



**Leobardo Armando Ceja Bravo**  
**(Morelia, Michoacán, México 1975)**

***Full-time Research Professor at the Faculty of Design of the De La Salle Bajío University (León, Guanajuato, Mexico). Doctor in Design Development and Teaching from the Madero University in Puebla, Mexico. Member of the National System of Researchers (SIN) Level I. He is the author of 4 books and various articles. Some of his areas of interest are: the Complexity Paradigm, Design Research, Social interactions, and Cultural and Artistic Research. It's Research Line is Entitles: Facilitating Spaces and Experiences in human contexts, whose objective is to investigate the different forms of human interaction, given in different configured spaces, and how these influence to a greater or lesser extent to maximize the experience, that is, think of them in terms of interactions, emotions and experiences, recovering the intention, value, contribution and voice that the persons has, through the contribution of design and thereby supporting good living.***

# **Brief reflection on the effect of experience design and its social implication in the context of the Consumer Experiences Specialty**

***Leobardo Armando Ceja Bravo  
(Morelia, Michoacán, México 1975)***

## **Abstract**

**A recurring theme in our days is oriented to experiences, but when these are linked to the field of design, review an ever greater importance, the reason for this has to do with the very configuration than the design of an experience implies and this fact summons the integration of various areas of knowledge, both of a disciplinary nature and from others, such as psychology, sociology or anthropology.**

**Under this context, the present work seeks to reflect on the importance than the design of experiences has from the point of view of environmental design and spaces and how this configuration can have repercussions in the social sphere. For this purpose, work experiences have been considered based on the work of 18 students who are currently integrating the Specialty in Consumer Experiences, a course that is taught within the Faculty of Design of the De La Salle Bajío University, in the city of Leon, Guanajuato, Mexico.**

**The research projects of the students constitute the raw material for the reflection and analysis of the importance that the design of experiences has in the social environment, at the same time, they are the background of the present work, so they will only be referring to specific or punctual aspects of what has been identified in the research process that each student has been carrying out in a particular way, but that in all cases link the design of experiences and their social implication.**

**Keyword: Design of experiences, Context, Consumption, Digital Space, User.**

## **Introduction**

**The present work is the product of the reflection on the importance of understanding the discipline of design as a project activity oriented to the resolution of problems and how it's that said object of design can contribute to the development of experiences, which must be understood from the context in which they are generated, since they are oriented to a specific group of people. In this sense, thinking about the needs or requirements of people will be essential. In the same way, it will be necessary to understand the object designed through the social impact that it generates.**

**Another equally important aspect is the emphasis placed in this text to reflect on the training experience that can be evidenced through the review of the various case studies presented by students of the Specialty in Design of Consumer Experiences, a program taught within from the Faculty of Design of De La Salle University, Bajío, in the city of León, Guanajuato, Mexico.**

## **Body of the article**

**The degree of complexity involved in the identification, analysis and determination of both tangible and intangible aspects that people perceive, shows the breadth of knowledge and the prevailing relationships when analyzing a space and the people who come to them. In this particular case, as we are referring to commercial spaces, the need to have visual merchandising, lighting, colorimetric, brand identity and products must have a visual integration that, together, seeks to communicate and link to their brands and products with its users. In addition to this, the digital environment takes on a special importance, since in the case in which we are responsible for identifying the experience given between people, brands and products, it has been possible to analyze from these two dimensions, namely, the space physical and digital space.**

**The research process developed by the students constitutes an important source of record and documentation of experiences, all of them oriented to various local brands whose scope and projection may be varying depending on the positioning and trajectory of the brand itself.**

**In this sense, brands of young local entrepreneurs can be identified, as well as brands with a long history and, therefore, better positioned.**

**All the information obtained constitutes in itself a significant sample of the context in which the present work is developed, likewise, it's possible to reflect on the importance of research oriented to the design of experiences and the social impact that they have, finally, they can identify some of the resources, strategies and actions that**

brands use to engage with consumers and how and how consumers respond.

Nathan Shedroff <sup>5</sup> has been in charge of identifying the six dimensions that make up the experience and under this approach, a follow-up route, investigative systematization and visibility of investigative processes aimed at understanding the resulting experience can be established.

For this purpose, it's essential to understand each of the six dimensions that make up the experiences according to this author.



**Image 1. Example of general application of the proposed model, based on the interpretation applied to a particular case study. Personal file of the student: Karla Estefanía Godínez Rizo.**

<sup>5</sup> Shedroff, Nathan, *Experience Design, U.S.A. Ed. Brand: Waite Group Press, 2001.*

The duration is the first of them and seeks to record the beginning, the immersion and the conclusion given in the interaction that people establish with the space, product, brand or service. What is sought to obtain in this dimension is the narrative that underlines this process.<sup>6</sup>



**Image 2.** Through the application of key questions in a survey, it was possible to identify aspects related to the dimension of duration. Personal file of the student: Ana Victoria Soler Laveaga.

The second dimension will be characterized by intensity, that is, the level of involvement that people experience when in contact with the space, the product, the brand or the service, it can be a high level to the extent that interest is highlights or low if the opposite happens.

<sup>6</sup> Blanco, Mercedes Investigación Narrativa: una forma de generación de conocimientos. En Argumentos, vol. 24, núm. 67, septiembre-diciembre 2011 pp. 135-156. México, UAM-X. 2011.

The image shows a survey form for 'Jazba Accesorios'. The header includes the brand logo and name. The survey consists of several questions with radio button options:

- 3. ¿Qué accesorio es el que más consumes? (Collares, Pulseras, Pares de aretes, Pares de aretes, Pares de aretes, Aros, Otro)
- 4. ¿En qué plataforma habitualmente haces este tipo de compras? (Puedes seleccionar más de una opción) (Facebook, Amazon, Mercado Libre, Instagram, Pinterest, Etsy, Otro)
- 5. ¿Por qué te da más confianza utilizar esta plataforma? (Tu respuesta)
- 6. ¿En qué plataforma menos haces tus compras? (Página web, Amazon, Mercado Libre, Instagram, Facebook, Etsy, Otro)
- 7. ¿Por qué te da menos confianza esta plataforma? (Tu respuesta)
- 8. ¿Qué es lo que te invita a seguir consumiendo en la misma marca / plataforma? (Tu respuesta)
- 9. ¿Para ti es importante el método de pago? (Sí, No)
- 10. ¿Cuál es el método de pago de tu preferencia? (Puedes seleccionar más de uno) (Débito, Tarjeta, Transferencia, PayPal, Depósito, Otro)
- 11. ¿Qué tan importante es para ti la experiencia del empaque? (Otra importancia, Muy importante, Importante, Poco importante, No importante)
- 12. ¿Qué es lo que más te gusta de un diseño de empaque creativo? (Tu respuesta)
- 13. ¿Qué puedes sugerirle a la marca de tu preferencia para que mejore? (Tu respuesta)

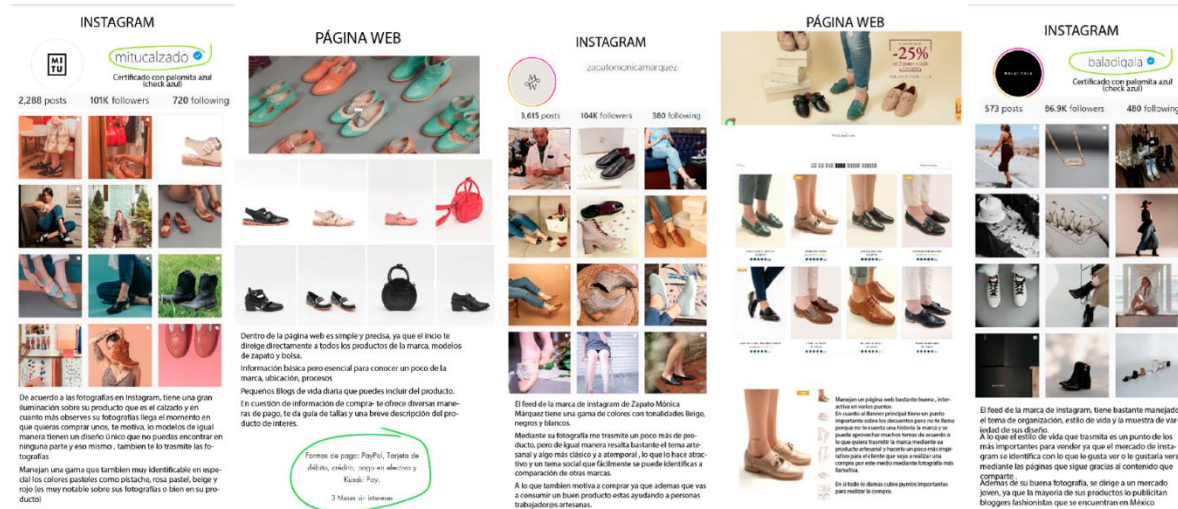
**Image 3. Example of application of the survey aimed at obtaining responses for the dimension of intensity. Personal file of the student: Rita Fernanda Cervantes León.**

The third level of the experience is that of consistency, which is characterized by the interaction given between people at the level of the product, service, name, brand, promotion or price. Undoubtedly, this dimension is linked to strategies from the world of marketing.

Valoración	Puntuación de Marca
La experiencia de compra	<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5
La identidad corporativa	<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5
Contenido visual	<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5
Producto	<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5
Atención al cliente	<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5
La comunicación que realiza mediante redes.	<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5

**Image 4. Proposal for an assessment table of the consistency dimension. Personal file of the student: Ana Valeria Márquez González.**

The fourth level of the experience is integrated by the meaning, for which it's sought to identify the value or values associated with the space, the product, the brand or the service, all based on the emotions and reflections that the participants were able to express through various applied field research tools, in each particular case.



**Image 5. Analysis of brands from publications on social networks, to determine the dimension of the meaning given from user comments. Personal file of the student: Ana Valeria Márquez González.**

The fifth level of the experience is the interaction, this dimension is characterized by the way in which people are able to relate to the space, the brand or the service, for this it's necessary to identify if said form of interaction it was passive, active or interactive. This dimension is particularly very interesting, since it's influenced by many factors such as the distribution of the commercial space, if the product is within the reach of people, or if it obeys some particular intention identified by the brand itself based on some strategy proposal in order to promote the relationship with its users.





Imagen 5. Exhibidores  
"Empresa A-2"

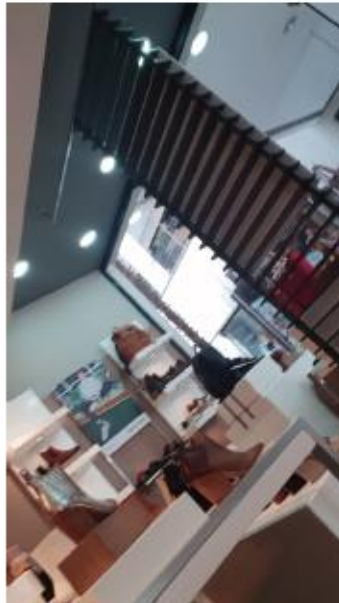


Imagen 6. Exhibidores  
"Empresa A-3"



Imagen 7. Exhibidores  
"Empresa A-1"





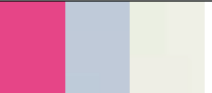









Imagen 8. Exhibidores  
"Empresa B-1"



Imagen 9. Exhibidores  
"Empresa B-2"

**Image 6. Comparative photographic record of study cases to determine the dimension of the interaction. Personal file of the student: Hilda de la Fuente Cortés.**

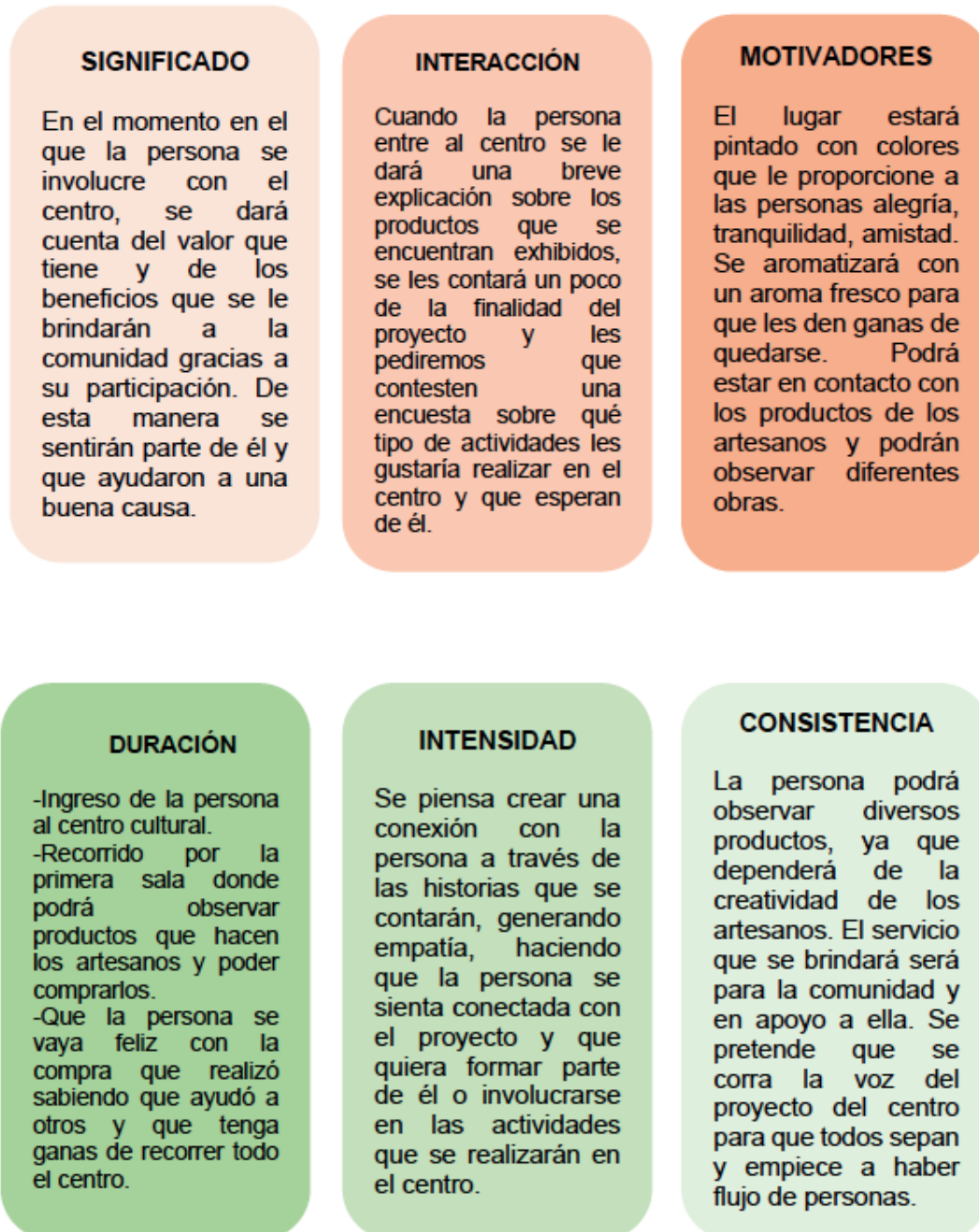
The sixth level of experience is characterized by motivators. This level is especially rich and complex as it involves the analysis of aspects such as the concept, textures, materials involved, colors, images used, sound and smells. In this sense, the space, the product, the brand or the service, are oriented to polysensoriality and can provide a very wide range of information, constituting in itself, a whole study which requires experience to be interpreted correctly.

Gama cromática	Marcas formales		Marcas informales	
	Sitio web	Tienda física	Sitio web	Tienda física
				
				
				
				
				

**Image 7. Comparative table of application of color range of the brands analyzed to determine the dimension of motivators. Personal file of the student: Hilda de la Fuente Cortés.**

Once the six dimensions that make up the analysis of the experience have been referred to, it's important to emphasize that understanding the resulting experience will only be possible to the extent that information on the six dimensions is available. The

**correct evaluation of the experience is the product of the interaction and interrelation that is established in all the dimensions and not in the selection of some of them.**



**Image 8. Personal application of the experience model, identifying key aspects in relation to the particular case study. Personal file of the student: Pamela Ortega Solano.**

In order to obtain information on each of these-dimensions, it was necessary to design and apply field research tools,<sup>7</sup>, which could range from surveys to a specific profile of people, interviews <sup>8</sup>, photographic record <sup>9</sup> of commercial spaces <sup>10</sup>, products and publications in digital media <sup>11</sup>, non-participant observation <sup>12</sup>, assessment guides with Likert scales<sup>13</sup>, netographic research<sup>14</sup>, monitoring on social networks<sup>15</sup> and content analysis<sup>16</sup> of said publications.

<sup>7</sup> Hernández, Roberto, et al. *Metodología de la Investigación*, México, Ed. McGrawHill, 2010.

<sup>8</sup> Kvale, Steinar, *La entrevista en investigación cualitativa*, México, Ed. Morata, 2014.

<sup>9</sup> Banks, Marcus, *Los datos visuales en Investigación cualitativa*, México, Ed. Morata, 2014.

<sup>10</sup> Morgan, Tony, *Visual Merchandising. Escaparates e interiores comerciales*, Barcelona, España, Ed. Gustavo Gili, 2016.

<sup>11</sup> Scolari, Carlos, *Hipermediaciones. Elementos para una teoría de la comunicación digital interactiva*, Barcelona, España, Ed. Gedisa, 2008.

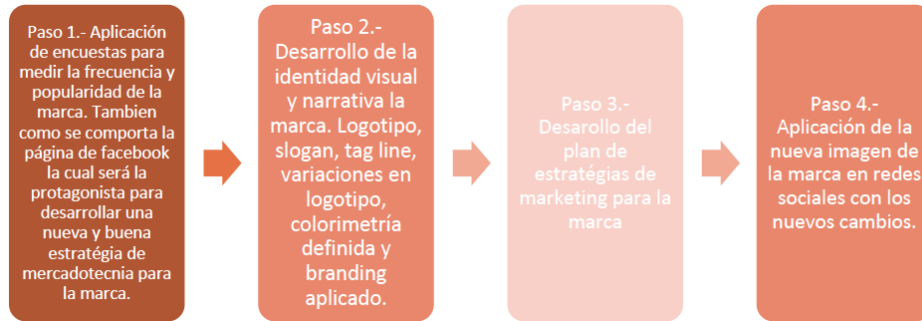
<sup>12</sup> Angrosino, Michael, *Etnografía y observación participante en investigación cualitativa*, México, Ed. Morata, 2012.

<sup>13</sup> Méndez, Luz y Peña, José, *Manual práctico para el diseño de la escala Likert*, México, Ed. Trillas, 2006.

<sup>14</sup> Hine, Christine, *Etnografía Virtual*. Barcelona: Ed. UOC. Colección Nuevas Tecnologías y Sociedad, 2000.

<sup>15</sup> Ceja, Leobardo, *Implicaciones discursivas del diseño en época electoral, en Responsabilidades del Diseño. Pertinencia en las prácticas políticas y sociales*. México, Ed. Morevalladolid, 2020.

<sup>16</sup> Barthes, R, Greimas A. J, Gritti, J, Morin, V., Metz, C., Todorov, T. & Genette, G. Introducción al análisis estructural de los relatos. En *Análisis Estructural del Relato* (10-22). Buenos Aires: Ed. Tiempo Contemporáneo, 1972.



**Image 9. Organization of the research process according to the particular case study. Personal file of the student: Irma Aurora Cerezo Salinas.**

	<p>Página de Facebook</p>	<p>En facebook se suben fotografías de los nuevos productos ya sean de proveedores o diseños propios.</p>	<p>Manejan fotografías de sus productos, tips para decorar tu casa y las rebajas.</p>
	<p>Pinterest</p>	<p>Pinterest es un reflejo de lo que hay en la página web.</p>	<p>Tienen los mismos productos de su página web.</p>
	<p>Página de Instagram</p>	<p>En instagram es de las plataformas más utilizadas donde se suben fotos de los productos nuevos y al igual que historias destacadas de decoraciones, diseños de interior, experiencias de los clientes y decoraciones.</p>	<p>Manejan fotos de productos y escenarios con ellos, explicaciones en videos de qué colores utilizar, etc....</p>

**Image 10. The comparative analysis of social networks as a field research tool applied according to the particular case study. Personal file of the student: Mónica Paulina Camarena Navarro.**

Achieving a broad, deep and far-reaching investigation is given by two key factors, the first of which is oriented on the combination of field investigation tools used to compile information and its subsequent tools used to compile information and its subsequent analysis, the second is oriented to the research itself, scheme proposed by Shedroff (2001), since said scheme serves as a route map, in whose follow-up it is possible to link the results of the research carried out. Therefore, the diversity of research tools that each of the students had to design for research constitutes an invaluable educational and investigative wealth and of which only a few small samples of said work are shown here.

## Conclusion

Understanding the complexity of the prevailing current reality has required the use of all the research and information compilation tools that are within our reach, in that sense, the use of technology is a widespread fact, but we must bear in mind that "It's not only that we use technologies to survive, but that we evolve in symbiosis with the technical cascades that formed us, and we are nothing without them."<sup>17</sup>

The way in which some of the field research tools enunciated in this work have been applied; reflect the perspective and prevailing vision of the researchers involved, taking the experience model as a route map.

The richness of the model proposed by Nathan Shedroff constitutes an extremely interesting contribution. The reason for this statement is given thanks to the various dimensions proposed by the author.

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<sup>17</sup> *Braton, Benjamin, La terraformación. Programa para el diseño de una planetariedad viable, Buenos Aries, Argentina, Ed. Caja Negra, 2021, p. 64.*

Likewise, each of the student projects shows richness, both in the application of various traditional research tools, and in the evidence that integrates said study.

The activities that we carry out can be considered as interactions and in this sense, they will be able to follow up from the trace, the footprint, the route taken, in this sense, it's possible to have a certain narrative than can help to reflect on the actions, in this sense, the repercussions that this may have will undoubtedly be of a social nature, therefore, it will be pertinent to incorporate its dimension of effect, namely social, into any process involved.

Continuing to explore the forms of human interaction and the experiential effect involved constitutes an important challenge which must be assumed, since in a changing and hyperconnected society, the design of experiences and their social impact represent a way of reflecting on the social implication of design in its various fields<sup>18</sup>.

Last but not least, it's related to the integration of investigative processes related to the professional training of designers, in this sense, the work carried out by the students themselves is a sample of the strength, vitality and interest in the understanding of the people who are immersed in the various spheres of design, in this context, design experiences and their social influence, give an account of it in this course, being able to highlight the prevailing social commitment.

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<sup>18</sup> *Important contributions within the Mexican context can be found with publications such as the one carried out by Ruth M. León Morán and Juan I. Michel Zepeda, They report in their work entitled Affectivity and design in the Mexican context: systemic models applied to the design of experiences, in Ortiz, Juan, (Compilador) Afectividad y diseño, México, Ed. UNAM, 2017.*

## **Gratitude**

**This work would not have been possible without the participation of each and every one of the students, who with their questions, comments and contributions make any intention that one may have meaningful my gratitude for Perla Alatorre Caballero, Alejandro Damián Ángeles Andrade, Mónica Paulina Camarena Navarro, Irma Aurora Cerezo Salinas, Rita Fernanda Cervantes León, Aurora Chagolla Saldaña, Andrea Cortés Villaseñor, Hilda de la Fuente Cortés, Karla Estefanía Godínez Rizo, Diana Estefanía Hernández Méndez, Ana Valeria Márquez González, Paola de Jesús Oliva Martínez, Pamela Ortega Rosano, Danna María Ramírez Guardado, Arantxa Elizabeth Sánchez Carrillo, Ana Victoria Soler Laveaga, José Manuel Vargas García y Christian Imanol Zaragoza Velázquez.**

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