

Designing with Empathy: A Study on Integrating User Research into The Design Process

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Abstract

Empathy has become the guiding principle in the design of contemporary times and it is the principle which has made product-centric innovation shift towards user-centric innovation. The study will look at how user research has been incorporated in different parts in the design process to assess the role of empathic insights toward the design output. Based on the data collected in 100 design teams, the study examines the degrees of awareness of empathetic design principles and the prevailing user research techniques, levels to which the research is integrated in the design process as well as the perceived influence on user satisfaction. The findings indicate that user interviews, as well as usability testing is already an accepted practice, but more profound contextual approaches, such as, ethnographic observation are not applied as widely. User research is widely used by most teams during the discovery process and in validation of the solution, but its application is much less frequent in the ideation and prototyping phases. Most of the participants consider the positive impact of empathy-driven design on user satisfaction between high to very high, which makes it extremely strategic. Still, there is a set of obstacles like uneven adaption and the lack of organisational support. At the end of the study, the conclusion drawn indicates that empathy, when integrated systematically in terms of a strong user research, helps improve the effectiveness, relevance, as well as user satisfaction in design.

Keywords: Empathy-driven design, user research, design thinking, user-cantered design, usability testing, design process, user satisfaction, human-cantered innovation.

1. INTRODUCTION

These are not the only yardsticks of a successful design anymore, but rather, it is the ability to reach an individual at a human level in these days and age of a complex, connected and digital world. This relationship is based on empathy the skill of the designer to put himself under the context of the user, to comprehend his emotions and to design something useful and meaningful. Design empathy enables the respective designers to get under the skin of the user, feel their pain and thus create products and services that are not based on beliefs but appreciable needs.

The processes of conventional design usually focused on the solution of a problem in either technical or business-related manner. Nevertheless, the same approaches can be blatant to the various user needs and their lived experiences, particularly within diverse and inclusive contexts. On the contrary, designing with empathy seeks to close this gap by basing the creativity process on human understanding. This user-understanding strategy is gained by exercising intensive user research into it, which has become the basis of valuable innovation, and improves the practicability, serviceability, and appreciativeness of design.

1.1.The Role of User Research in Empathy-Driven Design

Net of the qualitative and quantitative user research methods that can be conducted such as interviews, ethnographic research, usability testing, persona design, journey mapping and surveys, is some type of insight that designers can acquire about the patterns, motives, expectations, and frustrations of the users. These insights do not simply consist of data points but they also contain stories, contexts and emotional information that had to be used throughout each design process.

By factoring in studies of the user in formulating and developing designs (from discovery to ideation to prototyping to user testing), designers will have the information they require to devise informed, user-centred decisions. This merging results in the production of offerings and experiences that strike a very painstaking chord with the proficient market improving both usage and happiness. Moreover, empathic design, done intelligently, is more inclusive, less biased, or is likely to allow a solution that is more equal and affordable to everyone.

Nonetheless, making empathy and user research part of the design apparently does not come



without difficulties. Issues that may inhibit the efficient implementation of user insights include time, organisational silos, budgetary, and stakeholder lack of buy-in. Further, it is observed that there is a gap in using user data in the form of design interventions. This paper is aimed to discuss the importance of empathy and user research along with the best practices and approaches to implementing both these methods into the design process as the part of the overall workflow.

1.2.Objectives of the Study

1. To define and explore the concept of empathy in the context of human-centred design.
2. To examine the significance of user research as a tool for fostering empathy among designers.
3. To analyse various user research methods and how they contribute to empathetic design decisions.
4. To evaluate the integration of user research in different phases of the design process (e.g., discovery, ideation, prototyping, and validation).

2. REVIEW OF LITERATURE

Kun et al. (2019) investigated the place of creative data work in the design process with particular attention paid to the fact that data was no longer a tool to validate but rather an object of creative activity. Their work was about the investigated methods by which the designers interacted creatively and interpretatively with data to produce design insights, as well as how it elicited thoughts, and assisted deeper storytelling in the design lifecycle. They emphasised that data was being manipulated using an array of creative techniques i.e. abstraction, visualization and embedment in context and in doing so allowed designers to speak more clearly and think more freely. To make their discoveries, the researchers used empirical case studies to identify how the designers interpreted, curated, and construct narratives out of rough information to develop human-centered designing solutions. They eventually helped contribute a fuller sense of data as an expressive and generative resource in the creative design process as well as an alteration to received thinking related to the concept of data as objective or analytical in a certain way.

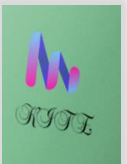
Etches and Phetteplace (2013) centred around the potential use of various user research methods in order to develop empathy among designers and decision-makers. They show that the approaches of interviews, direct observation, user journey mapping help teams to reach a point where they are no longer limited by guesses, but make evidence-based decisions reflecting the real user experience. The authors conclude that developing empathy during the researching process prevents more considerate and inclusive service design, in particular, in a library and information context, where the user needs of diverse groups tend to be ignored.

Smeenk (2019) given a rather detailed analysis of empathic development in the context of co-design, and how empathy was developed in the process of collaborative design. The longitudinal case studies enabled Smeenk to discover that empathy was a form of dynamic construction, constructed by all parties involved; designer, user, and stakeholder, by means of dialog, reflection, and reciprocity. In this work, the idea of empathy was preserved as not only a necessity prior to undertaking co-designing steps, but also a constant result and motivator of the course in itself, which nurtured mutual understanding and confidence.

Jiancaro (2018) explained a variety of empathy-based design practices within the cocooning field of third-wave Human-Computer Interaction (HCI). The chapter described the methods of empathic modelling, role-plays, affective prototypes, etc., which allowed the designers to plunge into the physical and emotional reality of users. Jiancaro brought out ethical aspects of empathy-based approaches and discussed the need of reflexivity and criticality to avoid the tokenism or emotional exploitation. The chapter offered a means of crossing the theory-practice gap and showed how empathy might be incorporated into design processes in a systematic way.

3. METHODOLOGY

The incorporation of user research into the design process in terms of empathy, the current



research assumes a step-by-step methodological approach relying solely on secondary data. Secondary data forms an optimal base where one should analyse the movement of the industry since it is free of bias and restraints of primary data harvesting. This methodology seeks to develop a clear systematic outline of exploring the role of empathy in the development of design processes and its influence on designs. This part presents the research design, data sources, the sample size, data analysis steps and major limitations.

3.1. Research Design

The research has a descriptive and exploratory research design in which the researcher uses secondary data collection and analysis to explore the relevance of empathy and user research in design. The aim will be to determine the level and relevance at which user research is being utilized in inculcating empathy into the design processes, and to establish the patterns and the results that are obtained in the various and varied context on organisation/industry levels.

3.2. Sample Size

The authors study sample size covers 100 design projects or design teams which have applied user research in one way or the other (n=100). The sampling was meant to be purposive where projects used only empathy, empathy-based practice or empathy-based methodology such as interviews, persona development, journey mapping, and usability were specifically referred within the research that was done.

3.3. Sampling Method

The variety of tested organisations and industries is rather large, and the sample encompasses global technology corporations, design agencies, academic laboratories, and healthcare providers. The sample is diverse geographically, but such cohesion constantly unites it with the purpose of reflecting the user-centred design workflows.

3.4. Data Categorisation and Analysis

The data gathered was arranged and evaluated in accordance to four thematic dimensions within the objectives of the study. To measure each dimension quantitatively, coding of practices or findings in the source materials was performed. It was then tabulated and converted to the frequency-percentage format to reveal some of the trends among the 100 as the sample size. The tabulated results were interpreted to gain more insights on viable challenges, gaps as well as enablers of empathy-driven design.

4. DATA ANALYSIS

In order to comprehend the integrated user research in the design, with optimum focus on empathy, the study will analyse the secondary data that is based on the different types of design case studies, published reports, scholarly paper work and internal documentation related or concerning the design teams in diverse industries. The sample will consist of the data regarded to the 100 design projects (or design teams) worldwide that had some of the aspects related to the user research as part of their workflow.

Table 1: Awareness of Empathetic Design Principles Among Design Teams (n = 100)

Awareness Level	Frequency	Percentage (%)
High Awareness	48	48%
Moderate Awareness	37	37%
Low Awareness	15	15%
Total	100	100%

Table 1 shows how 100 design teams know about the principles of empathetic design. The statistics show that 48 % of the teams answered on the high level of awareness, which means that almost a half of the sample is already aware and aware of the significance of empathy in the way of design. This implies an increasing movement in the design community to more human-centred design practices. In the meantime, 37 % of the teams demonstrated moderate awareness where they have partial or uneven knowledge of empathetic concepts that bring



partial or sporadic consideration in their work processes. Remarkably, 15 % of the teams possessed low levels in terms of awareness, hence indicating the knowledge gap or regard in relation to empathy in some design occasions.

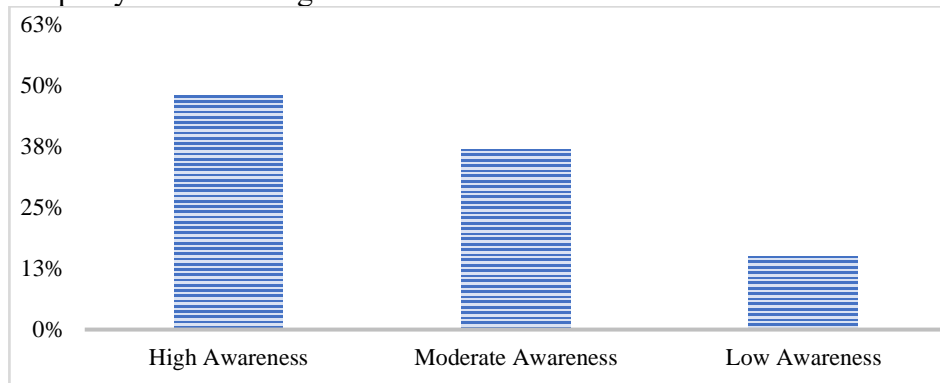


Figure 1: Graphical presentation of percentage if Awareness of Empathetic Design Principles Among Design Teams

Figure 1 reveals the existence of different levels of awareness among the participants whereby most of them (48%) were highly aware, followed by 37 % who were moderately aware, whereas, a small fraction (15%) of participants was lowly unaware. Such a distribution indicates that although a substantial part of population is highly informed, there is a large and noteworthy population with smaller awareness so it can be said that there must be special educational or awareness programs to become aware of such a gap to improve the general awareness.

Table 2: Commonly Used User Research Methods (n = 100)

User Research Method	Frequency of Use	Percentage (%)
User Interviews	76	76%
Usability Testing	62	62%
Persona Development	58	58%
Ethnographic Observation	31	31%
Surveys/Questionnaires	47	47%

According to Table 2, the most popular method of research is user interviews (76 percent), whereas usability testing (62 percent) and persona development (58 percent). The most moderately employed method is the surveys (47), whereas ethnographic observation (31) is the least employed one. This indicates that in spite of the wide reliance of various teams on straightforward and categorised solutions, there is underutilisation of deeper contextual solutions such as ethnography, which is likely to be a low hanging fruit to increase the level of empathy in the realm of design.

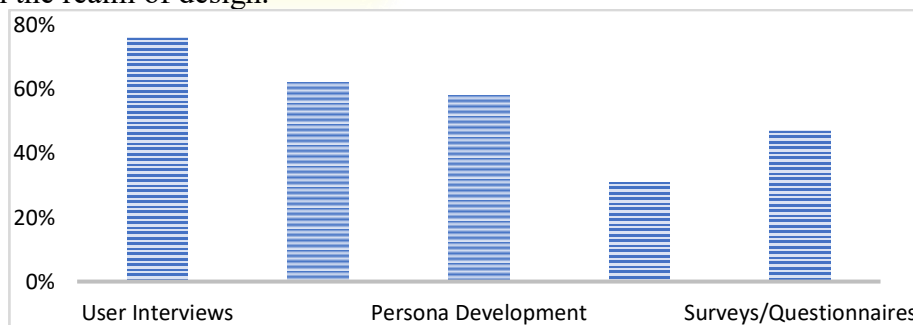
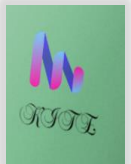


Figure 2 describes frequency of use of different methods of user research. The most popular method is User Interviews, as it was used by 76 % of respondents, which emphasises the significance of this technique in the process of obtaining detailed information about users.

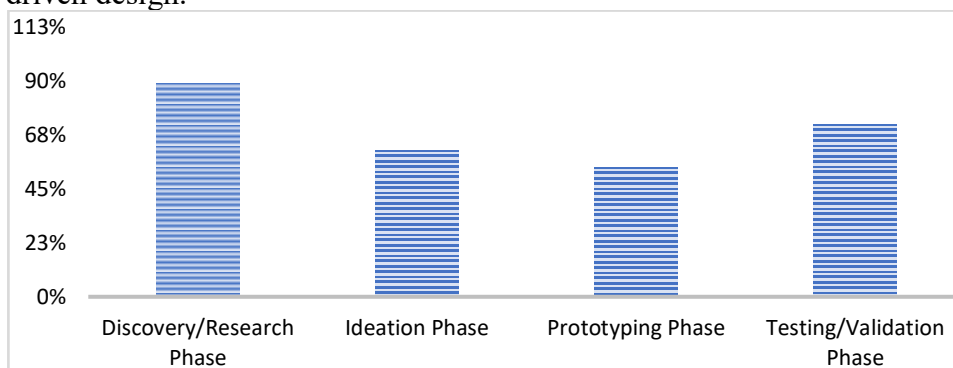


Usability Testing takes a relative lead at 62 which means that a lot of emphasis is given towards testing the usability of the products. 58% of its users use Persona Development, which makes it applicable in the formation of representative user models. On the other hand, the least commonly employed approach is Ethnographic Observation with 31 % which is perhaps because it is very time-consuming. The 47 percent of the respondents use Surveys/Questionnaires, a moderate application to collect quantitative data.

Table 3: Integration of User Research in Design Stages (n = 100)

Design Stage	Teams Integrating Research	Percentage (%)
Discovery/Research Phase	89	89%
Ideation Phase	61	61%
Prototyping Phase	54	54%
Testing/Validation Phase	72	72%

According to Table 3, user research is the most common during the discovery/research phase (89 percent) and the testing/validation phase (72 percent). At ideation (61%) and the prototyping (54%) stage, the integration is relatively lower. It demonstrates a close focus on early and late-stage research, yet points to a divide to implementing insights gathered in the process of user understanding in the creative and development processes which are key to empathy-driven design.

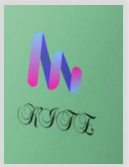


The figure 3 shows the intensity of engagement in the various stages of a project or a process of innovation. The greatest amount of participation is recorded at the Discovery/Research Phase (around 90 percent) and this is evidence of intense focus on baseline knowledge or gathering of information. The engagement level is slightly decreased at the Ideation Phase (about 62%) and lower at the Prototyping Phase (about 54%), which indicates that it may be difficult to transform the ideas into something practical. Nevertheless, they increase once more during the Testing/Validation Phase (approximately 70 percent), when people get interested once more as the solutions are being trimmed and tested.

Table 4: Perceived Impact of Empathy-Driven Design on Final Outcomes (n = 100)

Impact Level on User Satisfaction	Frequency	Percentage (%)
Very High Impact	42	42%
High Impact	33	33%
Moderate Impact	20	20%
Low Impact	5	5%
Total	100	100%

Table 4 indicates that 75 % (42 percent very high, 33 percent high) of design team experienced a strong positive influence of empathy-driven design on user satisfaction. 20 percent had given



moderate and only 5 percent had given a low impact. This implies that empathy-integrated design has been conceptualised as being quite effective in improving the user experience and satisfaction in most projects.

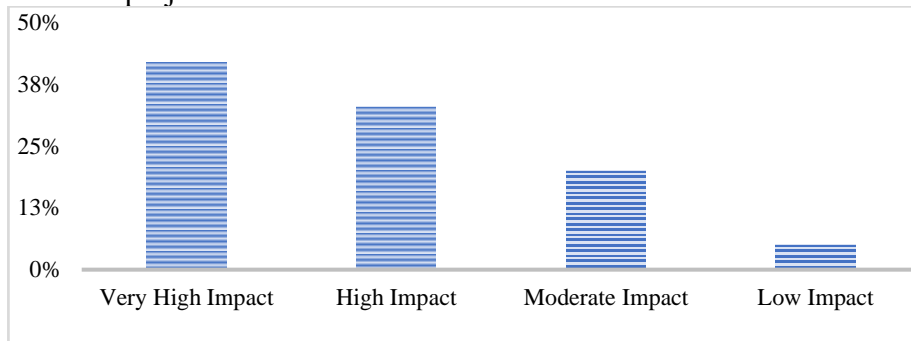


Figure 4 reveals how design teams view the effects that an empathy-driven design has on user satisfaction. More than 40 percent of the respondents are of the opinion that empathetic design has very high levels of impact in user satisfaction followed by about 33 percent who believe that user satisfaction levels are high. The percentage of the respondents who see a moderate effect is 20 per cent and those who feel that the effect is minimal are only a small proportion (about 5 per cent). Such a distribution shows clearly that the majority of the design professionals list empathy as a significant contributor to satisfying the users, and it is, therefore, worth considering in the design process.

5. CONCLUSION

The research shows that empathy is a critical part of the design process in that; albeit a large percentage of design teams (75%) contributions acknowledge its serious influence on the satisfaction level among users, there is still lack of cohesion in practice between the design phases, as empathic practice can variably penetrate between stages as opposed to standard recognition. It is common to use user research techniques like interviews and usability testing but less immersive user research techniques including ethnographic observation should be used more frequently. Though 89 percent of teams use research in the discovery process, the percentage of its application decreases in the ideation and prototyping phases, which means that they are missing an opportunity to engage a User further. Moreover, since awareness about empathetic design principles is lower in some than in others, it may indicate that it is necessary to focus more on empathy as a competency. On the whole, the results reveal that empathy-based design in its full scale and spread tide can substantially contribute to user experiences and results where the user research should be integrated into the design process at all its stages.

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