(ED)2 Emotion Driven Experience Design. A method to design tourist experiences starting from emotions.

Keywords:
Design, Emotions, Design Methods, Services Design, Tourism, Experiences, Cards

Abstract.

This article presents, first, the synthesis of a theoretical and methodological framework that has led to the creation and development of a toolkit whose objective is to serve as a central method or support in the tasks of co-design, categorization, evaluation or validation of different tourism experiences from the perspective of emotional design, finally carrying out a preliminary evaluation of their usefulness, relevance and perception.
The proposal arises from the methods of design and creation based on cards (Issue Cards) that in a phase of exploratory design or early prototyping allow to broaden the opportunities and points of view regarding the analyzed problems and from the emotional perspective. In this way, they make it possible to evaluate the experiences of these services more effectively by using them as facilitators of team dynamics or creative workshops.
The cards developed were structured in a scheme of 27 cards that have as central elements the basic emotions: love, happiness, anger, fear and sadness according to what has been proposed by previous studies in this field. This set of cards and the associated documentation and instruments has been called Emotion Driven Experience Design or (ED)2 (e-d squared), and this document presents its development and the first results obtained in its application.

Introduction.

Emotional and experience Design.

The academic approach called Emotional Design (Desmet, 2002; Norman, 2004) that arose from the creation of the Design & Emotion Society and the realization of the first conference in the field in 1999, and mostly focused on the area of Industrial and Product Design, as well as that known as Design for Experience (Desmet & Hekkert, 2007; Hassenzahl, 2008; Hekkert, 2008), a more transversal and broad approach that includes UX, interfaces, interaction in digital or physical media. If analyzed more deeply, they are all disciplinary looks that seek to clarify the way in which what is designed, be it an object, a product, an interface or even a physical or virtual interaction, is perceived and experienced by human beings and the ways in which it is possible to enhance this experience in a positive way for people. Therefore, they correspond to widely relevant approaches when talking about tourist services and experiences.

Designing services and experiences.

Daniel Bell (1976) pointed out several decades ago that product industries have gradually lost their hegemony in the economy to those involved in services. This change in the way of generating value has been a key component in the development of what is currently called *services economy* (Fuchs, 1968). According to statistics from the World Bank and the Organization for Economic Cooperation and Development (OECD, 2007) the percentage of the Services area as value added to the economy is 68.5% of GDP worldwide.

Given the importance acquired by services, their own characteristics have been studied and it has even been declared that products can be classified as a subgroup within services, that is, that in one way or another everything corresponds to a service (Vargo & Lusch, 2004).

With the rise of the *services economy*, there was a need for companies to create and manage services. The disciplines of Administration and Marketing were then the first to take charge of developing the area of services, creating a research area where the concept of designing services was first introduced (Lynn Shostack, 1982) and blueprint was established as one of the first service visualization tools (Lynn Shostack, 1984).

Pine II & Gilmore (1998) go even further and establish the arrival of *experience economy*. The concept of *service experience,* which has been defined as an internal and subjective response of the client to direct and indirect contact with a company (Meyer & Schwager, 2007), can then be raised. Thus, given the unique nature of each individual, their experiences with a service will also be unique and unrepeatable. Even in services where uniformity is carefully treated, experiences may change over time depending on the personal state of the client as proposed by Law, Roto, Hassenzahl, Vermeeren, & Kort (2009) and coincident with what was established by Ortiz Nicolás & Aurisicchio (2011) in the field of products. Since the concept of "designing experiences" is debatable and extremely complex, given that a major component of the experience is the users themselves, it seems more realistic to state that experiences can be planned through the design of interaction between people and services thus designing "for the experience" and not "the experience" itself.

Services, experiences and tourism.

During the last decades the application of Service Design, specifically in the field of tourism and tourist experience has become an area of incipient interest, with Marc Stickdorn (Stickdorn, Lawrence, Hormess, & Schneider, 2018; Stickdorn & Schneider, 2011) one of the main drivers of this approach.

Tourism is a fragmented area and, therefore, it is a macro experience that brings together a series of small experiences. As a result, there are many points of contact where it is possible to contribute to the design of the partial and total experience of the tourist. In addition, the order in which the customer journey takes place can combine different activities and in different ways, giving greater importance to some aspects and leaving others relegated to a second or third plane, depending on what the tourist is looking for (Stickdorn & Frischhut, 2012). In this way it can be said that the experience is often built together with the client or that the tourist experience is co-designed with the tourist.

This paper aims to report the process of theoretical research and subsequent development of a toolkit, whose central element is a set of cards that seeks to facilitate the inclusion of emotional aspects of the user when the designers of tourism experiences are generating preliminary ideas, developing them in detail or evaluating experiences already launched with the intention of improving customer satisfaction and emotional perception. In order to do this, the first part establishes a theoretical framework that allows the generation of a tool based on cards, which is described in the following section.

Finally, the first evaluation processes to which the tool is being submitted for its definitive proposal to the professional and academic community in the area of design of tourist services and experiences are explained.

Theoretical framework.

From the perspective of psychology, and also, in the field of Design, especially from the emotional approach, it is accepted and frequent for researchers to study positive emotions such as joy or happiness. In addition, more complex emotions such as gratitude, acceptance, shame, guilt or forgiveness (Armenta, Fritz, & Lyubomirsky, 2017; Frazetto, 2014; Tangney & Fischer, 1995) and, on a smaller scale, but with increasing relevance, negative emotions as resources for design (Fokkinga & Desmet, 2013; Fokkinga, Desmet, & Hoonhout, 2010) have also been studied.

However, according to Voorhees et al. (2017), this does not occur with enough frequency and importance in the field of consumer research. For this reason, these authors consider it necessary that further research should broaden its focus beyond what is currently done in this respect. Coincidentally, Beltagui, Candi, & Riedel (2012) had previously raised how, in the framework of the so-called *experience economy* (Pine II & Gilmore, 1998), it was possible to use the resources of emotion-driven design for the creation of new services and experiences capable of having a meaningful impact on users and clients.

In the case of studies at the tourism field, a growing body of work has emerged in the recent years around forms of consumption, with a series of studies focusing on emotions. From these studies, both quantitative (Hosany & Gilbert, 2010; Lee, Lee, & Choi, 2011; So Yon Lee, Petrick, & Crompton, 2007) and qualitative (Bowen, 2001), have consistently pointed out that emotions have a considerable influence on the perception of satisfaction generated by service. However, the overwhelming majority of survey-based satisfaction studies still fail to incorporate emotions into their conceptual models. In addition, the studies that establish the clearest relationships between emotional satisfaction and general satisfaction have so far been too specific, as they have focused mostly on the research of events or festivals (Lee et al., 2011; So Yon Lee et al., 2007), and not on cases more strongly related to tourism and its many different areas (Petrick, 2002; Williams & Soutar, 2009).

Based on the research carried out by Cohen et al. (2014) on 47 articles distributed in the main scientific journals related to tourism, it is possible to state, coinciding with Voorhees et al. (2017), that emotions inevitably deserve greater attention on the part of researchers in this area, and that further research should examine in greater detail the emotional dimensions associated with the different types of tourism experiences. This statement is relevant for the development of this work and its implications for future research, both in the academic field and in the desirable subsequent practical application of the methods developed.

On the other hand, the analysis of emotions within tourism experiences is generally associated with the notion of value (Lee et al., 2011; Petrick, 2002; So Yon Lee et al., 2007; Williams & Soutar, 2009). Consequently, the measurement of emotions is usually biased toward positive emotions, such as enjoyment and happiness (Hosany & Witham, 2010). There are some notable exceptions, such as Grappi & Montanari (2011) and Nawijn (2011) that consider both positive and negative impacts.

Since it is possible to intentionally seek to trigger certain emotions and associate them deeply with some experiences (see Carnicelli-Filho, Schwartz, & Tahara (2010), on Rafting, and see also Faullant, Matzler, & Mooradian, 2011), further research should not only continue to examine emotional dimensions associated with different types of tourist experiences, it also seems appropriate to take into account the role that emotions can play in the perception of tourist satisfaction and in the attachment of visitors to their destinations.

From the path of psychology there exists a wide body of research on emotions, with seminal works in the area such as those carried out by Bradley & Lang (1994), Ekman (1999), Plutchik (1980) or Russell (1980) among others and coming from different perspectives and disciplinary viewpoints (review for example Meiselman, 2016). Within this broad spectrum, one of the most

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recent contributions corresponds to the work of Cowen & Keltner (2017). These professors from the University of California and researchers from the Berkeley Social Interaction Laboratory arrived, from the study of different emotions from the perspective of psychology, and more specifically of the science of emotions, at the establishment of a conceptual framework that analyzes various emotional states triggered or associated with 2,185 short videos, becoming the study with the largest number of emotional experiences analyzed to date. Through their method, they found that these videos reveal, under statistically significant criteria, twenty-seven different varieties of emotional experience, which have been used as a basis for the present research.

Toolkit development.

The context.

Based on the established theoretical framework and an extensive review of literature linked to the various aspects of the issues addressed, we proceeded to create and develop the tool mentioned above, and whose central element is a set of cards that facilitate the process of incorporating the emotional aspects in the different stages of the design of a tourism experience. The use of cards has been considered pertinent in this case because they are a resource frequently used in the field of Design to present and discuss complex issues, and very considered also in phases of interaction (Jacob-Dazarola, Martínez Torán, & Esteve Sendra, 2012). In addition, because they are easy to use and easily inserted into design discussions, being, according to Ortiz Nicolás & Hernández-López (2018) 'a means to stimulate conversations in relation to the emotional experience'. Material evidence of this is the great variety of card sets that exist and have been proposed as the final product of diverse studies with the objective of facilitating design processes in different areas and stages of the project (Delft Institute of Positive Design, 2017; 'Design for Happiness Deck', 2018; IDEO, 2003; Lucero & Arrasvuori, 2010).

Designing cards and supporting material.

For the process of designing the cards that this work proposes, an emotional classification was established that began from one of the most widespread proposals on the subject, the six basic emotions of Paul Ekman (1999) (fear, sadness, joy, anger, disgust and surprise). In addition were considered the research developed by the neuroscientist Antonio Damasio (1999), who gathers happiness, sadness, anger, fear and disgust, and the work of the group of scientists from the Institute of Neurosciences and Psychology at the University of Glasgow, Jack, Garrod, & Schyns (2014), who maintain that the description of Ekman can be reduced to four emotions, according to studies that have established based on the recognition of facial gestures, and finally synthesizing two of them, fear/surprise and anger/disgust.

From this framework, love, happiness, anger, fear and sadness were established as the main emotional axes. The first approach did not include surprise and disgust due to the brevity in the first and the complexity of the stimuli that provoke it in the second one.
The main difference from the proposals of previous emotional taxonomies, mostly coming from psychology, was the incorporation of aspects related to love.
Some authors, like Damasio recognize it as a feeling, but we understand it as emotion because it is one of the most studied phenomena as far as interpersonal relations are concerned (Leal García, 2007; Lewis, 1960; Regan, 2003; Stenberg, 1986) and more recently proposing his analogy with those relations in human conduct towards products (Jacob-Dazarola, 2015, 2017; Lastovicka & Sirianni, 2011; Russo, 2010; Van Gorp & Adams, 2012; Whang et al., 2004).

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The abovementioned was key for the decision to incorporate love within the classification proposed in this work, since said establishment of affective relations between people and products could be viable to be projected also between people and services through experiences (Hosany & Gilbert, 2010; Pullman & Gross, 2004; Tähti & Niemelä, 2006; Triberti, Chirico, Rocca, & Riva, 2017).

Established a theoretical framework and a basic scheme of the emotions that would be considered in the construction of the tool, adding, as one more criterion its appearance already documented in the framework of tourist experiences, a list of second level emotions and a relational map of the 27 emotions to be included in the cards (Figure 1) were elaborated, as a guide for the users of the proposed set. Finally, the cards were designed based on a photo of a face representative of the gestures of the emotion, its name, and the main emotional axis in which it was framed (Figure 2). A manual was also prepared for the use of the set (with preliminary instructions prior to the testing process) that contained the description of each emotion and the possible uses of the cards during the Design process.
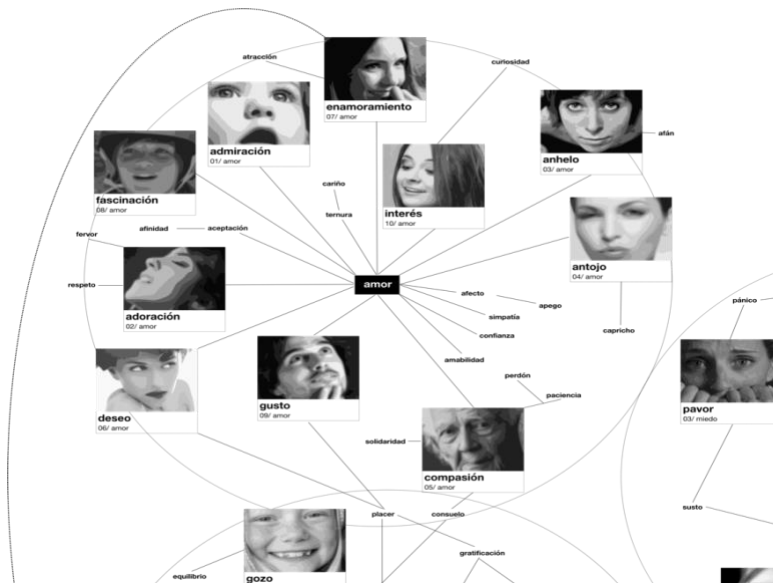

Figure 1. Relational map of emotions elaborated by the authors based on the different studies indicated.

Figure 2. Design of the cards that determine the twenty-seven emotions considered to develop the toolkit. They are based on a representative face image, the denomination and the area where they are classified, together with the numbering within that area. In the image satisfaction, surprise and fear. Design: xxxx

The canvas from MESO model.

This canvas (figure 3), which originally belongs to the MESO model (Mollenhauer & Hormazábal, 2014), is a template that allows experiences to be analysed and designed, proposing a path based on the story and dramaturgy, where a journey is established with three moments of climax (beginning, development, and end) during the journey of the customer.

For its integration to the toolkit, the original canvas was modified and developed as a guide for designers to generate the narrative of experiences in the process of being designed, considering the climax moments of the journey of the user or customer at different levels that must be considered when creating services or complex experiences, both at the frontstage and backstage, such as the logistical level, the touch points, the emotional or the actions to be developed.

This conformation of experience based on levels or layers is often collected in methods and tools commonly used in the service design (Følstad & Kvale, 2018; Stickdorn, 2015; Zehrer, 2009). It should be noted that the canvas used can be dynamically modified according to the specific conditions and restrictions of the experience to be designed, so that the particularities of each territory, type of touristic experience and the people who will experience it are incorporated and considered.

The emotion cards created should then be distributed across the canvas according to the different moments of the experience and the emotions that the designers consider to be appropriate or ideal to be experienced by people at each stage, thus defining, in the first place, the desired emotional journey for the tourist or being useful for analysing the existing journey (see figure 4).

From this, the action is constructed, which in short defines the service or set of services, and finally the logistical variables that try to respond to the needs that must be covered during the pre-trip, the trip and the post-trip. In this way emotions play the central role in the design process of the experience, which is really planned through actions, objects, or people with whom the tourist will develop some kind of interaction that will trigger the emotion.
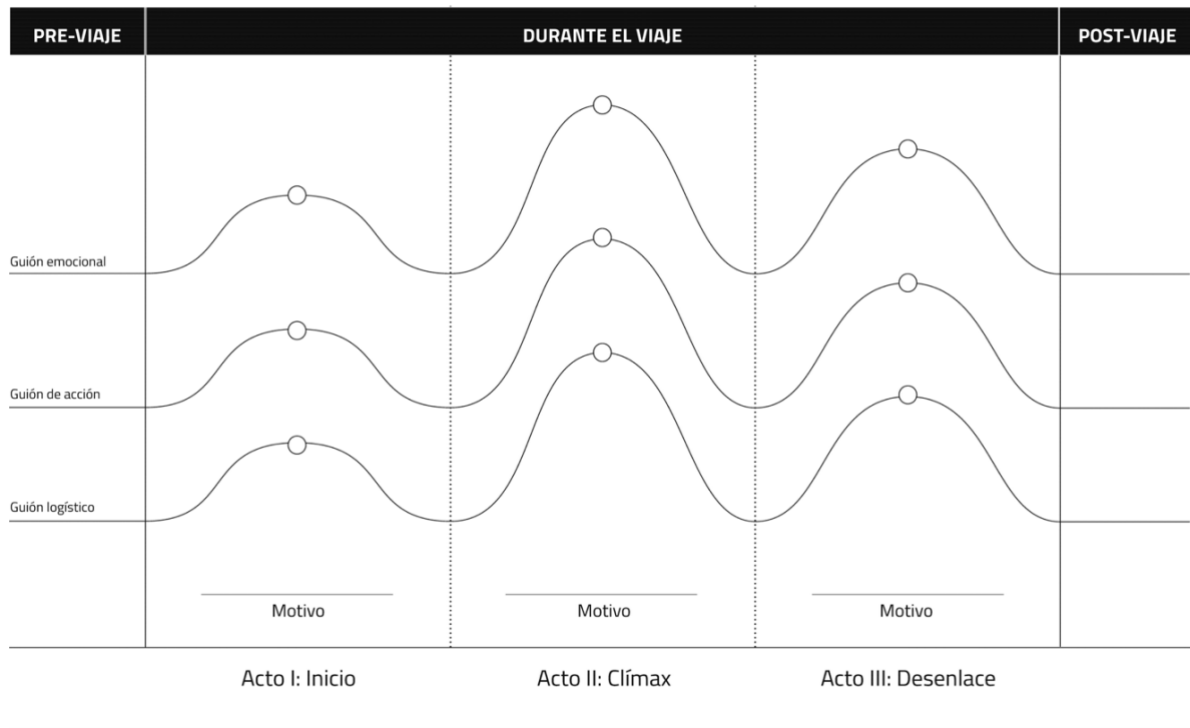
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Figure 3. Canvas of the experiences script, part of the MESO model process, developed by Mollenhauer and Hormazabal (2014).

Figure 4. Example of the use of cards in a traditional journeymap format. Service Design Project (under development) for rafting companies in the rivers of southern Chile, by Design student Natalia Covarrubias guided by Professor xxxx University of Chile. In this case the cards have been used to illustrate the emotion most frequently experienced by clients at each stage of the current experience.
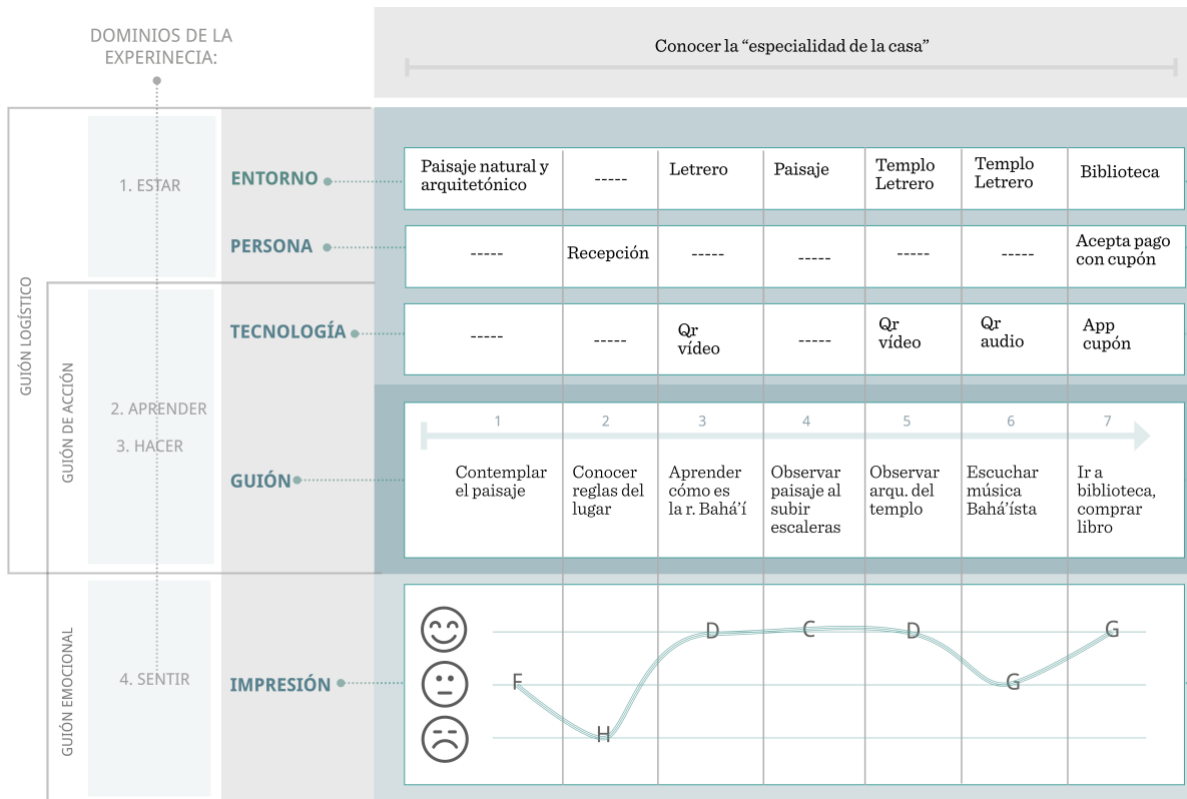
Figure 3. Customer Journey Map on the prototyped route with a group of visitors to the commune of Peñalolén (Santiago de Chile). Service Design Project for the Commune of Peñalolén by designer Miriam Molina, guided by Professor (anonimate) (Pontificia Universidad Católica de Chile, 2018).

Proposal testing and validation.

Materials and Methods.

In order to test and validate the toolkit described above, it was first tested with two groups of students in the field of design and the creation of experiences, in the search for opinions, potential improvements and empirical observation of its application, through a real process of design of tourist experiences.

This was developed from two tourist routes previously designed and implemented in Chile, which in their original design process had already integrated methods based on emotions raised by other researchers:

The first, an 'astro-tourism experience' (astronomical exploration organized and carried out in real observatories, with recreational purposes and massive public access), based on the study and proposal to improve the tourist experience in the Cerro Mamalluca Observatory (1997), in the region of Coquimbo, which had already contemplated in its process the use of the emotional design method called Pick a Mood (Desmet, Vastenburg, & Romero, 2016).

The second experience, in the field of urban tourism, was carried out in the commune of Peñalolén (Santiago de Chile). This area has activated an important tourist interest around the architecture of the recently built temple of the Bahá'í religion (2017). The design process of the tourist experience in this case had been based on the MESO model (Mollenhauer & Hormazábal, 2014) (see Figure 5). In both areas of the country, it was possible to review the existing experiences and, from them, pre-test the created cards, specifically to redesign these experiences, establishing as a central aspect of the creative process the emotions that tourists experience during their tour.

Participants.

The first test group was constituted by 22 students of the superior courses in the careers of Industrial Design and Commercial Engineering (Economics), Universidad de Chile (7th and 8th semester), who gathered in a workshop for the creation of tourist experiences, which lasted one day and was carried out during August 2018.

The second group was made up of 21 students from the 4th semester of the recently inaugurated plan (2017) in the Design career at Universidad de Chile, with the mention called Industrial Design and Services, who used the method proposed during an exercise in the design of brief and not very complex tourist experiences, such as city tours, visits to museums, etc. It lasted a month and a half, between October and November 2018.

Although the ages of the participants did not present wide differences, with an average of 23 years in the first group and 19 years in the second, their training in the field of design was at different levels, which generated a wider range of perceptions and opinions in the evaluation of the proposed method that are useful for analysis and improvement with a perspective of an adequate functioning for a wider universe of service designers and experiences.

Assessment survey.

The survey applied consisted of questions regarding the method and the workshop or project itself (according to the group surveyed) understanding both modalities as possible ways of teaching and disseminating the proposal in the near future.
Below are the closed-ended and open-ended questions asked of the participants in the evaluation process carried out.

Table 1. Questions asked to participants in the two instances of evaluation of the proposed tool and the response options (summary of responses in table 3)

Closed-ended questions	Answers options
The user's journey through the experiential script helped guide the team's creative answers.	Yes, a lot
	Yes, but it wasn't essential
	No, it wasn't necessary.
	Doesn't know/ No answer
Did the tool facilitate the development of the team's creative capacity?	A lot
	Enough
	A little
	Nothing
	Does not know/ No answer
Was a concrete response to the problem reached thanks to the help of the tool?	Yes, and it wouldn't have been accomplished any other way.
	Yes, but I don't know if these tools are necessary.
	Yes, but I don't think it's a determining factor in the outcome

	No
	Doesn't know/ No answer
Would you use this tool again soon?	Yes, all the time
	Yes, when it is necessary
	No. I don't see it necessary.
	No. I don't think it's useful.
	Doesn't know/ No answer
What did the team think of this method?	Amazing.
	Different from anything known
	Useful
	Unimportant
	Inadequate
The most suitable value proposition was obtained	Yes
	No
	Neutral
	Doesn't know/ No answer
Is the definition of the archetype complete and adequate to work on the proposal?	Yes
	It could be better defined
	No
	Neutral
	Doesn't know/ No answer
Are the emotions presented on the cards adequate?	Yes, very appropriate
	Yes, but they're insufficient.
	No, limited
	No, inappropriate
	Doesn't know/ No answer
Was it easy for you, individually, to associate the emotions with the proposed cards?	Yeah, no problems.
	Yeah, but it cost me a little.
	No, it's hard.
	No, it's very difficult and complex.
	Doesn't know/ No answer
Was it easy for the team to associate the emotions with the proposed cards?	Yeah, no problems.
	Yeah, but it cost us a little.
	No, it's hard.
	No, it's very difficult and complex.
	Doesn't know/ No answer

Table 2. Open-ended and optional questions asked of respondents.

Open-ended questions
What do you consider unnecessary in the workshop and method?
What would they keep or find most useful in the workshop and method?
What would you propose to improve the method of having another similar workshop?
What emotion do you think is missing from the set of cards?

Outcomes.

First, the outcomes of the assessment process of the proposed method are presented in two tables and one graph summarizing the opinions, comments, and suggestions of the participants in the two implementation sessions carried out.

The implications of these assessments are then discussed, as well as the results of the method itself, its potential for the future, and contexts where its application could be relevant and make a significant contribution.

Table 3. Summary of answers to open-ended questions (in parentheses the number of times similar answers were given).

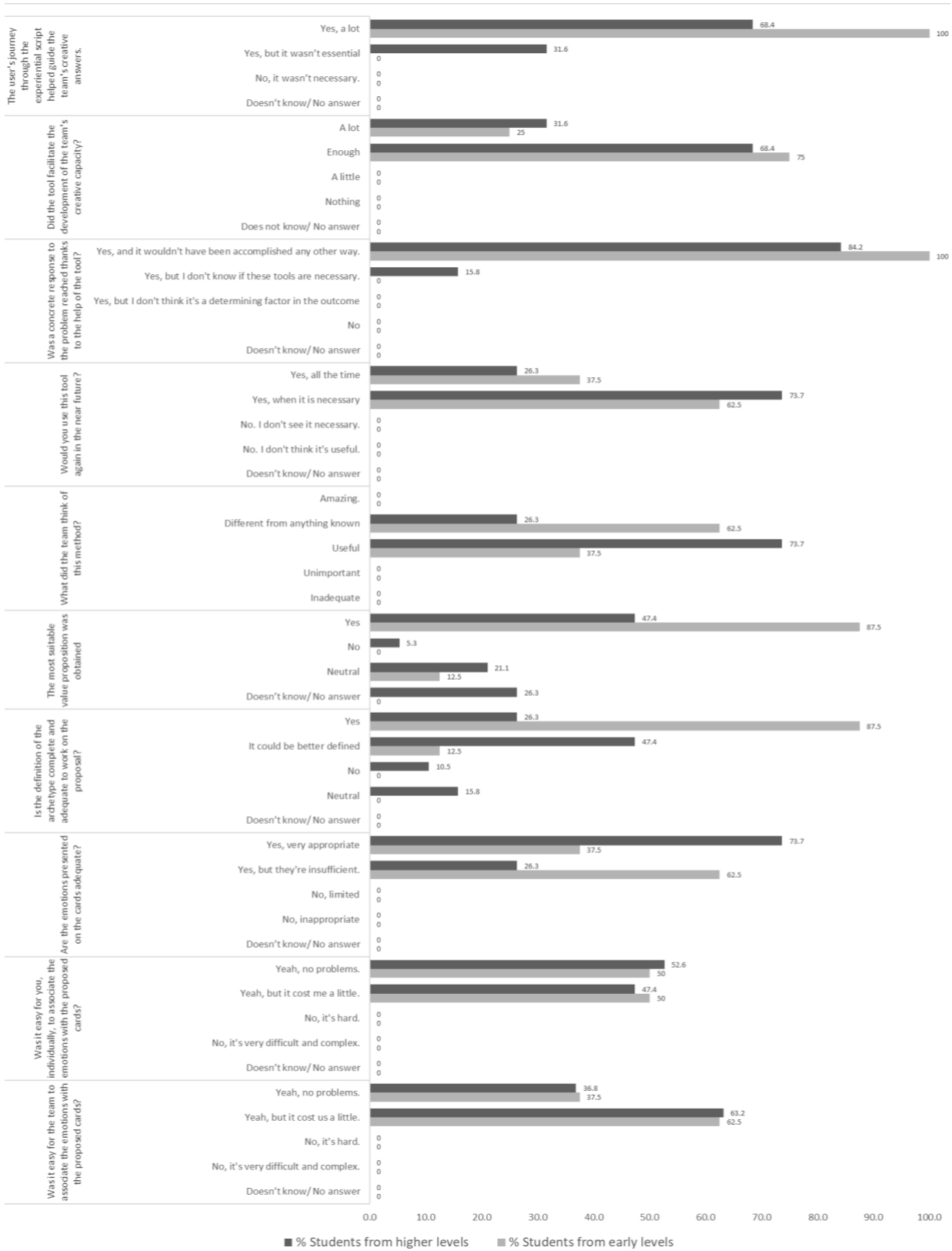| Most Recurrent Responses from Higher Level Students	Most Recurrent Responses from Early Level Students
What do you consider unnecessary in the workshop and method?	
Nothing, everything is important (10) Excess paper documentation, can be delivered in pdf (2) Too much structure, too much emphasis on using the theoretical method (2) We don't use the map of all emotions (4) Other aspects (4)	No one answered this question (21)
What would they keep or find most useful in the workshop and method?	
The emotion cards and the guide that explains each of them (8) The experiential script as a creative base (5) Theoretical tool introduction (3) The whole method (2) Other aspects (4)	The emotion cards and the guide that allows you to discuss each emotion with fundamentals (3) The experiential script (2) The theoretical exposition that explained the tools (2) Other aspects (2)
What would you propose to improve the method of having another similar workshop?	
More information on the tourist destinations used and/or field visit (12) More information on defined client archetypes (8) More time to develop the workshop, could be two full days (4) Use of techniques to encourage creativity (2) Incorporate current advertising and informational material of the places to see how it is currently 'sold' (2) More interdisciplinary working groups (3) More levels and sub-levels within the script, such as people and contact points (3) A final post-trip act of reflection and evaluation of the experience (3) Other aspects (3)	No one answered this question (21)
What emotion do you think is missing from the set of cards?	
Affliction (2), Serenity, Anxiety, Anguish, Curiosity (2), Connection (2), Relaxation, Empathy, Consolation	Security, Commitment (2), Trust (2), Decision, Expectation

Chart 1. Comparison of answers to the closed-ended questions from the two groups surveyed.

Discussion.

The differences and similarities between the answers of both groups.

One aspect that is notorious at the time of examining the answers given by the participants are the radical differences in some areas and the full coincidences in others, comparing the answers of advanced and beginner students.

While the advanced students give a series of suggestions for future experiences, the beginners do not contribute in that sense, but when it comes to pointing out those elements that were most useful to them, they fully match in three aspects. In pointing out other emotions to consider in the process, they differ completely, but in the closed-ended questions/answers (Table 1, Figure 1) most of the answers from both groups are between the two most positive values in all the questions. It should also be noted that in the open-ended questions/answers (Tables 2 and 3) a significant majority of both groups provide good comments and indicate that nothing would change.

These observed differences may be due to the greater experience in the subject by advanced students and the lack of development of the critical capacity of beginners, as well as their different degrees of maturity, both at the integral and disciplinary levels.

Another aspect that may be relevant when it comes to generating differences in the evaluation of the two groups is the time period of use of the proposed method: while the advanced students applied it in an intensive workshop, the students of the initial levels did so within the framework of a course of one and a half months duration.

In the light of the answers and comments of the participants of both sessions where the proposed method was put into practice, as well as of the two evaluation moments formally carried out, it is possible to claim that there is a very good level of acceptance of the method and its contribution to the process of designing tourist experiences.

The changes and suggestions are given in a positive way by the participants and clearly point to two aspects: a longer development time of the workshop that instructs in the use of the proposed method and to carry out work in the field (subject that goes hand in hand with the request for more time of work). Both aspects non-viable in the context in which the workshop was given, but totally recommendable for the planning of a new instance of application or evaluation.

Possible applications of the proposal.

The cards have been developed considering the different stages of the projectual processes of the Design, which should make its application easier, in the same way, in different points of the design project of services or experiences, as, for example:

- Use them to make a predictive appraisal in a canvas. For example, using a Customer Journey Map that establishes the main aspects of the experience, this being a characteristic tool of the Service Design process, (Christopher, Payne, Ballantyne, & Pelton, 1995; Følstad & Kvale, 2018; Nenonen, Rasila, & Junnonen, 2008; Stauss & Weinlich, 1997) and determining what happens emotionally and affectively to the people who are intervening or participating in the process, i.e. what their emotional states are along the way, and at each point of contact between people and services.

- Establish a description of a storytelling and use the cards to help the user construct the detail of the story with the help of a facilitating team, thus co-designing the experience (Andriole,

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1989; Gonçalves, Cardoso, & Badke-Schaub, 2014; McQuaid, Goel, & McManus, 2003; van der Lelie, 2006).

- Establish or design a game in which, with a simple set of rules and using the cards, conditions are defined that allow establishing, with or without canvas, those emotions that one wishes to generate in the user of the projected experience, to later propose ideas of situations, interactions, objects, etc. that could be useful and effective in evoking the aforementioned emotions.

Final proposal.

The proposed toolkit, called Emotion Driven Experience Design (ED)2 (e-d squared), which has continued its iterative process of improvement being tested in new contexts at the time this article came to an end, is currently made up of the following elements:

- Archetype(s) of user(s) of the tourist service (to be generated on a case-by-case basis).

For the generation of the archetype, methods and tools frequently used in Service Design are used, such as the empathy map (Gray, Macanufo, & Brown, 2010), the 3Cs (head, heart and body (Tolosa, 2007); 3Hs in the context of the English language: Head, Heart, Hands, (Gazibara, 2013; Singleton, 2015)), or Personas (Cooper, 1999; Pruitt & Grudin, 1995). These methods can be used together or independently and define the range of potential users of the tourism service.

- Value proposition (to be generated on a case-by-case basis).

Once the archetype(s) of the tourist have been established, the value proposition (Osterwalder, Pigneur, Bernarda, & Smith, 2014) is constructed from which the main emotions that should be, by design, part of the user experience can be drawn. An example of a value proposition, extracted from the previous work of Mollenhauer and Hormazábal (2014) could be this (related emotions are defined in parentheses):

'Memorable experiences (satisfaction), which embody knowledge for her life, within a safe environment and in contact with nature (like), able to continue the senses, distract (fun) and generate a relax and quality time for her and her family (calm).'

From this value proposal it is possible to deduce at least three emotions of happiness, such as 'satisfaction, fun and calm' and one of love, 'like', which function as the skeleton of the script to be designed.

- Canvas of the experiential screenplay. It has been modified by adding to the emotional, action and logistic levels, the level of contact points (people, objects with which the user interacts). In addition, obligatory emotional climaxes are not established or predetermined, increasing the creative freedom of designers.

- Set of 27 cards with defined emotions plus some blank ones that users can use to incorporate emotions not considered into the process. The designers, taking as a guide the emotions extracted from the value proposal, propose other emotions that connect and give logical structure to the screenplay.

- Relational map of emotions, which illustrates to designers the links and proximity between emotions.

- Handbook for the use of the toolkit and explanation of the 27 emotions collected by the cards (this last part could be replaced by a text written on the back of each card). In addition to containing the basic instructions for the application of the method, the handbook serves as a detailed explanation for emotions that may not be completely clear with the associated expression picture.

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