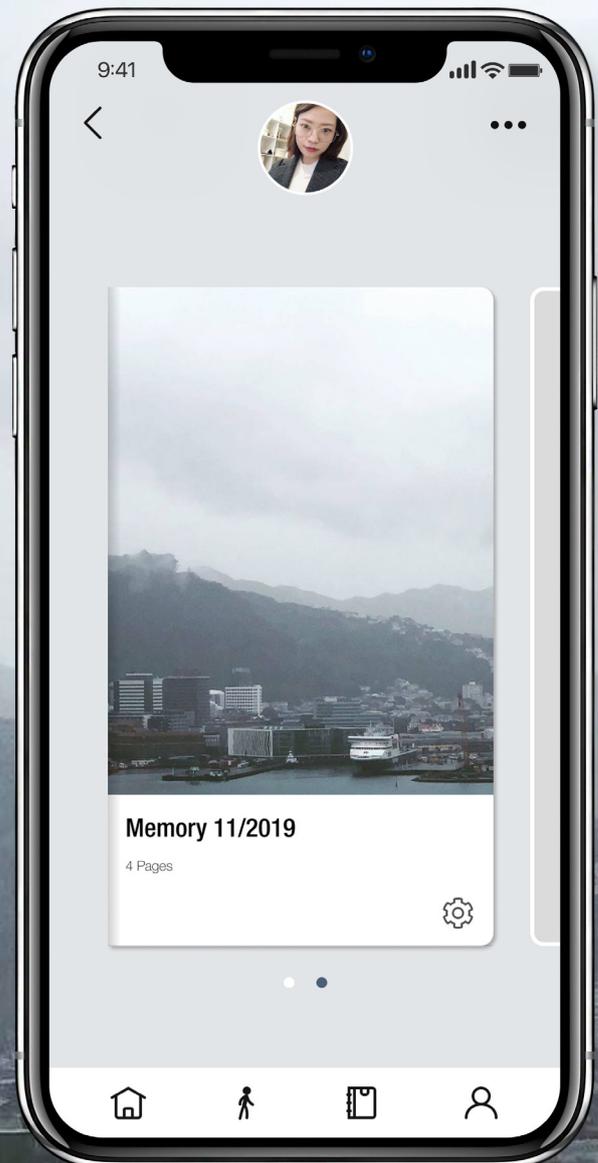


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Travel Imp

Discover | Drift | Diary

The design of a
human-centered
travel diary
application



Peiyang Xu

An exegesis presented in partial fulfillment of the requirements for the degree of Master of Design,
Massey University, Wellington, New Zealand. 2020

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Abstract

The conceptual app, *Travel Imp*, explores how to optimize and help travelers document and experience their travel with an app developed through a human-centered design approach. I focus on the insights and analysis of travel behavior and the various media for travel documentation. This includes the concepts of travel heterogeneity acknowledging the increasing relationship between social media and the individual. *Travel Imp* focuses more on encouraging personal and private self-expression during travel. The travel diary and Guy DeBord's drift (dérive in French) approach are primary sources of inspiration. For example, the drift allows people to experience the city from different perspectives and make random, unexpected trips, and gain unique travel experiences and records. The inclusion of the different sensory modalities and the technique of sketching from travel diary nudge users to discover the unknown environment from different perspectives. The following discussion expands on the methods and processes used in this exploration—in particular, semi-structured interviews and questionnaires with regard to user desire and preferences. This informed the creation of personas and journey maps that were needed in order to further connect users' behavior with the concept's design. This is then followed by review of the prototype and testing procedures. The refined prototype was tested three times. An ideal demo, or "day-in-the-life," was simulated to evaluate the conceived experience and possible innovations within the app. *Travel Imp* satisfies the users' pursuit of heterogeneous experience during travel and self-expression for creating and sharing. Through *Travel Imp*, users are given different ways to document travel. They also have the opportunity to make more in-depth and interesting explorations of travel destinations, and achieve unique travel experiences.

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Chapter 1.0 Introduction

1.1 Introduction

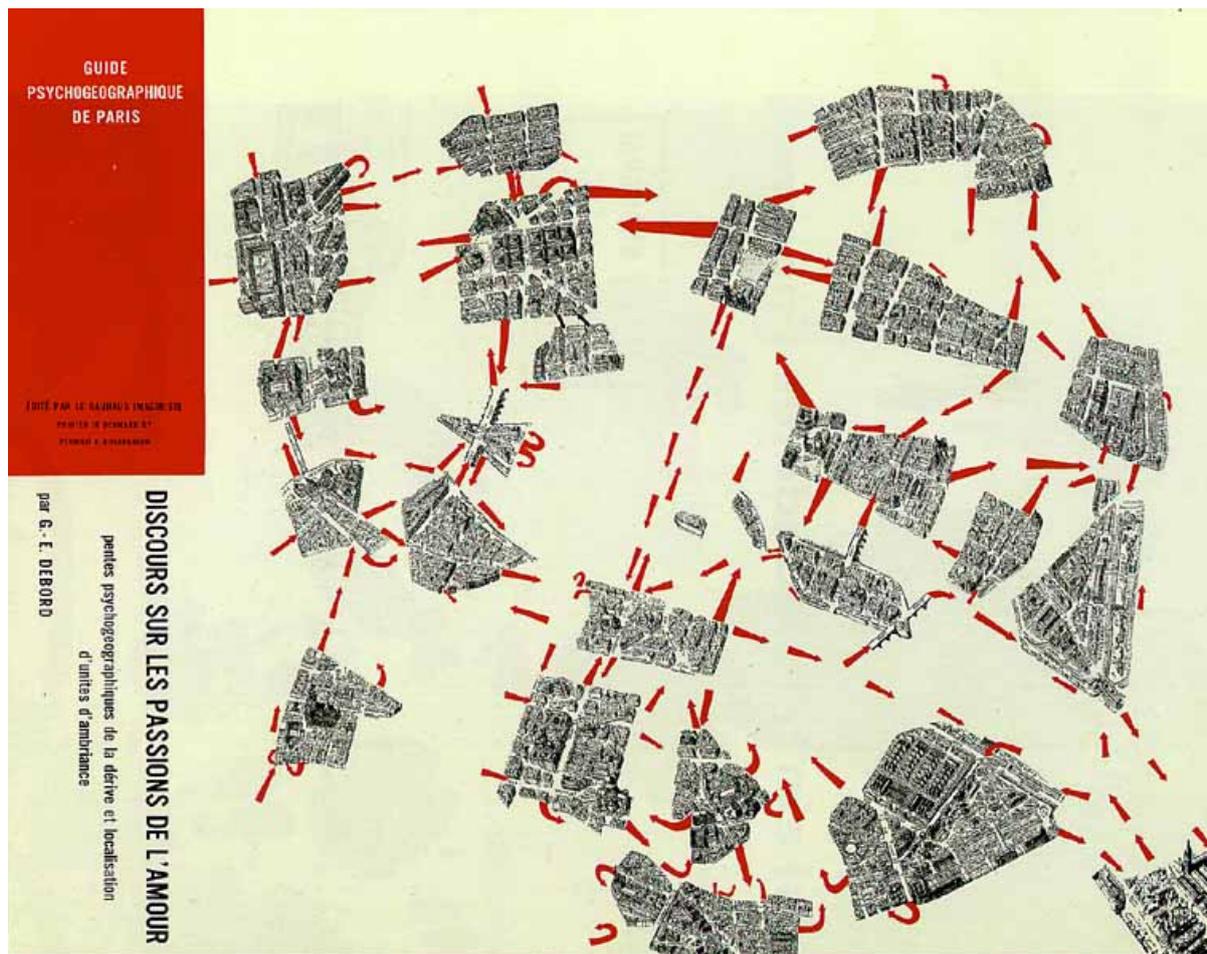
According to the data of the World Tourism Organization (UNWTO), tourism generated US\$1.7 trillion in worldwide exports in 2018. The World Travel & Tourism Council (WTTC) states tourism has developed as one of the largest industries in the world. At the same time, the tourism app user experience has become a form of competitive soft power. In a way, it influences the user's travel plans, processes and experiences before, during and after the trip. It lets users have more choices and greatly changes their travel style. Nowadays, the sharing and documenting of travel experiences is formulaic, where people do the same iconic things during travel and share the same experiences once they return home. Travel itself is a pursuit of heterogeneity, which can be simply understood as the pursuit of difference and diversity brought through travel experiences. However, a formulaic social media environment and the spread of consumerism have somewhat transformed user behavior.

In Guy Debord's most important book "Society of the Spectacle", the argument begins with "In societies where modern conditions of production prevail, all of life presents itself as an immense accumulation of spectacles." (Debord, 1967) From the perspective of philosophical history, the origin of the spectacle can be traced back to ancient Greece. Plato's cave metaphor allegory raised the question of the truth between the thing itself and the projection. Plato depicts people who are not tutored under the Theory of Forms as being prisoners chained in a cave. These individuals cannot turn their heads, and the only view they have is the cave's wall. There is a fire burning behind them, with a parapet between this and the prisoners. The parapet is used by the puppeteers to walk, and they cast shadows on the cave walls. The prisoners, not able to see these puppets, believe these puppets are real objects that are moving behind them. The shadows are echoes brought on by the objects are their only stimulus, and believe them to be a reality. They do not know the cause for these shadows, and so believe them to be real. (Allegory

of the Cave, n.d.) We used to say that seeing is believing, the image is the truth, but Debord questioned this understanding because the image itself is a projection of things. By the new stage of capitalism in the 20th century, the image has developed into a spectacle. One of the forms of resistance that Debord proposed was the establishment of a psychogeographic map.

Figure 1

Psychogeographic guide to Paris (Guy Debord 1957: Psychogeographic guide of Paris, n.d.)



Debord once decomposed the map of Paris into pieces and then reassembled a new map of the city. He demolished and reconstructed the spectacle of Paris, making it a situational Paris. It shows how people's movement in urban spaces is prescribed and restricted. Through exploring, and allowing ourselves to float or drift (*dérive*), we can uncover ambient unities of a specific city. The most commonly used crossings across urban archipelagic islands are shown by the red arrows, split by the motorized traffic movements. (Guy Debord 1957: Psychogeographic guide of Paris, n.d.) Situationist International emphasizes "the revolution of daily life" and hopes to bring

people back to life by rethinking people's daily life. The paradox is that Debord's film version of "Society of the Spectacle," which has been devoted to anti-spectacle practice for a lifetime, has now become a spectacle when it is replayed. The definition of spectacle is progressive with the evolution of time and changes in the social environment. In the era of Debord's life, "spectacles" have gradually emerged, and today, spectacles have become the norm in reality, including but not limited to, the situation of today's social media environment.

The aim of this project is to give users a choice other than the status quo of banal and "spectacle" likes. Tourists can experience different things even on the same trip, but it may be difficult for them to capture, express or share these experiences in an interesting way. Travel Imp is potentially a new entry point in this form of media imagery using the travel diary mode to design an electronic travel multi-function diary. It will provide a balance combining the best attributes of travel recording and journal apps and social media apps through conceptualizing a solution using a human-centered design approach. This will enable users to choose their own way of presenting their personalized experience for collection or sharing, and explore ways that the travel diary can be utilized for future reflection.

1.2 Research aim and methodology

1.2.1 Research aim and research questions

In the research phase of this project, I set out to explore how to optimize and help users document and share their travel experiences through streamlining app functionality using a human-centered design approach.

The research addresses the following objectives:

1. Understand the "travel experience" by digging deeper into people's motivation and optimize their travel experience.
2. Balance the independent creation of the travel experience with the social media sharing process.
3. Optimize the user's documentation experience so as to ensure functionality and aesthetic appeal.

1.2.2 Human-centered design

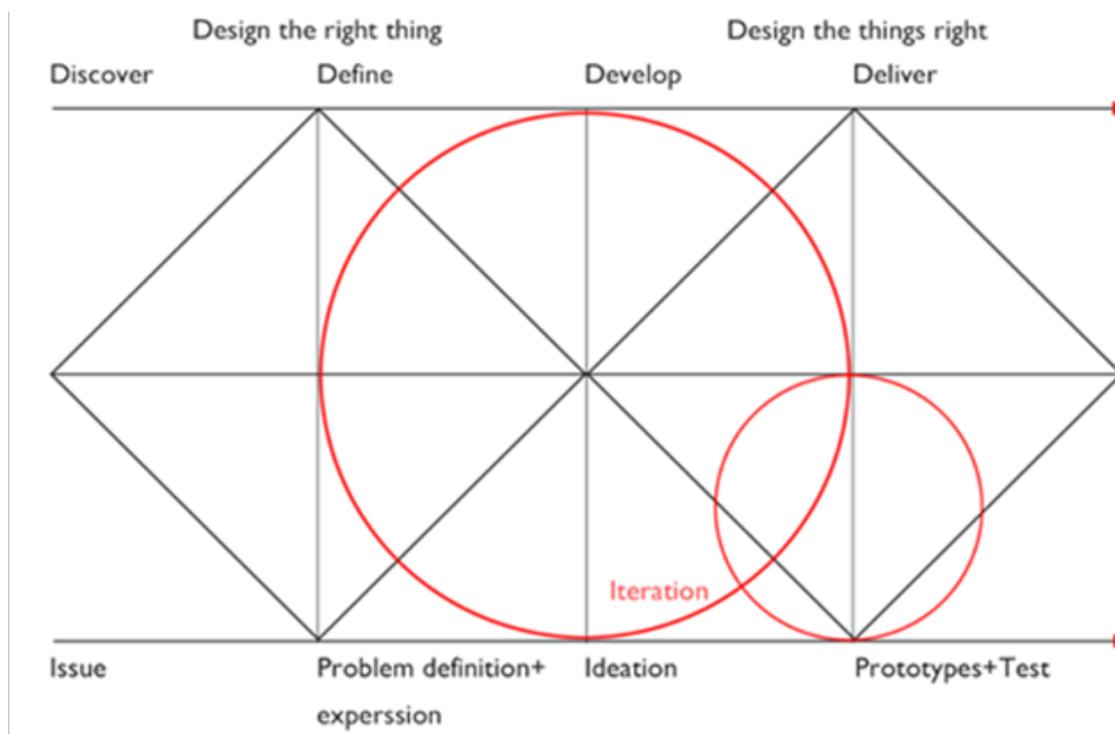
"Human-centred design is an approach to interactive systems development that aims to make systems usable and useful by focusing on the users, their needs and requirements, and by applying human factors/ergonomics, usability knowledge, and techniques. This approach enhances effectiveness and efficiency, improves human well-being, user satisfaction, accessibility and sustainability." (ISO, 2010)

In terms of user-centered design, the natural evolution is the necessity of including users particularly in a situation wherein they will utilise the designed product. This can ensure that users become vital to the process of development (Abrams, Maloney-krichmar, & Preece, 2004). I communicate directly with the target users I'm designing for, including travelers, social media users and designers, immersing myself in their lives and developing a deep understanding of their needs. In this instance, I also simulated the experience in relation to what users will encounter while using the app to design the interface flow of the application.

1.2.3 Double Diamond

Figure 2

Double Diamond Model



Double Diamond is a design process model developed by the British Design Council in 2005. “This phase is divergent and exploratory – it’s a search for new questions” (Jonny, 2015). Using the double diamond process, the journey begins with the formulaic travel experiencing and sharing situation. People are lacking individual expression. It then focuses on the What (topic area, mode of issue), Why (expansion of issue), Who (target audiences), How(design method and technology) questions. I defined the problems and used “what if” to explore and develop ideas by iteration. Last but not least, I concluded and presented outcomes, retaining user tests and iterations to refine the prototypes.

Chapter 2.0 Literature Review

2.1 Travel heterogeneity

“What does travel ultimately produce if it is not, by a sort of reversal, 'an exploration of the deserted places of my memory,' ” — Michel de Certeau, *The Practice of Everyday Life* (de Certeau, 1984)

What is the tourist experience? Early conceptualizations of the tourist experience emphasize that it should be distinct from everyday life (Uriely, 2005). According to the discussion of Dean MacCannell, tourists seek authenticity (MacCannell, 2013). Sarah Dellmann argues that the user's true pursuit is not just an authentic experience, and even if it is, it should be still different from everyday life (Dellmann, 2018). People want to pursue a heterogeneous experience during travel, and this can be understood as differentiation and diversity. As noted by Lundberg (1972), there are certain travel behaviors which offer a certain attraction based on the differences involved. That is, it emphasizes gaining experiences that they may not be able to experience normally in their lives and see things that others have not been able to see.

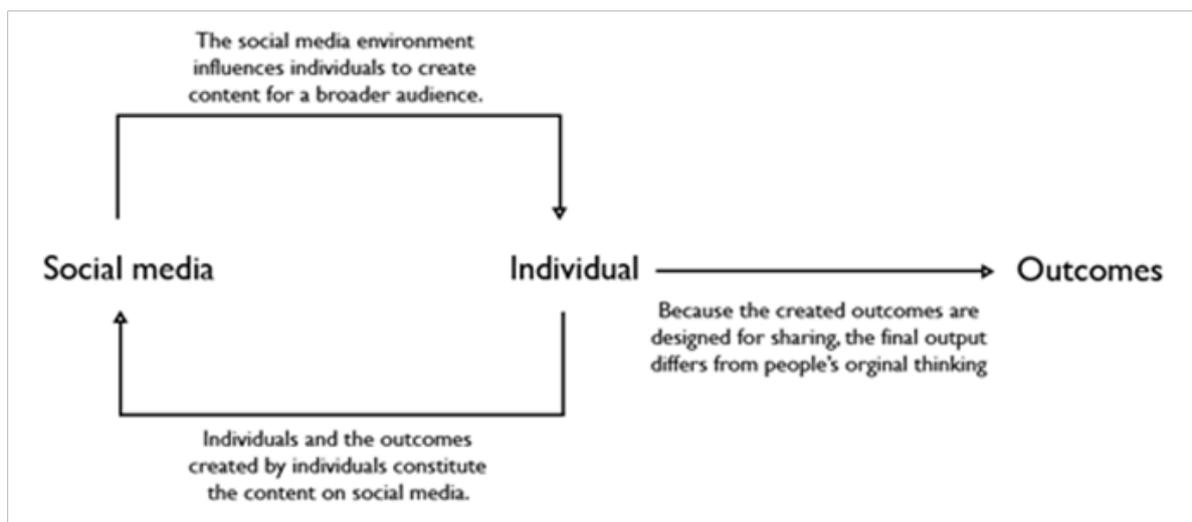
Tourism experiences most often result in a feeling of satisfaction, and these activities are seen as existing at the meeting point of need and performance. (Tung & Ritchie, 2011) Further, the heterogeneous experience related to traveling has been negatively impacted by the present method of travel which adhere to the same pattern. As stated by Uriely (2005), the postmodern condition includes de-differentiation processes in terms of the travel experience that diminish such differences. Lash and Urry argue travel is more like many other kinds of social activity, and this reduction of distinction might lead to the “end of tourism” (Lash & Urry, 1994). As Uriely concluded, one of the significant trends seen during the tourist experience is from the shift from differentiation to re-differentiation of everyday life and tourism (Uriely, 2005). How to make these experiences be more "different" is very important. Tung & Ritchie's research shows “bloggers

reported that experiencing something new or unique is more memorable than more usual and mundane tourism experiences” (Tung & Ritchie, 2011). Lundberg (1972) noted that traveling does not need to be limited to an interlude between home and destination. Traveling can be more than a mere act of waiting to reach a place and can surpass being an empty experience. Recording their journeys and sharing them form significant aspects of how people experience traveling (Lundberg, 1972). Recording and sharing are some of the important parts of people’s travel experiences. The use of different recording media methods and travel styles can present a heterogeneous travel experience for people as well.

2.2 Two-way relationship

Figure 3

The two-way relationship



Note. The Contradiction about the two-way relationship: how to avoid social media sharing process influence on independent creation of personal media.

“Anyone can go someplace alone, but what attaches them to a particular spot is the people that make it special through shared memories.” (Chandralal, Rindfleish, & Valenzuela, 2015)

Tourism content is inherently experiential and very engaging and, therefore, a seemingly natural fit for social media (Gretzel & Yoo, 2008). Social media plays an important role in the online tourism domain (Xiang & Gretzel, 2010). Nowadays, good sharing interaction is often reflected in interaction with online social media. While being in travel, people do not only spend time seeking

pleasure but often like to share their experiences with other travelers (Pyshkin & Pyshkin, 2016). Professor of media and communication studies André Jansson raises a dilemma between distinction and banalization, in that social media users will often consider changing the content of the post for a broader audience. This emphasizes the relationship between “the individual self and the broader socio-cultural environment,” which is a two-way relationship (Jansson, 2018, p.107). User output is affected by sharing and a good user-centered? product allows users to output what they really want to express and record in a more appropriate way. In 2016, Dinhopl and Gretzel’s paper also devoted space to the study of the role of social media in modern society and its relevance to tourism-related research. In the process of tourism, the boundaries between individuals and scenic spots become more and more blurred. To use selfie sharing as an example, the content of travel influences the selfie and the selfie also affects the travel and becomes a new approach to touristic experience.

When sharers post travel experiences on social media, “The experience might be made up; it might also be genuine. However, its realness, or otherwise, is not material” (Mkono & Tribe, 2017). Not every social media sharer cares about the real or authentic experience. The relationship between social media sharer and viewer is similar to that of the photographer and the tourist. In addition, Rojek et al. (1997) stated that despite the fact that people are involved in a social process that is mutually reinforced in which pictures of places as well as experiences are created and modified, they all know that no place is as perfect as it is being presented. However, when recalling the memory of a record, information often comes from these posts. Today's image editing software and social networks have ruled the lives of many people who prefer to alter the experience to project a preferred reality through filters. For gaze viewers, the spectacle is likely to pretend to be a life, which requires vigilance and distance. For spectacle makers who rely on apps and social networks, they are enchanted by the spectacle and the adoration or attention of others, hoping to replace real-life with spectacles, which is something of an absurdity.

In addition to the “spectacle” of travel experience, this absurdity also comes from consumerism. Tourism consumption came to be related to identity (as cited in Hall, 2011). As Fields notes, eating in the "right" restaurant and being seen to eat there has always been a means of class distinction (Field, 2003). In the current consumerist environment, popular travel sites become simply commodities, to be sought out, and ticked off the list. The maxim, 'I shop therefore I am'

could just as easily be rewritten as 'I travel therefore I am', with travel consumption as a social validation. For example, if people travel somewhere, in addition to enjoying the user's own travel experience in the social environment, the user may need to fetishize the purchased things (the travel) and send them to a social media platform to show off. This is due to the fact that travel is a very hedonistic activity, which needs significant disposable income, and thus denotes richness (Mkono & Tribe, 2017). Obtaining the appreciation (likes), re-sharing (reposts), and comments of acquaintances and strangers add value to consumption. This completes the process of obtaining honor, prestige, success, character, and morality in the consumerist environment.

2.3 Self-expression

The documentation of travel narrative and travel experience have been recorded since the 12th century (El-Shihibi, 2006). "These narratives provide almost unlimited (albeit fragile) travel information files, which are very extensive" (Cardell & Douglas, 2018, p.104). These forms of travel narratives have developed over time. Among the different forms of travel narratives, the travel diary has always been one of the most important. People also use travel logs to assist in recording their experience in their travel diary, and this has evolved into the travel blog. As a modern medium of travel diary, these blogs have evolved from diary-writing traditions that are self-presentational and blogs themselves which are modes of self-presentation (Azariah, 2016). Travel blogs help people present themselves and document travel experience, as is the travel diary. In addition to recording memorable travel experiences in a written narrative, the diary also motivates some people to plan their future journeys because it helps them keep their memories vivid (Bruce Wan, 2019).

The key point of the travel diary is: How can people present their experience and expression beyond it? Compare this to a modern medium, the selfie, as an example. Dinhopf & Gretzel hold that the selfie is a form of self-creation and expression. They also emphasize that the sharing of travel is a kind of self-presentation. Selfies allow people "to become extraordinary" (Dinhopl, & Gretzel, 2016, p.134) in different ways. Travel diaries are also a kind of self-recording and self-expression, and they can be presented in different ways in a modern and electronic context.

“People describe the urge to write a travel journal as a desire to say ‘this is what I, rather than the Nikon, saw’ ”(as cited in Elsdén, Durrant, & Kirk, 2016, p. 2827).

The other issue I want to explore is that social media content and personal self-expression cannot be fully implemented in either digital form or the personal diary. Both are needed, but the choice should be made by the user.

Travel sharing has its limitations, and the experience itself is one of the most important factors. Sabine Marschall discusses “personal memory tourism” where “a person's individual memories and past experiences that may not be shared by anyone or, if shared, are not considered particularly significant by others.” (Marschall, 2012). People have to be there, or they will not be able to get the real experience or expression. What they get with existing methods are only incomplete expressions of self-presentation based on social media conventions.

The personal diary is not a simple and complete way to achieve self-expression. Self-consciousness, either public or private, is very important to diary creation (Kawaura, Kawakami, & Yamashita, 1998). However, the self-expression of oneself is not only affected by others, but even with their own projection of self-consciousness, and the embarrassment that may be caused by a double self-consciousness (Hassam, 1990). We “lie” to ourselves in the creation process. Thus, a completely private diary cannot be fully self-expressing as well.

These historical insights are design opportunities for Travel imp. I hoped to keep the functionality of both personal collection and sharing, using a travel diary and self-creation mode to let users choose their own self-expression method. On the one hand, it satisfies both creative needs and sharing needs. On the other hand, it is less obtrusive and less cognitively demanding. To enhance the potential of self-expression, more diverse recording methods to capture travel experiences, including visual representations of different senses, were added to the app. This helps users record experiences in different ways, and guide users to discover travel details from different perspectives.

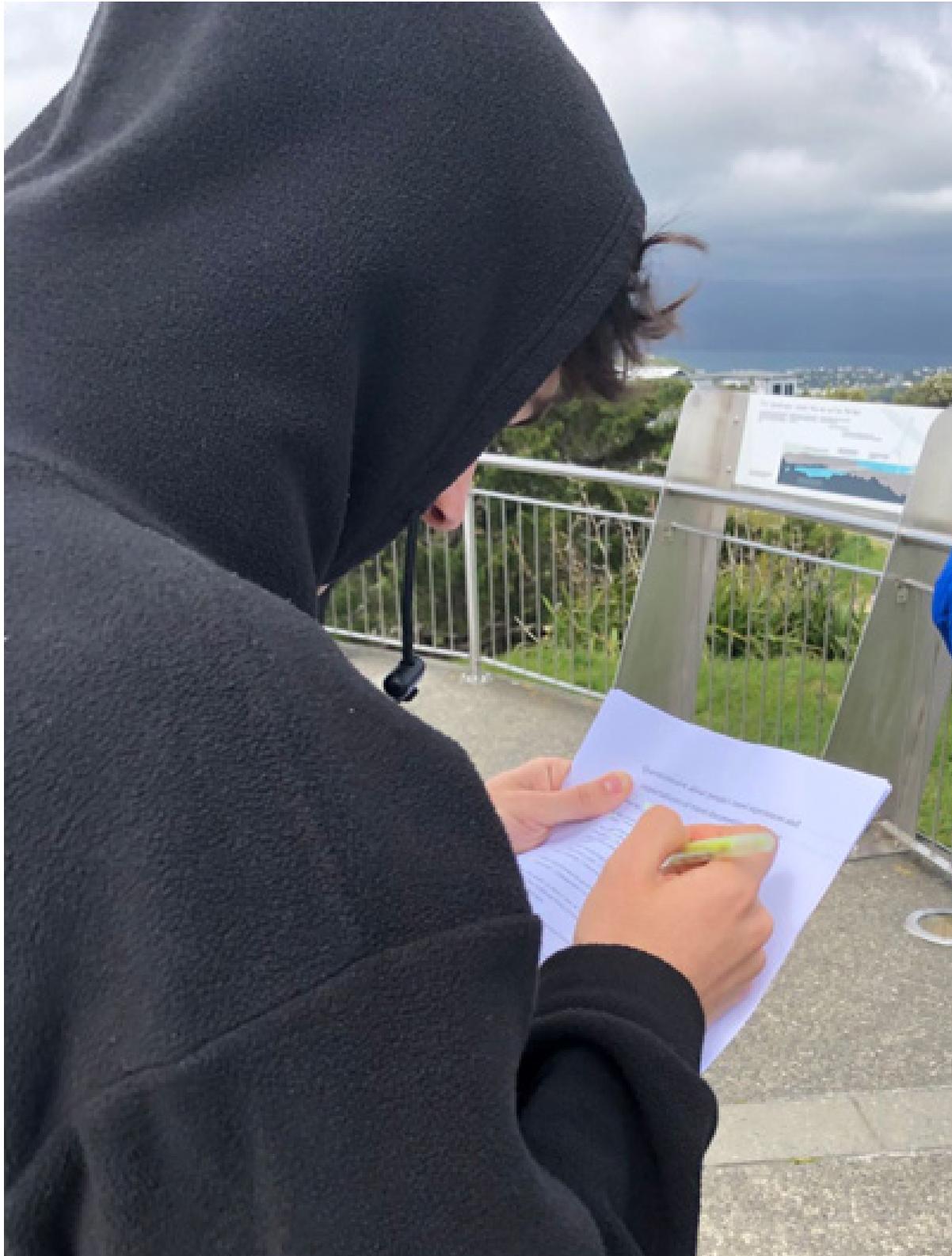
Chapter 3.0 Method

3.1 Questionnaire

The questionnaire was collected through online as well as traditional paper-and-pencil methods. Through online data collection, a much more extensive population can be reached, with little time and expense invested by the researcher. (Lefever, Dal, & Matthíasdóttir, 2007). However, these online survey products and services are not without limitations, including sampling issues and access issues (Wright, 2005). Thus, the traditional paper-and-pencil method was used as a supplement to the online approach. As Wright (noted, online methods together with traditional paper surveys will assist in evaluating if individuals answering the online questionnaire are giving consistently different answers to their paper counterparts (Wright, 2005). The questionnaire consisted of 1 short answer question, 17 multiple-choice questions, 8 multiple answers questions, and 2 rating questions. The questionnaires were published through survio.com and wjx.cn. The traditional paper-and-pencil method of the questionnaire was deployed in person on Mount Victoria Lookout, Wellington, New Zealand as well. The questionnaire aims to initially collect the basic data of users, check the gaps in user experience and collect the opinions of users about design functionality and aesthetics.

Figure 4

People answering questionnaires on Mount Victoria lookout.



3.2 Semi-structured interview

I used qualitative research after early feedback from using semi-structured interviews to collect more information. Semi-structured in-depth interviews are the most widely used interviewing format for qualitative research (DiCicco-Bloom & Crabtree 2006). The interviews were divided into 3 themes, which were self-experience, social status and future prospects. These were used to gain an understanding of participants' perspectives and motivations. Quantitative research was used to compare differences between samples and make generalizations. Qualitative research was used to contextualize, as it helped me to further understand the user's thoughts, desires, and motivations behind behaviors that cannot be reflected in the data.

3.3 Personas

Personas are fictional characters that represent different user types. They are defined as "fictitious, specific, concrete representations of target users" (Pruitt & Adlin, 2010) Personas potentially can help address some of the issues with current user-centered approaches. (Miaskiewicz & Kozar, 2011) These are versatile design tools that allow for a design's effectiveness to be evaluated. Design choices are tested on a persona—similar to showing them to a real user at the formative process stage. While this does not take the place of testing with real users, it is beneficial for designers to know where they stand, and to allow design problems to be dealt with early. (Cooper, Reimann, Cronin, & Cooper, 2007) "This allows design iteration to occur rapidly and inexpensively at the whiteboard, and it results in a far stronger design baseline when the time comes to test with actual people." (Cooper, Reimann, Cronin, & Cooper, 2007) I used personas to perform a reasonable simulation of the target user and substituted the character into the design for a preliminary and iterative tests.

3.4 Journey map

A journey map visualizes the experience of a user over time (Stickdorn, Hormess, Lawrence, & Schneider, 2018). A user journey map can help designers to gain a better understanding of the target user's feelings, behaviors, and thoughts at a given time as well as identify the evolution of the journey of the user. As stated by Følstad and Kvale(2018), the term refers to the service

processes' experiential as well as process-related features concerning the customer. Moreover, processes, emotion curve, touchpoints, and pain and gain were regarded as customer journey maps' genes. Such crucial aspects enable the designer to have a more logical approach when examining the problem (Liu, Chiang, & Zun-Hwa, 2018). I used the method of a journey map to find key moments in the user experience and truly understand the user's mood and behavior.

Figure 5
Users' Journey Map of travel documentation experience



3.5 Data analysis

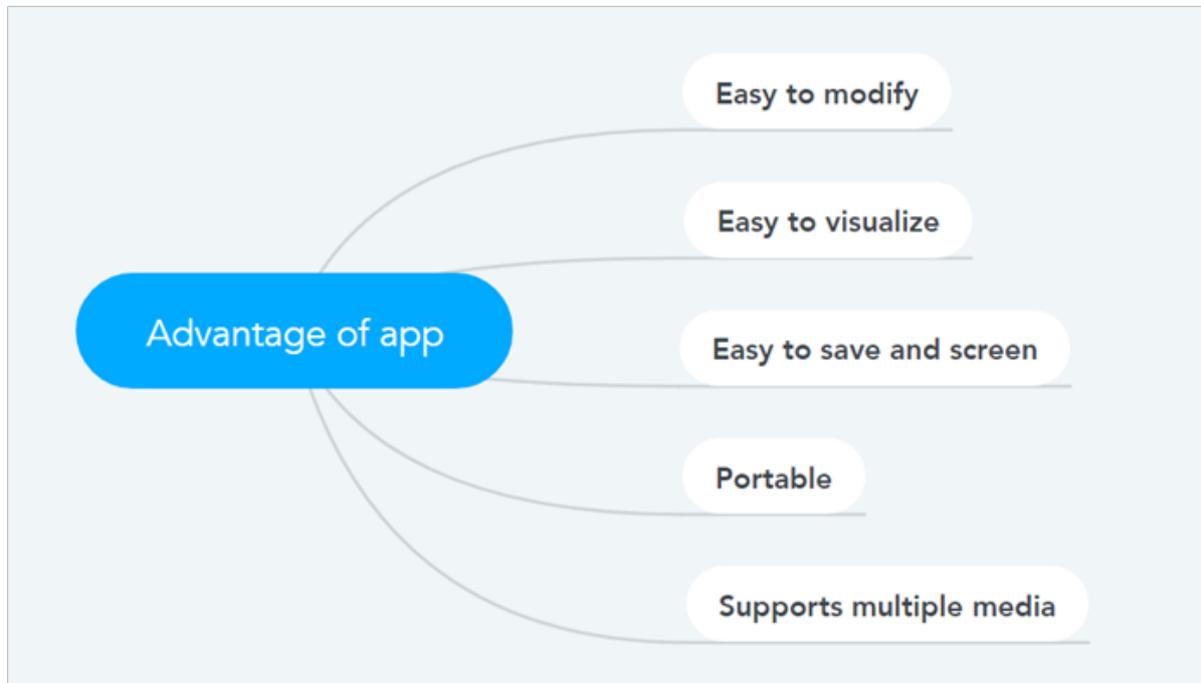
3.5.1 Test of reliability

The third question of the questionnaire (hobbies) includes the conditions for user screening (Traveling) and two invalid answers (“Bury mine” and “Fly to the moon”). The questionnaires that meet the screening criteria (chose traveling) are valid questionnaires, and the questionnaires that chose interference options (“Bury mine” and “Fly to the moon”) are invalid. Reliability is also derived from the consistency of the responses. Filling in "Yes" in "Are you satisfied with the existing travel recording (documentation) platforms" and "Are you satisfied with the existing travel sharing platforms?" with 1-3 points rated in the “Please rate your satisfaction with existing travel documentation platforms (1-10) (10 being extremely satisfied and 1 being extremely unsatisfied)” and “Your satisfaction with existing travel sharing media (1-10) (10 being extremely satisfied and 1 being extremely unsatisfied)” questions., or filling in "No" but rating 7-10 points, invalidates those questionnaires. After screening, the data contained 299 valid questionnaires. The questions of questionnaire are attached in appendix.

3.5.2 The medium of app

Figure 6

The advantage of the medium of app



The medium of an app has the following advantages:

- From a media perspective, it is one of the most convenient and portable media types used to create a travel diary.
- From a creation perspective, the content is easy to modify. The app supports multiple media types (still image, video, text, etc.) and the travel logs and information are easy to visualize.
- From an archival perspective, it is easy to save data on screen.
- Compared with web pages, the entrance of the app is shallower (without browser) and the app is more interactive (Tactile, gestures, 3d touch, etc).
- Compared with physical media (sketch or diary book), the app is more portable, easy to modify and screen. The disadvantages are the texture and intuitive feelings of the collection.
- Compared with VR devices, the app has lower development costs and is easier to use during recording. It is also more convenient but is short of strong interactions.

Shortcomings of the app:

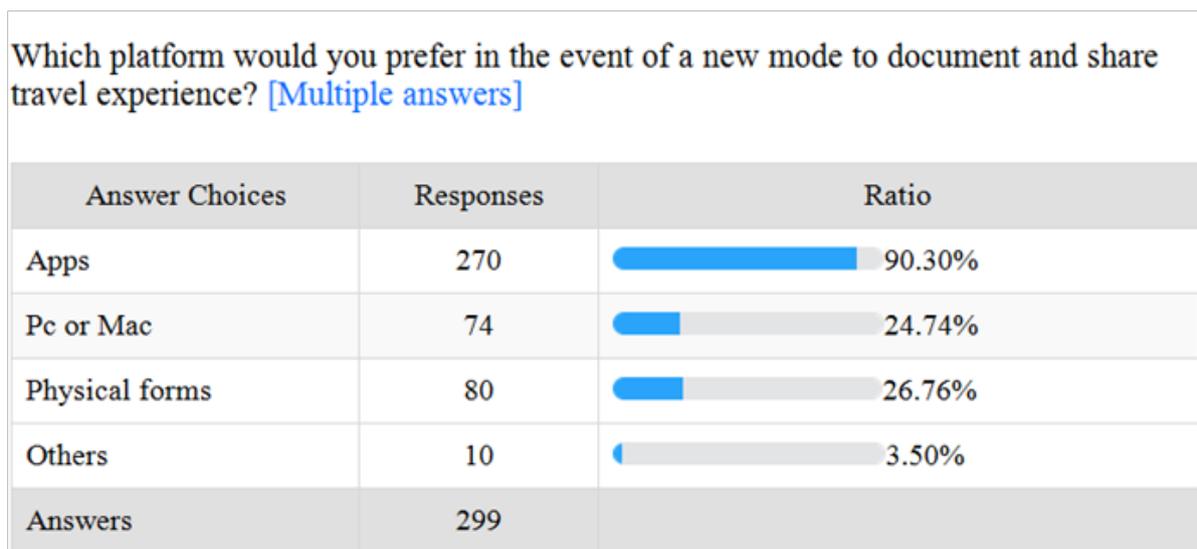
- The app needed to be downloaded to a mobile phone. The presentation size is smaller on visual than the size on Pc or Mac.

The result of questionnaires indicates:

1. Portability is very important to users, and the app is the easiest media form for users with which to create and modify content with multiple media inputs at almost any time.
2. The shortcomings of apps are not important considerations for my target users. The data shows that users are familiar with apps and expect interactive digital products to be available in this medium.

Figure 7

The platform that users prefer to document and share travel experience

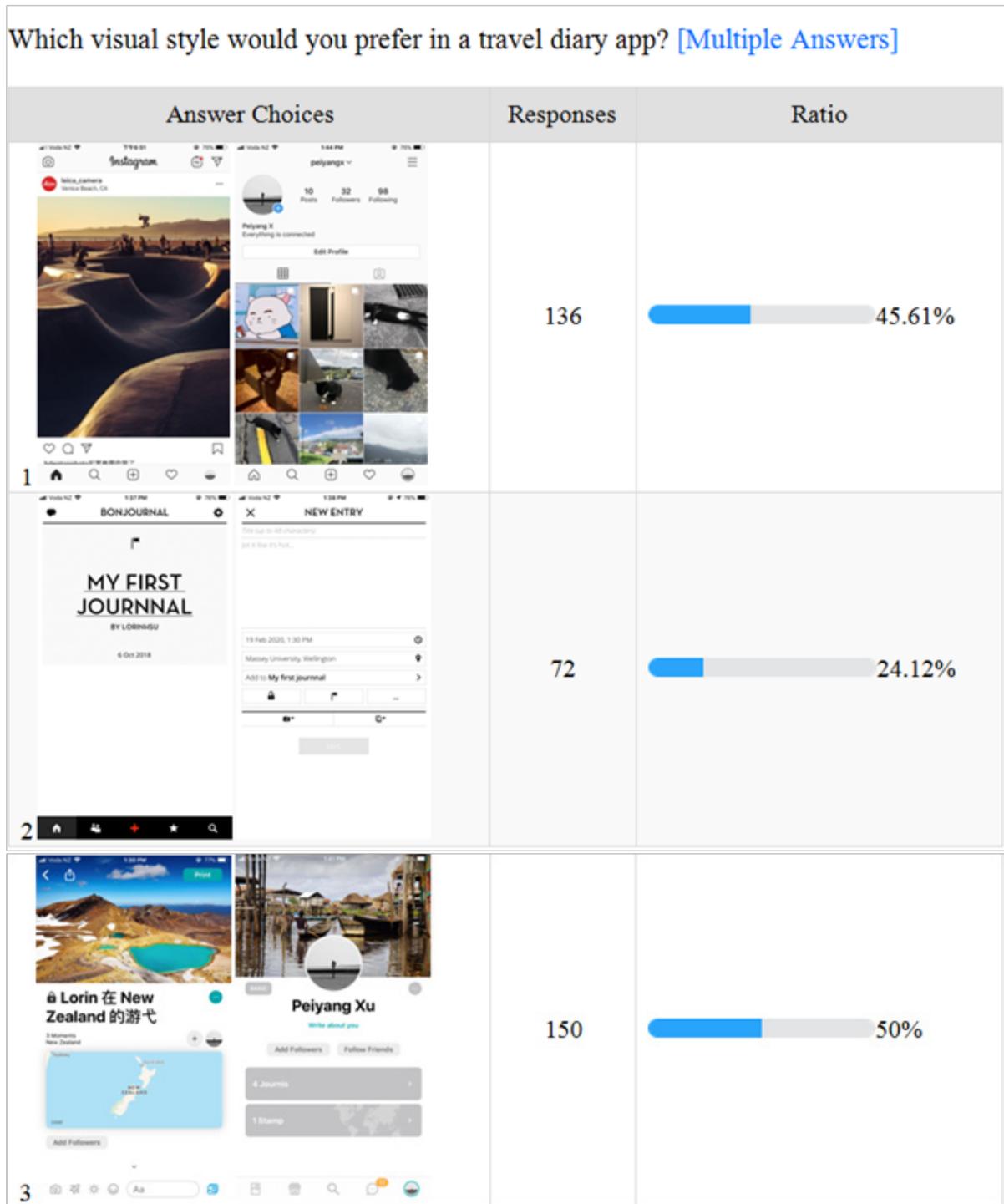


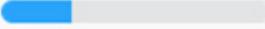
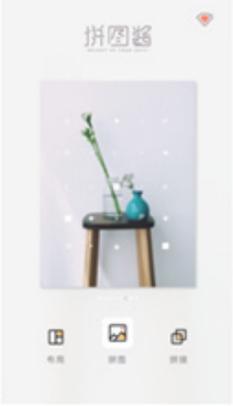
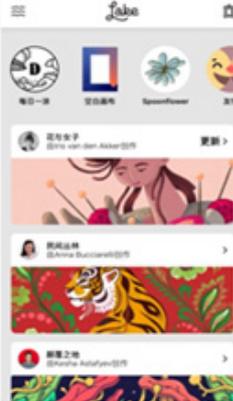
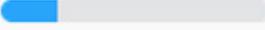
Insight: The result revealed that the medium of the app is the preferred medium with which to record and document travel experiences.

3.5.3 Visual style of app

Figure 8

The visual style that users prefer in a travel diary app



 <p>4</p>	79	 26.32%
 <p>5</p>	72	 24.12%
 <p>6</p>	62	 21.49%
None of these	9	 3.07%
Answers	299	

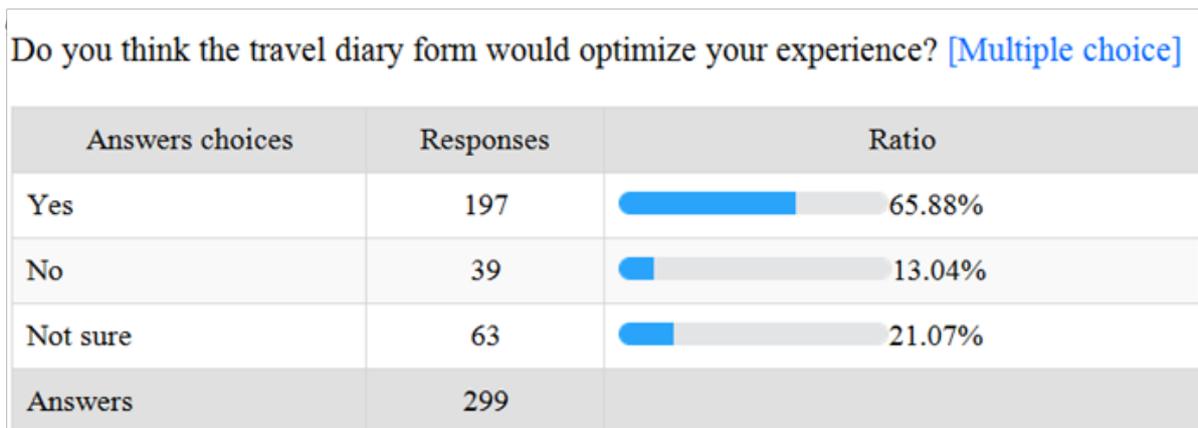
The data reflects the users' perspective of six different apps. Most people prefer flat, stylish or clear app interfaces, and some users are interested in simplicity and indie pop. The app styles of the above categories can almost meet the user's aesthetic needs for the app interface.

3.5.4 Travel diary

Suppose ten people stand on a hill, use the same camera, and shoot the same scene. The results are likely to be very close. However, if these same ten people sit there for a few days and describe the scene, the results will be significantly different (Gompertz, 2012). We can watch the same scene, but what people prefer to document is different. The form of a travel diary is a personalized way to help people collect their travel experiences, save memories, and express themselves. The joys of travel writing are precisely the same as the joys of fiction (Borm, 2017). The result of this questionnaire indicates that 65.88% of people think the travel diary form would optimize their experience. On the other hand, 21.07% of them are not sure about this.

Figure 9

Users' attitude to the medium of travel



The data reflects that users do expect this form, but some users still need more understanding about the detailed features of the travel diary. Therefore, there should be more guidance on the function and presentation of the travel diary to help users better understand the use of the travel diary. The functions and features should be more intuitive and visual to make the travel diary easier for users to get started.

3.5.5 Collection of memory

The usability related to searching and filtering for travel data collection is important. It shows that the app needs to have a search and filtering functions. The app needs to make it easy for users to find the memory that they want in their travel collections, and have a clear visual combing and classification method.

Figure 10

Users' attitude to the usability related to searching and filtering of travel collection

Do you think the usability related to searching and filtering for travel collection is important? [Multiple choice]

Answer Choices	Responses	Ratio
Yes	250	 83.61%
No	21	 7.02%
Not sure	28	 9.36%
Answers	299	

The medium with collection features, which is the travel diary in the app, helps users recall travel memories and provide positive feedback for users. It is worth exploring the function of collection forms and features of the travel diary.

Figure 11

Users' attitude to the arrange form after the documentation

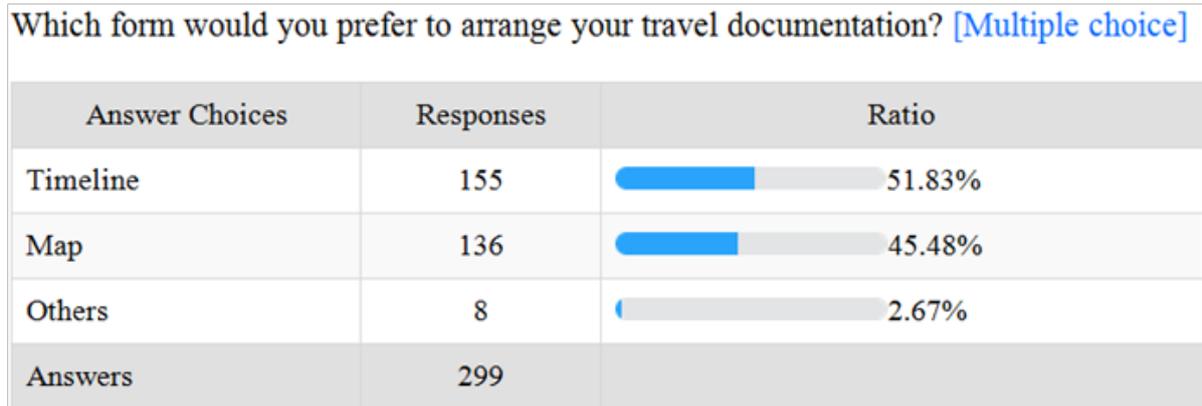
Do you think the arrange (collection) form after the documentation is important? (through map or timeline etc.) [Multiple choice]

Answer Choices	Responses	Ratio
Yes	245	 81.94%
No	26	 8.70%
Not Sure	28	 9.36%
Answers	299	

In addition to the diary content itself, I collected how users want to arrange their travel history. The number of people in both choices is very close, map or timeline is very desirable, so I put both forms into the app.

Figure 12

Users' choice to the arrange form after the documentation



3.5.6 Experience outside of recording

“Sean O’Connell: Sometimes I don’t. If I like a moment, for me, personally, I don’t like to have the distraction of the camera. I just want to stay in it.”

– The Secret Life of Walter Mitty (Stiller, 2013)

The premise of travel documentation is the acquisition of travel experience. Interviewee Austin said the reason he rarely documents his travel is that he thinks the feelings of the actual experience cannot be fully duplicated. He thinks the feelings at that time are the most important. Travel documentation is valuable and memorable only if the travel experience is good as well. Therefore, this project attempts to examine not only documentation after travel, but also the travel itself. This lets users gain a wider range of experiences when facing a predetermined travel environment through encouraging anti-consumerization modes of exploration.

From another point of view, does the final design of documenting travel experience aim to restore the scene and help people recall the memory at the time? I believe this is not always the case. Argentine writer and poet Jorge Luis Borges believes that the existence of things lies in the preservation of memory in an idealistic view, as described in his famous book ‘The Garden of Forking Paths.’ Although most interviewees think they can recall their best travel experience accurately, memory is deceptive. It makes people think that time is reversible, but reconstructive memory theory shows that memory is not a reduction of the past, but rather memory is a reconstruction by other intervening cognitive functions (‘Reconstructive memory’, 2019). Every memory is a new creation. Current experiences are projected into the past, and they often subconsciously shape the memories of the past according to people’s imaginations. This is like changing actors to act in the same drama, trying to find the touch of the first time, but the shocking feeling is long gone and can never be reproduced. As quoted in Plato, Cratylus, 402a. “You could not step twice into the same river.” Human beings always live in "now", and then watch the illusion of "past" and "future" at the same time. Travel records are unlikely to achieve a complete restoration of all senses through current technology. Even if it were possible, people's feelings cannot be fully reproduced. This view reflects another implication for travel documentation, which is that the exploration of travel documentation does not have to be extremely comprehensive. In the modern era, the extreme pursuit of travel documentation

often affects travel behavior as well. Interviewee James mentioned that the process of using a recording app during travel often takes too much travel time. The travel record is just a primer of the memory. The most important point is to help users gain a positive and interesting experience during their trip. Therefore, the app's function encourages the recording of quality travel data to be completed after the trip instead of taking large numbers of videos and photos.

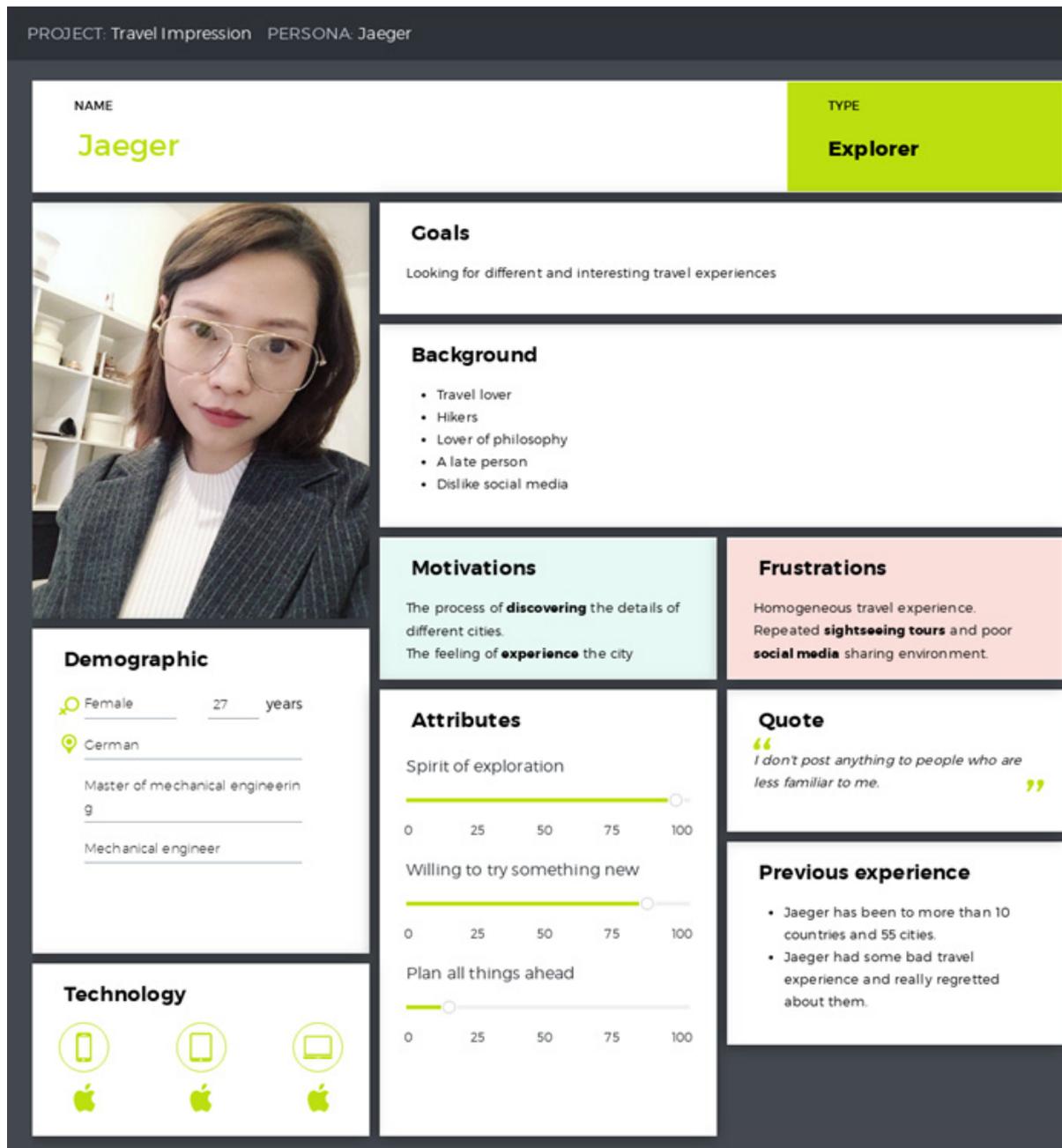
3.5.7 Personas of target audiences

Personas need to be based on user research and can also be described in narrative form. (Miaskiewicz & Kozar, 2011) By summarizing the data, I divided the target audiences into three types of personas. In the prototype section, I utilized one of the personas in a narrative demonstration. The three personas are based on the interview details related to satisfaction with existing forms, attitude to sharing travel experience, attitude towards trying new travel forms, attitude towards the importance of travel experience, and attitude towards memory collection.

A. "Explorer" Try every new thing, a strong spirit of exploration.

Figure 13

Persona of Jaeger, the explorer



B. "Single-player" Only uses the diary recording functions, doesn't post anything online.

Figure 14

Persona of Bob, the single-player

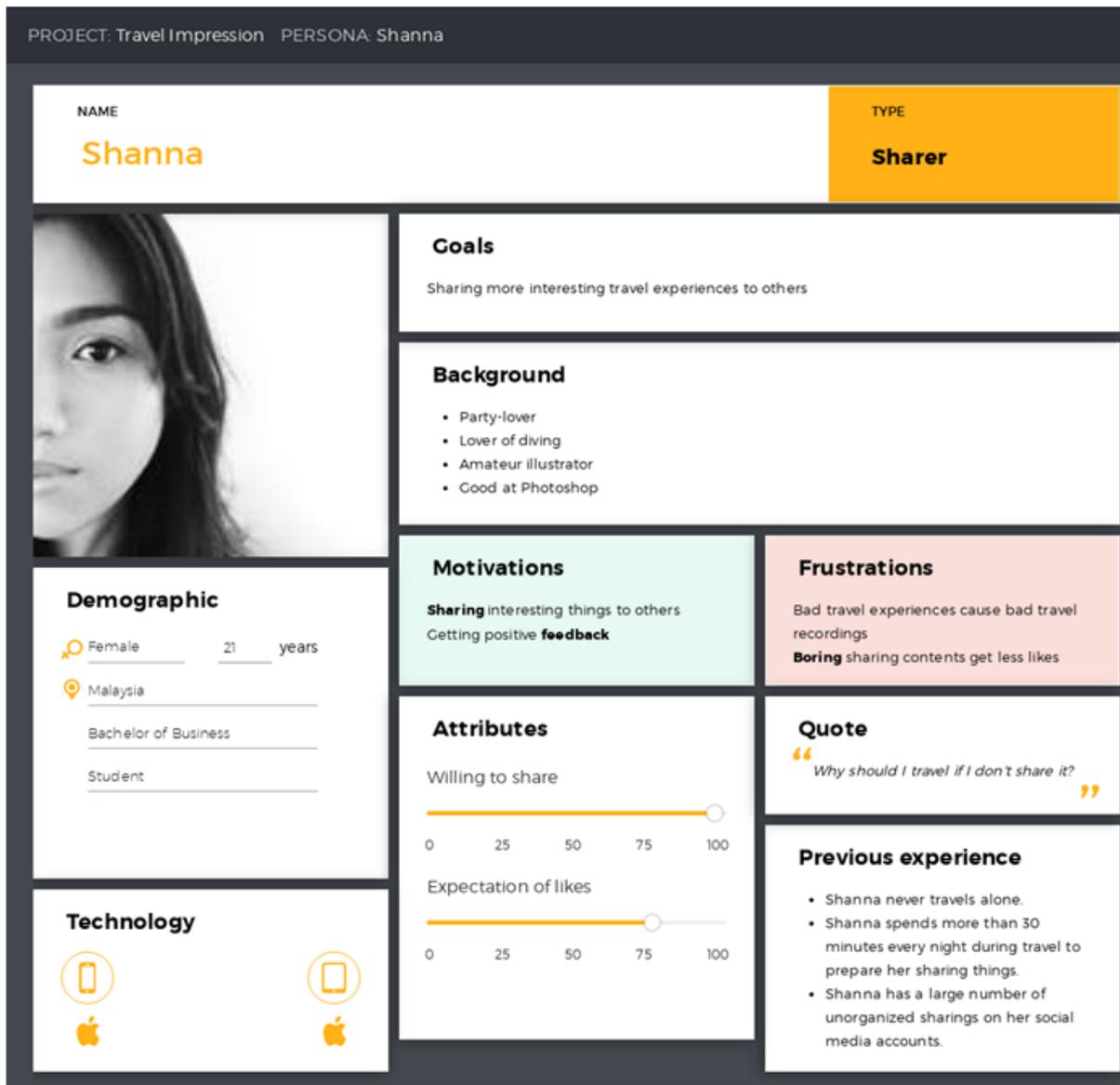
PROJECT: Travel Impression PERSONA: Bob

NAME Bob		TYPE Single Player	
		Goals Collecting memorable travel experiences.	
Demographic Male 33 years Australia Investment analyst		Background <ul style="list-style-type: none">• Diary lover• Love fishing• Neat freak	
Technology      		Motivations Getting collection of travel experiences Collecting memorable or interesting travel experiences.	
Attributes Spirit of exploration 0 25 50 75 100 Willing to share 0 25 50 75 100 Interests to document travel 0 25 50 75 100		Frustrations Hard to find a good platform to collect all the travel memories	
		Quote “ It's enough to me ”	
		Previous experience <ul style="list-style-type: none">• Bob tried several travel apps before, but they're too complex and commercial.• Bob now using the note app to record his travel memories.• Bob doesn't care about the sharing thing	

C. “Sharer” The main reason for using this is to create a recording of travel experiences and post (share) these for others to see.

Figure 15

Persona of Shanna, the sharer



3.6 Summary

According to primary research, users desire for the medium of app to record their travel experience. Meanwhile, the collection form of travel memory is important. They are also interested in the medium of a travel diary and hope the travel documentation can help them recall their travel experience in the future. People wish to not only focus on collecting and recording, but also are eager for a good travel experience itself.

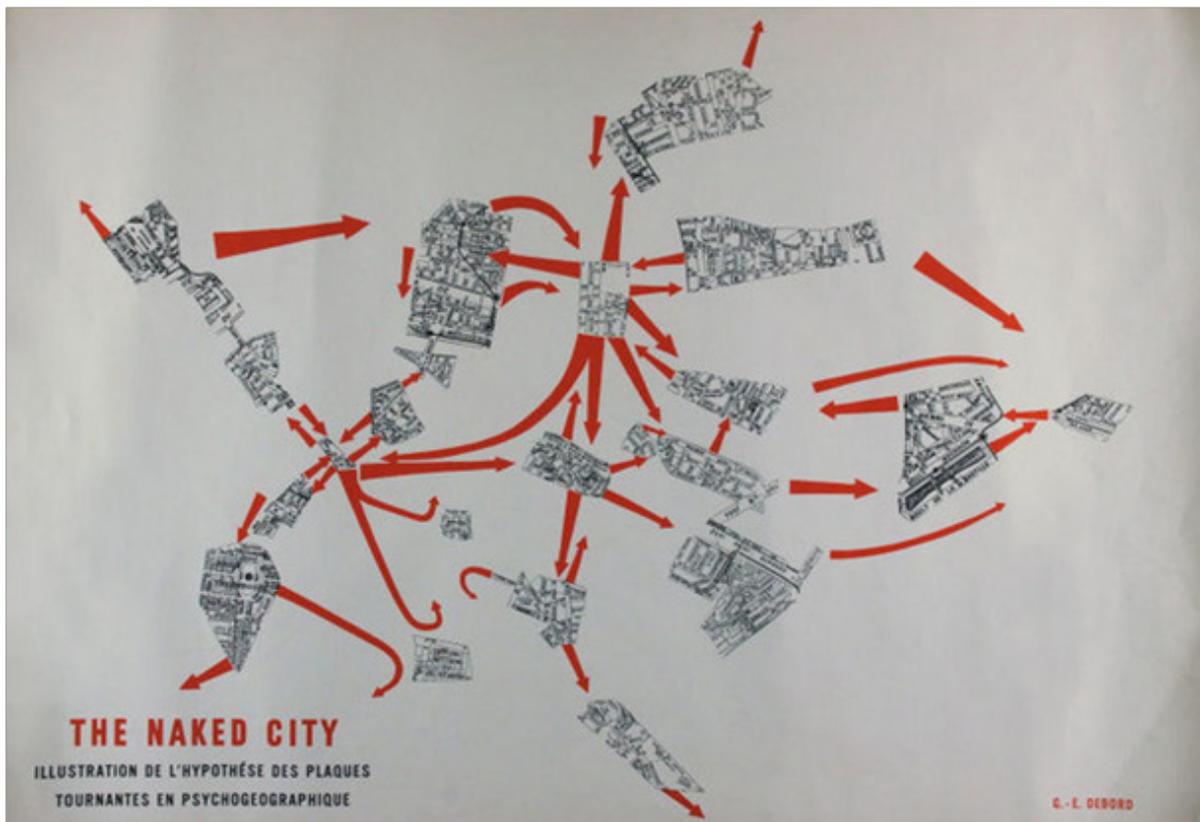
Chapter 4.0 Design Process

4.1 Design Inspirations

4.1.1 Dérive

Figure 16

Guy Debord and Asger Jorn's The Naked City (1957)

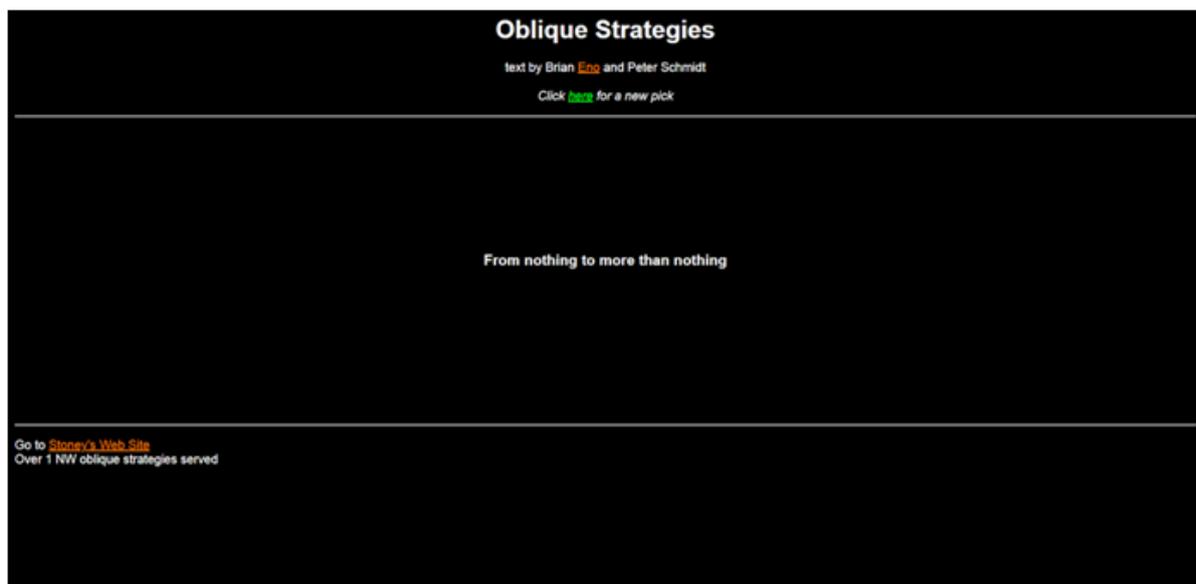


The naked city was a product of the psychogeographic impulse, which was very much a critique of the ways our movement in urban spaces is prescribed and restricted, even by the concept of maps themselves. By *dérive*, or 'drifting,' people can explore their surroundings in a specific city. Guy Debord put forward the idea of *dérive*, which is a revolutionary strategy in the book "Theory

of the Dérive" (1956). Dérive is an experimental behavior, an unplanned journey through urban areas, in which participants drop all their everyday relations and "let themselves be drawn by the attractions of the terrain and the encounters they find there" (Debord, 1956). I used the premise of dérive in my app and combined it with travel. Drifting explores alternatives to the touristy spectacle situation by emphasizing more improvised strategies for people to encounter travel locations. It focuses on personalization and emphasizes participation, which is similar to the concepts of experiential tourism, creative tourism or experimental tourism. Drifting also makes use of background music, random versus inspiration, suggestion cards, and documentation of drift routes and experiences. The inspiration comes from Brian Eno's Oblique Strategies, which was originally a set of 100 cards printed with a series of cryptic messages in 1975.

Figure 17

Website of Oblique Strategies by Eno and Peter Schmidt (Oblique Strategies, n.d.)



It is "a device intended to jog their respective minds in periods of the creative impasse" (Albiez & Pattie, 2016). The inclusion for these strategies makes drifting some sort of 'artful gamification.' People desire far more active, engaging experiences (Richards, 2009). Drifting allows people to experience the city from different perspectives, make random, unexpected trips, and gain unique travel experiences and records in an interesting way.

From the perspective of avoiding banality, it is a choice to encourage criticism of the spectacle and question the reality of the continuous production of new images, so that we can rationally distinguish spectacles and images, rather than being captured by multiple changes in spectacles and images, becoming a passive observer. In travel behavior, *drift* is a kind of a confrontation to the traditional fancy sightseeing tour. With the increase of homogenized experiences and spectacle, *drift* allows people to be liberated from that passive position. The capturing of a *drift* is also different from the "idealized" travel record. The premise of travel documentation is the gaining of travel experience. After being exposed to the spectacle and visual content, we can explore the deep questions of travel. What are we experiencing during travel? How many things can we experience? What can we gain from travel? The concept of the *drift* breaks the barrier between urban space and attractions, and explores the boundaries of getting travel experience during travel. It's also an intriguing concept and behavior to rethink the act of traveling.

4.1.2 Travel diary

Diaries enable people to create larger narrative spaces, including background information, sequences of events, and the emotions they experience. Diary writing can extend people's happiness of their experience, and the creation of a diary can help them experience their experiences again (Bruce Wan, 2019). A travel diary is a kind of diary, which plays the role of the traditional diary in its documentation features. When it is combined with an app, it could also function as travel guidance. Pyshkin and Pyshkin (2016) noted that although several mobile devices provide touch interfaces, there are no tools that enable a commented excursion to be developed that can cater to the requirements of an amateur or professional guide. Further, they stated there remains a flexible, albeit old-fashioned, method through which the scattered notes are directly placed on the printed map. The app's ability to suggest travel moments enables users to view the map notes or travel experiences of other diary creators. These would help them discover the travel experience and guidance of others in a more intuitive way and also glimpse their travel memory. On the one hand, viewing other users' shared travel diaries (including but not limited to textual form) can give the diary creator a good recording experience, thus

encouraging self-expression. On the other hand, it gives the diary viewers more guidance and the chance to preview the travel experience.

Beyond capturing the typical memories in a traditional diary, the app could also be a multi-sensory record. I am proposing the recording of different senses in the travel diary to help people discover and explore a city, mentally return to the real experience, and document the travel experience. I hope to reconstruct the travel map and diary also through the senses of touch, smell and taste, and help users document different nuances of the city. This way they can mark and design a personal sensory travel diary in the form of a stylized map. It is a multi-sensory travel diary that creates more choices for users to record travel experiences in different ways and guide users to discover travel details from different perspectives. For example, many interviewees in New Zealand have mentioned that the most impressive smell is the rotten egg smell of Rotorua due to the hydrogen sulfide emissions (Pan & Ryan, 2009). This information will only appear in a sentence in a certain paragraph of the online travel diary, and it usually cannot be visualized. The information gathered by these users is essentially the feeling of living, which may be the opposite of the spectacle. It drives them towards personal novelty and away from banality and spectacle. The use of senses can also help users to better recall travel memories. "Different senses are interconnected with each other to produce sensed environments of people and objects distributed across time and space" (Larsen & Urry, 2011, p. 1123). This record enriches the content and form of the travel diary. By guiding users to record sensory experiences, the sensory documentation helps users to better, collect, recollect share their experiences with others.

4.1.3 SWOT Analysis

“SWOT Analysis is a simple but powerful tool for sizing up an organization’s resource capabilities and deficiencies, its market opportunities, and the external threats to its future” (Thompson et al., 2007, p. 97). SWOT is an acronym for “strengths, weaknesses, opportunities and threats”. (Hill & Westbrook, 1997) After the SWOT analysis of two main design functions, I got a better understanding of them. It allows me to be more clear about design direction in the design iterations.

Figure 18

SWOT analysis of Drift function in Travel Imp

SWOT ANALYSIS

S

- Unique travel experience
- It helps users explore travel destination by a different way
- Special travel documentation

O

- The process encourages users to rethink their travel style
- It connects the travelers and travel locations

W

- The experience usually limited in urban
- The randomness may not fit every city

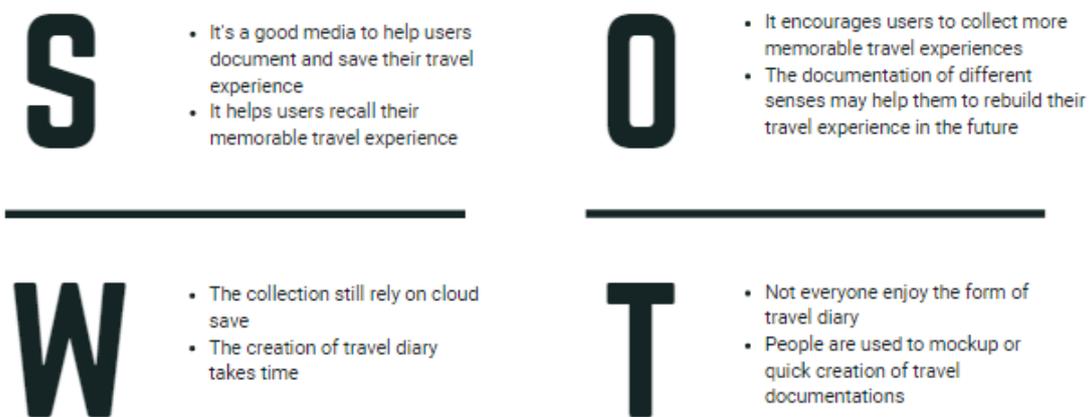
T

- Not everyone enjoy this travel style
- It requires users' understanding at the beginning stage

Figure 19

SWOT analysis of Diary function in Travel Imp

SWOT ANALYSIS



4.2 Mind map

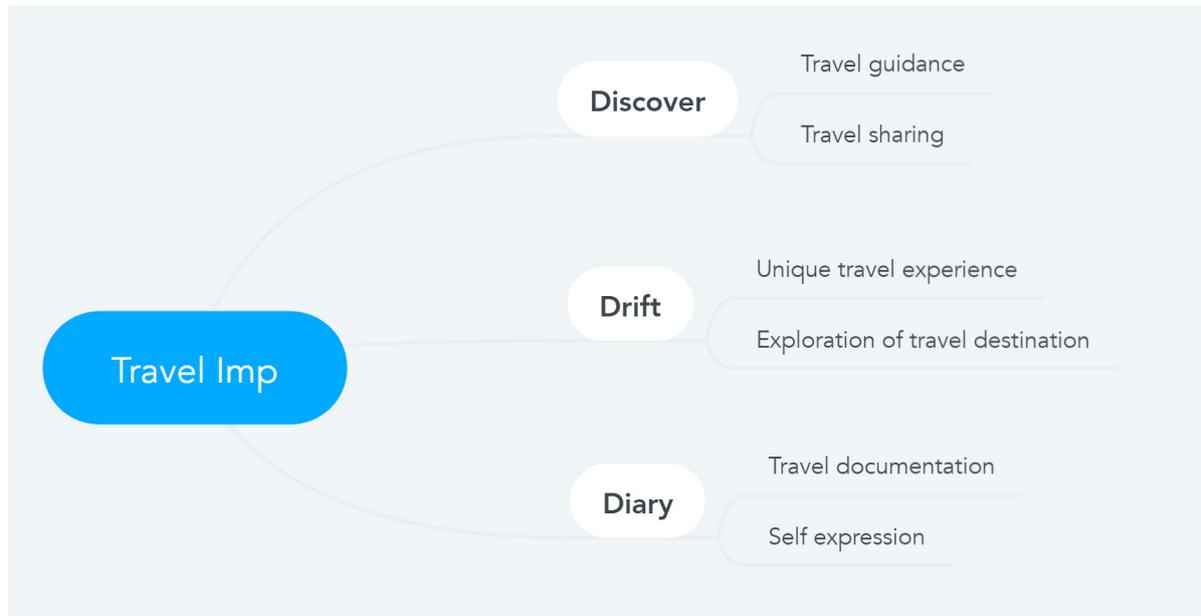
4.2.1 Branding

The name “Travel Imp” is the abbreviation of Travel Impression. It based on impressionism, which emphasizes sensory and experience recording of moments, and it's also a movement to a new era. Travel Imp is an app that helps users document and relive their travel experience. It gives users a choice to try a new travel form (drift) and helps them question the conventional traveler’s pursuit of spectacle (diary). Imp is different from the traditional world and has a free spirit and enjoyment of all things fun. (“Imp,” 2020) As an app name, it’s clear, neutral and strong. The following app names were considered as well: Travel Impression, Tim, Trimp, Nuance, Imp.

4.2.2 Main functions

Figure 20

Mindmap of main functions



As Larsen discussed, “the tourist experience” is a collection of “highly complex psychological processes” (Larsen, 2007). He divided the tourist experience into expectations, perception at the travel destination, and memories (Larsen, 2007). Through the mind map, the main functions of the app are organized into three parts, which are discover, drift and diary. The functions meet users' desires from three different aspects in the different stages of the tourism experience. I argue that this development will satisfy their user needs and optimize their travel experience.

4.3 App Architecture

Figure 21
Flowchart of Travel Imp

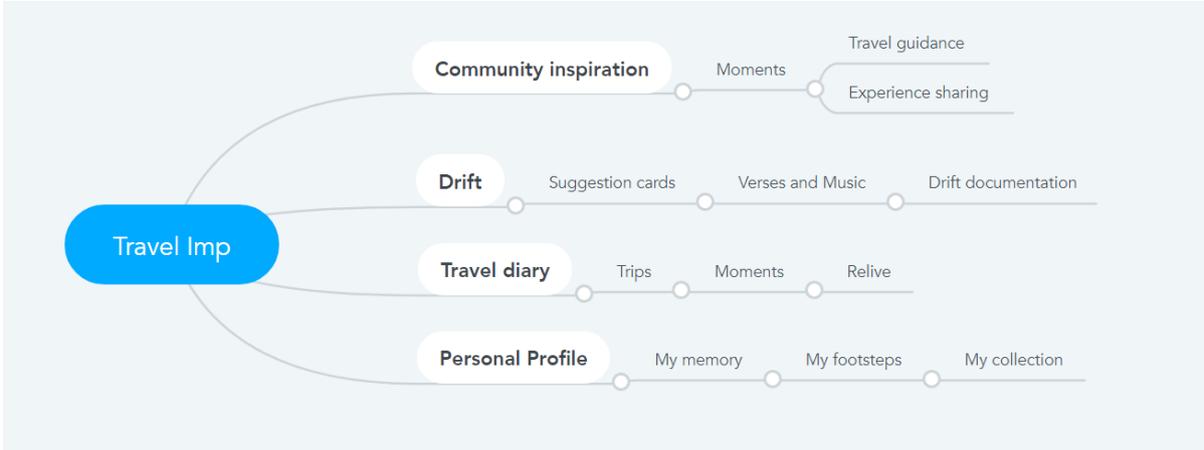
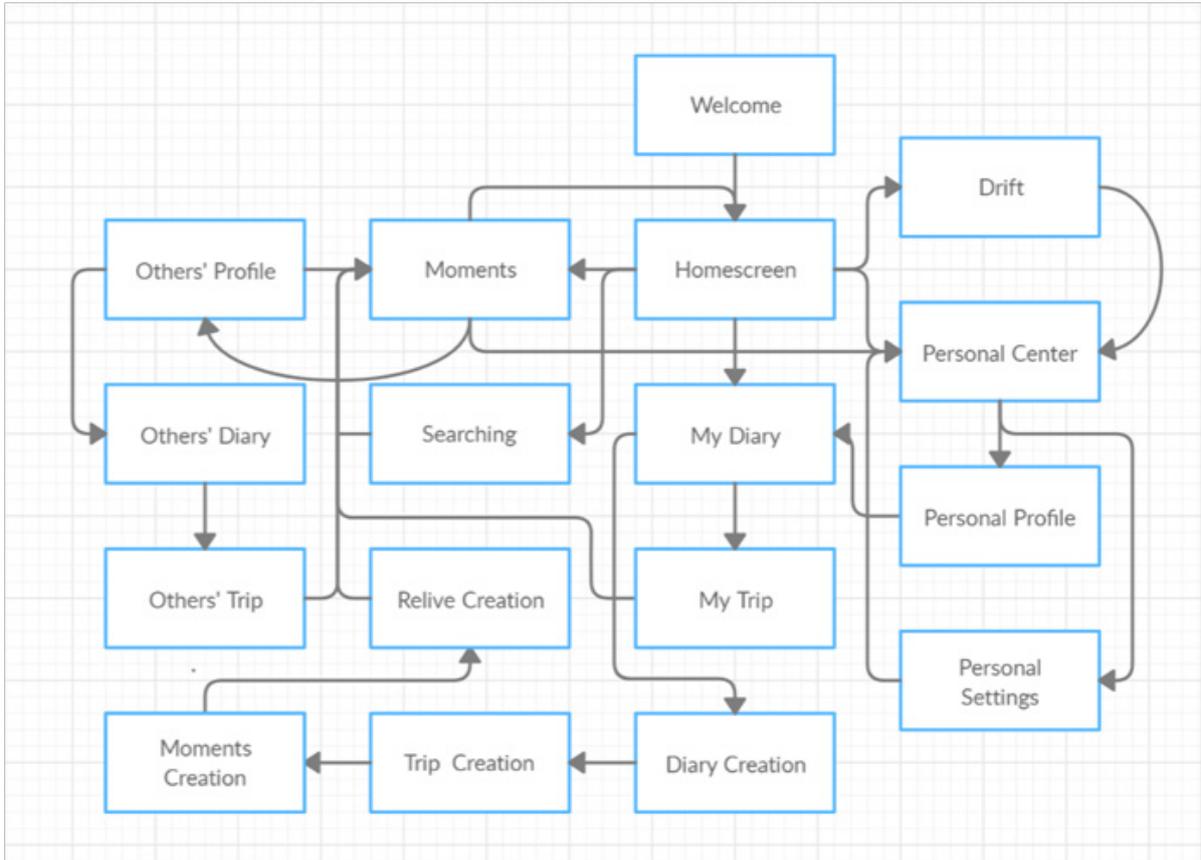


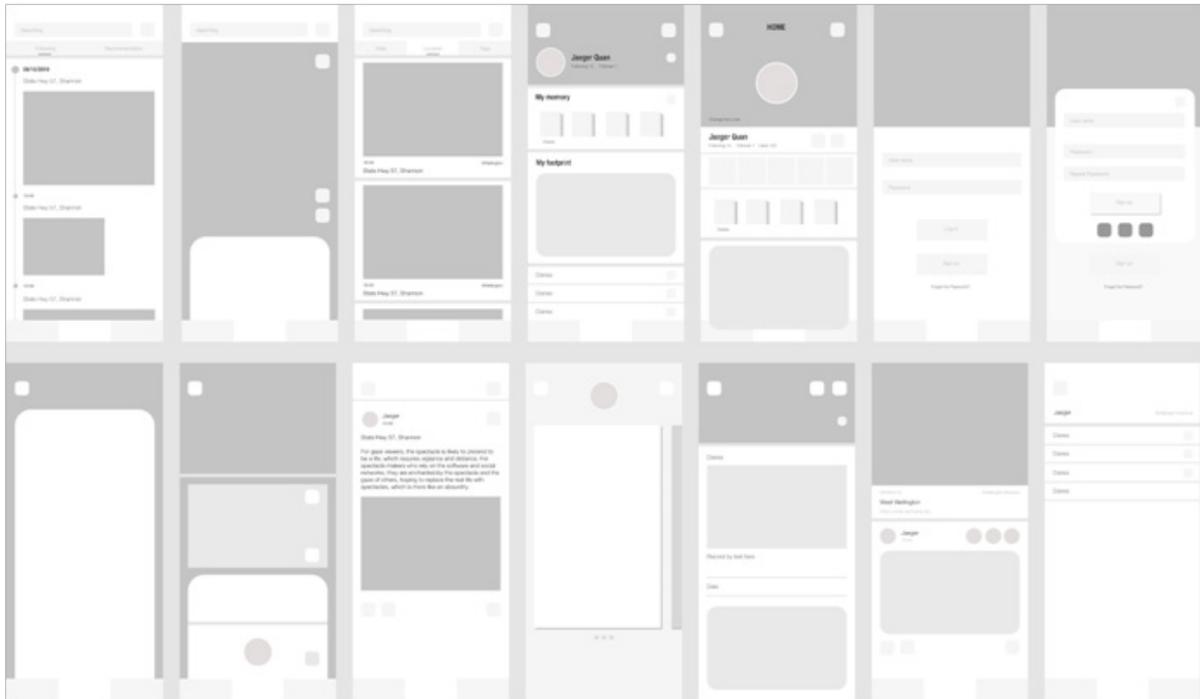
Figure 22
Flowchart of Travel Imp



4.4 Wireframe

Figure 23

Wireframe of Travel Imp



4.4.1 Cards

Cards are little rectangles full of embedded images and text that serve as entry points to more detailed information. Cards organize information into chunks of content, and users appreciate this content because it aids in the ability to be scanned (Babich, 2016). I used the card-based design for the searching card and diary. It presents clear visuals and helps the user digest content.

4.4.2 Tabs

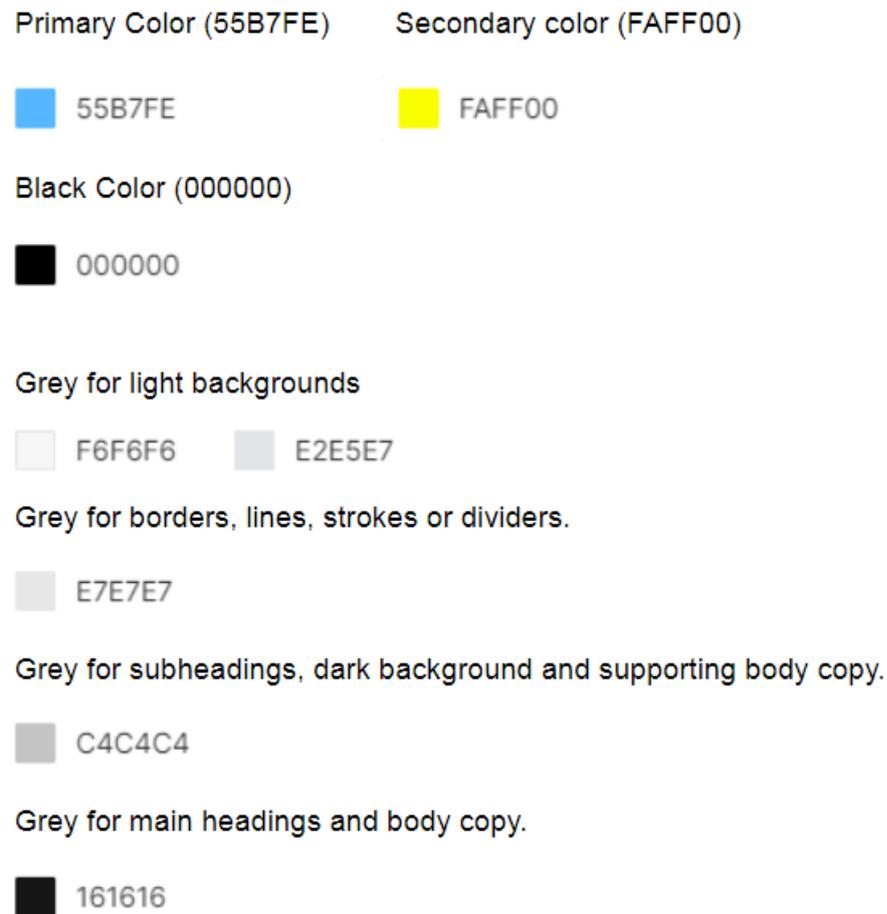
On the diary's sensory record screen, I combined different senses with different tabs. Tabs are excellent metaphors (Babich, 2018). Through the related content in these tabs, the use of tabs makes them obvious and they improve the organization of the content through providing visual consistency. I use designed yellow color blocks to make the visuals clearer for the user.

4.5 User Interface

4.5.1 Color

Figure 24

Color of Travel Imp



The primary color (blue) is widely used in the text and icons of Imp interfaces. Blue is relatively neutral. It makes people feel safe. It makes the product look trustworthy. It is accessible. The most common color blindness (red and green blind) can identify blue. But it is difficult for them to identify green and red.

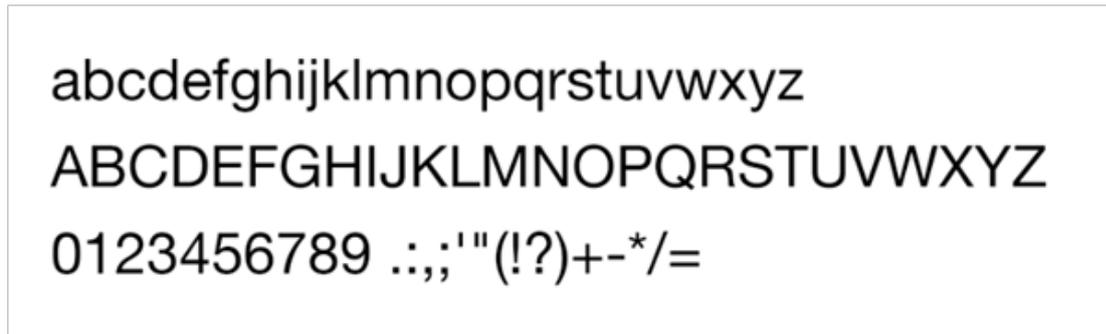
The secondary color (yellow) is used sparingly in the Relive creation part, which shows bright and optimism about vivid memories.

4.5.3 Typography

Helvetica Neue Regular

Figure 25

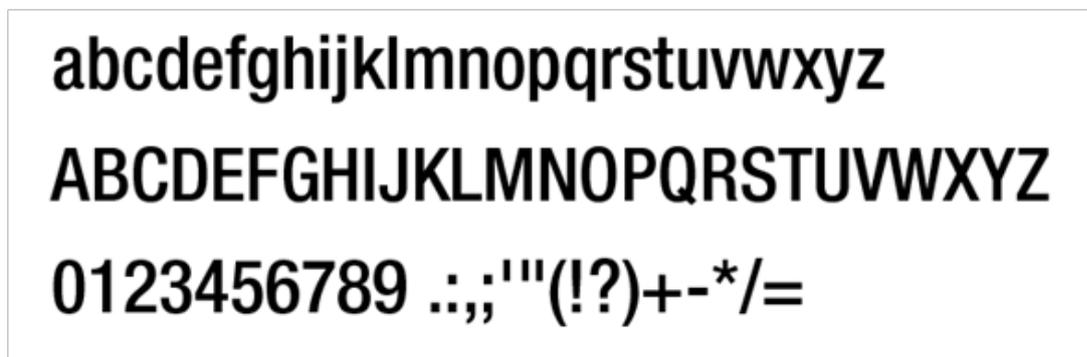
Helvetica Neue Regular



Helvetica Neue 67 Medium Condensed

Figure 26

Helvetica Neue 67 Medium Condensed



Helvetica Neue is a modern, neutral typeface that allows readers to focus more on the content than the typeface itself. It can display a variety of content clearly and legibly, which is suitable for a variety of target users.

4.5.4 Iconography

Figure 27

Early exploration of the icons

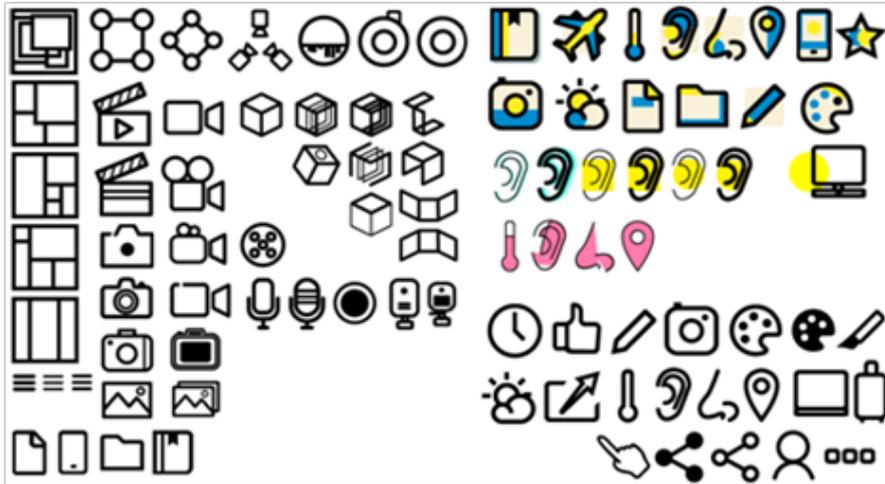


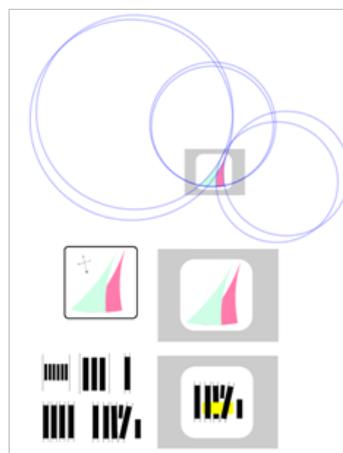
Figure 28

Evaluation of hearing icon



Figure 29

Exploration of the logo



4.6 Prototype and User Tests

4.6.1 Prototype 1

Figure 32

Prototype version one

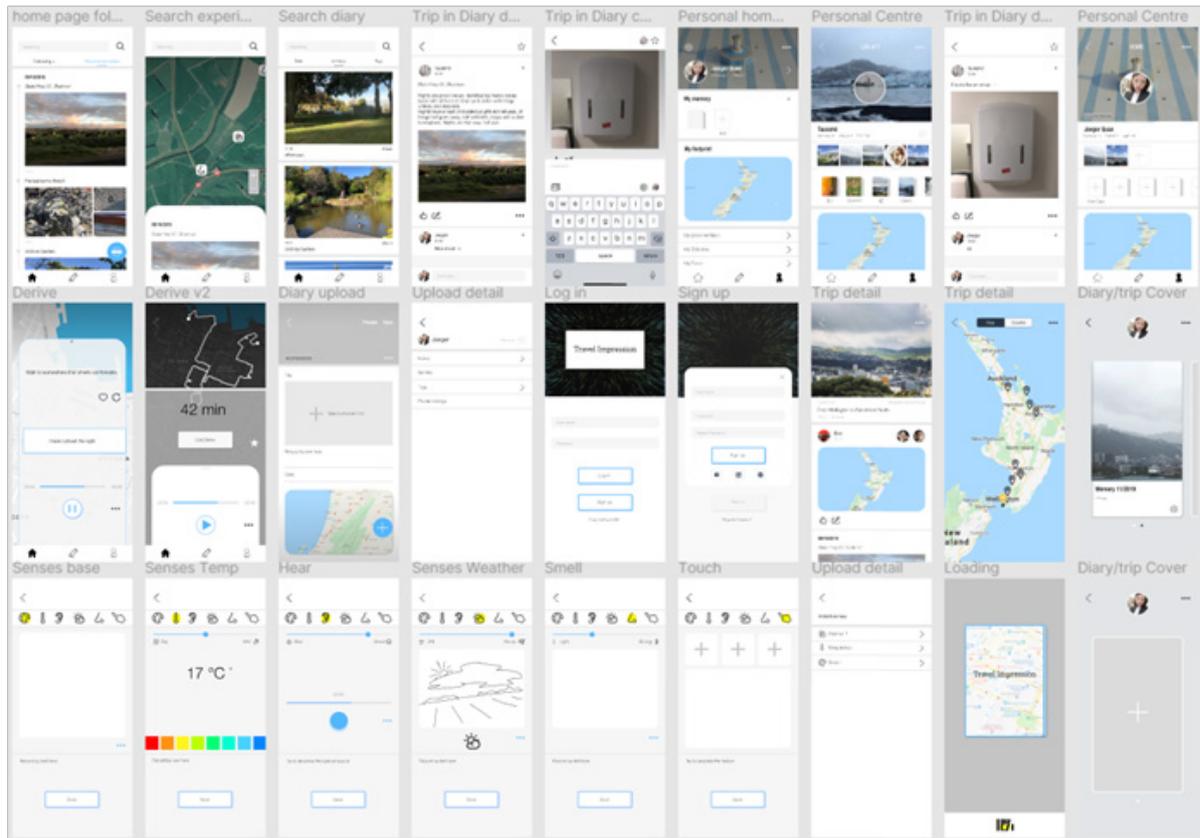


Figure 33

Prototype design process



4.6.2 User Test of functionality

Drawing conclusions from qualitative data is not the final step of the analysis and is an ongoing activity (Clifton & Handy, 2003). I developed and validated the data through user testing to ensure that the final design can meet users' desires. The approach of the user test is another important part of human-centered design.

The first user test included 10 people. The following content was tested:

1. Whether users can understand the main features of the app, which are drift and diary?
2. Do users think the processes and functions of the app make sense?
3. Other feedback.

Although most testers understood the travel diary function, only one person accurately understood the function of the drift without explanation and guidance. Most testers considered the main functions as being travel recording and sharing. This shows that the competition points and characteristics of the product are not clear enough, and there might be a need for more corresponding guidance or explanation on the drift page.

Response: I am preparing to add guidance by animation, strengthen the drift page interface, and add drift content on the personal center page and home screen to form a response.

A small number of testers believed that, although the pages are detailed, the logic of them was still not strong enough, which means the user might be confused about how the app really works.

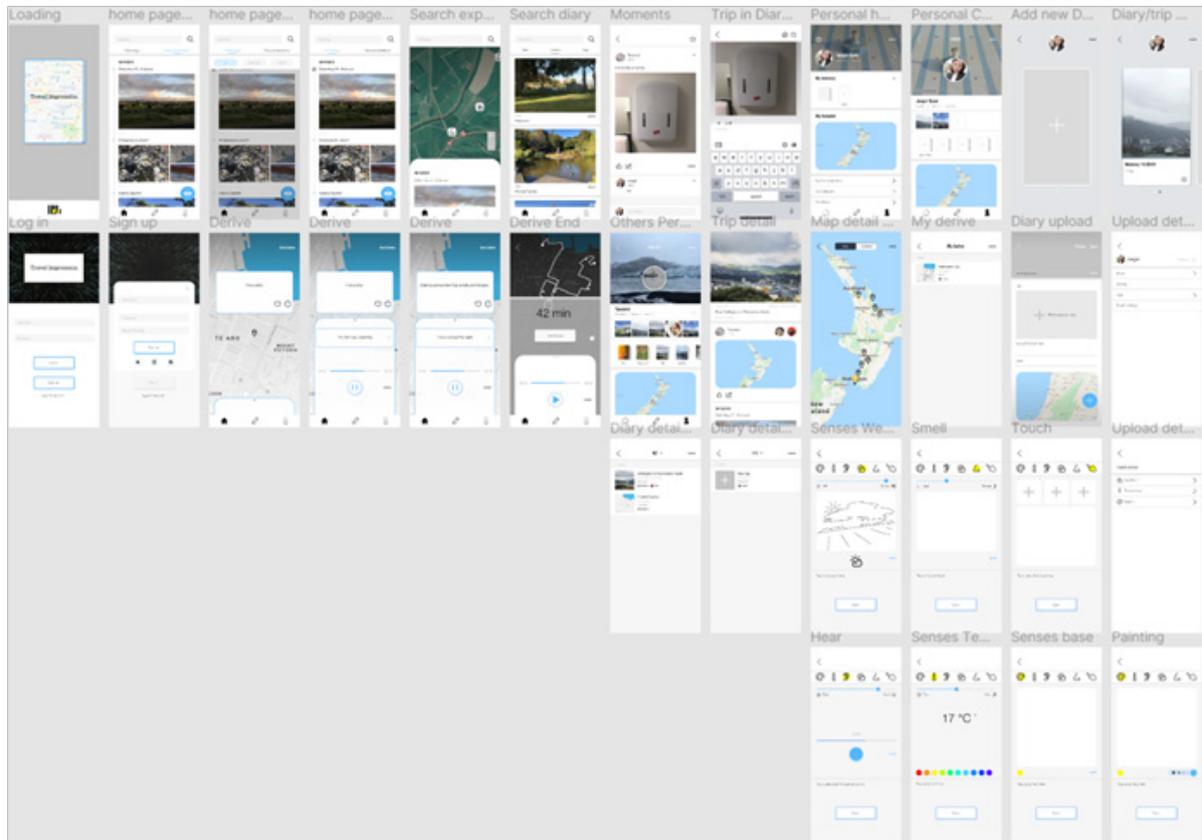
Response: I thoroughly checked and optimized the logical sequence and use process of the main interface again.

Overall, seven out of ten people thought the concept of drift is interesting and worth exploring more.

4.6.3 Prototype 2

Figure 34

Prototype version two



4.6.4 User Test of Drift

Since most testers were new to the concept of drift in the first user test, a few testers were invited to discuss the concept of drift and the drift page of the app, including the logic used, the layout of the interface and the specific functions of drift.

Four out of five testers thought that the structure of the drift page needed to be further strengthened. They also thought that the route, random suggestions, poetic notes and music did not need to appear on the initial interface at the same time. Three out of five testers believed that these features can be further simplified. One of the five testers asked questions about the user's visual focus on the drift interface.

Response: I kept the suggestion card and route display function from the drift initial interface, and changed the other two functions (verses and music) to pop up after tapping. The way to enter the drift page is further strengthened, and the drift floating button on the main interface was moved to the bottom navigation. It's also a nudge to encourage people to experience the drift function. Meanwhile, the design of suggestion cards was further strengthened by photography for the purposes of testing because testers were confused to empty boxes.

Figure 35

Evaluation of Drift

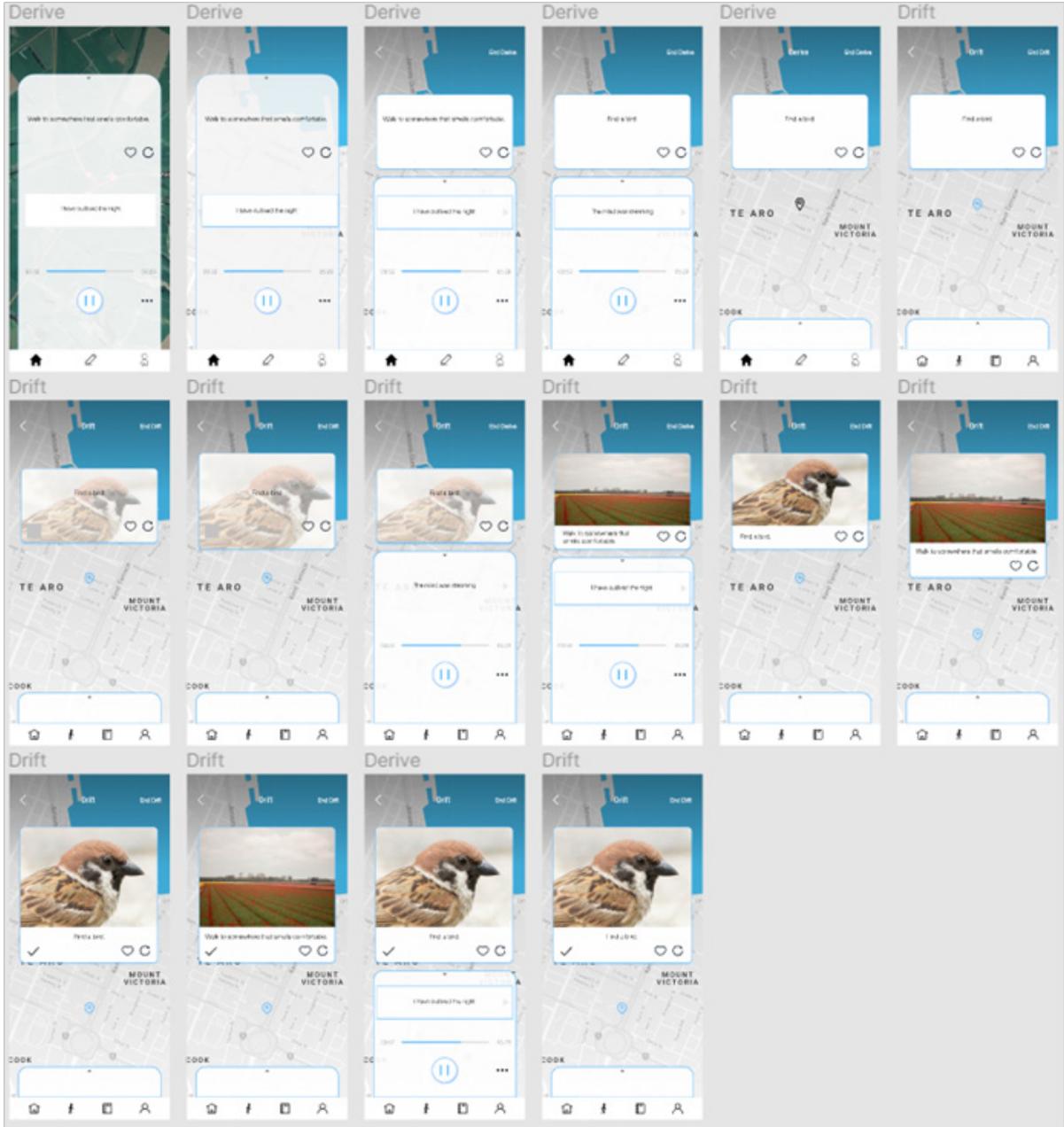


Figure 37

Prototype version three

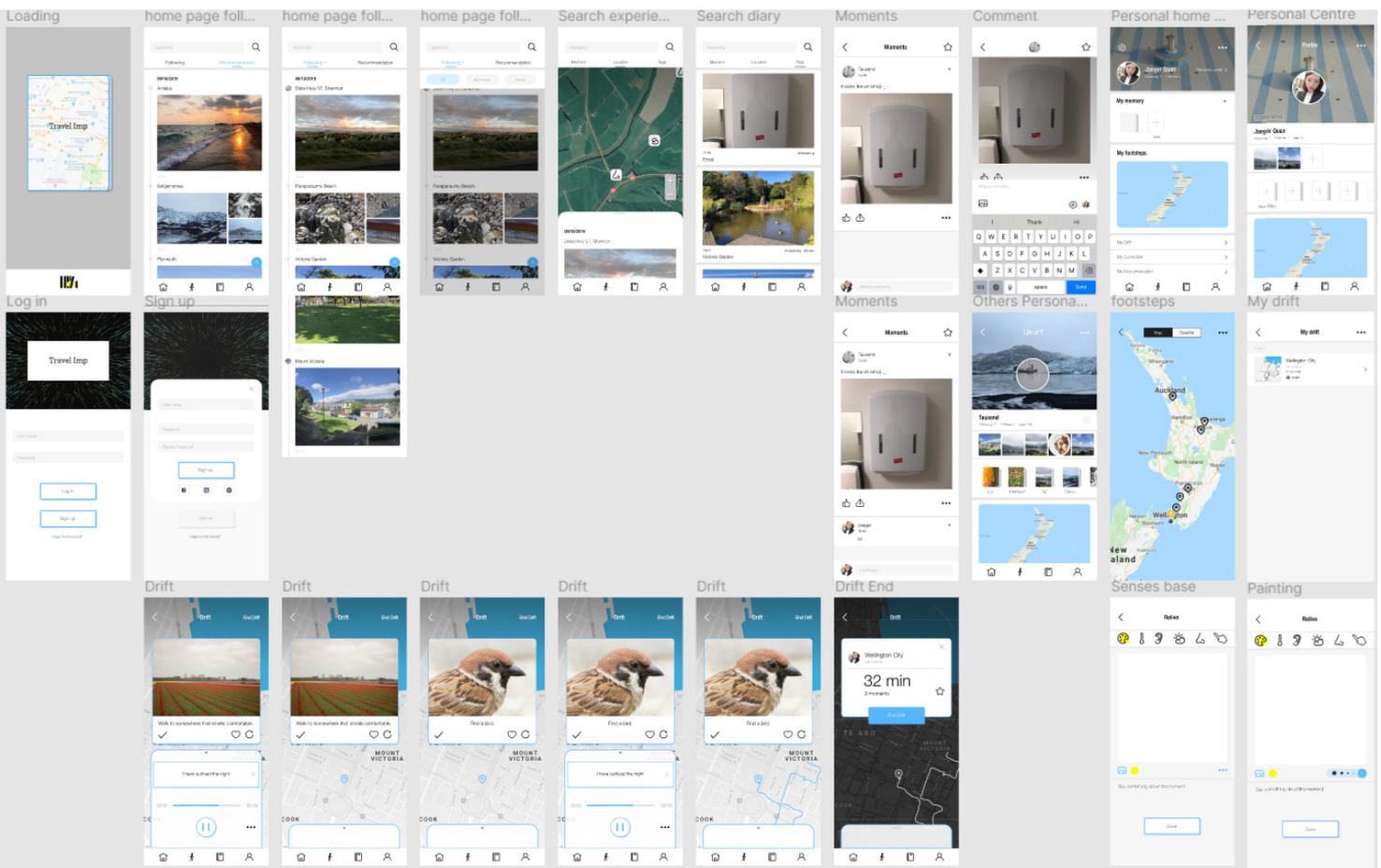
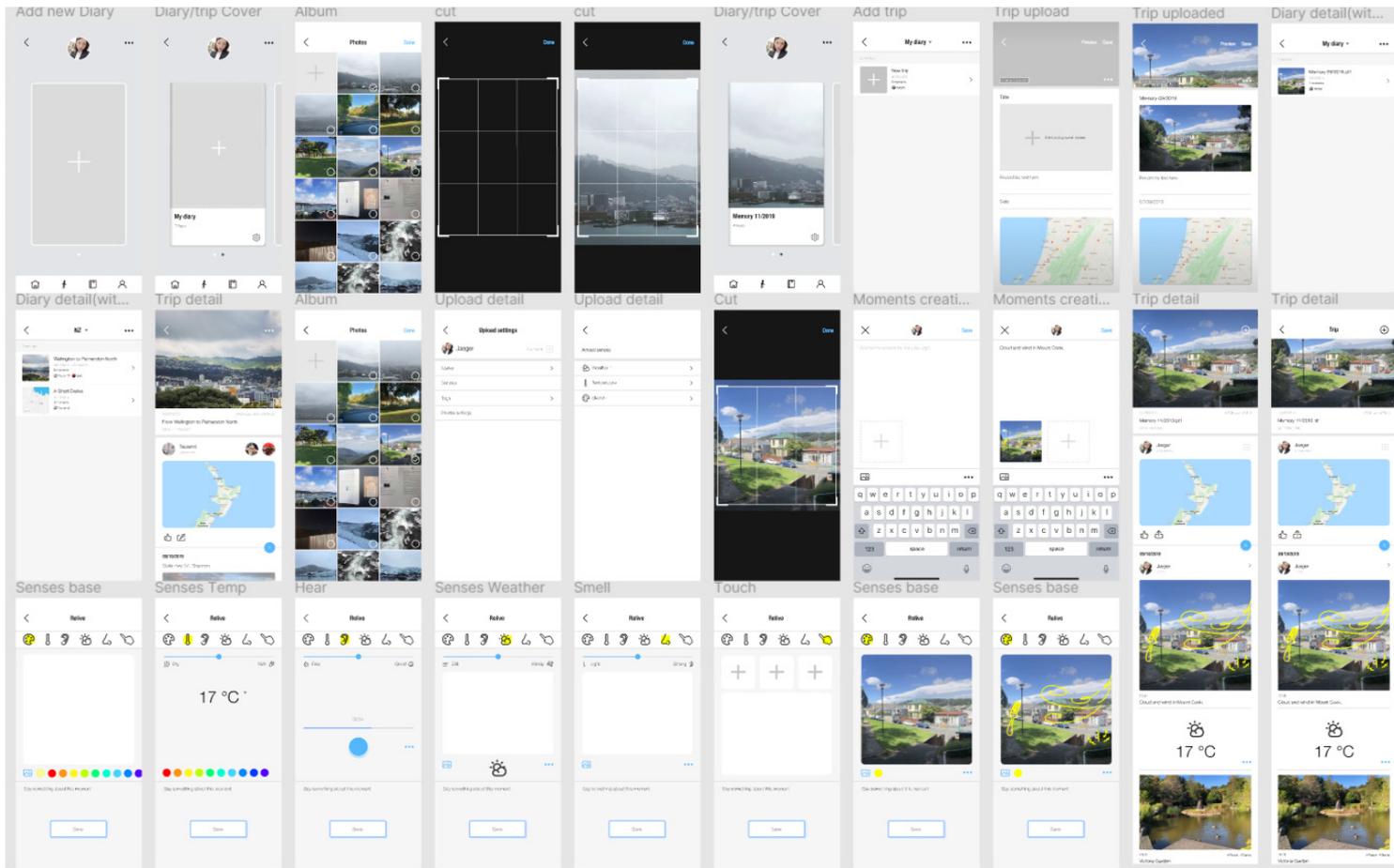


Figure 38

Prototype version three



Chapter 5.0 Final Design

5.1 Scenario 1 Discover

Jaeger is a name which means hunter in German, and the participant named Jaeger is a travel lover and a hunter of different and interesting travel experiences. She is halfway through her independent travel in New Zealand.

Figure 39

Wellington, photograph by author (2019)



She is in Wellington now and had a plan to drive to Palmerston North, but she is not a plan-ahead person. She remembered a travel diary app named *Travel Imp* and that there is something interesting in it, so she decided to try it out.

Figure 40

Jaeger started to use Travel Imp, photograph by author (2020)

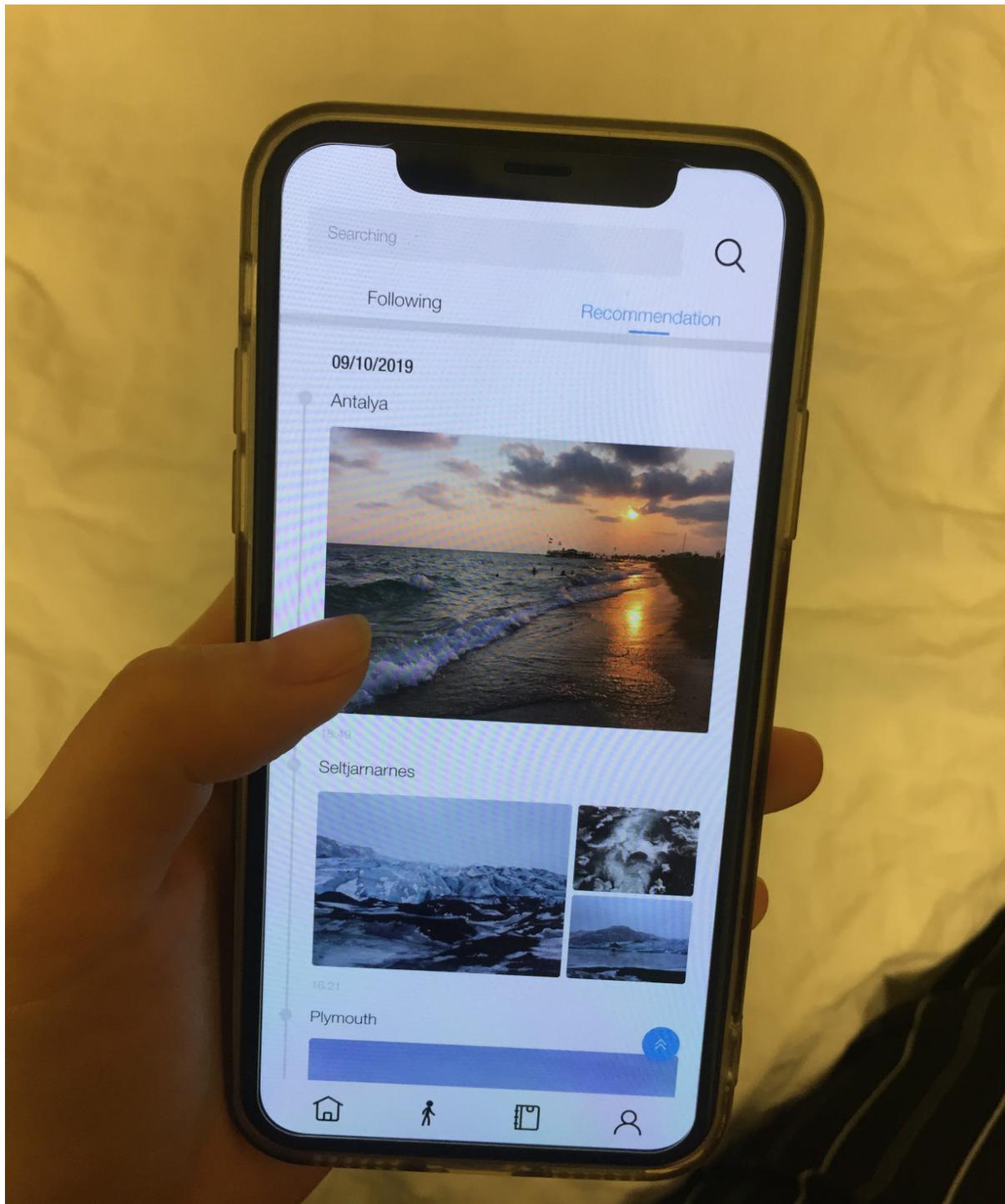


Figure 41

Travel Imp home screen-recommendation

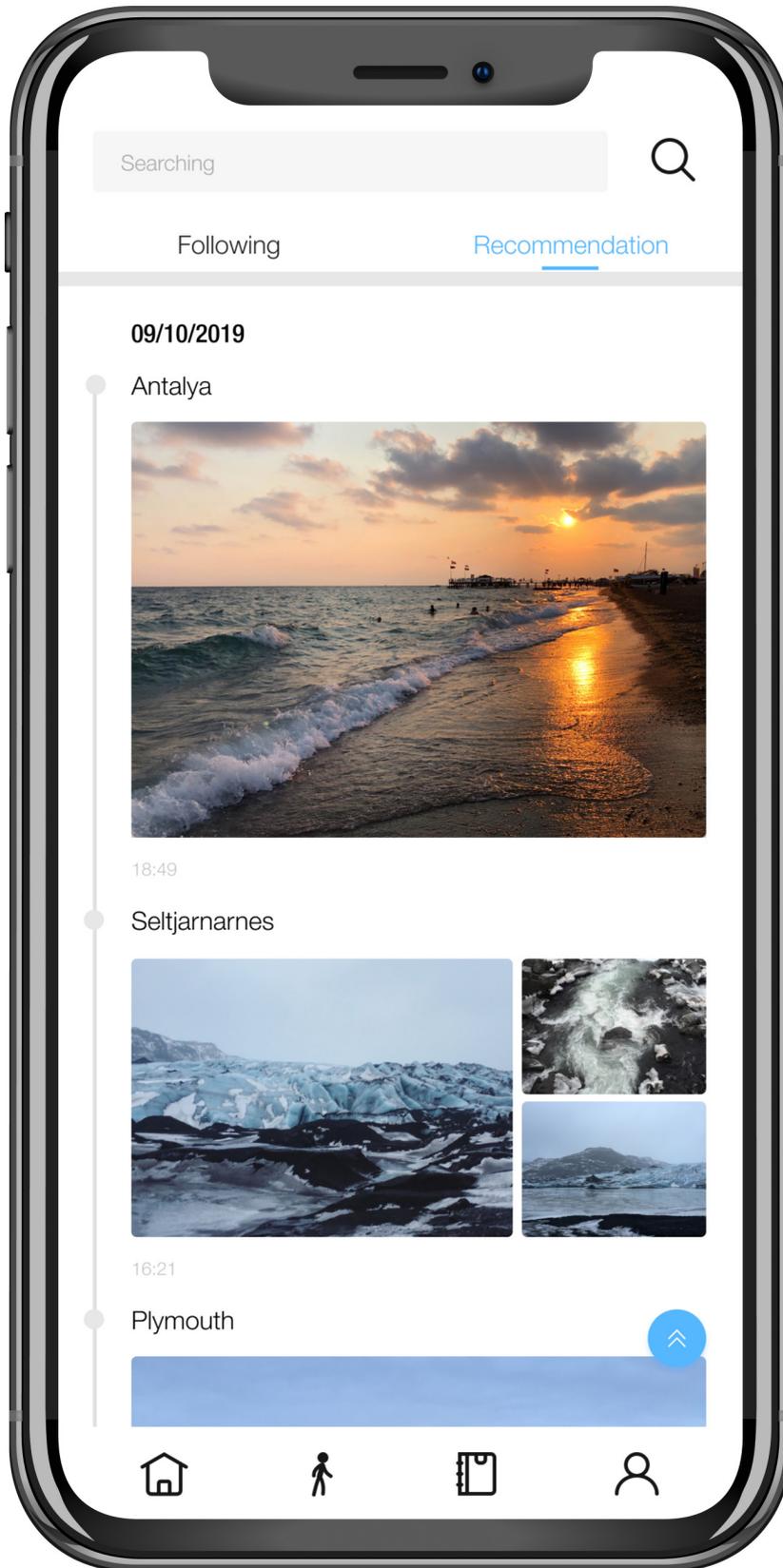


Figure 42

Travel Imp home screen-following

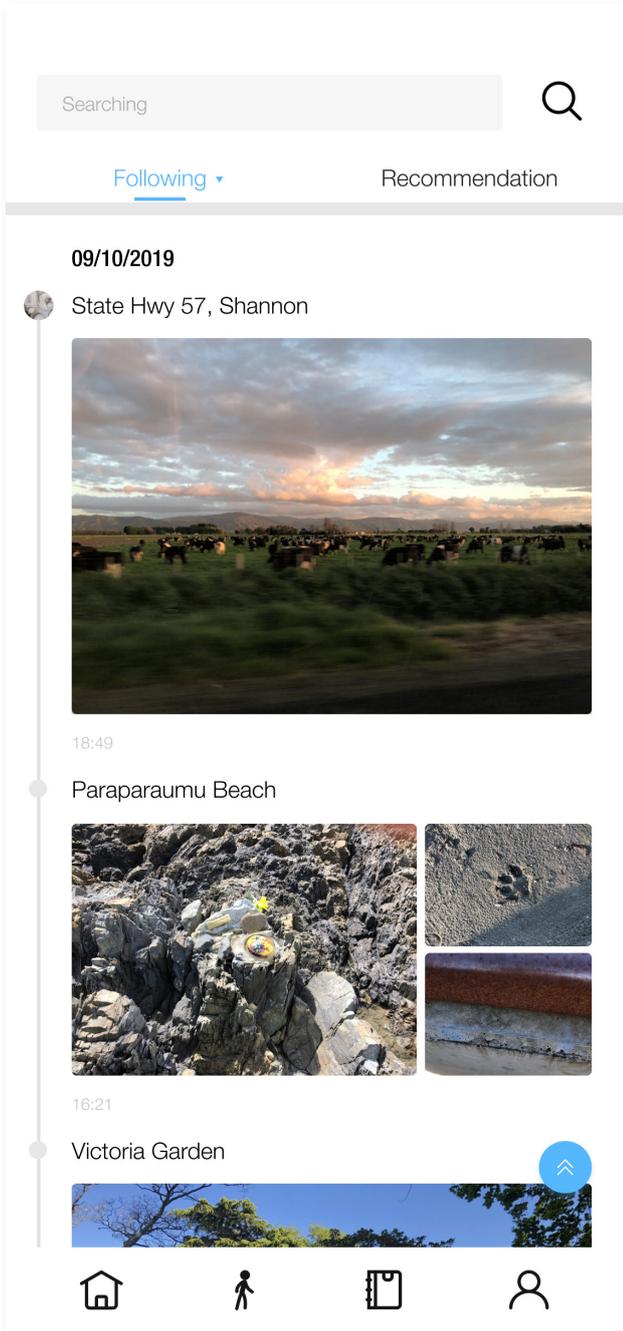
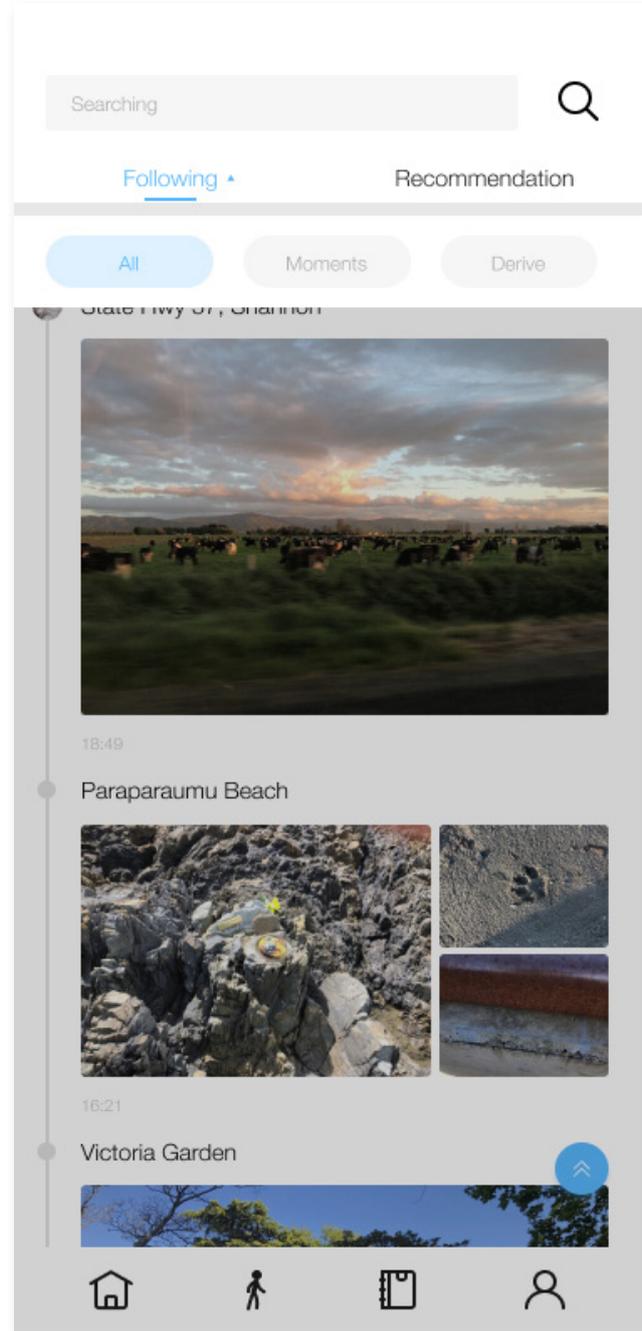


Figure 43

Travel Imp home screen-following



She viewed several diaries and other people's trips, which were nice and helpful. Everyone had different concerns or perspectives. She noticed a tissue box photo taken by a user that looks like an emoji and thought it was interesting.

Figure 44

Travel Imp searching screen

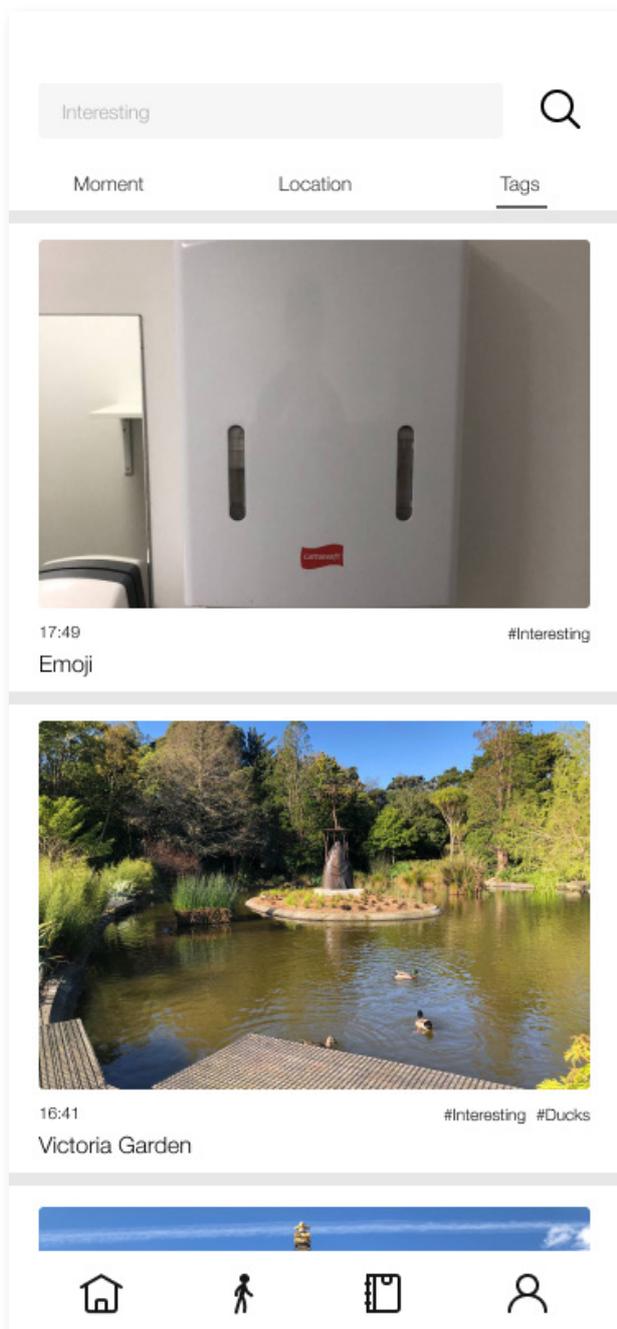


Figure 45

Travel Imp moments screen



Figure 46

Travel Imp moments commenting

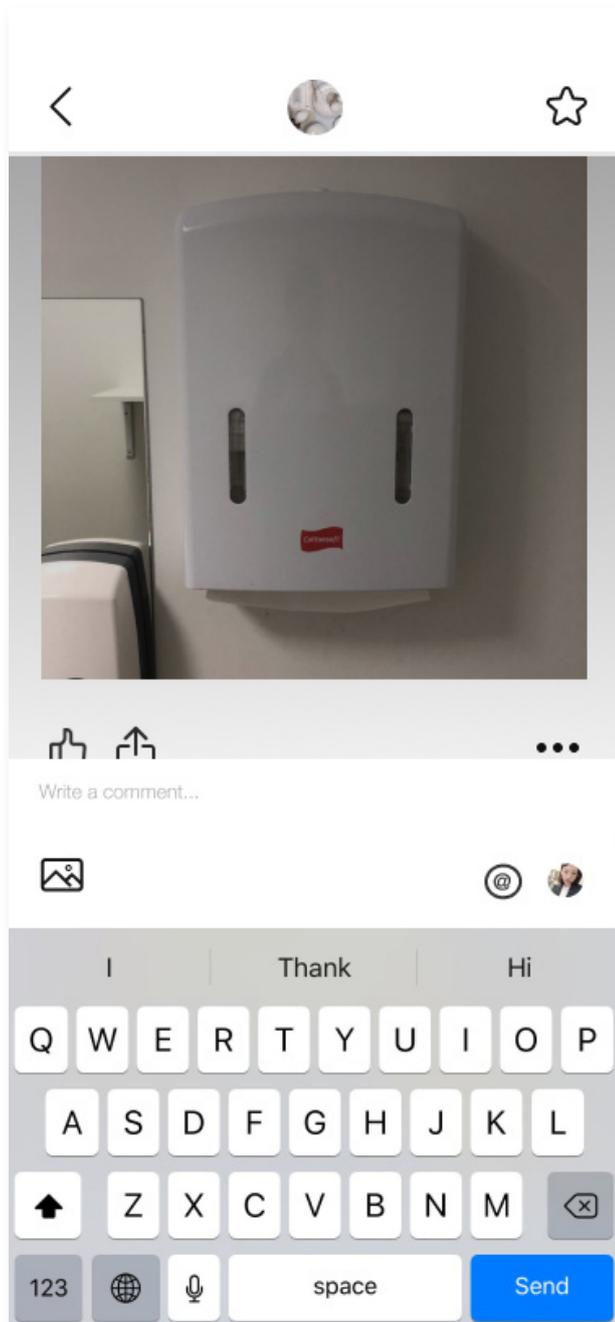


Figure 47

Travel Imp moments commenting



Figure 48

Ohters' Personal Center

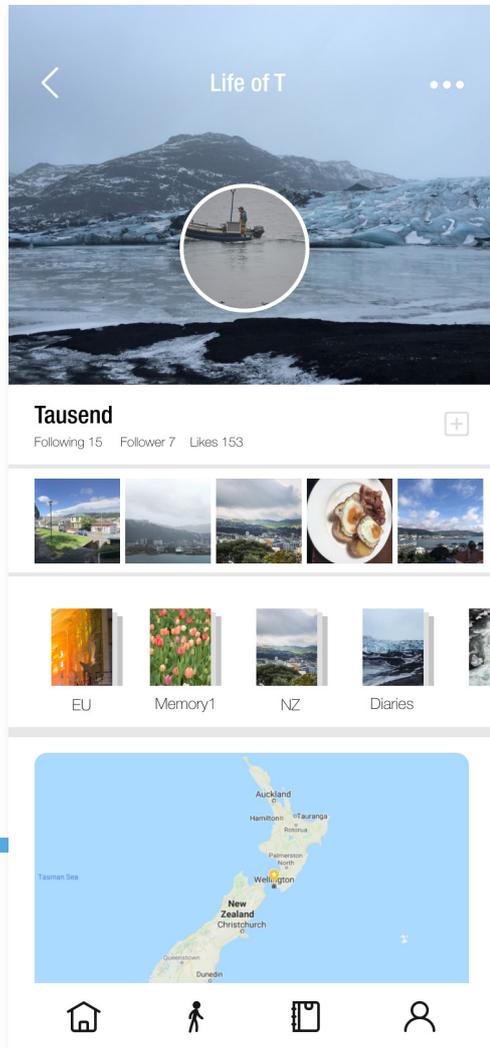
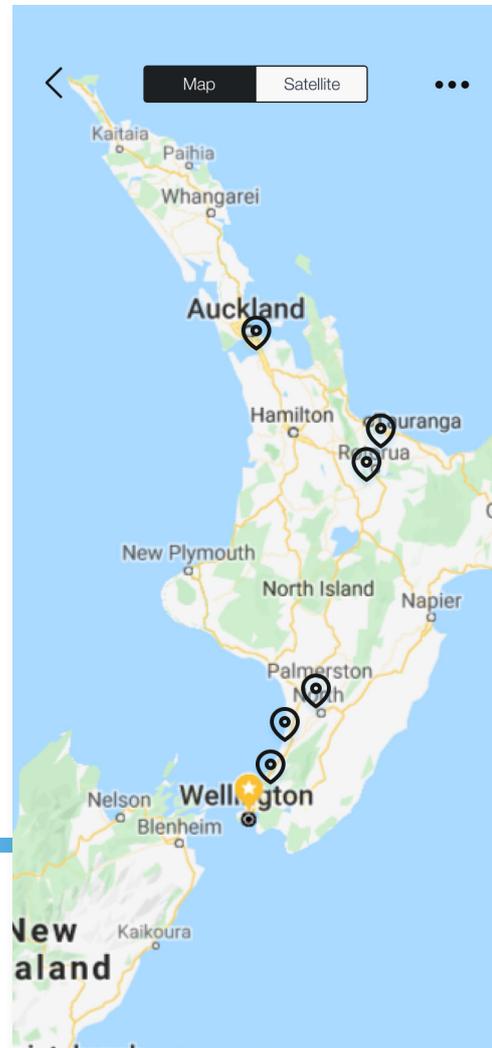


Figure 49

Others' travel footprint



After exploring many other Travel Imp diaries, she was so tired that she fell asleep. It would be a good trip tomorrow, she thought.

Figure 50

Others' travel diary

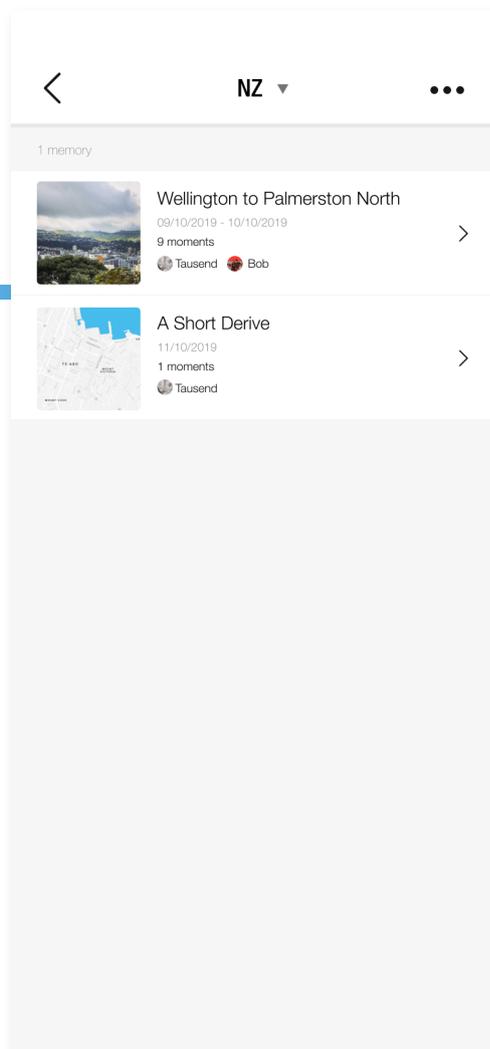
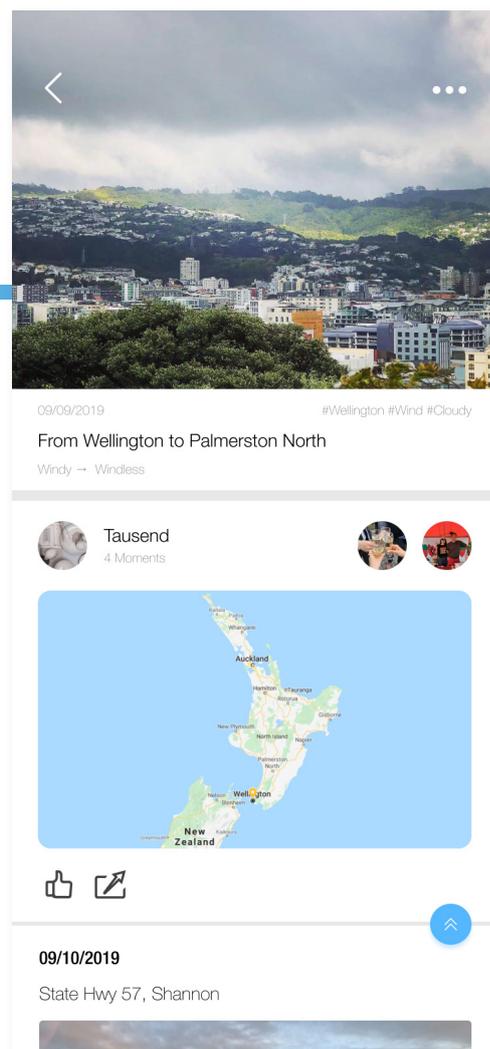


Figure 51

Others' trip detail



On the second day, she visited Palmerston North and gained some nice memories.

Figure 52

Drive to Palmerston North, photograph by author (2019)



Figure 53

Palmerston North, photograph by author(2019)

Figure 54

Palmerston North, photograph by author(2019)



When waiting for traffic lights, she saw a speed bump that really looks like an emoji. She remembered the diary that she read yesterday, and she stepped forward and took a picture of it.

Figure 55

• □ • *Speed bump, photograph by author(2019)*



It was interesting to her, so she started to search for more emojis in the city.

Figure 56

•◦ • Mail box, photograph by author(2019)



Figure 57

-- Mailbox, photograph by author(2019)



Figure 58

Emoji - -, photograph by author(2019)



She had a positive, different feeling after this. It reminded her of her trip to Iceland, where she did a lot of sightseeing and just took selfies with attractions. Now, she neither remembered many experiences nor the details of the cities. “With this app, I can probably recall the travel experience better.”

Palmerston North is not a big city anyway, so she decided to drive back to Wellington in the late afternoon.

5.2 Scenario 2 Drift

When she returned to Wellington , she was early, and there was still a short time before the sky completely darkened. She had been in Wellington for many days and was familiar with many streets and places. She packed her things, took out her phone, looked at the time, and saw that Travel Impression downloaded certain things yesterday. She had a good impression of the app because of the experience in the afternoon. “I still have time,” she thought, and decided to try the *drift* feature

Figure 59
Drift in the city



She got a prompt from the app which suggested to “Walk to somewhere that smells comfortable,” and a write a note like “I outlived the night.” After choosing a piece of random background music, she started to wander in the city in a state that she never experienced before.

Figure 60

The drift page

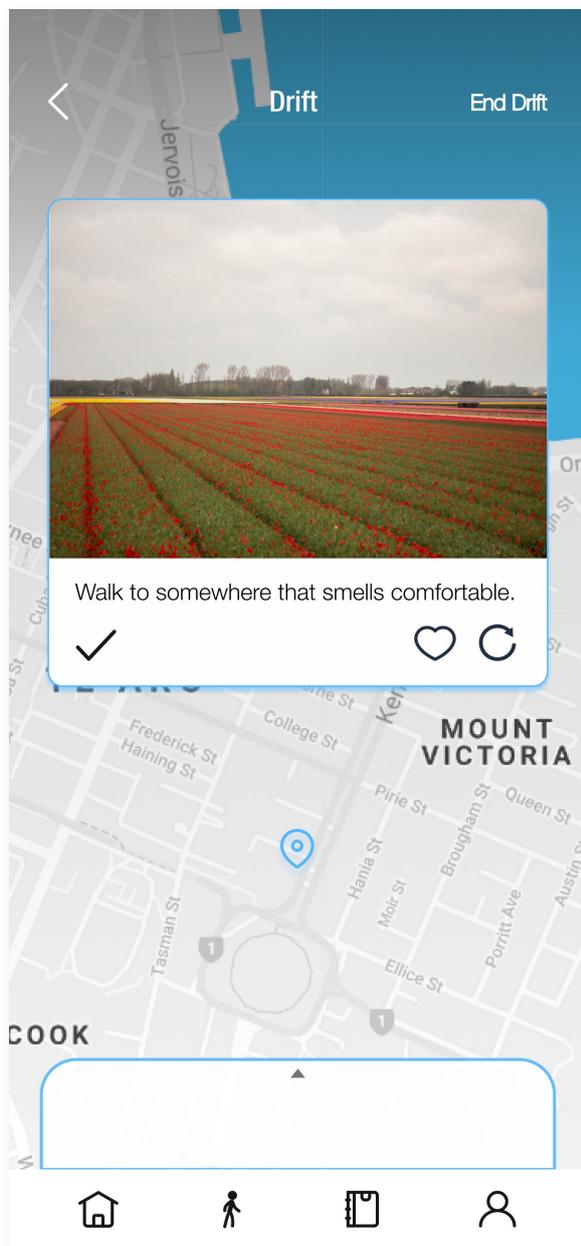
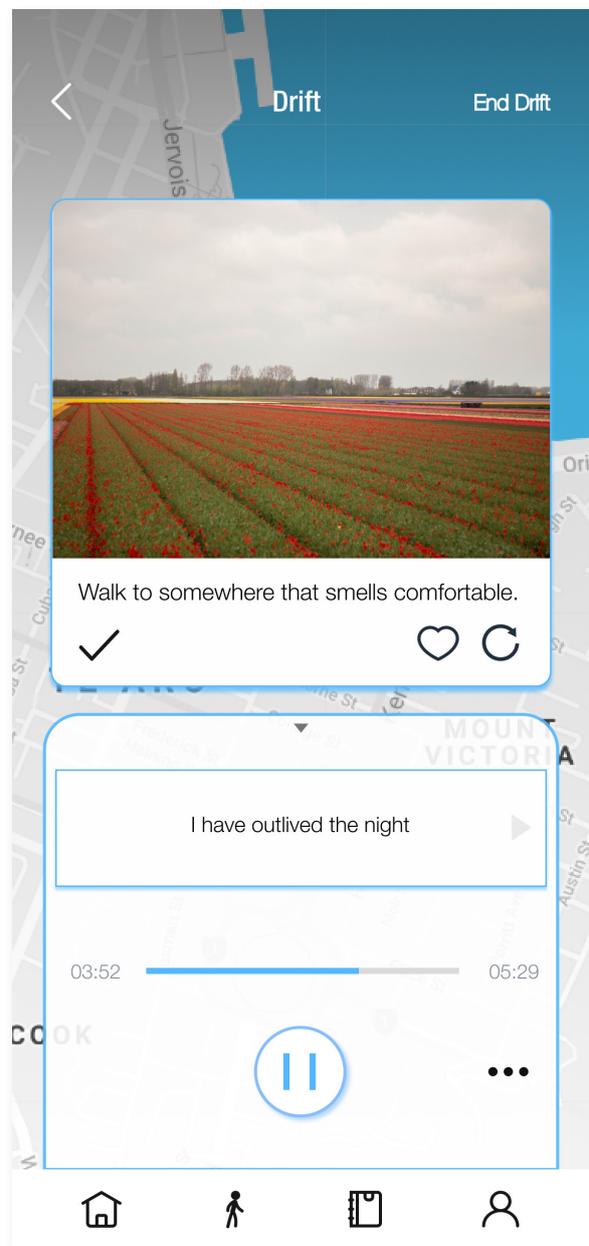


Figure 61

The drift page



She was lost in the city, but she felt that the city had never been this close to her. On the square, under the National War memorial, she smelled the light but sweet scent of grass and unknown flowers. The smell was carried on the wind, mixed with an earthy smell after the rain. She had been here several times, but not like this time. She began to think, does it just smell so good today, or have I never noticed it before? The sky gradually darkened, Venus and Jupiter in the southwest side hanging low. She felt like she was fading into the night. The surroundings became familiar and strange as she mellowed out.

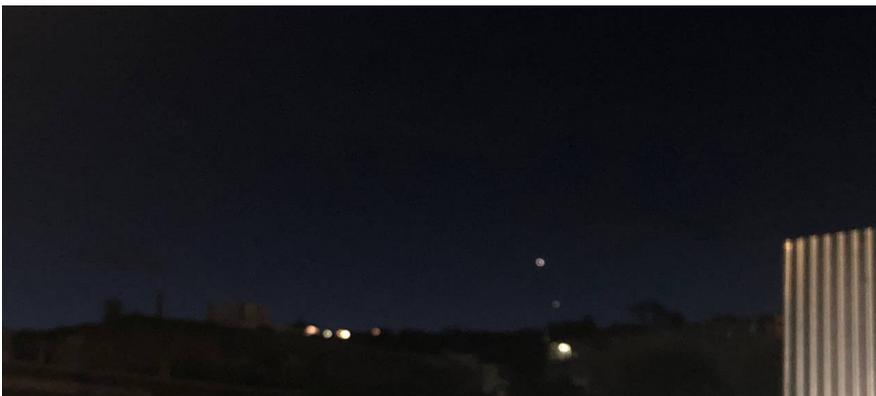
Figure 62

Venus and Jupiter, photograph by author(2019)



Figure 63

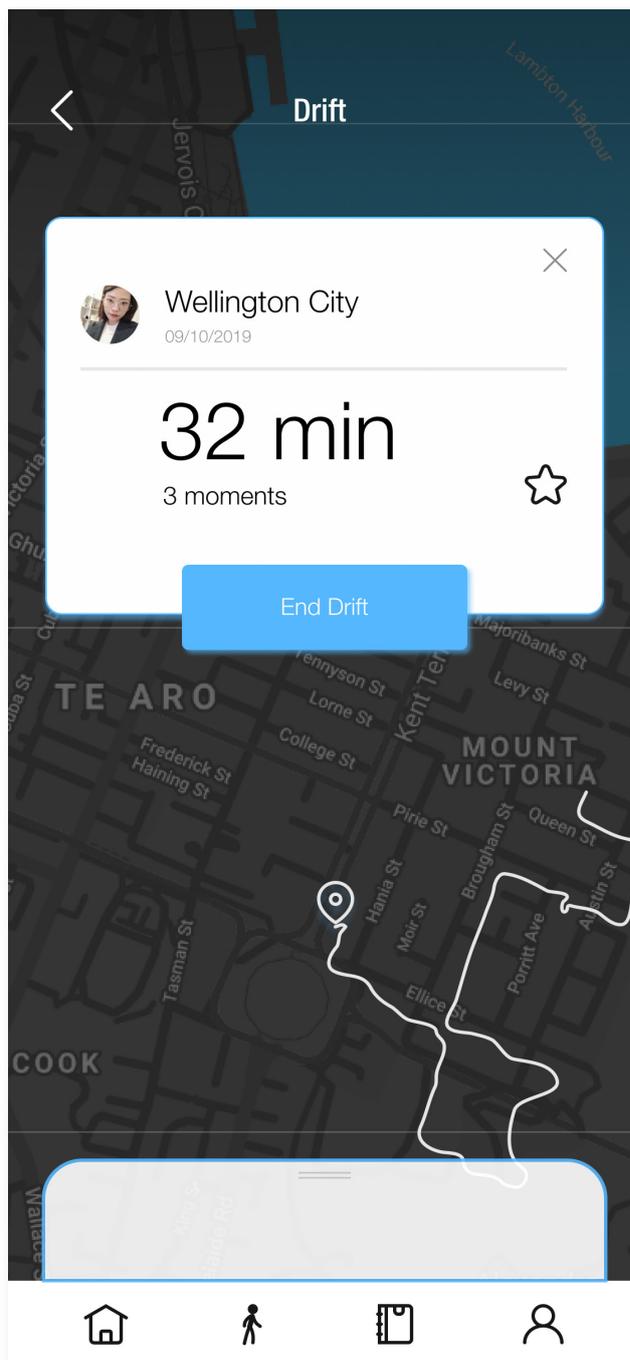
Venus and Jupiter, photograph by author



Thirty minutes later, it was completely dark, and she decided to end the drift. The route was automatically saved. *Drift* returned to the small button with the gesture.

Figure 64

Drift ending page



5.3 Scenario 3 Diary

After returning to her place of living, she sorted out the small feelings and photos taken during the day time and matched the text to start writing a diary.

Figure 65

Personal home screen



Diary | Trip | Moment | Relive

Figure 66

Diary upload page

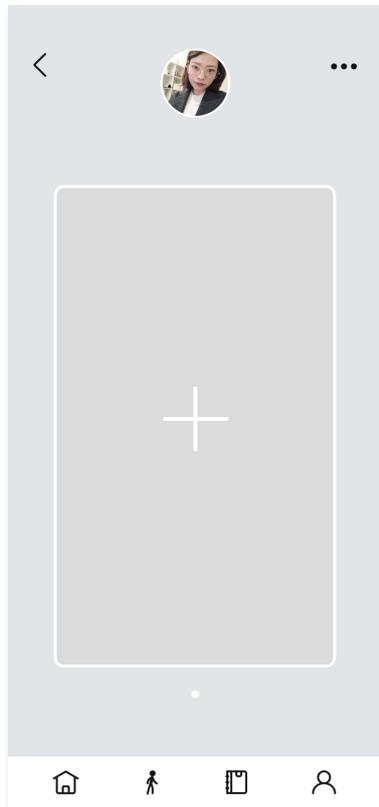


Figure 68

Select photos from album

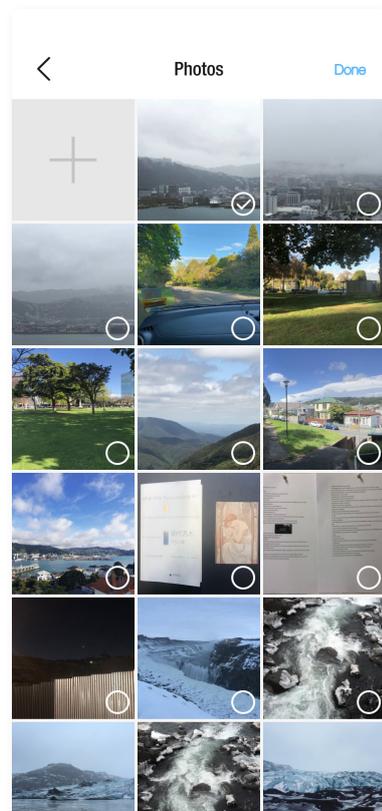


Figure 67

Add information for diary cover



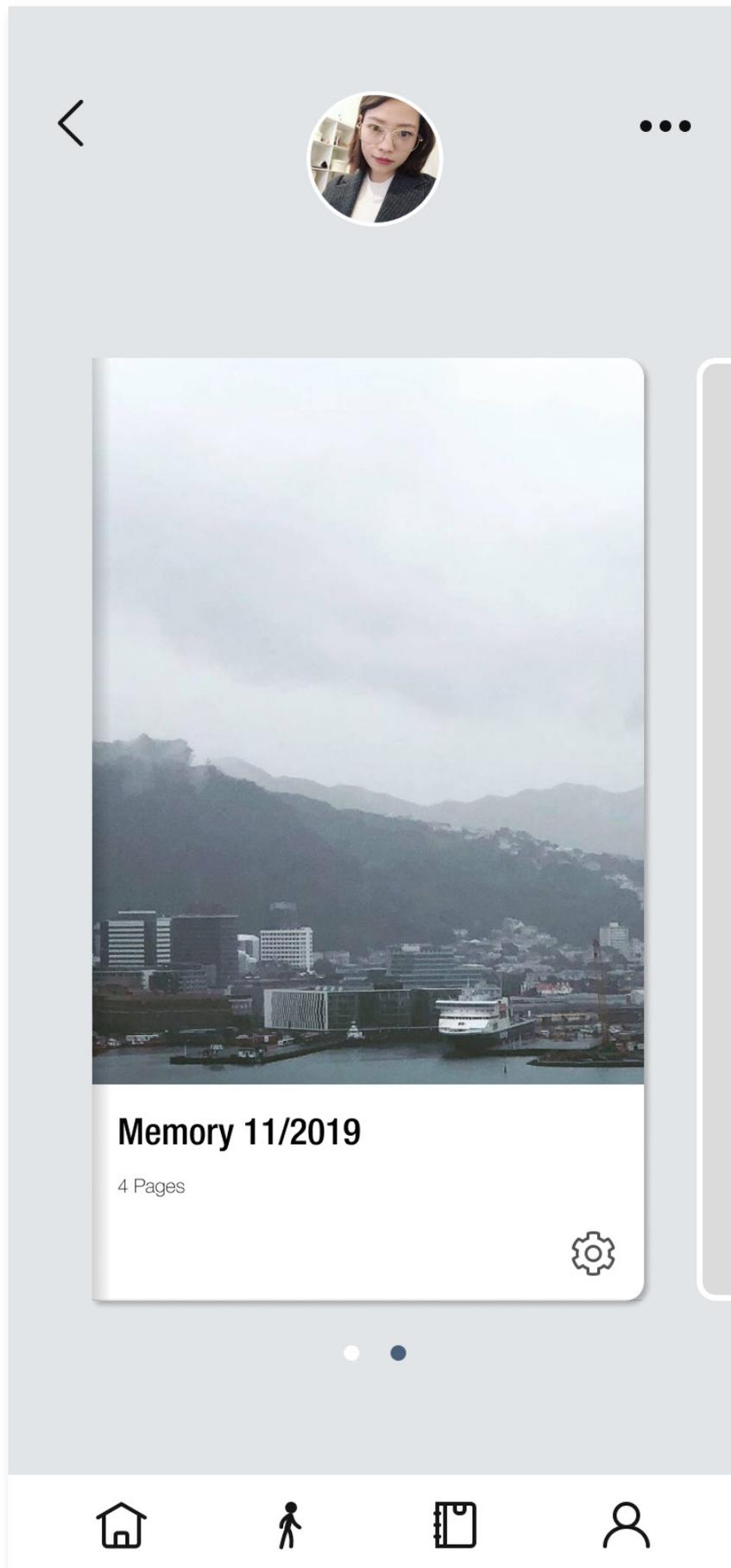
Figure 69

Cut image for diary cover



Figure70

Travel Imp diary screen



Diary | Trip | Moment | Relive

Figure 71

Open diary

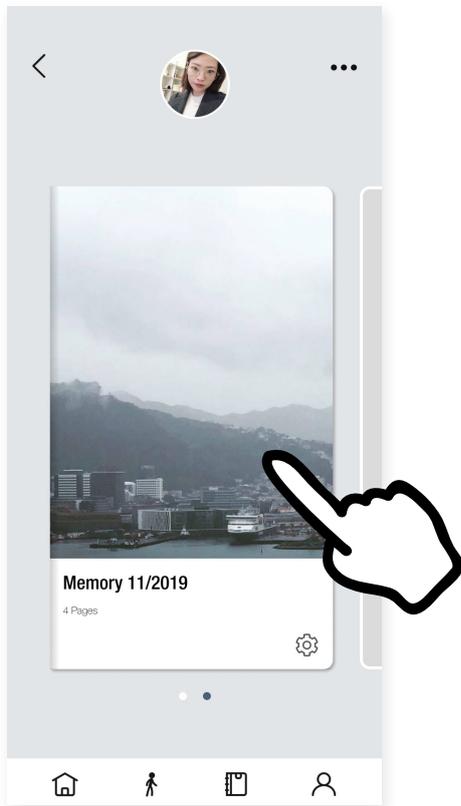


Figure 73

Trip upload page

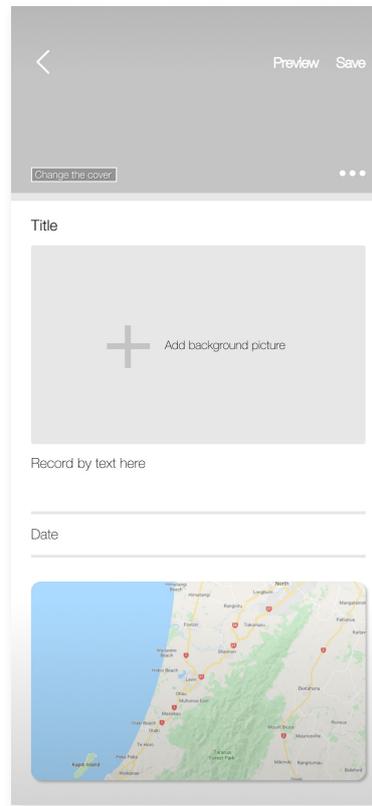


Figure 72

Add new trip

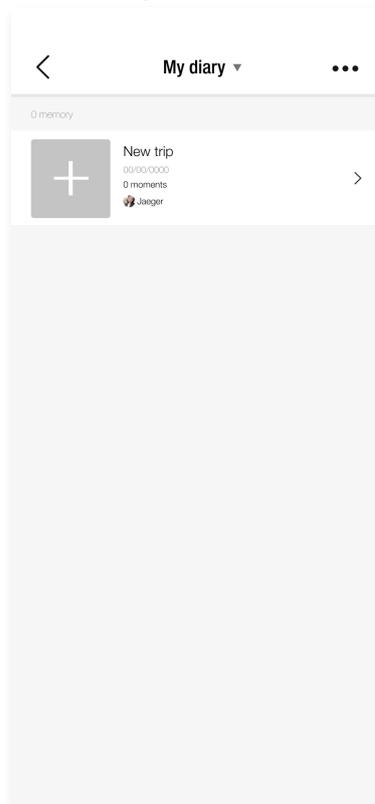


Figure 74

Trip upload page

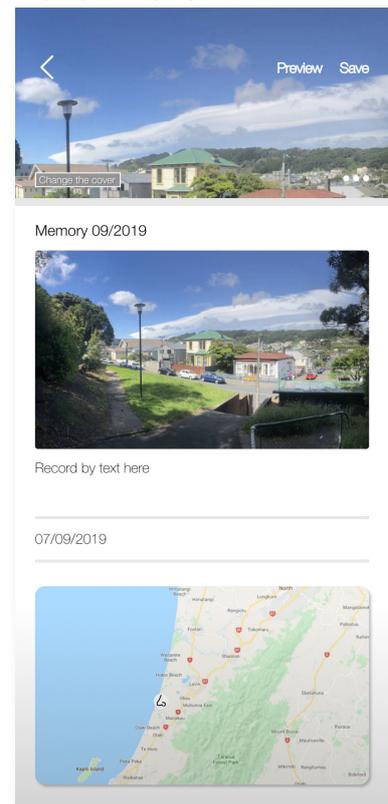


Figure 75

Diary detail page

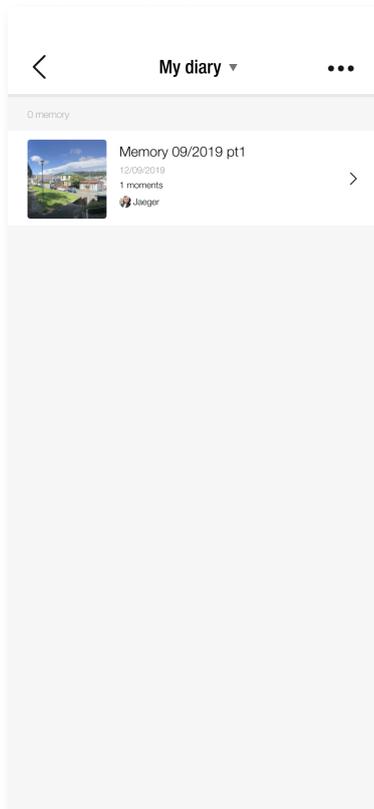
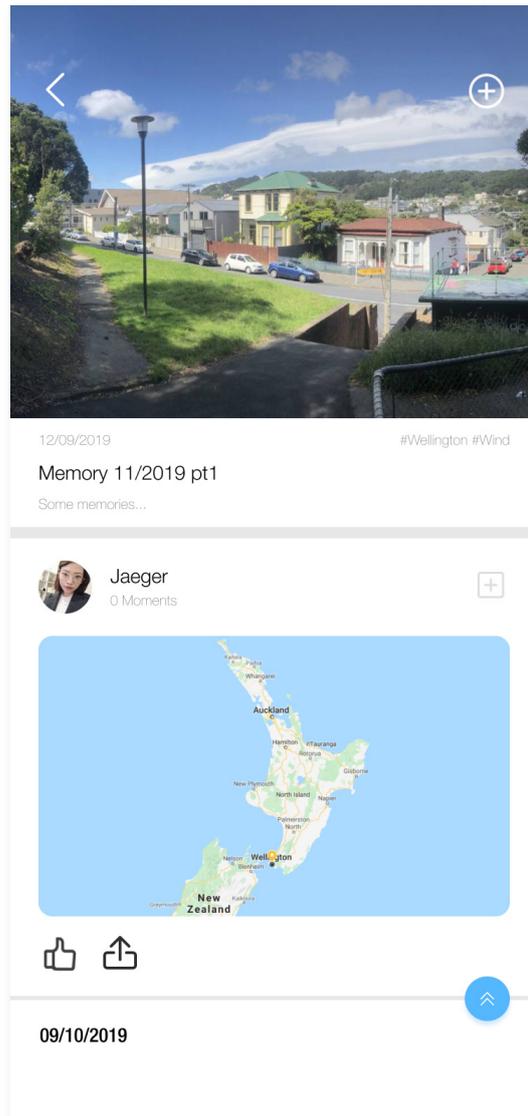


Figure 76

Trip detail page



Through the impressive trip during the day, Jaeger had so many ideas and interesting memories to record. These experiences were still vivid in memory. After finishing the diary creation, she started to add her trip experience into it.

Diary | Trip | Moment | Relive

Figure 77

Trip detail page

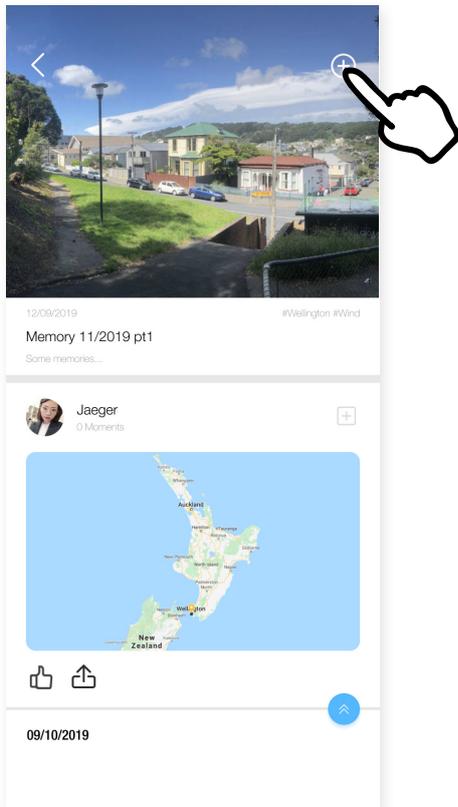


Figure 79

Relive creation page

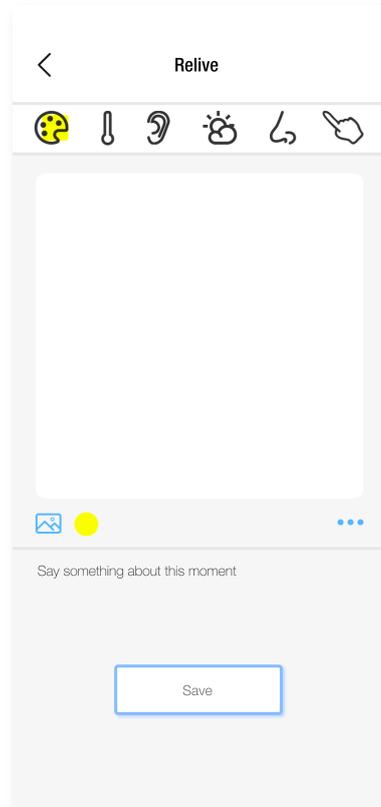


Figure 78

Moment upload page

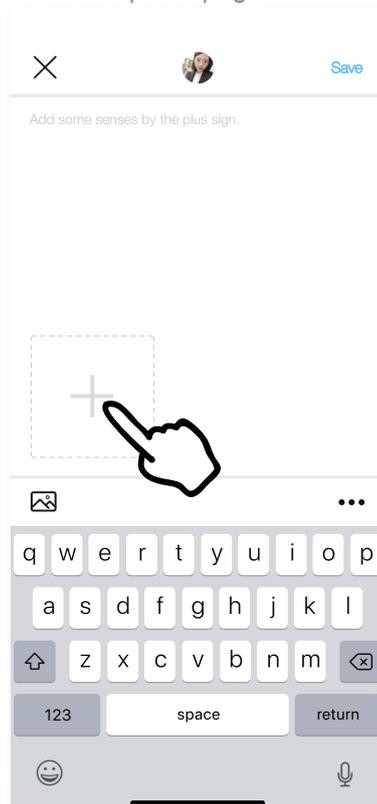


Figure 80

The sketch settings of Relive page

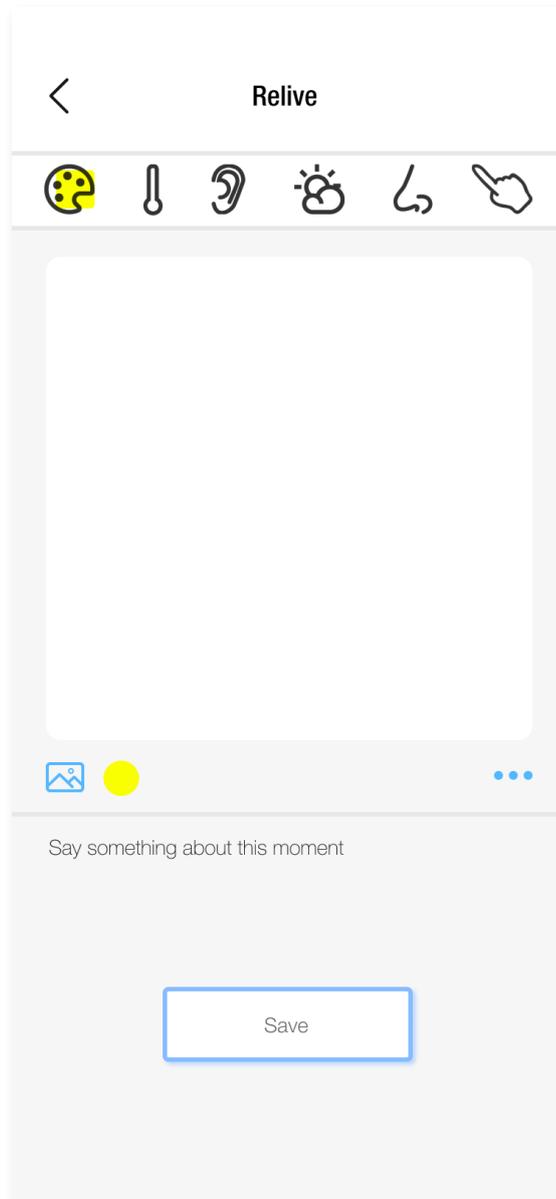


Figure 81

Temperature

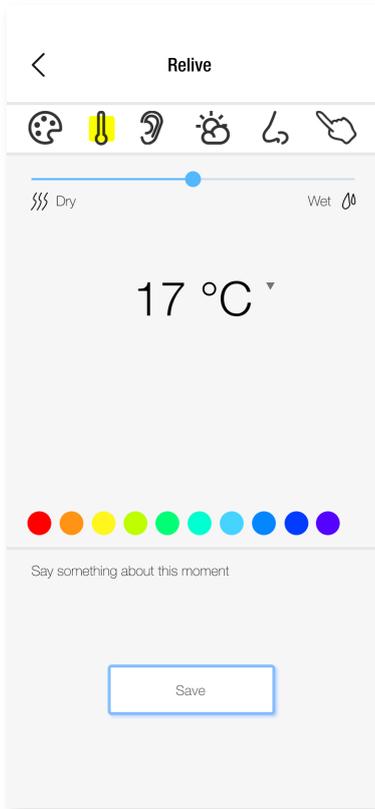


Figure 82

Hearing

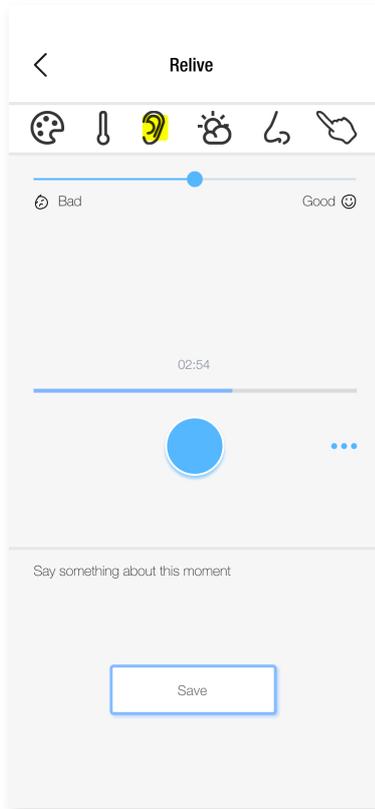


Figure 83

Weather

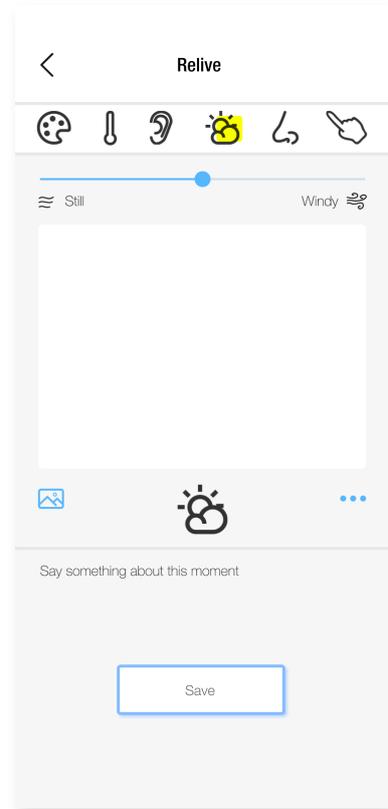


Figure 84

Smell

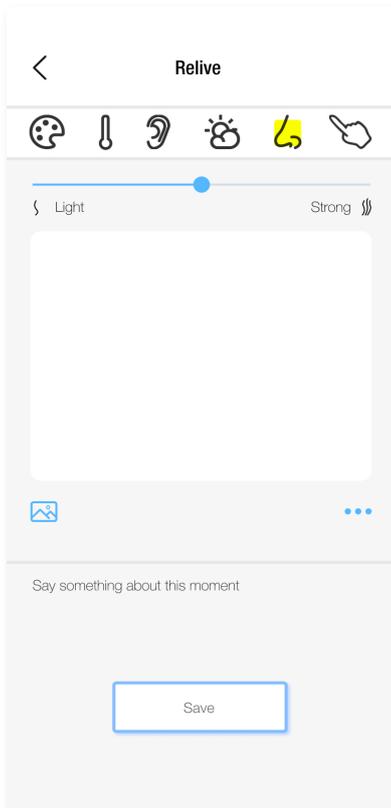


Figure 85

Touch

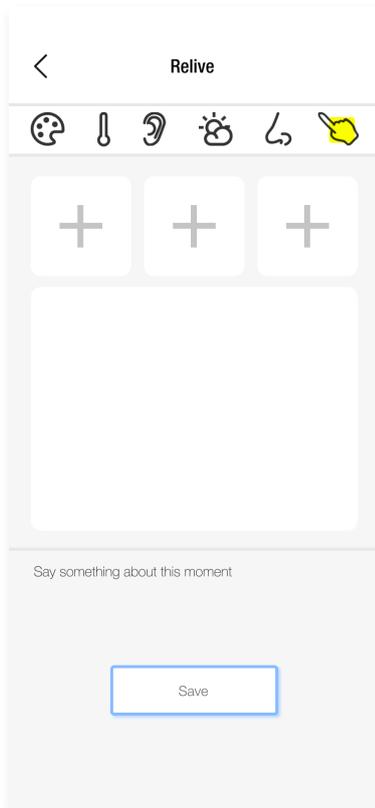


Figure 86

Sketch on image

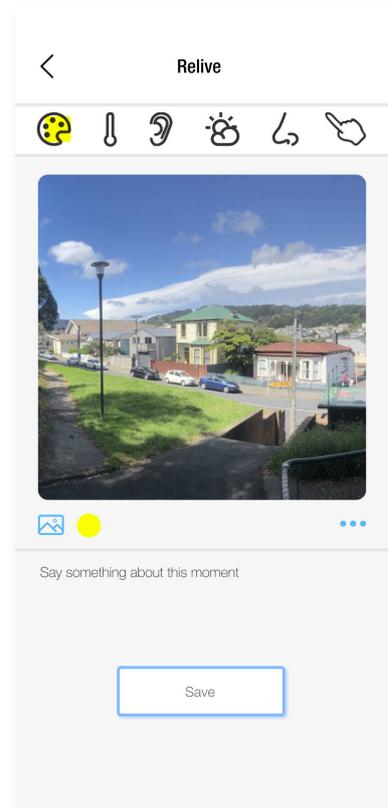


Figure 87

Sketch page, photograph by author(2020)



Figure 88

Done Sketch

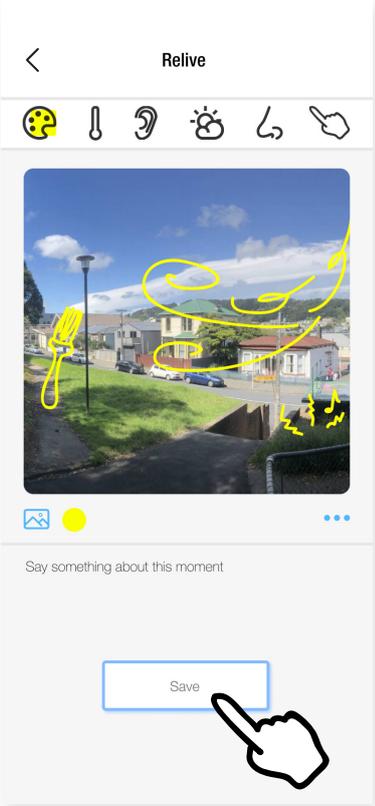
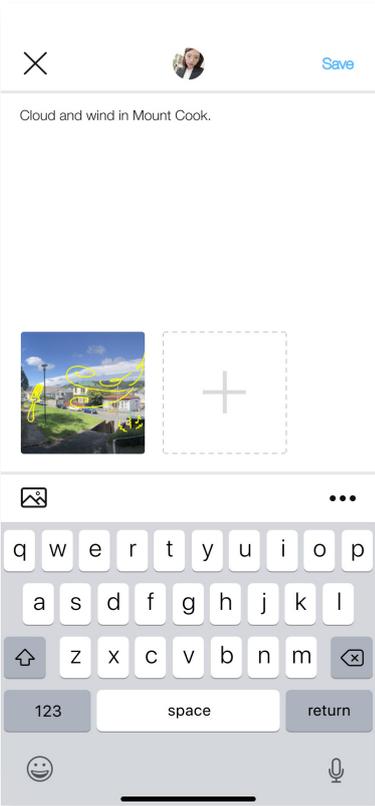


Figure 89

Save Moments



After all the exciting documentation and creation, Jaeger saved these moments and memory to the diary. She would be able to relive the memory in the future through the diary. Something is different now.

Figure 90

Uploaded trip detail page

12/09/2019 #Wellington #Wind

Memory 11/2019 pt1
Some memories...

Jaeger
3 Moments

09/10/2019

Jaeger
17:31

17:31
Cloud and wind in Mount Cook.

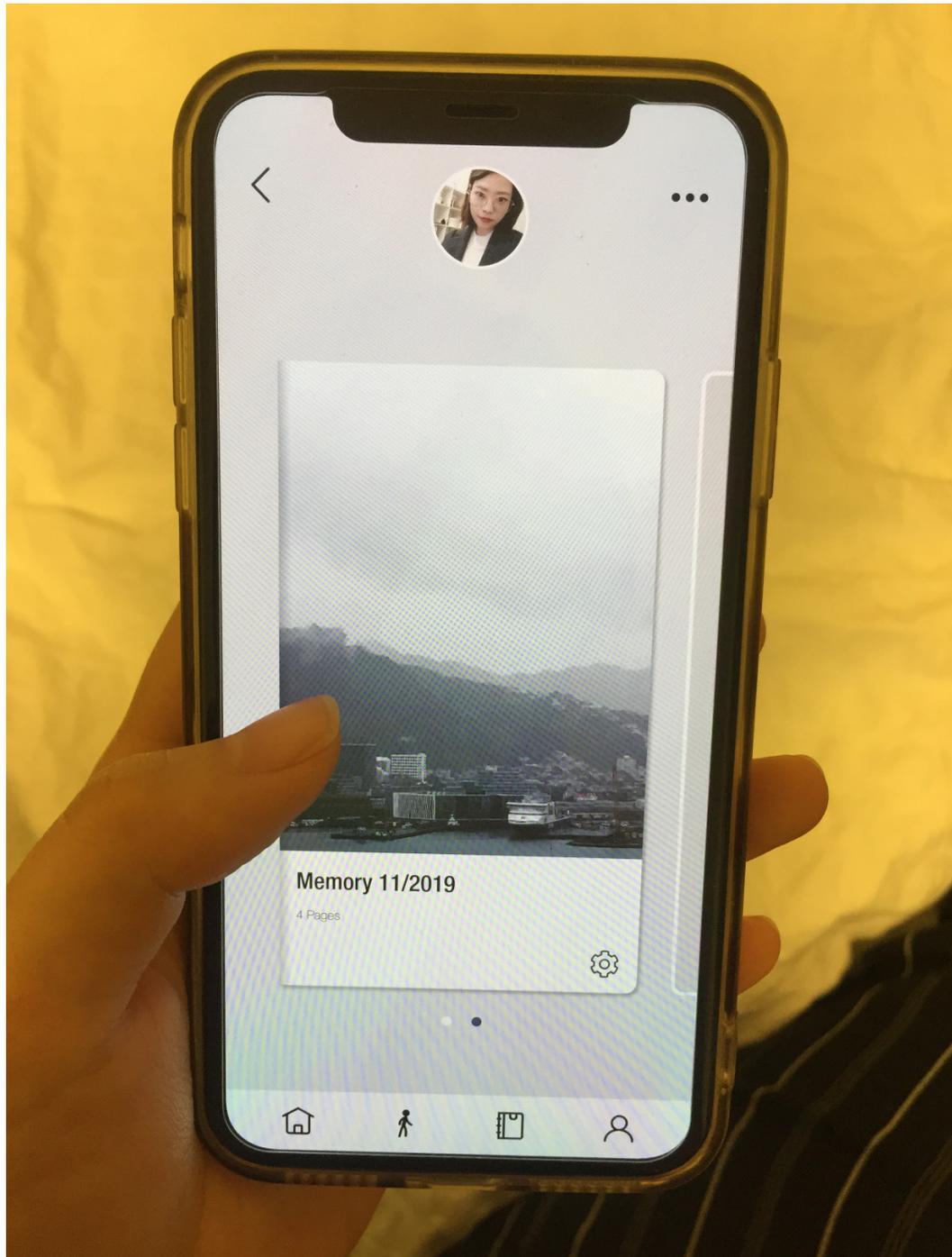
☀️
17 °C

16:41 #Peace #Ducks
Victoria Garden

It was just an ordinary day on the calendar, but she knew it was not.

Figure 91

Travel diary page, photograph by author(2020)



Chapter 6.0 Conclusion

In this research project, I set out to explore how to optimize and help users document and experience their travel experiences with the app features and functionality discovered through a human-centered design process. The aim of this project was to give users a choice other than the status quo of banal and “spectacle” likes. The literature indicates that the user's true pursuit is an authentic experience, and even if it is, it should be still different from everyday life. The project satisfies the users’ pursuit of heterogeneous experience during travel and supports and encourages self-expression through the creation of memory records for future sharing.

Using the methodology of human-centered design, I communicated directly with the target users I'm designing for, including travellers, social media users and designers, immersing myself in their lives and coming to deeply understand their needs. I first analyzed and summarized the user desires and preferences from questionnaires and interviews in order to determine the appropriate media (app) and media format (travel diary). I then further understood and defined user behavior through the user journey map. I simulated the user process, and developed an app architecture. After this, I started to design and develop prototypes. An ideal demo (day-in-the-life) was developed to further connect the users’ behavior and app design through three different personas. After three sets of user tests, three different scenarios were simulated to evaluate the final experience and innovations of the app, which are manifested in the *Drift* and *Diary* modes of the app. *Drift* allows people to experience a city from different perspectives, make random, unexpected trips, and gain unique travel experiences and memorable records. The *Diary* extends people's happiness of their experience, and revisiting a past *Diary* can help them experience their journeys again, which is nostalgic and also a realization of self-expression. The accommodation of different senses and sketches of travel diary also helps users to discover travel nuances from

different perspectives. It also helps users to recollect and share their experience with others. I argue that this functionality will satisfy their user needs and optimize their travel experience.

If *Travel Imp* is used in the industry, the *Drift* and *Diary* can be combined with traditional travel apps as some innovative features, allowing people to rethink travel itself, helping more people get different and interesting travel and recording experiences. It can also be designed as a niche app that separates *Drift* functions and combines experimental tourism according to the content of different cities. It will let tourists know more about the city they are visiting in a playful way.

As far as my personal journey, my autonomous learning ability has been improved. My supervisors gave me guidance and inspiration. They used their rich knowledge and experiences to help me think about and optimize ideas. For the first time, I understood the process and details of a complete project from the perspective of human-centered experience design. Throughout the continuous iteration of the research and design process, I found that only using the rational analysis of data is not feasible for a design project. Design that can solve problems should also consider and have greater empathy for people to a greater extent. I learned a number of design methodologies. Particularly when it comes to the process of human-centered design, I researched user behavior and psychology through zooming in and out, understanding people's opinions in the real world. Many problems became more clear and solutions were found because of this. I also now realize that these design approaches and methodologies need to be comprehended in real-world design practice. Ultimately the results of this research needs to be verified through a design realized output.

Maybe science and technology will make the world better in the future. Various travel records will be better recorded with the help of auxiliary equipment, and people will be able to recall the more neglected small details of travel decades later. Until then, those poetic, intertwined multi-sensory experiences and records are always worth exploring in different ways.

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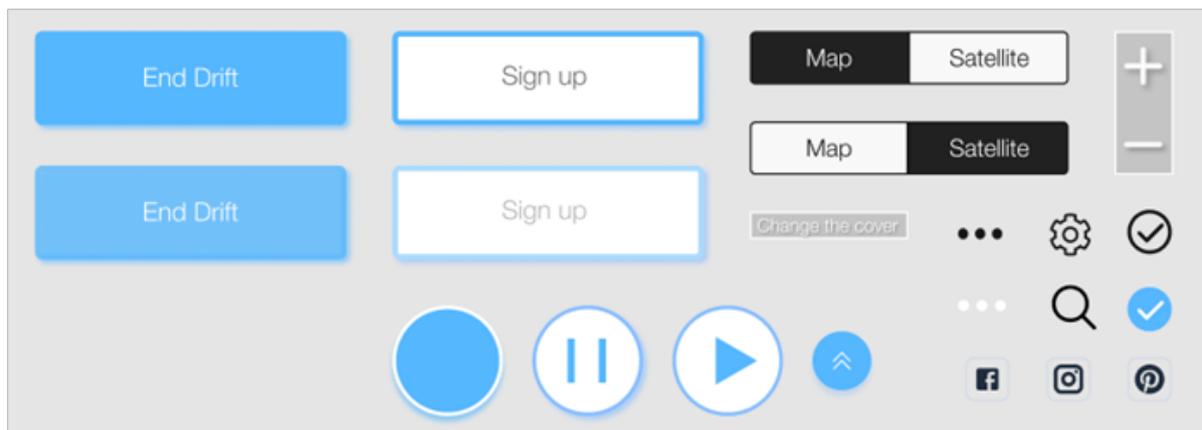
Figure 91: Travel diary page, photograph by author(2020)

Appendix

The animation of travel Imp

<https://travelimp.travel.blog/>

The buttons of travel Imp



Borders and shadows of travel Imp



Questionnaire

Questionnaire about people's travel experiences and expectations of travel documenting and sharing

1. Your Age ____

2. Your Gender

Male Female Prefer not to disclose

3. Your Main Hobbies

Traveling Reading Watching movies Sport Painting Photography Video game Outdoor sports Raising flowers and plants traveling Listening music Shopping

Drinking Bury mine Fly to moon Other

4. How often do you travel?

Less than once a year once a year every 6 months

every 3 months more than every 3 months

5. Which kind of travel do you prefer?

Group tour Independent travel

6. Do you prefer or expect new or different forms of travel (Experiential travel, experimental travel etc.) than traditional forms of travel (sightseeing tours)?

Yes No Not Sure

7. Do you record your travel experiences? (through photography, travel diaries, social media etc.)

Yes No

8. Do you record experiences to recall the scene or the feeling associated with it in the future?

Yes No

9. If yes, what kind of experience do you most want to recall?

Scene Feeling Both of them Neither of them

10. Can you fully recall your best travel experiences via memory right now?

Yes No

If no, why not? _____

11. Can you fully recall your best travel experience through your records (documentation)?

Yes No

If no, why? _____

12. Do you think the five senses (visual, auditory, taste, touch, smell) are important in the travel experience recording?

Yes No Not Sure

13. Do you think the arrange (collection) form after the documentation is important? (through map or timeline etc.)

Yes No

14. Which form would you prefer to arrange your travel documentation

Timeline Map Others _____

15. Are you satisfied with the existing travel recording (documentation) platforms?

Yes No Not Sure

16. Please rate your satisfaction with existing travel documentation platforms (1-10) (10 being extremely satisfied and 1 being extremely unsatisfied)

1 2 3 4 5 6 7 8 9 10 I don't use any travel documentation

17. Which kind of travel documentation platform do you prefer?

Apps Phone camera Camera Computer Travel diary Sketchbook Souvenir

I don't use any travel documentation

18. Which kind of travel documentation media do you prefer?

Still image Video Both of them Neither of them

19. Do you think the travel diary form would optimize your experience?

Yes No Not Sure

20. Do you like sharing travel diaries or experiences with others?

Yes No

21. If not, is this because you do not like to share with people who are less familiar to you?

Yes No

22. Are you satisfied with the existing travel sharing platforms?

Yes No Not Sure

23. Your satisfaction with existing travel sharing media (1-10) (10 being extremely satisfied and 1 being extremely unsatisfied)

1 2 3 4 5 6 7 8 9 10 I don't do any travel sharing

24. Which kind of travel sharing media do you prefer?

Social media Other apps Travel blog Oral Communication Souvenir

I don't do any travel sharing

25. Which platform would you prefer in the event of a new mode to document and share travel experience?

Apps Pc or Mac Physical form

26. Do you think the usability related to searching and filtering for travel collection is important?

Yes No

27. Do you think that the realistic style visual elements will improve the collection experience? (eg. Using the real textures 3-d icons)

Yes No

28. Which visual style would you prefer in a travel diary app?

Ethics Notification



Date: 13 November 2019

Dear Peiyang Xu

Re: Ethics Notification - **400021966** - **The design of a human-centered travel diary application**

Thank you for your notification which you have assessed as Low Risk.

Your project has been recorded in our system which is reported in the Annual Report of the Massey University Human Ethics Committee.

The low risk notification for this project is valid for a maximum of three years.

If situations subsequently occur which cause you to reconsider your ethical analysis, please contact a Research Ethics Administrator.

Please note that travel undertaken by students must be approved by the supervisor and the relevant Pro Vice-Chancellor and be in accordance with the Policy and Procedures for Course-Related Student Travel Overseas. In addition, the supervisor must advise the University's Insurance Officer.

A reminder to include the following statement on all public documents:

"This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named in this document are responsible for the ethical conduct of this research."

If you have any concerns about the conduct of this research that you want to raise with someone other than the researcher(s), please contact Professor Craig Johnson, Director - Ethics, telephone 06 3569099 ext 85271, email humanethics@massey.ac.nz."

Please note, if a sponsoring organisation, funding authority or a journal in which you wish to publish requires evidence of committee approval (with an approval number), you will have to complete the application form again, answering "yes" to the publication question to provide more information for one of the University's Human Ethics Committees. You should also note that such an approval can only be provided prior to the commencement of the research.

Yours sincerely

Research Ethics Office, Research and Enterprise

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