior styles of hotels also create memorable and pleasant experiences for female business travelers. For example, an interviewee is impressed by the artistic style of her favorite hotel in Paris where the door of every hotel room is a different painting. Another interviewee recalled the pleasant surprise she felt when she entered a hotel room with a big illustration as a floor-to-ceiling curtain and the bold color scheme of white, fluorescent green and grey.

4.4.7 Summary

An interviewee’s remark precisely pinpoints the essence in female business travelers’ pleasant and memorable hotel stay experiences. She said, “Some extra little touches that make me think they care.” Hotel guests’ expectations were exceeded and their pleasant emotions were evoked by thoughtful details in hotel features, caring service and personal attention given to hotel guests. In an interviewee’s words, “Delightful means not only none of the unpleasant experience but unexpected good things they do that delight me.” Other types of pleasant and memorable hotel stay experiences involved exceptional welcome,

the sense of familiarity felt by returning guests, and the hotel's style and character.

4.5 Unpleasant Experiences

Female business travelers' unpleasant hotel stay experiences can be classified into six major types: (1) Memories of unpleasant emotions and discomfort caused by uncleanness in hotel environments; (2) Unpleasant experiences due to inadequate hotel facilities or amenities; (3) Problems with hotel service procedures or quality of hotel staff; (4) Unpleasant events or problems with hotel features that resulted in sensorial discomfort; (5) Negative incidents related to the level of security or perception of personal safety in hotels; (6) Hotels' failure in catering to individual needs or preferences.

4.5.1 Uncleaness

The majority of unpleasant hotel stay experiences mentioned by female business travelers were memories of unpleasant emotions and discomfort caused by uncleanness in hotel environments. Because dirty hotel environments are simply unacceptable, interviewees vowed never to return to those hotels again.

Interviewees who had this kind of unpleasant experiences complained about visible dust on furniture, stains on bed linen, spider webs in hotel rooms, dirty bathroom facilities, and the sticky touch of dirty carpet. For example, an interviewee recalled, "I stayed at one hotel which was really dirty. There were spider webs near the bed and dust all over the floor under the bed. The windowsill was dusty too. I don't think anyone has cleaned the room. That was really unhappy experience for me. I think housekeeping is the most basic hotel service. It's absolutely intolerable that the room is not kept clean."

In some serious cases, female business travelers were horrified to see insects in their hotel rooms. An interviewee recounted an unpleasant experience during her

stay in a hotel in the Netherlands, she said, “I saw a bunch of dots near the pillow. I took a closer look and realized those were tiny red insects. I turned over the blanket and I was so horrified to see those insects crawling all over the bed. It was really scary. I saw more of those bugs when I checked the mattress. I immediately asked for a room change.”

When a hotel makes the first impression as unclean, it is unlikely that a female business traveler would enjoy the rest of her hotel stay even though a room change is arranged. For example, the interviewee who saw insects in her hotel room got a room change. She said, “Although I changed to another room which was clean, I felt unpleasant in the following days when I was in the room because the negative first impression was so unforgettable.”

4.5.2 Inadequate Facilities

The second major type of unpleasant hotel stay experiences reported by female business travelers is related to inadequate hotel facilities or amenities. The following subsections elaborate on this type of unpleasant experiences based on four aspects of hotel stays: Working, resting, cleansing, and room space.

Table 4.7 gives an overview of the major problems related to inadequate facilities that were mentioned by female business travelers:

Working	<ul style="list-style-type: none"> ▪ Inappropriate set-up of the desk ▪ Internet connection problems ▪ No bright light for doing work
Resting	<ul style="list-style-type: none"> ▪ Poor condition of the bed
Cleansing	<ul style="list-style-type: none"> ▪ Bad drainage ▪ No place to hang washed clothing ▪ Lack of storage space in the bathroom
Room space	<ul style="list-style-type: none"> ▪ Lack of space for storage ▪ Lack of space for movement

Table 4.7: Top problems related to inadequate facilities

Working

Some female business travelers' unpleasant hotel stay experiences stemmed from inadequate hotel facilities that failed to support working in hotel rooms. The three main problems mentioned by interviewees are: inappropriate set-up of the desk, Internet connection problems, and no bright enough light for doing work.

Regarding set-up of the desk, many interviewees complained about inappropriate placement of work-related amenities and electricity sockets. For example, one interviewee said, "When I'm on a business trip, I usually need to do work in the hotel room. In some hotels, the set-up of the desk and related facilities is not well thought out. Say, they have the desk on one side of the room while the internet connection plug is on the other side. And then the telephone is on the bedside table. It'd be a headache for me to stay in this kind of hotel room 'coz I need to use the Internet connection during conference calls. It'd be really inconvenient that everything is placed so far away from each other. It's really important that the set-up of in-room facilities enables me to do work in my room." Other than this, some interviewees were dissatisfied that electricity sockets were not readily available in some hotel rooms and they had to unplug existing electronic appliances for charging their mobile phones or computers.

Overcharge and inconvenience with Internet connection are also major causes of unpleasant experiences. An interviewee said, "In some hotels the Internet rate is really expensive. I have no choice but to pay the high cost 'coz I need the Internet connection. I feel really frustrated when the hook-up procedures are difficult and the connection is slow." Another interviewee said, "I went to a conference last year, and I couldn't find any Internet café anywhere. And in the hotel, the only place to check my email, which I didn't have an Internet connection in my room, was a tiny little business center. And the only way to check my email was.... There was no staff member there. They had the computer and you had to use your visa card, insert your visa card into the net. So for every

time I wanted to check my email, I had to do the visa card thing. And it was outrageously expensive.”

Resting

“It’s very important when you’re traveling for business to have a good big bed,” one of the interviewees said. For female business travelers, a comfortable bed is essential for pleasant hotel stays. Interviewees who had unpleasant hotel stays due to uncomfortable sleep caused by poor condition of hotel beds often blacklisted those hotels. Also, the condition of the bed is an indicator of the hotel’s condition of maintenance which shows whether the hotel management cares about the property and the guests. An interviewee who stayed at a hotel with an uncomfortable bed said, “The bed obviously lost its spring. It was like dropping into a hole when I slept on it. This tells me the people who are running the hotel don’t care about the hotel. They don’t care if their guests are able to have a good night’s sleep.”

Cleansing

Female business travelers pointed out three main problems related to cleansing that made hotel stay experiences unpleasant: Bad drainage, no place to hang washed clothing, and lack of storage space in the bathroom.

Many interviewees were annoyed by bad drainage in hotel bathrooms. An interviewee said, “One of the most unpleasant things about hotel bathrooms is bad drainage. Very often when I take a shower, the water drains away too slowly and my feet get soaked in water all the time. It’s really unhygienic and annoying.” Bad drainage is a maintenance problem that often causes unpleasant experiences but overlooked by hotels.

As some female business travelers have the need to wash some clothing during hotel stays, the lack of a proper place for hanging washed clothing often bothers

them. An interviewee said, “I want to wash my underwear, I don’t want to hand it to the hotel laundry. If I wash my underwear by hand, I want somewhere to hang it... And in most hotel rooms, you can’t open the windows, or the bathroom doesn’t have a window. So there’s nowhere to hang, you know.”

Disappointment and annoyance also stemmed from the lack of space for storage in some hotel bathrooms. For example, not enough space near the washing basin for placing skincare and makeup products, no shelf for storing clothes, and not enough hooks for hanging clothes and towels. These problems become more annoying when female business travelers are sharing rooms with colleagues. One interviewee said, “Often times, during business trips when I am sharing a room with another woman, and it’s really annoying that there’s only one hook on the back of the bathroom door. If there’re two people in the room you need two hooks. I mean it’s obvious design. But some of the times there’s only one hook on the bathroom door. That really annoys me.”

Room Space

Another type of unpleasant experiences is caused by the lack of space in hotel rooms for storage and movement. This is often due to the small sizes of some hotel rooms. Sometimes the lack of space may cause minor injuries. An interviewee shared an example, she said, “I shared a small room with a colleague. There was nowhere to put our luggage in the room except the little space in front of the bathroom. While I was packing my luggage outside the bathroom, my colleague opened the bathroom door and it hit right on my back.” Some interviewees had unpleasant experiences with small hotel rooms not only because of the practical problems of storage and movement, but also because of the psychological feeling of constriction.

4.5.3 Service Problems

Female business travelers' unpleasant experiences with hotel service are mainly caused by four types of service problems in hotels: service failure, hotel staff's bad attitude, service inefficiency, and hotel staff's lack of knowledge to provide appropriate service.

Service Failure

Unpleasant hotel stay experiences caused by hotels' failures in providing promised service often leave lasting bad memories. An interviewee talked about an example of service failure in a hotel she stayed at. She said, "Once in last year, when I traveled in the U.S. It's the laundry. I used the laundry, but they did not return my shirt in time. It was about five minutes before I left, they just gave me back the shirt, and it was half-wet. So I was very unhappy." Other types of service failures reported by interviewees include failure to give wakeup calls, neglect of prearranged requests, and no room available despite confirmed reservation in advance.

Attitude

Bad attitude of hotel staff during service interactions is another cause of female business travelers' unpleasant hotel stay experiences. Some interviewees complained about the unequal treatment between Westerners and Asians in hotels. One of them said, "What really bothers me is service attitude in hotels. In my last business trip, I was irritated by the bad attitude of hotel staff. It was even more irritating to observe that they were nice and helpful to Western guests only." In some cases, interviewees said they blacklisted certain hotels because they were infuriated by the rudeness of hotel staff.

Inefficiency

Many interviewees mentioned unpleasant experiences with hotel service due to inefficiency. This type of problems usually occurs when the hotel guests request

items, such as extra towels and adaptors. An interviewee said, “When you’re on business trip, you want to have the things you need immediately. You need to solve problems quickly. It’s frustrating when it takes them hours to get you an adaptor.” Other common problems of service inefficiency include slow check-in or check-out.

Lack of Knowledge

The fourth major problem with hotel service is hotel staff’s lack of knowledge to provide appropriate service. For example, an interviewee talked about frustrating interactions with hotel staff at the business center. She said, “I kept using the business center and it felt like I was training the staff there. They didn’t seem to remember how to connect the computers to the Internet. I had to tell them how to do that.” Another interviewee had the unpleasant experience of not being able to get help from concierge staff when she and her colleagues asked for transport information on sightseeing. She said, “We all went up to the concierge trying to know how long do we need to get out there, and they were guessing. They didn’t really know... In the end, I really had to speak with the night manager to get a taxi. I couldn’t believe this.”

4.5.4 Sensorial Discomfort

The fourth major type of unpleasant experiences during female business travelers’ hotel stays is sensorial discomfort resulted from problems with hotel features or negative incidents.

Room Temperature

Some female business travelers had unpleasant hotel stays because they had little control of temperature adjustment in hotel rooms. This kind of problems is usually caused by centrally adjusted room temperature. Some interviewees mentioned feeling either too cold in air-conditioned rooms or too hot in rooms with heating. An interviewee said, “Well, a lot of things that bugged me, like I

said, freezing air-conditioning, when you can't turn off the air-conditioning, or when you can't open the windows. I especially don't like it if I'm staying in a hotel for several days." Another interviewee recalled a bad experience caused by central heating during her hotel stay in winter. She said, "The room was really hot and stuffy but I couldn't turn off the radiator or open the windows to let fresh air in. And I couldn't just open the door, you know. It was a really painful experience."

Smell

Many interviewees had bad experiences because they smelt cigarette smoke or strange odor upon entering the hotel room. Female business travelers who are non-smokers often have unpleasant experiences staying at hotels in countries where smoking is prevalent. Some interviewees were discontented that they got allocated smoking rooms even though they requested non-smoking ones. One of them said, "Even if you get a no-smoking room, you'll have an ashtray there. I even smell cigarette smoke. So I mean, it's not a recognition that people really dislike smoking."

Noise

Noise is another major cause for unpleasant experiences of sensorial discomfort during female business travelers' hotel stays. The most common example is being awoken by noise at early hours. Another common example is environmental noise due to poor sound insulation. An interviewee was disappointed by the problem of noise in a hotel she would otherwise recommend. She said, "I could hear traffic noise even though I had all the windows closed. I also heard clearly the movements of the people next door. Although the bed was comfortable, I could not sleep well. Sound insulation was the hotel's only problem. If the hotel had better sound insulation, I would stay there again and recommend it to friends."

Touch

As to the sense of touch, many interviewees complained about the unpleasant touch of carpet in hotel rooms. They dislike walking on carpeted floors without slippers on. An interviewee said, “The carpet may look clean but when you walk on it you feel sticky. You can feel it’s dirty.” Another interviewee said, “I don’t like the carpet. I think it’s dirty. I think also hotels that have the carpet should just give us the slippers. It doesn’t cost so much. But just, you know, nice. Because it’s better to walk with slippers on it. I don’t want to put my feet on carpeted floor.”

Table 4.8 summarizes the types of sensorial discomfort mentioned by female business travelers.

Room temperature	<ul style="list-style-type: none">▪ Too cold in air-conditioned rooms▪ Too hot in rooms with heating▪ Windows cannot be opened
Smell	<ul style="list-style-type: none">▪ Smell of cigarette smoke▪ Strange odor in hotel rooms
Noise	<ul style="list-style-type: none">▪ Poor sound insulation
Touch	<ul style="list-style-type: none">▪ Unpleasant touch of carpet in hotel rooms

Table 4.8 Types of sensorial discomfort

4.5.5 Insecurity

Negative incidents related to the level of security or perception of personal safety in hotels are another major type of unpleasant hotel stay experiences discussed by female business travelers. These negative incidents involved the loss of personal belongings, uneasiness in public areas, or unexpected intrusion.

Some interviewees suffered the loss of personal belongings because of security problems in hotels. For example, an interviewee talked about the unpleasant experience of being the victim of burglary. She said, “I believe it was done by the hotel staff who had the room keys. While we were out, someone entered our

rooms, broke our luggage and stole all the jewelry and cash. My luggage was damaged but there was not even a scratch on the room's door and the lock.”

Some interviewees talked about the insecurity and uneasiness felt by lone female travelers in public areas of hotels. For example, some interviewees felt unsafe walking in long and dimly lit corridors in big hotels. To quote one interviewee: “When you're on your own and after dinner, and you go to this long corridor, it's a bit depressing and can be a bit dangerous for a woman.” Some other interviewees felt uncomfortable dining alone in hotel restaurants when they were put at tables that made them feel too exposed.

Unexpected intrusions into hotel rooms are also bad experiences that lead to negative perception of personal security in hotels. For example, interviewees find it embarrassing that housekeeping staff entered the hotel rooms when they were still asleep. As another example, an interviewee said, “One night, my colleague and I were really tired when we returned to the hotel room after a whole day's work. We just collapsed on the sofa. A hotel staff knocked on our door for just two seconds and then opened the door using her key card. We were really startled.”

4.5.6 Disregard of Individual Needs or Preferences

The last major type of unpleasant hotel stay experiences can be classified as the hotels' disregard of guests' individual needs or preferences. Female business travelers' unpleasant experiences range from critical incidents such as the hotel's failure to provide separate bills for guests of twin room, to minor incidents regarding housekeeping. For example, an interviewee who shared a room with another conference attendee was annoyed that they had to go through complicated procedures to obtain separate bills. She said, “At the end of the day, the hotel couldn't give us separate bills, even though we were both independently traveling, and we both need a separate bill for our tax purposes. They couldn't

give us separate bill for the room and for the meals, and anything. So it was incredibly complicated to figure out who or what and get a separate fee for a bill. That was really, really annoying.”

In another example, an interviewee was dissatisfied with minor but repeated thoughtless acts of the housekeeper. She said, “The bottled water was on a cupboard near the TV when I checked in. Because it’s my habit to put the bottled water on the bedside table so I moved it there. But the housekeeper kept putting it back to the original position every day... This might seem a minor thing but I was staying there for five days and this kept bugging me every day. I think the housekeeper wasn’t attentive to the guest’s needs.”

Some repeat guests expect hotels to cater to their special needs, especially in terms of storage. An interviewee was angry when a hotel neglected her prearranged special request regarding storage. She said, “I asked the hotel to keep a package for me until I returned to stay there again in a month’s time. But a few days after I left, they sent me an email saying I must take back my package by next week otherwise it’ll be destroyed. I was really angry. They couldn’t treat a repeat customer like this.”

4.5.7 Summary

Cleanliness, adequate facilities, and reliable service are basic requirements of acceptable hotel stay experiences. Problems with those three aspects easily lead to unpleasant hotel stay experiences that leave bad memories in the minds of female business travelers. Other than those three aspects, sensorial discomfort, insecurity and disregard of individual needs or preferences are the major causes of unpleasant hotel stay experiences.

4.6 Anticipated Experiences

Anticipated experiences of hotel stays are part of the interview discussions with female business travelers. Interviewees' expectations about future hotel stays as well as their opinions regarding anticipated improvements in hotels are elaborated in this section. Interviewees have rising expectations about hotels and they anticipate improvements mainly in eight aspects. They would like hotels to offer: (1) Better facilities for work; (2) Enhancement of in-room details; (3) Better support for travelers' practical needs; (4) More opportunities for new experiences; (5) Easier customization for individual preferences; (6) Enhancement of relaxation, (7) More special attention to returning guests; and (8) Better dining experiences. The following subsections will discuss these eight aspects in detail.

4.6.1 Better Facilities for Work

First and foremost, female business travelers anticipate hotels will enhance convenience and efficiency for doing work by improving work-related facilities. As Internet access is essential for communication and information search during business travel, female business travelers interviewed in this research express that they have rising expectations regarding Internet access in hotels. They expect Internet connections in hotels to be free, easy to set up, and stable. They would like to have free Wi-fi Internet access widely available in public areas of hotels. Also, they expect to have a place inside the hotel to check emails free of charge or at low cost even if they don't bring along a laptop computer. Some interviewees point out that currently some hotels still charge for Internet access and that easily becomes the source of their discontent. According to interviewees, Internet access is so essential that it should be provided as a basic and free feature, or the charge for Internet access should be included in the room rate to save hotel guests the trouble of choosing a price package and calculating the extra cost. Another common problem regarding Internet access is the overcharge

for Internet connections in hotels' business centers. In short, some hotels still need to catch up on providing convenient and hassle-free Internet connections.

Female business travelers also expect hotels to improve the set-up of guest rooms for doing work. This may seem basic but interviewees who are frequent business travelers complain that many hotels still fall short on this aspect. Inadequate light for working or reading in hotel rooms is a frequently mentioned problem. For example, an interviewee said, "There's no bright enough light like an overhead light or desktop light for doing work. That really annoys me." Another interviewee put it this way, "Some hotels claim they are business hotels but very often when I enter the room, I find the desk too small and the lighting too dark for doing work. I'm really disappointed with those hotels. That's why I hope hotels can provide user-friendly set-up for doing work." Proper placement and sufficient number of electricity sockets are also essential. Female business travelers expect they can find three to four electricity sockets available near the desk. To enhance convenience for hotel guests, some interviewees suggest hotels to have multi-country plugs and adaptors ready in the room. "It's troublesome to bring along multi-country plugs and adaptors every time I go to another country for a business trip. I wish hotels could consider getting them ready," said one interviewee.

As business centers in hotels play a key role in facilitating work, female business travelers also anticipate improvement in terms of their working hours and efficiency of staff. Some interviewees suggest extending the operation hours of business centers. For instance, an interviewee explained the need for longer operation hours, she said, "I would like more hotels to operate 24-hour business centers. You know, there's always a time zone difference and I need to use the business center before or after normal office hours. Those business centers that only operate from nine to six are not practical for me at all." In addition to operation hours, some interviewees point out that efficiency of business center

staff should also be improved. According to some interviewees, staff in business centers are sometimes not efficient. For example, one of them said, “When I need to go to the business center, that means I have urgent matters to deal with. But sometimes, staff in business centers are not efficient. Maybe some of them are not well-trained enough, they don’t seem familiar with operating the equipment. Or sometimes, it’s a cultural thing. People in another country may just work at a slower pace. That can be frustrating when I have urgent things to do in the business center.”

In short, interviewees expect hotels to improve facilities for work which include Internet connections, work-related details in guest rooms, as well as operation hours and service quality of business centers.

4.6.2 Enhancement on In-room Details

According to female business travelers, some currently optional value-added amenities should be provided as readily available basic in-room features in hotels of reasonable quality. These amenities include: hair dryer, iron, ironing board, kettle, bottled water, instant beverage, and slippers. An interviewee explained, “I would like hotels to get the details ready in the room. For example, many hotels in Europe don’t provide all the things I need. When I travel to Europe for longer business trips, I have to bring many things like hair dryer, iron, and electric kettle. Those things add several kilos to my luggage which is already heavy.”

In addition to heightening demand for basic in-room features, female business travelers expect hotels to improve through “details that show care towards travelers”. One interviewee’s comment pinpoints and summarizes female business travelers’ expectation regarding improvement of in-room amenities, she said, “Extra little touches that make me think they care.” Interviewees mentioned a number of anticipated improvements regarding in-room details. The following

paragraphs elaborate on them, proceeding from the female-oriented improvements to other general improvements.

Interviewees anticipate that more hotels will prepare “emergency items” to cater to female guests’ needs. These practical items will be helpful for female business travelers who do not particularly prepare for sudden needs arising out of travel-related circumstances. For example, an interviewee said, “In almost every hotel I never see an extra pair of stocking or panty hose. You can imagine, it’s very easy to tear your panty hose during traveling. They always have shoe polish, right? But never panty hose. So this is what I really like to have.” Also, some interviewees expect more hotels to have female sanitary items ready in the bathroom. One of them said, “When you have a sudden need, you don’t want to ask the hotel staff and you don’t want to go all the way to buy them. Even airlines have them ready in toilets - I think hotels should do so too.”

Interviewees also suggest that hotels can improve female business travelers’ hotel stay experiences by catering more properly to two types of female-specific needs. The first one is the need to dry hand-washed clothing, and the second one is related to make-up. When asked about suggestions for improvements regarding hotel stays, many interviewees mentioned that they would like to have a proper place or proper facility inside the bathroom for hanging or drying hand-washed clothing because it is common for female travelers to hand-wash a small amount of intimate clothing during trips. Female business travelers may hand clothing such as business suits and shirts to the hotel laundry but most of them prefer to hand-wash intimate wear. Hence it is always a nuisance to find a proper place to hang or dry them. As there is a genuine need, female business travelers would like hotels to improve in this regard.

As many female business travelers need to put on cosmetics, it is also suggested that hotels can consider improving in-room details that cater to make-up-related

needs. One of the interviewees said, “I seldom see hotel amenities prepared for women’s cosmetic needs. It’d be great if hotels start to think about this.” Some interviewees mentioned that they noticed that in recent years, some upscale hotels are beginning to provide female-friendly and cosmetic-related amenities such as flexible mirrors, a stool in the bathroom, bright lighting near the mirror, cotton pads for makeup removal, and full-length mirrors. They appreciate those extra touches as the hotels show an awareness of female guests’ needs. They expect hotels to provide more female-friendly in-room details in the near future.

Apart from the female-oriented details mentioned above, interviewees also expect hotels to improve other general in-room details. These details include: Shelves in the bathroom, the quality of cleansing products, the cleanliness and texture of carpet, and the elimination of odors in hotel rooms. Firstly, female business travelers would like hotels to provide sufficient shelves in bathrooms for practical storage. Shelves are especially useful when sharing a room with a colleague or if the duration of the trip is long. As to the placement of shelves, interviewees point out that small shelves should be available near the washing basin for holding small personal items such as cleansing and make-up products while larger shelves should be installed near the bath tub or shower cubicle for storing clothes.

Secondly, the quality of cleansing products provided in hotels is also expected to be improved. Some female business travelers perceive that, to a certain extent, the quality of cleansing products reflects the hotel’s quality and sincerity in taking care of guests. One of them said, “I do pay attention to the quality of the cleansing products in hotels. I don’t expect branded toiletries but I do want hotels to provide good-quality ones. In some hotels, you can tell they give you low-quality stuff just by looking at the package and that gives me a bad impression about the hotel’s quality.” As female guests are becoming increasingly discerning, hotels need to upgrade the quality of cleansing products.

Also, female business travelers expect hotels to improve the cleanliness of carpets. Many interviewees expressed concern about the cleanliness of the carpeted floor in hotel rooms. For example, one of them said, “Carpet really really is very important. And quite often, they are trying to hide dirt with the carpet. They only use dark colors which I really don’t like at all.” Another interviewee said, “I dare not walk barefoot in hotel rooms because the texture of the carpeted floor is weird – the carpet always feels dirty.” This implies that hotels not only need to maintain high standard of cleanliness, but also reassure hotel guests of the high standard. As cleanliness is an intangible attribute, hotels may need to use new ways to make it tangible for better reassurance.

Regarding future improvements, female business travelers also mentioned in-room details related to the sense of smell. According to them, unpleasant odors are prevalent in hotel rooms. The most common example is the “stuffy” smell of the hotel room itself which is particularly noticeable upon first entry of the room. Other unpleasant smells include the damp odor of old furniture, faint smell of cigarette smoke, strange smell inside the wardrobes which may pass on to the clothes, and bad smell from the drainage of washing basin or bathtub. For example, an interviewee talked about the need to eliminate unpleasant smells in upscale but older hotels, she said, “I think hotels need to do something to get rid of bad smells. Very often, some hotels look grand and nicely decorated but there is a kind of damp smell... like the smell coming from old wooden furniture or paint. The place is clean but it just smells bad.” Another interviewee talked about the strange smells inside hotel wardrobes and said, “I have to leave the wardrobe doors open all the time to avoid making my clothes smell bad.”

Table 4.9 summarizes enhancement on in-room details expected by female business travelers:

- “Emergency items” (such as a pair of stocking, sanitary items etc.)
- A proper place to dry hand-washed clothing
- Amenities that cater to make-up-related needs
- More shelves in the bathroom
- Quality of cleansing products
- Cleanliness and texture of carpet
- Elimination of odors in the hotel room

Table 4.9 Expected enhancement on in-room details

4.6.3 Better Support for Travelers’ Practical Needs

It is discovered that female business travelers anticipate hotels to be increasingly supportive of travelers’ practical needs. In their opinion, hotels should continue to strengthen support in terms of information, service efficiency, flexibility, and transportation. While some suggestions given by interviewees are not entirely innovative, the key concept behind their ideas is “support”. The emphasis is put on the hotel’s initiative in facilitating travel-related activities.

Regarding information support, female business travelers anticipate hotels will increasingly provide a wider range of practical information about trip-related details. For example, an interviewee said, “I think it would be helpful if hotels can provide more travel-related information to their guests, such as transportation, weather... and all kinds of information that help a foreigner adapt to a new place. That would be great.” Another female business traveler’s comment is emblematic of many interviewees’ viewpoint on the difficulty of getting local information in a timely manner. She said, “During my business trips, so often I have many little questions to ask but my secretary isn’t there and I don’t have any local friend. The concierge is usually formal and busy. I’m thinking if it is possible for hotels to provide service that serve this kind of need.” As more people are traveling for the combined purposes of business and leisure, female business travelers also expect hotels to strengthen on information about sightseeing. One of them explained, “I want to do the sightseeing but I don’t have the time to do all the research that I would do if I’m just going for a holiday

trip. You know, I wanna know what time do I need to leave the hotel so I can be there, have enough time there and then get back... I do think that it'd be helpful if hotels have a good map of the area, with how long it takes to walk to places.”

Apart from travel-related information, improvements on other aspects are also called for. Many interviewees talked about frustrating experiences caused by hotels' rigid check-in and check-out times. According to them, more flexible check-in and check-out times will greatly enhance their hotel stays. For example, an interviewee said, “Very often, hotels are too strict about check-in and check-out times. Maybe that's because they need to do house-keeping with a certain time. But for the traveler, it's always disappointing not being able to check-in and freshen up after long hours of flight. That's why I think it will make a big difference if hotels allow more flexible check-in and check-out times.” This means that hotels need to reconsider the rigid practice of scheduling and housekeeping in order to achieve flexibility for their guests. A few independent hotels have started to offer 24-hour-based check-out time, which means check-out times are set by 24 hours of the guest's check-in time. This offers hotel guests much more flexibility in terms of timing and greater value for money. Hotel chains need to catch up on this practical offering.

Another aspect which hotels can consider improving on is transport. To female business travelers, means of transportation can be a nuisance because taxi drivers in another country do not speak the same language, and safety is always a concern for lone travelers, not to mention the high cost. Therefore, shuttle bus service to city center locations will be helpful and a competitive edge if hotels offer it. Also, a few interviewees mentioned about luggage overweight as another potential travel-related problem that hotels can help to solve by providing luggage-weighing scales in public areas. One interviewee said, “I always wonder why the hotels... they don't have a scale for weighing the luggage. Very

strange... because you're just stuck in the airport if your luggage is overweight. And then you need to pick out stuff.”

4.6.4 More Opportunities for New Experiences

Female business travelers anticipate more opportunities for new experiences in future hotel stays. This is reflected in three recurring ideas in interviewees' comments. Firstly, many interviewees perceive standard hotel layouts and decorations as boring, especially the large-scale hotels or chain hotels. Secondly, they often mentioned boutique hotels when talking about hotels that they would like to stay at in future business trips. Lastly, interviewees tend to enjoy learning about the local culture of the places they visit and spend time for sightseeing during business trips.

Regarding the boredom evoked by standard hotel layouts and decorations, an interviewee remarked, “Most five- or six-star hotels are really similar nowadays, especially those recently built ones. They are all the same. Clean and comfortable, but nothing special at all.” As hotel guests seek more special experiences, they are turning to stylish and new hotels. Boutique hotels have become a trendy phenomenon that draws much attention in recent years. This trend is driven by hotel guests' eagerness for change and new experiences. Female business travelers who were interviewed for this study also expressed a preference for boutique hotels. For example, an interviewee who has not stayed at boutique hotels said, “I would really like to try staying at boutique hotels. People say their interior design and decorations are special. Those hotels may be small but they have individual character – not just another hotel. I heard that some of them have different interior design for every room. I want to know how it feels like to stay in those hotels.”

Interviewees who had stayed at boutique hotels would like to have chances to stay at more boutique hotels again during future business trips as they appreciate

those hotels for their “individual touch” and “character”. For example, an interviewee commented, “I like staying at boutique hotels. They aren’t as big and hollow as traditional chain hotels. They are smaller but I like their attention to details and interior design. They make you feel cozy and homey. My friends have recommended some boutique hotels and I’m going to try them out in future trips.” Another interviewee echoed this viewpoint, “I think a ‘bonus’ of business trips is to live in an environment that you perhaps will not make it as your home. You have more chances to experience different kinds of environment... For future hotel stays, I wouldn’t want to always stay at chain hotels. I mean I prefer trying out those small to medium sized hotels.”

Apart from environments, products in hotels are also sources for new experiences. To female business travelers, cleansing and skincare products offered as toiletries in hotel bathrooms always mean opportunities to try new things. With ever-increasing expectations, interviewees anticipate hotels to provide high-quality products in the near future as sources for new experiences. Other than toiletries, hotels should also extend the sources for new experiences by providing other products which are available for purchase. An interviewee said, “I like staying at hotels where they give you a lot of little bathroom stuffs. You know, some of them are nice brands... ‘coz it’s nice to try new products. I think it’s a good way to experience new things. It would be nice if every time I go to a hotel I could experience some new things, like you can say, ‘Oh, I wish I could use that at home.’ Or ‘I’m going to buy these products, I like them.’ I think it’s win-win. It would be good for everyone.”

According to interviewees, the most enjoyable aspect of business trips is the chance to learn about another country’s local culture. Because of such chance, business trips become meaningful not only for career development, but also for personal growth. For example, an interviewee said, “I like to see the world and the culture of different countries. I mean, I like to know more about local

people's lives and habits. That's why I always try to do a bit of sightseeing in business trips. They aren't just for work, but for leisure too." Some interviewees suggested that hotels may consider enhancing this leisure element by relating hotel offerings to the cultural and historical background of the country.

These remarks given by interviewees reinforce the findings of the photo elicitation study which indicate that one of female business travelers' key concerns regarding hotel stays is exploration. And this indicates that female business travelers will appreciate more opportunities to experience new environments and products during future hotel stays, as well as to get a sense of local culture. Hotels can develop a competitive advantage by catering to this concern for exploration.

4.6.5 Easier Customization for Individual Preferences

Customization is another key concept when female business travelers talked about anticipated changes in future hotel stays. In their opinion, hotels should offer them greater control and more choices of amenities and environments in the practical and aesthetical aspects. In other words, they would like hotels to improve by recognizing and catering to the needs and preferences of individuals.

Regarding customization of environment, interviewees expressed that the adjustment of room temperature often causes frustration and disappointment. They would like hotels to improve in this regard. For example, an interviewee said, "Somehow you can never get the right temperature with the air-con." Another interviewee also mentioned air-conditioning as the first thing she would like hotels to improve. She said, "Well, a lot of things that bugged me, like I said, freezing air-conditioning. When you can't turn off the air-conditioning, or when you can't open the windows. Especially I don't like it if I'm staying in a hotel for several days." Another interviewee said, "Sometimes you turn the air-con switch to adjust the temperature but you don't know if that really works. Some hotels

pretend to let you adjust the air-con but they are actually using centralized systems. I mean, you can't tell. You turn the switch and after an hour it's still too cold. I wonder if hotels can do something about this." Apart from air-conditioning, heating also cause similar problems. An interviewee said, "It's a regional thing. Some hotels don't have air-conditioning, like in those colder countries, they have heating instead. Very often that makes the room too hot and stuffy... The windows can't be opened. I have no choice but to turn off the heating or I can't even breathe." In short, guests' disappointment and frustration stem from the difficulty of adjusting a suitable room temperature and the lack of openable windows. It is expected that hotels will improve on these issues.

Interviewees also suggest that they expect more customizable practical features and a wider range of choices during future hotel stays. This implies that female business travelers are becoming more discerning and anticipate hotels to make more effort in catering to individual needs and preferences. Regarding customizable practical features, some interviewees suggested that hotels should provide a chair with adjustable height near the desk in the guest room for greater comfort. For example, an interviewee explained, "I'd like to have the chair which is adjustable enough. Because often I find the desk is too tall, and the chair is too low... It's more and more now you don't go to the business center, you bring your own computer with you, your laptop in the hotel room... so you did a lot of work at that desk."

As to the improvement on the range of choices of hotel amenities, the mini-bar is a commonly raised topic. In the interviewees' opinions, items in the mini-bars such as beverages and snacks are too generic and offer few choices for their preferences. For example, one interviewee commented, "They never ask if there is anything else you would like in the mini-bar... For example, we are very conscious of not having sugar. But they never have diet coke. They never have diet 7-UP. That's all high-calorie stuff." Another interviewee said, "Those things

they put in the fridge are similar in many hotels. Those sweet and sugary things just aren't my cup of tea. I wish they could 'reform' the mini-fridge to offer better choices. Or I can make request for my favorite drinks to be put in the fridge before I arrive." Not only do female business travelers become more health-conscious, but they also raise the possibility of getting their favorite drinks ready in the mini-bar. This indicates that it is time for hotels to reconsider choices of items in the mini-bar and improve by offering more healthy choices, as well as to explore procedures that enable customization of food and drinks in the mini-bar.

Apart from practical features, aesthetical elements are also mentioned as possible choices for customization in hotels in the near future. Interviewees suggested the possibility of having choice of color scheme of the hotel room. One of them said, "Some people may be too stressed out and they want a room in blue or green just to feel more relaxed. And other people may like more exciting colors such as orange or yellow." These comments show that female business travelers are expecting customization of the aesthetic aspect as well. Although suggestions by interviewees are inclined towards practical features, sophisticated hotels can take customization to the sensorial and aesthetical levels to further improve guest experiences.

4.6.6 Enhancement of Relaxation

To female business travelers, it is important that hotels are "cozy" in the sense that guests feel relaxed and at ease. They expect hotels to enhance relaxation through improvements of in-room facilities and interior design. Some interviewees emphasized the importance of relaxation during hotel stays for business trips, for example, one interviewee said, "I think the top priority of hotels for business trips is always relaxation because you feel so tired on a business trip. It's a different matter for leisure trips - you don't really need the hotel for relaxing 'coz you're out for fun most of the time. But for business trips,

you need to work all day and can't relax. So I would like to have more facilities in the hotel room for relaxation." Some interviewees suggested that hotels may consider providing bath salt or upgrading the shower facilities to include the option of a massage shower.

According to interviewees, warmth in the color scheme of hotel rooms and elements of nature in interior design also can enhance the feeling of relaxation. For example, one of them said, "If there's something special like colors that are warm, that make you feel at home. Happy colors that make you feel relaxed as well... A lot of times if you're traveling in the city, it's very fast-paced and... maybe you've got appointments and some stressful meetings. If you have a place that really you walk in and feel 'Ah!', you can kick off your heels and just relax, you know. Some place that makes you feel soothing and warm in the design."

Another interviewee explains why it is important to enliven the hotel environment with elements of nature. She said, "Because on business travel, you spend time in the airport and on the airplane, it's all very artificial. That's why in the hotel, you really like to have more natural greenery, maybe the colors of the room would be something related to green or natural, not sort of very subdued grey or brown."

These comments reflect female business travelers' preference for warm colors and nature-themed interior design for the enhancement of relaxation. This implies that in the future, hotels should strengthen these aspects as well as explore new ways to enhance the sense of relaxation, especially in guest rooms.

4.6.7 More Special Attention to Returning Guests

In addition to rising expectations about hotels in general, some female business travelers also expect more special treatment for returning guests at hotels they have stayed at before. Firstly, they expect hotels to make effective use of

customer databases to speed up the check-in process for returning guests. Instant retrieval of electronic guest records should simplify and speed up check-in procedures. As returning guests, the bottom line is not to fill in check-in forms again. Also, front-desk staff's acknowledgement of repeat visits is becoming common practice which is expected.

Secondly, according to interviewees, they expect more hotels will give repeat guests additional personal attention by making preparations that cater to the needs and preference of the returning guest before she arrives. For example, an interviewee remarked, "I keep returning to the same hotel because I have expectations and I don't need to be a new customer. Say, they know that I like rooms on higher floors. And they usually give me a room with nice view. They also know that I prefer to have new linen every three days instead of every single day." Another interviewee said, "I think hotels will become more and more personal. Like if I return to a hotel I stayed at before, I will have my favorite fruit prepared in my room and the newspaper of my choice. I won't be asked about these again 'coz they have my preference on record already."

Furthermore, hotels may also need to provide special service for repeat guests such as storage service as returning guests' need for storage is repeatedly mentioned by some interviewees. One female frequent business traveler said, "In one of the hotels I often visit, they keep my clothes and every time before I arrive, they get them delivered to my room. So when I walk in and open the wardrobe, all my clothes are ready. I appreciate this service and would like more hotels to offer this." Another interviewee explained, "I have no office in the places I travel to, so the hotel is my home-office in a country. It'd be great if they offered more useful services, like letting me store things and take them back when I return. That would be really helpful."

To summarize, interviewees expect hotels to offer more special attention to returning guest by providing services such as:

- Simplified and speedy check-in
- Hotel staff's acknowledgement of repeat visit
- Hotel's preparations that cater to the needs and preference of the returning guests
- Storage service

4.6.8 Better Dining Experiences

For female business travelers, especially those who travel alone, dining can be a hassle. Interviewees highlighted privacy and food portions in hotel restaurants as the two main problems. They expect hotels to improve these aspects to enhance their dining experiences in hotels.

Regarding the issue of privacy, some interviewees mentioned that they feel awkward to go to hotel restaurants alone. For example, an interviewee talked about the uneasiness of dining alone and her preference for breakfast room service. She said, "When I'm on business trip, I usually have a simple breakfast. I don't like going to the hotel restaurant alone. I prefer some privacy. That's why I like to have breakfast in my room. It'd be great if hotels can offer free room service for breakfast." Also, some female business travelers have concern about personal safety to appear as a lone female in dining and drinking venues in hotels. One of them said, "I don't feel comfortable eating alone in hotel restaurants so very often I have to order room service." Another interviewee expressed her frustration of having to stay away from hotel bars when she travels to China because, according to her, the problem of prostitution is serious even in the most upscale hotels in China. She said, "I want a bar or music venue where I can go by myself and still feel safe."

Apart from privacy, interviewees pointed out the overly large portions of food in some hotel restaurants as another problem with dining in hotels. An interviewee explained, “I like to try different dishes but I have a small appetite. You know, women have smaller appetites in general. So, dining in hotel restaurants is not a good choice for me.” Another interviewee who mentioned the same problem also shared a pleasant experience regarding food portion: She was delighted that in one hotel restaurant, the manager offered her the option of half portion at half price so that she could try more dishes. She would appreciate more hotels to offer this flexibility of food portions.

4.6.9 Summary

Female business travelers interviewed in this study anticipate hotels to enhance guest experiences by improving eight aspects which include facilities for work, in-room details, support for travelers’ practical needs, opportunities for new experiences, customization for individual preferences, relaxation, special attention to returning guests, and dining experience. They are expecting hotels to upgrade facilities and service continuously. Some interviewees who are frequent guests of executive floors even expect hotels to extend the service of executive floors to a larger scale. For example, one of the interviewees remarked, “I can’t see why that level of service can’t go to the entire hotel.”

Also, interviewees would like hotels to bring about pleasant experiences by paying more attention to details and staging pleasant surprises. Two comments from interviewees pinpoint the importance of details and pleasant surprises: An interviewee talked about how she would appreciate delightful hotel stay experiences, she said, “Delightful means not only none of the unpleasant experiences but unexpected good things they do that delight me.” Another interviewee remarked, “I look for anything that a hotel does to go beyond the basics... To do the little extraordinary things that make my stay memorable, then I’m gonna go back there.” To summarize, female business travelers anticipate

not only improvements in hotel facilities and service, but also high level of attention to details as well as extra touches that elicit pleasant surprises.

V. DESIGN IMPLICATIONS

Chapter 5 discusses implications for designing hotel features that enhance the hotel stay experiences of female business travelers. Section 5.1 explains the model of emotional design for hotels which is a conceptual model that clarifies the relationships between types of hotel offerings, design emphases, guest emotions and guest perception of hotel stay experiences. Section 5.2 discusses the relational message embodied in design as hotel guests interpret tangible elements and intangible processes in the hotel context. Section 5.3 highlights four broad directions regarding design opportunities that enhance hotel stay experiences for female business travelers. With reference to the three levels in the model of emotional design for hotels, value-added hotel features that are becoming Actual Offerings at the primary level are highlighted in Section 5.4 while design opportunities for Augmented Offerings are presented in Section 5.5. Section 5.6 presents Experiential Offerings as optimal hotel stay scenarios based on themes that match female business travelers' concerns. The last section in this chapter is Section 5.7 which reflects on the findings and implications of this research in two parts: research outcomes that confirm current knowledge, and research outcomes that contribute original insights.

5.1 Model of Emotional Design for Hotels

In order to address the need for better understanding about emotion-oriented design for hotels, the researcher proposed a three-level conceptual model that clarifies the relationships between guest emotions, hotel offerings, design emphases and guest perception (see Figure 5.1). This model is underpinned by theories and knowledge in emotional design, experience design and hospitality. It is broad and general so that it applies to all possible hotel contexts. The three types of hotel offerings stated in this model correspond with the levels of tourism or hospitality service product outlined by Reisinger (2001). The conceptual model was presented at the refereed International Association of Societies of Design Research 2007 Conference (Lo, 2007).

Before moving on to the explanation of the model, it must be emphasized that the term “design” in this model refers to the design of tangible elements and intangible processes in the hotel context. “Tangible elements” include any tangible artifacts in hotels, their functions, arrangement and presentation; while “intangible processes” include mechanisms for offering the tangible elements, and the delivery of related service.

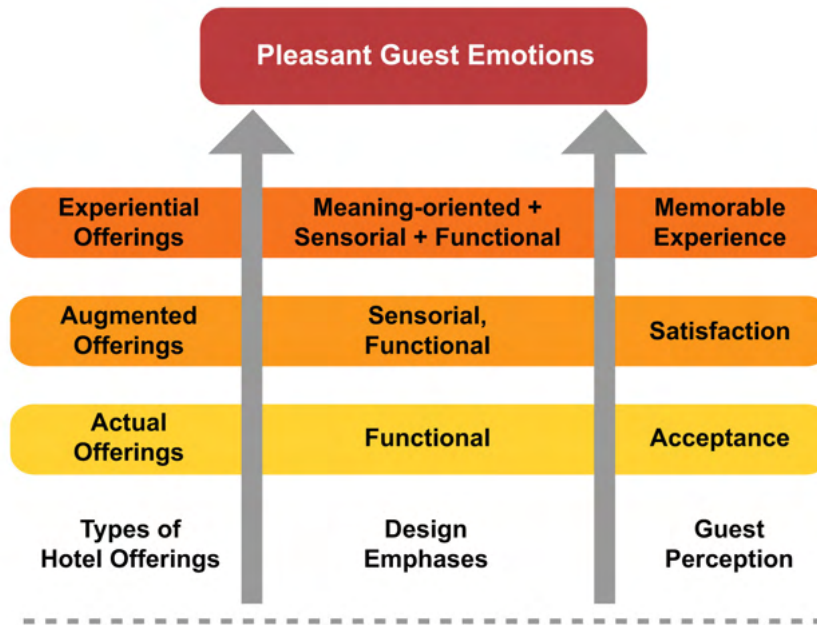


Figure 5.1: Model of emotional design for hotels

The core argument of the proposed model is that design can influence guest experience and elicit pleasant guest emotions on three levels. The design emphasis increases in complexity with higher levels of hotel offerings, resulting in greater emotional impact that uplifts the level of guest perception from mere acceptance to satisfaction and memorable experience. A level-by-level explanation is provided below.

5.1.1 Primary Level: Actual Offerings

“Actual Offerings” refer to basic service and tangible products that are provided in hotels and expected by most hotel guests. For example, a comfortable bed,

adequate air-conditioning, reliable morning-call service, and clean shower and toilet facilities. The design emphasis of Actual Offerings is functional in nature. Design at this level mainly concerns amenities, features and services that enable hotel guests to achieve certain basic goals and provide convenience. For hoteliers and designers who want to evoke pleasant guest emotions and improve guest experience at this level, the key question to ask is: What tangible elements and intangible processes can be designed to offer guests more functional benefits?

While the presence of Actual Offerings only contributes to guests' acceptance of the hotel's adequate performance, weakness in (or absence of) Actual Offerings often produces extremely negative impact on guest emotions and perception. As guests' needs are constantly changing and guest expectations are ever increasing, hoteliers and designers need to learn about those needs and expectations in order to provide and design amenities or services just to maintain acceptable performance and thus stay in business.

For example, as Internet connection has become essential in many people's daily lives, a hotel can increase an Actual Offering by providing convenient Internet access in guestrooms. This involves the design of interface, procedures and support mechanism that enable in-room Internet access.

5.1.2 Middle Level: Augmented Offerings

"Augmented Offerings" refer to hotel offerings that extend Actual Offerings with value-added features for the benefit of hotel guests. The benefits can be increased degree of comfort, convenience, security, and service reliability. The list goes on as the possibilities are limitless. An existing example of Augmented Offering is a hotel chain's 10-layered luxurious bed designed for the maximum degree of comfort.

Design at this level evokes pleasant guest emotions and increases satisfaction mainly by exceeding guest expectations. Apart from emphasizing the functional elements, design at this level also emphasizes sensorial elements. That means design adds value not only by improving the functional aspect of hotel offerings but also by delighting one or more of the human senses (visual, auditory, olfactory, gustatory and tactile) through sights, sounds, smells, taste, or touch.

At this level, the key question to ask is: What tangible elements and intangible processes can be designed to offer guests more functional or sensorial benefits beyond the standard offerings?

Absence of or weakness in Augmented Offerings would not lead to unpleasant guest emotions, but the presence of or strength in Augmented Offerings usually evokes pleasant guest emotions and enhances guest satisfaction. Designing Augmented Offerings enables a hotel to gain a competitive edge over other hotels that offer standard products or services.

For example, following up on the in-room Internet access mentioned in the previous subsection, a hotel can upgrade this Actual Offering to an Augmented Offering by incorporating more functional benefits. This can be achieved by making in-room Internet access high-speed, free-of-charge and also by offering a wireless option and more user-friendly interfaces.

A more recent example of Augmented Offering that focuses on sensorial benefits is PURE rooms, or allergy-friendly rooms (Brault, 2007). These rooms are designed for high indoor air quality and maintained to be free of air-borne irritants. PURE rooms benefit guests (especially guests with allergies) with greater physical comfort through the senses of touch and smell.

Research has shown that some Augmented Offerings are quickly becoming expected features by guests, such as high-speed Internet access in guestrooms and cheap long-distance calls (Swisscom, 2007). This is worthy of hoteliers' and designers' attention.

5.1.3 Top Level: Experiential Offerings

“Experiential Offerings” is the topmost level in the proposed model and an integrative level of hotel offerings. This term refers to the combination of various tangible elements and intangible processes that create meaning-centered experiential impact for guests.

At this level, design is a synthesis of the functional, sensorial and meaning-oriented aspects for staging memorable and meaningful guest experiences. Embodied in multiple tangible elements and intangible processes, “meanings” refer to important qualities in life. They include people’s beliefs, values and sense of identity. Meanings are not only limited to status or identity, but include also meanings that match with guests’ aspirations, such as harmony, accomplishment, individuality, well-being, and social responsibility. Diller, Shedroff and Rhea (2006) point out that companies can address people’s growing desire for meanings by intentionally designing integrative experiences based on a specific meaning and expressed cohesively through products and services. Designing for guest experience requires a deep understanding about meanings relevant to hotel guests and requires the orchestration of a wide array of tangible elements and intangible processes in order to communicate the desired meanings.

The two main questions to ask at this level are: (1) What are the meanings that the hotel wishes to convey? (2) How can the hotel integrate functional elements, sensorial elements and meanings to evoke memorable guest experiences?

Hotels can create Experiential Offerings by developing hotel stay experience based on themes. According to Gilmore and Pine (2002, p.92), a theme is “the dominant idea or organizing principle, devotion to which creates a coherent experience for guests.” This implies that the design and orchestration of functional, sensorial and meaning-oriented tangible elements as well as intangible processes are of paramount importance.

Since Experiential Offerings communicate meanings robustly with tangibles and processes through many functional and sensorial means, they usually evoke memorable experiences for hotel guests. In this way, Experiential Offerings contribute to positive emotional impact and loyalty behaviors such as repeat patronage and positive word-of-mouth (Pullman & Gross, 2004). Ideally, hotels try to achieve ultimate excellence by designing unique Experiential Offerings.

An example of theme-based Experiential Offering is an international hotel chain’s “Legendary Quality Experience”. The central meanings conveyed by the hotel chain are extraordinary status and the sense of exclusiveness. These meanings are communicated through various tangible elements and intangible processes ranging from small details like monogrammed towels, a surprise food item that comes with room service, guestroom settings pre-customized according to guests’ preference, to more sophisticated offerings such as unique spa treatments and exquisite dining options.

5.1.4 Value and Challenge

The model of emotional design for hotels clarifies the relationships between types of hotel offerings, design emphases, guest emotions and impact on guest perception. Most importantly, the model shows how design can influence guest emotions with different emphases at three levels of hotel offerings. This understanding is of value for both hoteliers and designers as it facilitates structured attempts to design for emotional impacts for hotel stay experiences.

The challenge of proposing this model is that it has to show enough structure and clarity about the relationships without sacrificing the dynamism of guest experience and the openness for contextual factors. Therefore, the proposed model is a purposefully simple and generic one so that it applies to all possible hotel contexts.

5.2 Relational Messages in Design

The fact that care and thoughtfulness came up as the most important meanings that influence guest emotions of female business travelers implies that there is a relational dimension in hotel features. To borrow an idea from communication research, all communication includes content message (what is actually said about a topic) and relational message (the sender's personal feelings about the receiver) (Trenholm & Jensen, 2008). The findings of this research hint at the possibility that designed features in hotels also embody these two facets. This is because female business travelers not only pay attention to facilities, amenities and procedures per se but also take them as cues to interpret the hotelier's perception about hotel guests. This intangible aspect of relational messages embodied in hotel features plays a role in evoking female business travelers' emotions.

Design researchers who study design as communication process pointed out that users' actual interpretation of designed artifacts may or may not correspond with designers' intended meanings (Crilly et al., 2008a, 2008b). An understanding of how female business travelers' interpret relational messages in hotel features and how those interpretations influence their perceptions and emotions will be beneficial for designing hotel features that contribute to pleasant hotel stay experiences.

The relational messages being interpreted from hotel features mainly focus on three aspects: Care, importance and trust. Emotions often result when female

business travelers interpret things, places and events in hotels to judge whether the hotels:

- (1) Care about their guests;
- (2) Consider guests as important;
- (3) Trust hotel guests.

5.2.1 Care

Female business travelers interpret the level of care expressed by hotels from features that show the hotel's anticipation of guests' needs, quality of offerings, flexibility or choices of hotel features to accommodate different needs, and communication of goodwill. Well-considered and well-designed small details evoke pleasant emotions by conveying the relational message of care as those details are evidence that the hotel has devoted extra effort to take better care of hotel guests. For example, some research participants talked about pleasant emotions evoked by fresh fruit provided in hotel rooms (See Figure 5.2) as they show the hotel's thoughtfulness. Please refer to Section 4.3.1 for explanations on the concept of care when discussing female business travelers' concerns and for more examples of hotel features. A recap of some examples include:

Complementary kit for women that shows the hotel is thoughtful about women travelers' needs, high-quality slippers that show the hotel has considered whether the guests feel comfortable, and a panel that enables adjustment of in-room lighting at four levels of brightness to accommodate different people's needs.

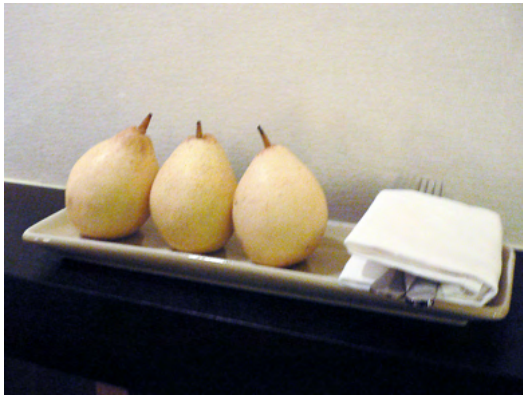


Figure 5.2: Fresh fruit in a hotel room

5.2.2 Importance

Female business travelers pay attention to hotel facilities and service procedures to judge the importance of a certain type of guests to a hotel and whether the hotel has shown consideration for that particular type of guests. For example, a research participant noticed an accessory container on the bedside shelf and interpreted it as the hotel's consideration for women travelers (See Figure 5.3). She said, "This is definitely good for women, which is really a nice touch. You know, like rings, earrings, and stuff. You can put them somewhere and not lose them. That was actually kind of nice, even though I didn't wear any rings, you know. But just like they were thinking about women." In another example, a research participant was angry to find three floors of shops for branded goods but only a small business center in a corner with no staff inside. To her, that means the hotel does not regard business travelers as important.



Figure 5.3: Accessory container on the bedside shelf

Executive floors are elaborated offerings that show the importance of business travelers to hotels. Hotel features and service procedures for executive floors include many “extra miles” to show business guests’ status as valued customers. Female business travelers also judge whether a hotel values returning guests by observing whether the hotel shows acknowledgement of repeat patronage or makes preparation to cater to repeat guests’ preferences and special requests.

5.2.3 Trust

The following is an example that shows a research participant’s interpretation of relational message as she talked about the emotion of disappointment triggered by hangers in a hotel room’s closet (See Figure 5.4). She said, “They’re not real hangers, because they’re attached to the railing. So if you want to take out a hanger and then hang it on a chair or hang it on a door, you can’t, because there’s no hook... That’s kind of a fake hanger. It shows that they think I’m going to steal the hangers. So it makes me feel not trusted.” Her unpleasant emotion actually stemmed from being assumed as thief rather than the deprived function. Other similar examples of hotel features that deliver a subtle message of distrust include: Fixed remote control of TV and fixed tissue box in the bathroom.



Figure 5.4: “Fake” hangers

To summarize, there is a heavy relational dimension when female business travelers perceive design in the hotel context. They interpret tangible elements and intangible processes (or physical evidence of processes) as cues to judge the relational messages delivered by hotels and those interpretations evoke their emotions.

5.3 Broad Directions regarding Design Opportunities

This section highlights four broad directions regarding design opportunities for improving female business travelers’ hotel stay experiences. They are the guiding directions for suggestions on Augmented Offerings and Experiential Offerings to be discussed in the remaining parts of Chapter 5.

5.3.1 Convey Care through Thoughtful Details

As indicated in the research findings, care and thoughtfulness expressed through details in hotels’ offerings evoked most of the pleasant emotions and contributed greatly to female business travelers’ positive experiences. Also, the hotel servicescape is the tangible manifestation of a hotel’s service spirit. Details in the physical environment influence female business travelers’ perception of the hotel’s service as they take the physical evidence as cues to judge the hotel’s care

and thoughtfulness. Some seemingly mundane details in the hotel context may evoke guest emotions and make the guest experience different. This implies that in order to improve female business travelers' hotel stay experiences, more design effort should be devoted to details that convey care. The main focus should be put on hotel features that make the concept of care tangible.

5.3.2 Match with Female Business Travelers' Concerns

Improvements of hotel offerings for enhancement of female business travelers' hotel stay experiences should focus on matching their six key concerns regarding hotel stays. The key concerns are explained in detail with examples in Section 4.3. A recap is provided below.

Care

Design of tangible elements and intangible processes in hotels need to focus on expressing care. Female business travelers judge the hotel's care through details that show the hotel's anticipation of guests' needs and the hotel's effort in catering to those needs. Female business travelers also interpret the quality of facilities and amenities in the hotel as indicators of whether the hotel cares about the guests' comfort and wellbeing. Furthermore, care is also perceived as choices offered in hotel features or the hotel's flexibility to accommodate different needs. Messages and reminders in hotel settings that communicate goodwill are also means to show the hotel's caring service spirit.

Practicality

There is still much room for improvement in terms of the practicality of hotel facilities. Designers and hoteliers need to focus on providing facilities for convenience with user-friendly interfaces and good placement. The ultimate goal is to minimize hotel guests' uneasiness when adapting to new environments, and hence increase the level of comfort.

Relaxation

Hotel features that enable relaxation are very important as business trips are often stressful and the time spent in the hotel is the only time to wind down and take a good rest. Female business travelers expect hotels to provide more in-room amenities that enhance relaxation. Hoteliers need to discover design opportunities of hotel features that reduce stress and enhance sensorial enjoyment for better relaxation.

Exploration

Compared to the other concerns, female business travelers' concern for exploration is relatively less catered to. Hoteliers need to discover more design opportunities to enrich guest experiences through hotel products that enable guests to experience new or unusual sensations or learn about a different culture.

Safety

To match female business travelers' concern for safety during hotel stays, hoteliers should improve not only hotel features and procedures that increase the level of security and enhance guests' safety, but also those features and procedures that reduce lone female travelers' uneasiness when staying in public areas of hotels such as restaurants.

Aesthetics

It is not surprising that one of female business travelers' key concerns is aesthetics. It is established practice for hotels to enhance tangible elements by appealing to hotel guests' sense of aesthetics. Emphasis is often put on the aesthetic qualities of decorative elements in interior design, and the package and presentation of hotel amenities.

5.3.3 Functional, Sensorial, and Meaning-oriented Enhancement

As explained in the model of emotional design for hotels, there are three

progressive kinds of design emphases regarding improvement of tangible elements and intangible processes in hotels. In terms of functional enhancement, the question to ask is: What tangible elements and intangible processes can be designed to offer guests more functional benefits? Regarding functional and sensorial enhancement, the main question to ask is: What tangible elements and intangible processes can be designed to offer guests more functional or sensorial benefits beyond the standard offerings? Lastly, at the level of meaning-oriented enhancement, the key question to ask is: How can the hotel integrate functional elements, sensorial elements and meanings to evoke memorable guest experiences?

5.3.4 More Explorative Features

As mentioned before in the concerns section, female business travelers have the paradoxical concern about feeling “at home and away from home” during hotel stays. As a hotel guest, she needs to feel the homey comfort and be able to relax; while as a traveler, she wishes to explore new things and learn about the uniqueness of the destination.

In response to this concern, design for pleasant hotel stay experiences needs to shift beyond hotels’ common focus on enhancement of relaxation towards opportunities that enrich guest experiences through subtle features that enable exploration. These explorative features contribute to more pleasant hotel stay experiences by inducing interest or fun.

Apart from unusual elements in interior design, other existing explorative features include food in the welcome tray, toiletries, and souvenirs that reflect local cultural character. As explorative features often trigger pleasant emotions, it is beneficial for designers and hoteliers to come up with more design opportunities that will turn mundane hotel features into explorative features.

5.4 Expected Actual Offerings

As standards of hotel offerings are ever increasing, some Augmented Offerings that are considered as value-added are quickly becoming expected features. For example, several years ago, hotel guests would not expect a hair dryer to be ready in the room. It was considered as an augmented feature that enhanced convenience if the hotel provided it. But nowadays, hotel guests expect a hotel of reasonable quality to have a hair dryer readily available in the bathroom next to the mirror. The hair dryer is an example of a previously Augmented Offering that turned into an Actual Offering.

Female business travelers expect certain augmented hotel features to be commonly provided in hotels soon. As discussed in the research findings in Chapter 4, presence of these Augmented Offerings may evoke pleasant emotions such as delight and pleasure at the time when the research studies were carried out. But as these features are quickly turning into Actual Offerings very soon, in a few years, absence of these features will easily evoke female business guests' unpleasant emotions. These hotel features are:

(1) Free bottled water

Daily supply of free bottled water in the hotel room will soon become an Actual Offering expected by female business travelers.

(2) Iron and ironing board

Instead of having to call the front desk and make a request, female business travelers expect an iron and an ironing board to be readily available inside the hotel room.

(3) Free in-room Internet connection

Some hotels still charge a fee for usage of in-room Internet connection. However, female business travelers expect Internet connection to be free of charge.

(4) Kettle and free beverage

An electric kettle and some daily refilled free beverage are becoming essential features inside the hotel room.

(5) Fruit

Fruit in the hotel room will become an expected welcome feature.

(6) Slippers

Slippers are considered by many female business travelers as essential during hotel stays. They will soon expect hotels to provide slippers as basic items.

(7) Acknowledgement of repeat patronage

Female business travelers expect “welcome back” acknowledgement from front desk staff when they check in to hotels they had stayed at before.

5.5 Design Opportunities for Augmented Offerings

This section suggests design opportunities for Augmented Offerings that will improve female business travelers’ hotel stay experiences. A majority of these suggestions focus on details that benefit hotel guests by functional or sensorial enhancement. While the research was conducted with female business travelers as the target traveler segment, some of the design opportunities discussed here focus on solving common problems in hotel features, and therefore will improve hotel stay experiences of not only female business travelers but also hotel guests in general. Suggestions on Augmented Offerings are discussed in eight parts below: (1) Check-in, (2) The guestroom, (3) The bathroom, (4) Customizable

features, (5) Scent, (6) Elements of local culture as explorative features, (7) In-room amenities, and (8) Dining experience.

5.5.1 Check-in

Check-in is usually the first service encounter for hotel guests. They form the first impressions about hotels based on their check-in experiences. Regarding general check-in, there is still room for improvement in terms of increasing comfort and efficiency. More design effort can be made to improve on two aspects. The first is to simplify check-in procedures for returning guests. This involves the design of software and procedures that enable fast data retrieval from customer databases. Instead of being asked to fill in forms again, returning hotel guests should be presented information from existing records for efficient check-in. The second aspect is improvement on the set-up of the front-desk area. A waiting area with seats and small tables should be an extended area for check-in so that hotel guests do not need to stand crowded in front of a small front desk area.

As to special check-in arrangements, some hotels operate separate check-in counters for guests of executive floors to enhance their check-in experience. To further enhance the comfort and personal attention for business guests and especially regularly returning business guests, hotels need to go a step further and offer in-room check-in. This requires careful design of hardware such as handheld devices that connect to customer and payment databases, and software such as welcoming procedures.

5.5.2 The Guestroom

Lighting

Inadequate lighting in the guestroom is a common problem mentioned by many female business travelers. While dim light can enhance relaxation, it becomes

impractical for guests who need to do work or read documents in the room. Insufficient light is also the source of discontent for hotel guests who need bright light to feel comfortable. To accommodate individual needs and preferences for brightness of light, hotels should give the guests greater control to adjust the level of brightness of in-room lighting according to their needs. This requires the design of user-friendly light switches or dimmers, as well as good planning regarding the placement of lights.

Usability of Work Area

For female business travelers, a well-designed set-up of the desk area in the hotel room is very important. When working at the desk, comfort and convenience is affected by the quality of four types of amenities around the desk: electricity sockets, Internet connection, desktop light, and chair. Regarding electricity sockets, three prominently placed multi-country sockets are necessary. Some female business travelers carry a number of electronic devices on business trips and they want to be able to easily charge all the devices at the same time without having to search for sockets or unplug any existing electronic appliance in the room. A related issue is the frustration caused by requesting an adaptor due to difference in electricity voltage. To enhance convenience and avoid guests' frustration, hotels can prepare adaptors so that one can be promptly brought to the room when a guest requests it.

Clear instructions for Internet connection should be prominently displayed along with connection cable (for broadband) so that the hotel guest can set up an Internet connection for her notebook computer at ease. As to desktop lighting, the ideal desktop light is a spot light with bright white light and adjustable angle. Table lamp that gives dim yellowish light is inadequate. Also, a chair which enables adjustment of height will greatly improve comfort. Attention should be paid to the combination of details mentioned above when designing the set-up of desk area to ensure convenience and comfort for hotel guests.

Relaxation Corner

Hotels often provide an armchair and a small table in the corner of the room for relaxation. There is a design opportunity to create an Augmented Offering by shifting the focus from merely offering furniture to offering an enhanced relaxation experience. For example, addition of a massage cushion can be the simplest way of enhancing relaxation experience. Other more sophisticated augmented features can be designed to enhance sensorial enjoyment, such as herbal tea that enhances relaxation, interface that enables the hotel guest to play her favorite music, and even choices of scent that can be customized according to the guest's preference.

Interface for In-room Internet Access

Nowadays many hotels offer in-room Internet access, but this only benefits hotel guests who bring along notebook computers. For hotel guests who do not travel with notebook computers, it is always a nuisance to find an Internet connection just for checking emails or checking information on the web. A hotel can increase an Augmented Offering by designing an interface that enables guests without notebook computer to connect to the Internet in the room. As many hotels have already linked up the TV display with the hotel's information network, providing an in-room Internet access means taking a step further to connect the TV display with Internet and a keyboard or input device. Design of this interface can greatly enhance guest experience as hotel guests can access the Internet leisurely in their rooms at any time, not confined to the opening hours of business centers or Internet cafes.

A Sense of Spaciousness

Spaciousness of the hotel room is an important trigger of pleasant guest emotions. Other than increasing the size of the room itself, there are design opportunities in improving hotel room layouts to give a sense of spaciousness. Some interior arrangements that increase the perceived sense of space include: large windows

that let in more natural light and extend the vision beyond the room, and the use of sliding doors in combination with an open area for washing basin. Designers and hoteliers may explore other ways to improve hotel room layouts for an increased sense of spaciousness.

Ventilation

Two main problems with ventilation in hotel rooms are often nuisances that trigger female business travelers' unpleasant emotions. The first problem is the difficulty in adjusting comfortable room temperatures in air-conditioned rooms. The root causes can be a centrally adjusted air-conditioning system that gives hotel guests little control of individual room temperature, or a confusing interface for air-conditioning control. The second problem is the lack of fresh air because the windows in the room cannot be opened. The fact that these problems are still common indicates that more considerations about ventilation are needed at the early stage of designing hotel rooms.

5.5.3 The Bathroom

Storage in Bathroom

There are some common problems regarding storage in bathroom that need more design considerations. According to research participants, there are often not enough hooks or there is no proper place in the bathroom for hanging clothes taken off and to be put on during bath or shower time. Also, some hotels do not provide enough space near the washing basin or there is no shelf near the washing basin for placing skincare and makeup products. Storage in bathroom is a functional detail that is often overlooked by many hotels and causes female business travelers' unpleasant emotions. These problems can be solved by appropriate installation of shelves and hooks inside the bathroom.

Facility for Drying Hand-washed Clothes

As pointed out by many female business travelers who participated in this research, the lack of proper facilities for drying hand-washed clothes is a “long-term problem” that annoys them when they stay at hotels. Female guests often need to wash a small amount of intimate clothing which they prefer not to hand to the hotel’s laundry. As there is often no proper place to hang or dry hand-washed clothes in the hotel room, female guests need to resort to makeshift solutions such as hanging hand-washed clothes on towel rails or anywhere they could put hangers up, which may cause problems for housekeeping. A hygienic and unobtrusive facility for hanging or drying small amount of hand-washed clothes needs to be designed. This is a design opportunity to improve female business travelers’ hotel stay experiences by providing an enhanced function that satisfies a genuine need.

“Emergency” Items for Female Guests

Provision of a complimentary kit that contains “emergency” items for female guests is highly appreciated by female business travelers. The “emergency” items help solve practical problems when there are sudden needs for small items that female travelers sometimes forget to bring. The kit is not only a useful and practical detail but also communicates the message that the hotel is thoughtful about female guests’ needs. The complimentary kit may include some of the following items that are considered useful by female business travelers: sanitary pad, elastic band for tying up hair, stockings, hair clips, nail polish remover, cotton buds, and hand cream.

Toiletries

Female business travelers pay much attention to toiletries provided by hotels. Toiletries are explorative features in the sense that they offer chances to try out new cleansing and skincare products. Female business travelers expect the most basic set of toiletries to include three separate items: shower gel, shampoo, and

conditioner. While the supply of more additional items generally evokes pleasant emotions, quality of those items is also a trigger of emotions. Some less commonly available toiletry items that easily evoke female business travelers' emotions of delight or pleasant surprise are lotion, cotton pads, and bath salt. These are items to be considered for addition if hotels want to increase the range of items in toiletry sets. More sophisticated enhancement may include the aesthetics of packaging and presentation.

5.5.4 Customizable Features

Hotels are increasingly catering to individual preference and needs by offering guests choices to customize hotel features that would enhance their hotel stay experiences. Design opportunities regarding customizable features focus on the “what” and the “how”. Regarding the former, female business travelers expect more choices will be offered for three types of customizable features. They are: in-room amenities (such as the supply of toiletries), housekeeping needs (such as the interval of days for changing new towels and bed linen), and other value-added features (such as choices of pillows, newspapers, and fruit). Regarding the “how”, there is still much room for design of mechanisms for customization, especially pre-arrival online customization systems, follow-up procedures by hotel staff, post-arrival customization mechanisms, and databases for recording and retrieving repeat guests' preferences.

5.5.5 Scent

Compared to other senses, the sense of smell is relatively unexplored in design for hotel guest experiences, except for hotels that offer spa treatment facilities or hotels that emphasize the quality of toiletries. More possibilities on delighting hotel guests' sense of smell can be explored beyond spa treatment and toiletries. There are design opportunities to integrate the enjoyment of the olfactory sense with customizable features. For example, some female business travelers suggested hotels may provide choices of scent such as essential oil products. This

idea can be a part of the “relaxation corner” concept (previously discussed in Section 5.5.2) that enhances guests’ relaxation.

5.5.6 Elements of Local Culture as Explorative Features

The dominant way of reflecting local culture in hotels is through decorative elements such as motifs or patterns in the interior design, and styles of furnishings. There are design opportunities to shift the focus from decorative to explorative by making use of subtle elements of local culture in explorative features in hotels. These features enable hotel guests to explore local specialties, experience unusual sensations or learn something about the culture of the location. Two existing examples are local food as welcome gift, and photo stories displayed in the hotel that tell part of the history of the place. Hoteliers need to discover more design opportunities for explorative features based on local specialties or traditions. It must be emphasized that the key of using elements of local culture in explorative features is subtlety, since an overuse of them may be perceived as exaggeration and lead to a negative impression.

5.5.7 In-room Amenities

Mirrors

While mirrors in hotel rooms are useful, they may evoke fear for some hotel guests. Hence, the placement and design of mirrors need to be well-considered. First of all, female business travelers prefer to have full-length mirror near or inside the wardrobe for the convenience of getting dressed. Also, mirrors should not be directly facing the bed. If a mirror is directly facing the bed or above the desk, a cover should be available to keep the mirror hidden when it is not needed. For example, subtle sliding covers or fabric covers similar to curtains could be used.

Luggage Rack

Some hotels provide a luggage rack or luggage shelf in hotel rooms. The design opportunity to further improve this feature is to add a weighing function to the luggage rack or shelf. This will benefit hotel guests who travel with heavy luggage such as sample goods or hotel guests who go for shopping as they can know the weight of their luggage before going to the airport. That will be a useful function that helps hotel guests on the packing and delivery of luggage. Some research participants also suggested that they would appreciate it if a new kind of electronic luggage rack can be designed with the additional function of leveling up or down by the push of one button. With this new function, hotel guests do not need to lift the heavy luggage up or down the shelf manually.

Storage-related Improvements

As to storage in the guestroom, two Augmented Offerings can enhance the hotel stay experiences of female business travelers: a bedside accessory tray and a big in-room safe. The bedside accessory tray has the simple function of holding personal accessories such as earrings and watch. It is not only a useful detail, but also a cue that may be interpreted as the hotel's consideration for female guests. As to in-room safes in hotels, their sizes tend to be small. But as more business travelers travel with notebook computers, it is important for hotels to provide in-room safes which are big enough to store notebook computers. These are functional details that show the hotel's thoughtfulness which can evoke pleasant guest emotions.

Messages and Reminders

As female business travelers often interpret relational messages from hotel features, hoteliers can take the opportunity to communicate goodwill and show attentiveness to hotel guests' needs through messages and reminders. Some common ones include: Welcome message from the manager, welcome note from housekeeper, and greeting message left during evening turndown service. Less

common ones include weather forecast cards, free maps, and reminders about local practices.

Room-sharing

Twin room facilities should be designed with more sensitivity about the needs of female guests who share a room. Some suggestions for improvements on details are: more storage space, sufficient number of hangers and hooks, cups with slightly different design or pattern, towels in two colors, more shelves or space near the washing basin, and two places in the room with bright light for makeup in the morning.

Size

As pointed out by many female business travelers, the sizes of slippers and bathrobes provided in hotels are usually large and sometimes too large to be useful. As a thoughtful gesture, hotels may offer two sets of slippers and bathrobes of two different sizes.

5.5.8 Dining Experience

Some research participants mentioned they do not feel comfortable dining in hotel restaurants, especially when they go dining alone. Some thoughtful procedures can enhance the dining experiences of lone female business travelers. For example, allocate a seat where lone female guest does not feel too exposed in public, offer her magazines or newspapers to read, and offer her the option of ordering dishes in half portions.

5.6 Scenarios of Experiential Offerings

5.6.1 Overview of Scenarios

Scenarios are character-rich storylines that describe the contexts of use for design. They communicate the essence of design ideas within probable contexts of use

(IDEO, 2003). Based on the research findings, two hotel stay scenarios that show optimal hotel stay experiences for female business travelers are developed. To communicate the scenarios effectively and specifically, two character profiles are developed to represent the archetypes of female business travelers. These scenarios are condensed and highlight only four aspects during the first day of the characters' hotel stay experiences: (1) Arrival, (2) room entry, (3) settling down, and (4) return in the evening. Details regarding hotel amenities and services are woven into the scenarios. Relevant photos taken by research participants and illustrations drawn by the researcher are presented as examples where appropriate.

These scenarios were originally presented at the Design and Emotions 2008 Conference (Lo, 2008a). They should be read as storylines which depict hotel features that evoke hotel guests' pleasant emotions, rather than "scripts" that dictate the guests' experiences.

5.6.2 Scenario 1: A Caring Hotel with Style

Scenario one is named "A Caring Hotel with Style". The setting is a boutique hotel with nature-inspired themes in its interior design. In addition to offering hotel guests the chance to experience unusual interior style and the hotel as an artistic space, the hotel also intends to evoke delight and pleasant surprises through details that convey care.

Character



Figure 5.5: Mavis

Mavis is a 32-year-old business consultant. She makes two to five business trips a year. This time she travels alone to attend an overseas conference. The conference lasts for three days and she plans to stay behind for sightseeing. She has booked a six-night stay in a boutique hotel through the hotel's website. She has chosen this hotel because it seems a new and interesting experience to stay at a boutique hotel with nature-inspired themes. The hotel offers three types of themed rooms for guests to choose from. She has selected an ocean-themed room. This is the first time she stays at this hotel.

Arrival

Upon arrival at the hotel, Mavis finds that the lobby is small but cosy. The friendly staff at the front desk invites her to sit down for check-in and offers her a cup of tea. Check-in is efficient and completed within five minutes. As the bell attendant accompanies Mavis to her room, he politely explains some of the services that the hotel offers. On the way to her room, Mavis notices there are many nature-inspired artworks in the lift lobby and the corridor, some are displayed with brief descriptions, just like an art gallery. It is interesting that the hotel itself seems a place worth exploring.



Figure 5.6: Comfortable and efficient check-in



Figure 5.7: An example of artwork displayed in hotel

Room Entry

Mavis thanks the bell attendant and shuts the door. As she takes a good look at her room, she thinks, “Wow, this is wonderful.” The room is comfortably furnished with subtle elegant touches with an ocean motif. The interior is a harmony of shades of blue and white from the drapes to the furniture and the bed. It’s such a difference from the seemingly standardized white and brown interior in most hotels. Mavis is delighted to find a welcome tray with fresh fruit and local snack, well-prepared with cutlery available. In addition to a bottle of complimentary water, there is a box of tissue, an electric kettle, and some drinks including teabags, hot chocolate, and coffee. She is particularly pleased about the local snack because she can have a taste of the local flavor.



Figure 5.8: Ocean-themed room



Figure 5.9: Coffee and tea making facilities

Settling Down

Mavis then checks out the bathroom. She is happy to see the well-lit bathroom with enough space on the vanity for placing her own things such as makeup kit and skincare products. She is delighted that there is a neatly arranged set of a wide range of toiletries that includes cotton pads, lotion, and mouthwash in addition to the usual basic items. Mavis is pleasantly surprised by a small complimentary kit for female guests. It contains small but useful items such as hand cream, stockings, elastic band, and nail polish remover. Those are things that women travelers often forget to pack into their luggage but they become a nuisance when a sudden need for them arises. This complimentary kit shows the hotel is thoughtful about women travelers' needs. Mavis is also delighted to find a hygienic compartment for drying hand-washed clothes. She has never seen such a convenient facility in other hotels before.



Figure 5.10: A complimentary kit for female guests

As Mavis starts to unpack her luggage, she opens the wardrobe to put her clothes inside. She is pleased that the iron and the ironing board are readily available because she hates calling the hotel staff to request them. She also appreciates that the safe inside the wardrobe is big enough to store her notebook computer. Mavis also notices other thoughtful in-room details such as the handy coat hanger, the bedside accessory tray, and the umbrella.



Figure 5.11: A big safe inside the wardrobe

Return in the Evening

Returning from the first day of conference, Mavis is pleasantly surprised to see the bed covers turned back and a small gift basket placed on the bed. Inside the basket, there are: a nice-dreams message, two organic chamomile teabags, and a sachet of bath salt. She notices a pair of high-quality slippers and a fluffy carpet placed on the floor near the bedside.



Figure 5.12: High-quality slippers and carpet placed by the bedside

5.6.3 Scenario 2: Familiar Favorites

Scenario two is titled “Familiar Favorites” because it focuses on personalized offerings that cater to the preferences of returning hotel guests. Returning guests

will be delighted by: A warm welcome, the sense of familiarity, convenient in-room features that facilitate work, and enhanced facilities for relaxation.

Character



Figure 5.13: Sandy

Sandy is a 43-year-old Director of Human Resources at an international company. She is a frequent business traveler who makes 10 to 15 trips a year to four overseas branch offices. The purpose of this trip is to offer training to staff in the overseas branch office and meet the management there for staff recruitment purposes. Her trip lasts for five days. She does not plan to stay behind nor has time for leisure activities. She has booked a four-night stay at a high-quality hotel. She is a repeat guest and this time is her fourth stay at this hotel.

Arrival

Arriving at the large grand hotel lobby, Sandy sees familiar hotel staff. Mable, the same staff who served her during her previous stays, greets Sandy by name and says “welcome back”. As Mable leads Sandy to the lift, she tells Sandy the hotel has prepared an executive suite on the highest executive floor with a nice view for her. Sandy is glad she has been allocated her favorite room type.



Figure 5.14: Personal “welcome back” by familiar staff

Room Entry

The in-room check-in is efficient as usual. Before leaving the room, Mable tells Sandy to call her if she needs anything. Sandy thinks it is nice to have someone like a personal assistant at this hotel to whom she can ask questions. The room is spacious and comfortable. Everything looks nice and familiar, well, except the floral decorations and the welcome tray. Sandy is pleasantly surprised to see a piece of welcome cake beside the fruit bowl. She finds a welcome-back note from the manager saying the hotel has prepared her favorite fruit, cake and the day's newspaper for her.



Figure 5.15: Fruit bowl and welcome snack

Settling Down

Sandy likes to stay at a suite because the room is spacious with the work area and the relaxation area well defined. As Sandy sets up her notebook computer at the desk, she is pleased about the convenient details around the desk. There are four well-placed multi-country sockets so she can easily charge her notebook and other electronic devices such as mobile phone and digital camera. The wireless Internet is free and connection is quick and easy. The desk area is a comfortable place to work at as the desktop light is bright enough and the chair is comfortable with adjustable height. There is also a complete set of stationery in the desk drawer.



Figure 5.16: A comfortably set up desk area

Return in the Evening

When Sandy returns after a day's work, it's already 10 o'clock at night. She is pleased to see the evidence of evening turn-down service: the bed covers turned back, a sleep-well greeting message placed along with candies and a little card showing tomorrow's weather forecast. These are thoughtful little touches that Sandy appreciates.



Figure 5.17: "Sweet dreams" message

Sandy switches on the TV and selects a title from the large movie selection. After watching for several minutes, Sandy decides to stop the movie as it is not that interesting. She pulls out a wireless keyboard which is linked up with the TV. As the flat-screen TV is also a convenient information interface, Sandy browses

the Internet and checks her emails quickly without switching on her notebook, she also checks out some hotel information and billing information.

It's time for a bath. Sandy is delighted that bath salts are provided in addition to the branded toiletries. There is even a small pillow near the bathtub for relaxation. The bathroom is also well equipped with options of rain shower and massage shower. After the bath, Sandy sets the room's lighting at the dimmest level through the user-friendly light panel that offers four levels of brightness. She notices that there is the right number of pillows on the bed. She had requested the hotel to put only two pillows last time as she doesn't want a bed crowded with too many pillows. She is pleased that the type of pillows is what she had chosen from the pillow menu during her last stay. The hotel probably has her preferences recorded in a database and has things well prepared for her stay before she arrives.



Figure 5.18: Bathroom set-up that enhances relaxation



Figure 5.19: Same type of pillows as the ones she had chosen during her previous stay

This section has elaborated on two series of optimal hotel stay scenarios developed based on the research findings. These scenarios highlight hotel features that evoke pleasant emotions by matching female business travelers'

concerns for care, practicality, relaxation, exploration, and aesthetics. Hotel features mentioned in the scenarios may serve as references and inspirations for hoteliers and designers in terms of improving hotel stay experiences of female business travelers.

5.6.4 Summary

The two series of scenarios integrate some of the ideal hotel features that optimize female business travelers' hotel stay experiences. The scenarios highlight some of the details in hotel features that female business travelers appreciate, as well as enable a “walk-through” of female business travelers' optimal hotel stay experiences. They are storylines that facilitate the understanding of some of the consolidated research implications besides the conceptual model and detailed discussions.

5.7 Reflections on Research Findings and Implications

This section examines the outcomes of this PhD research in relation to the current knowledge regarding hospitality design, experience design, design for emotions, and female business travelers. It elaborates on the researcher's reflections on the relationship between the outcomes of this research and the existing literature. It also highlights the original insights resulting from this research. Section 5.7.1 explains the research outcomes that confirm the current knowledge, while Section 5.7.2 highlights the outcomes of this PhD research that contribute original insights.

5.7.1 Research Outcomes that Confirm Current Knowledge

Part of the outcomes of this PhD research regarding female business travelers' hotel stay experiences and emotions confirm some current knowledge as well as some findings of previous research mentioned in the literature review. This subsection discusses those confirmatory research outcomes.

The Need for Improvements in Catering to Female Business Travelers

The literature review shows that although the hospitality industry has acknowledged female business travelers as one of the fastest growing affluent traveler segments (McCleary, Weaver & Lan, 1994; Mommens, 2005; TravelWeekly, 2005), hotels are not catering adequately to female business travelers. For example, the result of a survey indicated that 65% of respondents answered “No” when asked whether hotels cater adequately to female business travelers (Cousins, 2006). This PhD research confirms such fact as the research results imply that there is still much room for improvements in terms of female business travelers’ hotel stay experiences.

The findings of the photo elicitation study indicate that the majority of female business travelers’ unpleasant emotions evoked by hotels were the result of contradicting their concern for practicality. Also, in the in-depth interview study, female business travelers mentioned a number of anticipated improvements in hotels which include better facilities for work, enhancement on in-room details, better support for travelers’ practical needs, and enhancement of relaxation. (See Section 5.5 for details). These research results reflect the need for hotels to make improvements in order to cater better to the needs of female business travelers.

Towards New Experiences

As mentioned in the literature review, the increasing importance of creating memorable experiences in hospitality, the rising trend of boutique hotels, and the use of experience-oriented strategies in hotel management (such as blueprinting, “Moments of Truth” and the theme-scheme typology) are signs that show the hospitality industry’s shift towards experience-based offerings. The literature also shows that current hotel design practice emphasizes individual character, novelty factor and sensorial enhancements for experiential impact. The results of this PhD research support the importance of experience-oriented approaches to hotel design. For instance, one of female business travelers’ top concerns

regarding hotel stays is exploration which means it is important for them to feel they are in a different environment, be able to explore local specialties, and experience new or unusual sensations. Also, the research results show that a hotel's style and character contribute to female business travelers' pleasant hotel stay experiences. In addition, research participants anticipate more opportunities for new experiences in future hotel stays. Hence, the design of more explorative features in hotels and the use of local cultural elements as explorative features are among the design opportunities discussed in the implications of this research.

The Importance of Meanings

The fact that care and thoughtfulness came up as the most crucial meanings that influence female business travelers' hotel stay emotions in this research confirms the importance of meanings in experience design and design for emotions. As discussed in the literature review, researchers and practitioners contended that experience design is evolving towards the level of meanings. A meaning-oriented approach is advocated to inform experience design at the strategic level, and cohesive experiences based on specific meanings are taking the center stage in commercial products and services (Norton, 2005; Diller, Shedroff & Rhea, 2006; Ardill, 2008). The interpretation of meaning is also one among the three core components in Desmet and Hekkert's framework of product experience (Desmet & Hekkert, 2007). To emphasize the importance of meanings in emotion-oriented design, Desmet remarked, "To design for emotion requires a profound understanding of the manifold emotional meanings that can be construed by the intended users" (Desmet, 2003a). In this PhD research, the meaning of care is a recurrent theme that emerged from the data of both the photo elicitation study and the in-depth interview study. This reflects that design users are constantly interpreting the meanings of products and services, and hence reinforces the importance of meanings in both experience design and emotion-oriented design.

The Potential of Customization

The outcomes of this research also confirm the potential of customization as a design focus and key direction for future strategic development in hospitality. As discussed in the literature review, because of the ever-increasing expectations of customers, hoteliers and researchers are exploring technology and new procedures that will enable hotel guests to customize more aspects of their hotel stay experiences (Erdly & Kesterson-Townes, 2003). Design practitioners also aim to enhance hotels' adaptability to guests' needs and preferences (Collins, 2001; Chang, 2006). The results of this research confirm such current practice concerning customization in hospitality as the research results clearly show a demand for more customizable features in hotels. The need for more customizable features is also implied in the concept of care that emerged as the recurrent meaning in both studies in this research as female business travelers consider choices and flexibility in hotel offerings as signs that convey care.

5.7.2 Research Outcomes that Contribute Original Insights

This research contributes original insights in terms of design knowledge by discussing the concept of relational messages in design and offering a conceptual model regarding emotion-oriented design for hotels.

Relational Messages in Design

This research contributed a fresh perspective for considering hospitality design by discussing the concept of relational messages in the design of objects and processes in the hotel context. As discussed in detail in Section 5.2 of this thesis, designed features in hotels are taken by hotel guests as cues to interpret the hoteliers' perception about hotel guests. Designed features in hotels embody a relational dimension as they reflect whether hotels care about their guests, whether hotel customers are considered as important, and the degree of trust towards hotel guests. Hence, design is not only experienced functionally, aesthetically, symbolically, but also interpreted relationally. The discussion in

this thesis can serve as the starting point for further research effort in exploring the concept of relational messages in design in hospitality as well as in other contexts. More research on this concept in other design contexts may yield interesting insights that illuminate the role design plays in mediating human connections.

Model of Emotional Design for Hotels

The conceptual model explained in detail in Section 5.1 of this thesis is the first systematically articulated conceptual model that illuminates the interconnections between types of hotel offerings, design emphases, and guest emotions. Although some designers and hotel professionals talked about design's impact on hotel guests' experiences, the literature review shows that there is no published model or framework that explains the connection between design and hotel guest emotions. This PhD research contributes knowledge by offering the model of emotional design for hotels that shows the interconnections between types of hotel offerings, design emphases, and guest emotions.

VI. CONCLUSIONS

6.1 Contributions

This section explains the contributions of this PhD research which range from the practical to the conceptual. At the level of research findings, this research has contributed in-depth understandings about female business travelers' guest emotions during hotel stays which was not covered in previous research. This thesis offers original research findings about female business travelers' prevalent types of guest emotions, triggers of those emotions, and the underlying concerns. The research findings show that the three most reported descriptors of pleasant emotions are "pleased", "delighted" and "pleasantly surprised". For unpleasant emotions, the three most reported descriptors are "discontented", "annoyed" and "disappointed". The majority of female business travelers' guest emotions were triggered by guestroom facilities, bathroom facilities, interior layout and decorations. The six key concerns behind guest emotions experienced by female business travelers are: (1) Care, (2) Practicality, (3) Relaxation, (4) Exploration, (5) Safety, and (6) Aesthetics. This research has also offered systematic and detailed analysis of female business travelers' pleasant, unpleasant and anticipated hotel stay experiences. Through these findings, this research has addressed the hospitality research field's need for qualitative understanding about guest emotions and guest experiences.

Practical implications are also among this thesis's contributions. Design opportunities on Augmented Offerings as well as optimal scenarios of Experiential Offerings are suggested to inspire hoteliers and designers on improvements and possible innovations for enhancing female business travelers' hotel stay experiences. Suggestions on Augmented Offerings center around eight aspects: (1) Check-in, (2) The guestroom, (3) The bathroom, (4) Customizable features, (5) Scent, (6) Elements of local culture as explorative features, (7) In-room amenities, and (8) Dining experience. Based on two themes that match

female business travelers' concerns regarding hotel stays, two hotel stay scenarios are developed to depict optimal experiences of four aspects during the first day of hotel stay, including arrival, room entry, settling down, and return in the evening.

In terms of design knowledge, this thesis has offered a perspective for considering design in the hospitality setting. It highlights the possibility of exploring the relational aspect of design by discussing the concept of relational message in the design of objects and processes in the hotel context. The discussion in this thesis is limited to the relational dimension of design that influences guest emotions in hotels. Hence, it is a starting point for further research effort in exploring the concept of relational messages in design in other contexts which will yield more insights on the role design can play in mediating human connections.

This thesis has also contributed conceptual understandings regarding emotion-oriented design for hotel stay experiences by offering the model of emotional design for hotels. The three-level model shows the interconnections between types of hotel offerings, design emphases, and guest emotions. At the primary level, design of Actual Offerings focuses on functional aspects. At the level of Augmented Offerings, design adds value through functional and sensorial benefits that exceed guest expectations. At the Experiential Offerings level, design involves the orchestration of functional, sensorial and meaning-oriented elements based on themes to reflect meanings valued by hotel guests. The three types of hotel offerings require progressive levels of sophistication in design emphases.

Regarding research method, this research is among the first studies to use photography-based methods in researching about hotel guest experiences. The photo elicitation research method captures highly nuanced and narrative-rich

qualitative data. The study serves as an example of photography-based research on customer experiences for hospitality researchers and service design researchers who would like to add to their repertoires of research methods. This research has also contributed an analytical template based on the appraisal theory which is applicable to the data analysis in other photo elicitation research.

This research has contributed to the efforts in advancing both the research fields of experience design and emotion-oriented design. It has taken one modest step towards extending the scope of research on emotion-oriented design beyond products and interfaces to people's experiences. It has also contributed to the multidisciplinary development of design research by synthesizing experience design and emotion-oriented design.

To summarize, the main contributions of this research are:

- In-depth understanding about female business travelers' guest emotions during hotel stays, including types of emotions, triggers, and concerns.
- Systematic analysis on female business travelers' pleasant, unpleasant, and anticipated hotel stay experiences.
- Suggestions on design opportunities for improving female business travelers' hotel stay experiences.
- The concept of relational message in the design of objects and processes for the hotel context.
- A conceptual model that illuminates the interconnections between types of hotel offerings, design emphases, and guest emotions.
- An example of using photography-based research method to investigate hotel guest experiences.
- One modest step towards advancing both the research fields of experience design and emotion-oriented design.

6.2 Answering the Research Questions

This PhD research answered the three specific research questions in the following ways:

1. What are the sources with the hotels that evoke the emotions of female business travelers during hotel stay experiences?

Through the photo elicitation study, this research identified 14 types of triggers in hotels that evoked female business travelers' emotions. Among them, guestroom facilities, bathroom facilities, and interior layout are the most important sources that evoke female business travelers' emotions. These three types of triggers were reported most frequently by research participants as the sources of both pleasant and unpleasant emotions during hotel stays. In terms of the sources of pleasant emotions, decorations and gifts are also important triggers other than the three types of most important sources mentioned above. As to unpleasant emotions, service and toiletries are the fourth and fifth important triggers.

Also, the findings of the in-depth interview study show that female business travelers' pleasant hotel stay experiences are often caused by thoughtful details in hotels, caring service provided by hotel staff, personal attention received by hotel guests, an exceptional welcome, the sense of familiarity with the hotel environment, and the hotel's style and character. As to female business travelers' unpleasant hotel stay experiences, they often result from uncleanness in the hotel environment, inadequate hotel facilities, service problems, sensorial discomfort, insecurity, and the hotel's disregard of individual needs or preferences.

2. Why do those sources evoke their emotions?

Based on the appraisal theory in psychology, the sources in hotels evoke female business travelers' emotions because they match with or contradict

female business travelers' concerns regarding hotel stays. A match often causes a pleasant emotion while a contradiction often results in an unpleasant emotion. Analysis of research participants' explanations shows six key types of guest concerns: Care, practicality, relaxation, exploration, safety, and aesthetics. Detailed explanations and examples of why female business travelers' emotions are evoked in relation to their concerns are given in Chapter 4 of this thesis.

3. What are the design opportunities that will enhance the hotel stay experiences of female business travelers?

In the most basic sense, design efforts in enhancing female business travelers' hotel stay experiences should be geared towards this target segment's anticipated hotel stay experiences. The research reveals that female business travelers expect hotels to provide better facilities for work, enhance in-room details, offer better support for travelers' practical needs, provide more opportunities for new experiences, enable easier customization for individual preferences, and stage better dining experiences.

Design opportunities are suggested in this thesis in the form of four broad directions in terms of improving hotel offerings in general, as well as specific suggestions on improving Augmented Offerings in eight aspects. The broad design directions are explained in Section 5.3. They include: (1) conveying care through thoughtful details, (2) match with female business travelers' concerns, (3) functional, sensorial, and meaning-oriented enhancements, and (4) explorative features. Also, suggestions on improving Augmented Offerings are elaborated in Section 5.5 in eight aspects: Check-in, the guestroom, the bathroom, customizable features, scent, elements of local culture as explorative features, in-room amenities, and dining experience. Some of the suggestions are integrated into two series of scenarios that depict optimal hotel stay experiences for female business travelers in Section 5.6.

In addition to the abovementioned implications and suggestions, there are also potential design opportunities in expressing positive relational messages through design in the hotel context. Hence, the relational aspect of design is suggested as one important future research direction that will lead to more design opportunities in improving hotel offerings.

6.3 Limitations

This section discusses the limitations of this research and its methods. Firstly, as the targets of this research are female business travelers, the research scope is limited to female business travelers' guest emotions and hotel stay experiences. This research uses qualitative, in-depth methods to understand hotel stay experiences from the perspectives of a group of female business travelers and contribute design-relevant insights. The findings and implications are not intended to be generalized to all types of travelers or represent the opinions of other types of travelers. This is because this research is purposefully limited to a specific and well-defined traveler segment in order to maintain a clear research focus. In future research, studying the guest emotions and hotel stay experiences of other high-growth traveler segments (such as senior travelers, family travelers, and Asian female leisure travelers) will yield interesting findings and insights regarding the concerns of different traveler segments which may help hoteliers to improve hotel stay experiences.

Another limitation of this research is the incremental nature of the suggested design opportunities for Augmented Offerings. This thesis has suggested some new design opportunities for details in hotels (e.g. a hygienic and unobtrusive facility for hanging or drying small amount of hand-washed clothes, and a luggage rack with weighing function). They are incremental innovations instead of radical ones because the design opportunities are suggested on the basis of research findings that reflect the research participants' experiences and expectations. The researcher recommends that future similar research can make

use of more future-oriented and innovation-directed methods to explore radical innovations in the hotel context.

In terms of research methods used in this PhD research, each method has its own limitations. While photo elicitation captures contextual information and integrates visual and verbal data, it cannot obtain broader views or experiences beyond one particular hotel stay for each research participant. Also, research participants tend to take photos of objects but not events or other interactions in hotels. Another disadvantage is that it is time-consuming to sort and analyze a huge amount of photos.

As to the in-depth interview method, although it has the strengths of eliciting narratives of hotel stay experiences, allowing direct communication with target users, and enabling the researcher to probe into recurring themes in the interviewees' answers, its obvious limitation is the lack of contextual data. The degree of details in the data depends on the interviewees' description based on their memory. Hence the combination of photo elicitation and in-depth interview is important. The two methods remedied some of each other's limitations and keep the data balanced.

6.4 Recommendations for Future Research

After reflecting on the experience of conducting this research as well as insights from exposure to the relevant research fields, the researcher recommends six directions for future research: (1) The relational aspect of design can be further explored; (2) Studies on sustainability and emotions in the hospitality context will be enlightening and beneficial; (3) More research effort can be directed towards transformational experiences and related emotions so as to improve a wide range of experiences; (4) More tools and methods are needed for applying emotion-oriented design; (5) Customization of hotel guest experiences needs to be further investigated to overcome the questions of “what” and “how”; and (6)

It is beneficial for researchers to use photography-based qualitative research methods in understanding people's experiences. These recommendations for future research are explained in detail below.

6.4.1 Relational Aspect of Design

As discussed in Section 5.2, the relational aspect can be a refreshing perspective to consider design. In the hospitality setting, human connections are mediated by the design of objects and processes because customers take cues in the service environment to interpret intended or unintended relational messages delivered by service providers. The discussion in this thesis offers just a starting point and is confined to the hotel context. More research on this concept in other contexts may yield interesting insights that illuminate the role design plays in mediating human connections, not only for servicescapes, but also for other situations as well.

This concept of the relational dimension of design strikes a similar chord with Donald Norman's recently proposed concept of "sociable design" (Norman, 2008) in the sense that both concepts look into design's influence on human connections. The difference is in the focus. While Norman's concept emphasizes understanding how designed objects and processes influence people's social interactions; the concept suggested in this thesis focuses on people's interpretation of relational messages embedded in designed objects and processes.

In the specific context of design for tourism service, Ivan Bursztyn recently conducted research on the concept of relational service design (Bursztyn, 2009). It is a service design approach that aims at increasing the quality of service encounters by facilitating interpersonal relationships between service providers and users. The quality of interpersonal relationships during service experiences is boldly emphasized as a design requirement in tourism experiences.

The relational and sociable dimensions of design are recently suggested concepts that have much potential in contributing new insights. Examining design from these fresh perspectives are fruitful directions for future research.

6.4.2 Sustainability and Emotions

Design that aims to improve people's lives, no matter how well-intentioned, may bring about side-effects as undesirable consequences, environmentally unfriendly outcomes such as material wastage are some of those consequences that concerns sustainability (Manzini, 2007). These issues are especially apparent for the hospitality industry as it has traditionally boosted luxury and material comfort as ultimate excellence. During the course of this research, the researcher has reflected on issues about sustainability, emotions and design for hospitality, it would be beneficial and interesting to address them through research.

One future research direction is the possibility of blending emotion-oriented design and sustainable design for hotel stay experiences. It may seem anti-intuitive, if not impossible, to attempt such combination in the hospitality industry. However, the concept of sustainability and customers' pleasant emotions are not mutually exclusive – they can even be mutually complementary as customers may feel pleased for having chosen more environmentally friendly options. Also, it is always part of the spirit of design to question the status quo and propose better solutions. Hence, designers and design researchers should devote effort in discovering design solutions for the hospitality industry beyond using energy-saving electronic products and recycled materials. Those solutions should aim at promoting efficient use of resources and evoking customers' pleasant emotions at the same time. Customization of guest experience can be one of the solutions if appropriately done because customization enables hotels to offer the right things instead of more things to their guests. Customizable hotel features will also enhance guest experience by catering to the guest concern of exploration as hotel guests can try new or unusual sensations through choices

provided by hotels.

Another possibility is to offer sustainability-related explorative features, such as using natural raw materials, organic ingredients, and handicrafts sourced from local communities in different hotel features. Those explorative features will enable hotel guests to have a taste of local specialties as well as learn about local culture.

Other than solutions and practices, research insights on the conceptual level are also needed. In the domain of product design for sustainability, Chapman's concept of "emotional sustainability" is widely discussed because it extends the scopes of both product design and emotion-oriented design by marrying sustainability and design for emotions. He advocates that design is a means to foster people's emotional attachment to designed objects so that unnecessary waste can be avoided (Chapman, 2005). However, given the service-based and transitory nature of hospitality experiences, the concept of emotional sustainability may not be applicable to design for hospitality experiences. Therefore, it is beneficial for design researchers to propose and research on alternative concepts applicable to sustainable and emotion-oriented design for hospitality experiences.

6.4.3 Transformational Experiences

In their highly influential book about the experience economy, Pine and Gilmore (1999) highlight transformation as the next stage of the economy's evolution after the experience economy. They refer to companies that help customers transform themselves as "transformation elicitors" and point out that these businesses are increasing their share of the economic pie. The main reason, according to them, is that "Human beings have always sought out new and exciting experiences to learn and grow, develop and improve, mend and reform" (Pine & Gilmore, 1999, p.163). A decade later now, "transformation elicitors"

indeed have proliferated to become popular in everyday life. Some familiar examples are spa treatments, organic food, beauty programs, fitness centers, and adult education.

As customers' activities evolve from the purchase of products to the consumption of services and experiences, and now further to the transformation of their very own selves, not only are practices shifting, but customers' experiences are also changing in unforeseen ways. Transformational experiences are highly personal. They usually involve many strong emotions, and intensely unpleasant emotions are even typical. It would be enlightening to understand transformational experiences and their related emotions through research. Insights from research findings will help designers and practitioners to improve the experiences of "transformation consumers". These insights are important at this turn of economy from staging experiences to guiding transformations.

For example, healthcare is becoming increasingly important as the world population continues to age and people are becoming more health-conscious in general. Medical treatments are undoubtedly a type of transformational experiences. Some of them involve physical pain and unpleasant emotions. User (or patient) experiences in this regard undoubtedly need urgent improvement. Indeed, research on improving healthcare experiences has been proliferating in recent years. In the design research domain, this type of research is always categorized under the term "inclusive design". In the researcher's opinion, future research should focus not only on improvements in terms of functionality and usability, but also on patients' emotions, especially on two aspects. The first is the contextual aspect regarding the fear and intimidation felt by patients who need to undergo treatment or operation in the hospital settings. The second aspect is long-term, which concerns with the emotions of patients with chronic illnesses who have special needs in everyday life and who need to undergo treatments and medication on a regular basis. Hence, there is a wide range of opportunities to

contribute to the growing research by focusing on the improvement of patient experiences not only functionally but also in terms of emotions. As transformational businesses continue to proliferate, more attention needs to be directed towards experience design and emotion-oriented design.

6.4.4 Tools and Methods

In order to meet the increasing need for staging pleasant customer experiences and to apply emotion-oriented design for experience in service settings, it is essential to develop tools and methods that facilitate systematic attempts. The researcher has proposed emotional blueprinting as a tool for strategic planning in this regard. Emotional blueprinting helps designers and managers to identify critical points on the typical customer experience for evoking customers' pleasant emotions, also to plan and organize optimal service features in a visual format. It builds on the established techniques of service blueprinting (Shostack, 1982, 1984, 1987, 1992; Bitner, Ostrom & Morgan, 2007), customer journey, as well as the appraisal theory in psychology. A tentative version of emotional blueprinting was presented by the researcher at the Services Marketing Special Interest Group (SERVSIG) International Conference in Liverpool in June 2008 (Lo, 2008b). More recently, Desmet, Guiza Caicedo and van Hout (2009) developed two tools for evaluating emotions in hotel stay experiences: "Panoremo" is a web-based application that enables users to report their emotional responses to 360-degree panoramic pictures of hotel interior design, and "Capturemo" is a handheld device that help users report emotional moments during hotel stays through video-capture, voice-recording, and photo-taking (Desmet, Guiza Caicedo & van Hout, 2009).

The tools described above are examples of researchers' initial effort. There is still much room for developing more tools and methods for emotion-oriented design, not only for hospitality experiences specifically but also for other types of service experiences in general. This requires a synthesis of knowledge from diverse

disciplines such as design, psychology, marketing and business management. Also, it will be beneficial to integrate future-oriented research tools into research about user or customer experiences, such as projection techniques and future-oriented mind-mapping. In this way, research participants' anticipated future experiences will be elicited effectively and the resulting insights will facilitate more innovative designs.

6.4.5 Customization of Hotel Guest Experience

Customization of guest experience is undoubtedly of high importance in the agenda of the hotel industry's advancement for two main reasons. Firstly, the hotel industry is highly competitive and hoteliers need constant innovations to stay ahead of the fierce competition. Secondly, hotel guests are becoming increasingly demanding and their expectations are ever-heightening. Therefore, it is essential for hotels, especially upscale ones, to improve by catering to sophisticated individual preferences and differences. Findings of this research as well as other studies (such as Erdly & Kesterson-Townes, 2003; Lau, 2008) support customization as a key strategy to improve hotel guest experiences.

The greatest challenges for hoteliers lie in two aspects: the "what" and the "how". Regarding the former aspect, hotel stay experiences involve many objects and processes, their suitability for customization varies. Hoteliers need to identify hotel features that can truly enhance guest experiences instead of merely offering more choices. For example, the pillow menu that enables guests to choose the type and number of pillows is one of the recent attempts at customization in hotels that highlight quality of sleep. More efforts are needed to explore other types of customizable features.

As to the question of "how", customization of hotel features involves many sophisticated technical problems especially on the hotels' side. For the customers, the Internet provides a convenient means for specifying customization

requirements before arrival. Simple mechanism such as an online form can be provided to customers to make their choices. However, on the hotels' side, although it is not difficult to keep records of customers' preferences in databases, implementation is not easy as it involves numerous practical considerations such as manpower, workflow, inventory, and return on investment. These issues have to be carefully studied and experimented with before customization can be popularized.

As improvement through customization of guest experience is inevitable, hoteliers need to overcome the abovementioned challenges through research and planning. Furthermore, effort in this regard may benefit more than the hotel industry as customization can bring about benefits not only in terms of financial gain, but also in terms of sustainability. As mentioned earlier, it is possible for hotels to contribute to environmental protection by adopting appropriate customization measures that aim at providing the right things to hotel guests instead of more things. This also means hotels will strike for excellence through customization for quality instead of luxury based on quantity.

6.4.6 Photo Elicitation as a Fruitful Method

The findings of this research imply that it is beneficial for hoteliers to use photography-based qualitative research methods in understanding hotel guests' experiences and perception about hotel servicescapes. As demonstrated by the research findings, photo elicitation captures details both visually and verbally, and yields highly nuanced guest comments about the physical evidence of service as well as hotel amenities and environments. This method is especially suitable for the hotel industry as a research method to identify details in the hotel servicescape that need improvement, ideally as part of the early stages in plans for renovation or refurbishment.

Also, future research may consider applying the photo elicitation research

method to other traveler segments to investigate guest emotions. Analyzing collected data based on the appraisal theory will yield insights regarding the concerns of different traveler segments which may help hoteliers to improve hotel stay experiences of the specific traveler segments. This research provides an example of using photo elicitation as data collection method and the analytical template based on appraisal theory as the foundation for data analysis. The analytical template can be applied to the data analysis of other similar research using appraisal theory as theoretical basis. Apart from female business travelers, other traveler segments with strong growth potential include senior travelers, family travelers, and Asian female leisure travelers (World Tourism Organization, 2006), researching on their guest emotions will enable hotels to be better prepared for catering to these fast-growing segments. As male business travelers may have a different set of concerns in relation to hotel stay experiences, applying the photo elicitation research method to investigate male business travelers' hotel stay emotions will generate research findings that can be compared with the results of this research to yield interesting insights. In addition to its applicability in hospitality research, the photo elicitation method can also be extended into other horizons such as service design and other experience-oriented design research. Photo elicitation has the strength of integrating visual and verbal data. Moreover, it can capture contextual details on photos, revive participants' memories and encourage talk and reflection. It is also a delightful data collection method that is not burdensome for participants. These strengths make photo elicitation a fruitful method for a wide spectrum of experience-oriented design research.

6.5 Final Remarks

Both experience design and emotion-oriented design are proliferating fields with great potential. There are plenty of opportunities to conduct original research in these areas. This research is one modest attempt at contributing to the growing knowledge in these fields. As emotions are often an integral part of user

experiences, the two research domains go hand in hand. By improving user experiences, design evokes pleasant emotions in users. These pleasant emotions will in turn enrich user experiences and contribute to lasting memories. The ultimate aim is to create win-win situations for benefiting both the users and the business.

The emergence of experience design and emotion-oriented design is a signal of accelerating synthesis in the future of design. In fast-changing modern times, the traditional sense of design disciplines (such as graphic design, interior design) is dissolving and giving way to more holistic approaches to design that focus on the quality of people's experiences. Those who are interested in researching on or working for experience design or emotion-oriented design need to be open-minded and adaptive. They must be prepared to synthesize knowledge from diverse domains.

Six future research directions are recommended in this thesis, but the researcher especially hopes to see more studies on the relational dimension of design as well as design that blends sustainability and emotion-oriented goals in the near future. Because those studies will offer original insights and enable people to consider design in new light. As a common saying goes, there may be nothing new under the sun, but designers can always try alternatives by rearranging and synthesizing elements. Above all, the spirit of design is creativity. Designers are responsible for and entitled to achieve constant improvement by exploring possibilities and alternatives to communicate a positive user experience.

APPENDIX

Questions for In-depth Interviews

1. Do you **enjoy** traveling for work / business? Why? (warm-up question)
2. Is there anything you **don't enjoy** (or enjoy- depending on interviewee's response to the first question) about traveling for work / business? Why?
3. Can you tell me some **pleasant experiences** with hotel stays during business travel? **Why?**
4. Can you tell me some **unpleasant experiences** with hotel stays during business travel? **Why?**
5. I'd like to know about your **business travel pattern**, can you tell me:
 - a. In the **last two years, where** have you traveled to for purpose of work? (Could you tell me the destinations?)
 - b. What is the main **purpose**? (Meeting? Conference? Events?)
 - c. How **frequent** do you travel? (How many trips per year?)
 - d. **How long** do the trips last? (Range of days?)
 - e. Do you usually combine business trips with **leisure** trips? If yes, what kinds of **activities** do you do for the leisure time (sight-seeing, shopping, visiting friends)?
 - f. Do you use the **business center** in the hotel? For what? How often?
6. Do you have **favorite hotels** for business travel? Which ones? **Why?**
7. Are there hotels that you would **avoid** staying at during business travel? Which ones? **Why?**
8. Are there hotels that you would want to **try** during your future business travel trip? Which ones and **why?**
9. As you have mentioned [**recurrent theme**] in your previous answers,

- a. Can you tell me more about what do you **mean** by [recurrent theme]?
 - b. What do you think a **hotel could do** to make guests feel [recurrent theme]?
10. Are there any **new** amenities or services that you would like to have in hotels? **Why?**
11. What **problems** did you have with hotels that you would like hotels to **improve** on? **Why?**
12. Can you tell me about your **most recent business trip**?
 - a. **Where** was the destination?
 - b. What was the trip's **purpose**?
 - c. **When** was it?
 - d. Which **hotel** did you stay at?
 - e. What is your **comment** about the hotel stay experience? **Why?**
 - f. Is there anything especially **pleasant** about the hotel that you remember? **Why?**
 - g. Is there anything especially **unpleasant** about the hotel that you remember? **Why?**
 - h. Did you use **facilities** other than the guest room? What's your **comment** about them? **Why?**
 - i. How were the **check-in and check-out processes**?
 - j. How did you make the **booking**?
13. (Imaginative question) If you can stay at a **themed guest room** during your next business trip, what kind of theme would you like it to be? **Why?**
14. Personal information:
 - a. **Job nature? Position?**
 - b. **Education level?**
 - c. **Marital status?** (Number of **children**?)
 - d. **Age** or age group? (20-29; 30-39; 40-49; 50-59; 60-69)
 - e. **Email** address?

REFERENCES

- Akao, Y. (1990). *Quality function deployment: Integrating customer requirements into product design*. Cambridge, Mass.: Productivity Press.
- Alben, L. (1996). Quality of experience: Defining the criteria for effective interaction design. *Interactions*, 3(3), 11-15.
- Ardill, R. (2008, October 20). Experience design. *Design Council*. Retrieved December 13, 2008, from <http://www.designcouncil.org.uk/en/About-Design/Design-Disciplines/Experience-design/>
- Arnold, M. B. (1960). *Emotion and personality: Vol.1. Psychological aspects*. New York: Colombia University Press.
- Auerbach, C. F., & Silverstein, L. B. (2003). *Qualitative data: An introduction to coding and analysis*. New York: New York University Press.
- Aumer-Ryan, P. R. (2005, August 29). Understanding emotional design: Origins, concepts, and implications. *Selected papers by Paul Aumer-Ryan*. Retrieved August 20, 2006, from <http://www.ischool.utexas.edu/~paul/docs/PAR-SynthesisPaper-EmotionalDesignLiterature-13pp-2005.pdf>
- Bahamon, A. (2003). *New hotels*. New York: Harper Design International.
- Barsky, J., & Nash, L. (2002a). Evoking emotion: Affective keys to hotel loyalty. *Cornell Hotel and Restaurant Administration Quarterly*, 43(1), 39-46.
- Barsky, J., & Nash, L. (2002b). What does comfortable mean to your guest? *Hotel & Motel Management*, April 2002, 22.
- Bate, P., & Robert, G. (2007). *Bringing user experience to healthcare improvement: The concepts, methods and practices of experience-based design*. Oxford: Radcliffe Pub.
- Battarbee, K. & Mattelmaki, T. (2004). Meaningful product relationships. In: D. McDonagh, P. Hekkert, J. van Erp, & D. Gyi (Eds.), *Design and emotion: The experience of everyday things* (pp. 337-341). London: Taylor & Francis.
- Bernard, H. R. (2000). *Social research methods: Qualitative and quantitative approaches*. Thousand Oaks, Calif.: Sage Publications.

Bigne, E., Ros, C., & Andreu, L. (2004, June). Emotional experience in hotels: A key tool for building better products and services. Paper presented at *Tourism: State of the Art II*, University of Strathclyde, Glasgow.

Bitner, M. J., Ostrom, A. L., & Morgan, F. N. (2007). *Service blueprinting: A practical tool for service innovation*, Working paper, Center for Services Leadership, Arizona State University.

Boehner, K., Vertesi, J., Sengers, P., & Dourish, P. (2007). How HCI interprets the probes. *Proceedings of CHI 2007*, San Jose, California, USA.

Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste*. Cambridge, Mass.: Harvard University Press.

Blythe, M., & Hassenzahl, M. (2003). The semantics of fun: Differentiating enjoyable experiences. In M. A. Blythe, K. Overbeeke, A. E. Monk & P.C. Wright (Eds.), *Funology: From usability to enjoyment* (pp. 91-100). Dordrecht; Boston: Kluwer Academic Publishers.

Blythe, M. A., Overbeeke, K., Monk, A. F., & Wright, P. C. (Eds.) (2003). *Funology: From usability to enjoyment*. Dordrecht; Boston: Kluwer Academic Publishers.

Bradley, K. (2007). *The design hotels yearbook 2007: Featuring 147 hotels in 41 countries*. Berlin: Design Hotels AG.

Brandes, U., & Herzig, I. (2008). Frauenzimmer: Women in hotels. Presentation given at *Hospitality & Experience Design Seminar*, Hong Kong Design Centre, Hong Kong.

Brault, B. (2007). A timely product innovation. *Cornell Hotel and Restaurant Administration Quarterly*, 48(1), 105-107.

Broto, C. (2005). *Iconic design hotels: Destinations of a lifetime*. Singapore: Page One.

Brown, T. (2005). Strategy by design. *Fast Company*, June 2005 special issue: *Masters of design*, 2-4.

Buchenau, M., & Fulton Suri, J. (2000). Experience prototyping. In: *Proceedings of DIS00: Designing Interactive Systems: Processes, Practices, Methods, & Techniques 2000*. pp. 424-433. Retrieved June 20, 2007, from <http://www.viktoria.se/fal/kurser/winograd-2004/p424-buchenau.pdf>

Bursztyn, I. (2009). Practice of service design for tourism initiative: The quality of

interpersonal relationships as design requirement. *Proceedings of Service Design Conference 2009*, Madeira, Portugal.

Cain, J. (1999). Experience-based design: Towards a science of artful business innovation. *Design Management Journal*, 1998 Fall, 10-14.

Clark, K. A., Smith, R. A., & Yamazaki, K. (2006). Experience design that drives consideration. *Design Management Review*, 17(1), 47-54.

Carlson, R. A. (1997). *Experienced cognition*. Mahwah, N.J.: L. Erlbaum Associates.

Carlzon, J. (1987). *Moments of truth*. New York, N.Y.: Harper Collins.

Chan, C., Hanington, B., & Evenson, S. (2008). From Stravinsky to Starbucks: Learning from classical music to create better service experiences. *Proceedings of Design and Emotion Conference 2008: Dare to Desire*, The Hong Kong Polytechnic University, Hong Kong.

Chang, G. (2006). *Hotel as home*. Hong Kong: MCCM Creations.

Chapman, J. (2005). *Emotionally durable design: Objects, experiences and empathy*. London; Sterling, Va.: Earthscan.

Chapman, J. (2008). Sustaining relationships between people and things. In P. Desmet, J. van Erp & M. Karlsson (Eds.), *Design & emotion moves* (pp. 59-77). Newcastle upon Tyne: Cambridge Scholars Pub.

Charmaz, K. (2006). *Constructing grounded theory: A practical guide through qualitative analysis*. London: SAGE Publications.

Clark, K. A., Smith, R. A., & Yamazaki, K. (2006). Experience design that drives consideration. *Design Management Review*, 17(1), 47-56.

Clore, G. L., Ortony, A., & Foss, M. A. (1987). The psychological foundations of the affective lexicon. *Journal of Personality and Social Psychology*, 53(4), 751-766.

Cohen, D., & Crabtree, B. (2006, July). Peer debriefing. *Qualitative research guidelines project*. Retrieved August 25, 2006, from <http://www.qualres.net/HomePeer-3693.html>

Collier, J., & Collier, M. (1986). *Visual anthropology: Photography as a research method*. Albuquerque: University of New Mexico Press.

- Collins, D. (2001). *New hotel: Architecture and design*. London: Conran Octopus.
- Collis, R. (2007, April). Frequent Traveler: For women, life on road can still be problematic. *The New York Times*. Retrieved June 10, 2008, from http://www.nytimes.com/2007/04/19/travel/19iht-trfreq20.html?_r=1
- Cooper, A., & Reimann, R. (2003). *About face 2.0: The essentials of interaction design*. Indianapolis, Ind.: Wiley Pub.
- Corbin, J., & Strauss, A. (2008). *Basics of qualitative research: Techniques and procedures for developing grounded theory*. Thousand Oaks, Calif.: SAGE Publications.
- Cousins, F. (2006, May). Special report: What women want. *Businesstravelusa.com*. Retrieved September 1, 2006, from <http://www.businesstravelerusa.com/print.php?articleID=1007>
- Creswell, J. W. (1998). *Qualitative inquiry & research design: Choosing among five approaches*. Thousand Oaks: Sage Publications.
- Creswell, J. W. (2003). *Research design: Qualitative, quantitative, and mixed methods approaches*. Thousand Oaks, Calif.: Sage Publications.
- Creswell, J. W. (2007). *Qualitative inquiry & research design: Choosing among five approaches* (2nd ed.). Thousand Oaks: Sage Publications.
- Crilly, N., Good, D., Matravers, D., & Clarkson, P. J. (2008a). Design as communication: Exploring the validity and utility of relating intention to interpretation. *Design Studies*, 29, 425-457.
- Crilly, N., Maier, A., & Clarkson, P. J. (2008b). Representing artefacts as media: Modelling the relationship between designer intent and consumer experience. *International Journal of Design*, 2(3), 15-27.
- Csikszentmihalyi, M. (1991). *Flow: The psychology of optimal experience*. New York: Harper Perennial.
- Csikszentmihalyi, M., & Rochberg-Halton, E. (1981). *The meaning of things: Domestic symbols and the self*. New York: Cambridge University Press.
- Darwin, C. (1998). *The expression of the emotions in man and animals*. Oxford; New York: Oxford University Press.

David, M., & Sutton, C. D. (2004). *Social research: The basics*. London; Thousand Oaks, Calif.: Sage.

Demir, E., Desmet, P. M. A., & Hekkert, P. (2006). Experiential concepts in design research: A (not too) critical review. *Proceedings of Design and Emotion Conference 2006*, Chalmers University of Technology, Goteborg, Sweden.

Demir, E., Desmet, P. M. A., & Hekkert, P. (2009). Appraisal patterns of emotions in human-product interaction. *International Journal of Design*, 3(2), 41-51.

Denzin, N. K. (1998). The art and politics of interpretation. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 313-371). Thousand Oaks, Calif.: Sage Publications.

Denzin, N. K., & Lincoln, Y. S. (1994). Entering the field of qualitative research. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (p. 2). Thousand Oaks, Calif.: Sage Publications.

Denzin, N. K., & Lincoln, Y. S. (2005). Introduction: The discipline and practice of qualitative research. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage handbook of qualitative research* (pp. 1-32). Thousand Oaks, Calif.: Sage Publications.

Designspotter. (2008). Frauenzimmer – Why we need a new hotel culture. *Designspotter*. Retrieved December 20, 2008, from <http://www.designspotter.com/report/2008/07/Frauenzimmer--Why-we-need-a-New-Hotel-Culture.html>

Desmet, P. M. A. (2002). *Designing emotions*. Delft, The Netherlands: Delft University of Technology, Dept. of Industrial Design.

Desmet, P. M. A. (2003a). A multilayered model of product emotions. *The Design Journal*, 6(2), 4-13.

Desmet, P. M. A. (2003b). Measuring emotion: Development and application of an instrument to measure emotional responses to products. In M. A. Blythe, K. Overbeeke, A. F. Monk, & P. C. Wright (Eds.), *Funology: From usability to enjoyment*, (pp. 111-123). Dordrecht; Boston: Kluwer Academic Publishers.

Desmet, P. M. A. (2006). Desire & Inspire. In: P. M. A. Desmet, M. A. Karlsson & J. van Erp (Eds.), *Design & Emotion 2006*; Proceedings of The International Conference on Design and Emotion, September 27-29. Goteborg, Sweden: Chalmers University of Technology.

Desmet, P. M. A. (2007). Nine sources of product emotion. *Proceedings of the International Association of Societies of Design Research Conference*, The Hong Kong Polytechnic University, Hong Kong.

Desmet, P. M. A. (2008a). Product emotion. In H. N. J. Schifferstein & P. Hekkert (Eds.), *Product experience* (pp. 379-397). San Diego, Calif.: Elsevier Science.

Desmet, P. M. A. (2008b). Airport experience workshop: Theoretical background. In P. Desmet, J. van Erp, C. Hu & L. Van Der Veen (Eds.), *Enriching* (pp. 36-42). The Netherlands: Veenman Publishers.

Desmet, P. M. A., & Dijkhuis, E. (2003). A wheelchair can be fun: A case of emotion-driven design. *Proceedings of The International Conference on Designing Pleasurable Products and Interfaces*. Pittsburgh, Pennsylvania, USA. New York: The Association for Computing Machinery.

Desmet, P. M. A., Guiza Caicedo, D., & van Hout, M. (2009). Differentiating emotional hotel experiences. *Proceedings of the International Hospitality & Tourism Educators EuroCHRIE Conference*, Helsinki, Finland.

Desmet, P. M. A., & Hekkert, P. (2002). The basis of product emotions. In W. Green & P. Jordan (Eds.), *Pleasure with products: Beyond usability*, (pp. 60-68). London; New York: Taylor & Francis.

Desmet, P. M. A., & Hekkert, P. (2007). Framework of product experience. *International Journal of Design*, 1(1), 13-23.

Desmet, P. M. A., Hekkert, P., & Hillen, M. G. (2004). Values and emotions: An empirical investigation in the relationship between emotional responses to products and human values. *Proceedings of Techné: Design Wisdom 5th European Academy of Design Conference*, Barcelona, Spain.

Desmet, P. M. A., Hekkert, P., & Jacobs, J. J. (2000). When a car makes you smile: Development and application of an instrument to measure product emotions. In S. J. Hoch & R. J. Meyer (Eds.), *Advances in Consumer Research*, 27 (pp. 111-117). Provo, UT: Association for Consumer Research.

Desmet, P. M. A., Porcelijn, R., & van Dijk, M. B. (2005). How to design wow: Introducing a layered-emotional approach. In S. Wensveen (Ed.), *Proceedings of The International Conference on Designing Pleasurable Products and Interfaces* (pp. 71-89). Eindhoven: Technical University of Eindhoven.

Diller, S., Shedroff, N., & Rhea, D. (2006). *Making meaning: How successful businesses deliver meaningful customer experiences*. Berkeley, Calif.: New Riders.

DiSalvo, C., Hanington, B., & Forlizzi, J. (2004). An accessible framework of emotional experiences for new product conception. In D. McDonagh, P. Hekkert, J. van Erp & D. Gyi (Eds.), *Design and emotion: The experience of everyday things* (pp. 251-255). London: Taylor & Francis.

Dix, A. (2004). Design focus: Cultural probes. *Case study – Methods to study new environments*. Retrieved September 25, 2006, from <http://www.hcibook.com/e3/casestudy/cultural-probes/>

Douglas, B. G., & Moustakas, C. (1985). Heuristic inquiry: The internal search to know. *Journal of Humanistic Psychology*, 25(3), 39-55.

Dreyfuss, H. (1967). *Designing for people*. New York: Paragraphic Books.

Edwardson, M. (1998). Measuring consumer emotions in service encounters: An exploratory analysis. *Australasian Journal of Market Research*, 6(2), 34-48.

Ekman, P. (1971). Universals and cultural differences in facial expressions of emotions. In J. K. Cole (Ed.), *Nebraska Symposium on Motivation 1971* (pp. 207-283). Lincoln: University of Nebraska Press.

Ekman, P. (1992). Facial expressions of emotion. *Psychological Review*, 99, 550-553.

Erdly, M., & Kesterson-Townes, L. (2003). "Experience rules": A scenario for the hospitality and leisure industry circa 2010 envisions transformation. *Strategy & Leadership*, 31(3), 12-18.

Ezzy, D. (2002). *Qualitative analysis: Practice and innovation*. London: Routledge.

Fields, B. (2006). What women (really) want: Identifying the unique needs of the woman business travelers. *Hotel Online*. Retrieved September 8, 2006, from http://www.hotel-online.com/News/PR2006_3rd/Aug06_WomanCustomer.html

Fitch, K. (2005). World's first 'ambient experience' radiology suite from Philips uses 'kitten' scan to calm anxious kids. *DOTmed News*. Retrieved April 15, 2006, from <http://www.dotmed.com/news/story/498/>

Fiveplussensotel.com. (2005). The exhibition concept: A journey through the senses. *Five+*

Sensotel website. Retrieved May 12, 2006, from http://www.fiveplussensotel.com/sites/i_konzept.shtml

Frijda, N. H. (1993). The place of appraisal in emotion. *Cognition and Emotion*, 7(3/4), 357-387.

Frijda, N. H. (1994). Varieties of affect: emotions and episodes, moods, and sentiments. In P. Ekman & R. J. Davidson (Eds.), *The Nature of Emotion, fundamental questions* (pp. 59-67). Oxford: Oxford University Press.

Frijda, N. H. (2000). The psychologists' point of view. In M. Lewis & J. M. Haviland-Jones (Eds.), *Handbook of emotions* (pp. 46-51). New York, N.Y.: Guilford Press.

Fulton Suri, J. (2002). Designing experience: Whether to measure pleasure or just tune in? In W. Green & P. Jordan (Eds.), *Pleasure with products: Beyond usability*, (pp. 161-174). London; New York: Taylor & Francis.

Fulton Suri, J. (2004). Design expression and human experience: evolving design practice. In D. McDonagh, P. Hekkert, J. van Erp & D. Gyi (Eds.), *Design and emotion: The experience of everyday things* (pp. 13-17). London: Taylor & Francis.

Fulton Suri, J. (2008). Informing our intuition: Design research for radical innovation. *Rotman Magazine*, Winter 2008, 52-57.

Gaffney, G. (2006). What is a cultural probe? *Usability techniques series*. Retrieved December 20, 2006, from <http://www.infodesign.com.au>

Garrett, J. J. (2002). *The elements of user experience: User-centered design for the web*. New York: American Institute of Graphic Arts; Indianapolis: New Riders.

Gaver, B., Dune, T., & Pacenti, E. (1999). Cultural probes. *Interactions*, 6(1), 21-29.

Ghobadian, A., & Terry, A. J. (1995). How Alitalia improves service quality through quality function deployment. *Managing Service Quality*, 5(5), 31-35.

Gibson, J. J. (1979). *An ecological approach to visual perception*. London: Lawrence Erlbaum Associates.

Gilliland, D., & Bello, D. (2002). The sides to attitudinal commitment: The effect of calculative commitment and loyalty commitment on enforcement mechanism in distribution channels. *Journal of the Academy of Marketing Science*, 30(1), 24-43.

- Gilmore, J. H., & Pine, B. J. (2002). Differentiating hospitality operations via experiences: Why selling services is not enough. *Cornell Hotel and Restaurant Administration Quarterly*, 43(3), 87-96.
- Givechi, R., & Velazquez, V. L. (2004). Positive space. In D. McDonagh, P. Hekkert, J. van Erp & D. Gyi (Eds.), *Design and emotion: The experience of everyday things* (pp. 43-47). London: Taylor & Francis.
- Glaser, B. G., & Strauss, A. L. (1967). *The discovery of grounded theory: Strategies for qualitative research*. New York: Aldine Pub. Co.
- Goulden, L., & McGroary, P. (2003). Experience design. In E. Aarts & S. Marzano (Eds.), *The new everyday: Views on ambient intelligence* (pp. 46-51). Rotterdam, The Netherlands: 010 Publishers.
- Gray, C., & Malins, J. (2004). *Visualizing research: A guide to the research process in art and design*. Aldershot, Hants; Burlington, VT: Ashgate.
- Grbich, C. (2007). *Qualitative data analysis: An introduction*. London: Sage.
- Gunter, H. (2006, April 3). Emotional connections build brands. *Hotel & Motel Management*. Retrieved November 9, 2006, from <http://www.hotelmotel.com/hotelmotel/article/articleDetail.jsp?id=321201&searchString=emotional%20connections%20build%20brands>
- Guo, S. S. (2004). *Discourses on hospitality design of tourist hotel* (Master thesis, Chung Yuan Christian University, 2004).
- Han, H. (2005). *The impact of emotion on the formation of customers' repeat visit intentions in lodging industry*. (Master dissertation, Kansas State University, 2005).
- Harper, D. (2002). Talking about pictures: A case for photo elicitation. *Visual Studies*, 17(1), 13-26.
- Hassenzahl, M. (2003). The thing and I: Understanding the relationship between user and product. In M. A. Blythe, K. Overbeeke, A. F. Monk & P. C. Wright (Eds.), *Funology: From usability to enjoyment*, (pp. 31-42). Dordrecht; Boston: Kluwer Academic Publishers.
- Helander, M. G., & Tham, M. P. (2003). Hedonomics – Affective human factors design. *Ergonomics*, 46(13/14), 1269-1272.

Hendrie, R. (2004, November). Your experience is the brand: Good hospitality, food and service are merely entry points into being competitive. *Hotel Online*. Retrieved July 7, 2006, from http://www.hotel-online.com/News/PR2004_4th/Nov04_BrandExperience.html

Hester, R. (1993). Sacred structures and everyday life: A return to Manteo, NC. In D. Seamon (Ed.), *Dwelling, seeing, and designing: Toward a phenomenological ecology*. New York: SUNY Press.

Hinkey, T. R., & Tracey, J. B. (2003). The service imperative. *Cornell Hotel and Restaurant Administration Quarterly*, 44(5/6), 17-26.

Hiort af Ornas, V. (2006). Feelings for products: Sensations, intentions, beliefs and emotions. *Proceedings of Design and Emotion Conference 2006*, Chalmers University of Technology, Goteborg, Sweden.

Hoem, H. K., & Bjelland, H. (2006). Making users talk about product experiences: Exploring the three levels of human processing in a product design context. *Proceedings of Design and Emotion Conference 2006*, Chalmers University of Technology, Goteborg, Sweden.

Holloway, I. (1997). *Basic concepts for qualitative research*. Oxford; Malden, Mass.: Blackwell Science.

Hummels, C., Overbeeke, K., & Van Der Helm, A. (2003). The interactive installation ISH: In search of resonant human product interaction. In M. A. Blythe, K. Overbeeke, A. F. Monk & P. C. Wright (Eds.), *Funology: From usability to enjoyment*, (pp. 265-274). Dordrecht; Boston: Kluwer Academic Publishers.

IDEO. (2003). *IDEO method cards*. Palo Alto, Calif.: IDEO.

IDEO. (2009). Design thinking. *Approach – Thinking – IDEO*. Retrieved March 2, 2009, from <http://www.ideo.com/thinking/approach/>

Ireland, C. (2003). Qualitative methods: From boring to brilliant. In B. Laurel (Ed.), *Design research: Methods and perspectives* (pp. 23-29). Cambridge, Mass.: MIT Press.

Jantzen, C., & Vetner, M. (2008). Modelling urban experiences: Zuidas, Amsterdam. *Proceedings of Design and Emotion Conference 2008: Dare to Desire*, The Hong Kong Polytechnic University, Hong Kong.

James, W. (1894). The physical basis of emotions. *Psychology Review*, 1, 516-529.

Jones, P. (2005, August). Designing from the user's experience. *DMI eBulletin*. Retrieved August 4, 2006, from <http://www.dmi.org/dmi/html/publications/news/ebulletin/ebvaugpj.htm>

Jordan, P. W. (2000). *Designing pleasurable products: An introduction to the new human factors*. London: Taylor & Francis.

Jordan, P. W., & Green, W. S. (Eds.) (1999). *Human factors in product design: Current practice and future trends*. London; Philadelphia, Pa.: Taylor and Francis.

Kang, S. R., & Satterfield, D. (2009). Connectivity model: Evaluating and designing social and emotional experiences. *Proceedings of International Association of Societies of Design Research 2009 Conference*, Seoul, Korea.

Kelly, T., & Littman, J. (2001). *The art of innovation: Lessons in creativity from IDEO, America's leading design firm*. New York: Currency/Doubleday.

Keyson, D. V. (2008). The experience of intelligent products. In H. N. J. Schifferstein & P. Hekkert (Eds.), *Product experience* (pp. 515-530). San Diego, Calif.: Elsevier Science.

Khaslavsky, J., & Shedroff, N. (1999). Understanding the seductive experience. *Communications of the ACM*, 42(5), 45-49.

Kim, H., & Monk, A. (2009). Informing design with emotional probes. *Proceedings of International Association of Societies of Design Research 2009 Conference*, Seoul, Korea.

Kouprie, M., & Visser, F. S. (2009). A framework for empathy in design: Stepping into and out of the user's life. *Journal of Engineering Design*, 20(5), 437-448.

Krippendorff, K. (2006). *The semantic turn: A new foundation for design*. Boca Raton, Fla.: CRC/Taylor & Francis.

Kuzel, A. J. (1999). Sampling in qualitative inquiry. In B. F. Crabtree & W. L. Miller (Eds.), *Doing qualitative research* (pp. 33-45). Thousand Oaks, Calif.: Sage Publications.

Kwortnik, R. J. (2003). Clarifying "fuzzy" hospitality-management problems with depth interviews and qualitative analysis. *Cornell Hotel and Restaurant Administration Quarterly*, 44(2), 117-129.

Lagace, M. (2005, July) The hidden market of female travelers. *Harvard Business School*

Working Knowledge. Retrieved July 11, 2007, from <http://hbswk.hbs.edu/archive/4611.html>

Laird, J. D., & Bresler, C. (1990). William James and the mechanisms of emotional experience. *Personality and Social Psychology Bulletin*, 16, 636-651.

Lau, G. K. (2008). The room with a view (about itself). *Proceedings of Design and Emotion Conference 2008: Dare to Desire*, The Hong Kong Polytechnic University, Hong Kong.

Laurans, G., & Desmet, P. M. A. (2006). Using self-confrontation to study user experience: A new approach to the dynamic measurement of emotions while interacting with products. *Proceedings of Design and Emotion Conference 2006*, Chalmers University of Technology, Goteborg, Sweden.

Laurans, G., & Desmet, P. M. A. (2008). Speaking in tongues: Assessing user experience in a global economy. *Proceedings of Design and Emotion Conference 2008: Dare to Desire*, The Hong Kong Polytechnic University, Hong Kong.

Lazarus, R. S. (1991). *Emotion and adaptation*. New York: Oxford University Press.

Lee, S. (2004). *Applicability of different emotional constructs in the hospitality industry*. (Master dissertation, University of Nevada, 2004).

Lee-Ross, D. (2001). Understanding the role of the service encounter in tourism, hospitality, and leisure services. In J. Kandampully, C. Mok & B. Sparks. (Eds.), *Service quality management in hospitality, tourism, and leisure* (pp. 85-95). New York; London: Haworth Hospitality Press.

Liljander, V., & Bergenwall, M. (1999). *Consumption-based emotional responses related to satisfaction*. Working papers. No. 398, Swedish School of Economics and Business Administration Helsinki, Finland.

Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Newbury Parks, CA: Sage Publications.

Lo, K. P. Y. (2007). Emotional design for hotel stay experiences: Research on guest emotions and design opportunities. *Proceedings of International Association of Societies of Design Research 2007 Conference: Emerging Trends in Design Research*, The Hong Kong Polytechnic University, Hong Kong.

Lo, K. P. Y. (2008a). Hotel stay scenarios based on emotional design research. *Proceedings of Design and Emotion Conference 2008: Dare to Desire*, The Hong Kong Polytechnic

University, Hong Kong.

Lo, K. P. Y. (2008b). Using emotional blueprinting to stage delightful customer experiences. Presentation given at *SERVSIG International Research Conference 2008*, University of Liverpool, Liverpool, United Kingdom.

Losantos, A. (2006). *New hotels 3*. New York, N.Y.: Harper Collins Publishers.

Lowgren, J. (2008). Interaction Design. *Interaction-Design.org*. Retrieved March 7, 2009, from http://www.interaction-design.org/encyclopedia/interaction_design.html

Lucero, A., & Mattelmaki, T. (2007). Professional probes: A pleasurable little extra for the participant's work. *Proceedings of the Second IASTED International Conference*, Chamonix, France.

Ludden, G. D. S., Hekkert, P., & Schifferstein, H. N. J. (2006). Surprise & emotion. *Proceedings of Design and Emotion Conference 2006*, Chalmers University of Technology, Goteborg, Sweden.

Mager, B. (2007). Service design. In M. Erlhoff & T. Marshalle (Eds.), *Design dictionary: Perspectives on design terminology* (pp.354-357). Basel: Birkhäuser.

Mager, B., & Evenson, S. (2008). Art of service: Drawing the arts to inform service design and specification. In B. Hefley & W. Murphy (Eds.), *Service science, management and engineering: Education for the 21st century* (pp. 1-3). New York: Springer.

Malinowski, B. (1999). *Argonauts of the Western Pacific: An account of native enterprise and adventure in the archipelagoes of Melanesian New Guinea*. London: Routledge.

Mannell, R.C., & Iso-Ahola, S.E. (1987). Psychological nature of the leisure and tourism experience. *Annals of Tourism Research*, 14(1987), 314–329.

Manzini, E. (2007). Design research for sustainable social innovation. In R. Michel (Ed.), *Design research now* (pp.233-250). Basel, Switzerland; Boston: Birkhäuser.

Margolin, V. (1997). Getting to know the user. *Design Studies*, 18(3), 227-236.

Marzano, S. (2005) People as a source of breakthrough innovation. *Design Management Review*, 16(2), 23-29.

- Maslow, A. H. (1970). *Motivation and personality*. New York: Harper and Row.
- Maslow, A. H. (1987). *Motivation and personality*. New York: Harper and Row.
- Mattelmäki, T. (2005). Applying probes – from inspirational notes to collaborative insights. *CoDesign*, 1(2), 83-102.
- Mattila, A. S. (2001). Emotional bonding and restaurant loyalty. *Cornell Hotel and Restaurant Administration Quarterly*, 42(6), 73-79.
- Mattila, A. S. (2006). How affective commitment boosts guest loyalty (and promotes frequent-guest programs). *Cornell Hotel and Restaurant Administration Quarterly*, 47(2), 174-181.
- Mattila, A. S., & Enz, C. A. (2002). The role of emotions in service encounters. *Journal of Service Research*, 4(4), 268-277.
- Maxwell, J. A. (1996). *Qualitative research design: An interactive approach*. Thousand Oaks, Calif.: Sage Publications.
- McAlpine, P. (2006, May). What is customer service like at the level of creating memorable experiences. *Hotel Online*. Retrieved July 7, 2006, from http://www.hotel-online.com/News/PR2006_2nd/May06_CTME.html
- McCleary, K. W., Weaver, P. A., & Lan, L. (1994). Gender-based difference in business travelers' lodging preferences. *Cornell Hotel and Restaurant Administration Quarterly*, 35(2), 51-58.
- McDonagh, D. (2008). Do it until it hurts!: Empathic design research. *Design Principles and Practices: An International Journal*, 2(3), 103-109.
- McDonagh, D., Denton, H., & Chapman, J. (2009). Design and emotion. *Journal of Engineering Design*, 20(5), 433-435.
- McDonagh, D., Thomas, J., Chen, S., He, J. J., Hong, Y. S., Kim, Y., Zhang, Z., & Pena-Mora, F. (2009). Empathic design research: Disability + relevant design. *Proceedings of the Eighth European Academy of Design Conference*, The Robert Gordon University, Aberdeen, Scotland.
- Miettinen, S. (2007). *Designing the creative tourism experience: A service design process*

with Namibian crafts people (Doctoral thesis, University of Art and Design Helsinki, 2007).

Miettinen, S. (2009). Prototyping social design in Finland and Namibia: Service design as a method for designing services for well-being. *Proceedings of International Association of Societies of Design Research 2009 Conference*, Seoul, Korea.

Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook*. Thousand Oaks, Calif.: Sage.

Miles, M. B., & Huberman, A. M. (2002). Reflections and advice. In A. M. Huberman & M. B. Miles (Eds.), *The qualitative researcher's companion* (pp. 393-397). Thousand Oaks, Calif.: Sage Publications.

Miller, W. L., & Crabtree, B. F. (1999). Depth interviewing. In B. F. Crabtree & W. L. Miller (Eds.), *Doing qualitative research* (pp. 89-107). Thousand Oaks, Calif.: Sage Publications.

Moggridge, B. (2007). *Designing interactions*. Cambridge, Mass.: MIT Press.

Moggridge, B. (2008, May). Innovation through design. Paper presented at International Design Culture Conference 2008, Korea. Retrieved March 10, 2009, from *IDEO website* at http://www.ideo.com/images/uploads/thinking/publications/pdfs/KDRI_BillM_Paper.pdf

Mommens, F. (2005). Hotels: The feminine factor. *Internet Travel News*. Retrieved November 9, 2006, from <http://www.breakingtravelnews.com/article/200508111037148>

Moore, C. (2003). Fusion: Linking strategy, technology, and design to implement your customer experience. *Design Management Journal*, 14(2), 65-84.

Moustakas, C. E. (1994). *Phenomenological research methods*. Thousand Oaks, Calif.: Sage.

Mugge, R., Schoormans, J. P. L., & Schifferstein, H. N. J. (2008). Product attachment: Design strategies to stimulate the emotional bonding to products. In H. N. J. Schifferstein & P. Hekkert (Eds.), *Product experience* (pp. 425-440). San Diego, Calif.: Elsevier Science.

Myerson, J. (2001). *IDEO: Masters of innovation*. New York, N.Y.: teNeues Pub. Co.

Nagamachi, M. (1997). Kansei Engineering: The framework and methods. In M. Nagamachi (Ed.), *Kansei Engineering I* (pp. 20-35). Kure: Kaibundo Publishing.

Newman, M. A., & Beamon, K. (2004). Living in the light. *Hospitality Design*, 26(2), 34-35.

- Nielsen, J. (2000). *Designing web usability*. Indianapolis, Ind.: New Riders.
- Norman, D. (1990). *Design of everyday things*. New York: Doubleday.
- Norman, D. (1998). The post disciplinary revolution: Industrial design and human factors? Heal yourselves. *Donald Norman's jnd.org*. Retrieved April 8, 2007, from http://jnd.org/dn.mss/the_post_disciplinary_revolution_industrial_design_and_human_factor_heal_yourselves.html
- Norman, D. (1999). Commentary: Banner blindness, human cognition and web design. *Internetworking*. Retrieved April 8, 2007, from <http://www.internettg.org/newsletter/mar99/commentary.html>
- Norman, D. (2000). Usability is not a luxury. *InformationWeek*. Retrieved April 8, 2007, from <http://www.informationweek.com/773/web.htm>
- Norman, D. (2004). *Emotional design: why we love (or hate) everyday things*. New York: Basic Books.
- Norman, D. (2008). Sociable design. Keynote speech given at *Design and Emotion Conference 2008: Dare to Desire*, The Hong Kong Polytechnic University, Hong Kong.
- Norton, D. W. (2003). Toward meaningful brand experiences. *Design Management Journal*, 14(1), 19-25.
- Norton, D. W. (2005). Will meaningful brand experiences disrupt your market? *Design Management Review*, 16(4), 18-24.
- Nurkka, P., Kujala, S., & Kemppainen, K. (2009). Capturing users' perceptions of valuable experience and meaning. *Journal of Engineering Design*, 20(5), 449-465.
- Oatley, K. (1992). *Best laid schemes: The psychology of emotions*. Cambridge; New York: Cambridge University Press; Paris: Editions de la Maison des science de l'homme.
- Obenour, W., Patterson, M., Pedersen, P., & Pearson, L. (2004). Conceptualization of a meaning-based research approach for tourism service experiences. *Tourism Management*, 27(2006), 34-41.
- Oliver, R. L. (1996). *Satisfaction: A behavioral perspective on the consumer*. London: McGraw-Hil.

- Ortony, A., Clore, G. L., & Collins, A. (1988). *The cognitive structure of emotions*. Cambridge; New York: Cambridge University Press.
- Ortony, A., Clore, G. L., & Foss, M. A. (1987). The referential structure of the affective lexicon. *Cognitive Science*, 11, 341-364.
- Parasuraman, A., Zeithaml, V. A., & Berry, L. (1988). SERVQUAL: A multiple-item scale for measuring consumer perceptions of service quality. *Journal of Retailing*, 64(Spring): 12-37.
- Parasuraman, A., Zeithaml, V., & Berry, L. (1994). Reassessment of expectations as a comparison standard in measuring service quality: Implications for further research. *Journal of Marketing*, 58(1), 111-124.
- Patton, M. Q. (1997). *Utilization-focused evaluation: The new century text*. Thousand Oaks, Calif.: Sage Publications.
- Patton, M. Q. (2002). *Qualitative research and evaluation methods*. Thousand Oaks, Calif.: Sage Publications.
- Patton, M. Q. (2003, September). *Qualitative evaluation checklist*. Retrieved July 27, 2006, from <http://www.wmich.edu/evalctr/checklists/qec/index.htm>
- Philips. (2008). Healthcare business highlights. *Philips company website*. Retrieved November 19, 2008, from <http://www.philips.com/about/company/businesses/healthcarehighlights/index.page>
- Pine, B. J., & Gilmore, J. H. (1998). Welcome to the experience economy. *Harvard Business Review*, 76(4), 97-105.
- Pine, B. J., & Gilmore, J. H. (1999). *The experience economy: Work is theatre & every business a stage*. Boston: Harvard Business School Press.
- Plowman, T. (2003). Ethnography and critical design practice. In B. Laurel (Ed.), *Design research: Methods and perspectives* (pp. 30-38). Cambridge, Mass.: MIT Press.
- Plutchik, R. (1994). *The psychology and biology of emotion*. New York, N.Y.: Harper Collins College Publishers.
- Porter, S., Chhibber, S., & Porter, J. M. (2004). Towards an understanding of pleasure in product design. In D. McDonagh, P. Hekkert, J. van Erp & D. Gyi (Eds.), *Design and*

emotion: The experience of everyday things (pp. 298-302). London: Taylor & Francis.

Porter, S., Chhibber, S., & Porter, J. M. (2006). What makes you tick – An investigation of the pleasure needs of different population segments. In P. Desmet, J. van Erp & M. Karlsson (Eds.), *Design & emotion moves* (pp. 324-361). Newcastle upon Tyne: Cambridge Scholars Pub.

Powers, T., & Barrows, C. (2006). *Introduction to the hospitality industry*. New York: Wiley.

Pullman, M. E., & Gross, M. A. (2004). Ability of experience design elements to elicit emotions and loyalty behaviors. *Decision Sciences*, 35(3), 551-578.

Pullman, M. E., & Robson, S. K. A. (2007). Visual methods: Using photographs to capture customers' experience with design. *Cornell Hotel and Restaurant Administration Quarterly*, 48(2), 121-144.

Rach, L. (2003). Coming of age: The continuing evolution of female business travelers. *New York University website*. Retrieved October 10, 2006, from http://www.scps.nyu.edu/docs/general/FBT_II_Report_10-21-03.pdf

Rae, J. M., & Ogilvie, T. (2005, October). Developing new services: Are you ready for the challenge? Presentation at *Product Development and Management Association 2005 Research Forum*, San Diego, U.S.A.

Ramirez, E. R. R. (2006). Design and emotion models in practice: Discussion from a design workshop. *Proceedings of Design and Emotion Conference 2006*, Chalmers University of Technology, Goteborg, Sweden.

Rauen, S. S. (2006). Can't stop this feeling. *Hospitality Design*, 28(3), 99-101.

Reimann, R. (2005, November). Personas, goals, and emotional design. *UXmatters*. Retrieved December 6, 2005, from <https://www.uxmatters.com/MT/archives/000019.php>

Reisinger, Y. (2001). Unique characteristics of tourism, hospitality, and leisure services. In J. Kandampully, C. Mok & B. Sparks. (Eds.), *Service quality management in hospitality, tourism, and leisure* (pp. 15-49). New York; London: Haworth Hospitality Press.

Rettig, M., et al. (2001). Problems solved by experience design professionals. *AIGA Experience Design work session*. Retrieved May 12, 2006, from http://www.memadethis.com/boomers/materials/artifact_terry_problems.pdf

- Rettig, M., & Goel, A. (2005). Designing for experience: Frameworks and project stories. Presentation at *Adaptive Path's User Experience Week 2005*, Washington, D.C., USA.
- Richards, L. (2005). *Handling qualitative data: A practical guide*. London: Sage Publications.
- Richins, M. L. (1997). Measuring emotions in the consumption experience. *Journal of Consumer Research*, 24(2), 127-146.
- Riewoldt, O. (1998). *Hotel design*. London: Laurence King Pub.
- Roberts, H. (2006). Using design to drive loyalty. *Design Management Review*, 17(1), 40-46.
- Rose, G. (2007). *Visual methodologies: An introduction to the interpretation of visual materials*. London; Thousand Oaks, Calif.: Sage.
- Roseman, I. J., & Smith, G. A. (2001). Appraisal theory: Assumptions, varieties, controversies. In K. Scherer, A. Schorr & T. Johnstone (Eds.), *Appraisal processes in emotion* (pp. 3-19). Oxford: Oxford University Press.
- Rosenthal, S. R., & Capper, M. (2006). Ethnographies in the front end: Designing for enhanced customer experiences. *The Journal of Product Innovation Management*, 2006(23), 215-237.
- Russell, J. A. (1980). A circumplex model of affect. *Journal of Personality and Social Psychology*, 39(6), 1161-1178.
- Russell, J. A., Lewicka, M., & Niit, T. (1989). A cross-cultural study of a circumplex model of affect. *Journal of Personality and Social Psychology*, 57(5), 848-856.
- Russo, B., Boess, S., & Hekkert, P. (2008). Talking about interactions: Eliciting structured interaction stories in enduring product experiences. *Proceedings of Design and Emotion Conference 2008: Dare to Desire*, The Hong Kong Polytechnic University, Hong Kong.
- Ryan, C. (1997). *The tourist experience: A new introduction*. London: Cassell.
- Satterfield, D., Kang, S., Baer, R., & Ladjahasan, N. (2008). Food as experience: A design and evaluation methodology. *Proceedings of Design Research Society Biennial Conference 2008*, Sheffield, U.K.

Scherer, K. R. (1982). Emotion as a process: Function, origin and regulation. *Social Science Information*, 21(4/5), 555-570.

Scherer, K. R. (1984). Emotion as a multicomponent process: A model and some cross-cultural data. In P. Shaver (Ed.), *Review of personality and social psychology Vol. 5*, (pp. 37-63). Beverly Hills, CA: Sage.

Scherer, K. R. (2001). Appraisal considered as a process of multilevel sequential checking. In K. R. Scherer, A. Schorr & T. Johnstone (Eds.), *Appraisal processes in emotion: Theory, methods, research*, (pp. 92-120). Oxford; New York, N.Y.: Oxford University Press.

Scherer, K. R. (2005). What are emotions? And how can they be measured? *Social Science Information*, 44(4), 695-729.

Schifferstein, H. N. J., & Zwartkruis-Pelgrim, E. P. H. (2008). Consumer-product attachment: Measurement and design implications. *International Journal of Design*, 2(3), 1-13.

Schutte, S. (2002). *What is Kansei Engineering?* Retrieved November 30, 2006, from <http://www.ikp.liu.se/kansei/wike.html>

Schutte, S. (2005). Engineering emotional values in product design. *Kansei Engineering in development*. Linköping University. Linköping.

Schutte, S., Eklund, J., Ishihara, S., & Nagamachi, M. (2008). Affective meaning: The Kansei Engineering approach. In H. N. J. Schifferstein & P. Hekkert (Eds.), *Product experience* (pp. 477-496). San Diego, Calif.: Elsevier Science.

Semiramis Hotel. (2005, July/August). *Architectural Lighting*, 19(5), 34.

Shaver, P., Schwartz, J., Kirson, D., & O'Connor, C. (1987). Emotion knowledge: Further exploration of a prototype approach. *Journal of Personality and Social Psychology*, 52(6), 1061-1086.

Shaw, C., & Ivens, J. (2002). *Building great customer experiences*. Basingstoke; New York: Palgrave Macmillan.

Shedroff, N. (2001). *Experience design 1*. Indianapolis, Ind.: New Riders.

Shedroff, N. (2003). Research methods for designing effective experiences. In B. Laurel (Ed.), *Design research: Methods and perspectives* (pp. 155-163). Cambridge, Mass.: MIT Press.

- Shedroff, N. (2006). An evolving glossary of experience design. *Nathan.com*. Retrieved November 07, 2006, from <http://www.nathan.com/ed/glossary/>
- Shedroff, N. (in press). *Experience Design 1 Cards*. Indianapolis, Ind.: New Riders.
- Shostack, G. L. (1982). How to design a service. *European Journal of Marketing*, 16, 49-63.
- Shostack, G. L. (1984). Designing services that deliver. *Harvard Business Review*, 62(1), 133-139.
- Shostack, G. L. (1987). Services positioning through structural change. *Journal of Marketing*, 51, 34-43.
- Shostack, G. L. (1992). Understanding services through blueprinting. *Advances in Services Marketing and Management*, 1, 75-90.
- Sinclair, M. (2006). New levels of experience design. *PingMag*, (May 12, 2006). Retrieved May 22, 2006, from <http://www.pingmag.jp/2006/05/12/new-levels-of-experience-design/>
- Singleton, B., & Hilton, K. (2006). The emotional spectrum analysis 16 EEG system: Practical and conceptual considerations for objectively investigating experienced emotion in design research. *Proceedings of Design and Emotion Conference 2006*, Chalmers University of Technology, Goteborg, Sweden.
- Skogland, I., & Siguaw, J. A. (2004). Are your satisfied customers loyal? *Cornell Hotel and Restaurant Administration Quarterly*, 45(3), 221-234.
- Smith, C. A., & Lazarus, R. S. (1993). Appraisal components, core relational themes and the emotions. *Cognition and Emotion*, 7(3/4), 233-269.
- Sommer, R., & Sommer, B. (2002). *A Practical Guide to Behavioral Research: Tools and Techniques*. New York: Oxford University Press.
- Spall, S. (1998). Peer debriefing in qualitative research: Emerging operational models. *Qualitative Inquiry*, 4(2), 280-292.
- Spillers, F. (2008). "Synch with me": Rhythmic interaction as an emerging principle of experiential design. *Proceedings of Design and Emotion Conference 2008: Dare to Desire*, The Hong Kong Polytechnic University, Hong Kong.

- Spillett, M. A. (2003). Peer debriefing: Who, what, when, why, how. *Academic Exchange Quarterly* (online), (2003, September). Retrieved August 25, 2006, from http://goliath.ecnext.com/coms2/summary_0199-1241737_ITM
- Stappers, P. J., Sleeswijk Visser, F., & Keller, A. I. (2003). Mapping the experiential context of product use: Generative techniques beyond questions and observations. *Proceedings of Asian Design International Conference*, Asian Society for the Science of Design, Tsukuba, Japan.
- Stillion, D. (2000). Design brief: IDEO. *Interactions*, 7(2), 32-35.
- Strauss, A. L. (1987). *Qualitative analysis for social scientists*. Cambridge; New York, N.Y.: Cambridge University Press.
- Strauss, A., & Corbin, J. (1990). *Basics of qualitative research: Grounded theory procedures and techniques*. Newbury Park, Calif.: Sage Publications.
- Swisscom. (2007). *Room 2.0TM: Reinventing the hotel guest's experience*. Retrieved May 10, 2007, from http://www.swisscom.com/hospitality/pdf/PressRelease_Room2dot_17042007_en.pdf
- Tesch, R. (1990). *Qualitative research: Analysis types & software tools*. New York: Falmer Press.
- Tiger, L. (1992). *The pursuit of pleasure*. Boston: Little, Brown & Company.
- Torres, E. N., & Kline, S. (2006). From satisfaction to delight: A model for the hotel industry. *International Journal of Contemporary Hospitality Management*, 18(4), 290-301.
- TravelWeekly (June 24, 2005). Watch women travelers, the fastest growing affluent segment, *TravelWeekly*.
- Trenholm, S., & Jensen, A. (2008). *Interpersonal communication*. New York: Oxford University Press.
- Tu, R. (2004). *Beyond service quality and expectation: the critical impact of emotions and service experience on customer satisfaction* (Doctoral thesis, University of North Carolina, 2004).
- User Experience Network. (2006). *User Experience Network*. Retrieved November 28, 2006, from <http://www.uxnet.org/>

- van Manen, M. (1997). *Researching lived experience: Human science for an action sensitive pedagogy*. London, Ont.: Althouse Press.
- Vickers, G. (2005). *21st century hotel*. New York: Abbeville Press.
- Vink, P. (2005). *Comfort and design*. London: CRC Press.
- Walsh, K. (2003). Qualitative research: Advancing the science and practice of hospitality. *Cornell Hotel and Restaurant Administration Quarterly*, 44(2), 66-74.
- Watson, D., Clark, L. A., & Tellegen, A. (1988). Development and validation of brief measures of positive and negative affect: The PANAS scales. *Journal of Personality and Social Psychology*, 54(6), 1063-1070.
- Watson, D., & Tellegen, A. (1985). Toward a consensual structure of mood. *Psychological Bulletin*, 98(2), 219-235.
- Watson, H. (2005). *Hotel revolution*. Chichester: Wiley-Academy.
- Weightman, D., & McDonagh, D. (2004). Supra-functional factors in sustainable products. *Proceedings of Third International Conference on Design and Manufacture for Sustainable Development*, Loughborough University, Loughborough, U.K.
- Wenz-Gahler, I. (2002). *Concept shops: Shop design aimed at experience, emotion and success*. Leinfelden-Echterdingen: A. Koch.
- Williams, A. (2006). Tourism and hospitality marketing: Fantasy, feeling and fun. *International Journal of Contemporary Hospitality Management*, 18(6), 482-495.
- Wodtke, C. (2002). *Information architecture: Blueprints for the web*. Indianapolis, Ind.: New Riders; London: Pearson Education.
- Wolcott, H. F. (2001). *Writing up qualitative research*. Thousand Oaks, Calif.: Sage Publications.
- World Tourism Organization. (2006). *Mega-trends of tourism in Asia-Pacific: June 2006*. World Tourism Organization.
- Wright, P., McCarthy, J., & Meekison, L. (2003). Making sense of experience. In M. A. Blythe, K. Overbeeke, A. F. Monk & P. C. Wright (Eds.), *Funology: From usability to enjoyment*, (pp. 43-53). Dordrecht; Boston: Kluwer Academic Publishers.

Wuest, B. S. (2001). Service quality concepts and dimensions pertinent to tourism, hospitality, and leisure services. In J. Kandampully, C. Mok & B. Sparks. (Eds.), *Service quality management in hospitality, tourism, and leisure* (pp. 51-66). New York; London: Haworth Hospitality Press.

Yilmaz, E. E., & Bayazit, N. (2008). Measuring emotions in product design: A study on emotional responses to car designs. *Proceedings of Design and Emotion Conference 2008: Dare to Desire*, The Hong Kong Polytechnic University, Hong Kong.

Yu, R. (2005, September 28). Hotels spend big to lure guests: Upgrades range from high-tech gadgetry to in-room spa treatments. *USA Today*, pp. E1.