

Understanding The Anatomy of Experience for Critical Analysis of Fashion Interactions



DIGITAL
FASHION
NETWORK



KEYWORDS



Interaction design

Anatomy of experience

Human-centered design

Fashion

User experience

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POLITECNICO
MILANO 1863

Let's talk about

EXPERIENCE



1. INTRODUCTION TO EXPERIENCE ^

Etymology

Fashion as experience narratives

2. THE ANATOMY OF EXPERIENCE ^

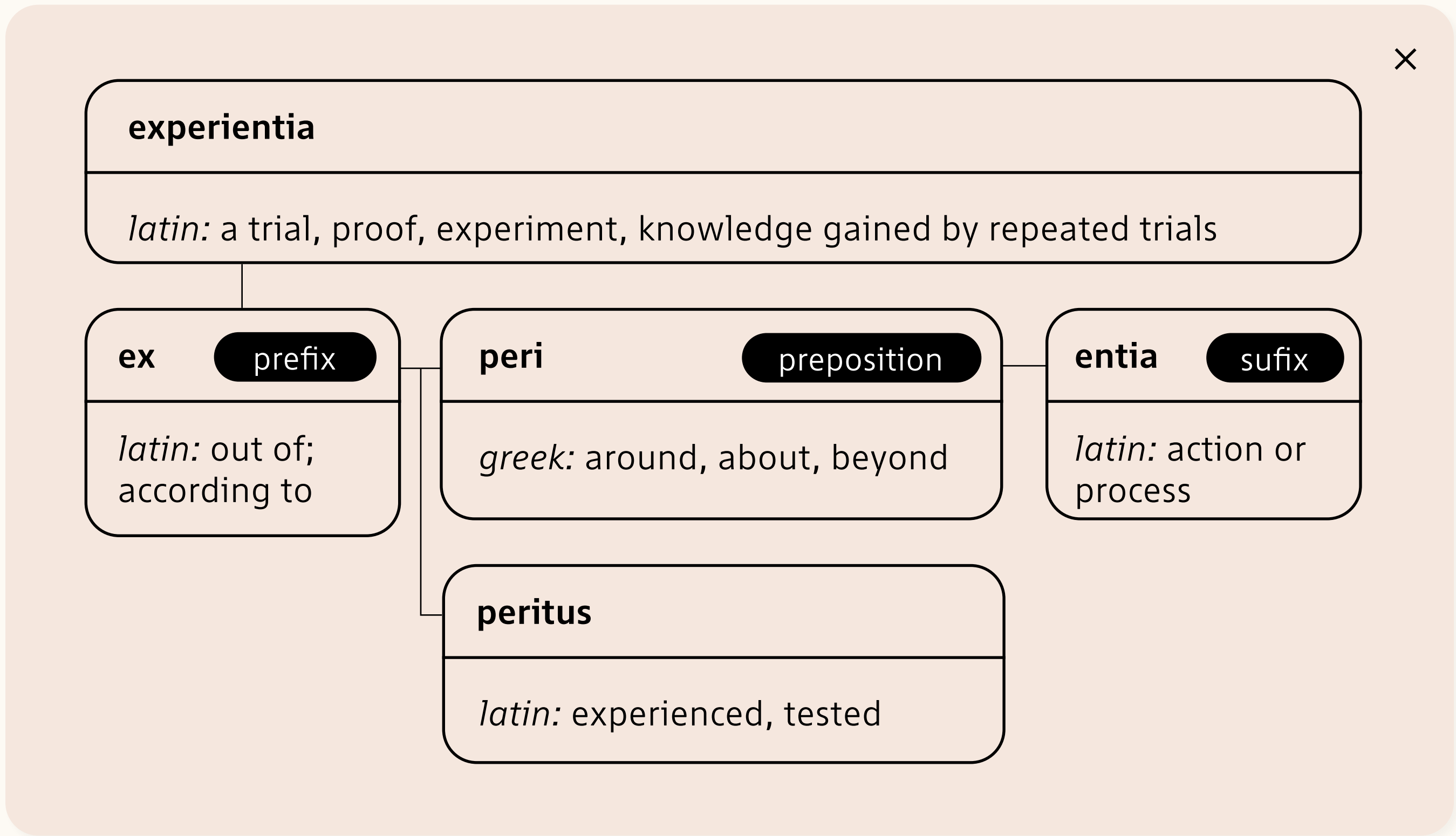
Methodology

Components of experience

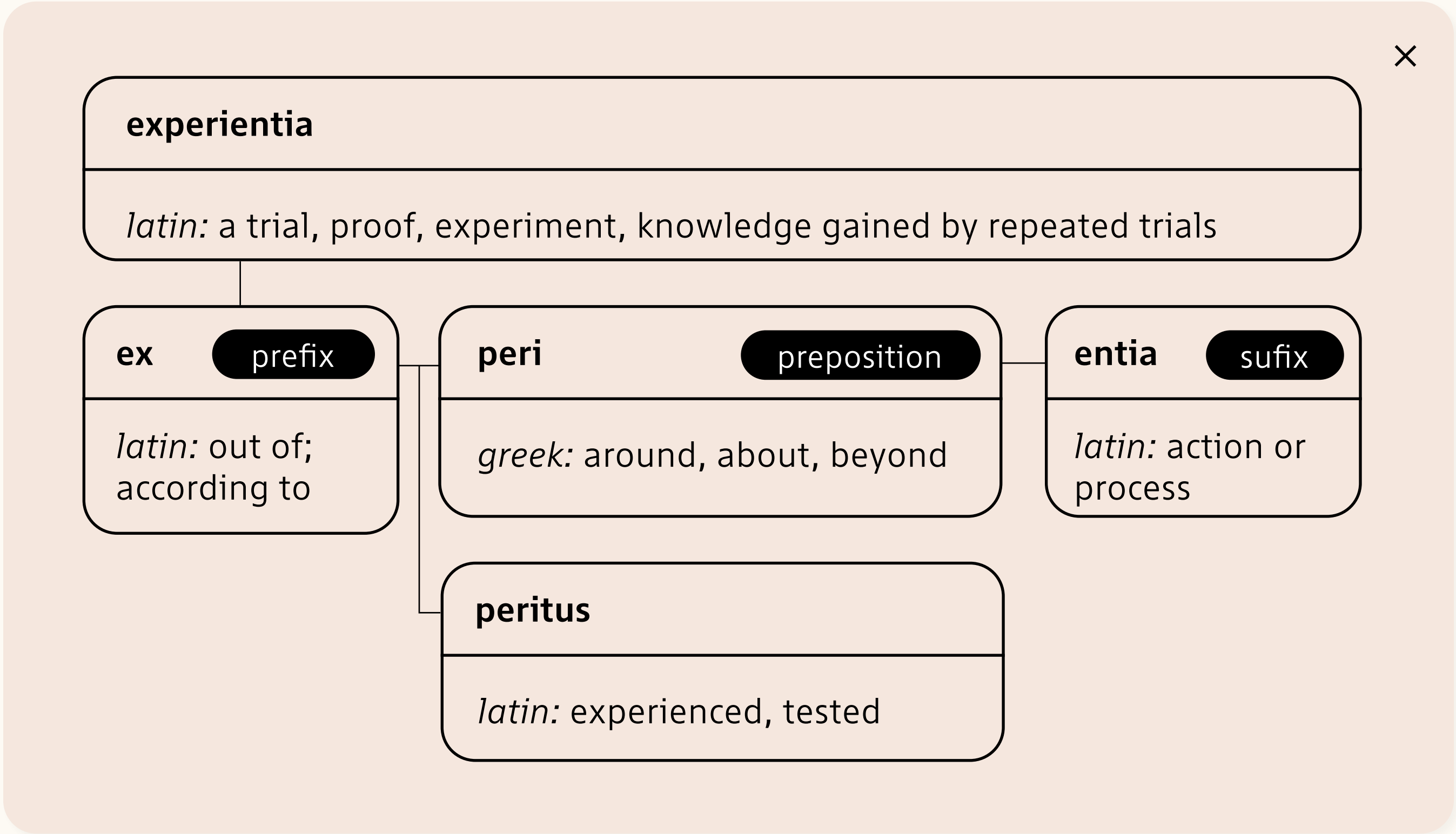
3. DESIGN FOR THE EXPERIENCE ^

'The information flaneur'

Etymology



Etymology



das Erlebnis

noun

(plural) die Erlebnissen

one event that affects or involves a person

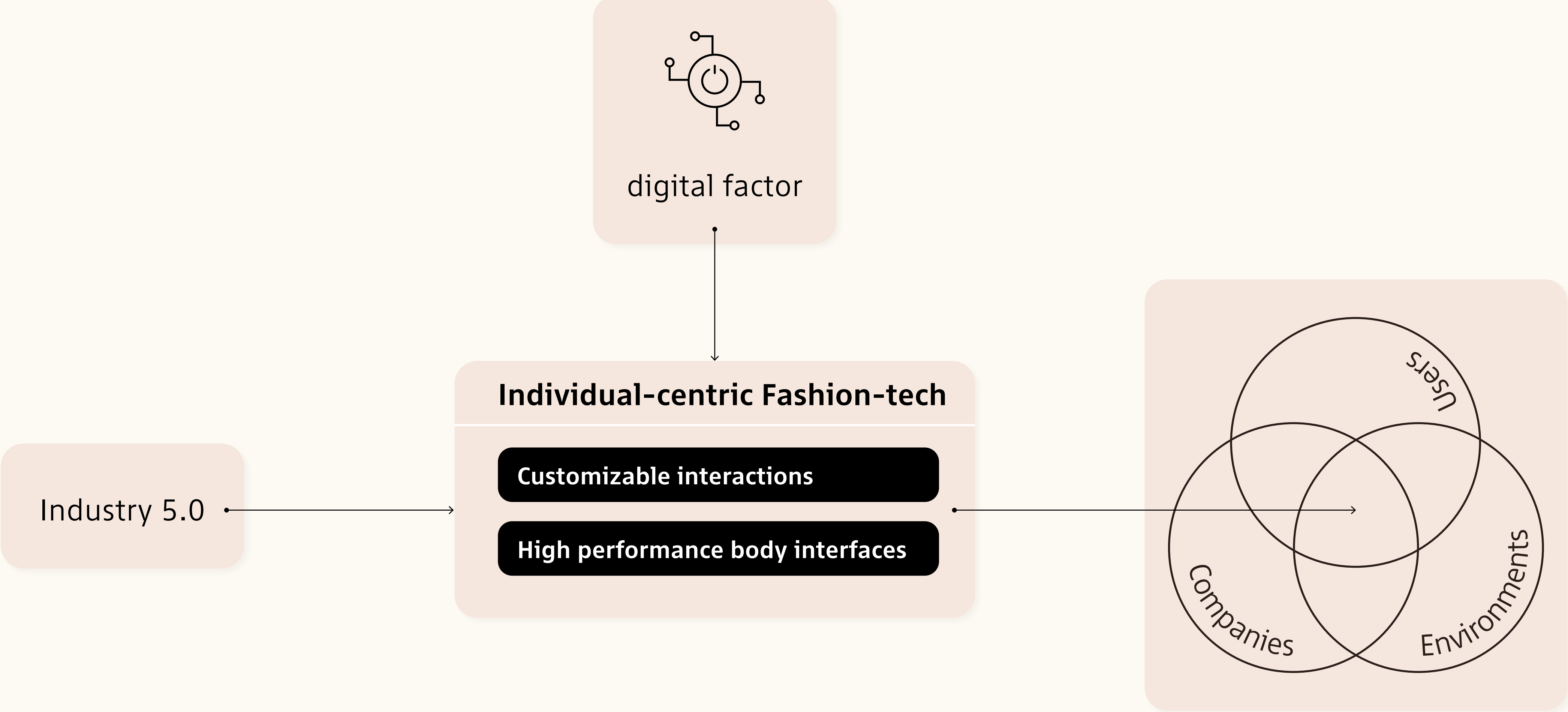
die Erfahrung

noun

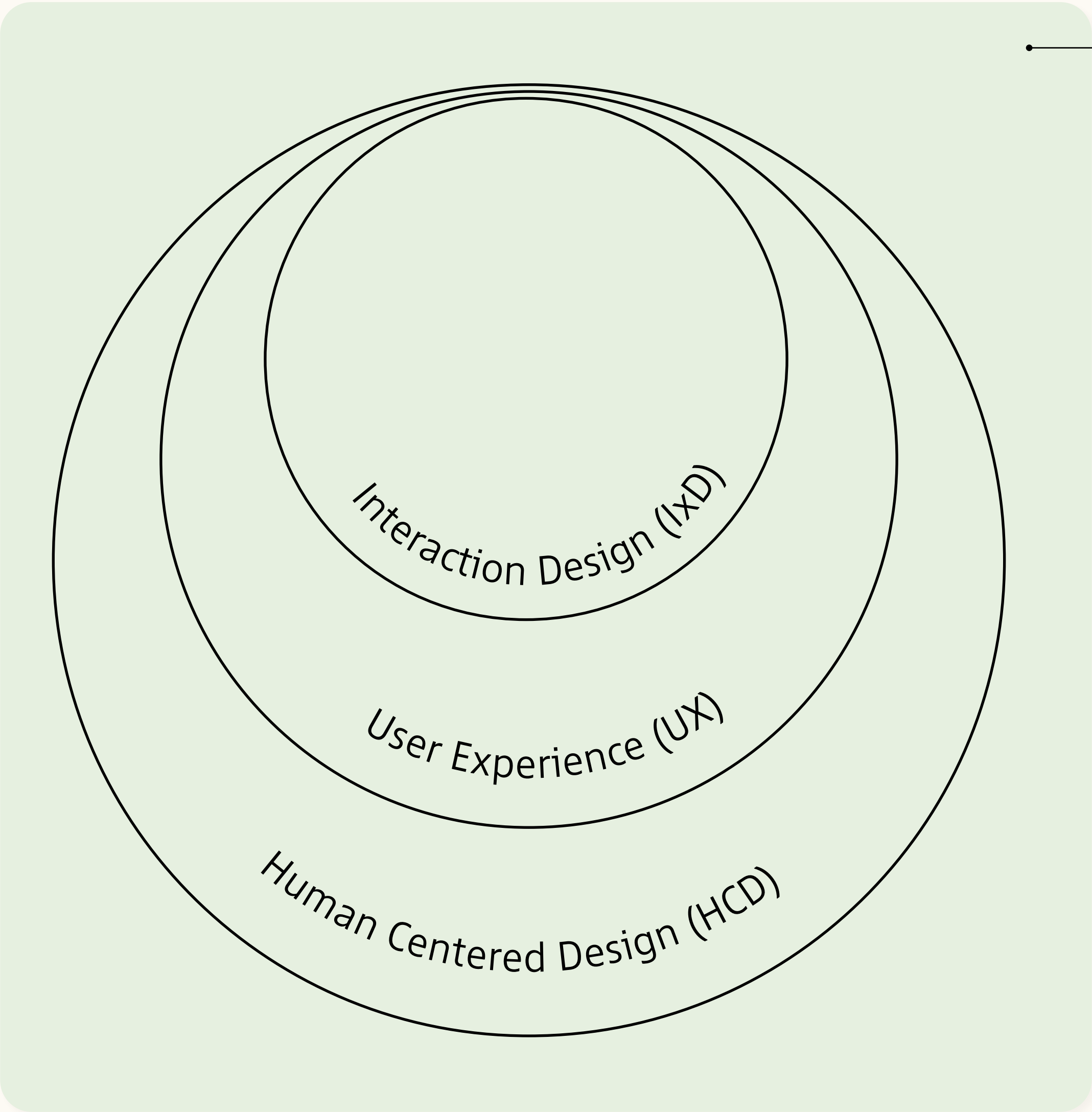
(plural) die Erfahrungen

(knowledge, skill or wisdom gained through) practice in some activity, or the doing of something

Fashion as experience narratives



Methodology



🔍 Exploration

Literature review

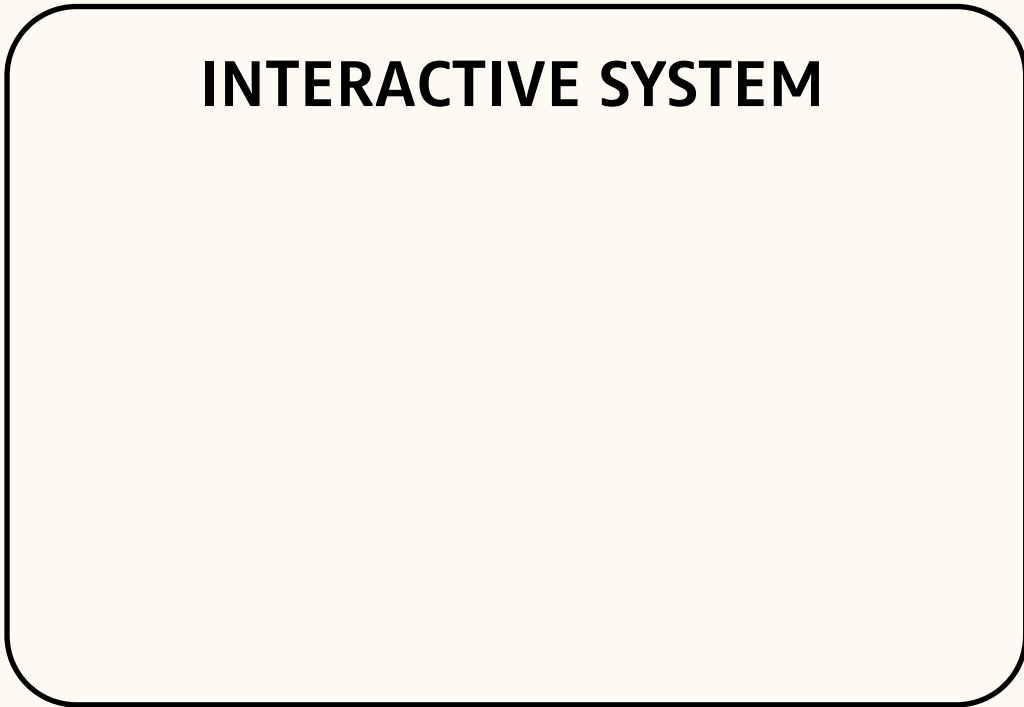
Framework iteration

✎ Construction

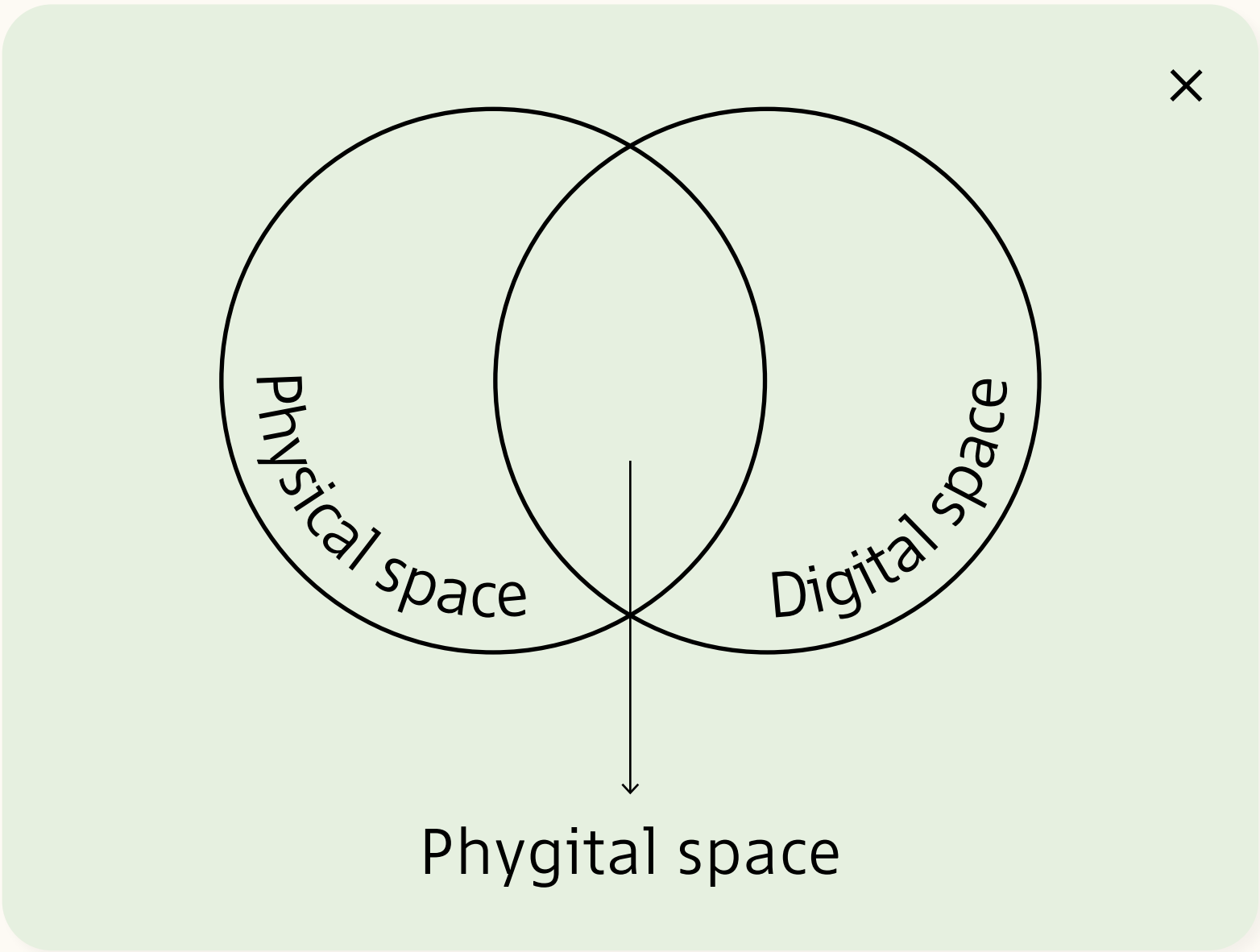
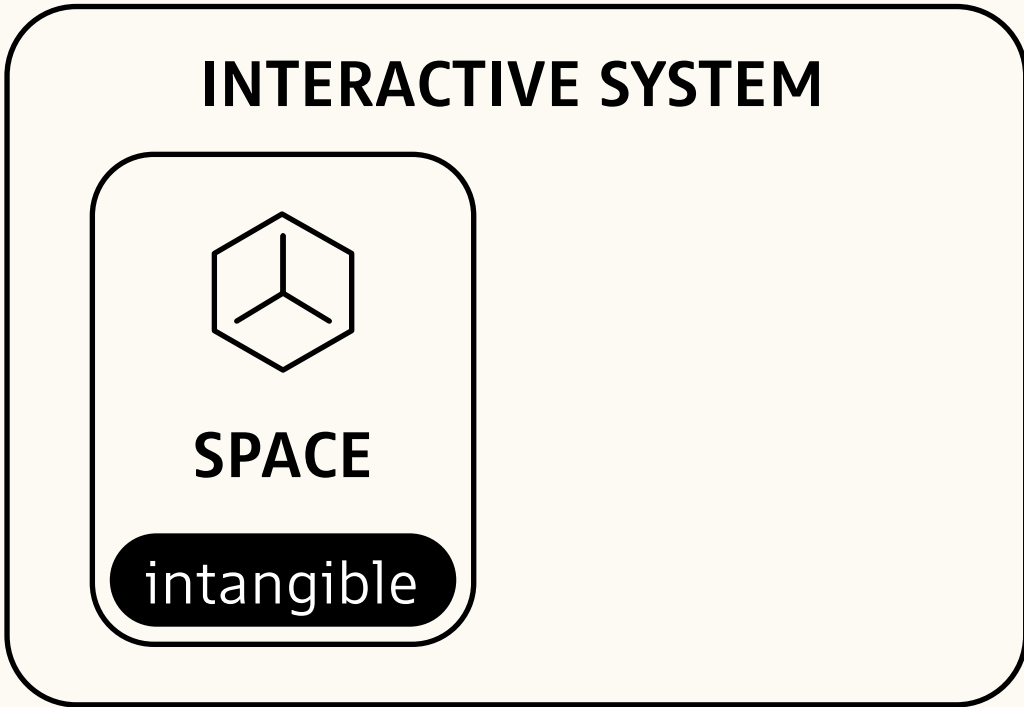
ANATOMY OF EXPERIENCE

Components of experience

Components of experience



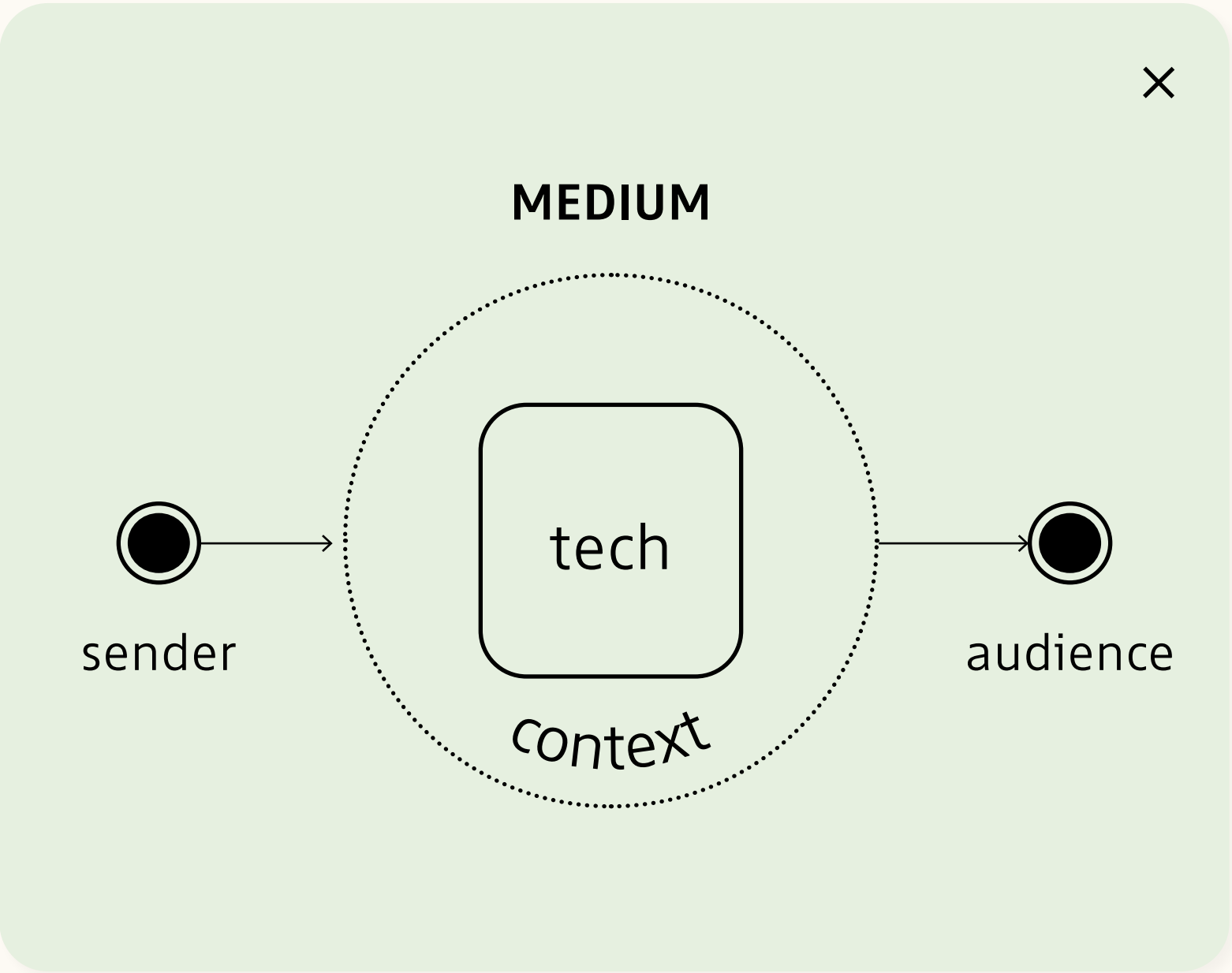
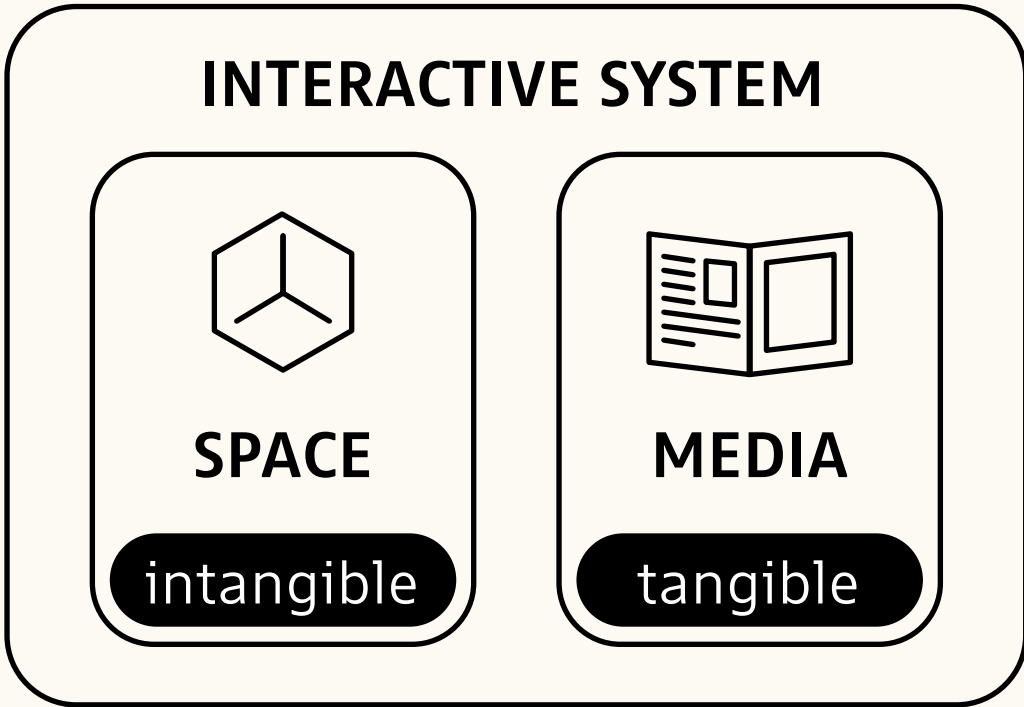
Components of experience



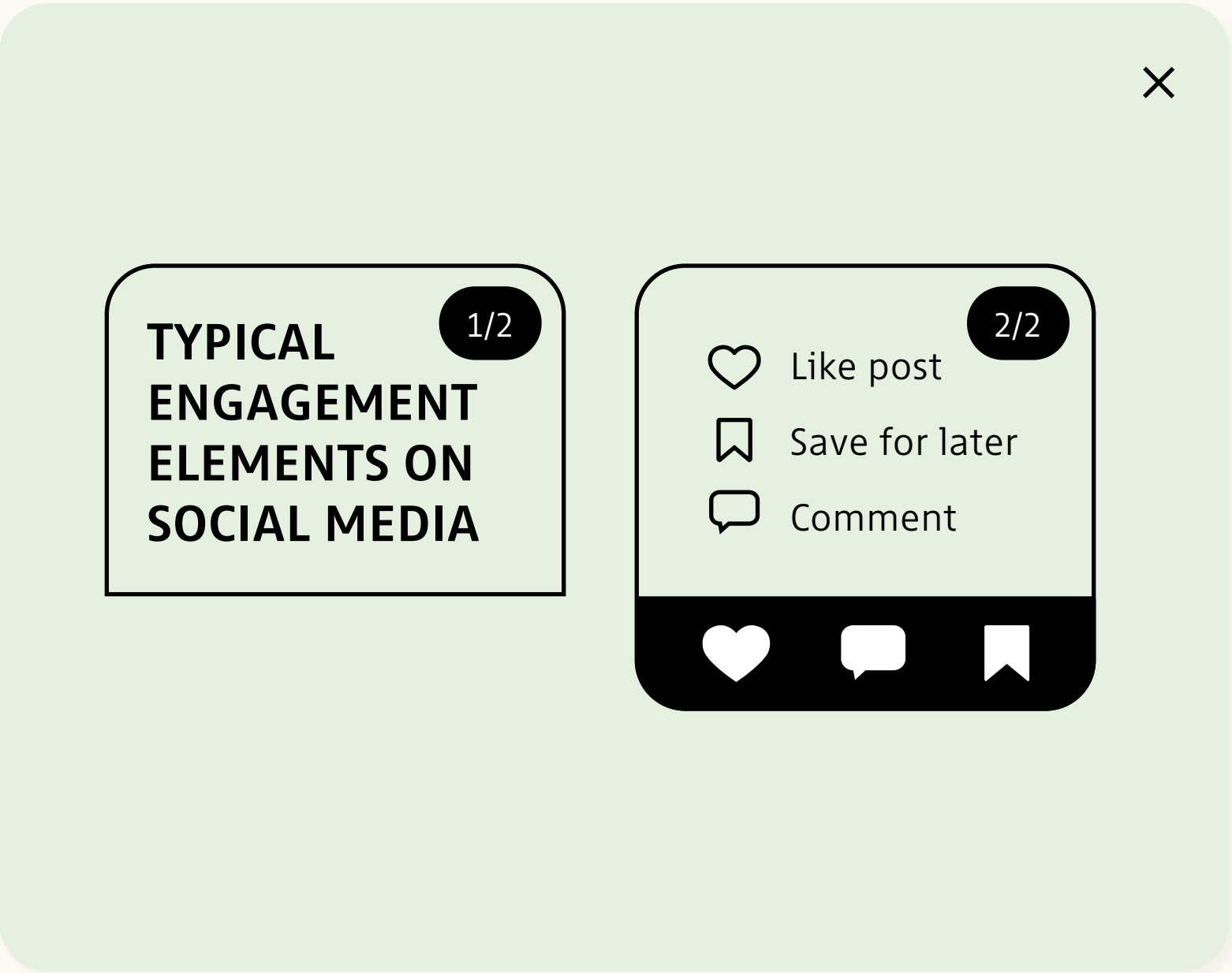
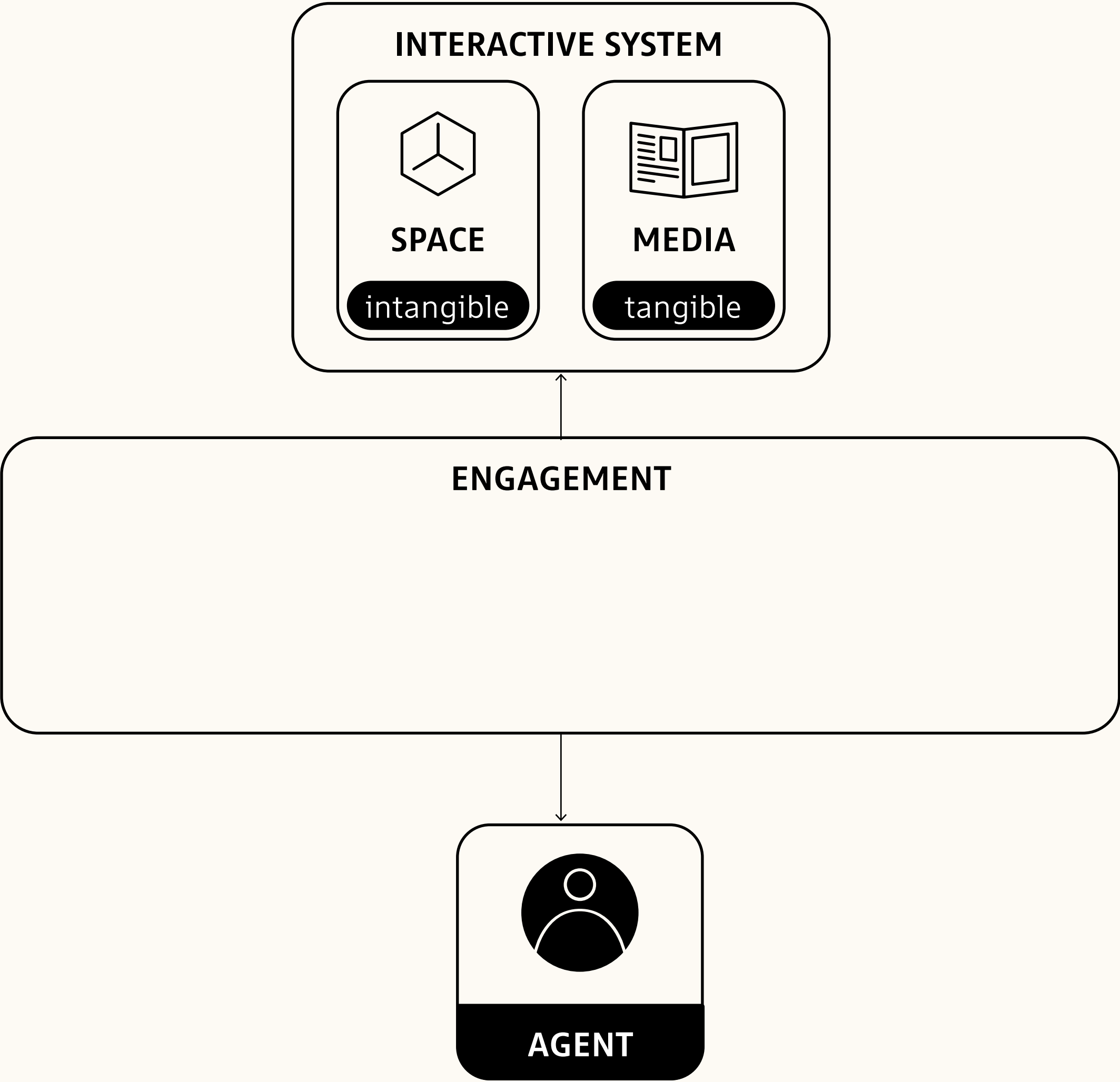
Dourish and Bell, 2007

...an infrastructure through which we experience the world.

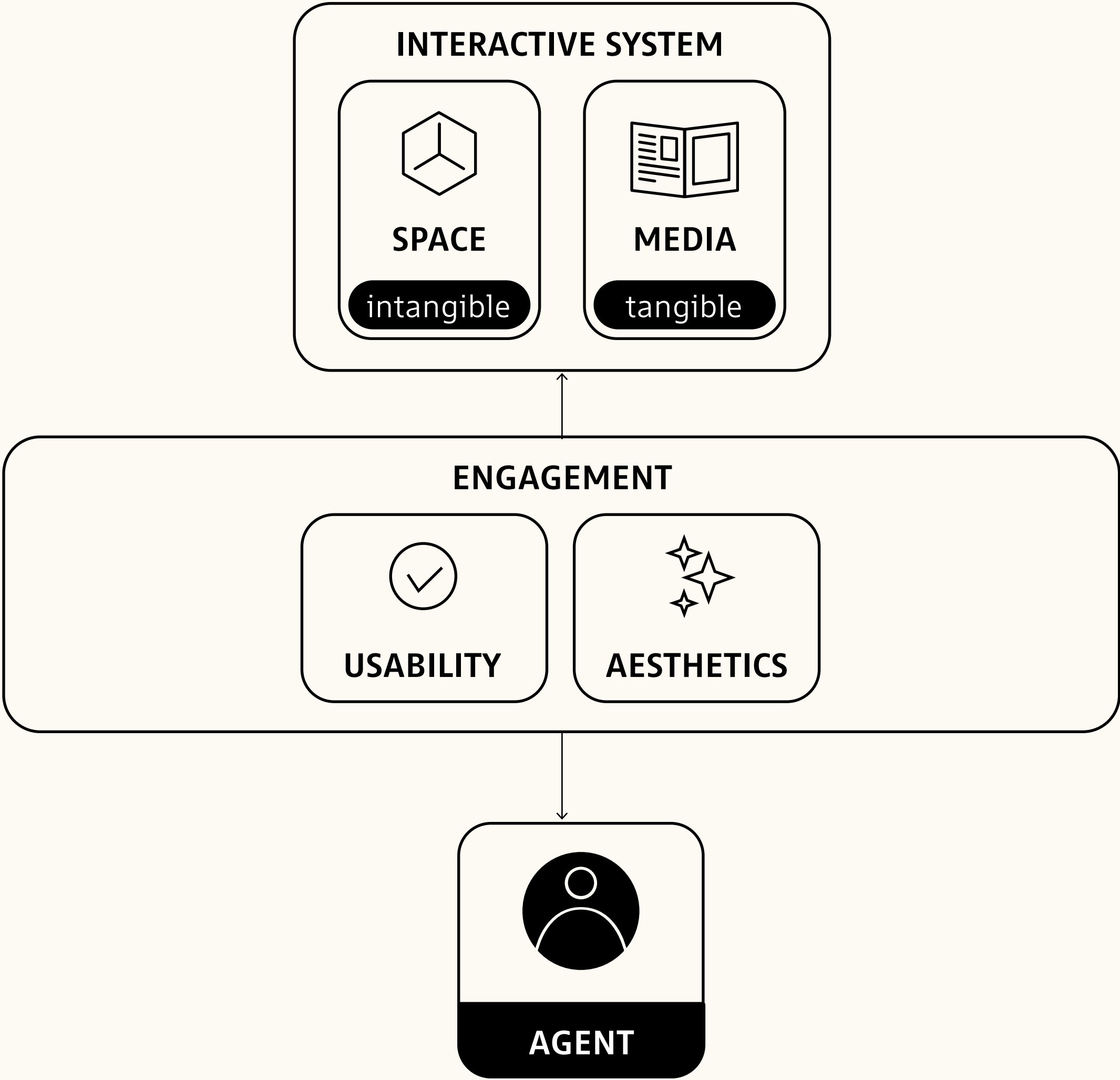
Components of experience



Components of experience



Components of experience



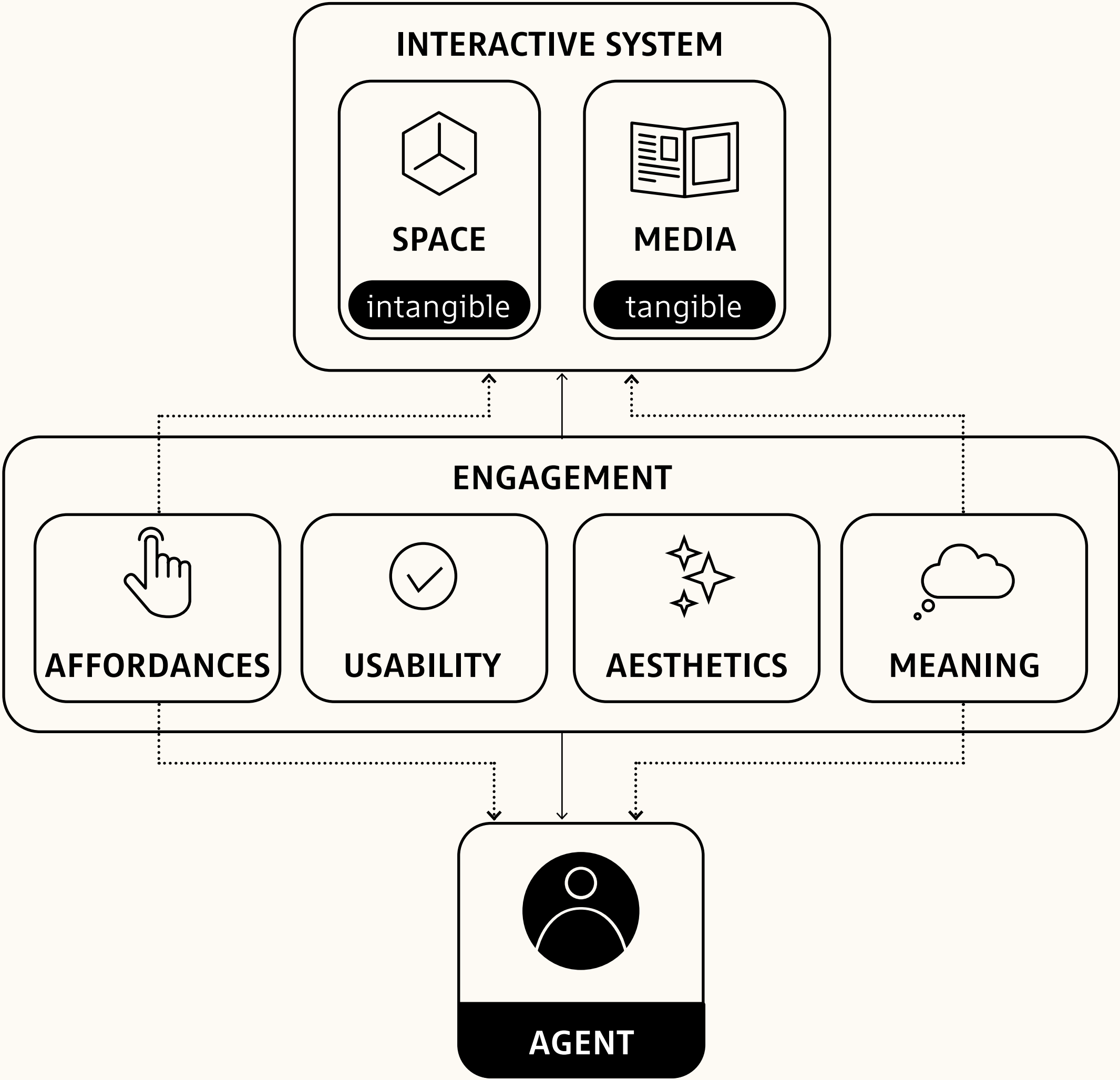
AESTHETIC-USABILITY EFFECT



Kate Moran, 2019

*form and function
should work together.*

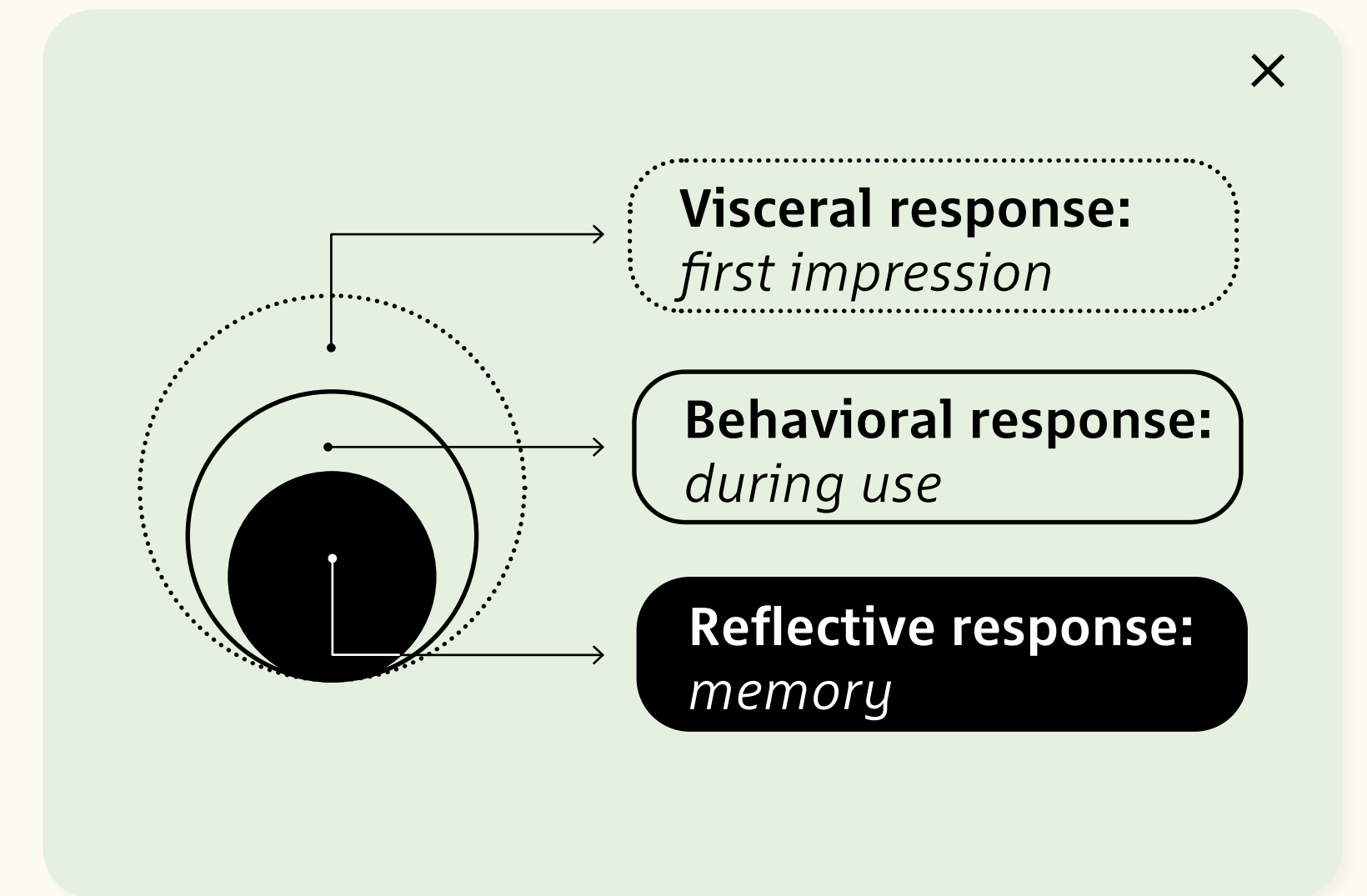
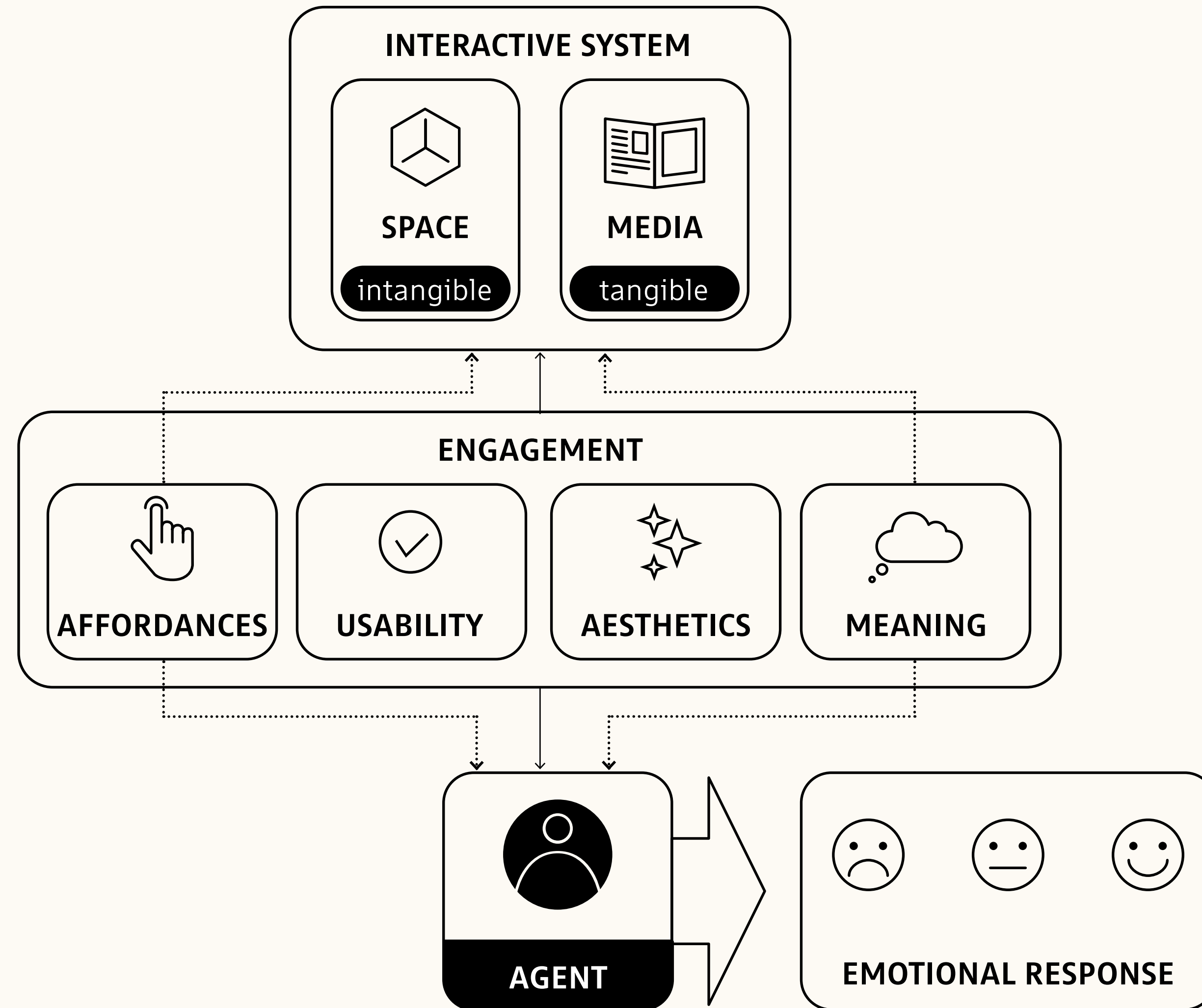
Components of experience



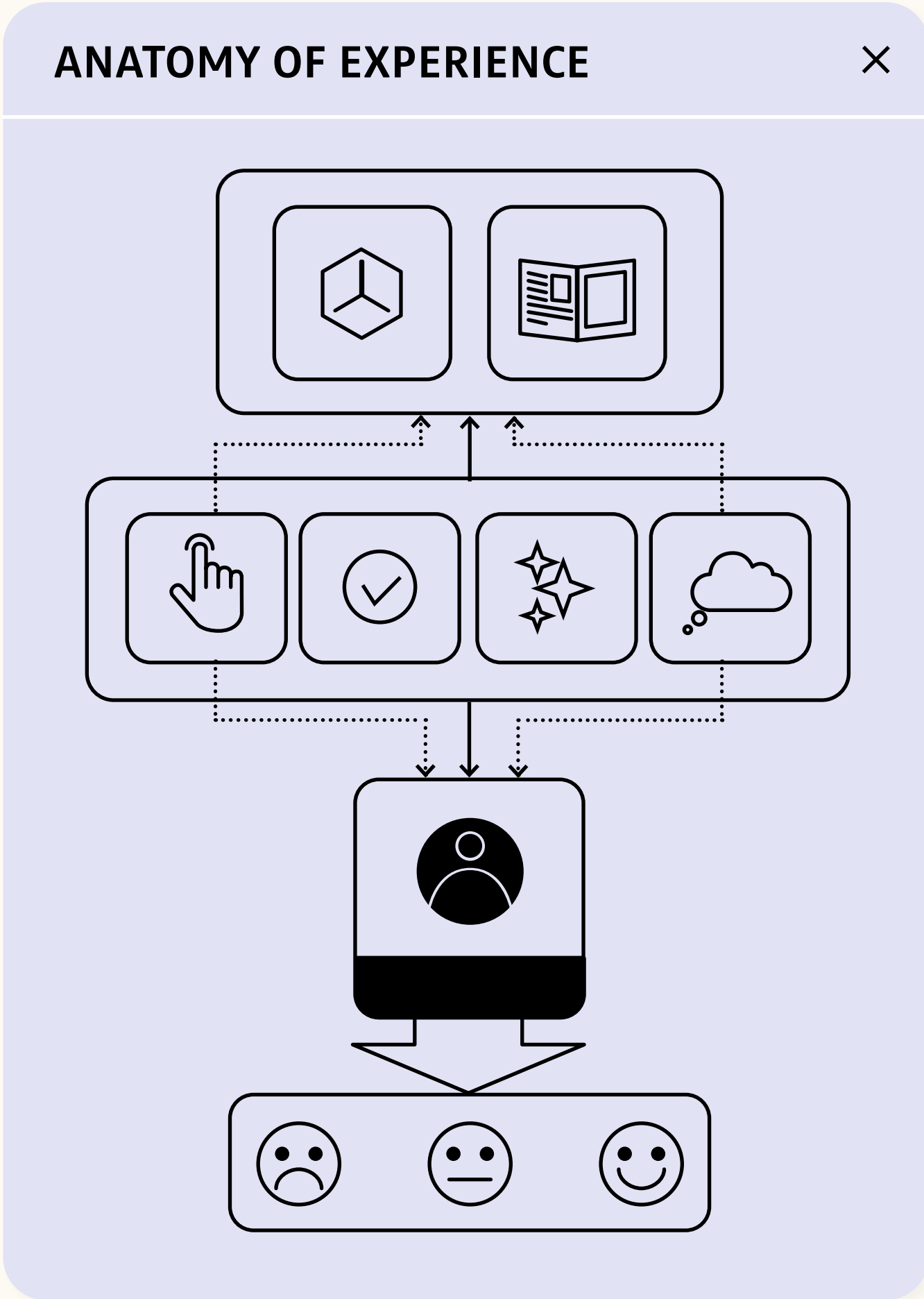
Sabine Seymour, 2008

*Our design philosophy is based on the notion that **garments are the immediate interface to the environment and thus are a constant transmitter and receiver of emotions, experiences, and meaning.***

Components of experience



'The information flaneur'



SKILL CARD

THE INFORMATION FLANEUR

By adopting this curious, creative, and critical approach, designers can broaden their focus from mere problem-solving to the creation of rich experiences. Like the information flaneur, designers rely on human-centered perspectives to comprehend and address the cognitive, perceptual, and affective dimensions of design.

CONCLUSION

Bill Buxton, 2007

Design is about the future.

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(THANKS!)
Q&A

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