

Middlesex University Research Repository:

an open access repository of
Middlesex University research

<http://eprints.mdx.ac.uk>

Herd, Kate, 2012. The development of conceptual models and frameworks to inform design for co-design in mass customisation. Available from Middlesex University's Research Repository.

Copyright:

Middlesex University Research Repository makes the University's research available electronically.

Copyright and moral rights to this thesis/research project are retained by the author and/or other copyright owners. The work is supplied on the understanding that any use for commercial gain is strictly forbidden. A copy may be downloaded for personal, non-commercial, research or study without prior permission and without charge. Any use of the thesis/research project for private study or research must be properly acknowledged with reference to the work's full bibliographic details.

This thesis/research project may not be reproduced in any format or medium, or extensive quotations taken from it, or its content changed in any way, without first obtaining permission in writing from the copyright holder(s).

If you believe that any material held in the repository infringes copyright law, please contact the Repository Team at Middlesex University via the following email address:
eprints@mdx.ac.uk

The item will be removed from the repository while any claim is being investigated.

The development of conceptual models and frameworks to inform design for co-design in mass customisation

A thesis submitted to Middlesex University in partial fulfilment of the requirements for the degree of Doctor of Philosophy

Kate Herd

**School of Engineering and Information Sciences
Middlesex University**

March 2012

Abstract

As mass customisation (MC) grows in both popularity and accessibility, there is an increasing understanding of its practical implementation. Much of the current research in the field of MC is quantitative; driven by the business, engineering and management perspectives crucial in operationalising the process. The customer co-designer is acknowledged as an integral part of the MC product and purchasing process, yet the experience of the customer as a co-designer remains relatively unexplored in the literature. This thesis stems from the design research disciplines and reports on an investigation of individual customer co-design experiences. This research study posits that the experience of co-design consists not only of the specific activities at the 'product configurator' (as commonly described in the literature), but instead that a co-design experience comprises four distinct stages that encompass the entire purchasing experience from the beginning of co-design activity through to the receipt of the customised product and beyond; these stages being 'explore', 'engage', 'anticipate' and 'own'. A multi-method research design is used comprising: literature review; immersive research techniques; customer journey mapping and design probes. From case studies of each customer co-design experience, reliable information and insights can be drawn that inform designing for co-design.

This doctoral study presents series of new reliable models and frameworks that surpass anything currently available in the literature. They conceptualise and visualise the customer co-design experience, and inform design for co-design. These reveal not only *what is happening now*, but also support proposals for *what could or should be happening now*. The product envelope model brings together the findings from both the MC and customer experience literature to place the solution space within its broader context, highlighting the importance of service and brand within an MC product offering. The customer corridor model characterises the stages and phases of a co-design experience within the product envelope and choreographs the interplay between co-designer and producer. The experience matrix provides a visual representation of the placement and duration of key touch points that occur across the customer corridor, and offers a systematic approach to considering the role of enduring touch points throughout a co-design experience. In concluding this phase of the work, new opportunities have emerged that provide alternative approaches for understanding and designing for customer co-design experiences.

Acknowledgements

The early years of this doctoral thesis have been supported by Middlesex Universities Research Student/Tutor bursary, enabling study of this PhD whilst gaining valuable lecturing experience within the Product Design and Engineering department.

I would like to thank my Director of Studies Dr. Mehmet Karamanoglu for his calmness, diligence and patience, and my Supervisor Dr. Andy Bardill for the enthusiasm, passion, arm waving and encouragement that complemented this so well. Thank you to the participants who took a design probe kit to complete, I appreciate your time and efforts and hope you have bought a product that you love.

Lastly, thank you to all of my colleagues, friends and family for their encouragement along the way; for Mum, Dad and Matt, Claire, ML, Rumi, Wyn, Louisa, Steve & Scilla, Dan, PJ (for anagramming the problem to make me laugh when it got tough - mass customise = scam some suits), and of course my beloved husband D who has been alongside me the whole way.

I complete this PhD as a 'Herd', even though I am now a 'Kruger'.

Table of contents

Abstract.....	i
Acknowledgements.....	ii
Table of contents.....	iii
Table of figures.....	xi
Table of tables.....	xvi
List of appendices.....	xviii
List of publications.....	xix

Chapter 1: Introduction **1**

Abstract.....	1
1.1 Mass customisation: an oxymoron.....	1
1.2 Research goals and focus.....	2
1.2.1 Research aims.....	3
1.3 Core research question.....	3
1.3.1 Subsidiary research questions.....	4
1.4 Contribution to knowledge.....	4
1.5 Research boundaries.....	5
1.6 The structure of the thesis.....	5
1.7 Chapter 1: Reference list.....	9

Chapter 2: Exploring the literature and introducing the research problem **11**

Abstract.....	11
2.1 Part 1: The mass customisation literature review.....	11
2.2 Useful terminology.....	11
2.2.1 Mass customisation.....	12
2.2.2 Personalisation.....	13
2.2.3 Customer co-designer.....	13
2.2.4 Solution space.....	14
2.2.5 Product configurator.....	15
2.3 From mass production to mass customisation: the emergence of MC.....	17
2.3.1 The changing role of the consumer.....	18

2.4	Understanding mass customisation.....	20
2.4.1	Identifying the actors.....	21
2.4.2	Predominant themes in mass customisation research.....	21
2.5	Designing for co-design: the story so far.....	23
2.6	Conclusions from the literature review: introducing the research problem.....	27
2.6.1	Defining the extents of the co-design experience.....	27
2.6.2	The need for conceptual models to support design for co-design.....	28
2.6.3	Exploring co-design from the perspective of the customer co-designer.....	28
2.7	Part 2: Exploring the customer experience.....	29
2.7.1	The emergence of design for the user, for pleasure and for experience.....	29
2.8	Understanding experiences: reviewing existing theories.....	31
2.8.1	Discussion of findings from the literature.....	41
2.9	Designing for experience – developing practice from theory.....	42
2.9.1	Branding.....	44
2.9.2	Understanding customer experiences.....	46
2.9.3	Touch points.....	48
2.9.4	Customer journeys.....	48
2.9.5	Customer journey mapping.....	49
2.10	The product envelope model.....	55
2.10.1	A four pleasures analysis of mass customisation.....	56
2.10.2	Second iteration of the model.....	63
2.10.3	Critiquing the model.....	64
2.11	The MC customer corridor.....	65
2.11.1	Critiquing the model.....	68
2.12	The experience matrix.....	69
2.12.1	Critiquing the model.....	70
2.13	Discussion and conclusions from the literature review.....	70
2.13.1	Theoretical models from the field of affective design.....	70
2.13.2	Designing for experience: the customer journey.....	71
2.14	Chapter 2: Reference list.....	73

Chapter 3: Research methods and methodology **82**

Abstract.....	82
3.1 Introduction: what do we mean by research?	82
3.2 Research methods in the mass customisation literature: understanding customer co-design.....	83
3.3 Design research: purposes and approaches.....	86
3.3.1 Design research in practice: beyond designing things.....	87
3.3.2 Design ethnography.....	90

3.4	The research approach.....	92
3.4.1	Research plan.....	93
3.4.2	Conceptual models and frameworks.....	94
3.4.3	Reliability, validity and reliability.....	95
3.5	Immersion: becoming a customer co-designer.....	98
3.5.1	Mass customisation product purchases.....	99
3.5.2	Advantages and limitations.....	101
3.6	Cultural probes and beyond: an overview.....	102
3.6.1	Using probes in research studies.....	106
3.7	Developing the research instruments: developing and using a design probe.....	109
3.7.1	Developing the research instruments: tuning in.....	109
3.7.2	Developing the research instruments: reaching out to the target group.....	110
3.7.3	Developing the research instruments: designing the probe.....	113
3.7.4	Developing the research instruments: post-probe interview.....	114
3.7.5	Developing the research instruments: interpreting the materials and handling the results.....	118
3.7.6	Advantages and limitations of the research method.....	123
3.7.7	Ethical considerations.....	123
3.8	Developing the research instruments: mapping the customer journey.....	125
3.8.1	Stages of a co-design experience.....	125
3.8.2	Phases of a co-design experience.....	126
3.8.3	Identifying touch points in mass customisation.....	126
3.8.4	Conceptualising the solution space: the product envelope model.....	126
3.8.5	Mapping a customer co-design journey: the customer journey map.....	128
3.9	Operationalising the research.....	131
3.9.1	A pilot study.....	131
3.9.2	The main study.....	132
3.10	Discussions and conclusions from the chapter.....	134
3.10.1	The research agenda.....	134
3.10.2	The customer co-design experience: addressing the research questions.....	135
3.11	Chapter 3: Reference list.....	136

Chapter 4: Mass customisation product purchases **144**

Abstract.....	144	
4.1	Setting the scene: becoming a customer co-designer.....	144
4.1.1	The role of the researcher: preconceptions and assumptions.....	144
4.1.2	Recording and presenting customer co-design experiences.....	146
4.2	PUMA's Mongolian BBQ.....	148

4.2.1	Company and product information.....	148
4.2.2	PUMA Mongolian BBQ: the product configurator.....	148
4.2.3	Manufacture, dispatch and delivery.....	150
4.2.4	My co-design experience: overview.....	151
4.2.5	My co-design experience: explore.....	151
4.2.6	My co-design experience: engage.....	152
4.2.7	My co-design experience: anticipate.....	155
4.2.8	My co-design experience: own.....	156
4.3	YourDesign.co.uk.....	159
4.3.1	Company and product information.....	159
4.3.2	YourDesign.co.uk: the product configurator.....	160
4.3.3	Manufacture, dispatch and delivery.....	160
4.3.4	My co-design experience: overview.....	161
4.3.5	My co-design experience: explore.....	161
4.3.6	My co-design experience: engage.....	162
4.3.7	My co-design experience: anticipate.....	163
4.3.8	My co-design experience: own.....	164
4.4	Timbuk2.....	166
4.4.1	Company and product information.....	166
4.4.2	Timbuk2: the product configurator.....	168
4.4.3	Manufacture, dispatch and delivery.....	169
4.4.4	My co-design experience: overview.....	170
4.4.5	My co-design experience: explore.....	170
4.4.6	My co-design experience: engage.....	171
4.4.7	My co-design experience: anticipate.....	172
4.4.8	My co-design experience: own.....	172
4.5	My K-Swiss.....	175
4.5.1	Company and product information.....	175
4.5.2	My K-Swiss: the product configurator.....	175
4.5.3	Manufacture, dispatch and delivery.....	178
4.5.4	My co-design experience: overview.....	178
4.5.5	My co-design experience: explore.....	179
4.5.6	My co-design experience: engage.....	180
4.5.7	My co-design experience: anticipate.....	181
4.5.8	My co-design experience: own.....	182
4.6	FREITAG.....	185
4.6.1	Company and product information.....	185
4.6.2	FREITAG: the product configurator.....	186
4.6.3	Manufacture, dispatch and delivery.....	188

4.6.4	My co-design experience: overview.....	189
4.6.5	My co-design experience: explore.....	190
4.6.6	My co-design experience: engage.....	191
4.6.7	My co-design experience: anticipate.....	193
4.6.8	My co-design experience: own.....	194
4.7	Threadless.....	197
4.7.1	Company and product information.....	198
4.7.2	Threadless: the product configurator.....	200
4.7.3	Manufacture, dispatch and delivery.....	200
4.7.4	My co-design experience: overview.....	201
4.7.5	My co-design experience: explore.....	201
4.7.6	My co-design experience: engage.....	202
4.7.7	My co-design experience: anticipate.....	203
4.7.8	My co-design experience: own.....	203
4.8	Spreadshirt.....	207
4.8.1	Company and product information.....	207
4.8.2	Spreadshirt: the product configurator.....	208
4.8.3	Manufacture, dispatch and delivery.....	209
4.8.4	My co-design experience: overview.....	210
4.8.5	My co-design experience: explore.....	210
4.8.6	My co-design experience: engage.....	211
4.8.7	My co-design experience: anticipate.....	212
4.8.8	My co-design experience: own.....	213
4.9	NikeiD.....	216
4.9.1	Company and product information.....	216
4.9.2	NikeiD: the product configurator.....	216
4.9.3	Manufacture, dispatch and delivery.....	219
4.9.4	My co-design experience: overview.....	219
4.9.5	My co-design experience: explore.....	220
4.9.6	My co-design experience: engage.....	221
4.9.7	My co-design experience: anticipate.....	222
4.9.8	My co-design experience: own.....	223
4.10	Discussions and conclusions from the chapter.....	226
4.10.1	Reflections on being a customer co-designer.....	226
4.10.2	Mapping the customer journey: Stages, phases, touch points, and the four pleasures..	227
4.10.3	Reflections on recording experiences – insights for designing design probes.....	228
4.11	Chapter 4: Reference list.....	230

Abstract.....	232
5.1 Introduction.....	232
5.1.1 Designing the probe.....	233
5.2 The design probe kit: pilot study.....	234
5.2.1 Welcome letter.....	234
5.2.2 'before you start' sheet.....	235
5.2.3 Digital camera, photo printer and 'CAPTURE IT' folder.....	236
5.2.4 Voice recorder.....	237
5.2.5 Task cards.....	238
5.2.6 The postcard stickers.....	239
5.2.7 'what happened' map.....	240
5.2.8 'who did I tell' map.....	241
5.2.9 The record book.....	242
5.2.10 'it's arrived' sheet.....	243
5.3 Findings from and reflections upon the pilot study.....	244
5.3.1 The pilot probe: participant engagement and usage.....	245
5.3.2 The pilot probe: the post-probe interview.....	247
5.3.3 The pilot probe: key considerations for redesign.....	247
5.4 The design probe kit: modifications for the main study.....	247
5.4.1 The welcome letter.....	248
5.4.2 'what happened' map.....	249
5.4.3 Uncovering social networks.....	251
5.4.4 The record book 'DESCRIBE IT'.....	257
5.4.5 'it's arrived sheet'.....	253
5.5 Discussions and conclusions from the chapter.....	253
5.6 Chapter 5: Reference list.....	255

Abstract.....	256
6.1 Introduction.....	256
6.1.1 Interpreting the findings.....	256
6.2 Case study 1: The pilot study P02.....	260
6.2.1 (P02): Who am I?.....	260
6.2.2 (P02): What do I think about mass customisation?.....	262
6.2.3 (P02): What was it like to use a design probe.....	262

6.2.4	(P02): The customer co-design experience.....	262
6.3	Case study 2: The main study P01.....	266
6.3.1	(P01): Who am I?.....	267
6.3.2	(P01): What do I think about mass customisation?.....	268
6.3.3	(P01): What do I think about NikeiD.....	269
6.3.4	(P01): What was it like to use a design probe.....	269
6.3.5	(P01): The customer co-design experience.....	270
6.4	Case study 3: The main study P02.....	273
6.4.1	(P02): Who am I?.....	274
6.4.2	(P02): What do I think about mass customisation?.....	277
6.4.3	(P02): What do I think about FREITAG.....	278
6.4.4	(P02): What was it like to use a design probe.....	279
6.4.5	(P02): The customer co-design experience.....	279
6.5	Case study 4: The main study P03.....	283
6.5.1	(P03): Who am I?.....	284
6.5.2	(P03): What do I think about mass customisation?.....	286
6.5.3	(P03): What do I think about NikeiD.....	287
6.5.4	(P03): What was it like to use a design probe.....	288
6.5.5	(P03): The customer co-design experience.....	288
6.6	Case study 5: The main study P04.....	291
6.6.1	(P04): Who am I?.....	292
6.6.2	(P04): What do I think about mass customisation?.....	293
6.6.3	(P04): What do I think about Timbuk2.....	294
6.6.4	(P04): What was it like to use a design probe.....	295
6.6.5	(P04): The customer co-design experience.....	296
6.7	Discussions and conclusions from the chapter.....	300
6.7.1	Handling the probe findings.....	300
6.7.2	Designing design probes for understanding co-design experiences.....	300
6.8	Chapter 6: Reference list.....	302

Chapter 7: Designing for co-design: developing models and frameworks **303**

Abstract.....	303
7.1 Introduction.....	303
7.2 Modelling a customer journey: revisiting the customer corridor.....	304
7.2.1 Modelling a customer journey: touch points.....	304
7.2.2 Modelling a customer journey: stages and phases.....	306
7.2.3 The customer corridor model.....	309
7.3 Informing design for co-design experiences.....	312

7.3.1	The MC product ecology.....	314
7.3.2	The experience matrix.....	316
7.4	Discussions and conclusions from the chapter.....	323
7.4.1	Addressing the research question: development of the ‘experience matrix’.....	323
7.5	Chapter 5: Reference list.....	325

Chapter 8: Conclusions and recommendations **326**

Abstract.....	326
8.1 Introduction.....	326
8.2 Advancing understanding of the customer co-design experience.....	327
8.2.1 Research agenda: appraisal of existing theory.....	327
8.2.2 Research agenda: development of the product envelope model.....	327
8.2.3 Research agenda: development of an ‘MC customer corridor’.....	328
8.3 Informing design for co-design.....	330
8.3.1 Research agenda: development of an ‘MC customer corridor’.....	330
8.3.2 Research agenda: development of the ‘experience matrix’.....	330
8.4 Exploring customer co-design experiences: the research method.....	331
8.4.1 How far and how deep to go in the literature review.....	331
8.4.2 The use of ethnographic approaches.....	332
8.4.3 Probing the probes.....	332
8.4.4 Conceptual models and frameworks: reliability, validity, relatability and generalisability	335
8.5 The doctoral study: research achievements.....	336
8.5.1 The doctoral study: publications and impact.....	337
8.5.2 The doctoral study: contribution to knowledge.....	338
8.6 Further research opportunities.....	340
8.7 Chapter 8: Reference list.....	342

Table of figures

Figure 1.1	The research outline.....	8
Figure 2.1	Combining customer and supplier options to identify the Industrial Product Service System (IPS ²) solution space (Karger et al. 2010).....	15
Figure 2.2	[left] PUMA’s Mongolian BBQ online product configurator PUMA (2009) and [right] in-store product configurator (authors own photograph).....	16
Figure 2.3	Cassius Lamp configurator “...you can beat a Cassius lamp out of a virtual punching bag” (Fluid Forms 2009)	16
Figure 2.4	The PrEmo tool (Design and Emotion Society 2010).....	32
Figure 2.5	The perspectives that form user experiences (Jääskö et al. 2003).....	33
Figure 2.6	The product ecology framework (Forlizzi 2008).....	34
Figure 2.7	Framework of product experience (Desmet and Hekkert 2007, p60).....	38
Figure 2.8	Hierarchy of user needs (Jordan 2000, p6).....	39
Figure 2.9	Dyson vacuum cleaner (Innovation net 2005).....	40
Figure 2.10	Creating desirability (Stickdorn and Schneider 2010, p81).....	41
Figure 2.11	Putting people and their experience at the centre (Fulton Suri 2003, p40).....	42
Figure 2.12	Experiential wheel (Schmitt 1999, p213).....	44
Figure 2.13	Touch point map, indicating overlapping touch points (Fontejn 2009).....	48
Figure 2.14	The experience model (Conifer Research 2002, p2).....	49
Figure 2.15	Service blueprint (Surla 2010).....	50
Figure 2.16	Customer journey mapping (Marketing-resultant.de 2009).....	50
Figure 2.17	Customer journey sketch boards (Furnell 2010, commenting on Desonance 2010)....	51
Figure 2.18	Starbucks Experience Map (Berkman 2010).....	53
Figure 2.19	Using the ‘experience wheel’ to design a WOW experience (Temkin 2009).....	54
Figure 2.20	Customer/Product/Producer (CPP) interactions and macro and micro level design decisions (Bardill et al. 2007, p17).....	56
Figure 2.21	iPod engraving (Macoffers.co.uk 2007).....	59
Figure 2.22	The product envelope model revealed by a four pleasures analysis (Bardill et al. 2007, p5).....	62
Figure 2.23	Revised product envelope (Herd et al. 2010, p245).....	64
Figure 2.24	Entering the product envelope (Herd et al. 2010, p200).....	64
Figure 2.25	The customer journey (Watkins 2007).....	65
Figure 2.26	The MC customer journey (Herd et al 2010).....	66
Figure 2.27	Generic MC customer corridor - online purchase (Herd et al. 2010).....	67
Figure 2.28	The creation of communities (Herd et al. 2010).....	68

Figure 2.29	First iteration of the experience matrix (Herd et al. 2010).....	70
Figure 3.1	Mass customization utility model: how mass customization configuration and consumer expertise affect product utility and complexity (Dellaert and Stremersch 2005).....	86
Figure 3.2	That squiggle of the design process (Newman 2011).....	88
Figure 3.3	Levels of knowledge acquired through research techniques (adapted from Sleeswijk Visser et al. 2005).....	89
Figure 3.4	A triangulation of ethnographic findings reveal the ‘apparent truth’ (Visocky O’Grady and Visocky O’Grady 2008, p28).....	97
Figure 3.5	Recording the patient journey – using a video camera to record patient’s eye view (Johnniemoore.com 2008).....	99
Figure 3.6	Connecting the research methods: guiding the probe design.....	110
Figure 3.7	A4 Poster requesting research participants.....	112
Figure 3.8	‘Paper doll study’ (Joprints 2009).....	115
Figure 3.9	Probe kit exploring ‘urban security’ (Idamolander 2009).....	116
Figure 3.10	Design probe kits (Djaelani 2009, Thomason 2009, Cmprietz 2009).....	116
Figure 3.11	Triangulating the probe data to gain insight and information.....	121
Figure 3.12	Stages and phases of a co-design experience.....	126
Figure 3.13	The product envelope (third iteration).....	128
Figure 3.14	Two experience points demonstrating a written narrative and four pleasures analysis.....	130
Figure 3.15	Mapping a personal customer co-design journey: the customer journey map.....	130
Figure 3.16	Mapping a customer co-design journey from the probe findings.....	131
Figure 4.1	Screenshots from the opening sequence of the product configurator (PUMA 2007).	149
Figure 4.2	PUMA Mongolian BBQ in-store product configurator (Sinclair 2008).....	150
Figure 4.3	[left] sample trainers in-store [right] at the configurator (authors own photographs)	153
Figure 4.4	[left] online configurator (PUMA 2007) [right] in-store configurator (Yu-Ming 2007).	154
Figure 4.5	[left] online configurator (PUMA 2007) [right] authors receipt from purchase.....	154
Figure 4.6	[left] confirmation email [right] product arrived email.....	156
Figure 4.7	My PUMA Mongolian BBQ trainers.....	157
Figure 4.8	Customer journey map: PUMA Mongolian BBQ.....	158
Figure 4.9	Screenshot of the Yourdesign homepage (YourDesign 2007).....	159
Figure 4.10	Screenshot of the Yourdesign online designer (Yourdesign 2007).....	160
Figure 4.11	Changing text content to manipulate size (Screenshots, YourDesign 2007).....	163
Figure 4.12	[main] Received coasters [bottom right] web preview showing text placement.....	164
Figure 4.13	Customer journey map: YourDesign.....	165
Figure 4.14	Growth of the Timbuk2 product range (Timbuk2 2011).....	166
Figure 4.15	‘Build a bag’ product range (Timbuk2 2007).....	167
Figure 4.16	‘Build a bag’ product range (Timbuk2 2011).....	167

Figure 4.17	Keri and Melissa with Medium Cargo Tote and fan. Keri and Melissa, full time Timbuk2 employees, part time models (Timbuk2 Designs 2008).....	168
Figure 4.18	Two stages from the product configurator (Timbuk2 2007).....	169
Figure 4.19	Images of manufacturing (Timbuk2 2011).....	169
Figure 4.20	My Timbuk2 messenger bag.....	173
Figure 4.21	Customer journey map: Timbuk2.....	174
Figure 4.22	K-Swiss 'Classic' trainer (Fashionfreax.net 2009).....	175
Figure 4.23	Screenshots of product range entry screen (My K-Swiss 2008).....	176
Figure 4.24	Screenshots of product range entry screen (My K-Swiss 2011).....	176
Figure 4.25	How My K-Swiss works: screenshots from video (My K-Swiss 2011).....	177
Figure 4.26	My Swiss product configurator (My K-Swiss 2009).....	177
Figure 4.27	My K-Swiss gallery (My K-Swiss 2011).....	178
Figure 4.28	My K-Swiss on-screen receipt (My K-Swiss 2008).....	181
Figure 4.29	My K-Swiss packaging.....	183
Figure 4.30	My K-Swiss trainers.....	183
Figure 4.31	Customer journey map: My K-Swiss.....	184
Figure 4.32	The FREITAG process (FREITAG 2009).....	185
Figure 4.33	Screenshot of the online shop showing 25 of the 100 'F18 REX' messenger bags available at 03.03.09 and details of an individual bag (FREITAG 2009).....	186
Figure 4.34	Screenshots of the guided tour of the F-Cut product configurator (FREITAG 2009).....	187
Figure 4.35	Viewing another bag design for another customer co-designer. Two screenshots from F-Cut describing previous stencil cut-outs, and the resultant bag (FREITAG 2009).....	188
Figure 4.36	Text supporting changing visuals on the F-Cut loading screen (FREITAG 2011).....	192
Figure 4.37	Sharing an off the shelf product (FREITAG 2011).....	193
Figure 4.38	Web link to my final bag design.....	194
Figure 4.39	FREITAG packaging.....	195
Figure 4.40	Customer journey map: FREITAG.....	196
Figure 4.41	Threadless 'submit a photo' (Threadless 2011).....	197
Figure 4.42	Threadless 'submit an idea' (Threadless 2011).....	198
Figure 4.43	Threadless product page (Threadless 2008).....	206
Figure 4.44	Threadless t-shirt packaging.....	203
Figure 4.45	My Threadless t-shirt.....	205
Figure 4.46	Customer journey map: Threadless.....	206
Figure 4.47	T-shirt-Factory, a Spreadshirt partner shop (T-Shirt-Factory 2011).....	207
Figure 4.48	Spreadshirt logos [left] 2005, [right] redesigned in 2008 (Spreadshirt 2011).....	208
Figure 4.49	Spreadshirt T-shirt designer (Spreadshirt 2011).....	209
Figure 4.50	Spreadshirt delivery information calculator (Spreadshirt 2011).....	209
Figure 4.51	A design loaded into the Spreadshirt product configurator (Spreadshirt 2008).....	211

Figure 4.52	Spreadshirt packaging.....	213
Figure 4.53	My Spreadshirt t-shirt.....	214
Figure 4.54	Customer journey map: Spreadshirt.....	215
Figure 4.55	NikeiD London Studio (Lucas 2007).....	217
Figure 4.56	NikeiD design gallery (NikeiD 2011).....	218
Figure 4.57	NikeiD product configurator (NikeiD 2011).....	218
Figure 4.58	NikeiD packaging.....	223
Figure 4.59	My NikeiD trainers.....	224
Figure 4.60	Customer journey map: Nike iD.....	225
Figure 5.1	Pilot design probe kit.....	235
Figure 5.2	Welcome letter.....	235
Figure 5.3	'Before you start' sheet.....	236
Figure 5.4	Camera, photo printer and carry case.....	237
Figure 5.5	Voice recorder with fold-out instructions.....	238
Figure 5.6	Task cards (completed by participant P02: pilot study).....	239
Figure 5.7	Postcard sticker sheet (completed by participant P02: pilot study).....	240
Figure 5.8	The 'what happened' map.....	241
Figure 5.9	'Who did I tell' map (close up of completed map by participant P02: pilot study).....	242
Figure 5.10	Double page spread of diary layout.....	243
Figure 5.11	The 'it's arrived' sheet.....	244
Figure 5.12	Design probe kit: main study.....	248
Figure 5.13	Welcome letter graphic.....	248
Figure 5.14	The 'what happened' map and sticker books.....	249
Figure 5.15	Completed 'what happened' map [participant P03, main study].....	250
Figure 5.17	Image set for touch point associations (Moo Print Ltd. 2009).....	251
Figure 5.17	Voice recorder instructions and tag.....	252
Figure 5.18	The record book: 'DESCRIBE IT'.....	253
Figure 5.19	Revised 'it's arrived' sheet.....	253
Figure 6.1	Triangulating the probe data to gain insight and information.....	257
Figure 6.2	Pilot study: postcard photo. Participant P02 photographed at university.....	260
Figure 6.3	Converse (Converse 2011).....	261
Figure 6.4	Probe photos (clockwise from top left) 'Love taking pictures'; 'I have OCD. Everything has to be neat'; 'I can sleep almost anywhere'; 'I love my RC car!'.....	261
Figure 6.5	Pilot P02 customer journey map: NikeiD.....	265
Figure 6.6	Participant P01 overview.....	266
Figure 6.7	Probe photos.....	267
Figure 6.8	[left] probe photo: 'something I like'; [right] Korg UK (2011).....	268
Figure 6.9	P01 customer journey map: NikeiD.....	272
Figure 6.10	Participant P02 overview.....	273

Figure 6.11	Probe photo ‘Hmmm! Barbados. This is Brownes Beach where I learned to swim and spent many sundays relaxing after church’	274
Figure 6.12	Stikfas deluxe pack (Stikfas 2011).....	275
Figure 6.13	Probe photos ‘I’m on a quest to make a set of slippers/socks that hug & give my odd feet the support I believe they deserve’; ‘I’m quite attracted to oriental lettering and calligraphy’	276
Figure 6.14	Probe photo: ‘Given to me after a stolen phone. She has been dead for 2 years now. I can’t get her fixed, neither will I give her away’	277
Figure 6.15	Task card (P02): Something I have or would like to customise.....	278
Figure 6.16	P02 customer journey map: FREITAG.....	282
Figure 6.17	Participant P03 overview.....	283
Figure 6.18	Barker and Stonehouse (2011).....	284
Figure 6.19	Probe photos (clockwise from top left): ‘Love sales!’; ‘I love chocolates!’; ‘books’; ‘love church designs’	285
Figure 6.20	Task card (P02): A map of my life.....	286
Figure 6.21	Task card (P03): Something I have or would like to customise.....	287
Figure 6.22	P03 customer journey map: NikeiD.....	290
Figure 6.23	Participant P04 overview.....	291
Figure 6.24	Probe photo ‘ipod case’	293
Figure 6.25	P04 customer journey map: Timbuk2.....	299
Figure 7.1	The customer corridor.....	311
Figure 7.2	Informing design for co-design: mapping the hierarchy of user needs onto the product envelope.....	313
Figure 7.3	The MC product ecology mapped onto the product envelope model.....	315
Figure 7.4	The experience matrix.....	318
Figure 7.5	[left] online configurator (PUMA 2007) [right] in-store configurator (Yu-Ming 2007).....	322
Figure 7.5	FREITAG configurator screenshots (FREITAG 2008).....	322
Figure 7.6	FREITAG web link (FREITAG 2008).....	322
Figure 8.1	Instagram: A stream of postcards, shot by phone (Wortham 2011).....	334

List of tables

Table 2.1	Differentiated typology of potential customer benefits (Bauer et al. 2010, p169).....	25
Table 2.2	Methods and representations for understanding user experience (information taken from Jääskö et al. (2003).....	34
Table 2.3	The factors that make up the product ecology (Forlizzi 2008).....	35
Table 2.4	Mapping product characteristics to levels of cognitive and emotional processing Norman (2004, p39).....	39
Table 2.5	Strategic Experiential Modules (Schmitt 1999).....	43
Table 3.1	Research methods in the MC literature exploring issues of customer co-design.....	84
Table 3.2	Classification of design research methods (Hanington 2003, p13).....	90
Table 3.3	Selecting MC product offerings for co-design experiences.....	100
Table 3.4	The four purposes of design probes in user centred design (Mattelmäki 2006, p63)...	107
Table 3.5	Types of participation in probe studies (Graham and Rouncefield 2008).....	108
Table 3.6	Tagging the transcribed findings.....	122
Table 3.7	Identified touch points.....	126
Table 3.8	The pilot study: design probe activity timeline.....	132
Table 3.9	The main study: design probe activity timeline.....	133
Table 4.2	PUMA co-design experience overview.....	151
Table 4.3	Summary of PUMA four pleasures analysis: explore.....	151
Table 4.4	Summary of PUMA four pleasures analysis: engage.....	152
Table 4.5	Summary of PUMA four pleasures analysis: anticipate.....	155
Table 4.6	Summary of PUMA four pleasures analysis: own.....	156
Table 4.7	YourDesign co-design experience overview.....	161
Table 4.8	Summary of YourDesign four pleasures analysis: explore.....	161
Table 4.9	Summary of YourDesign four pleasures analysis: engage.....	162
Table 4.10	Summary of YourDesign four pleasures analysis: anticipate.....	163
Table 4.11	Summary of YourDesign four pleasures analysis: own.....	164
Table 4.12	Timbuk2 co-design experience overview.....	170
Table 4.13	Summary of Timbuk2 four pleasures analysis: explore.....	170
Table 4.14	Summary of Timbuk2 four pleasures analysis: engage.....	171
Table 4.15	Summary of Timbuk2 four pleasures analysis: anticipate.....	172
Table 4.16	Summary of Timbuk2 four pleasures analysis: own.....	172
Table 4.17	My K-Swiss co-design experience overview.....	178
Table 4.18	Summary of My K-Swiss four pleasures analysis: explore.....	179
Table 4.19	Summary of My K-Swiss four pleasures analysis: engage.....	180
Table 4.20	Summary of My K-Swiss four pleasures analysis: anticipate.....	181

Table 4.21	Summary of My K-Swiss four pleasures analysis: own.....	182
Table 4.22	My FREITAG co-design experience overview.....	189
Table 4.23	Summary of FREITAG four pleasures analysis: explore.....	190
Table 4.24	Summary of FREITAG four pleasures analysis: engage.....	191
Table 4.25	Summary of FREITAG four pleasures analysis: anticipate.....	193
Table 4.26	Summary of FREITAG four pleasures analysis: own.....	194
Table 4.27	My Threadless co-design experience overview.....	201
Table 4.28	Summary of Threadless four pleasures analysis: explore.....	201
Table 4.29	Summary of Threadless four pleasures analysis: engage.....	202
Table 4.30	Summary of Threadless four pleasures analysis: anticipate.....	203
Table 4.31	Summary of Threadless four pleasures analysis: own.....	204
Table 4.32	My Spreadshirt co-design experience overview.....	210
Table 4.33	Summary of Spreadshirt four pleasures analysis: explore.....	210
Table 4.34	Summary of Spreadshirt four pleasures analysis: engage.....	211
Table 4.35	Summary of Spreadshirt four pleasures analysis: anticipate.....	212
Table 4.36	Summary of Spreadshirt four pleasures analysis: own.....	213
Table 4.37	My NikeiD co-design experience overview.....	219
Table 4.38	Summary of NikeiD four pleasures analysis: explore.....	220
Table 4.39	Summary of NikeiD four pleasures analysis: engage.....	221
Table 4.40	Summary of NikeiD four pleasures analysis: anticipate.....	222
Table 4.41	Summary of NikeiD four pleasures analysis: own.....	223
Table 5.1	Task card activities.....	238
Table 5.2	Postcard sticker activities.....	240
Table 5.3	Completed pilot probe kit: summary of considerations.....	246
Table 7.1	Touch points in co-design experiences (summarised from chapter 4).....	305
Table 7.2	The experience matrix analysis tools.....	319

List of appendices

1.	Customer journey sketchboards.....	344
2.	Starbucks Experience Map.....	346
3.	Breakdown of research spend.....	348
4.	Design probe images and attribution.....	349
5.	Research study participant release form.....	348
6.	PUMA Mongolian BBQ product purchase diary.....	350
7.	YourDesign product purchase diary.....	360
8.	Timbuk2 product purchase diary.....	368
9.	My K-Swiss product purchase diary.....	379
10.	My FREITAG product purchase diary.....	388
11.	My Spreadshirt product purchase diary.....	401
12.	My Threadless product purchase diary.....	409
13.	My Nike iD product purchase diary.....	419
14.	Pilot study: the design probe.....	435
15.	Pilot study: tagged transcription and completed contents.....	447
16.	Main study: the design probe.....	463
17.	Main study: tagged transcriptions and completed contents.....	467

List of publications

Book chapters (published):

Herd, K., Bardill, A. & Karamanoglu, M. (2010). The co-design experience: conceptual models and design tools for mass customisation in Tseng, M & Piller, F. (eds). *Advances in Mass Customization and Personalization*, Vol 1. Singapore/NJ/London: World Scientific Publishing Co. Pte. Ltd.

Based on the conference paper presented at MCPC 2007, a request was made to submit a revised paper for an edited book with selected papers on mass customization, personalisation, and user co-creation. This was led by K. Herd and introduced first iteration of the 'customer corridor' and the revised 'product envelope' model.

Journal papers (published):

Herd, K., Bardill, A. and Karamanoglu, M. (2009). Development of a design probe to reveal customer touch points in the sale of mass customised products. *Design Principles and Practice: An International Journal*. 3 (3): 193-208

Keywords: *customer co-designer, mass customisation, mass customization, empathic design, design probe, customer experience, design research, touch points*

This paper was led by K. Herd and highlights the need for the use of design-led, empathic research methods in understanding customer co-design experiences, and describes the development of the pilot and main study design probes used within this PhD research.

Bardill, A., **Herd, K.** and Karamanoglu, M. (2007). Product envelopes: designing positive interplay between brand DNA and customer co-designers. *International Journal of Mass Customisation*. 2 (1/2): 57-75

Keywords: *mass customisation, design process, product envelopes, emotional ergonomics, pleasure, customer co-designers, brand DNA, four pleasures*

The IJMassC began publishing in 2005 and provides an international forum for sharing mass customisation theory and practice among relevant international professional communities. It is the only specialist MC journal, and is underpinned by an editorial board made up of key researchers in the field. This paper summarises the literature review and research thinking to date, and introduces the product envelope model (in its initial form). This paper was co-authored by A.Bardill and K.Herd, based upon the PhD literature review.

Bardill, A., Karamanoglu, M. and **Herd, K.** (2005). Pleasure-based design approaches to the built environment. *Municipal Engineer*. 158 (3): 183-193

Keywords: *design methods & aids, town & city planning, urban regeneration*

This paper appears to be the first to use Jordan's work on the four pleasures as an analytical framework for examining, understanding and guiding thinking in a field other than that of the design of products. The paper was co-authored, based on the initial literature review of customer experience.

Conference papers (peer reviewed):

Herd, K., Bardill, A. & Karamanoglu, M. (2011). Mass customisation. What are we designing? *2011 World Conference on Mass Customization and Personalization*. San Francisco, USA, 16-19 November.

Written and presented by K.Herd, with contribution from her co-authors, this paper reinforces the need for a design-led approach to understanding and designing for customer co-design. It presents a summary of research methods currently utilised in the MC literature, and highlights the advantages of applying a service design toolkit, discussing the use of customer journey maps as a framework for visualising and sharing customer co-design experiences. The paper concludes with the four stages of a customer co-design experience.

Herd, K., Bardill, A. & Karamanoglu, M. (2009). X-ray specs, stickers and colouring in: seeing beyond the configurator using design probes. *2009 World Conference on Mass Customization & Personalization*. Helsinki, Finland, 4-8 October.

Following on from previous work with her co-authors, this paper was written and presented by K. Herd, with contribution from her co-authors, and describes the use of design probes for investigate the customer co-design experience when purchasing mass customised products.

Herd, K., Bardill, A. and Karamanoglu, M. (2007). Designing for co-design: using the product envelope model as a framework for reflection. *2007 World Conference on Mass Customization & Personalization*. Boston, USA. 7-10 October.

This paper was written and presented by K. Herd, with contribution from her co-authors. It presents the first completed iteration of the product envelope model, and discusses its use in relation to a specific MC purchasing experience.

Bardill, A. and **Herd, K.** (2006) Maintaining positive interplay between brand DNA and customer co-designers in mass customised products. *International Conference on Strategic Innovation and Creativity in Brand & Design Management*. Seoul, Korea. 29 November.

Written for an audience not necessarily familiar with MC, this paper establishes the need for the product envelope model as a means of understanding the nature of brand and experience within MC scenarios. It concludes with an early iteration of the product envelope model, prior to the four pleasures analysis carried out in the 2007 Int. J. MC paper. This paper was co-authored and presented by A. Bardill, and is based primarily on readings from the PhD literature review.

Chapter 1

Introduction

Abstract

This chapter introduces this doctoral study. It provides an introduction to the subject area, and establishes the research goals and focus. It describes the research boundaries, contribution to knowledge and the structure of the thesis.

1.1 Mass customisation: an oxymoron

"...mass customization will be as important to business in the twenty-first century as mass production was in the twentieth" (Gilmore and Pine 2000, pix)

First predicted by Alvin Toffler in the 1970's in his book *Future Shock*, the phrase mass customisation was coined by Stan Davis in his 1987 seminal book *Future Perfect*, as he foresaw the natural progression from niche markets to markets of one (Gilmore and Pine 2000, Pine 1993). Davis referred to it as an oxymoron, "the putting together of seemingly contradictory notions, like jumbo shrimp and artificial intelligence" (Pine 1993, pix). He described it as a "world of paradox with very practical implications" (Davis 1987, p140) made feasible by developments in technology; "Speed and specificity are the hallmarks of these new technologies, and the foundation for the mass customizing of products and services that follow" (p141). Pine's (1993) book on mass customisation was the starting point for much commercial interest in the field and stimulated the growth of academic research.

Mass customisation (referred to in this thesis as MC) offers a response to the changing marketplace and increasing desire for more personal products; "The concept of mass customization makes sense. Why wouldn't people want to be treated as individuals, with products tailored to their specific needs?" (Salvador et al. 2009, p71). The advent of Web 2.0 and online commerce has led to an increase in desire amongst both companies and customers for customised products (Piller 2008). However, as Broekhuizen and Anselm (2002, p310) note "...some industries do not lend themselves to mass customization because their customers have homogenous needs, and/or do not want customization. These industries can be served effectively with a variety strategy or a mass production strategy". So the development of an appropriate and effective MC offer is crucial; the challenges can be clearly seen in a number of high profile flops such as Levi Strauss' 'Original Spin' jeans and Mattel's 'MyDesign Barbie' (Franke et al. 2009).

Despite growing research in the field, much of the current research into MC is driven by the business, engineering and management perspectives crucial in operationalising the experience. The experience of the customer as a co-designer remains relatively unexplored, yet the customer co-designer is a central tenet to any MC product offering. Current research exploring co-design focuses primarily on specific activities within a co-design experience, or addresses hypotheses using empirical research methods. There remains little work to date investigating the entirety of the co-design experience for the customer, or utilising user-centric design and research methods. The call for papers from the 2009 World Congress on Mass Customization and Personalization acknowledges the need for further work in this area:

“Our manifesto is to shift the mass customization debate from a mere physical product level to a perspective of total value system and life cycle experience and to go deeper on customer-centric communications. Mass customization should be more than just configuring a piece of hardware, but should be seen as the co-design of an entire system, including services and experiences at the individual, organizational as well as the inter-organizational level” (MCPC 2009)

1.2 Research focus and goals

This doctoral study is based on the premise that the customer as a co-designer is an integral part of both the MC product and purchasing process, and that engagement and involvement with MC purchasing is, in part, the result of the an emotional connection with the product and/or purchasing process; “Research has shown that the perceived quality of a product itself, and that of the entire shopping experience are closely related” (Berger and Piller 2003). The focus of this research is to further understand the entirety of the MC product offer, to explore customer co-design experiences during the purchase of MC products, and to use these insights to better inform the process of designing for co-design. This is achieved by gaining insight into individual co-design experiences. This research recognises that these co-design experiences occur over a prolonged period of time rather than being confined solely to the co-design activity at the product configurator, and that each co-design experience is different. As Mattelmäki (2003, p121) describes “we need not only a window into the user’s life, but also an explanation of how he sees things in that window”; the use of design research methods supports an empathetic approach to understanding co-design experiences, supporting insight rather than fact. Through these processes of observation and conversation, it is possible to draw out information that would not emerge through formal market research contexts. These insights may reside within the subconscious mind of the participant, for example to do with difficulties of product use that they have since accepted and adjusted to, or other contextual information that can offer insights into the attitudes and values of the participants (Rosenthal and Capper 2006). These findings offer personal insight and “rich, textured understanding” (Gilmore 2002, p31), recognising that “there is no average person out there” (p32).

This current research explores not only *what is happening now*, but uses the findings from the literature, a series of MC product purchases and design probes as a research instrument for gaining insight into customer co-design experiences, to explore *what could or should be happening now*.

Throughout the doctoral study, quotations from the literature are used to introduce chapters and sub-sections. These are not provided as 'evidence' for the discussions, arguments and explorations presented, and are not viewed in their entirety by the author as accurate statements. Instead these quotations provide an important function in raising questions, stimulating thought, and offering differing viewpoints over the chapter subjects.

1.2.1 Research aims

This doctoral study has two aims:

Aim 1: Advancing understanding of the customer co-design experience

This research examines and builds upon existing knowledge in the field of MC, in particular the concept of 'solution space', "the pre-existing capability and degrees of freedom built into a given manufacturer's production system" (Von Hippel 2001). The solution space currently describes product functionality and tangibility, however it does not currently seek to address broader aspects of MC relating to the customer co-design experience through which the 'product' is enabled. This research posits that the solution space therefore provides an incomplete conceptual model, demonstrating little connection with the customer as co-designer, and providing no recognition of requirements other than the manifestation of the co-designed product.

This study proposes the need for, and develops conceptual models that:

- * support a more complete understanding of an MC product offering through the incorporation of elements such as the service, touch-points (moments of interaction) and experience that surround, and provide access to, the MC product within the solution space (the product envelope model)
- * map the journey of individual customer co-designers as they co-design an MC product, describing activity, emotional response and the occurrence of touch points (the customer journey map)
- * describe a generic customer co-design experience (the customer corridor)

Aim 2: Informing design for co-design

To inform design for co-design, this research explores the use of design probes as a research instrument to support an empathetic understanding of customer co-design experiences. Used in conjunction with the product envelope and customer journey map, these insights support the development of a conceptual framework to support the design of coherent experiences for customer co-design (the experience matrix).

1.3 Core research question

The doctoral study is therefore driven by the following research question:

In light of the calls for further research in understanding both the experience of the customer as co-designer and the nature of design for mass customisation, how can:

- * A customer co-designer's relationship with, and experience of, an MC product be characterised and mapped, and
- * How can these insights be used to inform the design of the customer co-design experience?

1.3.1 Subsidiary research questions

The subsidiary research questions that support these aims are as follows:

Research agenda – appraisal of existing theory

- A. What is the current understanding of the solution space concept within the published field of MC and how it is used to support design for co-design?

Research agenda – development of the product envelope model

- B. What theoretical models from other disciplines can inform our understanding of the customer co-designer experience?
- C. When critiquing the models within the field of affective design, what findings emerge that can be used to understand the customer co-design experience?

Research agenda – development of an MC 'customer corridor'

- D. Can generic stages within an MC co-design experience be identified?
- E. Where are the touch points in a customer co-design experience, what methods currently exist to design for these touch points?
- F. Can a conceptual model of a co-design experience be created that provides a visual map of a co-design experience, describing stages, touch points and timelines?

Research agenda – development of the 'experience matrix'

- G. Can a conceptual framework of a co-design experience be created which can be used to inform the construction of a co-design experience?

1.4 Contribution to knowledge

This doctoral study offers the following contributions to knowledge:

- * The product envelope model: a model of an MC product offering
- * Use of the customer journey map to describe MC customer co-design experiences

- * The use of design probes as a research method for gaining insight into customer co-design experiences, and reflections on designing probes for this context
- * The customer corridor: an abstracted model of a customer co-design experience
- * The experience matrix: a framework for supporting design for co-design

1.5 Research boundaries

This research explores the experience of, and design for, customer co-design experiences. In light of the diversity of MC products available, the limitations of this research study and the differing manners in which the process of mass customisation can occur, it would be unrealistic to propose a rigid framework for designing for co-design accompanied by a series of generalisable conclusions. The relatability rather than generalisability of the conceptual models and frameworks presented (the product envelope, customer corridor, experience matrix, stages and phases of a co-design experience and classification of touch points as extended/transient) stems from the scale of this research study and the nature of the qualitative research approach, where the primary goal is not to provide generalisable conclusions but instead to support insight rather than fact. As hypothesis generating research, these models and frameworks have been developed as an outcome from the primary and secondary research undertaken, and as such they are robust and can be used by others in similar circumstances. These relatable outcomes can only be generalized after sufficient application in the field and subsequent iteration.

This research is intended for the academic and business community within the field of MC, with relevance to adjoining disciplines who participate within an MC product offering (such as product design, marketing, interaction design etc). It is anticipated that the relatable conclusions will further the debate and calls for research within the field of MC. The nature of design research and the use of design probes (as discussed in chapter 3), establishes this research as both inspirational and informative, focused around a small number of research participants, purchases and MC companies.

1.6 The structure of the thesis

The first part of the research presented in this doctoral study (chapters 1-3) stems from a review of the literature, and results in two models that assist in describing the customer co-designer and their co-design experience:

- * **The product envelope model** describes an MC product, reflecting not only the solution space, but also the wider context within which the solution space resides
- * **The customer journey map** visualises and describes a journey through a specific co-design experience, mapping stages and phases of the journey, describing touch points, and providing a

narrative overview of the experience mapped against a four pleasures analysis to describe emotional response

The development of the product envelope model emerged from the limited insights and information within the MC literature regarding the nature of the customer co-design experience, and design for customer co-design. The literature on experience design, affective design and service design, when viewed in conjunction with the MC literature and the identified gaps, provided a structure for describing and mapping the product envelope as an extension of and addition to existing theory in the MC literature (bringing together touch points, the four pleasures framework (Jordan 2000), service design and branding). The model has developed as the research progresses, and two versions have been published to date in the MC literature (Herd et al. 2010, and Herd et al. 2007). The emergence of the initial model from the literature review (see chapter 2.10) played a key role in the development of the research methods for this project in helping to establish both the focus and the boundaries for the research. Alongside the product envelope was the development and integration of the notion of the initial version of the 'customer corridor' (see chapter 2.11). Derived from the marketing research literature, the application of the customer corridor concept to MC, and the use and visual representation of the customer corridor for an MC product purchase stemmed initially from the development of the product envelope. This early version of the model identifies the stages of a co-design experience and maps touch points that occur. Both the thinking behind and the visual representation of the customer corridor has developed through MC product purchases (see chapter 4), and the findings from the design probes (see chapter 5 and 6), evolving into the customer journey map for describing specific experiences, and the customer corridor for abstracting these experiences (see chapter 7). To date this work has been published in Herd et al. 2009a, Herd et al. 2009b, Herd et al. 2010 and Herd et al. 2011.

The second part of the research in this thesis comprises (chapters 4-5):

- * **The purchase of MC products**, leading to the creation of customer journey maps for a range of leading MC companies
- * **The design of a design probe**, created to elicit both information and emotional responses from a range of customers throughout their co-design experiences

The third part of the research in this thesis comprises (chapters 6-8):

- * The findings and resultant insights from the design probes that inform and connect the earlier conceptual models, and support the development of the completed **product envelope model** and **customer corridor** presented in chapter 7.
- * **The experience matrix**, a framework for understanding the doorways and touch points that frame the experience for a customer co-designer. Experiences can be mapped onto the matrix, but it also offers a use as a framework for guiding choices when designing co-design experiences.

Where the product envelope describes the broader MC product offering (as a development of the existing notion of the solution space), the revised customer corridor describes a customer journey within that MC product offering, visualising the relationship between the customer co-designer and the MC producer in terms of the choreographed interaction at each stage and phase of the co-design experience.

The research outline is as follows, and details where each subsidiary research question is explored and discussed. It is described in figure 1.1

Chapter 1 introduces the subject area and presents the research goals and project focus, establishing the contribution to knowledge and the research boundaries.

Chapter 2 is the literature review. Part one reviews the mass customisation literature, defining key terminology and reviewing current thinking on the solution space and designing for co-design. It introduces the research problem and explores research question A. Part two reviews the literature on user-centred design and customer experience, exploring existing theoretical models and frameworks and their relevance to design for customer co-design. Research questions B and C are addressed here. The chapter concludes with a summary of two peer reviewed and published models by this researcher that support an understanding of customer experience in MC: the product envelope and the customer corridor.

Chapter 3 explores the research methods common to MC, and explores and discusses the nature and approach of design research. It describes the selection of research methods for this project that include MC product purchasing, and the completion of design probes by customer co-designers. It addresses research questions D, E and F through the construction of a customer journey map applied in chapter 4.

Chapter 4 presents my co-design experiences purchasing 8 MC products. This is a personal account of each co-design experience supported by a documented timeline of activity and touch points relating to each mass customised product (described by the customer journey map). A four pleasures analysis is provided at each stage of the co-design experience. These insights inform the design of the probe kits.

Chapter 5 describes the design of the design probes. Beginning with a discussion of the literature regarding the design and use of design probes, it presents a discursive account of the process of designing first the pilot probe kit, followed by a reflection upon the findings and experience, leading to the design of the probe for the main study.

Chapter 6 reports on the findings of the individual design probe kits from the pilot study, and four further co-design experiences in the main study. This information is supplemented by a record of the completed probe kits located in the appendices

Chapter 7 discusses and explores the insights and information from chapter 6, offering a synthesis of findings and identifying relatable elements from the research. It presents the revised product envelope and customer corridor model, and develops the experience matrix, a framework that connects the product envelope, customer journey map and customer corridor to offer a framework for guiding decision making when designing for co-design.

Chapter 8 offers conclusions and recommendations from the thesis, and reflects on the aims, methods and findings from this research. It highlights the research achievements and identifies opportunities for further work.

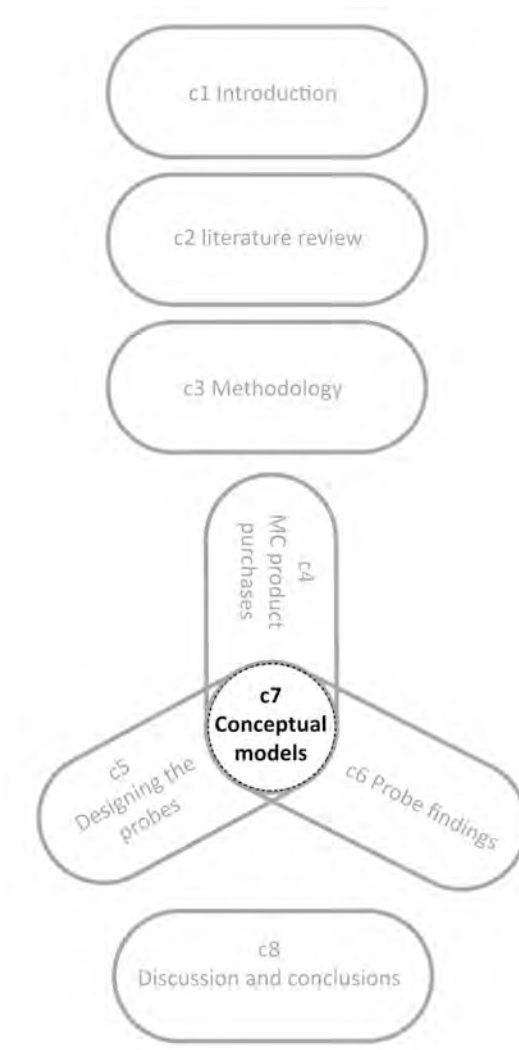


Figure 1.1 The research outline

1.7 Chapter 1: Reference List

- Berger, C. & Piller, F. (2003). Customers as co-designers. *IEE Manufacturing Engineer*. 82 (4): 42-46.
- Broekhuizen, T. & Anselm, K. (2002). Success factors for mass customization: a conceptual model. *Journal of Market-Focused Management*. 5: 309-330
- Davis, S. (1987). *Future perfect*. Massachusetts, California, New York, Ontario, England, Bonn, Sydney, Singapore, Tokyo, Madrid, San Juan: Addison-Wesley Publishing Company, Inc.
- Franke, N., Keinz, P. & Steger, C. (2009). Testing the value of customization: when do customers really prefer products tailored to their preferences? *Journal of Marketing*. 73 (5): 103-121
- Gilmore, D. (2002). Understanding and overcoming resistance to ethnographic design research. *Interactions*. 9 (3): 29-35
- Gilmore, J. H. & Pine II, B. J. (eds). (2000). *Markets of one. Creating customer-unique value through mass customization*. Boston: Harvard Business School Press
- Herd, K., Bardill, A. & Karamanoglu, M. (2010). The co-design experience: conceptual models and design tools for mass customisation in Tseng, M & Piller, F. (eds). *Advances in Mass Customization and Personalization*, Vol 1.
- Herd, K., Bardill, A. & Karamanoglu, M. (2009a). Development of a design probe to reveal customer touch points in the sale of mass customised products. *Design Principles and Practices: An International Journal*. 3 (3): 193-207
- Herd, K., Bardill, A. & Karamanoglu, M. (2009b). X-ray specs, stickers and colouring in: seeing beyond the configurator using design probes. *2009 World Conference on Mass Customization & Personalization*. Helsinki, Finland, 4-8 October.
- Herd, K., Bardill, A. and Karamanoglu, M. (2007). Designing for co-design: using the product envelope model as a framework for reflection. *2007 World Conference on Mass Customization & Personalization*. Boston, USA. 7-10 October
- Mattelmäki, T. (2003) Probes: studying experiences for design empathy. In Koskin, I., Battarbee, K. & Mattelmäki, T. *Empathic Design. User Experience in Product Design*. Finland: IT Press
- MCPC 2009 (2009) Call for papers. *The 2009 World Conference on Mass Customization & Personalization*. Available from <http://mass-customization.blogspot.com/mass_customization_open_i/2008/12/mcpc-2009-call-for-papers-mass-matching-customization-configuration-creativity-.html> [Accessed 12 September 2009]
- Piller, F. (2008). Observations on the present and future of mass customization. *Flexible Services and Manufacturing Journal*. 19 (4): 630-636
- Pine, J. (1993). *Mass customization. The new frontier in business competition*. Boston: Harvard Business School Press
- Rosenthal, S. & Capper, M. (2006). Ethnographies in the front end: designing for enhanced customer experiences. *The Journal of Product Innovation Management*. 23: 215-237

Salvador, F., de Holan, P., & Piller, F. (2009). Cracking the code of mass customization. *MIT Sloan Management Review*. 50 (30):71-78

Von Hippel, E. (2005). *Democratizing innovation*. Massachusetts: MIT Press. [online] Available from:
<<http://web.mit.edu/evhippel/www/democ1.htm>>

Chapter 2

Exploring the literature and introducing the research problem

Abstract

As a literature review this chapter provides two key functions. Firstly it offers an overview of the mass customisation literature, defining terminology, outlining the emergence of the paradigm and the development of research themes, and exploring the nature of co-design and issues of designing for co-design. A discussion of the findings clarifies the relevance of the PhD research questions to their field. Secondly it reviews the literature surrounding customer/user experience and emotion, again defining relevant terminology, and introducing existing frameworks and models, thereby positioning this research and its influences. It concludes with the introduction and discussion of the early iterations of the product envelope model, the MC customer corridor and the experience matrix in their previously published forms.

2.1 Part one: the mass customisation literature review

Also known as “Persuading an octopus into a glass” (Kamler and Thomson 2006).

Part one of this chapter positions this research within the field of MC by exploring the literature in relation to the following key areas:

- * A review of key terminology
- * From mass production to mass customisation - the emergence of MC
- * The development of research themes in the field
- * The nature of customer co-design

2.2 Useful terminology

“Fields in which definition is now a settled matter tend to be lethargic, dying, or dead fields, where inquiry is no longer provides challenges to what is accepted as truth” (Richard Buchanan, quoted in Stickdorn and Schneider 2010)

As with any new area of research there is a rapid development in vocabulary as researchers strive to establish their claim upon the field. What emerges as accepted terminology then goes through a natural

process of iteration as the academic field matures. What follows is an overview of the key terminology from the MC literature used within this doctoral study; this frames the understanding of MC within this research.

2.2.1 Mass customisation (MC)

The literature is abundant with definitions and classifications of mass customisation, but it remains what MacCarthy and Brabazon (2003, p31) describe as an “ill defined, fuzzy and, most importantly, a relative concept”. On the surface it is a concept that is relatively easy to understand, but a precise definition of MC is problematic due to the variety of meanings, interpretations and applications that exist across a wide range of products, services and industries. According to Da Silveria et al. (2001) it can be defined either broadly or narrowly, using either the visionary concept proposed by Davis (1987), or narrower, more practical definitions. For MacCarthy and Brabazon (2003), the term ‘mass’ implies three key characteristics:

- * the economics of mass production
- * the extent of customisation possible (limited by the need to achieve ‘mass’ characteristics)
- * and the number of customers who are interested in an MC product offering

Leading researcher in the field Piller (2002, p121) offers a useful, and widely accepted working definition of MC, based upon differentiation, cost and the creation of a relationship:

“the production of goods and services for a (relatively) large market that exactly meets the needs of every individual demander with regard to certain product characteristics (*differentiation option*) at costs roughly corresponding to those of standard mass-produced goods (*cost option*). The information collected in the course of the process of individualization serves to build up a lasting individual relationship with each customer (*relationship option*)”

In many cases, definitions of MC are driven by the differing approach and focus for its implementation. For example, Duray (2002) suggests that mass customization can be defined as “building products to customer specifications using modular components to achieve economies of scale” (p317) and that these concepts of customer involvement and modularity are essential to MC, whilst Tseng and Piller (2003) consider “the value of a solution for the customer as the defining element of mass customization” (p5). Salvador et al. (2009, p71) believe that MC is a strategic approach relevant to most businesses as opposed to an “exotic approach with limited application”

“The key is to view it basically as a *process* for aligning an organization with its customers’ needs. That is, mass customization is not about achieving some idealised state in which a company knows exactly what each customer wants and can manufacture specific, individualized goods to satisfy those demands – at all mass-production costs. Rather it is about moving towards these goals by developing a set of organizational capabilities that will, over time, supplement and enrich an existing business” (Salvador et al. 2009, p71).

2.2.2 Personalisation

“Just like a helpful sales clerk, the seller (or electronic customer interface), greets the customer by name, remembers what s/he has purchased or browsed previously, and suggests products s/he might be interested in the future” (Sunikka and Bragge 2009, p2).

Personalisation “...is about selecting or filtering information objects for an individual by using information about the individual (customer profile) and then negotiating the selection with the individual” (Tseng and Piller 2003, p7). As with MC, it can be a challenging concept to apply (Kasanoff 2002), and retains similar traits in its difficulty in establishing a clear and concise definition due to a variety of applications, interpretations and disciplines of use. Personalisation is becoming an increasingly important part of web based interaction, and is often used to tailor information to individual user needs; it is similar to recommendation, where customer specific recommendations are selected from a large range of existing possibilities. Amazon.com is a company at the forefront of advanced personalisation, correlating customer purchase histories with those of other customers who have made similar purchases to create recommended buys (Piller 2008). Personalisation can therefore be seen to support MC in some scenarios, for example through the presentation of personalised product configuration options during co-design. Here personalisation can be used to help reduce choice and the burden of complexity from the co-designer, based on their customer profile (Piller et al. 2003, Tseng and Piller 2003). Personalisation is not, however, an essential component of MC. Whilst recognising the challenges in definitions and semantics, Bruce Kasanoff, one of the leading authors in the field of personalisation describes MC as a process for implementing personalisation; “in some respects, personalization is a goal and mass customization is one way to accomplish that goal” (Kasanoff 2002). For researchers Sunikka and Bragge (2009), their research into literature definitions differentiates personalisation from customisation by defining personalisation as a seller driven rather than customer driven activity. A frequently cited example of personalisation in the literature is catalogue retailer Lands End. Their website has used the virtual dressing room with custom avatar My Virtual Model (My Virtual Model Community 2009) and a product recommendation system since 1999; “The system recommends a customized bundle of standard mass products matching each other and the customers’ style profile” (Tseng and Piller 2003, p7).

2.2.3 Customer co-designer

Customer co-design “describes the process that allows customers to express their product requirements and carry out product realization processes by mapping the requirements into the physical domain of the product” (Berger et al. 2005, p71). MC alters the traditional product development process by adopting a two-stage model - the first, the realm of company/designer establishing the solution space, the second, that of customer as co-designer configuring a product within this space which meets their needs and desires. This second stage fundamentally changes the role of the customer from consumer of a product, to a partner in a process of adding value (Reichwald et al. 2004, Berger and Piller 2003, Piller et al. 2003); “Customers are integrated into value creation by defining, configuring, matching, or modifying an individual

solution” (Piller et al. 2005). This notion of value (discussed in more detail in chapter 2.5) has been defined in the MC literature to include aspects such as: *functional benefit* from a product closely matching individual needs; *perceived uniqueness* of a co-designed product; *process benefit* which describes the hedonic or experiential value a co-designer may experience through the process of co-design; and *pride of authorship* derived from the final output of having create an MC product (Schreier 2006). It is the creation of a solution space and the specified realm of opportunity for co-design within that solution space that distinguishes customer co-design from broader paradigms such as participatory design and co-creation.

Customer co-design depends upon an efficient and effective interaction between the customer and the company (Schreier 2006, p319), and offers possibilities for building up a lasting relationship. It is this central role of the customer as a co-designer that differentiates MC from alternative manufacturing and operational strategies such as agile and lean manufacturing; flexible manufacturing systems are “a necessary but not sufficient condition” for implementing customer-centric strategies, since these must be supported by systems enabling information flow and exchange between the company and the customer (Berger et al. 2005, p71). So whilst flexible manufacturing systems have been around for several decades, it is only since the advent of the internet that systems have become available to handle the necessary information and interaction flow (Berger and Piller 2003).

2.2.4 Solution space

The solution space describes a conceptual ‘container’ for the abundance of economically viable product possibilities that are made available to a customer co-designer for any given MC product (Herd et al. 2007), Piller and Tseng (2010, p5) refer to the “boundaries of its playground”. The solution space is established through the assessment of product architecture, range, overall company strategy and manufacturing capability (Berger and Piller 2003); “the pre-existing capability and degrees of freedom built into a given manufacturer’s production system” (Von Hippel and Katz 2002, p826). There is a finite space within which both customer need and manufacturing capability can co-exist (see figure 2.1); the size of the solution space will therefore vary, depending upon the design freedom offered to the co-designer, based on parameters such as manufacturing capability, limits and flexibility and cost and quality metrics. Successful MC is characterized by “*stable* but still flexible and responsive processes that provide a dynamic flow of products” (mass-customization.de 2009).

Establishing the solution space is a crucial activity in establishing an MC business; the solution space determines what “universe of benefits” are available to the customer, and then “within that universe what specific permutations of functionality can be provided” (Tseng and Piller 2003, p6). The solution space therefore requires careful mapping to ensure effective design for a range of solutions, as opposed to a single product offering. Salvador et al. (2009) define the development of the solution space as one of the three fundamental capabilities that will determine the ability of a company to successfully offer MC products. If used well, the solution space can offer multiple benefits for companies, for example, “customer experience intelligence” (p73); collecting data on browsing and buying behaviours at the product

configurator to establish customer preferences and trends. The solution space can also be used for virtual concept testing with customers. Using this approach, adidas anticipates saving millions of dollars through the reduction many of the tens of thousands of physical prototypes traditionally produced each season, translating these into virtual prototypes. Ultimately this information can be used to refine existing solution spaces.

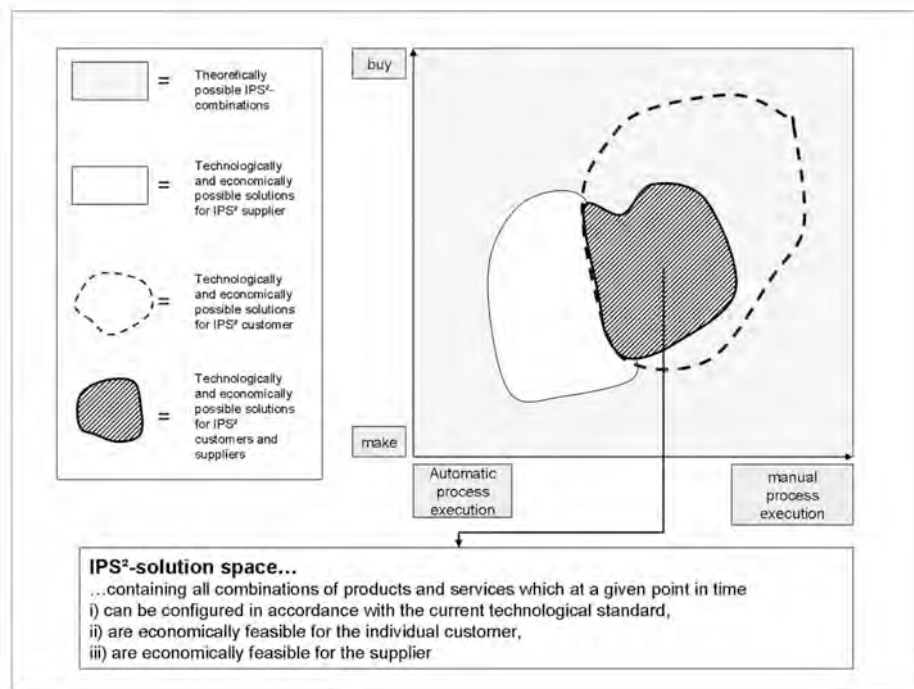


Figure 2.1 Combining customer and supplier options to identify the Industrial Product Service System (IPS²) solution space (Karger et al. 2010)

2.2.5 Product configurator

Customer co-design is enabled through an interactive system enabling communication between the individual customer and the company. This system is responsible for guiding the co-designer through the configuration (co-design) and purchasing process. Whilst they can operate in both Business to Business (B2B) and Business to Customer (B2C) markets, it is the B2C environment that is most applicable to the individual customer co-design experience in this thesis. Known predominantly throughout the literature as product configurators, terminology has also included “choice boards, design systems, toolkits, or co-design platforms” (Franke & Piller 2003, p581). Product configurators can be operated by trained staff, customer co-designers, or a combination of these (Configurator Database 2009). Most commonly used to refer to a software tool, the success of such a system is not only defined by its technological capabilities, but also by its integration into the sales environment, its integration into the brand, an ability to allow learning by doing, and the provision of experience and process satisfaction (Piller et al. 2003, Franke & Piller 2003, Rogoll & Piller 2004). Product configurators are commonly found as web based sales tools e.g. 121Time (2011) and Timbuk2 (2009), however they can also take the form of a retail-based system, as appropriate,

for example mi adidas (2009), or a hybrid of the two e.g. Nike iD (2009), PUMA's Monglian BBQ (PUMA 2009).

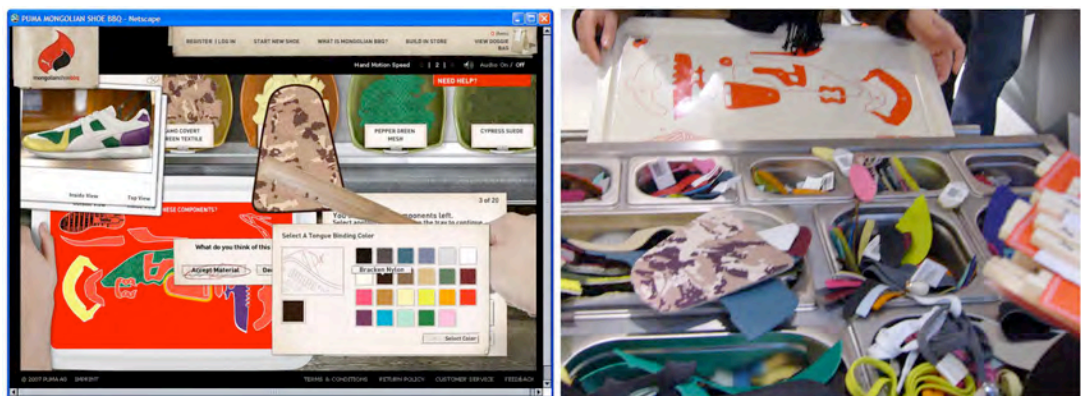


Figure 2.2 [left] PUMA's Monglian BBQ online product configurator PUMA (2009) and [right] in-store product configurator (authors own photograph)

They typically offer the option to co-design using a blank product template, or to purchase or reconfigure a completed design using the options made available within the solution space. There are however a small number of examples of product configurators which are used by the co-designer in a different way, enabling them to interact with, and influence the product form (Sinclair and Campbell 2009); these include Fluid Forms (2009), and Studio:ludens (2009).

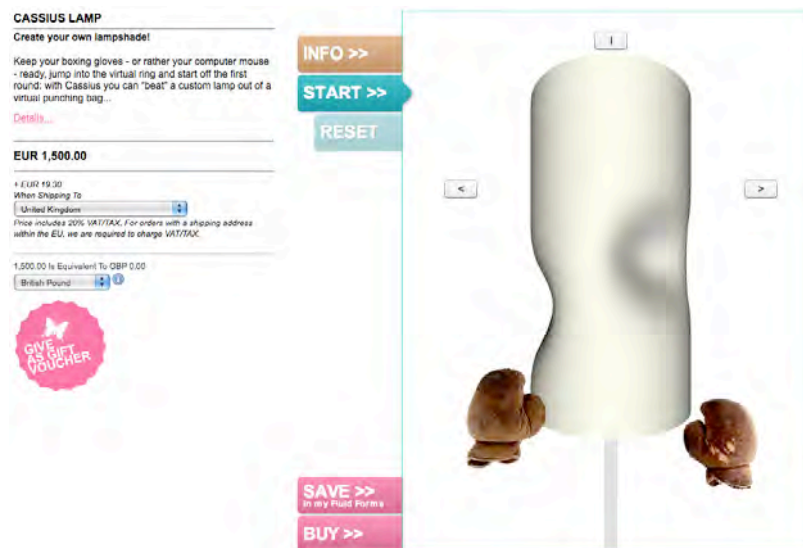


Figure 2.3 Cassius Lamp configurator "...you can beat a Cassius lamp out of a virtual punching bag" (Fluid Forms 2009)

The Configurator Database (2009) is an online resource that has been set up in partnership with a number of leading MC research groups. As of June 2009, this international database contains links to over 500 online MC product configurators and is the world's largest configurator database. The database is being

used as a source of empirical data within the field of MC for research questions, generating data relating to issues such as the structure of configurators, methods of visualisation, and technical specifications.

2.3 From mass production to mass customisation: the emergence of MC

“Roll over Henry Ford. Today you can have any color you want, as long as it’s the one you want” (Gilmore and Pine 2000, pvii)

For over two centuries products, the result of mechanised industrial production (mass production), have shaped and affected the quality of our daily lives, influenced world economies and provided a means through which we experience and perceive the world around us (Fiell and Fiell 2003). The advent of the Industrial Revolution and its associated technical advances brought about instrumental changes to production processes and their resulting products; for centuries before, the local market was the dominant paradigm where buyers and sellers came together within a limited geographical area (Gilmore and Pine 2000, px). Manufacture had been based on the notion of craftsmen; everything was conceived and produced by highly skilled individuals, artisans, who had the necessary tools, materials and expertise to turn raw materials into finished goods. Their production was not only an art, but also a source of pride (Pine 1999). As hand-tools were replaced by machines, this method of industrial organisation, supported by entirely rational, functional, economic arguments of the time, advocated the division of labour into ever decreasing segments, effectively breaking the artisanal link between producer and product. This stimulated the development of industrial design, “the conception and planning of products for multiple reproduction” (Fiell and Fiell 2003, p6). The synthesis of factors such as engineering, technology, material and aesthetics into machine-producible solutions, sought to resolve all user needs and desires into a product that resided within its technical and social constraints. Products were no longer the result of a single mind and creative process, created in response to the particular needs and wants of an individual customer.

The underlying principles of mass production, namely economies of scale, modular components and long product and product development lifecycles, led to the generation of standardised products for large homogenous markets, each optimised for its manufacturing process. Manufacturing efficiency meant lower costs, and mass production generated a feedback loop - as product costs fell, increased numbers of people were able to afford to buy products, resulting in greater sales and therefore greater production quantities (Pine 1993). The, ‘any colour you like as long as it’s black’ marketing strategy exemplified by Fordism (Tolliday and Zeitlin 1987) became tenable only because of a lack of competition, rather than a true demand for extreme uniformity in the marketplace. Neither the production method nor the product was human focused. Gradually however, the natural forces of competition sought new ways of identifying markets and how best to serve them, leading to market segmentation and finer distinctions between groups of customers. In industrial practice and output, post-war prosperity combined with the accompanying ‘white heat’ of technological change became the major precursor for consumerism. New

technologies enabled new products; obsolescence became 'built in', and usability came to the fore as a method of improving the performance of these new technological products for the people who would own them (Hilton 2003). As the 20th century reached its conclusion, dramatic advances in the technologies associated with manufacturing and product function led to functional saturation in many market sectors, and these saturated markets became increasingly segmented. Success in these new segmented markets began to depend upon producing ever greater variety at a faster pace, requiring changes in both manufacturing processes and business structures. Power shifted from producers to consumers who began to demand high quality products that more closely matched their individual desires (Jiao and Tseng 1999, Pine 1993); design became a differentiator in the marketplace. Product development moved beyond traditional considerations of usability and functionality and developments in design methods sought to support this change. Where customers had been viewed in the past by traditional marketers as rational decision makers, and customer decision making as a simple problem solving process (Schmitt 1999), "...it has been suggested that these factors no longer drive consumer choice. Consumers now look for more from the products that they buy; they are looking for pleasure and the fulfillment of their emotional needs" (Porter et al. 2005). Design therefore sought to find ways to strengthen the bond between user and product, underpinned by principles and concepts currently referred to (amongst others) as 'the new human factors' (Jordan 2000) or 'affective design' (Norman 2004); for further details see chapter 2.7. Products became commodities and developed symbiotically with sociological shifts associated with the cult of the individual. "We are... a generation that was brought up to view choice as a metaphor for progress" (Redhead 2000).

Mass customisation (MC) was persuasively championed as a business response to these saturated, segmented markets of the late twentieth and early twenty first century. MC became a reality when new manufacturing technologies, data transfer and management methods became enablers for this new paradigm – combining the efficiency of mass production with the differentiation possibilities of customisation, creating variety through flexibility and quick responsiveness (Pine 1993, Tseng and Piller 2003, Da Silveria et al. 2001). It has provided a means through which customised products can be developed in a manner only previously possible in the pre-industrial craft system. The difference, however, is that whilst a traditional craftsman re-invents not only their products, but also their processes for each individual customer, a mass customiser uses stable processes to produce high variety goods (Tseng and Piller 2003), and at a price comparable with that of mass production (Pine 1993). The role of the customer changes as they move from being a consumer of a product to a co-designer; however most customers are still buying made-to-order products manufactured in a mass production system – they are far from being the 'very creative consumer' predicted by Toffler almost thirty years ago (Piller et al. 2004).

2.3.1 The changing role of the consumer

"Once upon a time there were producers and consumers. Their roles were static and well defined. But thanks to the internet and the falling cost of the silicon chip, the line between producer and consumer has begun to blur" (Howe 2009, p71)

The societal and cultural context in which MC is now taking place is heralding significant changes for the consumer; the cult of the individual is acting as a driving force for many of the changes we are experiencing, and in some cases, the traditional roles of manufacturer and consumer are beginning to erode. As channels of information transfer become ever more accessible, the emergence of Web 2.0 has become a catalyst for new types of communication and behaviours; “Web 2.0 differs from earlier, more static versions of the web...in that it encourages this community to have a conversation...a web in which millions of people are content-creators, not just receivers” (Leadbeater 2009, p30-1). Anderson (2007) describes the democratisation of the tools of production, and it is through these tools that passive consumers are becoming active producers. This focus on the individual was predicted in 2002; “within eight years or less, personalization will become the driver of the global economy. Not “a” driver. The driver” (Kasanoff 2002).

And so, we have seen the emergence of phenomena such as user-driven innovation, co-creation, lead user innovation, fab labs and crowdsourcing, where the roles of producer and consumer have in some instances, begun to overlap. This challenges many traditional notions; as Von Hippel (2005, p19) describes “The idea that novel products and services are developed by manufacturers is deeply ingrained in both traditional expectations and scholarship”. Cheap, ubiquitous technology is acting as one of the key enablers for individual enthusiasts to take on, interact with, modify and improve what would traditionally fall within the realms of the producer. Wikipedia is one of the often cited examples of the power of crowdsourcing. As Anderson (2007, p65-73) describes, in 2001 Jimmy Wales set out to create an online encyclopedia by bringing together the “collective wisdom” of millions of amateur experts, enthusiasts and everyday people who believed that they knew something about something. Initially controversial since authoritative knowledge production had traditionally been the realm of scholars, by 2005 Wikipedia had become the largest encyclopedia in existence. Based on probabilistic statistics, Wikipedia benefits from breadth, depth, quantity and input, the sacrifice for which is absolute accuracy on individual entries; this shares the perspective of open-source software whose mantra calls ‘with enough eyes, all bugs are trivial’ (Anderson 2007, p62).

So, as people want “meaningful opportunities to participate and contribute, to add their piece of information, view or opinion” (Leadbeater 2009, pxxix), companies can benefit from their user groups. As Stephen Benson CEO of Innovation Exchange describes, “Crowdsourcing has created a level playing field, so small business no longer have to hire all the smart people, or have the most equipped labs to be leading edge in everything they do...small organizations can now tap into talent they could not otherwise access and use that information to drive innovation” (Johnson 2009). MC company Threadless (see chapter 4.7 for more information) is described by leading researcher Von Hippel as “one of the first firms to systematically mine a community for designs, but everything is moving in this direction” (Chafkin 2008).

It is important to recognise that just as “Crowds are not all automatically wise and mobs are not necessarily smart” (Leadbeater 2009, p61), co-designers in MC are only one of the actors within the ecology of customer co-design (see chapter 2.4.1). Customer co-design activities are mediated by the pre-established

framework of a solution space; customers are not designers and “often have no clear knowledge of what solution might correspond to their needs” (Berger and Piller 2003, p44). They (understandably) lack awareness not only of the relationships between product features and variables at a product level, but also at a broader level they lack specific information relating to availability and feasibility of goods from manufacturers and suppliers; “Such implicit domain knowledge is not easy to be made explicit in a customization system” (Piller and Tseng 2010, p3)

2.4 Understanding mass customisation

“Given the nature of the beast it is not surprising that there is a significant ‘variety’ in approaches and solutions” (MacCarthy and Brabazon 2003, p32).

When reviewing the implementation of MC, we find that terminology abounds and practice varies widely across industries and product types. Although the essence of MC remains fixed in its goal of providing for what Gilmore and Pine (2000) describe as “markets of one”, at an operational level the nature, implementation and approach of MC will vary between businesses. This is primarily based upon the following factors (MacCarthy 2004, p349):

- * product volume/variety ratio
- * complexity
- * point of customer involvement
- * degree of customer involvement
- * type of product modularity offered
- * the nature of the customised product and the perceived value

Much of the MC academic literature comprises a plethora of ‘classifications’ that seek to describe these activity types and operational factors governing MC strategies. These classifications may be derived from aspects such as the stage in the design process in which MC occurs e.g. *segmented standardization* and *customized standardization* (Lampel and Mintzberg 1996), the degree and nature of product variety offered by a company e.g. *component-swapping modularity* and *mix modularity* (Pine 1993), the nature of customisation in combination with type of customer involvement e.g. *transparent customization* and *collaborative customization* (Gilmore and Pine 2000), or the initiator of the customisation e.g. *manufacturer-driven collaboration* and *customer direct* (Berger et al. 2005). A number of authors such as Da Silveria et al. (2001) and MacCarthy et al. (2003) have attempted to group and cohere these classifications, whilst other authors such as MacCarthy et al. (2003) and Brabazon (2005) go on to apply the classification schemes to a range of case studies. The challenge for business is in understanding how these models can be implemented in their working practices, since these models may offer support in establishing not only how, but also what to customise to establish the greater value for the customer (Gilmore and Pine 2000). Those

models moving beyond mere descriptive classifications therefore appear to be more useful in supporting the application of academic theory into the industrial field.

2.4.1 Identifying the actors

Mass customisation can be described as an interplay between three key actors: the customer co-designer, the product and the producer (CPP). The term producer is used here in a broad sense to represent the wider role of the organisation producing the product and can be seen as the designer, manufacturer and/or the company for whom the product is being produced. From the co-designer's perspective, CPP interactions are manifested as tangible elements of their co-design experience. These experiences are mediated by the solution space, which is defined by the producer, and interacted with through the product configurator (Bardill and Herd 2006).

2.4.2 Predominant themes in mass customisation research

MC emerged primarily through business practice, as a result, academia has had to catch up; much of the early literature within the field reflects this (Kumar et al. 2007). As the biennial World Congress on Mass Customization and Personalization reaches its fifth year in 2009, the growth of the conference and the developing themes are indicative of the development in both the MC industry and the surrounding academic circles. At its inception in 2001, the first international congress described its conference topics as:

- * eBusiness strategies
- * strategic management issues
- * modern manufacturing concepts
- * research and development for mass customization

The track for product design for mass customization was described as focusing on product family development, product lifecycle management, design aspects, and product family structure and representation (MCPC 2001). Recognition of the role of the customer was limited, and this was exemplified in the resultant conference proceedings. In contrast in 2009, the call for papers reflects a more mature research field. It states that the conference manifesto is to:

“shift the mass customization debate from a mere physical product level to a perspective of total value system and life cycle experience and to go deeper on customer-centric communications. Mass customization should be more than just configuring a piece of hardware, but should be seen as the co-design of an entire system, including services and experiences at the individual, organizational as well as at the inter-organizational level” (MCPC 2009).

Despite this recognition of the need to increase research in this area, there remained only a small number of accepted papers and presentations who embraced these broader customer-centric subject areas.

Sunikka and Bragge (2009) examined the nature of research within the fields of MC between 1995-2009. Their research indicates that based upon the frequency of published articles, the top ten journals publishing MC papers (these top journals represent 18% of the total number of articles published) are clearly biased towards manufacturing focused research; ISI-Web of Science categorises the majority (40%) of this research to be based in the engineering literature, with the second highest category residing within computer science literature (34%):

- * International Journal of Production Research
- * International Journal of Advanced Manufacturing Technology
- * Production Planning and Control
- * Computers in Industry
- * Concurrent Engineering: Research and Applications
- * IEEE Transactions on Engineering Management
- * International Journal of Production Economics
- * Journal of Intelligent Manufacturing
- * International Journal of Operations and Production Management
- * International Journal of Computer Integrated Manufacturing
- * Expert Systems with Applications

They go on to list the most common keywords within MC published research; again these confirm the emphasis on engineering and business approaches, with limited focus on customer-centric approaches. Whilst design appears towards the bottom of the list, it is important to acknowledge that as a keyword this can refer to both design for manufacture as well as design for customer co-design:

- | | |
|---------------------------|-----------------------|
| * Mass customization | * Personalization |
| * Customization | * Product development |
| * Product family | * Flexibility |
| * Supply chain management | * Postponement |
| * Electronic commerce | * Service |
| * Platform product | * Case study |
| * Genetic algorithm | * Design |
| * Modularity | * Internet |
| * Product configurator | |

The International Journal of Mass Customization, the only discipline-specific journal for MC, is another interesting source for identifying trends of research within the field. Since its inception in 2005, of the 60 papers published, the predominant themes remain heavily focused upon manufacturing principles, with only two papers identifiable as having a customer-centric focus; the first is co-authored by the author

(Bardill et al. 2007), the second describes qualitative research methods to establish potential customer interest in opportunities for co-design of a specific product type (Ong et al. 2008).

Research into co-design in the MC literature generally falls into one of two areas for investigation:

1. issues surrounding the contents of the solution space,
2. communication and application of the contents through an appropriate product configurator.

Research into MC from the customers' perspective remains limited across the literature (for further discussion see chapter 3.2). Bauer et al. (2007) classifies those studies that do exist into two areas of activity:

1. Questions during or after the co-design activity at the product configurator
2. Questions before the co-design activity at the product configurator

The majority of research is focused on the former, relating to issues such as the use of a product configurator, and customer satisfaction during and after the co-design activity. Little research appears to exist which draws together these issues to help illuminate the wider considerations surrounding both the customer co-design experience from co-design to receipt of product, and the now 'fuzzy' practice of designing for co-design as a product designer, whose final instantiation of a product remains only predictable within a given solution space.

2.5 Designing for co-design: the story so far

"While there is a huge amount of managerial literature on manufacturing and information systems for mass customization, research on the role of the customer within the co-design process is rare" (Piller et al. 2003, p2)

Mass customisation by its very nature consists not only of the tangible product or service offering, but of the co-design experience for the customer; as Kaplan et al (2007) assert, the customisation process cannot be separated from the customised product. Therefore with customer co-design as a central tenet of mass customisation, designing for co-design becomes an important challenge for any MC business, and is a key area for research in the field. As described in chapter 2.2, the solution space is currently used in the MC literature as the primary means of designing for co-design, used to formulate the conceptual container that defines the extents of possible co-design activity in the creation of any MC product. The product configurator then provides the means of interaction and configuration through which co-design takes place. The MC literature describes a spectrum of research in the area of designing for co-design, and has identified a number of salient design considerations. These include:

- * Offering a solution space which encompasses the designs that co-designers wish to create (Von Hippel 2001)
- * Minimising the potential complexity experienced by the co-designer, keeping their expenditure in the buying process as low as possible, whilst providing clearly perceptible benefits (Berger and Piller 2003, Kumiawan et al. 2003, Piller et al. 2003).
- * Enabling customers to engage in co-design activities without extra training, and for them to learn through cycles of trial and error (Von Hippel 2001).
- * Reducing cognitive overhead, which lies not only in extent of choice, but also in areas such as lack of understanding about which solution meets their needs, uncertainty about the behaviour of the supplier, and uncertainty regarding the purchasing process, ordering and paying in advance for something that's only been seen virtually (Franke and Piller 2003).
- * The extent and nature of 'choice' in terms of product customisation, which needs to be sensitively controlled and presented to avoid 'mass confusion', the external complexity resulting from excess variety (Piller et al. 2003).

There are a limited number of empirical studies undertaken that investigate the relationship between MC, product configurators and customer interactions (Bauer et al. 2010, Bauer et al. 2007, Franke and Piller 2003); as Bauer et al. 2010, p164 recognise, optimization of the product configurator is only viable once there is a clear understanding of which customers wish to purchase MC products and what value, benefit and experience is expected.

It appears that customers either embrace the notion and practice of MC or reject it; there appears to be very little ambivalence or indecision (Piller and Müller 2004). The literature reports customer co-design satisfaction and engagement to be dependent upon a range of factors; amongst others, Franke et al. (2010) describe the 'I designed it myself' effect, Huffman and Kahn (1998) identify the nature and operation of a product configurator, the presentation of data, and type of customer input required during the purchasing process, whilst Fiore et al. (2004) describe the enhancement of individuality, and the engagement in an exciting experience. There is very little formal understanding about the joy or burden of co-design experienced by customers, who may have no clear knowledge of which solution corresponds to their needs, or who may be unable to articulate their requirements that are implicit to a product solution (Berger and Piller 2003, p44). In light of the lack of understanding concerning perceived benefits and expectations of customer co-designers, Bauer et al. (2010) offer one of the most comprehensive studies to date, using a combination of the existing MC literature and that of adjoining disciplines, and in-depth interviews/focus groups to identify and define the type of benefits and values expected by customer co-designers (see table 2.1). Although the research methods are carried out without participants engaging in a customer co-design experience (for further discussion of the relevance of this to the research findings please refer to chapter 3.2), it is a valuable piece of research for the MC literature, and one of the first to differentiate different sources of benefit derived from MC; this supports much of the research within this doctoral study.

Source of benefit	Type of benefit	Type of customization	
		<i>Stylistic</i>	<i>Functional</i>
Product	<i>Functional</i>	-	Higher quality/functionality, higher convenience, better fitting accuracy, sometimes positive effects on health
	<i>Holistic</i>	Visual match with other products	Compatibility with other products
	<i>Aesthetic</i>	Higher degree of aesthetics	-
	<i>Symbolic</i>	Self-expression, differentiation from the crowd	-
	<i>Emotional</i>	Pride	-
		Pleasurable feeling of indulging in something special	Pleasurable feeling of indulging in something special
	Enjoyment of product/less annoyance	Enjoyment of product/less annoyance	
Process	<i>Epistemic</i>	New insight, experimentation	New insight, experimentation
	<i>Hedonic</i>	Fun, entertainment	-
	<i>Personal</i>	Control and influence (realize own ideas)	Control and influence (realize own ideas)
Concrete MC offering	<i>Economical</i>	Improved price/performance ratio	Improved price/performance ratio
	<i>Temporal</i>	Shorter searching time	Shorter searching time

Table 2.1 Differentiated typology of potential customer benefits (Bauer et al. 2010, p169)

Zipkin (2001) describes the elicitation of customer need as "...both essential and difficult. To give customers exactly what they want, you first have to learn what that is. It sounds simple but it's not" (p83). This transfer of user need to the manufacturer is challenging and it has been described as "sticky information" (Von Hippel and Katz 2002); subjective elements such as taste, design and sometimes functionality can be difficult to describe, and are therefore classed as sticky. The integration of the co-designer into the creation of an MC product, for example through a well designed product configurator, enables user need to be transmitted to the manufacturer with a low level of stickiness (Piller et al. 2004). Therefore, one of the most important tasks of the mass customiser, is to minimise the potential complexity experienced by the co-designer; despite the fact that the confusion often experienced by a customer with a wide range of options is often perceived confusion as opposed to actual complexity (Huffman and Kahn 1998). Understanding the capability and desire for customer involvement becomes essential in enabling successful product outcomes since, as Brunner (2003) describes, success in the marketplace relies not only upon producing a superior product offering, but also on producing the customer's preferred solution.

Customer expenditure as a co-designer lies not only in extent of choice when customising a product, but also in areas relating to perceived risk and uncertainty. Assael (2004, p173) defines the types of perceived risk associated with the purchase of a product (not specific to MC):

- * **Financial risk** – the cost of a product relative to the consumers disposable income
- * **Social risk** – relating the product to the expectation of their peer group
- * **Psychological risk** – the loss of self-esteem when an error is made during the purchase; the product is later found cheaper, or is found to be difficult to operate
- * **Performance risk** – the product may not function as anticipated, or may fail to function; this risk is highest when the product is technically complex or the product function is related to ego-related needs
- * **Physical risk** – poor product performance may result in physical harm; for example faulty car brakes

He argues that internet purchases expose customers to additional categories of risk in addition to those above. These include:

- * **Security of financial information** – the risk of fraud
- * **Privacy** – the fear of internet usage being monitored by an external party e.g. employer
- * **No direct product contact** – will the product be as anticipated
- * **Difficulty in navigation** – a fear that difficulties in navigation will prevent them from gathering the information that they need
- * **Shipping and handling costs** – often not disclosed until the final stages of the transaction, this is a common reason for a lack of completion of intended purchases
- * **Late delivery, or the delivery of damaged or incomplete products**

For MC products, many of these categories take on an additional dimension as the co-designer is involved in value creation of a yet unknown solution, in addition to the challenges associated with purchasing an off the shelf product. The visualisation of a mass customised product is therefore an important part of the process of co-design for the customer. In the case of web based product configurators, the co-designers sensory perceptions are limited, since the instantiations of the customised product are virtual. The notion of evidencing therefore becomes a key consideration; evidencing relates to the type of feedback provided to the co-designer to communicate a product's physical attributes. Even in-store, whilst material samples may be seen and the co-designer exposed to a similar product, the MC product still remains elusive. A customer co-designer is never experiencing their final product and, hence, their connection to that product will always be incomplete at the point of purchase. Visualisation therefore becomes, as Rogoll and Piller (2004, p10-11) describe "one of the strongest instruments to create trust and reduce the risk perceived of the user – and to increase willingness to purchase". Product visualisation is thus necessary as a substitute for a product not yet in existence.

Much can be learnt from adjoining disciplines in developing solutions to the challenges faced when creating product configurators. As research and expertise in areas such as web usability and interaction design grows, a body of knowledge emerges to support the application and development MC product offerings. For example, Rogoll and Piller (2004) define five important aspects of MC product configurator design:

- * Operability and self-explanation
- * Orientation
- * Multiple approaches to information presentation to enhance accessibility
- * Loading time (with online configurators)
- * Support

However, it is important to remember that MC is about more than just web accessibility, it builds additional challenges onto the existing tasks of interaction, navigation and engagement.

2.6 Conclusions from the literature review: introducing the research problem

With customer co-design central to the MC paradigm, the literature demonstrates the need for further research exploring the nature and experience of co-design, and using this knowledge, support for the design of the customer co-design experience. Specifically in this doctoral study this pertains to:

2.6.1 Defining the extents of the co-design experience

Mass customisation by its very nature consists not only of the tangible product or service offering, but also of the co-design experience for the customer; as Kaplan et al (2007) describe, it is important to recognise that the customisation process cannot be separated from the customised product. The majority of the MC literature concerning customer co-design focuses solely on the experience at the product configurator, but it is clear that the customer co-design experience is much broader than this.

To design a co-design experience for MC, there is a need to define the term. This study posits that “a co-design experience consists not only of activities that relate to the co-design of the product via the product configurator, but that a co-design experience comprises both tangible and intangible elements, encompassing the entire purchasing experience from the beginning of co-design activity through to the receipt of the customised product and beyond” (Herd et al. 2009a, p194). This definition is imperative in a situation where, unlike purchasing an off the shelf product, there will frequently be a delay between the co-design activity and receipt of final product.

2.6.2 The need for conceptual models to support design for co-design

Existing conceptual models in the literature support an understanding of activity types and operational factors governing the implementation of MC. In answer to research sub-question A:

A. What is the current understanding of the solution space concept within the published field of MC and how it is used to support design for co-design?

The solution space offers the means of understanding the nature and extent of an MC product offering from the perspective of production and implementation, as described in chapter 2.2.4. It is a finite space within which manufacturing capability and customer requirements co-exist. An analysis of the literature indicates that this provides an incomplete picture, demonstrating little connection with the customer as co-designer, and providing no recognition of requirements other than the physical manifestation of the co-designers' final product choice. The solution space can be seen to circumscribe product functionality and tangibility, however it does not yet seek to address broader aspects of MC relating to the co-design experience through which the 'product' is enabled.

2.6.3 Exploring co-design from the perspective of the customer co-designer

The broad spectrum of research within the field of MC to date has done much to further knowledge relating to the practical implementation of designing and manufacturing custom, co-designed products. There remains limited research however exploring the nature of the MC customer co-design experience from the customer perspective (Bauer et al 2010). In 2003, Tseng and Piller highlighted the increasing importance of connecting with customers in future developments in MC; "we feel new research on mass customization is especially needed in fields connected with customer interaction and integration" (p521). Six years on, the continuing acknowledgement of the need for further work in this area is exemplified by the call for papers from the 2009 World Conference on Mass Customization & Personalization, whose manifesto is "*to shift the mass customization debate from a mere physical product level to a perspective of total value system and life cycle experience and to go deeper on customer-centric communications*" (MCPC 2009). This recognises the importance of the product, service and experience, and raises questions as to what the MC customer co-design experience is, and how we design for it. The second part of this literature review discusses the literature surrounding design for experience, and concludes in chapters 2.10-2.12 with an overview and critique of the early iterations of the conceptual models and frameworks for designing for co-design proposed for this doctoral study. Chapter 3 goes onto discuss the use of research methods both in MC and the discipline of design research, and their appropriateness for further investigation in this research area.

2.7 Part 2: Exploring the customer experience

“...design, defined as human/product interaction in its broadest sense, is the most significant product differentiator, moving ahead of technological sophistication and even, in our affluent societies, of price. When every machine has the same cheap chip, what gives a product added value?” (Green and Jordan 2002, p1-2).

As discussed earlier in this chapter, mass customisation by its very nature, consists not only of the tangible product or service offering, but also the co-design experience of the customer. Gamble et al (2006, p245) describe a customer experience as “a blend of a company’s physical performance and the emotions that it evokes”; how then can an MC co-design experience be best understood, managed and designed for, to achieve what Green (2002, p2) describes as the goal of “joy in use”? It is often difficult to define where any customer experience begins and ends. However, to define it as simply the financial transaction and receipt of goods, or in the case of MC as the specific co-design activities at the product configurator, is to severely limit opportunities for satisfying and engaging with that customer, and risks leaving their experience to chance. Fiore et al. (2004) discuss the role that co-design may play in the desire for experiences, and highlight the active engagement of the customer as central to the creation of a positive co-design experience.

Part 2 of the literature review discusses and explores the nature of ‘experience’ in the literature, touching upon areas such as pleasure and affect, making connections through to branding, touch points and customer journeys. It offers an overview of the emergence of ‘experience’ as a research area and product differentiator, reviews current theories, frameworks and models, and the application of these to design and product development. Section 2.10 and 2.11 propose two conceptual models to support an understanding and mapping of co-design experiences generated and published during the early stages of this doctoral research (the product envelope and the customer corridor). The *product envelope* seeks to develop the existing notion of the solution space into a more complete model that reflects the wider context within which the solution space resides, mapping the experience that surrounds and provide access to the tangible MC product at the core of the model. The *product envelope* can be used as a hypothesis generation tool, to inform our understanding of the *customer corridor*, which maps the customer journey through the co-design experience. This is followed in chapter 2.12 by the first iteration of the *experience matrix*, a framework that uses the insights from the product envelope and the customer corridor to systematise and support design decision-making.

2.7.1 The emergence of design for the user, for pleasure and for experience

“Although companies know a lot about customers’ buying habits, incomes, and other characteristics used to classify them, they know little about the thoughts, emotions, and states of mind that customers’ interactions with products, services and brands induce” (Meyer and Schwager 2007, p126)

In the last thirty years, the emergence and integration of human factors in product development and design practice has evolved from its emergent utilitarian use in the defence industry, through the phase of 'bolt on' human factors as a secondary consideration to product development (the creation of the "pretty interface"), to its current level of integration in the design process (Jordan 2000, p1-2). Human factors, often used interchangeably with the term ergonomics, can be defined as "the application of scientific information concerning humans to the design of objects, systems and environment for human use". It concerns not only issues of physical fit, but also those of cognitive fit (Institute of Ergonomics and Human Factors 2010), although it has tended in the past to neglect elements of feelings and emotions (Suri 2001). The growth and cross over of these disciplines with product design has been key to developments in user-centred design, and a natural symbiosis; "good human factors are, of course, central to achieving excellence in design" (Jordan 2000, p2). Their integration however, remains "a delicate flower and still requires careful tending" (Green 2002, p1).

As products become more complex and consumers become ever more ready to accept product and technological developments, issues of usability and functionality are no longer product differentiators. As customers expectations grow, usability has moved from being what Jordan (2000) describes as a 'satisfier' to a 'dissatisfier'; "people are no longer pleasantly surprised when a product is usable, but are unpleasantly surprised by difficulty in use" (p3). It is here that many of the cross-overs and developments in user-centred design are beginning to focus on the broader relationship between people and products, utilising what many refer to as 'pleasure-based approaches' (Jordan 2000) or 'affective design' (Norman 2004); "the profession needs to be concerned with ensuring physical and cognitive fit, but now also with lifestyle and cultural fit" (Suri 2001, p1280). It is in this realm that developments in design research (discussed in chapter 3.3) play a key role in better understanding this broader focus on not only customer needs, but also on customer wants.

Trends indicate that users are expecting increasing levels of 'connection' with everyday products (Demirbilek and Sener 2003), customers want products that "dazzle their senses, touch their hearts and stimulate their minds" (Schmitt 1999, p22). As Paul Hekkert, the chairman of the Design and Emotions Society states, "It is no longer sufficient to design good products or services; we all want to design experiences and generate pleasurable or exciting sensations" (Demirbilek and Sener 2003). So these needs and wants move beyond the manifestation of the physical product; Wikstrom (1996, p363) uses the term 'offering' to replace the traditional notion of the product or service, reflective of the fact that the product offering is now a blend of tangible and intangible elements. This is a helpful description for encapsulating the MC product offer. The notion of user experience "offers a holistic approach to understanding the relationship between the user and product, and the experiences that result from their interaction" (Battarbee 2004, p8); but how can an experience be designed for when the term cannot be clearly defined, and experiences themselves are not 'ready-made' offerings?

“Each customer experience is delivered through the manifestation, in the customer’s eyes, of a company’s brand values and personality, products and propositions, service delivery and community interaction. The combination of all these elements creates a unique customer experience, unique since each customer will have his or her own individual perceptions” (Gamble et al. 2006, p246-7).

An increasing level of understanding is emerging about the methods and metrics that can be deployed in developing product offerings that provide increased levels of emotional, hedonic and practical benefits for their owners. The resultant benefits are the essential elements for success in increasingly competitive product markets, what Rayport and Jaworski (2004, p48) describe as “the sole remaining frontier of competitive advantage”. Pine and Gilmore (1999) describe this as the emergence of the “experience economy”, a new economic era in which successful companies must create memorable events or experiences that engage their customers in a personal way.

2.8 Understanding experiences: reviewing existing theories

“Often the word “experience” and the concept of “user experience” during product design and development processes represent, at best, ambiguous buzzwords” (Forlizzi and Ford 2000, p419)

A number of authors in the literature from disciplines such as product design, interaction design and Human-Computer Interaction (HCI) have put forward a broad range of models and frameworks for understanding the notion of experience. A number of these are intended to support designers in designing for experiences. An extensive database of tools and methods has been compiled by the Design and Emotion Society (2010) and is available online. It becomes clear however when reviewing the literature that there is no single shared understanding of what experience means.

Battarbees (2004) PhD thesis on co-experience ‘understanding user experiences in social interaction’, identifies user experience research in design as falling into one of three categories. The **measuring approach** is the narrowest view, focused only on those aspects that can be measured, understood and then improved. These approaches are frequently used in design for testing and development and utilise the physical and chemical reactions of the human body to situations and products as emotions, for example the PrEmo (Product Emotion Measurement) tool (Desmet 1999). This research tool uses illustrations to depict a series of fourteen human emotions that act as a self-reporting tool for research participants (see figure 2.4).



Figure 2.4 The PrEmo tool (Design and Emotion Society 2010)

The empathetic approach connects the notion of user experience with the needs, wants and dreams of the individual, based upon an empathetic understanding of them; “This approach aims to inspire designers rather than produce testable hypotheses through measurement and conceptual elaboration” (Battarbee 2004, p135). The **pragmatist approach** is one of the broadest approaches, based upon pragmatist philosophy, with theorizing as a central tenet of practice. An example is the work of Forlizzi and Ford (2000), discussed below. Battarbee’s work (2004) recognises that these categories are centred around the individual, and that none address the human context, that of interaction with others. Her own work on co-experience addresses this, further developing the pragmatist approach. Through exploration of the literature Battarbee characterizes existing experience frameworks as falling into one of three types (p38-52):

1. **Person-centered frameworks:** the individual experience, and elements that contribute to its construction
2. **Product-centered frameworks:** connecting product features to experiences
3. **Interaction frameworks:** the interaction between the person and the product in context

Although useful, much of the literature appears to have cross-overs within this categorisation. In establishing better practice for developing customer co-design experiences, it is useful to review some of the experience frameworks from the literature. Those discussed here have been identified as relevant, but are not presented as a comprehensive review of the field.

Jääskö et al. (2003) construct their framework based on notions of user experience from existing models in the literature, identifying perspectives that affect user experience (see figure 3.3). This framework acts as a process model for product designers, highlighting perspectives to be considered, and research methods that can be used to explore these. Theirs appears to be one of the most practical frameworks for informing design for experience, providing not only suggested design research methods (for further discussion on design research methods see chapter 3.3), but also how their findings can be represented in a design project (see table 2.2). They recognise that these perspectives cannot be separated, are largely subjective, and that their contents and focus in many instances overlap.

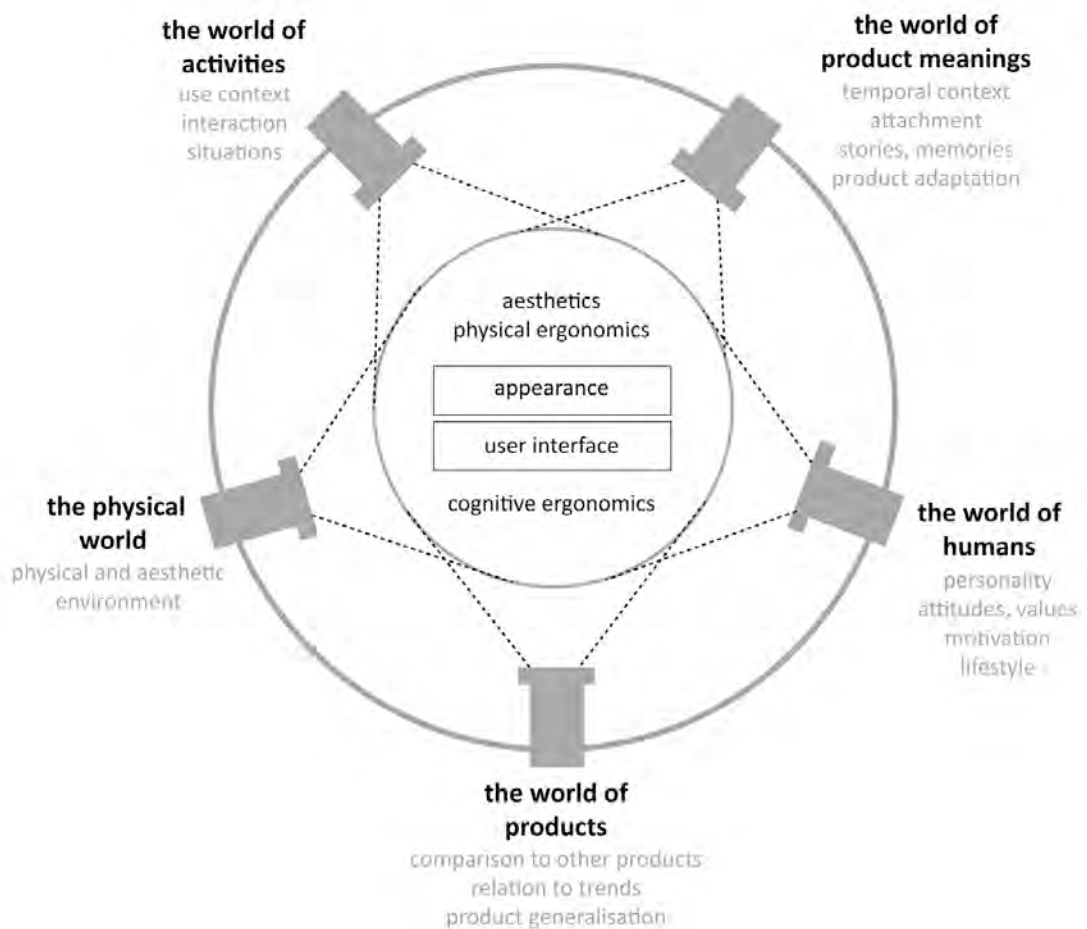


Figure 2.5 The perspectives that form user experiences (Jääskö et al. 2003)

The framework offers a holistic perspective for understanding the wider customer experience. If used to consider co-design experience in MC, it offers a means of breaking down the customer co-design experience to enable insight to be gathered across a range of perspectives:

- * **The world of humans:** e.g. motivations for engaging in MC (initial and ongoing purchases),
- * **The world of product meanings:** value derived from MC, choice of brand etc.
- * **The world of activities:** customer co-design experience at the product configurator, choice of configurator (online or in store etc)

- * **The physical world:** context of product configurator use, context of MC product use
- * **The world of products:** the MC product

the human perspective	the world of product meanings	the world of activities	the physical world	the world of products	
<ul style="list-style-type: none"> • interviews • probes • collages • observations 	<ul style="list-style-type: none"> • storytelling • interviews • collages • role play • product personality analysis 	<ul style="list-style-type: none"> • observation/shadowing • think aloud protocols • role play • prototyping 	<ul style="list-style-type: none"> • observation • mapping tasks • photographing • videoling 	<ul style="list-style-type: none"> • comparison tasks • interviews • observations • immersion 	.. indicative research methods
<ul style="list-style-type: none"> • personas • attitude descriptions • personal goal descriptions • stories, videos & photos 	<ul style="list-style-type: none"> • collages • stories • scenarios • acting 	<ul style="list-style-type: none"> • task diagrams • flow diagrams • scenarios • acting • videos 	<ul style="list-style-type: none"> • maps & diagrams • environmental models • photos & videos 	<ul style="list-style-type: none"> • images • charts • stories 	

Table 2.2: Methods and representations for understanding user experience (information taken from Jääskö et al. (2003))

In a similar vein, Forlizzi (2008) offers the Product Ecology Framework. This is a theoretical framework that identifies key factors that describe the social behaviour and interactions induced by products. Although a derivative of the field of HCI, the notion of the product ecology is a useful metaphor for framing customer experience, moving beyond the interaction between a single product and person.

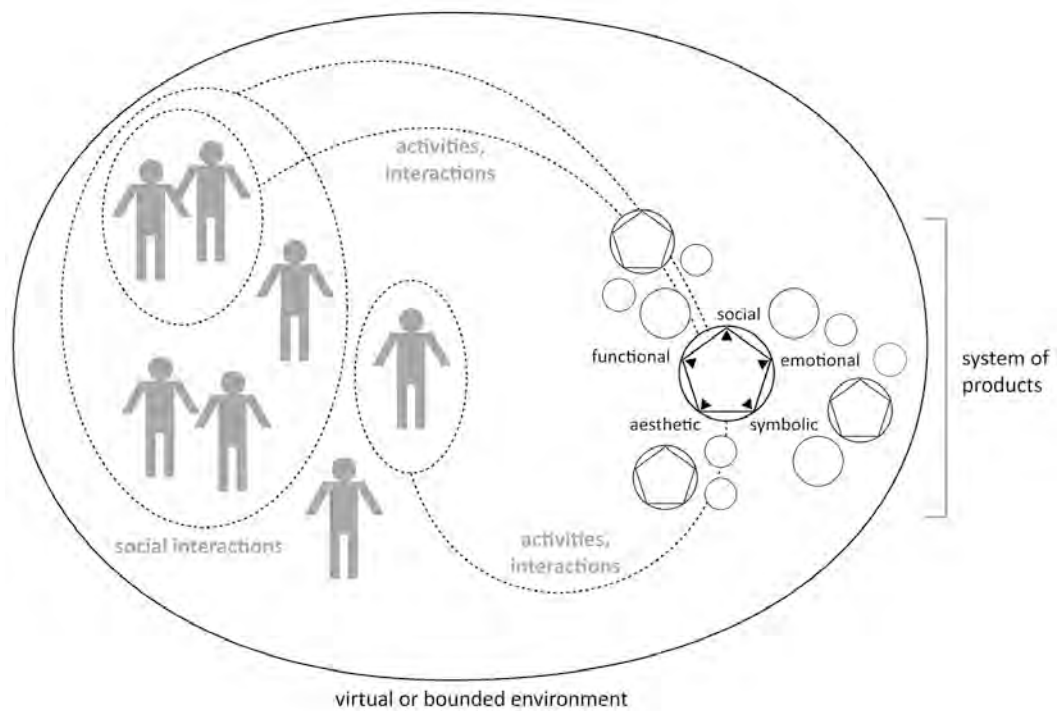


Figure 2.6 The Product Ecology Framework (Forlizzi 2008)

The framework identifies a product as having five dimensions; functional, aesthetic, social, emotional and symbolic. Each product fits within a wider ecology; this ecology helps to describe the emergence and development of social relationships around product use and ownership, relating to both the individual and their wider social grouping. The key factors of the social ecology and resultant effects and interactions are described below (see table 2.3). It offers a systematic approach, based upon extended fieldwork and observation to identify new and existing phenomena and behaviours. Although developed for the field of HCI, its premise can be adapted for use across any person-product interaction.

Product ecology	Factor Variables	Questions	Examples of relevant research
Product	Function, aesthetics, symbolism, fit, accessibility, mutability	Is the function, appearance, or symbolic quality of the appealing enough to replace products that accomplish the same function? Does it bring social aspects to those functions?	Observations of product use, with think alouds (Bødtkur & Buur, 2000); Field tests with working prototypes (Mäkelä, Giller, Tsheligi, & Sefelin, 2000; Tollmar & Persson, 2002)
System of products	Function, aesthetics, symbolism, fit, mutability, to fit with, replace, or augment other components of the system	Is the function, appearance, or symbolic quality enough to augment products that accomplish the same function? Does it bring social aspects to those functions?	Log data of a group of friends accessing a system of products (Koskinen, Kurvinen, & Lehonen, 2002); Diary studies (Frohlich, Kuchinsky, Pering, Don, & Ariss, 2002)
Person/people	Age, gender, lifestage, attitudes, dispositions towards new technology	Is the product functionally beneficial? Can the product be valued for initiating or supporting social interaction, or shifting the role of the primary user?	Diary studies; observations; design interventions in public places (Battarbee et al., 2002); longitudinal studies (Forlizzi, 2007)
Roles	Cohort, attitudes, values, projection of values, social and cultural norms	Is the product functionally beneficial for more than one person within the group? Can the product be valued for initiating or supporting social interaction, or positively affecting roles of primary users within the group? Can it affect social structures in a meaningful, ethical way?	Diary studies; longitudinal studies
Environmental and social context: Place	Physical benefits and limitations of a particular place, social and behavioral norms of a particular place, temporal patterns of a particular place	Can the product help overcome limitations of place? Can a place adapt to the product?	Collect stories from people about product experience (Boess, Durling, Lebbon, & Maggs, 2002).

Table 2.3 The factors that make up the product ecology (Forlizzi 2008)

In their earlier work Forlizzi and Ford (2000) speaking from the discipline of HCI offer three systematic approaches for “talking broadly about experience” (p419) from a largely theoretical rather than applied standpoint. Their research seeks to develop not only shared language to enable people to talk about experience, but ways of breaking it down into both the influences on experience and the qualities of

experience, working within an overlap of person-centered and product-centered typology. They identify three approaches to using the term experience:

1. **Experience:** a constant state during moments of consciousness
2. **Having an experience:** this has a beginning, a middle and an end and impacts upon the individual in some way
3. **And experience as a story:** a method of recalling, remembering and communicating a particular situation to a particular audience

They recognise that as designers “we can only design situations, or levers that people can interact with, rather than neatly predicted outcomes” (Forlizzi and Ford 2000, p420). They offer a framework for interaction designers to design better experiences based around four key elements:

1. **sub-consciousness:** experiences that have become routine, products that have been frequently used, or very simple products (e.g. a hat is worn on your head). These experiences do not require our attention or careful thought processes
2. **cognition:** those experiences requiring cognitive effort. These may be new products or different contexts of use, or problem solving activities. Cognitive effort can be a positive experience, for example learning new skills, or finding alternative uses for products
3. **narrative:** those experiences that demonstrate the shift from thinking about, to formalising in language what is being done or experienced; Forlizzi and Ford (2000, p422) describe product features and affordances as offering “a narrative of use”.
4. **storytelling:** describes the subjective elements of an experience. As the affordances are interacted with in a personal way, dependant upon elements such as context, emotion and prior experience, the experience becomes a personal story that can then be told to others.

The role of story telling is important here for designers creating experiences, and they describe the product narrative as key in enabling users to engage with the product and resultant experience, and to pass on that experience through the product itself or the story that is told. This is often exemplified through branding and the touch points that create customer experiences (for further discussion see chapter 2.9.2 and 2.9.3), where the brand and the product or service carries an embedded message, and provides language and imagery for sharing that message; “your brand has to stand for something. It has to create a philosophy. It must tell a story. It must resonate with authenticity” (Gad 2001, p47). This narrative is important as brands and products need to weave a story around them, which not only has emotional appeal, but also communicates this authentic message; Caterpillar sells shoes on the back of its rugged work image, while customers of the Body Shop buy its beliefs along with its products. (Lewis and Bridger 2004).

Wright et al. (2003) take a different approach, although with a continuing integration of the notion of a narrative structure. They offer a person-centered framework that focuses upon the breadth of influences

and elements that make up an experience. They describe these as four 'threads' that intertwine, representing the 'braided' coherent whole:

- * **The compositional thread.** The composition, both part and whole, of an experience. It can be considered as the narrative structure, or consequences and explanations of actions
- * **The sensual thread.** Our sensory engagement with a situation or product, including its look and feel. This can influence our willingness to engage with the situation or product
- * **The emotional thread.** This differs from the sensual thread in that it is manifested through reflections on our own experience or through empathy with others, rather than passive response to a product or situation.
- * **The spatio-temporal thread.** A component of all experiences, the spatio-temporal thread describes our constructs of space, time and environment, for example engagement in an experience can make our perception of time change. Our spatio-temporal constructs may influence factors such as our willingness to engage, re-visit or linger within an experience.

This construction of individual experiences occurs through what Wright et al (2003) describe as a reflexive and recursive process of sense making; reflexive due to the fact that our experience is always viewed through a person, (whether in the first or third person, or whether recounting an experience to our self or to another), and recursive in the sense that we are continually engaged in this sense making process. They define these sense making processes as comprised of anticipation, connections, interpretation, reflection, appropriating and recounting. These elements can be used as a framework for gaining insights into customer experiences, providing a structure for participants to consider and record their activities and thoughts;

"They introduced their participants to the ideas of the framework and provided them with a notebook - come - checklist which they called a diary. Each notebook page was divided into sections corresponding to the sense-making processes...and was accompanied by a checklist of concepts and guide words from the framework" (p51).

Desmet and Hekkert (2007) set out a product-centered framework of experience to facilitate a structured approach to designing for experience, what they describe as "...attempts to deliberately influence the experiential aspects of new designs" (p57). They identify three components or levels that contribute to product experience. These are "the degree to which all our senses are gratified (aesthetic experience), the meanings which we attach to the product (experience of meaning) and the feelings and emotions that are elicited (emotional experience)" (p59).

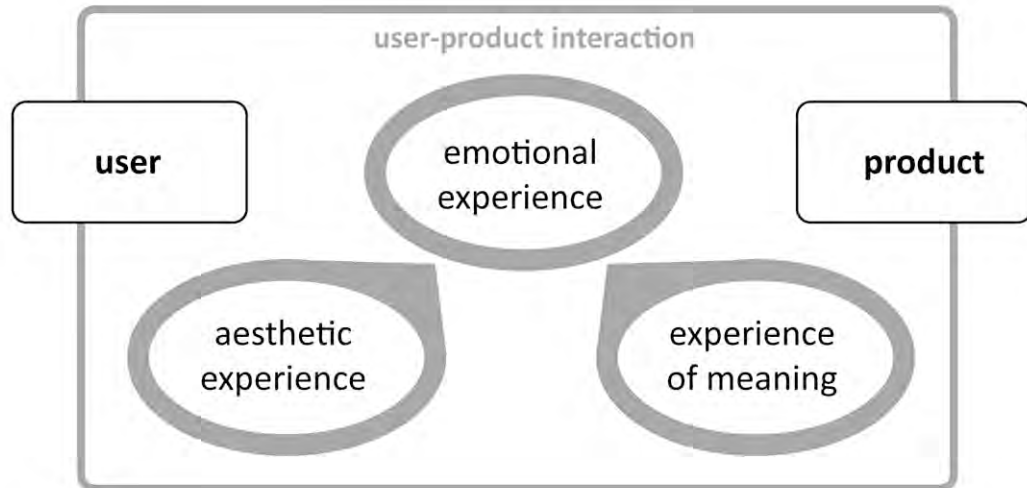


Figure 2.7 Framework of product experience (Desmet and Hekkert 2007, p60)

As a simplified example, when used to explore an MC product, the framework may inform the researcher as follows:

A customer co-designer purchases a pair of MC trainers in store. The aesthetic experience is the pleasure derived from the material samples both in colour, texture. The experience of meaning is stimulated by personal and symbolic significance of the product; this may relate to the brand, the product itself, and the personal value derived from it being an MC product. The emotional experience afforded is then derived from pride of authorship and product fit.

This model has similarities to Normans (2004, p39) work on emotional design and his identification of the three levels of the humans cognitive and emotional system of processing information (see table 2.4). Norman recognises that this is an oversimplification of a very complex area; "So, although the scientist in me protests that what I am about to say is far too simple, the practical, engineering, designer side of me says that the simplification is good enough, and more importantly, useful" (p 38). At the level of visceral and behavioural response there is affective response, focusing on the present moment. At the level of reflection, interpretation and consciousness supplement this affective response, and it is this level of response that can override decisions and thoughts that occur within the other levels. Norman describes it as the "one most vulnerable to variability through culture, experience, education and individual differences" (p38) and it is here that customer interaction and design services are important. This level is not focussed solely on the now, but instead can extend through memories of the past and contemplation of the future:

Level	Product characteristics
Visceral	Appearance
Behavioural	Pleasure and effectiveness of use
Reflective	Self image, personal satisfaction and memories

Table 2.4 Mapping product characteristics to levels of cognitive and emotional processing
Norman (2004, p39)

A comparable body of work is that by Jordan (2000), one of the primary authors in the area of affect. His framework of pleasure is based on the work of Tiger (1992), a Canadian anthropologist who identified the four pleasures of the human condition. His work developed a hierarchy of user needs (see figure 2.8) building upon the emergence and integration of human factors. Jordan (2000) uses the term pleasure to describe “the emotional, hedonic and practical benefits associated with products” (Jordan 2000, p12) and applies the four pleasures to user-product interaction (see below).

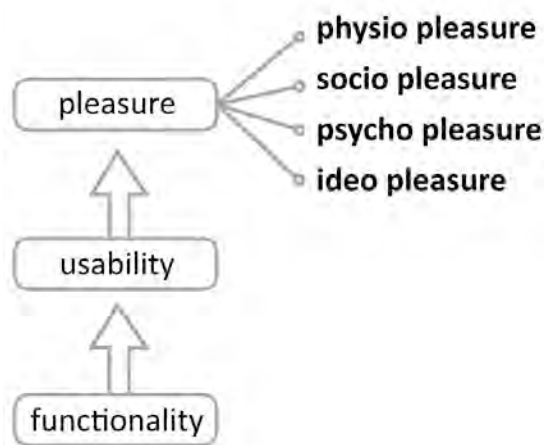


Figure 2.8 Hierarchy of user needs (adapted from Jordan 2000)

1. Physio-pleasure:

Is concerned with the physical body, everything from anthropometrics and ergonomics, physiological need or benefit, through to positive feedback from the sensory organs; touch, taste, smell, hearing and sensual pleasure. In the context of product design Jordan (2000) discusses tactile and olfactory product properties; how does a product feel when holding and touching it, how does the interior of a new car smell? Physio-pleasure can be experienced both from the product and as a result of its function.

2. Socio-pleasure:

Refers to relationships with others – individuals, groups and society as a whole. Socio-pleasure is drawn from the aspects of products that confer social, material or cultural status, help to construct personal identity and/or stimulate desirable social interaction. These product qualities give positive feedback to the owners about their personal view of themselves in society. Socio-pleasure can also be derived from changes in technology; for example the internet made everything ‘local’, there is socio-pleasure gain when

individuals and groups became able to both express and retrieve information in a manner not previously possible.

3. Psycho-pleasure:

Refers to a user's cognitive interaction with a product and their subsequent emotional reaction. Outcomes are observed to give more emotionally satisfying results (psycho-pleasure) when products enable users to complete complex tasks with little cognitive demand. Psycho-pleasure can also be drawn from perceived product benefits; product sounds that convey quality, product forms that appear streamlined or that reflect the notion of power. The vacuum cleaner that sounds powerful and whose bulging form appears to struggle to contain the large powerful motor inside offers psycho-pleasure to those looking to complete the domestic chore faster and more conveniently; these qualities are exemplified in dyson vacuum cleaners through the product form, function and accompanying marketing material (see figure 2.9).



Figure 2.9 Dyson vacuum cleaner (Innovation net 2005)

4. Ideo-pleasure:

Relates to peoples' values. In the context of products this ranges from aesthetics to ethics. It includes taste, moral values and personal aspirations. It defines how people do, and would like to, see themselves; for example owning a Harley-Davidson reaffirms a perceived identity of a rider who is a rebel, reinforcing a "more exciting, less conformist self-image" (Jordan 2000, p53). Ideo-pleasure can be drawn from the values that a product embodies; is it 'fair-trade', organic, sustainable, engineered, crafted or 'designer'; does it reflect the values of a particular era or culture? Ideo-pleasure can also be drawn from a positive relationship between the product as 'art form' and its aesthetic effect on the user's environment.

One of the benefits of the four pleasures approach is that it can be used as an analytical framework to generate hypotheses that have the potential to provide unified solutions across the spectrum of product pleasures. It helps us to think about the offering of pleasure rather than providing insight into why people experience it (Jordan 2000). It offers an approach for understanding people holistically, linking product benefits to product properties. A discussion of the four pleasures and their use in understanding customer co-design experiences can be found in chapter 2.10.1.

Stickdorn and Schneider (2010) extend Jordan’s hierarchy, identifying desirability as a senior element in the hierarchy; “Desirable interactions are something you tell others about and that give trust with, and loyalty to, the service” (p81). Desirability is derived from the correct mixture of usability, utility and pleasurability, fine-tuned in accordance with the brand, product offering and customer requirements. When done well it can provide effective product differentiation (for example Amazon, Apple and Nintendo), but is not necessarily desired or possible by all product offers. Product narrative is important here in providing the language and imagery to support sharing.

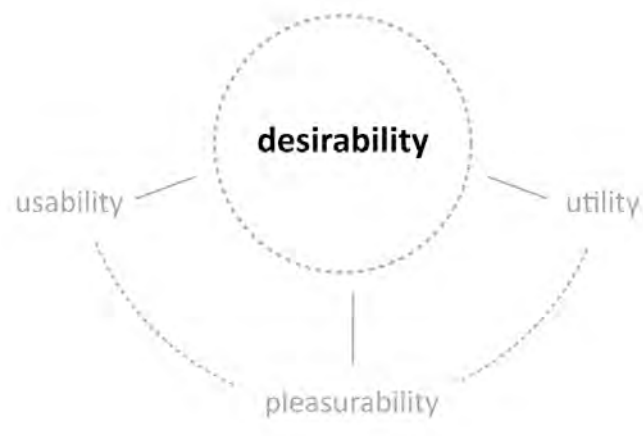


Figure 2.10 Creating desirability (Stickdorn and Schneider 2010, p81)

2.8.1 Discussion of findings from the literature

So the literature reveals a range of predominantly theoretical approaches, interpretations and frameworks to both understanding and designing for experiences. As designers we now create “less a product than a ‘context of experience’”, as it is the behavioural, experiential and emotional responses that a design mediates, that is the outcome of the creative act (Buxton 2007, p10). The experience is, therefore, as much about what the individual brings to the situation as it is about the company offerings that mediate that experience (Wright et al. 2003). Experience is a personal construct, although “designers can influence it, it cannot be designed” (Suri 2003, p41). So whilst many aspects of personal experience are subject to personal interpretation, association and emotion response, as well as societal and cultural influences for example the development of communities around your products or company, experience can be mediated by factors that designers can control, for example, sensory, behavioural and expressive qualities of products, environments and services. These must be viewed as parts of a larger whole, and Forlizzis (2008) terminology of the product ecology is a particularly useful one in categorizing these elements.

As discussed earlier in this chapter, the notion of narrative and storyline is important in creating, guiding and supporting action and interaction within customer experience. Practical application and discussion of this approach is discussed further in the following chapter section 2.9, developing practice from theory.

2.9 Designing for experience – developing practice from theory

“Customers always have an experience when they interact with a firm. The question...is whether the firm is prepared to systematically manage the customers’ experience or simply hope for the best” (Haeckel et al. 2003, p20)

Ensuring that people and their experiences are at the centre of any design effort is a simple strategy for organising and integrating ideas in the design process; “Whilst we cannot control people’s subjective experience, we can adjust design expressions – the formal and behavioural qualities of design – to influence emotions and experience appropriately” (Suri 2003, p40).

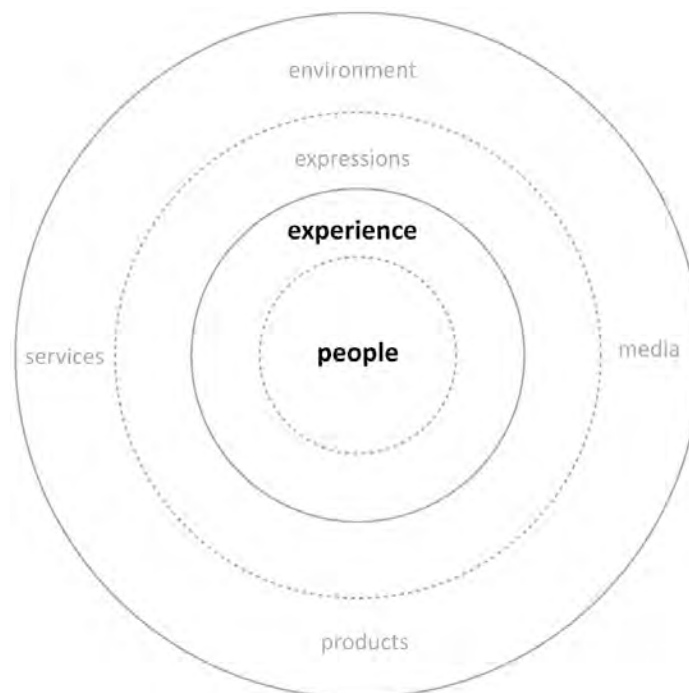


Figure 2.11 Putting people and their experience at the centre (Suri 2003, p40)

As described in chapter 2.8, user experience relates to more than just the instantiation of the product (or service or system), therefore when designing for an experience it is important to consider the wider product offering; what Bauer et al. (2010, p169) categorise as benefits from the product, process and concrete MC offer. User experience comprises every aspect of a company’s interaction with an individual customer and the resultant emotions. These subjective responses stem from both direct and indirect contact with a company (also known as touch points). Direct contact can be defined here as the occurrences during purchase, use and service, normally initiated by the customer. Indirect contact involves unplanned interactions, which frequently involve representation of the company, their product, brand or service offering (Meyer and Schwager 2007). In most instances each of these elements of contact (consisting not only of specific customer service offerings but of aspects such as packaging, advertising, websites, staff, as well as the product or service being purchased) has been designed for its specific

purpose, yet frequently there is no strategy within a business for overseeing how these separate parts construct the whole experience, and whether there is a shared understanding of the customer experience they wish to create. As Meyer and Schwager (2007) describe, within product-based businesses product development often defers to marketing for customer experience, focusing itself on product features and specifications. Company operations deal with quality, timescales and cost, whilst customer service focuses on the transaction, to the exclusion of activities preceding or following it. Since it is impossible to avoid creating customer experiences, it is important in creating any product offering to ensure that these experiences are designed for and managed as a coherent whole;

“...you provide the stimuli that result in customer experiences: you select the “experience providers”. You are in charge. Depending on what you do and how you do it, your company and brand are seen as more or less likeable, admirable, or attractive. This does not mean that the consumer is passive. It means you have to take the first action” (Schmitt 1999, p61).

Approaches to understanding user experience have evolved alongside the social sciences within the business disciplines. From the 1980s, research in marketing began to identify the importance of emotion in purchasing and product consumption. One of the leading authors in the field of experiential marketing is Schmitt, who developed his theory based upon a combination of customer psychological theory and social behaviour (Buccini and Padovani 2007). Schmitt (1999) defines experience as a personal event induced as a response to external stimulation, rather than being self-generated. He describes experiences as falling into five different categories that are the basis for his experience framework (see figure 2.12). He refers to these categories as Strategic Experiential Modules (SEMs); these SEMs constitute the objectives and strategies of a marketing campaign and are defined in the table below:

SENSE	sensory experiences that affect pre-purchase, purchase and consumption
FEEL	the creation of affective experiences
THINK	marketing campaigns appealing to the intellect, “engaging customers’ convergent and divergent thinking through surprise, intrigue and provocation” (p67)
ACT	the effect of marketing on customer lives, for example through the enhancement of bodily experience, lifestyle and interactions
RELATE	an extension of the individuals personal experience to relate to the ideal self, to other people, other cultures, or the development of communities

Table 2.5 Strategic Experiential Modules (Schmitt 1999)

Separation into categories is useful in defining purpose, gaining clarity and in establishing what Schmitt (1999, p72) calls the “structure and executional principals”, and is similar to the principles established by

Forlizzi (2008), Jordan (2000) and Bauer et al (2010) discussed in chapters 2.5 and 2.8. The instantiation of these modules occurs through appropriate touch points, what Schmitt refers to as experience providers or ExPros (for further discussion see chapter 2.9.3). Despite their differences, Schmitt (1999) highlights the fact that experiential marketing frequently consists of hybrid approaches, combining SEMs to widen the experiential appeal; the ultimate goal for a holistic experience is to include all SEM qualities. The interaction of these SEMs, occurs through what Schmitt (1999, p212) describes as “experiential connectors”. He offers what he describes as a strategic tool (see figure 2.12) for assisting in the creation of connections, building upon the “natural sequence and priority of objectives” (p212).

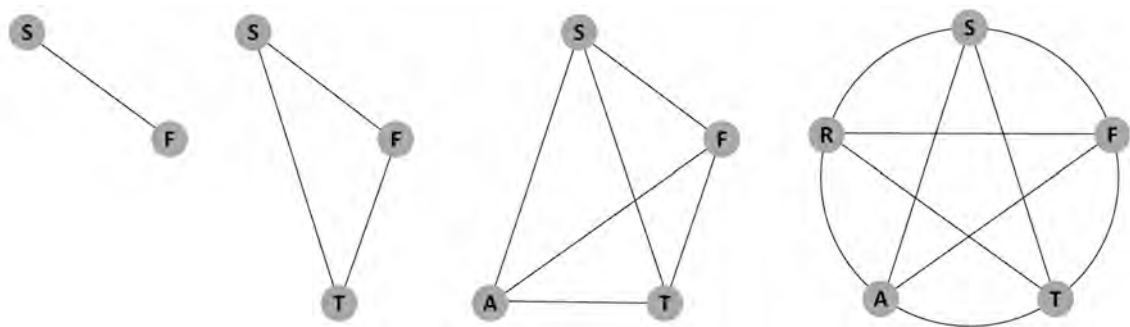


Figure 2.12 Experiential wheel (Schmitt 1999, p213)

The use of branding and touch points clearly play a key role in this process, providing a structure for the customer experience. This is important in MC where the customer co-design experience is focussed upon not only product purchase and use, but also the wider elements that make up that experience.

2.9.1 Branding

“Say the word ‘branding’ and it is like a magical incantation. A veil of commercial karma, reassurance as the logos of fast-moving consumer brands pass before your eyes” (Gad 2001, p9)

The traditional approach to branding treated the brand as a “static identifier” (Schmitt 1999, p30) focusing on the presentation and use of names, logos and slogans. Whilst identification remains an intrinsic function of branding, it is no longer enough to follow a “ubiquitous logo-blasting approach” (p30). As consumers seek experiences, the brand itself becomes an experience provider. “Experiences...connect the company and the brand to the customer’s lifestyle and place individual customer actions and the purchase occasion into a broader social context” (p26).

Every brand consists of an essence consisting not only of the product or service, but the mental constructs associated with it; “Effective branding is about the emotions design creates” (Gobé 2007, pxxxi). This essence, or construct, evokes a range of meanings that are powerful due to their social and cultural relevance (Bedbury 2004). As Lewis and Bridger (2004) describe, it is a brand’s ability to trigger emotional responses that will often provide it with a winning edge over less familiar products and services; in fact brand

can transcend logic when making purchasing decisions; “As AOL executive Bob Pittman remarked: I remind people all the time that Coca-Cola does not win the taste test. Microsoft is not the best operating system. Brands win” (p33).

The role of brand is important to the co-design experience, and the concept of ‘Brand DNA’ suits this theory building exercise well. Although no definition of the term exists, it has been used to describe the essential “blueprint, or code, that underlies how brands express themselves in the world” (Roland Smart 2009), the aesthetic form elements that contribute to a brand identity (Smyth and Wallace 2000), but is used in this thesis to infer that the essence of a brand can be embedded in all aspects of a product offering; “Brands are now pinned around a relationship rather than a product” (Gad 2001, p7). Gad describes this as the “Brand Mind Space” (2001, p100) and offers a framework for mapping the customer-brand interaction:

1. **The functional dimension** – the perception of the benefit of the product or service associated of the brand
2. **The social dimension** – the relationship between customers, and the social groupings to which they wish to belong
3. **The mental dimension** – focusing on the perception of the self
4. **The spiritual dimension** – the perception of global or local responsibility in relation to the brand, product or company

There are clear connections here to both the four pleasures described by Jordan (2000), Normans three levels of cognitive and emotional processing (2004) and Schmitts (1999) Strategic Experiential Modules; this further demonstrates the blur between the elements that make up an experience – from the brand and beyond. Brands assist in the creation of value, identity and experience; products become “materialized ideologies” (Plowman 2003, p31). They become assets to consumers; “Consumers use brands in the same way as actors use theatrical props to augment and clarify their role and personality” (Gad 2001, p90). The recognition of the importance of brand to MC product offerings is crucial in acknowledging its role in the customer co-design experience. There is believed to be a connection between product involvement and brand loyalty (Quester and Lim 2003).

Companies with a diverse service offer, such as those moving towards MC, must develop brands that work in different ways; “Service brands are unlike product brands...the service and the brand are very closely linked” (Stickdorn and Schneider 2010, p139). Payne et al (2009, p380) describe customer co-designers (they use the term co-creators) as “active carriers of brand meaning”, developing and sharing the brand message rather than merely following the company’s projection of their brand. This falls in line with the notion of narrative and storytelling; sharing not only through direct interaction with the product and resultant experience, but also by providing language, stories and messages.

2.9.2 Understanding customer experiences

“understanding value and the nature of relations between people and other people, between people and things, between people and organizations, and between organizations of different kinds, are now understood to be central to designing services” (Stickdorn and Schneider 2010, p51)

The growing discipline of service design has been influential in developing approaches to understanding customer experiences and offering systematic tools and methods for designing for these experiences. Service design is a young, evolving, interdisciplinary approach bringing together elements of marketing, design and business; “if you would ask ten people what service design is, you would end up with eleven different answers – at least” (Stickdorn and Schneider 2010, p29). The strength of this approach lies in its appreciation of the relationship between people, products and companies and its willingness to use a ‘toolbox’ of methods taken from existing disciplines as well as developing its own variations. It is becoming ever more important as an approach as the development of products for the market become ever more commonly product-service hybrids where the product and service are developed alongside each other and as interrelated and connected elements; Stickdorn and Schneider (2010, p62) cite Apple’s iPod and iTunes package as a good example of this. MC by its very nature takes a product-service approach to the customer co-design experience.

To understand customer experiences, a systematic approach to discerning the customer journey is key. Understanding this customer journey (desired customer journey if designing a new experience, and actual customer journey if improving an existing experience, for further discussion see chapter 2.9.4) can be achieved through identifying the touch points that create the experience (see chapter 2.9.3) and through providing a visual map of that experience to support shared understanding and discussion, and to enable identification and analysis of the integration of elements to support a coherent and intentional experience (see chapter 2.9.5).

2.9.3 Touch points

“When a person...buys an experience, he pays to spend time enjoying a series of memorable events that a company stages – as in a theatrical play – to engage him in a personal way” (Pine and Gilmore 1999, p2)

Experiences can be broken down into the ‘touch points’ that construct them; “instances of direct contact either with the product or service itself, or with representations of it by the company or third party” (Meyer and Schwager 2007). The notion of the touch point has been used broadly, and a variety of terminology exists; Schmitt (1999) describes ‘experience providers’, whilst Haeckel et al. (2003) use the term ‘clues’; “Anything perceived or sensed (or recognized by its absence) is an experience clue. If you can see, smell, taste, or hear it, it’s a clue...Each clue carries a message; the composite of clues creates the total experience” (p20). Gilmore and Pine (1999) refer to them as ‘cues’, and highlight the importance of each cue portraying a consistent theme to the customer to construct the desired experience. Stickdorn and

Schneider (2010, p35) use the term touch points but also differentiate within this “service evidence” as a term for the tangible artifact that relates to the service.

Touch points reflect the values that define the brand, and so play key role in building (or destroying) customer experiences and relationships (IASS 2006). Touch points are broad and varied. From a practical and physical perspective they can be identified in areas such as (Schmitt 1999, p72):

Communications – advertising, external and internal company communications, annual reports

Visual/Verbal identity – product names, logos and signage

Product presence – product design, packaging, point of sale, and brand characters

Co-branding – event sponsorship, alliances and partnerships, licensing and product placement

Spatial environments – buildings, offices, factory spaces, retail spaces, trade booths

Websites and electronic media – websites, chat rooms, online stores, banner ads etc.

However their role and reach is more diverse than their obvious physical manifestation. Both Haeckel et al. (2003, p20) and Assael (2004, p148) recognise that that touch points surround not only the physicality of a product e.g. the physical properties and function, the packaging etc, but also what Haeckel et al. (2003, p20) describe as the ‘mechanics’ and humanics’; clues emitted by things and by people that drive our affective responses. These secondary stimuli will often focus on the representation of the product rather than the product itself. The distinction between these categories can be subtle, for example Haeckel et al. (2003) offer the example of a salesperson responding to a customer query regarding the location of an out of stock item in other stores. The answer itself is a functional clue, but the manner in which the answer is given, for example choice of words, body language and tone of voice will affect the customers positive or negative emotional response to the humanics clues.

Touch points must be considered in their totality in order to create a “clear and consistent unified customer experience” (Moggridge 2007, p422), providing a coherent narrative to the customer; “No single clue provides the magic for a distinctive, preferred experience. The benefit comes in the integrated design and layering of clues” (Haeckel et al. 2003, p22). They must therefore be viewed in their entirety, and when used in this way they offer a useful method of designing and mapping an experience (illustrated simply in figure 2.13).

It is important to recognise that not all touch points are of equal value to the customer (IASS 2006), not all touch points will be experienced by each customer, and at each touch point “the gap between customer expectations and experience spells the difference between customer delight and something less” (Meyer and Schwager 2007, p.120). A poor customer experience will turn a touch point into what Howard (2008) calls a ‘torch point’, reducing customer satisfaction; “Like a chain that will break at the weakest link, the customer experience will break at the weakest touch point” (Stickdorn and Schneider 2010, p139). Care is

therefore required in mapping and monitoring both the interactions within the touch points, and customer reactions to these.



Figure 2.13 Touch point map, indicating overlapping touch points (Fonteiijn 2009)

There appear to be no publications to date in the literature (other than those published in relation to this research study) that discuss the role nor importance of touch points to customer co-design experiences in MC.

2.9.4 Customer journeys

“the framework of a customer journey helps you think about the experiences and touch-points that exist before and after the most obvious points of a service” (Moggridge 2007, p435)

To design a coherent customer experience, a clear understanding of the stages of that experience, activities involved, and interactions available, is required; this is a valuable process for enabling thinking beyond the obvious interaction point of any purchase or interaction. Business-focused disciplines offer significant research into this area and propose a range of models, based upon dividing the customer experience into distinct stages. Some utilise large generic divisions e.g. The Clear Brick (2008):

1. **Customer Attraction (before):** consisting of all of the touch points encountered by a customer during initial sales and marketing activities
2. **Customer Interaction (during):** all of the touch points and interactions encountered during payment, service and delivery activities
3. **Customer cultivation:** the touch points encountered by your customer after a purchase or transaction (such as loyalty offers, and ongoing communication)

Other sources in the literature are more specific. Conifer Research (2002) reference the basis of their stages in anthropological research and the creation of rituals (see figure 2.14); “Transforming, compelling experiences tend to perform well at each of these five stages and in the transitions in between” (p2).



Figure 2.14 The experience model (Conifer Research 2002, p2)

Once identified, these stages are valuable in providing the scaffolding required to create an experience map (Conifer Research 2002, p2).

The terminology of the 'customer journey' is frequently used for this mapping activity, where the notion of a journey signifies the movement through an experience. The map contains the details of the experience and the system in action, whilst the customer journey is the specific pathway of a customer through that map (Desonance 2011). Alternative terminology for the customer journey also exists. Meyer and Schwager (2007) use the marketing term 'customer corridor' to describe the series of touch points that construct the purchasing process. Reichheld (2001) sees the customer corridor as representative of the entire lifecycle of a customer's interactions with a company and its products; key activities then become doorways within the corridor, "It's a good model for study of customer behaviour, because what determines value is the sum of relative benefits and drawbacks, advantages and disadvantages, that consumers experience at each doorway along the corridor" (p201). Since an experience is not always a linear progression, the notion of doorways is useful in allowing people to exit and rejoin an experience (for example logging into an online account where items remain in your shopping basket). Service Design company LiveWork (Moggridge 2007, p.422) offer a useful metaphor, describing on-ramps and off-ramps in a customer experience "...so you're not talking about the main road of content flowing through, but how people access it, how they leave, what they do with it when they're finished with it".

There is no common template for how customer journeys are recorded and visualised across businesses and disciplines, and an internet search of the term will reveal a wealth of possibilities discussed below in chapter 2.9.5. The use of customer journey mapping exists not only in the business disciplines (such as marketing), but is clearly relevant to product, interaction and service design practice. Its broad reach is evident in the existence of HM Government customer journey mapping presentations and guidelines (Cabinet Office 2011)

2.9.5 Customer journey mapping

"Experience maps can be simple or complex, diagrammatic or photo-intensive. At their core, they are all structured stories about an experience, with beginnings, middles and ends; and often with identifiable characters and common plot twists" (Conifer Research 2002, p1)

Customer journey maps differ from other tools such as service blueprints (see figure 2.15) in both their purpose and focus. The service blueprint offers an overall view of the system, and can be used to differentiate between services visible and services hidden from the customer, showing relationships between and journeys through the service (Surla 2010).

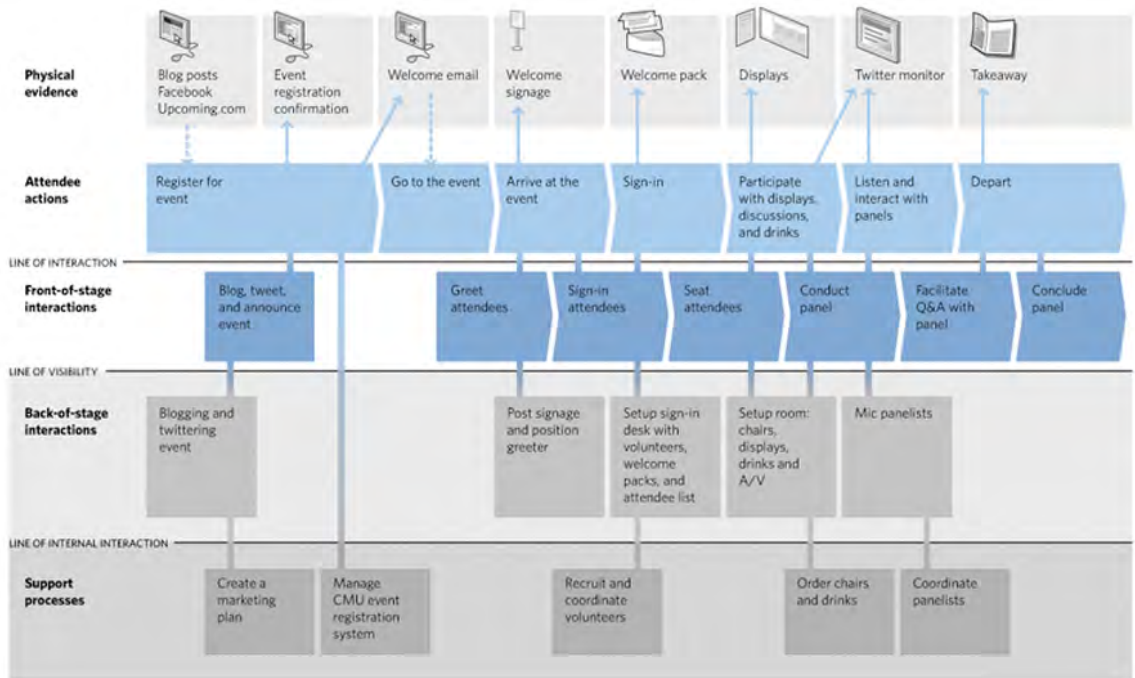


Figure 2.15 Service blueprint (Surla 2010)

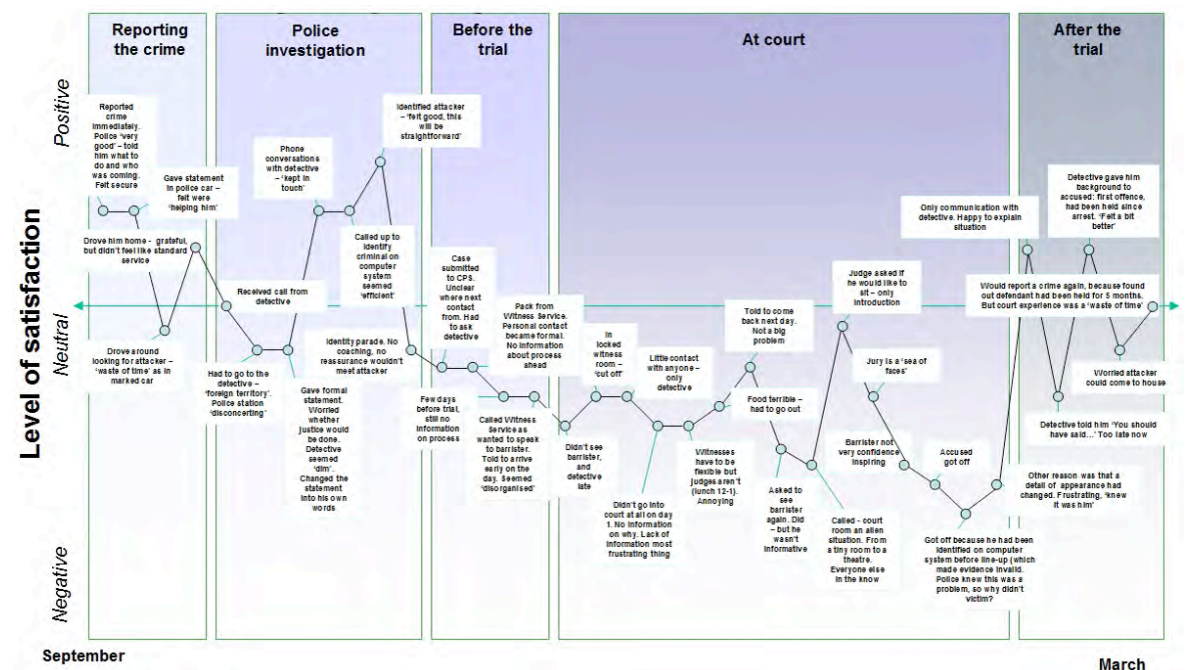


Figure 2.16 Customer journey mapping (Marketing-resultant.de 2009)

The map of a customer journey focuses not only on the stages and activities of the journey, but documents the customer reactions to these. It is a model of how a product or service is experienced; “Like a good highway map, it organizes and abstracts complex reality to focus us on the important bits” (Conifer Research 2002, p1). The more visual approaches (for example those seen below in figures 2.16, 2.17 and 2.18) are more amenable to sharing and discussion, and are frequently driven by design research methods and user-centred insights, supporting an empathetic understanding and awareness of the customer journey beyond the mere recording of tangible activity; “Any such map will...be an abstraction – it will use simplified ‘symbols’ for knowledge and activities that do not capture their complexity in reality” (Bowen 2009, p164-165).

Furnell (2010) uses customer journey sketch boards (also described as maps or blueprints) as a tool for both creating a shared understanding of a customer experience, and also identifying opportunities for change (see figure 2.17). They can be either constructed in participation with customers, or validated with customers at a later date; “They are a great asset for driving conversations...once they are created we refer back to them constantly, and I use them to drive out “Design Stories” for prototyping and as a context for prioritizing the stories. It’s where the rubber hits the road with personas” (Furnell 2010).

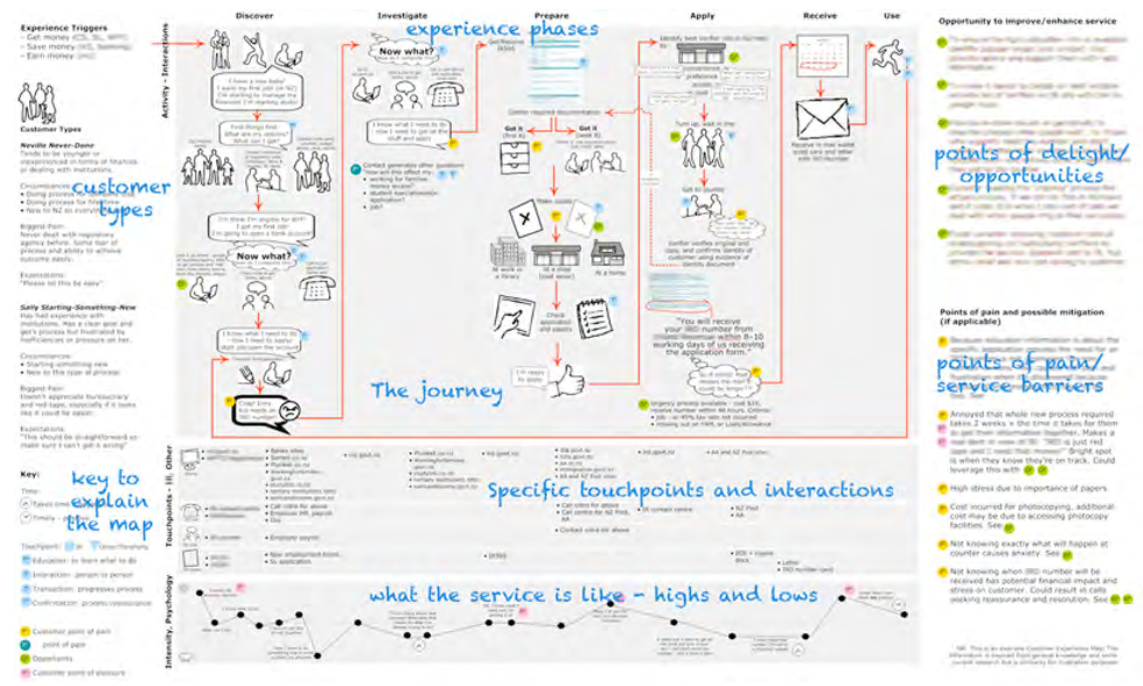


Figure 2.17 Customer journey sketch boards (Furnell 2010, commenting on Desonance 2010)

The customer journey sketchboard in figure 2.17 (full page copy of the original available in appendix 1), described by the original author as a customer experience map, offers a rich source of process and user insight. It visualises six dimensions of user experience; these aspects are valuable in stimulating content and conversation during the gathering of information for the mapping process, and in considering resultant recommendations (Desonance 2010):

Six dimensions:

1. Time/duration
2. Interactivity
3. Intensity
4. Breadth/consistency
5. Sensoral/cognitive triggers
6. Significance/meaning

Three components (these represent the map content), what people:

1. Think
2. Do
3. Use

The map both tells the story of the customer journey, but also describes 'experience triggers', customer types, points of pain and pleasure, and opportunities for improvement. Touch points are distinguished by type, origin and stage of the experience.

On his design consultancy blog, Berkman (2010) reported on an interesting exercise in using his expertise as a mobile experience designer to explore what makes an engaging user experience, and how opportunities for improvement could be identified; having coffee in a local Starbucks coffee shop was selected as the environment for analysis. He broke the exercise down into the following steps:

1. Latent opportunities are ubiquitous: Pick an environment
2. Who or what to study
3. Establish a goal
4. Establishing modes and identifying touchpoints
5. Observe, interact, record
6. Representing the information with an experience map

As can be seen in figure 2.18 (full page copy available in appendix 2), touch points are used not only as a record of interaction, but also as a trigger to emotional response:

"Each touchpoint has measurable qualities: emotional states, physical tasks, sensations and perceptions, social interactions, etc. By analyzing all of these qualities over the entire journeyed experience, the user/designer can form a comprehensive mental model of that particular experience, decide whether or not it met the user needs, identify areas of improvements, and establish design objectives" (Berkman 2010)

The experience map offers a different approach to that in figure 2.15, with a focus heavily on the personal perspective. The experience is broken up into stages similar to those of the experience model in figures

2.16 and 2.17. These are further sub-divided into the touch points that construct the stage, the interaction with which is broken down into both a narrative and node, what I refer to in this thesis as experience points. The simplicity of presentation and readability, combined with a large amount of information describing the experience make this a useful structure for a customer journey map of this type.

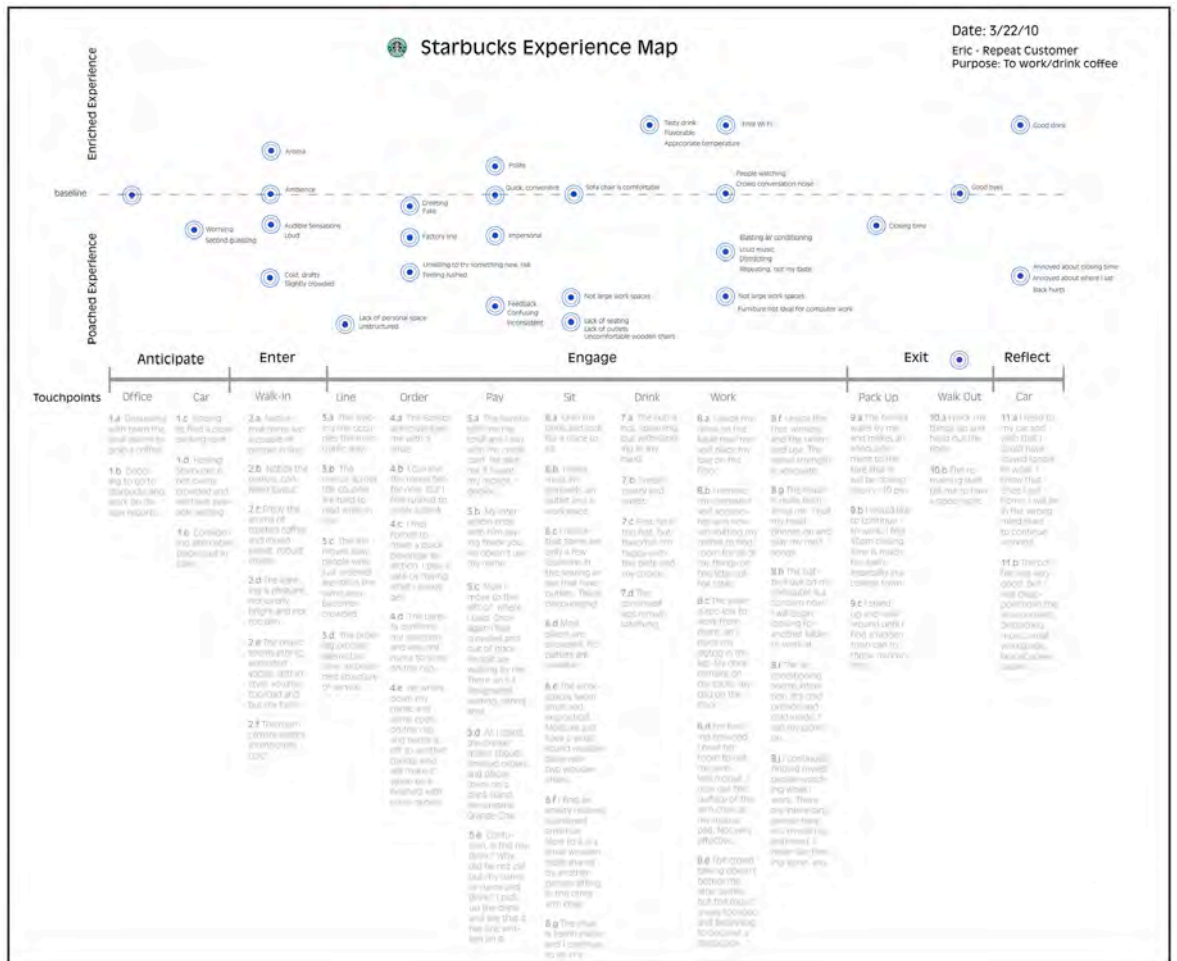


Figure 2.18 Starbucks Experience Map (Berkman 2010)

An alternative model can be seen in the ‘experience wheel’ (figure 2.19) developed by Lego. This illustration demonstrates how their framework for a ‘wow’ experience can be translated to any customer experience – in this instance making a flight to New York City. The tool emerged as a response to difficulties in the marketplace; the business began to suffer from an increasingly diverse product range, accompanied by a loss of focus on core values and customers. Richard Stollery, head of customer experience at Lego recognises that customer experience is often the poor relation for brand managers, who focus “too much on the brand and not enough on the human interaction” (Skelly 2009). The experience wheel offers a structure for systematically dissecting and analysing the experience and adding the ‘wow’ elements:

“We understand what is and what is not important to the customer in that experience and then we design a ‘wow’ experience to improve it...We try to build some surprises into our customer experience whether it’s phoning a contact centre, going into a Lego store or visiting a Legoland Park” (Skelly 2009).



Figure 2.19 Using 'experience wheel' to design a WOW experience (Temkin 2009)

According to Temkin (2009), the strength of this simple approach lies in the clear description of the customer who resides at the heart of the experience wheel, and identification of the stages of the experience (before, during and after). The use of icons offers a clear, understandable framework for mapping actual and intended customer activity, as well as directing the purpose of and connection between each of the touch points to generate a coherent experience; "a singular experience is made up of an infinite amount of smaller experiences, relating to contexts, people and products" (Forlizzi and Ford 2000, p420).

The literature offers guidance on how to map customer journeys (for example see Weckström 2009, Temkin 2009, Desonance 2010 and Cabinet Office 2011), and customer insights are central to the process. These customer insights can be derived from customer research, but also from the immersion of the researcher in the specified customer experience. This approach supports empathy with the customer, and supports business in "creating a willingness to change" (Weckström 2009). The customer research can comprise (Cabinet Office 2011, p28):

- * Actual customers experiencing the journey
- * Actual customers recalling the journey

- * Knowledgeable researchers/business staff walking through the journey in the footsteps of their customers (e.g. mystery shoppers)
- * The theoretical construction of a journey from multiple inputs and perspectives (staff, researchers, previous customers etc) including knowledge of the context, previous experiences and past research

As with all user-centric research, each approach will offer a different level of insight. The selection will be dependant not only upon the insights required, but also upon the feasibility and purpose of the research. It is important to establish this at the start of the mapping exercise, to enable the analysis of a well-defined journey, with a clear start and finish, for an identified customer base.

2.10 The product envelope model

First presented in Bardill and Herd (2006), published as a complete model in the International Journal of Mass Customization (Bardill et al. 2007), and revised in the Handbook of Research in Mass Customization and Personalization (Herd et al. 2010), the product envelope was created as a response to the lack of clarity and understanding of the customer co-design experience within the existing MC literature. As described in chapter 2.2.4 and 2.5, the solution space is the only existing conceptual model in the MC literature that describes the MC product offering, focusing only upon the viable product possibilities within any given MC product rather than the experience for the customer co-designer. The model builds upon the literature from adjoining disciplines (affective design, customer experience, marketing, service design, branding etc.) to visualise the interplay between the customer co-designer, the MC product and the producer (CPP interactions, as described in chapter 2.4.1), and to support the design of positive interplay between brand DNA and MC customer co-designers. The product envelope is populated by design insights derived from systematic approaches to providing high levels of emotional connection, a relationship with both the MC product and the customer co-design experience, and the less tangible touch points that surround them. The model was based upon the premise that in its simplest form there are two levels of design decision; macro and micro level MC design (Bardill et al. 2007):

Macro level MC design enables a producer to:

- * instantiate MC product options that exemplify the producer's brand DNA in an acceptable form for the target market (currently described as the solution space);
- * develop appropriate interaction and experience touch points that effect positive user relationships

Micro level MC design enables a customer to:

- * understand and interact with the MC product as a co-designer, through the appropriate product configurator

Micro level MC design is the customer's specific 'co-designer' interactions with the MC product, the givens and variables of which have been specified by the producer. As such, micro level design sits at the core of the product envelope, whereas macro level design permeates through the entire envelope (see figure 3.13).

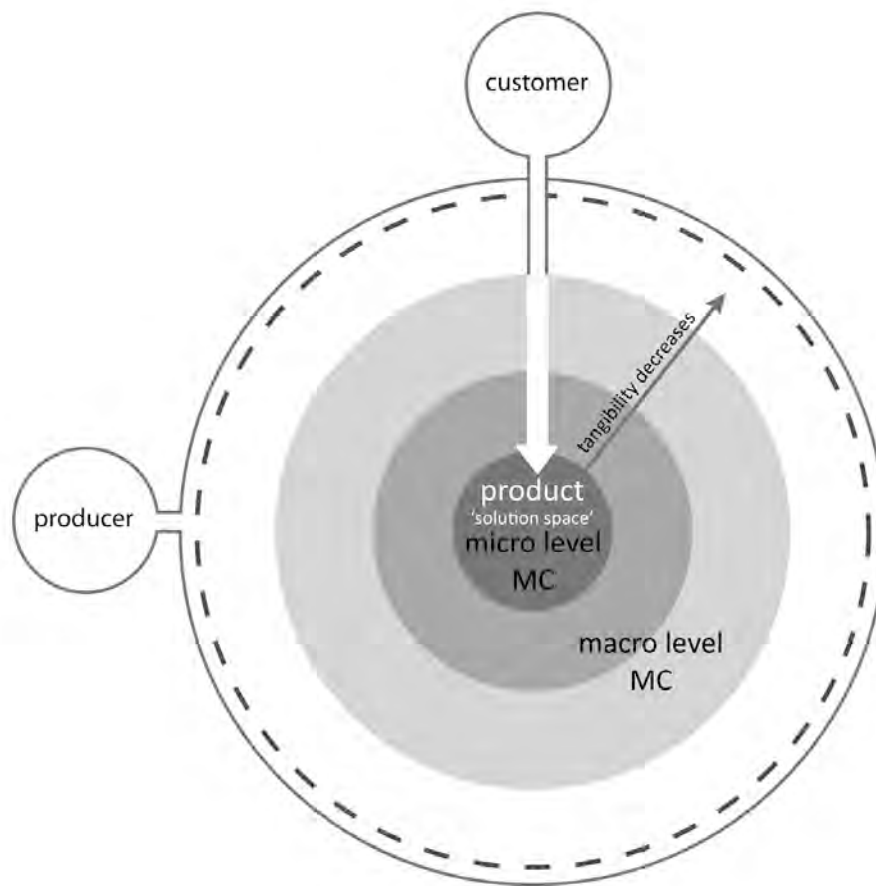


Figure 2.20 Customer/Product/Producer (CPP) interactions and macro and micro level design decisions (Bardill et al. 2007, p17)

As discussed earlier in this chapter, the nature of customer experience is mediated not only by the tangible interaction with a product, but also by the wider elements of experience that surround these such as function, cognition, culture and social interaction, which are summarised in the product envelope as interaction, service and brand. These are represented in the greyed out levels surrounding the MC product, and reside in a spectrum from tangible to intangible; these elements are missing from the current solution space definitions in the literature.

2.10.1 A four pleasures analysis of mass customisation

In developing this conceptual model of an MC product offering, Jordan's four pleasures framework (2000, for further details see chapter 2.8) was selected since it provides not a theory of pleasure, but rather a framework to help those involved in the design process take a structured approach to understanding the entire spectrum of benefits a product can bring. This enables the generation of questions rather than

solutions. A four pleasures of analysis of MC can be found in Bardill et al (2007, p10-16) and Herd et al. (2010, p239-243) and is further expanded below:

Physio-pleasure:

Physio-pleasure in MC relates to the tangible aspects of the product, including the product itself (or service or system), as well as all of its touch points, such as product configurator, packaging, etc. Physio-pleasure is largely driven by product semantics, and our understanding of the appropriateness of the use of material properties and their subsequent form. The nature of 'evidencing' a MC design becomes a key consideration; evidencing relates to the type of feedback provided to the co-designer to communicate a product's physical attributes. This is particularly important in a situation where the product is yet to exist. If a co-designer's sensory perceptions are limited (for example through the use of an online product configurator), there is a question as to how can physio-pleasure be best catered for. Existing techniques include product visualisations e.g. photo-realistic on screen renders that update as co-design choices are made, with the option to view the 3D model from a variety of viewpoints (e.g. NikeiD 2009 etc), and lower tech versions that use simple image placement to update the product visualisation, not necessarily completely representative of the final product outcome (e.g. Yourdesign 2007). Other options include physical material swatches available for customer co-designers to experience e.g. PUMA Mongolian BBQ in-store configurator (PUMA 2009).

The presence of 'uncertainty' in the buying process infers that understanding the brand DNA, and its relevance to the physical product will be of prime importance; for example if customising an iPod online with Apple, assumptions could be made on behalf of the consumer regarding material quality, type and finish according to the brand DNA. Physio-pleasure may already exist through any one-to-one experience with an Apple product, and the customer co-design experience would only contain options that furthered this relationship. The customer would not want to 'design out' the iconic essence of the iPod, but rather enhance it through its perceived appropriateness to the individual's personal pleasure construct. Likewise it can be assumed that Apple would not want to spoil the brand image through colour and material choices that do not fit with their brand DNA. These macro level design decisions can clearly be seen their recent offer to provide free laser engraving on new iPods purchased online (Apple Store 2008). The placement of text, choice of font and point size is carefully controlled to balance the customisation against strict design requirements in line with their brand DNA (See figure 2.21). Engraving ideas are even suggested such as: 'You are the Apple of my I' and 'iPod Therefore I Am'. There are examples of the control of macro level decisions relating to physio-pleasure evident within other MC product offerings, for example the decision by Adidas Salomon AG to restrict colour choices in their customisable footwear ranges: "From a brand management perspective Adidas' design department was not in favour of offering rather unusual colour definitions which may spoil the brand image (just think of a pink football boot). So consumers can decide between a few style options only." (Berger and Piller, 2003, p45). Brand DNA is an intrinsic part of physio-pleasure in terms of product semantics (both in retaining brand integrity, and providing coherence and recognition in customer perception).

Socio-pleasure:

Socio-pleasure in MC relates to the relationship between a producer, their MC product, and one customer, who will draw socio-pleasure from elements of design relating to the brand and the facilitation of positive social interaction that the co-design and ownership of the product confer and stimulate (from the perspective of the individual). It can be noted however, that the preferences of an individual, in regard to issues such as functionality and (aesthetic) design are often influenced by the taste, preferences and need of a community rather than single person (Piller et al., 2003, p12). Buying into the MC concept, and display of this through product co-design and ownership, is a key source of socio-pleasure as an extension of identity construction through product consumption relating to particular brands; “the perfume does not just smell nice, it signifies or promises sexuality, femininity, prestige, getting a partner” (Slater 1997, p136). This is an extension of theory that individuals do not only buy products to use them but also to possess them as part of the construction of their ‘self’. This extended self comprises not only what is seen as ‘me’ (the self), but also that which is seen as ‘mine’ (Belk 1988, p140). Moreover, within a mass customisation scenario, value is additionally derived from both the uniqueness of output and the pride of authorship (Schreier, 2003); in some cases, this pride of authorship may outweigh the individuality of the product per se (Franke and Piller, 2003). Companies such as Nike iD (2009) and My K-Swiss (2008) incorporate these values within their product envelopes; enabling the consumer to ‘sign’ each product with a self-selected word/phrase enhances the emotional connection between consumer and product. However, overriding macro level decisions are still in place – Nike iD made the news when customer John Peretti requested ‘sweatshop’ be embroidered under the Nike ‘swoosh’, as an amusing reference to the manufacturing process of their products. Nike refused (InTheseTimes.com, 2001). Hence, socio-pleasure is principally mediated by macro level design decisions, as the decisions taken at this level are those that maintain brand identity. Furthermore, it is this brand identity that is the principal enabler of social grouping and interaction. However, micro level design decisions enable some ‘authorship’ of the product, which provides a personal achievement, and/or cultural signpost, to further augment interaction within the social group.

After purchasing a customised bag from Timbuk2 (2009), the company responds with an email stating “You've now joined a community of individuals who value quality construction, self-expression and urban style” (personal email from Timbuk2, see chapter 4.4). Socio-pleasure is also gained from perceived value derived from uniqueness of output and pride of authorship, reporting on their co-design experience and subsequent recognition of their creative input (for further discussion see chapter 2.5). Pumas Mongolian Shoe BBQ (PUMA 2009) has an online user gallery in which customised designs can be posted and ranked, purchased, edited and shared. Timbuk2 (2009) has a link to the photo management and sharing site Flickr (2008), showing public photos tagged with ‘Timbuk2’, thereby facilitating a visual community of users. Positive co-design experiences can stimulate a desire for not only the product but also for the wider co-design and purchasing experience. The creation of socio-pleasure is concerned with the construction of a narrative running through the co-design experience that offers a coherent experience for the customer co-designer to assist in experience reporting throughout the market group. If effectively implemented, the socio-pleasure experience has the potential to become a self-perpetuating ‘viral strand’ in the marketing

process and, in particularly effective instances, the experience itself might become as important a component of socio-pleasure as the ownership of the product itself.



Figure 2.21 iPod engraving (Macoffers.co.uk 2007)

In common with physio-pleasure these decisions again relate to the maintenance of brand DNA, but they also have significant elements that concentrate on the positive experience of the purchasing process. Tangible aspects of the MC product offering are at the core of the product envelope when relating to brand DNA and in the outer regions when relating to the purchasing experience. Socio-pleasure is, therefore, an emotional component that is generated and augmented by the outcomes from and interplay between the customer co-designer and their co-design experience, and the MC product offering.

Psycho-pleasure:

Psycho-pleasure is drawn from the co-designers cognitive interaction with, and their subsequent emotional reaction to, the tangible and intangible elements of both the product configurator, purchasing process and resultant MC product. As the co-design experience becomes an important part of socio pleasure in embedding within a social group not only the desire for the MC product but also the customer co-design experience, the quality of this co-design experience is mediated, in part, by psycho-pleasure. Product configurators that enable complex tasks to be undertaken for small levels of cognitive overhead, explicitly supporting customers in specifying their needs and making informed choices, will provide positive co-design experiences (Piller et al. 2003). A product configurator that frustrates and confuses will reduce this potential to afford psycho-pleasure and negate the socio-pleasure bonus that the co-design process can potentially supply. The literature in fields of interaction design, experience design, Human Computer

Interaction (HCI), ergonomics and many other associated areas is burgeoning with guidance on how to effectively configure the configurators; yet it is important to recognise that the provision of psycho-pleasure suffers similar tensions to physio-pleasure, in that the customer is interacting with a virtual product. Hence, the co-design experience needs to address not only how the product and brand DNA is evidenced, but how feedback relating to co-design design decisions are communicated to the customer co-designer. The visualisation of the virtual product can take many forms, and it provides one of the strongest tools in creating trust between producer and customer, reducing risk and increasing the willingness to purchase (Rogoll and Piller, 2004).

MC offers the potential to re-establish the link between purchaser and producer through the product, which was severed by mass production approaches. The pre-industrial artisans production process enabled expert advice and feedback, ensuring that the customer understood the production process, and was happy with the projected product outcome. Through ongoing engagement with customers, the artisan constructs a working knowledge base about their local market and through this process becomes more expert at furnishing their needs; the feedback loops are very short and have immediate effect. Effective MC product configurators must strive to achieve this goal, resolving the psycho-pleasure related tensions in the virtual product configuration and purchasing process, and facilitating the communication of a multitude of product possibilities within the realms of the brand DNA. The customer must be assisted in his task of fearlessly navigating through this multidimensional solution space, at the core of the product envelope, being assured of relatively little cognitive overhead. Understanding the entire nature and scope of an appropriate configuration system is crucial; neglecting one small factor can impact on the entire purchasing experience, causing the termination of the configuration process and therefore the sale (Rogoll and Piller, 2004). A tricky problem at best, but one that evidently demands far more sophisticated approaches to virtual product configurators than that which has been adopted in the current commercial offerings.

Psycho-pleasure is also important in the period between the co-design activity and receipt of the MC product. Many of the product details and characteristics will not be fully understood until the final product is received, and during this time delay, these characteristics may become fluid, building a potential gap between the customers perception of the product, and the real item. Jordan (2000) describes the phenomenon of cognitive dissonance (p44), “the search for evidence that confirms what a person wishes to believe”, after the purchase of a product, in particular an expensive product, people may wish to be reassured they have made the correct purchasing decision. This appears particularly relevant to MC, where there will frequently be a delay between purchase and receipt of the product. An example of a positive psycho-pleasure experience after co-design and payment is demonstrated by Freitag (2008); after purchasing customised products, customer co-designers are rewarded with email updates of their order: “We have cut out your bag. It will now be cleaned and cleaned and cleaned. And once that is done, we will send you another email. Woohaa!” (personal emails from Freitag, for further discussion see chapter 4.6)

Ideo-pleasure:

Ideo-pleasure in MC is a combination of judgements and values, relating to the product and brand; these are difficult to define since they are personal and constructed from a complex mix of objective and subjective components. It includes taste, moral values and personal aspirations. It defines how people do, and would like to, see themselves; for example owning a Harley-Davidson reaffirms a perceived identity of a rider who is a rebel, reinforcing a "more exciting, less conformist self-image" (Jordan 2000, p53). There is an evident link between socio and ideo-pleasure in the construction of the self; socio-pleasure is driven by the social interaction and positioning of an individual within social groupings whereas ideo-pleasure is driven by the potential ownership of, and experience gained through the MC product, enhancing the individuals' construction of themselves. Perceptions of brand can therefore be seen to play an important role in ideo-pleasure through both the product and the co-design experience; what does the MC product say about the co-designer? The NikeiD 'London Studio' (Nike iD 2009) offers a team of 'design consultants' to help you design your NikeiD trainer. What does this communicate about the brand? You are no longer entering a shop, but rather a 'studio'. Therefore, in terms of ideo-pleasure we can begin to consider not only what the brand and your design says about you, but what your choice of 'design consultant' portrays.

What must be established are the commonalities that exist between an individuals ideo-pleasure constructs, and whether these are permanent, trend-based, transitional or related to a phase in the formation of personal psychology. It is apparent that the investigation of ideo-pleasure will benefit from user-centred approaches where research can focus on the individual.

The first generations of the product envelope model (Bardill and Herd 2006, Bardill et al. 2007) informed by the four pleasures analysis of MC, build upon existing knowledge within the MC literature. The product envelope (see figure 2.22) consists of the MC product at the core (the solution space as currently defined in the literature), but extends the notion of the solution space to include the levels of service, experience and interaction onto which the four pleasures can be mapped to construct visual representation of the customer co-design experience.

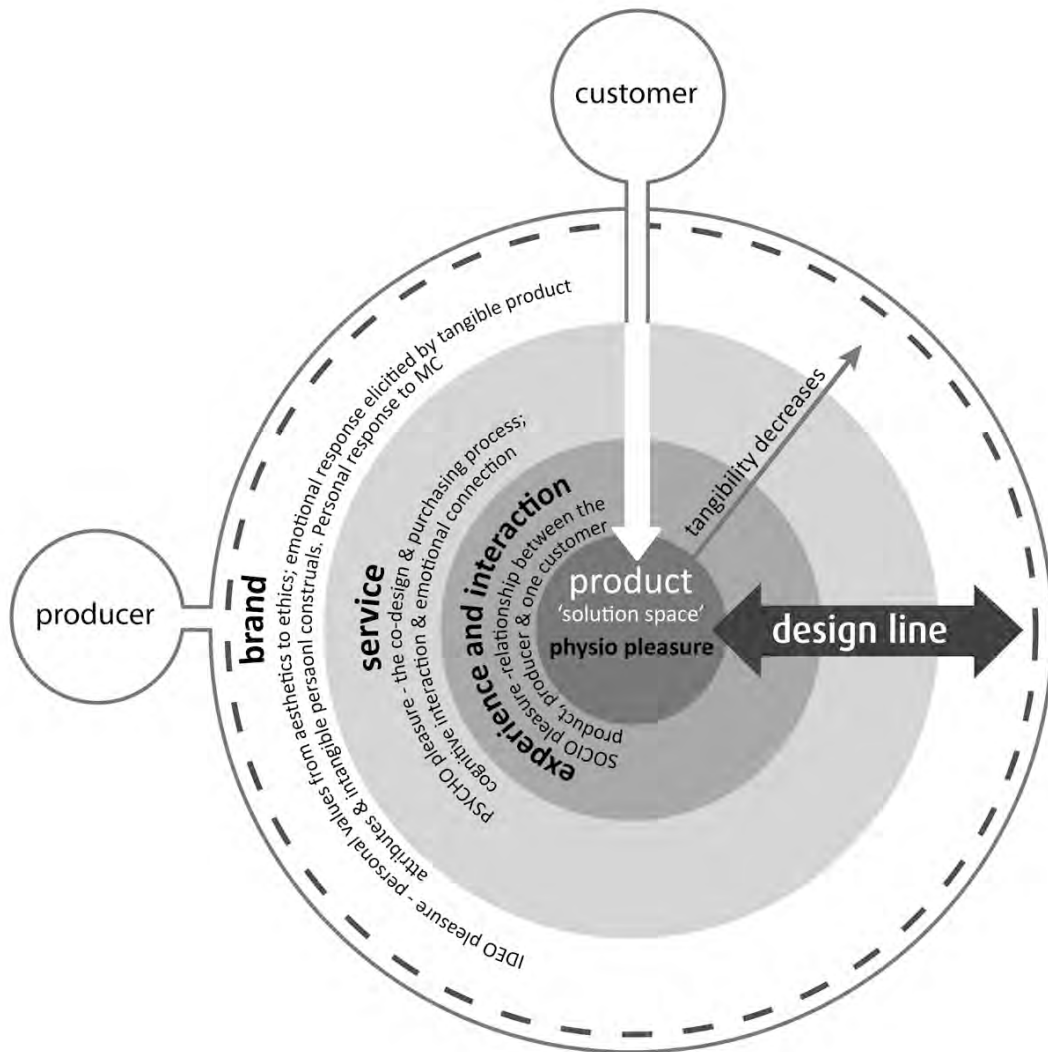


Figure 2.22 The product envelope model revealed by a four pleasures analysis (Bardill et al. 2007, p5)

The model contains a number of key ideas:

- * The product envelope is generated by the producer of the MC product (where producer refers to the wider role of the organisation selling the product and can encompass the designer, manufacturer, marketing team etc)
- * As a customer co-designer, you penetrate the envelope and engage with a number of experiential layers before reaching the solution space where the MC product resides; these layers are interconnected and the co-design experience will not necessarily provide a linear route through the envelope
- * When creating a product envelope, regular traversal of the design line is required to ensure all regions of the envelope are integrated; this is important in ensuring coherence in the customers perception of the entire MC product offering
- * Brand is important in differentiating between product envelopes, in circumscribing the envelope and in permeating through the core of the envelope. This is an essential consideration, as brands

generate choice, simplify purchase decisions, offer quality assurance, and reduce risks involved in purchase (Karjalainen 2003)

- * The four pleasures framework (Jordan 2000) is a useful tool as it can be used to stimulate discussion relating to both the product, and co-designer and co-design experience

2.10.2 Second iteration of the model

As the research thinking developed, it became clear that whilst the content of the model remains valuable, the configuration of layers is restrictive, suggesting a hierarchy or sequence of steps within a co-design experience that indicates separation rather than connection; a successful MC co-design experience will be designed to stimulate all four pleasures. In 2010, a revised version of the product envelope (see figure 2.23) was published in a key MC text: Handbook of Research in Mass Customization and Personalization, Volume 1 Strategies and Concepts (Herd et al 2010).

The revisions focus on a number of key changes:

- * The product envelope is generated by the producer of the MC product; as a customer co-designer, you can penetrate the envelope from any direction (or number of directions) depending on your motivation for the co-design experience; for example are you engaging in MC because you love the physical product (physio-pleasure), or do buy into the brand values and want to be part of the social group wearing those customized trainers (socio- and ideo pleasure)
- * The design of the product envelope (the design line), and resulting co-design experience is characterised by all four pleasures being designed for within all elements of the MC customer co-design experience, positioned within an awareness of the wider pleasure constructs. When creating a product envelope, regular traversal of the design line is required to ensure all regions of the envelope are integrated; this is important in ensuring coherence in the customers perception of the entire MC product offering
- * Brand remains important in differentiating between product envelopes, in circumscribing the envelope and in permeating through the core of the envelope. Brand is constructed from a blend of all four pleasures.

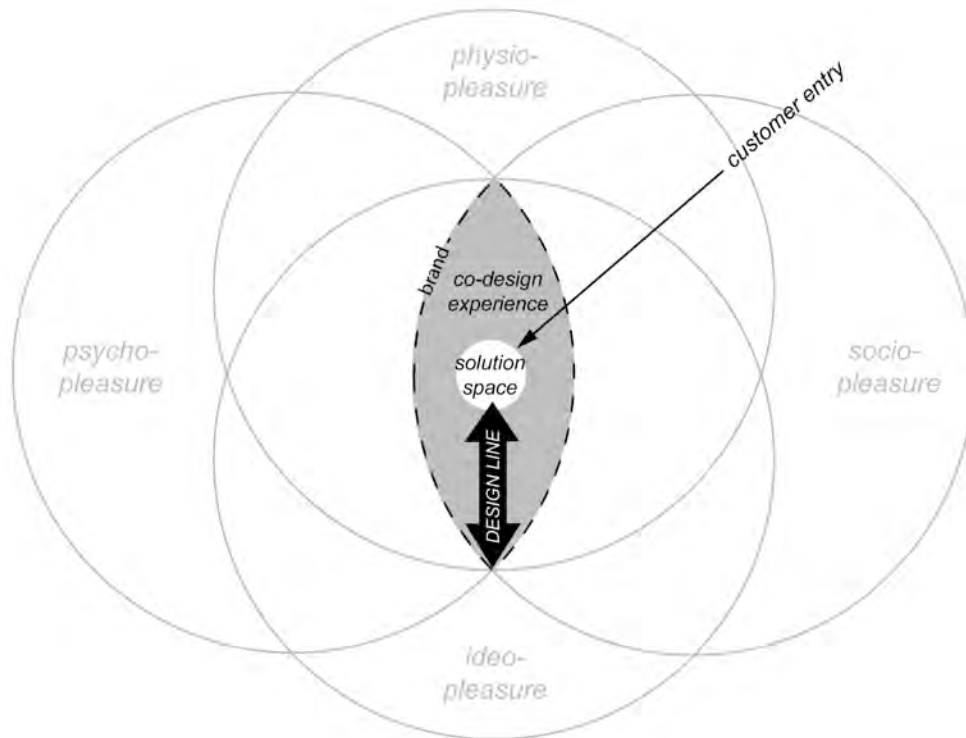


Figure 2.23 Revised product envelope (Herd et al. 2010, p199)

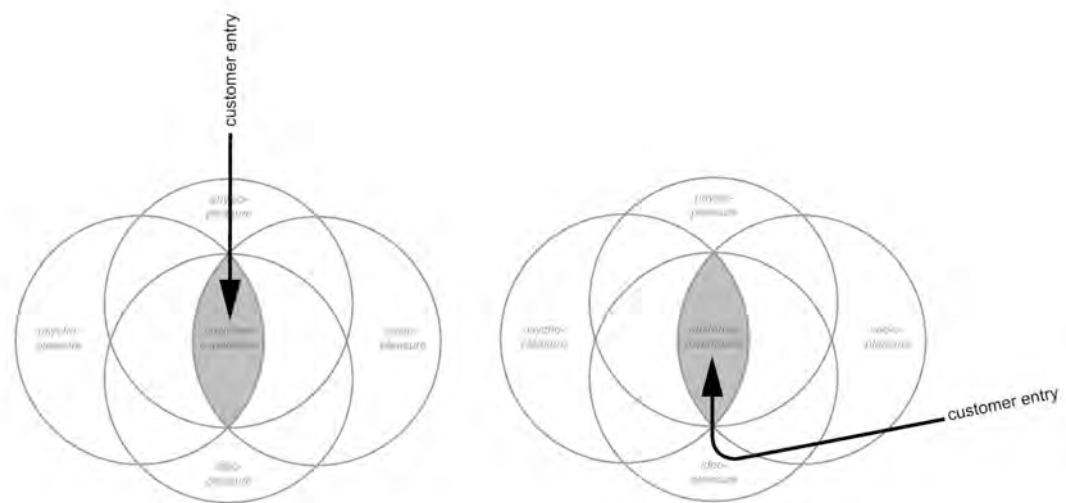


Figure 2.24 Entering the product envelope (Herd et al. 2010, p200)

2.10.3 Critiquing the model

The second iteration of the product envelope incorporates a number of improvements (discussed above) in portraying interaction between the customer co-designer and the co-design experience, portraying both tangible and intangible interactions. Further refinements to the model are required however in the visualization (in terms of communication, distinction and interaction) of the MC product at the core, the notion of the design line, the brand, and touch points which are currently missing from the model. In light

of a completed literature review and a series of MC product purchases, a revised model is presented in chapter 3.8.3 and in chapter 7.3.

2.11 The MC customer corridor

In order to fully understand both existing and potential MC customer co-design experiences, customer journey mapping can be utilised to uncover both the stages of the MC customer journey, and the activities that exist within these. Herd et al (2010) presented the initial iteration of the MC customer corridor, building upon the revisions of the product envelope (discussed in chapter 3.5) to begin to offer a coherent visualisation of the MC product offering and derivative customer corridor of an individual co-design experience. Both models are needed in the design process: the product envelope to describe the MC product offering and its relationship to a customer co-designer; the customer corridor to define stages within a customer co-design experience. This work was based upon the initial findings of a single MC purchase (Puma Mongolian BBQ, discussed in chapter 4.2) and the MC literature review, and was developed prior to much of the research in the customer experience literature review on customer journeys discussed in chapter 2.9.4 - 2.9.5 (e.g. figures 2.16-2.19).

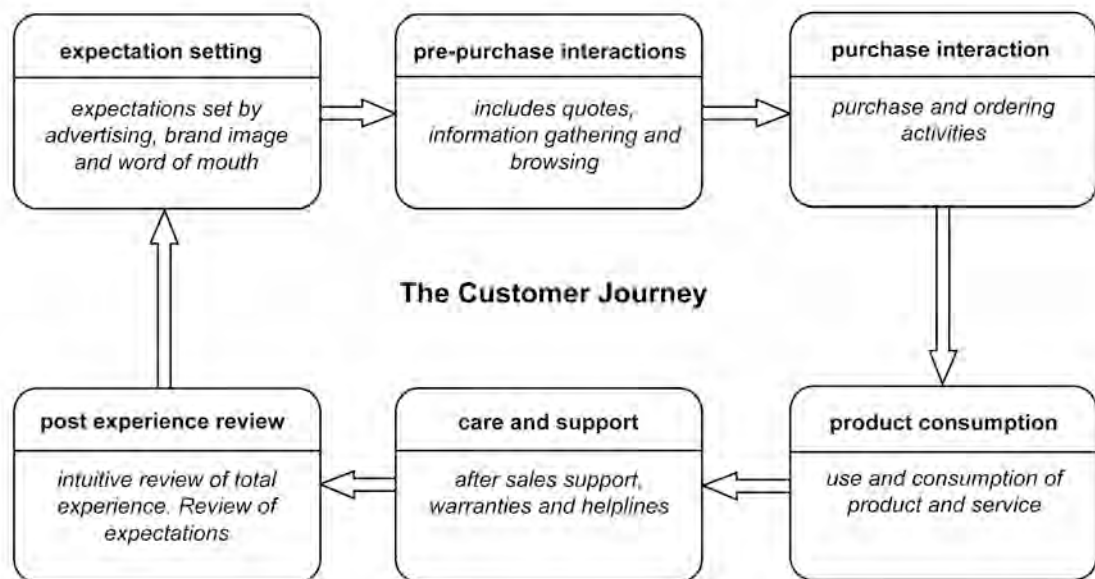


Figure 2.25 The customer journey (Watkins 2007)

Based upon Watkins (2007) diagram of the stages of a customer journey (see figure 2.25), Herd et al (2010) differentiated an MC customer journey from the existing model by the addition of two new stages of activity (see figure 2.26). Co-design at the configurator, product purchase and receipt of product become the defining stages of an MC purchase.

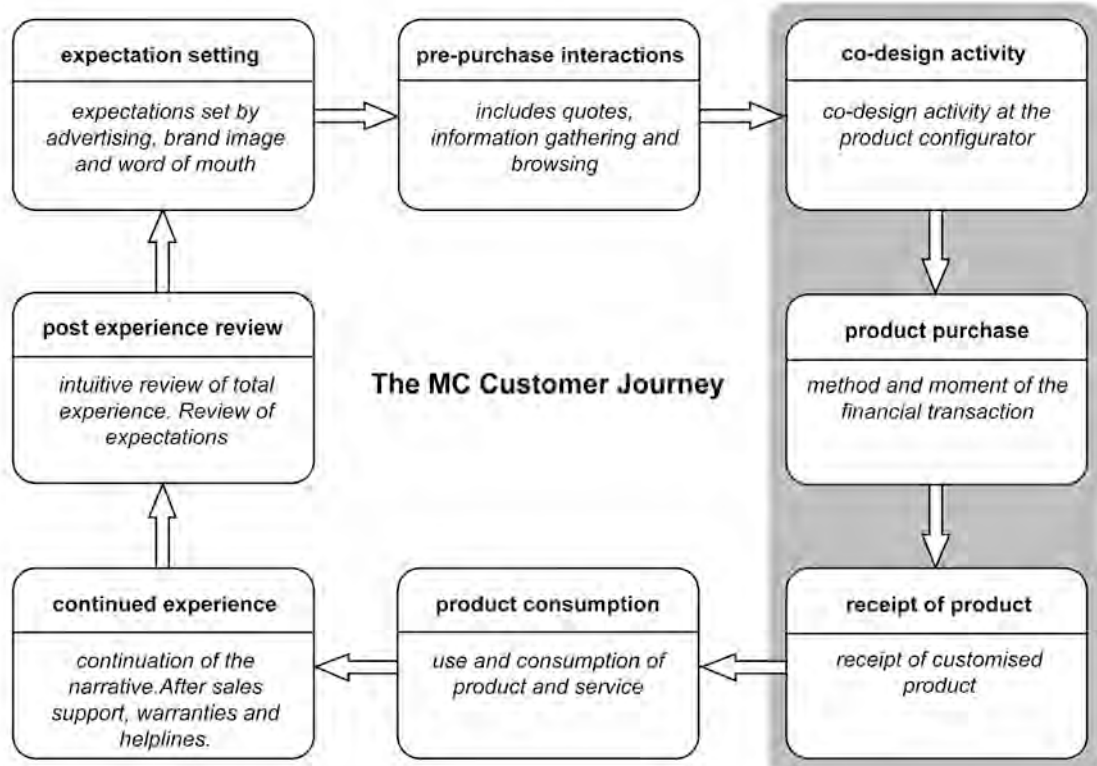


Figure 2.26 The MC customer journey (Herd et al. 2010)

This breakdown of the MC customer journey can be used to explore the customer activity within, translating the information into a customer corridor, which is defined as the conceptual space through which a customer co-designer travels when purchasing an MC product.

“The corridor is made up of a series of "stages" (framed by the MC customer journey) and the touch points which construct the experience. Visualising a "customer corridor" enables mass customizers to understand where design effort is required to create the desired co-design experience” (Herd et al. 2010, p190).

This visualization of the customer co-design experience is the first stage in understanding what occurs within a co-design experience, and mapping the touch points offers a useful strategy for revealing CPP interactions within the corridor (see figure 2.27). As discussed in chapter 2.9.3, it is important to consider touch points across an entire product offering; for a mass customiser these exist not only within the product itself, but throughout the entire co-design experience.

This first version of the customer corridor model focuses on a generic online MC purchase, and indicates entry points and exits in the customer corridor. For MC, these can include saving designs, reviewing others work, exploring the configurator or logging into/out of an account.

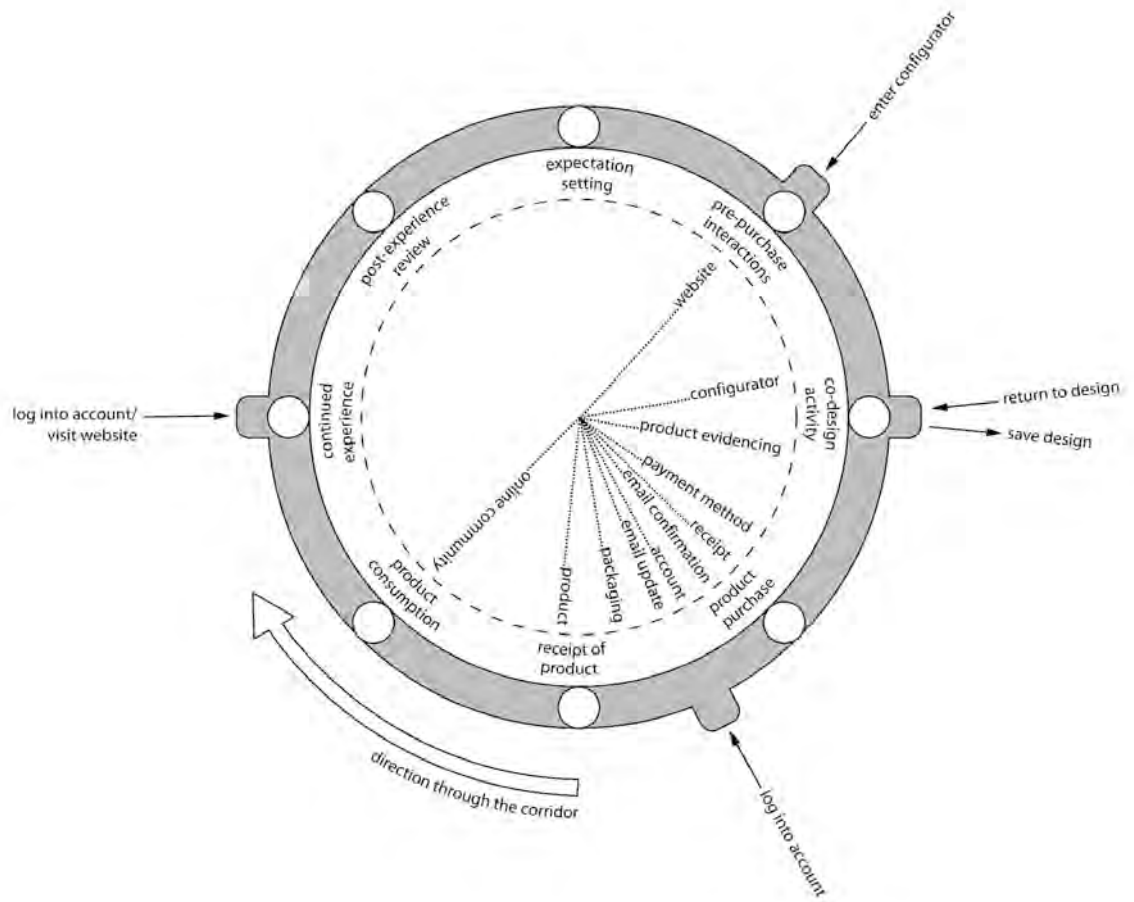


Figure 2.27 Generic MC customer corridor - online purchase (Herd et al. 2010)

When reviewing at a generic customer corridor such as that in figure 2.27, we see a single co-designer's interaction with their purchasing experience. When we consider the doorway into resources such as an online communities within a website, it becomes evident that the creation of these resources (accounts/blogs/groups etc where co-designers can share, talk and discuss) offers the potential for bringing customer corridors together (see figure 2.28). These connections feed socio-pleasure gain through elements such as visual and verbal communities, social recognition and pride of authorship.

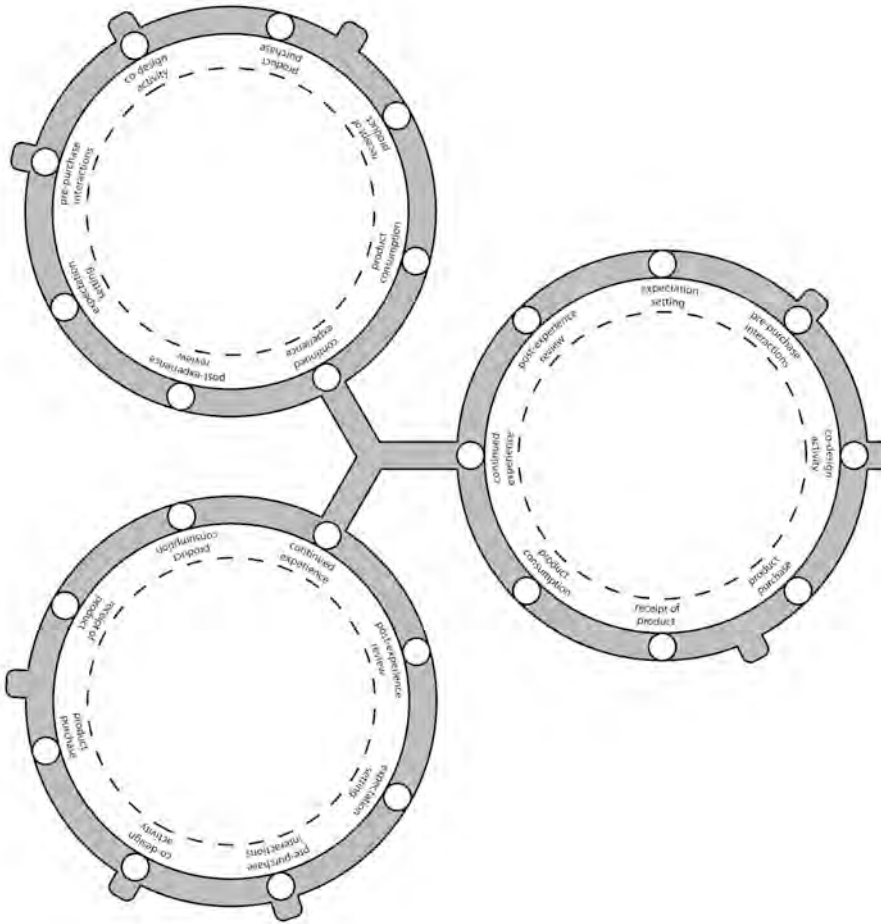


Figure 2.28 The creation of communities (Herd et al. 2010)

2.11.1 Critiquing the model

In light of research literature reported in this chapter carried out after the development of this iteration of the customer corridor model, it becomes apparent that whilst the model is useful in visualising both an individual experience, and how multiples of these experiences come together in communities, there are several failings in the model in its current form as a workable tool for mapping customer co-design experience.

Firstly, concerning the identified stages in a customer journey; previously based upon Watkins (2007) model, these go some way towards mapping the stages of activity but are both prescriptive and restrictive in their divisions (what does a 'post-experience review entail? When does it happen? Can a post-experience review be distinguished from 'continued experience?').

Secondly, when viewing the customer corridor against its original intent as a visual map of a co-design experience that is intended to further our understanding of participation and engagement in MC, this iteration of the model provides an apathetic response, portraying only a brief overview of what happened rather than supplementing this information with the insights of how it made you feel. The touch points,

whilst indicated on the customer corridor, are visually of a lesser importance than the stages of experience that they fall within, and the stages themselves are shown with equal weighting. Whilst the literature often portrays customer journeys as models with a circular structure, it appears an overly simplistic approach and does not allow for visualization of how an individual may enter into a second experience in a method other than a continuation of their previous experience.

Based upon a completed literature review, a series of MC product purchases (documented in chapter 4), and findings from the design probes, the customer corridor model has been refined and evolved into:

The customer journey map, which includes:

- * Modifications to the stages and phases of a customer co-design experience (see chapter 3.8.1-2)
- * Identification and classification of touch points within a co-design experience (see chapter 3.8.3), and an indication of the occurrence and duration of these
- * A narrative overview supporting deeper insight and information
- * Visual supporting material

The customer corridor: Based upon the underlying structure of the customer journey map, the customer corridor is used to abstract information relating to stages, phases, entry points and exit points of an experience, and supports those designing for co-design in considering where design effort can be best applied for the desired customer experience (see chapter 7.2.3).

2.12 The experience matrix

Herd et al. (2010) presented the development in research thinking moving beyond the customer corridor to offer the first iteration of the experience matrix (see figure 2.29). Here the framework attempted to systematise and support design decisions, unrolling a customer corridor to reveal the touch points within the stages of co-design experience, positioning them “within its overall narrative...in relation to the four pleasures framework” (p201), thereby supporting design decision making when constructing the customer co-design experience.

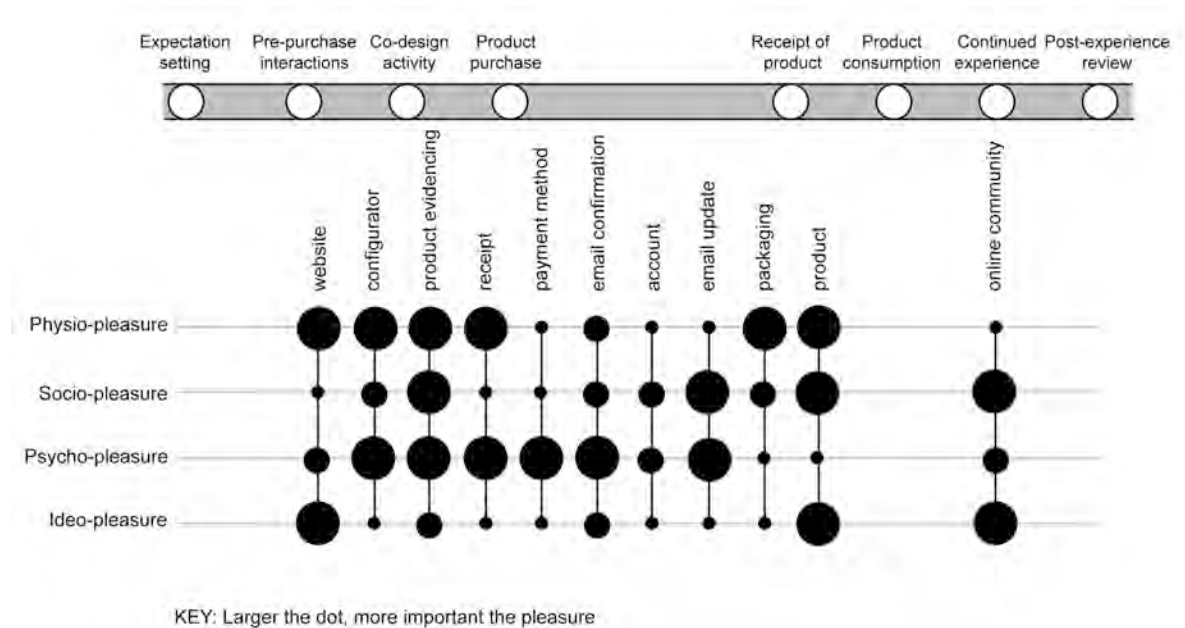


Figure 2.29 First iteration of the experience matrix (Herd et al. 2010, p201)

2.12.1 Critiquing the model

This iteration of the model furthers the thinking in this doctoral study about what the experience matrix can offer as a framework for supporting design for co-design. In this published form however, it provides only a superficial attempt at mapping the customer co-design experience. In light of the above critique of the customer corridor model, this version of the framework goes some way towards addressing the needs of the previous model.

The re-conceptualisation of the experience matrix is presented in chapter 7. It is refined in light of a completed literature review, revision to the product envelope and customer corridor models, reflections on MC product purchases, and insights and information gathered from the probes study.

2.13 Discussion and conclusions from the literature review

Part two of this chapter discusses the emergence of experience design and designing for customer experience, and its applicability to the customer co-design experience. The literature review reveals a number of key considerations and sources of information:

2.13.1 Theoretical models from the field of affective design

In response to research sub-questions B and C:

B. What theoretical models from other disciplines can inform our understanding of the customer co designer experience?

C. When critiquing the models within the field of affective design, what findings emerge that can be used to understand the customer co-design experience?

A plethora of models and frameworks (discussed within this chapter) exist across the literature of design and business, exploring and unpacking the notion of experience. Battarebee's (2004) classification of the measuring, empathetic and pragmatist approach makes clear both the breadth and differing focuses of the research. These predominantly theoretical approaches highlight the direct interaction with the product in question as only one component of an experience, with the surrounding influences such as function, cognition, culture and social interaction making each experience a unique event for each individual, based upon their perceptions and perspectives. The more applied models and frameworks (e.g. Jääskö et al. (2003), Forlizzi (2008) and Jordan (2000)) offer indicative questions and research methods/approaches, and examples were shown (in chapter) of how these may be applied to MC. From those discussed, the structure of the factors that make up the product of ecology shown in table 2.3 (Forlizzi, 2008) along with the accompanying visualisation of the framework (figure 2.6) has strengths in both its theoretical underpinning and the ease of application to a given scenario due to the structure and support the framework supplies in table 2.3, and provides a useful starting point for further iterations of the experience matrix. This approach makes the framework accessible and guiding without being overly prescriptive. Recognising the breadth of approaches available, the selection of the four pleasures framework has been pursued within this research as it offers a broad, encompassing approach, with more supporting research background and application than other work presented. The four pleasures categorisation supports a range of scenarios, contexts and product types.

2.13.2 Designing for experience: the customer journey

For those designing for experiences, it becomes clear that is not possible to control the entirety of a customer experience itself, but instead what can be designed are the elements (such as touch points) that direct, mediate and offer the narrative for the customer journey. It is here that attention to detail is key in ensuring consistency; "Each product tells a story of use through its form language, its features, its aesthetic qualities, and its accessibility" (Forlizzi and Ford 2000, p420). As discussed in part one of this chapter, there appear to be no publications to date in the MC literature (other than those published in relation to this research study discussed in chapter 2.10-2.12) that discuss the wider role of the customer co-design experience beyond activities at the product configurator, nor that recognise the vital role that touch points play in the narrative of that customer co-design experience. Work by Bauer et al. (2010, p169) is moving thinking in MC towards that of affective design as can be found in the work of Gad (2001), Jordan (2000), Norman's three levels of cognitive and emotional processing (2004) and Schmitt's (1999) Strategic Experiential Modules from adjoining disciplines. Their work however, has not yet fully explored the potential within this domain in relation to MC.

In further understanding the experience of the customer co-designer, the literature on experience is valuable in establishing the remit for the research, highlighting the relationships, contexts and events intrinsic to designing for an experience. It is the development of customer experience that is central to the evolution of MC; as Berger et al (2005, p75) describe:

“The corporate objective for investing in the miAdidas business unit is not primarily to cope with growing heterogeneity of demand by means of efficient customized production, but to explore new ways for the company to become more service, experience and customer orientated”

Chapter 2.9 explored approaches to designing for experience, and highlighted the importance of factors such as branding and touch points in creating coherent and intended customer experiences. The literature on customer journey mapping is useful in highlighting existing approaches and techniques. This process relies upon the identification of the generic stages of the journey, along with the touch points, thereby identifying where design effort is required. This is begun in chapter 3.8. This literature review supports the next iteration of the product envelope, customer corridor and experience matrix. The development of a systematic approach to designing for customer co-design that encompasses both the tangible aspects of the physical MC products and the less tangible touch-points that surround them, brings with it a renewed drive to understand both the brand values of the producer and the needs and desires of the consumer, and to design product and interaction solutions that unite them. Chapter 3 goes on to discuss research methods and methodology, discussing and critiquing current research approaches in MC, exploring the nature of design research, and introducing the research plan for this doctoral thesis.

2.14 Chapter 2: Reference list

- 121Time (2011). 121Time website [online]. Available from: <<http://www.121time.com>> [Accessed 15 April 2011]
- Anderson, C. (2007) *The long tail. How endless choice is creating unlimited demand*. London: Random House Business Books
- Apple Store (2008). Apple Store UK website [online]. Available from: <<http://store.apple.com>> [Accessed 19 March 2008]
- Assael, H. (2004). *Consumer behaviour. A strategic approach*. Boston, New York: Charles Hartford
- Bardill, A., Herd, K. and Karamanoglu, M. (2007). Product envelopes: designing positive interplay between brand DNA and customer co-designers. *International Journal of Mass Customisation*. 2(1/2): 57-75
- Bardill, A. and Herd, K. (2006) Maintaining positive interplay between brand DNA and customer co-designers in mass customised products. *International Conference on Strategic Innovation and Creativity in Brand & Design Management*. Seoul, Korea. 29 November.
- Battarbee, K. (2004). *Co-experience. Understanding user experience in social interaction*. PhD, Publication Series of the University of Art and Design Helsinki [online]. Available from: http://smart.uiah.fi/home/420-battarbee_co-experience.pdf [Accessed 12 August 2009]
- Bauer, H., Düll, A. & Jeffery, D. (2010). Typology of benefits of mass customization offerings for customers: An exploratory study of the customer perspective. In Tseng, M & Piller, F. (eds). *Advances in Mass Customization and Personalization*, Volume 1: 161-180
- Bauer, H., Schule, A. & Jeffrey, D. (2007). Typology of benefits of mass customization-offerings for customers and the demand of different age groups. *The 2007 World Conference on Mass Customization and Personalization*. Boston, USA. 7-10 October
- Bedbury, S. (2002). *A brand new world*. Harmondsworth: Penguin
- Belk, R. (1988). Possessions and the extended self. *Journal of Consumer Research*. 15(2): 139-168
- Berger, C., Möslin, K., Piller, F. & Reichwald, R. (2005) Co-designing modes of cooperation at the customer interface: learning from exploratory research. *European Management Review*. (2): 70-87
- Berger, C. & Piller, F. (2003). Customers as co-designers. *IEE Manufacturing Engineer*. 82(4): 42-46.
- Berkman, E. (2010). *Improving the starbucks experience*. Little Springs Design blog, 29 March [online]. Available from: <<http://www.littlespringsdesign.com/blog/2010/Mar/improving-the-starbucks-experience/>> [Accessed 12 January 2011]
- Bowen, S. (2009). A critical artefact methodology: using provocative conceptual designs to foster human-centred innovation. PhD thesis: Sheffield Hallam University
- Brabazon, P. (2005). *Mass customization: fundamental modes of operation and study of an order fulfilment model*. PhD Thesis, Nottingham University Business School
- Brunner, J. (2003). When superior is not good enough: Satisficing behaviour and mass customisation. 2nd *Interdisciplinary World Congress on Mass Customization and Personalization*. Munich, Germany. 6-8 October 2003

- Buccini, M. & Padovani, S. (2007). Typology of the experiences. *Designing Pleasurable Products and Interfaces*. 22-25 August. Helsinki, Finland.
- Buxton, B. (2007). *Sketching user experiences. Getting the design right and the right design*. San Francisco: Moran Kaufmann
- Cabinet Office (2011). Customer journey mapping: a practitioners guide. HM Government [online] Available from: <<http://interim.cabinetoffice.gov.uk/contact-council/contact-council-resources.aspx>> [Accessed 12 July 2011]
- Chafkin, M. (2008). The customer is the company. *Inc magazine* [online]. June. Available from: <http://www.inc.com/magazine/20080601/the-customer-is-the-company_Printer_Friendly.html> [Accessed 16.05.09]
- Configurator Database (2009). Configurator Database website [online]. Available from: <<http://www.configurator-database.com/>> [Accessed 10 June 2009]
- Conifer Research (2002). How to find buried treasure using experience maps. *Conifer Research* [online]. Available from: <<http://dl.dropbox.com/u/196552/ConiferExperienceMaps.pdf>> [Accessed 12 August 2011]
- Da Silveria, G., Borenstein, D. & Fogliatto, F. (2001). Mass customization: Literature review and research directions. *International Journal of Production Economics*. 72(1): 1-13
- Davis, S. (1987). *Future perfect*. Massachusetts, California, New York, Ontario, England, Bonn, Sydney, Singapore, Tokyo, Madrid, San Juan: Addison-Wesley Publishing Company, Inc.
- Demirbilek, O. & Sener, B. (2003). Product design, semantics and emotional response. *Ergonomics*. 46(13/14): 1346-1360
- Desmet, P. (1999) To love and not to love: why do products elicit mixed emotions? In: Overbeeke, C & Hekkert, P. (eds.) *Proceedings of the First International Conference on Design & Emotion*. 3-5 November 1999. Delft: Delft University of Technology. p67-73.
- Desmet, P. & Hekkert, P. (2007). Framework of product experience. *International Journal of Design*. 1(1): 57-66.
- Design and Emotion Society (2010). Available from: <<http://www.designandemotion.org>> [Last accessed 30 Sept 2010]
- Desonance (2011). Maps, shmaps, pathways, shmathways, etc, shmetc. *Desonance: design that resonates blog* [online]. 4 July 2011. Available from: [<https://desonance.wordpress.com/2011/07/04/maps-shmaps-pathways-shmathways-etc-shmetc/>] Accessed: 12 August 2011
- Desonance (2010). Customer experience mapping &. *Desonance: design that resonates blog* [online]. 4 July 2011. Available from: <<http://desonance.wordpress.com/2010/06/16/customer-experience-mapping/>> [Accessed: 12 August 2011]
- Duray, R. (2002) Mass customization origins: mass or custom manufacturing? *International Journal of Product and Operations Management*. 22(3): 314-328
- Fiell, C. & Fiell, P. (2003). *Industrial design A-Z*. Koln/London/Los Angeles/Madrid/Paris/Toronto: Taschen.
- Fiore, A., Lee, A. and Kunz, G. (2004). Individual differences, motivations, and willingness to use a mass customization option for fashion products. *European Journal of Marketing*. 38 (7): 835-849

- Flickr (2008). Flickr [online]. Available from: <<http://www.flickr.com>> [Accessed 12 January 2008]
- Fluid Forms (2009). Fluid Forms website [online] Available from: <<http://www.fluid-forms.com/>> [Accessed 29 October 2009]
- Fontejn, M (2009). Creating a better service experience by providing less choice. *31 Volts* [online] Available from: <<http://www.31v.nl/2009/03/creating-a-better-service-experience-by-providing-less-choice/>> [Accessed 12 October 2010]
- Forlizzi, J. (2008). The product ecology: understanding social product use and supporting design culture. *International Journal of Design*. 2(1): 11-20
- Forlizzi, J. & Ford, S. (2000). The building blocks of experience. An early framework for interaction designers. *3rd Conference on Designing Interactive Systems: Processes, Practices, Methods, and Techniques*. New York, USA. 17-19 August
- Franke, N. & Piller, F. (2003). Key research issues in user interaction with configuration toolkits in a mass customization system. *International Journal of Technology Management*. 26(5/6): 578-599.
- Franke, N., Schreier, M. & Kaiser, U. (2010). The "I designed it myself" effect in mass customization. *Management Science*. 56(1): 125-140
- FREITAG (2008). FREITAG website [online] Available from: <<http://www.freitag.ch>> [Accessed 10 January 2008]
- Furnell, J. (2010). Customer journey sketchboards. *ThoughtWorks* [online] 08 April. Available from: <<http://www.thoughtworks.com/blogs/customer-experience>> [Accessed 12 October 2010]
- Gad, T. (2001). 4-D branding. Cracking the corporate code of the network economy. Harlow: Pearson Education Ltd.
- Gamble, P., Stone, M., Woodcock, N. & Foss, B. (2006). *Up close & personal. Customer relationship marketing @ work*. London: Kogan Page Ltd. (3rd ed)
- Gilmore, J. & Pine II, J. (2000). The four faces of mass customization. In Gilmore, J. & Pine II, J. (eds). *Markets of one. Creating customer-unique value through mass customization*. Boston: Harvard Business School Press
- Gobé, M. (2007). *Brandjam. Humanising brands through emotional design*. New York: Allworth Press
- Green, B. (2002). Introduction: pleasure with products: beyond usability. In Green, W. & Jordan, P. (eds) (2002). *Pleasure with products: beyond usability*. London and New York: Taylor & Francis
- Green, W. & Jordan, P. (eds) (2002). *Pleasure with products: beyond usability*. London and New York: Taylor & Francis
- Haeckel, S., Carbone, L. & Berry, L. (2003). How to lead the customer experience. *Marketing Management*. 12 (1): 18-23
- Herd, K., Bardill, A. & Karamanoglu, M. (2010). The co-design experience: conceptual models and design tools for mass customisation. In Tseng, M & Piller, F. (eds). *Advances in Mass Customization and Personalization*, Volume 1. Singapore/NJ/London: World Scientific Publishing Co. Pte. Ltd: 181-201
- Herd, K., Bardill, A. & Karamanoglu, M. (2009a). Development of a design probe to reveal customer touch points in the sale of mass customised products. *Design Principles and Practices: An International Journal*. 3 (3): 193-207

- Herd, K., Bardill, A. and Karamanoglu, M. (2007). Designing for co-design: using the product envelope model as a framework for reflection. *2007 World Conference on Mass Customization & Personalization*. Boston, USA. 7-10 October
- Hilton, M. (2003). *Consumerism in twentieth-century Britain: The search for a historical movement*. Cambridge: Cambridge University Press
- Howard, R. (2008). Find your torch points – June 27. *Clearbrick.com* [online] Available from: <<http://www.clearbrick.com/blog/labels/touch%20points.html>> [Accessed 05 August 2010]
- Howe, J. (2009). *Crowdsourcing. How the power of the crowd is driving the future of business*. London: Random House Business Books
- Huffman, C. & Kahn, B. (1998). Variety for sale: mass customization or mass confusion. *Journal of Retailing*. 74(4): 491-593
- Industrializing After Sales Service (IASS) (2006). *Customer touch-points. Understanding and improving customer interaction with product based service offerings by using design methods in service development*. Compendiums from the IASS project. Available from <<http://www.mtcstiftelsen.se/Uploads/Files/19.pdf>> [Accessed 27 May 2009]
- Innovation net (2005). *Innovation redux: it's all been done before*. 26 July. Available from: <<http://venture2.typepad.com/innovationnet/entrepreneurship/>> [Accessed 01 October 2010]
- Institute of Human Factors and Ergonomics (2010). Available from: <<http://www.ergonomics.org.uk/what-ergonomics>> [Accessed 22 September 2010]
- InTheseTimes.com (2001). *No sweat, no slang*. InTheseTimes.com. Independent News and Views. March 19 [online]. Available from: <<http://www.inthesetimes.com/issue/25/08/backpage2508.html>> [Accessed 20 August 2011]
- Jääskö, V., Mattelmäki, T. & Ylirisku, S. (2003). The scene of experiences. *The Good, The Bad and The Irrelevant Conference*. 3-5 September. Helsinki, Finland. Available from <http://smart.uiah.fi/home/the_scene_of_experiences.pdf> [Accessed: 01 July 2009]
- Jiao, J. & Tseng, M. (1999). A methodology of developing product family architecture for mass customization. *Journal of Intelligent Manufacturing*. 10(1): 3-20
- Johnson, E. (2009). Crowdsourcing: free problem solving for your biz. Tapping into the masses for brighter ideas and bigger margins. *Entrepreneur* [online] Available from: <<http://www.entrepreneur.com/marketing/article200350.html>> [Accessed 18 June 2009]
- Jordan, P. (2000). *Designing pleasurable products. An introduction to the new human factors*. London: Taylor & Francis.
- Kamler, B & Thomson, P. (2006). *Helping doctoral students write. Pedagogies for supervision*. Oxon: Routledge
- Kaplan, A., Schoder, D. & Haenlein, M. (2007). Factors influencing the adoption of mass customisation: The impact of base category consumption frequency and need satisfaction. *The Journal of Product Innovation Management*. 24: 101-116
- Karger, M., Richter, A., Sadek, T. & Strotmann, W. (2010). Flexibility of industrial product service systems - an assessment based on concept modelling. *Arbeitsberichte des Lehrstuhls für*

- Produktionswirtschaft*. [online] Available from:
 <www.prowi.rub.de/mam/content/arbeitsbericht_no_8.pdf> [Accessed 25 April 2011]
- Karjalainen, T. (2003). Semantic knowledge in the creation of brand-specific product design. [online] 5th *European Academy of Design Conference*. 28-30 April. Barcelona, Spain. Available from:
 <<http://www.ub.es/5ead/PDF/14/Karjalainen.pdf>> [Accessed 19 May 2005]
- Kasanoff, B. (2002). Interview: Bruce Kasanoff of NowPossible.com on "Personal=Smarter" [online].
 Available from: <http://mass-customization.blogspot.com/mass_customization_open_i/2009/04/interview-bruce-kasanoff-of-nowpossiblecom-on-personalsmarter.html> [Accessed 29 October 2009]
- Kumar, A., Piller, F., Reisman, A. & Stecke, K. (2007) A prioritization algorithm for configuration scheduling in mass customization environment. *The 2007 World Conference on Mass Customization and Personalization*. Boston, USA. 7-10 October
- Kumiawan, S., Tseng, M. & So, R. (2003). Consumer decision-making process in mass customization. 2nd *Interdisciplinary World Congress on Mass Customization and Personalization*. 6-8 October. Munich, Germany.
- Lampel, J. & Mintzberg, H. (1996) Customizing customization. *Sloan Management Review*. 38(1): 21-31
- Leadbeater, C. (2009). *We-Think. Mass innovation not mass production*. (2nd ed). London: Profile Books Ltd.
- Lewis, D. & Bridger, D. (2004). *The soul of the new consumer*. London: Nicholas Brealey Publishing
- Lüthje, C. Herstatt, C. (2004). The Lead User method: an outline of empirical findings and issues for future research. *R&D Management*. 34(5): 553-568
- MacCarthy, B., Brabazon, P. & Brahman, J (2003). Fundamental modes of operation for mass customization. *International Journal of Production Economics*. 85(3): 289-304
- MacCarthy, I. (2004). Special issue editorial: the what, why and how of mass customization. *Production, Planning & Control*. 15(4): 347-351
- MacCarthy, B. & Brabazon, P. (2003). In the business of mass customisation. *Manufacturing Engineer*. 82(4): 30-33
- Macoffers.co.uk (2007). Free iPod Engraving. July 2007. *Mac Offers website* [online]. Available from:
 <<http://www.macoffers.co.uk/?p=3>> [Accessed 23 August 2010]
- Mass-Customization.de (2009). Glossary: Mass Customization, Open Innovation, Personalization and Customer Integration. *Frank Piller's Web Site on Mass Customization & Open Innovation* [online]
 <<http://www.mass-customization.de/glossary.htm>> [Accessed 08 June 2009]
- Marketing-resultant.de (2009). *Customer journey mapping: Visualize the customer journey through your processes* [online] News: 14 September. Available from: <http://www.marketing-resultant.de/cms/front_content.php?idart=188> [Accessed 21 October 2010]
- MCPC (2009) *The 2009 World Conference on Mass Customization and Personalization*. Available from:
 <<http://www.mcpc2009.com>> [Accessed 03 June 2009]
- MCPC (2001) *The 2001 World Conference on Mass Customization and Personalization*. Available from:
 <<http://alice.wu-wien.ac.at:8000/cfp/file/att-1139-MCP2001.pdf?m=download>>
 [Accessed 03 June 2009]

- Meyer, C. & Schwager, A. (2007). Understanding customer experience. *Harvard Business Review*. 82(2): 116-126
- mi adidas (2009). mi adidas website [online] Available from: <<http://www.miadidas.com>> [Accessed 09 June 2009]
- Moggridge, B. (2007). *Designing interactions*. Massachusetts: The MIT Press
- Moreau, C.P. & Herd, K.B. (2010). To each his own? How comparisons with others influence consumers' evaluations of their self-designed products. *Journal of Consumer Research*. 36(5): 806-819
- My K-Swiss (2008). My K-Swiss website [online] Available from: <<http://www.mykswiss.com>> [Accessed 12 February 2008]
- My Virtual Model Community (2009) Available from: <<http://www.mvm.com>> [Accessed 12 April 2009]
- Norman, D. (2004). *Emotional design: Why we love (or hate) everyday things*. Cambridge: Basic Books
- NikeiD (2009). Nike iD website [online]. Available from: <<http://nikeid.nike.com>> [Accessed 09 June 2009]
- Ong, M., Wagner, H. Tuck, C. & Hague, R. (2008). Body-fitting customisation of motorcycle seats: an investigation of consumer requirements. *International Journal of Mass Customisation*. 2(3/4): 375-393
- Payne, A., Storbacka, K., Frow, P. & Knox, S. (2009). Co-creating brands: diagnosing and designing the relationship experience. *Journal of Business Research*. 62(3): 379-389
- Piller, F. (2008). Observations on the present and future of mass customization. *Flexible Services and Manufacturing Journal*. 19(4): 630-636
- Piller, F. (2002). *Customer interaction and digitizability – a structural approach to mass customization*. In Rautenstrauch et al. (eds). *Moving towards mass customization*. Heidelberg/Berlin/New York: Springer. 119-138. Available from: <<http://service-customization.com/download/pil2002-2.pdf>> [Accessed 20 August 2011]
- Piller, F., Koch, M., Möslin, K. & Schubert, S. (2003). Managing high variety: How to overcome the mass confusion phenomenon of customer co-design. *EURAM*. 3-5 April. Milan.
- Piller, F., Moeslein, K. & Stotko, C. (2004). Does mass customization pay? An economic approach to evaluate customer integration. *Production Planning & Control*. 15(4):435-444
- Piller, F. & Müller, M. (2004). A new marketing approach to mass customisation. *International Journal of Computer Integrated Manufacturing*. 17(7): 583-593
- Piller, F., Schubert, P., Koch, M., and Möslin, K. (2005). Overcoming mass confusion: Collaborative customer co-design in online communities. *Journal of Computer-Mediated Communication*. 10(4): article 8.
- Piller, F. & Tseng, M. (2010). Introduction: mass customization thinking: moving from pilot stage to an established business strategy. In Tseng, M & Piller, F. (eds). *Advances in Mass Customization and Personalization*, Volume 1: 1-18
- Pine, J. (1993). *Mass customization. The new frontier in business competition*. Boston: Harvard Business School Press
- Pine, J. & Gilmore, J. (1999). *The experience economy*. Boston: Harvard Business School Press.

- Plowman, T. (2003). Ethnography and critical design practice. In (ed) Laurel, B. *'Design Research. Methods and Perspectives'*. Cambridge, Mass.: The MIT Press
- Porter, S., Chibber, S., Porter, M. & Healey L. (2005) RealPeople: making users' pleasure needs accessible to designers. *Accessible Design in the Digital World Conference*. 23-25 August. Scotland
- PUMA (2009). PUMA Mongolian Shoe BBQ website [online]. Available from:
<<http://www.mongolianshoebbq.puma.com>> [Accessed 27 June 2009]
- Quester, P. & Lim, A. (2003). Product involvement/brand loyalty: is there a link? *Journal of Product and Brand Management*. 12(1): 22-38
- Rayport, J. & Jaworski, B. (2004). Best face forward. *Harvard Business Review*. 82(12): 46-58
- Redhead, D. (2000). *Products of our time*. Basel/Boston/Berlin: Birkhäuser.
- Reichheld, F. (2001). *The loyalty effect. The hidden value behind growth, profits and lasting value*. (2nd ed). Boston: Harvard Business School Press
- Reichwald, R., Seifert, S., Walcher, D. & Piller, F. (2004). Customers as part of value webs: towards a framework for webbed customer innovation tools. *Proceedings of the 37th Annual Hawaii International Conference on System Sciences*, Hawaii, 5-8 Jan 2004.
- Rogoll, T. & Piller, F. (2004). Product configuration from the customer's perspective: A comparison of configuration systems in the apparel industry. [online]. *International Conference on Economic, Technical and Organisational aspects of Product Configuration Systems*, June 28-29th 2004. Available from: http://www.productmodels.org/conference2004/papers/PETO10_Rogol_Piller.pdf [Accessed 06 January 2006]
- Roland Smart (2009). Brand DNA. *Roland Smart website* [online] Available from:
<<http://www.rolandsmart.com/2009/04/brand-dna/>> [Accessed 02 June 2011]
- Salvador, F., de Holan, P., & Piller, F. (2009). Cracking the code of mass customization. *MIT Sloan Management Review*. 50(30): 71-78
- Schmitt, B. (1999). *Experiential marketing*. New York: Free Press
- Schreier, M. (2006). The value increment of mass-customized products: an empirical assessment. *Journal of Consumer Behaviour*. 5: 317-327
- Sinclair, M. & Campbell, R.I. (2009). From configuration to design: capturing the intent of users. *The 2009 World Conference on Mass Customization and Personalization*. Helsinki, Finland. 4-8 October
- Skelley, B. (2009). *Lego rebuilds customer loyalty brick by brick. 8 December*. The An Post Mail Media Unit [online] Available from:
<<http://www.anpost.ie/AnPost/AnPostDM/News/DMNews/2009/Richard+Stollery+--+Lego.htm>> [Accessed 19 October 2010]
- Slater, D. (1997). *Consumer culture and modernity*. Cambridge: Polity Press.
- Smyth, S. & Wallace, D. (2000). Towards the synthesis of aesthetic product form. *Proceedings of the Design and Engineering Technical Conferences and Computers and Information in Engineering Conference*. 10-13 Sept. Baltimore, Maryland
- Stickdorn, M. & Schneider, J. (eds) (2010). *This is service design thinking*. Amsterdam: BIS Publishers

- studio:ludens (2009). studio:ludens website [online] <<http://www.studioludens.com>> [Accessed 29 October 2009]
- Sunikka, A. & Bragge, J. (2009). Personalization and mass customization in the research literature. *The 2009 World Conference on Mass Customization and Personalization*. Helsinki, Finland. 4-8 October
- Suri, J.F. (2003). The experience evolution: developments in design practice. *The Design Journal*. 6(2): 39-48
- Suri, J.F. (2001). The next 50 years: future challenges and opportunities for empathy in our science. *Ergonomics*. 4(14): 1278-1289
- Surla, S. (2010). Service design and the customer's journey. Fit & Finish. Insights from the Ironworks User Experience Group [blog] 24 April. Available from: <<http://fitandfinish.ironworks.com/2010/04/service-design-and-the-customers-journey.html>> [Accessed 21 October 2010]
- Temkin, B. (2009). LEGO's building block for good experiences. *Customer Experience Matters* [online]. 3 March. Available from: <<http://experiencematters.wordpress.com/2009/03/03/legos-building-block-for-good-experiences/>> [Accessed 12 October 2010]
- The Clear Brick (2008). *The Clear Brick: The customer experience process*. Nov 4. Available from: <<http://www.clearbrick.com/blog/2008/11>>
- Tiger, L. (1992). *The pursuit of pleasure*. Boston, Massachusetts: Little Brown Publications.
- Timbuk2 (2009). Available from: <<http://www.timbuk2.com>> [Accessed 09 June 2009]
- Tolliday, S. & Zeitlin, J. (1987). *The automobile industry and its workers: between fordism and flexibility*. New York: MacMillan
- Tseng, M & Piller, F. (eds). (2003). *The customer centric enterprise. Advances in mass customization and personalization*. Berlin: Springer
- Von Hippel, E. (2005). *Democratizing innovation*. Massachusetts: MIT Press. [online] Available from: <http://web.mit.edu/evhippel/www/democ1.htm>
- Von Hippel, E. (2001). Perspective: user toolkits for innovation. *The Journal of Product Innovation Management*. 18 (4): 247-257
- Von Hippel, E. & Katz, R. (2002). Shifting innovation to users via toolkits. *Management Science*. 48 (7): 821-833
- Watkins, H. (2007). *Drive Loyalty through Fantastic Customer Experiences*. August 2007. [Online] Available from: <http://www.themarketingleaders.com/articles/aug07/huw_watkins.html> [Accessed 19 March 2008]
- Weckström, C. (2009). *One of the building blocks for experience design*. 4 March [online]. Available from: <<http://ceciliaweckstrom.com/2009/03/04/one-of-the-building-blocks-for-experience-design/>> [Accessed 19 October 2010]
- Wikstrom, S. (1996). Value creation by company-consumer interaction. *Journal of Marketing Management*. 12(5): 363
- Wright, P., McCarthy, J. & Meekison, L. (2003). Making sense of experience. In: Blythe, M., Monk, A., Overbeeke, K. & Wright, P. (eds). *Funology: from usability to enjoyment*. Netherlands: Kluwer Academic Publishers

YourDesign (2007). YourDesign website [online]. Available from: <<http://www.yourdesign.co.uk>> [Accessed 24 April 2007]

Zipkin, P. (2001). The limits of mass customization. *MIT Sloan Management Review*. 42(3): 81-87

Chapter 3

Research, methods and methodology

Abstract

This chapter discusses the nature of research, with a particular focus on both the discipline of design research, and research approaches and methods common to mass customisation in the literature. This provides a foundation for the research design of this study. The chapter introduces design probes as part of a mixed-method research approach adopted for gaining insight into customer co-design experiences. It describes the requirements and considerations for designing the research instruments, and the methods of analysis and synthesis of insights and information gathered.

3.1 Introduction: what do we mean by research?

“Research is simply gathering the information you need to answer a question and thereby help you solve a problem” (Booth et al. 1995, p6)

Although many like to think about research in terms of “great cartographic expeditions hacking our way through the jungle with machetes”, more often, the reality of research projects is closer to crawling along the frontiers of knowledge with a magnifying glass (Rugg and Petre 2007, p33). The dictionary defines the noun *research* as “1: careful or diligent search, 2: studious inquiry or examination; especially: investigation or experimentation aimed at the discovery and interpretation of facts, revision of accepted theories or laws in the light of new facts, or practical application of such new or revised theories or laws, 3: the collecting of information about a particular subject” (Merriam-Webster Online Dictionary 2009). Closely linked to the word *search*, the prefix ‘re’ emphasizes and strengthens the concept, with many aspects of design involving both search and research (Friedman 2003).

Since the notion of research can be applied to a range of meanings and contexts dependant on both the discipline and nature of the research project, the development of methodology becomes, as Clough and Nutbrown (2008, p35) describe, “at the heart of all...interwoven research activities”. It is here that clarity emerges, since as with all research, the selection of research method is paramount in ultimately giving credence to, or calling into question, the findings of the enquiry (px). The research design becomes about finding things out in a systematic way; what Rugg and Petre (2007, p60-61) call “map making as opposed to treasure hunting”. Comparable to a design process, the selection of research methods becomes a design decision, and the method itself may form part of the research problem.

“Just as recipes are not simply things that are done to food, but become concepts within which method and substance are compounded, so ‘method’ in research can become an intrinsic part of the project. The

methods we choose are, in this sense, there to be tested, just as much as the substantive hypotheses” (Walker 1985, p87).

This falls into line with the thinking of Clough and Nutbrown (2008) who define a “good” methodology as “a *critical design attitude* to be found always at work throughout a study, rather than confined in a brief chapter called ‘Methodology’” (p35).

In light of this definition, this chapter positions the nature of the research approaches of this PhD within the academic discipline of design research, whilst offering discussion relating to the current research approaches within the field of mass customisation. The purchase and tracking of MC products, and the use and development of design probes as a research method (discussed in chapters 4 & 5) reflect Walker’s thinking; the development and use of appropriate research methods are an integral component of the research itself within this doctoral study.

3.2 Research methods in the MC literature: understanding customer co-design

As with many emerging paradigms, much of the research in the MC literature focuses on aspects of *how* it’s done, as opposed to *what* are we trying to achieve (Brabazon 2005, p3). A survey of the literature highlights a breadth of research utilising a range of research methods; this variety stems from both the nature of the research problems undertaken, and the discipline of the researchers. As discussed in chapter 2, MC research is driven predominantly by engineering and business focussed research questions and approaches, utilising primarily quantitative research methods. In the studies investigating issues of customer co-design, a focus on quantitative methods continues. In reviewing customer demand for MC, Piller and Muller (2004, p585) review only empirical research in the MC literature; of their 11 studies listed, all use ‘survey’ as a research method, with four of those also utilising ‘experiments’. Table 3.1 offers an overview of research studies in the MC literature that explore issues relating to customer co-design, highlighting their research methods (my own publications have been excluded from this table).

There appears to be little enquiry investigating the wider experience of the customer co-designer and very limited qualitative research; MC research into co-design can generally be seen to focus on a specific stage of the co-design experience seeking quantitative findings. Some researchers utilise a method which attempts to ‘recreate’ an MC purchasing environment, for example work by Franke et al. (2010), Kumiawan et al. (2003), and Kamali and Locker (2002), or else take an empirical approach to understanding the motivations and choices of a consumer as they are asked to go through a pre-selected MC purchasing process, for example work by Huffman and Kahn (1998) and Bee and Khalid (2003). Much of the research concludes with a completed design at the product configurator with no examples (other than my own publications) continuing the research through to product purchase. Other researchers use quantitative methods to

investigate customer perception and understanding of MC without any participation in a co-design experience, for example Fiore et al. (2004) and Dellaert and Dabholkar (2007).

	Research methods	Author
Pre-customer co-design	Literature review, qualitative interviews	Bauer et al. (2010)
	Literature review, qualitative interviews and focus groups	Bauer et al. (2007)
	Hypothetical web-page followed by questionnaire	Dellaert & Dabholkar (2007)
	Response to written statements using a 9 point scale.	Fiore et al. (2004)
	In-depth interviews followed by questionnaire	Guilbert & Donthu (2006)
	PC based questionnaire/survey on product selection	Huffman & Kahn (1998)
	Closed ended questions in an online questionnaire	Ong et al. (2008)
	Quantitative study using questionnaire	Santonen (2007)
	Questionnaire, secondary data analysis and expert discussion	Schreier et al. (2007)
Co-design at the configurator (none resulting in product purchase)	Hypothetical website and questionnaire	Aljukhadar (2007)
	Quantitative study using 3 MC websites and questionnaire	Bee & Khalid (2003)
	MC website, colouring books, quantitative evaluation task	Deng & Hutchinson (2007)
	Set co-design tasks on a hypothetical website	Dellaert and Stremersch (2005)
	Interviews, co-design activity on MC website, questionnaire	Franke & Piller (2004)
	Image collection followed by interviews, inspired by ZMET	Giebelhausen & Lawson (2010)
	Hypothetical website and questionnaire	Kamali & Locker (2002)
	Quantitative questionnaire in response to MC configurator	Khalid & Helander (2003)
	Co-design on a hypothetical website	Kumiawan et al. (2003)
	Co-design activity at MC in a controlled lab setting	Merle et al. (2007)
	Quantitative study rating website performance	Rogoll & Piller (2004)
	Co-design activity at MC in a controlled lab setting	Schreier (2006)

Table 3.1 Research methods in the MC literature exploring issues of customer co-design

One of the few publications to address emotional response to MC is Giebelhausen and Lawsons (2010) study of 'sneakerheads', a group of athletic shoe enthusiasts. Giebelhausen and Lawson utilises the Zaltman Metaphor Elicitation Technique (ZMET). This uses visual material gathered by the participant to drive an in depth interview conversation, "a variety of strategies are used to delve into the meaning behind the metaphors created by the participants' image choices" (p230). This study identifies a range of interesting insights and motivations for the co-design of trainers, although as with many studies it appears to go no further than the activities at the product configurator in exploring co-design experience.

Each piece of research within the MC literature is contributing to the knowledge of this relatively new paradigm, and their research problems and chosen research methods each offer useful insights into specific elements of the co-design experience. However, if, as Fiore et al. (2004, p845) describe, "active

engagement of the customer is central to the experience of co-design”, then research into co-design experience must select appropriate research methods to capture the entirety of the co-design experience for the customer. This is paramount in deriving insightful data relating to the co-design experience; the tracking of customer behaviour on websites, for example, could be seen as simply “capturing data” rather than the rich information source of customer observation, such as can be found in empathic design techniques in product design (Leonard and Rayport 1997). As Gobé (2007, p223) describes “We are often testing the wrong things: products instead of behaviour, acceptability instead of experience”. Adjoining disciplines such as marketing, in particular areas such as Customer Relationship Management (CRM) and Customer Experience Management (CEM), as well as in product design areas relating to user-centred design, can all offer theoretical and practical techniques to support existing MC research.

The MC literature provides some evidence of established methods from fields of product design and engineering being utilised in designing MC products, for example product family architecture, design axiom principles and portfolio architecture (Krishnapillai and Zeid 2003), and some new methods have been developed such as Toolkits for User Innovation Design (Von Hippel and Katz 2002). However, as Hernandez, Allen and Mistree (2003) describe, to date, no method has been devised to aid designers in the successful application of these approaches in a coherent and systematised manner for mass customisation. Disciplines of research such as usability with websites and databases can support developments in MC, since product configurators often operate via a website, but it is important to recognise that “...the task of actively designing a product goes far beyond usual browsing behaviour” (Franke and Piller 2003, p8). As described in chapter 2, few direct connections appear to have been made between user-centred approaches to design and research and the field of MC; this relationship appears critical in moving research in MC forwards.

Since the MC literature specifies that customers must engage with MC at the level of personal fulfilment, brand selection, and overall engagement with the product and purchasing process, the ‘recreation’ of a purchasing situation, such as can be found in the work of Kumiawan et al. (2003), seems unlikely to substantially forward research thinking relating to aspects of customer engagement within an MC scenario. It is useful that some authors such as Dellaert and Stremersch (2005, p226) recognise this as a limitation in their findings “Although we used real consumers in our study and took great care to develop realistic experimental conditions, consumers’ decisions in the real world and/or for other product categories may differ”. These approaches offer little connection to issues such as brand, desire for the product, and wider aspects of engagement with the company or market, and no information with regards to the entire co-design experience. Likewise as the “rationally acting user has been transformed into a complex, emotional experienter” (Mattelmäki 2006, p20) it is important to recognise that MC research must not remain formulaic, turning customer experience into mathematical equations that can only ever tell part of the story (see figure 3.1). As Rosenthal and Capper (2006) describe, formal market research techniques will often fail to detect opportunities for product innovation. Alternative approaches are needed to elicit subtle, tacit customer needs, requiring product designers to “go beyond the view of a product as a set of explicit performance features and functions and to consider the implications of the physical and emotional context

of product use” (p216). It is here that design research methods can be used to support new insights into MC.

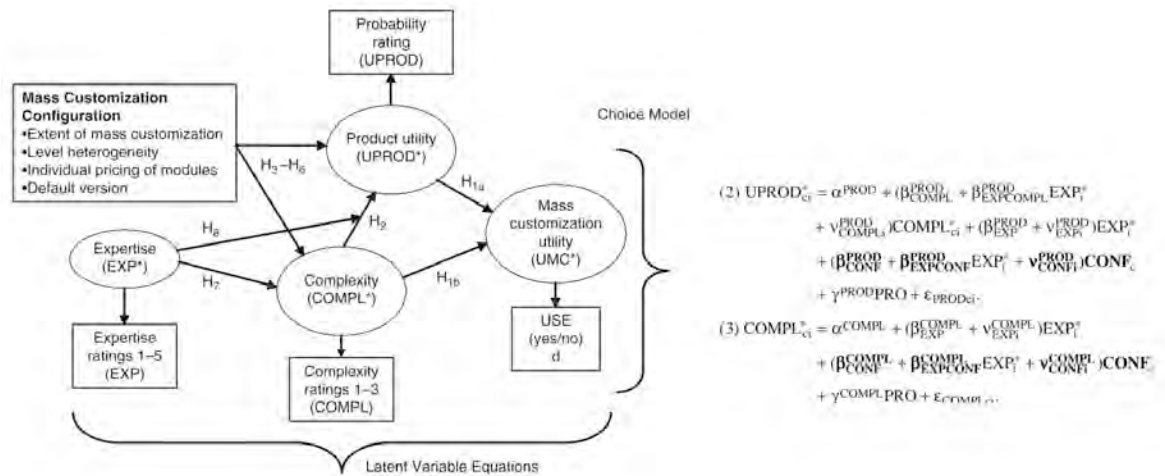


Figure 3.1 Mass customization utility model: how mass customization configuration and consumer expertise affect product utility and complexity (Dellaert and Stremersch (2005, p222)

3.3 Design research: purpose and approaches

“The largely qualitative nature of design research is its strength, but this also makes it potentially vulnerable to invalid or ill-founded conclusions” (Suri 2008, p55)

An understanding of the nature of design research is important in positioning this project within its academic field. Whilst in the manufacturing industry design has been recognised as a separate activity for the last 150 years, the development of design research has been gradual, stemming primarily from societal and technological changes (Bayazit 2004). Design is what Friedman (2003) calls an interdisciplinary, integrative discipline. The term ‘research’ has been used across the discipline in many contexts, not all of them positive. This is, in part, due to a lack of understanding of the nature of design research; “For some people it connotes ‘data collection’ – looking to the past and present but not to the future; for others it’s simply a required step before coming up with ideas; for yet others it’s a filter that rejects promising ideas before they’ve had a chance to evolve” (Suri 2008, p53). A number of attempts have been made to classify types of design research (see Cross 1999, p6; Frayling 1993/4, Sato 2004 etc), acknowledging the challenges of understanding it as both an intellectual and applied discipline (Fallman 2008). There are clear connections between design practice and the development of method and theory within the discipline; Laurel (2003, p10) describes design research as creating “a place to braid theory and practice to make the work stronger. Conley (2004) distinguishes the purpose of design practice (the completion of a project) from the purpose of design research (the development of knowledge). However, much of the development in design research methods has emerged through developments and explorations in practice and offers a

cyclical process of exploration, and learning by doing. The term design research can therefore be viewed as a bridge between design practice and the growth of knowledge within the discipline.

3.3.1 Design research in practice: beyond designing things

Designers have begun to “evolve from being the individual authors of objects, or buildings to being the facilitators of change among large groups of people” (Thackara 2006, p7), striving to design not only the physical instantiation of a product in terms of its look, feel and operation, but also what Suri (2003, p40) describes as the “quality of the experience” it evokes, drawn from a consumers contact with the designed world (for further discussion see chapter 2, part 2). This has led to changes in both design process and in approaches to the identification of design need. According to South (2004), design research offers a divergent process in contrast to the convergent processes of market research; “Both are good, both are powerful, but it is important to use the right process at the right time” (South 2004, p119). As discussed in chapter 2, when designing for customer experience it is not sufficient to rely upon empirical or objective data alone; “We cannot leap to design ideas from analysis directly, nor can we observe people’s thoughts and feelings – their motivations, emotions, mental models, values, priorities, preferences and inner conflicts” (Suri 2003, p42).

So a broad variety of qualitative design research methods have emerged, some of which have been drawn from adjoining disciplines. Many fall into the category of ethnographic approaches (see section 3.3.2); they “expose patterns underlying the rich reality of peoples’ behaviours and experiences, to explore reactions to probes and prototypes, and to shed light on the unknown through iterative hypothesis and experiment” (Suri 2008, p54). These research methods, in particular those focused on inspiration and insight, are moving closer to the front end of the design process. They differ from market research in their integration in the creative process; “Quantitative research for the product and service development process has reached commodity status. There is not much innovation or excitement there. The excitement is now around qualitative research at the front end” (Sanders 2005). Often referred to as the ‘fuzzy front end’ (see figure 3.2), this phase of the design process is characterised by ambiguity and chaos, where the deliverables of the design process are often unknown (Sanders and Stappers 2008).

A key factor in any design research activity is an understanding of the purpose of the research to be undertaken, and a number of authors have attempted to classify design research methods. Many of these can be mapped against their stage in the design process, and there appears a clear distinction between what Gilmore (2002, p32) describes as design research for inspiration and insight (uncovering “idiosyncrasies and little details”), and design research to validate design, (focusing on “averages and generalities”).

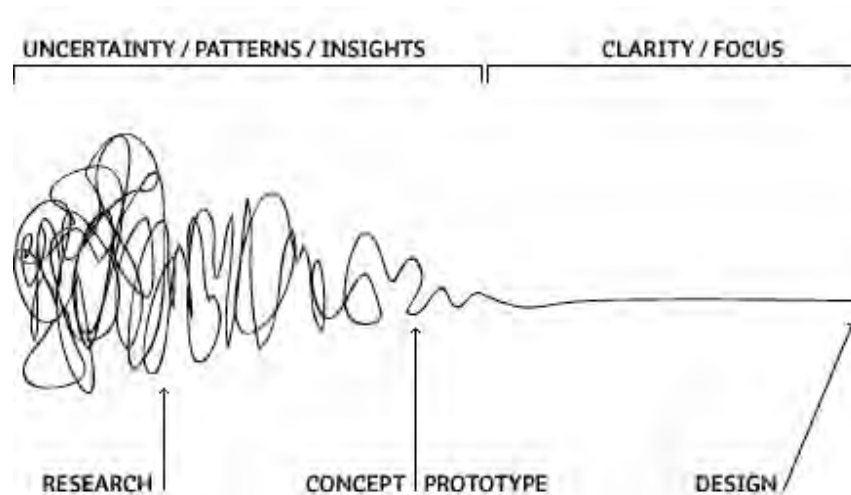


Figure 3.2 That squiggle of the design process (Newman 2011)

Visocky O’Grady and Visocky O’Grady (2008) describe two categories of design research within the design process (see figure 3.3). Formative (or exploratory) research often occurs in the early stages of a project to guide the design process, or as a research approach in its own right; its focus is to define the question - “A great deal of design work is not associated with solving identified problems but rather discovering new opportunities and ideas” (Mattelmäki 2006, p19). Summative (or conclusive) research is used to “frame and decipher the outcome of an investigative process” (Visocky O’Grady and Visocky O’Grady 2008, p20). They recognise that many design research techniques can be used to support either formative or summative research, depending on how and when they are used within a design process, and demonstrate the cross over of both formative and summative approaches in some design research methods.

Suri’s (2008, p56) work goes somewhat towards those differences, and expands on the two classifications within project-based design research, using design research to address three types of questions:

1. **Generative** – human-centred insights; looking for emergent patterns, challenges and opportunities to inspire new ideas and frame opportunities
2. **Evaluative/formative** – a process of learning and refining; the what, how and to whom
3. **Predictive** – estimating the scale and potential of an opportunity, even when most variables are unknown

An alternative approach to classification is to categorise the research methods. The selection of research method is closely related to the type of knowledge sought, which in return drives the level of insight that can be gained. Sleeswijk Visser et al. (2005) describe this range as moving from deep to surface learning (see figure 3.3). This highlights the necessity to move beyond asking people what they want (through market research and focus groups etc), in order to move beyond explicit surface customer needs; “the insights and inspiration for design has to come from uncovering latent user need” (South 2004, p119).

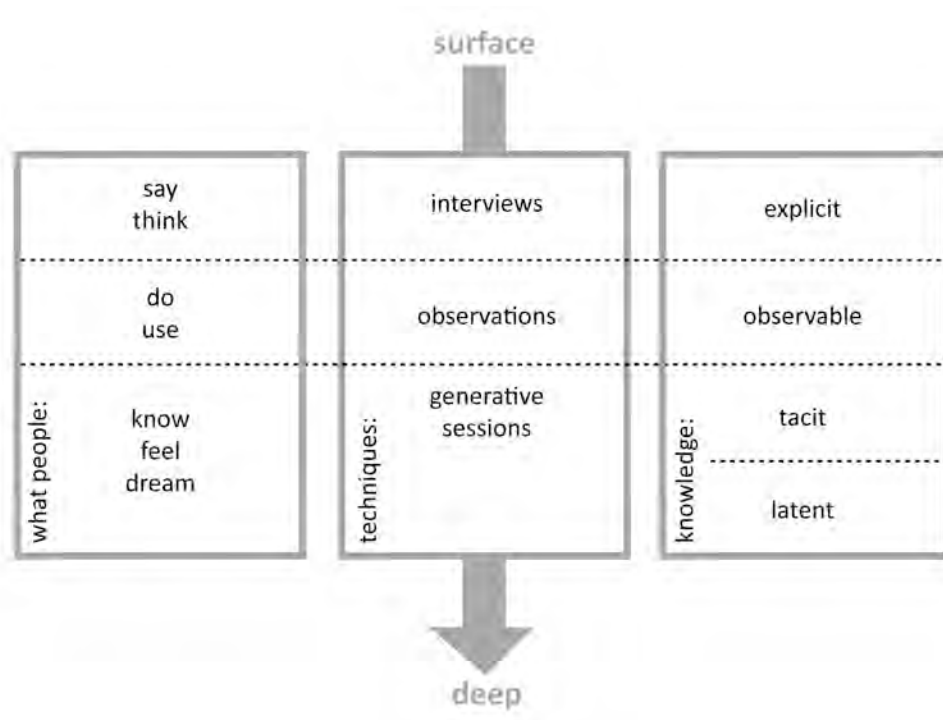


Figure 3.3 Levels of knowledge acquired through research techniques (adapted from Sleeswijk Visser et al. 2005)

Hanington (2003) offers three categories (see table 3.2):

- * **Traditional methods** – established methods which can work well in the correct context and for the correct purpose (e.g. questionnaires, surveys, market research, experiments)
- * **Adapted methods** – methods borrowed from adjoining disciplines and adapted as required
- **Innovative methods** – emerging, creative design methods, identifiable by what Hanington (p15) describes as “their participatory nature, creative engagement and outcome, and their relatively specific application to design research”

Suri (2003 p42-3) offers a different method of categorisation, and highlights four approaches for what she calls “understanding what really matters”:

- * Learning from data, whether secondary sources or our own analyses
- * Looking at people in context
- * Asking people to participate
- * Trying things ourselves

This approach offers a useful framework for this research. Her four approaches are not mutually exclusive to the other models presented, but instead offer a simple breakdown for the design research process.

Traditional	Adapted	Innovative
Market research	Observational research:	Creative/participatory:
Focus groups	Participant observation	Design workshops
Surveys	Still, video documentation	Collage
Questionnaires	Ethnographic methods:	Card sorting
Interviews	Video ethnography	Cognitive mapping
Unobtrusive measures:	Beeper studies	Velcro modelling
Archival methods	Experiential sampling	Visual diaries
Trace measures	Cultural inventory	Camera studies
Experiments	Artefact analysis	Document annotations
	HCI:	
	Think-aloud protocol	
	Heuristic evaluation	
	Cognitive walkthrough	
Interpretation and analysis tends towards		
Counts		Content analysis
Statistics		Categories
Spreadsheets		Patterns, themes
Graphing		Affinities, clusters
Verbal & numerical information		Visual & verbal information

Table 3.2 Classification of design research methods (Hanington 2003, p13)

3.3.2 Design ethnography

“Ethnography is good for answering how and why; it is not meant to answer how many” (Visocky O’Grady and Visocky O’Grady 2009, p29)

The use of ethnography in design and business draws upon knowledge and experience from its roots in anthropology and the social sciences to create research methods and skills to support commercial endeavours, such as product innovation. The deep understanding of the customer and product experience that it can help to develop is sometimes referred to as ‘contextual enquiry’ (Rosenthal and Capper 2006); “a structured field interviewing method that focuses on discovery rather than evaluation, more like learning than testing” (p218). What distinguishes ethnography from other research approaches is not just its range of research methods, but its objective of “obtaining information about people from their own perspective” (Visocky O’Grady and Visocky O’Grady 2009, p29). Ethnographic research seeks to understand and separate the emic from the etic perspective; emic perspectives are those from within the studied community, whereas etic perspectives are from an individual outside of the studied group. Ethnographers generally use etic perspectives to supplement the knowledge gathered through an emic study (Visocky O’Grady and Visocky O’Grady 2009, p26). The primary focus of ethnographic studies is a deep exploration into the experience of a small number of people, as opposed to the more traditional research approaches that investigate a small number of variables amongst a large group of people. The results are what Plowman (2003, p32) calls both “descriptive and interpretive”. There is no set design for an ethnographic study, and

its combination of research methods can be used in conjunction with other research designs such as the case study (Punch 2009).

Having emerged from academic disciplines, ethnographic techniques have begun to become embedded in the commercial world. Whereas as an academic method ethnographers can conduct observations over a period of months or even years, in a commercial context these may occur over a matter of hours. It is important to recognise that this adaptation of the approach involves the selection of specific techniques, and utilises them in the exploration of simpler hypotheses and goals in comparison to more traditional academic ethnographic approaches (Plowman 2003). It is often referred to as “applied ethnography” (Sanders, 2004) or “rapid ethnography” (Millen, 2000). As ethnography becomes a term that begins to be diluted to encompass all contextual research, Sanders (2004, p2) describes the specific characteristics of applied ethnography:

- * Occurs in the field rather than in a laboratory
- * A flexible process open to change and refinement as observation and learning moulds and shapes future observations
- * Brings together a range of research methods
- * Seeks exploratory rather than evaluative outcomes
- * Seeks to elicit the perspective of the individual or group being studied. In applied ethnography this is often product/service/system users of new or existing products

Millen (2000, p281) describes it as using a telephoto lens rather the wide-angle lens used in more traditional academic ethnographic studies; “this suggests that...the research team has a pretty good idea where to aim the camera” (p281). In this time-restricted approach, Millen proposes the use of additional research methods that can help improve data collection, what he describes as a “more interactive research approach” (p282). This can include techniques such as judicious sampling, placing multiple researchers in the field, structured interviews and self-experience of the context through participant observation or walk-throughs. Applied ethnography has become commonplace in many leading design consultancies and has become a key stage in their design process; international design consultancy IDEO describe their take on ethnography as “hyperobservation and synthesis...get under people’s skin to figure out *what* they think and do, as well as *why*” (Kelley 2001, p38).

This evolution, application and adaptation of ethnographic approaches in design disciplines requires an understanding not only of how to apply the research techniques but also how to utilise the data and insights gathered. Rather than viewing ethnography as “a toolbox of methods for extracting data from settings” (Dourish 2006, p543), Dourish reminds applied ethnographers to focus not only on the perspectives and experiences observed, but also consider the interpretive nature of ethnography; “how members’ experiences can be understood in terms of the interplay between the member and the ethnographer” (p543). The data gathered only becomes information through questioning and

interpretation within the given context. It is this context that gives meaning (Gray and Malins 2004, p97). Applied ethnography can therefore bring about two types of findings, what Dourish calls the empirical and the analytic. These cannot be easily separated, but it is useful to recognise their differences in constructing research outcomes. The empirical concerns the ‘what happened’ information, the recorded observations of event and context. The analytic materials however are the “ways in which these data are theorized, understood, organized, juxtaposed, interpreted, and presented in order to make an argument that reveals something about the setting under investigation” (Dourish 2006, 547).

3.4 Research approach

“How does one capture a solid set of customer needs? A number of innovation thought leaders swear by observational research. Others suggest using personal interviews, dyads, triads, focus groups, and customer visits. But argument over which method to use is unnecessary – there is a misconception that the method matters most, but that’s not true; it’s knowing what customer inputs you are looking for that’s critical for success” (Ulwick and Bettencourt 2007, p12)

In seeking to establish the research approach in this doctoral study, it is useful to return to the core research question:

In light of the calls for further research in understanding both the experience of the customer as co-designer and the nature of design for mass customisation, how can:

- * **A customer co-designers relationship and experience with an MC product be characterised and mapped, and**
- * **How can these insights be used to inform the design of the customer co-design experience?**

The research question highlights two key areas for exploration:

- * **Experience of the customer co-designer** including their relationship to the MC product and producer, insights from which support
- * **Design for customer co-design**

The research explores not only *what is happening now*, but also *what could or should be happening now*. This doctoral study requires research methods that enable discussion and exploration of specific customer co-design instances (from both myself as customer co-designer, and a number of research participants), gathering both information and empathetic insights (for further discussion see chapter 3.7). It is recognised that the insights and information gathered relate specifically to the individual instances studied. However, since generalisability is not the objective of all research (Punch, 2005, p146) this doctoral study seeks emergent and reliable insights derived from exploratory research, underpinned by academic discourse.

3.4.1 Research plan

There is a three stage approach to data gathering within this study (see figure 3.6):

- * Literature review, both in MC and designing for customer experience, which forms the foundation of the academic understanding and awareness of the field
- * The purchase of a number of MC products as a series of case studies, exploring the experience of being a co-designer, mapping the touch points that create frameworks of experience (customer journey maps), and gathering insights to inform the design of the design probe and the customer corridor model
- * The design and construction of a set of design probes, each of which is used by individual customer co-designers to track their MC purchase, followed by a semi-structured interview to gain further insights into both the empirical (what happened) and analytic (what can we deduce from this) events

This research operates with an ethnographic underpinning. The case study method enables qualitative approaches to support the generation of conceptual models and frameworks which explore the both the process and experience of co-design; this fits with current discussion within the field of MC acknowledging the place for a case study approach: “Understanding the inner structures of and complexity of rather new phenomena calls for case study research that can ultimately be used for theory development” (Berger et al. 2005, p76). Siggelkow (2007) extends this thinking, identifying three important values in the case study method in providing motivation, inspiration, and illustration; he recognises the importance of real-world examples not only in uncovering and exploring what is happening, but also in developing theory and sharing research to those outside the academic discipline, “If theory talks only to theory, the collective research exercise runs the danger of becoming entirely self-referential and out-of-touch with reality” (p23). The MC literature demonstrates a number of authors who use case study methods to review the field in response to their research questions (Berger et al. 2005). The case study provides an appropriate method as it recognises the importance of context, both in being unique and dynamic, and as a powerful determinant of cause and effect (Cohen et al 2003).

The use of design probes (discussed in chapters 3.6-3.7) requires a balance between both unguided, intuitive and inspirational information gathering, which is implicit to the nature of the research method, whilst at the same time enabling information to be obtained which falls within the boundaries of the research aims. This underlying tension exemplifies the nature of the research method in its inspirational rather than empirical nature, and supports the use of a mixed-methods approach to the formulation of the research instruments.

The insights and information gathered from these three stages will inform the creation of a customer journey map for visualising and describing MC purchasing experiences, and three conceptual models and frameworks, as described in chapter 1.2.:

- * A conceptual model of the product envelope
- * A conceptual model of the customer corridor and
- * A conceptual framework of the experience matrix

The notion and definition of a conceptual model and framework is discussed below.

3.4.2 Conceptual models and frameworks

“Design theories are not like scientific theories. While scientific theories often predict action irrespective of context and situation, design theories describe conditions for change, often looking holistically at groups of phenomenon together” (Forlizzi 2008, p11)

The use of frameworks and theories in design is relatively new, and so there is still debate about constitutes a theory in design. They are not scientific theories in terms of predicting action, but rather they describe what Forlizzi (2008, p11) calls “conditions for change” emerging from a holistic perspective of a situation. They are useful in “liberating the designer” (p11), offering alternative ways of exploring design problems by freeing the designer from preconceived notions of how the design process should be performed. Forlizzi (2008) identifies the importance of frameworks and theories in design in:

- * Enabling designers to assess complex and unique problems through the identification and articulation of phenomena and their connections within a design problem
- * Enabling movement between prescribed design and research processes through the use of designers implicit judgment and knowledge from existing practice
- * Supporting decision making of design method through the identification and selection of appropriate research methods for the design problem
- * Supporting the collaboration between designers and non-designers through shared understanding

There is still much debate both within and beyond the discipline of design over the precise definition and use of the differing terminologies model, framework and theory; Friedman (2003) defines theory in its most basic form as a model “It is an illustration describing how something works by showing its elements in a dynamic relationship by describing process or action” (p513). Likewise Järvelin and Wilson (2003) define a conceptual model as providing “ a working strategy, a scheme containing general, major concepts and their interrelations. It orients research towards specific sets of research questions...It can only be assessed in terms of its instrumental and heuristic value”. Cohen et al. (2003, p12-13) describe, “both... as explanatory devices or schemes having a broadly conceptual framework, though models are often characterized by the use of analogies to give a more graphic or visual representation of a particular phenomenon”. In contrast Meredith (1993, p5) defines a conceptual model as “a set of concepts, with or without propositions, used to represent or describe (but not explain) an event, object, or process. Any propositions identified in a conceptual model are merely logical statements rather than epistemological relationships”, with the key difference between a model and framework being not the complexity, but its explanatory power.

Desonance (2010) offers valuable guidance on the role of frameworks in relation to service design and user experience. Frameworks for service design activity model abstract experience, helping to describe, categorise, separate and connect the information. Mapping user experience is mapping what happens, taking a specific case and describing how all the elements contribute to the overall customer experience. “Frameworks become a map when you want to plot a journey and the map helps you ‘see’ service as a whole; the map humanises meaning from the abstracted frameworks”.

This doctoral study uses a combination of research instruments, selected to bring together the findings of this research so that when combined and overlaid, theoretical concepts can be drawn in the form of conceptual models and frameworks. It uses the notion of conceptual models as a visual description of the phenomenon in question, representing process and connections. It follows the underpinning of Forlizzis (2008) notion of the conceptual framework to describe and identify differences, and uncover patterns as opposed to generalising behaviours; “A framework is essentially a pre-theory and may well substitute in many ways for a theory” (Meredith 1993, p7). This is supported by the approach of Desonance (2010) and the translation between the map of a specific experience and the resultant abstracted framework.

3.4.3 Reliability, validity and relatability

“Objective reality can never be captured. Triangulation is not a tool or strategy of validation, but an alternative to validation” (Denzin and Lincoln 1998, p4)

In establishing the research design, issues of reliability and validity require clear definition and boundaries. As in all social research, validity must be recognised as an ideal to be pursued, but that which will never be fully attained (Strickler 1999, p32). This research is based within the discipline of design research, where the design and research processes are themselves integral components of the research study and practice. Rather than seeking ‘correct’ answers from across the breadth of the subject area and attempting to create a generalised body of knowledge, this research study strives to gain information and empathetic insights underpinned by academic discourse, from a within a small and clearly defined sample. The insights and information sought through this research approach are those generally omitted by the prevailing research methods within the field of MC (for further discussion see chapter 3.2). These relatable empathetic insights, and accompanying information of individual experiences, are brought together in a series of conceptual models and frameworks that describe customer co-design experiences and inform design for customer co-design. These support what Forlizzi (2008) describes as the identification and articulation of phenomena and their connections, supporting collaboration, and enabling sharing understanding and decision-making. The product envelope, customer corridor and experience matrix, whilst describing the generic rather than specific, cannot be described as generalisable in themselves due to their small sample size, broad company/product focus within this research study, and the qualitative nature of the research method investigating single case studies in depth. This is not a failing of the research process, but instead indicative of the very nature of the research methods employed (for further discussion see chapter 8.4.4), and the purpose of the research study in stimulating further discussion and exploration in the field.

The usefulness of the findings is dependent upon both the skill of the researcher in gathering, recording and reflecting upon the relevant material, and upon the honesty of the participant and willingness to engage in the research study. The insights and information gathered from the individual co-design experiences are therefore subjective rather than objective, offering relatable findings (outcomes that can be used by others in similar circumstances). Whilst a lack of generalisability is often a criticism of case study research, case studies can be designed to focus solely on a specific case; "The intention of such a study is not to generalize, but rather to understand the case in its complexity and entirety, as well as in its context" (Punch 2005, p146). The subjective nature of the research is both recognised and welcomed. The role of the designer as researcher, and the integration of applied ethnographic techniques, places the researcher within the design and research process, and their voice and intuition form an integral part of the work; "Tacit knowledge is implicit in the design process and is recognised as a legitimate element of design research" (Gray and Malins 2004, p73). When developing research instruments to map customer co-design experiences it is acknowledged that as Bowen (2009, p164-165) describes "Any map that I produce will reflect my own interest in defining a critical artefact methodology".

To ensure that the research insights move beyond subjective speculation, a triangulation of research instruments help guide the work to what Visocky O'Grady and Visocky O'Grady (2008, p28) call the "apparent truth" (see figure 3.4). It is this area that supports Grays and Malins (2004, p130) notion of "trustworthiness", which replaces the more traditional and scientific premise of validity and reliability in much research in the art and design disciplines. In its original sense, triangulation can be defined as a technique of physical measurement used to pin point a single location or objective through two or more data sources. Denzin and Lincoln (1998, p47) however, make clear that this notion of triangulation is not meant to be taken literally, using only three approaches or methods to find a single truth. Instead, triangulation is a heuristic tool in qualitative research. Cohen et al. (2003, p112) describe triangulation techniques in the social sciences as "attempting to map out, or explain more fully, the richness and complexity of human behaviour by studying it from more than one standpoint". Triangulation offers not only a more reliable, corroborative and critical approach, but also integrates different research methods and media that provide both different and complementary information (Grays and Malins 2004). However, as Thurmond (2001, p256) reminds us, it is important to remember that the use of triangulation will not strengthen flaws in the research design.

A range of approaches to triangulation exist (Denzin and Lincoln 1998, p46-7, Thurmond 2001 etc). These include:

1. **data triangulation:** multiple data sources within a study
2. **investigator triangulation:** multiple researchers gathering or evaluating data
3. **theory triangulation:** multiple perspectives interpreting the same set of data
4. **methodological triangulation:** multiple methods to study one problem

5. **interdisciplinary triangulation:** exploring a research problem from a range of disciplines
6. **data-analysis triangulation:** multiple methods of analysing the same set of data

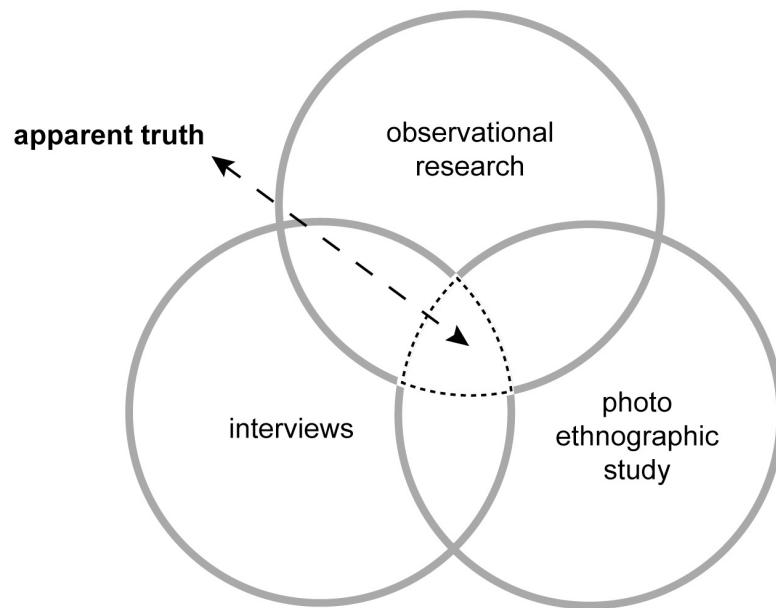


Figure 3.4 A triangulation of ethnographic findings reveal the 'apparent truth' (Visocky O'Grady and Visocky O'Grady 2008, p28)

Each approach has both advantages and disadvantages and must be clearly matched to a research study to increase the researchers ability to interpret their research findings; where more than one type of triangulation is used, this is referred to as multiple triangulation (Thurmond 2001, p253). Using multiple triangulation, this research study incorporates both methodological triangulation (for each case study of customer co-design from the design probe studies) and data triangulation (overlay and comparison the results of each customer co-design case study with each other and with my MC product purchases).

From this multiple triangulation the conceptual models and frameworks presented in this doctoral study support an understanding of designing for co-design, guiding and informing decision-making rather than providing prescriptive guidelines. The product envelope, customer corridor and experience matrix cannot be described as generalisable due to their small sample size and broad company/product focus within this research study, and the qualitative nature of the research method investigating single case studies in depth. This is not a failing of the research process, but instead indicative of the very nature of the research methods employed (for further discussion see chapter 8.4.4).

3.5 Immersion: becoming a customer co-designer

“Given that experience is, by its nature, subjective it is not surprising to discover that a good way to understand the experiential qualities of an interaction is to experience them subjectively” (Suri 2003, p47)

As with applied ethnography, immersion into the context of product use and the surrounding relationships and interactions, and the process of ‘trying things ourselves’ supports the creation of shared experiences, reference points and customer journeys within a design or business team, and feeds imagination through embodied experiences. Whilst we cannot replicate another persons experience, immersive techniques can help us to appreciate the context, the feelings and the details; the very nature of the approach offering subjective rather than objective insights. Increasingly commonplace in product design practice, immersive techniques can play a key role in design research. Immersive experiences are one of the only research methods to offer first hand insight into a product and its use in context. Suri (2003 p42-3) categorises this as one of the four approaches for “understanding what really matters:

- * Learning from data, whether secondary sources or our own analyses
- * Looking at people in context
- * Asking people to participate
- * Trying things ourselves

Suri (2003) offers an example of a design project exploring hospital patient services where the design team took on patient roles to record “the patient’s eye view” (p43), experiencing the preparatory phases of a series of medical treatments. This recording of the patient journey equipped the design team with an empathetic understanding, evoking strong emotions to drive design ideas (see figure 3.5). It offered insights into the patient experience that may have been ignored using more traditional research techniques such as questionnaire or interview, and offering a deeper understanding of context, emotion and experience than observation alone. It also removes what Jordan (2000) describes as the potential for misunderstanding or misinterpretation inherent in methods of observation or discussion. The research was successful in identifying design opportunities within areas of patient experience that would otherwise be overlooked; for example inclusion of a rear view mirror on the hospital trolley to enable the patient to see and communicate with the staff moving the patient around. Immersive techniques support an understanding of context and feeling, helping designers to empathise with research participants and the environment/product/activity under investigation; the purpose is, as Gilmore (2002, p34) states, “not to answer questions but to raise them”.



Figure 3.5 Recording the patient journey – using a video camera to record patient’s eye view (Johnniemoore.com 2008)

It is important to recognise the disadvantages of immersive research; the investigation may offer findings from only one individual, they may not be representative of the target user group, and the researcher will have a special interest in the product being explored, meaning they may relate to it and use it in a manner different from an ‘average’ user, or may overlook aspects of the design and usability because of their knowledge and experience of the subject in question (Jordan 2000).

The purchase of a range of MC products enables me to become a customer co-designer and experience a range of customer journeys. The purpose of this technique is two-fold:

1. To experience the customer co-design journey for a range of MC products, and to map the touch points and customer journey for each co-design experience
2. To reflect upon the creation of a design probe; gaining further insight into questions and issues to explore within each co-design experience, and experiencing and reflecting upon methods of recording the customer co-design experience

3.5.1 MC product purchases

“What I hear, I forget. What I see, I remember. What I do, I understand” (Chinese philosopher Lao Tse)

The selection of companies was influenced by a variety of factors. The focus was on both a breadth of product and configurator types from a variety of companies (including some of the more well known MC and well established MC product offerings through to smaller companies), a mix of price points, extent of customisation and international spread. It was also very important to identify a selection of companies who were producing a product that I was interested in purchasing, since I am paying for each MC purchase and there is therefore a vested interest in each product, brand and design, as a purchase I wish to make and product I wish to keep. I do not view this as a disadvantage, since it is relatable in terms of any customer co-designer buying into a brand of choice. An additional (and key) consideration was the selection of a breadth

of brands and product types that may appeal to potential design probe participants. Table 3.3 highlights the range of MC product offerings considered for selection.

Company	Y/N	Considerations
YourDesign <i>http://www.yourdesign.co.uk</i>	Y	Broad range of products and prices. Company representative of many offering products based around customisation using photographs
Puma Mongolian BBQ <i>http://www.mongolianshoebbq.puma.com</i>	Y	Well known company and a heavily branded product configurator
FREITAG <i>http://www.freitag.ch</i>	Y	Exciting product configurator and a desired product, although high product costs
NikeiD <i>http://www.nikeid.com</i>	Y	Well known company and a well established MC product offer
Timbuk2 <i>http://www.timbuk2.com</i>	Y	A well established MC product offer
K-Swiss <i>http://my.kswiss.com</i>	Y	Well known company, but the perception is that this is a less established offer than Nike/Puma
Threadless <i>http://www.threadless.com</i>	Y	A company often discussed in the MC literature who use crowdsourcing to generate designs
Spreadshirt <i>http://www.spreadshirt.co.uk</i>	Y	An interesting company offering MC clothing; they offer a shop outlet that can be customised
My M&Ms <i>www.mymms.com</i>	N	A fun MC product offering, but little to customise and international P&P costs were prohibitive
Wildemasche <i>http://www.wildemasche.com</i>	N	Customised scarves and blankets. Liked the product concept, and was interested to see how submitted design would be translated, but felt it would not have broad appeal to probe participants
121 Time <i>http://www.121time.com</i>	N	Considered as the configurator was discussed often in the literature. Nice range of products, but the prices were prohibitive to this project
Bodymetrics <i>http://www.bodymetrics.com</i>	N	Body scanning and jean style recommended and made to fit. In-store only configurator. The cost was prohibitive to this project
miAdidas <i>http://www.miadidas.com</i>	N	In-store only configurator. At the time of decision making the London stores had no appointments available
Design your own Converse <i>http://www.converse.com</i>	N	An MC product offering of choice, but US based and international P&P is not available

Table 3.3 Selecting MC product offerings for co-design experiences

Each experience will be recorded through a diary (in the form of a word document), screenshots from any activity at the product configurator/ photographs at in-store configurators, emails and printed correspondence, and photographic evidence of the MC product and packaging. Each case study documents and uses this information to map the framework of each co-design experience (see chapter 4).

The selected companies and products are:

- * Puma Mongolian BBQ trainers
- * Yourdesign.co.uk customised coaster
- * Timbuk2 messenger bag
- * My K-Swiss trainers
- * Freitag messenger bag
- * Threadless t-shirt
- * Spreadshirt t-shirt
- * NikeiD trainers

3.5.2 Advantages and limitations

It is acknowledged that there are both advantages and limitations to becoming a customer co-designer within this doctoral study, as the process of immersion places myself as both subject (to experience) and expert (to reflect). This research method will offer subjective insights for each MC purchase, intrinsic to the nature of the research method. However, it is important to remember that the purpose of this research is not to provide comprehensive empirical findings that offer broad generalisable statements relating to the co-design experience, but instead its purpose is to gain detailed insight and information from a small number of MC co-design experiences to identify reliable information and to generate further research questions. As discussed above, the immersive experience has two primary functions:

1. To experience the customer co-design journey for a range of MC products, and to record the touch points within each co-design experience

My customer journeys will offer a 'panoramic snapshot' of a co-design experience with each MC company. As a record of **my** experience, the customer journey will offer reliable rather than representative insights, since every person's experience is different and is driven by what they design, the purchasing process and their individual perspective. Within my customer journey maps, the activities and touch points will be mapped for each phase and stage of the co-design experience, and cross referenced with a four pleasures analysis. This map, whilst specific to my experience, will offer a guiding framework against which to view the probe findings. Whilst each experience may be different, it is anticipated that my touch point map will support an understanding of commonalities across experiences for customer co-designers purchasing from the same company. This has the benefit of removing the need for the design probes to focus heavily on and communicate detailed information about the 'what happened' experience, freeing it to focus on the 'how did it make you feel'. Multiple factors will influence the co-design experience, many of which are external to the customer co-designer-MC company relationship. These may range from who is serving in the shop that day, if the website is working, if the product is in stock, if my bank are processing credit card payments correctly that day, if my email account is working, to whether Royal Mail are running efficiently. For every co-design experience these must be recognised, but cannot necessarily be controlled or eliminated from the experience. **Every co-design experience will always be a unique event.**

As I become a subject within my own research study to purchase MC products, I detach myself from the role of researcher, designer and expert to immerse myself into an experience. This detachment is supported through the selection of products that I have a genuine desire to purchase, and so, I can fully engage in the experience as a customer co-designer. My knowledge of the research questions and current research status in the field, along with my preconceptions about what I imagine the experience to be, will undoubtedly affect my awareness, appreciation and understanding of my MC co-design experiences. Likewise, the conscious mapping of touch points and the careful recording of the experience may affect my ability to record my emotions and impressions. For this reason my exploration and reporting on the company and their MC product offering will only occur once purchase is complete, to minimise my familiarity with the proposed experience. It is important that my preconceptions are acknowledged, to separate them from insights gathered; these are further discussed in chapter 4.1. Rather than attempt to remove this subjectivity, I embrace its role in the research process, since an objective account is not only impossible but also undesirable. My role as expert within the study resumes on completion of the purchases. It is this transition from subject to expert that distinguishes this research component from solely personal experience, to one that contributes information and insight to the wider research goals; the role of expert enables me to record, combine, reflect upon and explore the information and insights gathered for each individual experience, and to bring these together to explore the experiences as a whole. It is the synthesis, triangulation and consideration of the entirety of the insight gathering across this doctoral study that will provide useful and balanced findings.

2. To reflect upon the creation of a design probe; gaining insight into potential issues within each co-design experience, and experiencing methods of recording the journey

One benefit of the immersive experiences is in enabling me to empathise with the probe participants, both for the construction of the probe, the interpretation of results and empathising during the follow up interview. Walking through the process not only of being a customer co-designer, but also as one trying to document the physical experience and mental processes is important in indicating if there are specific points in a co-design experience that need to be targeted. Again since each person and experience is unique, these insights can only support the decision making process rather than drive it, so the probe design needs to remain flexible enough to gather data from a broad range of experiences.

3.6 Cultural probes and beyond: an overview

"...the name seemed right because it made multiple, simultaneous references:- to space probes returning data over time from far away – to medical probes poking into intimate nooks and crannies – to probes as devices to provoke reactions" Bill Gaver (Graham and Rouncefield 2008)

Probes are “collections of evocative tasks meant to elicit inspirational responses from people – not comprehensive information about them, but fragmentary clues about their lives and thoughts” (Gaver et al. 2004). Defined by Mattelmäki (2003, p120) as “self documentation packages for gathering data on people’s actions and the contexts in which they take place...[probes] provide people with tools for reflecting and projecting their opinions and feelings”. Their advantage lies in their “rich, textured understanding of user need” (Gilmore 2002, p31), recognising that “the truth is that there is no average person out there” (p32). Mattelmäki (2006) characterises design probes as having three qualities (p40):

1. They are based on *user participation* by means of *self-documentation*
2. They look at the *user’s personal context* and *preconceptions*
3. Probes have an *exploratory character*; they *explore new opportunities* rather than solving existing problems

In contrast to most research methods that strive for objectivity and impersonal results through controlled procedures, probes seek to actively embrace the subjectivity of its method, recognising that:

“...any user-testing involves a cycle of expression and interpretation. Researchers express their interest through questionnaires, experimental tasks, or the focus of their ethnographic observations; volunteers interpret researchers’ motivations and interests and express themselves in response; and researchers interpret the results” (Gaver et al. 2004 p55).

The Literature reports on a variety of sources who have adopted probes as a research method and developed genres of probe studies; their resultant papers offer informative insights into the application, design, success and limitations of probes across a range of research projects and with a range of aims. These are reviewed below, and are invaluable in informing probe design:

Cultural probes

First developed in a research project during the late 90’s, probes emerged in the form of cultural probes, referred to packages of materials designed to provoke inspirational responses, “an impressionistic account of...beliefs, desires...aesthetic preferences and cultural concerns” (Gaver et al. 1999, p25). Set within a context of a pan-European research project, Gaver et al. (1999) developed cultural probes as a method of stimulating imagination rather than defining problems. They formed part of a strategy for “pursuing experimental design in a responsive way” (p22), driven by a design team viewing research into technology from the traditions of artist-designers rather than the more traditional scientific or engineering approaches. Unlike traditional self-documentation techniques that are designed to offer as little disruption to participants as possible, the cultural probes were designed to provoke and to stimulate imagination (Mattelmäki 2006). The probes were designed specifically for the research project, people and environment; they were sent to participants within three different cultures with the purpose of establishing a conversation about the elders’ attitudes towards their lives, cultural environment and technology “The Probes were our personal communication to the elders, and prompted the elders to communicate

personally in return” (Gaver et al. 1999, p29). The Probe kits contained a range of mixed media material including illustrated question cards, map activities, a disposable camera, photo album and media diary; these used “oblique wording and evocative images to open a space of possibilities” (Gaver et al. 1999, p23). Aesthetics were seen as an important part of the creation of the cultural probes, not only to make them visually appealing but as an integral part of their functionality in overcoming issues of distance between participant and researcher, and in avoiding childish or condescending communications. The cultural probes in the study inferred equality between participant and designer but the resultant handling of the material did not support this idea (Mattelmäki 2006). Gaver et al. (1999) describe the probes as not having been designed to be analysed or summarised; the design team did not want participants to explain their interpretations and responses, rather that the resulting design proposals were to be inspired by the information gathered, the method and their own interpretations.

Since their use in 1999, probes have been adapted and used as research instruments in a variety of contexts, and for a range of purposes; these include residential probes, technology probes, empathy probes and design probes. Despite the differences, their essence remains what Gaver et al. (2004, p56) describe as “probology”; an approach that uses probes to encourage “subjective engagement, empathetic interpretation, and a pervasive sense of uncertainty as positive values for design”. An overview of the types of probes found in the literature is summarised below:

Empathy probes

Empathy probes differ from cultural probes in their co-operation between research team and external organisation. Empathy probes emerged from a project seeking to gather “experiential understanding” (Mattelmäki 2006, p51) of the emotion and motivations of potential product users, which could not be gleaned from usability tests or user feedback. Their specific focus on empathy stems from their goal to not only provide inspiration and collect information, but also to project images of peoples experience onto corporate design teams (Mattelmäki 2006, p48). This approach was developed by researchers at the University of Art and Design Helsinki in an attempt to translate the probe approach to a context closer to industry; as Mattelmäki and Battarbee (2002) discuss, the researchers role was one of consultant to a client company. This meant that whereas traditionally probes are produced by the design team for the design team, the responsibility of the researchers was now not only to gather inspirational data, but to explore methods of communicating that data in “an empathetic and inspiring but at the same time usable and motivating way” (p2). This required a re-examination of the probe process to understand how empathy probes could be best used as a practical research tool in user-centred design. The empathy probes typically contain an interview with the participants after the self-documentation stage, which supplements the often fragmented understanding of the probe material, and a way of correcting possible misinterpretations (Mattelmäki 2006, p49-50).

Residential probes

Hemmings et al. (2002b) explored the relationship between cultural probes and ethnography; their development of residential probes were a method of “supplementing ethnographic investigations” (p4), and opening a dialogue with users who were “notoriously difficult to research” (p4). Their research participants were former psychiatric patients, now resident in hostels and semi-independent living accommodation. For the research study, conventional observational techniques were inappropriate due to the participants varying medical conditions. The residential probes were therefore a means of uncovering information relating to their daily living routine and skills, and prompting responses to the users’ emotional, aesthetic, social values and habits. These characteristics were then to be further examined using alternative research methods.

Technology probes

Technology probes have been inspired by cultural probes in their intent to inspire participants to reflect on aspects of their lives. Defined by Hutchinson et al. (2003, p2), a technology probe “combines the social science goal of collecting data about the use of technology in a real-world setting, the engineering goal of field testing the technology and the design goal of inspiring users (and designers) to think of new kinds of technology”. Unlike other probes, technology probes are not based on self-documentation, however they share a motivation for designerly and experiential inspiration, and a search for design opportunity without a focus on product creation. The approach of a technology probe is to install thought-provoking technology into a family home, to watch family members use it over a period of time, and to see how the family members interact with each other. They can be clearly distinguished from prototypes or products; the technology installed is not something the researchers are seeking to develop, or an early prototype of a possible product, rather the technology probe is used to “determine which kinds of technologies would be interesting to pursue” Hutchinson et al. (2003, p2).

Mobile probes

Many probe studies have been found to work in a retrospective mode. Whilst retrospection is acceptable and can offer valuable insights, it may fail to capture context and action as it happens; this is a challenge to those designing mobile interactive devices who seek to understand their changing contexts of use (Hulkko et al. 2004). Mobile probes were developed as a response to this challenge, a research tool based on digital documentation; the participants have a camera phone with which they submit written answers and photographs, and the researcher has software application to send tasks and questions to the participants. This has the added advantage of generating digital data, optimising data gathering, storage, sharing and presentation that may otherwise require researchers to invest time digitising probe findings. The probes were reflective, and required the participants to investigate and make visible their own lives whilst reacting to a new technology. (Graham and Rouncefield 2008). As with empathy probes, many mobile probes facilitate research between both a research team and partner company. They have an advantage for many participants of being familiar, natural and playful as a means of communication (Hulkko et al. 2004). For the research team, they enable a continuous flow of data throughout the course of the probe study.

Playful probing

Playful probing differs from the more traditional probe approach as it uses game playing to elicit insight into specified research areas; with a focus on making children more involved in the data gathering process. Bernhaupt et al. (2007) explore the notion of 'playful probing' in a study investigating how technology is used in everyday life, with a particular focus on the development of remote controls and interactive TV navigation. Two types of probe kits were tested, each of which included creative cards, modelling clay and a recording device (disposable camera or multi-functional video camera). One type also contained a specially designed card game based on a frequently played game within the selected cultural context. The kits were preceded by an introductory visit and followed by a final in-depth interview.

Design probes

Mattelmäki (2006) uses the term design probes grounded in the experimental spirit of the original work on cultural probes. Her work within the University of Art and Design Helsinki began using probes in 1999 as part of a funded project exploring emotion and user experience through interaction and product design. Their research approach developed the use of design probes in response to challenges faced by the developments in user studies from usability to user experience, and based upon a belief that these user studies did not support and inform the creative thinking of designers; "will probes facilitate investigating people's daily experience, as well as their emotions and incentives, in order to back up the concept design?" (p12). Her work offers one of the most comprehensive accounts; she describes her work as establishing "what probes really are and how to go about them in order to teach, develop and evaluate the approach" (p12). In developing Gaver's original work on cultural probes, Mattelmäki moves the research method on from a purely experimental approach to consider how probes can be applied to a research and development environment, and a commercial context.

3.6.1 Using probes in research studies

Probes can play a variety of roles in any research study depending on the strategy for their design and implementation; central to any probe study is a clear understanding of the context and purpose of their use. In summarising the literature, Mattelmäki (2005, 2006) identifies four purposes to probe research (see table 3.3). Whilst these are useful in helping direct the use of probes in research studies, it is important to recognise that these categories are not mutually exclusive.

1. As a source of inspiration

Probes can enrich and support the inspiration of the design team, in terms of both the process of designing and constructing the probes, and in interpreting the insights generated. The planning, design and assembly of the probe materials is useful in offering designers an opportunity to consider their participants with a creative imagination, and to explore possibilities or solutions in relation to the research problem. Probe studies aimed at inspiration present and share the raw data and completed probe tasks, and interpret their findings in a designerly way (Mattelmäki 2005). This is inline with De Bono's (1990, p10) view of the most

effective way of changing ideas as being through the rearrangement of existing information, with insight crucial when information cannot be evaluated effectively.

2. For gathering information

Probes can be used in a variety of contexts to collect information about potential users, their experiences, attitudes and needs. They fit well into the early stages of a design process where research problems are yet to be identified; they can be used to help identify interesting opportunities for further work. Probe studies aimed at gathering information are also valuable in accessing people or situations in which the researcher can not be present, whether because of practicalities of the research location, the sensitivity of the setting, the necessity to gather information over a long period of time, or a situation where the time and location of the event being probed cannot be specified. Examples include capturing the experience of waking up (Wensveen et al. 2000), Hemmings et al. (2002b) work with former psychiatric patients, and etc. Probe tasks would generally focus on gathering information relating to the present situation, and encouraging participants to reflect upon their experiences. The data gathered from these probes is typically *interpreted for summaries and reports*. Mattelmäki (2006) describes the results as not needing to produce “general or comprehensive knowledge”, but rather constituting an introduction to the next stages of work, and as “an instrument for determining further questions” (p60).

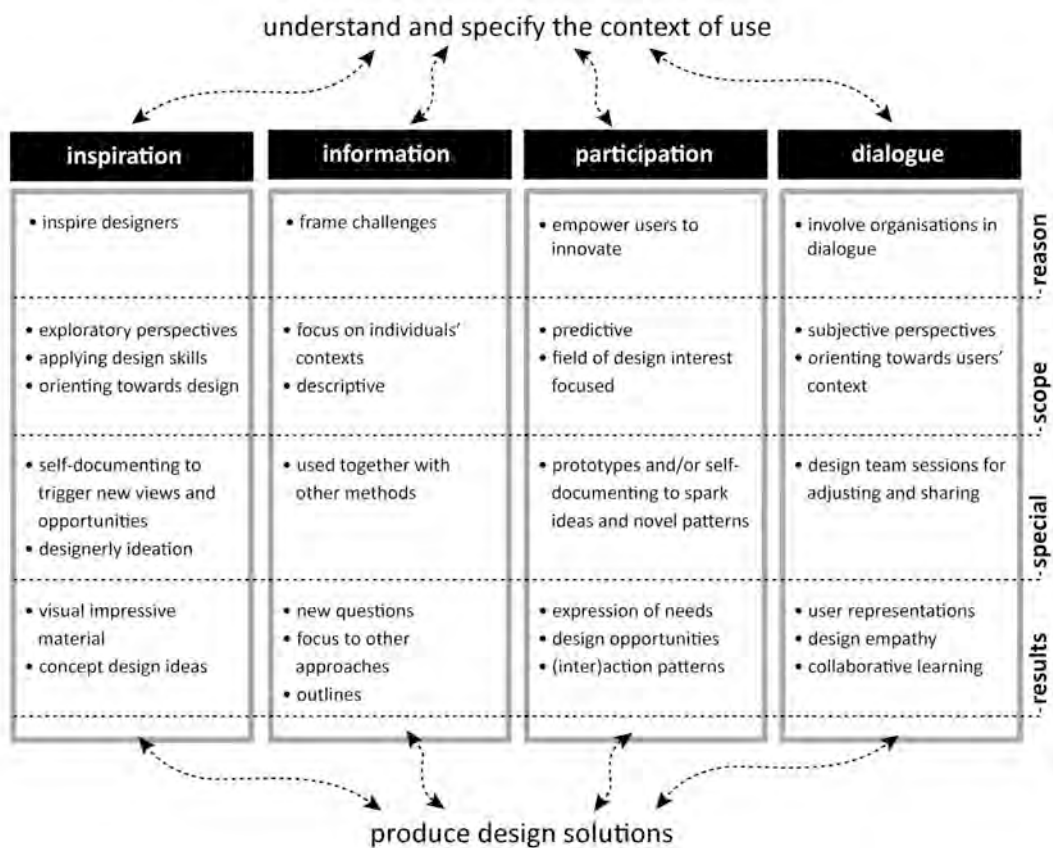


Table 3.4: The four purposes of design probes in user centred design (Mattelmäki 2006, p63)

3. As an incentive to participation

All probe studies allude to some level of participation; “people *respond* to questions, *generate* accounts, *make visible* the ordinary, and *engage* in dialogue and conversation” (Graham and Rouncefield 2008), however this is often focussed on the data collection and analysis. The probes can be used to support relevant information gathering, expressions of needs, desires and design ideas, helping participants to consider their experiences from a variety of perspectives (Mattelmäki 2006). Probe studies can also be used to provide participants with an opportunity to participate in ideation; participatory design seeks to involve the user in the design process through the use of appropriate tools. It is important to consider the extent and nature of participation desired when creating probes. Graham and Rouncefield (2008) classify a number of forms of participation in probe studies; these include:

<i>Discursive participation</i>	Common to most probes, the attempt to engage with the participant
<i>Investigative participation</i>	Participants exploring and examining aspects of their lives, leading to,
<i>Reflective participation</i>	The awareness of action, interactions, and a description of these
<i>Imaginative/playful participation</i>	Engaging participants in ludic and less goal-driven activities
<i>Emotional participation</i>	Seeking affective responses to things in participants everyday lives, and new technologies
<i>Reactive participation</i>	A reaction to a technology placed into a participants life
<i>Disruptive participation</i>	Disruption to a participants everyday routine

Table 3.5 Types of participation in probe studies (Graham and Rouncefield 2008)

4. As agents of dialogue

The process of designing probes as well as the probes themselves, open a dialogue between the involved parties. As Gaver et al. (1999) describe: “The Probes were our personal communication...and prompted [the participants] to communicate personally in return” (p29). This conversation is important, since user-centred design is based upon an understanding and empathy with users. This dialogue is supported in a number of ways. The creation of probes facilitates meetings, discussions and collaborations within a research/design team. As the probe is delivered to the participant, it communicates information about the researchers, and through the completion of the kit it enables participants to communicate information about themselves. This is later further investigated and refined through meetings between designers and participants, enabling opportunities for, and increased motivation towards empathy with participants.

“The act of Participants engaging with Probes involves recording a point-of-view, while ‘in the moment’ and making visible, on one hand, particular actions, places, objects, people etc. and, on the other, wishes, desires, emotions and intentions” (Graham et al. 2007, p31)

3.7 Developing the research instruments: developing and using a design probe

“Designing probes resembles designing a product rather than planning research” (Mattelmäki 2006, p205)

The role and implementation of probes in this doctoral study

To use a design probes as a method of data gathering in this doctoral study, it is important to establish both how and why they will be used, which will in turn inform their design, implementation and analysis. The plethora of approaches to using probes, some of which are described above in chapter 3.6, exemplify both the similarities as well as the subtle variations and interpretations of this fluid and interpretable research approach. Mattelmäki's (2006) approach to the use of design probes offers a useful foundation for this study, retaining the exploratory nature of the probes, whilst directing the research towards design problems. The term design probes is also deemed useful in supporting an understanding of the nature of the research method both within the field of academia and with the selected research participants.

Mattelmäki (2006, p66-96) sets out a five stage approach for developing and implementing probes in a research study; this approach offers a useful framework for discussing the development of the research method and its role within this doctoral thesis:

3.7.1 Developing the research instruments: tuning in

This initial phase concerns establishing the purpose of using the probe, and ‘tuning in’ to the subject area of the research and an empathic understanding of the participants of the study. This can be done in a variety of ways such as literature review “identifying significant or interesting issues in support of starting a reflective process of thinking” (p66), brainstorming and discussion. It can also include a process of mapping existing knowledge and understanding, preconceived ideas and personal experience; “When things already known have been documented before the study, one can clearly distinguish between what was already known and what insights resulted from the research findings, and justify this distinction” (p66).

The three stage approach to data gathering in this doctoral study (as discussed in section 3.4.1) uses design probes as a central hub (see figure 3.6) for bringing together the findings of the ‘tuning in’ phase:

- * information from the MC literature review (chapter 2)
- * information from the experience design literature review and (chapter 2)
- * insights and customer journeys mapped from the MC product purchases (discussed in chapter 3.5 and presented in chapter 4)

When considered in light of the four purposes of probe design indicated in table 3.3, it becomes clear that this study uses design probes primarily for ‘seeking information’, identifying opportunities for further research and development, supplemented by the search for inspiration. These probes will offer an opportunity for gaining insights into individual customer co-design experiences through discursive and

reflective participation, creating a dialogue between the researcher and the participant that supports an empathetic understanding of the customer co-designer and the context of the co-design. The importance of this empathetic approach is in helping to avoid preconceptions and assumptions about the customer co-designers, their products and their experience; probes “can make the facts live and the stereotypical image of the user fade” (Mattelmäki 2006, p50). Experiences can then be shared as stories about the participants, based upon individual real life experiences, rather than constructed personas based on market data and generalised findings. This is valuable since summarising information risks producing an “average” picture that fails to capture insight into the individual, filtering out the unusual moments that can be the most interesting (Gaver et al. 2004 p56).

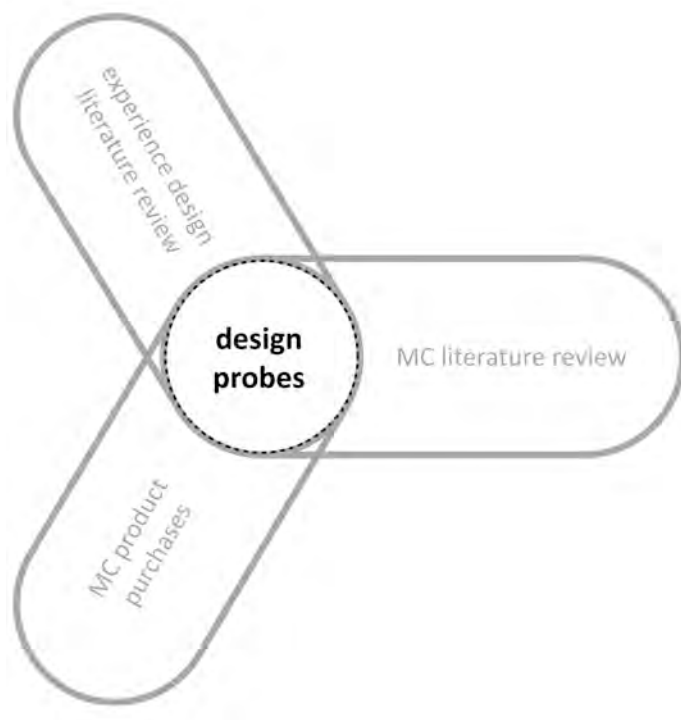


Figure 3.6 Connecting the research methods: guiding the probe design

Clarity and clarification of my role, perspective, preconceptions and assumptions in this study is important in order to maintain credibility in handling the qualitative research findings (Denzin and Lincoln 1998, p46), and to differentiate insights gained from the research study from what was already known or assumed (Sleeswijk Visser et al. 2005). Chapter 4 begins with a discursive reflection of my position as researcher in this study.

3.7.2 Developing the research instruments: reaching out to the target group

“The primary aim of the probes package is to produce observations of the user’s life in contexts in which experiences happen” (Mattelmäki, 2006, p146)

The second stage concerns the identification of, and communication with, the target group. As with much qualitative research, the goal is not the quantity of participants, but instead a focus on an in depth engagement with a small number of participants. This small number is also important since the probes are a labour intensive research method, throughout their creation, analysis and follow up. A number of approaches exist for selecting participants based upon the criteria for the research group, derived from the focus of the research. For example, for those exploring a well defined area (e.g. women practising a particular sport, teenagers in wheelchairs who live in cities etc), participants are required who share multiple established common factors. For less defined studies, more open approaches are possible (Mattelmäki, 2006, p69).

For this doctoral study participants were sought who were interested in purchasing an MC product. This is important since the MC literature identifies pride of authorship and ownership as key elements of customer co-design, and the purchase of a relatively high cost branded product is a conscious choice centred around not only the product itself, but the emotional connections to both that product and brand. This process of sampling recognises that participants are needed who are representative of the same experience, rather than “their demographic reflection of the general population” (Denzin and Lincoln 1998, p74).

There are inevitably challenges with recruiting participants for focused studies of this type; Hemmings et al. (2002) discuss the lack of success from unsolicited mail shots, Giebelhausen and Lawson (2010) use a small financial incentive and reward ‘recruiting a friend’, a useful tactic for the specialist community within the study. Mattelmäki, (2006, p70) notes that financial incentives, personal interactions and mention of the companies involved in the study can all help to stimulate the recruitment of participants.

For this study participants were sought from posters placed around two university campuses (see fig 3.7), and enquiries to students and staff within the department of Product Design and Engineering at Middlesex University. This field of participants was selected for accessibility, and for potential interest in a design-led research project. A speculative advert was also placed on gumtree, a free online classified listings website, but with no responses. The profile of the participant was deemed unimportant, more important was a genuine desire to purchase an MC product from one of the selected companies.





Middlesex University supplied a £900 research budget for the development of the design probes for this study; this was used primarily to fund material and equipment costs for the kits, but was also used as a financial incentive to generate interest and encourage participants to apply (A breakdown of the research spend is detailed in appendix 3). The poster provided brief information about the project, contact details, and used the most recognisable brand and financial incentive to draw the attention of potential participants.

A £50 ‘thank you for your time’ payment (in the form of a voucher of their choice) was offered to participants upon completion of the probe and follow up interview. This payment was deemed high enough

to generate interest, whilst deliberately less than the price of any of the custom products on offer on the websites at the time. This sought to avoid the notion of giving away ‘free’ products if you sign up to the research project, instead encouraging the purchase of a desired product. It is recognised that this payment adds some bias to the participant selection, however the purpose of the design probes is not an unbiased study, but rather insight into specific events, driven by the customer co-designer. The emphasis remained on enthusiastic and willing participants who wanted to buy an MC product. The design of the poster used the £50 payment as a feature to attract participants to enquire for more information. Interestingly no enquiries asked about the £50 but instead focused on the companies and products available, and what participant involvement was required.

Want me to give you £50 for buying a pair of NikeiD trainers?
www.nikeid.com or at Niketown, Oxford Street, London

or a product from

-  **Pumas Mongolian shoe BBQ**
www.puma.com or at the Puma Store, Carnaby Street, London
-  **My K-Swiss**
www.mykswiss.com
-  **Timbuk2 'build your own' messenger bag**
www.timbuk2.com
-  **Freitag 'design a bag' made from recycled truck tarpaulins**
www.freitag.ch

Middlesex's Product Design and Engineering department is currently seeking volunteers interested participating in a research project investigating the experience of buying customised products...Why do we buy them, how do we design them, why do we love them?

Do you know anyone about to buy from one of these companies? If interested in being part of this project, you will be loaned a 'design probe' kit which will allow you to have fun recording your purchasing experience and thoughts from design through to receipt of the product. This would be followed up by a short interview to discuss your experiences.

For more info please get in touch with Kate Herd at k.herd@mdx.ac.uk
 As a sweetener, and by way of saying thank you, we are able to offer a financial incentive of £50 to each person who helps us, upon completion of this research exercise!

Figure 3.7 A4 Poster requesting research participants

The MC literature reports on a number of studies that use university students as test subjects for their research projects (for example, see Huffman and Kahn 1998, Kamali and Locker 2002, Kumiawan et al. 2003, Khalid and Helander 2003, Fiore et al. 2004, Guilabert and Donthu 2006, Merle et al. 2007, Franke et

al. 2010 etc.). The use of students as research subjects has been heavily debated in the literature. Yavas (1994) reviews the literature and describes students as having been surrogates for housewives, military personnel, managers, salespeople, purchasing agents, and their parents. He cites the findings of the studies as “mixed and inconsistent” (p36) and suggests that the use of students as surrogates in research should be approached with caution. Bauer et al. (2007) highlights the use of student as a shortcoming in much MC research, since they believe that the results can only be generalised to a limited extent. Perhaps more questionable are those studies prevalent in MC who use student participation in the study as a pre-requisite for gaining academic credits (see Huffman and Kahn 1998, Fiore et al. 2004 etc.) which may significantly bias both the willingness to become a customer co-designer, and the findings of the studies. Of equal debate are those who cite student participation within university-situated studies as representative of customer co-designers purchasing a product; “We recruited a sample of 37 business students...for a “product test” study in separate rooms in the university. Subjects were offered free beverages and snacks to create a natural environment that came close to the experience of sitting at their own PCs at home” (Franke et al. 2010, p128). Since customer co-design is more complex than mere interaction with an online product configurator, this infers that these studies examine little more than the usability of a given configurator.

For the purpose of this study, placement of the research within a university environment is of limited concern to the data; the research project is open to staff, students or any contacts derived from these sources. It is recognised that the poster locations and focus remain around what would be classified as a naturally creative environment due to the make up of the subjects taught on these campuses, but this infers a potential suitability for the research task. Once engaged in the project, the participants take their probes away with them, thereby ensuring that their customer co-design activities take place in a context of their choice and at a time of their choosing, although it is acknowledged that the very presence of the probe and its required engagement has some influence on the experience being probed. Full details of the participants are discussed in chapter 3.9.

3.7.3 Developing the research instruments: designing the probe

This phase includes the creation, sending and receiving of the design probes. At their inception, Gaver et al. (1999) recognised that probes could be utilised for a variety of design research projects, but recognised that the strength of the probe method stems from the fact that the probe kits are designed and produced specifically for the project, people and environment being researched; “Just as machine-addressed letters seem more pushy than friendly...so might a generic approach to the probes produce materials that seem insincere, like official forms with a veneer of marketing” (p29). In designing a design probe, attention must be paid not only to how information and insight will be recorded, but also as Mattelmäki (2006) recognises, how it will be collected, stored, shared and explored; “similar to industrial design in general, functionality and usability are vital properties in probe design” (p75-6).

Probe kits are not available as standardised off the shelf items, and the literature offers no specific rules for how they should be designed and applied. However, the literature does contain interesting reviews, critiques and discursive accounts discussing their development and use in a variety of design research projects. These cover a range of academic disciplines such as fashion (Lundgaard and Larsen 2007), HCI (Boehner et al. 2007) and user-centred design (Mattelmäki and Battarbee 2002, Gaver et al. 1999 etc) and also into a smaller niches in the design industry in companies such as Philips through their Design Probe project; “a dedicated ‘far-future’ research initiative to track trends and developments that may ultimately evolve into mainstream issues that have a significant impact on business”. (Philips Design 2011). Mattelmäki's book ‘Design Probes’ (2006) is one of the most comprehensive sources of information available; based upon her PhD thesis, the book reviews the literature, provides examples of probe design, and offers insight in how to design and apply probes successfully. Her perspective, supported by work carried out by the University of Art and Design Helsinki, is the mergence of the recognition of both academic requirements in terms of research method, and the playful approach symptomatic of using probes and gathering interesting user information (p66).

A number of researchers have highlighted the challenges surrounding the research design for, and implementation of, the probe method. Graham et al. (2007) raise concerns as to the implications of cross-disciplinary usage; “Probes have been operating across different “communities of practice”...with different vocabularies, practices and notions of rigour. These communities often have very different ideas of what ‘design’ actually is and who does it” (p30). In their literature review, Boehner et al. (2007) describe many of the studies on probes as a “probes-as-recipe approach” (p1083), with the selection of components, such as camera, postcards, diary and maps, enough to cite cultural probes as the research method; “...in many cases, it is only the form of the probes that is adopted and the spirit producing these forms is absent” (p1083). Whilst the authors do not claim that the cultural probe method must remain untouched “There is nothing wrong with adapting probes for new needs and in new contexts or with being inspired by probes approached to develop other methods” (p1084), they highlight the necessity to understand the approach, and to consider why and how any variants make sense. They believe that to change the essential characteristics and nature of cultural probes is to lose its intrinsic validity. “Without the corresponding methodology or attitude in place...the ‘discount probes’ become exactly the kind of method that the original probes attempted to resist: quantitative instead of qualitative, producing data instead of producing responses, closing instead of opening the design space” (Boehner et al. 2007, p1084).

The probes are used in this research study as method of gathering insight into a known experience where the researcher cannot (and does not wish to) be present, to discover the unfolding of events, and an individuals reactions to these. They take a different research approach to Gaver's ‘experimental’ probes; they are closer in research principle to the work of Mattelmäki (2006), balancing the academic requirements of the method to the spirit of the probes. Whilst the probe design does address the research questions (for further discussion see chapter 5.2), it seeks insight into these areas rather than responses that can provide quantitative data. The experimental nature of this research method encourages creative

approaches to designing both the contents and implementation of the probe kits. The role of the researcher as the designer is key, since they are responsible for designing both the content and aesthetic appearance of a probe kit (Mattelmäki 2006, p41-2). The creative process can therefore serve as inspiration for both the researcher and participant, as they influence, and are influenced by the design and physical construction of the probe; “As I...physically cut, pasted, folded and wrote each part of each probe, the research themes were constantly being processed in my head” (Robertson 2006, p 11). This integration of the researcher into the research method is supported and further developed in this study by the triangulation of probe findings against the findings from the immersive research techniques, becoming a customer co-designer.

The design of the probe components is important since research suggests that good design and attention to detail increases the motivation to participate (Lucero and Mattelmäki 2007, p173). Mattelmäki and Battarbee (2002) cite “originality and credibility” as the key to building user empathy. Other researchers discuss the nature of the packages; “their appearance as ‘presents’... make the probes stimulating and fun” (Hemmings et al. 2002, p49); kits have been described as “a surprise box with lots of activities” (Mattelmäki 2006, p73). The design probe must encourage participation whilst not overly burdening the participant with work. Functionality and usability are key components of probe design and attention must be paid to both the needs of the participant and the researcher, considering how the information will be documented, collected, communicated and stored (Mattelmäki 2006, p75-6). Hemmings et al. (2002, p3) highlight the necessity for a range of design skills, knowledge and experience in creating innovative and effective probes, and an “appreciation of the putative aesthesis and sensitivities of the then unknown volunteer”. It is recognised that the nature of producing custom material whilst advantageous and key to the research method, is also one of the weaknesses of the method since the development of probes is both resource and time heavy.



Figure 3.8 ‘Paper doll study’. Exploring co-creation and participatory design “The paper doll study aimed to prove that things that were designed and chosen by a loved one would offer stronger bonds and be seen as a special by the user. These objects would be instilled with a ‘cherishability factor’, which, if possible to achieve, ensures a garment will be looked after” (Joprints 2009)

The visual styling of these components and overall structure of the kit can range from a simple, low cost collection of activities (see figure 3.8) through to more complex collections (see figure 3.10). Many of the influences on these decisions will include the discipline of the research study, the design skills of the research team putting together the probe kits, the level of creative response required, and available budgets.



Figure 3.9 Probe kit exploring 'urban security' (Idamolander 2009)

The probe contents can be inspired by both an **understanding of the participant and area** to be studied, but also by the **context of use**. This context of use may be locative, for example work on domestic probes by Gaver et al. (2004) focused on distributing tasks in certain areas around the home, or it may be temporal, such the study by Wensveen et al. (2000) exploring the emotional experience of waking up. Alternatively, when used to investigate aspects of a process or procedure, probe tasks can be tailored to the **key stages of an activity** (Mattelmäki 2006, p72). The design of the probe in this study will emerge from inspiration and information from the literature (see chapter 2), and will be informed by the mapping of customer journeys and insights gained from MC product purchases (for further information and discussion see chapter 4). Chapter 5 details the design and construction of the design probe kits for this doctoral study, for both the pilot and the main study.



Figure 3.10 Design probe kits (Djaelani 2009, Thomason 2009, Cmprietz 2009)

The probes seek to explore:

- * insights and information into what events, and corresponding touch points, occur during a specific co-design experience
- * insight into the emotional reaction/thoughts associated with those events/touch points
- * insight into the social networking of the customer co-designer with regards to their co-design experience (what did they share and with whom)
- * the construction of a persona, and storytelling of an individuals experience

The customer journey from each design probe can be viewed alongside the previously established customer corridors set out in chapter 4, which help to view the findings in context (for example mapping touch points against a timeframe), enabling the researcher to have a prior understanding of a specific co-design experience for each company selected. This has the benefit of removing the necessity for the probe to inform the researcher of accurate representative information about the purchasing experience, but rather it enables a focus on the interpretation of events and the associated emotional reactions.

3.7.4 Developing the research instruments: post-probe interview

When material gathered from the probes moves beyond providing inspiration to the research/design team, there is a need to explore “extend, supplement and revise the signals collected in the probes” Mattelmäki (2006, p86).

As discussed in chapter 3.3.3, applied ethnography can use a mixed-method approach to deepen awareness and understanding of the context being studied; interviews following observations are a common approach. The literature describes a broad range of interview types and approaches; standardised and quantitative approaches lie at one end of the spectrum offering comparable data, with qualitative and unstructured approaches at the opposite end offering information that is unique and personal to the individual participant (common in situations where the researcher has a broad range of enquiry and does not have specific areas of focus) (Cohen et al. 2003, p270). Just as the probe seeks to explore not only facts of the context/event in question but to go some way towards seeing through the participants eyes, likewise post-probe interviews can offer a chance to discover more about the participant, and to uncover more about the context or problem being explored, and to draw out details and insights relating to their completed probe data; “A probing interview should get an idea of the user through probes, interpreting the material and looking for further design opportunities, not just simply recording facts” (Mattelmäki 2006, p86). As Robertson (2006) discusses, completed probe activities can provide prompts for the interview, and can help in bridging the distance between the researcher and participant. The completed activities offer insight into the participants experience prior to interview, and enable the interview schedule and manner to be adjusted to better suit the needs and specific context of each participant. In addition, the researcher’s own experiences, in this case my own MC co-design experiences, offer a shared understanding between interviewer and interviewee.

Due to the open nature of the design probe method, a semi-structured interview is the most appropriate approach to probe follow-ups in this research study; the nature of the semi-structured interview is such that the sequence and wording of each question can vary according to the progress of the interview. Established for each participant is a common interview schedule to ensure a systematic level of coverage of key topics. There are three themes for discussion, these are explored using a combination of direct and indirect questions:

1. the MC customer journey – purchasing the product
2. specific issues in response to the completed probe activities
3. the experience of using the design probe

Each interview is recorded using an Olympus VN-2100PC voice recorder and is transcribed. A discussion of the approach to transcription is described below in chapter 3.7.5.

3.7.5 Developing the research instruments: interpreting the materials and handling the results

“What is done about the material collected in the probes and how it is interpreted depends on the purpose and context of the probing” (Mattelmäki 2006, p98)

Qualitative research is what Denzin and Lincoln (1998, p29) describe as “endlessly creative and interpretive”. The research findings are not written up as results to a study, instead they are constructed, and are about “making voices heard” (p30). The interpretation of completed probe activities offers many challenges for researchers. Whilst a number of authors have discussed the creation and use of probes within research studies, the literature is limited on how to analyse the information generated, and even what the term ‘analysis’ really means in this context (Nugent et al. 2007). Traditional approaches to analysis of data provides a more structured and scientific approach than is often required; “More appropriate words would be looking for clues, similarities or differences to facilitate understanding...making sense, outlining or interpretation” (Mattelmäki 2006, p88) of what Gaver et al (1999, p22) describe as the “fragmentary data” gathered. Robertson (2006, p15) refers to the probe findings as “slippery data’, as it is flexible, mutable and difficult to ‘fix’ into set typologies or systems of coding and analysis”. Despite the vast amount of data which can be generated from a probe study, Lucero et al. (2007, p383) found that they were able to use their findings to uncover commonalities in participant experience relevant to their design process; here probes were used to provide “material for empathy, impetus and enrichment for mental processes” (Mattelmäki 2006, p59), far more useful and inspiration for a design team than a written report. An example of their “lessons learnt” included (2007, p389):

- * Discovering unexpected uses
- * Gathering requirements for design
- * Looking into participants’ lives
- * Shifting focus

* Finding inspiration for new concepts

In the same way that there is no 'correct' method of transcribing interviews, there is no 'correct' approach to handling probe findings. Understanding the purpose of the probes (see table 3.3) is a key to establishing relevant methods for interpreting the materials and handling the results, for example, where the purpose of a probe is to develop empathy and a creative process, rigid and systematic structuring of information gathered may be inappropriate (Mattelmäki 2006, p89).

Gaver and colleagues (2004, p53) who developed the first cultural probes were troubled by the tendency for researchers to rationalise the probes method and handling of results; "People seem unsatisfied with the playful, subjective approach embodied by the original Probes, and so design theirs to ask specific questions and produce comprehensible results. They summarize the results, analyze them, even use them to produce requirements analyses" (2004, p53). This move from probes as sources of inspiration, to seekers of precise information relating to individual user and broader community needs, is driven in part by differing stances on the nature of the interpretation of data. An open interpretation views the data as offering a variety of possibilities, whilst a closed interpretation seeks a single, correct understanding. This is a subtle shift from "response to representation", seeing interpretation as "*responding to what was expressed by the researched*, to a researcher *ascertaining facts about the researched*" (Boehner et al. 2007, p1082). When perceived as a response, probe data is dialogical, what the Oxford English Dictionary defines as "relating to, or in the form of dialogue" (OED 2011). Through this continuing dialogue, researchers express themselves through the design of their probes and questions, participants interpret these interests and intentions and express their own through their responses, researchers then further respond through their interpretations in design ideas, without ever seeking a definitive and conclusive meaning of any response (Boehner et al. 2007). When interpretation is perceived as representation, the intention is to understand and clarify the true meaning of participant response; this is often achieved through the use of interviews, workshops and other participatory techniques to supplement the probe findings. Boehner et al. (2007) highlight the fact that whilst this may increase the apparent generalizability of the results, the use of statistical analysis, for example, results in what "is simply a numerical interpretation of these incomplete glances" (p1083). Attitudes of response to representation lie on a spectrum, as opposed to mutually exclusive approaches; many of the studies in the literature reside somewhere between these two perspectives. As Robertson (2006, p15) reminds us, probe findings by their very nature are "co-constructed" since the probe activities themselves significantly influence the findings; the influence of the researcher is not therefore limited to the handling of the results. Therefore there is an important need to ensure dialogue exists between the participant and researcher, enabling the participant to discuss and explain their completed probe activities. Jääskö and Keinonen (2003, cited in Mattelmäki 2006, p89-96) offer four approaches to interpreting probe findings:

1. Applying interpretation models

An effective although uncharacteristic method, the application of previously identified topics or models to the probe findings enables the researcher to focus their interpretation within specific areas of reference, and can be a useful tool for presenting and laying out probe findings. It does not rely upon a previously established set of rules or forms of data presentation, but instead can include techniques such as collages of photographs within a theme, or visual representations of pathways through an experience

2. Interpreting in terms of material

This approach utilises the content of the probe findings themselves to provide topics or themes through which to view the whole. One common approach is to group the content by common themes that emerge from a collection of individual insights. The advantage of this approach is that emergent phenomena are not eliminated through the use of previously assigned themes or categories, and that the content is distanced from the individual participant. The disadvantage is that this personal characterisation can be lost, and that the approach is very time consuming; “probe material is generally very diverse, making for divergent interpretations” (p90). Sleeswijk Visser et al. (2005, p133) put forward three phases of activity for working with qualitative data derived from generative techniques; their approach appears appropriate to handling probe findings:

Phase 1: Fixate on the data

Ensure all thoughts related to the data are documented and that audio recordings are transcribed to support annotation and ease of data use

Phase 2: Search and be surprised

Surrounding yourself with the physical data, search with an open-mind to uncover impressions, information and insights. Question the data with why, how etc and record your thoughts

Phase 3: Find patterns and create an overall view

Organise and reorganise the material to uncover patterns and themes

3. Condensing and combining

A common approach to working with design probes is the condensing and combining of information into written reports, visual presentations or browsable websites. The probe materials can be used to create personas based around specific (anonymised) individuals, or as representative of a type. The literature emphasises the importance of retaining original data – quotes, images etc within the interpretation of findings

4. Direct interpretation

The direct interpretation approach is useful in situations where the designer is also the researcher. It is in this context that a more flexible approach to interpretation and analysis is possible where the results of the research study lie in creative design outcomes as opposed to reporting user needs or phenomena derived from the study.

In this doctoral study, the probes sit at the centre of a triangulation of research methods (see figure 3.6).

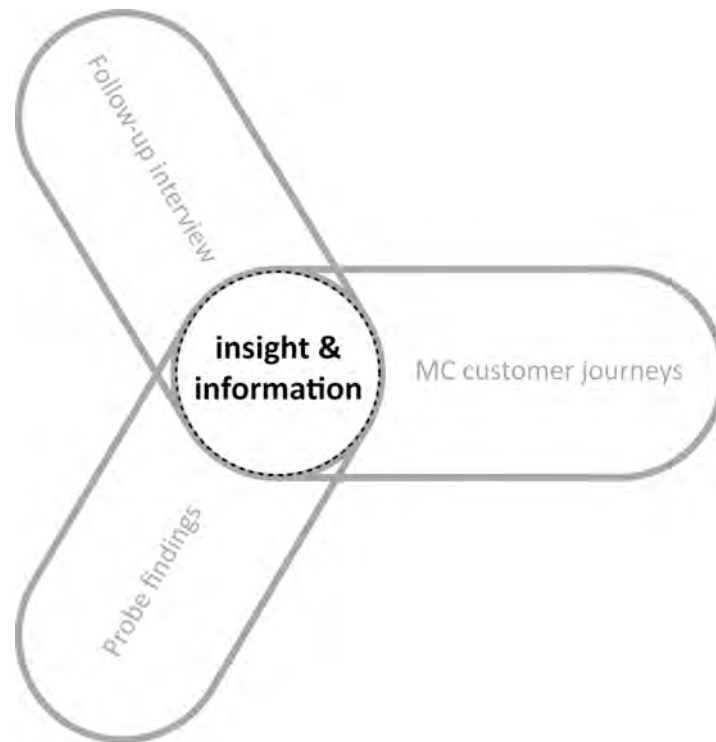


Figure 3.11 Triangulating the probe data to gain insight and information

The completed probe activities and the follow-up interview offer two types of findings from the probe materials - information and insight (what Dourish (2006, p547) described as the empirical and the analytic):

Information is compiled in the form of a series of completed customer journeys that map the customer co-design experience across a number of MC product purchases. This interpretation model is utilised to visualise and organise the probe findings, referenced against customer journeys established from a previous MC product purchase (see figure 3.15).

Insight is gathered through a more open approach, although it is recognised that the systematic mapping activity described above is a restricting factor to then working with the data in a very open and flexible manner. Each individual case study condenses and combines the material, focusing on describing the person, the experience and their thoughts, providing a narrative to their customer co-design experience. Once completed, the completed probe materials from each study are viewed as a single collection of data, and interpreted in terms of the materials, seeking common themes, and emergent issues and behaviours.

The pilot probe offers an opportunity to practice the methods and structure for reporting on the probe, and refinements can be made as required for the main study. This is further discussed in chapter 5.

Information from probe activities and the post-probe interview will be transcribed as part of the process of handling the results; making comparisons and categorising insights. Whilst crucial in visualising the data to support the analysis of the probes, it is noted that the very process of transcribing the interview changes the nature of the findings, since non-verbal communication and issues of tone of voice, emphasis and inflection etc can be lost; “the problem with much transcription is that it becomes solely a record of data rather than a record of a social encounter” (Cohen et al. 2003, p281). In transcribing the post-probe interviews every care will be taken to note pauses, intonations and emphases in the transcription. In formulating the most appropriate approach for transcription it is important to understand why and how it will be used; “There can be no single ‘correct’ transcription; rather the issue becomes whether, to what extent, and how a transcription is useful for the research” (Cohen et al. 2003, p282). The basis for the transcription is the need to bring together content of the completed probes from across a range of activities, to enable that content to be explored, separating aspects of insight and information described above. Although coding is traditionally seen as a method of what (Barnes 2010) describes as “processing qualitative data in order to make it possible to apply quantitative tools”, the process of transcription and tagging in this research study will support the story telling of an individual experience and the customer journey mapping, remembering, as described in chapter 3.4.3 that the purpose of the probe findings is not reliability in its traditional sense of establishing ‘truth’; “Authenticity rather than reliability is often the issue in qualitative research” (Seale and Silverman 1997, p379). As Cohen et al. (2003, p281) describe, “it is unrealistic to pretend that the data on transcripts are anything but *already interpreted* data”. For each participant the transcription of the post-probe interview and all written activities within the probe were tagged by colour with a series of categories (see table 3.6) based upon the requirements for mapping the MC customer journey (as described in chapter 3.8), and telling the story of the co-designer.

Participant narrative	Yellow
Perception of MC	Red
Responses relating to probe use/design	Grey
Sharing the co-design experience/product with others	Purple
Perception of the brand	Cyan
PHASE – Explore: products and website	Orange
PHASE - Engage: co-design	Light Blue
PHASE - Engage: transaction	Blue
PHASE – Anticipate: confirmation	Light Green
PHASE – Anticipate: manufacture	Green
PHASE – Anticipate: dispatch	Dark Green
PHASE – Own: receive	Pink
PHASE – Own: it’s mine	Light Pink

Table 3.6 Tagging the transcribed probe findings

Clarification and refinement of these categories emerged through the handling of the transcripts. (A full set of tagged transcriptions can be found in appendices 15 and 17). The transcriptions were tagged and left as complete documents to support the authenticity and storytelling of the original findings.

3.7.6 Advantages and limitations of the research method

As a research method, design probes offer many advantages in enabling researchers to access situations, contexts, and events that would otherwise be out of reach to them as observers, or that may be overlooked with current research methods in the field. Design probes are not suited as a standalone research method for research and development, or decision making within a product development process. Instead it is important that they are viewed as a supporting component, it may be that the insights and information gathered fills in the gaps that would otherwise be overlooked. The design probes must be viewed within the context of this study, the discipline of design research and an understanding of the purpose of the probe (see table 3.3) in setting both the boundaries and criteria for exploring the data gathered; “Criteria are like spectacles and sieves: they are the means by which we focus, capture and distill value and meaning” (Gray and Malins 2004, p131).

According to Mattelmaki (2006, p62), the essence of the probe approach – its “authenticity, visuality and openness of the probe material” is both an advantage and limitation of the method. If used correctly, the positives are that it offers a rich textured picture of both participant and research topic. It is this detail and insight that offers valuable opportunities for use in design research, supporting empathy between the participant and design task, and the design team. However this rich textured picture is comprised of substantial amounts of information that has been characterised as fragmented, ambiguous and subjective (Mattelmaki 2006, p62). There are challenges with interpretation, and with identifying issues relevant for design. There are also issues of ethical integrity to be considered as data gathered moves beyond statistical analysis and feedback associated with product use and/or experience and moves towards a more personal account and reflection from an individual and is generated to be shared and discussed by the research/design team. This is further discussed below in chapter 3.7.7.

3.7.7 Ethical considerations

“Qualitative researchers are guests in the private spaces of the world. Their manners should be good and their code of ethics strict” (Denzin and Lincoln 1998, p103)

Since the very nature of qualitative, social, research seeks information from people and about people, ethics is both an academic and a practical concern, with issues arising from both the processes of gathering and analysing data. It plays an important role in issues such as managing behaviours and perceptions, preventing harm, building honesty and trust, balancing benefits, costs and reciprocity and controlling the use of data. As the Research Training Initiative (2006) describe, art and design “research projects are unique and usually complex. Ethical issues may not always fit into clear-cut categories”. This doctoral research study followed the guidelines detailed within the Middlesex University ‘Code of Practice for Research’ and

the Middlesex University Data Protection Policy. The project's ethical considerations and related decisions are detailed below:

Academic integrity

This study seeks reliable findings derived from a series of case studies and small number of research participants. Academic integrity will be maintained through careful literature review and referencing, clarity in research purpose and approach, and attention to detail when analyzing and reporting on research findings (discussed above in chapter 3.7.6). Where co-authored research has taken place that contributes to this doctoral thesis, my input is clearly detailed. This information can be found in the list of publications on pages xix-xx. The visual nature of a probe kits naturally brings about issues of image use and copyright. There are two areas of use. The first (presented on the task cards, chapter 5.3.5) used google images as a sourcebook, downloading and utilising images to stimulate responses to the written and drawn activities; google images was chosen for both convenience and the breadth of imagery available. Since the probe was not made publically available there was no issue of copyright breach. A full set of images and attribution can be found in appendix 4. The second can be found in the sticker books for the 'what happened' map used in the main study. A number of sources were explored and the final selection was made from images available at Moo Print Ltd (2009) who produced the sticker books; a full set of images and further details can be found in chapter 5.5.2.

Research participants and informed consent

Each participant completed a release form prior to the start of the probe, outlining the aim of the research study and the purpose of the design probe (a copy can be viewed in appendix 5). It specified the importance of the probe to the PhD study, and the intention to publish the anonymised findings both within the PhD and in academic papers and conference presentations. Participants were offered the opportunity to view these publications as they became available. The release form confirms the details of the £50 'thank you payment' specifying that it will be made available upon completion and return of the design probe, and that it will be offered as a voucher of the participants choice (due to restrictions with accessing reclaimable funds from the research budget). The paperwork was kept to a minimum with simple, clear explanations to minimise distraction from the free and playful nature of the probe kit.

Within each probe kit, individual items are subtly referenced using a code to indicate the participant e.g. P01, P02. This code is used as a reference throughout the thesis to refer to the individuals. The contents do not request any information that would identify the individual, and so the completed probe can be shared and viewed without risk of identities being revealed, although it is recognized that there was a danger of the participant, plus friends and family being identified through photographs or written activities. Where photographs of the participant were included in the probe, permission was requested, and granted, to use their image in the research. In most cases, faces have been blurred. With the probe findings focused around a product purchase, there was a clear need to ensure that no purchase information was gathered that includes personal financial or transactional information, and so no activities requested this information.

Where any potential information such as email addresses was present on submitted information, this has been erased from the probe findings. The same issues of confidentiality apply to the MC product purchases; all personal data has been removed from the information presented.

The management of data

The physical data gathered within this study has been stored between two locations – a locked office on the university campus and my home. No personal contact details for participants are kept with the probe findings. Digital data is stored on my university laptop and backed up onto a personal hard drive. The anonymised probe data will be retained upon completion of the PhD with all contact details for participants deleted. The very nature of probe research generates co-constructed data, and Robertson (2006, p15) argues that completed probe activities may be considered to belong to the participant. This study did not offer the option for participants to retain or reclaim probe activities, although the use of a digital camera meant that copies of photographs could be retained if desired.

3.8 Developing the research instruments: mapping the customer corridor onto the customer journey

3.8.1 Stages of a co-design experience

In refining the initial identification of stages of a customer co-design experience discussed in chapter 2.11, the completed literature review in chapter 2 in combination with the MC product purchases presented in chapter 4 have led to the identification of the following stages of customer co-design experience:

- Explore:** Initial contact with the MC product and/or configurator. This includes a breadth of experiences from word of mouth through to engagement with a product configurator
- Engage:** Co-designing an MC product. A customer co-designer moves from the exploration to the engagement stage when there is an intent to purchase. The act of co-design involves the configuration of the product through to payment.
- Anticipate:** Once payment has been made the customer co-designer moves into the anticipation phase. This continues until the product is received.
- Own:** This begins once the MC product is received and involves both the moment of initial engagement with the product and continues with the product use and (possible) continued relationship with the company. New inputs and investigation of product range product configurator move the customer co-designer back into the phase of exploration.

Once a co-design experience is complete, the entry and exit points of engage and explore provide the opportunity for a circular rather than linear experience, due to the cross over between ownership and exploration of products.

3.8.2 Phases of a co-design experience

From the analysis of purchases documented in chapter 4 it becomes clear that these stages of customer co-design experience can be further broken down into the phases that construct them. These are useful in differentiating activity, purpose, interaction and user need and wants:



Figure 3.12 Stages and phases of a co-design experience

3.8.3 Identifying touch points in MC

In order to support shared language, shared understanding and to assist participants in the research study in recording touch points within their customer corridor, 18 touch points were identified for use in the main study. These emerged from the product purchases described in chapter 4, the literature review, and a brainstorm of possible interactions. These were made into touch point stickers used to help map the customer journey (see chapter 5.5.2).

Touch points from MC product purchases		Potential touch points
* shop	* log into account	* tv advert
* website	* salesman	* internet advert
* customer reviews	* product	* printed advert
* promotional literature	* packaging	* phone call to/from company
* company blog or online community	* receive email	* marketing material
* seen on YouTube or flickr.com	* till receipt	* SMS to/from company

Table 3.7 Identified touch points

A 100% definitive list is neither possible with the scope and breadth of social media and digital interaction available to consumers, nor desirable as a large number of unlikely touch points would add unnecessary complexity to the participant interaction with the probe; should any missing touch points emerge it is likely that these would be picked up through either the voice recording, diary or post-probe interview.

3.8.4 Conceptualising the solution space: the product envelope model

In further developing the conceptualisation of the solution space (previously discussed in chapter 2.10), it is useful to reassess the purpose and focus of the model. The product envelope was designed to offer a

conceptual model of the solution space, visualising the interplay between the customer co-designer, the MC product and the producer, and describes the relationships and elements that make up the solution space, thereby informing design for co-design. It does not describe the customer journey, but instead indicates the customer co-designer's movement through the envelope using a conceptual rather than literal approach.

From the findings revealed in this study, the following considerations have been identified:

- * The MC product sits at the heart of the solution space as is one of many possible product solutions that lie within the constraints set by the MC company
- * The MC product is surrounded by the product configurator which provides access to the MC product options and is an integral part of the co-design experience
- * Surrounding the configurator is the service offer. This is the product configurator and beyond, and includes all aspects of product range, customer service etc.
- * Encircling the MC product, product configurator and service offer is the brand. The brand DNA differentiates between product envelopes whilst circumscribing and permeating to the core. It provides the narrative that flows through the design line, embedding a coherent message throughout the co-design experience. It guides design decisions such as language, imagery, product variables, product form, and colour
- * Encompassing and permeating every level of the product envelope are the four pleasures: physio, socio, psycho and ideo. Every product envelope needs to consider and design for pleasure in use, bearing in mind that every customer co-designer will bring their own preconceptions, experiences, needs and desires into their co-design experience, and that different customer co-designers will enter the product envelope in response to different pleasure needs. If done well, designing for pleasure permeates every aspect of the customer co-design experience
- * The design line, as in previous iterations of the product envelope model, indicates the activity and considerations of designer of customer co-design. The nodes residing on the design line indicate the integration of touch points throughout the co-design experience and the importance of traversing the design line to ensure a consist, coherent and integrated perception and reality of a co-design experience

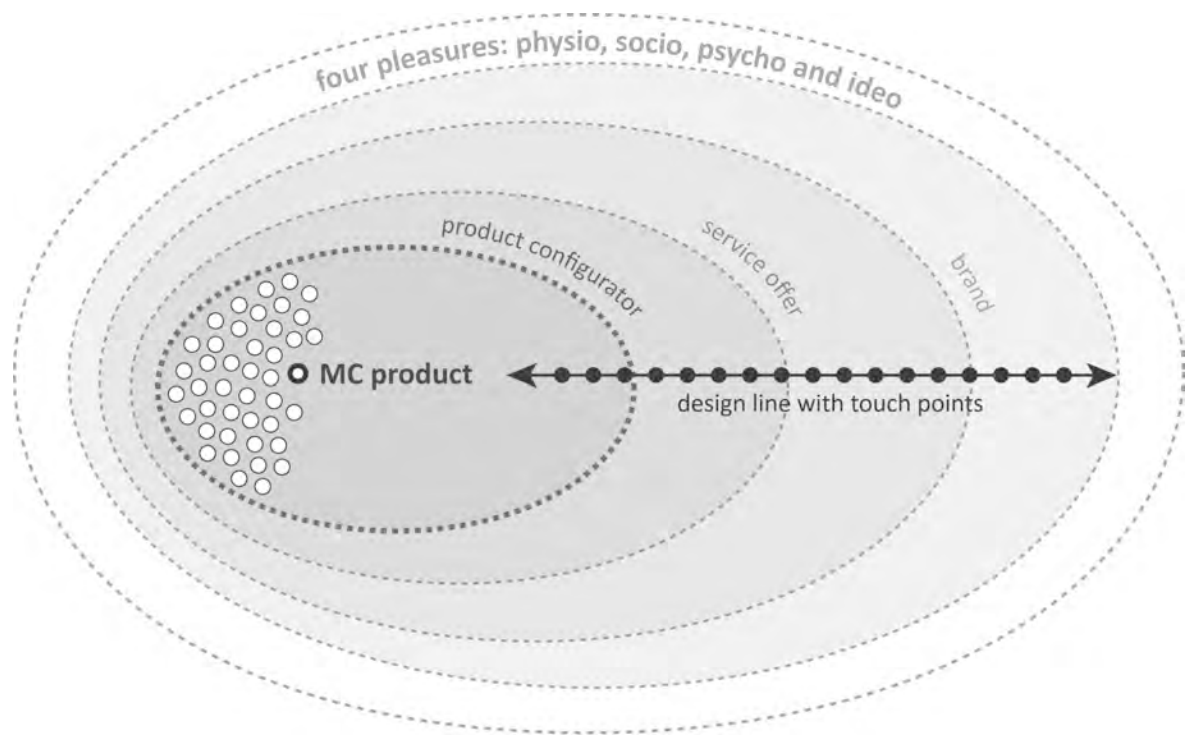


Figure 3.13 The product envelope (third iteration)

3.8.5 Mapping a customer co-design journey: the customer journey map

"A map is not the territory it represents because it is always a partial representation of that territory – the territory is always richer (more detailed) than the map. A map is also an abstraction of the territory; it uses symbols to represent reality but something is lost in that abstraction – a symbol is not the object it represents. Finally a map is subjective – the territory features that the maker chooses to map may not be the features the map's reader would recognise in the territory itself" (Bowen 2009, p164-165)

As introduced in chapters 2.9.4 and 2.9.5, the notion of recording and mapping a customer journey has been explored in the (non-MC) literature, and a plethora of customer journey mapping models exist. The customer journey map offers a valuable tool to support the visualisation, the construction and the communication of a mental model of the experience, recognising that "Any such map will also be an abstraction – it will use simplified 'symbols' for knowledge and activities that do not capture their complexity in reality" (Bowen 2009, p164-165). As with any map, a customer journey map can be read at a number of levels, from providing an overview of the terrain (what happened across the entire customer co-design experience) through to the specific details (when this happened at that time, how did I feel and why?). The insights and information gathered support the development of the design probes, interview discussions, and the interpretation of their findings.

In mapping my customer co-design experiences (see chapter 4), the customer journey map is required to provide a multitude of functions. By drawing together useful approaches from existing models from the literature, and information regarding customer co-design experiences, the MC customer journey map

developed within this doctoral thesis can be described as modelling and visualising layers of information, categorising and establishing the 'character' of the experience:

Stages and phases:

- * It is constructed around the four stages of a customer co-design experience: explore, engage, anticipate, own
- * It uses the phases of the customer co-design experience to sub-divide these stages and to differentiate activity, purpose, interaction and user need and wants

Telling the story:

Incorporating elements of the Experience Map by Berkman (2010) (see chapter 2.9.5, figure 2.18):

- * It provides a narrative overview of the entirety of the experience. This is structured within the stages and phases described above
- * It maps this textual narrative into a visual format using a scale of positive to negative reaction; unlike Berkman (2010) every element of the narrative is visually mapped

Identifying the touch points:

The touch points for a key component of the customer journey map, and provide different information to the experience points. When assimilated, compared and contrasted, the insights gained support opportunities for designing for co-design

- * The touch points are identified within each stage and phase of the customer co-design experience
- * They are separated by stage into three categories stage; company digital, company physical and from an external source
- * Their occurrence is detailed by phase, with an indication of the duration of the touch point within the experience e.g. an email confirming an order is received during the confirmation phase, but may be relevant and play an active role during the entire anticipation phase

Revealing the emotion:

- * In addition to their positive-negative gradient, the 'experience points' are used to provide layered information about the moment of experience.
- * They incorporate a written summary of experience, and contain numerical code connecting to a more detailed written narrative.
- * Using colour coding (red=physio, yellow=socio, blue=psycho, black=ideo), each experience point can be described in terms of the facilitation/influence of a combination of the four pleasures, indicating the importance and relevance of each pleasure at that given moment of experience (see figure 3.14). This provides a similar (although more in depth) structure to the iconography used in the Experience Wheel (Temkin 2009, see chapter 2.9.5, figure 2.19). The percentage of colour is a subjective selection by the researcher based upon their interpretation of the experience point and resultant four pleasures analysis



Figure 3.14 Two experience points demonstrating the coding relating to the written narrative, and a four pleasures analysis

Unpacking the details:

- * Within the anticipate phase, the map indicated the actual duration from order to receipt of product versus the company estimate
- * The map uses photographs and screenshots to support the story telling of the experience, and evidencing of the touch points. This is important in communicating what is a very visual experience (both physical and digital). Each image is cross referenced to the narrative overview using the numerical key

Following the customer journey map, the four pleasures framework is used to reflect upon and discuss the co-design experience. The framework provides a structure to unpacking the details and coherence of the experience, narrative and touch points.

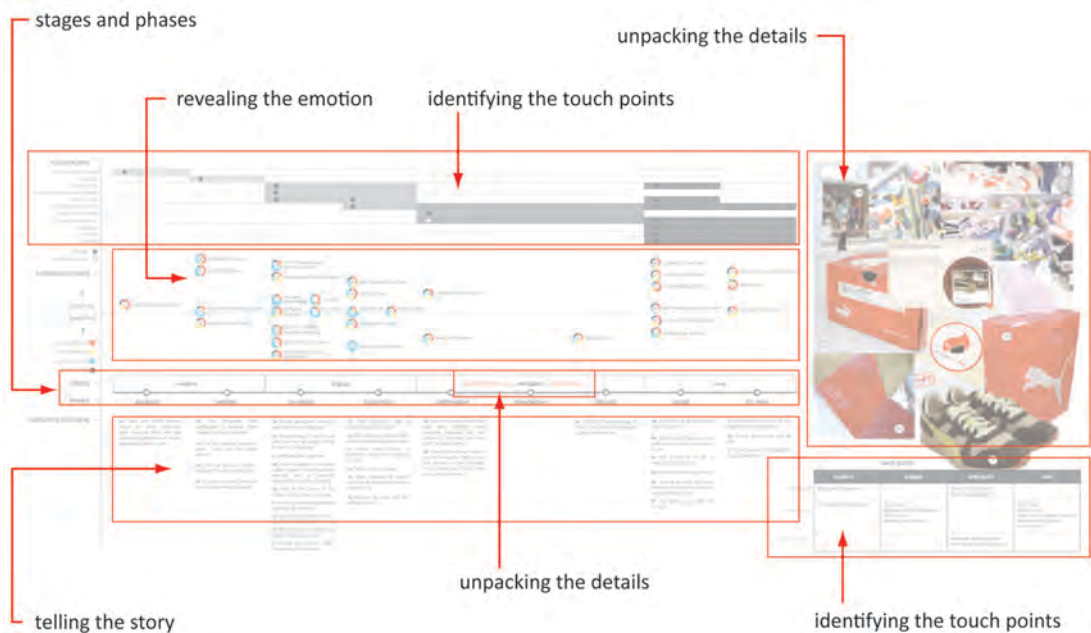


Figure 3.15 Mapping a personal customer co-design journey: the customer journey map

For mapping the customer journey of the probe participants, it is not possible to gain the level of detail in each experience point. A modified version of the customer journey map is used to share the story of their

customer co-design experience with content taken from the probe findings (see figure 3.16). For further detail and discussion see chapter 6.1.1.

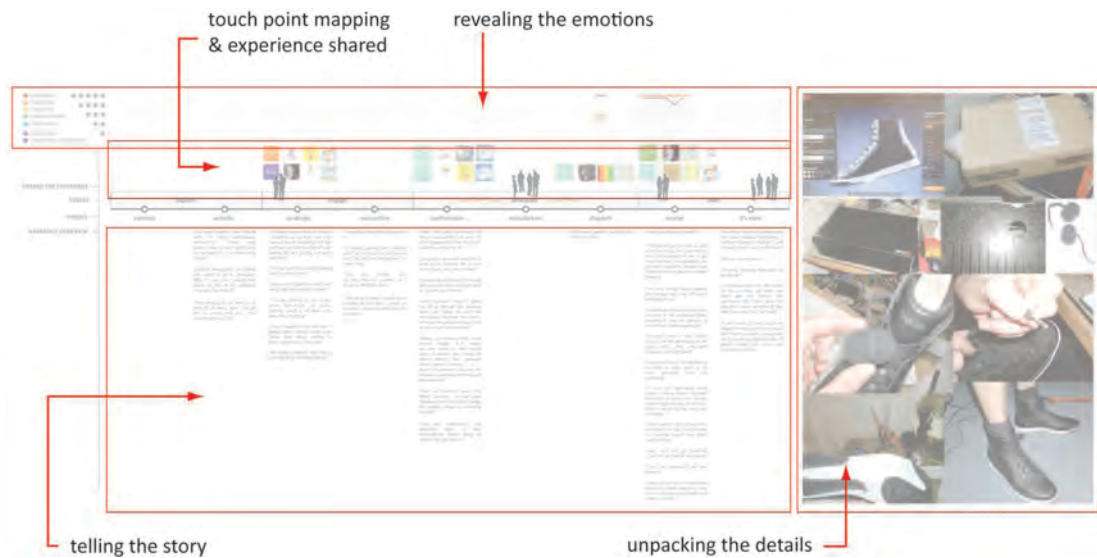


Figure 3.16 Mapping a customer co-design journey from the probe findings

3.9 Operationalising the research

In operationalising the research there are three key elements to this doctoral study as presented in the research plan in chapter 3.4.1:

1. The literature review is contained within chapter 2, with elements relating to research methods located earlier in this chapter (3.2 – research methods in the MC literature, and 3.3 – design research methods)
2. Chapter 3.5.1 discussed the approach to MC product purchases within this study in terms of their relevance to the research questions, selection of companies/products and implication for this study. The findings from the purchases are presented in chapter 4.
3. The role of design probes in this study is discussed above in chapter 3.7, and the specifics of their implementation are discussed below. The design of the probes and the findings from the pilot study are presented and discussed in chapter 5, and the findings from the main study are reported in chapter 6, with conclusions drawn in chapter 7.

3.9.1 A pilot study

The purpose of the pilot study was to gain feedback on the tasks, clarity and time required to complete the probe prior to the main study. The results could then be reviewed to establish whether the research objectives were likely to be met. It is important to recognise, however, that since the nature of probing is one of “conscious risk-taking” (Mattelmäki 2006, p84) the results of the pilot would not necessarily be

replicated across other participants, and that the probe must be designed to offer surprises, and therefore not be too direct and easy to use in its use and instructions.

Two design probes were produced for the pilot study. The poster (see figure 3.5) generated interest from two potential participants who were offered probe kits; both were undergraduate students, one student of Product Design (P01), the other of Design Engineering (P02). A further three students from art courses responded after the pilots had been issued, and their names were placed on a waiting list for the next set of probes.

Participant	MC choice	Participation confirmed	Probe received	Postcard 1 received	Postcard 2 received	Postcard 3 received	Postcard 4 received	Probe returned	Interviewed
P01	Puma	16.05.08	20.05.08	-	-	-	-		-
P02	NikeiD	19.05.08	30.05.08	20.06.08	23.06.08	24.06.08	24.06.08	02.07.08	07.07.08

Table 3.8 The pilot: design probe activity timeline

One of the challenges of using design probes is their intrinsic nature of being sent ‘out there’ beyond the researchers control; this is particularly challenging with the lengthy MC product lead times, there is no way of knowing what kind of data is being gathered, how the probe kit is being used, or even whether it is being used at all.

At the end of the pilot study, only one of the kits was returned completed; this was followed up by semi-structured interview. This highlights the potential difficulty of finding participants willing to both make the purchase and complete the probe. Once the probe was issued, there was no contact from participant P01 for almost two months. An initial email was sent to enquire about progress and no response received. Further email contact established that the probe had not been completed, and the participant no longer wished to purchase an MC product at this time. It was arranged for the probe kit to be returned unused and for the participant to have the option to participate in the main study at a later date:

“I started it twice but something always came up and left the probe in the corner. I felt that it had to be an ongoing process of documentation and since my scedule this past couple of months was CRAZY i always felt that i had to scrap what i did and start all over again” (email from P01, 15.07.08)

3.9.2 The main study

Following the pilot study, modifications were made to the design of the probe kit (for full details see chapter 5). Four probe kits were constructed for the main study. Email contact was made with the three students on the waiting list, and posters were rehung requesting new participants. Four new participants

requested information about the project: one non-teaching member of staff from the university (P01), one undergraduate student studying Product Design (P02), and two postgraduate students studying interaction design (P03 and P04), no response was received from students who had been on the waiting list. The first two probes of the main study were handed to the participants on 21 November 2008. An email was received from participant P01* on 18.12.08 stating that the material for the bag she wanted is not available on the website and therefore she is not going to order a product and wished to withdraw from the research project. The probe kit was returned and reissued to a new participant (P01).

An email reminder was sent to participants P03 and P04 on 13.03.09 as no contact had been made. Both responded with an email stating that they had forgotten about the probe and would make their purchase soon.

“Hi Kate,

I totally forgot about this purchase. I am very sorry. I planned on purchasing in the stores but have gotten busy with project; will purchase on line tonight or tomorrow instead

Hope I did not inconvenience you.

Will e-mail you once I've done it” (email from P03, 15.03.09)

“Hi Kate,

Really sorry, I've had some unfortunate personal circumstances so far this year and to be honest the design probe has not been at the front of my mind. I am sorry about that, its been kind of out of my control. I will be getting paid in a week or so and will order up my bag then - if this is still ok for your project let me know otherwise I am happy to return the probe to you to redistribute to someone who can order up their item sooner” (email from P04, 15.03.09)

Participant	MC choice	Participation confirmed	Probe received	Postcard 1 received	Postcard 2 received	Postcard 3 received	Postcard 4 received	Probe returned	Interviewed
P01*	Timbuk2	07.11.08	21.11.08	-	-	-	-	12.12.08	-
P02	FREITAG	07.11.08	21.11.08	Not posted	Not posted	Not posted	Not posted	01.05.09	08.05.09
P03	NikeiD	17.12.08	18.12.08	30.03.09	12.04.09	14.04.09	21.04.09	27.04.09	29.04.09
P04	Timbuk2	17.12.08	12.01.09	Not posted	Not posted	Not posted	missing	20.06.09	07.07.09
P01	NikeiD	24.01.09	26.01.09	Not posted	Not posted	Not posted	Not posted	13.02.09	17.02.09

Table 3.9 The main study: design probe activity timeline

As discussed in chapter 3.7.4, completion of the probes was followed by a semi-structured interview. Each interview was recorded using an Olympus VN-2100PC voice recorder and later transcribed. Participants were asked to bring their custom product with them to the interview, along with any packaging and/or other information. The completed probe was also present to support conversation. All but one of the interviews were held in the authors office on the Middlesex University campus (Trent Park), the remaining interview (P04) was held in a meeting room on the Hendon campus of Middlesex University due to travel difficulties of the participant.

3.10 Discussions and conclusions from the chapter

In reviewing the existing research methods documented in the MC literature, this chapter highlights the need to explore alternative approaches to understanding the customer co-design experience. This doctoral study sits within the discipline of design research, a field that favours qualitative methods and approaches, very different from the qualitative methods common to most MC research studies.

The very nature of design research itself remains one of academic ambiguity, due to the breadth of approaches, methods and focus that exist. However, what emerges from the design research literature are clear examples and guidance as to the application, purpose and success of much design research. It can be viewed as a bridge between design practice and the growth of knowledge within the discipline (Conley 2004), with a focus on gaining insight into “a true understanding of user needs” (Gilmore 2002, p31-2), as opposed to seeking a single ‘truth’. In many instances the development of the design research methods themselves is an integral part of the research study, and immersion of the researcher into an environment or experience being explored is not uncommon; the tacit knowledge, voice and intuition of the researcher is an integral part of the work, as it is in any design process.

3.10.1 The research agenda

In seeking to explore and describe the experience of a customer co-designer as they progress through a co-design experience, this doctoral study uses a mixed-method approach. Design probes will be created and applied for information and insight gathering with a small number of research participants. These are triangulated against the MC and customer experience literature review, and immersive research methods, becoming a customer co-designer to purchase a number of MC products, reported as case studies in chapter 4. The selection of appropriate research methods is paramount in deriving insightful, useful and relevant findings.

The subjective nature of the research is acknowledged, recognising that this doctoral study seeks relatable rather than generalisable findings; its purpose is to gain information and empathetic insights underpinned by academic discourse, what Forlizzi (2008) describes as the identification and articulation of phenomena and their connections, supporting collaboration, and enabling sharing understanding and decision making.

3.10.2 The customer co-design experience: addressing the research questions

In response to research sub-questions D, E and F:

D. Can generic stages within an MC co-design experience be identified?

E. Where are the touch points in a generic customer co-design experience, what methods currently exist to design for these touch points?

F. Can a conceptual model of a co-design experience be created that provides a visual map of a co-design experience, describing stages, touch points and timelines?

Chapter 3.8.1 and 3.8.2 establish the stages and phases of a customer co-design experience, based upon the initial identification of stages of a customer co-design experience discussed in chapter 2.11, the completed literature review in chapter 2, and the MC product purchases reported in chapter 4. These are useful in differentiating activity, purpose, interaction, alongside user needs and wants:

Explore	Engage	Anticipate	Own
<i>Products</i>	<i>Co-design</i>	<i>Confirmation</i>	<i>Receipt</i>
<i>Web</i>	<i>Transaction</i>	<i>Manufacture</i>	<i>It's mine</i>
		<i>Dispatch</i>	

Alongside establishing stages and phases of a co-design experience, chapter 3.8.3 (table 3.5) lists the touch points identified from the MC product purchases reported in chapter 4, and highlights other likely touch points. As discussed in the discussions and conclusions of the previous chapter (chapter 2.13.2), touch points provide the framework for an experience; when designed effectively they reflect the values of the brand, and provide a means of driving our affective responses. They are an integral part of a customer journey, supporting the designing and mapping of an experience, and yet this research study finds no reference to touch points in the MC literature. In designing a touch point, it must be considered not in isolation, but from its role within a wider experience. For this reason, the process of customer journey mapping, an approach common to service design practice is valuable in visualizing, describing and analyzing customer experiences. Figure 3.15 proposes a framework for mapping the journey of an MC customer co-design experience (applied in chapter 4). This visualization supports the analysis (and later the design) of touch points that construct an experience. Jordan's (2000) four pleasures framework is posited as offering a useful structure to support this. The transition from the mapping of specific customer journeys (chapters 4 and 6) to generic journeys is addressed in chapter 7.

3.11 Chapter 3: Reference List

- Aljukhadar, M. (2007). Format customization: the impact of info presentation format and consumer's learning style on communication efficiency and purchasing decision. *The 2007 World Conference on Mass Customization and Personalization*. Boston, USA. 7-10 October
- Thomason, A (2009). *Cultural probes* [online] Available from:
<<http://angdesign.wordpress.com/2009/10/19/cultural-probes/>> [Accessed 15 June 2010]
- Barnes, J. (2010). *Learning to make space for qualitative indicators*. IOD PARC [online]. Available from:
<www.iodparc.com/get_resource.html?resource_id=15> [Accessed 19 April 2011]
- Bauer, H., Düll, A. & Jeffery, D. (2010). Typology of benefits of mass customization offerings for customers: An exploratory study of the customer perspective. In Tseng, M & Piller, F. (eds). *Advances in Mass Customization and Personalization*, Volume 1: 161-180
- Bauer, H., Schule, A. & Jeffrey, D. (2007). Typology of benefits of mass customization-offerings for customers and the demand of different age groups. *The 2007 World Conference on Mass Customization and Personalization*. Boston, USA. 7-10 October
- Bayazit, N. (2004). Investigating design: a review of forty years of design research. *Design Issues*. 20(1): 16-29
- Bee, O. & Khalid, H., (2003) Usability of design by customer websites. In: Tseng, M & Piller, F. (eds). (2003). *The Customer Centric Enterprise. Advances in Mass Customization and Personalization*. Berlin: Springer
- Berger, C., Möslein, K., Piller, F. & Reichwald, R. (2005). Co-designing modes of cooperation at the customer interface: Learning from exploratory research. *European Management Review*. (2): 70-87
- Berkman, E. (2010). *Improving the Starbucks experience*. Little Springs Design blog, 29 March [online]. Available from: <<http://www.littlespringsdesign.com/blog/2010/Mar/improving-the-starbucks-experience/>> [Accessed 12 January 2011]
- Bernhaupt, R., Weiss, A., Obrist, M. & Tscheligi, M. (2007). Playful probing: making probing more fun. *Proceedings of the 11th IFIP TC 13 international conference on Human-computer interaction*. Berlin, Heidelberg: Springer-Verlag
- Boehner, K., Vertesi, J., Sengers, P & Dourish, P. (2007). How HCI interprets the probes. *CHI 2007 Proceedings: Designing for Specific Cultures*. April 28-May 3, San Jose, CA, USA. Available from:
<<http://cleo.ics.uci.edu/teaching/Winter10/231/readings/3-BoehnerHCIInterpretstheProbes.pdf>> [Accessed 25 August 2011]
- Booth, W., Colomb, G. & Williams, J. (1995). *The craft of research*. London: The University of Chicago Press Ltd.
- Bowen, S. (2009). A critical artefact methodology: using provocative conceptual designs to foster human-centred innovation. *PhD thesis: Sheffield Hallam University*
- Brabazon, P. (2005). *Mass customization: fundamental modes of operation and study of an order fulfilment model*. PhD thesis: The University of Nottingham

- Clough, P. & Nutbrown, C. (2008). *A student's guide to methodology*. London: Sage Publications. 2nd Edition
- Cmprietz (2009). *Cultural probe/the thought catcher* [online]. Available from:
 <<http://www.flickr.com/photos/27070682@N05/3932047053/in/pool-probes>> [Accessed 08 July 2010]
- Cohen, L., Manion, L. & Morrison, K. (2003). *Research methods in education*. (5th ed). London: RoutledgeFalmer
- Conley, C. (2004). Where are all the design methodologists? *Visual Language* [online] Available from:
 <http://findarticles.com/p/articles/mi_qa3982/is_200401/ai_n9418338/?tag=content;col1>
 [Accessed 03 August 2009]
- Cross, N. (2007). *Designrly ways of knowing*. Switzerland: Birkhäuser Verlag AG
- Cross, N. (1999). Design research: a disciplined conversation. *Design Issues*. 15(2): 5-10
- De Bono, E. (1990). *Lateral Thinking*. London: Penguin Books
- Dellaert, B. & Dabholkar, P (2007). Using complementary services to support online mass-customization. *The 2007 World Conference on Mass Customization and Personalization*. Boston, USA. 7-10 October
- Dellaert, B. & Stremersch, S. (2005). Marketing mass-customized products: striking a balance between utility and complexity. *Journal of Marketing Research*. Vol. XLII (May 2005): 219–227
- Deng, X. & Hutchinson, J. (2007). A three-factor model of consumer preference for self-designed products. *The 2007 World Conference on Mass Customization and Personalization*. Boston, USA. 7-10 October
- Denzin, N. & Lincoln, Y. (eds) (1998). *Strategies of qualitative enquiry*. London: SAGE Publications Ltd.
- Desonance (2010). Customer experience map example – high res. *Desonance: design that resonates blog*. 17 June 2010. Available from: <<http://desonance.wordpress.com/2010/06/27/customer-experience-map-example-high-res/>> [Accessed: 12 August 2011]
- Dourish, P. (2006). Implications for design. *Proceedings of CHI 2006*. Montreal, Canada, 22-28 April: p541-550
- Djaelani, R.J. (2009). Cultural Probe. A research method preferred for more subjective results [online]. Available from <<http://www.ilikedesign.co.uk/culturalprobe.html>> [Accessed 02 August 2010]
- Fallman, D. (2008). The interaction design research triangle of design practice, design studies and design exploration. *Design Issues*. 24(3): 4-18
- Fiore, A., Lee, A. and Kunz, G. (2004). Individual differences, motivations, and willingness to use a mass customization option for fashion products. *European Journal of Marketing*. 38 (7): 835-849
- Forlizzi, J. (2008). The product ecology: understanding social product use and supporting design culture. *International Journal of Design*. 2(1): 11-20
- Franke, N. & Piller, F. (2004). Value creation by toolkits for user innovation and design: the case of the watch market. *Journal of Product Innovation Management*. 21(6): 401-415
- Franke, N. & Piller, F. (2003). Key research issues in user interaction with configuration toolkits in a mass customization system. *International Journal of Technology Management*. 26(5/6): 578-599.

- Franke, N., Schreier, M. & Kaiser, U. (2010). The "I designed it myself" effect in mass customization. *Management Science*. 56(1): 125-140
- Frayling, C. (1993/4). Research in art and design. *RCA Research Papers 1 (1)*. Available from: <http://vrc.rca.ac.uk/modules/articles/article.php?id_articles=23> [Accessed 22 October 2009]
- Friedman, K. (2003). Theory construction in design research: criteria: approaches, and methods. *Design Studies*. 24(2003): 507-522
- Gaver, W., Dunne, T., & Pacenti, E. (1999). Cultural probes. *Interactions*. 6(1): 21-29
- Gaver, W., Boucher, A., Pennington, S. & Walker, B. (2004). Cultural probes and the value of uncertainty. *Interactions*. 11(5): p53-56
- Giebelhausen, M. & Lawson, S. (2010). Sneakerheads and custom kicks: insights into symbolic mass customization. In Piller, F. & Tseng, M (eds). *Handbook of Research in Mass Customization and Personalization. Volume 1: Strategies and Concepts*. London: World Scientific Publishing Co. Pte. Ltd.
- Gilmore, D. (2002). Understanding and overcoming resistance to ethnographic design research. *Interactions*. 9(3): 29-35
- Graham, C. & Rouncefield, M. (2008). Probes and participation. *The Tenth Anniversary Conference on Participatory Design*. Indiana, USA. 1-4 Oct. Available from: <http://eprints.comp.lancs.ac.uk/1815/2/Probes_and_Participation_-_Proceedings.pdf> [Accessed 21 January 2009]
- Graham, C., Rouncefield, M., Gibbs, M., Vetere, F. & Cheverst, K. (2007). How probes work. *Proceedings of the 19th Australasian conference on Computer-Human Interaction: Entertaining User Interfaces (OZCHI)*. 28-30 November. p29-37
- Gray, C. & Malins, J. (2004). Visualizing research. A guide to the research process in art and design. Hants, UK: Ashgate Publishing Company.
- Gobé, M. (2007). *Brandjam. Humanising brands through emotional design*. New York: Allworth Press
- Guilabert, M. & Donthu, N. (2006). Mass customisation and consumer behaviour: the development of a scale to measure customer customisation sensitivity. *International Journal of Mass Customization*. 1(2/3): 166-175
- Hanington, B. (2003). Methods in the making: a perspective on the state of human research in design. *Design Issues*. 19(4): 9-18
- Hemmings, T., Crabtree, A., Rodden, T., Clarke, K. & Rouncefield, M. (2002b). Probing the probes: domestic probes and the design process. *ECCE 11 Cognition, Culture and Design*. Catania. 8-11 September.
- Herd, K., Bardill, A. & Karamanoglu, M. (2010). The co-design experience: conceptual models and design tools for mass customisation. In Tseng, M & Piller, F. (eds). *Advances in Mass Customization and Personalization, Volume 1*. Singapore/NJ/London: World Scientific Publishing Co. Pte. Ltd: 181-201
- Hernandez, G., Allen, J. & Mistree, F. (2003) A theory and method for combining multiple approaches for product customization. *2nd Interdisciplinary World Congress on Mass Customization and Personalization*. Munich, Germany. 6-8 October 2003

- Huffman, C. & Kahn, B. (1998). Variety for sale: mass customization or mass confusion. *Journal of Retailing*. 74(4): 491-593
- Hulkko, S., Mattelmäki, T., Virtanen, K. & Keinonen, T. (2004). Mobile Probes. *Proceedings of the third Nordic conference on Human-computer interaction*. Tampere, Finland. 23-27 October. p43-51
- Hutchinson, H., Bederson, B., Druin, A., Plaisant, C., Mackay, W., Evans, H., Hansen, H., Conversy, S., Beaudouin-Lafon, M., Roussel, N., Lacomme, L., Eiderbäck, B., Lindquist, S., Sundblad, Y. & Westerlund, B. (2003). Technology probes: inspiring design for and with families. *Proceedings of the SIGCHI conference on Human factors in computing systems*. Florida, USA. p17-24
- Idamolander (2009). Probe kit. Available from:
 <http://farm4.static.flickr.com/3451/3306778116_6d1bf59fab.jpg> [Accessed 25 February 2010]
- Ireland, C. (2003). Qualitative methods: from boring to brilliant. In (ed) Laurel, B. '*Design Research. Methods and Perspectives*'. Cambridge, Mass.: The MIT Press
- Järvelin, K. & Wilson, T. (2003). On conceptual models for information seeking and retrieval research. *Information Research*. 9(1): paper 163. Available from: <<http://InformationR.net/ir/9-1/paper163.html>> [Accessed 10 July 2009]
- Jääsko and Keinonen (2003) cited in Mattelmäki, T. (2006). *Design probes* [Internet]. Finland: Gummerus Printing. Available from:
 <<https://www.taik.fi/kirjakauppa/images/f775c1aa92fb009ff1036b3d6bb4666e.pdf>> [Accessed 19 March 2008]
- Johnniemoore.com (2008). Available from: <<http://www.johnniemoore.com/blog/archives/002128.php>> [Accessed 08 February 2010]
- Johnson, B. M. (2003). The paradox of design research. The role of informance. In (ed) Laurel, B. '*Design Research. Methods and Perspectives*'. Cambridge, Mass.: The MIT Press
- JoPrints (2009). Probe packs: Paper dolls [online photostream] Available from:
 <<http://www.flickr.com/photos/joprints/sets/72157621377569682/with/3716416352/>> [Accessed 25 August 2011]
- Jordan, P. (2000). *Designing pleasurable products. An introduction to the new human factors*. London: Taylor & Francis.
- Kamali, N. & Locker, S. (2002). Mass customization: On-line consumer involvement in product design. *Journal of Computer-Mediated Communication*. [online]. 7(4). Available from:
<http://jcmc.indiana.edu/vol7/issue4/loker.html> [Accessed 20 July 2008]
- Kelley, T. (2001). *The art of innovation. Lessons in creativity from IDEO, America's leading design firm*. London: HarperCollinsBusiness
- Khalid, H. & Helander, M. (2003). Web-based do-it-yourself product design. In Tseng, M & Piller, F. (eds). *The Customer Centric Enterprise. Advances in Mass Customization and Personalization*. Berlin: Springer
- Kumiawan, S., Tseng, M. & So, R. (2003). 'Consumer decision-making process in mass customization'. 2nd *Interdisciplinary World Congress on Mass Customization and Personalization*. Munich, Germany. 6-8 October 2003

- Krishnapillai, R. & Zeid, A. (2003) Adaptive Design Customization for Mass Customization. A Framework. 2nd *Interdisciplinary World Congress on Mass Customization and Personalization*. Munich, Germany. 6-8 October 2003
- Laurel, B. (ed) (2003). *Design research. Methods and perspectives*. Massachusetts, London: The MIT Press
- Leonard, D. & Rayport, J. (1997). Spark innovation through empathic design. *Harvard Business Review*. 75(6): 102-113
- Lucero, A., Lashina, T., Diederiks, E. & Mattelmäki, T. (2007). How probes inform and influence the design process. *Designing Pleasurable Products and Interfaces*. Helsinki, Finland. 22-25 August
- Lucero, A. and Mattelmäki, T. (2007) Professional probes: A pleasurable little extra for the participant's work. *Proceedings of the 2nd IASTED International Conference Human-Computer Interaction*. 14-16 March. Chamonix, France. p170-176
- Lundgaard, L. & Larsen, U. (2007). Applying probes as an inspirational research tool for fashion design. *Nordic Design Research Conference: Design Inquiries*. Stockholm, Sweden. 27-30 May. Available from: <<http://www.nordes.org/papers/conference.php?conferenceId=5>> [Accessed 12 November 2009]
- Mattelmäki, T. (2006). *Design probes* [Internet]. Finland: Gummerus Printing. Available from: <<https://www.taik.fi/kirjakauppa/images/f775c1aa92fb009ff1036b3d6bb4666e.pdf>> [Accessed 19 March 2008]
- Mattelmäki, T. (2005). Applying probes – from inspirational notes to collaborative insights. *CoDesign: International Journal of CoCreation in Design and the Arts*. 1(2): 83-102
- Mattelmäki, T. (2003) Probes: studying experiences for design empathy. In Koskin, I., Battarbee, K. & Mattelmäki, T. *Empathic Design. User Experience in Product Design*. Finland: IT Press
- Mattelmäki, T., & Battarbee, K. (2002) Empathy probes. *Proceedings of PDC2002*, Malmö 23-25 June
- Meredith, J. (1993). Theory building through conceptual methods. *International Journal of Operations and Production Management*. 13(5): 3-11
- Merle, A., Chandon, J. & Roux, E. (2007). Why consumers are willing to pay for mass-customized products? Dissociating product and experiential value. *The 2007 World Conference on Mass Customization and Personalization*. Boston, USA. 7-10 October
- Merriam-Webster Online Dictionary (2009). Available from: <<http://www.merriam-webster.com>> [Accessed 10 July 2009]
- Millen, (2000). Rapid ethnography: time deepening strategies for HCI field research. *3rd conference on Designing interactive systems: processes, practices, methods, and techniques*. New York. 17-19 August
- Moo Print Ltd. (2009). Moo Print Ltd. website [online]. Available from: <<http://www.moo.com>> [Accessed 24 February 2010]
- Newman, D. (2011). *That squiggle of the design process*. Available from: <<http://centralstory.com/about/squiggle/>> [Accessed 15 April 2011]
- OED (2011). Oxford English Dictionary [online]. Available from: <<http://www.oed.com>> [Accessed 25 August 2011]

- Ong, M., Wagner, H., Tuck, C. & Hague, R. (2008). Body-fitting customisation of motorcycle seats: an investigation of consumer requirements. *International Journal of Mass Customization*. 2(3/4): 375-393
- Philips (2011). Philips design probes [online]. Available from:
<<http://www.design.philips.com/probes/index.page>> [Accessed 25 August 2011]
- Piller, F. & Müller, M. (2004). A new marketing approach to mass customisation. *International Journal of Computer Integrated Manufacturing*. 17(7): 583-593
- Plowman, T. (2003). Ethnography and critical design practice. In (ed) Laurel, B. 'Design Research. Methods and Perspectives'. Cambridge, Mass.: The MIT Press
- Punch, K. (2005). Introduction to social research. Qualitative and quantitative approaches. (2nd ed). London: Sage Publications Ltd.
- Research Training Initiative (2006). *Research ethics in art design and media - workshop pack* [online]. Available from: <http://www.biad.uce.ac.uk/research/rti/ethics/> [Accessed 26 March 2010]
- Robertson, S. (2006). Cultural probes in ethnography: pitfalls and possibilities. *The ACSPRI Social Science Methodology Conference*. University of Sydney, Australia. 10-13 December
- Rogoll, T. & Piller, F. (2004). Product configuration from the customer's perspective: A comparison of configuration systems in the apparel industry. [online]. *International Conference on Economic, Technical and Organisational aspects of Product Configuration Systems*, June 28-29th 2004. Available from:
<http://www.productmodels.org/conference2004/papers/PETO10_Rogol_Piller.pdf> [Accessed 06 January 2006]
- Rosenthal, S. & Capper, M. (2006). Ethnographies in the front end: designing for enhanced customer experiences. *The Journal of Product Innovation Management*. 23: 215-237
- Roth, S. (1999). The state of design research. *Design Issues*. 15(2): 18-26
- Rugg, G. & Petre, M. (2007). *A gentle guide to research methods*. Berkshire: Open University Press
- Sanders, E. (2005). Information, inspiration and co-creation. *The 6th International Conference of the European Academy of Design*. Bremen, Germany. 29-31 March. Available from:
<http://www.maketools.com/pdfs/InformationInspirationCocreation_Sanders_05.pdf> [Accessed 12 July 2007]
- Sanders, E. (2004). Ethnography and the empowerment of everyday people. White paper for Microsoft Corporation. Available from:
<http://www.maketools.com/pdfs/EthnographyandEmpowerment_Sanders_04.pdf> [Accessed 22 April 2008]
- Sanders, E. & Stappers, P. (2008). Co-creation and the new landscapes of design. *CoDesign*. 4(1): 5-18. Available from: <http://www.maketools.com/pdfs/CoCreation_Sanders_Stappers_08_preprint.pdf> [Accessed 22 April 2008]
- Santonen, T. (2007). Defining a mass customisation strategy for online banking. *International Journal of Mass Customization*. 2(1/2): 95-113

- Sato (2004). Perspectives of design research: collective views for forming the foundation of design research. *Visible Language* [online] Available from: <http://findarticles.com/p/articles/mi_qa3982/is_200401/ai_n9418322> [Accessed 16 June 2008]
- Schreier, M. (2006). The value increment of mass-customized products: an empirical assessment. *Journal of Consumer Behaviour*. 5: 317-327
- Schreier, M., Oberhauser, S. & Prügl, R. (2007). The value of lead users beyond product development: an empirical analysis of their role in the adoption and diffusion of new consumer products. *The 2007 World Conference on Mass Customization and Personalization*. Boston, USA. 7-10 October
- Seale, C. & Silverman, D. (1997). Ensuring rigour in qualitative research. *European Journal of Public Health*. 7(4): 374-389
- Siggelkow, N. (2007). Persuasion with case studies. *Academy of Management Journal*. 50(1): 20-24
- Sleeswijk Visser, F., Stappers, P., Van Der Lugt, R. & Sanders, E. (2005). Contextmapping: experiences from practice. *CoDesign: International Journal of CoCreation in Design and the Arts*. 1(2): 119-149. Available from: <<http://www.maketools.com>> [Accessed 22 April 2008]
- South, A (2004). Abstract truth. *Aircraft Interiors International*. March 2004
- Strickler, Z. (1999). Elicitation methods in experimental design research. *Design Issues*. 15(2): 27-39
- Suri, J. (2008). Informing our intuition. Design research for radical innovation. *Rotman Magazine*. Winter: 52-57. Available from: <<http://www.ideo.com/news/item/article/informing-our-intuition-design-research-for-radical-innovation/>> [Accessed 06 July 2009]
- Suri, J. (2003). The experience evolution: developments in design practice. *The Design Journal*. 6(2): 39-48
- Thackara J. (2006). *In the bubble, designing in a complex world*. XXX: The MIT Press.
- Thurmond, V. (2001). The point of triangulation. *Journal of Nursing Scholarship*. 33(3): 253-258
- Ulwick, A. & Bettencourt, L. (2007). What is a customer need? *The 2007 World Conference on Mass Customization and Personalization*. Boston, USA. 7-10 October
- Visocky O'Grady, J. & Visocky O'Grady, K. (2009). *A designer's research manual. Succeed in design by knowing your clients and what they really need*. Massachusetts: Rockport Publishers Inc.
- Von Hippel, E. & Katz, R. (2002). Shifting innovation to users via toolkits. *Management Science*. 48(7): 821-833
- Walker, R (1985). *Doing research – a handbook for teachers*. London: Methuen [cited in Clough & Nutbrown p28]
- Wensveen, S., Overbeeke, K. and Djajadiningrat, T. (2000). Touch me, hit me and I know how you feel: a design approach to emotionally rich interaction. *Proceedings of the 3rd conference on Designing interactive systems: processes, practices, methods, and techniques*. Available from: <<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.24.5650&rep=rep1&type=pdf>> [Accessed 15 April 2011]
- Yavas, U. (1994). Research note: students as subjects in advertising and marketing research. *International Marketing Review*, 11(4): 35 - 43

Yee, J. (2009). Capturing tacit knowledge: documenting and understanding recent methodological innovation used in design doctorates in order to inform postgraduate training provision. *EKSIG 2009*. London, 19 June

Chapter 4

MC Product Purchases

Abstract

This chapter discusses eight customer co-design experiences, enabling the mapping of touch points, timescales and personal reflections onto a series of customer journey maps. These product purchases support an empathetic understanding of the experience of customer co-design, and reveal ideas and considerations for the construction of the design probe kits.

4.1 Setting the scene: becoming a customer co-designer

As discussed in chapter 3.5, immersion in the context of customer co-design offers a valuable resource for gathering both **information** (e.g. touch points, timescales, activity etc) and **insight** (e.g. personal viewpoint, emotion, desire, disappointment). As the immersive experience place myself as research subject, the process enables **deepened awareness** through the **recording and reflection** of the experience, process of and reaction to the customer co-design experience (enabling the customer journey to be mapped). Upon completion of the immersive experiences, the role of expert is resumed (as designer and researcher) enabling reflection upon **the co-design experience** itself, the process of **recording a co-design experience** and the **identification of issues or considerations** that may be relevant to the design of the design probe and discussions with participants.

This chapter documents and discusses eight customer co-design experiences. For each purchase information is provided about the company, the product configurator, the process and the MC product range. This is followed by a summary of the experience, a customer journey map, and a four pleasures analysis. Questions and thoughts reflecting upon the experience of recording the customer journey are noted throughout the customer co-design experiences and summarised in chapter 4.10.3. These are used to influence and inspire the creation of the design probe and interview questions.

4.1.1 The role of the researcher: preconceptions and assumptions

Whilst it is recognised that immersive experiences are subjective records (and that their strength lies in this approach), it is important that preconceptions and assumptions are clearly identified at the start and conclusion of this process; this is a vital part of the tuning in process for working with probes (as highlighted in chapter 3.7.1). The voice and intuition of the researcher (and the associated tacit knowledge) is an integral part of any design research, and the development and use of the research instruments will

naturally reflect the perspectives, knowledge and interests of the researcher. Sleeswijk Visser et al. (2005) discuss the importance of this reflective process as enabling the researcher to differentiate insight gained from the research method and findings against what they already knew. Without this process in place, insights resulting from the probes (and the related findings from the MC product purchases) may seem obvious in hindsight.

Any immersive experience carried out as design research will be impacted by the prior knowledge of the participating researchers. In this instance my background as a product designer, with experience in service design, will naturally raise my awareness levels and appreciation of all elements of the co-design experience, and the conscious recording of activity and reflection, and heightened awareness of 'looking for insights'. This is likely to impact upon both my actions (in terms of decision making and product preference and appreciation as a co-designer) and my opinion of the customer journey. Whilst not necessarily representative of the broader population, this tacit knowledge and experience impact not only upon these immersive co-design experiences, but any product purchase that I make in daily life. However, as discussed in chapter 3.5, these subjective influences are embraced in this study as a means of supporting empathy and understanding of both the context and experience.

At the time of the MC purchases, part one of the literature review, and much of part two had been completed. I had explored a number of MC product offerings both theoretically through the literature and experienced online; these have been discovered through the literature, my own web searches, and MC databases such as the Configurator Database (2009). This meant that I was aware of many of the MC product offerings available and had browsed and experimented with many of the product configurators. I was conscious however, not to interact with them on a regular basis, or to fully complete co-design activities (chapter 3.5.1 discusses the selection of MC products in this study). Prior to engaging in my MC product purchases, I chose to not complete the background research into the companies/product range/product configurator presented for each company in this chapter. This helped to minimise my familiarity with the MC product offering, and hence reduce my preconceptions about the experience and knowledge of the company (beyond that which I would expect from any purchase). I did not know anyone that had purchased an MC product, nor had I ever purchased one myself; prior to the beginning of the PhD I had had minimal knowledge of the breadth of MC products available. I believe this to be in part due to the fact that many of the MC products commonly available (bags, trainers, watches) are heavily branded, high cost items; both the type of items (and the brands) are not a common purchase for me, as opposed to the fact that they are MC products. I was interested in the idea of the process of co-designing an MC product, but did not aspire to own them. It is acknowledged that my preconceptions about my customer co-design experiences will have been influenced by the literature review, and the resultant identification of limited research focussed on both the breadth and detail of the co-design experience. Likewise, my preconceptions and perceptions of co-design experiences will develop as I engage repeatedly as a co-designer for a range of purchases.

In making explicit my preconceptions and expectations prior to engaging in co-design experiences, I anticipate the following (with specific expectations detailed in each purchase overview):

- * I will be concerned about producing a design that will result in a product that I like, due to the high cost of many of the products. For this reason I am expecting it to be difficult to decide on a completed design, and think it is likely that I may not be completely happy with the product when they arrive, due to my heightened design awareness.
- * The configurators from the larger brands (specifically NikeiD and Puma) will be easier to navigate, and for these companies, each stage of the co-design experience will have been carefully designed as a coherent experience
- * FREITAG will be the most interesting experience at the configurator and the product I like most
- * Co-design experiences in-store will result in an MC product that I feel best matches my envisioned design
- * The time taken between payment and delivery will be my least favourite part of the experience, and the stage of the experience that demonstrates the least design input

4.1.2 Recording and presenting customer co-design experiences

As discussed in chapter 3.5.1, my customer journeys are recorded using a number of techniques:

- * a diary in the form of a word document
- * screenshots from the online configurators/photographs from in-store configurators
- * email and printed correspondence
- * photographs of the MC product and its packaging, plus any additional touch points

Each touch point will be recorded, and physical elements photographed/printed. These photographs, combined with the screenshots, will be placed into a reformatted version of the diary presented in appendices 6-13. This process enables me to document both information (relating to touch points and process), and to record thoughts and feelings about the co-design process. Unpacking the experience in this way is important, ensuring that the process is not separated from the product (as can be seen in the work by Bauer et al 2010 in table 2.1).

As discussed in chapter 2.9.5, a variety of visualisations exist in the literature for mapping customer journeys. The origin and development of the customer journey map utilised in this chapter is discussed in chapter 3.8. This approach to documentation and visualisation enables each co-design experience to be both documented and visualised using a comparable framework across a range of purchases. It helps establishing the 'character' of the experience - resolving complexity to provide visual and written insights and information that can be read at a variety of levels. The map provides a narrative of events and associated reaction at each given stage of the customer co-design experience, an indication of each touch point origin and duration, and supporting visualisations (screenshots/photographs). Each experience point within the narrative is used to describe a specific element of the co-design experience (summarised from

the diaries found in appendices 5-13). It describes the phase and stage of the element of experience, and offers an indication of emotional response on a positive/negative scale. The colour key provides an indication of the importance of physio, socio, psycho and ideo pleasure at this given experience point, recognising that not all experience points should provide each of the four pleasures, and that some emotions will be difficult to classify into these four categories (Jordan 2000, p15); “Designing a product so that it delivers a particular benefit to the people experiencing it does not depend on knowing which category of pleasure that benefit falls under. Rather what is important is that the benefit is identified in the first place”. This four pleasures analysis is further unpacked in the written description that follows each purchase, based upon the experience at the time of purchase. Each stage describes and reflects upon the experience and describe elements that stimulate of each of the four pleasures in a positive or negative way, or that offer opportunities to provide further pleasure. These are summarised in a table at the end of each stage.

This description at each stage of the co-design experience, and raises thoughts and questions throughout. As discussed in chapter 3.5 immersive research techniques support shared experiences, an important component to this doctoral study. The use of the first person in the written summaries emphasises the personal and subjective nature of the specific experiences, fully embeds the researcher within the research and the research process (see chapter 3.4.3 for further discussion), and supports the reader in appreciating the context, the feelings and the details. This use of the first person is continued in the reporting on the probe findings in chapter 6.

4.2 PUMA's Mongolian BBQ

4.2.1 Company and product information

"PUMA's Mongolian BBQ has nothing to do with armies, swords or fires...But it has everything to do with making sure things are 'cooked up' just the way you like them. Taking our inspiration from the preparation of Mongolian cuisine, PUMA lets you taste the art of shoemaking and pick from a generous assortment of pre-cut materials to design your own custom shoes. This season, our menu choice is the popular RS-100, a running shoe that was first introduced in the late 1980's. We've created the silhouette, but now it is your job to create the ultimate shoe" (PUMA 2007)

Founded in 1924, PUMA originated from a small shoemaking business that focused on hand-sewn athletic footwear. The business was based in Herzogenaurach, Germany, and was run by two brothers Adolph (Adi) and Rudolph (Rudi) Dassler. The brothers fell out, and in the mid-1940s Rudi left, setting up a rival business across the river. Rudi named his company Puma Aktiengesellschaft Rudolf Sport (PUMA) whilst his brother Adi became Adidas (Barrett 2008). The rivalry between the two companies spanned several decades, and a battle began to get PUMA and Adidas shoes onto the feet of world-class athletes.

Today, PUMA are a sportswear brand who describe themselves as a business rooted in "the passionate world of sporting endeavour" with a history that "resonates with the echoes of the great athletes and legendary performances, celebrated in stadiums across the globe" (Corporate Values, PUMA 2009). They strive to set the bar for what it means to be the most desirable sport lifestyle brand in the world, creating an iconic brand that resonates across a breadth of consumers through core values of inclusiveness, innovative design, sophistication and individuality (Brand Strategy, PUMA 2009). "PUMA makes products designed to facilitate the individual achievements that evoke the most passionate responses" (PUMA 2009).

PUMA launched their first online store in 2000, and first trialled their in-store MC product configurator, the Mongolian Shoe BBQ, in 2005. Described by Antonio Bertone, Global Director of Brand Management for PUMA, "[the] Mongolian Shoe BBQ gives people the opportunity to touch and play with the fabrics and have more control over the finished product by being truly involved in the creative process." (Rubin 2005).

4.2.2 PUMA Mongolian BBQ: the product configurator

Initially trialled in selected stores in the US, the Mongolian Shoe BBQ was launched online in 2006 and followed in selected retail outlets. The PUMA Store, based in London's Carnaby Street, houses the UK's only in-store Mongolian Shoe BBQ, which opened in March 2007. PUMA value their retail outlets as part of their brand, describing them as enabling consumers to be provided with "...a more complete PUMA brand experience and serves as a stronger distribution for our product innovations. By creating a unique shopping environment that engages, surprises, and interacts, our retail stores add significant depth to the PUMA brand – resulting in an opportunity for consumers to discover even more of PUMA" (PUMA 2009).

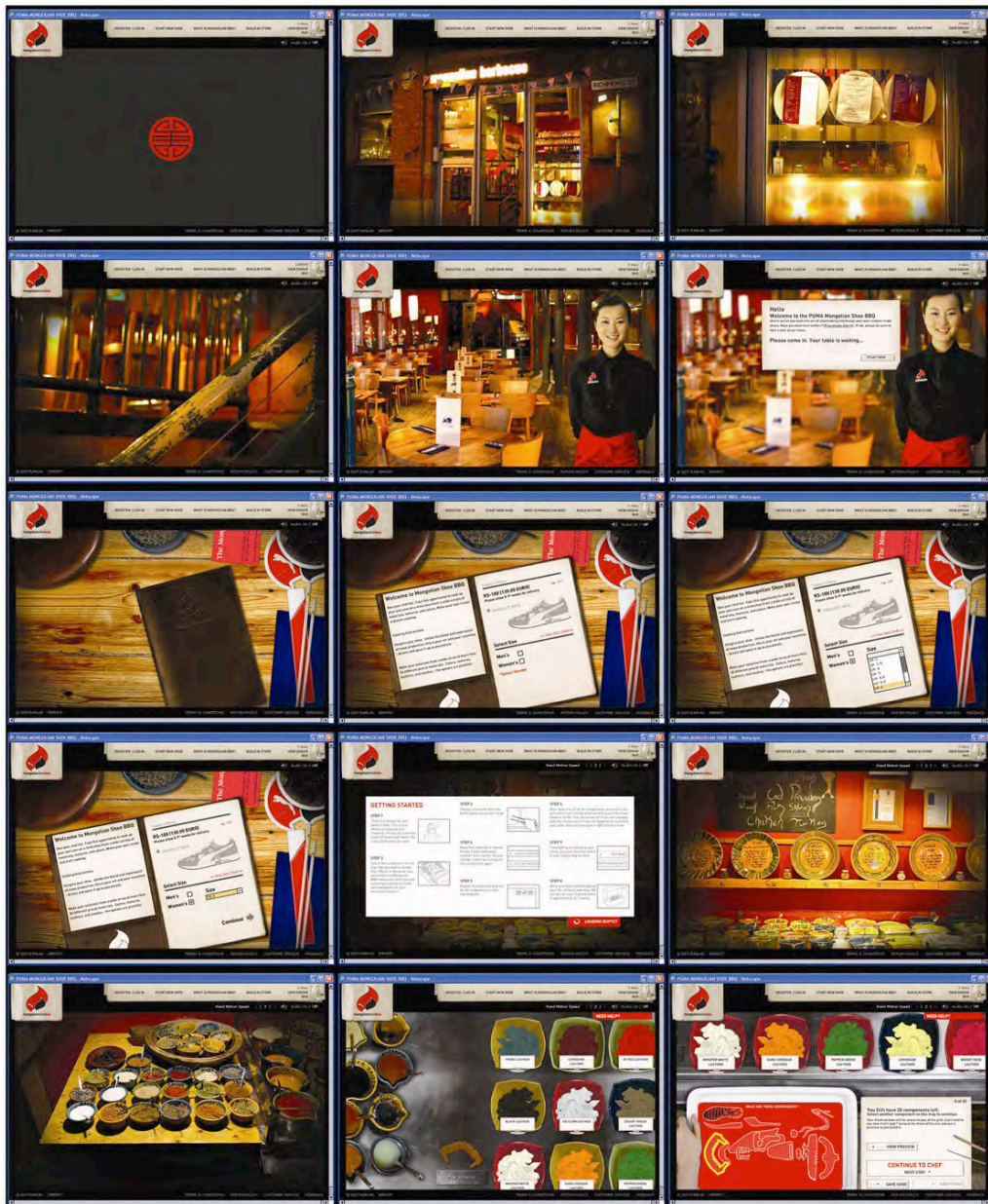


Figure 4.1 Screenshots from the opening sequence of the product configurator (PUMA 2007)

The Mongolian BBQ can be seen to support this notion, offering both brand differentiation and an enhanced customer experience, using imagery taken from the preparation of Mongolian cuisine (the Mongolian BBQ).

My co-design purchase uses the in-store product configurator. This offers a combination of physical component selection and computer generated product evidencing. Each component is scanned using a bar code stuck to its reverse; this updates a rendered product preview on screen, displaying the choice of colour and material on the trainer. PUMA initially offered one design of trainer, the RS-100, retailing at £100 (only this option was available for my co-design experience, although by May 2009, there were three shoe options available both in-store and online). For the RS-100 there are 20 components to be specified,

ranging from stitching and logo colour through to the colour of the sole and fabric and colour of the uppers; for each component, the level of choice ranges from 3 to 24 options. A partial or complete design can be saved at any point in the co-design process and is stored for two weeks in-store, accessed through an email address entered into the system. The layout in store resembles a fast food cart, with ornamentation including plates, PUMA branded chopsticks and fortune cookies. There are a number of key elements to the in-store product configurator:

- * Staff, who are available to offer advice and guidance using the configurator
- * The 'fridge', containing a number of sample shoes, demonstrating both the potential colour range (ranging from subtle colour choices through to more outlandish offerings, and a range of sample shoe sizes.
- * The serving counter. This contains the shoe components, with each component type (with barcode attached) resting in a metal serving dish. The counter consists of:
 - o your 'tray', a white plastic restaurant tray with silhouettes of the components required, number reference and name
 - o a touch screen, flat screen monitor which shows the 3D rendered product preview; this is also used to store the design if required, and to undertake the first stage of the purchasing process
 - o barcode scanning plate

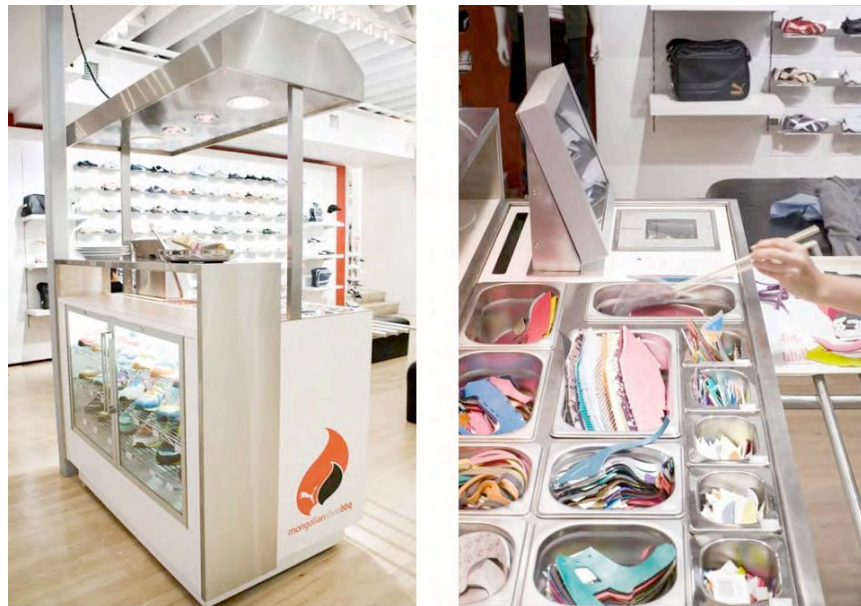


Figure 4.2 Puma Mongolian BBQ in-store product configurator (Sinclair 2008)

4.2.3 Manufacture, dispatch and delivery

PUMA offers no information describing the manufacturing process of their custom trainers. Information in-store and online states a delivery period (from order to receipt) of 5-7 weeks; however during my co-design process in-store, a member of staff stated delivery time is closer to eight weeks.

4.2.4 My co-design experience: overview

Brand	PUMA Mongolian BBQ <i>www.mongolianshoebbq.com</i>
Purchase	RS-100 running shoe
Price	£100
Specified timescale	5-7 weeks (35-49 days)
Actual timescale	22.03.07 – 10.05.07 (49 days)
Co-design experience diary	Appendix 6

Table 4.2 PUMA co-design experience overview

The PUMA Mongolian BBQ was selected as my first purchase as I was excited by what I had seen of the product configurator in terms of the online visuals and interaction. With limited in-store product configurators available I wanted to take advantage of this opportunity with PUMA. At the time of co-design I had not seen the in-store configurator but had high expectations of its similarity to the online offer. For the completed customer journey map please see figure 4.8, page 164.

4.2.5 My co-design experience: explore

PHYSIO	<ul style="list-style-type: none"> * Known products – sensory properties * Storytelling supported by visuals – being at the Mongolian BBQ * Product aesthetics – the RS-100 * Online material swatches – sensory properties * High quality product renders on the configurator provide evidencing
SOCIO	<ul style="list-style-type: none"> * PUMA the brand * Appreciation of uniqueness – who else owns a pair? * Product configurator, narrative and language
PSYCHO	<ul style="list-style-type: none"> * Existing products – quality, performance, durability * Complexity of customisation – multiple components * Fun, engaging interaction, supports play * High quality product renders on the configurator provide evidencing
IDEO	<ul style="list-style-type: none"> * PUMA the brand * Product configurator narrative and language * Product aesthetics – the RS-100

Table 4.3 Summary of PUMA four pleasures analysis: explore

The exploration phase of the co-design experience occurred through the online configurator. The Mongolian BBQ reference provides powerful and engaging visual imagery and an associated storyline,

focussed on customisation and the unique process of preparation (rather than a direct connection to the more traditional PUMA brand, values and imagery). Does this detract from or add to the perception of the brand in terms of socio and ideo pleasure? The opening sequence to the website tells the story of the Mongolian BBQ, and you are welcomed into the restaurant. The ‘bowls of ingredients’ stimulate physio pleasures through the visual representation of the material swatches and their descriptive names (thunder, sulphur etc); the evocative backdrop to ingredients stimulate sensory pleasures of sound, and imagined smell, taste and touch. The product evidencing through the 3D product render enhances both physio and psycho pleasure. This identity and approach to storytelling provides a strong visual language and immersion into the experience through the website, supporting co-designers in experimentation (playing) with the configurator, and sharing their experience with others. This piece of theatre within a configurator appears unique in its comprehensive approach to the co-design experience, embedded in all aspects of the configurator. This raises the question as to the balance between engaging a user and performing a function – with a large number of components to customise, how functional is the configurator in achieving it’s task and offering psycho pleasure, and how important is this in relation to the overall co-design experience?

4.2.6 My co-design experience: engage

PHYSIO	<ul style="list-style-type: none"> * Sample BBQ trainers – sensory properties * Product configurator cart * Interaction with member of staff * Physical material swatches – sensory properties * High quality product render on screen
SOCIO	<ul style="list-style-type: none"> * PUMA the brand * Product configurator cart - central positioning in-store * Shopping with a friend * Interaction with member of staff * Product narrative and language
PSYCHO	<ul style="list-style-type: none"> * Untidy configurator station * Sample BBQ trainers – quality, fit, performance, durability * Interaction with member of staff * Complexity of customisation – multiple components, finding parts * Barcode scan and instant feedback on screen through render * Selecting effective colour combinations
IDEO	<ul style="list-style-type: none"> * PUMA the brand * The PUMA store * Product configurator - narrative and language (different from online) * Product aesthetics

Table 4.4 Summary of PUMA four pleasures analysis: engage

Opportunities for physio pleasure during the engage stage are high, driven primarily by the physicality of the co-design experience in-store; the configurator cart, the material swatches and trainer samples (both off the shelf and the Mongolian BBQ samples), as well as the wider PUMA store which is heavily branded. Materials can be viewed, felt and combined in a tangible way at the configurator; 'I love the feel of the suede', 'does this brown leather go with the green fabric in real life?' The instant update of the preview on screen, once samples are scanned, supports both physio and the associated psycho pleasure; this combination of physical and digital can provide reassurance and support for decision making. The extravagant and experimental colours demonstrated on the trainer samples (see figure 4.3 [left]) offer and encourage unusual combinations of colours; how does this relate to the PUMA brand DNA? Trainers can be tried on, engendering psycho pleasure through reassurance relating to factors such as fit and quality, again supporting decision-making, thereby impacting each of the four pleasures.



Figure 4.3 [left] sample trainers in-store [right] at the configurator (authors own photographs)

If the experience is designed badly the potential for reducing/removing pleasure high; e.g. the configurator cart has a central position in-store, stimulating socio pleasure from watching others and being seen at the configurator, but arrival at an untidy cart (see figure 4.3 [right]) provides negative psycho pleasure, suggesting confusion, complexity and a lack of care. In furthering the storytelling of the Mongolian BBQ experience in-store, consistency of touch point and interaction is key. Much of the subtlety and atmosphere of the Mongolian BBQ concept is lost, instead it can be seen to communicate a different conceptual model of a standard 'take-away' or 'buffet' cart, with the emphasis on fast food and catering with shiny metal surfaces, rather than the more rustic feel of wooden table tops portrayed in the opening sequence of the online product configurator. One of the reasons for this may be the choice of touch points, for example online I select with chopsticks from authentic bowls from a wooden counter set within a larger restaurant environment, in store by hand from stainless steel food trays in the middle of a London shoe store (see figure 4.4).

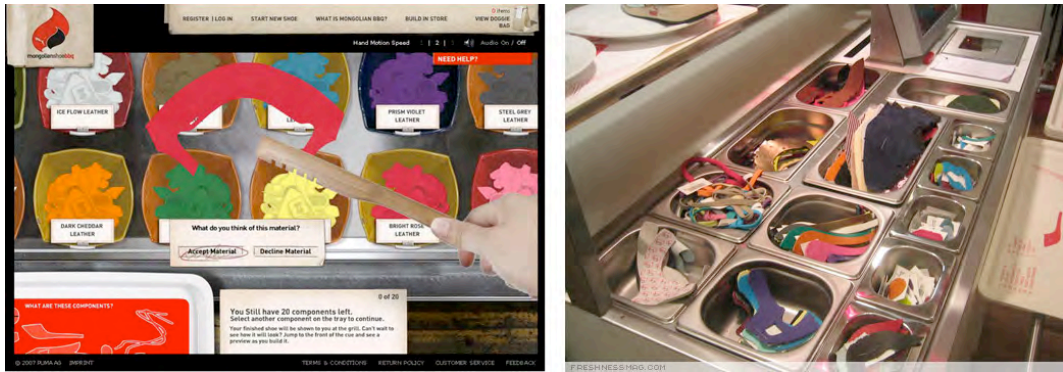


Figure 4.4 [left] online configurator (PUMA 2007) [right] in-store configurator (Yu-Ming 2007)

Some of the visual storyline has been continued, for example in the receipt taken away showing your order number (see figure 4.5). Restaurant imagery is used here as an interesting touch point, similar to the menu used in the online configurator, yet elements of the storytelling are watered down when a till receipt is stapled to it, and the content of the receipt has no meaning that supports sharing of the experience (narrative, language, imagery of design/materials etc). With the physical nature of the in-store interaction, should customer co-designers leave with a physical touch point relating more closely to their purchase that encourages this e.g. print out of design, material swatch, pair of chopsticks etc.?

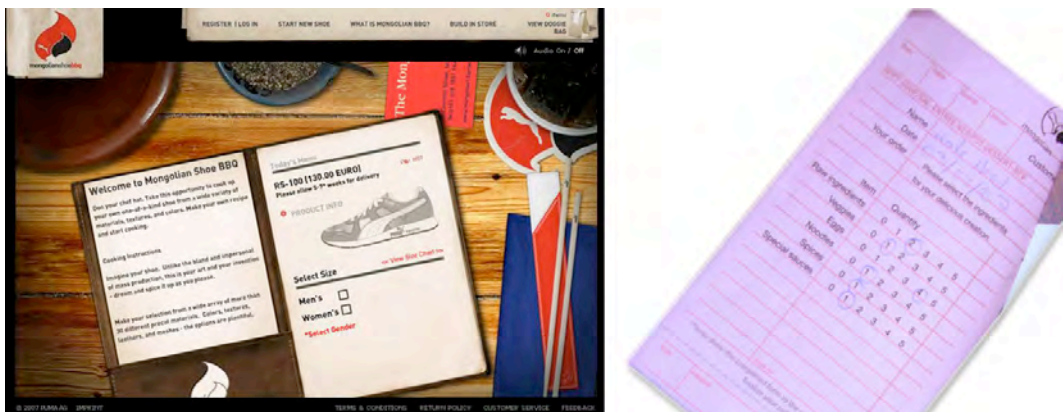


Figure 4.5 [left] online configurator (PUMA 2007) [right] authors receipt from purchase

Interactions with staff members are key touch points extending and supporting the experience. All aspects of the interaction play a role including practical elements relating to knowledge, helpfulness etc. through to dress, language and approach.

4.2.7 My co-design experience: anticipate

PHYSIO	<ul style="list-style-type: none"> * Product preview in email * PUMA chopsticks from a friend
SOCIO	<ul style="list-style-type: none"> * PUMA the brand * Conversation with friends * Sharing the preview image on my email * Sharing the Mongolian BBQ web address
PSYCHO	<ul style="list-style-type: none"> * Confirmation email and product preview
IDEO	<ul style="list-style-type: none"> * PUMA the brand

Table 4.5 Summary of PUMA four pleasures analysis: anticipate

The anticipation stage begins once the financial transaction has been made in store. Designs produced at the configurator in-store can be saved for 2 weeks; surprisingly this has no connection to the online configurator, and so designs cannot be viewed online. By entering an email address to register on a system there is an intrinsic acceptance that there will be some form of contact from that system (unless otherwise specified). With the Mongolian BBQ, my expectation had been to arrive back to find an email reaffirming my experience, showing me a picture of my saved design and encouraging me back to the store to complete the purchase. This continuation of the experience would have been a source of both physio, socio and ideo pleasure, as a co-designer I perceived myself as part of a ‘Mongolian BBQ community’ and it would have provided opportunity for reporting within my social group both in terms of my design (‘do you like it?’) and the experience (‘guess where I went and look what I did’), thereby reaffirming the brand.

Email contact provides the only interaction with the company during this stage of the co-design experience (see figure 4.6). This touch point utilises some visual elements of the Mongolian BBQ story telling and provides a thumbnail product preview. Whilst functional, this fails to maximise opportunities for pleasurable interactions; physio pleasure – why not a bigger preview, can I see it from different views, see the material swatches and names; socio pleasure – can I share my design or the email, can you provide me with a weblink to show people or a means of printing an image of my design; psycho pleasure – did I make the right choices (the email ends with ‘all sales are final’), did it really look like that, how long will it take to arrive, how can I know what’s happening; ideo pleasure – where are they being made and by whom, does anyone else have this design? etc.

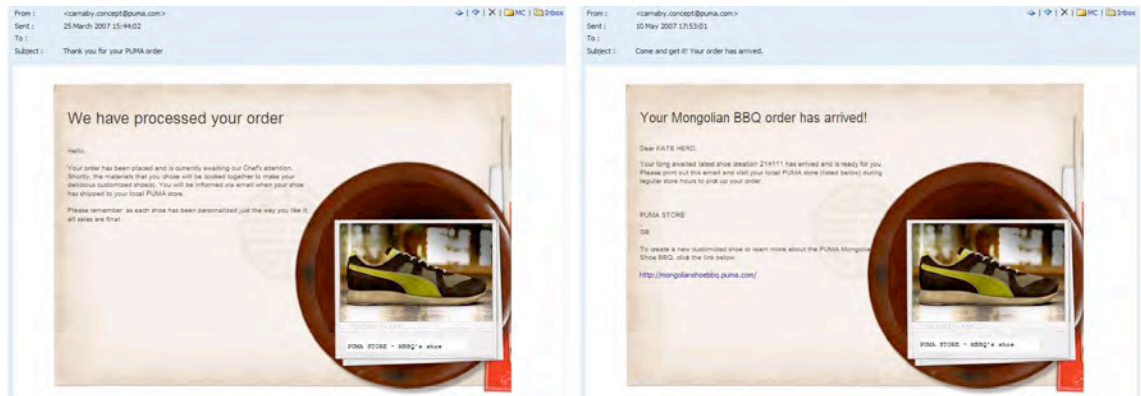


Figure 4.6 [left] confirmation email [right] product arrived email

In sharing the experience with friends, the process of co-design at the configurator appear central the conversations (where is it, how does it work, what did you do?); there is a sense of pride of authorship and pride relating to becoming a co-designer. This focus is perhaps driven in part by a lack of supporting imagery and touch points to enable sharing of the product itself.

4.2.8 My co-design experience: own

PHYSIO	<ul style="list-style-type: none"> * PUMA stickers * My PUMA trainers
SOCIO	<ul style="list-style-type: none"> * PUMA the brand * My PUMA trainers * PUMA stickers * Sharing the co-design experience with friends
PSYCHO	<ul style="list-style-type: none"> * Appreciation of MC
IDEO	<ul style="list-style-type: none"> * Appreciation of MC * PUMA the brand * My PUMA trainers

Table 4.6 Summary of PUMA four pleasures analysis: own

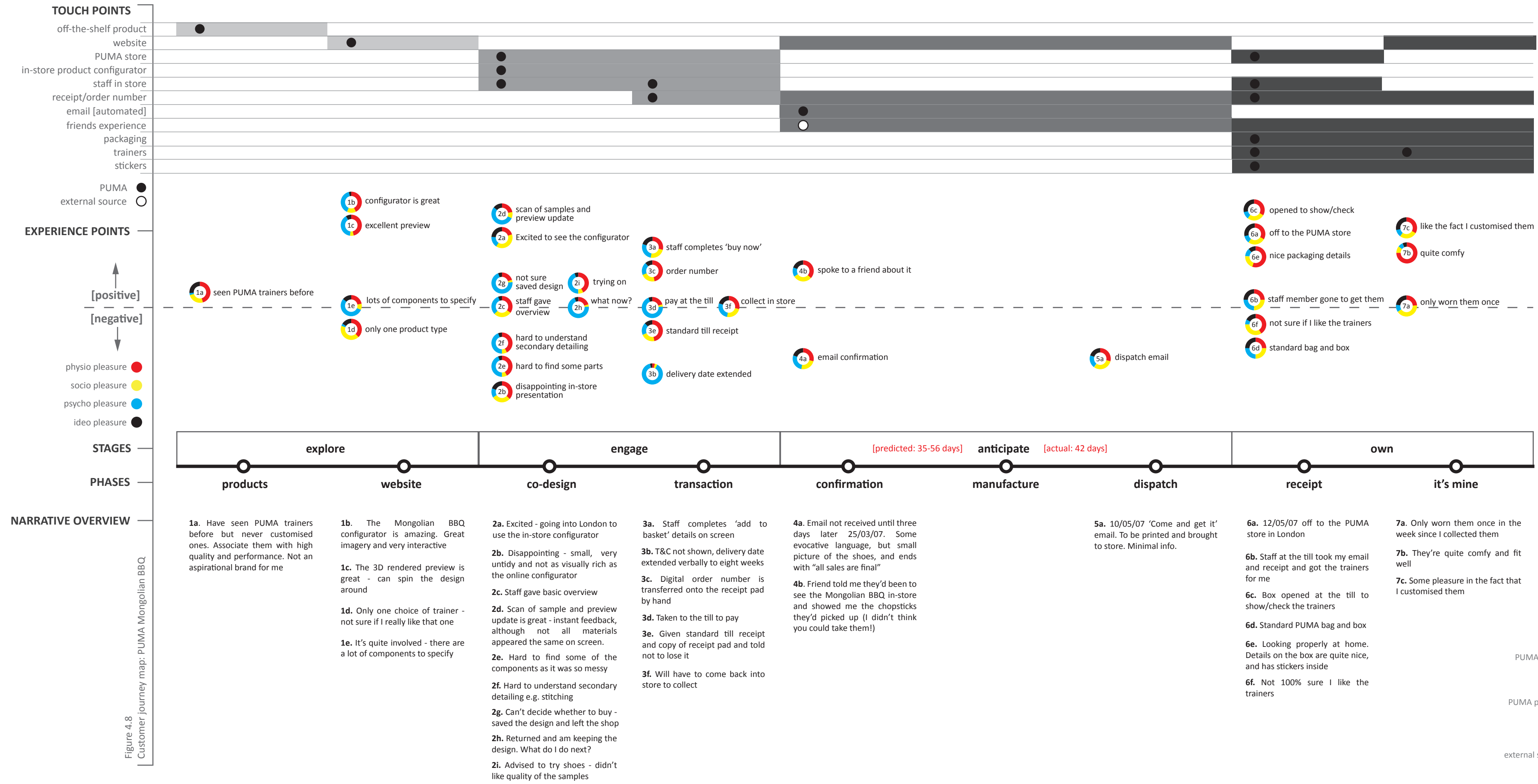
Returning to the PUMA store to collect the trainers offers a further opportunity to immerse the customer co-designer into the Mongolian BBQ experience. Instead, the receipt is handed over at the standard transaction counter in exchange for the shoe box, in the same way as purchasing an off the shelf product. The trainers are checked to 'make sure they've been made right', a demonstrating the impact of staff members as touch points (why wouldn't they have been made right?).

The packaging is the same as for off the shelf purchases, providing reassurance of quality and brand, and ending the story telling of the Mongolian BBQ. The stickers inside the box provide a reminder and method of sharing, yet tell no more of the co-design experience than a web address and logo due to their visual

styling. There is no continuation of the experience offered, through email or other marketing contact, and no opportunity to revisit the design online.



Figure 4.7 My PUMA Mongolian BBQ trainers



touch points:

	explore	engage	anticipate	own
PUMA digital	Mongolian BBQ website		Email [order received] Email [come and get it]	
PUMA physical	Off the shelf PUMA trainers	PUMA store Mongolian BBQ configurator Staff in-store Receipt/order number		PUMA store Staff in-store PUMA carrier bag and shoe box Mongolian BBQ stickers PUMA trainers
external source			Mongolian BBQ chopsticks A friends story about seeing it	

Figure 4.8
Customer journey map: PUMA Mongolian BBQ

4.3 YourDesign.co.uk

4.3.1 Company and product information

“YourDesign.co.uk print personalised mugs and photo gifts with free UK delivery. As established personalised gift printers within the UK, we specialise in photo gifts, photo mugs, personalised logo mugs, and other personalised gifts including, personalised teddy bears, personalised t shirts, personalised mouse mats, personalised wines, engraved photo gifts and much more. For all of your personalised gift ideas, business promotions and club promotions have a browse around our website. Our online designer is designed to help you personalise and design your own photo gift; its quick and its fun, then just leave the rest to us!” (YourDesign 2007)

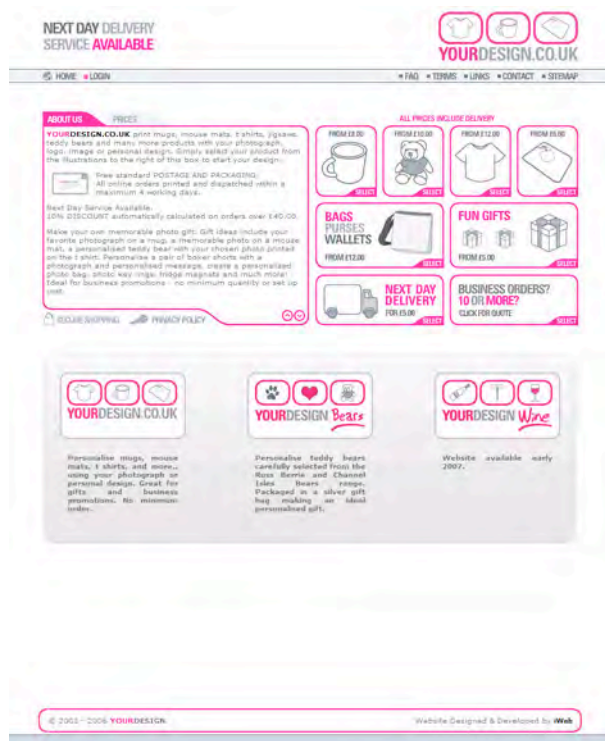


Figure 4.9 Screenshot of the YourDesign.co.uk homepage (YourDesign 2007)

YourDesign.co.uk began trading in September 2002 as www.designamug.co.uk, selling customisable mugs. Building upon the company success, they re-launched in June 2003 as yourdesign.co.uk, increasing their product range substantially. In May 2004, the website was upgraded with the introduction of their product configurator the ‘online designer’, “one of the first to arrive online” (YourDesign 2007). They refer to this throughout the website using three different names, the “online designer”, “Design on Line service”, and “Online Design Service”. In November 2008, the website has been upgraded further, improving the online designer facility, increasing the product range and offering an engraving service.

The product range (at 03.03.09) is divided into eight categories; mugs, mouse mats, personalised clothing, bears, photo gifts, wines, engraved gifts, photo bags and wallets. Each product (apart from selected engraved items) enables personalisation through the 'online designer' in terms of:

- * upload of an image
- * application of text
- * upload of an image with text

4.3.2 YourDesign.co.uk: the product configurator

Text can be modified within the online designer; 16 different fonts and colours are available although the size and location of text cannot be altered (see figure 4.10). The product configurator automatically resizes the uploaded images to fit onto the product and a preview is shown, under which is stated "The design is an illustration only".



Figure 4.10 Screenshot of the online designer (YourDesign 2007)

4.3.3 Manufacture, dispatch and delivery

Postage and packaging is free to UK buyers; "We print and dispatch within 3 working days of payment clearing for regular orders. Often quicker!" (YourDesign 2007).

4.3.4 My co-design experience: overview

Company	YourDesign <i>www.yourdesign.co.uk</i>
Purchase	2 x square hardboard coasters
Product configurator	www.yourdesign.co.uk
Price	£5 each
Specified timescale	Within 3 working days
Actual timescale	24.04.07 – 27.04.07 (3 days)
Co-design experience diary	Appendix 7

Table 4.7 YourDesign co-design experience overview

I was interested in purchasing from Yourdesign.co.uk as a representative experience for the many customisable gifts available. This differs from my other co-design experiences due to its bias towards personalisation rather than customisation; there is no brand to buy into, instead you are customising what is essentially a blank canvas in the form of a product, with the visual emphasis on the element of personalisation. I chose this site because of the broad product range available combined with the low product cost and free delivery, this information was clearly presented on the homepage. I did not know of anyone who had made a purchase from them. Having browsed the website I decided to buy a product customised with a photograph to use as a gift. Without being sure of the quality I could expect, I decided to order a coaster; this was a low cost item retailing at £5 that would make an interesting present, at a price low enough to minimise expectations. I felt that this since the image covered the entire product, personal preference dictated that it would look more professional than some of the other items available, which are not to my taste. For the completed customer journey map please see figure 4.13, page 171.

4.3.5 My co-design experience: explore

PHYSIO	<ul style="list-style-type: none"> * Product range and aesthetics * Photographs and line drawings provide evidencing
SOCIO	<ul style="list-style-type: none"> * Designing a product as a gift * Appreciation of uniqueness
PSYCHO	<ul style="list-style-type: none"> * Clear articulation of information * Simple configurator interaction * Photographs and line drawings provide evidencing
IDEO	<ul style="list-style-type: none"> * Product range and aesthetics * Notion of gifting an MC product

Table 4.8 Summary of YourDesign four pleasures analysis: explore

YourDesign is not an aspirational brand, but rather a service provider of an MC product offering. The explore phase of the co-design experience occurred through the product configurator. The information presented was clear and informative about the service provided and the product ranges were easy to navigate. The configurator pages were functional in their design; all elements of the co-design activity were visible with a product render providing evidencing once designs are updated (see touch point images in figure 4.12).

4.3.6 My co-design experience: engage

PHYSIO	<ul style="list-style-type: none"> * Product range and aesthetics * Product preview provides evidencing during co-design process
SOCIO	<ul style="list-style-type: none"> * Designing a product as a gift * Appreciation of uniqueness
PSYCHO	<ul style="list-style-type: none"> * Clear articulation of information * Simple configurator interaction * Understanding/selecting product type * Text editing and placement * Product preview provides evidencing during co-design process (accuracy in relation to final outcome?)
IDEO	<ul style="list-style-type: none"> * Product range and aesthetics * Notion of gifting an MC product

Table 4.9 Summary of YourDesign four pleasures analysis: engage

Whilst the process of configuration is straight forward (as described during the explore phase), the details of the experience once committed to co-design as opposed to exploration become of greater relevance. Issues of physio and psycho pleasure abound in regards to accuracy, action and operation; what is the difference between the product options, what image size should I upload, and why can't I make the text smaller? It is recognised that these will impact different users to lesser or greater degrees depending on their design awareness, sensibilities and knowledge of the printing process; it is not an MC product offering that places high quality design decision making at the heart of its solution space. As a customer co-designer the ability to manipulate text was important to my perception of the quality of the design outcome (due to my tacit knowledge and experience, and design preference); the limited interface was therefore a frustration and the largest portion of time at the configurator was spent exploring ways around these limitations, changing text length and font to minimise the intrusion of the product text. This frustration was enhanced by the statement under the preview "The design is an illustration only. When printing your product we will position and resize your image for maximum effect". What does this say about the co-designers ability to make design decisions, and/or how much is this mediated by practical considerations of the manufacturing process and limitations of the product configurator?



Figure 4.11 Changing text content to manipulate size (Screenshots, YourDesign 2007)

As an experience suited to gifting and sharing, the ability to save and share designs may be of value, and is a feature missing from the configurator.

The transaction phase of the co-design stage is designed to support a smooth transaction from design to payment, with the option of express checkout or the creation of an account. The checkout process is supported by clear product previews at each stage of the checkout process, and reassurance is provided through the use of a recognisable secure payment process.

4.3.7 My co-design experience: anticipate

PHYSIO	* Product preview in email
SOCIO	* Appreciation of MC as a means of gifting
PSYCHO	* Confirmation emails and product preview * Lack of consistency in company terminology and branding
IDEO	* Gifting an MC product

Table 4.10 Summary of YourDesign four pleasures analysis: anticipate

Email contact provides the interaction between the company and the customer co-designer during this period, with the additional option of logging into an account (if set up during the transaction). The YourDesign branding present in the confirmation email along with product previews, this reaffirms the co-design experience at the configurator and the design decisions. Three emails are sent during the confirmation phase; whilst these provide psycho pleasure through reassurance and confirmation, does the quantity, and differing styles and content of the emails have a negative impact upon the consistency of the message?

4.3.8 My co-design experience: own

PHYSIO	<ul style="list-style-type: none"> * YourDesign coasters * YourDesign packaging
SOCIO	<ul style="list-style-type: none"> * Displaying and using the products * Gifting an MC product
PSYCHO	<ul style="list-style-type: none"> * Appreciation of MC and associations derived from the photographs
IDEO	<ul style="list-style-type: none"> * Overpackaging? * Appreciation of MC * Gifting an MC product

Table 4.11 Summary of YourDesign four pleasures analysis: own

The speed of delivery exceeded expectation and was at the lower end of the online estimate. The packaging was of a high quality, reflecting care and attention to detail, continuing the branding of the YourDesign website. For a low cost item is the packaging appropriate to the brand, function and message it conveys? An initial response of admiration for the packaging quality was soon replaced by thoughts of environmental impact from over-packaging, impacting ideo pleasure.

The overall quality of product finish was over a high quality, with the glossy surface affording immediate high levels of physio pleasure from the visual and tactile qualities. Print quality of the photographs is high. Closer inspection of the custom text shows a noticeable difference from the online preview during co-design at the configurator in terms of quality of print, colour and placement (see figure 4.12). How well will the glossy surface stand up to water and hot drinks?



Figure 4.12 [main] Received coasters [bottom right] web preview showing text placement

4.4 Timbuk2

4.4.1 Company and product information

“Born, bred and here to stay. We were born in a San Francisco garage and bred on the backs of messengers in the city streets. And we still manufacture our custom bags in the heart of San Francisco’s Mission District. For 20 years, we’ve been building bags and accessories for urban adventures with a simple philosophy – create good-looking, tough-as-Hell bags you can truly make your own” (Timbuk2 2011)

Founded in 1989 by a San Francisco bicycle messenger, Timbuk2 evolved from the emergence of the bicycle messenger bags in the 1950s, the associated sub-culture, and a growth in messenger bag manufacturers; “His goal was to make a messenger bag rugged enough for real bicycle messengers, yet stylish enough to appeal to a broader market of young, hip urbanites as an alternative to the traditional two-strap day pack” (Timbuk2 2011)

The notion of customisation has always been a central tenet of the business. In 1989 the founder Rob developed ‘scumbags’ (re-named Timbuk2 in 1990), a ‘one-at-a-time’ build-to-order production system, manufacturing messenger bags. In 1994, Rob learnt about mass customisation and lean manufacturing, and as a result created a new bag design, the signature three-panel, tri-colour messenger bag. A ‘build your own bag’ order form was developed for bike shops and individual customisers. In 2000, the web based product configurator was launched, and in 2004, they introduced the ‘Bag In A Box’, bringing a voucher for a custom bag into the off the shelf retail environment (Timbuk2 2011).



Figure 4.14 Growth of the Timbuk2 product range (Timbuk2 2011)

From 2003, the off the shelf product range grew from the single messenger design (see figure 4.14), and in 2006 the company opened their first retail store in San Francisco. In 2007, the ‘build a bag’ configurator offered three product types (available in different sizes); the messenger, the laptop messenger, and the market tote (see figure 4.15), with prices ranging from \$65-\$140. In 2011, the product configurator offers

seven different products, and a broader range of materials, with prices ranging from \$40-\$140 (see figure 4.16). Timbuk2 off the shelf products are available from a wide variety of stores, both physical and online.

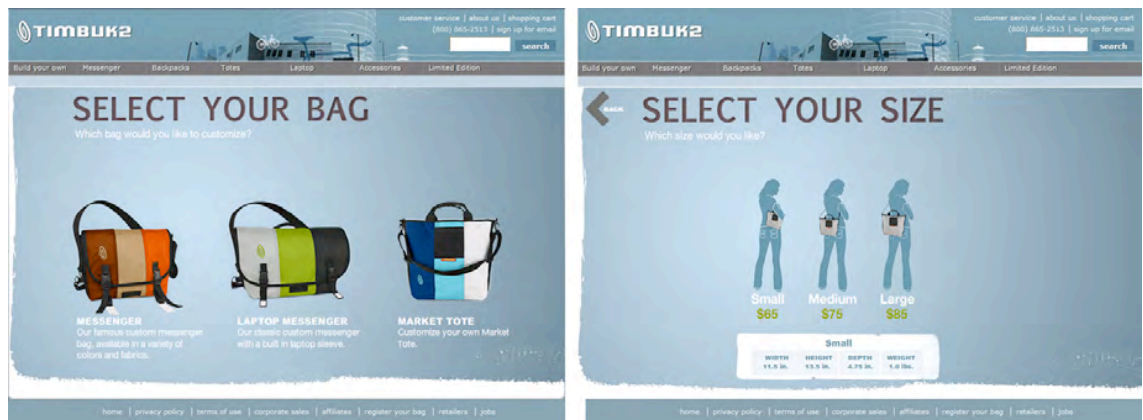


Figure 4.15 'Build a bag' product range (Timbuk2 2007)

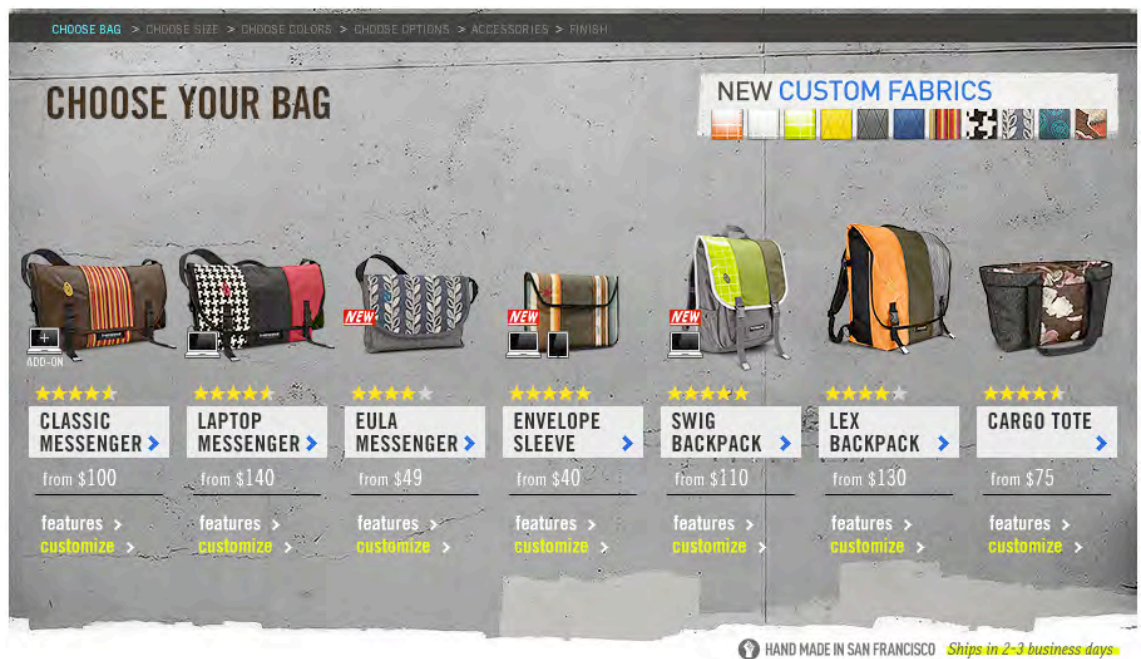


Figure 4.16 'Build a bag' product range (Timbuk2 2011)

The business describe themselves as creating a bond rather than a brand for their customers; “We’re like super glue, or a Chinese finger trap (that doesn’t suck); we just stick. We know you don’t need another bag. You need a sidekick, a constant companion. You need a bag that will take the hit when you skid out or literally “bail” you out of a leaky boat. You need a bag that will be a fire blanket for your stuff; a bag that will float your laptop when you’re drunk and your girlfriend drops it in the ocean. We hear you and we get it because we wear Timbuk2 bags too” (Timbuk2 2011)

They encourage a relationship with the product and the business, and place a high value on the role and activity of their customers, through the purchase of MC bags and storytelling and sharing “we want you to

mess with our bags. And we know you will. From the beginning, you've always controlled the destiny of Timbuk2 bags" (Timbuk2 2011). Owners of Timbuk2 bags are encouraged to hack their bags and to share what they carry inside through the use of photo sharing website Flickr (2007) (photographs with timbuk2 tags are then displayed on a rolling feed on the website). Likewise the Timbuk2 staff are advocates for the product and brand; the Timbuk2 flickr feed uses their employees to demonstrate size and use of Timbuk2 products (see figure 4.17).



Figure 4.17 Keri and Melissa with Medium Cargo Tote and fan. Keri and Melissa, full time Timbuk2 employees, part time models (Timbuk2 Designs 2008)

Email confirmations for internet orders extend the notion of the Timbuk2 community "If this is your first purchase, welcome to Timbuk2! You've now joined a community of individuals who value quality construction, self-expression and urban style. And if this is your second, third or 99th purchase, welcome back. We're glad you're here" (personal email 30.04.07). Their recycling initiative supports their work in giving back to the community; old Timbuk2 bags can be posted to the recycling scheme in return for a 20% voucher off their next purchase; "Choose the bag you'd like to recycle. It must be a Timbuk2 bag that's clean and healthy enough to warrant future loving. Stuff your bag into a box...Feel free to include tales of your bag's adventures and/or well wishes for its future owner too" (Timbuk2 2011).

4.4.2 Timbuk2: the product configurator

The award winning 'bag builder' product configurator was first launched on Timbuk2.com in 2000.

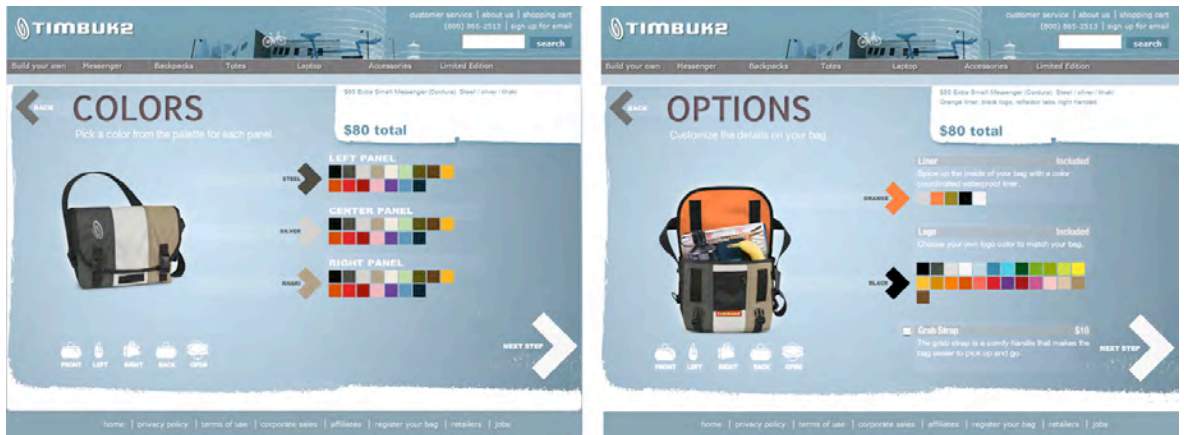


Figure 4.18 Two stages from the product configurator (Timbuk2 2007)

It uses clickable colour swatches to customise the product colours, and enables customer co-designers to add extra features to the bags construction during the latter stages of the co-design process e.g. centre divider/reflector tabs/left handed/right handed/cell phone holster/accessory case/strap pad/strap pouch/smart phone case. Photo-realistic images of the bags, available from a variety of viewpoints, provide instantly updated product previews.

4.4.3 Manufacture, dispatch and delivery

“We are proud of all of our products and where they get built” (Timbuk2 2011)



Figure 4.19 Images of manufacturing (Timbuk2 2011)

Central to the company ethos is the support of ethical working conditions and a desire to give back to the community. The MC products are manufactured in San Francisco and boast the SFmade.org logo and web address, supporting local manufacturing. The company’s off the shelf products are manufactured in China and the Philippines. All working conditions are scrutinised, and the focus for future company growth is in San Francisco. The company has invested heavily in developing its US manufacturing plant; “We set out to create a work environment like no other. A facility our employees are excited to work in” (Timbuk2 2011).

4.4.4 My co-design experience: overview

Company	Timbuk2 <i>www.timbuk2.com</i>
Purchase	Messenger bag
Product configurator	www.timbuk2.com
Price	\$80
Specified timescale	3-5 days
Actual timescale	30.04.07 – 04.05.07 (4 days)
Co-design experience diary	Appendix 8

Table 4.12 Timbuk2 co-design experience overview

I had heard about Timbuk2 whilst putting together my literature review, and had been impressed with both the product range and manufacturing ethos of the company. Whilst an expensive purchase (due primarily to the international shipping costs), the high quality and practicality of the bags, and the active user community made me keen to purchase from them. For the completed customer journey map please see figure 4.21, page 180.

4.4.5 My co-design experience: explore

PHYSIO	<ul style="list-style-type: none"> * Photographs (off the shelf and MC) of products as evidencing * Product range and product aesthetics * Story telling supported by visuals – SF skyline, watercolour edges * Timbuk2 flickr feed
SOCIO	<ul style="list-style-type: none"> * Timbuk2 the brand * Timbuk2 the community * Appreciation of uniqueness – who else owns a custom bag? * Timbuk2 flickr feed
PSYCHO	<ul style="list-style-type: none"> * Easy to navigate website * Clear information about quality, performance, durability * Co-design experience at configurator broken into stages * High quality product renders on the configurator provide evidencing * Timbuk2 flickr feed
IDEO	<ul style="list-style-type: none"> * Timbuk2 the brand – urban, high quality, ‘handmade in San Francisco’ * Product aesthetics

Table 4.13 Summary of Timbuk2 four pleasures analysis: explore

Embedded within the Timbuk2 brand is the history, culture and locative references that make the brand unique. It is founded upon the quality and authenticity of its products; you're not just buying a messenger bag, you're buying a Timbuk2 messenger bag and becoming part of the Timbuk2 community. You are buying a product that meet the high standards and functional requirements of the life of a bicycle messenger from San Francisco. The relationship conferred through the ownership of a Timbuk2 bag (as discussed above in chapter 4.4.1) is supported by the language and narrative of Timbuk2 communications and the encouragement to share, through the submission of blog posts, Flickr feeds etc. and through the use of the signature three-panel design.

The exploration phase of the co-design experience is offered through the 'build a bag' configurator on the Timbuk2 website. Here information is clearly articulated through text and visuals, a combination of product photographs and line drawings (see figure 4.15) supporting the selection of product type and model. The large product preview within the configurator (see figure 4.18) provides positive product evidencing through multiple product views, including a bag in use.

4.4.6 My co-design experience: engage

PHYSIO	<ul style="list-style-type: none"> * High quality product preview provides evidencing during co-design * Product range and product aesthetics
SOCIO	<ul style="list-style-type: none"> * Timbuk2 the brand * Timbuk2 the community * Appreciation of uniqueness – who else owns a custom bag?
PSYCHO	<ul style="list-style-type: none"> * Clear information about size, quality, performance, durability * Co-design experience at configurator broken into stages * High quality product preview provides evidencing during co-design * Selecting effective colour combinations
IDEO	<ul style="list-style-type: none"> * Timbuk2 the brand – urban, high quality, 'handmade in San Francisco' * Product aesthetics

Table 4.14 Summary of Timbuk2 four pleasures analysis: engage

The co-design experience at the configurator is broken down into a series of actions, supporting the cognitive accessibility of the process (see figure 4.18). Upon selection of product type and model, the initial activity at the configurator involves colour and material selection for the three signature panels. A broad range of colours is offered; there is no recommendation, suggestion or inspiration provided. Could each of the four pleasures be enhanced through assistance in this process through the provision of input as to cultural or social trends, complimentary colours, colour combinations by region, year, type of Timbuk2 user within the community etc? The configurator offers no option to share or save designs.

The transaction phase is clear and well structured, inspiring confidence in the company and process. An order summary is provided during the checkout process, reaffirming design decisions through both text and a product preview.

4.4.7 My co-design experience: anticipate

PHYSIO	* Timbuk2 website
SOCIO	* Timbuk2 the brand * Confirmation email – narrative and storytelling * No image provided of product – no opportunity to share/revisit
PSYCHO	* Tracking details by email, reassurance logging into the Timbuk2 website
IDEO	* Timbuk2 the brand

Table 4.15 Summary of Timbuk2 four pleasures analysis: anticipate

The anticipate phase to the Timbuk2 purchasing experience is short, with a 3-5 day delivery period. Contact is maintained by email; the confirmation email continues the narrative and language from the website and welcomes you to the Timbuk2 community, although no image of the product is accessible. How could socio pleasure be stimulated through enabling sharing of the co-design experience and resultant product? Shipping is offered by UPS; upon dispatch the process of order tracking brings you back into the Timbuk2 website rather than through the UPS website direct, encouraging further interaction with the brand, and providing reassurance that Timbuk2 are still managing the process. Psycho pleasure is enhanced by the high level of tracking detail provided, describing the detailed location of the bag during the shipping process.

4.2.8 My co-design experience: own

PHYSIO	* Timbuk2 website * Timbuk2 packaging (standard UPS shipping bag) * Timbuk2 bag
SOCIO	* Timbuk2 the brand * Timbuk2 bag * Timbuk2 the community
PSYCHO	* Appreciation of MC
IDEO	* Appreciation of MC * Timbuk2 the brand * Timbuk2 bag

Table 4.16 Summary of Timbuk2 four pleasures analysis: own

Upon arrival, the plain grey plastic UPS shipping bag minimises levels of physio pleasure offered, and it detracts from the brand DNA and narrative of the experience to date. There are no elements of the packaging or printed documentation to be retained/reused/shared; they offer a functional approach, with little consideration of how they connect the customer co-designer to the Timbuk2 community or to the experience at the product configurator. The messenger bag sits loose inside the outer packaging; whilst the initial impact of the bag and the high quality of manufacture and custom colour is high, this is let down by feelings of anticlimax from the overall experience of receipt. How can the packaging and experience of opening be used to continue the story telling of the experience (made in San Francisco, urban culture, Timbuk2 community etc)?



Figure 4.20 My Timbuk2 messenger bag

The attention to detail on the bag manufacture is high, its functionality is immediately obvious, and there are nice unexpected touches such as a clip for keys on a red cord inside the bag. The branding of the bag is made obvious through not only the three-panel design, but also the Timbuk2 label on the front of the bag, the logo embroidered in the top left hand corner, and the embossed logo in the adjustment clip for the strap. Additional detailing such as the 'SF Made' label (the identity of a community of companies supporting manufacturing in San Francisco) supports ideo pleasure through the extension of the brand DNA.

The mailing list emails are sent approximately every month. They contain large product visuals describing new ranges, and current offers. They stimulate the notion of the Timbuk2 community through the narrative descriptions and references to the website and Flickr feed, encouraging sharing.

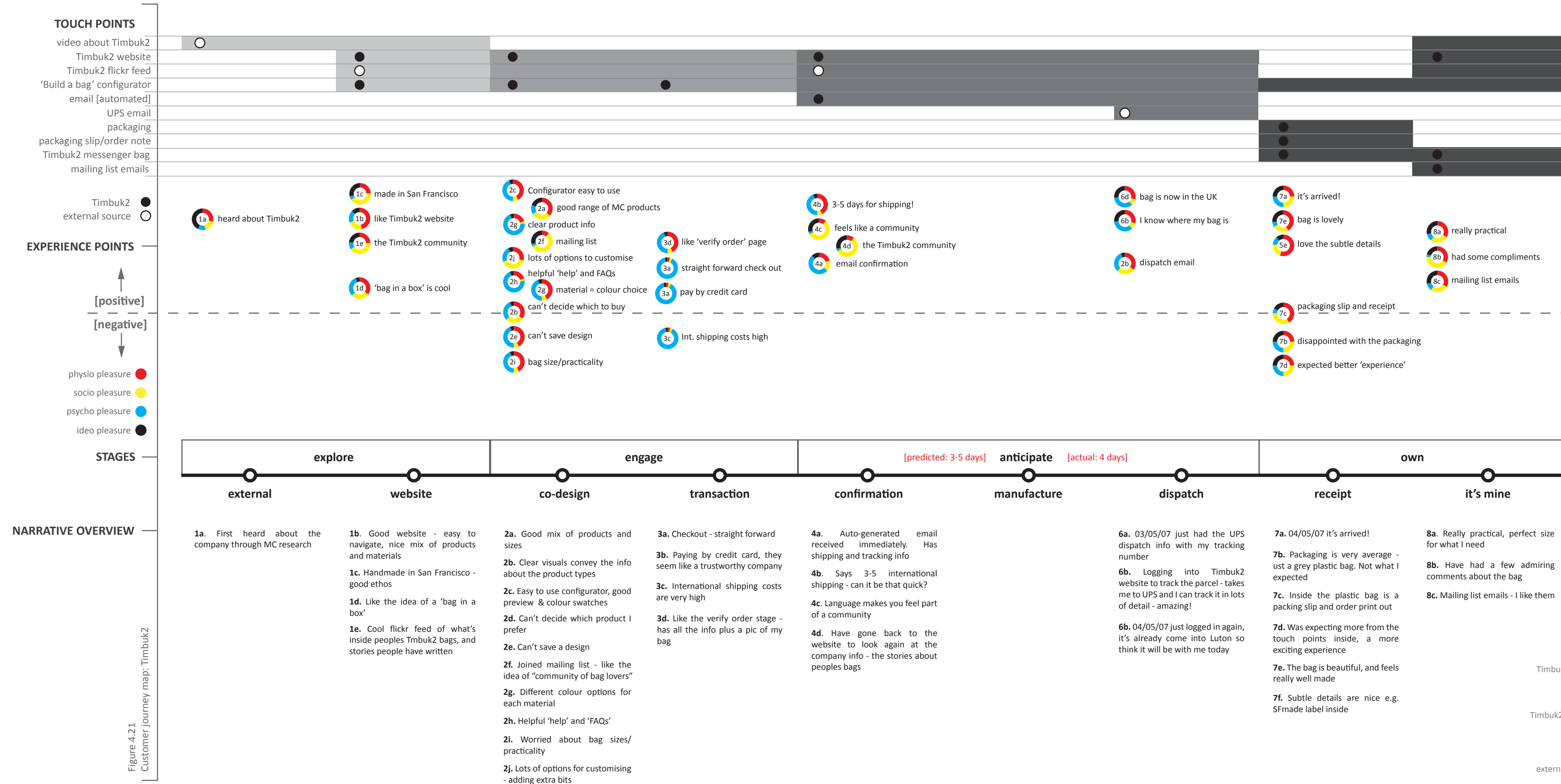


Figure 4.21
Customer journey map: Timbuk2

touch points:

	explore	engage	anticipate	own
Timbuk2 digital	Timbuk2 website 'Build a bag' configurator Timbuk2 Flickr feed	Timbuk2 website 'Build a bag' configurator	Email [order received] Timbuk2 website	Mailing list emails Timbuk2 website
Timbuk2 physical				Plastic outer bag Packing slip Order print out Timbuk2 messenger bag
external source	Video about the company Flickr photos tagged Timbuk2		Email [UPS] UPS tracking data	

4.5 My K-Swiss

4.5.1 Company and product information

"Since 1966, K-Swiss has represented innovation, quality, performance and style. Its signature K-SWISS "CLASSIC," the first leather tennis shoe, made its debut at Wimbledon in 1966, and more than 40 years later, is still a style staple both on and off the court. Today, K-Swiss' premium sports heritage has expanded from tennis footwear, to also lifestyle, running, training, nautical, and free-running footwear that stands up to the performance demands of world-class athletes and trendsetters alike" (K-Swiss 2011)

The signature K-Swiss 'Classic', the first all leather tennis shoe, was developed by two Swiss brothers, who founded the company. The 'Classic' design is still popular today with what the company describe as "a clean, original, athletic look that is always appropriate" (K-Swiss 2011). The branding is understated and the company seeks to "let the product speak for itself". This is exemplified in the website, where little information about the brand and brand values exist.



Figure 4.22 K-Swiss 'Classic' trainer (Fashionfreax.net 2009)

4.5.2 My K-Swiss: the product configurator

Entering the product configurator from the K-Swiss website opens a new website known as My K-Swiss. At the time of purchase in 2008, the configurator offered four styles of womens shoe, see figure 4.23. (In 2011 this has been reduced to two – 'Classic' and 'Tubes', see figure 4.24).

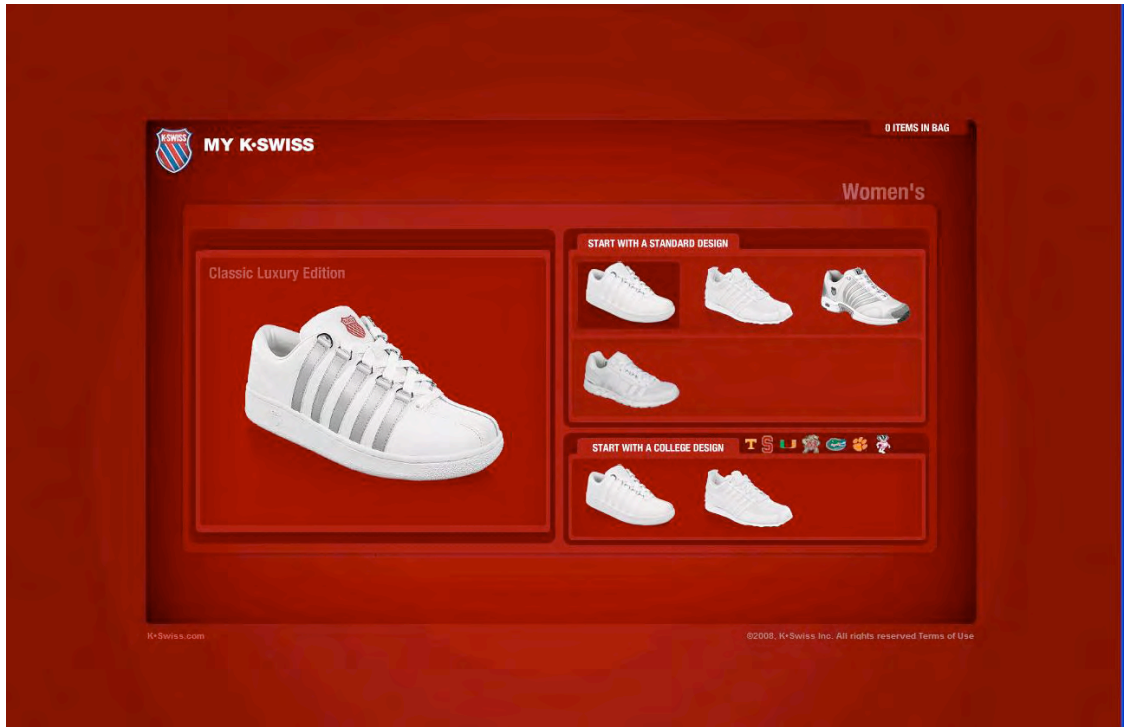


Figure 4.23 Screen shot of product range entry screen (My K-Swiss 2008)

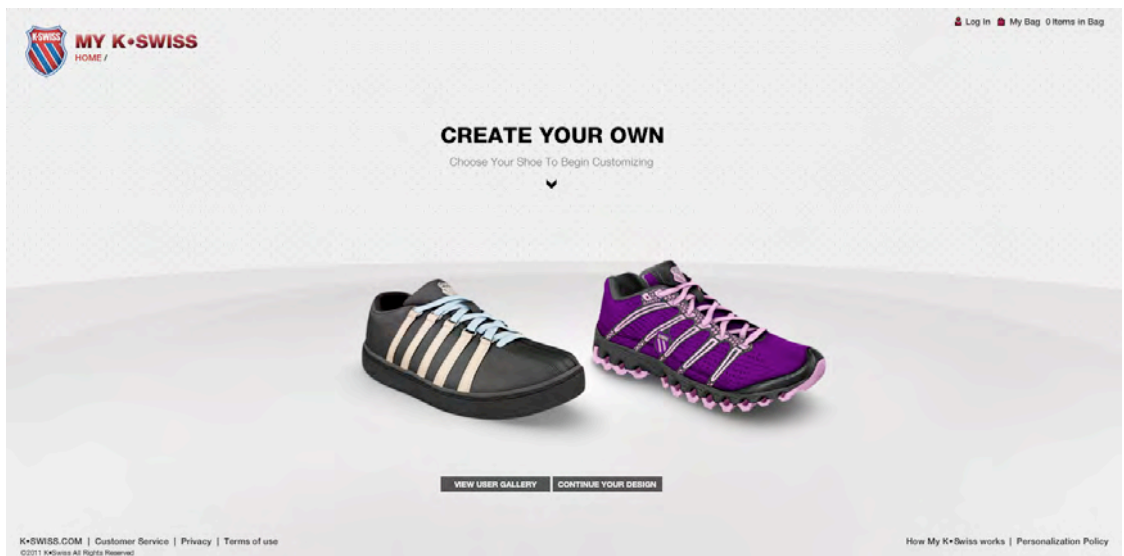


Figure 4.24 Screen shot of product range entry screen (My K-Swiss 2011)

The product configurator offers three entry points into co-design at the configurator: blank, sample design, and college design (using US college colours/iconography). For the 'Classic' trainer selected there are five customisable components in terms of colour range (base, sole, stripes, laces and K-Swiss seal), and an option to personalise the shoe using an 8 character ID (see figure 4.25). Colours update instantly once swatches are selected, and five static previews are available to view the shoe from a variety of angles (see figure 4.26). Designs can be shared through the 'Send to a Friend' option, providing an email sharing a web link to a completed design.



Figure 4.25 How My K-Swiss works: screenshots from video (My K-Swiss 2011)

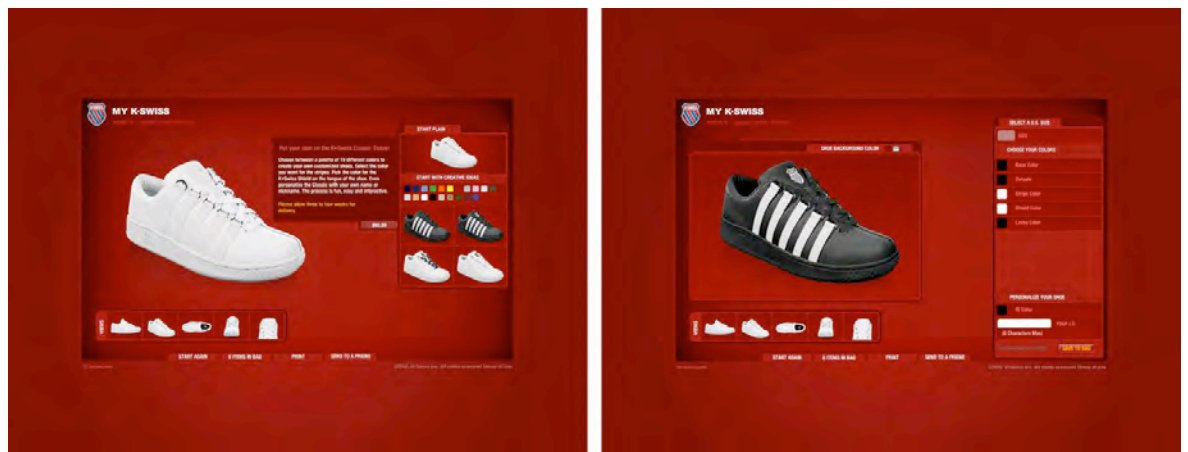


Figure 4.26 My K-Swiss product configurator (MY K-Swiss 2008)

Visiting the website in 2011, additional features within the configurator include a gallery of designs; here designs can be searched by selection from a colour wheel (see figure 4.27), by shoe type or by user name. 'Favourited' designs are indicated by a gold star, and once selected designs can be purchased or used as a starting point for the customisation process. The technology behind the product configurator has been

upgraded since 2008, and a 3D product render preview can be rotated in real time on screen during the customisation process.

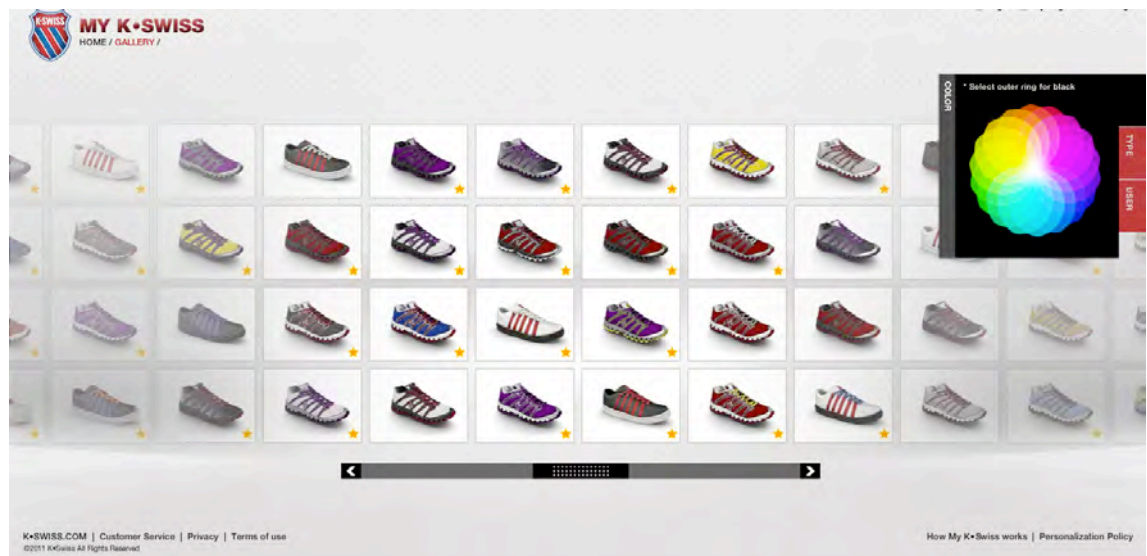


Figure 4.27 My K-Swiss gallery (My K-Swiss 2011)

4.5.3 Manufacture, dispatch and delivery

Little detail exists on the K-Swiss website regarding manufacture, dispatch and delivery, other than a pop up dialogue box during the co-design process at the configurator indicating a 3-4 week delivery period.

4.6.4 My co-design experience: overview

Company	K-Swiss <i>www.kswiss.com</i>
Purchase	Classic Luxury Edition trainers
Product configurator	<i>www.mykswiss.com</i>
Price	\$65
Specified timescale	21-28 days
Actual timescale	10.01.08 - 28.01.08 (18 days)
Co-design experience diary	Appendix 9

Table 4.17 My K-Swiss co-design experience overview

Although I knew little about K-Swiss as a brand, and I am not sure if I have ever seen these shoes in real life, I recognise the classic design and it appeals to me – it has a smart, simple design removing it from being a stereotypical trainer. The price is reasonable, and the MC product offering is only approx \$15 more than a non-MC trainer of the same style. The product configurator is self-explanatory and functional, with clear product evidencing; there is no storytelling and minimal engaging visuals or interaction; this is exemplified in the description at the start of the configurator “Choose between a palette of 19 different colours to

create your customized shoes...The process is fun, easy and interactive” (My K-Swiss 2008). My expectation is that the qualities of the co-design experience will reflect this practical and functional approach. For the completed customer journey map please see figure 4.31, page 190.

4.4.5 My co-design experience: explore

PHYSIO	<ul style="list-style-type: none"> * K-Swiss website * My K-Swiss website * Product range and product aesthetics
SOCIO	<ul style="list-style-type: none"> * K-Swiss the brand * Recognisable design, understated brand values * Appreciation of the subtlety of uniqueness
PSYCHO	<ul style="list-style-type: none"> * Easy to navigate website and configurator * High quality product renders on the configurator provide evidencing
IDEO	<ul style="list-style-type: none"> * K-Swiss the brand * Product aesthetics * Appreciation of the subtlety of uniqueness

Table 4.18 Summary of My K-Swiss four pleasures analysis: explore

My K-Swiss have a clear MC product offering, with a limited range of products to customise, and clear activities within the co-design process (see chapter 4.5.2). A wide range of muted tones within the colour palette, and a reduction in the number of customisable components supports a more conservative feel that that at the PUMA Mongolian BBQ; “I have the feeling that this is one product that **you**’ll know you did rather than it screaming out to the rest of the world ‘look I’ve got custom shoes on’” (MC product purchase diary, Appendix 9). The ‘College Design’ as a starting point indicates an aspect of their target market, with a clear social grouping and associated social status, more identifiable with the American market. The configurator window clearly describes the components for customisation in a right hand menu bar (see figure 4.26). This helps manage psycho pleasure in visualising the stages of co-design, current progression, and set of design decisions.

4.4.6 My co-design experience: engage

PHYSIO	<ul style="list-style-type: none"> * High quality product preview provides evidencing during co-design * Product range and product aesthetics
SOCIO	<ul style="list-style-type: none"> * K-Swiss the brand * Share function * Appreciation of the subtlety of uniqueness
PSYCHO	<ul style="list-style-type: none"> * Easy to navigate configurator * Difficulty in accessing basic sizing information * High quality product preview provides evidencing during co-design
IDEO	<ul style="list-style-type: none"> * K-Swiss the brand * Product aesthetics * Appreciation of the subtlety of uniqueness

Table 4.19 Summary of My K-Swiss four pleasures analysis: engage

The simplicity of the K-Swiss Classic trainer means that that there are limited permutations available; “I’d been playing with a design then I saw something nearly identical afterwards on their sample designs and I almost felt cheated, like I needed to change mine to make it different” (MC product purchase diary, Appendix 9). Appreciation is therefore required for the more subtle appearance of an MC trainer, which in many cases will only be identifiable by the iD. This supports the notion of being ‘in the know’, engendering socio and ideo pleasure, and may be an extension of the more subtle branding of the K-Swiss trainers.

The co-design process includes the option to share the design by email, supporting socio pleasure through the demonstration of authorship, and encouraging other users into the configurator. Once engaged in the co-design experience, key information supporting the purchase, for example conversion of US to UK shoe size, international shipping costs etc is difficult to find. Exiting to the K-Swiss website provides some information, although not a comprehensive answer to the questions asked. An internet search reveals the size translation to be either a size 7.5 or an 8.5; when questioned, the K-Swiss online help advisor responds with an equally unhelpful “US sizes are 1inch bigger than UK sizes” (MC product purchase diary, Appendix 9). Effective communication of supporting information is crucial in providing psycho pleasure and decision-making. The information does appear later in the co-design process as a pop up window, but only once a size has been selected and the completed design has been added to a bag. What information is key in supporting a co-designer in designing their product, and where and how can it best be accessed in the experience at the configurator?

When entering the transaction process, the co-designer is taken from the My-Swiss configurator into the K-Swiss checkout process and given the option to purchase as a guest or through an account. Account creation is simple, and provides access to tracking the MC product purchase, supporting psycho pleasure.

Multiple secure payment options are provided, reinforcing the trustworthiness of the site and providing reassurance when purchasing for a company for the first time.

4.5.7 My co-design experience: anticipate

PHYSIO	<ul style="list-style-type: none"> * Retained 'share' email sent to myself * No product preview provided
SOCIO	<ul style="list-style-type: none"> * K-Swiss the brand * Conversation with friends
PSYCHO	<ul style="list-style-type: none"> * On-screen receipt * Order status in account (lack of updates) * Order tracking and dispatch (Fed-Ex, not K-Swiss)
IDEO	<ul style="list-style-type: none"> * K-Swiss the brand

Table 4.20 Summary of My K-Swiss four pleasures analysis: anticipate

Following payment, an on-screen receipt is provided showing the order number, tracking information and providing numerous contact details. This supports psycho pleasure through reassurance, and yet raises some questions as to how likely problems are likely to be? An auto-generated email is received immediately containing order details, T&C etc. No product preview is provided, although a web link is included to the account page where the order status can be viewed.

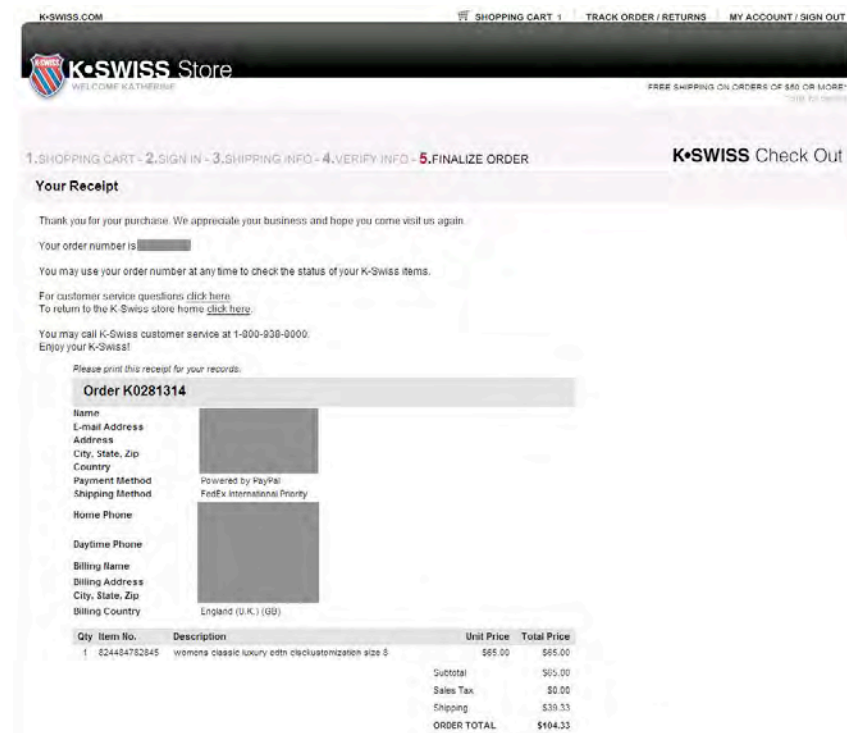


Figure 4.28 My-K-Swiss on-screen receipt

This provided a written statement as to the order status, clickable to access colour choices, but no product preview is available. This removes physio pleasure, reduces socio pleasure through a lack of opportunity to share the design. The order status provides a key opportunity for providing psycho pleasure, providing a means of tracking the process and remaining engaged, yet when used poorly (it remains as ‘processing’ through the entire purchase) this can reduce physio pleasure. The dispatch notification arrives in the form of the Fed-Ex tracking email, this has no connection to the K-Swiss website.

4.5.8 My co-design experience: own

PHYSIO	<ul style="list-style-type: none"> * My K-Swiss packaging * My K-Swiss trainers * Quality of the embroidery * K-Swiss stickers * Smell of the trainers as the box is opened (plastic scent)
SOCIO	<ul style="list-style-type: none"> * K-Swiss the brand * My K-Swiss trainers * K-Swiss stickers * Sharing the co-design experience with friends
PSYCHO	<ul style="list-style-type: none"> * Appreciation of MC
IDEO	<ul style="list-style-type: none"> * Appreciation of MC * K-Swiss the brand * My K-Swiss trainers

Table 4.21 Summary of My K-Swiss four pleasures analysis: own

The packaging of the trainers appears a standard brown box covered in shipping labels and information, indicating additional packaging may be present inside. The box opens however to reveal a brightly coloured inner, branded with My K-Swiss. Attempts at suggesting uses for the shoe box (along the lines of the witty remarks on the PUMA packaging) are present, but lack relevance and utility; “They’ve got some cute ideas printed on the tabs – cut out the back and make a poster...or make a pedestal for your shoes – bit weird as some of the info is cut off though (and from looking I have no idea how you’re supposed to make their pedestal picture from the single box)” (MC product purchase diary, Appendix 9).



Figure 4.29 My K-Swiss packaging

The shoes are well packed, and provide physio pleasure in the experience of unwrapping a present; the subtle branding on the tissue paper lifts to reveal each shoe individually, iD up, with the K-Swiss tag at the front. This experience is somewhat marred by the smell from the box. Whilst physio pleasure can commonly be generated from the 'new' smell of a product, for example a car interior, the K-Swiss trainers had what can only be described as a chemical scent; "I'm not sure that they're leather so I think it's a new plastic smell (or something)" (MC product purchase diary, Appendix 9). The quality of manufacture is high, as expected from a leading brand, however the embroidery lacks clarity (see figure 4.30); "It's small text (which is good) but it almost looks like it can't handle the detailing" (MC product purchase diary, Appendix 9).



Figure 4.30 My K-Swiss trainers

As with the PUMA purchase, stickers arrive with the trainers, this time with the logo of K-Swiss and no reference to the MC product offer. Where do they imagine that people stick these? What is the purpose in relation to MC if no reference to My K-Swiss is made?

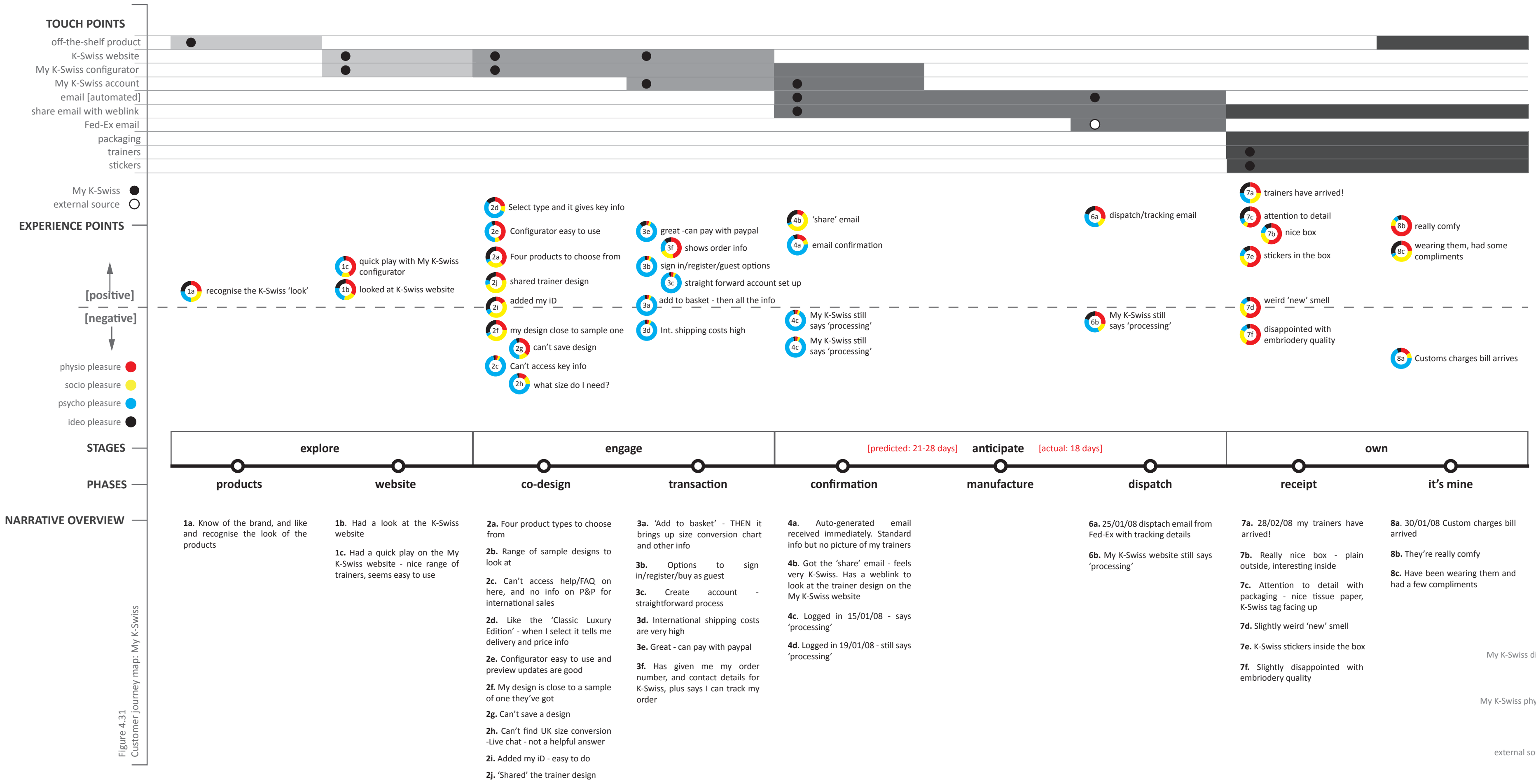


Figure 4.31
Customer Journey map: My K-Swiss



touch points:

	explore	engage	anticipate	own
My K-Swiss digital	K-Swiss website My K-Swiss configurator	K-Swiss website My K-Swiss configurator My K-Swiss account	Email [order received] Email [share a weblink My K-Swiss account	Marketing emails
My K-Swiss physical	Off the shelf products			K-Swiss box K-Swiss stickers K-Swiss trainers K-Swiss tag
external source			Fed-Ex dispatch/tracking email	Custom charges letter

4.6 FREITAG

4.6.1 Company and product information

"It was 1993 when Markus and Daniel Freitag, both brothers and graphic designers, were in need of a bag. Zurich locals ride bikes. And they get rained on a lot. So the Freitag Bros. wanted a functional, tough, and water-resistant bag to carry their designs. Inspired by the colorful traffic on the highway extension in front of their apartment, they sewed together a messenger bag from an old truck tarp, took seat belts for straps and used a spare bicycle inner tube to keep the edges from fraying" (FREITAG 2009)



Figure 4.32 The FREITAG process (FREITAG 2009)

FREITAG are best known for their use of recycled materials, in particular truck tarpaulins, to manufacture unique products available both off the shelf and as custom designs. Founded in 1993, they employ approx. 60 staff, own 4 flagship-stores (Cologne, Hamburg, Davos, Zurich), and retail their products through over 350 point of sales worldwide. Since their inception, they have won a number of design awards for their products, business efficiency, and their MC product configurator, known as F-Cut.

The company currently (at 03.03.09) retails approx. forty off the shelf products that fall within four product categories:

Messenger:	9 different sized messenger bags
Downtown:	9 bags including shopping bags, a handbag and men-only bags
Work and Relax:	7 bags and a football, including a bike frame bags and rucksacks
Successories:	15 products including iPod case, laptop protectors and wallets

The selection of store locations is limited however, and the website indicates two UK retail outlets stocking off the shelf products (a London and a Glasgow based art/design supplies shop). This careful selection indicates a design-conscious target market who are able to accommodate the high product costs (as of 16.06.11 the F12 Messenger bag retails at £142.97 in the London Graphics Centre).

The online store offers a variety of colourways for each off the shelf product, as shown in figure 4.33. The yellow '1' notation indicates that the product has been bookmarked as a 'favourite' by a visitor to the website, making the content accessible to a community of customers. Each bag, when selected, can be viewed either open or closed; the image can be rotated in 360 degrees via an onscreen slider. There are options to 'add to favourites', 'tell a friend' or 'add to shopping cart'. 'Product info' can be viewed, which details the bag specification in terms of dimensions and materials, which recycled materials have been used, how to wear the bag, and details of all the product features, pockets, compartments etc.

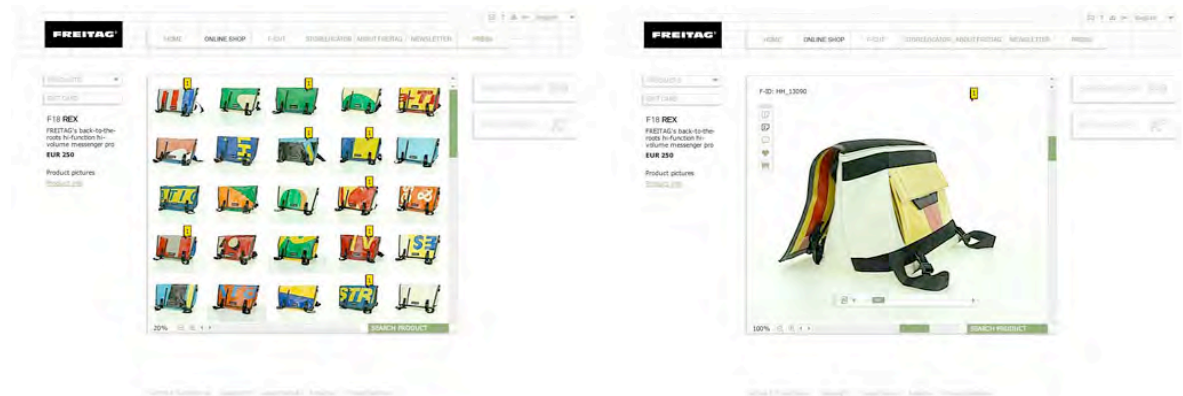


Figure 4.33 Screenshot of the online shop showing 25 of the 100 'F18 REX' messenger bag designs available at 03.03.09, and details of an individual bag (FREITAG 2009).

Their focus on the uniqueness of their products, whether off the shelf or designed through F-Cut, is an intrinsic element of the FREITAG brand, as is the friendly story telling approach to their branding, sales and communication:

"Our bags are not "artificially" unique; they are that way right from the beginning. They are truly unique items, because they are made from used truck tarps. Every tarp has its own story, its own look and its own state of use. Furthermore each bag is still cut by hand in Zurich, Switzerland, and gets its individual look depending on the color, the writing and design of the tarp. That's why every single product will be one of a kind" (FREITAG 2009)

FREITAG offer one MC product available through F-Cut, the 'F12 DRAGNET' Messenger bag. This is described on the website as "Medium size, two-step extension, hip belt, inner and outer pocket". This retails as a custom product for 260 CHF (172.84 Euro converted using www.xe.com on 26.01.09), subject to import taxes and duties, and as an off the shelf item for 150 Euro.

4.6.2 F-Cut: the product configurator

The configurator is easy to use; F-Cut offers users a click-through guided tour (see figure 4.34) that explains how to operate F-Cut, navigate through the site, understand the relationship between component parts of the bag and the tarpaulins, and to locate the help and information sections within F-Cut.

(Freitag.ch 2009). This idea of a community is also demonstrated elsewhere on photo sharing sites such as Flickr, where at 03.03.09, three unofficial groups have been set up for people to post photographs of their FREITAG bags, one of which focuses on 'FREITAG spotting':

“the seamless act of spotting, seeing, noticing, and photographing a freitag bag...without calling attention to the act of photographing a stranger...this group will be dedicated to the photographs of freitag bags that you have spotted on the streets of great cities around the world. ideally, you would include location-based information on where you spotted the freitag bags. happy hunting!” (Freitag Spotting 2009)

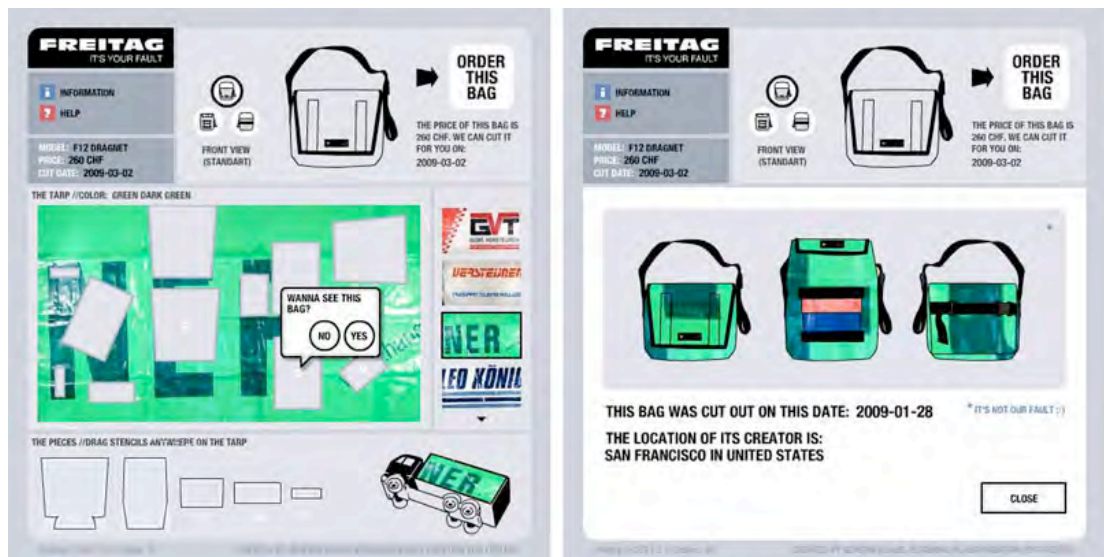


Figure 4.35 Viewing a bag design from another customer co-designer. Two screenshots from F-Cut describing previous stencil cut outs, and the resultant bag (FREITAG 2009)

4.6.3 Manufacture, dispatch and delivery

“All FREITAG bags are hand-made with care. So it will take some time until you can lay your hands on your new darling. But don't despair: depending on which part of the planet earth you live on, it should all happen within 21 days” (FREITAG 2009).

Their manufacturing process, supported by images (see figure 4.32), utilises a 'storytelling' narrative that emphasises a personal approach to the manufacture, and care over each individual product (FREITAG 2009):

1. “First we have to find used truck tarps. We call trucking companies up and down Europe, so when they update their fleet, we can buy them out. The more colorful, the better.
2. Next we cut the whales of tarps to a manageable size. Dirty, heavy, hard work.
3. Then the pieces are washed in our XXXL washing machines. The hum is hypnotic.

4. Washed and groomed, the tarps are cut by hand using transparent stencils. This way designers can envision what the bag will look like in the end.
5. The individual fronts, sides, backs and bottoms are arranged, sometimes rearranged and clipped together. They are now ready to become a bag.
6. The collated pieces are now sent to selected FREITAG sewing stations. This step of the process takes place in Switzerland, France, Portugal and Tunisia in factories specializing in sewing heavy-duty materials.
7. The product is sent back to us for quality control. We photograph it (because every one is different), we package it and finally we send it out into the world.
8. That's the kind of effort we put into your FREITAG bags"

The manufacture, dispatch and delivery of F-Cut bags is specified as within 21 days of the order being placed. This is:

- * Cut date (specified on the product configurator)
- * Order review (2 days)
- * Cutting (2 days)
- * Washing (2 days)
- * Sewing (3 days)
- * Control and packaging (2 days)
- * Delivery (1-10 days)

An email update is sent after each of the three key stages ('got it', 'cut it' and 'sent')

4.6.4 My co-design experience: overview

Company	FREITAG www.freitag.ch
Purchase	F12 Dragnet Messenger bag
Product configurator	www.freitag.ch
Price	260 Swiss Francs
Specified timescale	21 days
Actual timescale	11.01.08 - 22.02.08 (42 days)
Co-design experience diary	Appendix 10

Table 4.22 My FREITAG co-design experience overview

I find the FREITAG brand fascinating; I had heard of FREITAG before I knew about mass customisation, having seen (and desired) one of their off the shelf bags several years ago. As a potential customer, the more I find out about the company, the more interesting I find them in terms of the company values (reuse of materials), the uniqueness of the product range, the material choices, visual style and language, and

their approach to MC through the design of their product configurator. As a customer co-designer, MC here feels as though it is about serious play (exemplified through the product configurator) and about uniqueness of output, not just in terms of owning a bag that is different from other peoples bags, but also in terms of buying into the brand values, and owning something unusual and special in terms of the materials and the FREITAG product itself. Each FREITAG product is unique whether MC or otherwise. The anticipation of engaging in the co-design and purchase of an expensive item, and one that I have wanted for a long time makes me nervous; my expectation of both the product and the design I will create, is high. For the completed customer journey map please see figure 4.40, page 202

4.6.5 Four pleasures analysis: explore

PHYSIO	<ul style="list-style-type: none"> * Existing products – sensory properties * Photos of tarpaulins within the configurator as evidencing
SOCIO	<ul style="list-style-type: none"> * Who else owns one? * Appreciation of uniqueness * Shopping with a friend * Product narrative and language
PSYCHO	<ul style="list-style-type: none"> * Appreciating/understanding material types/ durability/ functionality * Intuitive product configurator
IDEO	<ul style="list-style-type: none"> * FREITAG the brand * Product narrative and language * Product aesthetics * Shops they sell in/exclusivity

Table 4.23 Summary of FREITAG four pleasures overview: explore

The limited availability of off the shelf FREITAG products provides access and familiarity to the brand and product range, supporting notions of exclusivity and something ‘special’. Each FREITAG product embeds the values of the company within the product type and brand, evident through the tarpaulin design and recycled materials. Logos are small, supporting the feeling of ‘being in the know’ about FREITAG – my bag is special, it has a story, it’s been places.

It’s more than just using recycled materials for environmental benefit; FREITAG use terminology such as ‘well-travelled’ and ‘original’ when describing the tarpaulins. This careful choice of language supports the product narrative and supports storytelling, providing language for FREITAG owners to describe their products. The sensory qualities of the materials (smell, touch and appearance) stimulate physio pleasure through the characteristics of the materials themselves. However an integral part of this appreciation stems from the additional pleasures that support an understanding of the source, history, and intent behind the materials; it is not just a bag that ‘smells funny’, but a unique tarpaulin with a history. In addition to the sensory properties, the functionality and durability of the bag is important, what FREITAG describe as the

'superlative design and functionality'. The materials themselves support the notion of durability and quality from the story of their source, this is further evidenced through the scrapes, marks and scuffs on the bag tarpaulins.

For those accessing FREITAG with no previous interaction with the physical products, the website is rich with colourful imagery of bags, and uses their 'ABOUT FREITAG' section to tell the story of the company, it's founders and it's products (as described in chapter 4.6.1). Photographs of the location and the people support feelings of empathy and connection with the brand, and the ability to save favourite designs, see how many others have favourited each product, support the notion of being part of a community. The evidencing in the website supports physio pleasure, providing customers with a photograph of the off the shelf products which can be opened, and rotated. The same level of preview is not available within F-CUT (as discussed in chapter 4.3.6). The product configurator is intuitive in use, encouraging play and experimentation, supported by an instantly updated preview. A guided tour (see figure 4.34) is offered upon entry to the configurator, and can be accessed to walk co-designers through the process of co-design, and interacting with elements of the configurator. The language is friendly and accessible "Be aware: This tool may look very Hi-Tecky but it isn't"... "We hope you enjoyed your playing around. Now it's time for some serious cutting" (Guided tour, FREITAG 2011).

4.6.6 Four pleasures analysis: engage

PHYSIO	<ul style="list-style-type: none"> * Photos of tarpaulins within the configurator as evidencing * Untouched tarpaulins * Does the design reflect me?
SOCIO	<ul style="list-style-type: none"> * What other bags have been made with this tarp? Who made them? * Does the design reflect me? * Sharing the design/website
PSYCHO	<ul style="list-style-type: none"> * Intuitive and supportive product configurator * Photos of tarpaulins within the configurator as evidencing * Bag preview * Saving designs * Lack of clarity regarding financial transaction
IDEO	<ul style="list-style-type: none"> * Product aesthetics - does the design reflect me? * I'm customising my on FREITAG bag

Table 4.24 Summary of FREITAG four pleasures overview: engage

Entering the F-Cut configurator opens the loading screen, establishing the tone and language of the co-design experience ahead:

“We place our fine truck tarpaulins at your creative disposal online. Using your mouse, drag the template on to the tarpaulins and select and match up the individual cuttings for your very own FREITAG bag. But remember: the design of your messenger bag really is in your hands. You determine whether your FREITAG bag turns out chic or pear-shaped” (Loading screen of F-Cut, FREITAG 2011)

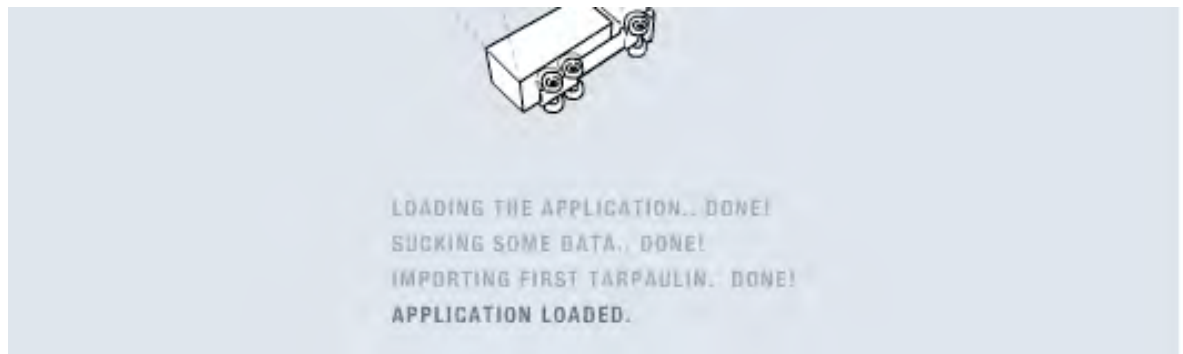


Figure 4.36 Text supporting changing visuals on the F-Cut loading screen (FREITAG 2011)

The tarpaulins are the central focus of the product configurator. Their photographs (showing details such as folds and creases as opposed to a static 2D graphic of the artwork) strengthen the connection between designer and the raw material, and emphasise the uniqueness of both the experience (cutting my stencil out of my tarpaulin). The variety of tarpaulins available support choice in colour, brand and visual style. Pleasure is offered from both used tarps (who else has used it and what bag did they make) and the untouched tarps (access the desirable features – corners, lines, text etc). The value of the features of new tarpaulins is an incentive to visit the configurator on a regular basis. Could information be supplied about the tarpaulin, the company, what it has been used to transport and where, to support story telling and narrative?

The configurator provides support when designing your bag for example ensuring fit of stencils onto the tarp, to ensure a functional outcome, and a basic level of recommendation (one component looks best in a plain colour). This supports psycho pleasure, whilst also supporting socio and ideo pleasure; “you are the creative manufacturer of your bag: please don’t blame us for your taste” (FREITAG 2008). This is supported by the choice of labelling; customer bags have the option for the subtle ‘your fault’ label. A small on screen preview is offered which updates as stencils are placed; high quality evidencing appears to be focussed more around the flat tarpaulins than their representation on the bag. The configurator offers no opportunity to save designs, reducing opportunities for both psycho and socio pleasure, likewise the configurator offers no function to ‘share’ a design (as can be found in the online store, see figure 4.37). These may be a functional requirement of the website as material is limited, but can also be seen to support a feeling of urgency and excitement; “I need to work quickly as I’ve been on and off the site for a few hours now ...I’ll be gutted if someone else ends up getting the pieces I want before me” (MC product purchase diary, Appendix 10)

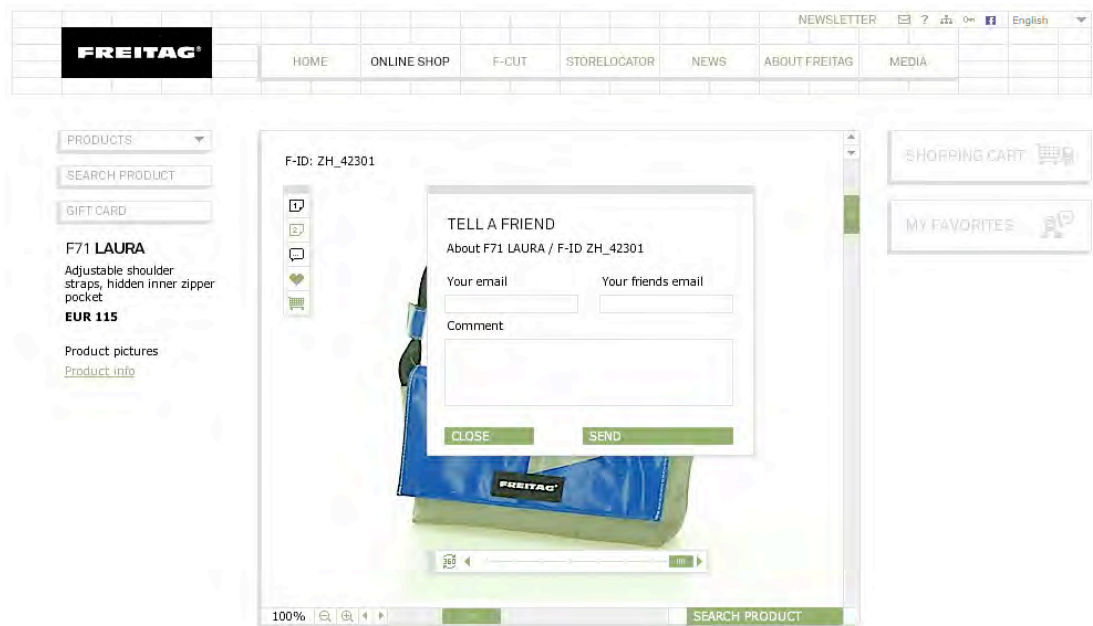


Figure 4.37 Sharing an off the shelf product (FREITAG 2011)

The financial transaction offers clear information and terms and conditions that are clear and approachable, although some supporting information is not evident until late in the transaction e.g. shipping costs, and a total amount paid does clearly appear during the process. Detailing of the cut date assists in making you feel part of the process; the bag is being handmade for you, by real people.

4.6.7 Four pleasures analysis: anticipate

PHYSIO	* Web link to a photograph of the tarpaulin, stencil cut-outs and bag preview
SOCIO	* Web link to my bag that I can share * Telling people I've bought one * Being a FREITAG owner * Emails stimulate feeling of community and family – being made for you
PSYCHO	* Intuitive and supportive product configurator * Photos of tarpaulins within the configurator as evidencing * Bag preview * Saving designs * Clarity of financial transaction information
IDEO	* Being a FREITAG owner

Table 4.25 Summary of FREITAG four pleasures analysis: anticipate

There is a three stage approach to the email communication during the anticipate phase, describing the key stages of the process. The friendly language and style established on the website is continued here. This comprehensive contact informing the customer co-designer of 'got it' 'cut it' and 'sent', along with a web

link to a visual of the final design (see figure 4.38) supports psycho pleasure, managing cognitive dissonance (as described in chapter 2.10.1) by providing reassurance relating to the purchasing decision. The web link also provides opportunities for socio pleasure through sharing of the design.



Figure 4.38 Web link to my bag design

Whilst the provision of specific dates manages cognitive dissonance and encourages confidence in the company and a personal process, this is negatively affected if the dates prove to be incorrect, as was experienced during my MC product purchase (see appendix 10).

4.6.8 Four pleasures analysis: own

PHYSIO	<ul style="list-style-type: none"> * FREITAG external packaging * FREITAG label * FREITAG bag – all aspects of the sensory interaction
SOCIO	<ul style="list-style-type: none"> * Web link to my bag that I can share * Telling people I’ve bought one and using the bag * Being a FREITAG owner: ‘FREITAG spotting’
PSYCHO	<ul style="list-style-type: none"> * Appreciation of MC * Appreciating material durability/ functionality/history * Functionality of size/shape/straps
IDEO	<ul style="list-style-type: none"> * Appreciation of MC * FREITAG the brand * Upcycling/recycling

Table 4.26 Summary of FREITAG four pleasures analysis: own

The arrival of a FREITAG bag via UPS shipping differs from the norm in its heavily branded, witty UPS packaging (see touch point images in figure 4.39); “it feels very FREITAG if that makes sense...a million miles from the standard grey plastic bags you normally see” (MC product purchase diary, Appendix 10). This extension of the narrative and storytelling into all touch points of the receipt phase stimulates a variety of pleasures derived from the material, imagery and design of the packaging through to the status and perception ownership ensues.



Figure 4.39 FREITAG packaging

The bag is folded inside the packaging stimulating physical interaction with the material through unfolding the product, revealing textures, colours, scuffs and smells. The label attached to the strap of the bag provides both an indicator of the model name, number and description. The tear off tab encourages further interaction with the label, and unfolds to reveal a large colour print of the product range, and the story telling from the website in relation to the people, values and process of the company.

As an owner of a FREITAG bag, 'FREITAG spotting' becomes instinctive, noticing other members of the FREITAG community as you begin to recognise the design and style of the product ranges and the people who own them; only those in the know know it's a FREITAG bag and why it's so special.

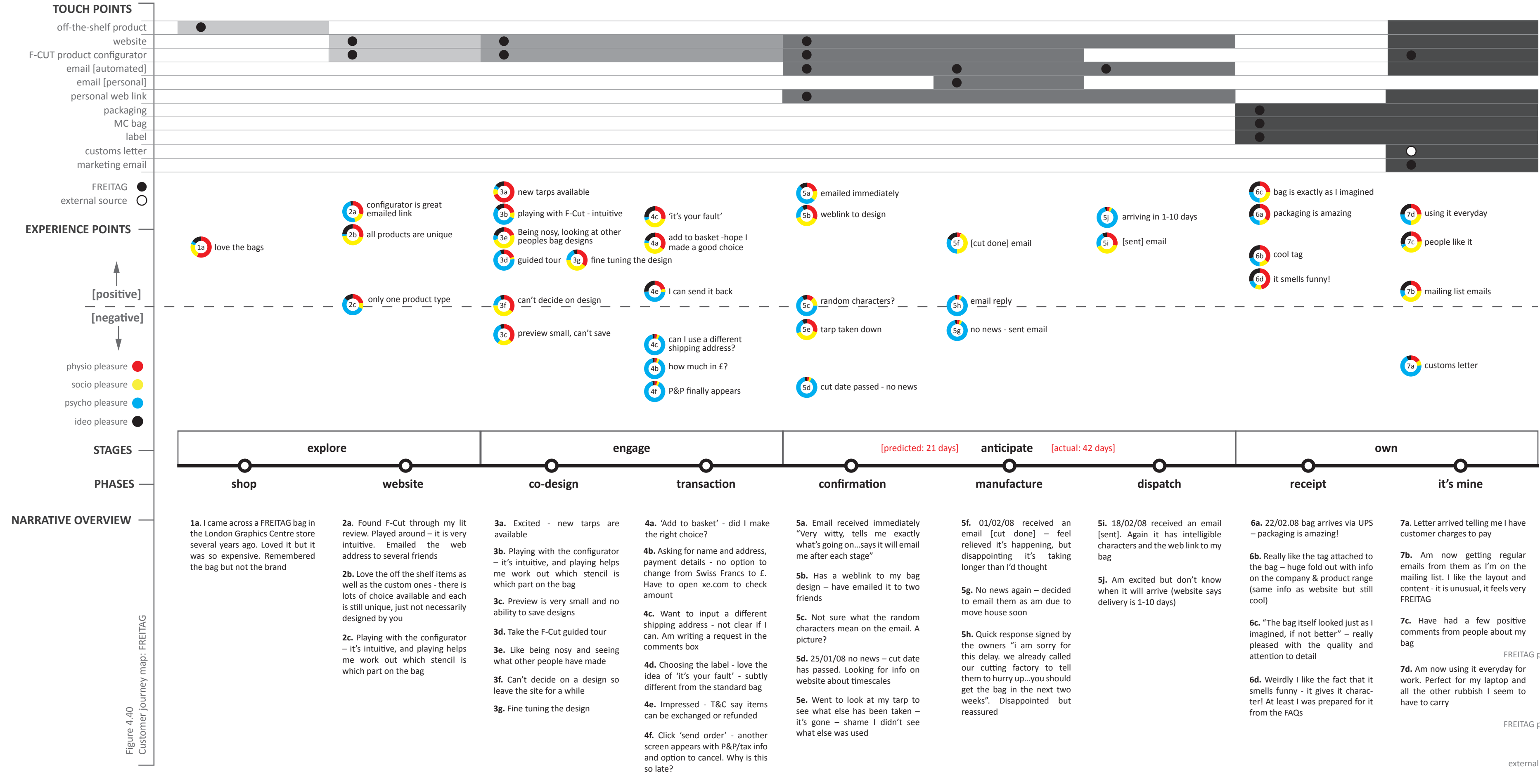


Figure 4.40 Customer journey map: FREITAG



4.7 Threadless

4.7.1 Company and product information

"Whether it's called user innovation, crowdsourcing, or open source, it means drastically rethinking your relationship with your customers. "Threadless completely blurs that line of who is a producer and who is a consumer," says Karim Lakhani, a professor at the Harvard Business School. "The customers end up playing a critical role across all its operations: idea generation, marketing, sales forecasting. All that has been distributed" (Chafkin 2008)

When founder and CSO Jake Nickell won a t-shirt design competition through an online creative forum for Illustrators and programmers, he was inspired to develop an outlet for the abundant creative activities shared online. Jake, and friend Jacob DeHart created Threadless, an ongoing open call for tee shirt design submissions, as a way to "give back" to the community by actually creating products featuring the work created by participating artists" (Threadless 2011)

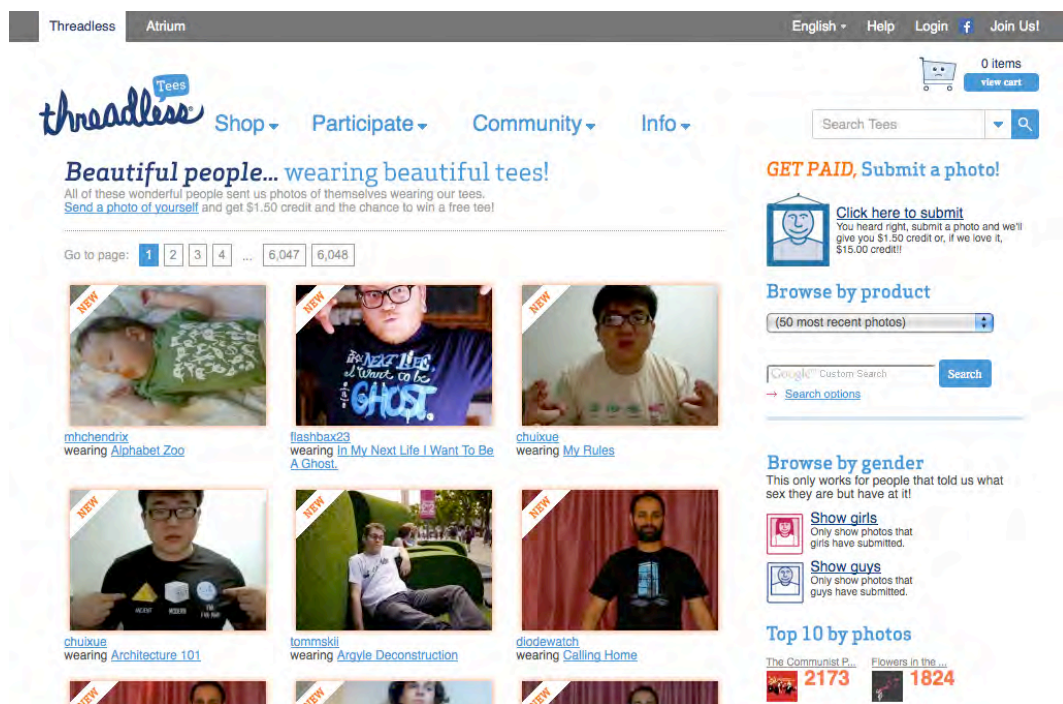


Figure 4.41 Threadless 'submit a photo' (Threadless 2011)

Threadless has been discussed a number of times in the MC literature, but does not fall into the more traditional notions of an MC product offering. Instead the business model is one of user innovation or crowdsourcing. But more than just offering an outlet for artistic contribution, Threadless is structured around a live and active community (in 2008 there were over 700,000 members), and over 75% of the company employees were community members prior to working for the company. The community

members seek each other out through 'Meetups' and 'Threadspotting' (the posting of photos of celebrities wearing Threadless clothing), and customers are encouraged to upload photos of themselves wearing their Threadless clothing to earn 'street points' (one photo upload is worth one street point – equivalent to \$1.50 off your next order). These provide valuable evidencing on each product page, as well as being searchable in a Threadless photo gallery.

A study has shown that only 5% of customers buy t-shirts without having first voted on designs "Almost no one was simply consuming,' he [Piller] says. 'They were all participating'" (Chafkin 2008). This provides a strong basis for the business model; "costs were low, margins were above 30 percent, and -- because community members told them precisely which shirts to make -- every product eventually sold out. Nickell's company had never produced a flop" (Chafkin 2008). In addition to t-shirt printing, the business is promoting the work of their community of artists; their Artist Programmes support the creation and uploading of designs, including education packs for introducing Threadless into the curriculum, and the option for students to take the \$2000 print prize as a \$3000 contribution to fees. In addition there are interviews with designers and connections to galleries. Their Chicago store for example retails a small number of t-shirts and was envisaged primarily as a key marketing asset "a physical embodiment of Threadless.com that would help attract attention to the website, give artists a chance to see their work sold in a real-life setting, and serve as a venue for events such as concerts and art exhibit" (Chafkin 2008).

Based in Chicago, the business headquarters is open to customers who can come and collect their orders; "They sometimes stick around for hours and hang out in a space that resembles a college dorm room constructed on an impossibly large scale. There are video game consoles, go-carts, a giant television, beanbag chairs, action figures...and a full-size Airstream trailer that the company uses as a studio in which to produce podcasts" (Chafkin 2008).

4.7.2 Threadless: the product configurator

"The Threadless brand is not the shirts but the community experience" (Chafkin 2008)

As a social media website driven by user innovation, Threadless does not have a product configurator. Instead the interaction channels for the community are through personal profiles, submission of designs and slogans, and comments and voting on designs etc.

Threadless Atrium English Help Hi, kate Account Logout

Threadless ^{Tees} Shop Participate Community Info Search Tees 0 items View cart

Submit an idea for a chance at fame, friends & TWENTY-FIVE HUNDRED DOLLARS!*

Design

a. Get your idea ready to be submitted...

Take some time to come up with the best original idea you can think of. We're not talking your fraternity's logo or a photo of your new puppy. We're talking an idea so amazing that your eyeballs may explode if you stare too long!

Use our submission kit for templates and to learn about all the various incredibly awesome specialty ink and print methods we offer.

<p>Submission Kit (whole) 1 (14.2 MB zip)</p>	<p>Submission Kit (piece by piece)</p> <ul style="list-style-type: none"> Medal Photo Templates (8.7MB Zip) Flat Press Templates (22.1MB Zip) Knitwired Templates (14.8MB Zip) International (PDF) (5.37MB Zip)
<p>Patterns Submission Kit 1 (1.12 MB zip)</p>	

b. Submit your idea to Threadless...

Use the templates provided in the submission kit to prepare your design files. Click the "Submit a design" button below, follow the instructions and fill out the form to submit your design for presentation to the Threadless community.

c. The community rates & comments on your idea...

Over a period of 7 days, the Threadless community will score and comment on your submission. These scores and comments will help us decide which designs should become the next Threadless tees!

d. If your idea is selected for print, you'll receive:

- \$2,000 in cash
- \$500 Threadless Gift Certificate (can be redeemed for \$200 cash)
- \$500 in cash each time your design is reprinted
- Alumni Club membership including a Medal of Honor and other goodies

[Submit a design](#)

Critique

Not sure if your design is ready? Why don'tcha submit it for a critique? You can get community feedback on your ideas to help you finalize your design before submitting it for scoring!

[Submit a critique](#)

Submit a slogan!
If we print it, you get **\$500**

Did you know that every TypeTee began as a slogan submission? Think you got one?

[Click here to submit!](#)

Figure 4.42 Threadless 'submit an idea' (Threadless 2011)

Each product page provides an extensive range of information relating not only to the product but also referencing the wider community (see figure 4.43); artists can write something about their design (with a link back to their profile and therefore other designs), scoring can be viewed in terms of average scored attained and number of members scoring the design, there are close up images of the artwork, plus a range of photos of the item being worn by community members.

The screenshot shows the Threadless website interface for a t-shirt product. At the top, there's a navigation bar with 'Shop', 'Participate', 'Info', and 'Login/Join'. Below that, a shopping cart icon shows '0 items in your cart!'. The main heading is 'Smile... My Shadow by Lim Heng Swee'. The product image shows a man in a white t-shirt with a colorful shadow, and a smaller image of the t-shirt design featuring a black and white figure. Below the product image are size selection buttons (XS, S, M, L, XL, 2XL, 3XL) and a 'Zoom!' button. To the right of the size selection, there's a description: 'Made with hard work, determination, and... Good of plastisol inks and 3-color screen print.' Below the size selection, there are three rows of size options for 'Guys Tee', 'Girly Tee', and 'Kids Tee'. To the right of these rows, there are links for 'Not sure what size you need?', 'Are we sold out of your size?', and 'Click here to request a reprint!'. Below the size selection, there's a section for 'About my design' and 'My original submission'. The 'About my design' section says 'Sorry! I haven't had a chance to write anything yet.' The 'My original submission' section shows a small image of the t-shirt and an average score of 3.00 out of 5, with 1,654 people having scored it. Below the 'About my design' and 'My original submission' sections, there are four small images of the t-shirt design. At the bottom of the page, there's a footer with links for 'Keep up with NEWS & UPDATES', 'Behind the scenes DESIGNER INTERVIEWS', 'Celebs + Tees + SIGHTINGS & SPONSORSHIPS', and 'Show some love... GIFT CERTIFICATES'. There's also a small navigation bar with links for 'Catalog', 'Stock/Chart', 'Select', 'Tees/Tees', '12 Club', 'Kids', 'Source/Designs', 'Submit/ideas', 'Photos', 'Jokes', 'Street/Team', 'Forum', 'Home', 'Help', 'Order/Status', 'Contact', 'Press'.

Figure 4.43 Threadless product page (Threadless 2008)

4.7.3 Manufacture, dispatch and delivery

Threadless hold stock of their t-shirts so there is no wait for manufacture. The business continues to optimise its stock and warehouse efficiency, and the dispatch time has dropped from a month in 2005 to same or next day by 2008. International shipping costs are low, and emails are sent upon order confirmation and dispatch. Economy delivery estimates a 1-3 week delivery time, with Priority delivery offering 5-10 days. Short runs of each design are produced, making each design a limited edition.

4.7.4 My co-design experience: overview

Company	Threadless <i>www.threadless.com</i>
Purchase	T-shirt 'Loch Ness Imposter'
Product configurator	www.threadless.com
Price	\$16 (+ \$6.31 P&P)
Specified timescale	7-21 days
Actual timescale	24.06.08 - 02.07.08 (8 days)
Co-design experience diary	Appendix 11

Table 4.27 My Threadless co-design experience overview

I decided to buy a t-shirt from threadless.com having reviewed a piece of MC literature that reviewed the business. It sounds like an interesting, upbeat community. I've seen the site before and remember being impressed by the quality of the artwork but it is interesting to look at it more closely now I know more about the active community. It's more than just come and buy a cool t-shirt. I also appreciate the fact that they are not UK based, and so my choice of design is likely to be one uncommon in the UK. For the completed customer journey map please see figure 4.46, page 212.

4.7.5 Four pleasures analysis: explore

PHYSIO	* Clear artwork visuals and photographs
SOCIO	* The Threadless brand * The Threadless community * Limited edition t-shirt range * Language and narrative in communication style
PSYCHO	* The voting system * Evidence of happy customers engaged in the community
IDEO	* The Threadless brand * Limited edition t-shirt range

Table 4.28 Summary of Threadless four pleasures overview: explore

Upon entering the Threadless website it becomes clear that it is more than just a shop selling standard t-shirts designs. This visually rich website uses images to describe not only the product offering, but also the Threadless community, through avenues such as photo evidencing on the product pages, the Threadless blog and the voting structure. There is a blur in the distinction between explore and engage in my product purchase due to a lack of product configurator; once in the Threadless community the explore stage could

be defined by browsing web content, whilst the engage stage could describe voting, contribution to the website and/or product purchase.

4.7.6 Four pleasures analysis: engage

PHYSIO	* Clear artwork visuals and photographs
SOCIO	* The Threadless brand * The Threadless community * Threadless account * Limited edition t-shirt range * Language and narrative in communication style
PSYCHO	* The voting system * Evidence of happy customers engaged in the community * Clear sizing and material information
IDEO	* The Threadless brand * Limited edition t-shirt range

Table 4.29 Summary of Threadless four pleasures overview: engage

Without having looked extensively at products on the Threadless website, I entered the engage stage seeking a product type; “I want a small tight fitting t-shirt, with something cool, unusual and that is small enough that the design doesn’t take up the whole t-shirt (I don’t think that looks good on girls)” (MC product purchase diary, Appendix 11). There are a variety of strategies for searching products on the website, although the notion of exploration and browsing the community is key. Each product page contains extensive information, providing evidencing through close up images of the artwork, and a photo gallery of the Threadless community wearing the product. Information is both functional (size, stock level etc.) and used to tell a story (information on the design, the designer, the ‘buzz in the blog’, the voting results etc.). Support information for purchase (e.g. size guide) are thorough. Access to this breadth of information supports all four pleasures.

A Threadless account is required to purchase from the online shop. The account set up is straightforward; more than just a record of orders, the personal profile created stimulates interaction with the brand and the Threadless community through the upload of photographs, connection to external website e.g. Flickr and the use of ‘streetpoints’ to provide rewards in return for purchases, referrals and photograph uploads.

4.6.7 Four pleasures analysis: anticipate

PHYSIO	* Clear artwork visuals and photographs
SOCIO	* Threadless brand * Threadless community * Threadless account * Language and narrative in communication style
PSYCHO	* Confirmation and dispatch email * Threadless account
IDEO	* The Threadless brand * Limited edition t-shirt range

Table 4.30 Summary of Threadless four pleasures analysis: anticipate

The anticipate stage begins with an onscreen order confirmation, continuing the friendly language established during the engage stage; “You’re Number 1412287! You’re about to become the lucky owner of some truly radical Threadless gear. Make sure your email provider accepts emails from orders@threadless.com and service@threadless.com so we can keep you updated!” (MC product purchase diary, Appendix 11). A confirmation email is received; the visual style and content follows that of the Threadless website, furthering the relationship and extending the experience. This relationship is enhanced by the email sign off “Your pals at Threadless”. The content of the email provides web links and answers to likely questions. It establishes expectations, informing me that a dispatch notification will be sent. This supports psycho pleasure, managing and setting customer expectation, and providing reassurance.

4.7.8 Four pleasures analysis: own



Figure 4.44 Threadless t-shirt packaging

PHYSIO	<ul style="list-style-type: none"> * Threadless packaging * Threadless dispatch note * Threadless t-shirt – design and quality of materials * Threadless stickers * Mailing list emails
SOCIO	<ul style="list-style-type: none"> * Threadless brand * Threadless community * Threadless account * Threadless t-shirt * Threadless stickers * ‘Threadless spotting’ * Limited edition t-shirt range
PSYCHO	<ul style="list-style-type: none"> * Threadless account * Information on the designer accessible via the website
IDEO	<ul style="list-style-type: none"> * Threadless brand * Threadless community * Limited edition t-shirt range * Mailing list emails

Table 4.31 Summary of Threadless four pleasures analysis: own

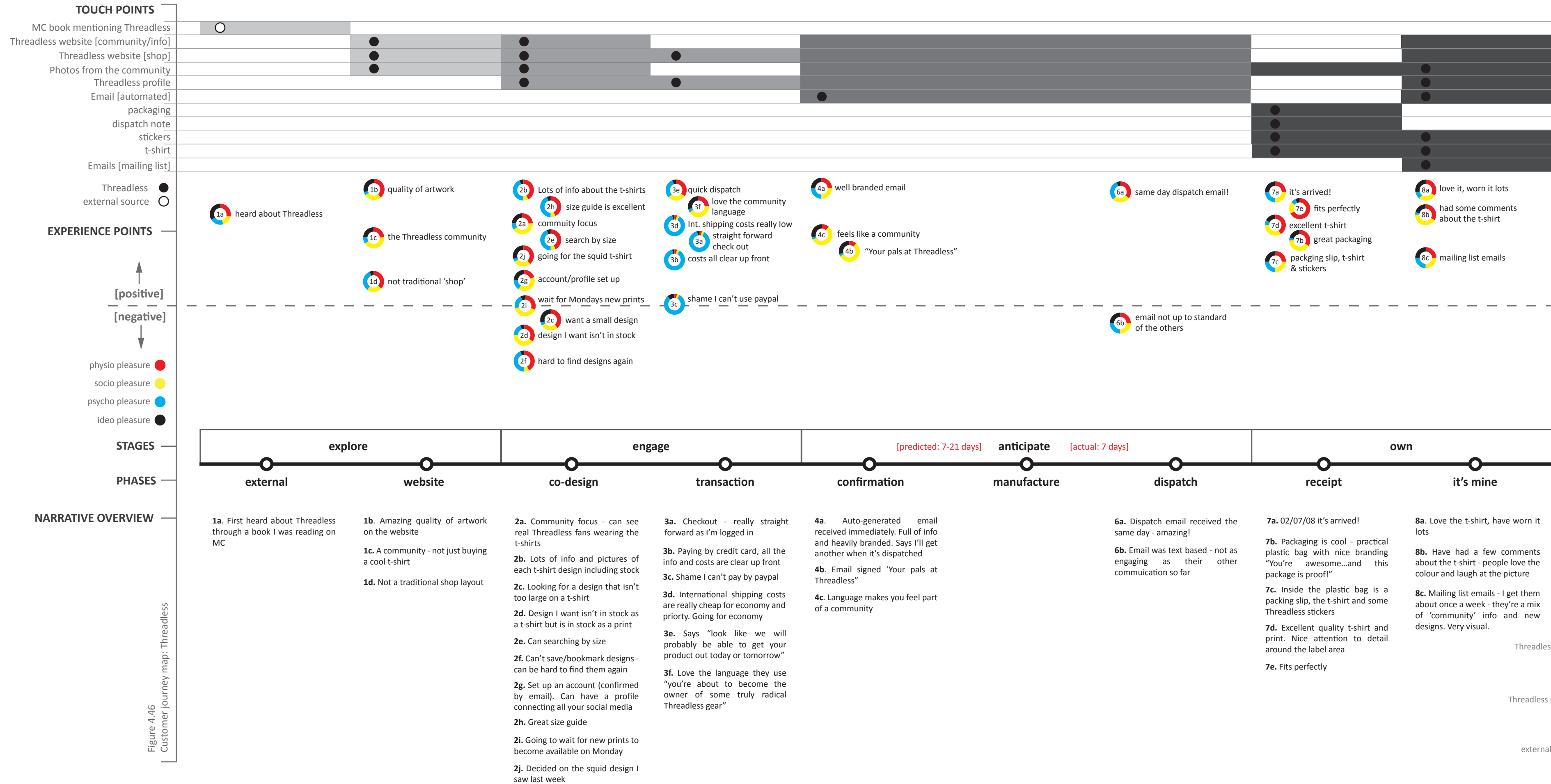
The product arrives quickly, and the packaging follows the quirky and witty conversational approach; “The packaging is lovely (as I would expect). Heavily branded – one side says “You’re awesome...and this package is proof!” Love it!” (MC product purchase diary, Appendix 11). This attention to detail within a standard low cost packaging approach demonstrates the company’s attention to the touch points within the customer experience. You smile before you even open it to see the product; what does the packaging say about me? The t-shirt is of a high quality, with attention to detail (such as the product preview on the internal face of the t-shirt around the label). It is folded neatly in the packaging, and as unwrapped the dispatch note and stickers appear as though part of the present. A set of stickers arrives with the t-shirt, an interesting combination of story telling and logo pertinent to the Threadless product offering. They are subtle, being small in size, elegant in colour choice, and some very subtle, without any obvious Threadless branding.

The t-shirt name (a key component of the humour of the design – ‘Loch Ness Imposter’) is listed inside the t-shirt near the label, the wit of the image speaks for itself, yet the detail, as with the fact that there is no external Threadless branding, is reserved for those ‘in the know’. This is exemplified through the notion of ‘Threadless spotting’. The fit is as described on the website, the colours are bright and the print quality is high, all reinforcing physio pleasure.



Figure 4.45 My Threadless t-shirt

Now a member of the Threadless mailing list, the emails arrive on a weekly basis. Their content is extensive and broken down into four key areas: shop, promotions, news and more? Visually the email works like a page of the website, continuing brand association and supporting psycho pleasure in navigating and interacting with the content. As well as encouraging new purchases through the push of new designs and a search stock by size option (as on the website), the email tell stories relating to other parts of the business including new design challenges, and their work with galleries and artists, furthering awareness and engagement of both the business model and activity.



Threadless digital

	explore	engage	anticipate	own
Threadless digital	Threadless website [community] Threadless website [shop] Community photos	Threadless website [community] Threadless website [shop] Community photos Threadless profile	Email [order received] Email [dispatched] Threadless website [community] Threadless website [shop]	Mailing list emails Threadless website
Threadless physical				Plastic packaging bag Packing slip Threadless stickers Threadless t-shirt
external source	MC book			

Figure 4.46
Customer journey map: Threadless

4.8 Spreadshirt

4.8.1 Company and product information

“Everyone has ideas and many of them fit on a shirt. We give those ideas the space they deserve: Spreadshirt's customers can let their fantasies run free on over 100 different articles of clothing. They can use their own designs and texts, or use works from other designers. Whoever likes to create themselves or would like more attention for their projects can also sell with Spreadshirt - in their own free Spreadshirt shop” (Spreadshirt 2011)

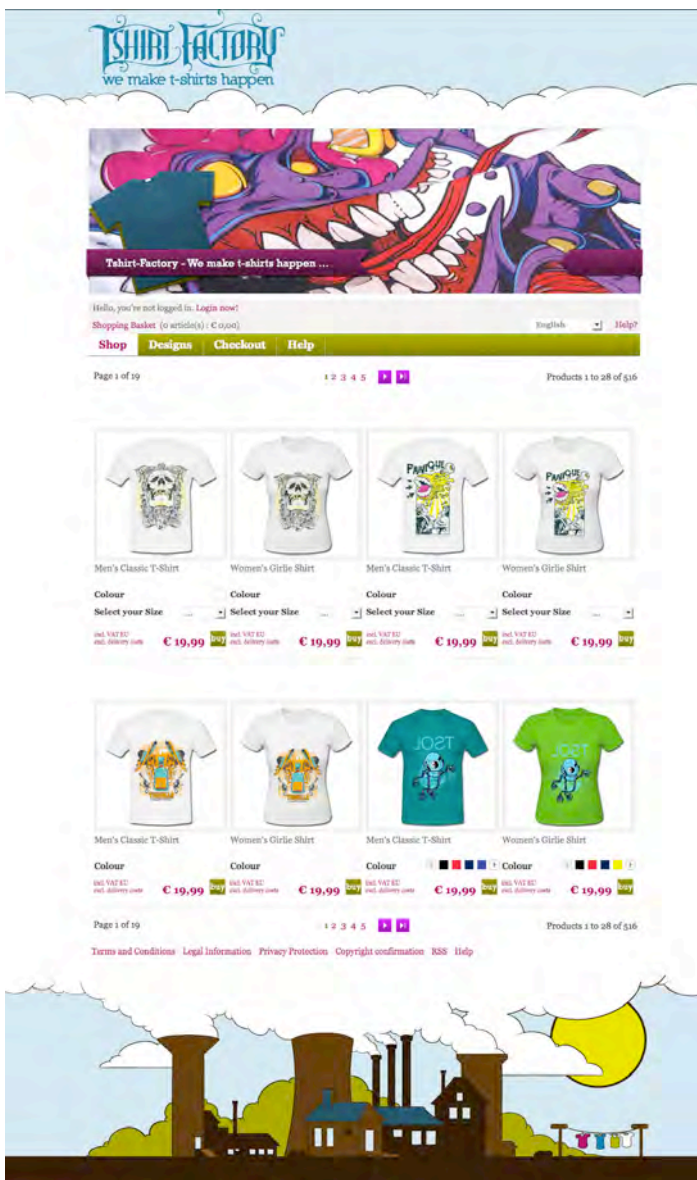


Figure 4.47 T-shirt-Factory, a Spreadshirt partner shop (T-shirt-Factory 2011)

The original concept for Spreadshirt was developed by student Lukasz Gadowski in 2001; within a month, the first prototype shop went online and orders began. The business grew quickly; 6 months later 100 partner shops had opened, and by 2003, 5000 shop partners were using the Spreadshirt system. Today there are over 400,000 Spreadshirt shops in existence, and the business has won several awards. In 2011, the company is selling worldwide, offers a mail order catalogue and has opened a t-shirt shop on the top floor of their company headquarters, where people can see their t-shirts being printed. They describe their goal as “to be THE creative apparel platform, inspiring people to create, buy or sell individualised fashion” (Spreadshirt 2011).

The community is an integral facet of the business, this is exemplified in the accessibility of the Spreadshirt API, supporting shop partners in creating their own Spreadshirt

applications, and the recent competition encouraging developers to work with their API to develop new

phone based applications for t-shirt design. The company logos were also created by the community in two Open Logo Projects; the first logo the 'fingerprint' in 2005, followed by the 'lovetab' in 2008.



Figure 4.48 Spreadshirt logos – [left] 2005, [right] redesigned in 2008 (Spreadshirt 2011)

Individuals or businesses/groups can sell designs either individually through the Marketplace, or can set up partner shops which can be customised in terms of appearance and branding (see figure 4.47); shop partners include groups as large as the Guardian newspaper and the Wikileaks website. Both avenues offer a commission based revenue stream.

The online product configurator in the form of an interactive web-based system was launched in 2004 under the name Shirt-O-Mat. In 2007 a redeveloped website was launched, which included the Spreadshirt Marketplace. A new version of the t-shirt designer has been in beta testing since 2009, and is due to be launched in 2011. The company boasts over 100 different articles of clothing, with the potential to change design, text and colour. The business has clear brand values; "At Spreadshirt, we want to take responsibility for our actions as a company. We want to act ethically, considering global, local, social and environmental impacts of our decisions" (Spreadshirt 2011)

4.8.2 Spreadshirt: the product configurator

The product configurator offers an accessible and clear set of options to customise, with a large product preview. This is supplemented further down the page by clear photographs and information relating to the specific item of clothing selected (see figure 4.49). If co-designing on the Spreadshirt website (as opposed to a partner shop), photographs can be uploaded and text added, or Spreadshirt designs can be selected, either within the product configurator or through browsing the Marketplace. The large quantity of designs can make it difficult to navigate and browse (at 11.08.11, the product configurator lists 13945 pages of designs to scroll through).

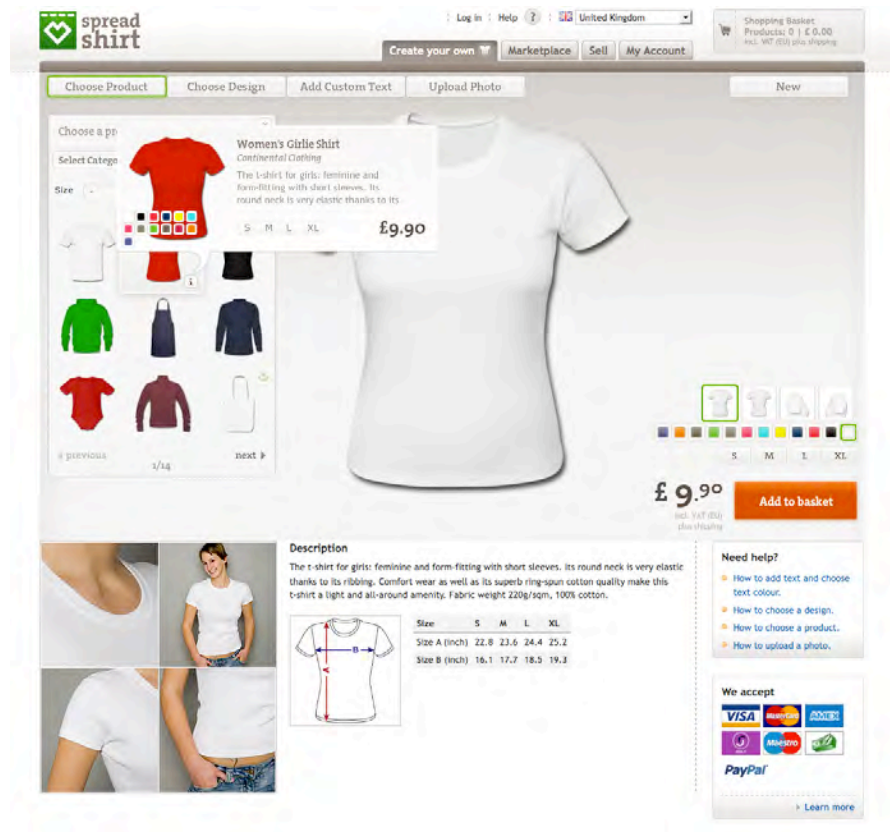


Figure 4.49 Spreadshirt t-shirt designer (Spreadshirt 2011)

4.8.3 Manufacture, dispatch and delivery

Spreadshirt offers a broad range of articles and print types. They manufacture their custom products in Germany, and ship worldwide via DHL and the German postal system. The website [in 2011] offers a delivery calculator (see figure 4.50).

How long will delivery take to my country?

Most orders leave our production facility 24-48 business hours after order placement and payment. Our shipping is handled by DHL and the German Postal system. We do not have any influence on the delivery times or possible delays.

The estimated delivery time for your country can be calculated here:

The delivery calculator interface features a visual flow: a box labeled 'I ♥ SHIRTS' is shown being loaded onto a truck, which then delivers to a person also wearing an 'I ♥ SHIRTS' t-shirt. Below this, a calculation is shown: 'Production: 24 - 48 business hours' plus 'Country: United Kingdom' equals 'Delivery time (estimate): 7-9 business days (Express: 2-3)'. The 'Country' field is a dropdown menu currently set to 'United Kingdom'.

Prerequisites for fast production:

- Payment in full to our account (pre-payment)
- Complete and correct payment information (credit card payments)
- Correct statement of purpose (order number) on bank transfers
- Complete shipping and billing addresses
- No problems with the design

Figure 4.50 Spreadshirt delivery information calculator (Spreadshirt 2011)

4.7.4 My co-design experience: overview

Company	Spreadshirt <i>www.spreadshirt.co.uk</i>
Purchase	Distressed womens t-shirt
Product configurator	www.spreadshirt.co.uk
Price	£18.40 (+£4 P&P)
Specified timescale	7-9 working days
Actual timescale	24.06.08 - 28.06.08 (4 days)
Co-design experience diary	Appendix 12

Table 4.32 My Spreadshirt co-design experience overview

Spreadshirt appear often in the MC literature, and are a frequently cited example of an MC clothing company. As one of the forerunners in the field, and a company who had already been trading for a number of years at the time of purchase, I was keen to become a customer co-designer with them to see how well resolved the co-design experience was. I was confident of co-designing a product that I would be happy with due to their breadth of available designs and high quality fabrics. I knew I would be looking for a design that I really liked rather than uploading text or a photo of my own; that type of customisation somehow seems more appropriate for gifting (such as YourDesign) rather than personal purchases. Having recently purchased a Threadless t-shirt it is anticipated that the two experiences will be very different, based upon the brand values of the companies and the purpose of the MC product offering. For the completed customer journey map please see figure 4.54, page 221

4.7.5 Four pleasures analysis: explore

PHYSIO	<ul style="list-style-type: none"> * Clear artwork visuals for selecting designs from the Marketplace * Photographs support product evidencing
SOCIO	<ul style="list-style-type: none"> * Sharing and buying submitted designs
PSYCHO	<ul style="list-style-type: none"> * Difficult navigation of designs in the Marketplace * Selection of tools and product preview in the configurator
IDEO	<ul style="list-style-type: none"> * The Spreadshirt brand – functional rather than inspirational

Table 4.33 Summary of Spreadshirt four pleasures overview: explore

For my MC product purchase, the explore stage of the co-design experience centres around the Spreadshirt marketplace and online designer. It is recognised that for many customer co-designers, access to Spreadshirt will occur through the product configurator customised by partner shops. In exploring the website, the large quantity of designs available (as described in chapter 4.8.2) make browsing and selection a time consuming and often confusing process. This cognitive overhead reduces psycho pleasure as it fails

to support the co-designer through appropriate means of faceting, searching and exploring designs. The tone of the MC product offering appears functional rather creative and inspirational.

4.7.6 Four pleasures analysis: engage

PHYSIO	<ul style="list-style-type: none"> * Clear artwork visuals for selecting designs * Photographs support product evidencing
SOCIO	<ul style="list-style-type: none"> * Sharing and buying submitted designs
PSYCHO	<ul style="list-style-type: none"> * Navigation of designs in the Marketplace * Selection of tools and product preview in the configurator * Spreadshirt account * Currency - € to £ and exchange rates? * Communication (spelling mistakes in emails)
IDEO	<ul style="list-style-type: none"> * The Spreadshirt brand

Table 4.34 Summary of Spreadshirt four pleasures overview: engage

Once a design has been selected, the product configurator opens with the design placed on a sample product ready to edit as required (see figure 4.51). Options are provided to edit the size, scale, rotation, orientation, position, colour and print type of the graphic, providing a high level of design decision making using a basic control panel supported by a product preview overlaid onto a photograph of the t-shirt selected.

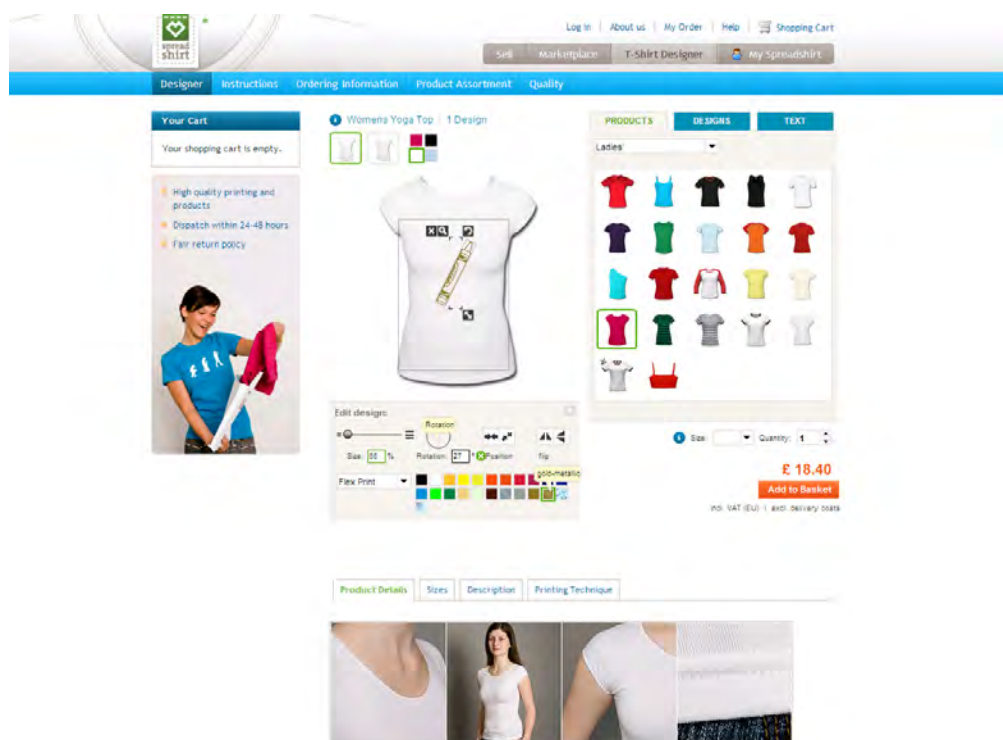


Figure 4.51 A design loaded into the Spreadshirt product configurator (Spreadshirt 2008)

Design decision-making with regard to product type is provided by a series of photographs underneath the configurator window of the clothing type. Information is managed through the use of tabs to describe product detail, size, description and printing technique. This supports both physio and psycho pleasure, providing evidence of product details and properties, whilst supporting decision-making; “There’s quite a bit on info on the cut and material, so I know it should be good quality, and should hopefully be a good fit” (MC product purchase diary, Appendix 12). From the configurator window, alternative product types, designs, or text can be selected, providing an entryway back into the Marketplace.

The transaction phase requires a Spreadshirt account to be created. Upon entering an email address a password is generated and sent by return email. The content and language is friendly and explanatory, and signed “Your Friendly Spreadshirt Team”. There are several spelling mistakes within the email; whilst likely down to translation (Spreadshirt is a German company), this simple error may engender a lack of trust and the perception of a lack of attention to detail.

“Hey there! Welcome to Spreadshirt and thank you for deciding to join us!

With your registration there is no form of contractual commitment to Spreadshirt. Membership is completely free of charge. Basically the registration allows for the sending of confirmation E-Mail. Additionally with your login in you can check on previous orders and re-order those products that you especially liked”

The payment process is straight forward; the total amount payable has changed from UK pounds to Euros. What exchange rate are they using, and will it cost me more once it goes through my payment provider?

4.6.7 Four pleasures analysis: anticipate

PHYSIO	<ul style="list-style-type: none"> * Spreadshirt brand * Spreadshirt account
SOCIO	<ul style="list-style-type: none"> * Appreciation of MC
PSYCHO	<ul style="list-style-type: none"> * Spreadshirt brand * Appreciation of MC * Confirmation and dispatch email * Use of language in communication
IDEO	<ul style="list-style-type: none"> * Spreadshirt brand * Spreadshirt account * Appreciation of MC

Table 4.35 Summary of Spreadshirt four pleasures analysis: anticipate

Upon receipt of payment two emails are received, the first an order confirmation with my account log on details and an order number, the second payment confirmation from paypal (with a total in UK pounds that is 48p higher). The dispatch email is received the following day. It is text based and informative, but again

reflects issues of translation in the language. No product preview has been provided. The speed of dispatch is impressive, faster than many online off the shelf purchases.

4.7.8 Four pleasures analysis: own

PHYSIO	<ul style="list-style-type: none"> * Spreadshirt packaging * Spreadshirt washing instructions, delivery note and receipt * Spreadshirt t-shirt – design, fit, material quality and print quality
SOCIO	<ul style="list-style-type: none"> * Telling people it's an MC t-shirt * Spreadshirt marketing emails
PSYCHO	<ul style="list-style-type: none"> * Appreciation of MC * Speed of dispatch and delivery * Lack of consistency in brand language and identity
IDEO	<ul style="list-style-type: none"> * Appreciation of MC * Spreadshirt the brand

Table 4.36 Summary of Spreadshirt four pleasures analysis: own

The t-shirt arrives in an A4 envelope with minimal Spreadshirt branding (see figure 4.52); “the S logo on the envelope flap (it looks like a logo on an elegant piece of stationery). In fact I don’t think I’ve even seen that on the website...” (MC product purchase diary, Appendix 12). Whilst efficiently produced, the touch points provided during the receipt phase (t-shirt envelope, washing instructions, delivery note, printed receipt in separate envelope) are functional, and are lacking in consistency in terms of brand language and identity (for further details see Appendix 12).



Figure 4.52 Spreadshirt packaging

The product itself is of a high quality in terms of material and print, and the sizing is accurate; “it’s a really good fit. I love the detail on the distressed option” (MC product purchase diary, Appendix 12).

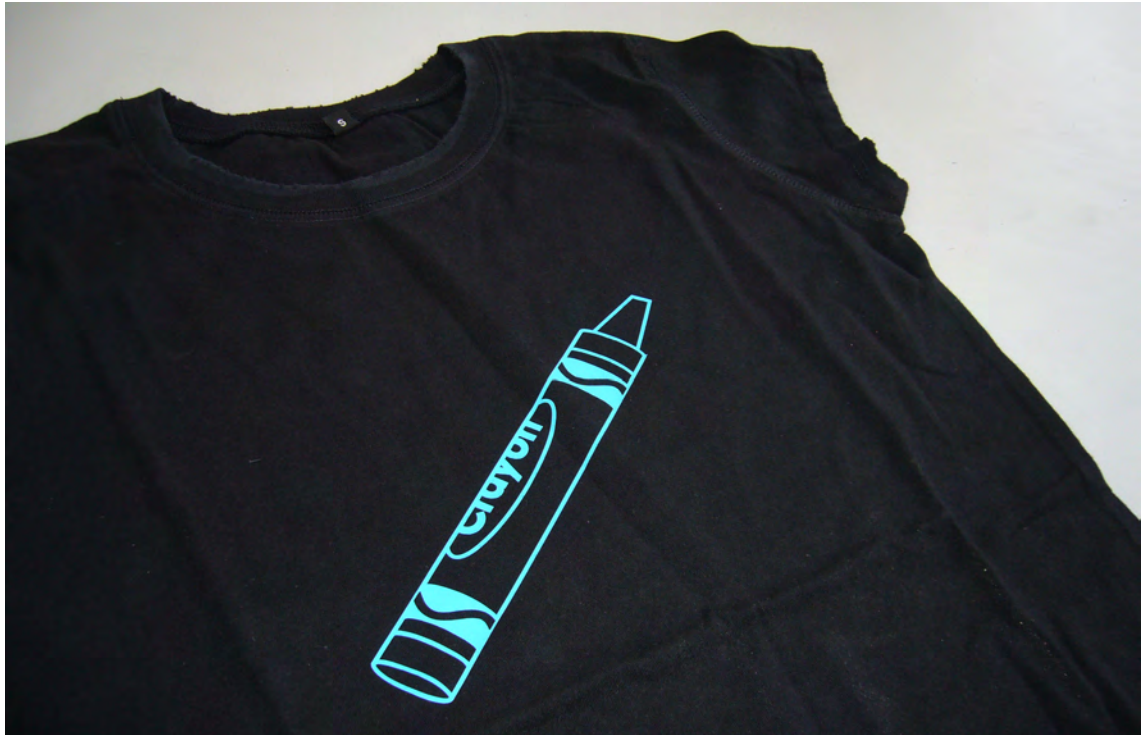


Figure 4.53 My Spreadshirt t-shirt

4.9 NikeiD

4.9.1 Company and product information

“Back before the Swoosh logo and long before the days we were called Nike, there was Blue Ribbon Sports (BRS). It was the company Phil Knight, our founder, and legendary track coach Bill Bowerman created in 1964 to provide athletes with better shoes... It wasn’t until 1971 that BRS introduced the concept of the Greek winged Goddess of victory—Nike— followed by the launch in 1972 of the company we know today as Nike. In December 1980 we went public. And the rest is history” (Nikebiz 2007)

An international market leader, the Nike portfolio encompasses a number of large brands such as Converse Inc. and Umbro Ltd. The business has won numerous awards for their products, business and environmental policies; in 2008 they were ranked as the Most Admired Company in America in the Apparel industry, and were second behind Apple in Innovation in the overall rankings of more than 300 companies. According to Fast Magazines 50 most innovative companies list, they ranked 6th; “Nike is blurring the line between brand and experience” (Nikebiz 2010). Nike continue to push the boundaries of product innovation; for example the Nike+ system connects products to GPS systems and home computers, providing training tools, goals and focus for individuals in their own homes, and a social network facilities to support the Nike+ community.

Nike launched their online MC product offering in 1999, and by 2007 more than 3 million visitors were accessing NikeiD each month. The London Design Studio opened in-store in 2007 “This puts the consumer in control of the design process and extends the NikeiD experience beyond the computer screen” (Nikebiz 2010).

4.9.2 NikeiD: the product configurator

“You design it. We build it. Make a statement with you colours, materials and fit” (NikeiD 2011)

The NikeiD product configurator is available both in-store (see figure 4.55) and online (see figure 4.57). The in-store offer is split across two floors. The first floor conveys the potential of the NikeiD experience, with floor to ceiling displays of potential customisation options, alongside a display of 54 blank shoe types available. Computer terminals with the online configurator are available for design in store. The second floor houses the ‘design studio’, an appointment only area where ‘design consultants’ support the experience and additional materials and shoe styles are available to customise; “When booking an appointment in the top studio, users can choose which of a selection of specially appointed iD design consultants they want to work with - each of which has a different approach to design due to their background, training and personal passions” (Lucas 2007). The New York store has proven so popular that the waiting list for appointments can often be several months.



Figure 4.55 NikeiD London Studio (Lucas 2007)

The online configurator was used for this MC co-design experience. The website offers a large range of customisable products defined by sport, style and gender. These include shoes, clothing and equipment (e.g. bags). These can be viewed using the categories described above, or accessed through the design gallery, where entry points into the configurator include by colour, sport, gender, product type, or a text search box (see figure 4.56). Designs are uploaded to the gallery by the user community where they are voted upon. This stimulates and supports sharing and the development of the community; completed designs are saved to a customers 'locker' and can be uploaded to the gallery without purchase.

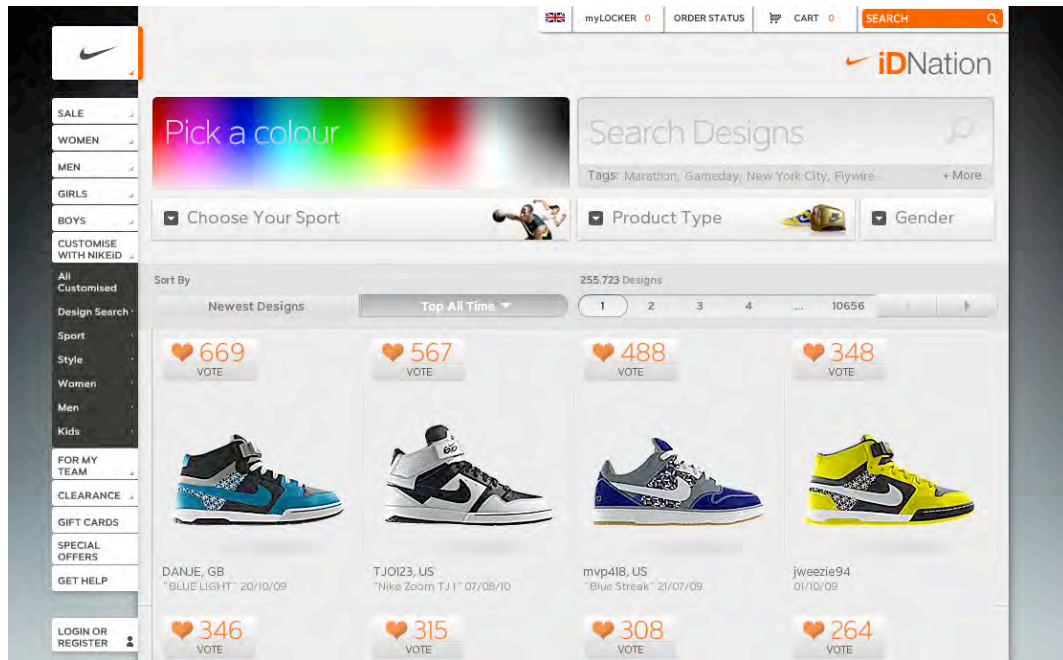


Figure 4.56 NikeiD design gallery (NikeiD 2011)

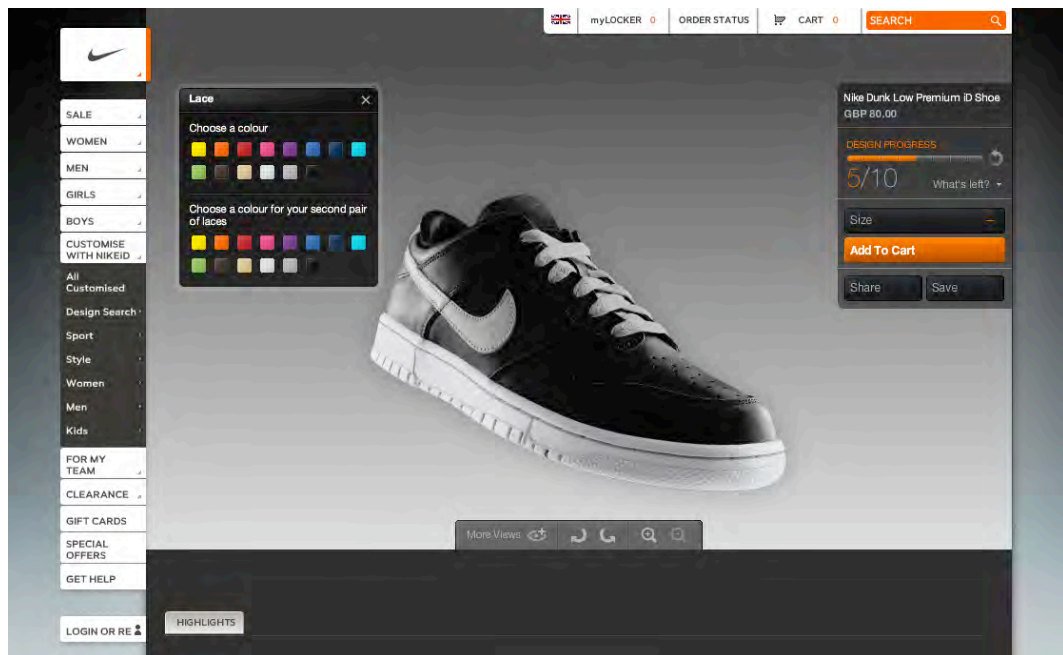


Figure 4.57 NikeiD product configurator (NikeiD 2011)

Once a product type is selected (Nike Dunk Low Premium iD trainer described below), co-designers are offered the option to start from blank or to use an existing design from the gallery. The story of the product is told, and customer reviews are available; “Once the top performance shoe on the basketball court, the Nike Dunk has been a symbol of individual expression since its debut in 1985” (NikeiD 2011). The configurator directs the co-designer through ten stages of configuration, selecting material types, colours and the personalised iD (see figure 4.57). Product evidencing is strong, through photo-realistic 3D rendering, enabling the user to select static views, rotate the 3D model, and zoom in to view detail. Once

complete, designs can be saved to the NikeiD design gallery, saved to a 'locker' (upon registration with the website), printed, posted to social networks, or shared via email or url link.

4.9.3 Manufacture, dispatch and delivery

During the last two decades, Nike earned a poor reputation for the ethics of their manufacturing practices; "The multi-billion dollar sportswear company Nike admitted yesterday that it "blew it" by employing children in Third World countries" Boggan (2001). However the company has taken great pains to improve business practices and change their reputation; in 2010 they were recognised as one of the worlds most ethical companies (Nikebiz 2010).

The NikeiD MC product offering have a dispatch and delivery timescale of up to four weeks from the date of order, with a shipping charge of £6.50. UPS tracking details upon dispatch indicates a manufacturing location in China.

4.9.4 My co-design experience: overview

Company	NikeiD <i>www.nikeid.com</i>
Purchase	Nike Dunk Low Premium iD
Product configurator	<i>www.nikeid.com</i>
Price	£80 (+ £6.50 P&P)
Specified timescale	21-28 days
Actual timescale	25.07.11 – 10.08.11 (16 days)
Co-design experience diary	Appendix 13

Table 4.37 My NikeiD co-design experience overview

As a leading brand with a well established off the shelf and MC product offer, the expectation as a customer co-designer is that NikeiD experience will be well resolved at all stages and phases of the experience, and that the resultant product quality will be high. The progression from online product configurator to in-store offering suggests that they have reached an optimum co-design experience online. For the completed customer journey map please see figure 4.60, page 231.

4.4.5 My co-design experience: explore

PHYSIO	<ul style="list-style-type: none"> * Nike website * NikeiD website * Product range and product aesthetics
SOCIO	<ul style="list-style-type: none"> * Nike the brand – values, products, quality etc * Saving and sharing designs on the website * NikeiD community
PSYCHO	<ul style="list-style-type: none"> * Easy to navigate website and configurator * High quality product renders on the configurator provide evidencing * Extensive product information and reviews
IDEO	<ul style="list-style-type: none"> * Nike the brand * Product aesthetics

Table 4.38 Summary of NikeiD four pleasures analysis: explore

NikeiD have an extensive MC product offering across a range of product types. As discussed in chapter 4.9.2, there are multiple entry points into the configurator both through images in the gallery and a variety of search and faceting options. Voting is evident within the gallery, stimulated and evidencing socio pleasures and the engagement in the NikeiD community; there is an interesting tension between buying a design from the gallery and the notion of the MC product offering of “NikeiD. Make it your own” (NikeiD 2011). The large quantity of designs in the gallery (201,648 at 14.09.11) raises questions as to its purpose; is it designed to stimulate socio pleasure through sharing and the enabling individual co-designers to display their designs, and/or is its purpose to provide inspiration and examples of what can be done with the product configurator, in which case is this large quantity prohibitive to browsing?

Once a design is selected, a product descriptor is provided. For many, this evocative language and story telling provides authenticity and heritage to the product selection supporting a breath of pleasures, I’m not just buying a pair of MC Nike trainers, I’m buying “the re-birth of a legend...a symbol of individual expression since 1985”. It makes available to me “a small palette of colours” (Nike Dunk Low Premium iD shoe, Nike 2011), so I’m designing something special; choosing this shoe says something about me.

The configurator window guides the customer co-designer through the process, indicating percentage complete. This helps manage psycho pleasure in visualising the stages of co-design, current progression, and set of design decisions.

4.4.6 My co-design experience: engage

PHYSIO	<ul style="list-style-type: none"> * NikeiD website * Product range and product aesthetics * High quality product renders provide clear product evidencing
SOCIO	<ul style="list-style-type: none"> * Nike the brand – values, products, quality etc * Saving and sharing designs on the website * NikeiD community
PSYCHO	<ul style="list-style-type: none"> * Easy to navigate website and configurator * High quality product renders on the configurator provide evidencing * Extensive product information and reviews * Opportunity for support in selecting iD * Confidence in the brand and purchasing process
IDEO	<ul style="list-style-type: none"> * Nike the brand * Product aesthetics

Table 4.39 Summary of NikeiD four pleasures analysis: engage

Engaging in co-design at the configurator begins with the product, choosing either an existing gallery design or specifying the product type. Once engaged in the co-design experience, the quality of product evidencing within the configurator is high, providing reassurance and supporting design decision-making. A series of static views look around the trainer, although the angle of display and arrows offers the affordance of spinning the design in real time (a feature not available).

The selection of an iD is a key element of the co-design process, and the configurator is set to recognise words it deems inappropriate for embroidery onto their brand. The choice of iD is important in stimulating both socio and ideo pleasure, but can be a difficult choice; could NikeiD offer suggestions of iD based around themes or the use of a thesaurus?

The notion of sharing forms a key part of the experience and this is supported through a variety of save and share options for co-designers. As a first time user of the site, what benefits does sharing your design in the gallery offer? How are you made to feel an ongoing part of the NikeiD community? “Maybe I’ll add it to the gallery just to see out of interest if anyone votes for it?...There must be so many designs on there that no one looks at surely?” (MC product purchase diary, Appendix 13).

The transaction phase is a straight forward online payment. Trust in the brand due to its size and history supports psycho pleasure.

4.5.7 My co-design experience: anticipate

PHYSIO	<ul style="list-style-type: none"> * Product preview (through email/'my locker')
SOCIO	<ul style="list-style-type: none"> * The design gallery – the NikeiD community (where is my design?) * Sharing the product preview (through email/'my locker') * Lack of a personal connection and relationship (generic communication style)
PSYCHO	<ul style="list-style-type: none"> * Email confirmation * Order status in 'my locker' * Order tracking – UPS
IDEO	<ul style="list-style-type: none"> * Nike the brand * Made in China

Table 4.40 Summary of NikeiD four pleasures analysis: anticipate

Following payment, an on-screen confirmation, giving details of the use of order tracking within 'my locker', and details of the order status options. These are extensive (13 options), and are all supported by functional descriptors rather than evocative statements relating to the co-design experience. Email contact is maintained by Nike in three key phases; order confirmation, order has been started, and order has been shipped. The emails follow the brand DNA and visual style established on the website, and provide a thumbnail product preview, with a link to the completed design in 'my locker'. The written content of the email is impersonal and generic "Please remember if you have ordered both NikeStore.com and/or customised NIKEiD product/s, the items might be sent in different shipments at no extra cost to you" ('Order has started' email); I'm co-designer having bought a trainer from NikeiD, do you not know what I have bought? So, whilst providing information and reassurance through the product preview, there appears to be little input within the anticipate phase to extend the co-design experience and relationship. The design was also uploaded to the gallery at the time of purchase, but it is not there; am I part of the NikeiD community yet? Why would my design not be shared?

4.5.8 My co-design experience: own

PHYSIO	<ul style="list-style-type: none"> * NikeiD packaging * NikeiD trainers * NikeiD leaflet stickers
SOCIO	<ul style="list-style-type: none"> * Nike the brand * My NikeiD trainers * The design gallery – the NikeiD community * Sharing the co-design experience with friends
PSYCHO	<ul style="list-style-type: none"> * Appreciation of MC * Email confirming delivery
IDEO	<ul style="list-style-type: none"> * Appreciation of MC * Nike the brand * NikeiD trainers * Made in China

Table 4.41 Summary of My NikeiD four pleasures analysis: own

My NikeiD parcel arrives a day earlier than stated, an interesting tension between exceeding expectations and an inconvenience with parcel delivery arrangements. The outer packaging is a plain box, with no Nike branding. Inside, the shoebox is a specific NikeiD design, with attention to detail including the drawer opening, NikeiD branding, and subtle shoe pattern in a varnish print. This care and attention in the detail stimulates physio pleasure and supports the notion of the MC product being something special to be unwrapped. The care taken over the shoe box increases the likelihood of increased touch point duration, as people retain the box.



Figure 4.58 NikeiD trainer packaging

A glossy leaflet is on top of the trainers, which opens to read 'It's all yours. Now it's time to show it off'. An interesting touch point, and one of equal quality to the rest of the packaging in terms of print and material choice. However what is the duration of this touch point? Why is it here, and why would I want to keep it?



Figure 4.59 My NikeiD trainers

The high quality of manufacture is immediately obvious, and the trainers feel padded. The iD is woven into the label on the tongue (so it looks like a print) rather than embroidered onto the trainer itself. This adds to the professional feel of the product, and makes the iD more subtle. This is perfect for me; my socio pleasure is derived from my knowledge of the MC trainers, rather than the external identification of them.

4.10 Discussions and conclusions from the chapter

As discussed in chapter 3.5 and at the start of this chapter, immersive techniques can help us to appreciate the context, the feelings and the details of an experience through a subjective account. As discussed above, the immersive experience has two primary functions:

3. To experience the customer co-design journey for a range of MC products, and to record the touch points within each co-design experience
4. To reflect upon the creation of a design probe; gaining insight into potential issues within each co-design experience, and experiencing methods of recording the journey

The discussions and conclusions from this chapter reflect on the experience of becoming a customer co-designer, on mapping the customer journey, and on the process of recording experiences, gathering insights to support the creation of the design probes.

4.10.1 Reflections on being a customer co-designer

In articulating preconceptions and assumptions at the start of this chapter, it is useful to reflect upon these in light of the documented experiences as a customer co-designer. I was surprised by my immediate engagement in the process of co-design, having had no previous desire to co-design a product, and the feelings of excitement and pride of authorship that emerged during my MC product purchases (some of which were shared with friends). In the experiences of co-design at the configurator, the 'how' it worked appeared to cause minimal difficulty, but rather it was the 'what' and 'why' that stimulated my thought, reflection, pleasure, concern and doubt as a co-designer, and I was correct in my assumption that for me personally, deciding upon a design was often difficult. Overall I was very happy with most of the MC products when I received them, more so than expected. I had assumed that the larger, more prominent brands (e.g. Nike and PUMA) would have usable and engaging product configurators. This was in part correct, but it was very noticeable that the coherence was lost with the PUMA product offering between the online and the in-store configurator.

As anticipated, the progression through the co-design experiences developed my awareness of the process of co-design, and raised my expectations after every positive interaction, and likewise lowered them after negative experience points. One major preconception was that the anticipate stage would be the most challenging part of the co-design experience, this was negative perception was confirmed during the lengthy wait at the PUMA Mongolian BBQ. This negative experience early on in my purchases may have been a key factor in my lack of concern with the wait, and pleasure at quick dispatches that occurred in my later purchases. The accuracy of the predicted timescale from transaction to dispatch played a key role here in setting expectations that must be met.

As predicted, the experience of co-designing the FREITAG bag was the most engaging, the most memorable and the most shared experience, and the resultant MC product is the favourite outcome from the product purchases.

4.10.2 Mapping the customer journey: Stages, phases, touch points, and the four pleasures

The customer journey map offers a valuable tool to support the visualisation, the construction and the communication of a mental model of the experience, in a manner not previously described in the MC literature. This information and accompanying insights can be read at a variety of levels by a variety of audiences. Constructed around the stages and phases of the co-design experience identified (for further detail see chapters 3.8.1 and 3.8.2), the framework for the map developed in this doctoral thesis:

- * Identifies and explores the stages and phases of the experience
- * Tells the story of the co-design experience through the written and visual narrative
- * Identifies the touch points, their origin and duration
- * Reveals emotional response through the positive/negative gradient to which the experience points are assigned, and through the four pleasures analysis
- * Unpacks practical details relating to duration between order and dispatch, and provides images of digital interactions and physical touch points

The stages and phases of the customer co-design experience are important in distinguishing and identifying activity type and co-designer need. It becomes evident that the explore stage is the most flexible, able to be accessed through a variety of means ranging from the company itself or external representations of the company or product range. The engage stage takes a more structured approach to a customer journey, walking them through the steps required to configure a product and process the financial transaction, although entry points and exits exist (primarily within the co-design phase) as design decisions are explored, saved and abandoned. The anticipate stage is broken into three phases (as detailed in chapter 3.8.2); for many purchases experience points are evident only in relation to the confirmation and dispatch phase and there is a blurring of the phases. However, since the notion of ‘designed by and made for me’ is a key component of MC, the manufacture phase may offer opportunities (as exemplified in the FREITAG purchase) to engage customer co-designers beyond the phase of co-design, extending their experience to connect with the manufacturing process. At the start of this chapter, this less structured phase was identified as a potential area of concern within the co-design experience, but for those MC product offerings who set (and met) clear expectations and targets, this stage provided an opportunity to encourage sharing (of both the product and experience), the creation of positive anticipation, and reassurance as to the product purchase and design decisions. If designed carefully, touch points can draw co-designers back to the configurator and/or company website, and provide language and stories for co-designers to share. The ownership stage has two very distinct phases. The receipt phase, whilst at the location and time of the co-designers choice, offers the opportunity for the design of the packaging to choreograph the experience of unwrapping, and the reveal of the product. Again if designed carefully, touch points can draw co-

designers back to the configurator and/or company website, provide language and stories for co-designers to share, and be used to extend and exemplify the brand DNA. This overview provides the first insight into the construction of the generic MC customer corridor revealed in its completed form in chapter 7.

The mapping of the customer journey supports the identification and exploration of touch points across a range of MC product and company types. As discussed in chapter 3.8.5, in identifying the touch points, the stage, phase and source (company or external) as well as the duration of the touch point play a role in its perception and effectiveness within the larger co-design experience, sharing and extending an experience where appropriate. Evident in all MC product purchases (to varying degrees) was a lack of consistency in the company touch points throughout the customer journey. Differences in aspects such as language, visual style and story telling (for example the PUMA Mongolian BBQ) appear to stem in part from a focus on function rather than the role of the touch point within the customer journey (for example the Timbuk2 packaging (see figure 4.20) appears to have been selected on the basis of cost and function when viewed against the FREITAG packaging (see figure 4.39) which meets the functional requirements whilst stimulating unexpected pleasures of humour, intrigue and story telling).

Using the four pleasures as framework for describing experience points provides an additional layer of insight into individual co-design experiences. Whilst, as described in the introduction, it can be difficult separate the balance of each pleasure at any given time (and that each moment of an experience contains aspects of each pleasure to differing degrees), the process of reflection and resultant indicators (described in the written analysis) support insights into both positive and negative aspects of experience points. These help to highlight trends in the customer co-design experiences, recognising that these insights are specific customer journeys providing relatable rather than generalisable conclusions. These findings are reported and discussed in chapter 7.

4.10.3 Reflections on recording experiences – insights for designing design probes

The process of immersion into customer co-design, and the recording of the experiences provides valuable insight into the experience of the potential probe participant from both a practical and empathetic perspective, thereby informing the design of the probe activities and supporting interactions with probe participants during the post-probe interview. It is acknowledged that these insights offer only insight rather than fact, and as such can only support rather than drive decision making, since every co-design experience is different. However, as Gilmore (2002, p34) states, their role is important, since the purpose of immersive experiences is “not to answer questions but to raise them”. The design probe activities therefore need to remain flexible enough to gather data from a broad range of experiences.

It was noticeable that the process of writing in the word diary during co-design at the [online] configurator encouraged reflection on both activity and decision-making as it happened, although it also interrupted the natural flow of the process as I paused often to write. Likewise with the gathering of screenshots. However, these proved to be invaluable in recording designs and interactions with the configurator (and revisiting

design decisions within the co-design phase) as I travelled through the co-design experience, yet they also made me pause carefully at each screen and have to consider whether I had fully recorded the process. When purchasing in-store at the PUMA Mongolian BBQ, the diary was written before and after the experience, and the level of detail and ongoing reflection is reduced. **How can a probe kit be best designed to support reflection and recording at the time of co-design at the configurator whilst minimising intrusion?**

Interaction with a social group forms a key component of a co-design experience, whether designing with a friend, or sharing the experience or resultant MC product. **How can a probe kit be best designed to gather insights from a variety of individuals interacting within the customer journey, and at what phases of the co-design experience do these occur?**

4.11 Chapter 4: Reference list

- Barrett, J. (2008) The tale of two sneakers. The family fight that created Adidas and Puma. *Newsweek* [online]. Available from: <<http://newsweek.com/id/132068>> [Accessed 19 May 2009]
- Bauer, H., Düll, A. & Jeffery, D. (2010). Typology of benefits of mass customization offerings for customers: An exploratory study of the customer perspective. In Tseng, M & Piller, F. (eds). *Advances in Mass Customization and Personalization*, Volume 1: 161-180
- Boggan, S (2001). Nike admits to mistakes over child labour. *The Independent*, 20 October [online]. Available from: <<http://www.independent.co.uk/news/world/americas/nike-admits-to-mistakes-over-child-labour-631975.html>> [Accessed 16 May 2010]
- Chafkin, M. (2008). The customer is the company. *Inc magazine* [online]. June. Available from: <http://www.inc.com/magazine/20080601/the-customer-is-the-company_Printer_Friendly.html> [Accessed 16 May 2009]
- Configurator Database (2009). Configurator Database website [online]. Available from: <<http://www.configurator-database.com/>> [Accessed 10 June 2009]
- Fashionfreax.net (2009). Available from: <<http://blog.fashionfreax.net/de/wp-content/2009/02/classicre.jpg>> [Accessed 26 August 2011]
- Flickr (2007). Flickr website [online]. <<http://www.flickr.com>> [Accessed 03 May 2007]
- FREITAG (2010). FREITAG website [online]. <<http://www.freitag.ch>> [Accessed 20 August 2010]
- FREITAG (2008). FREITAG website [online]. <<http://www.freitag.ch>> [Accessed 10 January 2008]
- Freitag Spotting (2009) Available from: <<http://www.flickr.com/groups/freitag-spotting/>> [Accessed 10 January 2008]
- Gilmore, D. (2002). Understanding and overcoming resistance to ethnographic design research. *Interactions*. 9(3): 29-35
- Jordan, P. (2000). *Designing pleasurable products. An introduction to the new human factors*. London: Taylor & Francis.
- K-Swiss (2011). K-Swiss website [online]. Available from: <<http://www.kswiss.za>> [Accessed 02 May 2011]
- Lucas, G. (2007). Nike iD London Studio Opens Tonight. *Creative Review*, 1 November [online]. Available from: <<http://www.creativereview.co.uk/cr-blog/2007/november/nike-id-london-studio-opens-tonight>> [Accessed 12 June 2010]
- My K-Swiss (20011). My K-Swiss website [online]. Available from: <<http://www.mykswiss.com>> [Accessed 16 August 2011]
- My K-Swiss (2008). My K-Swiss website [online]. Available from: <<http://www.mykswiss.com>> [Accessed 12 February 2008]
- Nikebiz (2010). *Nike Inc. Official Site*. Available from: <<http://www.nikebiz.com>> [Accessed 12 June 2010]
- Nikebiz (2007). *New NIKEiD Studio Opens at NikeTown London Giving Consumers a Key to Unlock the World of Design*. 1 November [online]. Available from: <http://www.nikebiz.com/media/pr/2007/11/01_nikeidlondon.html> [Accessed 20 August 2011]
- NikeiD (2011). NikeiD website [online]. Available from: <<http://ww.nikeid.com>> [Accessed 25 July 2011]

- PUMA (2009). PUMA website [online]. Available from: <<http://www.puma.com>> [Accessed 27 June 2009]
- PUMA (2007). PUMA Mongolian BBQ website [online]. Available from:
<<http://www.mongolianshoebbq.puma.com>> [Accessed 20 March 2007]
- Rubin, J. (2005). *Puma Mongolian Shoe BBQ*. 31 March. Coolhunting.com [online] Available from:
<http://www.coolhunting.com/archives/2005/03/puma_mongolian.php> [Accessed 22 March 2009]
- Sinclair, M. (2008). *Designing the customisation experience*. No-retro.com [online] Available from:
<<http://no-retro.com/home/2008/11/30/designing-the-customisation-experience/#more-237>>
[Accessed 30 November 2008]
- Spreadshirt (2011). Spreadshirt website [online]. Available from: <<http://www.spreadshirt.co.uk>> [Accessed 14 June 2011]
- Spreadshirt (2008). Spreadshirt website [online]. Available from: <<http://www.spreadshirt.co.uk>> [Accessed 24 June 2008]
- Timbuk2 (2011). Timbuk2 website [online]. Available from: <<http://www.timbuk2.com>> [Accessed 09 June 2011]
- Timbuk2 (2007). Timbuk2 website [online]. Available from: <<http://www.timbuk2.com>> [Accessed 12 May 2007]
- Timbuk2 Designs (2008). Timbuk2 Flickr feed. Available from:
<<http://www.flickr.com/photos/timbuk2/2722250969/in/set-72157604555295801/>> [Accessed 02 August 2011]
- T-Shirt-Factory (2011). Available from: <<http://t-shirtfactory.spreadshirt.net/>> [Accessed 11 August 2011]
- YourDesign (2007). YourDesign website [online]. Available from: <<http://www.yourdesign.co.uk>> [Accessed 24 April 2007]
- Yu-Ming (2007). PUMA Mongolian BBQ – San Francisco – Charles Duncan, 5 Jan. *FreshnessMag* [online]. Available from: <<http://www.freshnessmag.com/2007/01/05/puma-mongolian-bbq-san-francisco-charles-duncan/>> [Accessed 16 July 2010]

Chapter 5

Designing the design probes

Abstract

This chapter discusses the design and development of the design probe kit for this doctoral study. Following insights gained from MC product purchases in chapter 4, the development of the pilot probe kit is discussed, followed by the insights and information gathered from its use. In light of these results, modifications to the design probe kit are made for the main study, the findings from which are discussed in chapter 6.

5.1 Introduction

*“We will...have to tolerate the designerly ambiguity of the probing and surrender to risk-taking”
(Mattelmäki 2006, p72)*

The design probes in this doctoral study act as a research instrument for gaining insights and information into individual customer co-design experiences. They create a dialogue between the researcher and the participant that supports an empathetic understanding of the customer co-design experience, and the context of that co-design, and supports the identification of opportunities for further research. As discussed in chapter 3, this approach is valuable in offering a window into a situation where the researcher could not, or would not otherwise, be present. The probes, and subsequent semi-structured interview, do not seek qualitative data in response to specific research questions, but instead seek to tell stories about individual experiences.

The purpose of the probe is two-fold:

1. To explore the entirety of the co-design experience from the moment of exploration through to receipt of the product, and a week beyond, and to capture thoughts and reactions to events at each stage of the customer experience as they happen
2. To build a persona of the customer co-designer, to assist in telling the story of their co-design experience, and in interpreting the findings

The probes seek to explore:

- * What events (and corresponding touch points), occur during a co-design experience
- * The emotional reaction associated with those events and touch points

- * The social networking of the customer co-designer with regards to their co-design experience – what are they sharing about the experience, and who are they sharing it with?

This chapter reports on the design of the pilot probe kit (the findings from which are presented in chapter 6). In light of the pilot study, modifications to the probe kit for the main study are discussed and presented. The chapter concludes with a reflection on the success of the probe kit in the main study.

5.1.1 Designing the design probe

As discussed in chapter 3.7.3, an appropriately designed probe kit is important for both the participant and researcher. Well-designed kits build credibility in the research project, and stimulate the interest and engagement of the participants, thereby encouraging use whilst limiting the amount of work and effort required. Likewise for the researcher, an appropriately designed kit ensures both functionality and usability, allowing completed probe components to be used effectively, through sharing, analysis and storage. The professionalism of presentation is deemed important since they are used in this study to explore the experience of co-designing 'design-led' products. The kits contain mixed media components designed to complement each other in the insight gathering process; some activities correspond to the stages and phases of a co-design experience, whilst others seek insight relating to the customer co-designer themselves, and so are less prescriptive in terms of occurrence within the process. Inspiration was taken from examples of other probe kits in the literature (see Gaver et al. 1999; Gaver et al. 2004; Mattelmäki, 2006; Robertson, 2006 etc). Each probe component is anonymised, with no identifiable data requested. Participants are identified only through the participant code e.g. P01. 05:08 indicates participant 01, using a kit created during May 2008. The contents are packaged in a transparent plastic A4 box, making the kit easy to carry, store and use. Upon receipt of the design probe, participants were asked to complete a release form summarising the project outline, detailing how information gathered from the design probe and interview will be used, and confirming payment upon completion of activities.

Chapter 4 concluded with a series of considerations for designing a probe kit to be relevant and useful for gathering insight into customer co-design experiences. These were derived from personal experience in both becoming a customer co-designer, and in attempting to document the process. In addition to exploring the experience at each stage of the co-design experience, they highlight the need to explore issues relating to:

- * Expectation – what is expected from the co-design experience and the MC product, and are these expectations met
- * Anticipation – my assumption is that this will be a period of discontent for the participants
- * Consistency of experience – are the participants aware of inconsistencies of touch points identified in chapter 4? My assumption is that they will not recognise inconsistencies in touch point and the overall service design

- * Persona – who is the participant, what is important to them, what products and brands do they like?
- * The customer co-design experience – do post-purchase recollections of the co-design experience provide a representative description of emotions experienced during the relevant stages and phases of the experience?

5.2 The design probe kit: pilot study

Two pilot design probe kits were constructed and issued, although as reported in chapter 3.9.1 only one was completed and returned. The pilot design probe comprised (see figure 5.1):

- * welcome letter
- * a set of 8 task cards
- * digital camera and photo printer
- * set of photo stickers and 'capture it' folder
- * 'before you start' sheet
- * a record book and pen
- * voice recorder
- * 'what happened' map and
- * 'it's arrived' sheet
- * 'who did I tell' map.

Simple instructions are included with each item so as not to overly constrict responses; however there is an innate tension in this approach since while it is critical not to overly specify the content and nature of the participant interaction, the kit as a whole needs to cohere in order to help tell the story of the co-design experience. A simple formula was established using key words to guide the activity; 'CAPTURE IT' tasks required a photograph, 'DESCRIBE IT' and 'LIST IT' requested a written response, 'DRAW IT' required a sketch, and 'TELL ME STUFF' utilised the voice recorder. Where possible instructions are given visually (see figure 5.3 and 5.5) using simple line drawings.



Figure 5.1 Pilot design probe kit

5.2.1 Welcome letter

With little verbal instruction on how to use the design probe, the welcome letter offers a brief overview of the project, explaining what the probe is for, what it contains, and what will happen once the MC product has been received. It ends with a contact email address. The A4 letter is folded to initially display only “Welcome!! About this project...” rather than a large block of text (see figure 5.2).

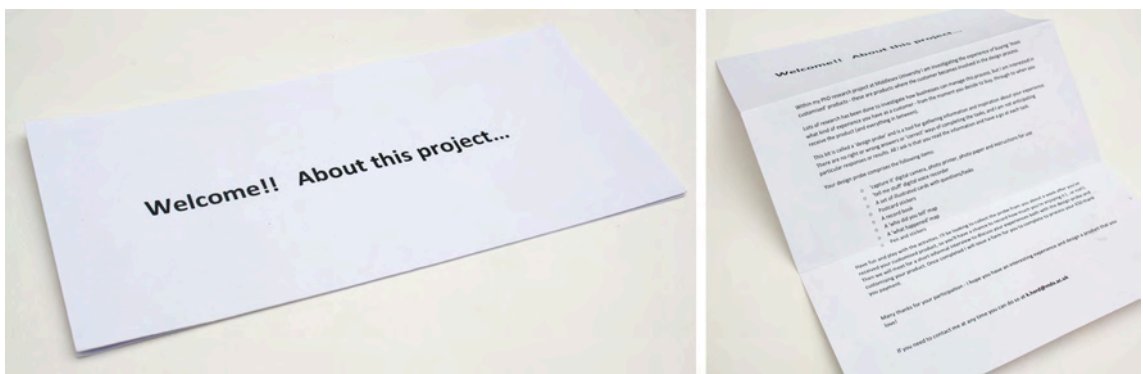


Figure 5.2 Welcome letter

5.2.2 ‘before you start’ sheet

The ‘before you start’ A3 sheet is the first written interaction with the design probe kit, and provides basic instruction as to how and when to use the voice recorder. A line drawing is used to draw attention to this text. It asks the participant about the day of their purchase (establishing the context), and to estimate the product arrival date. A large space is offered to ‘draw a diagram of what you think will happen’. This was left as an open activity to explore participant expectation.

Here is where the fun begins...BEFORE YOU START...

Why design it today?

Draw a diagram of what you think will happen from now until you receive your customised product:

I think it will arrive on (date)

The thing you're most looking forward to it:

Describe your day so far in 20 words or less:

.....

.....

.....

.....

.....

.....

Find your 'TELL ME STUFF' digital voice recorder - have you had a quick look at the instructions on how to use it?

I don't want to distract you whilst you design your product/visit the store/go on the website so this may be a useful tool for recording what happens, what you are doing and how it makes you feel.

You can keep adding recorded tracks, don't worry about editing or deleting anything. Only thing I ask is can you tell me the date and what you're up to when you start talking. Use it to record your thoughts whenever you interact with the company - reading emails, visiting the shop etc.

You can write, draw, photograph...communicate in any way you wish...

Figure 5.3 'Before you start' sheet

5.2.3 Digital camera, photo printer and 'CAPTURE IT' folder

A digital camera and photo printer was included in the design probe kit. Many examples of probes from the literature utilise disposable cameras; this is likely to be due to considerations of cost, and developments in photography technology at the time of the studies. Disposable cameras have a different function and affordance in a research study from a digital camera, preventing the photo taker from reviewing or removing photographs taken; this is a factor not relevant to this probe study. Disposable cameras were deemed inappropriate due to the high level of technical and digital literacy of the expected participant demographic; it is possible that younger participants may never have used or seen a disposable camera. The low cost of digital cameras and photo printers meant that their use in a kit was feasible within the research budget, and they offer additional advantages in terms of digital image sharing and use of the photographs. The bundle of an HP Photosmart A440 printer and E337 camera was selected due to its level of functionality versus price (total cost per printer/camera of £50). Photographs are borderless 6x4" prints produced in less than 40 seconds. The camera docks onto the printer for ease of use. Hewlett Packard carry cases were purchased for ease of transportation and storage, and these emphasise the attention to detail and design led approach of the kit. These were tagged with a 'CAPTURE IT' label: "Use me to take and print photos...for a task, or for anything you wish. Have fun, you've got everything you need to get started..."

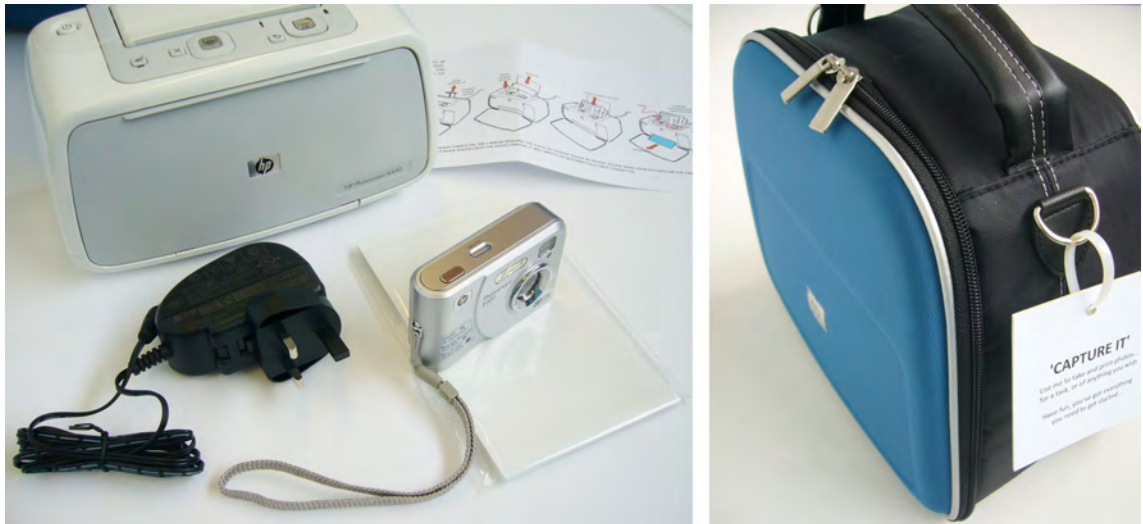


Figure 5.4 Camera, photo printer and carry case

The case contained simple instructions for use of the photo printer generated specifically for the probe, 25 pages of photo paper, photo printer and power cable, and the digital camera (see figure 5.4). All other components (e.g. USB cables, software CD, instruction book) were removed to simplify and direct usage for the participant. Any participant wishing to retain their digital photographs could copy this from the cameras 512MB SD card if they wished. The 512MB card was selected for cost versus utility – this was deemed sufficient to hold all photographs taken. A translucent plastic wallet – the ‘CAPTURE IT’ folder was included in the probe kit for storing printed photographs.

5.2.4 Voice recorder

The voice recorder plays a key role in the design probe. The very nature of the probing process seeks to acquire insights and information within the desired context and location being explored, rather than as a post-experience recall of information. As discussed in chapter 5.10, a voice recorder offers the potential to do this, removing the need to stop the experience and manually record notes, and the opportunity to record thoughts where access to computers or pen and paper are limited (for example in-store when co-designing a product, or sitting at an online product configurator).

The Olympus VN-2100PC was selected primarily for its simple interface, with minimal instruction required. Added benefits included its long recording time (over 35 hours) and software for transferring and archiving the digital files. The voice recorder was presented with a ‘TELL ME STUFF’ wrap around label. This requested that interactions with the company were recorded; three examples were given – designing the product, reading emails, and opening the box. It concluded with two key questions: What are you thinking? What’s happening? Attached to the wrap around was a fold out created to demonstrate instructions for use (see figure 5.5).

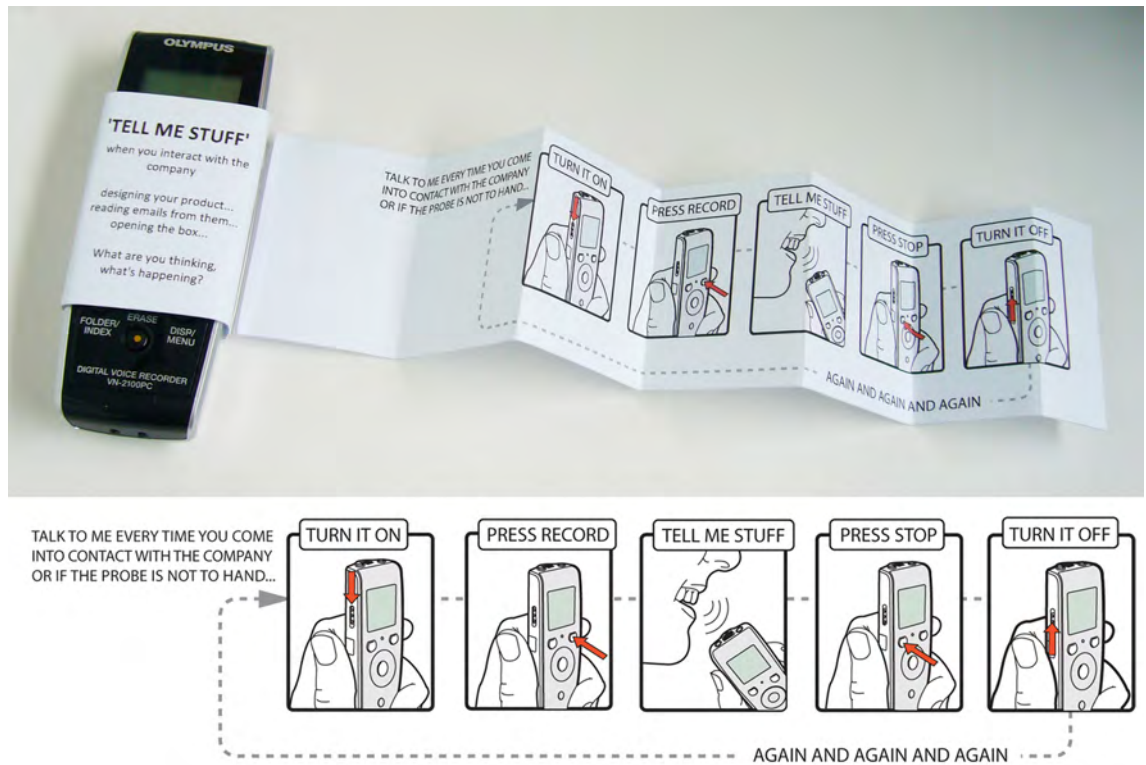


Figure 5.5 Voice recorder with fold-out instructions

5.2.5 Task cards

The 8 ‘task cards’ were intended to explore participants perceptions of themselves, the company they were buying from and their thoughts about customisation. They were A5 cards with full bleed images on the front and questions on the back framed by the ‘DRAW IT’, ‘DESCRIBE IT’ and ‘LIST IT’ terminology. The images (sourced from google images) were selected either to directly support the questions or as provocative images to generate thoughts (for full details see appendix 3). It was not intended for the images to be republished or broadcast, and so copyright was not considered a concern for this component (as discussed in chapter 3.7.7).

KEY	TASK
DRAW IT	A map of my life...
DRAW IT	Something I have customised or would like to customise...
LIST IT	Choose five words to describe the company you’re buying your customised product from...
DESCRIBE IT	People customise things because...
DESCRIBE IT	What makes me different...
DESCRIBE IT	Something that was different from your expectations...
DESCRIBE IT	Your most frustrating experience...your best experience...
DESCRIBE IT	A brand that stands out from the crowd

Table 5.1 Task card activities



Figure 5.6 Task cards (completed by participant 02: pilot study)

Participants were asked to “complete when the mood takes you” and to date the card. The date was important in establishing whether any comments directly connected to mass customisation were made before during or after the co-design experience.

Care was taken in the presentation of the task cards since visually they formed a key component in the probe kit due to their bright colours and tactile quality (see figure 5.6). The cards were secured with a paper sleeve with a single sentence instruction, keying into the notion of the design probe kit being a present to unwrap.

5.2.6 The postcard stickers

The use of postcards is common in probe kits; “Postcards are an attractive medium...because of their connotations as an informal, friendly mode of communication” (Gaver et al. 1999, p23). The probe kit extended the traditional notion of a postcard into a custom creation using four postcard stickers, designed around an A4 sheet (see figure 5.7). Each stamped, self addressed sticker had a photography task (with the instruction “Stick this to the back of your ‘CAPTURE IT’ photo to make it into a postcard”), and a written ‘LIST IT’ task (see table 5.2), continuing the insight and information gathering from the task cards to help tell the story about the participant. A key function was to retain contact between the participant and the researcher. This was deemed particularly important with the purchase of an MC product, since the anticipated period between purchase and arrival of MC products from these five companies (based upon their customer journeys, mapped in chapter 4) varies from 4-49 days. The first postcard in the set informs the researcher of the purchase date and company purchased from (from which an arrival date can be estimated for the product); this enabled a basic means of tracking the probe use, which was one of the

challenges of the study. The remaining stickers could be used in any order and at any time in the co-design experience. The returned postcards enabled a picture of the participant to begin to be constructed whilst waiting for complete kit to be returned.

	CAPTURE IT	LIST IT
Postcard 1	Something that inspires me	Just to let you know I bought a product from [tick relevant box] on [insert date] 2008
Postcard 2	Something I like	Here are five random facts about me
Postcard 3	Something frustrating	My pet hates
Postcard 4	My favourite product	Here are my five favourite websites

Table 5.2 Postcard sticker activities

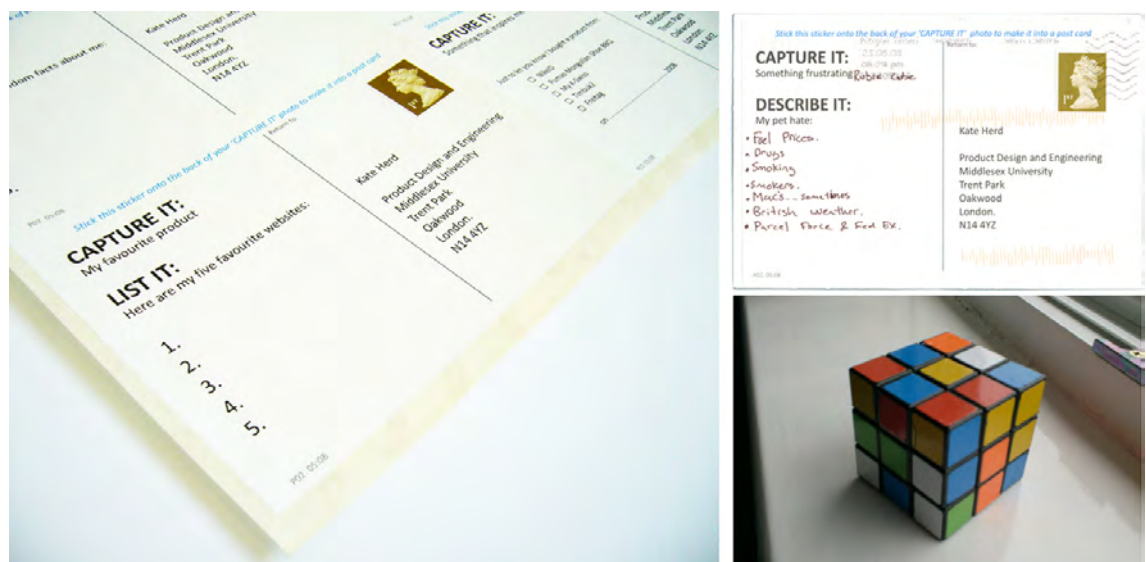


Figure 5.7 Postcard sticker sheet (sample completed by participant 02: pilot study)

5.2.7 'what happened' map

The 'what happened' map is intended to gain insight into the perception and reality of events that made up a co-design experience, focussed around the occurrence of touch points. Participants were asked to record "those moments that make the experience real...Use the 'what happened' map to record the times you interact in some way with either the product or the company" ('what happened' map instructions).



Figure 5.8 The 'what happened' map

It was deliberately designed in a way that would be open to interpretation about how information could be recorded; participants were prompted to “Write, draw, or record it in any way you wish”. The symbolism of a treasure map was chosen, communicating the idea of a journey, and reaching a goal (‘X marks the spot’). Graphical devices were used to support the theme including a compass print, an appropriate font and the effect of folded aged (A3) paper.

5.2.8 ‘who did I tell’ map

The ‘who did I tell map’ assists in constructing a social narrative around the individuals co-design experience, offering insight into who they were talking to about their co-design experience, at what stage of the co-design experience it happened, and what was said. This was inspired by the ‘friends and family map’ discussed by Gaver et al. (2004) which encouraged participants to diagram their relationships. The ‘who did I tell map’ uses sticker dots and simple drawings as a fun, easy way to record the ‘character’ being spoken to (see figure 5.9); “I loved these, they were great [the who did I tell map and sticker dots]...the dots are...kind of fun” (transcript from post-probe interview P02: pilot study). It offers a means of differentiating conversation relating to the design probe from conversation about the co-design experience through two different colour sticker dots (orange = co-design experience, green = design probe). An introductory character (myself) was drawn at the start of the A3 map indicating the date that the probe was provided, and demonstrating how to use the map.

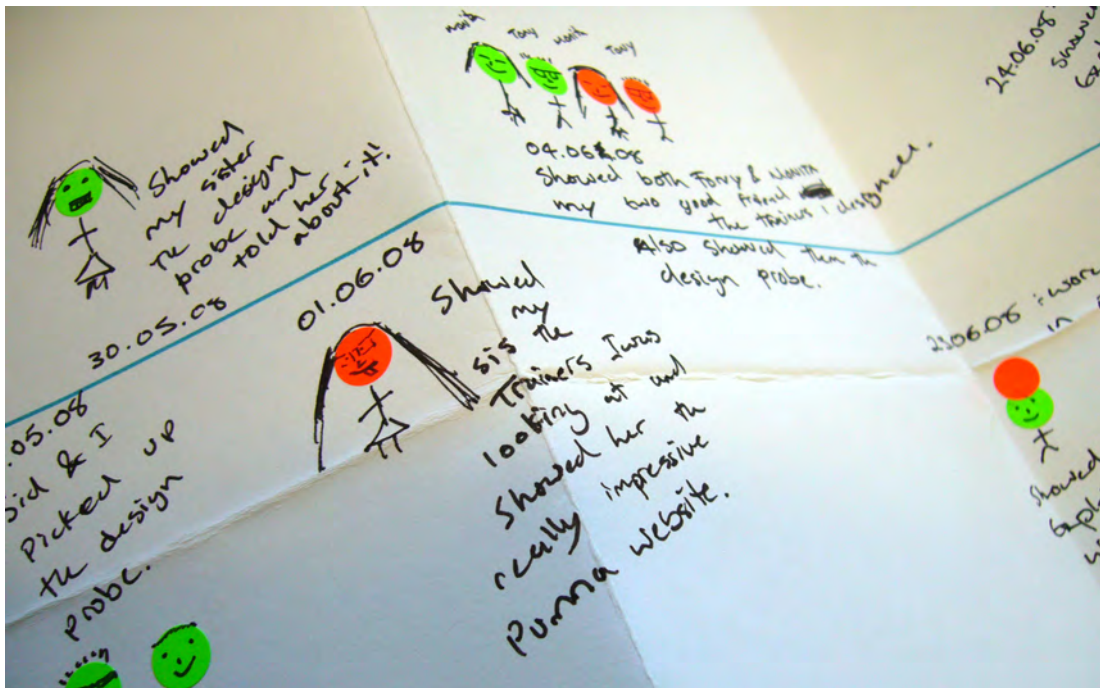


Figure 5.9 Who did I tell map (close up of completed map by participant 02: pilot study)

5.2.9 The record book

The use of experience diaries is a common approach of qualitative data collection over a prolonged period. In designing successful diaries, a balance must be reached between keeping entries short (keeping the notion of it being a chore to a minimum), whilst ensuring that enough information is gathered to provide useful findings (Jordan 2000, p145). Recognising the exploratory nature of the design probe process, the purpose of the record book within the probe kit is not to provide extensive daily documentation, instead it

is a means of briefly noting daily activity, thought and feeling throughout the co-design experience; for this reason 'record book' was chosen instead of 'diary'. Inside the binding of the record book are four stickers to be used as labels for printed photographs to describe "something about me", furthering the cross-over of activity between probe components. Inside the cover are brief instructions on how to use the book, reiterating the probe process from co-design at the configurator through to post-probe interview.

When opened, each double page spread displays a week (see figure 5.10). A column is allocated to each day with space for writing, and a series of stars for 'colouring in', providing an indication of level and type of emotion felt that day (excitement, anticipation, disappointment etc). The right hand side of the page leaves space for 'anything else to add'. Along the top of the dairy pages run statements and questions relating to the customer co-design experience, designed to stimulate thoughts and reflection relating to the experience. These prompts in combination with the emotion star chart seek to support the participant in making an entry into the record book, reducing the cognitive overhead and time taken:

Have you completed your 'what happened' and 'who did I tell?' maps this week? How much am I thinking about the product I have bought? What am I telling people about it and what are their reactions? Had they heard about the company before? Do I know anyone else who has bought something from them? What kind of people buy from them? (Statements and questions taken from the top of week one of the record book)

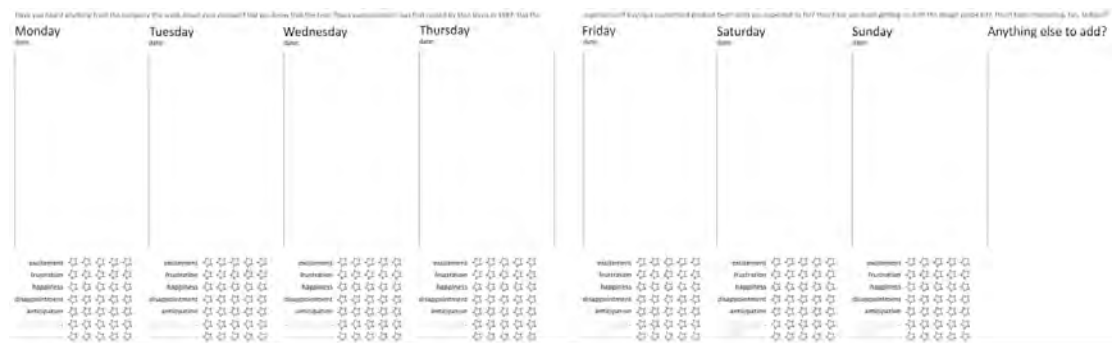


Figure 5.10 Double page spread of diary layout

5.2.10 'it's arrived' sheet

As the final interaction in the design probe, the 'it's arrived' sheet (see figure 5.11) encourages participants to record the process of opening their MC product via a variety of probe activities:

- * Guidance is offered for voice recorder use - tell me what happened as you open it
- * A series of before and after written activities are included – how did you feel before you opened it, how did you feel after you opened it?
- * Responses from others – who was the first person you showed it to and what did they say?
- * Photo labels are attached; the labels read 2 x 'my product', 'the best bit', 'my least favourite bit', 'the packaging' and 6 x blank

My customised product has arrived!!!

Tell me about it!

Five words to sum up your feelings before you saw it:

.....

.....

.....

.....

.....

Five words to sum up your feelings after you saw it:

.....

.....

.....

.....

.....

Who was the first person you showed it to and what did they say:

.....

.....

.....

You now have your customised product.

Favourite moment was:

.....

Funniest moment was:

.....

Most interesting moment was:

.....

Worst moment was:

.....

Moment that exceeded expectations:

.....

Bit that made me smile was:

.....

Most frustrating moment was:

.....

Anything that was not as you expected:

.....

The one thing I would change about the product:


.....

The one thing I would change about the experience:

.....

The thing I'll tell people about:

.....



Find your 'TELL ME STUFF' digital voice recorder - record your thoughts as you collect it, open it, see it for the first time...

PLEASE KEEP THE PACKAGING OF YOUR PRODUCT TO BRING TO THE INTERVIEW

You can write, draw ... communicate in any way you wish...

Figure 5.11 The 'it's arrived' sheet

As a reflective activity post-receipt, a series of questions seek insights into the overview of the co-design experience, and provide an interesting exploration of the recall of previously detailed emotion and activity; for example if pleased with the MC product upon receipt, are concerns and difficulties experienced during co-design at the configurator forgotten? If evident, this provides insight into the importance of using appropriate research methods and tools to explore customer co-design experiences.

5.3 Findings from and reflections upon the pilot study

As discussed in chapter 3.9.1, two pilot probes were released, although only one was returned completed. From the completed design probe and follow up interview, enquiry into the co-design experience was two-fold, the first focused upon the exploration of the insight and information into the customer co-design experience (documented in chapter 6.3), the second reviewing how the probe had been used both in its entirety across the duration of the co-design experience, and as individual activities. It is important to note that the evaluation of a pilot design probe can be based only around insights into areas such as usage,

understanding, clarity of task and relevance to design intent, but a pilot cannot be viewed as representative of other participants due to its very nature.

5.3.1 The pilot probe: participant engagement and usage

“when you first open it it’s like, what do I do?” (Participant 02, pilot post-probe interview)

Feedback and insights into the design of the probe kit are two-fold, derived from both personal reflection on the completion and outcomes of the design probe, and from feedback from the participant during the post-probe interview (the full transcription of which can be found in appendices 15 and 17). Overall participant response to the experience of using the probe kit was positive; all components had been completed and many of the individual activities were praised during follow up interview for ease of use “the camera, everything was all really basic and straight forward, just plug it all in and off you go”, engagement “I loved these, they were great [the who did I tell map and stickers]”, and professionalism “I like this, all these little things, it makes the kit look so professional [voice recorder instructions]” (Participant 02: pilot study, pilot post-probe interview). From reviewing the completed activities, it becomes clear that there are issues of repetition within the probe kit, and that some activities that failed to generate the insights and information targeted; this is a natural tension in providing open, exploratory activities working within a prescribed research domain. A summary of considerations is described below in table 5.3.

One concern raised was that the quantity of individual components was overwhelming; upon reflection of the design of the kit and the feedback received, it is clear that there is no structure provided to support the participant in selecting the appropriate activity for the relevant stage of the co-design experience, and in supporting understanding of the type of response required. One component was identified as absent, this was the list of web addresses for the companies that could be purchased from.

In reviewing the physicality of the completed probe kit, it is interesting to note that the probe kit was returned very neatly packaged and the paper wrappers had been carefully replaced around each of the components. This is a reflection and reminder that the participant personality affects not only the completion of activities in terms of content but the physical interaction with the objects themselves.

PROBE ACTIVITY	SUMMARY OF CONSIDERATIONS (<i>quotes from P02 in italic</i>)
Welcome letter	No comment made by the participant. Can this be used to support a mental model of the design probe components?
'before you start' sheet	Little insight and information gathered from the 'draw a diagram of what you think will happen'. More support may be required for the first activity to reassure and encourage completion; <i>"I don't know whether to fill it all up so I just drew this big arrow to fill it all up"</i>
Digital camera and photo printer	Positive feedback received on ease and experience of use; participant was impressed with the technology
Set of photo stickers and 'CAPTURE IT' folder	Valuable insights gained relating to both the MC purchase and the participant. Confusion as to usage due to placement within the kit <i>"I didn't know what these were...because there is two sets, one in the log book, then...one floating"</i>
Voice recorder	13 different tracks on the voice recorder; it is valuable to hear thoughts and activity recorded during each stage of the co-design experience
Task cards	<i>"Loved these...they were wicked"</i> . An issue of repetition was noted on two of the cards where a question had been duplicated. Confusion as to when in the co-design experience they are to be completed <i>"cos they're actually in a, in this whole packet thing, you just assume that they're going to be done together"</i> . Valuable insights and information gained relating to both the MC purchase and the participant
Postcard stickers	Lack of understanding about the 'CAPTURE IT' element on the first two postcards sent. Concerns raised as to the adhesion of the stickers onto the back of the photographs. Valuable insights and information gathered
'what happened' map	A written response duplicating much of the content from the record book; <i>"I found myself repeating myself in this and the diary, but...I like this...it's really cool"</i> . Positive feedback from the participant driven by the tactile and visual qualities of the activity
'who did I tell' map	<i>"I loved these, they were great"</i> . Positive feedback from the participant, but limited opportunities for depth of insight and information beyond a date, name and single sentence summary
Record book	<i>"It's a nice space so you only just write a certain amount...that's quite good so you can put your own feelings in there [the stars]"</i> . The record book was left blank during the anticipate stage between the confirmation and dispatch email, thereby gaining limited insights
'it's arrived' sheet	Valuable insights and information gathered relating to both the MC purchase and the participant

Table 5.3 Completed pilot probe kit: summary of considerations

5.3.2 The pilot probe: the post-probe interview

Through the process of transcription it became evident that my role as interviewer often blurred with that of the interviewee in a desire to share and compare my own MC purchasing experiences. Whilst it has been noted that these are valuable in enabling me to empathise with the participant, it is important to ensure that my own contributions to the conversation are kept to a minimum.

5.3.4 The pilot probe: key considerations for redesign

The key issues for redesign of the probe kit can be summarised as follows:

- * **Perceived repetition of data.** One of the key issues in the returned components, reinforced during the interview, was a perceived repetition of tasks and data required. This was due, in part, to the nature of the open questions and their subsequent interpretation. This occurred primarily across the 'what happened' map and the record book. It had been hoped that the map would reveal touch points whilst the record book would discuss wider experience, but instead written information was duplicated.
- * **'Nothing is happening'.** The spaces between the 'doorways' in the customer corridor, for example during the anticipate stage, may offer the most potential for exploring improvements to the co-design experience; as Norman describes "Anytime one system or set of activities abuts another, there must be an interface. Interfaces are where problems arise, where miscommunications and conflicting assumptions collide. Mismatched anything...is a designer's heaven" (2008, p36). It is therefore necessary to explore ways to understand how people are feeling during this time. What occurred in the probe however was generally a blank, or notation of "nothing happening".
- * **Clarity of information.** Clarity of task and relevance to design intent must be refined in each activity, and across the probe kit as a whole. A clearer mental model is required to support participants in understanding the types of interactions required, and their location within the co-design experience.

5.4 The design probe kit: modifications for the main study

One of the priorities within the re-design of the design probe was to re-focus upon the initial goals of the research, whilst retaining the openness of the probe method. Each activity was re-evaluated for both clarity and intent, and activities were minimised or combined where possible (for example the 'CAPTURE IT' stickers were condensed into a single sheet). An overview of the revised design probe and its role in gaining insight into customer co-design experiences is discussed in Herd et al (2009a) and Herd et al (2009b). Four design probes were produced for the main study.

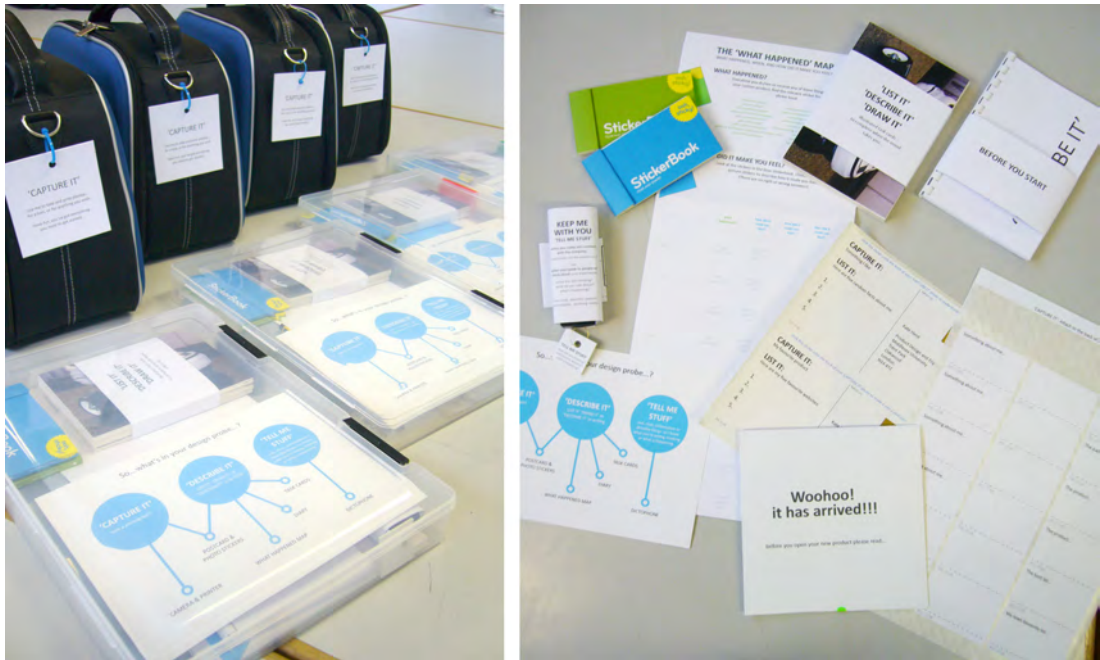


Figure 5.12 Design probe kit: main study

5.4.1 The welcome letter

In simplifying the communication of what is in the probe kit and how to interact with it, the welcome letter was redesigned as an A5 postcard. It uses graphic (see figure 5.13) to offer a visual representation (and therefore improved mental model) of the activities within the probe kit, and how they are used (e.g. CAPTURE IT, DESCRIBE IT, TELL ME STUFF). This is placed at the top of the probe box to be visible through the transparent lid as an entry into the probe kit. The reverse side uses the written introduction from the original welcome letter, highlighting in bold “there are no right or wrong answers, or ‘correct’ ways of completing the tasks”.

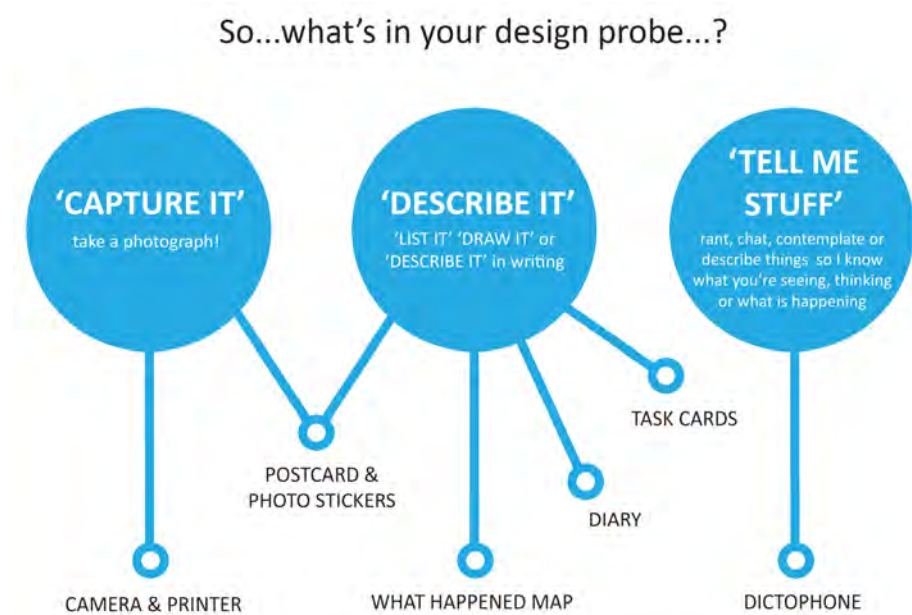


Figure 5.13 Welcome letter graphic

5.4.2 'what happened' map

One of the major changes required in the kit is the manner in which touch points (and the emotional response to these) are recorded; this is an important focus of insight and information gathering.



Figure 5.14 The 'what happened' map and sticker books

The findings from the pilot study made evident the need to clarify this activity. Information was minimised in the previous activities (e.g. specific questions and lists of touch points) in an attempt not to 'lead' the participants. However, in reviewing its purpose within the wider research study, it becomes clear that the emphasis of this activity is on gaining insight into the emotional reaction to a touch point, rather than solely the recording of the touch point itself (these have been identified and documented as part of the MC product purchases recorded in chapter 4).

The map was redesigned using stickers as a simple method of recording touch point and response (see figure 5.14), using the 18 touch points identified in chapter 3.8.2. These potential touch points were clearly stated for the participants at the top of the 'what happened' map, with extended descriptions as a quick reference to enable participants to gain a mental model of possible interactions (for example touch point sticker 'salesman' is listed on the map as 'speak to a salesman'). These were then duplicated across a book of 90 mini stickers, printed in a random order that could be applied to the map. To convey emotional response 45 images (a mixture of illustration and photograph) were duplicated and presented in a random order in a second book of 90 mini stickers. Once a touch point had been identified and stuck onto the map, up to three image stickers could be applied next to it. The relationship between the image and the touch points was designed to be abstract and open to interpretation, and the map was designed in such a way that the visual appeal would increase the more it was used (see figure 5.15). As Mattelmaki (2003, p149) describes, "To assist in the process of describing feelings, stickers with illustrations or words can help in projecting feelings that and issues that do not verbalize easily".



Figure 5.15 Completed 'what happened' map [participant P03, main study]

In selecting the emotive set of images, a number of sources were explored including Flickr (2009), royalty-free stock photography website, and a google image search. A decision was made to use images selected from the range available at Moo Print Ltd. (2009) who were providing the sticker books to avoid difficulties of images quality and resolution, usage, copyright etc. In selecting the images a combination of photographs, illustrations and colour sets were chosen in an attempt to appeal to a range of people and personalities. Many images were chosen with ambiguous interpretations to avoid leading participants into image selection, minimising those that could be seen to have pre-assigned connections or meanings (for example the image of the full English breakfast in figure 5.16 could represent emotions ranging from positive to negative dependent upon personal perspectives and circumstance e.g. indulgent, satisfying, enjoyable, bad, tempting etc.). Whilst the selection of images in the 'what happened' map will offer no specific answers, their strength lies in their ability to encourage participants to reflect on the touch points they experience, thereby acting as a trigger for memory and discussion during the interview.

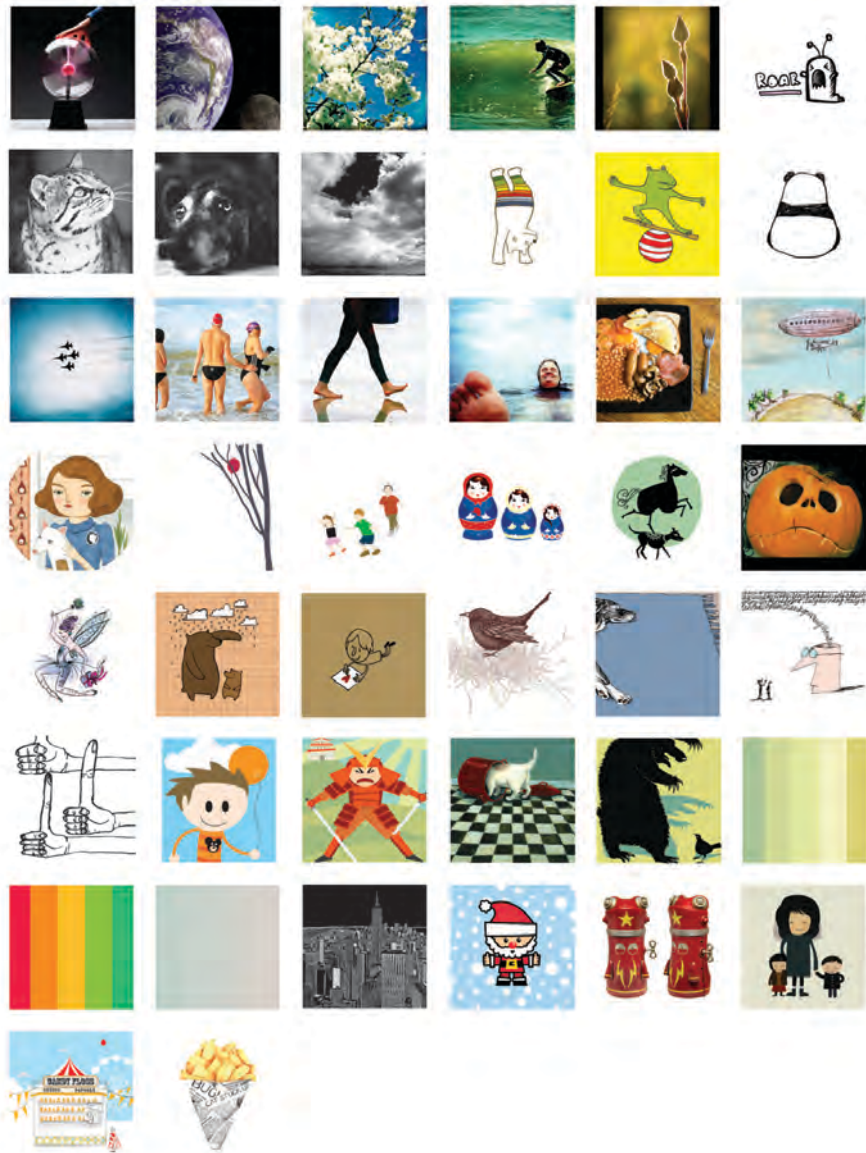


Figure 5.16 Image set for touch point associations (Moo Print Ltd. 2009)

This activity was trialled before use in the main study to support the final selection of images on a participant with no experience or knowledge of the design probe kit. Touch points from an existing MC purchase were presented as they were verbally walked through a co-design experience. At each touch point, they were asked to select from a wide range of printed images to describe how they felt. Once complete, the experience was discussed and a final selection of images was made for the design probe sticker books (see figure 5.16).

5.4.3 Uncovering social networks

The 'who did I tell' map was removed from the kit as the design was felt to be limited in terms of the information requested and recorded. The positive feedback from sticker usage was translated into the 'what happened' map described above. Instead participants are encouraged to carry the digital voice recorder to record their thoughts, actions and discussions throughout the entire experience (see figure

5.17). Instructions on the wrap around are more explicit as to the purpose and use of the voice recorder in the study, and a permanent tag on the voice recorder reminds the participant to 'TELL ME STUFF'; what are you thinking? Told anyone about it? What's happening?



Figure 5.17 Voice recorder instructions and tag

5.4.4 The record book: 'DESCRIBE IT'

One of the main problems emerging from the pilot study in relation to the record book was the duplication of information across different activities, and number of entries where 'nothing' was perceived to be happening. The layout of the original record book was modified to place the primary focus on daily emotions through the 'colouring in' of stars (see figure 5.18), with written entries of a lesser importance since this information could be gathered from other design probe activities. This modification is hoped to overcome the 'nothing happened' mindset. The item is titled 'DESCRIBE IT', continuing the use of key terminology to describe the activity type required.

It is presented in the design probe with a paper wraparound entitled 'before you start'. The opening pages set the scene of the experience, requesting written notes on 'why design it today' and 'describe your day so far in 20 words or less'.

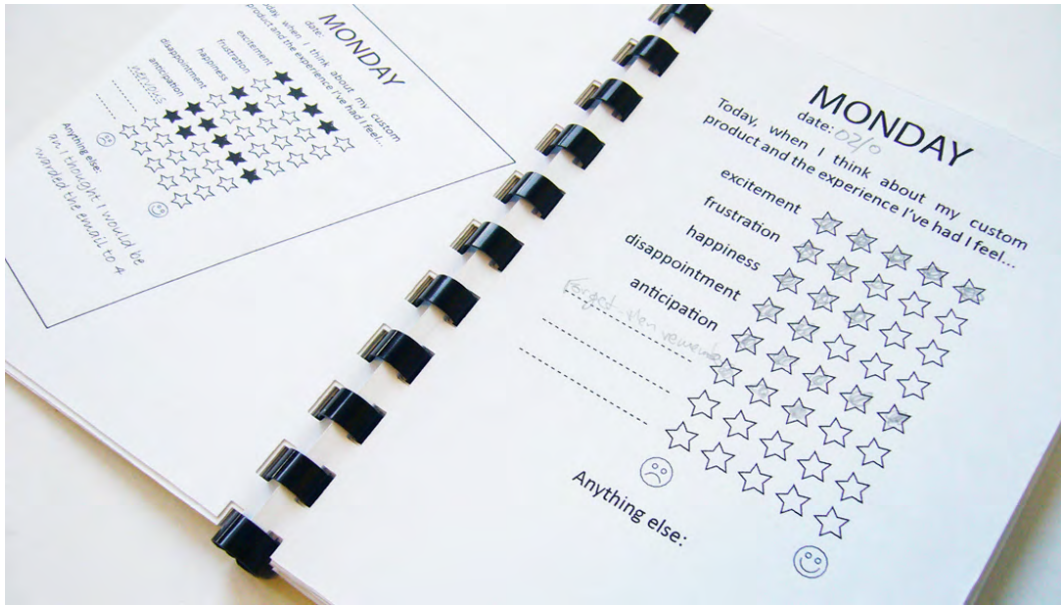


Figure 5.18 The revised diary

5.4.5 'it's arrived' sheet

In supporting the improved mental model of the probe kit, the 'it's arrived' sheet contains comparable information to the activity used in the pilot, but is a sealed activity with instructions to open upon receipt of the product. This supports the revised mental model of the kit, and places the activity clearly within the receipt phase of the co-design experience. This folded page reveals instructions in an attempt to build anticipation and to embed the probe within the experience of opening the MC product.

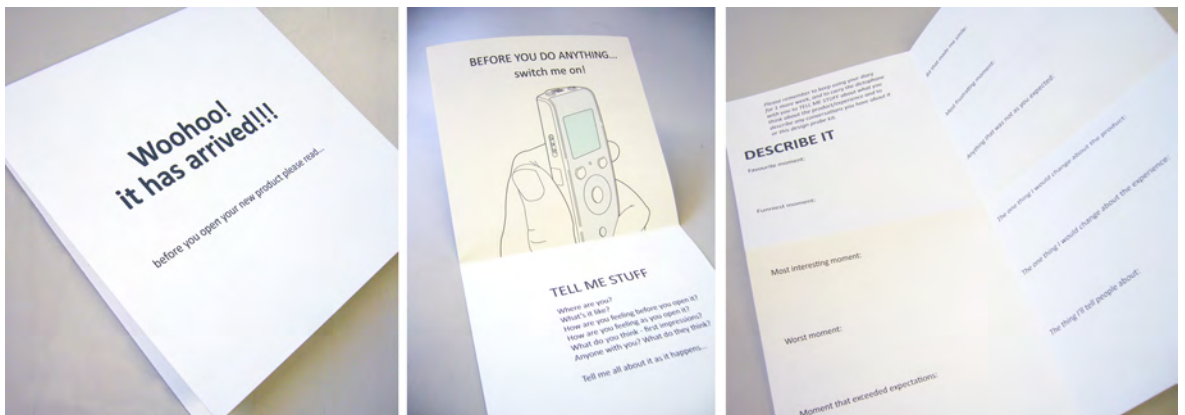


Figure 5.19 Revised 'it's arrived' sheet

5.5 Discussions and conclusions from the chapter

As highlighted in chapter 3, the creative process of engaging with the design of a probe kit serves as inspiration for the researcher as they influence, and are influenced by the design and physical construction of the probe kit. The development of the pilot probe and subsequent design development of components for the main study clarified the research focus as each activity emerged as a physical manifestation of the design and research thinking in this study.

Maintaining the balance between the design intent derived from the research questions, and the playful open approach characteristic of probe studies is challenging; avoiding the tendency to seek answers to specific questions rather than using the findings of the probe kit to produce “data instead of producing responses, closing instead of opening the design space” (Boehner et al. 2007, p1084). The pilot study proved useful in gaining insight into a sample response and interpretation of probe activities, and was valuable in refining both individual probe activities and the kit as a whole. The findings from the probe kits are reported in chapter 6.

5.7 Chapter 5: Reference List

- Boehner, K., Vertesi, J., Sengers, P & Dourish, P. (2007). How HCI interprets the probes. *CHI 2007 Proceedings: Designing for Specific Cultures*. April 28-May 3, San Jose, CA, USA. Available from: <<http://cleo.ics.uci.edu/teaching/Winter10/231/readings/3-BoehnerHCIInterpretstheProbes.pdf>> [Accessed 25 August 2011]
- Flickr (2009). Flickr website [online]. <<http://www.flickr.com>> [Accessed 12 November 2009]
- Gaver, W., Dunne, T., & Pacenti, E. (1999). Cultural probes. *Interactions*. 6 (1): 21-29
- Gaver, W., Boucher, A., Pennington, S. & Walker, B. (2004). Cultural probes and the value of uncertainty. *Interactions*. 11 (5): p53-56
- Herd, K., Bardill, A. & Karamanoglu, M. (2009a). Development of a design probe to reveal customer touch points in the sale of mass customised products. *Design Principles and Practices: An International Journal*. 3 (3): 193-207
- Herd, K., Bardill, A. & Karamanoglu, M. (2009b). X-ray specs, stickers and colouring in: seeing beyond the configurator using design probes. *2009 World Conference on Mass Customization & Personalization*. Helsinki, Finland, 4-8 October.
- Jordan, P. (2000). *Designing pleasurable products. An introduction to the new human factors*. London: Taylor & Francis.
- Mattelmäki, T. (2006). *Design probes* [Internet]. Finland: Gummerus Printing. Available from: <<https://www.taik.fi/kirjakauppa/images/f775c1aa92fb009ff1036b3d6bb4666e.pdf>> [Accessed 19 March 2008]
- Moo Print Limited (2009). Available from: <<http://www.moo.com>> [Accessed 26 November 2009]
- Norman, D. (2008). Waiting: A Necessary Part of Life [essay]. Don Normans jnd website [online]. Available from: <http://www.jnd.org/dn.mss/post_2.html> [Accessed 17 July 2009]
- Robertson, S. (2006). Cultural probes in ethnography: pitfalls and possibilities. *The ACSPRI Social Science Methodology Conference*. University of Sydney, Australia. 10-13 December

Chapter 6

Reporting on the probe findings

Abstract

This chapter reports on the findings from the design probes and post-probe interview as a series of five case studies. Each case study tells the story of the customer co-design experience. The chapter concludes with a summary of insights and information gathered.

6.1 Introduction

“You cart a pig into my living room and tell me that it can talk. I say, “Oh really? Show me.” You snap with your fingers and the pig starts talking. I say, ‘Wow, you should write a paper about this’. You write up your case report and send it to a journal. What will the reviewers say? Will the reviewers respond with ‘Interesting, but that’s just one pig. Show me a few more and then I might believe you’?...A single case can be a very powerful example” (Siggelkow 2007, p20)

This chapter reports on the probe findings from the pilot study and the main study, presenting each customer co-designer as a case study; “Design research is a method of invention that sides with finding out rather than finding the already found” (Laurel 2003, p10).

6.1.1 Interpreting the findings

“The word analysis applied to probes may refer to a more scientific procedure than is usually necessary. More appropriate words would be making sense, outlining or interpretation” (Mattelmäki 2006, p88)

As discussed in chapter 3, the use of design probes is a flexible design research method that can be used for a variety of research purposes. The probe findings support story telling and the sharing of experiences in an evocative and immersive manner, helping us to ask designerly questions about the focus of the research, and our process and approach, as opposed to providing design solutions; “Probes provide material for empathy, impetus and enrichment for mental processes” (Mattelmäki 2006, p59). As discussed in chapter 3.7.5, the literature is limited in its discussion on handling the findings from probe studies, and there is much debate surrounding the exploration of the findings and types of conclusions drawn from the “fragmentary” (Gaver et al. 1999, p22) and “slippery” (Robertson 2006, p15) data gathered. This study places insight and information at the centre of the triangulation of the probe findings, post-probe interview and MC product purchases (mapped as customer journeys) reported on in chapter 7.

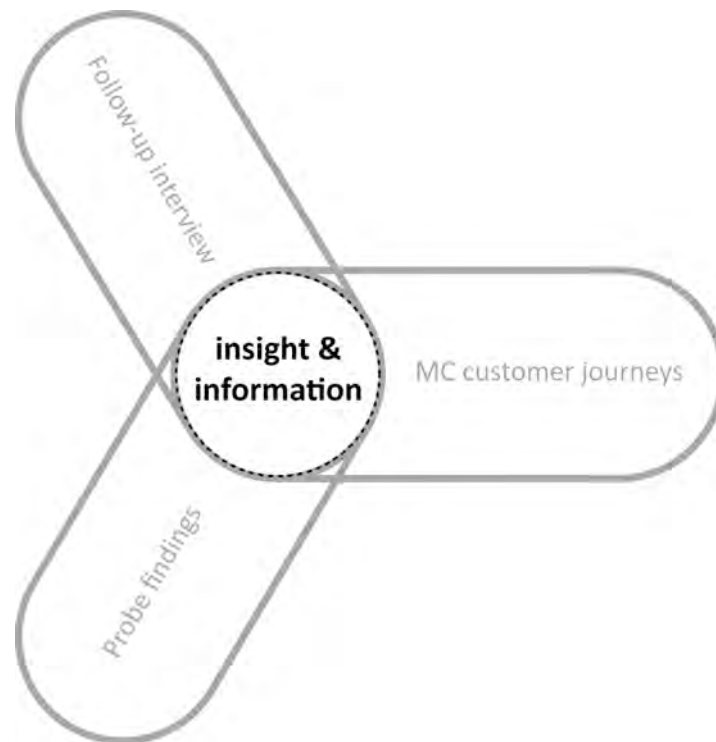


Figure 6.1 Triangulating the probe data to gain insight and information

This chapter presents five case studies (one participant from the pilot study, and four from the main study) sharing the story of each customer co-designer and their co-design experience. It is acknowledged that there is no ‘correct’ interpretation of their story, since the very nature of probe findings are co-constructed due to the interplay between designer/researcher and participant through the design probe process.

Their stories are told in the first person, based upon quotations from the written activities and the transcription of the recordings onto the voice recorder and the post-probe interview. The visual approach and handling of the findings is key to their role in story telling and interpretation, and in supporting empathy with the individual and their experience; “Written research reports are not regarded as a natural source of inspiration for designers” (Mattelmäki 2006, p59). Their stories are therefore supported by screenshots, photographs, and scans of completed probe activities where appropriate, and are told under a series of common headings that emerged during the handling of the probe findings. These explore the customer co-designer, the co-design experience and the use of design probes (the focus on perception of the brand emerged post-pilot study):

- * **Who am I?:** The construction of a persona of the customer co-designer. This assists in telling the story of their co-design experience, and supports interpretation of the findings.
- * **What do I think about mass customisation?:** Is this my first experience as a customer co-designer? What do I know about MC and what are my expectations?

- * **What do I think about [brand name]?:** This supports reflection on the brand itself, revealing expectations and insights that further reveal appreciation of the co-design experience and resulting product
- * **What was it like to use a design probe?:** Reflecting upon the activities and experience of using a design probe (the findings from the pilot study are discussed in chapter 5.3.1 in supporting the modifications for the main study)

As discussed in chapter 3.8.5 the customer journey map presented for each participant is a modified version of that utilised in chapter 4, the level of detail and analysis utilised in the purchase described in chapter 4 is not supported by the use of design probes. The framework of stages and phases remains the same on the map, however it differs in the following ways:

- * **Telling the story:** the narrative overview is constructed from quotations from the voice recorder, probe activities and post-probe interview
- * **Identifying the touch points:** the outcomes from the 'what happened' map and sticker book are used to describe the touch points. These are placed onto the customer journey map at the relevant stage
- * **Revealing the emotion:** the placement of experience points is not possible, nor necessary from the probe findings. The coloured in stars from the 'describe it' record book are used instead to plot emotions graphically along the corresponding stages and phases of the experience as a visual indicator of high and low points. The four pleasures analysis occurs in a written summary of each participant experience rather than within the customer journey map itself
- * **Unpacking the details:** As in the product purchases described in chapter 4, within the anticipate phase, the map indicated the actual duration from order to receipt of product versus the company estimate. The stages and phases framework is also used to describe where sharing of the co-design experience and/or product has taken place; this is indicated by a silhouetted figure. The more figures are present, the more sharing has taken place. The customer journey map uses photographs taken by the probe participant to support the story telling of the experience, and evidencing of the touch points.

In the pilot probe findings, the opening to the customer journey map is presented as a mood board describing the participant, supporting empathy and information gathering. In the main study, this information is moved to the beginning of each written participant description, and supports an overview of both participant and co-design experience. These mood boards are constructed from images from the completed probe kits, screenshots of websites discussed, and images selected by the researcher to represent themes and interests deemed relevant by the researcher in portraying the participant. A full set of completed probe activities and interview transcripts can be found in the appendices, and discussion of the methods of transcription and tagging can be found in chapter 3.

What emerges from the completed probe kits is that key activities within the probe can be used to support sense making of the probe findings. For example, the postcards and task cards provide a framework to

allow us to look forward into the co-design experience to interpret action and response. A co-designer may be unhappy with an element of their co-design experience; it may not be that the touch points are wrong, but that their responses within the postcard and task card activities help explain why the process didn't work for them. The reflective question set in the 'it's arrived' document is key in helping to enrich the summary of experience described through the probe activities. The answers to these questions provide their reflection on the experience after the event, and this is valuable in providing insights into participant's interpretation and memory post-experience in comparison to thoughts and activities recorded at the time.

6.2 Case study 1: The pilot study P02

6.2.1 (P02): Who am I?

What makes me different? "The people I know, the things I do, the way I behave, the way I respond, the way I talk, the way I think!" (task card P02)

I'm a 21 year old male student at Middlesex University, studying for a BSc in the department of Product Design and Engineering. I have an interest in technology, in making things and in design. I'm inspired by bad designers; for me it's all about making their designs better and learning from the mistakes that other designers have made. My creativity is important to me and it impacts on all aspects of my life. I have this great plan for my future house – it will be an open plan converted warehouse or barn. I'm a very practical person and spend a lot of time in workshops or in front of a computer. I'm also very particular about things. I like things neat, I'd even go so far as to say I have a touch of OCD [laughs]. I'm someone with strong views in general, for example I hate smoking and drugs.



Figure 6.2 Pilot study: postcard photo. Participant P02 photographed at Middlesex University

I LOVE my iphone, in fact most technology (especially remote controlled stuff), although I'm not so keen on Macs. Have you seen engadget? it's one of my favourite websites, full of all the latest technology and gadgets. I also use ebay, Hotmail, facebook and YouTube a lot.

One of my favourite brands is Converse (see figure 6.3); “Their so different and unique, They have heritage. Extremely cool. Cheap!” (task card P02). Shoes are important to me and my personal style - I own 12 pairs of footwear, these are from a mix of brands including Nike, and I make an effort to coordinate them with my clothing

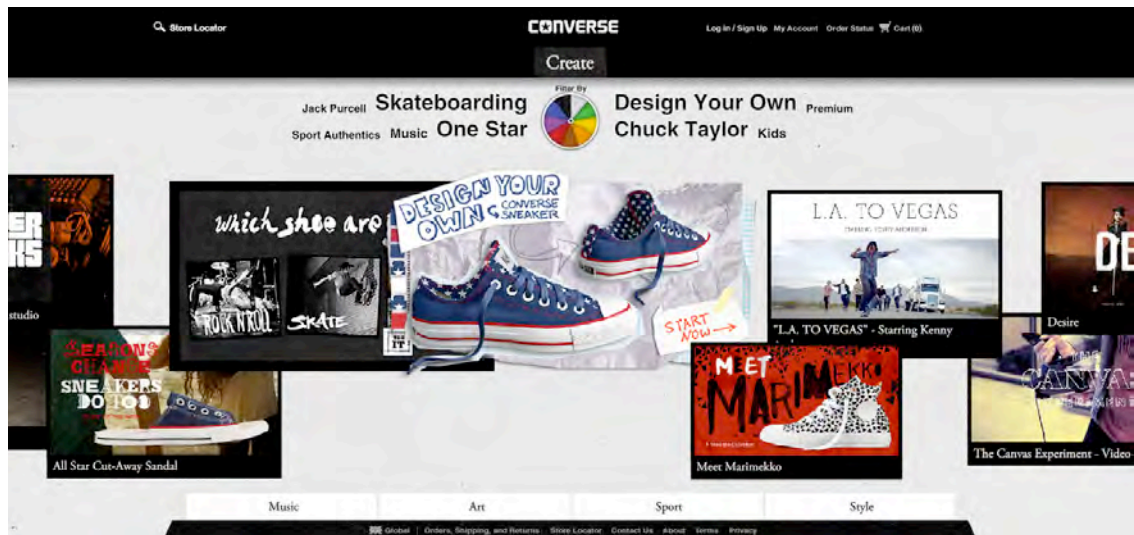


Figure 6.3 Converse (Converse 2011)



Figure 6.4 Probe photos (clockwise from top left): ‘Love taking pictures’; ‘I have OCD. Everything has to be neat’; ‘I can sleep almost anywhere’; ‘I love my RC car!’

“I have, like, three or four kind of brown shirts, so I only wear them [MC trainers] with those t-shirts, so they notice it, that even the yellow or the brown it matches part of the trainer, they’re like [gasp], and like I said, someone asked is it a part of, you know, did you buy the trainers on purpose or did you buy the t-shirt on purpose? [laughs] it’s just the way it is...I’m going to have to buy some orange socks to go with them” (post-probe interview).

What do I want from life? Well, “education, maybe PhD, get married and have a career at the same time” (post-probe interview). Experiences are important to me, so are memories; I write in a journal every day. One of my favourite memories is spear-fishing in the Mediterranean sea for two days, even though I only caught one small fish. It was all about the experience of being there and doing it.

6.2.2 (P02): What do I think about mass customisation?

I’d never customised anything before. I think that people customise things because “everyone wants to be unique and different. I like to customise things because I enjoy making things with my designs. And knowing that my creativity made that” (task card P02). I own other Nike trainers, and I’d heard of NikeiD; “I knew you could buy stuff but I didn’t know you could actually customise stuff, like the way, like a car, literally” (post-probe interview). I’m not sure I’d do it again though, after being disappointed with the final colour on my trainers. Maybe if I could do it in-store I might consider it, as I could see the materials I was choosing. I did go and see the PUMA Mongolian BBQ in-store the other day; “That was really cool because it had all the materials in front of you, but again, the whole Mongolian BBQ thing, it is way too complicated, like in the website, you’ve got so many pieces” (post-probe interview).

6.2.3 (P02): What was it like to use a design probe?

“I really liked it” (post-probe interview), it all looked so professional, I wasn’t sure if it had been bought like that or made especially for the research project. There was a great mix of activities, although at times (like when I first opened it), it was a bit overwhelming, “it’s like, what do I do?” (post-probe interview), and hard to know what to do and when. I loved some of the activities and some of the questions on the task cards really made me stop and think. I showed the probe kit to four friends and explained how it worked; my cousin couldn’t understand why I was getting paid to buy trainers! Did you notice that I packed it up really neatly when I gave it back? I know, I know, I’m a bit OCD...

6.2.4 (P02): The customer co-design experience

For participant P02, the co-design experience focussed upon a favourite brand, and the purchase of a product that he loved. That, in combination with his passion for design and creativity supported immersion and engagement in the co-design experience. All three of the trainer websites were visited a number of times, and in addition PUMAs Mongolian BBQ was visited in-store. The final decision for purchasing from NikeiD emerged from the breadth of product range, and an intuitive configurator, balanced against a range of configuration options.

Physio pleasure for P02 builds from the matching of personal style and taste (influenced by ideo pleasure) against configuration options at the product configurator. Comments on the voice recorder note clear preferences for product types within each brand; this is driven by both physio and socio pleasure. The colour selections made during the co-design experience were influenced by the perceived coordination of colour choices, both with each other in the product, and with P02s existing wardrobe. Functional considerations in the selection also came into play; “the outer sole I’m going for light chocolate again because it won’t get dirty as quick as white” (P02). Upon receipt of the product there was evident physio pleasure gain from the packaging, although physio and psycho pleasure was reduced when one of the colours choices did not appear as expected; “I was a bit annoyed at, like, the mustard colour, because if that was cream that would have been perfect” (voice recorder). During the explore phase, and in subsequent reflection post-purchase, the tangibility of PUMAs Mongolian BBQ in-store configurator generated physio pleasure from the accessibility and tangibility of a large range of material swatches. Physio pleasure was additionally gained during the explore phase from the PUMA website; “Puma site has only got two trainers...but the website itself it absolutely amazing...I selected a shoe but I’m not sure if I like it” (voice recorder).

Socio pleasure occurs at all stages of the co-design experience for participant P02, and it has a number of facets within the experience. Sharing both the experience and the resultant product with others is important to him, and occurs during the explore, anticipate and own stage. He appears keen to describe the probe, the process of customisation as well as the product itself. There is evident perceived social status from ownership of the trainers, and P02 encourages their recognition; “People notice it...cos I only wear them with certain colour t-shirts...so they notice it, that even the yellow or the brown it matches part of the trainer, they’re like [gasp]”. As an item of clothing, trainers appear to have a key role in P02s perception and demonstration of self; this is the thirteenth pair in his wardrobe. The iD, whilst a key source of socio pleasure also offers an opportunity to remove this pleasure. P02 chooses the Nike swoosh’ on the left shoe and ‘right’ to be embroidered on right (for humorous reasons); he notes concern that the meaning of his iD may be misinterpreted and that others may think of him in a negative way (see customer journey map for full details).

Psycho pleasure plays a role for P02s experience primarily during the engage stage. He is comfortable with online purchasing and interacting with websites; when the website displays an error message at the end of the co-design phase, he appears unconcerned and happy to resume the process the next day. Likewise when completing the transaction process “Yep, I’m happy with it, size 8, I accept general terms & conditions, blah blah blah...buy it!” (voice recorder). Therefore for P02 psycho pleasure is unlikely to be gained from ease of interaction, since there is a prior level of expectation. In exploring the PUMA website, P02 notes the complexity of interaction “you have to customise every single bit and you just, it was too much, it was kind of overwhelming” (post-probe interview). Upon receipt of the trainers psycho pleasure was reduced from the experience through perception of poor quality materials on the inside of the trainer, and when reviewing the iD. The perception of embroidery size in the configurator was significantly different

from the reality on the trainers, and a source of disappointment. This may be enhanced by the attention to detail evident in his character.

Ideo pleasure in relation to brand selection is important to P02. For P02 the trainers, product type and brand offer an identifier of character and of skill (he notes that he will enjoy telling people that it is his design and colour coordination), bound up in the ownership of the mass customised product, and the integration of it into his lifestyle. His interest and engagement in the 'latest thing', inherent and perceived creativity in his character, value placed on experiences and the resultant reflection of self provides socio and ideo pleasure gain through engagement in mass customisation

Please see figure 6.5 for the completed customer journey map



Love taking pictures

My iPhone

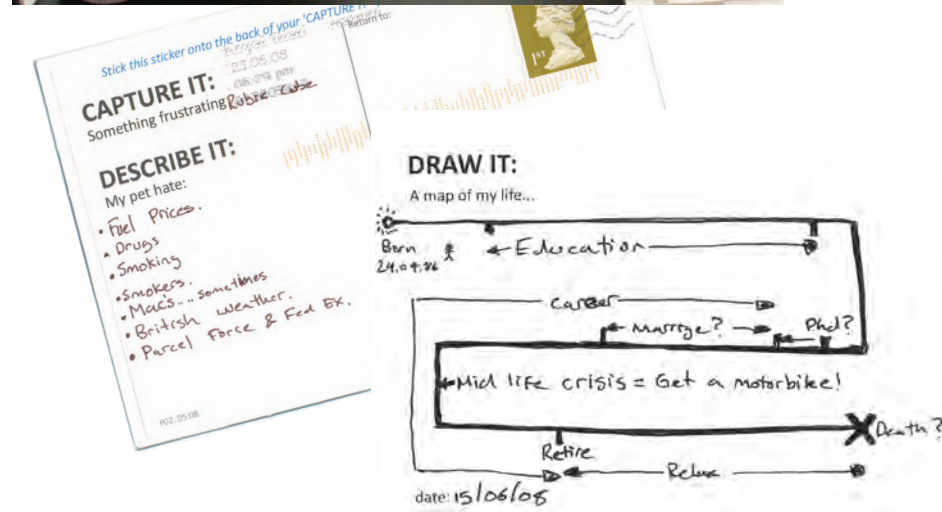
I love my RC car!

I have OCD. Everything has to be neat

I can sleep almost anywhere

Participant P02 (pilot)

Male, age 20: I've never customised anything before
Student: Product Design and Engineering, London.



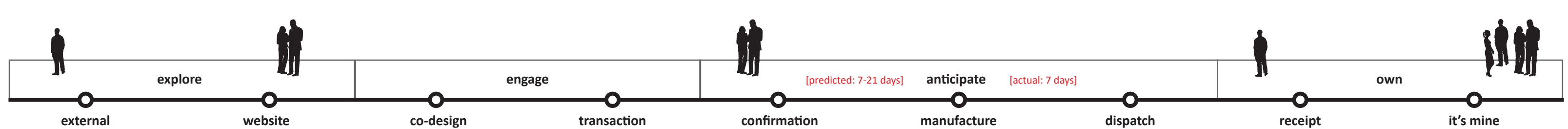
SHARED THE EXPERIENCE

STAGES

PHASES

NARRATIVE OVERVIEW

People customise things because: Everyone wants to be unique and different. I like to customise things because, I enjoy making things with my designs. And knowing that my creativity made that



"last Sunday I went to the Puma store...That was really cool because it had all the materials in front of you, but again, the whole Mongolian BBQ thing, it is way too complicated, like in the website, you've got so many pieces...There was quite a weird selection of materials and colours"

"Checked out a couple of websites. Visited the K-Swiss website about 2 times, Puma 4, NikeiD 6+"

"if I was to go for the NikeiDs I'd want 'Air Force One's, I'm not sure about with the Pumas, but I'd get original K-Swiss"

"Right, just got on the NikeiD website...I'm going to the 'view all' sections so I don't miss out on any products"

"didn't find the 'Air Forces One's that I was looking for...I'm just quickly going to check the Puma store...although I did like that Nike had a large selection...that you could customise, but...K-Swiss only had 5"

"Puma site has only got two trainers...but the website itself it absolutely amazing...I selected a shoe but I'm not sure if I like it, there's too many things that you could change, took bloody ages"

"think I'm going to go back to the NikeiDs"

"Showed my sis the trainers I was looking at and showed her the really impressive Puma website"

"Ok, we apologise there is an error adding your item to cart, please try again...ok"

"Erm...ok...it's not working...let's try it again [website beeps] ok cool, er, I'm going to try and buy it tomorrow"

"I actually clicked on 'start with an inspiration' but I'm not sure I want that, I want to start blank so, I'm going to go back"

"Now, I get to decide every single part of it, so, select my size..."

"light chocolate outside...and then the secondary colour beech tree, yeah...I think these two colours go well together"

"I'm going to have orange, because I can wear any colour sock with the orange colour...the outer sole I'm going for light chocolate again because it won't get dirty as quick as white"

"it's just come through so I can pay for it now, so...it gives me the option of editing the design I've already designed...it says what I've done, says how much it is, 70 quid, ok I'm going to proceed to checkout"

"ok I'm going to proceed to checkout...yep, delivery is £6.50, that's £76.50"

"alright...enter existing card, new customer...ok, well I have to enter my email address [typing]...ok, continue...ooo, ok, I think I've bought something here before so, it's saying I'm an existing customer so lets see if I can remember my PIN...ooo, I did"

"There's all my details, right, ok...yep, yep, name, gender, date of birth...ok...for some reason it's come up as 119 Euros...ok lets see what happens when I click next...blah blah blah blah...oh now it's coming up as £76.50"

"I have to confirm that all the information is correct, delivered to me...be billed to the same address, and there's my credit card details. Yep, I'm happy with it, size 8, I accept general terms & conditions, blah blah blah...buy it!"

"Yay, ok, just buying my trainer!...let me just take down the reference code...ok, so, hopefully my trainers will come within four to six weeks...until then, the waiting begins"

"Received an email from NikeiD that my trainers have been sent out. Only 10 days to build! Really happy CAN'T WAIT"

"Earlier than expected. Now the wait for the postman begins :)"

"Paid £6.50 on delivery. NORMALLY it would be Next day delivery. We'll see how long it takes!"

"They came very quickly"

"Unpacking was really cool."

"I really, really like the box...you won't get a box like this when you buy a normal trainer"

[the packaging] "not just a random piece of paper, it's got Nike bits, I don't know. And there is a postcard"

Favourite moment was "opening the box and pulling them out for the first time"

"I was a bit annoyed at, like, the mustard colour, because if that was cream that would have been perfect"

"I wasn't too happy with the colours, but she [my sister] was able to calm me down and convince me that it's actually quite nice"

"really surprised - the insides looked quite cheap material"

"the HUGE writing on the back of the heel...it looked really small and neat on the website"...it's a good thing my trousers cover it"

"People notice it...cos I only wear them with certain colour t-shirts...so they notice it, that even the yellow or the brown it matches part of the trainer, they're like [gasp], and like I said, someone asked is it a part of, you know, did you buy the trainers on purpose or did you buy the t-shirt on purpose?"

"I think I'm going to have to buy some orange socks to go with them! because the black looks too dark, the white looks too, aaah, white"

"if you do that [have the Velcro not lined up] it spoils the whole...colour coding of your trainers"

[The thing I'll tell people about is] "it's my design and colour coordination!"

"I'd recommend it"

"I find myself telling more people the fact that they came so quick"

Figure 6.16
Customer journey map: P02 Pilot study - NikeiD

6.3 Case study 2: The main study P01



Figure 6.6 Participant P02 overview

6.3.1 (P01): Who am I?

What makes me different: "My unique perspective" (task card P01)

How would I describe myself, well I am a professional musician living in London. I'm what I would call a 'jack of all trades' - I can do it all. I play the guitar, the keyboard, sing and write lyrics...this is very much who I am and what I do, and this influences so many of the people that I mix with. With the job that I do I am fortunate that I have a lot of time to myself, and I think I am "able to kind of analyse my own thoughts more than most people, simply because I have fewer distractions" (post-probe interview). For this reason I am very sure of my own mind, and in general I have strong opinions about things, and my ethics are important to me; "You've got to have an opinion, and I hope that [my] opinion leans towards trying to do right by the world and other people" (post-probe interview). You can clearly see my strong opinions in the fact that my pet hate in life is adverts. "I don't like the fact that most people accept the things that they present on adverts these days as being acceptable because it is an advert. Most of it is lies and brainwashing tactics in order to make you buy their products, by using peer pressure and status as tools to make people feel inadequate...or that they have a whole in their life and need to use them to attract the right mate".

I am inspired in life by nature, and I have a real passion for wildlife, especially big cats (not forgetting of course my own pet cats at home). "I would definitely never wear fur, and try to steer clear of things made from baby animals, like calf-skin wallets...I don't mind buying leather items because they are made from cow hide...because they are a by product of the meat industry...it's almost recycling" (post-probe interview).

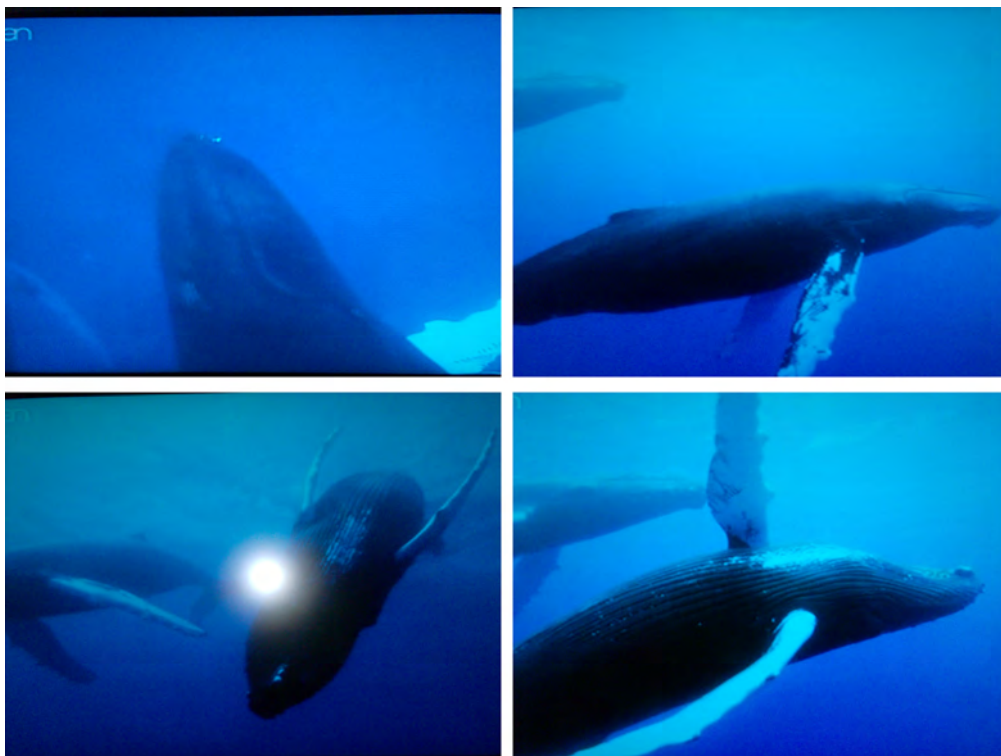


Figure 6.7 Probe photos

Shopping? ...well, “I don’t have a problem with buying anything online really, especially if you know what you want. It saves me having to go to the shops...I like how easy it is [laughs]” (post-probe interview). I’m just a generally impatient person though, so I’m not great at the waiting part, “I like the instant gratification” (‘DESCRIBE IT’ diary). In fact the best bit of this whole experience for me was probably the fact that I forgot about the trainers for a brief period while I was waiting for them to arrive, and then was really excited to remember what was going to arrive in the post for me. In fact I use the internet a lot for work and pleasure. My Space and my band website are two of the top sites that I visit. Other than that I spend time on the BBC website for news, and icanhascheeseburgers.com and ninjai.com for fun.

I’m buying the trainers for everyday wear. I find it so hard to find things that are exactly the way that I want them “I’m not a big fan of big logos on clothing, and it can be hard to find nice stuff in black that is understated and not covered in branding” (post-probe interview). In general I’m not driven by brand names, “more the quality of the product that they [the brands] create. I appreciate them more by association of good quality rather than the brand name itself” (post-probe interview). I am loyal to some brands that I buy from, but it is to those “companies that clearly take pride in their work, and clearly spend their time developing quality items that are not part of cyclical consumption...things that will last for years, that don’t break down in 6 months...brands like ESP [music equipment manufacturer]” (post-probe interview), Korg and Apple are ones that I think stand out. I really love some of the pieces of music equipment that I own.

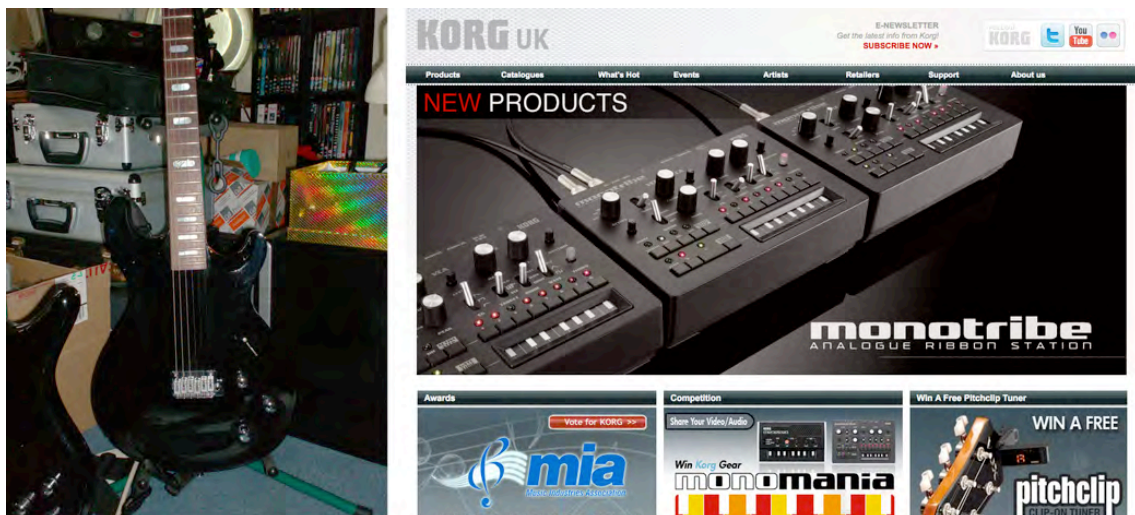


Figure 6.8 [left] probe photo: ‘something I like’; [right] Korg UK (2011)

6.3.2 (P01): What do I think about mass customisation?

People customise things because: “They seek the gratification of uniqueness and the status that accompanies owning that unique thing” (task card P01)

I’m excited at the prospect of customising a product, but am feeling uncertain about what the result will actually be. I’ve never bought a custom product before, but I have thought about buying some custom

martial arts equipment. The advantages would be not only being able to customise the appearance to what I want, but being able to change the properties such as weight and length that affect the functionality. That would be quite an amazing thing to own. I looked at the PUMA Mongolian BBQ site as well as NikeiD, and to be honest I found Nike far better; “for one thing the styles available from NikeiD were far more sophisticated, whereas the PUMA ones looked more...school boyish...and er...teenager-ish...if you know what I mean” (post-probe interview).

I think that companies can really tap into the pleasure factor of the experience by allowing people to look at, talk about and share what they’ve done while they wait for it to arrive; “at the end of the day it’s a physical object you’re looking forward to receiving for both a functional status and purpose, and once you’ve ordered it, with no picture it doesn’t allow you to go through the pleasure factor...you know, the...well the anticipation becomes less vivid...when you’ve got something to look at you can get more excited” (post-probe interview).

6.6.3 (P01): What I think about NikeiD

I had heard of NikeiD before the research project, but I didn’t really know much about it. As everyone knows, Nike are a huge, successful commercial organisation, and that was one of the things that puts me off buying from them, “but they surprised me – I just hope it wasn’t made in a sweatshop [laughs]” (post-probe interview). They do make great products though, stuff that is urban, cool and original. The look is trendy and very recognisable as being Nike.

The trainers arrived pretty quickly, I loved the theatrics of the packaging when it arrived, “it had an almost cinematic feel about it...look at this...are you ready to open the box to see your shoes...that kind of feel” (post-probe interview). Likewise the final product was of a very high quality. I really appreciated the attention to detail with things like the metal lace tips, “kind of showed a bit of forethought and care about the lasting principles of their product...which is rare” (post-probe interview). “Have been extremely pleased with the actual product themselves, I wouldn’t change a thing on it, and it’s been, they’re very comfortable, amazing, amazing experience to go through” (voice recorder).

6.3.4 (P01): What was it like to use a design probe?

I liked the design probe kit. I thought that the activities seemed well thought out and “abstract enough that you didn’t feel you were conforming to a traditional questionnaire type thing. Made me actually want to do it” (post-probe interview). Things like the task cards I had imagined doing all in one day, but I ended up completing the activities over about three days. I enjoyed doing these. The ‘DESCRIBE IT’ record book, “er...[laughs] easy to forget is the honest answer...the activities like the map and the stickers refer back to a childlike mentality, so its exciting to put stickers on a page...you don’t forget that like you do completing a journal...which is why I didn’t use it as much as I should have”.

6.3.5 (P01): The customer co-design experience

The co-design experience for participant P01 was a positive one. P01 is an individual for whom brand loyalty is minimal, with appreciation driven by product quality and function rather than brand name. Although a brand that lies on the edges of his ethical standpoints in terms of commercialism, NikeiD have provided both a positive co-design experience, and a well-received product. His tendency to impatience in purchasing was kept in check with the quick delivery time, and the ability to customise all elements of the trainer fulfilled his requirements for simple yet specific design features (options for all black etc.).

Physio pleasure for P01 stems primarily from the physical product and associated configuration options, fulfilling his desire for very specific colour combinations that also key into socio and ideo pleasures. At the product configurator, physio pleasure is afforded by the product previews that support a clear appreciation of material choice and combination. Upon receipt, the NikeiD packaging within the outer cardboard box provides high levels of physio pleasure and is described as having a “cinematic feel”, building the atmosphere and anticipation prior to the product reveal.

The trainers themselves are described as “superb. Quality as well as look” (P01), and the attention to detail affords much physio pleasure.

Socio pleasure gains in the co-design experience are primarily derived from the sharing and storytelling of both the experience, and the trainers. The selection of iD keys into the social status and perception of P01 as a musician within his social grouping; this play on words, “It was a moment of inspiration man, D Mon” (P01). P01 comments on a number of occasions about the lack of product preview image provided after purchase at the configurator. For him this is important not only in reaffirming the decision-making process (psycho pleasure), but in supporting story telling and sharing of the experience and the co-designed product described above; “once you’ve ordered it, with no picture it doesn’t allow you to go through the pleasure factor...you know, the...well the anticipation becomes less vivid...when you’ve got something to look at you can get more excited” (P01). The importance of sharing the experience is reaffirmed during the receipt phase, where P01 waits for a close friend to arrive prior to opening the package. The connections to the NikeiD community and the creation of a relationship with the brand appear to offer little interest to P01, other than a means through which to assert what he deems his own unique perspective.

Psycho pleasure at the configurator is important to P01, as someone who describes himself as lazy at reading instructions, and whom derives pleasure from instant gratification in his day to day purchases. He enjoyed the process of co-design at the configurator, supported by the interactive product preview and intuitive operation of the website. At the end of the transaction phase, P01 prints the order reference number “so I know it’s definitely done, it’s paid for” (P02), seeking reassurance as to the completeness of the process. Although impatient, he recognises that pleasure can be gained through anticipation, but that the lack of an image to refer to hinders this. Appreciative of the emails received in terms of informative content, P01 describes the contact on different occasions as both good (communication at all the important moments), and lacking (I would have liked a bit more communication). The process of manufacture

exceeded expectations and the trainers are described as arriving “faster than I even dreamed it would have been” (P01). The financial transaction within the co-design experience caused some confusion and frustration for P01 in the delay between the order date and the date of money being withdrawn. For P01 this causes unnecessary and unexpected difficulties late in the co-design experience.

Ideo pleasure in relation to brand selection is of minimal relevance to P01. Instead, the NikeiD brand and MC product offering was selected as the option deemed less childish than the equivalent offer from PUMA. Ideo pleasure is gained by P01 in this co-design experience primarily through the uniqueness of output, and the options configured within the product that exemplify personal taste and identity.

Please see figure 6.9 for the completed customer journey map

- excitement ★★★★★
- frustration ★★★★★
- happiness ★★★★★
- disappointment ★★★★★
- anticipation ★★★★★
- satisfaction ★★★★★
- forgot then remembered ★★★★★

SHARED THE EXPERIENCE

STAGES

PHASES

NARRATIVE OVERVIEW

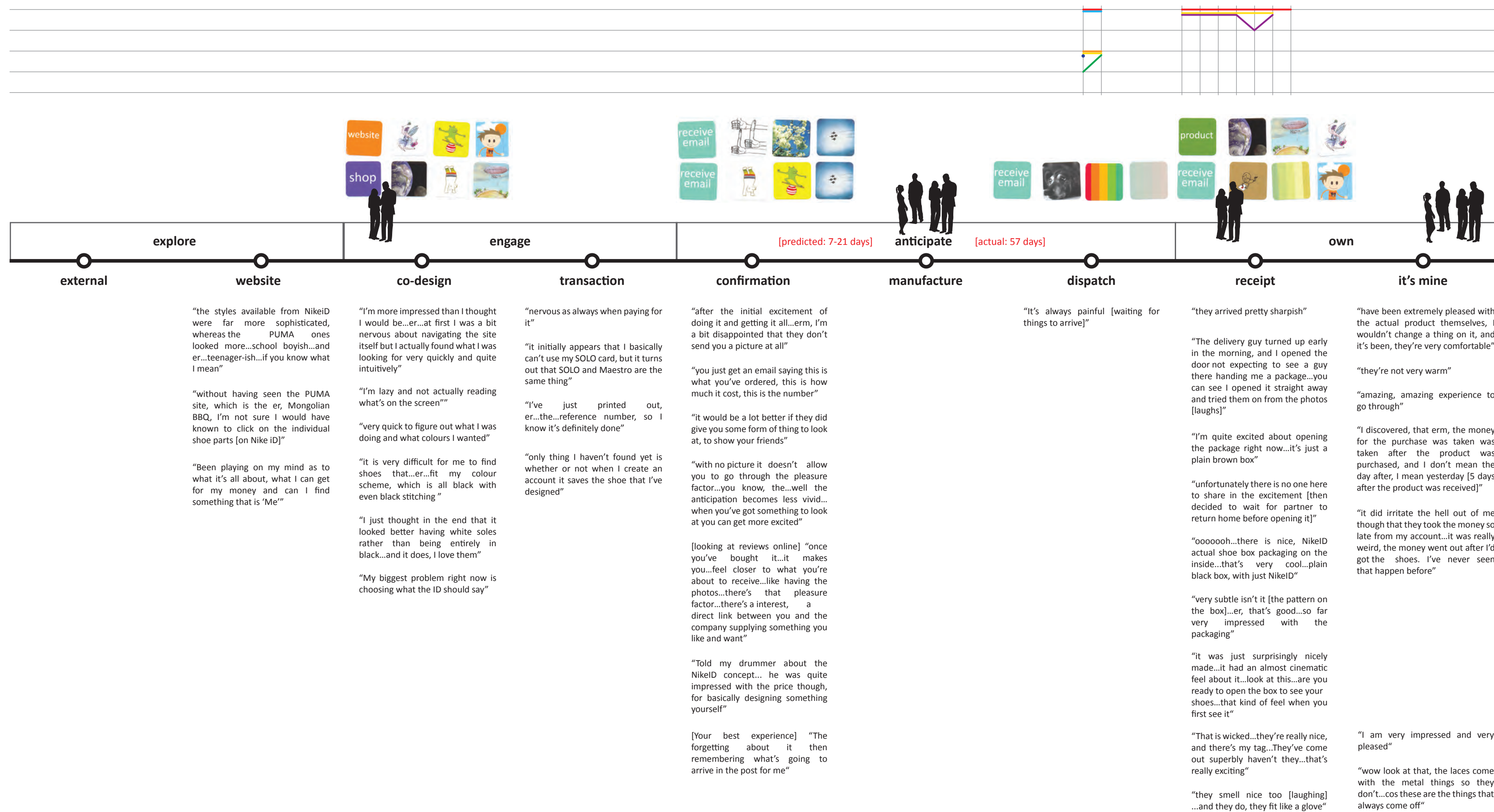
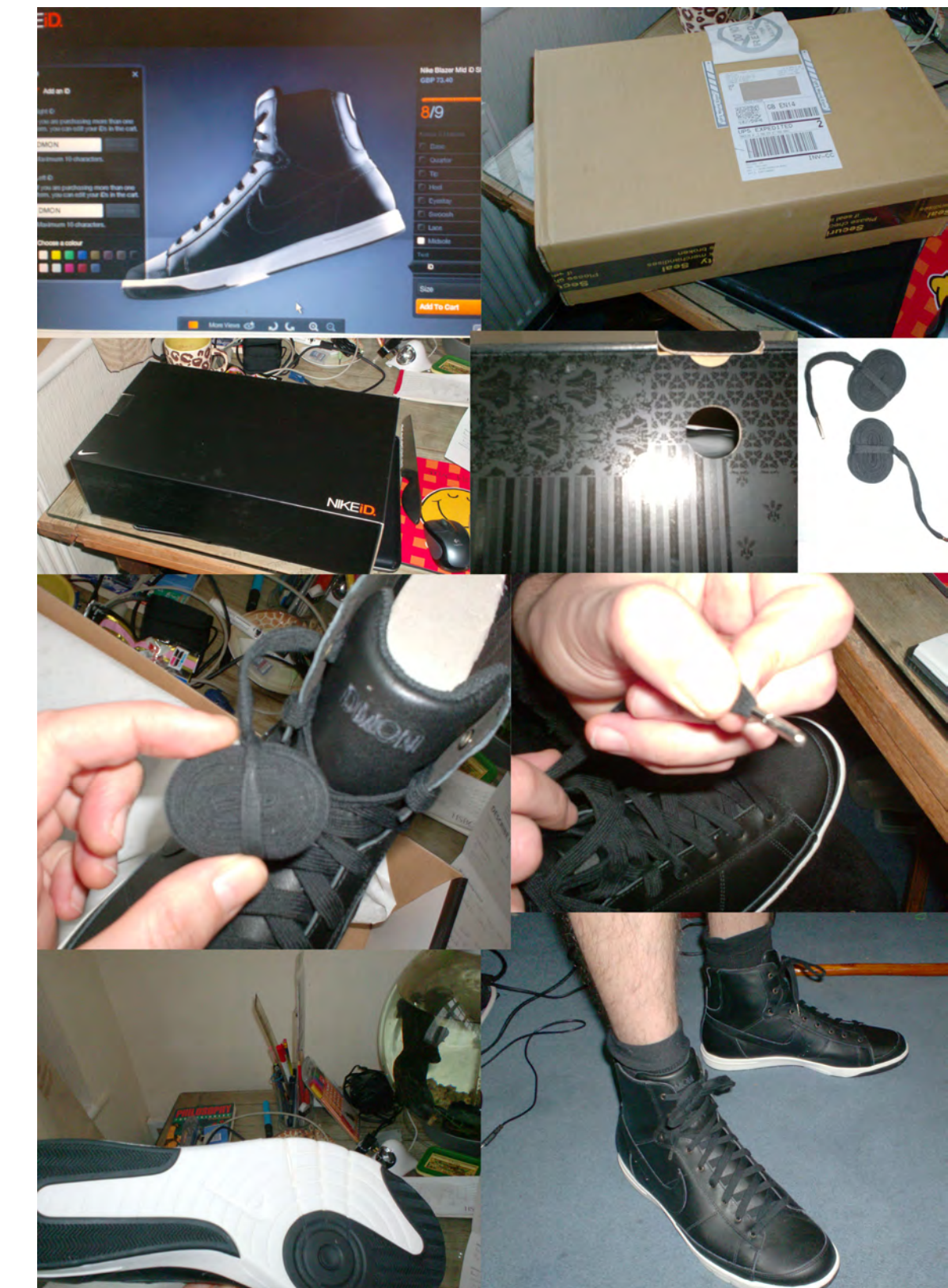


Figure 6.9 Customer journey map: P01 Main study - NikeiD



6.4 Case study 3: The main study P02

	
<p>Participant P02</p>	
BOUGHT:	<p>FREITAG - F12 Messenger bag I'm buying this bag for myself <i>"I am a custom product virgin"</i></p>
ME:	<p>"I'm not someone who sorta like, like...puts my peacock feathers out and start strutting around and stuff...when I'm excited about something you'll know"</p>
MC:	<p>"People want something unique to express their identity"</p>
EXPLORE:	<p>Quite a frustrating process looking and looking to find a design that you won't be ashamed to walk around with</p>
ENGAGE:	<p>Some problems with the order not being processed. But ended up finding something that looks like a chinese character, inspired by my love of oriental calligraphy</p>
ANTICIPATE:	<p>Loved the web link to the bag - I kept going back to that and sent it to a few friends. I'm nervous, excited, anxious...can't wait for it to arrive...it's taking a long time</p>
OWN:	<p>Was shocked I had to pay extra money, but now I have it I love the bag. I'm trying to find different ways to use it, and it even has a special place to sit. I'd love another but they're so expensive.</p>
	
	
	
	
	

Figure 6.10 Participant P02 overview

6.4.1 (P02): Who am I?

What makes me different: "I am more focused and determined than most, I can't see a situation going to pot and not do anything about it. Normally shy extrovert when overjoyed. Quietly gets involved in many things" (task card P02)

I'm a 20 year old male undergraduate student at Middlesex University, studying for a BA in the department of Product Design and Engineering. I'm originally from Barbados and came to London to study two years ago. How can I describe myself? ...well, on the outside people see me as shy and quiet; "I'm not a showy person, I'm not someone who sorta like, like...put my peacock feathers out and start strutting around and stuff...that's not me...when I'm excited about something you'll know, I'll show it, but, I'm just not a showy kind of person" (post-probe interview). Underneath I'm determined and focussed, I've got so much energy and my enthusiasm for my passions in life drives me, it's often the little things that excite me. My heritage is very important to me. I miss my life in Barbados; going to church, the beach, and my family and friends.



Figure 6.11 Probe photo: 'This is Brownes Beach where I learned to swim and spent many sundays relaxing after church'

Because of this, one of my favourite websites is Bajantube (Bajantube 2011); it was launched to promote Barbados and all things Bajan. It's been hard living in London in the university halls of residence so close to so many other people. One of the most touching moments since living there was receiving a Christmas card last year from a friend who was also living there; "the card was largely unexpected and thoughtful".



STIKFAS DELUXE PACK



Figure 6.12 [top] Stikfas deluxe pack (Stikfas 2011) [bottom] probe photos

I'm a very creative person and have been since I was a child. I always loved air-fix type kits, "that kind of thing you know the kind of ones where you have to put these little decals on, and assemble them with glue" (post-probe interview), but I could never do them because they only sold the really big kits in Barbados and they were too expensive. I used to make my own models and figures instead using "little twist ties that come on bread sometimes...I had, like, a range of little guys that actually had, like, four fingers, wrists, and joints and all that, and I used to give them...sort of the silhouette...of an actual human...I had a range of like, little ninjas and that's what I used to play with... So that sorta like turned into a hobby of mine, like just, just before I left high school" (post-probe interview). A friend recently introduced me to Stikfas (2011). He got a little figure from a shop in Central London and I was so excited because they were just like the things I used to make; "I get really jumpy and stuff when I see this sort of stuff, I get, like, really, really excited" (post-probe interview). I said oh no, now I'm really going to go broke now I've seen these...and I have bought some online since. One of them, "he's stuck on the walls, with a little bit of blue tack...[speaks quietly] like spiderman" (post-probe interview).

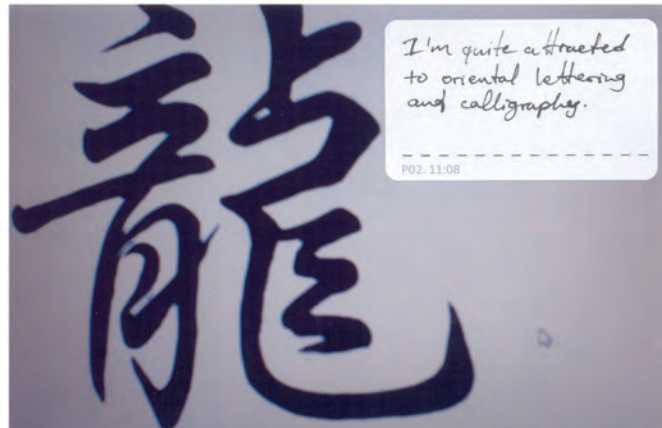
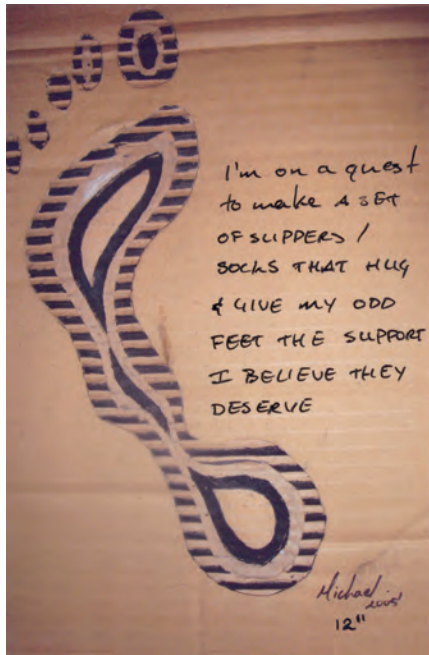


Figure 6.13 Probe photos 'I'm on a quest to make a set of slippers/socks that hug & give my odd feet the support I believe they deserve'; 'I'm quite attracted to oriental lettering and calligraphy'

I love being a designer. One of my best experiences in life so far has been having my skills and achievements acknowledged; "There is something very energising & special when colleagues appreciate your work" (task card P02). I'm always looking at things in a creative way. I like oriental calligraphy, and I am a fan of anime - I love the website Narutowire where I can watch online (2011) - I spend too much time doing this! I love to draw, and as a kid my friends and I used to draw a lot of anime characters; "We used to have like these little competitions to see who could draw them, like, just how they were in the anime, and stuff, and we used to embellish like our own little, little bits on them, sort of like try to mix characters and stuff" (post-probe interview).

I think that the products we own have a lot of meaning, and I do get very attached to the things that I buy. I think a lot about the products that I own, and I am often thinking about new ideas for things to design.



Figure 6.14 Probe photo: 'Given to me after a stolen phone. She has been dead for 2 years now. I can't get her fixed, neither will I give her away'

6.4.2 (P02): What do I think about mass customisation?

I've never customised anything before, "it is my first...I am a custom product virgin" (post-probe interview). I think that people want to customise because they want something unique and out of the ordinary, as a way of expressing themselves and their creativity. It's an amazing feeling to create something for you by you; "THE CREATIVE GENIUS OF ME" (task card P02). "The majority of my friends, are quite, brand orientated and materialistic, so if it's not got, maybe like a Gucci, or...one of those big high street brand labels on them then, they're not quite interested" (post-probe interview). But I think that as influential brands and globalisation are becoming, "standing out from the crowd and being an INDIVIDUAL is equally as important" (task card P02).

I don't normally buy clothes or products online, "I'm more of a shop person...I sorta er, I guess I sort of took a risk with this...I like to sort of like...have stuff in my hand before I buy it [laughs]" (post-probe interview). This purchase wasn't too bad though as I had a look at a bag before I bought mine; "So that was sort of like what, I knew [stressed word] EXACTLY what I was getting before I actually got it" (post-probe interview). I would definitely buy another FREITAG bag, and would consider getting a mass customised product from another company, but the only thing that is really stopping me is the cost. "If the price came down then yes...yes, I'd buy another one...maybe not the same model bag, but I'd probably be a bit more experimental with my, er, designs and things like that" (post-probe interview). I would have loved to be able to see more inside the process; once the pieces had been cut I wonder if they could send a picture "to actually show

your pattern cut off the erm, cut off the tarp, and then have those pieces laid out...that would have been really nice, to actually see, like, inside the actual process” (post-probe interview).

What would I like to customise? That would have to be my business card. I have laser cut this prototype as a work in progress so far (see figure 6.15)

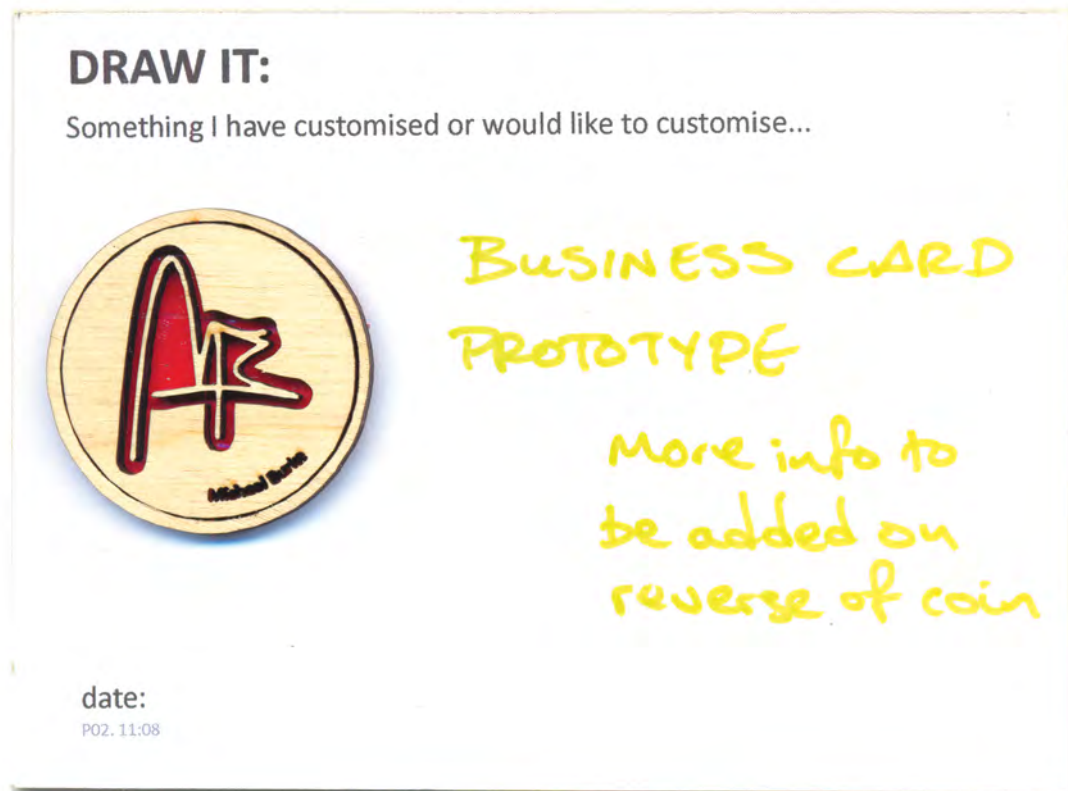


Figure 6.15 Task card (P02): Something I have or would like to customise...

6.4.3 (P02): What I think about FREITAG

If I had to describe the company I would say they are idealists, green, pioneering, and that their bag designs are original and quirky. FREITAG - “I care about what it represents” (voice recorder), and I’m interested in how they’re using recycled materials, and what that means. It is interesting to me that it is only post-purchase that I am fully appreciating how much this bag represents me; “one of the people that were around when I...when I bought the bag, said oh, you’re an idealist...and I was like, I’d never thought about it, like that before” (post-probe interview). I think they’ve got a very strong brand. The bags are immediately identifiable even without seeing any labels, it’s just that people here in the UK don’t seem to have bought into the brand yet. They certainly attract a certain kind of person, the used materials, the rugged look; it’s not a new and shiny product with a designer label, it’s a product with a story and a meaning, not just a bag. I’m not really clear about some of the visual messages in its communication through the emails I’m receiving though, “the website just sells the bags and stuff, it doesn’t explain any of the imagery or anything...it’s up to interpretation I guess...” (voice recorder).

6.4.4 (P02): What was it like to use a design probe?

“it’s a really interesting project, but I think I’ve...I don’t think I’ve used it...well, or enough” (voice recorder P02)

“The whole process, for me, was a little bit frustrating to be honest” (post-probe interview). Even though it was only five minutes a day, managing the commitment of using the probe with life and university deadlines was hard, and I’m not sure I really engaged with it fully. The dictophone was good, but the diary – “I know it’s just like, stars to tick and stuff, but, but for me, it was a bit, chorey...it felt a bit like work...And I’ve [stresses word] NEVER kept a journal...and that bit was really hard for me... it just sat in my bag...and...I sort of lost it” (post-probe interview). The stickers in the ‘what happened’ map, it was hard choosing them as I wasn’t really sure what some of them meant, so I sort of had to guess.

Kate: “Did you find that it was quite easy to find the pictures that...indicated how you were feeling?”

P02: “Erm...it was, it was, it was...no”

I didn’t bother to post the postcards because I’m seeing you most days (at the university). I liked the camera and printer, but I don’t think the quality was that great. In the end I used my own camera and printed straight from there. Overall it was interesting, and the £50 was a good incentive to get involved...

6.4.5 (P02): The customer co-design experience

The engagement with the co-design experience and the purchase of a FREITAG bag by participant P02 generated mixed emotions throughout the customer journey in response to the MC product offering and supporting service offer. P02 is a creative individual, and his engagement in design and creativity impacts and influences both his free time and professional (student) life, a result of which is the reflection on design improvements to the things around him, and the continual seeking of new ideas. This leads him to reflect heavily on his co-design experience, and to identify opportunities for improvement and re-design for both the co-design experience, and alternative choices for a bag design. He demonstrates the tendency for building relationships with products that he owns, driven by their history, interactions, and associated memories. This may be, in part, the attraction to FREITAG and the inherent story telling within their products. For P02, ownership of a FREITAG bag confers a subtle status for those ‘in the know’ who recognise the FREITAG brand. The co-design experience stimulates all four pleasures:

Physio pleasure begins with the examination of an F-Cut bag prior to co-design. It is here that the relationship with the product moves from awareness of the brand and activities at the configurator through to a tangible interaction with the bag and material properties. Physio-pleasure re-emerges through the bag creation at the configurator (interacting with and exploring options for the bag design). This is further supported through the provision of a product preview accessed through a personal web link. The receipt and later use of the bag (the utility of the bag, differing uses and carrying methods, the tactile qualities of

the materials, and the fold out label) stimulates much physio-pleasure with participant P02. Opportunities exist to further this gain through the experience of the packaging itself and the process of unpackaging.

Socio pleasure appears an important part of this FREITAG purchase. The more obvious socio-pleasure gain emerges through showing off the bag to friends and colleagues both during the anticipate stage (through sharing of the personal web link), and on receipt and through use of the bag, "I've been talking about it, incessantly" (P02). Alongside this emerges the more subtle identification of oneself as a FREITAG owner to other members of the FREITAG community; "it's very recognisable...when you see them you know it's a FREITAG bag..." (P02). This entry into the FREITAG community, and the relationship with the company begins with the pseudo-personal contact and tone of voice utilised by the email contact throughout the anticipate stage; this personal style was seen as a positive attribute; "I felt like I was talking to a real person...cos like usually these things are like, quite generic" (P02). However, when problems arose with the purchase, this tone was less appreciated "it was kind of funny, kind of soothing, and slightly irritating all at the same time" (P02). P02 showed a desire to remain embedded in the FREITAG community, and was keen (when able to) to purchase further products. Upon receipt of the bag, he noted that it felt quite impersonal; "you buy your bag, there's a little bit of communication between you and them, during...but then afterwards it's like thank you, thanks for your money" (P02).

Psycho pleasure plays an important yet differing role at each stage of the customer journey for P02. An understanding of the product purchase to be made is important to P02, and so efforts are made to experience a bag in its physical form during the explore stage, to support and to reassure decision-making. At the configurator, opportunities for providing further psycho pleasure exist for P02 to overcome the frustration of repeated visits to the site and investigation of design possibilities. This co-designer may respond well to, for example, notification of new tarpaulins or new design features available on the site or other means of engaging the user during the exploration stage. There were clear difficulties on the website for this particular purchase and the bag needed to be both re-designed and re-ordered. This interaction provided clear opportunities for supporting psycho pleasure through the provision of reassurance in both the company and purchasing process. The co-design experience has been designed to provide some level of transparency between the company and customer co-designer through the provision of specific dates and timescales relating to the purchase of the product. This offers much potential for supporting users in telling the story of the experience throughout the anticipate phase (socio-pleasure), it also provides key psycho pleasure interactions. However, when the dates and timescales are not adhered to, this provides a series of negative touch points in the co-design experience. The qualities of the recycled tarpaulin and their intrinsic story and message are appreciated by P02. This connects directly with ideo pleasure relating to the brand values and message. He refers to the bag as rugged, and with the potential to last a lifetime. In contrast, when opening the box, a friend unfamiliar with the brand is heard to say "I like it for the idea...I just don't like how it looks...it's not ugly, it's just dirty" (Y, speaking to P02). The issue of import charges arose through a lack of understanding of the financial transaction being entered into. Although the information is

provided on the website, this indicates either that P02 did not fully engage with the instructions and details available, or that this information is not as clear as it might be on the website.

Ideo pleasure encompasses all aspects of the FREITAG co-design experience for P02; as someone who makes conscious choices about both the products that they own and use, ideo pleasure plays an important role in the construction of their self.

“...what the bag stands for, that’s sort of, part of the reason why I bought it as well...something that I didn’t think about till after I had it...one of the guys, one of the people that were around when I...when I bought the bag, said oh, you’re an idealist...and I was like, I’d never thought about it, like that before” (P02).

Ideo pleasure, exemplified through the brand values and product message, is embedded throughout the co-design experience, and the majority of touch points have been well-designed to communicate this. P02 comments however upon the abstract nature of the marketing imagery “the website...doesn’t explain any of the imagery or anything...it’s up to interpretation I guess...” (P02), and fails to make any real connections between these and the brand values. Does FREITAG really want its customers to openly interpret its message?

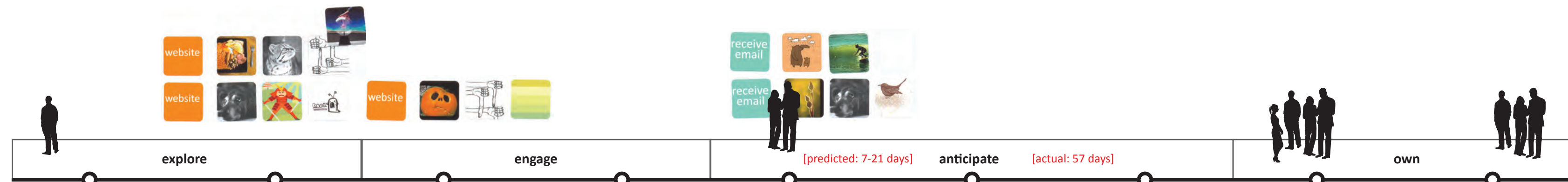
Please see figure 6.16 for the completed customer journey map

SHARED THE EXPERIENCE

STAGES

PHASES

NARRATIVE OVERVIEW



"I'm more of a shop person...I sorta er, I guess I sort of took a risk with this...I like to...have stuff in my hand before I buy it...I'm buying, a shirt...I want to see what it smells like, I want to feel it, to feel the material before I actually buy it"

[I knew someone with a bag and so] "I came around and I looked and I played around with it...So that was sort of like what, I knew EXACTLY what I was getting before I actually got it"

[whilst waiting for the bag to arrive] "I see they've actually got shops in London, actually close to where a lot of people I know are...and London Graphics Centre, erm, somewhere in Stockwell...and somewhere in the West End I'll have to check 'em out"

"we did the...project in the first year...that's what sorta like sparked my initial interest...in the...company...not necessarily in the bags, but I just thought it was a really cool thing, what they did, with the tarps"

"the whole process for me was...quite frustrating...I'd been on there several days...just to see...if they have a pattern that I like"

"that whole process of the looking and looking and looking...trying to find a pattern that you actually like...and that you...won't be ashamed to walk around with everyday"

[once the bag had been ordered] "I'm really jealous...the Goodyear one is back, and they've got one from San Miguel...it's got like that weird, strange pattern, those fine lines and everything...that would have been perfect"

[once the bag had been ordered] "Erm...visiting FREITAG website, there's a...image of this... guy in this mask, planting tomato seeds...quite weird...I guess is something to do with the whole...ecological aspect of the company...quite cool, quite odd"

[once the bag had been ordered] "the website...doesn't explain any of the imagery or anything...it's up to interpretation I guess..."

[once received] "The following is the sound I've loved and hated for the past month...[sounds from the FREITAG configurator]"

[I've designed a bag] "it was cut from Goodyear...it curved down and like around [gesturing to a pattern that would have been on the bag], it was quite cool"

[after problems with previous design - see transaction phase] "after a while...I came back...looked for a pattern...found something that kind of resembled a Chinese character, cos I'm quite into that, that kind of thing...and cut that...my favourite colour is green and white"

"Wow...one hundred and sixty seven pounds for a bag! I thought it was a hundred, more expensive than I initially anticipated...I'll just stretch my pocket now..." "This bag better last me forever!"

[after contact by email from FREITAG - see confirmation phase] "I went through the process a second time...but I really didn't know what went wrong...I just placed my order, entered my card details and everything...and then I didn't get that confirmation email...strange, it just kind of went back to the home page, probably a problem with my internet connection or something, I'm not sure...then after that, erm, they sent me back another email saying sorry, if I sent them my details they'd try and sort out that kink or whatever it was, but, I mean, during that period it was like [sigh]...I'm not going to bother anymore, just forget it, and I just left it alone for a little while and said that pattern, now, is gone, gone for good"

"I didn't get any confirmation email...I didn't get it at all...but the bag said it was cut, so I had to wait like another day...I sent an...email to...can't remember their names, ...they responded...they cut one and it worked fine...so they asked me if I'd, like, double check to see if I could probably cut it again..."

"FREITAG has now been in contact with me they've sent me this weird email, like with this, all, like they're trying to comfort me, because I'm having problems purchasing the bag..."

"I mean I guess because I got contacted by the company, I felt a little, slightly protected"

"they sent you a little link, that showed you your bag...that's what I just kept going, I went back to that link, and...just to, just to look at it...and then I sent that link to a couple of my friends"

[the style of the email] "loved it!... felt like I was talking to a real person...usually these things are like, quite generic...like if you've got a problem then do that...but it was quite quite personalised...that bit I really liked"

"Erm, I'm getting a little anxious about my FREITAG bag purchase now, it's erm...I know they said it takes about a month...I'm getting like really really anxious..."

"they kept me in suspense quite long, after, after they sent you the...first email saying the bag is going to be cut...they said they were going to send you another in, like, sort of two weeks, I mean, I expected to be waiting for like a month, and then a month came, and then they were sending me the second email saying that my bag was finished cut,"

"I'm just getting really excited, and really nervous...and I guess something the company could probably do is, have a way for you to see...how far along the process actually is...like the link for your bag that you see, like a timeline or such...that would tell you...or show you...whereabouts you product actually is in terms of production"

[after Cut email] "I was waiting for what almost felt like another three weeks, after that, and that process was...quite frustrating, because...I just wanted to have my bag before the [academic] year ended because, I wanted to show it off"

"I was in Liverpool Street...and it was raining...I looked up, and when I looked down, there was this guy walking past me with one of these FREITAG bags, and the very, like the very next day I got a call at like twelve o'clock, the [delivery] guy was outside"

"Anxiety still. Every time I see a...Royal Mail van I'm looking out for my bag, and still it's the same I'm just anxious anxious anxious"

"missed the delivery twice, and I had to leave some er change...so that when he came to deliver the package he could pay the shipping, erm and freight and all that"

"I said what you making me pay another thirty pounds for?...I've already paid for that...I paid them...so I figured that the shipping and handling is everything inclusive"

"I feel, though, I just want to rip it open...here we go...woohoo"

"...FREITAG individual recycled freeway bags...how do I feel? ...erm, relieved...very very relieved...first impressions, of the outer case...not essentially great"

"I think there was another box over it...that was like quite thin, and just had the...information on it...the Fedex or whatever"

[the bag was] "folded in half...just inside the box"

"I thought I can't unwrap it inside here I need to share it"

[friend likes the idea but not the bag] "It's not ugly, it's just dirty"

[would you keep the box?] "Yeah...if the box was made of the same things as that tape...that had like the F-Cut something on it, and then it was folded quite coolly...but I guess like, the erm, company and everything, the cardboard and everything, what it stands for, I guess it fits"

"they gave me these little things about the company...a little green handbook...and there's this little thing that folded out...this is the sorta stuff I would keep, this is the sorta stuff that I would put on my wall"

"I took my FREITAG bag on its first outing yesterday...got a lot of positive response...I really like the bag, and I've been talking about it, incessantly...it's better than I expected, it's quite rugged...I don't think I'll need to buy a bag, almost ever again...exactly what I wanted"

"the only thing that puts me off from getting another one, is, is the price really...I know when I get it I wouldn't be disappointed, but...it's having to pay for it"

"they're a little bit too expensive...That...remains...but...it doesn't deter me from what the bag stands for, that's sort of, part of the reason why I bought it as well...something that I didn't think about till after I had it"

"it's very recognisable...when you see them you know it's a FREITAG bag..."

"it's minor, about what...I would change, just...I get exactly what I wanted, but just...but I'm a peculiar person that just wanted it to be exact"

"I'd probably go for a different colour [next time] instead of the cream, because er, the bag...makes these marks on the light colour...So I'd probably go for a darker colour, something that wouldn't show up the dirt so easy...my ideal bag...the green, yellow, and the grey"

"after the bag is bought it gets quite impersonal"

"I love the bag...I haven't stopped, it has like, a special place...it sits on top of the fridge"

"I've been trying to find different way, to use it"



Figure 6.16 Customer journey map: PO2 Main study - FREITAG

6.5 Case study 4: The main study P03



Participant P03

BOUGHT: **NikeiD trainers**
They are a present for my son
"I never knew you could design your own, your own stuff, so I thought that was ...the coolest"

ME: "I've gained a real passion for design that seems to come through into everything in my life now"

MC: People "want to have a unique product that they think no one else will have"

EXPLORE: The PUMA website was really confusing but the NikeiD site was simple to use, and I loved being able to see what it would look like on the flash images

ENGAGE: I really enjoyed having someone with me when I was designing the trainers, made it much more fun. I found it a little tricky working out which to buy, and what to put as the iD

ANTICIPATE: I was a bit confused when it said it had shipped - I thought it meant it was coming by boat! I ended up being really impressed with how quickly they arrived

OWN: I was disappointed no one was with me when they arrived, it would have been nice to open them with someone. I love them, and so does my son - they are just like I designed



Figure 6.17 Participant P03 overview

6.5.1 (P03): Who am I?

“And books, I like books, books books books, you can’t go wrong with books” (post-probe interview)

Life is pretty busy right now; “I’m on my own at the moment with my son, I live with my son, juggling Uni, studying, part time work” (post-probe interview). I’m studying for an MA in Interaction Design at Middlesex University and I am absolutely loving it, the course has really influenced me and the way I look at things. I’ve gained a real passion for design that seems to come through into everything in my life now; “even the fruit I have, I have it in the living room all displayed...and my son says mummy do you turn everything into a design? [laughs]” (post-probe interview). Some of my favourite websites are design themed, such as Barker and Stonehouse (see figure 6.18), Habitat (2011) and Dutch by Design (2011).

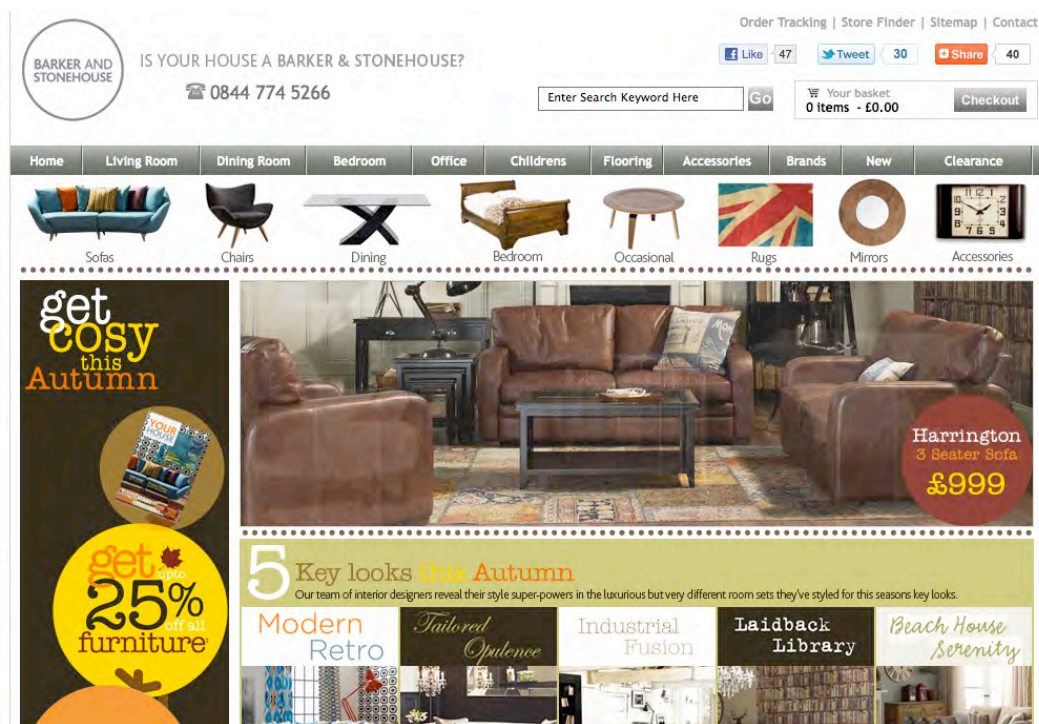


Figure 6.18 Barker and Stonehouse (2011)

I studied education before this, but I’d always liked design. Now I’m always “trying to come up with something different...or trying to redesign something, I’ll look at stuff and look at it critically...and I think I’m becoming...becoming a bit of a pain, because I look at it and really look for the faults” (post-probe interview).

My favourite products – well, I love Apple, I think that they are a brand that really stands out from the crowd. It’s not just that they look good, it’s the features too “they go out of their way to make things more exciting, more interesting...more appealing...” (post-probe interview). I love Emma Bridgewater products too – I fell in love with the dot patterns at first, but I like the hearts now too. I love shopping in general – the sales in particular! I would say I shop about 50/50 online or in the shops; “once I know his size or my size

I'm I'm fairly, once I know the company as well, I'm fairly confident that it's...that it will be fine" (post-probe interview).



Figure 6.19 Probe photos (clockwise from top left): 'Emma Bridgewater products'; 'I love chocolates!'; 'books'; 'love church designs'

I keep a journal. I don't write in it every day "just special occasions and stuff like that, I'll just jot things down" (post-probe interview). In general I "have a sort of elephant memory" (post-probe interview) with some things – I never forget personal conversations and I can "remember all dates and numbers – can easily remember a strangers birthdate 10 yrs later on" (post-probe interview). I think that friends and family are very important. My son is the best thing that has ever happened to me; he is unique and special. Life is so busy right now, but I make sure I take time out to socialise and also to spend time with him.

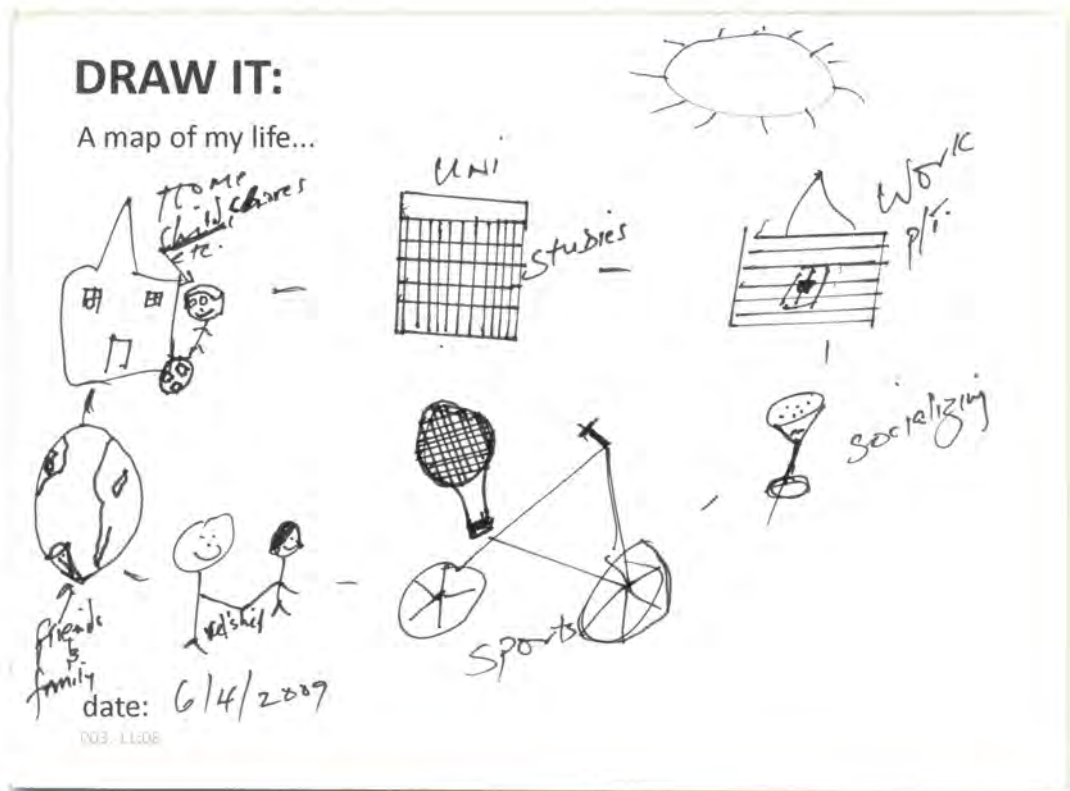


Figure 6.20 Task card (P03): A map of my life

I'm from Trinidad originally – that was the reason for my colour choice on the trainers!

6.5.2 (P03): What do I think about mass customisation?

"I never knew you could design your own, your own stuff, so I thought that was like [stresses the word] REALLY...I think that was the coolest...Adding your own colours, doing your own thing...just seeing how it looked...you can, you know...test, and have a view, you know...and...that is...that is exciting that bit" (post-probe interview).

I've never heard of mass customisation and I had no idea that this stuff was possible! I think people do it for a range of reasons:

- * Want to be different/unique
- * It fulfils their aesthetic needs
- * They want to make a statement about themselves
- * They want to be proud of their own work
- * It gives them the opportunity of owning a perfect product and a sense of satisfaction

I was expecting my co-design experience to be exciting, different, and that I would be impatient! I like the fact that I designed it, and that it was created for my son. I had a look at the PUMA Mongolian BBQ website before purchasing from Nike; I loved all of the colours but it was just too confusing. I like that the NikeiD

site was straightforward, and I thought that the flash images were great. I'm definitely going to buy myself a pair in the future. I think that the big thing is being able to put your name on it.

If I could customise anything I think it would be a pair of glasses, I'd love to be able to change the colours and arms.

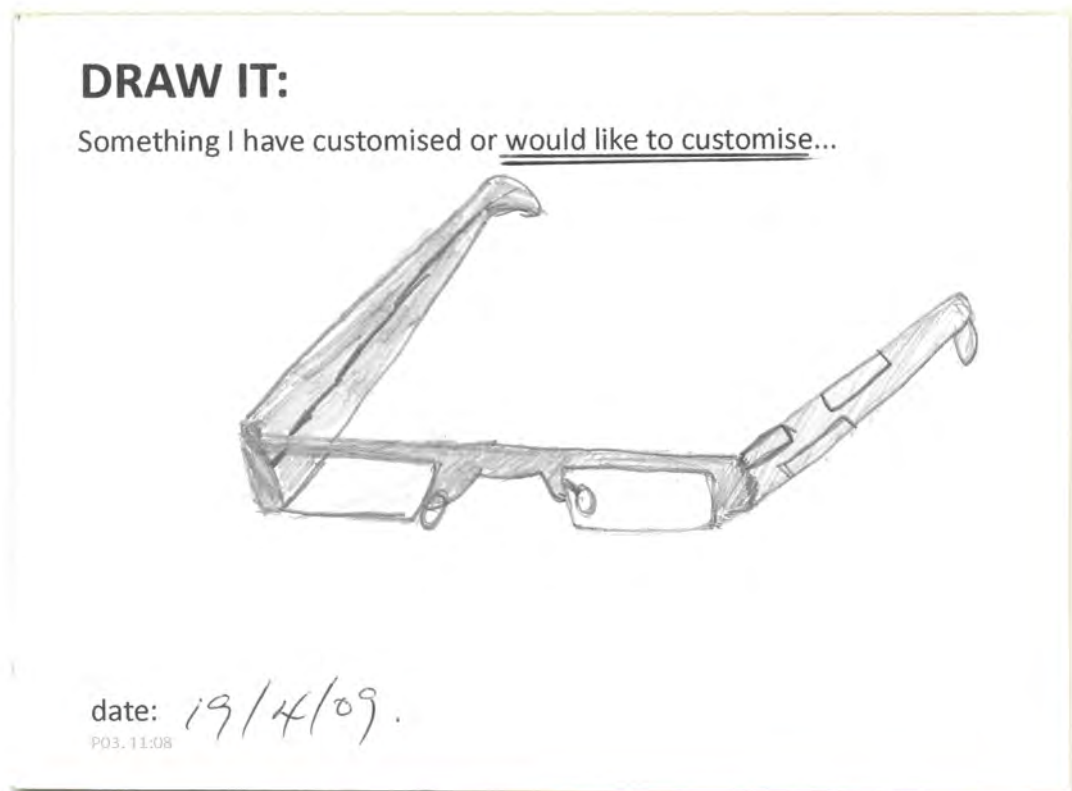


Figure 6.21 Task card (P03): Something I have or would like to customise...

6.5.3 (P03): What I think about Nike iD?

I would normally buy Nike trainers; "that's the first place I go if I want a pair of trainers" (post-probe interview). I've never really thought about why. Perhaps because of all the publicity, the ads, the sponsorship, the exposure in general; and "they tend to do really nice trainers" (post-probe interview). If I had to describe the brand I would say:

1. Official; leading supplier
2. Popular
3. Manufacturer training/sports equipment
4. Specializes
5. Sports wear/gear experts

Everything was quicker than I had expected, "so I fell in love with the company, you know for being so, you know, on target, even way before their target" (post-probe interview).

6.5.4 (P03): What it was like to use a design probe

I was really interested in what this research was about, and in the process – it was really exciting, and it did often make me think, well how do I feel? It was really easy to use; “It’s very, I mean, it’s idiot proof [laughing] very simple, did exactly as it said. It was probably the easiest set of instructions actually, me hating instructions, this was very clear, very easy, even the, the [her pronunciation] dictate-a-phone, it was very, just as it said, very straight forward...” (post-probe interview). I know that I’m a little bit of a perfectionist, when I was using the probe kit and taking photographs “I kept thinking ahh that’s not nice, or that doesn’t have enough light... I thought you’re wasting...stuff, so I, I stopped it, I stopped being, trying to be perfect” (post-probe interview). I love taking photographs, the design probe reminded me how much (I really need to get myself a good camera). There were so many other photographs that I wanted to take, but some I forgot, and for others I just ran out of time. “I was very conscious to be quite honest with you, oh God I don’t know what Kate is looking for... maybe I’ll just rattle on....but I though no, I’ll just say things nicely...Like how you’d normally talk to a friend, sort of thing...[laughing]” (post-probe interview)

6.5.5 (P03): The customer co-design experience

For participant P03, her customer co-design experience was a positive one, and one that held minimal preconceptions since she had not heard of or nor explored any MC product offerings prior to engaging in this research study. P03 is studying interaction design, and has a self-confessed interest in design in its broadest sense. However, in observing her co-design experience, her level of experience and comfort in engaging in online purchasing becomes clear through her misunderstanding of terms such as ‘shipping’, and some difficulties in navigating through the interactions at the product configurator. In making the purchase for her son, P03 is focused on a practical solution (size, type of wear etc), and an iD that means something to him. Colour choices appear based in her preferences, and that of identification of country of origin.

It is useful to note that P03s perception of her co-design experience changes once the product has arrived, and the challenges that occur at the configurator are forgotten. Likewise at times, the red on the trainer is noted as different from that remembered on screen at the configurator, whilst the product is also described (sometimes in the same sentence) as “exactly how it looked, is exactly how I got it” (P03). The co-design experience stimulates all four pleasures:

Physio pleasure is important to P03. As a self-confessed design enthusiast physio pleasure is gained from both the appreciation of physical products and their representations, and the arrangement of products within a space. Within the co-design stage at the product configurator, product visualisations and interaction provide physio pleasure (as well as psycho pleasure) for participant P03 in communicating the trainer design and material choices and colours. Significant physio pleasure is gained from the receipt phase of the experience in both the quality of the packaging (using a non-standard Nike shoe box) and the translation of the digital design into the physical. As discussed above, a blurring exists here between issues physio and psycho pleasure in the perceived and anticipated design versus the physical instantiation, and pleasure was gained from the perceived accuracy of the resulting product. The application of the iD

provided additional and unexpected physio and psycho pleasure in its use of embroidery rather than printing, enhancing both visual style and perceived longevity.

Socio pleasure is central to P03s co-design experience. Activity at the product configurator is shared with a friend, and the product itself is designed for her son; this process of sharing is important to P03, enhances her enjoyment of the co-design experience and supports decision-making. Post-receipt the experience continues to be shared to story telling, from which a friend wishes to buy the trainers for their child. When the trainers arrive she is disappointed that there is no one there to share in the moment of opening the box and she later repackages the trainers so that she can recreate the experience for her son. The selection of Nike as the brand, and the product selection within, stems from her perception of product quality and utility, but also offers a means of providing socio-pleasure for her son “I think a lot of boys are wearing this one” (P03).

Psycho pleasure and its important to the co-design experience is evident throughout this product purchase. In the selection of NikeiD, psycho pleasure provides a means of supporting the decision-making through confidence in the brand derived from previous off the shelf purchases; “that’s the first place I go if I want a pair of trainers” (P03). The generation of psycho pleasure and accompanying physio pleasure appears enhanced when compared to her co-design experience exploring PUMAs Mongolian BBQ. During co-design at the configurator, psycho pleasure should play an important role in supporting progress through the co-design activities. However the voice recorder evidences confusion at a number of points. This begins initially with the selection of category of product (mens or kids), and continues through the selection of product type, followed by co-design activity at the configurator. For P03, the indicator of completion (scoring out of 10) fails to provide sufficient support in comprehending product features left to customise, X “is it still nine out of eleven?” P03 “Yeah, I suppose, but that’s ok...I’m, I’m satisfied”, and the constraints on the input for the iD are not fully understood. Instead a process of trial and error is used for both. During the dispatch phase, confusion as to shipping method and timescales removes psycho pleasure; this confusion arrives from a misunderstanding of (what appears commonly used) internet shopping terminology “they said it’s shipped... I...literally took the word shipped as in boat...right...so I thought oh yeah, ok, they said that, it’s going to be [stresses word] AGES if it’s going on a boat” (P03). This anticipation of a lengthy dispatch time enhances psycho pleasure on arrival of the product, due to a much shorter timescale than anticipated.

Ideo pleasure is provided in the co-design experience for P03 based primarily upon personal values. The trainer colours are selected based upon the family heritage (colours of the Trinidad flag), and the surname is used as the iD. Ideo pleasure is further gained from the process of designing for another, and pleasure derived from the subsequent use and appreciation of the trainers by her son. For P03 the brand values of the company and product selected provide no ideo pleasure.

Please see figure 6.22 for the completed customer journey map

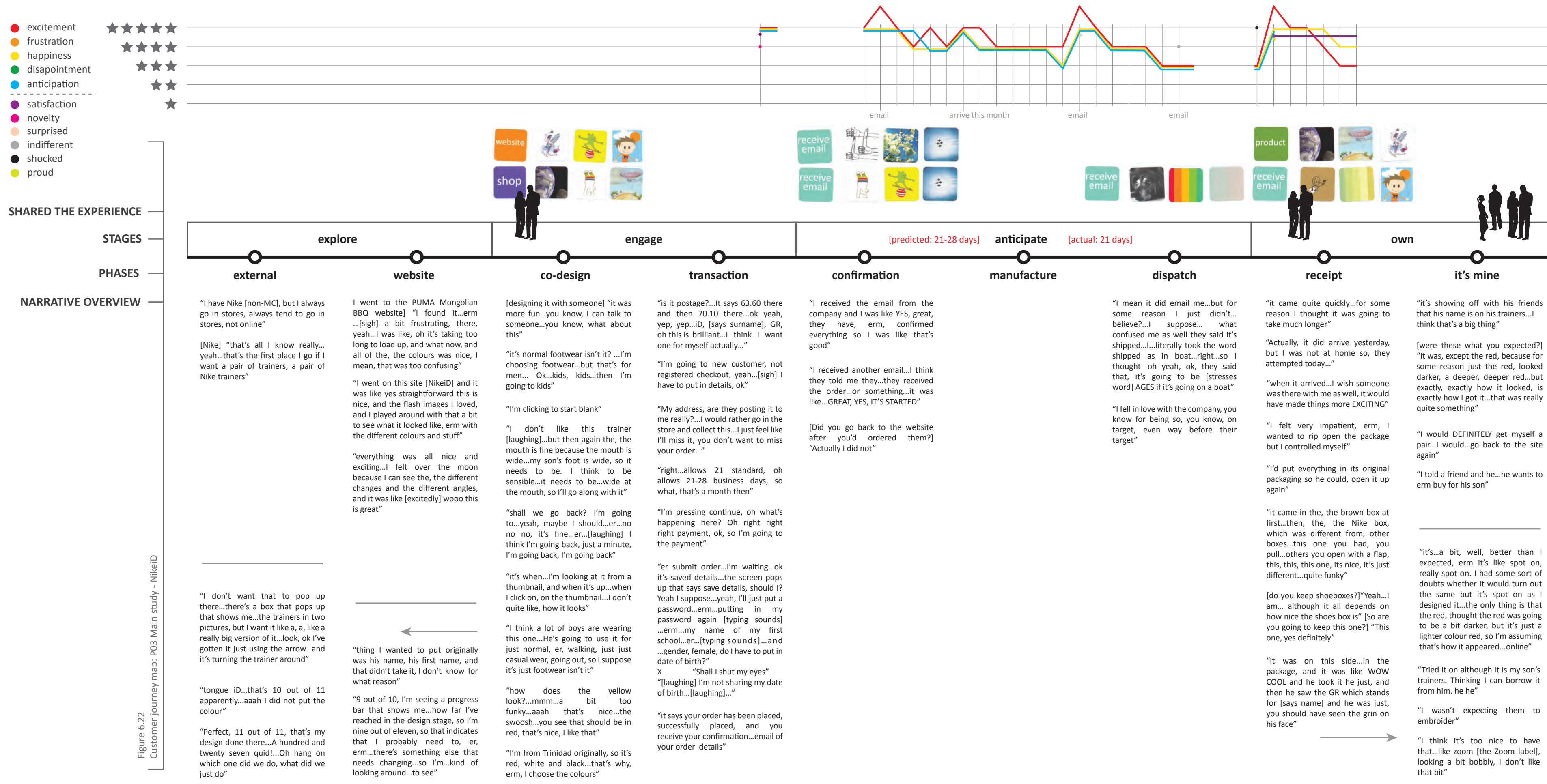


Figure 6.22 Customer journey map: P03 Main study - NikeiD



6.6 Case study 5: The main study P04



Participant P04

BOUGHT: **Timbuk2 bag**
It's for my girlfriends birthday
"I'd heard about the products from Nike and PUMA, but had not heard of the other companies"

ME: "I see myself as being quite adventurous and ambitious"

MC: People "want to have a unique product that they think no one else will have"

EXPLORE: I really enjoyed playing with the different websites to see what they could do; the PUMA one was excellent but I didn't get on with the FREITAG one

ENGAGE: Really like the way that the Timbuk2 site lets you spin your design around. I'm choosing a simple bag to minimise choice so hopefully I can choose something she likes

ANTICIPATE: I thought it was arriving in 3 days, but it seems international orders take longer - I don't think they made that clear. I missed the dispatch email as it went into my 'junk' email folder

OWN: Bit annoyed by the import charges - wasn't expecting that. The quality of the bag is really high, and colour is great, just like the website - and best of all she loves it!



Figure 6.23 Participant P04 overview

6.6.1 (P04): Who am I?

"I guess that's what makes me different, that I like to go out there and experience it...and then, then talk about it" (post-probe interview)

I'm currently studying for an MA in Interaction Design at Middlesex University. I've been really enjoying the course. I've always been interested in designing things, in fact I used to work in web design. If I had to list my favourite website they would be the BBC first. Then Flickr, I really like this photo-sharing site. I first found out about it through a project I was doing on my course, looking at how people tag photos of their travels, "as much for the website as for the ways that you can use the information on the website" (post-probe interview). Then it would be facebook, Itsgamertime.com where you can play retro games free online, and then flashforwardconference.com, one that inspires my work life. In general I'm a bit of a perfectionist, "in fact that's probably something about me that, that is a bit of a pain in the arse sometimes" (post-probe interview). I always have to be involved, and always have to be right [laughs].

If I had to describe myself, well "I see myself as being quite adventurous and ambitious. Travelling is a big part of that I think, my round the world trip when I was 18 really changed my life" (post-probe interview). I travelled again more recently with my girlfriend. One memory really stands out from that trip and that was swimming with whale sharks. I had to persuade her to do it as she couldn't even swim before we left to go travelling. She let me teach her and we swam with Whale Sharks. It was amazing "doing it with her, knowing that I'd kind of helped getting her to that stage" (post-probe interview). Trying different things and experiencing different things is important to me and I guess that's what is different about me. Yes I like things like new technology, like lots of people, but "I could keep up with technology, and...those kind of things through the internet, by just reading about them, and stuff...and reading different news articles and blogs and stuff...but these things, for me, you have to physically do them, to...to make them happen, like you can't talk to people to about swimming with whale sharks, and bungee jumping...if you haven't actually done it" (post-probe interview). To be honest I've not really had much money to spend on stuff like technology these last few years because I've been saving and travelling. I do have a Nintendo Wii and Wii Fit board, which I love. "I've seen the iPad, and I think that'd be quite nice to have one of those...but...I wouldn't say I'm one of these people who has to have it...I mean, I have friends who are, who are those people...but I'm definitely not them [laughs]" (post-probe interview).

"I don't really buy, clothes online...because I...I like the tangibility of the shop, where you can pick it up and try it on, and look in the mirror" (post-probe interview). I tend to just buy boring stuff like electronics "where it doesn't matter what you get". When I do, I do tend to only buy from big well-known brands, although I'm one of those people who "just kind of have a bit of blind faith that when you click that button, something is going to happen at the other end". People always say about people getting ripped off online, but "in fact I've had experiences even on ebay where, I've been ripped off, and people say oh you're never going to get your money back...well I've always managed to, it's happened to me twice, and I've always got the money back...erm so I wasn't worried about losing the money (post-probe interview). Having bought

this bag though, I have recently spent time looking with my girlfriend online for my birthday present, an iPod case (see figure 6.24); “so that was quite nice, because we both sat down together, we were both, both looking at these things, and you, you can’t customise it but you can see it from all the angles, you could try out the colours that they have on offer...and that was like, a direct result of, of this” (post-probe interview).



Figure 6.24 Probe photo ‘ipod case’

6.6.2 (P04): What do I think about mass customisation?

I’d obviously heard of Nike and PUMA before this project started, and I knew that they had mass customised products available, but I’d not heard of the other companies before. That was one of the things that I really enjoyed “looking at the different companies...and seeing what they had to offer” (post-probe interview). I think it was my previous experience working in web design that drove this, I was really curious to see what was being done and how it was working. I liked just exploring, clicking buttons; “I spent quite a lot of time just mucking around with different combinations...erm, some [laughs] which proved wildly expensive for not much return and, er, others where you could seem to get some quite nice effects for relatively cheap”. I was interested in how MC could work online, as I know from my own experience in web design that what looks good on screen is not necessarily representative of what exists in real life. I spoke to some friends about MC, but they’re not really in to that kind of thing, “the ones that I spoke to about it...were just kind of like...what would I do that for, when I can just walk into a shop and pick up a pair”

(post-probe interview). I think is something that I can imagine my girlfriend and her friends doing, all sitting around and designing a product together for another friend.

If I was customising a product for me I know I could spend weeks on it; “because I would want to try all these little combinations of stuff...erm, and I would want to...to make sure that it’s exactly exactly right” (post-probe interview), particularly being such a perfectionist. I think designing it for someone else is easier, “it’s for my girlfriend...and we’ve been together for a long time...and I kind of, well, I like to think that I know her quite well” (post-probe interview). I chose a bag with less to customise (not the one with the three stripes) as I thought I had a better chance of designing something that she’d like.

I know that the fact that I designed it for her has given the bag extra meaning for her; “I think she really liked the fact that...the idea that no one else could have a, or that she couldn’t walk into a shop and pick it off the shelf” (post-probe interview). I think that the benefit that comes from co-designing a product is not just the uniqueness of the end product, but that you’ve got the story that goes with it. “Talking to people about what I bought my girlfriend, I didn’t just say...oh I got her a bag from Topshop or something...I...I, had all this extra information about the story” (post-probe interview). That is why I would do it again, “you get these extra layers on top of it...about the kind of experience that you’ve had, that makes our product feel more...more, er special...and you put more value into it” (post-probe interview). For me though, once I’d handed it over, the experience felt like it ended for me.

6.6.3 (P04): What I think about Timbuk2

I didn’t get on with the FREITAG website at all, I didn’t even complete one bag design as I just got too frustrated by how complicated it was – I didn’t want to sit and have to read instructions on how to do it. The PUMA site was really complicated, there was a lot of individual sections that you could customise, the laces, the print on the tongue, or the stitching on the sole...but because it was presented to you in such a way that you could just, the next step the next step the next step, I was more than happy to just sit there and do it” (post-probe interview). It’s far more useful to “get a bit of feedback when I drag and drop stuff, or I just click on a colour palette and stuff changes” (post-probe interview). The Timbuk2 website was “very good, it gave you all the angles from inside and out...erm...you could kind of spin round a little bit”. I think the only real problem with designing it online is not really being sure what the extra parts were that you could order. I added the middle section for an extra \$10 but I couldn’t really work out at the time what it looked like, if it was even being shown in the preview, and even now I have the bag I’m not quite sure which bit that is.

“I was kind of, expecting a bit more communication, erm...but I don’t know why I had that in my head” (post-probe interview). Overall though I was pleased. The customs charges were unexpected, but “it didn’t sour the experience...but it did just make me think, oh I wish that could have been made a little bit clearer” (post-probe interview). When it arrived “I did expect the packaging to be a bit...more brand orientated...and to be kind of...like the customised experience that you’ve had from the start...erm...whereas it was just like

anything you'd get from amazon, or...erm, you know, just a general package basically" (post-probe interview). Was it value for money?, well "on a face value yes or no value for money, I'd go with a no...but I am really happy with their product, and I think if my girlfriend wouldn't have liked it, it would have been a different story, and I would have been quite upset that I had spent that money on it, of going through the process of designing it, and then it's going to just sit in the wardrobe...erm, because she likes it, it makes me feel good about it, and therefore...I'm not really concerned about the extra bit that I had to pay" (post-probe interview).

From my initial impression of the company from looking at the website, the products, and reading testimonials, I would have described Timbuk2 as original, urban, individual, cool and funky. "I think that if I would have done that after, I think I would have, would have done very similar words" (post-probe interview). The 'Made in SF' label was something I really liked. It made it feel more authentic, like it had been hand-made.

6.6.4 (P04): What it was like to use a design probe

"I was really excited about using the probe" (post-probe interview), part of my reason for volunteering was my MA course and interest in finding out about different ways to research people. The problem was that I waited to start so that I could give it my full attention, so I waited...and waited, and never seemed to find the time, so in the end I just launched into it. When I was looking at the websites and designing the bag I got really into it and was using the probe, but when I was waiting "I wanted to be interested, and I could see it sat there in my office...and I could kind of...but it always just sat there [laughs]" so as "the product slipped to the back of my mind, so did the probe" (post-probe interview). I always seemed to have other things to do instead. When the bag arrived though I became all enthusiastic again.

"When I started, I saw the stickers and I thought this looked really cool" (post-probe interview). The problem was that the bag arrived so quickly that there wasn't much communication for me to record. "I don't know why, but I didn't actually think about doing it once I'd received the bag" (post-probe interview), I didn't really see that as communication. I think that the quantity of stickers and the size of the map made me assume that the communication from the company would be far more involved than it actually was. "It was quite hard to pick out the images because it's quite hard to put the moods into pictures" (post-probe interview); some pictures just didn't appeal to me, for others "I thought like how, what, how am I ever going to feel like this? I just couldn't even picture ever using that" (post-probe interview). I did like the colour palette ones "they did give you a way of conveying just a general mood" (post-probe interview). I've tried to use that kind of technique before in projects, but it's the first time I've been on the other end of it "and it is quite an awkward thing to do, because you have like a few emotions, but one picture, if people pick up on that image, can really dictate the whole experience...but it's not, an experience isn't like that, it's made up of a whole lot of little things" (post-probe interview). I think it would only work as a research technique for certain kinds of people, "my dad for instance, he just wouldn't get it" (post-probe interview). I had similar problems with the star charts, it is hard to gauge how you are feeling on days when nothing

seems to happen, and to separate feelings from buying the product from everything else that is happening. “I enjoyed the task cards [describing map of life] “ [laughing] I know it’s sad, but I did a couple of different diagrams...because I’d never thought, erm, I mean...a map of your life...and I quite liked the concept of it...so I did like, 2 or 3 on an A4 sheet, erm...this is where I spent my time [laughs]” (post-probe interview).

6.6.5 (P04): The customer co-design experience

As with participant P02, the co-design experience was entered into to purchase a gift for another person, in this case for his girlfriend. Because of this, and the life situation surrounding the purchase, the co-design experience occurred over a prolonged period, with significant delays in the ‘receipt’ and ‘it’s mine’ phases. Participant P04 is a creative individual with an interest in design and experience in web design. He is not a (phrase for someone who likes to own stuff), and is passionate about life experiences, both their occurrence and the associated sharing and story telling. He recognises that in buying an MC product as a gift, his relationship with the MC product ends in its broader sense once it is handed to its new owner, but until that point, he derives pleasure from sharing the experience with others, and later gains pleasure from seeing his girlfriend do the same. He recognises that the experience of co-design at the configurator is different (and simpler) designing for someone else, than it would be designing for himself. It is an unusual purchase for him, being online, and with an unknown brand; tangibility of products prior to purchase is something important to P04, exemplified in a previous lack of experience in buying products and clothes online.

Physio pleasure emerges through the explore stage through interactions with both physical and the digital MC product offerings, playing with functionality and customisation options. Physio pleasure was reduced on the FREITAG website due to difficulties in navigation and operation (psycho pleasure), whereas at PUMAs Mongolian BBQ, the complexity of process did not hinder a positive physio pleasure response. During the co-design stage at the Timbuk2 configurator, physio pleasure is supported by product views from a range of angles, and details supported insights into bag sizes and use. The easily updatable and broad range of colour options provide a positive experience, although a lack of continuity in colours across different customisation options (the side panels and the logo) is identified. For P04, this design detailing is important, although he is happy to find the “best fit” (P04); if designing for himself, responses indicate that this may have been a greater cause of frustration. Upon receipt, the product packaging provides limited physio pleasure. The white outer packaging provides limited customer experience beyond that of functionality, what P04 describes as a generic package. The completed bag provided both physio and psycho pleasure for P04 in its similarity to the image at the configurator, “the colour is spot on to what I was expecting from the website” (P04). For his girlfriend, a combination of physio pleasure combined with ideo pleasure was supported through the appropriateness of choice in line with personal preference, reinforced by the fact that upon opening her clothing matched the new bag.

Socio pleasure is important to Timbuk2, who place a high value on storytelling online relating to its community; participant P04 however, appears to have not engaged (through a lack of awareness) with this

aspect of the brand (flickr feeds, blog postings etc). A conscious decision to sever ties occurs at the transaction phase in opting to be removed from the mailing list; "I'll take myself off the mailing list as I don't want to get loads of crap emails..." (P04). Socio pleasure represents an important part of this MC product purchase at a number of levels. Sharing of the experience, and the very nature of co-designing for a loved one, offers socio-pleasure gain. The simplest bag was chosen with minimal customisation options to maximise his chances of co-designing a bag to her taste. Timbuk2 support this gift giving with the option for a gift card included with the package. P04 was able to share with others the fact that he had co-designed a product for his girlfriend, "Talking to people about what I bought my girlfriend, I didn't just say...oh I got her a bag from Topshop or something...I...I, had all this extra information about the story" (P04), although many of whom could not appreciate the interest or motivation to do so, and raising his status with her and their wider circle of friends as a caring loved one buying a special gift. Upon receipt of the bag, his girlfriend was able share in the same storytelling through both the story of the gift and the resultant bag. Use of the bag furthers socio-pleasure for the recipient in her awareness of its uniqueness.

Psycho pleasure supports a range of actions and responses within this co-design experience. Opportunities for significant psycho pleasure occurred during the explore phase; P04s interest and experience in web and interaction design stimulated the exploration of interactions with the online configurators. These explorations related both the extent of customisation options available, and the manner of configuration through the online interactions. FREITAG was found to be frustrating; this appears to be in part due to the guided tour information provided at the start, and the associated perception of having to read instructions, and the communication of completeness and clarity of the final design. When compared to the photorealistic renders provided by NikeiD, PUMA and Timbuk2, it becomes clear that the FREITAG configurator is focussed upon the co-design experience and material selection (driven by the brand values) rather than the photo-realism and accuracy of the product preview. Minimal interest was shown by P04 in the in-store product configurators. During co-design, psycho pleasure is afforded through the ease of interaction in co-designing the bag, and the feedback provided through the selection of colour swatches updating on the product preview. Problems occurred however in the selection of additional components and their lack of integration in the product preview once selected, as expectations had been set in how and what the preview would communicate. During the transaction phase and confirmation phases, opportunities for maximising psycho pleasure exist for P04 in clearly communicating manufacturing, dispatch and arrival timescales. This is important in establishing perceptions and expectations within which further pleasures can be generated. Post-transaction, P04 describes the fact that he was expecting more information than occurred. There are some contradictions here in that this may in part be due to the perception created by the probe, and yet perceptions established during the co-design experience were for a shorter period of time between the transaction and receipt of the product. Upon receipt of the product, a number of references are made by P04 to the feeling of quality of manufacture and material, this reinforces the brand values of the Timbuk2 messenger bags that are designed for utility as well as style, "It feels really sturdy & the stitching looks very durable" (P04). Confusion remains however as to the additional components; although positive response is generated from the bag design, exactly which part is the result

of extra money remains vague, “I’m still not sure what the middle inlay bit is that cost me \$10” (P04). The issue of import charges arose through a lack of understanding of the financial transaction being entered into. Although the information is provided on the website, this indicates either that P04 did not fully engage with the instructions and details available, or that this information is not as clear as it might be on the website.

Ideo pleasure in this Timbuk2 purchase is derived by P04 through the process of co-designing for a loved one, and seeking a product that matches her personal taste. Upon receipt of the product, the ‘Made in San Francisco’ message reinforces Timbuk2 brand values, and provides a feeling of authenticity to product and brand selection, and reinforces decision-making. For the bag recipient, ideo pleasure is derived from pride of ownership of a unique product, one designed by a loved one, and one that matches personal taste in terms of colour, utility and visual style.

Please see figure 6.25 for the completed customer journey map

- excitement
- frustration
- happiness
- disappointment
- anticipation
- relief

SHARED THE EXPERIENCE

STAGES

PHASES

NARRATIVE OVERVIEW

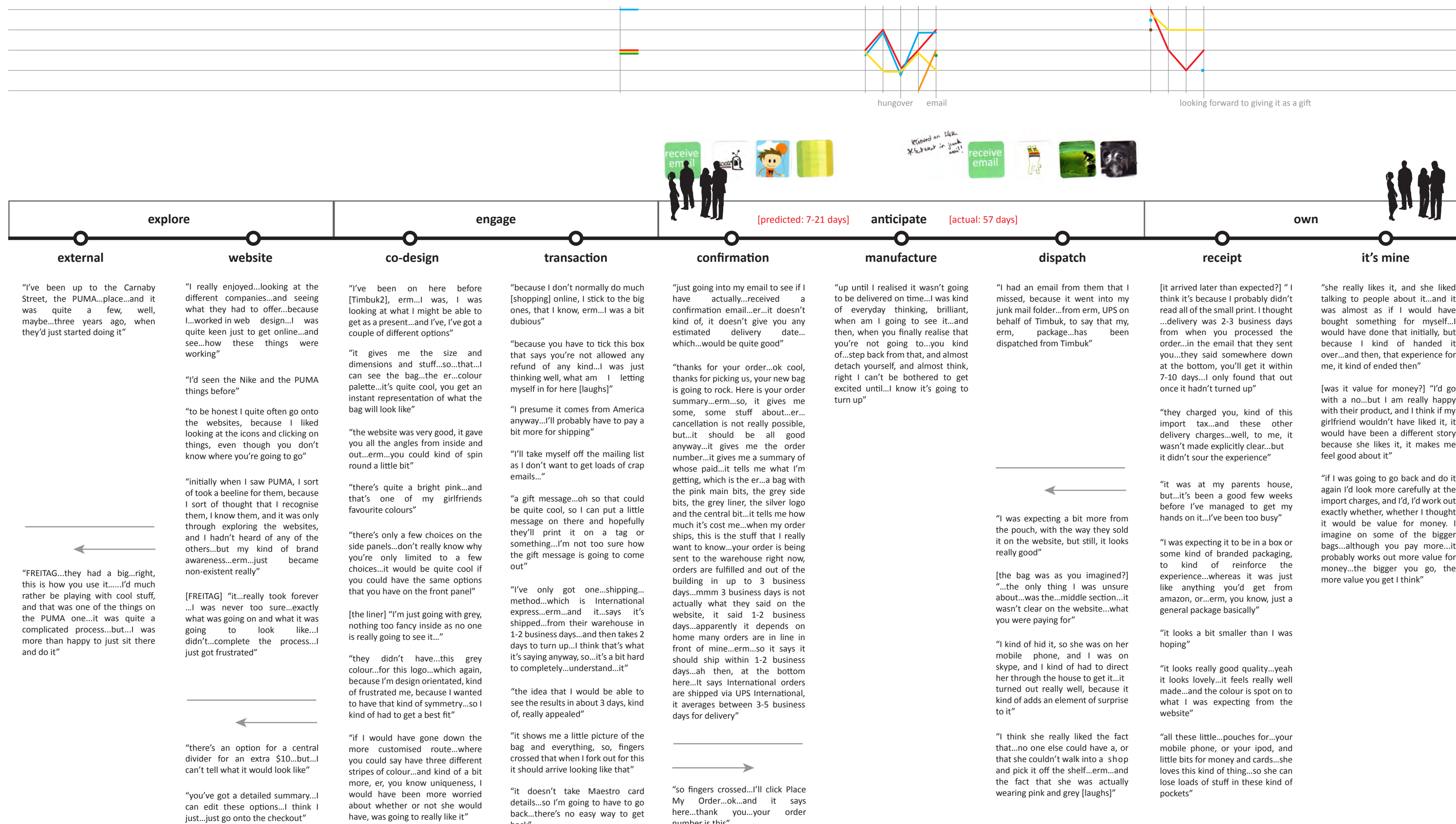


Figure 6.25 Customer journey map: P04 Main study - Timbuk2



6.7 Discussions and conclusions from the chapter

6.7.1 Handling the probe findings

Handling of the probe findings is significantly different from handling the findings from purchases discussed in chapter 4. In compiling and communicating the completed probe activities, evident challenges exist in presenting the information and inferring insights, whilst retaining the authenticity of the original storyline (for this reason scanned copies of completed probe activities and full transcripts can be found in the appendices). The combination of paraphrasing and direct quotation from a variety of probe sources enables a story to be shared; use of the first person supports empathy and emphasizes the personal and individual rather than the average. In addition overlaying the data (voice recorder/touch point map/post-probe interview etc.) is useful in filling in the gaps, supporting the storyline, and highlighting inconsistencies where appropriate (for example the difficulties faced by P03 at the configurator which were not considered a factor in reviewing the event post-purchase).

The four pleasures framework continues to support the investigation into action, interpretation and response, although the level of detail across each experience point is naturally removed, with more general strategies employed that provide a broader overview of the co-design experience.

6.7.2 Designing design probes for understanding customer co-design experiences

The probes have provided mixed success in gathering insights and information throughout the duration of co-design experiences, and the findings reflect the challenges of creating activities that are suited to a variety of participants as well as a broad range of experience and product types. The very nature of the probe process is one in which engagement and response will vary, hence the breadth of activity type within the probe kit. The process of engaging with the probe received positive feedback from participants in reflecting on themselves as well as their co-design experiences, and the completed activities did prove valuable in supporting conversation and recollection during the post-probe interview. The modifications made to the probe kit for the main study did offer improvements in engagement and communication of purpose, however further opportunities exist for refining the probe kit design.

Considerations for future probe kits exploring individual customer co-design kits include:

- * **a focus on product type (e.g. shoes or bags) or a brand:** This would enable activities to be more closely targeted to the product configurator, interaction types and timescales
- * **increased contact between researcher and participant:** interventions from the researcher e.g. asking questions at relevant stages of the co-design experience (for example through text message or sending postcards) may stimulate continued reflection of the co-design experience; this may be particularly relevant during the anticipate and own stages. The incorporation of social media tools may offer advantages in future research studies
- * **activities mapped to stages/phases of the co-design experience:** Using the identified structure of the stages and phases of the co-design experience may support participants in understanding the

breadth of activities within the probe kit, may offer opportunities to target responses to phases of the experience, and provide greater information to the researcher about when activities took place

- * **specific activities to support insights for the four pleasures analyses:** Activities targeted to gathering insights into each of the four pleasures, or support for participants in exploring and mapping their experience and reflections in relation to the four pleasures framework.

6.8 Chapter 6: Reference list

- Bajantube (2011). Bajantube website [online]. Available from: <<http://www.bajantube.com>> [Accessed 10 August 2011]
- Barker and Stonehouse (2011). Barker and Stonehouse website [online]. Available from: <<http://www.barkerandstonehouse.co.uk>> [Accessed 13 August 2011]
- Converse (2001). Converse website [online]. Available from: <<http://www.converse.co.uk>> [Accessed 08 August 2011]
- Dutch by Design (2011). Dutch by Design website [online]. Available from: <<http://www.dutchbydesign.co.uk>> [Accessed 13 August 2011]
- Engadget (2011). Engadget website [online]. Available from: <<http://www.engadget.com>> [Accessed 08 August 2011]
- Gaver, W., Dunne, T., & Pacenti, E. (1999). Cultural probes. *Interactions*. 6(1): 21-29
- Habitat (2011). Habitat website [online]. Available from: <<http://www.habitat.net>> [Accessed 13 August 2011]
- Korg UK (2011). Korg UK website [online]. Available from: <<http://www.korg.co.uk>> [Accessed 12 July 2011]
- Laurel, B. (ed) (2003). *Design research. Methods and perspectives*. Massachusetts, London: The MIT Press
- Mattelmäki, T. (2006). *Design probes* [online]. Finland: Gummerus Printing. Available from: <<https://www.taik.fi/kirjakauppa/images/f775c1aa92fb009ff1036b3d6bb4666e.pdf>> [Accessed 19 March 2008]
- Narutowire (2011). Narutowire [online]. Available from: <<http://www.nwanime.com>> [Accessed 10 August 2011]
- Robertson, S. (2006). Cultural probes in ethnography: pitfalls and possibilities. *The ACSPRI Social Science Methodology Conference*. University of Sydney, Australia. 10-13 December

Chapter 7

The development of conceptual models and frameworks to inform design for co-design

Abstract

This chapter brings together the reliable findings from this doctoral research to support the development of a conceptual model and framework to support designing for customer co-design experiences.

7.1 Introduction

“If your competitors have all the functional things sorted out, then the only thing you can focus on to win is the customer experience, the emotional piece” David Mead, CEO of First Direct bank (Gamble et al. 2006, p244)

This chapter brings together the findings from the literature review (chapter 2), a series of MC product purchases (chapter 4), and the insights and information gathered from the design probes exploring individual customer co-design experiences (chapter 6). These reliable findings reveal a conceptual model (the customer corridor, see chapter 7.2) and framework (the experience matrix) to support designing for customer co-design experiences, and inform a further development to the product envelope model, revealing the product ecology (see chapter 7.3.1). As discussed in chapter 3.4.2, the purpose of these conceptual models is to “map reality, guide research and systematise knowledge” (Järvelin and Wilson 2003), visually describing process and connections. In contrast, the framework is used to describe and identify differences, uncover patterns, and generalise behaviours, abstracting findings from the specific experiences.

The customer journey maps presented in chapters 4 and 6 report upon specific co-design experiences, and help to describe the details of the individual elements that make up each experience; when and how they occur, and the emotional responses to these. “Frameworks become a map when you want to plot a journey and the map helps you ‘see’ service as a whole; the map humanises meaning from the abstracted frameworks” (Desonance 2011). The customer corridor uses these customer journey maps, in conjunction with findings from the literature review, to characterise the customer co-design experience. It choreographs the customer journey by indicating transitions between the stages and phases, the placement of entry and exit points, and visualizes the movement of the customer co-designer, indicating the nature of the interaction between customer co-designer and company, from exploratory, fluid and flexible, to a more

tightly controlled sequence of operational steps. The experience matrix framework then models, categorise and connects the information and insights gathered, using the differing role, duration and interaction of touch points to provide a structure to consider the design and placement of a coherent network of touch points. In providing support for the design of co-design experiences, these design methods provide a means of further developing MC product offerings; “it is a tool for coordinating all parts of the offering so that the contact points between the customer and the representation of the solution...are seen as relevant, understandable and representative for the brand of the offering” (IASS 2006, p7).

7.2 Modelling a customer journey: revisiting the customer corridor

The journey through this research study has developed the notion of what the customer corridor model describes and offers to those wanting to further understand MC product offerings, and to those seeking to design for customer co-design experiences. Beginning in chapter 2.11 with the first iteration of the model, the focus was on the identification of the key stages of a co-design experience. These defined the doorways in the corridor, the entry points and exits from the customer corridor and the specific touch points within. The content and purpose of the model has since been refined through the research process, and in conjunction with the development of the product envelope. What emerges post-MC product purchases and probe findings, is a customer corridor that offers a means of characterising the stages and phases of the customer co-design journey. **Whereas the product envelope describes an MC product offering**, placing the solution space within its broader context, and highlighting considerations of motivation into and movement within the product envelope, **the customer corridor focuses on a customer co-design experience over time**. No conceptual models exist within the MC literature that explore the nature of a co-design experience. The model is informed by the literature review from adjoining disciplines (see chapter 2, part 2), the immersive study and the probe findings. As described in Herd et al. (2010, p190) “visualising a ‘customer corridor’ enables mass customizers to understand where (and what type of) design effort is required to create the desired co-design experience”. This abstraction of specific experiences provides a relatable model for MC companies, products and experiences (although emphases will vary depending upon the nature of the product, the desired co-design experience, and the requirements and restrictions of the product configurator). The model and associated descriptions offer an overview of the entirety of the co-design experience to support those designing for co-design to ask questions, and reflect upon their engagement and interaction with the customer co-designer, and the customer co-designers engagement and interaction with the co-design experience.

7.2.1 Modelling a customer journey: touch points

As discussed in chapters 2.9.3, touch points play a key role constructing a customer experience, reflecting brand values and enabling interaction between the customer co-designer and the MC product offering. This study has demonstrated that not only is the range of touch points broad, and dependant upon brand,

product and configurator, but also that touch points differ in their role, interaction and duration in a customer co-design experience. Touch points may provide differing benefits for each customer co-designer.

Table 7.1 describes the touch points present across the range of eight MC product purchases described in chapter 4. For those touch points created by the company, there is a commonality of interaction type and touch points across the purchases. The differences are primarily focused upon access to a community of users/reviews, and the level of engagement during the anticipate phase (is the process of manufacture a part of the customer experience e.g. FREITAG). It appears that online and in-store configurators support differing interactions throughout the co-design experience.

	explore	engage	anticipate	receive
Company [digital]	Website Configurator Customer reviews Community photos Flickr group	Website Configurator Account/profile Customer reviews Community photos	Website Configurator Email [confirmation] Email [manufacture] Email [dispatch] Web link to design Email response to query	Email [mailing list] Website Configurator Account/profile MC product gallery
Company [physical]	Products [non-MC]	Shop Configurator Staff Receipt		Shop Staff External packaging Product packaging Delivery note Receipt Instructions Product tag/leaflet MC product Stickers
External source	Associated shops MC book Video about company Flickr group		Email [payment receipt] Dispatch email Tracking email Word of mouth Experience props	Customs charges Flickr group

Table 7.1 Touch points in co-design experiences (summarised from chapter 4)

There are minimal examples of touch points used in existing MC product offerings to enhance the user experience that move beyond the common and the functional touch points that would occur in any off-the-shelf product purchase. Those identified in chapter 4 and chapter 6 as providing notable pleasure clearly differentiated the purchase as an MC product, (clearly seen in those brands also offering off-the-shelf versions of the same product) and provided value to the customer co-designer. Examples included:

- * FREITAG: configurator, email content and narrative style, web link to tarpaulin and stencils, packaging
- * NikeiD: configurator, packaging

- * PUMA: configurator
- * Threadless: shop, packaging and stickers
- * Timbuk2: user community

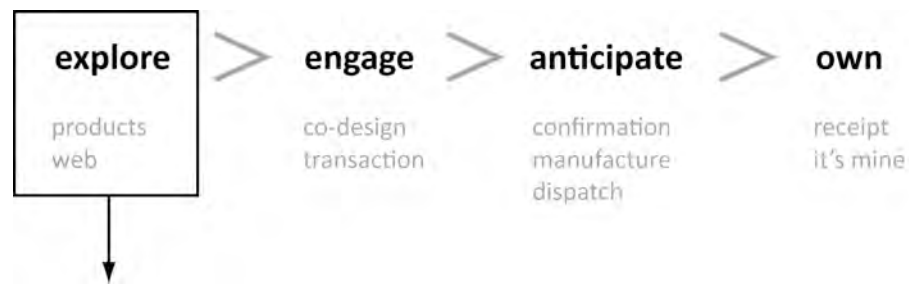
Information and insights gathered from the MC product purchases and the probe findings indicate that touch points in MC are not just a series of isolated interactions within the co-design experience. Some touch points are transient, relevant to a specific phase within the timelines of the co-design experience (e.g. confirmation of payment by email or through a physical receipt must occur upon completion of the transaction phase). Other touch points are extended touch points, whose purpose and interaction with a customer co-designer occurs over a prolonged period and evolves in nature. For example, some email contact will be transient (e.g. emails confirming dispatch lose value and utility once the product has been received and so offer no further benefit of interaction to the customer), whereas an email with a web link to the design (e.g. FREITAG link to the design with the templates laid out on the tarpaulins) may provide an extended touch point as it has a value and interaction beyond the receipt of the MC product, and can be designed to support continued interaction, sharing, storytelling, memories and immersion into a previous, existing or potential co-design experience. The application of enduring touch points appears infrequently at present in MC product offerings, and does not appear consciously recognized within the design of co-design experiences. It is of course noted that the customer experience (therefore interaction with and reaction to) cannot be designed, but that the co-design experience can be designed for through an appreciation of the intended purpose and placement of touch points within a co-design experience, and their capability for stimulation of one or more of the four pleasures. Awareness of the customer needs, wants and associated responses and interactions throughout their co-design experience is therefore key. The characterization of customer behaviour and interaction throughout co-design experiences is discussed below in chapter 7.2.2. The differing role, duration and interaction of touch points is further discussed in the experience matrix in chapter 7.3.

External sources of touch points, whilst not directly within the realm of company control, can be stimulated and directed through appropriate interactions with, and bridges across, product and brand user communities. Those touch points that form an integral part of the communication within the customer co-design experience, such as dispatch and tracking emails, may benefit from incorporation and coherence. Timbuk2 manage their external touch points well, for example UPS order tracking directs customers back to their web portal to access the information, and the Timbuk2 website embraces Flickr images tagged with their keywords.

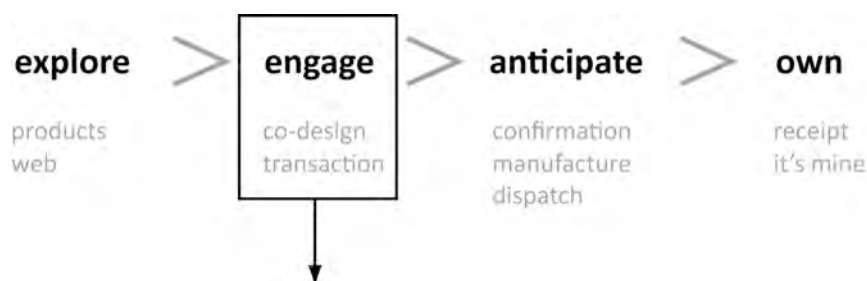
7.2.2 Modelling a customer journey: stages and phases

The identification of stages and phases in a customer co-design experience is important not only in helping us to establish the constituent parts of that experience in order for us to identify action, interaction and activity, but also in characterising differing user behaviours, needs and desires throughout the entire experience of engaging with an MC product offering. The existing MC literature offers no breakdown of

stages or phases in the purchase of an MC product, however a key value to emerge from the application and development of customer journey mapping techniques in MC is in establishing a systematic and structured analysis of an experience, and supporting the researcher in seeing beyond the preconceptions and assumptions (for further discussion see chapter 2.9.4-5). The stages of a customer co-design experience (identified in chapter 3.8.2) are diagrammatised as a progression indicating the sequence of steps in the purchase of an MC product rather than a linear pathway.

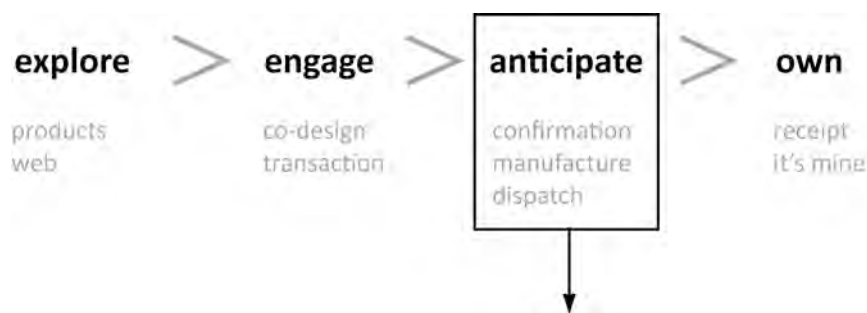


The **explore** stage of a co-design experience is one that is fluid, and that can occur over a prolonged time period. It describes the contact, exploration and experimentation with the MC product offering that can occur through a broad range of touch points driven by both the company itself and external sources, for example the product configurator, website, word of mouth, existing products (both off the shelf and MC), product reviews, communities centred around the brand. In designing for the explore stage of a co-design experience it is important to consider these doorways into (and out of) the experience, and to provide touch points that support multiple ways in to the product and the co-design experience, depending upon individuals personal pleasure constructs (e.g. are they lead users driven by psycho pleasure and the interaction with technology and process; are they customers driven by socio pleasure for whom brand values, status and sharing is important?). For those touch points created by external sources, how can the business generate resources to facilitate touch points that will reinforce brand values and positive messages about the company, for example providing narrative and imagery, and supporting user communities that grow up around the brand, product and experience?

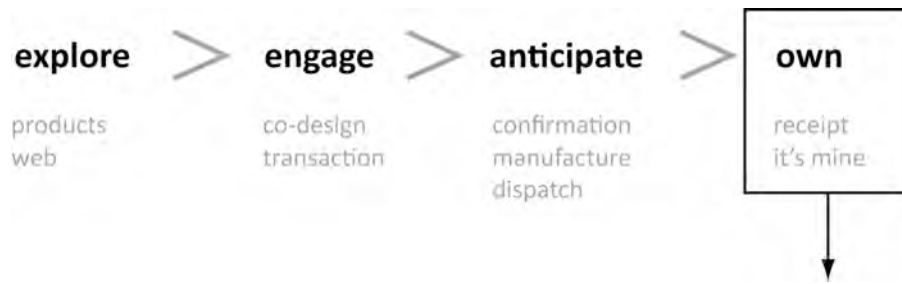


There is no clear distinction between the transition from the explore stage to the co-design phase of the **engage** stage, and it is a doorway that may be frequently traversed within a customer co-design experience. This study defines the engage stage as one of moving from exploration to intent to purchase, indicating progression through the product configurator to completed product. It is constructed of two phases, the first at the product configurator, and the second describing the financial transaction, once co-design at the

configurator is complete. During the co-design phase, a series of steps are in place to guide the co-designer through the product configurator, all of which must be completed to generate the final design of the product. For some product configurators this is indicated in a staged approach where a rigid order of completion is not in place (e.g. NikeiD indicate completion out of 10, with components that can be customised in any order in the early stages of the process), for others it is a clearly staged approach (e.g. Timbuk2 offers 'next' and 'back' arrows after each co-design decision is made). In some configurators designs can also be saved upon completion, and prior to the transaction phase. The engage phase can therefore, be re-entered at this point. Once the co-design phase is complete, the transaction phase is then a linear route through a series of steps to confirm the order, provide details and make payment. Once begun, the process itself can be exited, but once exited it must be restarted from the beginning.



For the MC company, the **anticipate** stage is a linear process in terms of timeline from financial transaction to receipt of goods, travelling through the phases of confirmation of order, manufacture and dispatch. For the customer co-designer however, the anticipate phase can vary in structure other than beginning and end point, dependant upon the information that the company wishes to share. This information, communicated through touch points, can be used to build anticipation for receipt of the product, reaffirm co-design decisions, and/or reassure by providing updates on timescales and progress. The confirmation and dispatch phase are key here in reinforcing the outcomes of the transaction phase. They also play a key role in providing narrative and imagery to support sharing of the experience/MC product. The level of engagement and interaction between co-designer and company during the anticipate stage is therefore driven largely by the MC company. Where provided, touch points can be used to re-enter customer co-designers into the anticipate stage (e.g. FREITAG's use of email updates – it's been washed, it's been cut etc, NikeiD's emailed images of the co-designed trainers etc), support storytelling and further immersion into the co-design process through engagement in the process of manufacture. This perceived involvement in custom (or MC) manufacture appears uncommon across MC product offerings, but offers potential benefits in supporting perceptions of value and uniqueness through further embedding within the co-design experience. This may also encourage re-entry into the explore stage for future purchases, and in some cases touch points (for example web links on emails) will direct customers back into the website, shop or configurator.



The **own** stage is made up of two distinct phases. The first describes the receipt of the product. Although beyond the constraints of guided interaction present elsewhere within the co-design process (controlled for example by the product configurator), and occurring in a location and time at the choosing of the customer co-designer, the receipt phase retains significant opportunities for a directed experience through the product packaging. Once the product has been opened, the co-designer enters the 'it's mine' phase. This phase has no specific end point, and like the explore stage, the MC company retains little control over user experience beyond those touch points established for direct interaction, and the facilitation of those that outside sources may generate (for example through providing imagery, narrative and storytelling). It is here customer co-designers can be supported in remaining embedded in the product community through for example through reviews, sharing and storytelling, and encouraged back into the explore phase through information on new products, offers etc.

7.2.3 The customer corridor model

In revealing the character of the stages and phases of a customer co-design experience as described above, it becomes apparent that the nature of interaction between the customer co-designer and the MC company resides on a spectrum. At one end is the creation a small series of linear steps to be followed by the customer co-designer (transaction phase). At the opposite end, where open-ended entry and exit points exist over prolonged time periods (explore and it's mine phase), lie the creation of touch points to support or direct the pathway, to enabling co-designers to engage with, manipulate, or interact through a variety of contexts, approaches and means.

Using the visual metaphor from the 'fuzzy front end' of the design process described in chapter 3.3.2 (see page 92), the revised model of the customer corridor supports those designing for co-design in considering where design effort can be best applied for the desired customer experience (see figure 7.1). Each stage and phase indicates a doorway within the customer corridor where interaction between customer co-designer and company will change. Arrows are indicative of exit and entry points within the customer corridor, for example during the co-design phase an entry point occurs when a co-designer visits the product configurator with an intent to purchase (as opposed to play and explore). They can choose to save a completed design and leave the co-design experience (exit point). In contrast, the transaction phase is a linear sequence of activities, all of which must be completed, in a given order, to progress to the next stage of the co-design experience. The intensity of squiggle therefore represents the more fluid and flexible phases of experience, whilst the solid lines represent linear pathways that can be more closely controlled by the company. The dotted line of the anticipate stage describes the linear sequence of events (from

confirmation of order to dispatch of product). The dotted line indicates a stage where interaction between the company and the customer co-designer is variable. Touch points can be used here to engage and re-engage customer co-designers into the co-design experience (for example email updates on order that bring the customer back into the product configurator), although no there is no required engagement on the part of the customer to complete the stage. Upon receipt of the product, again a linear sequence of events is offered. This is driven by the design of the product packaging and product within, for example layers of packaging to be unwrapped, the reveal of the first view of the product etc.

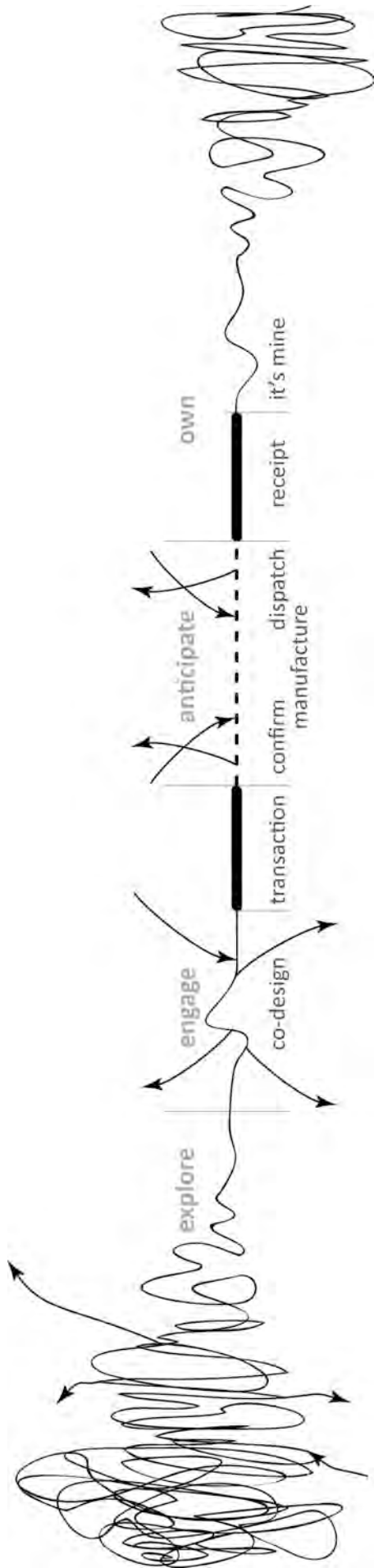


Figure 7.1

The customer corridor

7.3 Informing design for co-design experiences

As discussed in the introduction, this doctoral study brings together two conceptual models and a conceptual framework to inform design for co-design experiences. The purpose of this conceptualisation is not to dictate nor closely define outcomes and rules, but to guide and inform decision-making when designing for customer co-design experiences.

The product envelope (see chapter 3.8.4, figure 3.13) locates the context of the solution space within the wider co-design experience, and indicates the design line travelled by those designing for co-design experiences as a reminder for the need to traverse the envelope to ensure an integration of touch points, message and experience. The product envelope model maps onto Jordan's (2000) hierarchy of human needs (functionality – usability – pleasure, see figure 7.2), describing the foundations upon which positive experiences are built. The solution space describes the fundamental core of the experience (functionality) that must be established. The product configurator and service offer surrounds this (usability). The wider elements that define and describe the co-design experience such as brand and community are the external facilitators of pleasure within the experience. The four pleasures however are not confined to this outer layer; as with Jordan's hierarchy, the levels within are equal providers of pleasure, but their role in the hierarchy describes them as building blocks, without which the outer levels could not exist. The four pleasures are therefore embedded in all elements of the MC product offering. The four pleasures that surround the envelope are a reminder of the differing entry points into a co-design experience, and the motivations, reactions and driving force behind customer co-design activity.

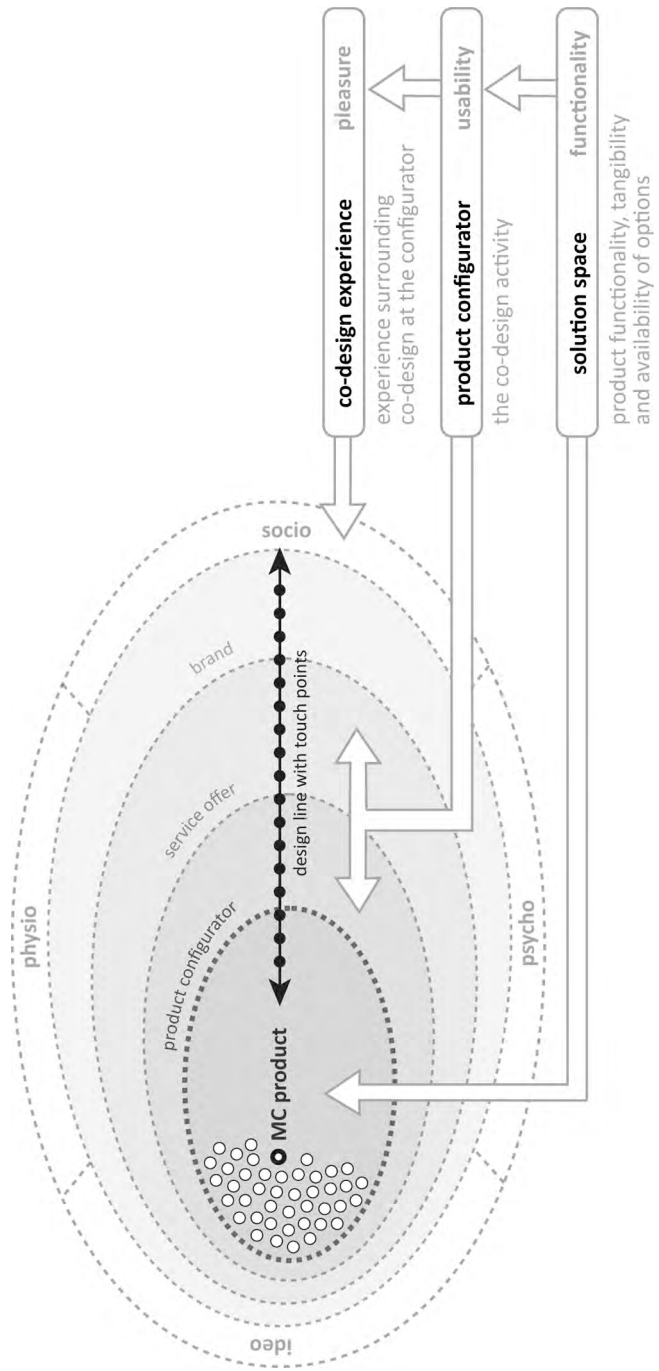


Figure 7.2 Informing design for co-design: mapping the hierarchy of user needs onto the product envelope

7.3.1 The MC product ecology

In mapping user experience, CHIFOO (2009) talk about the “architecture of user experience”, the identification, description and design of what they call the “ecology of use for a product or service”. In moving from the product envelope and customer corridor to the experience matrix it is helpful to consider the MC product ecology as revealed through this study. The product envelope focuses upon those aspects of a co-design experience generated by the company in question. Mapping the MC product ecology onto the product envelope brings together the wider elements and influences, and helps reflect upon the movement of the co-designer through the customer corridor (see figure 7.3). It supports those designing for co-design in asking three key questions:

* *How do people access our MC product offering?*

What are their existing entry (and exit) points into the ‘explore’ stage and what are their motivations for engaging in these? Can we use a four pleasures analysis to further understand their actions? Are they already part of a community or can we bring them into our community? Do they exist within the broader MC community? How can we help them to share their experience? How can we help them to buy with and for others? What is important for our customers when they engage with the product configurator? What insights can a four pleasures analysis reveal about the each stage and phase of the co-design experience?

* *What touch points exist within the ecology (from the company and from external sources)*

What touch points are we designing into our customer co-design experiences and do they provide a coherent message/experience? Are we considering the duration of these touch points and opportunities for sharing at each phase of the co-design experience? What touch points exist from external sources? How can we use our brand DNA to influence those touch points outside the product envelope? How can a four pleasures analysis inform the design of our touch points and infer customer responses to them?

* *What and where are the user community?*

Who are our user community, how do we engage with them and what is the community for? Are they advocates of MC and frequent customer co-designers within the broader MC community, or are they entering into our community through previous or new brand/product association? Have they already made a purchase when they join the community? How do we use the community to encourage new purchases and to engage them throughout the life of a co-design experience? What specific requirements do our community members have from their co-design experiences? How can we encourage our community to share their experiences with others, thereby generating external touch points and stimulating entry points into the ‘explore’ stage?

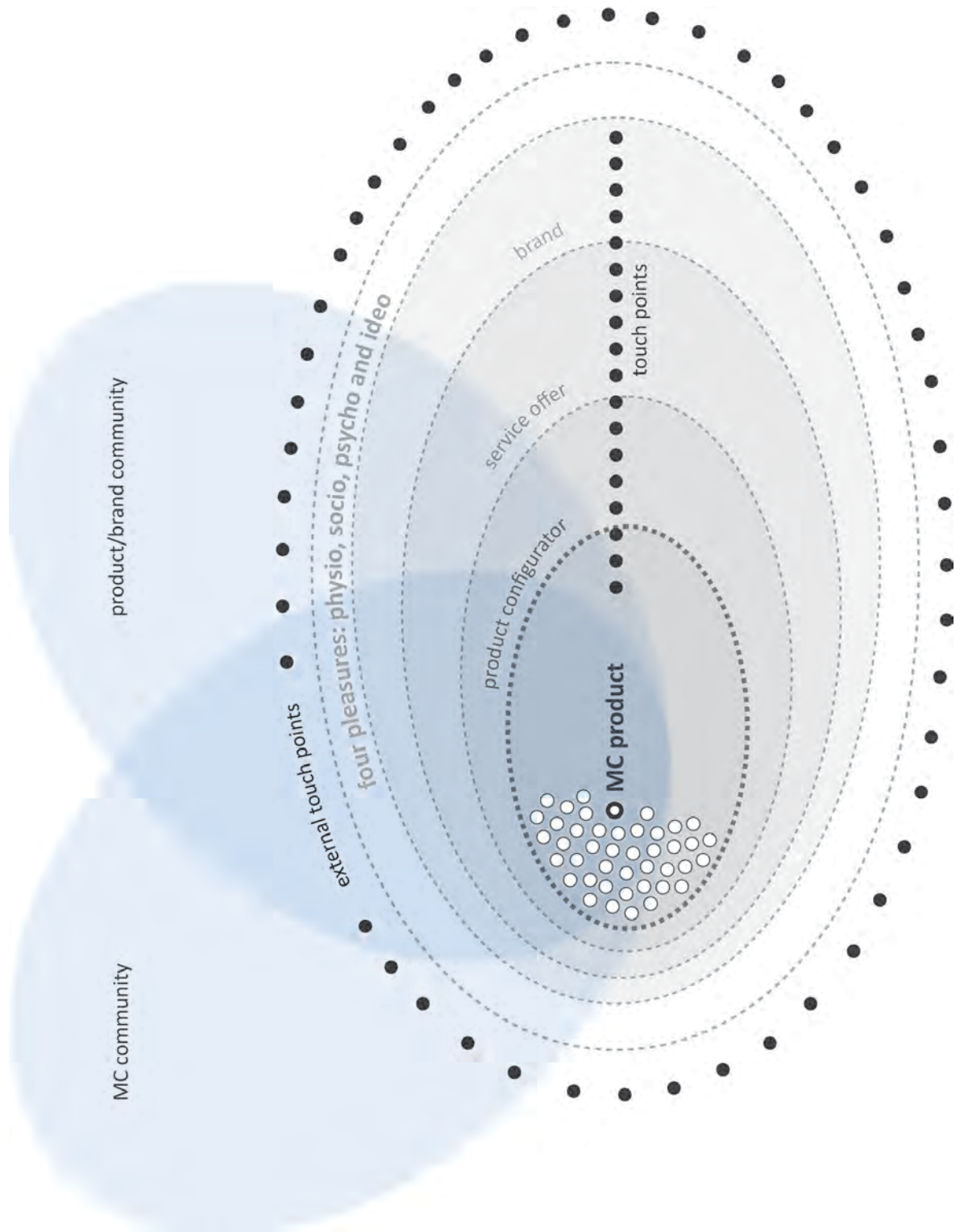


Figure 7.3 The MC product ecology mapped onto the product envelope model

7.3.2 The experience matrix

Whilst a design framework cannot tell you the specifics of what to design and how to design it, it can act as a guidebook to be read by an experienced traveller (a business who understands the terrain (marketplace) and the requirements of those travelling within it (customer co-designers)). Meredith (1993) describes the distinction between a conceptual model and a framework as being not the complexity of the model, but its explanatory power. The conceptual framework presented below (the experience matrix), informed by the product envelope, brings together customer corridor and the structure of the customer journey map to inform decision-making, and extend and direct the questioning begun with the MC product ecology. The contents of the framework are drawn from the details of the MC product purchases (reported in chapter 4), and the probe findings (reported in chapter 6). The experience matrix provides a new structure for approaching the design of co-design experiences. It is made up of two components. The first is a visual representation of the placement and duration of key touch points across the customer corridor (see figure 7.4). The second, supporting this visualization, is the experience matrix analysis (see table 7.2). This table uses the four pleasures framework to offer a systematic approach to considering the role of enduring touch points throughout the co-design experience. The experience matrix describes of a number of key elements:

- * **Stages and phases of the co-design experience:** Constructed around the customer corridor, the experience matrix incorporates the stages and phases of the co-design experience to support the development of appropriate touch points for the co-design experience

- * **Extended touch points:** As described above in chapter 7.2.1, enduring touch points are those whose purpose and interaction continues and evolves across stages and phases of the co-design experience. The enduring touch points identified as relevant to co-design experiences describe their nature and purpose of the interaction, rather than the touch point itself:
 - * Support exploration
 - * Encourage transition from explore to engage
 - * Transaction to receipt of product
 - * it's mine'

- * **Transient touch points:** These touch points differ from those described above in their temporal (time located) and transient interaction within a co-design experience. These touch points play a key role in both procedural events within the experience, transactions and milestones as the co-designer moves through the doorways into adjacent stages/phases and describe specific interactions:
 - * Save/share design
 - * Design complete (add to basket)
 - * Payment confirmation
 - * Order received confirmation
 - * Manufacture begun/completed

- * Dispatch confirmation
- * Product packaging
- * Product paperwork

- * **Physio/Socio/Psycho/Ideo pleasure factors:** The four pleasures are used within the experience matrix framework to generate questions and highlight considerations as to the purpose, nature and interaction of touch points.

The experience matrix framework is not a comprehensive list of touch points for all MC product offerings, but rather it offers an overview of key co-design interactions via touch point across a range of MC product types. Touch points such as the product configurator have been removed from the framework as these are viewed as an integral component of MC in defining and directing a co-design experience. The experience matrix analysis (table 7.2) focuses only upon extended touch points as this is a key area of new knowledge in this doctoral study. In considering transient touch points, many of the same considerations that emerge from the four pleasures analysis are applicable.

As described in 7.2.1, touch points within the customer co-design experience will vary depending upon factors such as brand, product type, customer demographic, duration of the co-design experience (time between transaction and receipt of goods). The categories of extended touch points indicated here are not rigid and exclusive. Those described provide an indication of extended touch point categories, but the incorporation of these touch points may cross categories or introduce new ones, since each MC product offering and each customer co-designer will differ in their needs, wants and relevance of the four pleasures at each of those touch points. Those designing for co-design experiences must therefore seek to identify the nature of their customer co-designers and the desired co-design experience to enable them to utilize the framework effectively to support the selection and creation of touch points that are relevant to the individual customer co-designer and the wider user community.

Socio pleasure and the associated sharing and perceived status of ownership and engagement in a community appears a common and central thread throughout customer co-design experiences. It is vital that designers of these experiences reflect on how they can support what and how is shared (in the knowledge that they cannot control nor design how people interact with what is provided). This sharing lies on a spectrum from the sharing of language imagery and storytelling relating to the authenticity of a product, right through to sharing a completed design, opening product packaging with someone, through to sharing the final physical form. Providing a structure to facilitate sharing not only strengthens the user/product/brand community, but also feeds the creation of external touch points. MC products co-designed as gifts also emerged as a common theme across several of the customer co-design experiences. How can the notion of gifting be supported and enhanced through an MC product offering, gifting the co-design experience along with the resultant MC product? This indicates the possible integration overlaying of enduring touch points as both a memory of and a trigger for new experiences.

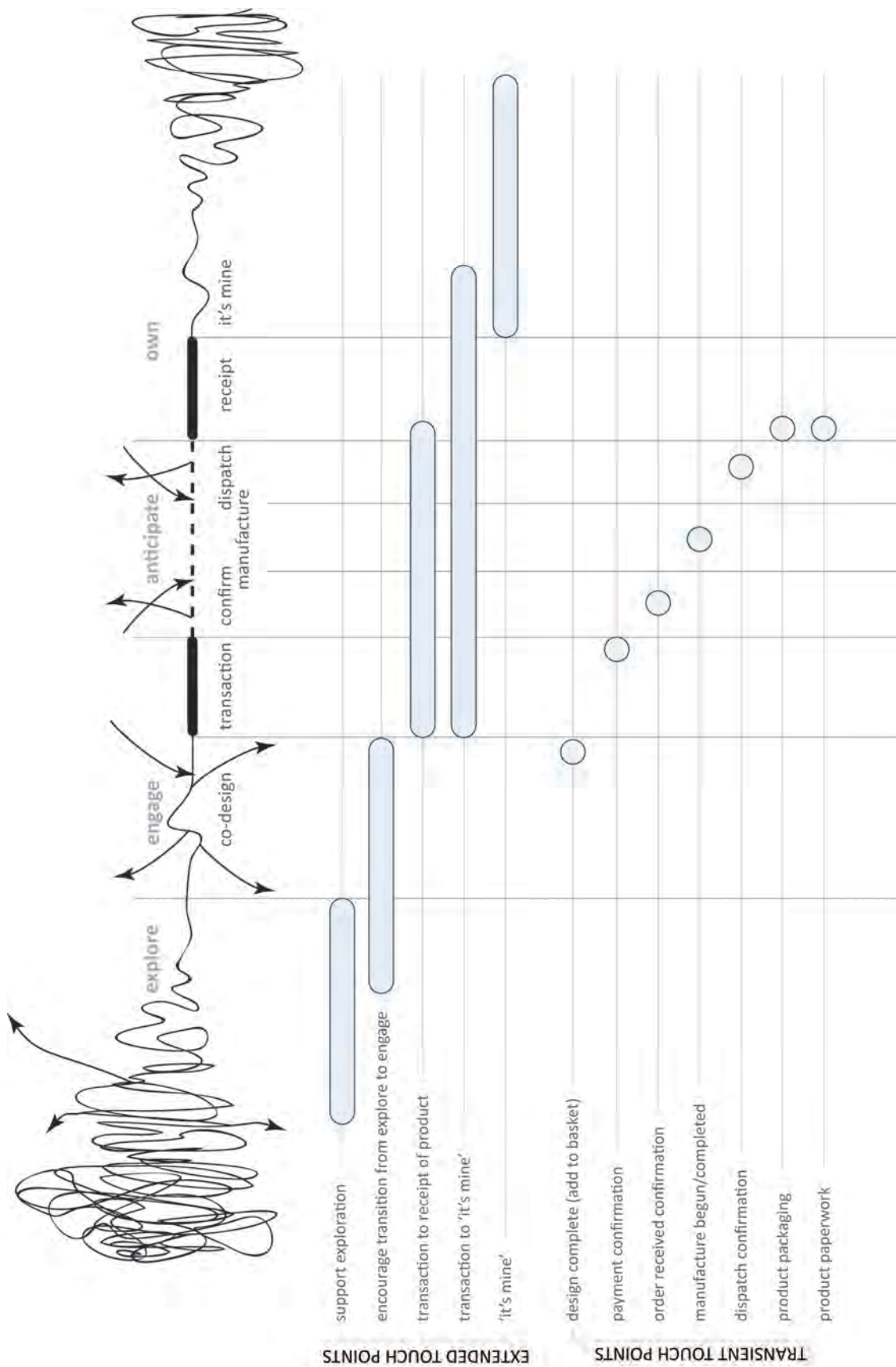


Figure 7.4

The experience matrix

Table 7.2

The experience matrix analysis (following page)

EXTENDED TOUCH POINT	Physio pleasure factors	Socio pleasure factors	Psycho pleasure factors	Ideo pleasure factors
<p>Support exploration <i>Encouraging co-designers to explore MC product offerings</i></p>	<ul style="list-style-type: none"> • Is the MC product evidenced effectively (material properties, design decisions etc) through physical forms and product renders? 	<ul style="list-style-type: none"> • Are factors of socio pleasure e.g. status from ownership, identification with user community, and uniqueness of output etc. supported? • Does the explore stage support sharing and saving of both individual designs and engagement with the product configurator? What entry points have been identified for new and existing co-designers? • Does the product narrative, language and visuals 	<ul style="list-style-type: none"> • Does the product configurator minimise complexity, provide effective evidencing of design decisions and encourage exploration and playfulness? • How is experience/knowledge of existing products (off the shelf or MC) supported? • Can designs be saved and shared? What entry points have been identified for new and existing co-designers? • Is support offered for design decision making (e.g. technical support, aesthetic recommendation, pre-set design options)? • Is authenticity (history, cultural and locative references etc) embedded within the touch points? 	<ul style="list-style-type: none"> • Are the brand/product values and product aesthetics clearly communicated? • Is the product narrative and language coherent and authentic (history, cultural and locative references etc) within the touch points? • Do the customisation options available support ideo pleasure values?
<p>Encourage transition from explore to engage <i>A move from engagement and interaction to intent to purchase</i></p>	<ul style="list-style-type: none"> • Is the MC product evidenced effectively (material properties, design decisions etc)? through physical forms and product renders? 	<ul style="list-style-type: none"> • Are factors of socio pleasure e.g. status from ownership, identification with user community, and uniqueness of output etc. supported? • Is the transition from explore to engage supported by saving and sharing designs with others (personal relationships and the wider user community)? 	<ul style="list-style-type: none"> • Does the product configurator minimise complexity, provide effective evidencing of design decisions and encourage exploration? • How is experience/knowledge of existing products (off the shelf or MC) supported? • Is the transition from explore to engage supported by saving designs and appropriate re-entry points into 	<ul style="list-style-type: none"> • Are the brand/product values and product aesthetics clearly communicated? • Is the product narrative and language coherent and authentic (history, cultural and locative references etc) within the touch points? • Is the notion of uniqueness of output supported and enhanced?

			<p>the co-design experience?</p> <ul style="list-style-type: none"> • Is information provided to support decision-making (e.g. product size, quality, performance, durability etc.)? • Is support offered for design decision making (e.g. technical support, aesthetic recommendation, pre-set design options)? • Is the authenticity (history, cultural and locative references etc) embedded within the touch points? 	<ul style="list-style-type: none"> • Is the notion of gifting supported?
<p>Transaction to receipt of product <i>Across the anticipate stage</i></p>	<ul style="list-style-type: none"> • Is there evidencing of the co-designed product and the design decisions taken (e.g. product render)? 	<ul style="list-style-type: none"> • Is the transaction phase personal (e.g. is there any human communication)? Is this communication continued throughout the anticipate stage? • Are factors of socio pleasure e.g. status from ownership, identification and engagement with user community, and uniqueness of output etc. supported? • Are touch points in place to support sharing of the experience, embedded values and the MC product 	<ul style="list-style-type: none"> • Is reassurance provided in design decisions taken? Can evidencing of the MC product be accessed by the co-designer? Are product qualities/benefits reinforced? • Is reassurance provided in the sales/manufacturing process (confirmation of order and processing, security of transaction, order status, manufacturing and shipping timescales, quality of manufacture, regular communication etc)? • Does the anticipate phase (timescales, interaction etc) match (or improve) that described during the co-design and transaction phase? • Are milestones experienced by the customer co-designer during the 	<ul style="list-style-type: none"> • Are the brand/product values and product aesthetics clearly communicated? • Is the product narrative and language coherent and authentic (history, cultural and locative references etc) within the touch points? • Is the notion of uniqueness of output supported and enhanced?

			<p>anticipate phase?</p> <ul style="list-style-type: none"> • Is the co-designer engaged in the manufacture phase? • Is there coherence of communication across the anticipate stage in terms of brand value and visuals? 	
<p>it's mine' <i>Product ownership</i></p>	<ul style="list-style-type: none"> • What experience props are provided (e.g. stickers) at the receipt phase, and how does their design reinforce the brand identity/values and extend the co-design experience? • Has care been taken in attention to detail in the receipt phase in terms of packaging and product to reinforce the notion of uniqueness of output and of quality of design and production? • What touch points provide ongoing interactions to re-engage co-designers – something about material properties 	<ul style="list-style-type: none"> • Are factors of socio pleasure e.g. status from ownership, identification and engagement with user community, and uniqueness of output etc. supported? • Are touch points in place to support sharing and reflection/re-engagement in the co-design experience, embedded values and the MC product • What experience props are provided to support sharing, and enhance perceived status of ownership and uniqueness of output? 	<ul style="list-style-type: none"> • Are the product qualities/properties/benefits clearly evident? • Has the packaging and supporting touch points been designed to be retained/reused as an extension of the co-design experience? • Is the design viewed at the configurator perceived to be accurately represented in the resultant product, and is this reinforced? • Is authenticity (history, cultural and locative references etc) embedded within the touch points? • Is the uniqueness of output reinforced and made evident? • Can the product and its use develop over time? 	<ul style="list-style-type: none"> • Are the brand/product values and product aesthetics clearly communicated within the product and through re-engagement into co-design experience? • Is the product narrative and language coherent and authentic (history, cultural and locative references etc) within the touch points? Is this reinforced through an extended relationship? • Does the packaging, material use etc. support the co-designers ethical standpoint, or the standpoint inferred by the brand? • Does the product/experience communicate it's intrinsic story • Is the notion of uniqueness of output supported and enhanced?

In reviewing the findings from the MC product purchases (presented in chapter 4) and the probe findings, (presented in chapter 6), a limited selection of extended touch points can be identified from existing MC product offerings. These were noted within the co-design experiences as moments of pleasure. Examples include:

SUPPORT EXPLORATION: PUMA Mongolian BBQ product configurator

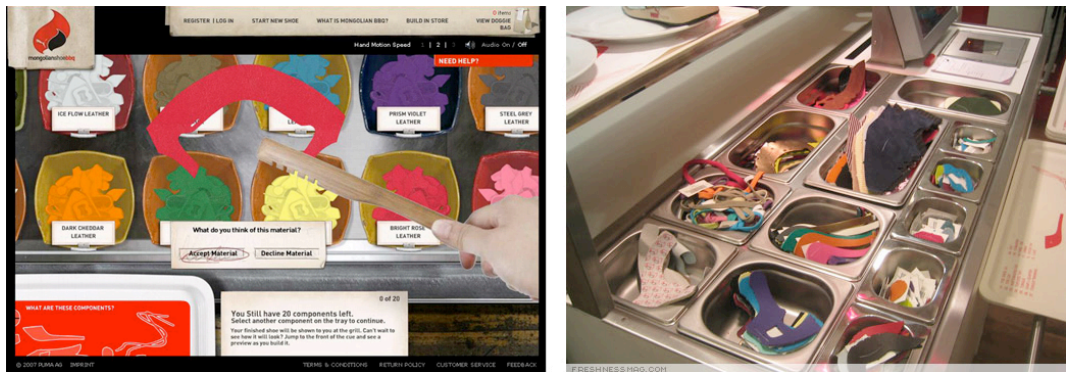


Figure 7.5 [left] online configurator (PUMA 2007) [right] in-store configurator (Yu-Ming 2007)

The Mongolian BBQ (both online and in-store) was identified for its playful means of engaging interaction with a product configurator. Although some participants noted its complexity (thereby not fully supporting the transition from explore to engage), the sensory qualities of the materials and the embedded storytelling through imagery and touch points (chop sticks, serving dishes etc) support a strong product narrative and encourage sharing of the co-design experience (“have you seen the PUMA Mongolian BBQ?”). It may be that in supporting exploration it is the engagement with the product configurator rather than the resultant MC product that is the primary appeal. The ability to save a completed design provides an exit and entry point within the explore stage encouraging further interaction and sharing.



Figure 7.6 FREITAG product configurator screenshots (FREITAG 2008)

The FREITAG product configurator, again due to its strong visual style and playful interaction supports the exploration stage, providing instant product renders as stencils are moved across the tarpaulins. Its lack of ability to save a design (due in practical terms to the nature of the material source) does not support entry and exit points as can be seen in the other product configurators, but it is the very nature of the changing tarpaulins (and the desire to get the features of those designs (text, graphic details etc) that may encourage frequent re-entry into the explore stage.

TRANSACTION TO RECEIPT OF PRODUCT: FREITAG personal web link

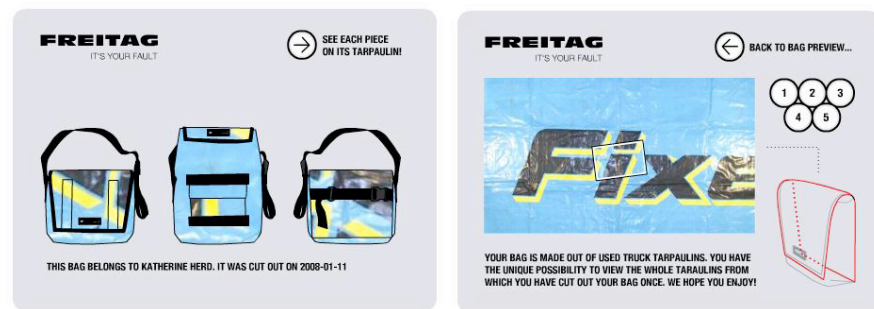


Figure 7.7 FREITAG web link (FREITAG 2008)

An extended touch point that supports reflection and recollection of the experience, to share both the product and the co-design experience with others. This touch point provides an entry point back into the explore phase through the direct link to the website. It supports authenticity through the connection between the resultant product and the original materials and their associated history and narrative demonstrated through the complete tarpaulin image. In addition this visualization of the material origins supports the perception of the rugged, durable qualities of the material. The longevity of the web link reinforces the notion of uniqueness of output and supports sharing both within the co-design experience and beyond (therefore crossing over into the it's mine category). The cut date provides a connection to and reminder of the experience at the product configurator.

7.4 Discussion and conclusion

The models and frameworks presented in this chapter are the result of the findings from this doctoral study. As described in chapter 3.4.3, the reliability, validity and relatability of these conclusions are drawn from their integration within a design-led research study, and the multiple triangulation of research methods and sources. In line with comparable qualitative studies, they are based upon detailed exploration of a small participant sample. Each conceptualisation provides an addition to the awareness and understanding of the customer co-design experience. When viewed in their entirety, they can be used to describe *what is happening now* in customer co-design experiences, and inform the *what could or should be*

happening now, thereby supporting the process of designing for co-design. Key to these models is the development of the stages and phases of the co-design experience (discussed in chapter 7.2.2) and the consideration of the role, duration and interaction of touch points that construct the co-design experience (discussed in chapter 7.2.1 and 7.3.2).

- * **The product envelope model:** locates the context of the solution space within the wider MC product offering and associated co-design experience, and indicates the design line travelled by those designing for co-design experiences as a reminder for the need to traverse the envelope to ensure an integration of touch points, message and experience. Initially drawn from the literature, this model is further developed in chapter 7.3.1 to describe the MC product ecology, based upon the MC product purchases and the probe findings. The MC product ecology maps elements key to the co-design experience and extends the focus of the product envelope beyond those aspects of a co-design experience generated by the company in question, to incorporate the wider elements and influences of external touch points and user communities
- * **The customer corridor:** choreographs the customer journey through the co-design experience and supports mass customizers in understanding the location of entry and exit points, and where (and what type of) design effort may be required to create the desired, and required, co-design experience. The structure of the customer corridor is drawn from the literature review, MC product purchases and the probe findings
- * **The experience matrix:** brings these conceptual models together to construct a framework, supported by a four pleasures analysis, for informing design for co-design through consideration of the role, duration and interaction of touch points that construct the co-design experience

7.4.1 Addressing the research question: development of the ‘experience matrix’

G. Can a conceptual framework of a co-design experience be created which can be used to inform the construction of a co-design experience?

The experience matrix presented in chapter 7.3.2 is a conceptual framework that brings together insights from the product envelope model and the customer corridor model, and draws upon the structure and content of the customer journey maps and four pleasures analyses. This framework indicates the type, duration and role of touch points required throughout a co-design experience, supported by an indicative considerations for each through a four pleasures analysis. Rather than providing design solutions, the experience matrix offers a structure for questioning and cohering the touch points that construct the entirety of the co-design experience.

7.5 Chapter 7: Reference List

- Computer-Human Interaction Forum or Oregon (CHIFOO) (2009). *Architecture and user experience (Part 6: An ecology of use)*. Available from
<http://www.chifoo.org/index.php/resources/resources_archive/2009/03/C7> [Accessed 29 May 2009]
- Desonance (2011). I heart frameworks. *Desonance: design that resonates blog*. 29 May 2011. Available from: <<http://desonance.wordpress.com/2011/05/29/i-heart-frameworks/>> [Accessed: 12 August 2011]
- FREITAG (2008). FREITAG website [online]. <<http://www.freitag.ch>> [Accessed 10 January 2008]
- Gamble, P., Stone, M., Woodcock, N. & Foss, B. (2006). *Up close & personal. Customer relationship marketing @ work*. London: Kogan Page Ltd. (3rd ed)
- Herd, K., Bardill, A. & Karamanoglu, M. (2010). The co-design experience: conceptual models and design tools for mass customisation. In Tseng, M & Piller, F. (eds). *Advances in Mass Customization and Personalization*, Volume 1. Singapore/NJ/London: World Scientific Publishing Co. Pte. Ltd: 181-201
- Industrializing After Sales Service (IASS) (2006). *Customer touch-points. Understanding and improving customer interaction with product based service offerings by using design methods in service development*. Compendiums from the IASS project. Available from
<<http://www.mtcstiftelsen.se/Uploads/Files/19.pdf>> [Accessed 27 May 2009]
- Järvelin, K. & Wilson, T. (2003). On conceptual models for information seeking and retrieval research. *Information Research*. 9(1): paper 163. Available from: <<http://InformationR.net/ir/9-1/paper163.html>> [Accessed 10 July 2009]
- Meredith, J. (1993). Theory building through conceptual methods. *International Journal of Operations and Production Management*. 13(5): 3-11
- PUMA (2007). PUMA Mongolian BBQ website [online]. Available from:
<<http://www.mongolianshoebbq.puma.com>> [Accessed 20 March 2007]
- Yu-Ming (2007). PUMA Mongolian BBQ – San Francisco – Charles Duncan, 5 Jan. *FreshnessMag* [online]. Available from: <<http://www.freshnessmag.com/2007/01/05/puma-mongolian-bbq-san-francisco-charles-duncan/>> [Accessed 16 July 2010]

Chapter 8

Conclusions and recommendations

Abstract

This chapter concludes the doctoral study, bringing together the findings from the research, discussing approach and methods, the creation of new knowledge, and identifies opportunities for further work.

8.1 Introduction

“not until the potential benefits are laid open as a whole can the full potential of MC be utilized in an extensive and targeted way” (Bauer et al. 2010, p175)

As described in the introduction, the findings and approach of this doctoral study are offered in response to the calls for further research in understanding both the experience of the customer as co-designer, and the nature of design for customer co-design in mass customisation. It is based upon the premise that the customer as co-designer is an integral part of both the MC product and the purchasing process; as described by Kaplan et al (2007) the co-design experience cannot be separated from the co-designed product. The MC product and the co-design experience, described at present in the literature through the notion of the solution space and activities at the product configurator, therefore provide only a part of what makes up the entirety of the MC product offering. This MC product offering can be defined not only by activities at the product configurator, but by the tangible and intangible elements that make up the entire purchasing experience from the beginning of co-design activity through to the receipt of the customised product and beyond.

This research is founded upon two key aims:

Aim 1: Advancing understanding of the customer co-design experience

Aim 2: Informing design for co-design

This unfolds into a research question that seeks to explore how:

- * A customer co-designers relationship and experience with an MC product be characterised and mapped, and
- * How can these insights be used to inform the design of the customer co-design experience?

The associated sub-questions have been addressed within the conclusions of relevant chapters (see chapter 1.6 for the structure of the thesis), and a summary of findings is presented below in chapter 8.2.

8.2 Advancing understanding of the customer co-design experience

“Design process is a misnomer. In order to do a map or blueprint one must start. Process is just a guide, doing is the best way to do” (Desonance 2010)

8.2.1 Research agenda: appraisal of existing theory

A. *What is the current understanding of the solution space concept within the published field of MC and how it is used to support design for co-design?*

As discussed in the literature review in chapter 2, the solution space is currently understood as a means of understanding the nature and extent of an MC product offering, primarily from the perspective of production and implementation. It is a finite space within which manufacturing capability and customer requirements co-exist. The existing MC literature utilizes the notion of the solution space in designing for co-design to circumscribe options for product functionality and tangibility. It's importance is recognised in supporting product development and ensuring stable processes, however no reference appears to be made to the wider customer co-design experience in terms of customer co-design experience, nature of interaction, impact of choice, or provision of benefits and/or pleasure.

8.2.2 Research agenda: development of the product envelope model

B. *What theoretical models from other disciplines can inform our understanding of the customer co-designer experience?*

C. *When critiquing the models within the field of affective design, what findings emerge that can be used to understand the customer co-design experience?*

A broad range of theoretical models and frameworks exist across the literature of design and business that explore and unpack the notion of experience (for further discussion see chapter 2) and support our understanding and awareness of the actions, responses, activities and timelines that occur. These range from largely theoretical interpretations of the meaning and nature of experience in the design and social science literature (e.g. Wright et al. 2003), through to more applied theoretical models and frameworks (e.g. Jääskö et al. (2003), Forlizzi (2008) and Jordan (2000)), and then further to the more tangible and systematic methods such as customer journey mapping and touch point mapping. Developments in this area within the last thirty years have been prolific as design methods and human factors become ever more integrated in societal and product development, and the nature of production, consumption and the consumer has changed. As an emergent and developing area, MC can learn much from the adjoining

literatures as it brings together elements of existing disciplines such as experience design, interaction design, service design, and manufacturing on demand. In acknowledging the co-design experience as an occurrence that occurs over a prolonged period and through a variety of interactions, the service design literature appears particularly relevant in supporting the development of MC, through its approach on drawing from a toolbox of methods (both taken from other disciplines, and developing its own variations). It provides a means of systematising design for co-design through visualising and exploring both the entirety of an experience, and its individual component parts. The customer plays a central role in this approach, again a vital element of the design for co-design experiences. It is this systematic approach to understanding the complexities of a customer co-design experience that have supported the use of the four pleasures framework (Jordan 2000) in this doctoral study. Its flexible and open approach supports a range of scenarios, contexts and product types. It is helpful both in understanding what is happening now, and supports questions about what could or should be happening now.

The product envelope model brings together the findings from both the MC and customer experience literature to place the solution space within its broader context. It provides a conceptual model that describes the interplay between the customer co-designer, the MC product and the producer, and visualising the role of the product configurator, service offer and brand, and highlighting the four pleasures as a framework for considering motivations for entry into, and movement within a co-design experience. The model presented in chapter 7.3 indicates the design line travelled by those designing for co-design experiences as a reminder for the need to traverse the envelope to ensure an integration of touch points, message and experience.

8.2.3 Research agenda: development of an MC ‘customer corridor’

- D. *Can generic stages within an MC co-design experience be identified?*
- E. *Where are the touch points in a customer co-design experience, what methods currently exist to design for these touch points?*

In addressing the core research question in this doctoral study, central to the characterisation and mapping of the customer co-design experience is the identification of stages and phases of the experience (initially discussed in chapter 2.11 in the first iteration of the customer corridor model, and later developed and presented in chapter 3.8, applied in chapters 4 and 6, and discussed in chapter 7.2.2). It is important to recognize that each co-design experience will be different, dependant upon the business, MC product offering, product configurator and the co-designer, however commonalities appear to exist in the outline structure of the co-design experience. The division of both stage and phase is useful in supporting conversation and exploration about both the general and the specific elements of an experience. The stages and phases do not offer a linear pathway for the co-designer to follow, and entry and exit points exist

across most. Instead they support those designing for co-design to consider the required sequence of steps in the experience of the customer co-designer purchasing of an MC product, and provide the scaffolding for the customer corridor model (see chapter 8.3.1).

Touch points are key to describing the interaction with an MC product offering within a co-design experience, and their analysis provides a focus for supporting the design of coherent and engaging co-design experiences. The existing MC literature appears to make no reference at present to touch points and their role within co-design experiences. The MC product purchase case studies in chapter 4 provide an overview of touch points across a range of co-design experiences, this information is supplemented by the probe findings discussed in chapter 6, and is summarized and further discussed in chapter 7.2.1. This study concludes that not only is the range of touch points broad and dependant upon product and business type, but also that touch points differ in their role, interaction and duration in a customer co-design experience, and may provide differing benefits for each customer co-designer. The experience matrix (described in chapter 7.3.1 and summarized in chapter 8.3.2) provides a framework for designing for customer co-design based upon the structure of enduring and temporal touch points (touch points designed and accessible for use/engagement across a prolonged period, and those with limited life spans located within a specific phase of a co-design experience). Touch points are generated not only by the business, but also by the product/brand and MC community, as well as other sources external to the business. As discussed in chapter 2.9.3, and above in chapter 8.2.2, touch points offer value to an experience in facilitating the interaction between business and co-designer. In designing both individual touch points, and the experience that they reside within and contribute to, design research methods play a key role in understanding the requirements for and interaction with each occurrence, and approaches from adjoining disciplines of marketing, service design, product design and experience design offer the expertise in designing for these specific interactions. The product envelope model (presented in chapter 3.8.4 and developed in chapter 7.3 to describe the product ecology) highlights the role of touch points in facilitating a coherent experience for the customer co-designer. The design line indicates the importance of integration of touch points throughout the co-design experience, and the importance of traversing the design line to ensure a consistent, coherent and integrated perception and reality within a co-design experience. The MC product ecology presented in chapter 7.3.1 extends this notion and incorporates those touch points generated by external sources, and the existence of a product/brand and an MC community surrounding the MC product offering. This supports three key questions for those designing for co-design experiences:

- * How do people access our MC product offering?
- * What touch points exist within the ecology (from the company and from external sources)
- * What and where are the user community?

8.3 Informing design for co-design

“A design method exists to augment our capabilities and to help the design team to move from an initial state to a more desired state” (Conley 2004)

8.3.1 Research agenda: development of an MC ‘customer corridor’

F. *Can a conceptual model of a co-design experience be created that provides a visual map of a co-design experience, describing stages, touch points and timelines?*

In answer to this sub-question, three models and frameworks have been developed in this doctoral study to conceptualize and visualize the customer co-design experience, each for a different and complementary purpose.

1. As discussed above, the **product envelope** places the solution space within the wider co-design experience, incorporating the product configurator, service offer and brand. Each element of the model is encircled and saturated by the four pleasures framework. It introduces the notion of the design line along which touch points must be considered and integrated throughout a co-design experience. It is a theoretical model based upon the literature review.
2. The **customer journey map** is a visualisation of an individual customer co-design experience within a common framework, based upon the customer journey mapping literature. As discussed in chapter 2.9.5 it organizes and abstracts the complexities of reality into a visualisation that can be shared, compared and discussed. It describes events and activities within the stages and phases of a co-design experience and documents the emotional reaction to these. For the MC product purchases reported in chapter 4, it identifies the occurrence, type and duration of touch points throughout the co-design experience. For those customer journey maps generated from the probe findings, it identifies highlighted touch points and the emotional reaction to these.
3. The **customer corridor** model is an abstracted model of a customer co-design journey, based upon literature review from adjoining disciplines, the immersive study and the probe findings. It offers a means of characterising the stages and phases experience (described as doorways in the corridor) and the co-designers interaction with these. For those designing for co-design it choreographs the co-design experience, indicating potential entry points and exits from the customer corridor, and visualises the level of control, input and specificity a company has over the co-design experience at each phase of a co-design experience, to support awareness of where and what type of design effort can be best applied.

8.3.2 Research agenda: development of the ‘experience matrix’

G. *Can a conceptual framework of a co-design experience be created which can be used to inform the construction of a co-design experience?*

The experience matrix brings together the product envelope model and the customer corridor model, and draws upon the structure and content of the customer journey maps and four pleasures analyses. The resultant framework indicates the type, duration and role of touch points required throughout a co-design experience, supported by an indicative considerations for each through a four pleasures analysis. This is viewed alongside the choreography of the customer co-designer described within the customer corridor model. Although it is recognized that touch points within the customer co-design experience will vary depending upon factors such as brand, product type, customer demographic, and duration of the co-design experience (from transaction to receipt of goods), this framework informs the design of co-design experiences through a structural overview of their duration and role within an experience. The corresponding four pleasures analyses support questioning of the desired experience and a reflection of the customer co-designer and corresponding user communities.

8.4 Exploring customer co-design experiences: the research method

“Methods are not sterile algorithms that process design data and produce an answer. Methods are approaches to design problem solving, applied in specific contexts that provide reliable and transferable results” (Conley 2004)

As discussed in chapter 3, the very nature of design research is one founded in academic ambiguity due to the breadth of approaches, methods and focus that exist. However, in embracing its uncertainty, qualitative approaches, and fluidity, it offers to this doctoral study valuable approaches in gaining information and empathetic insights into otherwise largely inaccessible customer experiences. Its strength in developing knowledge within the MC discipline lies in utilizing these qualitative methods alongside more quantitative approaches to fully develop notions of interaction and integration in MC. In reviewing and critiquing the research approach in this doctoral study, a number of avenues have been identified for discussion:

8.4.1 How far and how deep to go in the literature review

As a research study covering a broad range of disciplines, it has been a challenge to establish the balance between a deep and broad approach, and managing timescales and possibilities within the study. I believe explorations into the MC literature have been thorough in the areas of designing for co-design, but the vast areas of expertise in adjoining disciplines although explored, have not been examined to a level of significant expertise in the subject. Whilst not necessarily a failing in the research (this itself may be representative of designerly approaches to ‘finding out’ and the acquisition of a ‘toolbox of methods’ from other disciplines), it is noted that further investigation may reveal fruitful tools and methods that may further stimulate the development of models and frameworks presented in this thesis.

8.4.2 The use of ethnographic approaches

The nature of immersive experiences as a viable research method has become increasingly commonplace as one of a design research 'toolbox' of ethnographic approaches for guiding the design process and helping to inform design questions. Following a literature review, this research method provided what Dourish (2006) called the empirical and the analytic findings, referred to in this thesis as information and empathetic insights into a customer co-design experience (the nature, application to this study, and advantages and disadvantages of use of immersive experiences are discussed in chapter 3.5). These MC product purchases presented in chapter 4 are central to the conclusions of this study, and support the design and handling of the probes. However timescales were a challenge here, and not all product purchases were made, nor mapped onto the customer corridor model, prior to the development of the probes. Whilst acknowledged that the design research process itself is not a highly structured and linear process, alternative organizational strategies may have altered the design of the probes, and therefore subsequent results, to better incorporate the four pleasures framework and to target the probe activities more closely to the stages and phases of a co-design experience later identified. The process of immersion is valuable in empathizing with, and experiencing, the process of recording customer co-design experiences. In reflecting upon my immersive experiences, I may have benefitted from a more rigorous approach in recording the experience (for example daily entries into the diary) and a more organized approach to data storage (the information relating to the original Nike purchase was lost and the purchase remade at a later date).

8.4.2 Probing the probes

Since the probing process is one of exploration and iteration, the research process of immersion, pilot study followed by main study was valuable in refining the focus and content of the probes. Although intended to work with small numbers of participants, the numbers in this study were slightly lower than hoped in both iterations. This was in part due to a restricted budget, and further amplified by participants dropping out of the process once begun. The decision to offer a range of brands to purchase from was driven by the intent to appeal to a wide range of participants and to increase chances of finding participants willing to engage in the research study. On completion, this mix has kept the focus of the concluding models and framework broad. However it is interesting to note that NikeiD was the most popular choice; future work may benefit from multiple participants for each product purchased, or focusing on a particular brand or product type to maximize opportunities for comparison and contrast in the findings. Likewise no in-store purchases were made during the probe activities. A question arises as to whether these experiences can or should be compared in this way on a small scale study, and whether a more specific research focus would improve the design of probe activities and their use (for example in the post-probe interview P04 reflected on the fact that he had assumed from the design of the touch point map that he would be engaging in multiple interactions with the company).

As a qualitative study, the engagement of participants is key in ensuring completeness and quality of the research findings; the probe kits and subsequent post-probe interview had some success in gaining insight and information throughout the duration of a co-design experience. Constructing the probe activities was challenging, and a difficult balance existed in asking questions around both specific and general topics whilst at the same time retaining their exploratory nature. Inspiration was taken from the design probe approach used by Mattelmäki (2006) who considered how design probes could move from a purely experimental approach to one of research and development, and as an inspirational tool for commercial contexts. Some activities were more successful than others; the task cards and postcard stickers proved a valuable resource for insights into the customer co-designer themselves, and provided a valuable resource for stimulating conversation during the post-probe interviews. The probes activities failed to fully address insights into social interactions surrounding and embedded within the co-design experience; further work here is required in mapping both interplay and interactions, and in gaining insight into motivations and benefits for sharing the MC product and co-design experience. The touch point map, although not fully completed by any participant, proved useful not in recording the occurrence of touch points themselves (these were more accurately done as a notation of interaction through the MC product purchases reported in chapter 4), but in supporting participants in reflecting on experiences and recalling those emotions at a later date. Further investigation into touch points would be usefully focused not only on what they were, but on their source, duration, and emotional response.

As described in chapter 3, the very nature of probing is one of releasing the research tool into an environment beyond the control of the researcher. As the pace of technology and its integration in our lives increases at a rapid rate, the nature of design probes as largely physical items faces a natural challenge. At the time of creation some conscious choices were made for the probes in this study to move from physical to digital output (e.g. the voice recorder and digital camera). The issue of photography provided an interesting cross over of physical and digital. As digital cameras are now commonplace, they are a natural choice over the more traditional disposable cameras described in early probe studies. When used in conjunction with a photo printer, the physical output enables the tagging and notation of the image and a useful means of sharing and discussing the output, and an interesting technology to engage with (as commented on by several probe participants). The challenges of introducing technology however is in providing equipment and interactions that are not only up to date (the cameras used were an old model lacking in the refinement and features of newer designs), but that is also acceptable to the target participants to support immersion into their lives. The postcard stickers were designed to offer a means of tracking an estimated completion date from the known date of purchase, however in most cases this failed to materialize. In light of the participant group, email contact or other means of digital connectivity may have been more effective.

Post-probe interviews were a key element of gathering insight and information from customer co-designers, and an opportunity to discuss and reflect upon completed probe activities. An outline structure of three key themes was used (see chapter 3.7.4), and this supported commonality of questions across participants. Most interviews were completed in close succession with the completion of the probe; whilst this supported recollection of the experience, analysis and exploration of the probe findings was not yet complete. Since probes are by their very nature co-constructed (for further discussion see chapter 3), future studies would place the completed probe contents in a more primary role within the interview itself, and offer findings from the probe for discussion.

As discussed in chapter 3.7.5, probe data is dialogical, and it is through this continuing dialogue that researchers express themselves through the design of their probes and questions, participants interpret these interests and intentions and express their own through their responses, without ever seeking a definitive and conclusive meaning of any response. In reviewing, exploring and engaging with the probe findings post-probe interview, it is recognised that as an individual researcher, the inspirational and creative interpretations of probe findings to inspire design directions is naturally limited. The literature on the design and use of probes highlights the benefits of working in a team to handle probe findings; this is supported by the creative processes in design practice, where design conversation and immersion is rarely an individual activity.

On completion of this study it is a useful time to reflect upon where the probes method progresses from here for understanding MC experiences, and what the impact of these changes might be on the research method itself. The speed and simplicity of sharing digital information about our lives through social networking and digital media sites has changed with way we generate, store, share and connect our lives. Whilst technologically they are largely similar, the cultures that emerge around social and media networks vary greatly (Boyd and Ellison 2007). The emergence of some of the more dominant websites such as facebook and YouTube in 2005, and twitter in 2006, occurred after this doctoral study had already begun. Their growth in popularity and embedding in many aspects of everyday life, including academia and research, offers new directions and opportunities for probe design. For example, these pre-established social networks and digital applications have changed the way we generate images and the role of photography in our lives;

“People once tended to take photos on special occasions, like birthdays and vacations, then post a big batch on services like Picasa and Flickr and share a link with friends. But with the introduction of smartphones with improved cameras, coupled with the rise of services like Facebook and Twitter, people are more accustomed to constantly documenting moments and sharing throughout the day” (Wortham 2011).

Some of the most recent smart phone applications such as Instagram (2011) (see figure 7.2) provide photo sharing and simple, effective image manipulation, supporting individuals in conveying mood, message and storyline through a choice of image filters. These services are free of charge and uptake of the software has been strong; in its first eight months Instagram attracted five million users, and user rates have continued to grow at approximately one million per month (Wortham 2011).

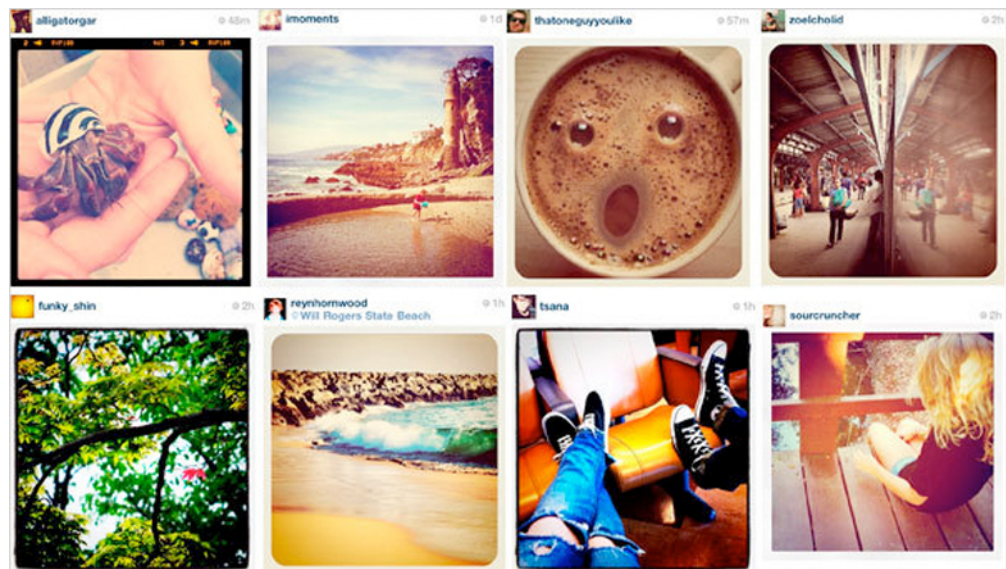


Figure 8.1 Instagram: A stream of postcards, shot by phone (Wortham 2011)

Applications such as Instagram (or other smartphone applications) as well as voicemail/text may be valuable in facilitating probe activities and connectivity with participants. Although a question remains to whether by fully integrating probes into participants lives we lose the very nature of the probe itself; is the reflection stimulated by interruption to our lives to provide the space and time to consider an action, activity or response? There may also be opportunities for further research to explore the development of dedicated smart phone applications to support design probes in insight and information gathering.

8.4.4 Conceptual models and frameworks: reliability, validity, relatability and generalisability

As discussed in chapter 3.4.3, this doctoral study, set in the discipline of design research, seeks information and insights underpinned by academic discourse. Drawn from a small and clearly defined sample, this information and insight gathering uses a triangulation of methods to explain more fully the richness and complexity of individual co-design experiences, and to draw relatable findings from individual experiences, from both 'researcher as subject' in the immersive experiences of customer co-design, and case studies of design probe participants. This triangulation of methods replaces the more scientific notions of reliability and validity, and although not claimed to provide evidence, proof, fact or generalisability, these conceptual models and frameworks support the advancement of understanding of the co-design experience through

the introduction of design research methods to the field of MC, raising questions, and posing new directions of research, and mapping behaviours, patterns and identifying connections.

The resultant models and framework are therefore embedded in the findings from the literature, in user experience and within the research methods used; for this reason the incorporation of completed probe activities and transcripts, along with diaries from MC product purchases are included in the appendices, making visible the full sources of information from which insights have been drawn. The product envelope, customer corridor, experience matrix, and their embedded elements of new knowledge including transient and extended touch points and the stages and phases of a co-design experience, are not presented here as generalisable results at this stage, since it is recognized that much further work is required in exploring and developing these through further participant studies, insights and information drawn from those designing existing co-design experiences, and through through application and use with MC providers. Instead they are offered as a means of mapping existing patterns within this small and defined sample, and beginning the conversation about designing for co-design experiences, through the sharing of current experiences, the merging of disciplines, and drawing together initial findings for discussion. These outcomes are relatable; i.e. they can be used by others in similar circumstances.

As mass customisation becomes increasingly commonplace and MC product offerings develop in content, capability and customer experience, it is noted that the timescales of this project (2004-2012) cross the paradigm in its relative infancy. The impact of this is an acknowledgement that these findings reflect the time period of study, and that the relatability of the findings must be considered in this light.

8.5 The doctoral study: research achievements

This doctoral study offers a first attempt in exploring methods for, and gaining insight and information into specific MC product offerings and associated customer co-design experiences. As such, its relatable findings seek to inform and advance the understanding of design for customer co-design through the description of specific instances, the contrast and combining of information, the application of alternative research methods and knowledge from adjacent research disciplines to the field, and the generation of further questions through the conceptual models and frameworks. It extends the limited insights into customer co-design experiences that currently exist within the MC literature (see chapter 2, part 1), further developing the notion of the solution space and extending the definition of the co-design experience from those activities carried out at the product configurator. It offers conceptual models and frameworks, underpinned by the academic literature, that address both the nature of a customer co-design experience and support for designing for these experiences. These areas have not yet been discussed nor conceptualised in existing the MC literature. Those models that do exist are primarily concerned with conceptualising the

classification of MC strategies and approaches (see chapter 2.4), providing a broad theoretical overview of the paradigm as opposed to detail at the level of the individual customer experience, and commonalities across experiences presented in the models and frameworks in this study. The relevance of these research findings to the field of MC can be evidenced through the calls for further work in the field of customer experience since 2009 at the MC biennial World Congress on Mass Customization and Personalization. As customer experience and service design continue to develop in sophistication and relevance across the non-MC sectors and become established as the norms, failure by MC producers to explore and enhance customer experience and to consider areas addressed within this doctoral study will likely hinder the development of MC product offerings and their uptake beyond that of specific functionality or the desire for uniqueness. Failure to design for each stage and phase of the customer co-design experience may, for example, reduce opportunities for relationship building, experience, brand and product sharing, and re-entry into a co-design experience. Customer co-designers are likely to lose patience as the novelty of product configurators wears off and they begin to make comparisons with non-MC customer experiences, making MC just an interesting blip at the start of the twenty first century rather than a fundamentally important approach to satisfying customer need and building brand affinity.

8.5.1 The doctoral study: publications and impact

As detailed at the start of this doctoral study (see pages xix-xx), a series of publications support the development of thinking within this research. These publications (conference papers, journal papers and a book chapter) offer milestones that provide insights into the journey within the thesis, each of which has had the benefit of peer review from within the research discipline.

Central to the research field is the MCPC (MCPC = Mass Customization, Personalization, and Co-Creation) conference, a bi-annual multi-track conference focused on real-life application, devoted to sharing and discussing the latest research in the field. Findings from this thesis have been presented during the 2007, 2009 and 2011 conference. The 2007 paper was invited for submission in the Handbook of Research in Mass Customization and Personalization as one of a collection of over 50 authors from academia and management. Edited by the two leading researchers in the field, "this book presents the latest thinking on how to make mass customization work" (World Scientific Books 2011). Also central to the research field, a peer-reviewed paper was published in the International Journal of Mass Customization in 2007, and the conclusions to the PhD are due to be submitted during 2012. Further publications have been made in the field of marketing and design. Interestingly, responses to the conference presentations have predominantly fallen into one of two categories; extreme interest and excitement at the approach and broadening of research into customer experience (predominantly by those with backgrounds amenable to the design research field), and intrigue at the information and insights presented, and an apparent lack of engagement with the subject either through a perceived irrelevance to research theme or a lack of understanding of the

work presented. For this reason, in part, the conclusions to this study will be submitted to the International Journal of Mass Customization along with calls and questions for further research in the field.

Fürstner et al. (2009) refer to three of the above publications in their journal paper 'Overview of current research results in mass customization'. Reference is made to the work of this doctoral study in a variety of other online sources including descriptions of the 2007 and 2009 conference presentations on a mass-customization research blog (Sinclair 2007, 2009). The 2007 presentation was described here as one of the sessions that stood out. The research approach and focus has been utilized and referenced by a number of postgraduate students. These include Yessin (2008) whose MA thesis uses a probes-style approach to explore the co-design experience of three individuals purchasing MC trainers (a summary of the project is reported in Sinclair 2008).

The development of the design probes and the record of MC product purchases has been recorded in photographic format through photo-sharing website Flickr (kateherd 2011). These images have been picked up by blogs such as Roll (2008) discussing the project work, and most recently to illustrate a chapter on design probes for a textbook on design research methods (Hannington and Martin 2012).

8.5.2 The doctoral thesis: contribution to knowledge

As detailed in chapter 1.4, the contribution to knowledge of this doctoral study comprises a range of elements:

1. *The product envelope model: a model of an MC product offering (see chapters 2, 3 and 7)*
Multiple iterations of the model (presented in chapters 2 and 3) have been developed as part of this research study, three of which have subject to peer review. The product envelope model (the final version of which is presented in chapter 3.8.4) provides a conceptual model that describes the solution space, visualizing the interplay between the customer co-designer and the MC product through layers of interaction with the product configurator, service offer and brand. Encompassing and permeating the product envelope are the four pleasures; each product envelope must design for the pleasure of its customers throughout their co-design experience. Within the product envelope lies the design line. This traverses the entire product envelope, and provides the flow of brand DNA flows throughout the product offering, support the coherency of touch points, and guiding decisions such as language, imagery, product form and product variables.
2. *Use of the customer journey map to describe MC customer co-design experiences (see chapters 2, 3, 4 and 6)*
Developed for this research study, the customer journey map (described in chapter 3.8.5 and applied in chapter 4) provides a means of visualizing a customer experience to provide a narrative overview. Although a research approach currently used in differing contexts, this application of customer journey maps to MC,

and the framework created for use in chapters 4 and 6, appears to be a new introduction to the MC research field, and supports storytelling and sharing of action, activity and emotion across the entirety of a co-design experience.

3. *The use of design probes as a research method for understanding customer co-design experiences, and insights into designing probes for this context (see chapters 3 and 5)*

As a research method not currently utilised in the MC literature, the use of design probes has been shown in this study to offer an opportunity to gain both insight and information into otherwise inaccessible customer co-design experiences through their placement within the participants' environment. Their findings differ from those of the more traditional quantitative studies into customer co-design experience and designing for customer co-design currently found in the MC literature (see chapter 2.5). The probe findings support an empathetic understanding of a customer co-designer, and provide detail into the activities and actions within their experience, and their perceptions of and reactions to these, recording at the time of occurrence, and reflected upon afterwards. When viewed in conjunction with the MC product purchases presented in chapter 4, these customer journey maps help fill in the gaps relating to activity, event and touch point within the described experience.

This doctoral study describes the design and use of two versions of the design probe (pilot and main study). As discussed in chapter 5 and above in chapter 8.2, these design probes focus on the co-designer as well as their co-design experience. Their design in this study has provided some success in probing co-design experiences, and has raised questions as to improvements and further exploration for use in other studies.

4. *The customer corridor: an abstracted model of a customer co-design experience (see chapter 7)*

The customer corridor provides a conceptual model that characterises the customer co-design experience by choreographing the customer journey, indicating doorways between stages and phases, entry and exit points and movement within the experience. Understanding this interplay between the customer co-designer and the company supports an understanding of the requirements for the design of all phases of co-design experiences.

5. *The experience matrix: a framework for supporting design for co-design (see chapter 7)*

Pulling together the findings from the product envelope, customer journey maps and customer corridor, the experience matrix provides a structure for understanding the role and duration of touch points within a customer co-design experience. Viewed in conjunction with the experience matrix analysis (based upon the four pleasures framework), the experience matrix highlights key considerations for designing coherent and engaging customer co-design experiences. Rather providing design solutions, the experience matrix offers a structure for questioning and cohering the touch points that construct the entirety of the co-design experience.

8.6 Further research opportunities

This research provides a starting point for further work through the introduction of new research methods into the research field, and the identification of key areas for research that have only been touched upon by the field. There are many general themes and specific areas requiring further investigation from both an academic perspective and application to the business environment.

The use of customer journey mapping in exploring customer co-design experiences has been touched upon in this study, and further work in conjunction with MC companies and co-designers will assist in establishing the perceived and anticipated customer journeys from the perspective of both customer and company, as well as further mapping of real life experiences. A single design of customer journey map has been proposed here; further exploration is possible with both existing and new visualization techniques.

As one of the first research studies introducing design research methods into the field of MC, the self-purchase of products and the use of design probes offers much scope for further studies in both deepening and providing alternative insights. These can take a multitude of directions exploring a broader range of MC product offerings and probe participants, or a more targeted participant and company focus. Opportunities may also exist to work with communities that surround many MC companies. Likewise alternative design research methods can be explored, combined and developed to further investigate these, and other, areas. The design of the probes themselves offers many new opportunities as technology improves, and as discussed above in chapter 8.2.2, the use of digital probes (as discussed by Khalil 2009) may be a natural partner for further investigation of customer co-design experiences, exploring both existing technology and applications as well as opportunities for developing custom approaches (e.g. design probe app development).

The use of Jordan's (2000) four pleasures framework has provided a useful means of unpacking customer interaction, perception and response. Opportunities for further work exist in establishing the impact of the four pleasures in describing a co-design experience, and on further examining the framework itself (for example supporting others in four pleasures mapping through the development of new tools or methods, re-evaluating the framework itself, or modifying descriptions of the classifications, based upon developments in society, manufacture and consumption. Connecting and comparing the four pleasures with alternative models and frameworks, and their relevance to MC (for example work by Bauer et al. 2010) may also provide further insights and tools for supporting design for co-design.

The conceptual models and framework presented here have been generated as a result of the literature review and a small number of research activities and participants. Whilst valuable in offering relatable

findings, much further work is possible in furthering the thinking behind the models and framework, and in exploring their relevance, applications and use in business settings. There are opportunities to explore differences in customer journeys, the customer corridor and the experience matrix for differing types of mass customisation (whether product type or MC classification), customer co-designer, and type of product purchase (design for yourself, design as a gift etc). As Bauer et al. (2010, p161) describe, "By increasing the extent of mass customization the uniqueness of a product rises, but concurrently so do costs and time of production"; how then does the extent of MC affect the needs and expectations of the customer experience? What other factors are influential in driving customer expectation? Exciting opportunities also reside in working with MC companies to develop strategies for applying the models and framework from this doctoral study into the business practice.

8.7 Chapter 8: Reference List

- Bauer, H., Düll, A. & Jeffery, D. (2010). Typology of benefits of mass customization offerings for customers: An exploratory study of the customer perspective. In Tseng, M & Piller, F. (eds). *Advances in Mass Customization and Personalization*, Volume 1: 161-180
- Boyd, D., & Ellison, N. (2007). Social network sites: Definition, history, and scholarship. *Journal of Computer-Mediated Communication* [online]. 13 (1): article 11. Available from: <<http://jcmc.indiana.edu/vol13/issue1/boyd.ellison.html>> [Accessed 30 December 2011]
- Conley, C. (2004). Where are all the design methodologists? *Visual Language* [online]. Available from: <http://findarticles.com/p/articles/mi_qa3982/is_200401/ai_n9418338/?tag=content;col1> [Accessed 03 August 2009]
- Desonance (2010). Customer journey mapping &. *Desonance: design that resonates blog*. Available from: [<http://desonance.wordpress.com/2010/06/16/customer-experience-mapping/>] Accessed 12 August 2011
- Dourish, P. (2006). Implications for design. *Proceedings of CHI 2006*. Montreal, Canada, 22-28 April: p541-550
- Forlizzi, J. (2008). The product ecology: understanding social product use and supporting design culture. *International Journal of Design*. 2(1): 11-20
- Fürstner, M., Anišić, Z. & Čosić, I. (2009). Overview of current research results of mass customization. *Advances in Production Engineering & Management*. 4 (1): 47-58
- Hanington, B. & Martin, B. (2012). Universal methods of design: 100 ways to research complex problems, develop innovative ideas, and design effective solutions. Massachusetts: Rockport Publishers
- Instagram (2011). Instagram webpage [online]. Available from: <<http://instagram.com/>>. [Accessed 29 December 2011]
- Jääskö, V., Mattelmäki, T. & Ylirisku, S. (2003). The scene of experiences. *The Good, The Bad and The Irrelevant Conference*. 3-5 September. Helsinki, Finland. Available from <http://smart.uiah.fi/home/the_scene_of_experiences.pdf> [Accessed: 01 July 2009]
- Jordan, P. (2000). *Designing pleasurable products. An introduction to the new human factors*. London: Taylor & Francis.
- Kaplan, A., Schoder, D. & Haenlein, M. (2007). Factors influencing the adoption of mass customisation: The impact of base category consumption frequency and need satisfaction. *The Journal of Product Innovation Management*. 24: 101-116
- kateherd (2011). PhD and research photo collection. *Flickr*. Available from: <<http://www.flickr.com/photos/kateherd/collections/72157610886169215/>> [Accessed 20 September 2011]

- Khalil, C (2009). The new digital ethnographer's toolkit: capturing the participant's lifestream. Chris Khalil's Musings. My thoughts on work or life [online]. Available from: <<http://www.chriskhalil.com/2009/04/21/the-new-digital-ethnographer%E2%80%99s-toolkit-capturing-participant%E2%80%99s-lifestreams/>> [Available from 20 July 2011]
- Mattelmäki, T. (2006). *Design probes* [Internet]. Finland: Gummerus Printing. Available from: <<https://www.taik.fi/kirjakauppa/images/f775c1aa92fb009ff1036b3d6bb4666e.pdf>> [Accessed 19 March 2008]
- Roll, P (2008). Mass customization design probe kit. Be real. Be fun. Be wrong. Available from: <<http://www.berealbefunbewrong.com/2008/06/13/hp-design-probe-kit/>> [Accessed 12 August 2008]
- Sinclair, M. (2009). *MCP Conference 2009 – Day 2*. No-retro.com [online] Available from: <<http://no-retro.com/home/2009/10/15/mcp-conference-2009-day-2/#more-502>> [Accessed 02 December 2009]
- Sinclair, M. (2008). *Designing the customisation experience*. No-retro.com [online] Available from: <<http://no-retro.com/home/2008/11/30/designing-the-customisation-experience/#more-237>> [Accessed 30 November 2008]
- Sinclair, M. (2007). *MCP Conference – Day 2*. No-retro.com [online] Available from: <<http://no-retro.com/home/2007/10/09/mcp-conference-day-2/>> [Accessed 02 November 2007]
- World Scientific Books (2011). Handbook of Research in Mass Customization and Personalization. *World Scientific Books*. Available from: <<http://www.worldscibooks.com/business/7378.html>> [Accessed 1 September 2011]
- Wortham, J. (2011). A stream of postcards, shot by phone. New York Times [online] June 03. Available from: <http://www.nytimes.com/2011/06/04/technology/04photosharing.html?_r=3&pagewanted=1&ref=technology> [Accessed 01 January 2012]
- Wright, P., McCarthy, J. & Meekison, L. (2003). Making sense of experience. In: Blythe, M., Monk, A., Overbeeke, K. & Wright, P. (eds). *Funology: from usability to enjoyment*. Netherlands: Kluwer Academic Publishers
- Yessin, J. (2008). *Creating holistic customized solutions: The role of design in the mass customization process*. MA Thesis. Savannah College of Art and Design

Appendix 1

Customer journey sketch boards (Furnell 2010, commenting on Desonance 2010)

Customer Experience Map: Getting an 'proof of age' identification for the purposes of eligibility for money access (current state) EXAMPLE ONLY

This Customer Experience Map is a graphical representation of the service journey of a customer getting a 'proof of age' identification card (POA ID). This is the (fictitious) scenario where a person with no traditional form of age proof (e.g. drivers licence, passport) needs to prove their eligibility in respect of age. The 'Agency' provides this POA ID service in the form of a re-usable POA Card people can use in lieu of other forms of age proof.

The map shows the customer perspective from the beginning, middle and end as they engage our and other services and channels to achieve their goal. It shows the range of tangible and quantitative interactions, triggers and touchpoints, as well as the intangible and qualitative motivations, frustrations and meanings that we can leverage, change, improve during the solutioning work for the change initiative.

- Experience Triggers**
- Need money (e.g. benefit, grant)
 - Want to save money (e.g. banking)
 - Earning money (e.g. job)



Customer Types
Ref: 'Full Typology' for detail of types

Neville Never-Done
Tends to be younger or inexperienced in terms of finances or dealing with institutions.

- Circumstances:**
- Doing process for someone else
 - Doing process for first time

Biggest Pain:
Never dealt with regulatory agency before. Some fear of process and ability to achieve outcome easily.

Expectations:
"Please let this be easy"

Sally Starting-Something-New
Has had experience with institutions. Has a clear goal and get's process but frustrated by inefficiencies or pressure on her.

- Circumstances:**
- Starting something new
 - New to this type of process

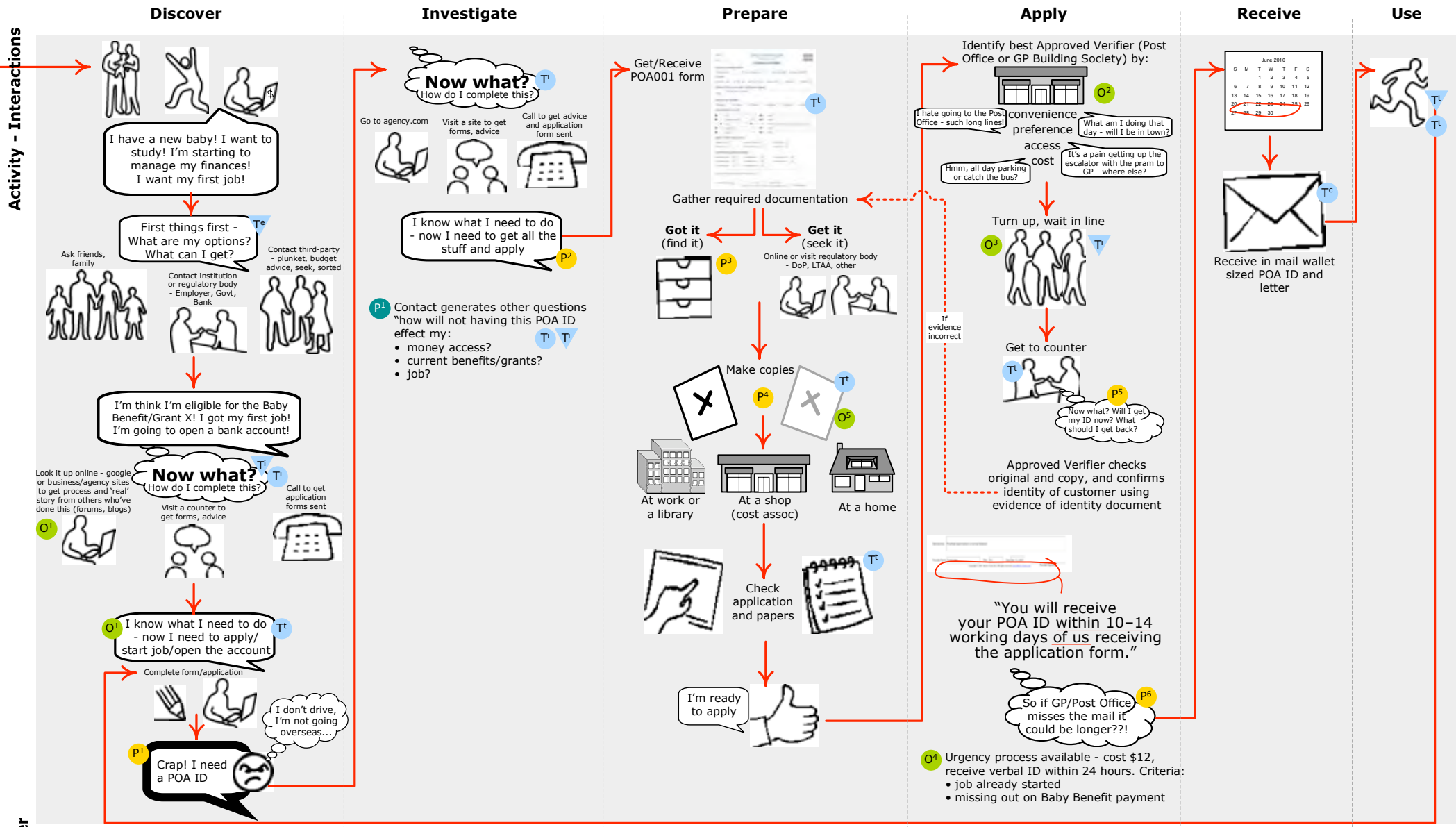
Biggest Pain:
Doesn't appreciate bureaucracy and red-tape, especially if it looks like it could be easier.

Expectations:
"This should be straightforward so I trust I can't get it wrong"

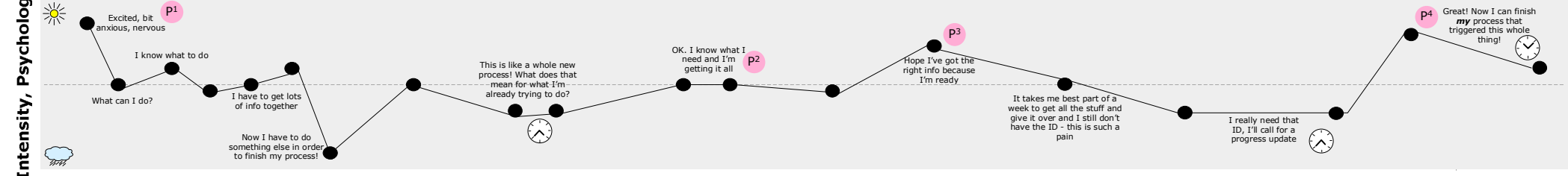
- Key:**
- Time:
⌚ Takes time - negative
⌚ Timely - positive

- Touchpoint:** ● Agency ▲ Other/ThirdParty
- Ⓜ Education: to learn what to do
 - Ⓜ Interaction: person to person
 - Ⓜ Transaction: progresses process
 - Ⓜ Confirmation: process reassurance

- Ⓜ Customer point of pain
- Ⓜ Agency point of pain
- Ⓜ Opportunity
- Ⓜ Customer point of pleasure



Online	• agency.com	• Banks sites • money.com • Plunket.com • study.com • tertiary institutions sites • benefits.com	• agency.com	• Bank sites • Plunket.com • money.com • study.com • tertiary institutions sites • benefits.com	• agency.com	• gpbs.com • dop.com • LTAA.com • PostOffice.com	• agency.com	• GP and Post sites
On call	• Agency call centre • IVR phone	• Call centre for above • Employer HR, payroll			• Call centre for above • Call centre for Post, GP	• Agency call centre	• Post Office • GP	
On site	• Agency counter	• Employer payroll			• Call centre for above			
On paper	• POA001	• New employment forms • Grant Application • Bank enrollment form	• POA126			• Evidence of ID + copies docs	• Letter • Proof of Age ID card	



- Opportunity to improve/enhance service**
- O1 To ensure the right education info is available identify application touchpoints as well as popular blogs (and similar) that provide advice and support them with right information
 - O2 To make it easier to decide on best location provide list of Verifiers in Agency site with link to google maps
 - O3 Provide in-store visuals or pamphlets to describe process while people wait. For those who urgently need the ID and don't realise until they're in line this could help pre-educate them and relieve some anxiety before they get to the counter.
 - O4 Consider making the 'urgency' process the actual process. If we can do this in 24 hours and it costs \$12 what is the cost of calls we deal with when people ring to find out status.
 - O5 Could consider removing customer cost of photocopying and subsidising Approved Verifiers to provide the service. Goodwill cost to Agency is minimal, but stress relief and real cost saving to customer - after all it's use that says it should be in paper form.

- Points of pain and possible mitigation (if applicable)**
- P1 Because education information is about a different application process the need for a POA ID is not prominent. This causes real pain and frustration when it's discovered because instead of one process they have to do two. See O1
 - P2 Annoyed that whole new process required takes 2 weeks + the time it takes for them to get their information together. Makes a real dent in view of Agency: "It's just red tape and I need that money!" Bright spot is when they know they're on track. Could leverage this with O1 O4
 - P3 High stress due to importance of papers
 - P4 Cost incurred for photocopying, additional cost may be due to accessing photocopy facilities. See O5
 - P5 Not knowing exactly what will happen at counter causes anxiety. See O3
 - P6 Not knowing when POA ID will be received has potential financial impact and stress on customer. Could result in calls seeking reassurance and resolution. See O3 O4

NB: This is an example Customer Experience Map. The information is based on hypothetical, made-up and purely fictitious scenarios and service, so if something doesn't make sense (like why else would I use this POA ID) move-on because this Map is for content illustration purposes only.



Appendix 2

Starbucks Experience Map (Berkman 2010)

Appendix 3

Expenses breakdown

Of the £900 provided through the Middlesex University research allowance for this study, an approximation of probe costs can be broken down as follows:

5 x £50 thank you vouchers	£250
4 x digital cameras and photo printers	£200
4 x 512 MB SD memory cards	£20
4 x voice recorders	£160
Batteries	£5
8 x sticker books	£23
4 x plastic folders	£13
Stationery/paper/card/ink/stamps/binding etc	£229

Total spend:	£900

Appendix 4

Design probe images and attribution

<http://www.flickr.com/photos/gaetanlee/298178764/in/faves-14869189@N03/>
[Accessed 28.10.08]



<http://www.crobbo.com/blog/streetart-9.jpg>
[Accessed 28.10.08]

<http://www.houdintribute.com/img/crowd.jpg>



<http://rollerskatesofamerica.com/images/custom%20vans%20%20copy.jpg>
[Accessed 28.10.08]

http://interfacelift.com/wallpaper/downloads/01113_differnt_2560x1600.jpg
[Accessed 28.10.08]



<http://home.att.net/~dermatoglyphics/>
[Accessed 28.10.08]



<http://hugemagazine.com/blog/index.php?aged=2>
[Accessed 28.10.08]



<http://www.jfgtmo.southcom.mil/storyarchive/2007/07augstories/Tattoo%20Guidance%2031Aug07/070904-N-6138K-004.jpg>
[Accessed 28.10.08]



Appendix 5

Research study participant release form

Investigating the co-design experience – using ‘design probes’

Release Form

Thank you for agreeing to take part in this research activity.

The design probe kit loaned to you is being utilised as a research method for gathering information about the experience of customers designing and purchasing mass customised products. The design probe kit consists of a variety of components including camera, voice recorder and written documentation to assist in collecting a range of information.

The completed design probes will form a central component of my PhD project ‘The development of conceptual models for designing for co-design in mass customisation’, exploring both the use of this research approach within the field, and information relating to customer co-design experiences. It is anticipated that in addition to the PhD, the contents of the design probes will form an important component of published academic papers and conference presentations.

The information returned to me within your kit will remain anonymous; your name (and names of others included in the research) will not be made public under any circumstances. The results of the research, through the completed PhD thesis and associated academic papers, will be made available to you.

Agreement

I agree that the contents of my completed design probe, issued on (date), may be used for the purposes of the research project detailed above.

Name:

Email:

Signature:

The £50 ‘thank you payment’ will be made available upon completion and return of the design probe. The payment will be offered as a voucher of your choice, for example a £50 Tesco gift card.

This research is governed by Middlesex University’s Policy on Good Conduct in Research which you can find at: <http://www.mdx.ac.uk/research/docs/rescop.pdf>

Appendix 6

PUMA Mongolian BBQ product purchase diary

- *MC purchase 1 of 8: RS-100 trainers*
- *Word diary recording activity, actions and thoughts (March – May 2007)*
- *Photographs taken in-store during the co-design experience, and upon receipt of touch points*

Wednesday 21.03.07

I'm going into London tomorrow with a friend, and I've just shown him Mongolian BBQ website. He's never seen it before and I got him to have a go. His first play was to create a pair of trainers that was as strange a combination of colours as possible. It was quick to do and he was impressed with the final preview. Then immediately there was another attempt to create a more sensible option...he said 'I'll design one for you'. The trainer ended as a combination of white, black and beige. Nice colour mix, but have to admit I'm left wondering if I like that style of trainer.

What do I expect tomorrow when I customise my trainers...? In my head I will walk into the large store (have not been there before) and it will be a temporary 'stall' to one side – probably with a large advertising sign above. I can imagine picking the material swatches from bowls (Sid gave me a chopstick wrapper from when he went so they must be part of it) and laying them onto the tray; the image in my head is definitely based on what happens on the website. I wonder how I will know which part is which? I wonder if they make the actual parts you choose into your shoe? Seems unlikely but is possible. How will I know what it looks like? I can already imagine the difference between what I see as onscreen colours and what they'll actually be in real life.

I have a dilemma about whether to make myself a 'serious' pair of trainers...or the weirdest ones I can (and wear them to an MC conference - how mad would that be). It does seem weird from a branding perspective that they would allow you to make hideous combinations – wonder how that fits with their branding guidelines. I'm excited about them arriving too...how long will the process take, how will I know...what will the packaging be...I know the web estimate says 5-7 weeks. Don't think I've ever owned a pair of PUMA trainers. I know they are a 'good' brand – quality, performance etc. but I'm not someone who really aspires to own sportswear brands.

This is my first attempt at recording my co-design experience. I don't have a dictophone unfortunately, but I'm going to try and record all of my thoughts, photograph everything and keep any physical evidence. I'm excited although part of me is anxious about spending about £80 on a pair of trainers (130 euros); I think it

is because I'm buying them partly for the experience rather than just really wanting them (plus I don't think I've ever spent that much on a pair of trainers). So the dilemma remains as to whether I take the serious or sensible route. I'm guessing once I get there I'll go for serious...

Thursday 22.03.07 4.40pm

Just got back home from London and am sitting writing this diary before I forget all the details of what has happened. The Puma Store is on Carnaby Street. As you walk into the store the BBQ stand is on your left. It has a very temporary feel to it, a bit like a buffet cart someone has wheeled in. The first impression was that it looked an absolute mess. Facing you is the 'fridge' (double doors at the base of the cart). In the 'fridge' are what at first appear to be product samples (ranging from sensible to ridiculous colour combinations) but it turned out they are also sample shoes that can be tried on to get the correct fit.

We stood watching when we got inside (there were two other people at the cart) and a member of staff came to ask if we'd like some more information. We were told that:

- * the shoes cost £100, and that there is an 8 week wait for them to be completed
- * we could pick each part and that there were 20 million (then corrected to 2 million) colour combinations
- * this model of shoe was the one used because there were so many components.
- * we could use the BBQ and that we could save our design on there



When the coast was clear we moved around to the right side of the cart (the till is on your right and you're facing to one side of the doors). On top of the fridge are a bowl of fortune cookies (not sure if these can be touched), a stack of white plates with puma chopsticks on top. In front of you is the counter (where you would slide a tray along), on the left side is the tray with the parts marked out (as if they can be laid out like on the website), numbered, and in the top left a list of pieces. In front of that in metal containers (sunk into the surface) are stacks of 'parts'. First impression is that it is completely chaotic, it looks like people have rifled through and that they are all mixed up. The staff member talked me briefly through the process – you pick up the part you want, scan the barcode on the reverse and it will appear on the screen, updating the

picture of the trainer. You can spin the trainer using left-right arrows or see a top view. It tells you how many components are left to complete. If you want to make a change you just scan a different item and it will be updated. He suggested starting in the bottom right and working around the containers. I asked what happened when you finish (there was a 'buy now' button on the screen – he said to enter some details there and that he'd then take me to the counter to finish the transaction)

It was exciting picking up the first item to scan (the scanning panel was in front of the monitor) and seeing the object update. I didn't follow the order suggested but picked the main body of the trainer as I saw the pale blue colour I liked (one of the reasons I later changed this option was to make it different from one of the samples, because it seemed pointless to copy one in there). I picked up different pieces at a time and realised after the first couple that each container had the same colour range for each component. It then became a case of looking for a specific colour when I wanted parts of the trainer to match - sometimes a problem when the parts were mixed up. A couple I scanned appeared very different on screen – for one of my last choices I picked the colour I wanted to complete the shoe, but it appeared vastly different on screen – a purple instead of a beige, and so I ended up finding a different material because I was concerned there was the wrong barcode on it (and there didn't seem a way to check what it had done). I tried a few combinations for the trainers, although I stuck with a fairly limited range of colours that I liked. It was hard to see what each part was when you picked it up, but the scanning provided instant feedback. The only real difficulty was towards the end when it told me I had one part left (an info screen came up and told me it was part 8 and showed which compartment it was in, but when I took from that compartment it just changed an existing component...in the end it took a bit of rooting around to find it (it was similar to another part, and it turned out some of the parts had been mixed up and this was in a different container to where it should have been).

The friend I was with took a couple of photos but we were stopped quickly (another member of staff came up and was quite annoyed saying no photos can be taken in the store and "I know you have one already"), I managed to diffuse the situation and put the camera away. This ruined the mood slightly. I wonder why they were so strict about it – surely you want people to be able to tell others what they'd done?

I completed the trainer and then couldn't decide whether to buy it (partly because I didn't have the photo set I wanted to record the experience, and partly because £100 seems excessive (when I knew the online price would be cheaper). There was a save setting on the screen to save the design – by entering your email address (which is what enables you to log back in) it will store the design for two weeks if you come back in and want to edit or buy it. No sign of being able to link up with the website though. You would think it would save it so you can buy it online later...?

The range of textures and materials was really interesting – I wasn't really expecting that having seen the website – the choices of suede or leather for example had a big impact on the overall appearance. One of the nice things was being able to put the swatches together to check colour combinations – a couple I

thought might go together (when I went back) – the textured brown and a brown stripy material actually clashed slightly when held close – doubt I would have seen that on screen.

Having saved the design I decided to leave the store to go and wander around trying to decide what to do. After deliberating, considering calling the manager to arrange a time to go back and take photos whilst buying (if they'd allow it) I decided I wanted to go back and complete the buying as the photos actually weren't that important – the process was, and the product I was buying... Wandered back into the store and reloaded the design by entering my email address – as it loads you see the designed faded out in the background, constructing itself. I also noticed that the background on the preview was different to online – here I could see a store whereas online I had a restaurant background. I spun it round onscreen to try and decide if it was what I wanted. The first impression was that the dark brown was a lot darker onscreen than in reality. I tried a different part and then changed it back – I had decided I wanted something practical that I would wear. I went for a mix of browns and beiges (with a hint of lime green to make it just a little bit different, a little bit me). I don't think my friend really liked my choice!

During the co-design process, the points where secondary choices had to be made (for example stitching) were always the vaguest and most difficult – it seemed hardest to get feedback on what those choices actually were (whereabouts on the trainer and what would the different colours look like?). My approach was to always select the same colour (safari); this was the same as the main body colour on the trainers. The last stage of the process, the soles, was also difficult as you had no physical swatch, this suddenly seemed really important after the process I'd been through where everything was very tangible.

I decided to go with the design - I clicked 'buy now' and wasn't sure what to do (I felt quite nervous about getting it wrong). A screen came up asking for details – the email address was already entered – it asked for shoe size – I typed 6 (a virtual keyboard appeared on screen). It asked for my name and phone number. I beckoned a staff member over to come and tell me what to do next. He asked if I had tried on a sample (I hadn't). He said he recommended it, as the trainers were non-refundable; the sizes came up quite wide and that people often went a size smaller (so he picked the 6 and the 5.5 for me to try). I wanted to try both left and right together (this seemed to confuse/surprise them!) and took ages as he had to ask another member of staff to go and get the other half of the pair. I chatted with the sales assistant whilst waiting and ascertained they sell 10-15 per week (their target is now 17 per week). He said they needed to do more publicity – said it had been featured in FHM, ZOO (and one other mens magazine) and that Gracia was the only female publication who'd wanted to do it. I asked if people had been happy with what they'd got back so far and he said no one had had any back yet as it had only been in since 1st March. He said that they do keep a picture of the trainers sold, so that if someone does come in and for example a colour is different, then they will refund their money. He said that the 8 week manufacturing period was because they were sent off to be made (not sure but I think he might have said Japan?), and then had to be sent back to the UK. Have to admit I wasn't that impressed with the samples. They didn't look very well made and I'm sure that they looked like they'd been painted those colours! Hope mine look better than that! They didn't look £100

quality, and it does make me wonder have they ever actually made any if these could just be faked samples? Surely that can't be true?

Size 6 fitted, so we went back to the cart – he said check on screen to make sure no one has changed anything and again went to the 'buy now' screen. Once details were added (I kept clicking on the wrong bit on screen to try and type) a terms and conditions statement had to be agreed to (he didn't actually click on T&C for me to read, he just said delivery will be 8 weeks (not 5-7 as it said on screen), that they were £100 and non refundable. It then went onto an order number page – the order piece of paper appeared (I had no idea what was going on or what it meant) and it started circling numbers.. I assumed that the categories and numbers were some connection to the component pieces I had chosen. He picked up a pad and pen – the pad mimicked the onscreen page – and circled the numbers as onscreen saying this was my order number – at that point I realised it was just the order ref no....a clever way of showing it. I asked if I got any kind of picture to keep or record of what it looked like – he paused, said no - I think you might be emailed a picture. (I checked as soon as I got home, assuming there would be an auto-generated email, at least one saying 'thank you for saving your design' from earlier that afternoon, but nothing! Which to be honest was a little disappointing). I asked if the trainers are sent to me or arrive in-store; he said in-store (and sounded surprised that I would even ask that question) – that they can post them to me but that I then have to pay postage costs.

He took me to the till, gave the female assistant there the 'order' and I paid £100 on my credit card. I was given a normal till receipt and the pink copy of the 'order' and was told not to lose this as it was my receipt. It was quite a negative end to the experience. It is disappointing not to have anything in the way of 'reward' for taking part in the experience – I feel as though I should have been given a pair of chopsticks or a fortune cookie (as they had some there as part of the display) - why not a voucher off your next pair inside the fortune cookie given to you after you pay? It would have made it easier to walk away after having paid £100. The receipt/order no. is nice, but it just has the date, no information like estimated delivery, receipt with your contact details or even just confirmation of things like the size of shoe you ordered. I've just looked on the normal till receipt but under size it says VA. What does that mean?

Will I have an email tomorrow...I hope so...

While I remember, the materials I selected were:

Thunder – a brown textured leather (I liked this as had seen it on one of the samples)

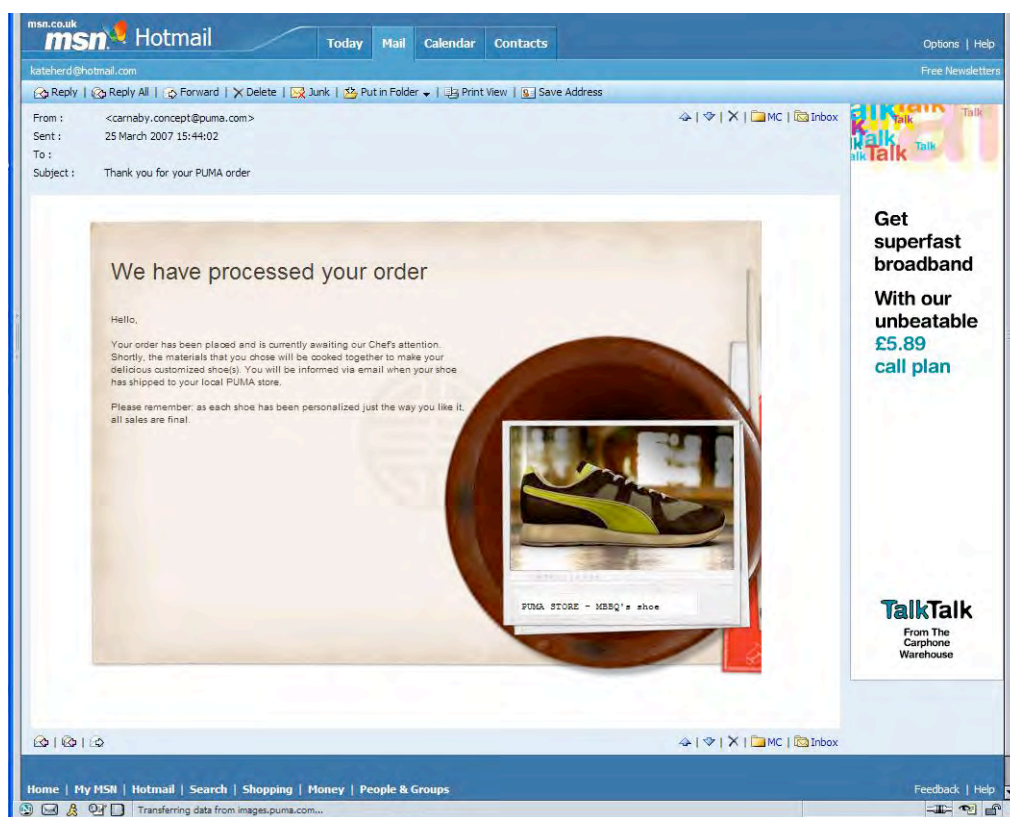
Sulphur – a lime green/yellow woven texture material (I'd liked this woven texture in a light blue with the above brown on the sample shoe)

Safari - a beige (grubby kind of colour) woven texture material

Ice flow – a pale blue smooth leather

Sunday 25.03.2007

Just had an email from PUMA (finally!). This doesn't feel like a great example of how to do MC well. It's got a tiny thumbnail of my shoes – I was hoping that I could click and save it or zoom in/visit the website...something. I look at them like that and I'm not sure now if I still like them, it's making me really nervous. There is some visual imagery there, but you would think that with how amazing the visuals on the website are that they could have got some of that in here. They're using some of the right language –talking about the chef preparing the order etc. but it doesn't feel very inspirational, if anything it's quite negative to end with the 'all sales are final'. So how does this make me feel. Well, I know something is happening...but I'm not sure if I like my trainer design anymore. Did I really make it look like that? Am I really going to want to wear them?



It's interesting that I feel less a researcher and more just a customer co-designer now the process is moving. I thought I would be able to feel more objective about it, but as soon as I started I became engrossed in the process and the feeling that this is my product now. I've even shown this email to a couple of friends today and told them all about it...

Tuesday 03.04.2007

Wonder what's happening with my trainers? Have been back to the Mongolian BBQ website a few times in the last few days, just playing around on the configurator. Trying not to do it too much though in case I end up with a design that I prefer.

Monday 09.04.2007

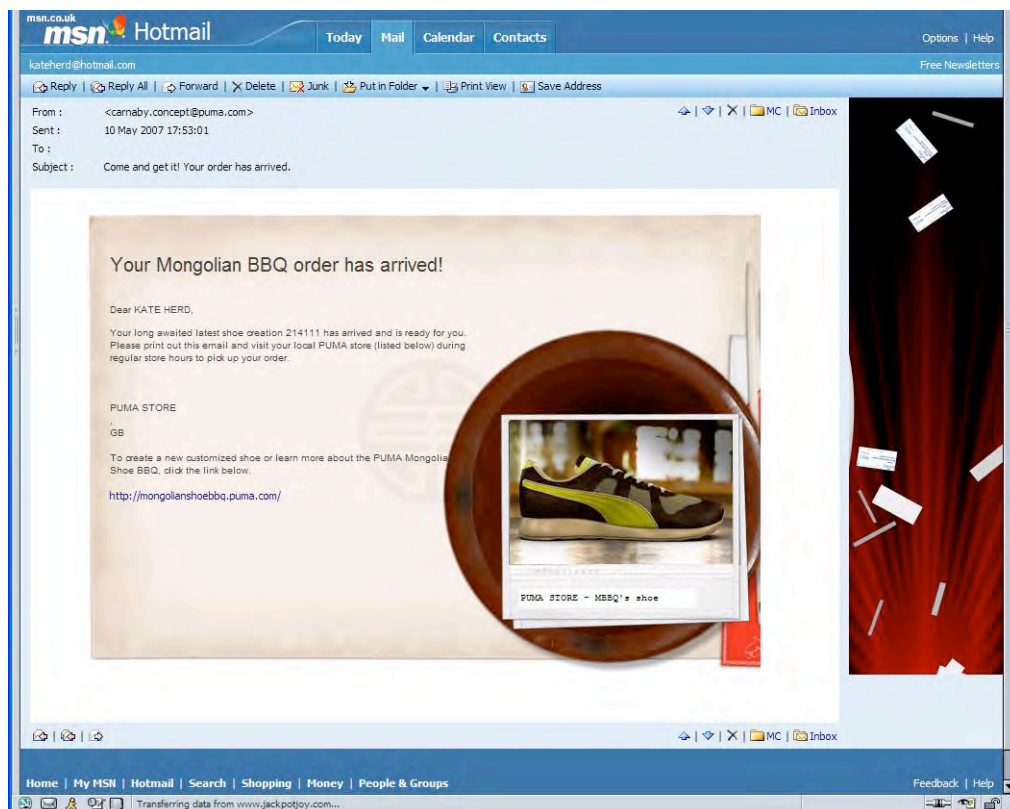
Just bumped into a friend who tells me he was down at the PUMA store yesterday with some friends of his – he showed me the chopsticks he'd brought back (I didn't realise you could take them – in fact not sure that you can!). He didn't have a go on the configurator but said he was watching some others use it. He knew I'd been and bought some - just showed him the picture on the email – he said he liked them. It's interesting that I feel proud to show them off and tell people about it (even though I'm not sure how much I really like them).

Saturday 14.04.2007

Been thinking about my trainers this afternoon and took another look at the email picture. Am quite excited to see them.

Thursday 10.05.2007

Finally! Just got an email to say they're done!



Again I'm really disappointed with the email – it's the same small thumbnail picture and just seems like a bad automated message. It says "Please print out this email and visit your local PUMA store (listed below) during regular store hours to pick up your order" and then it doesn't even have the full information. You would think that they would either put the right details for the store on, or just put a weblink to the relevant bit of the PUMA website. I wouldn't have expected this from a big company like PUMA - perhaps this is so surprising because my expectations have been set so high with the quality of the configurator

visuals and the story that they're telling...? Have to admit it's a bit of a pain to have to go into London and collect them. All adds to the cost. I'll go on Saturday. I'm quite looking forward to seeing what they're like – my first customised product. Really hope I like them after all this.

Saturday 12.05.2007

Just got back from the PUMA store. Printed out the email this morning to take in with my receipt. It was quite exciting finally seeing my first MC purchase. Everything looked pretty much the same in the shop – there were a couple of people at the cart when I went in. I went straight to the till, showed my bits of paper and she handed me the trainers. It was quite underwhelming as a conclusion to the experience. She opened the box to show me them before I took them – she said she had to check them to make sure they had been made right, and said she liked them (that she'd seen some much weirder ones). So the box goes in a carrier bag and off I go. It was an odd experience as I didn't really get the chance to look at them and be excited in the shop as it was with the sales assistant. I opened the box again when I got outside the shop. Am I excited that they're mine – yes...Do I like them - mmm have to admit (even though I don't want to admit it out loud) I'm not sure.

Am home now and having a proper look. The bag is a standard PUMA carrier bag. Box seems to be a standard shoe box (it says Mongolian BBQ in very small letters). The details on the box are quite nice though – some witty notes and drawings. Inside there are some nice touches. The foil inlay has the BBQ logo on it. Nice, but I have to ask myself does it suit the style of restaurant I saw online? There are some stickers too. Great potential touch point...people like stickers...but do these look like they've come from the restaurant? Well...no. Do they feel anything like the experience I've had...no not really...Couldn't they have had something personal on them produced for me?



First thought with the trainers...well it was exciting to see them for the first time...but do I really like them? Was it £100 well spent? They're comfy, yes. Unique, yes. But I'm not 100% sure I like the colours now I see them all together. I'm not 100% sure how much I'm going to wear them. I'm still excited that I designed them (I'm realising that it's an interesting choice of words to say I designed them), and about the process though



So - did I like the experience, of which the final product is just a part...am I left wanting to tell people about it and show them my trainers...? I'm not sure about either. PUMA aren't really helping me to do that. There has been nothing given to me that I can share with people so it just becomes 'Ooo look at my new trainers'.

Saturday 19.05.2007

I've had them a week now. And I've only worn them once. I don't think I really like them and I'm quite disappointed by that, disappointed by my choices. There is still some pleasure there in the fact that I customised them and they're mine, but it feels like the disappointment is a reflection on me. Am also really surprised that I've not had any follow up emails from them, nothing at all. Why on earth are they not emailing me to ask if I like them or to make me feel special? Or suggesting another pair...emailing a discount voucher for my next purchase...or something telling me who made them, when and where...?

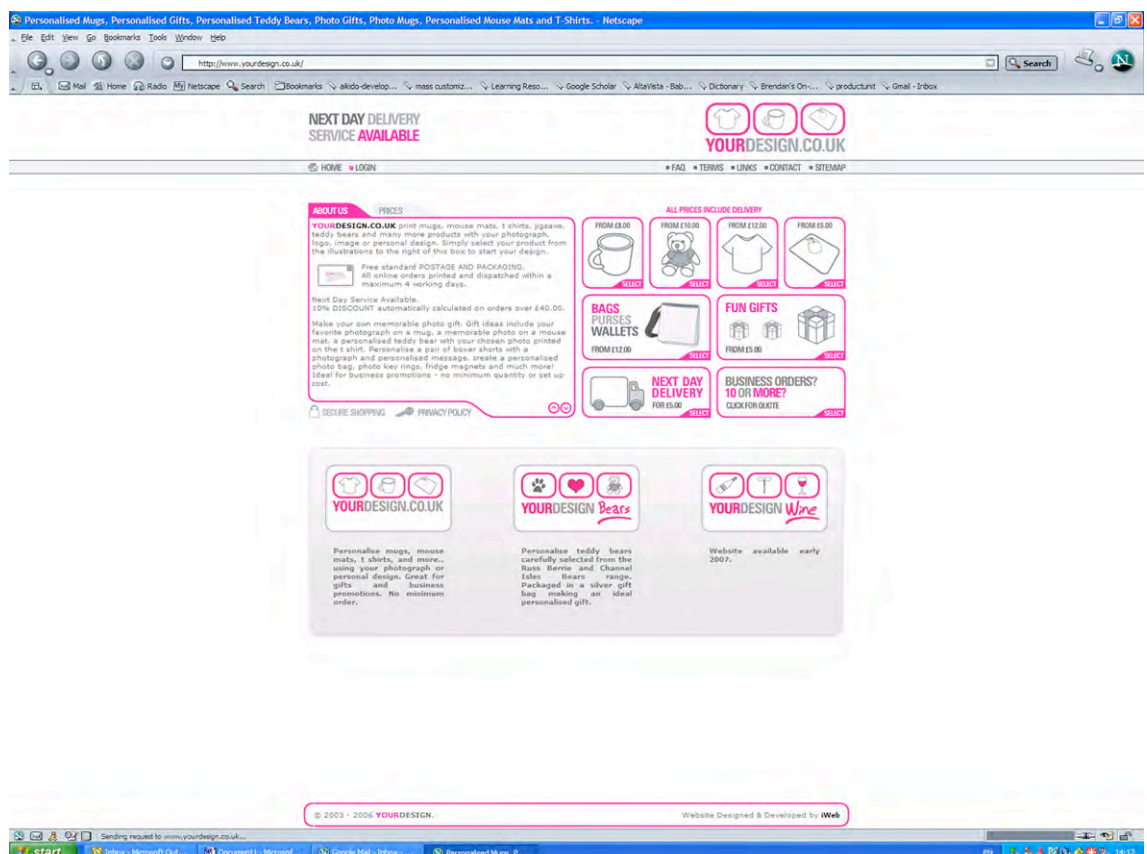
Appendix 7

My YourDesign product purchase diary

- MC purchase 2 of 8: 2 x photo coasters
- Word diary recording activity, actions and thoughts (January 2008)
- Screenshots taken from <http://www.yourdesign.co.uk> during the purchasing process, and photographs taken upon receipt of products

Tuesday 24.04.2007

Am interested in purchasing another MC product to explore the process further, I'm particularly interested in the idea of mapping out the co-design process - having tried to map the PUMA process I am intrigued to see how the experience differs with different product types, and where the touch-points are (or aren't).



My first impression of the site is that it appears to be a fairly standard promotional products site. The key information is clear – free delivery, clear indication that there are low cost items available. I have chosen this website because of the product range available (lots) and the product cost (low).

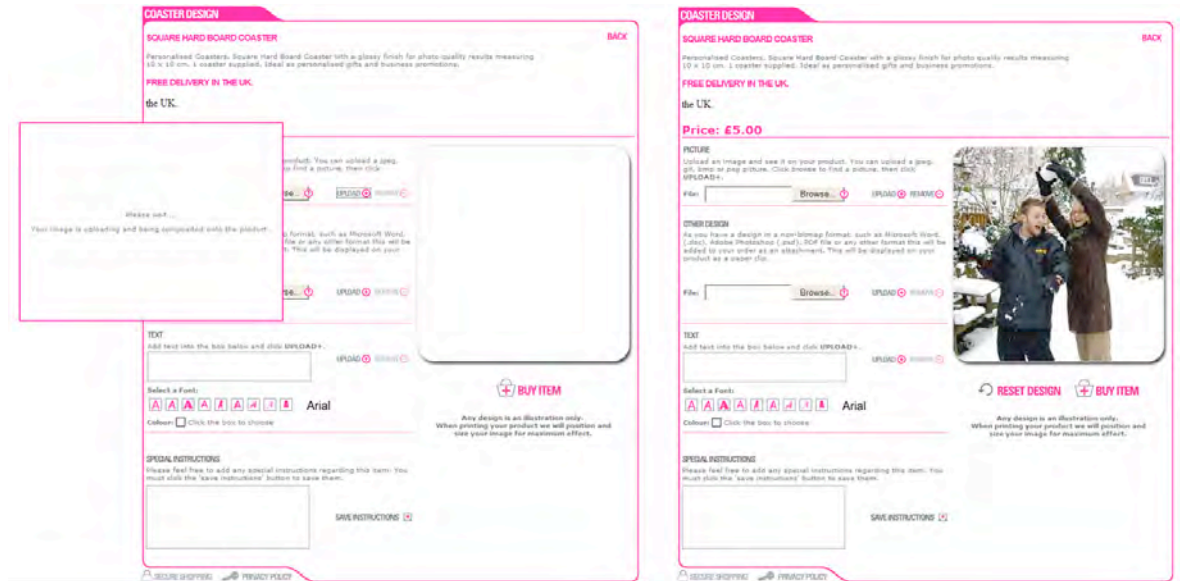
As always, I am trying not only to explore the process but to actually purchase a product that I want. I've been looking on the website for a while – they've got a wide range of stuff from clothing to mugs and other products of that type – you upload a picture/text of your choice. In trying to decide on something I would like I'm realising that this is very much as website for buying gifts for other people. So, the something that I want - I have decided to buy a coaster (£5). I'll either design one for myself for my office, or will buy one as a present (or maybe both).

Right, am looking at the coaster page. It seems I need a square picture file. Just looking through the photos on my computer...I've got a few pictures to try, some of my godson (as a present for my cousin) and some from a recent holiday (present for me - still not decided which I will order yet).

It is giving me four coaster options – circle/square and either hardboard/polyester finish. I'm not really sure what polyester actually finish means (I can see on the preview it adds a texture to the surface and it is £1 cheaper). The hardboard style – well I know what hardboard looks like, so I think this is the standard coaster that I'm used to seeing. So - I need to upload a file, it gives me a coaster size (approx 10x10cm) but its not very clear from the info what kind of image quality I need. I guess the bigger the better if it will take it.

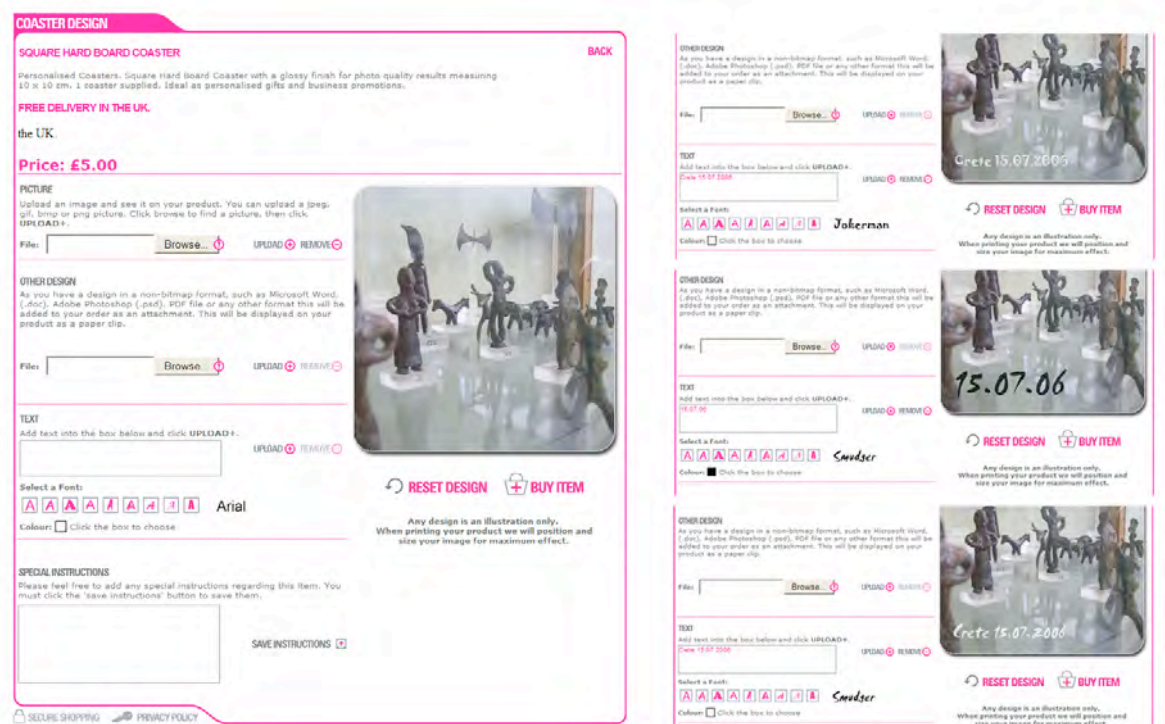
The customisation options are basic but seem appropriate and approachable. It gives me the choice to upload a picture, upload a different kind of file (it gives Word as an example – who on earth would be uploading a Word file?). There is then a text box with some basic editing options and a preview image on the right hand side that updates. It says underneath the preview that “The design is an illustration only. When printing your product we will position and size your image for maximum effect”. So it's not really a preview in the truest sense of the word – so will I know what my design will actually look like? Maybe it's not quite as important in a product like this as it is if say they changed my PUMA design because they thought they could optimise the design?...There is then a box for 'special instructions'. I've got no idea what kind of thing you might want to write in there? Maybe it's something to do with how they position the image?

I have uploaded a large file size (300dpi measuring 17x17cm) and it has shown me a preview. After what it said under the preview screen I've cropped my pictures before uploading them to a square format to make sure they don't try and change them to what they think looks good. I want to try another file just to see what it looks like so will remove this one and try again...and another...



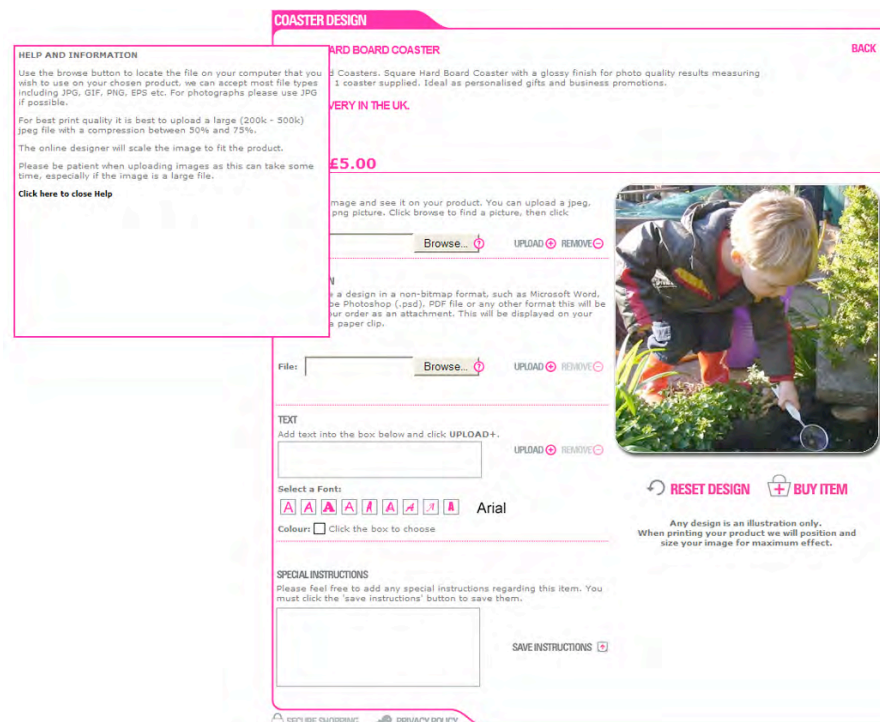
Have played around with some silly family photos, but have decided to go for a holiday photo picture that I took (and really like) and will put the date on it...I think I'm also going to do one for a present since they're pretty cheap.

I typed in the box but can't see it appearing anywhere...now I see the fonts are just showing me a sample, not the actual thing...ahh I see, I need to press upload. So, I've uploaded the text but would like to make it smaller but there seems to be no way to do that...Damn, tried FAQ to see if I could find anything in there but it's taken me to the FAQ page (I assumed it would open a new window), and now it's lost my design. Tried all the different fonts but none quite work for me – I want the date but I want it small - it won't let me do that.

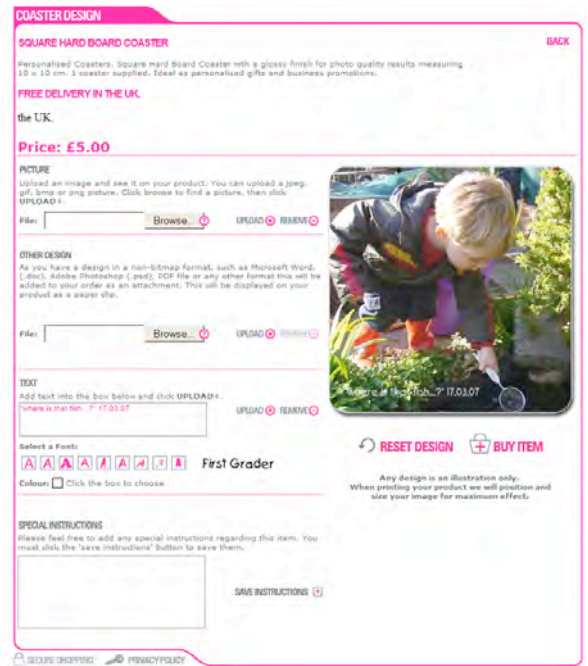
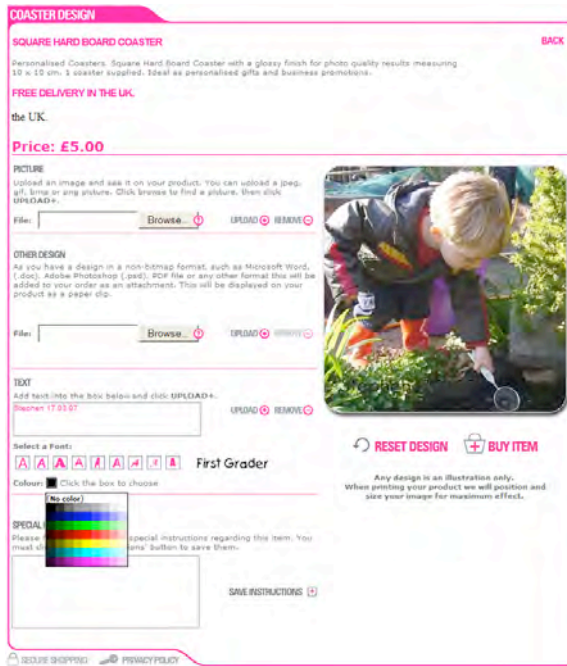


It seems to just expand to fill some kind of designated text box...yes, therefore the longer the phrase the smaller the text...can I trick it by adding spaces? Guess that wouldn't work for when they go through the final print stage and they try and make it look good. I wonder if that's the kind of thing I could write in the 'special instructions' box –please make the font smaller? The text just seems to intrude – I can't get anything that fits with the elegance of the picture, I think it actually looks better without any text at all. I really love this image, so I'm going to do this one as it is and then another second coaster design with text.

Right onto the second design – I know exactly what photo I want to use and what I want it to say. Have just found the help stuff about image sizes for uploading...I'm not sure I would understand that if I didn't know something about digital images. It's not as clear as it could be...



It is a long sentence so the text becomes really small – excellent. Only problem seems to be that because I can't enlarge it, is hard to see if I'm choosing a suitable font colour as I can't zoom in...



OK I'm pretty happy with that white text, and I like the way that it sits just to the left of the net detailing in the photo. This one is pretty easy as I'm happy with the rough 'kiddy' look. Buying that item too. Right, have gone through to the checkout now...

FREE STANDARD DELIVERY

YOURDESIGN.CO.UK

HOME BASKET CHECKOUT LOGIN FAQ TERMS LINKS CONTACT SITEMAP

YOUR CART

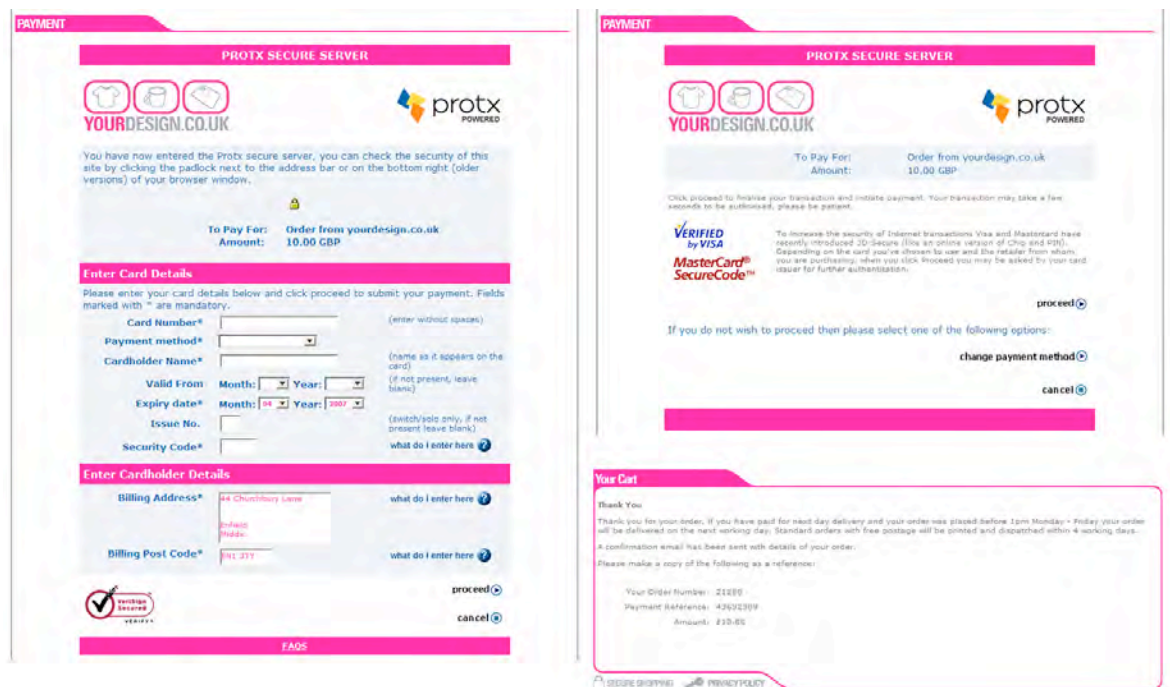
Details	Size	Qty	Price	Remove
Coasters - Square Hard Board Coaster (one size)				
	ONE SIZE	1	£5.00	DELETE
Coasters - Square Hard Board Coaster (one size)				
	ONE SIZE	1	£5.00	DELETE
SubTotal:			£10.00	
TOTAL (inc VAT):			£10.00	

CONTINUE SHOPPING CHECKOUT

SECURE SHOPPING PRIVACY POLICY

I have the option of express checkout (not creating an account) or creating an account and (therefore being able to track my order). I'm going to create an account. Standard forms, first create username and

password, second fill in address and contact details. Annoyingly it asks for a phone number – I don't like giving that. Through to the final checkout page ...there is a voucher code box (will quickly google to see if I can find one...I can't). Standard delivery is free (that is automatically ticked), but it does give me the option of next day delivery for £5. I always worry about putting my card details into websites that I don't know or haven't used before. But this one seems pretty well set up - using protx. Payment was all pretty straight forward. It's now given me my order number and says printed and dispatched within 4 days. Excellent.



Just checking my email – have received two emails – the first is details of the order plus preview pictures. It's nice and clear and is in the style of the web layout – have to admit it did make me feel more confident about both the company and products. The second is from a copy of the payment people (always worrying when in the from list the email is unrecognisable and just says <DoNotReply@protx.com> but the email itself is clear and reassuring – clearly the standard payment procedure.

Have now found a third email in my junk mail folder...all text this time, again confirming order no. That's quite a lot of emails for a small purchase. It seems a little bit of overkill for two coasters but at the same time it is nice to have the information and confirmation of what is happening. I wonder why they've gone from nice layout to just text? Although perfectly functional the mood of these automated responses is also driven by their opening statement "THIS IS AN AUTOMATED EMAIL PLEASE DO NOT REPLY. EMAIL ANY ENQUIRY TO ENQUIRIES@YOURDESIGN.CO.UK. THANK YOU". It's weird, I've noticed that there seems to be some inconsistencies in the way the company presents itself. I only noticed because I am looking at all of the emails together – it's just small things for example that they use differing terminology used for their product configurator in each email - they refer to themselves as Yourdesign.co.uk, Your Design and yourdesign.

So, it's been pretty easy so far...let's see how quickly they come and what I think of them after that...

Thursday 26.04.2007

Just had an email saying they've been dispatched. Two days quicker than I was expecting! It was an automated email and said allow 3-5 days for standard delivery (I guess they have to say that long because of Royal Mail). Well, I'm impressed so far – I hadn't even had a chance to log into my account and see what it said...

Friday 27.04.2007

I can't believe that they've arrived already! I wasn't expecting them till tomorrow or Monday. They seem pretty well packaged – they've arrived wrapped in plastic inside a jiffy bag, with an outer plastic envelope – this has got a YourDesign sticker on it with my address printed.



First impression is positive, they look like they've been wrapped carefully, although you could say that they are pretty over-packaged for what they are, so there is a question about the environmental impact of all the packaging and what message that sends out. I wasn't sure how excited I'd be about a coaster to be honest, but they look really good. They're very glossy and feel of a high quality.



I love the photo without the text – the print resolution is excellent. Really disappointed with the other one though – the white text (which is a bit yellowy) has been outlined in black, it has been spread across the entire width of the coaster, and makes it look cheap. They've also cropped the image slightly. Surprising what a difference it makes. This one now looks like a cheap promotional item, the other one like a beautiful coaster. The glossy thing is weird the more I think about it. Yes it makes you go wow...but you don't really get glossy coasters – do you? I wonder if it will hold up to having a wet cup on it? Presumably yes...

The dispatch note is where the address label has been taken from. It is an A4 page (a big sticker) which is effectively a print out of the order confirmation screen with the small black and white previews and order details. It does look professional as it has all of the YourDesign branding over it.

So this has been an interesting one...lots of positives but some weird negatives too. I'm not sure I even like the coaster with text enough to give it away as a present now...I'm sure it's just me being overly picky though about what I think looks good and how I imagined it to be.

Appendix 8

My Timbuk2 product purchase diary

- *MC purchase 3 of 8: Messenger bag*
- *Word diary recording activity, actions and thoughts (April-May 2007)*
- *Screenshots taken from <http://www.timbuk2.com> during the purchasing process, and photographs taken upon receipt of products*

Monday 30.04.2007

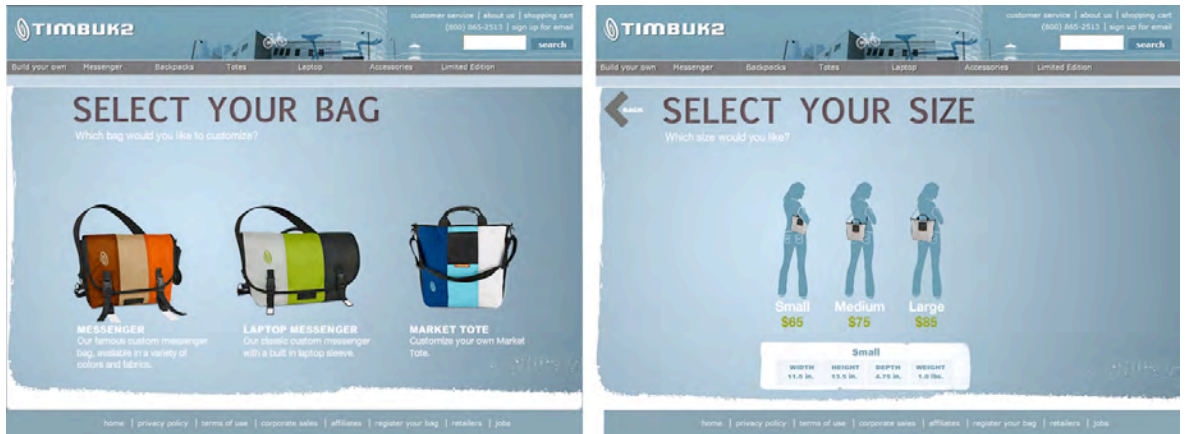
A Timbuk2 bag is going to be my next purchase. I first heard about Timbuk2 on a mass customisation video I saw several years ago. I recall the company founders talking about the way the business works and seeing shots of the manufacturing plant. They've been around for several years now and are obviously an established company – the majority of the items they sell are not customisable - this suggests a high product quality and makes me feel reassured about the bag I'm going to buy. I've also always wanted a messenger bag.

One of the big problems I have found when looking at MC sites is that many are US based, and many do not offer international shipping – Timbuk2 do, but there is a high shipping price associated with this – fortunately due to the exchange rate at the moment this is a manageable price. It is a fixed sum of \$50 plus \$5 per bag (but it has a 3-5 day shipping rate, which is great). Just have to hope that there are no further customs charges on delivery, although I'm sure I'm just being overly optimistic (the website says "International Express price does not include Duty, Customs Adjustment or VAT. Up to \$75 additional charges in VAT and duties may apply upon delivery of the product"). It's always hard because I don't quite know the rules for how they calculate customs charges and eligibility.

In general the site is easy to navigate and I really like the look of it details like the strap line 'Handmade in San Francisco since 1989' give it some authenticity and it feels like they really have the brand worked out. Browsing through their off the shelf products I see that some of the limited edition bags have really nice colours and materials, and there are some cool bag styles – shame they don't seem to have that much of a selection in the configurator. I love the idea that they do a 'bag in a box' which is effectively a \$100 voucher to pay for a customised bag - "The Timbuk2 Bag in a Box is a great way to give a friend the gift of customization", but with the postage rates the way they are this is just not feasible for anyone in the UK. Bet it would be a great present though.

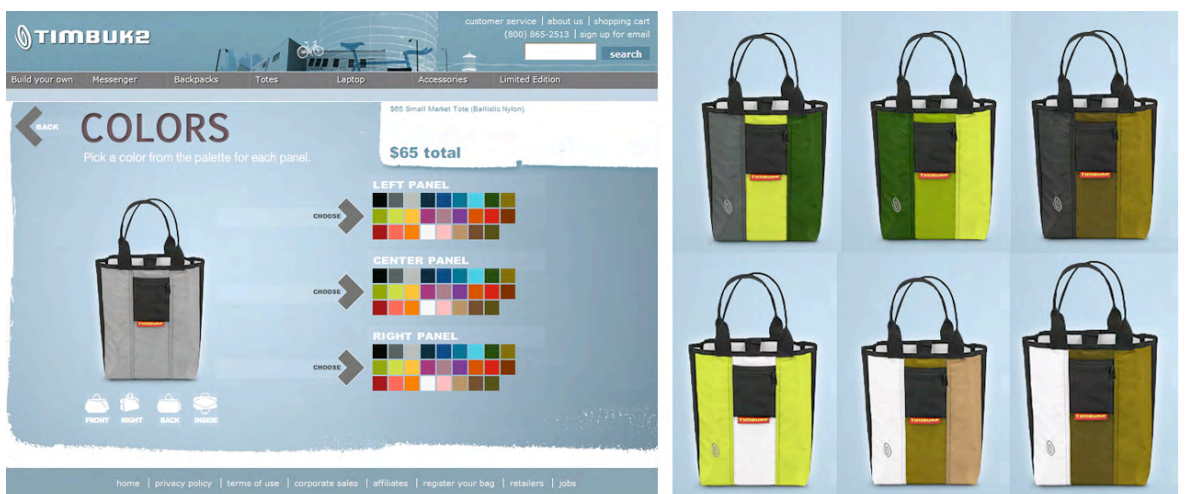
So, into the 'build a bag' configurator I go. They offer three types of bag, each of which is available in multiple sizes

Messenger (\$80-120): x small, small, medium, large, xlarge
 Laptop messenger (\$120-140): small, medium, large
 Market tote (\$65-85): small, medium, large



It's a really visual display. It's great in the select your size that it gives me everything I need to know to make a decision – I've got the price, the dimensions, plus a picture of what that size actually looks like in relation to a person. Beautifully done! I'm getting quite excited about owning one of these...

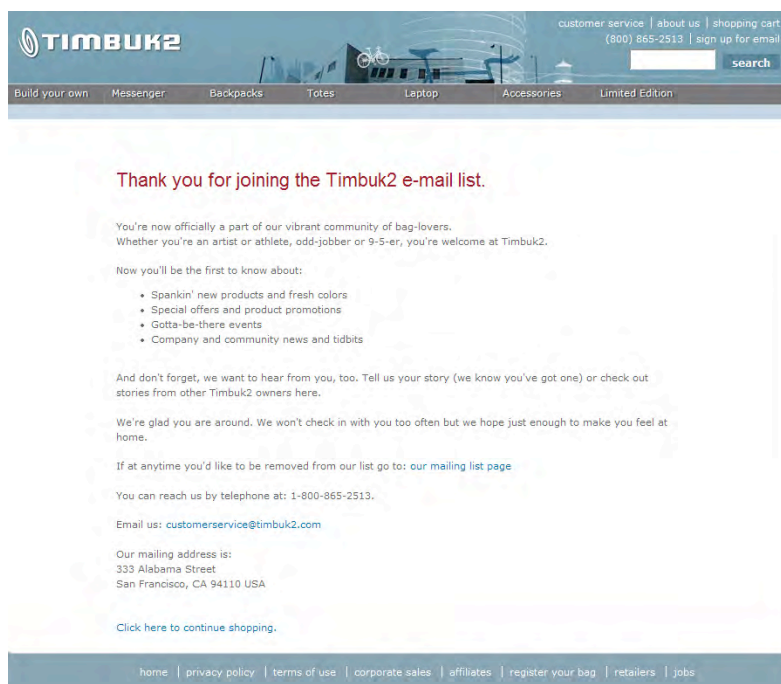
Mmm, I'd come on here wanting a messenger bag but I'm really liking the market tote too (plus it's cheaper which is a bonus). I'll try that one first I think. It starts me off with a blank bag. The configurator seems great – it's as easy as it could be – clear colour swatches, instant update on the preview image, I can look at a range of different views...now just to decide what colours I want. There's a really nice mix – some lovely bright colours and a great set of more muted shade (the ones I tend to prefer...). It looks like it's in steps, so I have the three main colour panels to pick first (also has a big back button which is reassuring to see!).



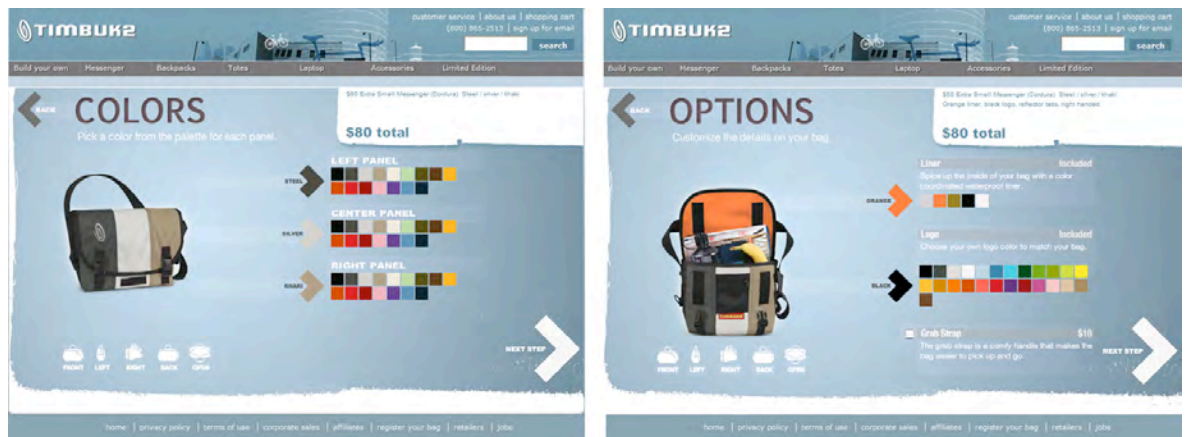
Only three colour choices to make but I just can't decide...I'm taking screenshots of each one I like and it's actually really helpful as I can flick back through them to compare.



Am being really indecisive, as I like lots of the colour combinations. Have left the site several times and come back. I've signed up to the email list just out of interest. Was the standard offer of join our email mailing list and we'll send you special offers etc. Once I'd done it I liked the confirmation screen...they talk about "a vibrant community of bag-lovers"



I really like the white and brown combination on the tote and want to try it now on the messenger bag, just to see what it looks like (I really want to make sure that I buy something that I'll actually use).



I love the idea of having muted colours on the outside and then a really bright liner when you open it. I have just noticed that on the messenger bag where it offers two material types that the colour options change depending on your choice (this also tells me that the market tote must be the ballistic nylon due to the colour offerings).

I am undecided which to buy. I find it hard to buy things when I have no physical reference – the size guide at the beginning was really helpful – the preview on the messenger is really helpful too when they show stuff inside it (so I know it's big enough to fit a magazine).

Just browsing the website while I think what to buy. The help section is really good and it's interesting. It explains some of their decisions based on the brand and MC strategy:

“Can I have extra pockets (straps, etc.) sewn into a custom bag?”

Again, efficiency requires us to say 'No.' Our custom production process is designed so that we can offer you a large variety of specific, predetermined options that you can use to customize your bag. To design and produce anything that falls outside of these options would easily make the bag cost double or triple its current price.

Can you make me a bag with 4 or 5 panels instead of just 3?

Sorry, we can't. Timbuk2's signature three-panel design is recognized worldwide and has become an urban icon. Why would we want to change that?”

I think I've decided on the x small messenger. My expectation of the buying process is high – I'm expecting a very high quality product and very smooth purchasing process. I'm not sure what kind of feedback they'll give me (I feel as though I need less reassurance with buying a bag). It seems difficult to make a wrong choice, partly because messenger bags are known for either subtle or bright colour combinations. With the

shipping costs being so high I expect it to arrive quickly and be well packaged and for the process to be very smooth.

Just reading more of the FAQs – they are quite witty in their descriptions

“Why can't I return my Custom Messenger Bag?

Since we hand build each Custom Messenger Bag to your specifications, we do not accept returns for the bags built using the Bag Builder. But they will match your unique style. After all, you might think that a purple, chartreuse and brown bag with a red logo looks great, but then again you're special.”

Also talks about the difference between the custom and classic bags

“What's the difference between Classic and Custom Messenger Bags?

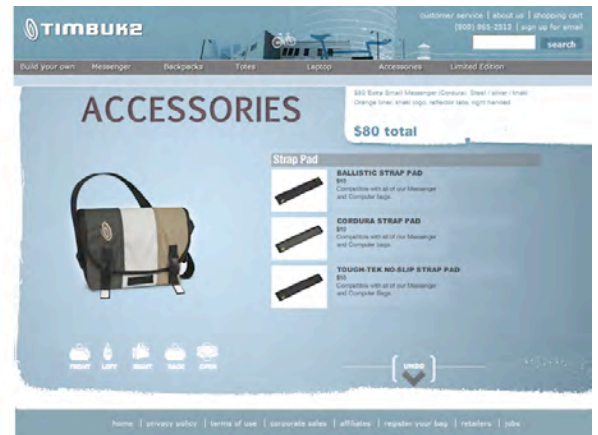
Classic Messenger and Custom Messenger Bags are similar, yet different. They both have the same form factors -- the same size dimensions and core components. They also both come in Ballistic and Cordura® fabrics. And they both have the Timbuk2 Quality Guarantee.

Classic Messenger Bags are pre-determined color combinations that we think look nice. Think of them as our House Collection. We update these color combinations twice a year. We see a lot of bags and often include some of the most popular selections in the Classic line. However, with Classic Messenger Bags there's no ability to add a center divider, grab strap, or change any other features of the bag.

Custom Messenger Bags are essentially the same bag, however you get to choose the colors, features, and options that YOU want. Custom Messenger Bags cost \$15 more than the Classics, but you get to completely tweak the bag to your liking. We build each one to your exact specifications”

I've only got as far as playing with colours in the configurators so far - I hadn't realised I had more options to customise so am looking forward to seeing how and what. I think that I'm feeling less bothered about the high price now – when I see I'll have more options and when I see how they right about the bags – it feels like they really love and respect the bags they sell. Just found a very useful size chart page from the FAQ links – basically tells you what s, m and l means and the kind of things you could fit in (I now wonder whether xsmall is too small? – although the pic showed a magazine I now realise it is approx A4 size....The small market tote is slightly bigger but what kind of bag do I want? Just did a google search for promo codes – can't find any – also looked at the messenger bags on nikeID, which I think I actually prefer – and are £55. That has made my mind up and I am going for the market tote)

Just clicked next into the build a bag a bit further – the messenger gives a range of options, pretty much all of which add further costs – centre divider/reflector tabs/left handed/right handed/cell phone holster/accessory case/strap pad/strap pouch/smart phone case. I was slightly confused by the left or right handed option – what changes? It means you can pretty much get the bag suitable for however you want to use it. The market tote doesn't give any further options.



Ok, about to buy...

Decided on the tote...

Selected the small bag primarily due to cost. Is interesting how you select your colours – I am finding I pick two of the panels and then click through all of the options for the remaining panel. The colour name also seems a key part of the process – it means I can check that what I am seeing on the swatch is actually brown (or grey...). I'm using the screenshots a lot now to flick back through versions I've created...shame they don't give you thumbnails somewhere on the page that perhaps update for the last 5 designs you create...

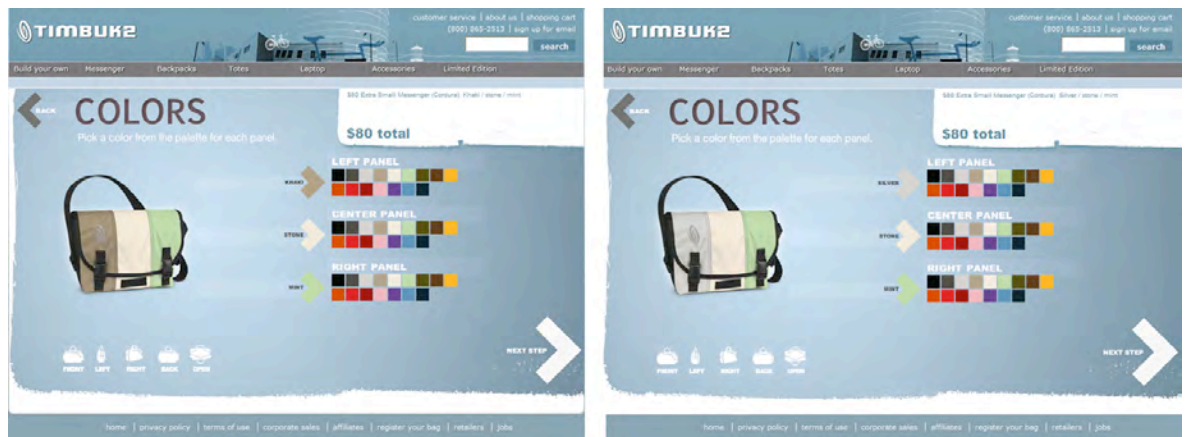
Is actually really hard to make a choice. I'm now worried whether the colours which look ok together on screen (and are similar shades) will actually clash dreadfully in real life...I still quite like the idea of a dark bag with bright contrast inside...I want the orange liner but I now don't like the outside colours...changing the colours now – clicked back and went back to a blank bag – shame it just didn't take me back a step

I'm keep finding I'm making mistakes clicking in the wrong place to change panels and then disrupting my design – I wonder if the web layout could be better if the colour options were placed themselves as left centre and right of the screen...there is also no option to save – I'm tempted now to go back and play with the messenger bag as I can't get this how I want it. I wonder if silver is just grey or really is silver?

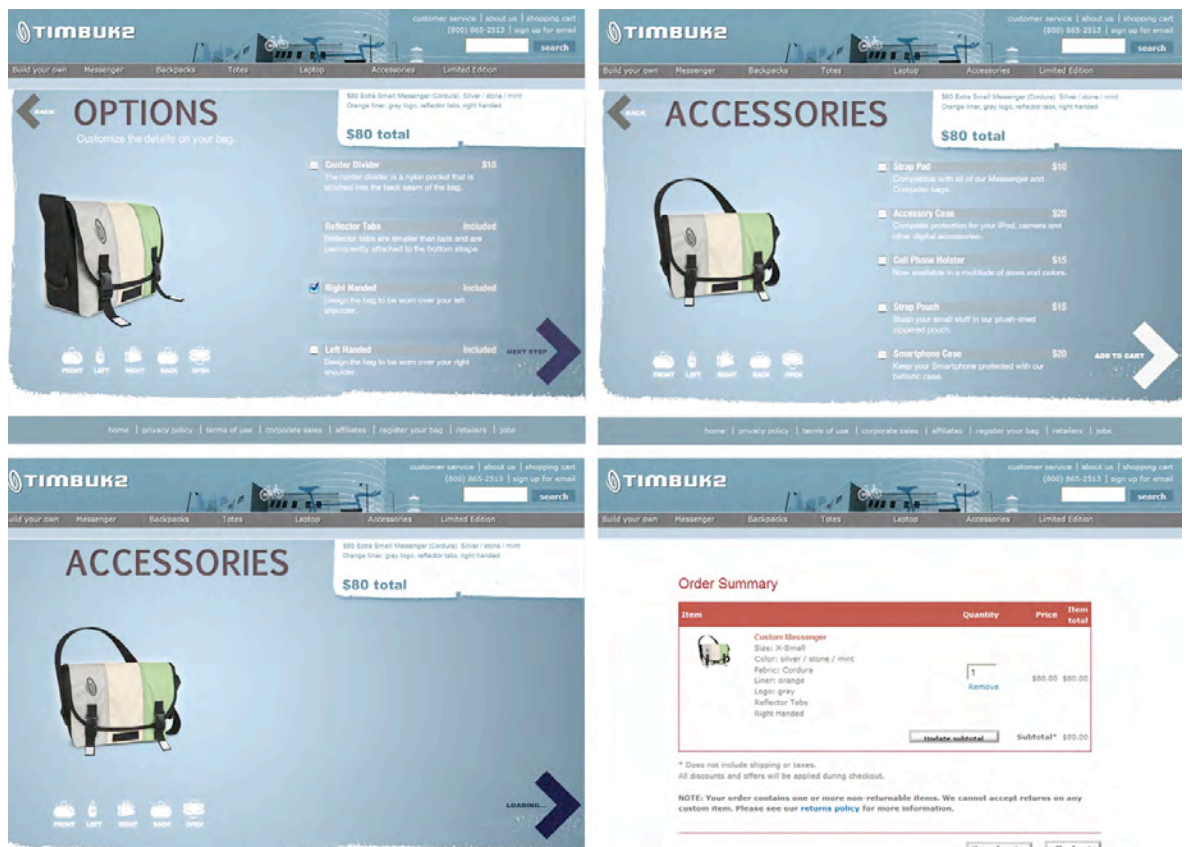
Have been fiddling for several hours now on and off and still can't decide. Even opened a new window and been playing with the messenger bag alongside the tote. Have found I much prefer the colours available with the courdra as seem to be able to get a more subtle tonal range, just a case of deciding whether it's worth spending the extra money. Hard to see exactly what colour the timbuk2 tag is so I don't pick something that clashes...

Back to the messenger bag – wanted to see what the centre divider was like – unfortunately no preview available even when I look inside the bag. Back on the messenger again....have used three colour combinations but can't match up the logo colour with them. When I click through the different views on the

messenger bag the views seem to be more dynamic and I think that's part of what has swayed me towards this now...



OK...messenger – picked the colours...mmm a last minute change to lighten it up -silver, stone, mint...orange liner, grey logo. Done! OK, going through the options - don't think I want any of these



Everything is confirmed on the order summary. Now going into checkout - entering my details – entered payment details – and wants billing and shipping address. Am paying by credit card, don't feel at all bothering using it on this website. Have got a 'verify your order' summary before it is confirmed – has all of my details, plus the order summary box with bag picture and information. Total price including shipping is

\$130 (yikes). Have clicked place my order and the same page now says thank you at the top. Done. Have an order no. which it advises me to print – when I go to print preview the page layout changes. I get the order details plus a small image of it with the details of colour etc.

In my inbox is an auto generated email (which went into my junk mail folder) that appeared straight away that gives me order and shipping details and the ability to track my parcel once it has been dispatched. No image sent by email though so I only have that print out with the small picture on (plus my screenshots). It says 2-5 days for the item to be delivered and shipped (not sure if this is customised products)...and the international shipping is UPS 3-5 days. Can it really be that quick?

I like that the website makes you feel part of a community...the wording on the first email and on the site all seeks to do this “If this is your first purchase, welcome to Timbuk2! You've now joined a community of individuals who value quality construction, self-expression and urban style. And if this is your second, third or 99th purchase, welcome back. We're glad you're here”

The website gets people to put up stories people about their bags. They've even got a Flickr photo feed showing pictures tagged with Timbuk2 where people are taking photos of what's inside their bags...all clever stuff. And it's interesting to think why people would do that. What (if anything) would make me photograph my bag for the world to see and admire? I guess if it's a custom one it's all about recognition and everything I read about pride of authorship...

Thursday 03.05.2007

Can't believe it – just seen an email from UPS giving me my tracking number! It's on the way already...going to log in and have a look to see what it says. Just logging in on the Timbuk2 site with my order number and the tracking number...

The screenshot shows the Timbuk2 website's Order Tracking page. At the top, there is a navigation bar with the Timbuk2 logo on the left and links for customer service, about us, shopping cart, and sign up for email on the right. Below the navigation bar is a horizontal menu with links for Build your own, Messenger, Backpacks, Totes, Laptop, Accessories, and Limited Edition. The main content area is titled "Order Tracking" and contains a form for tracking orders. The form has two input fields: "Order number" and "Tracking number". The "Order number" field contains the value "5096516". Below each input field is a "Track package" button. To the right of the form is a sidebar with a list of links: Track your shipment, Quality guarantee and warranty, Technical questions, Security and privacy, About Timbuk2, Timbuk2 Events, Timbuk2 In The Media, Retail Locations, Jobs @ Timbuk2, and Contact us. At the bottom of the page is a footer with links for home, privacy policy, terms of use, corporate sales, affiliates, register your bag, retailers, and jobs.

Wow it is actually on the way...it's in Philadelphia. That's amazing tracking to be able to follow the journey like that – never seen that much detail before.

The screenshot shows the UPS United States website interface. At the top, there's a navigation bar with 'Home | About UPS | Contact UPS | Getting Started @ UPS.com' and a search box. Below that, a yellow navigation bar contains 'Shipping Tracking Freight Locations Support Business Solutions'. The main content area is titled 'Track Shipments' and includes a 'Track Packages & Freight' section with tabs for 'Quantum View' and 'Flex Global View'. The 'Tracking Detail' section shows the following information:

- Tracking Number: 1Z F77 306 66 5980 914 0
- Type: Package
- Status: **In Transit**
- Shipped to: ENFIELD, GB
- Shipped or Billed on: 05/02/2007
- Service Type: EXPRESS
- Weight: 1.50 Lbs

The 'Package Progress' table is as follows:

Location	Date	Local Time	Description
PHILADELPHIA, PA, US	05/03/2007	8:40 A.M.	DEPARTURE SCAN
	05/03/2007	6:39 A.M.	ARRIVAL SCAN
LOUISVILLE, KY, US	05/03/2007	5:11 A.M.	DEPARTURE SCAN
	05/03/2007	2:15 A.M.	ARRIVAL SCAN
OAKLAND, CA, US	05/02/2007	7:17 P.M.	DEPARTURE SCAN
	05/02/2007	6:21 P.M.	ARRIVAL SCAN
SAN FRANCISCO, CA, US	05/02/2007	5:45 P.M.	DEPARTURE SCAN
	05/02/2007	5:36 P.M.	ORIGIN SCAN
US	05/02/2007	7:43 P.M.	BILLING INFORMATION RECEIVED

Tracking results provided by UPS: 05/03/2007 11:59 A.M. EST (USA)

Friday 04.05.2007

The screenshot shows the UPS tracking website interface. At the top, there's a navigation bar with 'Home | About UPS | Contact UPS | Getting Started @ UPS.com' and a search box. Below that, a yellow navigation bar contains 'Shipping Tracking Freight Locations Support Business Solutions'. The main content area is titled 'Track Shipments' and includes a 'Track Packages & Freight' section with tabs for 'Quantum View' and 'Flex Global View'. The 'Tracking Detail' section shows the following information:

- Tracking Number: 1Z F77 306 66 5980 914 0
- Type: Package
- Status: **Delivered**
- Delivered on: 05/04/2007 10:21 A.M.
- Signed by: HERD
- Location: RESIDENTIAL
- Delivered to: ENFIELD, GB
- Shipped or Billed on: 05/02/2007
- Service Type: EXPRESS
- Weight: 1.50 Lbs

The 'Package Progress' table is as follows:

Location	Date	Local Time	Description
LUTON, GB	05/04/2007	10:21 A.M.	DELIVERY
	05/04/2007	5:29 A.M.	IMPORT SCAN
	05/04/2007	5:28 A.M.	OUT FOR DELIVERY
EAST MIDLANDS AIRPOR, GB	05/04/2007	2:00 A.M.	DEPARTURE SCAN
	05/04/2007	12:13 A.M.	IMPORT SCAN
EAST MIDLANDS AIRPOR, GB	05/03/2007	8:50 P.M.	ARRIVAL SCAN
PHILADELPHIA, PA, US	05/03/2007	8:40 A.M.	DEPARTURE SCAN
	05/03/2007	6:39 A.M.	ARRIVAL SCAN
LOUISVILLE, KY, US	05/03/2007	5:11 A.M.	DEPARTURE SCAN
	05/03/2007	2:15 A.M.	ARRIVAL SCAN
OAKLAND, CA, US	05/02/2007	7:17 P.M.	DEPARTURE SCAN
	05/02/2007	6:21 P.M.	ARRIVAL SCAN
SAN FRANCISCO, CA, US	05/02/2007	5:45 P.M.	DEPARTURE SCAN
	05/02/2007	5:36 P.M.	ORIGIN SCAN
US	05/02/2007	7:43 P.M.	BILLING INFORMATION RECEIVED

Tracking results provided by UPS: 05/04/2007 9:37 A.M. EST (USA)

It's early, just got up. Logging into the tracking to see where it is and if it's likely to turn up today...it came into Luton this morning so think it should be! Really can't believe it has been custom made and shipped from the States in such a short period. This company is amazing. I'm realising I've now got really high expectations for when it arrives and what the packaging will be like...

It's just arrived! UPS man knocked at the door (again has not mentioned customs charges yet...). It is packaged in an average grey plastic shipping bag with the standard info on the outside. Have to admit that this first impression is not what I was expecting. The bag was inside the outer

plastic bag (with no other internal packaging/stuffing). There is a printed packaging slip, standard A4 black and white print, some codes I don't understand...and nothing else. The bag is in immaculate condition from its travels, but I think I was anticipating something more impressive from my first interaction. From what I'd seen so far I had in mind, I thought I might get details of when it was made (as the made in San Francisco thing is a big selling point for them) or who made it, some packaging around the bag itself - whether cardboard sleeve or tag, a Timbuk2 flyer...or voucher for another order...or something...

Saying all that the bag itself is impressive and beautifully made. There are some details I wasn't expecting – the embroidery of the Timbuk2 logo looks of a very high quality. The plastic buckles on the straps have the Timbuk2 logo moulded into them, and the strap is thick and heavy. There is a small zip pocket on the front, and a whole load of pockets on the inside of the bag, and a clip on a red cord (presumably for attaching your keys) – it has to be one of the most practical bags I've ever owned...makes me realise why people would love them so much if they're looking for a cool yet very practical bag...The material feels great (colours are exactly as I imagined them from the preview on screen) and the orange liner is great – it's a plasticky wipe clean type material. Just seeing what I can fit inside – an A4 page just fits...so I think they've got their sizes just right – it's small yet perfect for carrying stuff...I've just noticed the label inside – it says San Francisco made and gives a website sfmade.com Just had a look – it's a community of companies manufacturing in San Francisco. Makes me feel like I'm supporting local manufacturing in all the right ways (even though I just had this shipped half way around the world). It's these details that is making my respect for the company grow and grow...

I can really see myself using this...I love it



Bag + Art = Good

Timbuk2 Add to contacts
To: [redacted]
From: Timbuk2 (news@timbuk2.com)
Sent: 17 July 2007 16:27:44
To: [redacted]



SOMEWHERE BETWEEN FACE PAINTING & BOB ROSS LANDSCAPES, there's a TON of good art. We've asked a few artists from San Francisco, New York, and Portland to target their talent toward an artist canvas version of our classic messenger bag. The results are sometimes scary, usually fantastic, and always inspiring.



NEW ARTIST ORIGINALS GALLERY at TIMBUK2.COM. Our new Artist Originals gallery is where local artists and bags-that-last collide. The gallery shows one-of-a-kind bags from artists we like. Bios and process images are included when available. On occasion we take the show on the road with an Artist Originals event that features local artists.

Christmas in July!



free SURPRISE GIFT WITH ALL \$75+ PURCHASES*
COUPON CODE: MYSTERY

For a limited time we'll throw in a special gift with all purchases over \$75. Think of it like Christmas in July from your good aunt. No "thank you" card required.

OUR ARTIST CANVAS MESSENGER BAG IS WHERE IT ALL STARTS. Choose a single-canvas panel or get the whole damn thing in artist canvas, it's completely up to you. Acrylic paints work great but so do stencils and Krylon, fabric patches, photo transfers, or pen and ink.



flickr + TIMBUK2 We loaded all the bags you see in the Timbuk2 website gallery to flickr.com and tagged them "artbag" and "timbuk2". You can add a picture of your bag to your public flickr account and tag it the same. We'd love to see it!

TIMBUK2 ARTIST ORIGINALS

*Mystery Gift is not available for exchange or return for alternate items, size or color. If it doesn't work for you pass it on to your favorite friend or office mate. Spread the Timbuk2 love! \$75 minimum order does not include shipping. Offer expires August 15, 2007, midnight PST.

Send this message to a friend

Timbuk2
333 Alabama Street
San Francisco, CA 94110

To unsubscribe, [click here](#)

Friday 17.07.2007

Still loving the bag. Using it a lot, am impressed by how much stuff I can carry and how well I can organise everything in my bag considering the small size. I get emails from them about once a month (so far) with offers or new product info. The emails are nice – very Timbuk2 and very visual. I'm quite intrigued by the idea of bag art, they're doing some interesting (non-MC) product ranges at the moment. Just a shame I can't afford to buy another (they look a bit more interesting than the MC options).

Appendix 9

My K-Swiss product purchase diary

- *MC purchase 4 of 8: Classic Luxury Edition*
- *Word diary recording activity, actions and thoughts (January 2008)*
- *Screenshots taken from <http://www.mykswiss.com> during the purchasing process*

Thursday 10.01.08

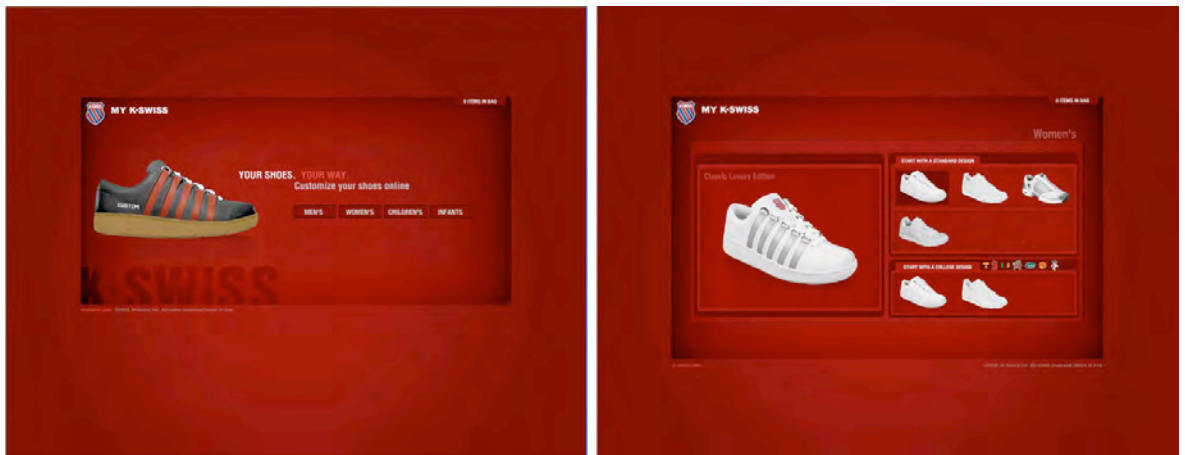
I really like the shoes – I’ve been looking for casual shoes that are not sporty trainers – these look cool. I like the idea of ordering them from the States (and not only because of the exchange rate!) The price is lower than Nike ID, and I prefer these shoes. I’m interested to see what how the process works – in my head I can’t help but compare it to the Puma experience. I’m worried a little about the fit – especially after the man in the PUMA store telling me the sizes come up (I can’t remember off the top of my head - smaller or bigger)...it is in US sizes too so I have to also convert it myself. So there is a little more unknown to this process. I’m also not sure if I’ve ever seen these shoes in real life, although I recognise the classic design and really like it – its casual but not stereotypical trainer. The price seems really good – I think the shoe I’m interested in is only approx \$15 more than a non-customised one

The website is helpful at first glance. I’ve had a bit of a play with it yesterday to see what the configurator is like and what’s on their normal website, and it seems straight forward and pleasant to use. I found a few things like, I wished there were a range of greys for a more subtle colour selection. It flicks through loads of sample designs which is nice – it feels professional – they’re all done really tastefully – they don’t seem to have gone for the ‘look how weird we can make it’ approach. I think that helps change the perspective of the person customising – I have the feeling that this is one product that **you**’ll know you did rather than it screaming out to the rest of the world ‘look I’ve got custom shoes on’. It’s funny though how I’d been playing with a design then I saw something nearly identical afterwards on their sample designs and I almost felt cheated, like I needed to change mine to make it different.

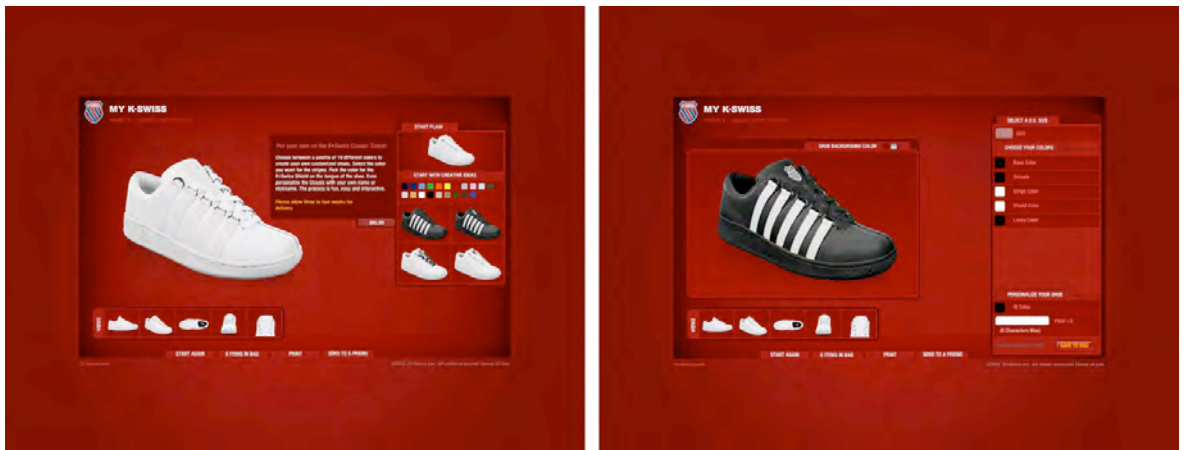
The notion of a ‘college design’ as a starting point is interesting, purely because it is very American and not something applicable to me – I haven’t seen that kind of approach on any other sites. One thing I’m not liking about the website is that from the My K-Swiss page I can’t seem to access a help or FAQ page – if I want specific information about anything I seem to have to go back to the original K-Swiss website. It doesn’t make it a very smooth process as I feel like I’m starting and stopping all the time.

It says they post internationally but I notice there is no postage cost detailed – am guessing that means until I’ve completed everything I won’t know it (plus I will probably get hit with customs charges when it gets

here). Again that's a bit of a downfall that the information is not just there for me, it means it's my job to contact them to get a postage price if I want to know it beforehand.

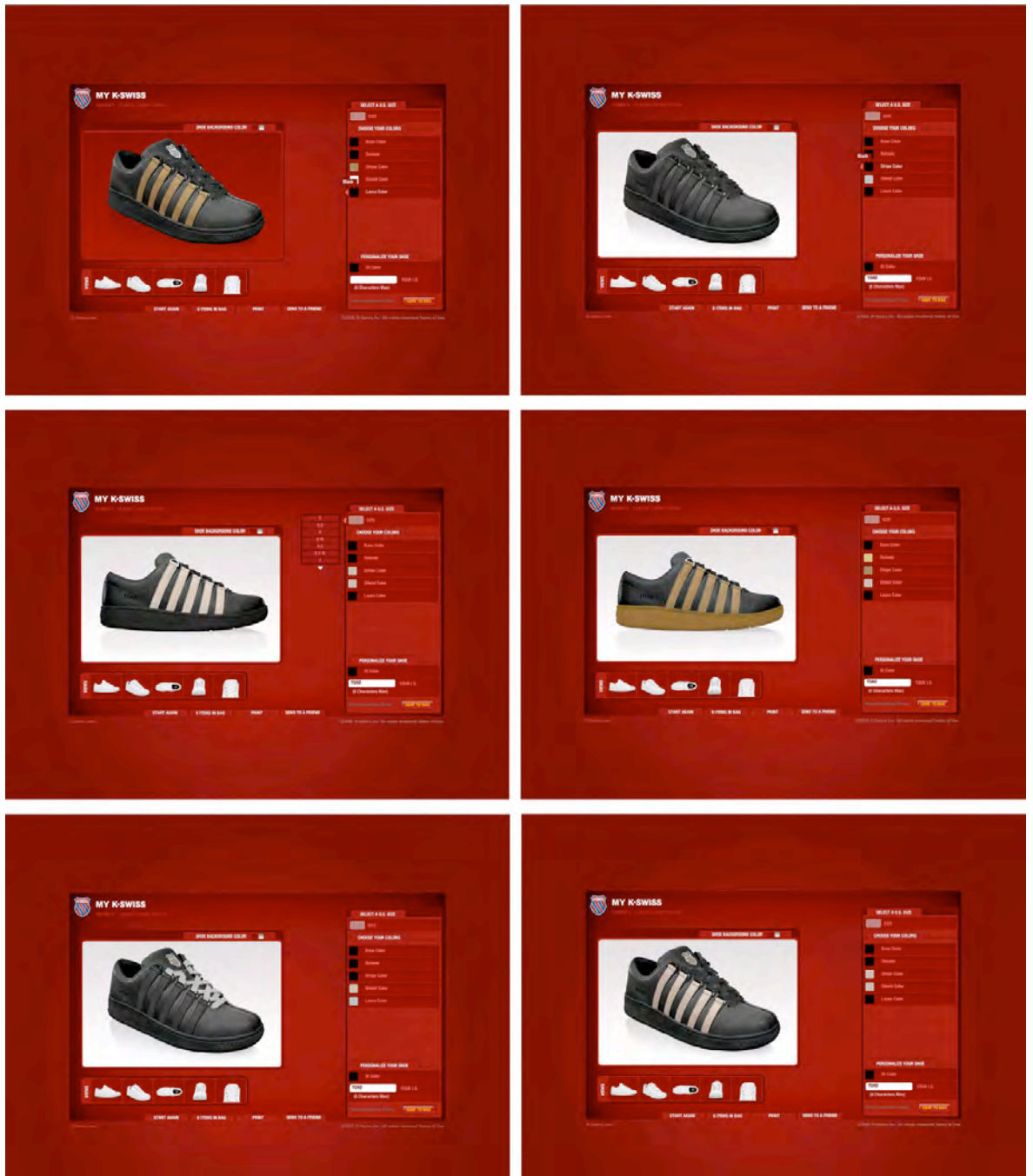


I want the 'Classic Luxury Edition' – it's my favourite of their four options. It is quite similar to the 'Tennis Classic Premium' on the NikeiD site, but I kind of like the fact that this one has less obvious branding (i.e. no big swoosh), although I think that the design itself is recognisable. Right, as soon as I select my shoe it comes up with a dialogue box saying allow 3-4 weeks for delivery (I guess that is in addition to international shipping time?) and that the price is \$65. That's a lot quicker than PUMA.



It's nice that you can start with a sample design, although it doesn't actually offer you many and they oddly appear quite similar to each other. They seem to change everytime I go back into the designing area. I also notice that you can't seem to go back a screen at all. If I click start over it takes me all the way back to the original opening screen. Have just noticed that as I click on a colour it updates the 'creative ideas' samples to incorporate that colour – seems pretty useful. OK I realise now that I have to pick one of them to get me started – I can't just immediately drag or drop a colour onto the shoe. So, it's a nice way to start but I've found something very close to what I wanted as the final design. Which is a bit weird as it feels less custom because it's given me a design...although I almost feel like it must be quite a good, attractive design because they already have it. Odd that, it's almost like a kind of approval. Am playing around with a fairly muted

colour range, just making subtle changes – have found a few I quite like. I'm procrastinating now – I've done a design in brown/beige I like but I also have a specific reason for wanting to buy a black pair – i.e. to wear with smart trousers...and my design won't quite go with that...I'll keep playing...



Shame I can't spin around the shoe. It would be nice if I could keep some designs so I could make a comparison...doing screenshots to record my process is actually really helpful in allowing me to show the finished designs in relation to one another...

I need to find my shoe size but don't seem to be able to access anything from this page to give me the conversion charts. Will have to open a new browser and look on their other site. I'm assuming that the sizes with the W after them mean wide fit?

Right, found this on the K-Swiss website [cut and paste]:

“Do you make wide sizes?”

K-Swiss has wide sizes in a few select shoes that we offer, in both the Classic and Tennis categories. On the website wide sizes are designated by a "W" next to the size, for example a wide size 11 would be "11W" under the sizing chart.

What do your wide and narrow sizes translate to?

Our Men's wide shoe is a size E. The women's wide is a size D. The women's narrow is a size A.”

(http://www.k-swiss.com/cgi-bin/kswiss/store/help_page?article=store_faq)

I see also that they have really helpful and straightforward postage guidelines (although that can't apply to the custom ones?):

“When will I receive my order?”

Orders received before 11:30 am Eastern Time Tue-Fri will ship out the same day. In the shopping cart, you have the option to choose from any of UPS' available shipping methods. Normal shipping is sent UPS ground and, depending on where you live, may take 7-10 days. Please note that all orders received after 12 noon ET Friday are not shipped until the following Tuesday; this is due to the fact that the distribution center is not open weekends and Mondays. Choosing overnight delivery is more to your benefit on Tuesday through Thursday. For Saturday delivery, orders must be received by 12 noon ET Friday morning.”

Interesting...am trying to find size conversions online and different websites tell me it's either 7.5, 8 or 8.5...(Great! That's not helpful at all)...going to try the 'live help' on their website. Interesting idea...I'm asking about postage costs too. Seems really easy to do, will see how long it takes to get a response...OK...took about a minute – answer wasn't particularly helpful...

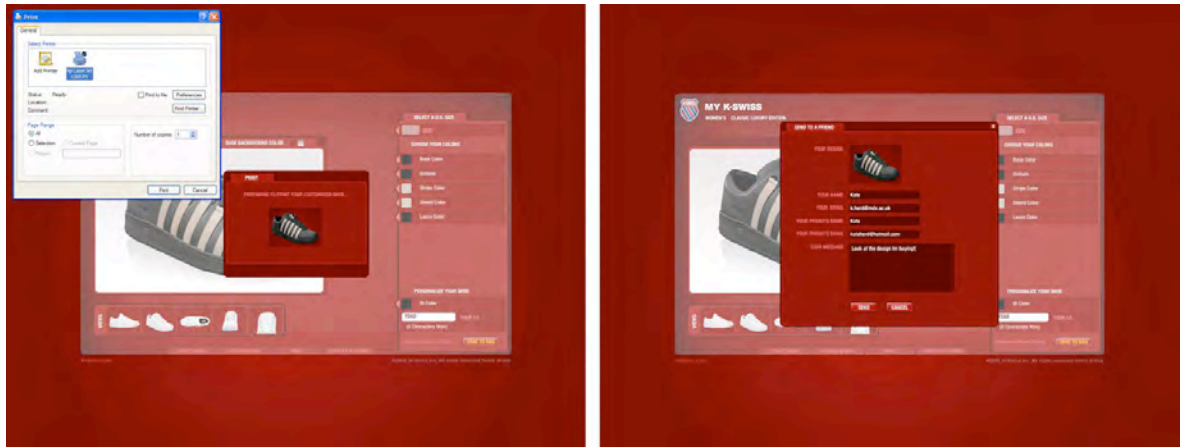
[me] :Hi I'm trying to work out what size shoe I need to buy - I'm a UK 6. Also wondering what the postage costs are likely to be to the UK on a pair of My K-Swiss

[NetRep Keon Charles]:

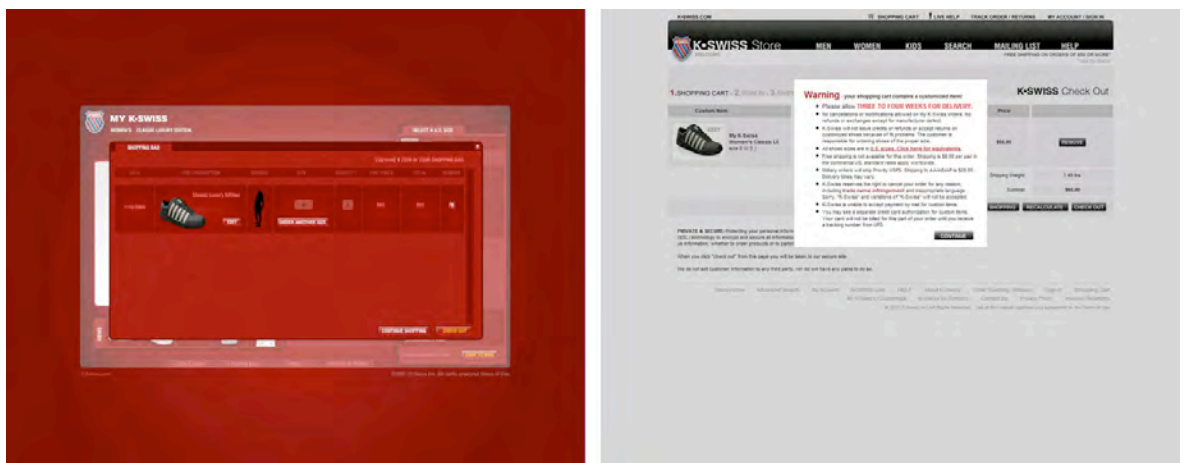
US sizes are 1inch bigger than UK sizes. We can deliver to anywhere as we offer International Federal Express and your order will be delivered in three to four business days. Please note that there will be additional charges that will be collected by the driver at the time of delivery for customs, duties and taxes. These fees are approximately 25% to 28% of the order value.

Mmmm. Right, need to decide on the design I want. Think the sensible option is to go with the black with grey stripes and shield, even though it's pretty close to their original sample design. Need to do the

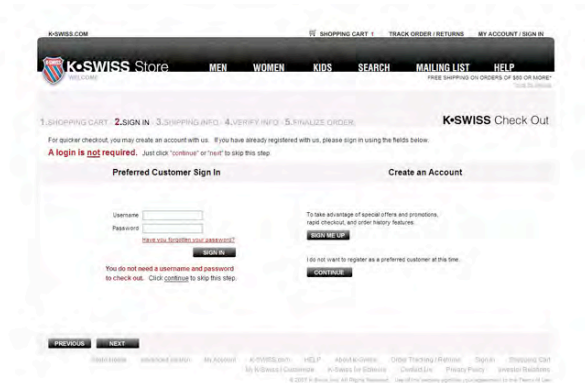
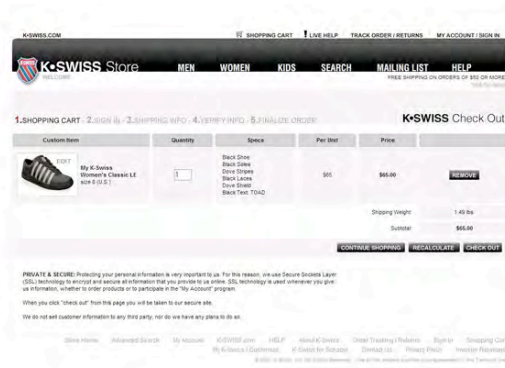
ID...(why do I find this bit so hard?). I want to keep it subtle, so am going with black text if it'll let me. Don't want anything weird like me name written on my shoes – think I'm going to go with a bit of an in-joke...and have it say TOAD. Kind of weird, I like that. At the bottom of the screen it's got the options to print and to 'send to a friend'. I'm going to print it so that I remember what I've got. What happens when I send it to someone? I'll try and send to my other email address to see - just out of interest...



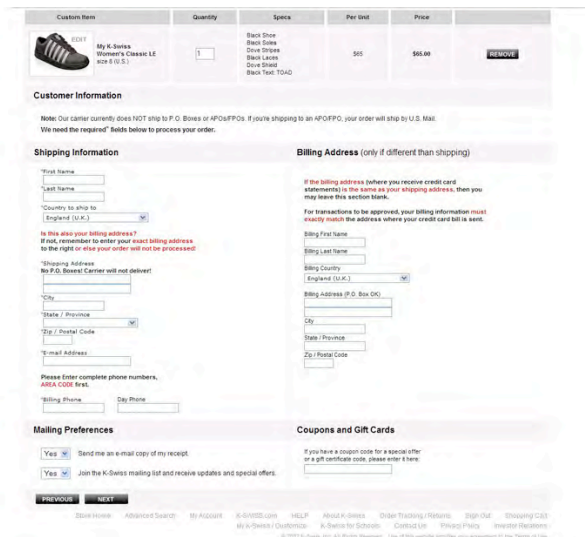
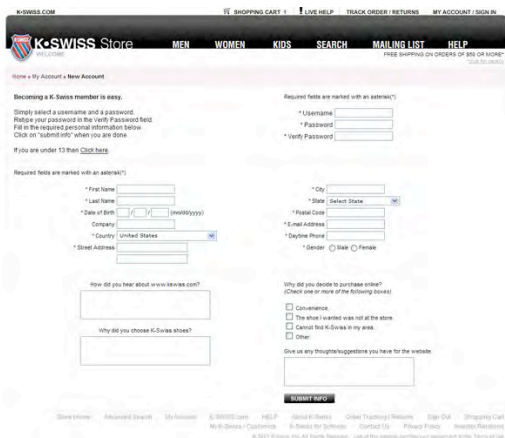
Print gives me a lovely full page with a big picture of my trainers and a list of colours and my ID. Right, just tried to 'save to bag' and it says I can't as I haven't added the shoe size. Mmm...right, and going to pick a size. That is crazy - I save the design go to checkout and then it NOW gives me a size conversion chart!



Madness. But at least I know I should have the right size now. It's giving a summary of what I've bought (it's moved out of the red screen now so I assume this is the standard K-Swiss checkout procedure). It's giving me options now, sign in with an account, create an account, or sign in as a guest (as I would assume an account gives you quicker purchase, access to offers etc). I'm going to create an account to explore the full experience.



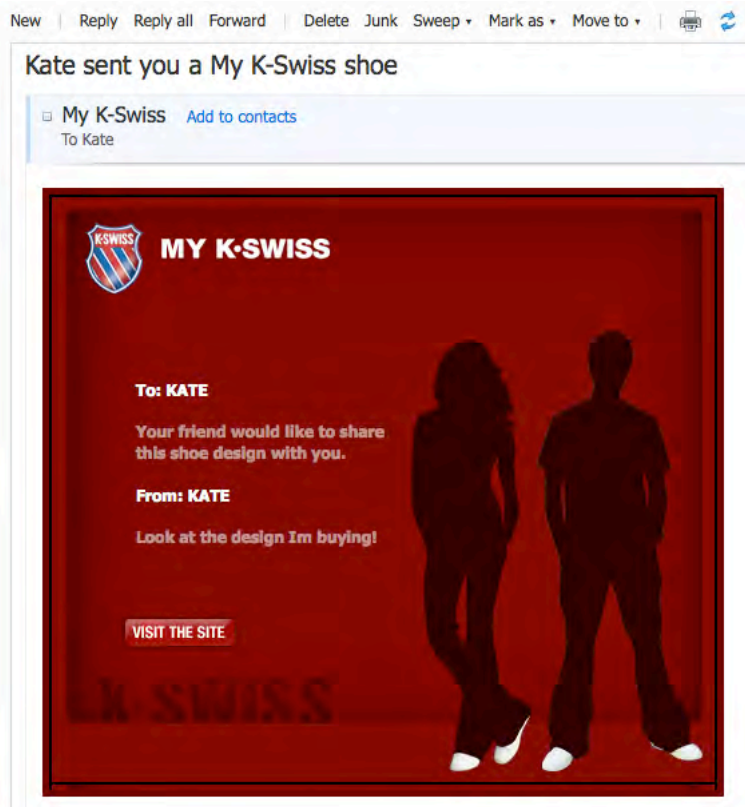
It's asking for the info you would expect – username/password/name/contact details etc. Right, account is set up and it's kept me logged in. Now filling in shipping/billing info. All done.



It's great – multiple payment options – I'm paying with paypal...nice and easy as I have money in that account, and I know it's secure. So...they're ordered! International orders take 24hrs to process...will be interesting to see what contact I get from them. It's given me a receipt on screen with my order number and lots of contact details if I need to get in touch. Says I can track my order with the order number. Shocking now I look at it that the P&P costs are more than half the price of the trainer! (trainers \$65, shipping \$39.33)

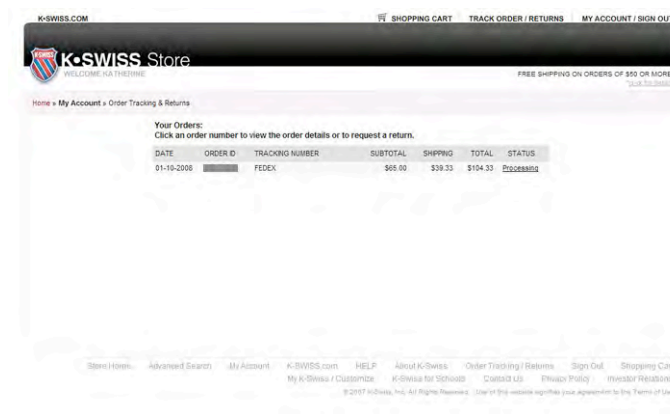
Have got an auto-generated email almost straight away...standard stuff with all the order details, where it's being sent, T&C, info on customs charges etc. No picture of my shoe though or link to let me see it. It does have a link to my order status though.

Interesting, an hour has passed and have still not received the email I sent myself from K-Swiss showing my design. Still not there 4 hours later...aaah, just checked and saw it's gone to the junk folder in my hotmail account. Looks quite cool. The link takes you to the design on the My K-Swiss website.



Tuesday 15.01.08

Ooo wonder if anything has happened yet...am going to log in and see what it says. Just says processing...I guess that means they haven't started making them yet.



Saturday 19.01.08

Just logged in again and it says the same...still processing. Hope everything is ok with it. I don't like the fact that it hasn't changed at all. If I click processing it just gives me my details and a list of the colour options selected, it doesn't show me a picture. Shame. Would have been nice if they'd also sent me an email to remind me of how they looked, get me excited...

Friday 25.01.08

Just opened my email account and I have an email from Fed-Ex with tracking details for my trainers. Yay! It's easy too – I click on the parcel number and it opens a web browser which tells me when it left and an estimated delivery date. So it left yesterday, should be here on Monday. Just logged onto K-Swiss to see what it says – screen is exactly the same, just says processing.

Am looking forward to them arriving. It's a shame that the Fed-Ex site can't tell me how much the customs charges are going to be – you'd imagine that would be a really useful bit of information to give people...?

Monday 28.01.08

Shoes have arrived as predicted! Surprisingly the delivery guy didn't ask for customs charges (which I'm surprised about after what it said on the website).

It is a standard brown box on the outside (covered in postage labels) – lots of tape to hold it closed. Have cut the tape but, can't work out how to open it – aaaah it opens like a shoe box. Very nice. Plain brown box on the outside but opens to being quite colourful – big logo and picture of a blank shoe emerging – a nice touch, it makes it quite exciting as the shoes are covered at first and you get the brightly coloured box as the first stage of unwrapping, and then you uncover your shoes. They've got some cute ideas printed on the tabs – cut out the back and make a poster...or make a pedestal for your shoes – bit weird as some of the info is cut off though (and from looking I have no idea how you're supposed to make their pedestal picture from the single box) – seems to be a trend to suggest witty/interesting things to get people to keep the packaging...



The shoes are wrapped in tissue – it's all quite tastefully done. Their logo is very pale on the main sheet of tissue – the whole thing is certainly heavily branded. Shoes are packed with tissue inside so they keep their shape and the first one you see has the k-swiss tag on it. They're packed so they are embroidery side up – and interestingly the shoes really smell...of a 'new' smell...although having picked them up I'm not sure that

they're leather so I think it's a new plastic smell (or something). Smells a bit chemically. Having 'new' smell is good, but this one is a little weird.

When you get them out the printing goes right around the inside of the box – it does make it a really nice detail. I also see they've tucked some stickers down the side – two K-Swiss logos. What is it with stickers and mass customised trainers?



The embroidery is slightly disappointing. I'm glad I have it black on black (or maybe it would have looked better in a lighter colour?) It's small text (which is good) but it almost looks like it can't handle the detailing. They fit quite well – which is a relief – although perhaps the slightly bigger size would have been better? (think they're just quite high around the ankle – I'm not used to that cut). My first impression when I got them out of the box was wow those grey stripes are pale against the black. I guess they do look just like the picture I made, but somehow they are still very high contrast...eek do I like it?

Have been wearing them around for a few hours. I do really like them. I think the initial hesitation is down to the anticipation and then being confronted with what you've spent all that money on! A success...yes I think so...and certainly good value (especially with the exchange rate and no customs charges!!!). Will be interesting to see if I hear from them again and whether I get bombarded with emails...

Wednesday 30.01.08

Damn. Fed-Ex customs charges bill has arrived...£27.56. In the envelope is a standard bill from Fed-Ex, and then a copy of a K-Swiss invoice (have never seen that before in customs charges letters). Mad – that makes the shipping and customs charges pretty much the same cost as the trainers. Oh well, guess it was inevitable. Not had any other emails from them since placing the order. Thought I might have had a few marketing ones by now having started the account. Have worn my trainers out a couple of times already – really comfy and have had a couple of friends comment on how nice they were (without knowing I'd customised them). Was weird that I didn't really feel the need to tell them – I didn't really want to have to explain my iD...it's a personal thing...

Appendix 10

FREITAG product purchase diary

- *MC purchase 5 of 8: The F12 Dragnet*
- *Word diary recording activity, actions and thoughts (January-February 2008)*
- *Screenshots taken from <http://www.freitag.ch> during the purchasing process, and photographs taken upon receipt of products*

Friday 11.01.2008

I was playing on the FREITAG site yesterday as I am using it as the basis for a student project with my first year undergraduates. Playing was the key word – seeing what I could create with the stencils, and keeping an eye out for the best bits (specific letters and shapes that would look cool on a bag). I looked again this morning and noticed that they've put new tarps up so I am going to order a bag. I think this will be a great example both of an exciting product configurator but also (I imagine) of a customer experience that has been well designed, based upon the attention to detail of configurator. A bit of background - I came across FREITAG a few years ago having seen a selection of their bags for sale in the London Graphics Centre. I remembered the bags but not the brand name; my recollection was of a beautiful but expensive bag that used truck tarpaulins and set belts. During my literature search I came across FREITAG and that was how I found the website and the fact that they did MC products. They're currently running a competition for the design of a custom tarp, and this is what I'm working on as a student project. While I've been working up the project I've played with F-Cut quite a few times and have emailed the website to show a few people how cool it is.

Am actually feeling really excited and a bit nervous – it's quite an expensive product – that is part of it, but also trying to decide what colour I want as there are a few almost uncut tarpaulins available – do I want a bag which is orange, grey, green or blue??

There is no choice of the bag type – which means that the price is quite high – over £100, although the bag does look cool (and I have wanted one since I very first saw them!)

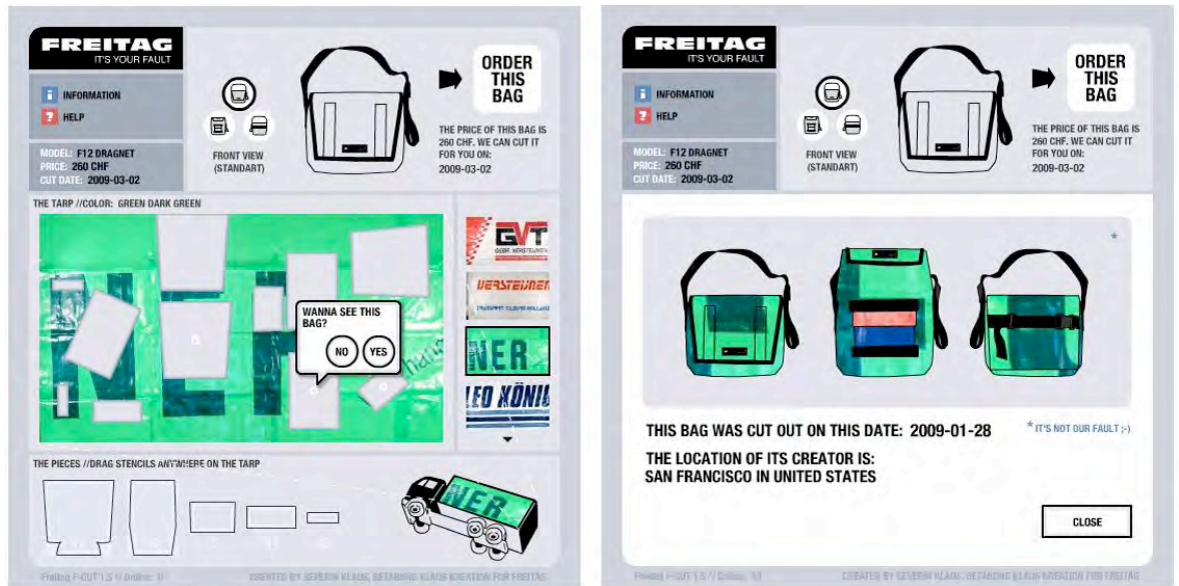
Am just looking – the F12 Dragnet which is the model you can design is 150 Euro off the shelf and only 160 Euro to be custom made – that's quite impressive that the price is so similar. I guess they have a lot in common – even though the off the shelf model is not custom in the sense that the purchaser has co-

designed the item, it is still unique, hand made, and its design has been carefully considered by someone. That means that if you see someone with a FREITAG bag, you wouldn't be able to tell whether or not it was an MC product. An interesting thought...



The website is really well set up – it's easy to get the information, and the pictures they have are really quite inspiring as they show the quality of the product, an interesting manufacturing process, and samples of bags they've done. I can feel myself getting excited about the process as I've wanted to do this for so long! Am playing around with the tarps now to see if I can find anything that I like. I've been dragging stuff all over the place, but have now helpfully realised that when you scroll through the tarps it gives you an icon to tell you where you left a template – makes it much easier. It is also advising me for certain templates that I'm not making the best choice – it tells me that certain stencils will look better with selecting a plain design and not complex patterns or letters – I like that it was done in a friendly way.

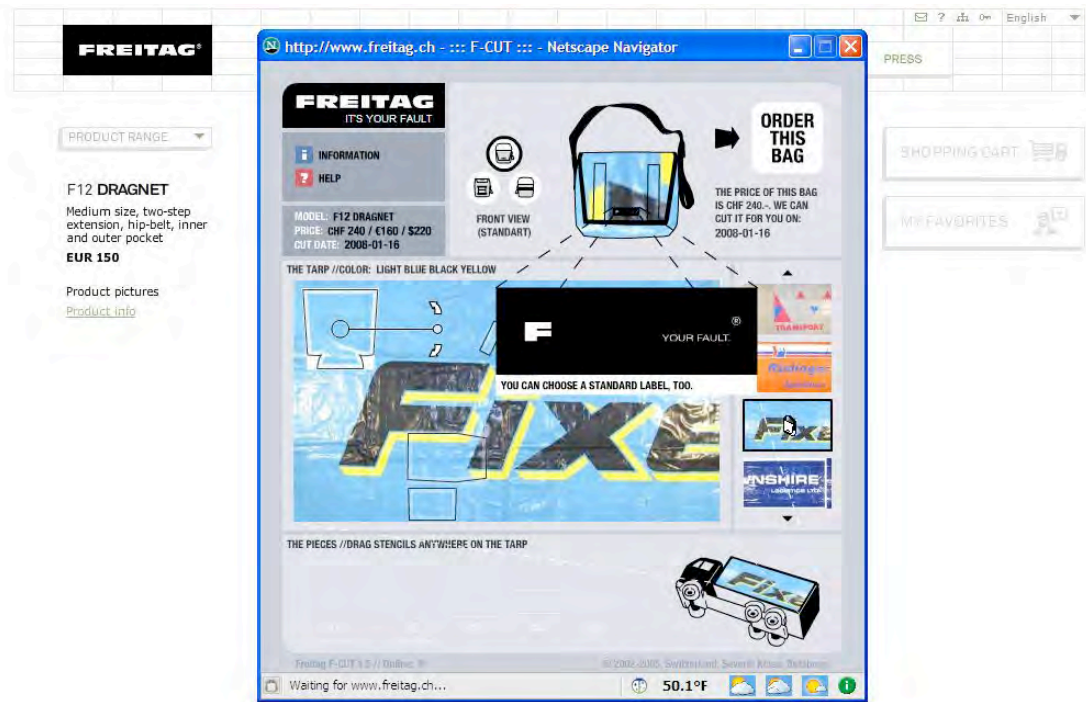
I have to admit I've been playing for a while now before following the guided tour as it's pretty self-explanatory. Now to do it. Great interaction – makes me look all around the product configurator screen, and is showing me the more subtle features such as being able to see previously cut bags from the greyed stencil cut outs – I had no idea you could do that.



It's a shame when you rotate you can't get it to snap to horizontal and vertical. It makes me wonder if I'm a bit out, whether they'll line up edges for me as they're cutting by hand – will they think about what effect I was trying to create? It would be nice to be able to do a design and then save it and compare it to others – I'm finding that I'll do a design I like then think I'll try something else and then will never quite be able to get it back to how it was as I can't remember the exact placement and orientation of the stencils. It's funny that I'm taking screenshots as I'm playing around as a means of recording the process, but they're actually proving very useful in looking at the designs I've done and evaluating one against the other (it's a lot of money and I want to make sure I really like it!)



I've been wondering what the rectangles were for on the front – even on the guided tour I couldn't work it out – just been and looked at the shop and have seen they're a pocket on the front of the bag underneath the flap. That really helps. I love that when you click on the tag on the preview it's got their logo and the tag line 'your fault' (says you can choose this or a standard label) – it shows a real attention to detail. I wish I could make the preview a bit bigger, it's tricky to see exactly what's going on...



Throughout the course of the day I keep stopping and starting, coming back to F-Cut once I've gone away and had a think. I've chosen the blue and yellow tarpaulin as I'm after a bag that I'm actually going to use – so not too brightly coloured, and one I can use in a range of contexts. I'll be really disappointed after spending all this money if I don't use it because it doesn't look right for me. I can't find any lettering to fit onto the bag (which is something they often do on off the shelf models, it seems to be the first bits to go on new tarpaulins) so I'm taking sections of large letters to create what looks like three-dimensional cuboids. I think I've got what I like. Wonder if it'll give me a better preview afterwards? Still torn about whether a different approach to the bag design would be better than the one I've gone for. Have found similar colours in their online shop...is it a nicer design?? Right, I do like it, I'm going ahead...



Right, I've added the design to the basket, and there is a single screen asking for name and address, payment details and choice of bag label. The bag price is listed as 240 Swiss Francs but there isn't an exchange rate calculator provided, and there is no total payment total or details of postage costs – I'm a bit confused about postage costs. I'm not quite sure whether the price includes that. I'll open up another window and work out the price.

Right, I'm also going to open up another FREITAG page so I can have a look at what the P&P is on the off the shelf bags...I can't find any reference to the

price – I'll go to the online shop and put the same bag type in my basket.

Ok...it's showing 15 Euros P&P, so I'll assume it's the same for mine. Having looked at the bags available in the shop I think I want to change mine again, I am so indecisive! I've seen some that look like they're using the same tarpaulin and I think they look better than mine...right, back into the configurator, but I'm conscious I need to work quickly as I've been on and off the site for a few hours now playing on these fresh tarps, and I'll be gutted if someone else ends up getting the pieces I want before me.

I'm making some small modifications to the design on the main flap of the bag, changing the orientation of the shapes. I've noticed that I feel very conscious of where I place my stencils (particularly when on plain colours) as I know how frustrated I felt when I couldn't quite fit a stencil onto an area I wanted because someone else had just plonked their piece right in the middle.

Right, have tweaked it slightly a couple of times, I'm happier now. To the basket again...



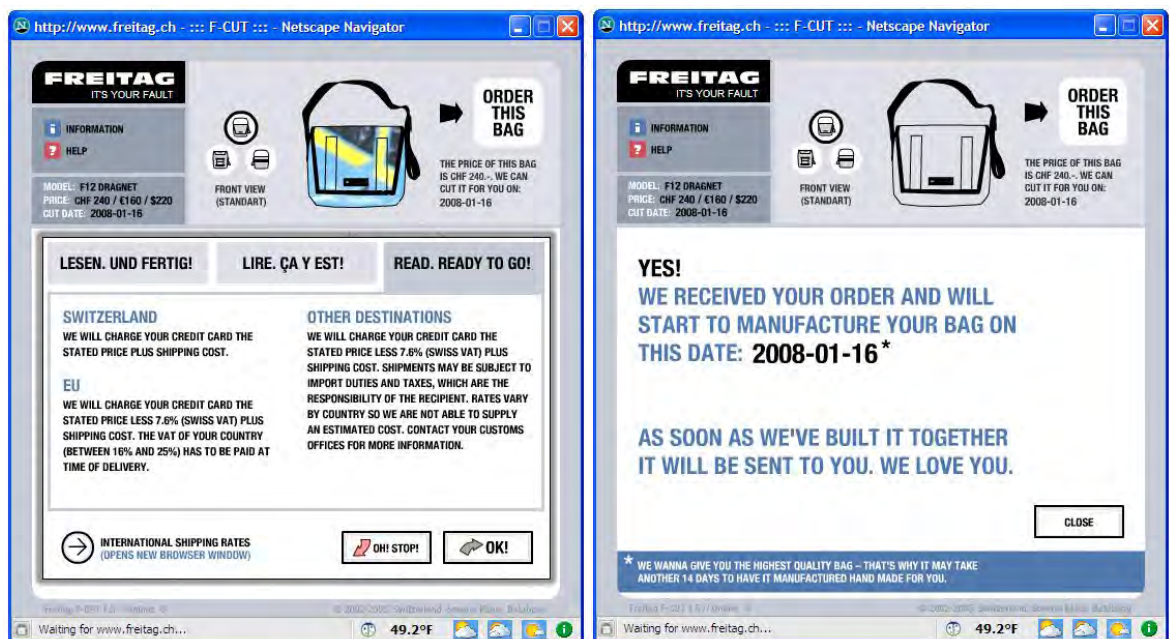
Just skimming through the terms and conditions before I press send order. There's a great bit - "you are the creative manufacturer of your bag: please don't blame us for your taste". I can imagine the potential for people not to like the bag once they get it. The returns policy is confusing – on page 1: product it says no returns accepted, but on page 4: orders it says items can be reimbursed or changed within 30 days (minus shipping charges)...this seems a generous offer for a custom bag. But I guess their off the shelf selection is so broad it would just go into that pot. The terms and conditions is always such a dry bit on websites that people don't tend to really read, but they've actually presented this in a very clear and approachable way.

Am filling in my address – not sure if the postage address can be different to billing address, it doesn't say. I notice I can't pay by paypal on here. Shame, I feel quite secure paying by paypal. Hmm. Have put a different

delivery address. Doesn't say it can't be different from the card. Actually, no, think I'd better change it to my home address. Changed back again...have now used other address and added billing address into comments box. I don't want to risk the order being cancelled or something going wrong now I've finally got a design I like – it makes me wonder how quickly the tarpaulins begin to get used once they're put up there. It would be interesting if they had a mailing list where they could email you to tell you that a new one had gone up. But then I wonder what happens if two people are using F-Cut at the same time, using the same piece...maybe they always have more than one tarpaulin?

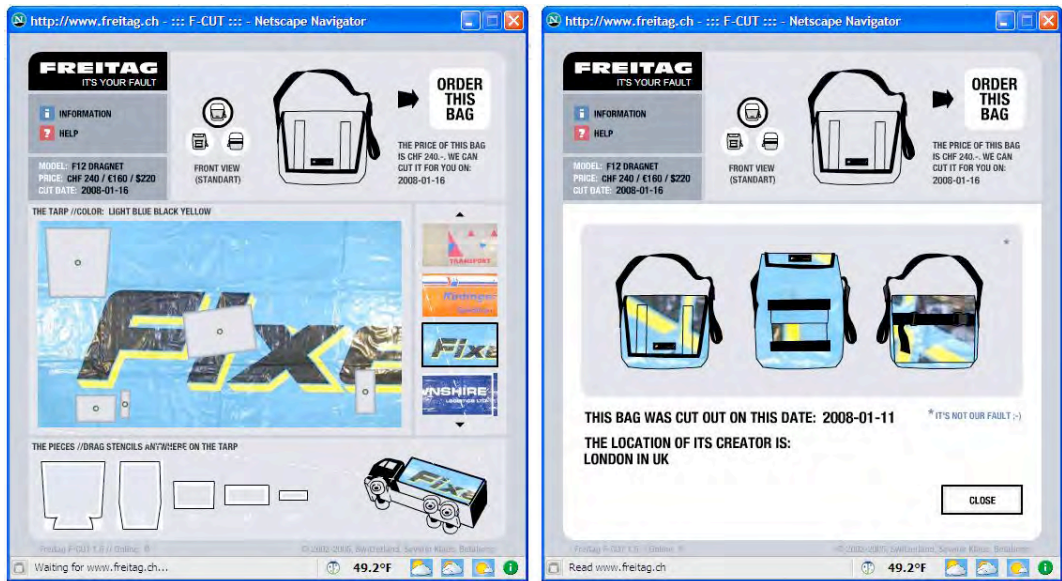
Interesting that it seems to say that I don't pay the Swiss sales tax (so it is cheaper) although there is postage to be added on. You can click for international shipping rates but it just brings up the home page and I can't find the information on there. Weird. I don't really like not knowing what the final total will be...

Have clicked the 'send order' button, I assumed this was the last thing to press, but now a further screen has appeared with postage and tax details and an option to cancel the transaction. This is really critical information – why on earth is it appearing so late in the process? The result is still no clear total. It is interesting that I don't pay the Swiss sales tax (so it is cheaper) although it says postage is added on.

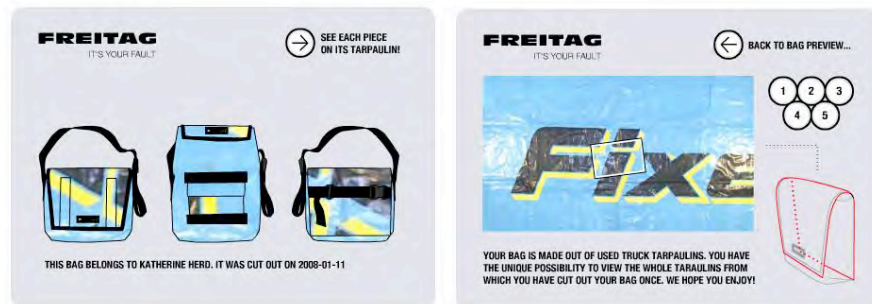


Done.

It is great that it tells you the date it will be made - that's quite exciting. The 'it's not our fault' bit really makes me laugh too. I'm now going to go through the tarpaulins and see other peoples bags now by clicking on the cut out stencils – that's really cool <laughs> makes me feel much better about my own design – I think mine looks much nicer! They should make it more obvious that you can do that. Just clicked on my cut-outs. Cool.




Just logged into my email and an email from them entitled 'got it' arrived pretty much immediately. Love it - very witty, same kind of feeling as the website has, it tells me exactly what's going on...and interestingly it says it will email me after each stage of the process. Very cool. After feeling slightly nervous about how much money I've just spent on a bag I'm now all excited again. It is almost like counting down the days to an exciting event. The email is confirming the order and has a web link to access an image of the bag, and the tarpaulin it was created from. This is a nice feature, to be able to see both the bag and tarpaulins, and to have imagery of your bag that you can share. Have already emailed the link to Andy and D to look at.



Shame it didn't let you save and email a design before that. At the top of the email is a series of characters - I'm sure the symbols at the top are supposed to be a picture, but I don't know what of. I'm intrigued by the process that I've just gone through and how my emotions responded to it - it has taken me pretty much the whole day (on and off) to play around and find the design that I want, but there is a constant feeling of ooo I better order it soon in case someone uses the parts I want. It's a great configurator to play with and I do like this element of chance and of uniqueness as a new tarp emerges.

::: your FREITAG BAG order [got it!]

From: f-cut@freitag.ch

 You may not know this sender. [Mark as safe](#) | [Mark as junk](#)

Sent: 11 January 2008 14:58:09

To:

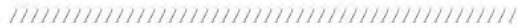


Y O U
C U T
O U T
Y O U R
O W N
> > F R E I T A G B A G

Dear Katherine

We have received your order. Thank you!
We'll check it ::: if everything is okay
your very own customized FREITAG bag will
soon be with you.

It will take some time to wash, manufacture
and package (about 2-3 weeks). You'll
be notified by email after each major step of
production. Just give us some time to
provide you with our best quality.



The bag will be sent to:

One of the big things is I dislike is that I don't actually have a total paid.

Friday 25.01.2008 9.30am

It's been such a busy few weeks that I'd half forgotten about the order. I was just looking back at my screen shots. My cut date was supposed to be the 16th but I haven't heard anything from them at all. Just looking at the email I received, it said:

"It will take some time to wash, manufacture and package (about 2-3 weeks). You'll be notified by email after each major step of production. Just give us some time to provide you with our best quality"

But on the site I was looking at the guide of how many days for each stage and most were about 2 days. So I was getting worried, but now reading the way the email was written I'll just have to wait. Does that mean they've not completed any stages yet? Weird, I would have been happy to wait to hear from them but they

built up my excitement and now I feel almost disappointed. It's funny looking at the email again – I'm sure the symbols at the top are supposed to be a picture but I don't know what.

I just went on to the website – thought I'd see what else has been cut out from the tarpaulins. The one that looks like my tarp is there and when I clicked on the cut outs it brings up someone else's bag (not as nice as mine!). I hope that means that that's just another tarp from that company and not that mine has got lost or anything...

Just looked at my screenshots and it is a slightly different bit of tarp from the same company. Phew. Shame I didn't get to see who else cut what from my tarp.

Friday 01.02.2008

Received an email from them saying my bag has been cut, its going to be washed then they'll let me know what's happening to it. I like getting that kind of really specific info, and now I know that's (hopefully) what I can expect for the rest of the process.

Just feeling really disappointing that its taken so long considering I was given a cut date that was now about two weeks ago, and there seems to be no acknowledgement that it is behind schedule.

Monday 11.02.2008

I emailed Freitag this morning. Not heard anything new, and was getting worried that the bag wouldn't be here before I moved house (I'd thought I would have had plenty of time – the order was a month ago today). Just got an email back – so a quick response time. They've apologised and said I should have it within two weeks, and actually did sound upset. That's encouraging at least. You can tell it's not an automated response of any kind because of the language – I guess you could view it either as poor attention to detail with all the typos but I think it is because they are not writing in their first language. I think that it may have actually been written by the company owners.

"i am sorry for this delay. we already called our cutting factory to tell them to hurry up but it seems as there is a lack of material. They promised us that we will receive the bags till the beginning of the next week and then we can shipp them from here. so you should get the bag in the next two weeks.

We are really sorry for that.

all the best" (personal email from FREITAG received 11.02.08)

So I'm still disappointed, but somewhat reassured...although I wonder how there can be a lack of material? Surely they must have the tarp that they've got the photo of on the website?

Monday 18.02.08

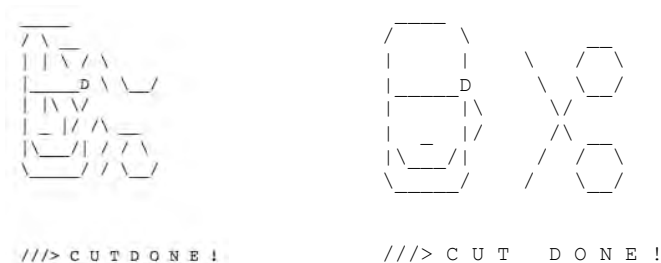
Received an email entitled [sent!] from FREITAG so the bag I finally on it's way! I love the fact they end it with "Keep it safe and warm!" like they're sending out their child or something. It has another set of mysterious characters. They've also included my personal web link to the bag design again - takes me to a preview of the bag and cut date (which is the order date), and the option to view each stencil on the original tarp.

So finally it's on its way to me...really excited and now just can't wait to see it, don't really care that it's taken so long right now. Not sure how long it would take to arrive as the guide on the website says between 1 and 10 days. It's got to be nearer to 10 I assume since it's travelling overseas. Presumably next day delivery if you're in the same country.

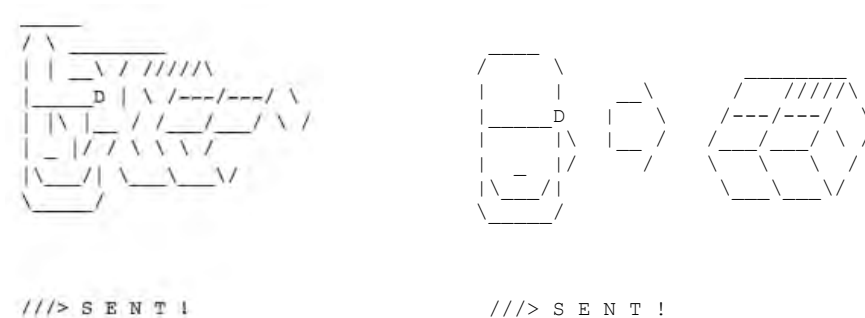
Tuesday 19.02.08

I was just cutting and pasting the emails I've received into a word document so I can keep my records about the purchase up to date and I've noticed that the mysterious characters are pictures after all – hotmail must change the formatting somehow so that they all get distorted – it only works here if I make sure the font is 'courier new'...

The image on the left is a screen grab from the first email [cut done!], on the right is the same image pasted into word:



The image on the left is a screen grab from the second email [sent], on the right is the same image pasted into word:

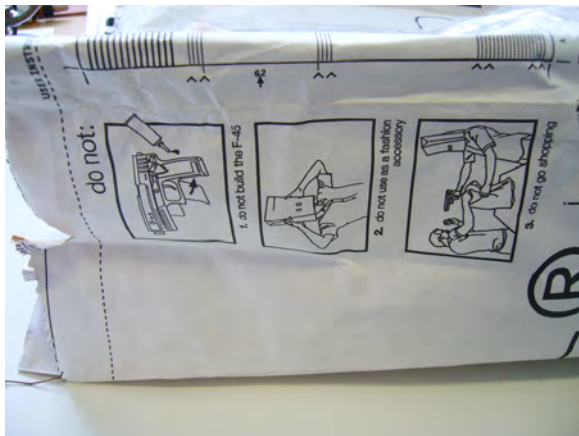


They're actually a very cool idea – just a shame they didn't work! I would never have known if I wasn't writing this diary.

Friday 22.02.08



The bag has arrived!!! It's a UPS delivery. First impression is great – I don't think I've ever seen such cool packaging – it feels very FREITAG if that makes sense...a million miles from the standard grey plastic bags you normally see. It has a large FREITAG logo (although partially covered with the UPS documentation) and the white paper packaging is covered in a line drawing...let me look and see what it is, the design wraps around the bag...a gun? Very mad and very cool, it's like a make your own robbery kit. The annotations around the packaging are great.



Right on with opening it!

The bag is securely packed inside the UPS bag. It has a cardboard tag attached to the strap. I've got to tear a perforated section to open it. I'll do that in a minute. The bag itself looks just as I imagined, if not better! I love the feel of it – it feels like something different, something special, it's not an ordinary bag. I get this from the worn areas on the coloured surface too, it makes you wonder where it has been in its other life. All part of the charm.

It has got a distinct smell, not unpleasant, it adds to the character of the bag. I remember reading about this on the FAQ, it made it sound like some must REALLY smell...it said you just need to air them. Again although a bit weird, it kind of adds to the coolness of the whole thing (I can't exactly put into words why that it though!). I'm really pleased with the overall quality of the bag for the money – it feels like it should, well made and a good size. There seems to be real attention to detail; the F-Cut label is nicely produced, there is an embroidered FREITAG label on the inside of the strap and their logo is embossed on the plastic strap buckle. It's funny, I can completely buy into the ethos of the brand, and feel like I'm one of them now!



Right, back to the tag. It is really nicely designed – feels like someone has spent time designing this. There is a tear off strip to open the tag to access the information you can see folded inside.

The internals fold out into a large double sided colour print which follows the visual style and language begun on the website; a combination of information, illustration and humour. It details the history of the company, some imagery about their production methods (some of which is on the website), imagery

of the stores and the rest of the product range. The information is primarily in English with five other translations included of the main text. A nice way to include the info. Overall really, really pleased. Can't wait to use it.

Tuesday 26.02.08

Just received a letter from UPS. Customs charge is £32.46! Wow. I know I shouldn't be surprised but that is a lot on top of the bag price. Mind you...it's worth it to have this bag. I absolutely love it. The size is perfect for holding my big laptop nice and snug, and I'm not worried at all about overloading the weight as it feels so tough. It's a really nice thing not only because of the design and the functionality but also because of the history of the materials. I find myself wondering where it's been. It's had quite a few admiring glances and people asking how much it costs and they're keen to get one having looked at the configurator after I've told them about it...although when I tell them how much they normally get put off quite quickly.

It's an investment. I can see this lasting a long time. So I just hope I don't go off the colours!

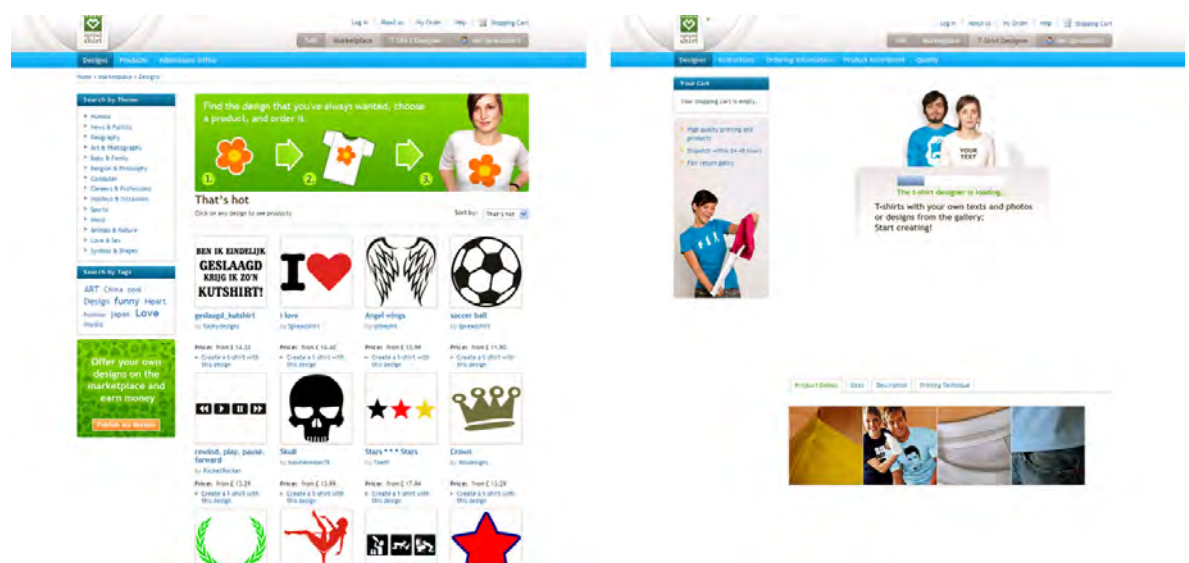
Appendix 11

My Spreadshirt product purchase diary

- MC purchase 7 of 8: T-shirt
- Word diary recording activity, actions and thoughts (June 2008)
- Screenshots taken from <http://www.spreadshirt.co.uk> during the purchasing process, and photographs taken upon receipt of products

Tuesday 24.06.2008

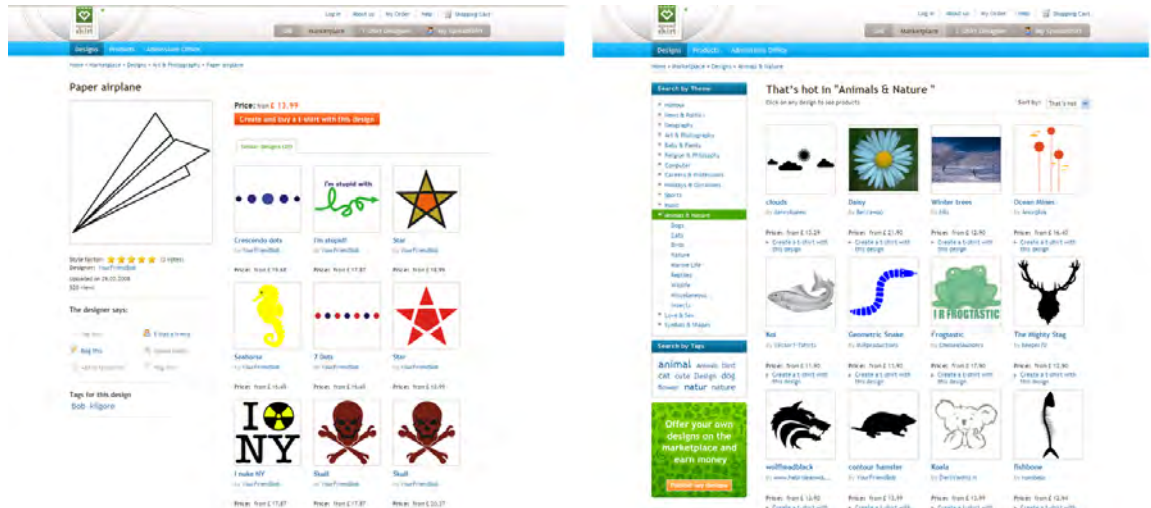
Just bought my Threadless t-shirt, now on to a spreadshirt t-shirt. I've come across them in my MC research, that's how I know of the company. I've managed to find them on a cashback website too, so that's a bonus - I should be getting 25% cashback. (it makes them feel well established the fact that they'd appear on there). I'm not quite sure what I'm looking for, I don't have anything specific in mind, other than finding something I like, I'll wear, and that is quite 'me'.



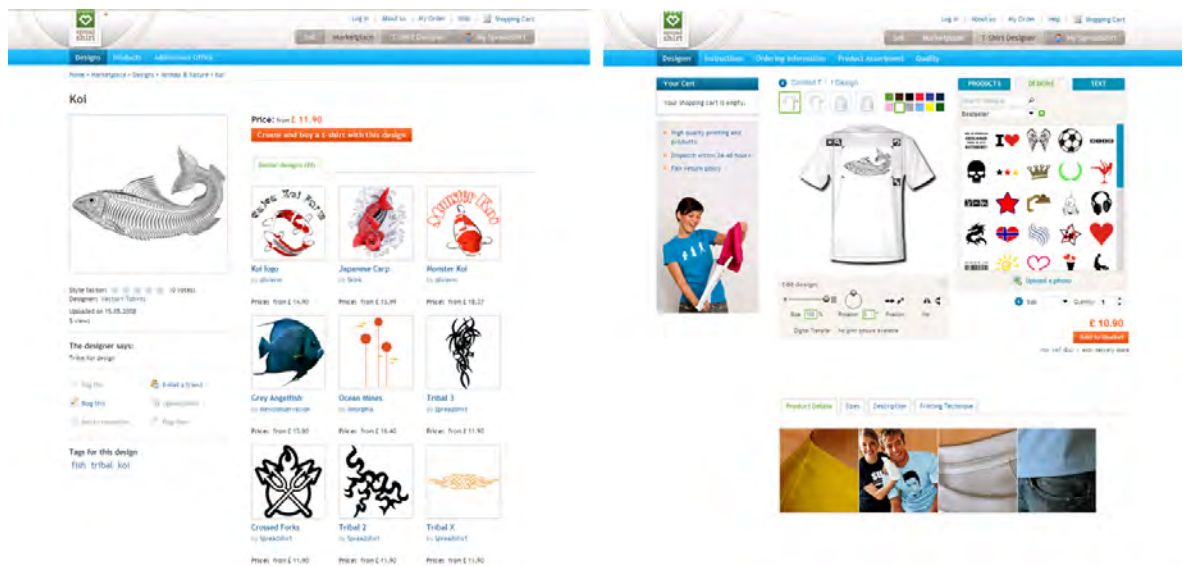
I had a look around the website yesterday – I really like the fact that there is quite a lot of freedom to customise - I can select t-shirt style and colour and move/resize the image that I select...They've got a really big range of top styles.

I like the style of the yoga top. I really want to find an image that's not like having clip art on a t-shirt (the downfall of having a design background can make it hard to choose this kind of thing). The 'marketplace' lets me look around a bit easier than through the t-shirt designer tab where all the images were tiny. The

quality of the artwork seems of a lower quality than threadless, although I guess it isn't fair to compare as they are trying to do very different things here. These images seem to be more of a graphic rather than a piece of art.

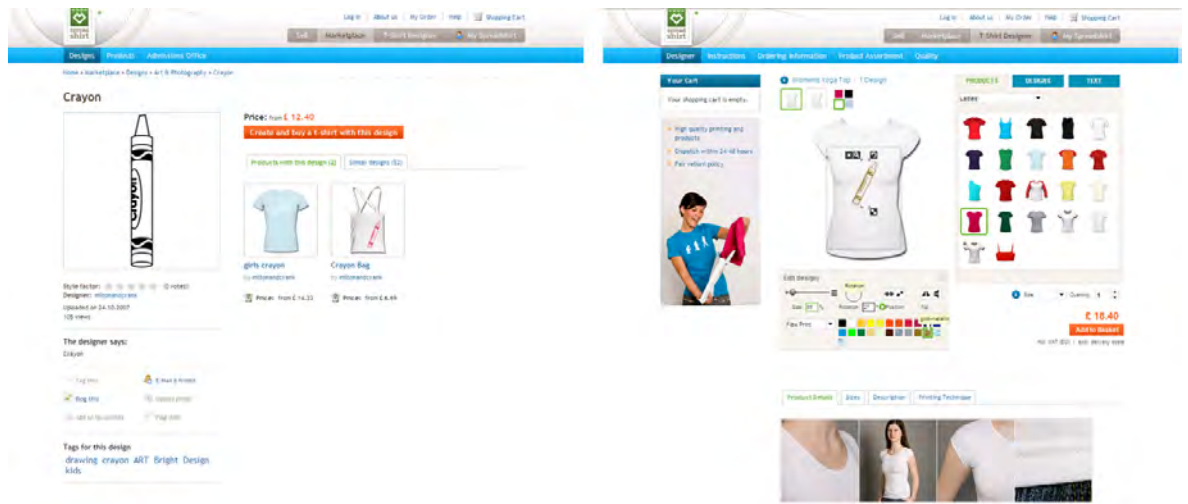


Found a great paper aeroplane one. There are a few new nice designs but on the whole I am finding them quite uninspiring I think...theme categories are quite helpful because there are a lot of images. The difference I assume unlike threadless is that anyone can put anything up hence the variety in quality.

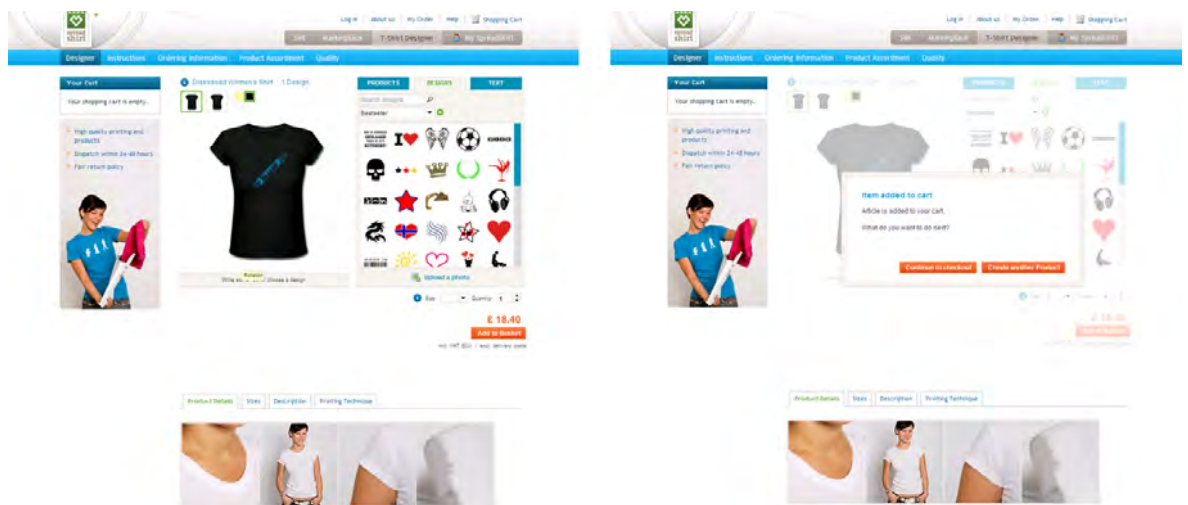


Have been browsing for quite a while now feeling a bit uninspired, but have just found a cool koi one. You click on it and it takes you to the t-shirt designer and loads the image on ready to edit. The picture is on a white background so it means I can only have a white t-shirt. I want to go back and look at the paper aeroplane and see if that's the same. I also can't zoom into this current design to see it properly. Do like the photos at the bottom of the page showing close-ups of the material – they do look like really good quality t-shirts

I can't find a search option to find the aeroplane one, and can't quite remember how I got there before...
 Scrolling through again trying to find the aeroplane I've found a cool crayon drawing...



Really like this. It's pretty self-explanatory how to change the colour and orientation. Finding it hard though to pick colour combinations that I like...and that will look good...



I like the different t-shirt styles...I think because this design is quite 'clip art' I want to go with something that breaks that up...so I'm liking the distressed t-shirt. There's quite a bit on info on the cut and material, so I know it should be good quality, and should hopefully be a good fit. It's not one of the cheapest, but I think it looks good.

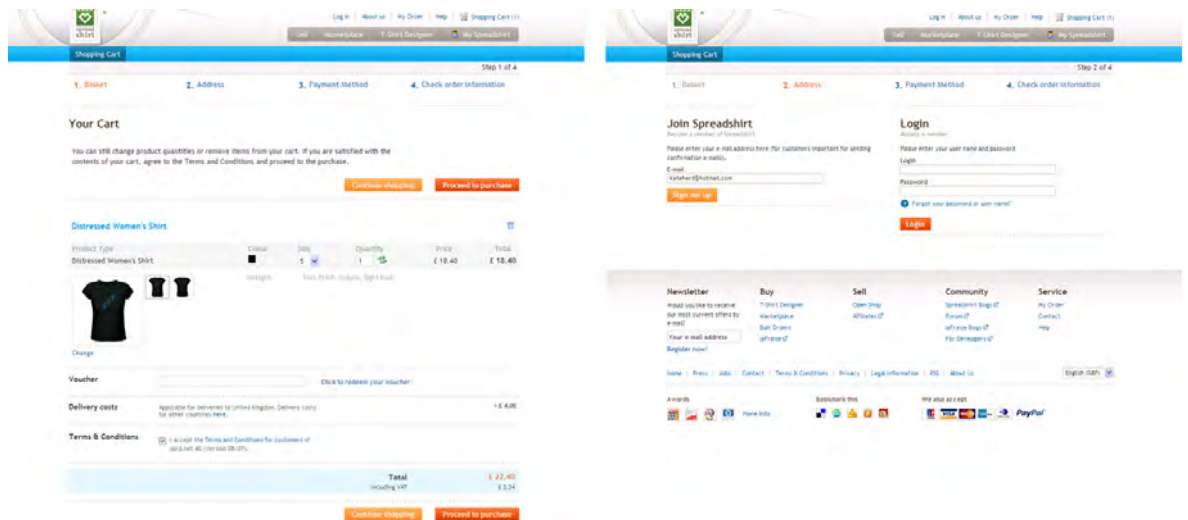
Postage to the UK is £4.00, so the total cost is £22.40. So, it seems I need to join Spreadshirt to continue. Am entering my email address...they've now sent me an email with my password. The email is nice:

"Hey there!

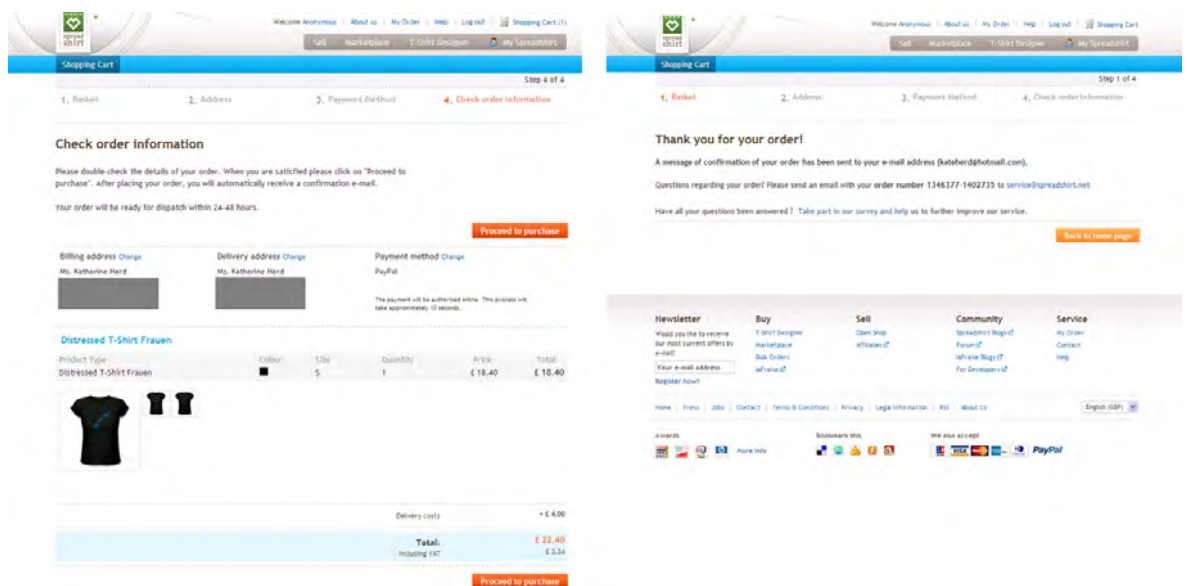
Welcome to Spreadshirt and thank you for deciding to join us!

With your registration there is no form of contractual commitment to Spreadshirt. Membership is completely free of charge. Basically the registration allows for the sending of confirmation E-Mail. Additionally with your login in you can check on previous orders and re-order those products that you especially liked”

And it’s signed “Your Friendly Spreadshirt Team”. I only notice now I’m cutting and pasting it into Word that there are a few typos...you’d think they’d check that ?!



So, I’ve now logged in. It’s asking me for my shipping info. The £4 postage cost it says will ship via DHL or Deutsche Post (it’s definitely from Germany then – I knew it was a German company but wasn’t sure how the UK stuff worked). It’s giving me the option of getting it gift wrapped with a greetings card attached (only £2 – that’s quite cheap). A few payment options on the next screen: credit card/maestro/prepayment (whatever that means)/paypal. Excellent...paypal it is.



Just paid. Easy, except I noticed that is calculated in Euros, so will be interesting to see if it goes through paypal in £ as the same amount as it said on the website or whether they do their own exchange rate calculation. Had two more instant emails –a paypal confirmation (in Euros) and one with my web log on and order number. Says will be dispatched within two working days. That’s quick!

So...the website was easy to use, but I did find it a bit uninspiring. They’ve got a section on the website about people selling their own designs and how you can customise your ‘shop’, but their own seems quite...average. Very functional but average.

Wednesday 25.06.2008

Can’t believe it – I’ve just had the dispatch email already. That’s quicker than I would expect for a normal piece of clothing ordered online. The email is just text like the ones before. It’s becoming clearer that they are not of English origin by the phrasing of some of the language. It’s a nice email though

“Hello Katherine

We have just dispatched the order you placed with Spreadshirt on 24.06.2008.

We accepted your offer according to § 3 (2) in our General Terms & Conditions and organised the delivery.

The delivery can be made by your local post or a private courier as well. It usually takes 5-7 days, should you have chosen standard delivery option.

Please be aware that Spreadshirt has no influence over the speed of delivery”

It then lists the billing/shipping and order info and stuff about customer service and returns. I really like the feel of it but I’m not sure how to explain it.

“Please help us improving our service by informing us about how long it took the product to reach you. After you have received the order, please visit the following page: <http://isk.spreadomat.net/184/>.

As a thank-you for your participation in our survey you will receive a voucher over € 3 which you can use for your next order.

Regarding Returns: To avoid unnecessary expenses and confusion, contact our Customer Service before sending back any returns. Just send an e-mail with the action you want to take and the order-ID (1346377-1402735) to service@spreadshirt.net”

So I wonder how long it will actually take to arrive?

Just had the paypal payment email too...with their conversion it went through at £22.98...so not much different (they show how they’ve calculated it, what exchange rate etc). It’s not a big deal, but is interesting when you consider I’d confirmed the order in UK £ to a specific value (I’m sure it’ll be written in their T&C somewhere).

Saturday 28.06.2008



It's arrived! Very impressed with the service. It comes in an A4 size thick paper envelope (I wasn't sure what it was at first). The only branding there is very subtle – the S logo on the envelope flap (it looks like a logo on an elegant piece of stationery). In fact I don't think I've even seen that on the website...



Inside the envelope is a delivery note and a separate card with washing instructions. It's a standard A4 printed delivery note, nothing exciting. Someone has ticked it by hand and scribbled something (the 'processor') – you'd think they could make more of this? A receipt has also come through today in a separate envelope, presumably because my billing address was different from the delivery address. This envelope seems more heavily branded – it says "your own label" on the front in bright green (again, have they used this phrase elsewhere?) and "powered by spreadshirt" on the back. The receipt, (as with the

delivery note) is a standard form with no personal comments, and the design is listed by code no. (Design: 4257536)



I've just opened tried on the t-shirt – it's a really good fit. I love the detail on the distressed option– frayed neckline and cuffs (but not too much). The print quality is great – the image is a really bright blue and the print looks really good on the black. The touch points don't feel at all personal but I suppose the point is that the Spreadshirt branding has to be subtle because you're buying (potentially) into someone else's brand (the person who has designed the t-shirt). It doesn't say anywhere who that was – I wonder if there is a potential to send out custom letters based on a template that the designer could modify if they have a shop?

Am back on the website trying to get into some of the custom shops...if I go to the market place it gives me designs by designers but all out of context and I can't access the shops...All I can find is if I go to the 'sell' tab it has some shop examples down the side that I can click on. Have clicked through to one other site which is nice and you don't see spreadshirt branding initially visible, although I can recognise the t-shirt selection.

On the whole a great service, although it does seem primarily set up to enable individuals/groups to design and create their t-shirts to sell rather than for an individual to design a custom t-shirt (although that is of course available through the spreadshirt site).

Tuesday 01.07.2008

Am pleased with the t-shirt fit and quality. It was quite an expensive purchase overall I think, but I'm happy that it looks good and fits well. I've had comments that people like the design – no one would guess that it's an MC t-shirt.

Tuesday 22.07.2008

I've had a few emails from them since I ordered...seems to be on average about one a week. I've had a mix of discount codes and information on new product lines. Again they're all very functional, but it seems it's about the service (and purpose of the MC product) rather than the product itself and the co-design experience.

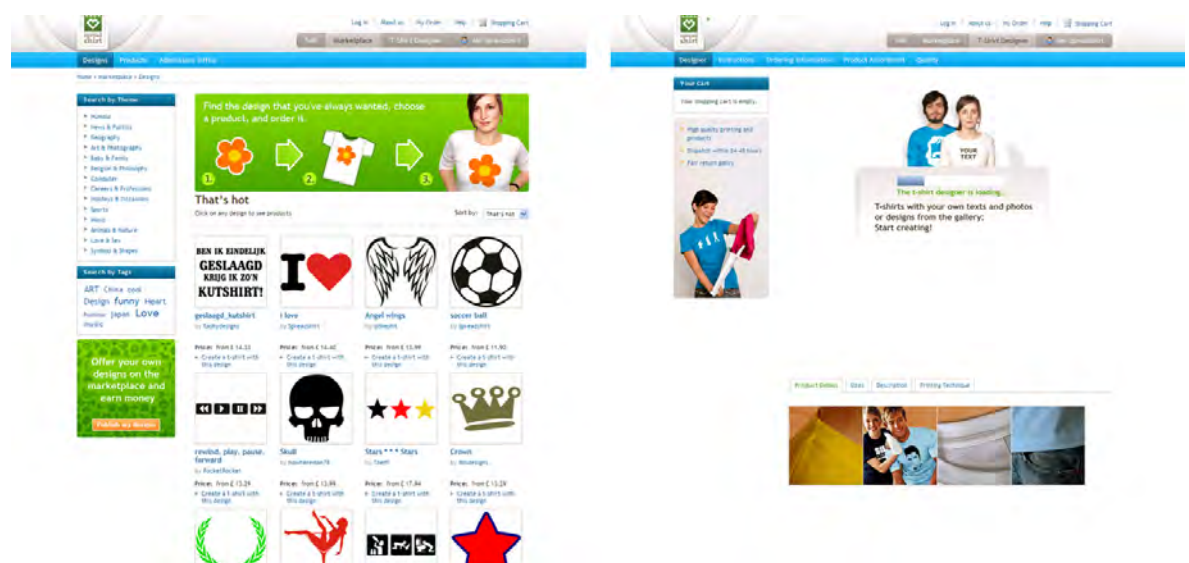
Appendix 11

My Spreadshirt product purchase diary

- MC purchase 7 of 8: T-shirt
- Word diary recording activity, actions and thoughts (June 2008)
- Screenshots taken from <http://www.spreadshirt.co.uk> during the purchasing process, and photographs taken upon receipt of products

Tuesday 24.06.2008

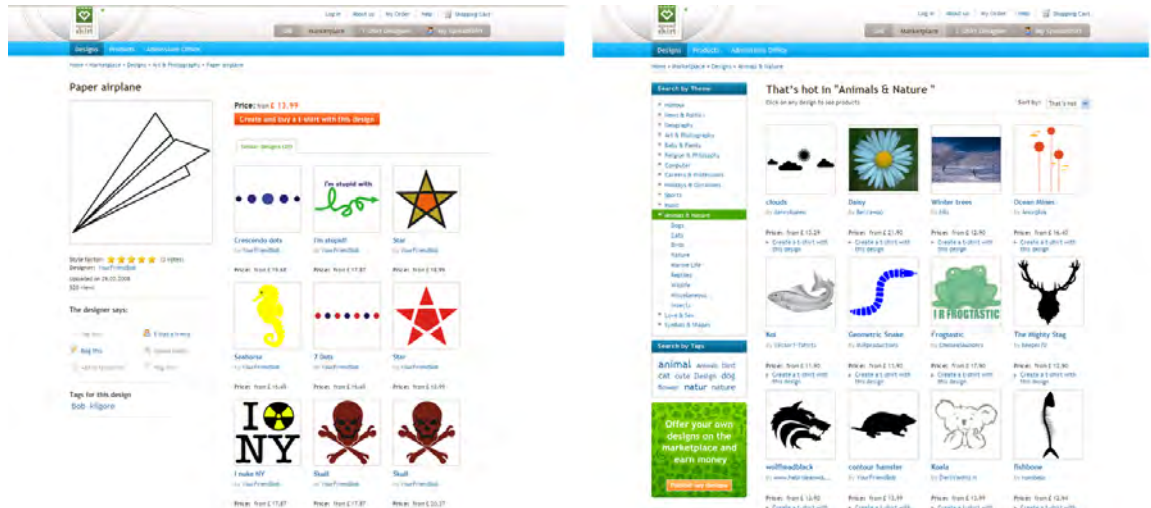
Just bought my Threadless t-shirt, now on to a spreadshirt t-shirt. I've come across them in my MC research, that's how I know of the company. I've managed to find them on a cashback website too, so that's a bonus - I should be getting 25% cashback. (it makes them feel well established the fact that they'd appear on there). I'm not quite sure what I'm looking for, I don't have anything specific in mind, other than finding something I like, I'll wear, and that is quite 'me'.



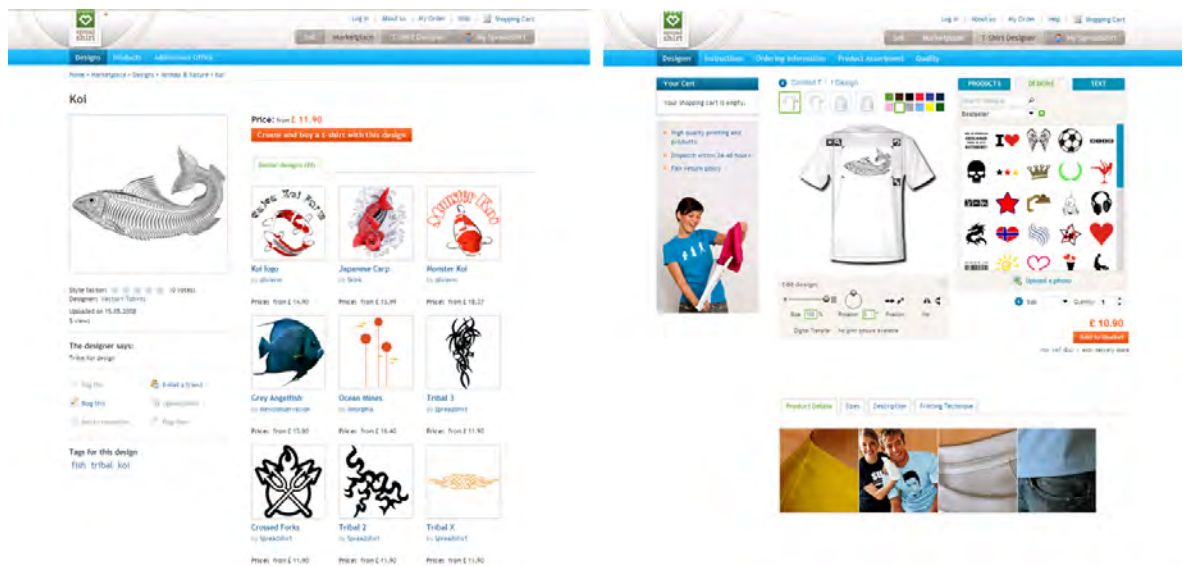
I had a look around the website yesterday – I really like the fact that there is quite a lot of freedom to customise - I can select t-shirt style and colour and move/resize the image that I select...They've got a really big range of top styles.

I like the style of the yoga top. I really want to find an image that's not like having clip art on a t-shirt (the downfall of having a design background can make it hard to choose this kind of thing). The 'marketplace' lets me look around a bit easier than through the t-shirt designer tab where all the images were tiny. The

quality of the artwork seems of a lower quality than threadless, although I guess it isn't fair to compare as they are trying to do very different things here. These images seem to be more of a graphic rather than a piece of art.

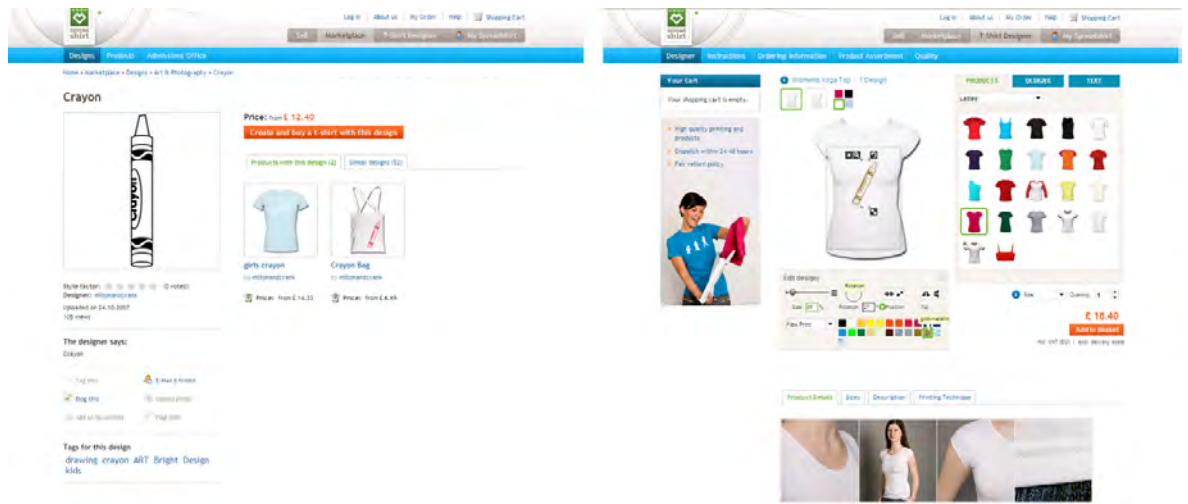


Found a great paper aeroplane one. There are a few new nice designs but on the whole I am finding them quite uninspiring I think...theme categories are quite helpful because there are a lot of images. The difference I assume unlike threadless is that anyone can put anything up hence the variety in quality.

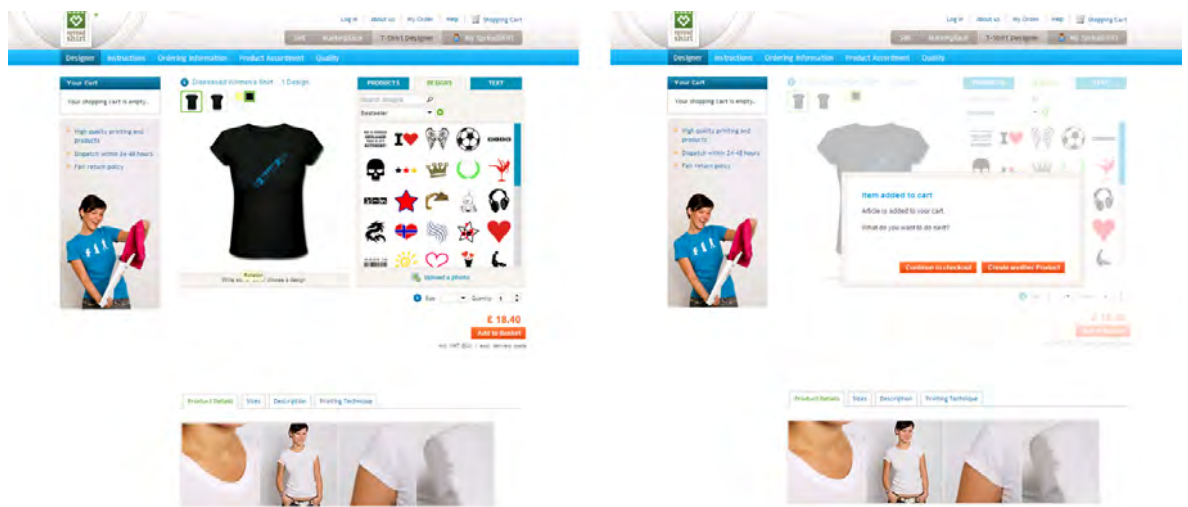


Have been browsing for quite a while now feeling a bit uninspired, but have just found a cool koi one. You click on it and it takes you to the t-shirt designer and loads the image on ready to edit. The picture is on a white background so it means I can only have a white t-shirt. I want to go back and look at the paper aeroplane and see if that's the same. I also can't zoom into this current design to see it properly. Do like the photos at the bottom of the page showing close-ups of the material – they do look like really good quality t-shirts

I can't find a search option to find the aeroplane one, and can't quite remember how I got there before...
 Scrolling through again trying to find the aeroplane I've found a cool crayon drawing...



Really like this. It's pretty self-explanatory how to change the colour and orientation. Finding it hard though to pick colour combinations that I like...and that will look good...



I like the different t-shirt styles...I think because this design is quite 'clip art' I want to go with something that breaks that up...so I'm liking the distressed t-shirt. There's quite a bit on info on the cut and material, so I know it should be good quality, and should hopefully be a good fit. It's not one of the cheapest, but I think it looks good.

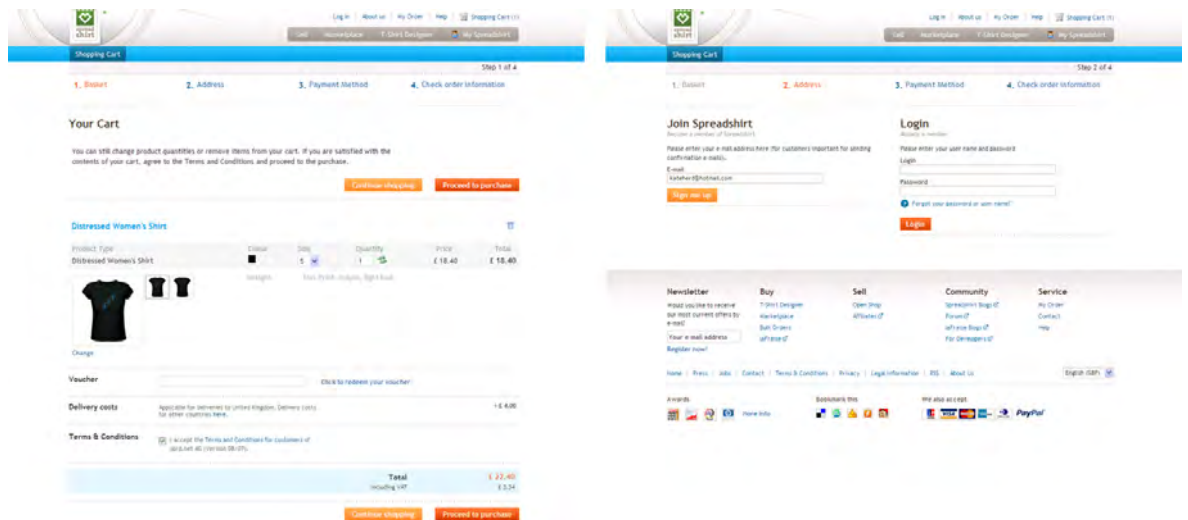
Postage to the UK is £4.00, so the total cost is £22.40. So, it seems I need to join Spreadshirt to continue. Am entering my email address...they've now sent me an email with my password. The email is nice:

"Hey there!

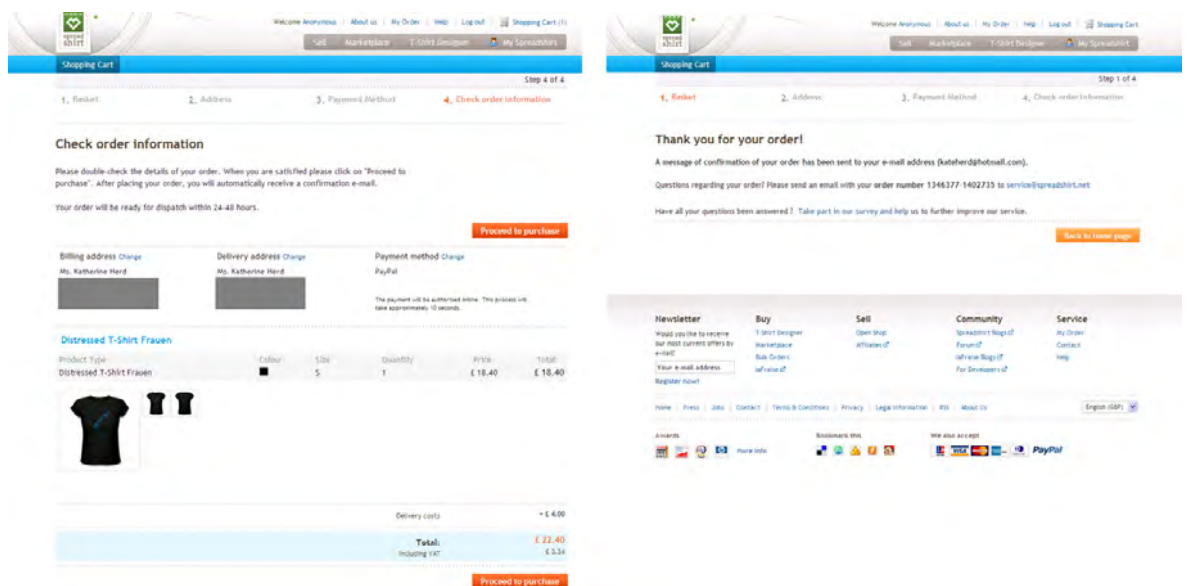
Welcome to Spreadshirt and thank you for deciding to join us!

With your registration there is no form of contractual commitment to Spreadshirt. Membership is completely free of charge. Basically the registration allows for the sending of confirmation E-Mail. Additionally with your login in you can check on previous orders and re-order those products that you especially liked”

And it’s signed “Your Friendly Spreadshirt Team”. I only notice now I’m cutting and pasting it into Word that there are a few typos...you’d think they’d check that ?!



So, I’ve now logged in. It’s asking me for my shipping info. The £4 postage cost it says will ship via DHL or Deutsche Post (it’s definitely from Germany then – I knew it was a German company but wasn’t sure how the UK stuff worked). It’s giving me the option of getting it gift wrapped with a greetings card attached (only £2 – that’s quite cheap). A few payment options on the next screen: credit card/maestro/prepayment (whatever that means)/paypal. Excellent...paypal it is.



Just paid. Easy, except I noticed that is calculated in Euros, so will be interesting to see if it goes through paypal in £ as the same amount as it said on the website or whether they do their own exchange rate calculation. Had two more instant emails –a paypal confirmation (in Euros) and one with my web log on and order number. Says will be dispatched within two working days. That’s quick!

So...the website was easy to use, but I did find it a bit uninspiring. They’ve got a section on the website about people selling their own designs and how you can customise your ‘shop’, but their own seems quite...average. Very functional but average.

Wednesday 25.06.2008

Can’t believe it – I’ve just had the dispatch email already. That’s quicker than I would expect for a normal piece of clothing ordered online. The email is just text like the ones before. It’s becoming clearer that they are not of English origin by the phrasing of some of the language. It’s a nice email though

“Hello Katherine

We have just dispatched the order you placed with Spreadshirt on 24.06.2008.

We accepted your offer according to § 3 (2) in our General Terms & Conditions and organised the delivery.

The delivery can be made by your local post or a private courier as well. It usually takes 5-7 days, should you have chosen standard delivery option.

Please be aware that Spreadshirt has no influence over the speed of delivery”

It then lists the billing/shipping and order info and stuff about customer service and returns. I really like the feel of it but I’m not sure how to explain it.

“Please help us improving our service by informing us about how long it took the product to reach you. After you have received the order, please visit the following page: <http://isk.spreadomat.net/184/>.

As a thank-you for your participation in our survey you will receive a voucher over € 3 which you can use for your next order.

Regarding Returns: To avoid unnecessary expenses and confusion, contact our Customer Service before sending back any returns. Just send an e-mail with the action you want to take and the order-ID (1346377-1402735) to service@spreadshirt.net”

So I wonder how long it will actually take to arrive?

Just had the paypal payment email too...with their conversion it went through at £22.98...so not much different (they show how they’ve calculated it, what exchange rate etc). It’s not a big deal, but is interesting when you consider I’d confirmed the order in UK £ to a specific value (I’m sure it’ll be written in their T&C somewhere).

Saturday 28.06.2008



It's arrived! Very impressed with the service. It comes in an A4 size thick paper envelope (I wasn't sure what it was at first). The only branding there is very subtle – the S logo on the envelope flap (it looks like a logo on an elegant piece of stationery). In fact I don't think I've even seen that on the website...



Inside the envelope is a delivery note and a separate card with washing instructions. It's a standard A4 printed delivery note, nothing exciting. Someone has ticked it by hand and scribbled something (the 'processor') – you'd think they could make more of this? A receipt has also come through today in a separate envelope, presumably because my billing address was different from the delivery address. This envelope seems more heavily branded – it says "your own label" on the front in bright green (again, have they used this phrase elsewhere?) and "powered by spreadshirt" on the back. The receipt, (as with the

delivery note) is a standard form with no personal comments, and the design is listed by code no. (Design: 4257536)



I've just opened tried on the t-shirt – it's a really good fit. I love the detail on the distressed option– frayed neckline and cuffs (but not too much). The print quality is great – the image is a really bright blue and the print looks really good on the black. The touch points don't feel at all personal but I suppose the point is that the Spreadshirt branding has to be subtle because you're buying (potentially) into someone else's brand (the person who has designed the t-shirt). It doesn't say anywhere who that was – I wonder if there is a potential to send out custom letters based on a template that the designer could modify if they have a shop?

Am back on the website trying to get into some of the custom shops...if I go to the market place it gives me designs by designers but all out of context and I can't access the shops...All I can find is if I go to the 'sell' tab it has some shop examples down the side that I can click on. Have clicked through to one other site which is nice and you don't see spreadshirt branding initially visible, although I can recognise the t-shirt selection.

On the whole a great service, although it does seem primarily set up to enable individuals/groups to design and create their t-shirts to sell rather than for an individual to design a custom t-shirt (although that is of course available through the spreadshirt site).

Tuesday 01.07.2008

Am pleased with the t-shirt fit and quality. It was quite an expensive purchase overall I think, but I'm happy that it looks good and fits well. I've had comments that people like the design – no one would guess that it's an MC t-shirt.

Tuesday 22.07.2008

I've had a few emails from them since I ordered...seems to be on average about one a week. I've had a mix of discount codes and information on new product lines. Again they're all very functional, but it seems it's about the service (and purpose of the MC product) rather than the product itself and the co-design experience.

Appendix 12

My Threadless product purchase diary

- MC purchase 6 of 8: T-shirt
- Word diary recording activity, actions and thoughts (June 2008)
- Screenshots taken from <http://www.threadless.com> during the purchasing process, and photographs taken upon receipt of products

Tuesday 24.06.2008

Have decided to buy a t-shirt from threadless.com having reviewed a book chapter from the new MC book where they were reviewing the work of the site. It sounds like an interesting, upbeat community. I've seen the site before and remember being impressed by the quality of the artwork but it is interesting to look at it more closely now I know from the chapter about the active blog etc. and how it works and what it's all about. It's more than just come and buy a cool t-shirt.

The screenshot shows the Threadless website interface. At the top, there is a navigation bar with links for Shop, Participate (circled in red), Info, and Login/Join. Below this are sub-links for Score Designs, Submit Ideas, "Loves" Challenges, Street Team, and Blog Forum. A shopping cart icon indicates 0 items in the cart. The main content area features a grid of t-shirt designs, each with a "New" tag, a photo of the model, and a caption including the design name and creator. The designs include "Lost City", "Cake Is Awesome!", "Cooking With Friends", "Im Waiting For You In The Rain", "Keeping Up With The Bonuses", "Making Mythology", "The Impossible Escape", "Playing God", and "Self-Sufficient". To the right of the grid are promotional banners for "PRINTS", "FAESTHETIC Issue Eight", "Retail Display Art", "CLUB", and "Gone but not forgotten". At the bottom right, there is a search bar and a "SEARCH!" button.

The site layout is interesting and doesn't follow the layout of a more traditional 'shop'. I get the feeling you have to spend time there to understand all the language – what does search by 'style' or by 'line' mean?

The screenshot shows the Threadless website interface. At the top, there's a navigation bar with 'Shop', 'Participate', 'Info', and 'Login/Join'. A shopping cart icon shows '0 items in your cart'. The main content area features a product titled 'Smile... My Shadow' by Lim Heng Swee. The product image shows a black shadow figure and a white figure. Below the image are size selection buttons (XS, S, M, L, XL, 2XL, 3XL) and availability indicators (e.g., 'Sold out!'). To the right, there's a 'From the Gallery' section with a grid of design thumbnails. Below the product, there's a section for 'About my design' and 'My original submission' with a score of 3.00 out of 5. The footer contains various links like 'NEWS & UPDATES', 'DESIGNER INTERVIEWS', and 'SIGHTINGS & SPONSORSHIPS'.

Have clicked on a design. It's nice that when I roll the mouse over an image it shows me a big pic of the image. The images of people wearing the stuff says a lot about the people who shop here. I seem to remember reading that they have a system where they get people to send in photos of themselves wearing the t-shirt they bought and they can earn points towards discounts on other products

I want a small tight fitting t-shirt, with something cool, unusual and that is small enough that the design doesn't take up the whole t-shirt (I don't think that looks good on girls).

I've found a great design based around the Super Mario Brothers pipe, but it's not available on a t-shirt at the moment, only as a print. I notice it says you can request reprints (I guess the more requests, the more likely). The idea of selling prints is

interesting, it keys into the fact that these are clearly seen as pieces of art.

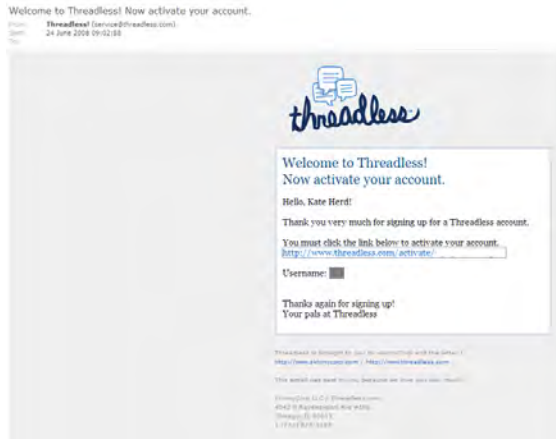
I'm searching now by my t-shirt size so I can at least find something they have in stock. The quality of the work is stunning, and its nice that when you click on one you go to a screen where you can see 3 images – usually a larger image of the pic, and a guy and a girl wearing it. I'm finding I often like the designs until I see

a girl wearing them in a photo and then I realise it's the design and not the t-shirt that appeals. Found a few cool ones – love the racing giraffe, I'll have to remember them as there is no way to bookmark them. There is quite a random mix of images. Shame you can't pick what colour t-shirt to put the image on but I guess that's what you're buying a design choice rather than your own.

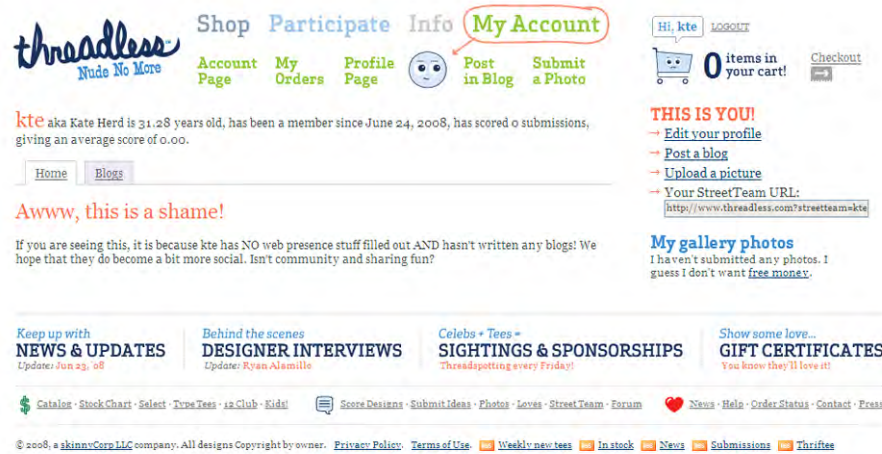
There is a nice subtle one with a bird in a pocket and it says you won't know which colour bird you'll get – I can see people are blogging about it...that's quite cool. Another cute one...a goldfish in an army tank...'fishtank' not sure I want a blue t-shirt though. A cute one of an octopus holding the Loch Ness monster head. Really nice...but it's turquoise...

The screenshot shows the Threadless website interface. At the top, there's a navigation bar with 'Shop', 'Participate', 'Info', and 'Login/Join'. A shopping cart icon shows '0 items in your cart!'. The main product is 'Loch Ness Imposter' by Ross Zietz, priced at \$16. It features a turquoise t-shirt with a design of an octopus holding a Loch Ness monster head. The product page includes size selection (XS, S, M, L, XL, 2XL, 3XL), a 'Zoom!' feature, and a 'My original submission' section with a score of 3.77 out of 5. There are also sections for 'About my design', 'Tell friends, get points!', and 'Buzz in the Blogs'.

Have just set up an account. All nice and easy. The email has come through straight away and feels very 'threadless' in terms of the visual style and language. The activation link didn't seem to work – I'll cut and paste it into the browser. Just logging in on the website now...



Just logged in...apparently I'm 31.28 years old! Love that! Everything is very consistent in terms of the language and style.

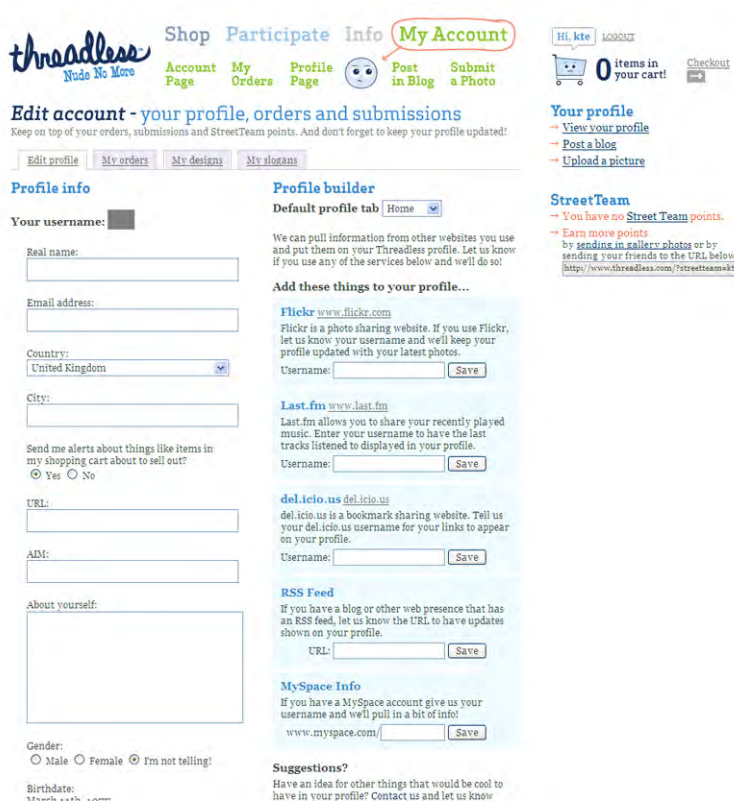


The account isn't just 'here I my billing info and a list of orders'. They're trying to get something that represents who you are – again it's not just about coming onto the website to buy a t-shirt.

In the profile builder I can link it up to my flickr account etc. Interesting...I guess that's how you build a community

There is something about earning street points by clicking through as money off your next order...you join the 'street team'

Trying to find out about shipping costs...says I have to put something in the basket.



The size guide is good (remarkably practical in fact) as it is done by measuring a t-shirt you like so you know it will fit. Only problem is I don't have a t-shirt to hand right now so I can't order anything at the moment...really struggling with finding a combination of design and t-shirt colour that I like (I know I'm fussy as I don't often wear bright colours). I want to find the giraffe one again but there is no search option. Hmm. Have decided to wait till Monday - apparently a new set of t-shirts are released...can't find quite what I'm after...

Monday 30.06.2008

It's now 10.22 on Monday morning, am waiting for the site to update with the new Monday t-shirts so I can order one. I measured a t-shirt this morning so I can make sure I order the right size.

Just measured my spreadshirt t-shirt to double check the sizes and I notice threadless does say that 100% cotton shrinks...so have changed my mind over size and will go for a small instead of XS. Just looking at the site again – still no update for today's designs...I was finding it hard to find anything last week but am realising the more I look that it is designed as a site for browsing. You can look around in different ways i.e. search by size, by whether its in stock etc. but the point seems to be that you spend time browsing – you don't just go there to buy a t-shirt of a certain type. The more I look the more I'm enjoying it...and I'm sure they're moving stuff around when you look. In fact I'm sure half of these ones weren't even on here last week

Sizing & garment information

Threadless brand garments

Since Threadless began in 2000, we have taken to heart our customers comments, compliments, and complaints about the garments we print on. In 2007, we started assembling information based on our experience as a tee shirt company and the feedback we've gotten from our community to create what is now our own custom line of Threadless brand garments! We're very proud of them, and extremely proud and thankful that our community helped us design them.

All Threadless brand garments are made from the finest cotton, spun into the finest yarn, weaved into the finest fabric, cut using the finest specs, and sewn into what will be the finest garment you ever slipped over your or your kid's torso. But, don't take our word for it! Check out which size is right for you, get your own, and see for yourself!



100% cotton does shrink! Do not iron design. Machine wash cold. Tumble dry low.

Threadless guys tees

Guys Threadless custom tees are printed on Threadless custom cut 100% ring spun combed cotton.

	WIDTH	LENGTH
XS	16	26.5
S	18	27.5
M	20	28.5
L	22	29.5
XL	24	30.5
2XL	26	31
3XL	28	31.5

* All measurements shown in inches, diagram not to scale.

Threadless girly tees

Girls Threadless custom tees are printed on Threadless custom cut 100% ring spun combed cotton.

	WIDTH	LENGTH
XS	14.75	24.5
S	15.75	25
M	16.75	26
L	17.75	27
XL	18.75	28
2XL	19.75	29

* All measurements shown in inches, diagram not to scale.

How to measure for your correct size...



To ensure that you end up with the correct sized garment, simply grab your favorite tee, long-sleeve tee or hoodie and measure the length and chest in the same way and places pictured above. Then match up the measurements to the sizes on the left!

Threadless guys long sleeve tees

Guys Threadless custom long sleeve tees are printed on Threadless custom cut 100% ring spun combed cotton.

	WIDTH	LENGTH
S	20.5	27.5
M	21.5	28.5
L	23.5	29.5
XL	25.5	30.5
2XL	27.5	31.5

* All measurements shown in inches, diagram not to scale.

Threadless girly long sleeve tees

Girls Threadless custom long sleeve tees are printed on Threadless custom cut 100% ring spun combed cotton.

	WIDTH	LENGTH
S	16.5	24
M	17.5	25
L	18.5	26
XL	19.5	27

* All measurements shown in inches, diagram not to scale.

Threadless hoodies

Threadless custom hoodies are printed on Threadless custom cut 80/20 California fleece.

	WIDTH	LENGTH
XS	18.25	24.625
S	18.25	25.75
M	20.5	26.875
L	22.5	28
XL	24.5	29.125
2XL	26.5	30.25

* All measurements shown in inches, diagram not to scale.

Threadless kids tees

Threadless Kids custom tees are printed on Threadless custom cut 100% ring spun combed cotton.

	WIDTH	LENGTH
2	12	15
4	13	16
6	14	16.75
8	17	21.75
10	17.75	23.25
12	18.75	24.5

* All measurements shown in inches, diagram not to scale.

NEW! Threadless kids tees

Threadless Kids custom tees are printed on Threadless custom cut 100% ring spun combed cotton.

	WIDTH	LENGTH
2	12	15
4	13	16
6	14	17
8	15	18.5

* All measurements shown in inches, diagram not to scale.

Threadless Onesies/Hoodies

Threadless Kids custom onesies and hoodies are printed on Threadless custom cut 100% ring spun combed cotton.

	WIDTH	LENGTH
3-6 mo.	9	14.5
6-12 mo.	10	15.75
12-18 mo.	11	16.75
18-24 mo.	12	18

* All measurements shown in inches, diagram not to scale.

Other garment brands

Many of the older designs that we carry are printed on garments other than our Threadless brand. Please follow this column below to find the correct size in these other garment brands.

Fruit of the Loom

FOTL guys tees
Guys tees printed on Fruit of the Loom garments use 50/50 Best Tees. [Link to the manufacturer's product page.](#)

	WIDTH	LENGTH
S	18	27.5
M	20	28.5
L	22	29.5
XL	24	30.5
2XL	26	31.5

* All measurements shown in inches, diagram not to scale.

American Apparel

AA guys tees
Guys tees printed on American Apparel garments use AA style 2001 (Fine Jersey Short Sleeve Tee). [Link to the manufacturer's product page.](#)

	WIDTH	LENGTH
S	18	28.375
M	20	29.375
L	22	30.375
XL	24	31.375
2XL	26	32.375

* All measurements shown in inches, diagram not to scale.

AA girly tees

Girly tees printed on American Apparel garments use AA style 2100 (Fine Jersey Short Sleeve Tee). [Link to the manufacturer's product page.](#)

	WIDTH	LENGTH
S	15.5	23.375
M	16.5	26
L	17.75	26.625
XL	18.75	27.25

* All measurements shown in inches, diagram not to scale.

AA kids tees

Kids tees printed on American Apparel garments use AA styles 2105 (4-6) and 2201 (8-12) (Fine Jersey Short Sleeve Tee). [Link to the manufacturer's product page: 2105 and 2201.](#)

	WIDTH	LENGTH
2	12.25	16.25
4	13.5	17.25
6	14.25	18.5
8	15.5	19.875
10	16.5	21.375
12	17.5	22.75

* All measurements shown in inches, diagram not to scale.

Found another nice one – glass half empty/half full – two worlds...is cool, although the image is a bit bigger than I'd like on the design.

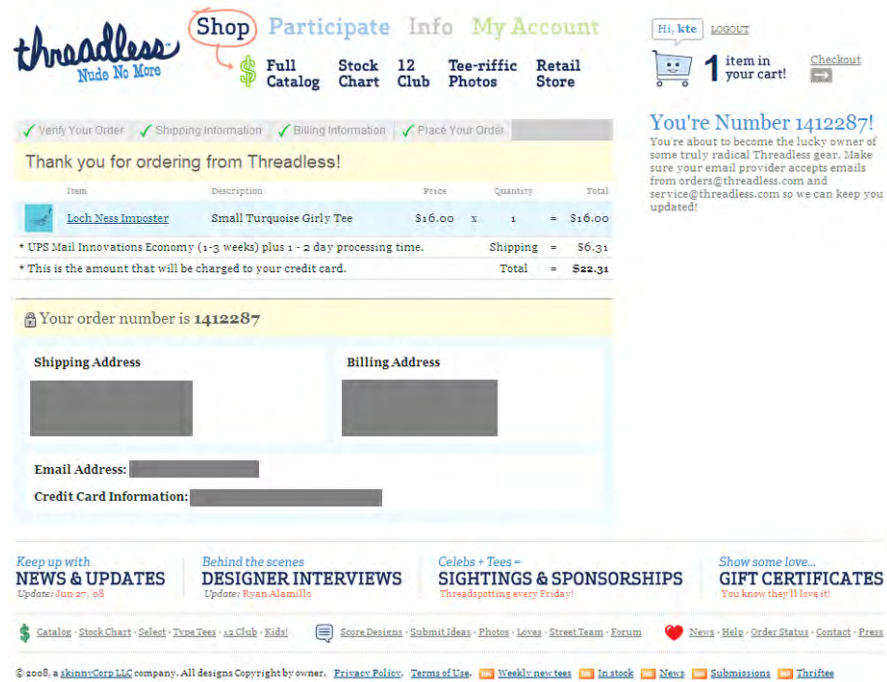
I'll give it to this afternoon but I think I'll go for the squid/lochness monster one I saw the other day as I've been thinking about it and like it still (and I've been told that the colour does suit me). Will order mid afternoon if there are no new ones to see. I really like the website and its making me want to do some designs. Only thing that would be nice is if they did v-neck t-shirt too and not just round collars.

Just looking around some more – I like that you can look at stock levels for every item in every size, it almost has a feel

of ranking designs to see which are good.

1.11pm. Am going to go for the squid one.

Really easy to complete the forms and pay – and its cheap! I went for the cheaper postage option that was only just over \$6 (1-3 weeks). It even tells me on the page that it should be sent out today or tomorrow. Even the priority postage was only just over \$8. Hopefully there won't be big customs charges – there shouldn't be as the value is so low. Total order including postage was \$22.31 – will probably end up being about £12 on my credit card bill. Bargain!



Everything about the website is friendly making you feel a part of it

"You're Number 1412287!"

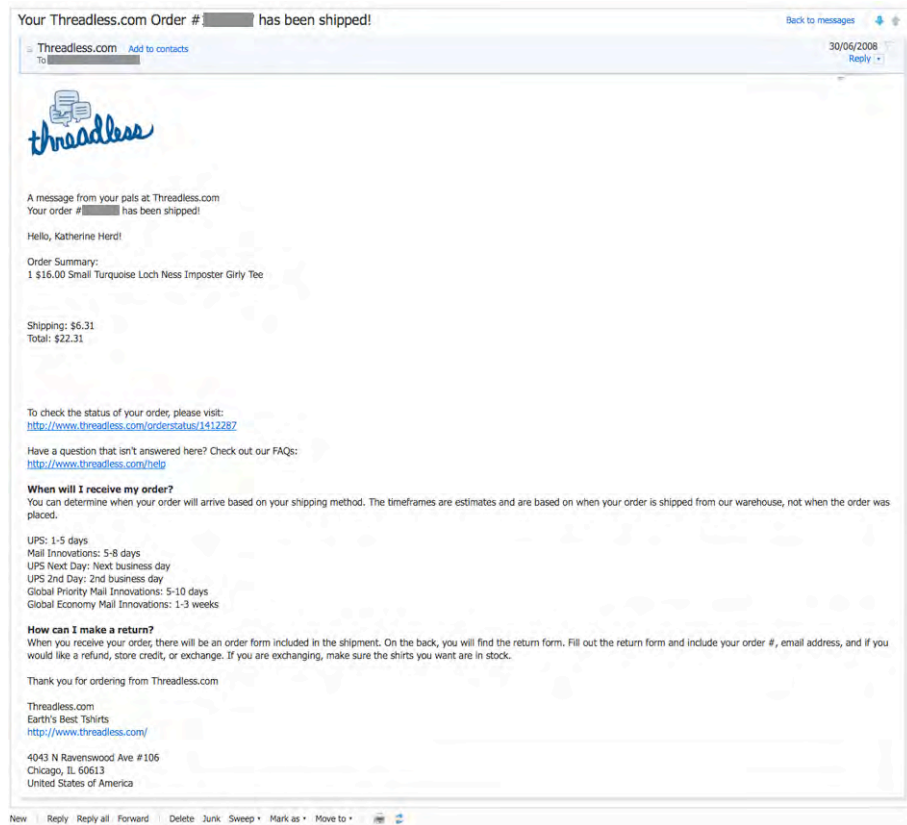
You're about to become the lucky owner of some truly radical Threadless gear. Make sure your email provider accepts emails from orders@threadless.com and service@threadless.com so we can keep you updated!"

Has a really nice feel. They don't accept paypal, which is a shame for international users.

Have received an immediate auto email confirming the order – email is branded like the first one I received and has links and basic questions at the bottom – everything you need to know, and ends with

"Thank you for ordering. Your pals at Threadless"

Says I'll get another email when it has been shipped. I really like the design so am keen to see it.



Can't believe it – just had an email saying that it's been shipped already. Same day...and I thought Spreadshirt and YourDesign had been quick! Interesting that the email didn't look the same as the others in terms of the visual style...

Wednesday 02.07.2008

It's arrived! Just over a weeks turnaround. Fabulous. The packaging is lovely (as I would expect). Heavily branded – one side says "You're awesome...and this package is proof!" Love it!



Inside the bag is the t-shirt folded neatly, the packaging slip and a set of threadless stickers (there we go with the stickers again!). They're cool stickers. The details on the product are great – I like the fact that the label area has the name and a thumbnail of the picture...and the print quality on the front is excellent. REALLY pleased with this...and it fits perfectly.



Wonder if I can find somewhere to put the stickers...?

New tees and prints announced! Come see!

Threadless Newsletter Add to contacts To



SHOP! For the week of June 30, 2008



Browse everything that's in stock in your size:

Guys XS S M L XL 2XL 3XL
Girly XS S M L XL 2XL

<p>New! City Of Freaks by Andy Rementer</p>	<p>New! Where The Heart Is by Chris Thornley</p>	<p>New! Laundry Monk by Wenceslao Almazan</p>
<p>New! Delimitating Macrocosms by Budi Satria Kwan</p>	<p>New! Field Study 01 by Rick Crane</p>	<p>New! Le Romantique by Matheus Lopes</p>

PROMOTIONS!



Challenge:
We are all inspired by the true stories happening around us every day! Your challenge is to design a tee inspired by True Stories with the theme of "sex and death." Your design could end up on the cover of Fray Quarterly!

Submit anytime from:
Jun 23 '08 through Jul 23 '08

Our friends at Fray Quarterly along with Blurb and the folks behind the documentary Stephen Toblowsky's Birthday Party have teamed up with Threadless to provide this design challenge! Your challenge is to design a tee inspired by True Stories... but that's not all. [Read more...](#)

NEWS!

[Preview of the 2008 July 12 Month Club Tee!](#)

We present the [July 2008 12 Month Club](#) by [label](#).

Davy Jones



Average score:
3.0 / 1,713 votes
Scoring finalized

Wednesday 02.07.2008

[screenshot is a cut down version of email image – there was approximately double the content shown]

I'm on the mailing list and really enjoying the emails – they've been about once a week so far and are very visual. It has four key headings for the content - Shop, Promotions, News and More? It's full of links so makes it easy to search, for example, by t-shirt size – whatever you click takes you straight to the relevant page on the website. It's also pushing some of the other aspects of the business (that I have to admit I didn't know about) – things like the 12 month club (you pay a set amount per year to be sent an exclusive design each month), and the fact that they're involved in galleries supporting artists.

Wednesday 09.07.2008

I'm really pleased with the t-shirt. Made a few people smile when they've seen me wear it. It washed really well too.

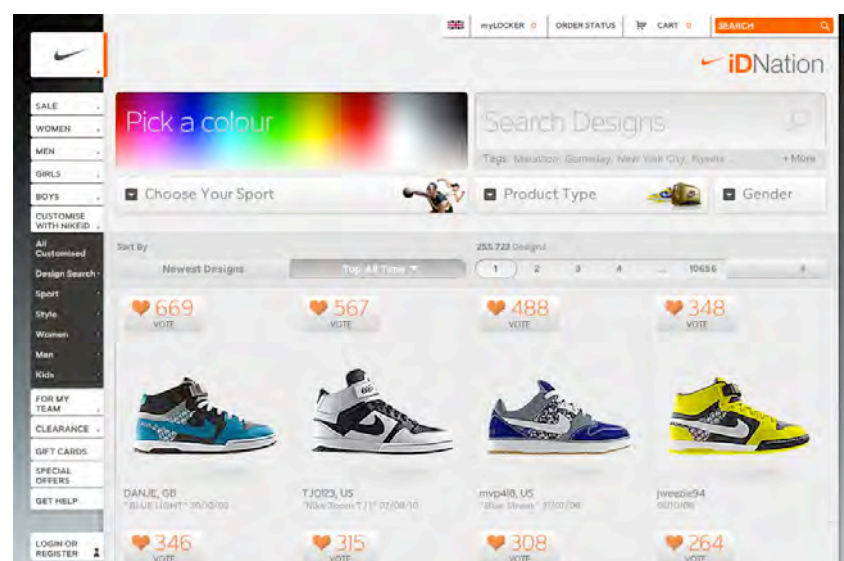
Appendix 13

My NikeiD product purchase diary

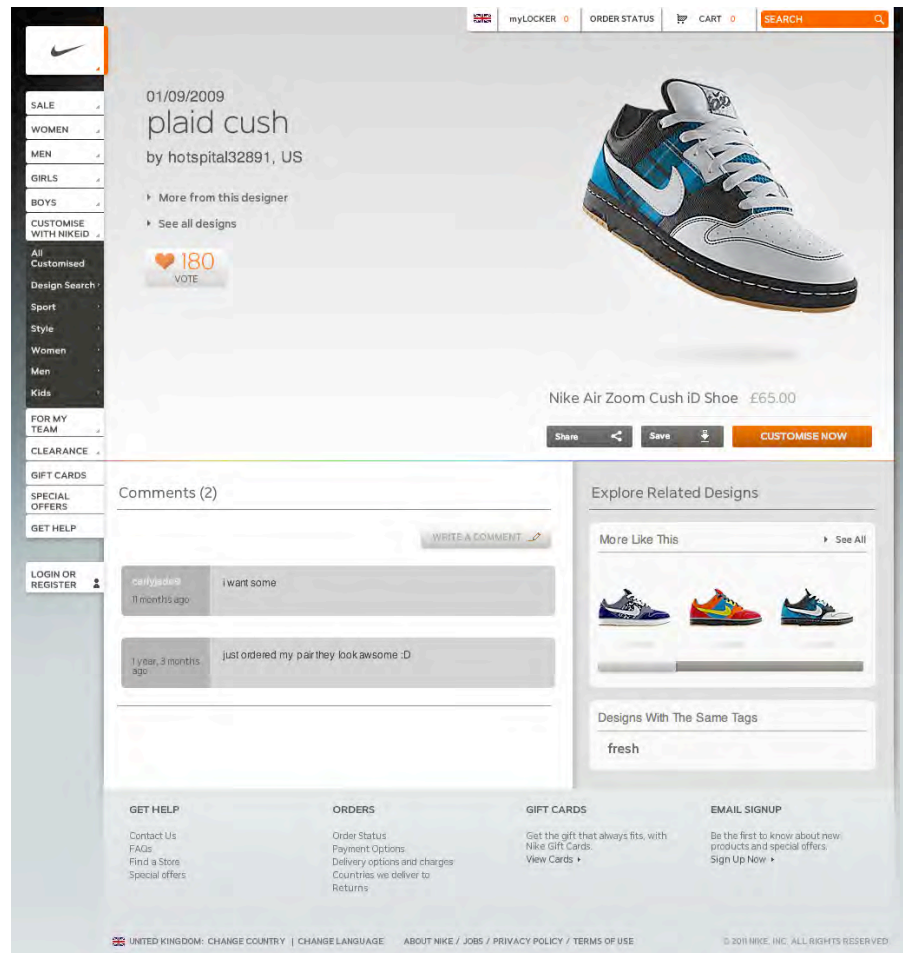
- MC purchase 8 of 8: Nike Dunk Premium iD
- Word diary recording activity, actions and thoughts (July-August 2011)
- Screenshots taken from <http://www.nikeid.com> during the purchasing process, and photographs taken upon receipt of products
- Original purchase of a customised watch was made during July 2007. Records of the purchase were lost, and so a second purchase was made during July 2011.

Monday 25.07.2011

So, about to buy another MC product. It is interesting to purchase again now – the previous one was a gift, and I've seen a couple of other peoples NikeiD products now. What I'm after are some trainers...something quite understated (learnt my lesson from PUMA about slightly odd colours) that I can use as trainers, or dress up as a little bit smart/casual...Just looking at the website now. I think they have more products on offer that they did in 2007, I notice that the watches aren't available any more. Another new feature from last time – browse the 'design gallery' It does make me wonder who would vote and why (maybe there are rewards/prizes for doing it?). Wonder if you have to have actually bought the design for it to be in the gallery, or if you could just have gone through the configurator? A range of options to browse the gallery – gender/sport/product range etc.



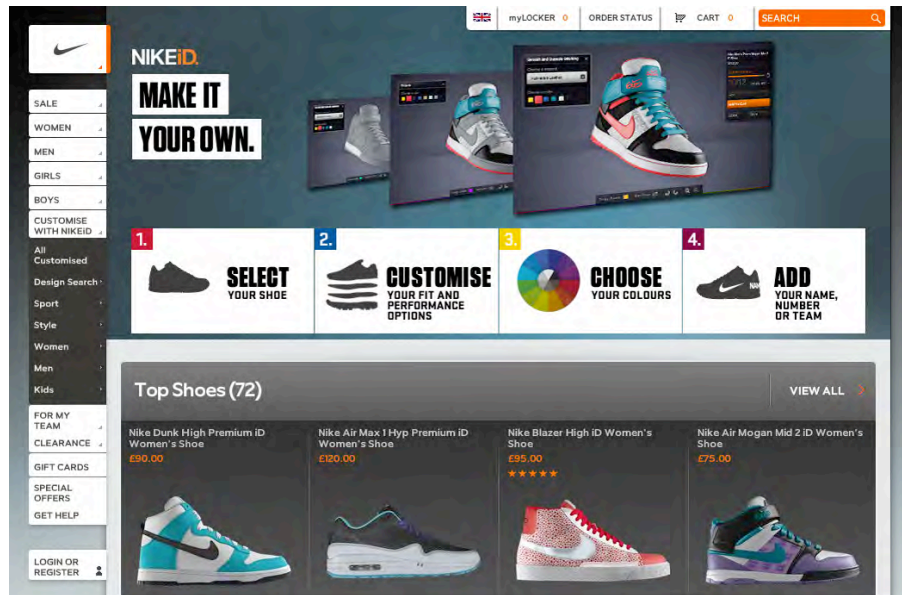
Lets see if I can find a good example to go with...(I know there is always a danger I'll go with something garish). Found one I quite like (if I took some of the brightness out of it). Seems you can use that as your start point, and people have commented on it. Just clicked vote to see what happens but I've got to log in to do it.



Interesting it says see more from this 'designer'. Can't really find anything I like. Am going straight into the configurator to look at the shoe types

Right – it says there are 4 stages: Select – Customise – Choose – Add

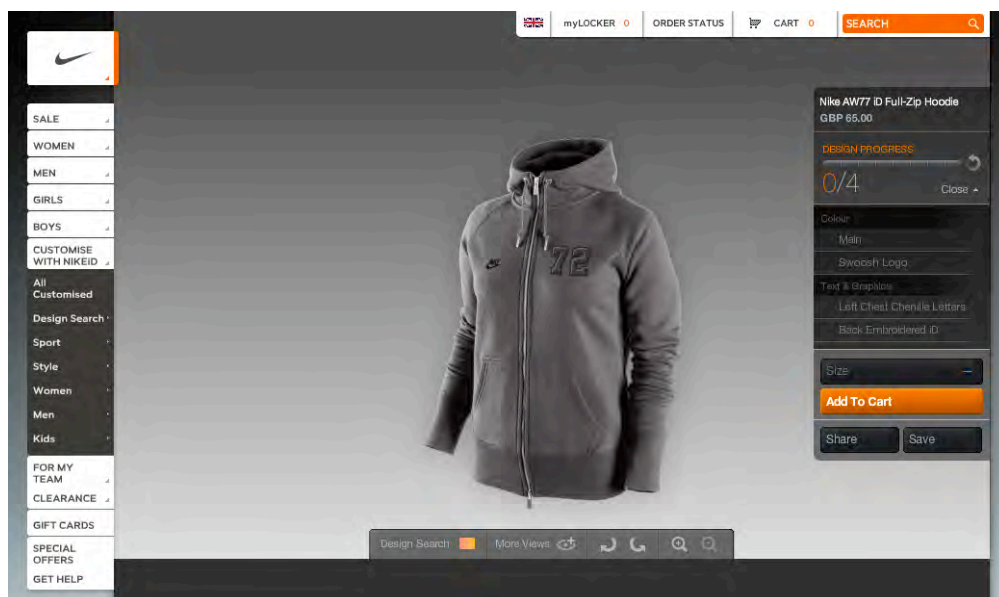
The screenshots of the configurator are nice...and underneath it's got a range of top products. Interesting that it focuses on shoes even though there are other products – from looking at that you would think they only did shoes. Funny, I only really associate NikeiD with trainers.



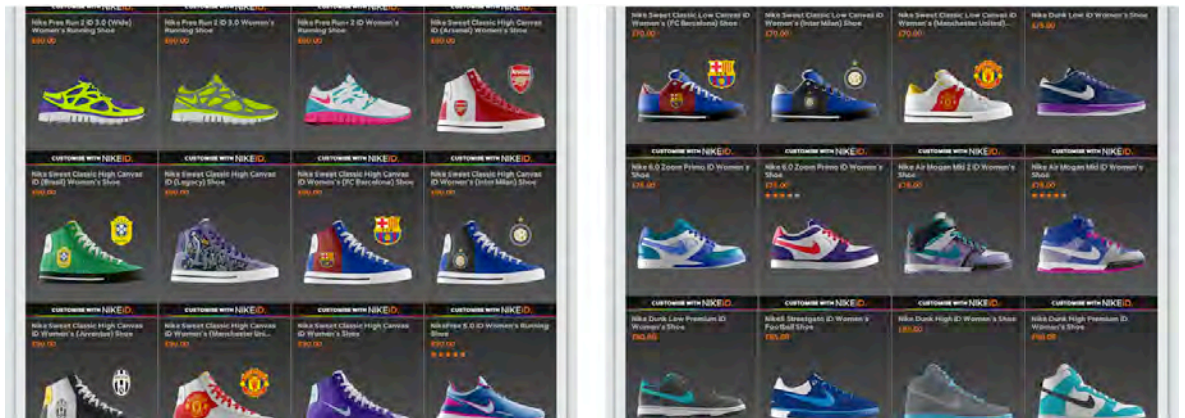
Don't want to start with a sample design. It seems weird to use someone else's if the whole point is uniqueness. If I see one I'll like I'll feel obliged to change it to make it mine, so in some ways I'd rather not look...

Right – clicking select your shoe. I want something quite simple looking...I can search by featured, newest, rating and price. Going to click the two price options just to see what the highest/lowest prices are out of interest... £40 for a t-shirt, £180 for a football boot

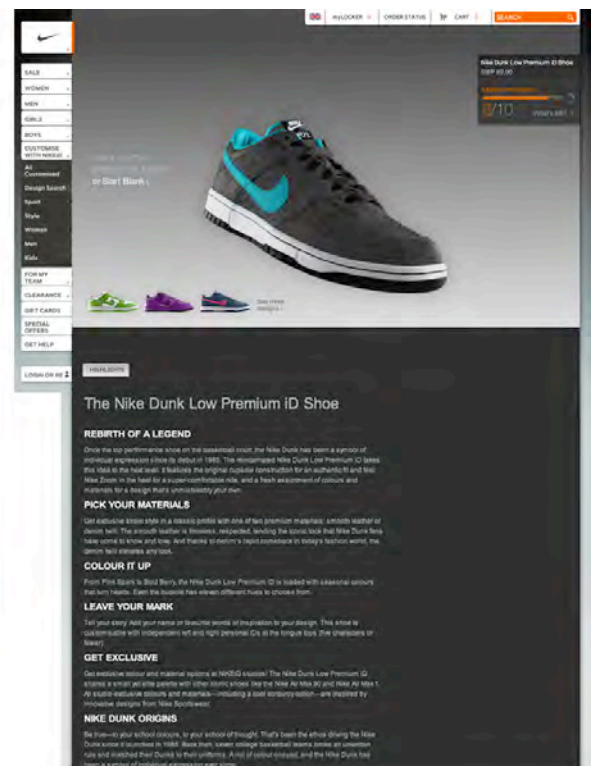
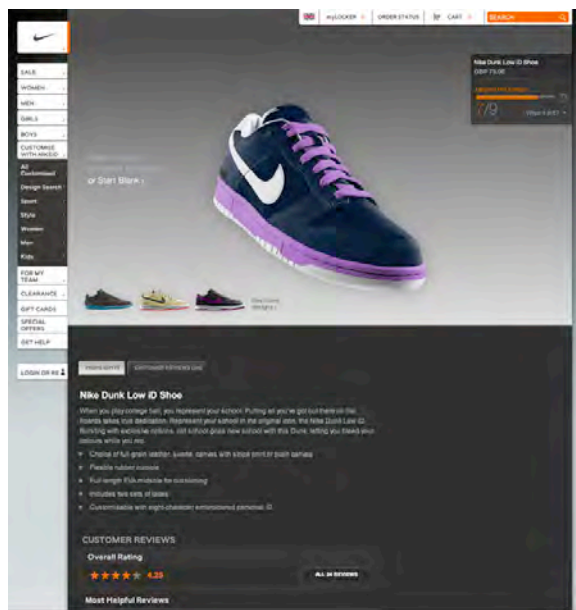
Was about to look for trainers, but have just seen a grey hoodie that I really like the look of...£65 but what can you actually customize? Mmm can hardly change anything (swoosh logo, text colour and an iD...not worth it).



Back to the trainers...



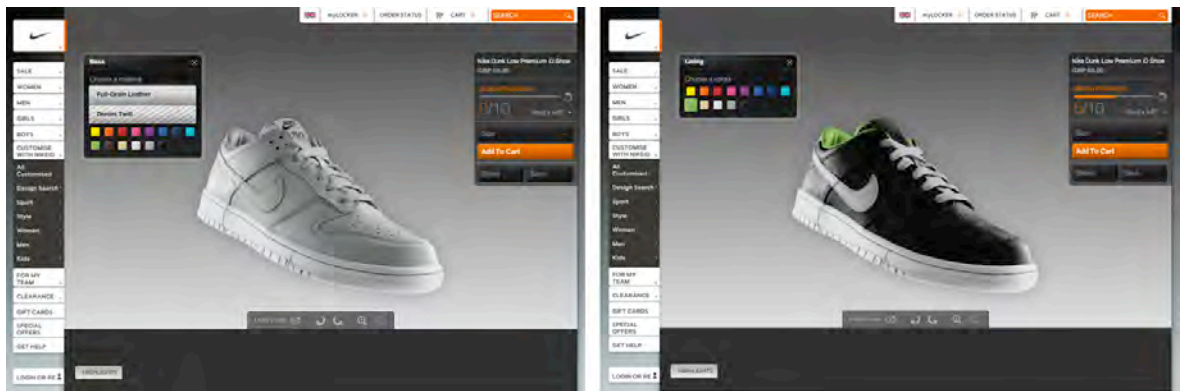
Footwear - £185 to £65. The cheap ones look a bit like weird cheap fabric shoes (yuk!). Let me try and see if there is a style that is a bit more 'me'. It's interesting that their examples are doing nothing but putting me off. I'm not into football or into the 'crazy' brightly coloured designs...the bit of Nike I associate with I guess is quality, not the weird colours/shapes thing



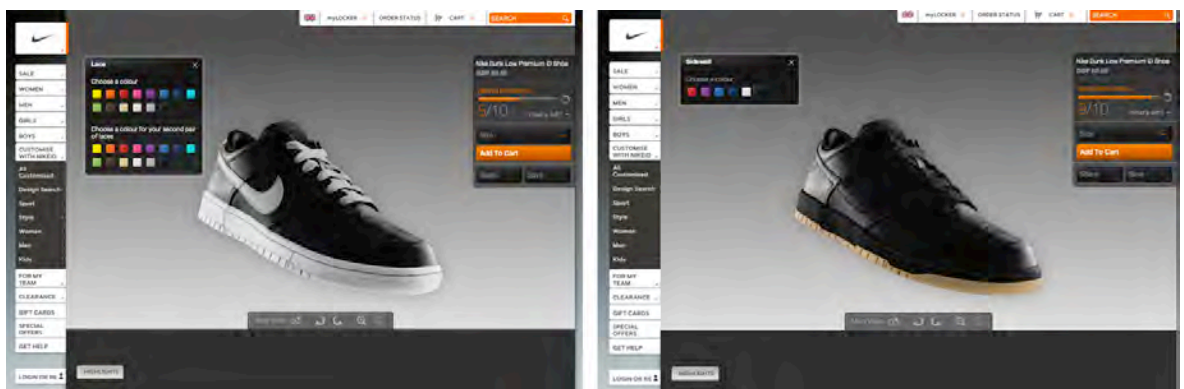
Shape-wise the ones I like best are the Nike Dunk Low iD/Premium iD. Only £5 difference between the two...I'll have a look at those...I absolutely hate the purple example...but as much as I don't really want to see other peoples ones, the other suggestions are helpful as there is a neutral one in there so it gives me a feel for how it could in more muted tones. Says available in leather, suede or canvas...I've fancied some leather trainers for a while...There is a lot more written about the premium one...talks about different

materials/'a small palette of colours', but also makes a big deal of the heritage. Have to admit I like that. It is a shame I can't see the shoes side by side so I could actually judge the differences in how they look. Just looked back from the premium to the low iD...I prefer the premium. Is it just what I read? Do they actually look much different?

Back on premium. £80 to spend. I don't really like the grey denim example (again why would I want one that's already 80% complete?) Just gone to look at their other examples...clicked it but it doesn't seem to do anything? Clicking back now and going to start again. Right clicking 'start blank'. Surprising how different it looks in the neutral colour. I like the idea of brown/beige but their beige looks quite yellowy. The brown...hard to know if it'll be nice. Black is a safe bet – I can always add some subtle colour then... Quite like the idea of a bright lining – the apple green is nice



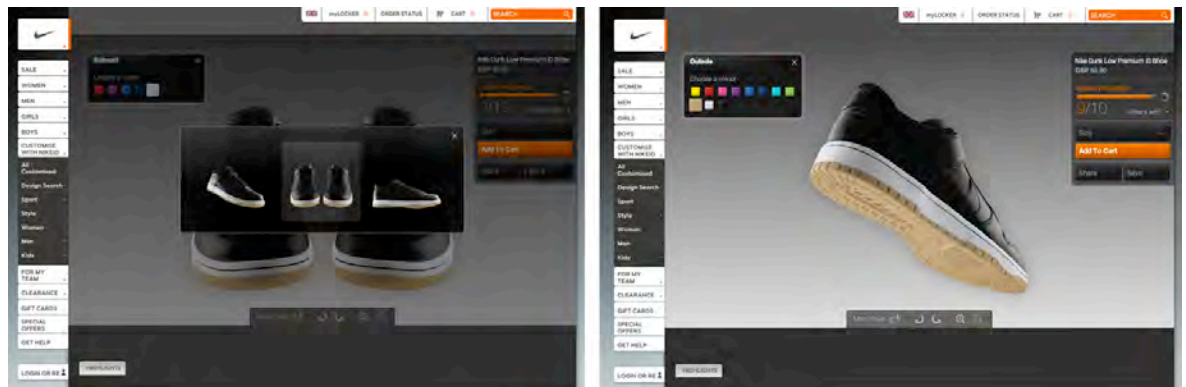
It's really easy to change colours – click on the trainer and it opens the colour window – makes you select material first (where necessary) and then opens the colour box. Just clicked laces – it's given me a double menu. What does second set of laces mean? Do I get a spare set or is it one of those shoes where you get the double lacing up so I'll see both? Must be a spare set as only the top colour box changes the trainer picture



The bottom of the sole (it calls it the outsole) is another nice place to change the colour. Quite liking the beige here..I'm just wary as I don't want to end up with something I won't like/won't want to wear. At the

moment I can imagine myself wearing these to work as they look quite smart in black...Changing the colour of the outerwall really changes the feel. White looks much better than black I think

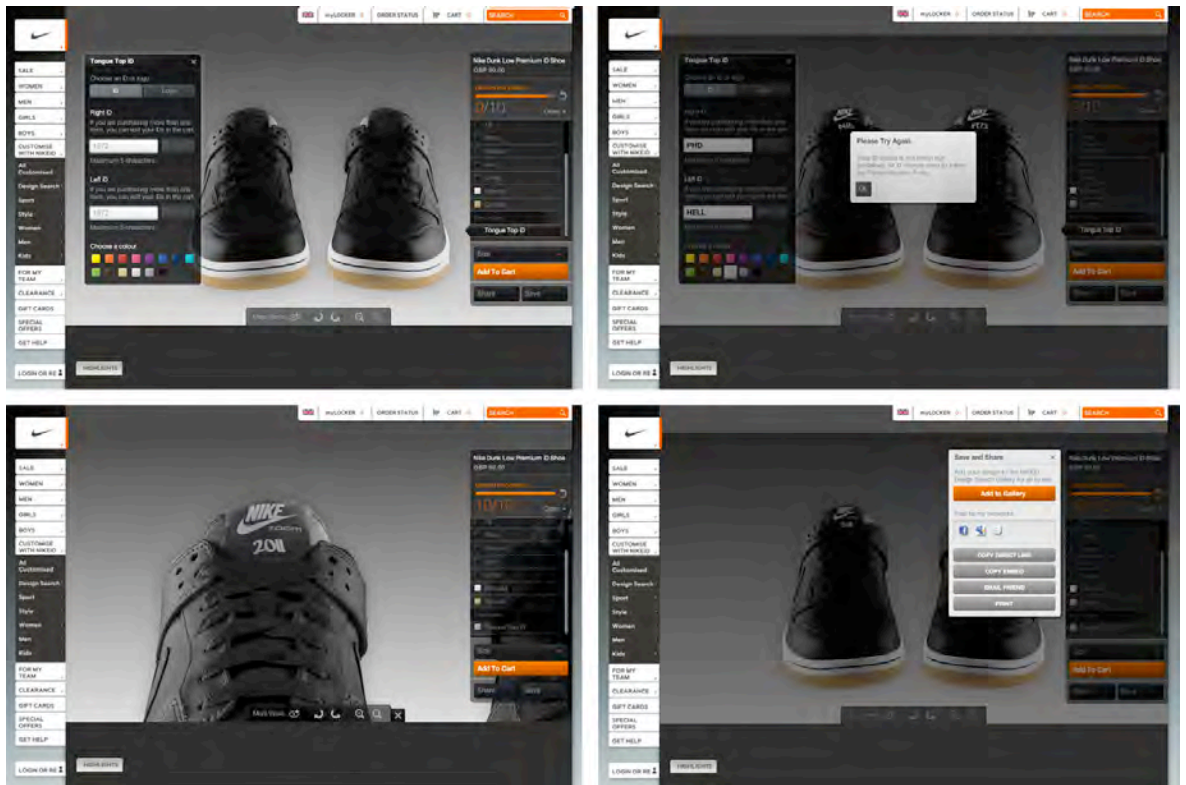
The other views are nice (I like that I can see all 3 views at once before I pick one). Just got the iD to do now. I can click the arrows and turn it around in it's set positions. Gives me a good mix of views, although it makes me want to be able to click and drag and spin it (I guess that's just the assumed affordance nowadays...)



Am happy with this. Have changed the beige outsole to white and back a few times but I think beige looks best. Tongue top iD left...I can either click on the relevant bit of the shoe, or I can click in the design progress list and it takes me to the right view to be able to click on it...

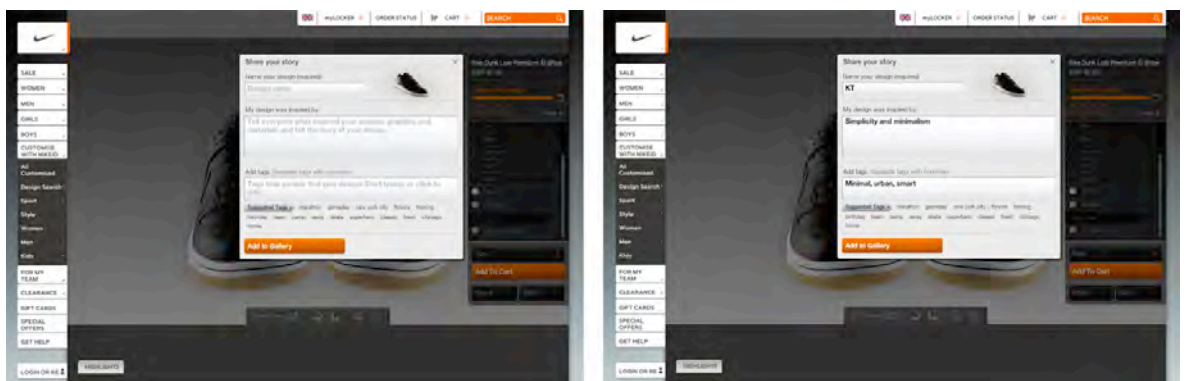
I've got the choice of iD or logo...I was wondering what on earth to write (I find this bit really hard – I like the idea of custom trainers but what message do I want to show to the world? Its default was a year...that's an interesting idea. I've got a maximum of 5 characters...My year of birth is quite cool...go with the whole retro feel...or this year (the year of PhD completion?)

I can put something different on each tongue – lol it won't accept PhD and Hell – hell clearly doesn't fit with their policies! Interesting that there is on link to their policy from that window...Mmm I wanted black embroidery on the tongue but it won't let me 'due to previous colour selection'...Trying a few different things – somewhat more conscious of what I write now as it will be quite visible on the tongue...seems really sad to put your name on your shoes. I need something more abstract. This would be a useful place for ideas (or do people always put names on them??). Could go with 2004 and 2011 (PhD dates). Or maybe just 2011. It's quite good that it lets you zoom right in. The silver looks quite unobtrusive... think I'll go with that.



Right – sizing, lets me select UK sizes...am picking 6 (hope they come up 'normal'). Interesting that it makes you pick gender before size – is a womans size 6 different from a mans then?

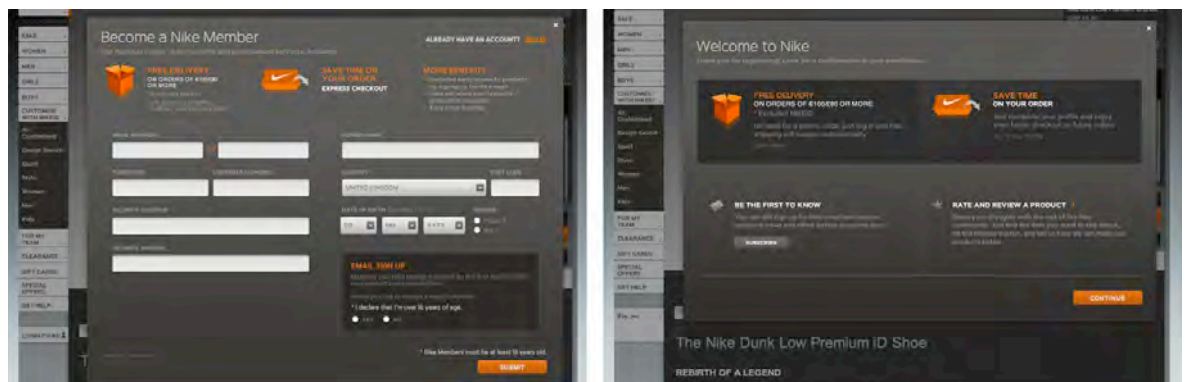
There is an option to share it...again, I wonder why? I can put it on facebook/twitter etc. or add it to the gallery. Maybe I'll add it to the gallery just to see out of interest if anyone votes for it? Done – had to come up with a name and description. All quite odd. There must be so many designs on there that no one looks at surely? There is a MASSIVE list of T&C before it'll upload it to the gallery...?! Lots of standard stuff but a big bit about user generated content



“NIKE does not, and you agree that NIKE has no obligation to, review the communications, materials, information, opinions, and other content posted and/or submitted by users accessing the website (including, without limitation, in or on bulletin boards, chat rooms, community pages or other forums on this website) (collectively, "User Generated Content"), that Nike is not in any manner responsible for User Generated

Content, that Nike does not guarantee the accuracy, integrity or quality of User Generated Content, and that NIKE cannot assure that harmful, inaccurate, deceptive, offensive, threatening, defamatory, unlawful or otherwise objectionable User Generated Content will not appear on the Website. You acknowledge that by providing you with the ability to access and view User Generated Content on the website, NIKE is merely acting as a passive conduit for such distribution and is not undertaking any obligation or liability relating to any User Generated Content or activities of users on the website. Without limiting the generality of the foregoing, you acknowledge and agree that the information, materials and opinions expressed or included in any User Generated Content are not necessarily those of Nike or its affiliated or related entities or content providers”

OK now it's telling me I've got to register...wonder if I can checkout without being a member? Oh well, I'll register anyway...



Right it says it's saved in my locker....just gone to see what it looks like from there. Clicked on the design – came up with two dialog boxes (which I only just had time to read). The first said up to 4 weeks delivery time, the second said something about free delivery on orders over £70 (cool if that's true!)

Right checkout process. Says free delivery (and yet it's adding delivery charges to my total – hmm maybe it disappears as I go through the process?) Can pay with paypal...good I like that...Mmm hit the paypal button but I can't see a revised total. There is a live chat...I'll try it. I don't really want to pay the delivery charge if I don't have to. Opened a new window, have to log in with my email address and name etc. I hate having to enter details like this. I'll try the paypal window again...

Mmm logged in to paypal. Need to confirm billing/delivery details...not shown me the total yet It's taken me back to Nike, updated all my cart details on screen but still has the P&P charges. Will have to resort to live chat...have asked the question...she doesn't seem to be answering (it usually tells you when they're typing or doing something). It allows me to upload files – just uploaded the screenshot (funny as on the updated checkout page it has taken off that offer...!) They don't seem to be replying – will try again...I'm now second in the queue waiting. This is the worst live chat I've ever used! Still not connected...its been telling me for about 30 seconds that I'll be connected in 3 seconds. Much better if they don't give you those

kind of specifics when they're clearly not true...! It's the whole managing expectations thing. In fact I don't think I've ever had to wait on a live chat?

They've tried to fob me off with their standard no you're not entitled here's a link to our policy, but they've had to relent and investigate now I've sent the screenshot...they're investigating...this kind of stuff really ruins a process. I know its not much extra to pay but it's the principle...

Khadija: Hi, my name is Khadija. How may I help you?

Kate H: Hi, I was just asking you a question but you didn't reply...the checkout said free delivery on NikeiD over £70 but I'm trying to buy something for £80 and it's charging me P&P. I've got a screenshot if you want to see it

Khadija: Please click on this link to read our our free delivery policy: http://nike-eu.custhelp.com/app/answers/detail/a_id/47/kw/free

File attachment upload has started.

The file 31 checkout.tiff (364.49KB) was received.

Kate H: That's not what it said on screen

Khadija: Please note that the Nike member free shipping threshold excludes orders with NIKEiD products.

Kate H: yes but please look at the screenshot it said Nikeid orders

Kate H: ?

Khadija: Please hold for a few moment, I'm investigating the matter

Kate H: Thanks

Kate H: I'm waiting to pay now....

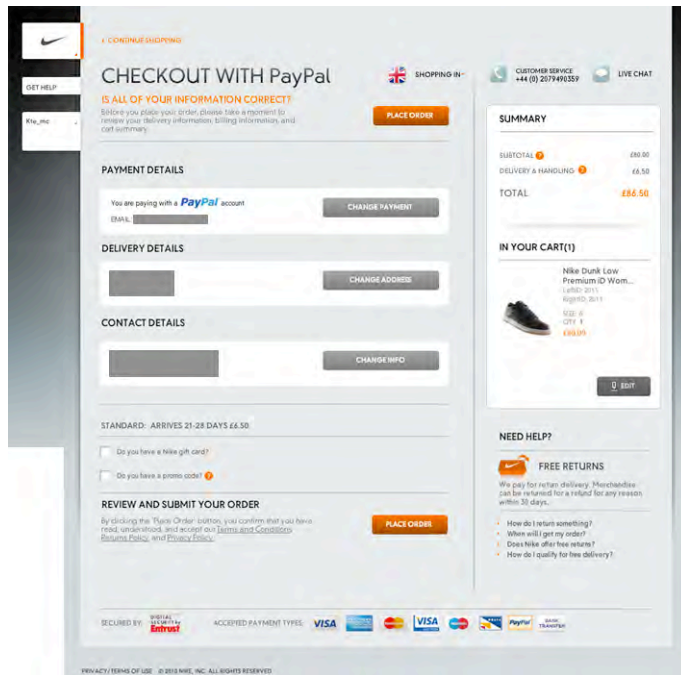
Khadija: This is the first time I see this, it looks like an error on our web site. My supervisor is currently looking into it and I will answer you in a few moments. Thank you for holding

Kate H: thanks

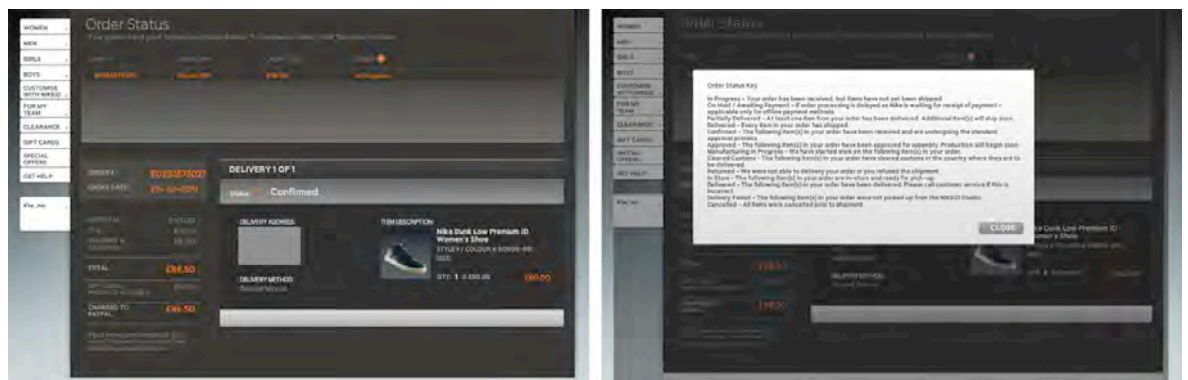
Khadija: The message that comes up is basically informing you that if you would spend another 70 GBP, you will qualify for free delivery on NIKEiD orders. The minimum order value for free delivery on a NIKEiD order must be 150 GBP. I do apologise for the confusion.

Rubbish website. It's telling me spend £70 MORE to get free delivery. I've never seen wording like that around delivery offers.

So...am paying with paypal.



All nice and straight forward. That's one of the reasons I like Paypal. Order placed. Interestingly it says it says products can be returned within 30 days (I can't believe they're accepting MC products back?), and looking at the help questions at the side of the page (I like these, great when you hover over and it gives you a quick answer...annoying when you click accidentally and it opens a whole new window...). Says I can track my order using 'order status'. It's got the print confirmation or order but weirdly it won't work? Opens a print dialog box and then won't actually print it...?



Just looking now at the order status. I like the fact that it has different categories to show me where it is in the process, although they all seem very functional rather than evocative about the process. Wonder if they'll email me as it changes or if I'll have to keep logging in?

So, I've got 4 emails straight away.

The first is a standard 'Welcome to Nike'

The second is a paypal confirmation of payment sent

Third is order confirmation. I hate it when they do the really generalized text – I want them to recognize that I haven't purchased multiple items, not just give me a standard email. There is a small pic of my trainers, and a link to 'see my design' – it opens the website with my shoe

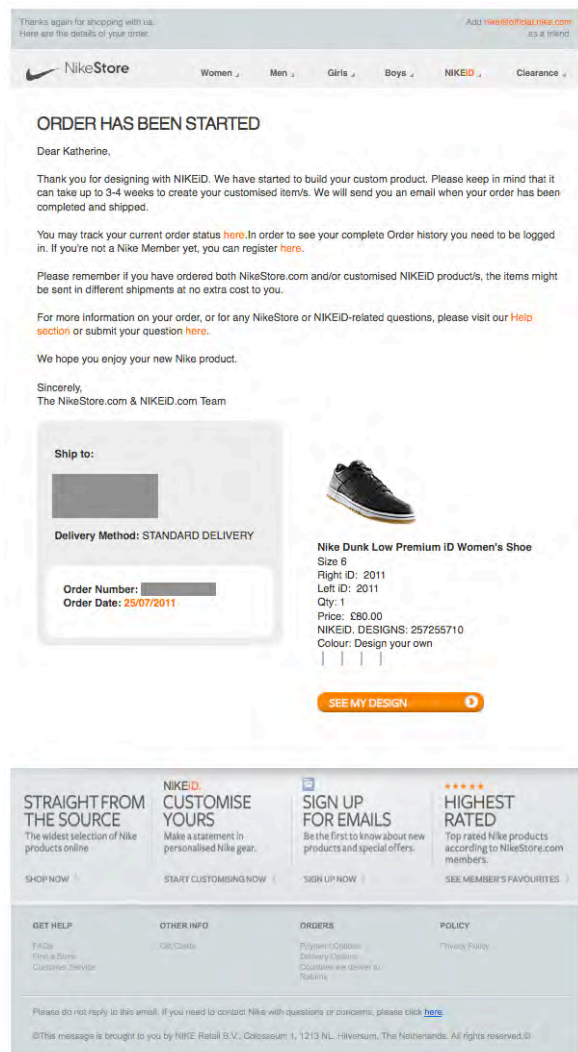
Fourth is a chat survey – hotmail has blocked it as 'suspicious' ! so I'm not going to even bother...

Wednesday 27.07.2011

Two emails in my inbox this morning – the first is called 'NikeStore.com Invoice'

I like the friendliness of the opening sentence "Dear Katherine, Great news! We have received the payment for your Nike order" ...from there it becomes a bit more average and generalized e.g. you might have two invoices attached if...I like that they've attached a PDF of the invoice (very practical), and then it's got an interesting bit about the use of a digital signature in the invoice to check that the invoice hasn't been modified...interesting in terms of security I guess

Invoice PDF is pretty ugly...barely even a Nike logo let alone a picture of my shoes. You'd think this would be a key interaction...



Second email – "Your NikeStore.com Order EO252573027 Has Been Started"

'Been started' is interested language. Started making or just started the process...I'll open it and see

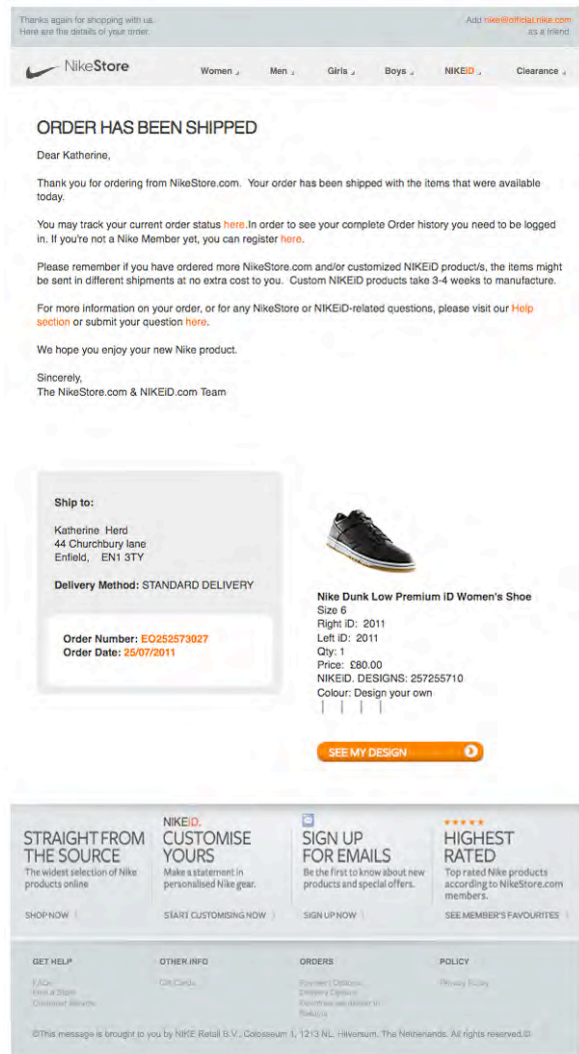
Has a small image of my shoes and a link to see my design (like I saw before). Quite an informative email although not very inspiring. It's very functional rather than inspirational – "Thank you for designing with NIKEiD. We have started to build your custom product"

Has a reminder of the 3-4 week wait...would be nice if they gave you an estimated date without me having to work it out on the calendar. Says I won't hear from them now until I get an email when it's been completed and shipped. So now I wait...Wonder I my design is in the gallery...I'll just have a quick look...

I'm sure it said within 24 hours...if I go to newest designs the most recent appear to be from 07/07/11

Monday 01.08.2011

Just logged in to see if there was any change...nothing. Not heard anything from them since last week. I also went onto the design gallery to see if it had been added. It still looks like nothing has gone up since 07/07/11 Not exactly the 24 hours they described!

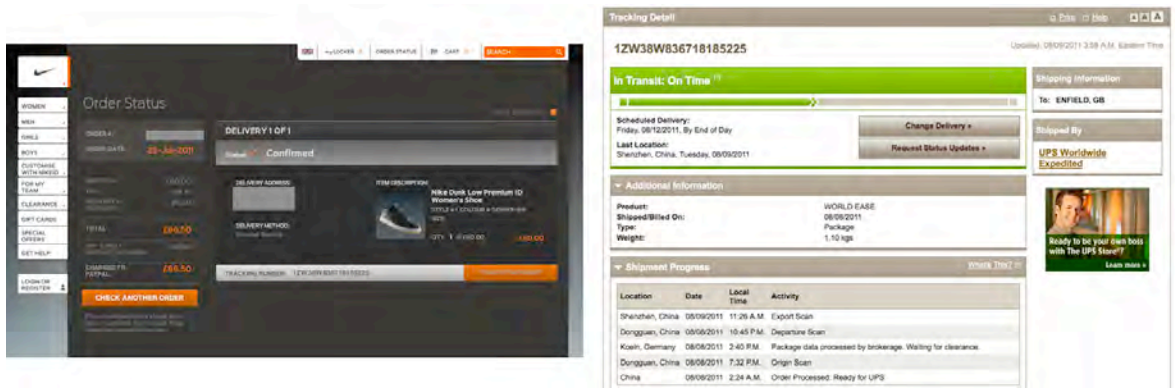


Monday 07.08.2011

Just had an email to say they've been dispatched! Excellent news, I'm really looking forward to getting them. The email is almost identical to the 'order has been started' one, just has a different header and text. I suppose that means it fits with the brand style, but it just seems overly functional "Your order has been shipped with the items that were available today".

Just logged in to my account to see what it says. Says status 'confirmed' and has all the order details. There's also a tracking number and a link to click. It takes you to a UPS page...so...they're due on Friday this week, and it shows me that they're ready to leave China (so at least I know where they're made now). It does make me feel a bit bad to see China written there like that considering all of the bad publicity Nike have about the conditions for workers in their manufacturing plants. I'll keep an eye on the UPS tracking over the next few days. Just looking at the picture of my trainer now...I kind of wished I'd chosen something a bit more unusual,

maybe dark coloured fabric instead of black leather. I hope I won't be disappointed when they arrive as they were quite expensive.



Thursday 11.08.2011

They've arrived – a day earlier than expected (good thing I'm not at work and was planning to take tomorrow off). I was planning to log into UPS this afternoon...and suddenly here they were!



The box is a standard brown box on the outside (guess I'll be due the customs charges bill soon).

It's got a label around it saying 'if tape is broken do not accept'. Assume this is for security purposes? I notice that there is no Nike branding anywhere on the external packaging, just the name and address of the industrial estate in China. The NikeiD shoe box fits really snugly inside the outer packaging. I must have been lucky and opened it from the right side, as you open the shoe box like a drawer – it's got a hold for you to pull it out. I've taken the box right out now to have a proper look. It is a matt black finish, with the NikeiD logo on the top and end faces. It's got some really elegant detailing if you look closely to the opening face – it is a pattern made up of trainers and it is in a gloss varnish on the matt black surface.

Inside the box the trainers are wrapped in a white tissue paper with the same subtle pattern on it – it's actually really beautiful, I wonder how many people actually notice that it's based on trainers?. It is interesting that opening the box in this different way makes it feel a very different experience from normal shoes (I guess that's the whole point)...well, I'm assuming Nike boxes don't normally open like this (I haven't bought any for a long time. There is a NikeiD glossy leaflet inside. It's got a NikeiD graphic on the front (not sure if I saw that image on the website or not) and a big statement inside about showing it off. It's ok as leaflets go, obviously not cheap as it's thick glossy card, but is it something I'd want to keep and show people? What if it had my design on it? – that would start to get more interesting...

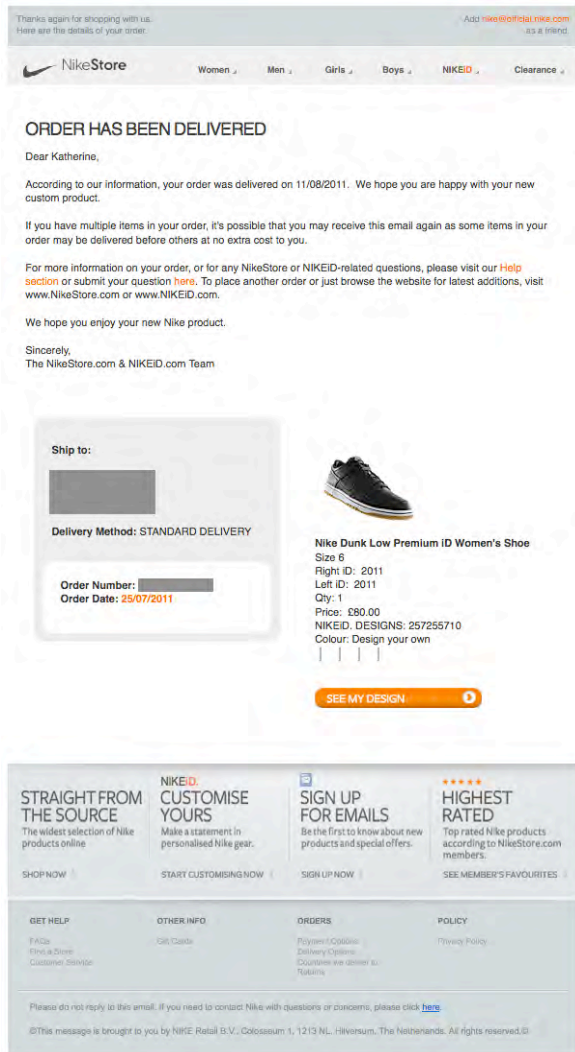


First impression of the trainers – I like them a lot. The leather is thick and padded and they're really comfortable. The iD seems to be woven into the label on the tongue (so it looks like a print) rather than embroidered – I guess this removes the issues of embroidery quality on small letters like I saw on the K-Swiss. Mind you the Nike logo is embroidered on to the back of the heel and that seems to be done well. There is a spare pair of laces in the box – that must have been what it meant when it asked me for a second colour – shame I would have liked to have a white pair for them too.



Just logged into my email account and have got a 'Your order has been delivered' message. Again, same format as others...seems a bit odd they'd send you one to say we've delivered it (but I suppose this has some use). "We hope you are happy with your custom product"....

Just looked at the NikeiD site – weird it seems to have changed...I wanted to see if my design was in the gallery yet. I can't seem to find the gallery anymore or any inspirational designs? Everything I try and click on either just gives me the thumbnails of the product ranges, or takes me straight into the configurator. Have just gone back to the email to click the 'see my design' link to see if I can find it from there? Can't see anything...still has the 'add to gallery' link within the 'share'. Maybe they've changed the website since I was last on there?



I really like the trainers – I've been wearing them around for the last few days. The colours are very suitable for what I want, although I have to be honest I'm left thinking that I wish I'd pick something more interesting and not gone for the safe bet of black leather. One of the fabrics in a dark grey...especially now I look back at the sample starting design. Maybe next time...

Wednesday 24.08.2011

Have been wearing them a lot, and they still look in great condition. I've kept the box as I really like the way it opens and I'm sure I can find a use for it. The leaflet...has gone in the bin.

It's interesting I've not had any mailing list type emails from them, nothing at all. I would have expected some kind of follow up or info about my next purchase/encouraging me to try new product lines...something...

Appendix 14

Pilot study: the design probe

Welcome!! About this project...

Within my PhD research project at Middlesex University I am investigating the experience of buying 'mass customised' products - these are products where the customer becomes involved in the design process.

Lots of research has been done to investigate how businesses can manage this process, but I am interested in what kind of experience you have as a customer - from the moment you decide to buy, through to when you receive the product (and everything in between).

This kit is called a 'design probe' and is a tool for gathering information and inspiration about your experience. There are no right or wrong answers or 'correct' ways of completing the tasks, and I am not anticipating particular responses or results. All I ask is that you read the information and have a go at each task.

Your design probe comprises the following items:

- 'capture it' digital camera, photo printer, photo paper and instructions for use
- 'tell me stuff' digital voice recorder
- A set of illustrated cards with questions/tasks
- Postcard stickers
- A record book
- 'capture it' folder
- 'log it' folder
- A 'who did you tell' map
- A 'what happened' map
- Pen and stickers

Have fun and play with the activities. I'll be looking to collect the probe from you about a week after you've received your customised product, so you'll have a chance to record how much you're enjoying it (...or not!). Then we will meet for a short informal interview to discuss your experiences both with the design probe and customising your product. Once completed I will issue a form for you to complete to process your £50 thank you payment.

Many thanks for your participation - I hope you have an interesting experience and design a product that you love!

If you need to contact me at any time you can do so at k.herd@mdx.ac.uk

Here is where the fun begins...BEFORE YOU START...

Why design it today?

Draw a diagram of what you think will happen from now until you receive your customised product:

I think it will arrive on(date)

The thing you're most looking forward to is:

Describe your day so far in 20 words or less

.....
.....
.....
.....
.....



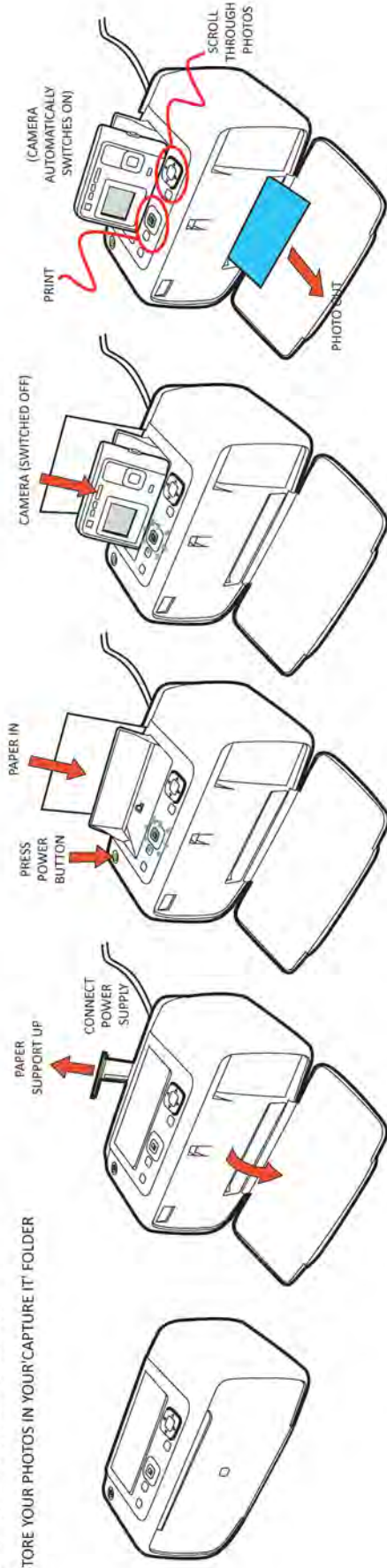
Find your **'TELL ME STUFF'** digital voice recorder - have you had a quick look at the instructions on how to use it?

I don't want to distract you whilst you design your product/visit the store/go on the website so this may be a useful tool for recording **what happens, what you are doing** and **how it makes you feel**.

You can keep adding recorded tracks, don't worry about editing or deleting anything. Only thing I ask is can you tell me the **date** and **what you're up to** when you start talking. Use it to record your thoughts whenever you interact with the company - reading emails, visiting the shop etc.

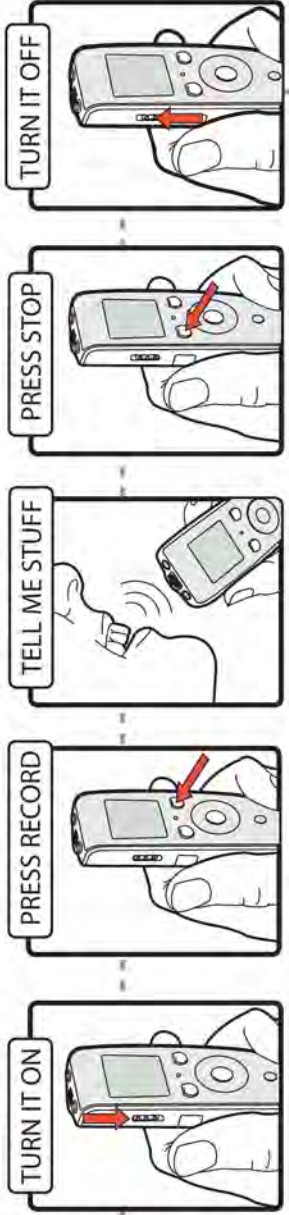
YOU HAVE BEEN SUPPLIED WITH 25 SHEETS OF PHOTO PAPER AND A NEW INK CARTRIDGE. PLEASE USE TO HAVE FUN, COMPLETE THE TASKS, AND TO TAKE AND OTHER PHOTOS TO CAPTURE YOUR EXPERIENCE.

STORE YOUR PHOTOS IN YOUR 'CAPTURE IT' FOLDER



NOTE: WHEN USING THE CAMERA WITH THE FLASH TURNED ON, THE CAMERA REQUIRES THE FLASH TO 'CHARGE'. PLEASE BE PATIENT. PLEASE LEAVE YOUR PICTURES ON THE CAMERA ENSURE THE CAMERA IS SWITCHED OFF WHEN PLACED ONTO THE PHOTO PRINTER, IT WILL SWITCH ON AUTOMATICALLY ONCE CONNECTED.

TALK TO ME EVERY TIME YOU COME INTO CONTACT WITH THE COMPANY OR IF THE PROBE IS NOT TO HAND...



AGAIN AND AGAIN AND AGAIN

<http://hugemagazine.com/blog/index.php?aged=2>
[Accessed 28.10.08]



DESCRIBE IT:

Something that was different from your expectations...

date:
FDI 10/08

<http://www.jfittmo.southcom.mil/storyarchive/2007/07/augstories/Tattoo%20Guidance%2031Aug07/070904-N-6138K-004.jpg>
[Accessed 28.10.08]



DESCRIBE IT:

What makes me different?

date:
FDI 10/08

<http://www.houdintribute.com/img/crowd.jpg>



LIST IT:

Choose five words describe the company you're buying your customised product from?

1.
2.
3.
4.
5.

date:
FDI 10/08

http://interfacelift.com/wallpaper/downloads/01113_different_2560x1600.jpg
[Accessed 28.10.08]



DESCRIBE IT:

A brand that stands out from the crowd...

date:
FDI 10/08

DESCRIBE IT:

Your most frustrating experience...

Your best experience...

date:
FDI 10/08

'LIST IT'
'DESCRIBE IT'
'DRAW IT'

Illustrated task cards...
to complete when the mood
takes you...

<http://home.att.net/~dermatoglyphics/>
[Accessed 28.10.08]



DRAW IT:
A map of my life...

date:
FDI 05/08

<http://rollerskatesofamerica.com/images/custom%20vans%20%20copy.jpg>
[Accessed 28.10.08]



DRAW IT:
Something I have customised or would like to customise...

date:
FDI 05/08

<http://www.crobbo.com/blog/streetart-9.jpg>
[Accessed 28.10.08]



DESCRIBE IT:
People customise things because...

date:
FDI 05/08

Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:

Something I like

LIST IT:

Here are five random facts about me:

- 1.
- 2.
- 3.
- 4.
- 5.

Kate Herd

Product Design and Engineering
Middlesex University
Trent Park
Oakwood
London.
N14 4YZ

P01_05:08

Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:

Something frustrating

DESCRIBE IT:

My pet hate:

Kate Herd

Product Design and Engineering
Middlesex University
Trent Park
Oakwood
London.
N14 4YZ

P01_05:08

Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:

My favourite product

LIST IT:

Here are my five favourite websites:

- 1.
- 2.
- 3.
- 4.
- 5.

Kate Herd

Product Design and Engineering
Middlesex University
Trent Park
Oakwood
London.
N14 4YZ

P01_05:08

Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:

Something that inspires me

Just to let you know I bought a product from:

- NikeID
 - Pumas Mongolian Shoe BBQ
 - My K-Swiss
 - Timbuk2
 - Freitag
- on 2008

Kate Herd

Product Design and Engineering
Middlesex University
Trent Park
Oakwood
London.
N14 4YZ

P01_05:08



20.05.08
Gave me the
design probe
list and
explained it.



the 'who did I tell' map

Like to tell people what you're up to? Use the 'who did I tell' map to record those moments you talked about your experience customising a product. Who did you tell, what was said? Map the information with a brief note and the date. Talk to them more than once? Don't worry, make a note of each time.

Make them green if you told them about your involvement in this design probe.

Make them orange if you told them about or showed them something to do with your design or your product.

Told them about both? You've created a monster!

the 'what happened' map

This map records those moments that make the experience real...Use the 'what happened' map to record the times you interact in some way with either the product or the company

When did you design your product? How many times did you visit the store/website beforehand? Have you been back to the website, logged into your account? Received any emails? Anything else...? Mark it down so we can see what happened and when. Write, draw or record it in any way you wish.

Was it a great moment?



'CAPTURE IT'

Use this folder to store your photographs

<p>My product...</p> <p>.....</p> <p>P01.05.08</p>	<p>.....</p> <p>P01.05.08</p>	<p>Something about me...</p> <p>.....</p> <p>P01.05.08</p>
<p>My product...</p> <p>.....</p> <p>P01.05.08</p>	<p>.....</p> <p>P01.05.08</p>	<p>Something about me...</p> <p>.....</p> <p>P01.05.08</p>
<p>The best bit...</p> <p>.....</p> <p>P01.05.08</p>	<p>.....</p> <p>P01.05.08</p>	<p>Something about me...</p> <p>.....</p> <p>P01.05.08</p>
<p>My least favourite bit...</p> <p>.....</p> <p>P01.05.08</p>	<p>.....</p> <p>P01.05.08</p>	<p>Something about me...</p> <p>.....</p> <p>P01.05.08</p>
<p>The packaging...</p> <p>.....</p> <p>P01.05.08</p>	<p>.....</p> <p>P01.05.08</p>	<p>.....</p> <p>P01.05.08</p>
<p>The packaging...</p> <p>.....</p> <p>P01.05.08</p>	<p>.....</p> <p>P01.05.08</p>	<p>.....</p> <p>P01.05.08</p>

My customised product has arrived!!!

Tell me about it!

Five words to sum up your feelings before you saw it:

.....
.....
.....
.....
.....

Five words to sum up your feelings after you saw it:

.....
.....
.....
.....
.....

Who was the first person you showed it to and what did they say:



Find your 'TELL ME STUFF' digital voice recorder - record your thoughts as you collect it, open it, see it for the first time...

You now have your customised product,

Favourite moment was:

Funniest moment was:

Most interesting moment was:

Worst moment was:

Moment that exceeded expectations:

Bit that made me smile was:

Most frustrating moment was:

Anything that was not as you expected:

The one thing I would change about the product:

The one thing I would change about the experience:

The thing I'll tell people about:

PLEASE KEEP THE PACKAGING OF YOUR PRODUCT TO BRING TO THE INTERVIEW

Appendix 15

Pilot study: the design probe

- * Transcription of voice recorder (tagged)
- * Transcription of probe activities (tagged)
- * Transcription of post-probe interview (tagged)
- * Scanned copies of completed probe activities

Pilot P02

Probe activity data

Transcript of voice recorder data within the probe kit

Transcript completed by Kate Herd.

13 separate recordings taken from an Olympus VN-2100PC voice recorder.

(...indicates a pause in the conversation)

01.06.08 18:03 Length: 0:25

"Ok, I'm going to buy a pair of trainers, erm so I'm going to check out all three websites, erm for the trainers, the NikeiD, the Mongolian BBQ shoe store and the K-Swiss. Erm, if I was to go for the NikeiDs I'd want 'Air Force One's, I'm not sure about with the Pumas, but I'd get original K-Swiss so I'm going to check out the websites now"

01.06.08 18:09 Length: 0:45

"Right, just got on the K-Swiss website, erm, loaded up pretty fast. From what I can see there is three normal trainers which you select, three different styles...and two college versions which...I'm not sure which it is...ok lets check it out, the college versions...ok...I'm guessing its for the actual college that you go to which is an American thing so...skip that, go back to the main page [coughs]...er, the other three ones, the other three trainers don't look too appealing to me, so...I'm going to, er...skip K-Swiss and go onto the NikeiD one. Ok"

01.06.08 18:11 Length: 0:44

"Right, just got on the NikeiD website [coughs] sorry...erm, loaded up pretty fast again. I'm going to the 'view all' sections so I don't miss out on any products. Then click on 'mens' and see what comes up...some...football boots, t-shirts, bags...erm...lets see if they've got what I want. Ooo they've got watches as well...erm...ok, I'm not going to talk on this thing forever so I'll come back to this when I find what I'm looking for"

01.06.08 18:21 Length: 0:49

"Right, I just found something called 'Court Tradition velcro'...er...for mens, and it looks really nice, so I might go for this. I couldn't find anything else that I liked out of the whole selection. Not really a football fan either so I don't want boots. Erm, didn't find the 'Air Forces One's that I was looking for, so I might go for this if I was to go for iDs. I'm just quickly going to check the Puma store as well to see what they've got, see what selection, although I did like that Nike had a large selection...that you could customise, but, er and K-Swiss only had five, so...just goes to show how big the companies are...Ok, cool, I'm just going to check out a few others.

01.06.08 18:32 Length: 0:54

"Right, the Puma site has only got two trainers...but the website itself it absolutely amazing. It's crazy, and they've done it like a proper Mongolian buffet...Erm...I selected a shoe but I'm not sure if I like it, there's too many things that you could change, took bloody ages...erm [coughs] you try to go for a colour scheme but you don't actually, because all the pieces are flat laid out, you don't know which piece you're actually selecting...unless you've done this before...so it takes a bit of practice...Erm...and that...it's...not bad...think I'm going to go back to the NikeiDs...er...yeah, going

to go back to the NikeiD but I'll have to continue tomorrow or the next as I have to go to someones house now, bye"

03.06.08 22:46 Length: 3:23

"Right, back on the NikeiD website, I'm going to buy my trainers today...er [can hear websites clicks in the background] just done 'view all'...and that's going down to the shoe I want. This website took slightly longer to load because it's got a larger selection...and...you could customise more aspects of the actual trainer...so...so that, er...right, that's ok...erm [website clicks]. I actually clicked on 'start with an inspiration' but I'm not sure I want that, I want to start blank so, I'm going to go back...and start blank...ok...Now, I get to decide every single part of it, so, select my size...8, and get to the [can't hear the word] step two...er...light chocolate outside...and then the secondary colour beech tree, yeah...I think these two colours go well together...Yeah, definitely. One strap, middle strap, top strap...erm...yeah I've gone for the bottom and the middle ones the same colour and the top one a different one...er, colour didactic...and I'm going to go for...beech tree as the same as the actual front side of the trainer. Border stitching, erm, I'm going to go for orange as I think orange will make it a bit more, punchy. Inside the trainer I think, I'm either going to have orange, to look like it's matching, or light chocolate so that I could wear any kind of sock, actually no, I'm going to have orange, because I can wear any colour sock with the orange colour, I think. Erm, the outer sole I'm going for light chocolate again because it won't get dirty as quick as white. And then the stitching colour orange...very class...erm, back tab colour, er, [hear website clicking] can I get it to match the front? [can't hear two words]. Right, next bit of personalise. I'm, er...erm...Right this is the ticks at the back, the Nike ticks, I get to do, I get to, decide what colour it is. It's either going to be orange, or I could, I'd like an iD in, er...I think I might have my left trainer as er a Nike tick, and my right one with an iD. I'm not sure. Five characters...erm, I going to have to think of something...ok I'm going to stop recording"

03.06.08 22:52 Length: 2:44

"Right, er, I've decided to keep the left side as a symbol, as the NikeiD swoosh, and the right foot, on the back tab, I'm going to write something. I'm not sure what to write, I don't want to write my name, I don't want, I'm not sure if I want that. I might just write the word 'right' [hear typing on the keyboard]...but it might look a bit weird...they might think I'm a bit...retarded, in terms of I don't know what shoe I'm wearing, but I think it looks cool so I'm going to go for it...ok, so...I'm just about to review my options...erm, just checking everything is my size and what not, that all colours are right...ok...er, it says due to high demand NikeiD products will have temporary delivery times 4-6 weeks, thank you for your understanding blah blah blah. Right...so I'm going to have to wait a long time. That's a month and a half-ish...right, add that to cart [website beeps]. Ok, we apologise there is an error adding your item to cart, please try again...ok...[website beeps] nope, please try again...[website beeps] ok this ain't working [website beeps and keyboard clicks]...right, erm, I'm going to save it and try and buy it later to see if that works because I can't actually buy it straight off. Erm, you've got save options, locker, wallpaper or design iD...locker, I don't know what that means...oops, no, it's asking for my account which I haven't got one and I don't want one. Let's try to save it to design...ok...the design iD is a unique iD that you can use to share your purchases and designs. At a later date simply enter in your eight or nine digit code...blah blah blah...ok, cool. I'm going to try and buy it later, I've saved the code...ok cool, I'm going to save the number so that I can try and buy it in a second. Ok"

03.06.08 22:56 Length: 1:14

"Right, I was able to start the website up again, and on the top...er...toolbar type thing there was something called search iD, design iD, so I typed in my number, and it worked so I'll see if I can go buy it now...er...it's saying the same thing about 4-6 weeks...right, add to cart...[website beeps] we apologise there is an error. Erm...ok...it's not working...erm...let's try it again [website beeps] ok cool, er, I'm going to try and buy it tomorrow maybe...as I've got the number saved somewhere.

Actually I'll save it onto my desktop just in case I forget...er [beeps] ok so I'm going to try and buy it tomorrow, see if that works, if not I'm going to have to buy something else...ok, right bye"

04.06.08 22:07 Length: 2:53

"Ok just gone on the NikeiD website and I entered my erm existing code that, the one that they gave me yesterday and I've pressed buy it now, and it's just come through so I can pay for it now, so...it gives me the option of editing the design I've already designed...it says what I've done, says how much it is 70 quid, ok I'm going to proceed to checkout...yep, delivery is £6.50, that's £76.50 altogether...continue...erm, yep, continue, okey dokey, alright...enter existing card, new customer...ok, well I have to enter my email address [typing]...ok, continue...ooo, ok, I think I've bought something here before so, it's saying I'm an existing customer so lets see if I can remember my PIN...ooo, I did, yep. There's all my details, right, ok...yep, yep, name, gender, date of birth...ok...for some reason it's come up as 119 Euros...ok lets see what happens when I click next...blah blah blah blah blah...oh now it's coming up as £76.50, yeah, ok...expected delivery times is 21-28 days, about four weeks. Ok everything is fine, United Kingdom, checked address, continue...right, billing address is the same as my delivery address...ok, yep, continue. Right, I need to pay...yep, Maestro card...expiry date...ok I'm not going to shout out my credit card details, I'll continue after I've put in my details"

04.06.08 22:10 Length: 1:15

"OK, just put in my credit card details, and now, I have to confirm that all the information is correct, delivered to me [mumbles address]...erm, my phone number...be billed to the same address, and there's my credit card details. Yep, I'm happy with it, size 8, I accept general terms and conditions, blah blah blah, erm, buy it!...Yay, ok, just buying my trainer!...let me just take down the reference code...[mumbles 39257236]...ok, so, hopefully my trainers will come within four to six weeks...until then, the waiting begins"

04.06.08 22:14 Length: 0:14

"Just to let you know I've received an email that my order has been received, so...everything's there and it looks alright...er, I should be getting the trainers in 4-6 weeks"

21.06.08 16:15 Length: 1:05

"OK, I just opened my box, er, from my trainers which came yesterday...erm...I put them on, they're comfortable, they're very cool, but one of the colours I selected didn't come out the right colour, which I'm a bit annoyed about. Erm, on the website it looked, like a completely different colour, and here it just looks like mustard brown, which I'm not happy about...erm...they feel like any other trainer, cos obviously they made it quite well...erm, they're comfortable...they look cool...and, I like them, so, other than the colour, if I saw this colour in the shop, I, wouldn't buy it, but, I suppose unless you actually go and see the colours yourself, you won't know what you're buying. Next time I'll buy it in store I think, I'll see what happens"

02.07.08 00:04 Length: 0:02

"Thanks Kate"

Transcript of written comments

Before you start:

Why design it today?

Because I've finally managed to get some free time to myself

The thing you're most looking forward to is

Making something that I designed & knowing that there one of a kind

Describe your day so far in 20 words or less

Been really busy in a workshop all day and sat in front of a computer

I think it will arrive on

June 30th - 7th July

'Who did I tell' map

30.05.08	Sid and I picked up the design probe
30.05.08	Showed my sister the design probe and told her about it
01.06.08	Showed my sis the trainers I was looking at and showed her the really impressive Puma website
04.06.08	Showed both Tony and Monita my two good friends the trainers I designed. Also showed them the design probe
23.06.08	Wore my trainers in public. Showed and explained to Tom the whole process
24.06.08	Showed and explained the 'design probes' meaning to my cousin who didn't understand why I was getting paid to buy trainers

'What happened' map

01.06.08	Checked out a couple of websites. Visited the K-Swiss website about 2 times, Puma 4, NikeiD 6+
03.06.08	Tried to buy the trainers, but website said to try again later!
04.06.08	Finally: bought my trainers
06.06.08	Received an email confirming the beginning of the build status of my trainers
16.06.08	Received an email from NikeiD that my trainers have been sent out. Only 10 days to build! Really happy CAN'T WAIT
20.06.08	My trainers arrived. So happy. Love the box. Not sure about the colour!
23.06.08	Wore my trainers in public for the first time!
02.07.08	Hand in 'design probe' to Kate after having it just over a month!

Record Book

01.06.08	Opened the design probe kit for the first time! looks amazing. Read through all documents to check what I have to do, Started surfing websites to see what tickles my fancy. Had to leave it half done
02.06.08	Got home too late! Try to buy tomorrow
03.06.08	Ok, tried to buy the trainer which I liked after seeing it on Sunday. The Nikeid website didn't allow me to go as far as buying it. I'll try again tomorrow
04.06.08	I bought the trainers today for £76.50. Design iD 12559708 Order ref: E03925726
05.06.08	Just waiting now for the next few weeks
06.06.08	Just got an email from NikeiD.com to confirm that my order has been started to be built!
07.06.08	Waiting –
08.06.08	--
09.06.08	--
10.06.08	--
11.06.08	--
12.06.08	--
13.06.08	--

14.06.08	--
15.06.08	--
16.06.08	--
17.06.08	Got an email from NikeiD website. My trainers are ready and have been shipped out. Earlier than expected. Now the wait for the postman begins :)
18.06.08	Still excited and full of anticipation on the delivery date! Paid £6.50 on delivery. NORMALLY it would be Next day delivery. We'll see how long it takes!
19.06.08	Still waiting
20.06.08	They arrived! I Finally got them. I opened the box in the evening after work! Unpacking was really cool. When I opened the box it wasn't what I Expected. The colours looked Wrong! I will look more in detail tomorrow. Going to watch the match.
21.06.08	On closer inspection, the trainers look and feel like any other. And it still has a high build quality. But the main colour that I ordered, came as a different one. I went back onto the NikeiD website to check the colours, but they had taken my trainers off the site! I was lucky enough to print screen the shoe I had designed.
22.06.08	Not worn
23.06.08	Today was the first day of wearing my new trainers. So excited. Tom & Sid were the first people to recognise it! They loved it. Its sooo comfortable. I need to find something to wear for tomorrow, so that it matches my new trainers.
24.06.08	Tom noticed that I matched my clothes on purpose with my new trainers.
25.06.08	Didn't wear
26.06.08	Didn't wear
27.06.08	Didn't wear
28.06.08	Didn't wear
29.06.08	Didn't wear
30.06.08	Didn't wear
01.07.08	Didn't wear
02.07.08	Hand in design probe to Kate!

Task Cards

Describe it – what makes me different:

The people I know, the things I do, the way I behave, the way I respond, the way I talk, the way I think!

[date: 15.06.08]

Describe it – your most frustrating experience...

Was probably waiting for my A-level results...

Your best experience...

Spear-fishing in the Mediterranean sea for two days...and only catching one small fish

[date 23.06.08]

Describe it – people customise things because...

Everyone wants to be unique and different. I like to customise things because, I enjoy making things with my designs. And knowing that my creativity made that.

[date: 05.06.08]

Describe it – a brand that stands out from the crowd...

Converse.

I love this company. Their so different and unique, They have heritage. Extremely cool. Cheap!

[date: 12.06.08]

List it – choose five words to describe the company you're buying you're buying your customised product from

1. Big
2. Comfortable

3. Cool
4. Worldwide
5. Funky

[date: 04.06.08]

Draw it – something I have customised or would like to customise...

[photograph of participant's drawing] My future house. Converted warehouse or barn. Open floor plan [drawing of house layout]

[date: 12.06.08]

Draw it – a map of my life

[diagram of life]

[date: 15.06.08]

Postcard Stickers

Capture it – something that inspires me:

[photograph of participant holding his probe with a thumbs up gesture] Bad designers! Making their mistakes better. Learning from their mistakes.

Date/product purchased:

NikeID on 04 June 2008

[postmark:] 18.06.08

Capture it – Something I like:

[sticker stuck onto a Puma postcard with a 3D image] P.S. I thought you might like this postcard from the Puma store in germany

List it – her are five random facts about me

1. I have 12 pairs of footwear
3. I love anything remote controlled
4. I write into a journal every day
5. I love putting my feet up

[postmark: 18.06.08]

Capture it – My favourite product:

[photograph of an iPhone] My iPhone

List it – here are my five favourite websites:

1. ebay
2. YouTube!
3. Hotmail.com
4. Engadget.com
5. Facebook.com

[postmark: 23.06.08]

Capture it – something frustrating:

[photograph of an rubik's cube] Rubix cube

Describe it – my pet hate:

- * Fuel prices
- * Drugs
- * Smoking
- * Smokers
- * Macs...sometimes
- * British weather
- * Parcel force and Fed Ex

[postmark: 23.06.08]

My customised product has arrived!

Five words to sum up your feelings before you saw it

Worried, excited, happy, hopeful

Five words to sum up your feelings after you saw it

Disappointed, shocked, angry, satisfied, happy :)

Who was the first person you showed it to and what did they say

My sister. "Ah that's cool" My sister really like it. I wasn't too happy with the colours but she was able to calm me down and convince me that it's actually quite nice

Favourite moment was:

Opening the box and pulling them out for the first time

Funniest moment was:

none

Most interesting moment was:

none

Worst moment was:

When I realised that the colours were wrong!

Moment that exceeded expectations:

Comfort. Really surprising – the insides looked quite cheap material

Bit that made me smile was:

My selected colour contrast

Most frustrating moment:

The HUGE writing on the back of the heel "RIGHT" it looked really small and neat on the website

Anything that was not as you expected:

The colour of the secondary colour

The one thing I would change about the product:

The secondary colour!

The one thing I would change about the experience:

Defo go into a nike store to see what the materials and colours look like in real life

The thing I'll tell people about:

That it's my design and colour co-ordination! & that I got it online

Transcripts of post-probe interview

Transcript completed by Kate Herd. Recording taken from an Olympus VN-2100PC voice recorder.

Interview date: 07.07.08, 10:58am

Interview location: Kate Herd's office, Middlesex University, Trent Park campus

P02 arrived at the interview wearing the trainers and carrying the box and its outer packing

(...indicates a pause in the conversation)

K OK, show me what you've got

P02 Right, these are what I got, and this is my box.

K Yes, I notice you said that in your probe. What is it that you like about the box?

P02 It's...you won't get a box like this when you buy a normal trainer, I don't know, the fact that it's a different design as well, it's like that [shows how the box slides to open]

K It's nice

P02 It's quite nifty, I like it

K Nice pattern as well [commenting on the paper packing inside the box]

P02 Yeah, not just a random piece of paper, it's got Nike bits, I don't know. And there is a postcard

K The two trainers I've bought so far, I haven't bought Nike trainers, come with stickers

P02 Stickers!

K I was wondering if all the custom trainers were doing it but obviously not

P02 Oh. I want stickers now...So there's the box, it's really cool

K They came quickly

P02 They came very quickly, it's like, erm, I think I've got it written down somewhere

K About four days from receipt of the email?

P02 Yeah, something like that. It's quite good.

K Ok, some easy questions. Have you bought anything you've customised before?

P02 Erm, I don't think so, no

K Did you know about the NikeiD site before?

P02 I knew you could buy stuff but I didn't know you could actually customise stuff, like the way, like a car, literally

K Would you do it again?

P02 Erm, not too sure about that because of the whole colour thing, you really don't know. If I could see it in-store, the whole colours and things then maybe I might...saying that, last Sunday I went to the Puma store

K With the Mongolian BBQ?

P02 And we took pictures but we weren't allowed to [both laughing], and I heard you'd had the same problem as well. That was really cool because it had all the materials in front of you, but again, the whole Mongolian BBQ thing, it is way too complicated, like in the website, you've got so many pieces

K It takes so long to go through the process

P02 Oh yeah, definitely, and the actual in-store as well, the fact that they've got all the materials lobbed in front of you, you don't exactly know what's what

K Was it really messy? When I went there, there was stuff everywhere, so you couldn't...

P02 Yeah, really. Some stuff was, like, on reels, like a keyring, like the back tabs or something, but, other than that it was really pretty messy. There was quite a weird selection of materials and colours

K I think there was a bit too many colours to choose from

P02 Yeah

K It's why the Nike was maybe better?

P02 Mmm, I liked the Nike

K They're nice trainers [looking at his custom trainers]

P02 They are really nice

K Do they do that model non-customised? Have you seen that model before?

P02 Erm, no I haven't actually, I've not seen them

K Was just curious. I like your 'right' writing on the back

P02 I like it as well. I was going to have left and right but that would have been a bit too...it's really big though, on the actual internet it is about, it looks about that long and that size [points to some text on the wall] and I was like, that looks quite neat

K Subtle

P02 Subtle, right, but big right 'right', it's a good thing my trousers cover it [laughing from K] but I like it, I like it

K It's cool, it's a cool idea. OK, is it a brand you'd normally buy?

P02 Yeah, yeah yeah

K What were your least favourite parts of the whole thing, of the buying experience?

P02 Erm...probably the waiting really because normally when you buy trainers you go into the store and they're there waiting for you, but I suppose it's the whole customised...i.e. you have to wait...but its not really that bad about it, I'm, I'd recommend it to someone

K That's good

P02 Yeah, it's quite good, I did like it.

K One of the things I'm interested in is the waiting period, of how the company manage the experience for you

P02 Erm...It might have been a bit more annoying if it took longer but it was really quick, so I didn't really see anything, any downsides to it. It's like ordering anything else off the internet, it just takes a bit of time. Altogether it took about 10 days from the day I paid to the day it came.

K That's really good

P02 10 days is really not that bad.

K Puma is 8 weeks

P02 Really!

K Which is slightly more difficult. There was no contact from Puma

P02 Really

K during the eight week period, no emails or anything, until it arrives

P02 Ok.

K So that's why I'm curious as to how it's working with different companies

P02 That's one of the very reasons why I kinda stayed away from Puma. First of all they have only two trainer selections, and Nike had like, loads, and with the two trainers, they weren't like, bad, but, you have to customise every single bit and you just, it was too much, it was kind of overwhelming as well. No, I like these it's nice.

K Erm, ok. The design probe, how long do you reckon it took you, how long were you having to spend on it when you were filling it in? I'm trying to get an idea of whether it's about right

P02 What, each day?

K Yeah, either each day or key bits

P02 Well

K Is anything too long or too time intensive?

P02 The record book was fine. It's a nice space so you only just write a certain amount, I like that

K Because it's the trial one I'm trying to work out making it as easy as I can

P02 It's good, I like it. That's quite good so you can put your own feelings in there [the stars in the record book]. Erm, I think the record book is fine. That was all fine, this one I think, I

think there is just too much space here [referring to the draw a map of what you think will happen space]

K Yeah

P02 I didn't, I don't know whether to fill it all up so I just drew this big arrow to fill it all up

K That's fine. What I think I'll do for the next one is to change the record book so that the record book is in three different stages

P02 Ok

K So you've got these things built into certain pages

P02 That might help, cos, cos, when you first open it it's like, what do I do?

K It's a bit too many bits of paper

P02 Maybe if they were, like, numbered or colour coded so you know which ones to do at what time, that might help

K Yes, I think that's the thing to do

P02 I mean, the things were quite obvious...before you start, and when you track it, so, they're good. Erm...this one, this is actually quite good, I found myself repeating myself in this and the diary, but...I like this [what happened map] it's really, it's really cool...but I don't know, I did like this, it wasn't too bad...maybe it's the paper [referring to the map design, folds etc].

K It's supposed to be fun. The maps are potentially the bits that are the most useful for me. So I need to find a way to not repeat things in the record book, maybe structure the record book slightly differently.

P02 I loved these, they were great [the who did I tell map and stickers]

K Yeah I like the dots

P02 The dots are good

K And it's kind of fun

P02 It is kind of fun

K And you understood what to do because I'd

P02 Yeah, yeah, it was because of that. I was like, what do I do with the green dots? Then I read down here what to do and then erm

K It's supposed to be quite open to interpretation so people

P02 Yeah

K May, like this one in particular [what happened map] , I didn't know what I was going to get back, whether I was going to get drawings or writing or what

P02 Ok...I like this, this was great

K And it's quite useful because I'm thinking about the experience of how a company could potentially make the experience better, if I find that people are telling people about it part way through then that's an opportunity for the company to be sending them things at the mid point, so that you've got something to forward to your friends, or you've got something to

P02 Yeah, definitely...I find myself telling more people the fact that they came so quick...now, after I've got them obviously, but I've given the probe back

K Do you find you're talking about it more, just generally, since you've got them, rather than when...?

P02 People notice it, they, like, cos I only wear them with certain colour t-shirts, I have, like, three or four kind of brown shirts, so I only wear them with those t-shirts, so they notice it, that even the yellow or the brown it matches part of the trainer, they're like [gasp], and like I said, someone asked is it a part of, you know, did you buy the trainers on purpose or did you buy the t-shirt on purpose? [laughs] it's just the way it is, you kind of match it. I like these colours because I'm actually thinking of painting my room these colours, brown, cream and orange are, like, my favourite. That's why I was a bit annoyed at, like, the mustard colour, because if that was cream that would have been perfect.

K Did you imagine a proper cream, like this kind of colour? [K points to a cream colour on the wall]

P02 Erm

K Or was it like..am trying to find something similar

P02 It was...maybe...[points to something]

K Oh, so really light

P02 Maybe...it was a really nice...cream

K I'll have a look online

P02 Yeah, it's called 'beech tree'

K Ok

P02 The actual colour that I was looking for, but...and if you look really close at this [brown leather on the trainer] it's not that brown, it's a kind of aubergine-y type colour, but, it's brown, you know, it works for me...love the orange

K Yeah it's really cool

P02 But, what I didn't realise is...the socks...I only have black or white socks, I think I'm going to have to buy some orange socks to go with them! [K laughs] because the black looks too dark, the white looks too, aaah, white, I don't know what to do about that. So, I might have to think about that. One thing I was kind of shocked about, why is this white [the inner faces of the velcro on the trainers] if you don't get it perfectly on it looks a bit [mumbled word]

K That's a bit weird

P02 if you do that [have the Velcro not lined up] it spoils the whole...colour coding of your trainers

K Can I take a photo of your trainer? That white bit, I hadn't seen that [takes photo]

P02 Do you want to do it like that as well? [moves the Velcro strap]. I mean if I'd bought white trainers then yeah, it'd make sense

K That's really weird, I didn't realise they were doing that

P02 Yeah, but other than that...the orange inside is really nice, I actually really like it

K It's nice that it's leather as well

P02 And the Nike iD as well...erm

K Is it as good quality as other Nike trainers you've got do you think?

P02 Erm, yeah I would say so

K So it's just like a normal Nike

P02 Exactly, it's fine...it's really good. And I've actually never owned velcro trainers since I was about two or three [K laughs] so this is, like a first thing for me. Loved these...they were wicked [the illustrated task cards]

K Yeah?

P02 Except for the last one [yellow line on the road image], I didn't know what to do about the whole 'best' thing...

K Yeah there was a bit of a duplication across that one and that one [yellow line on the road and ball faces]

P02 Yeah, that's why, but other than that one, these were brilliant, I really liked this. This was good, erm, I think my favourite one was the drawing one, er

K The map of your life

P02 Yeah, cos that made me think, it was like...what am I expecting? And then it kind of made me realise, ok cool, this. Oh no, that's my house one...I will, I will have a house like this one day. But this was quite cool, and it was like, what am I expecting? This is pretty much it, basically...education, maybe PhD, get married and have a career at the same time

K What are you doing in that gap there between education and the PhD?

P02 That's still a part of it, I just couldn't do the whole curvy arrow [P02 laughs]

K Did you find you were doing them...did you sit down one day and do them all?

P02 No, I did, er, I think I did like one or two on a day

Appendix 17

Main study: the design probe: participants P01-P04

- * Transcription of voice recorder (tagged)
- * Transcription of probe activities (tagged)
- * Transcription of post-probe interview (tagged)
- * Scanned copies of completed probe activities

P01

Probe activity data

Transcript of voice recorder data within the probe kit

Transcript completed by Kate Herd.

9 separate recordings taken from an Olympus VN-2100PC voice recorder.

(...indicates a pause in the conversation)

Gender key for conversations:

W female
X male
Y male
Z male

27.01.09 14:51 Length: 1:29

"Erm, I've basically just sat down to have a look at my NikeID site to see whether or not I would like to actually get something like this done. After actually getting onto the site, it's actually quite exciting, erm, I'm more impressed than I thought I would be...er...at first I was a bit nervous about navigating the site itself but I actually found what I was looking for very quickly and quite intuitively. Then I must admit though, without having seen the PUMA site, which is the er, Mongolian BBQ, I'm not sure I would have known to click on the individual shoe parts...erm...because of course I'm lazy and not actually reading what's on the screen. But, erm, I would say that once I'd got the hang of it it was very quick to figure out what I was doing and what colours I wanted and how to, er, choose the individual components. My biggest problem right now is choosing what the ID should say itself...but I have chosen the shoes and I have...coloured them to my specifications...erm...so now yeah, I'm just going to choose the ID"

27.01.09 15:12 Length: 1:13

"The second supplement...I have just ordered the er, shoe that I wanted, got my ID sorted, erm, nervous as always when paying for it because it initially appears that I basically can't use my SOLO card, but it turns out that SOLO and Maestro are the same thing. I didn't know that till this very moment, so I just took a chance in doing it...so, erm...that's a bit of a thing for me...erm...knowing that...er, but generally quite excited about it. I've just printed out, er...the...reference number, so I know it's definitely done, it's paid for...so all that's left to do now is pretty much...get excited and wait...er...I've taken some pictures of them on screen, and er...it's very cool indeed...erm...only thing I haven't found yet is whether or not when I create an account it saves the shoe that I've designed. I'm gonna have a look in the next few minutes and, er, find out if that is the case"

27.01.09 18:03 Length: 1:24

"Erm, I told my friend [X] about buying the NikeID shoes...she joined in my enthusiasm, erm, about er, this is really cool to get this done and I was explaining how it is very difficult for me to find shoes that...er...fit my colour scheme, which is all black with even black stitching in it...erm...so, it's very cool. I must admit though my, after the initial excitement of doing it and getting it all...erm, I'm a bit disappointed that they don't send you a picture at all, erm, of the shoe that you've just made in order to keep in your hotmail or anything...so that I must admit is a little bit disappointing, you just

get an email saying this is what you've ordered, this is how much it cost, this is the number...so...that's pretty much it...I can't say that I'm, er, overly pleased by that, I think it would be a lot better if they did give you some form of thing to look at, to show your friends perhaps, when you are talking about it...erm, so yes...there you go"

30.01.09 14:51 Length: 0:39

"Told my drummer about the NikeID concept and explained to him what it was that I was getting. I'm not actually sure that he understood from my explanations exactly what it is...erm...but he seemed pretty chuffed for me that I was getting something from doing a design probe...but, er, I'm not sure if he was inspired himself to run off and get it or have a look at it. Er, he was quite impressed with the price though, for basically designing something yourself"

01.02.09 13:50 Length: 1:03

"Erm...I'd informed each in turn of my band members about my excitement of designing and creating the NikeID product. I must admit, erm, only one of them, [Y], knew of the NikeID idea...er, Steve had thought he'd heard of it, but didn't know anything else much about it. They seemed quite intrigued and after a bit of explanation and that they understood what it was all about, seemed quite excited for me, and also again...quite impressed by the price considering that you have it designed and you get it, er...made for you...erm, I think it was pretty well received. Steve also agreed with me, hell man, that's a bit of a long wait [laughing], but what can you do...erm, so...there you go"

06.02.09 13:05 Length: 0:35

"Right I've just got the package from, UPS have delivered it...erm, it all seems to be intact...er, I'm just basically looking for a knife, I'm quite excited about opening the package right now...it's just a plain brown box, I've just, er, taken some pictures of the outside and I'm about to cut into it...unfortunately there is no one here to share in the excitement but that's ok [mobile phone rings]"

06.02.09 14:12 Length: 5:25

P01 "Right, take two of the opening of the box, I've just taken a picture of the outside, I'm now going to cut the tape. I have an observer with me now"
W "Hi"
P01 "So here I go I'm cutting the tape...let's see what's inside...[rustling sounds]...if I can open the box [laughing]...[rustling sounds]...ooooooh...there is nice NikeID actual shoe box packaging on the inside, which I was hoping would be the case...excellent...I'm going to take a picture of that too, that's very cool...plain black box, with just NikeID on it...cool...and, er...now, I'm going to open the box itself and take a glimpse...that's cool, lets get a shot of that...hold that for me please [rustling sound]...lets see if I can capture that...they're really nice Nike boxes...switch the flash off and try...very subtle isn't it...er, that's good...so far very impressed with the packaging, it's got a lot of atmosphere to it, but I would think that, a black box [laughing]...just got to work out how to open it, ooooo ok, look at that...right, here we go...I'm getting ready to take the first glimpse at my brand new NikeID shoes...[rustling]
P01 & W "Wow" [rustling]
W "Wow, that's cool" ...
P01 "That is wicked" ...they're really nice, and there's my tag, I don't know if you can see this [camera sounds]... yeah...[laughing] very nice. They are basically leather ankle boots...and that's very exciting...[rustling]
W "They're really nice"
P01 "They've come out superbly haven't they...that's really exciting...so I'm now going to...try one on [rustling]...that's very cool, from packaging, everything er...I've seen the erm [coughs] PUMA Mongolian BBQ one and this, to me, is far cooler to get, when you get it...I haven't had a pair of ankle boots for quite a while...they smell nice too [laughing]...let's see if I can get it on
W "Lets hope it fits"

P01 Ok [rustling]...and they do, they fit like a glove...that is awesome...well, I'm rather happy now"
W "Let me take a picture of you"
P01 "Yep...well that's, that...I am very impressed and very pleased...Completely, wow look at that, the laces come with the metal things so they don't...cos these are the things that always come off. Do you remember what they're called, these things?
W "No...they've got Nike on them to, the Nike swoosh"
P01 "Wow I'll take a picture of that...lets have a look, is there a macro setting?...not as far as I can tell...and that is a metal eye hole...there we go...excellent, so now I'm going to fill out the rest of my forms. Thank you very much [W] for joining in my excitement"

08.02.09 16:55 Length: 2:52

P01 "Right, [X] and [Y] present...erm, I've just done a design probe for Kates PhD, er, which means she gave me this box of stuff, that was all stuff I needed to fill out, erm, and what I got in return was a pair of NikeIDs...[other conversations in the room]...so basically these are them. I went onto the site, designed the whole shoe, and it's got my own personal tag on the front as well. Basically you can choose whatever colours, there's about 40 or 50 different types of shoes...you can choose them and then ...erm...basically you just, you can choose which colours these are gonna be, what material it's gonna be made of...and then basically they go and make it, with your own tag, you can put whatever it is...well there is actually certain things you can't put on, like one guy tried to put 'sweatshop', made in a sweatshop, and they wouldn't let him do that [laughing]. But, erm, so that's them"
X "[laughing]
P01 "Nike wasn't so impressed with that"
Z "Talk about cutting into the f*cking customer"
P01 "Yeah...so that was what I got...I'm so f*cking pleased with them as well, cos I was able to make everything on it black that I wanted black
X "That's cool...what's the name of this thing again?
P01 "NikeID, that's the site you go to to have a look at it, but"
Z "Are they just, what are they though?"
P01 "These are just, these are skateboard boots"
X "Skateboard?"
P01 "Yeah but you can choose anything from shoes like yours, your trainers, and everything like it"
Z "Cos I want to design a pair of drumming shoes"
P01 "Well this is definitely the place to go...PUMAs got one aswell, Kate had them done, but they're not as nice"
Z "Maybe with some...some weights"
P01 "Oh ok, I don't know if they can do that..."
Z [talking about drumming]
Y "They're really nice, I like those, what does it say on the top?"
P01 "It was a moment of inspiration man, D Mon...
Y "D Mon"
P01 "Demon [laughing] I was so pleased with that [laughing]. But...you can have a look man...so that basically, it's seventy three pounds, these ones were...erm...but I got £50"

12.02.09 13:36 Length: 2:02

"Erm...basically...er...I've received my boots from NikeID, have been extremely pleased with the actual product themselves, I wouldn't change a thing on it, and it's been, they're very comfortable, amazing, amazing experience to go through, however I have only one major criticism towards the whole thing...it's that, basically...yesterday, which would have been the 11th, I discovered, that erm, the money for the purchase was taken after the product was purchased, and I don't mean the day after, I mean yesterday...So, er, basically I had assumed already that the product had been

purchased on the day that I placed the order, however I discovered that this was not the case and it was quite a shock to me when I suddenly saw that erm, seventy nine odd pounds had been taken out of my account...erm, especially since I had already assumed, as one does, that when one pays for something, that the finances had, the transaction had already been made...so that is so far my only displeasure with the whole experience...erm, other than my own impatience to have to wait for the product to arrive, and the time it takes to construct it which is, er...to be honest which was extremely quick, faster than I even dreamed it would have been...erm...they arrived and I was happy, but this was definitely quite a...an event that I was not entirely impressed with, because it actually made me go into negative figures in my account, simply as I did not have the full £79 at the time this purchase, this transaction was claimed, as I had it at the time I made the purchase, believing it would have gone out then. So that's all I have to say about that"

Transcript of written comments

DESCRIBE IT:

Why design it today?

27/01/09 Been playing on my mind as to what it's all about, what I can get for my money and can I find something that is "Me"

Describe your day so far in 20 words or less...

Excitement, at the prospect. Uncertain at what to expect

The thing you're most looking forward to is...

Walking for the first time in my New Custom shoes. Plus showing my ID (DMON) to my friends

You're buying it for...

Everyday wear

What I think the experience will be like... (between now and when it arrives)

I am not a particularly patient person when I buy things, I like the instant gratification so I find the wait to be a bit frustrating

I think it will arrive on...

A Monday!

03.02.09 The disappointment factor is due to having to wait

04.02.09 It's Here!

08.03.09 They're not very wam!

Task Cards

Describe it – what makes me different:

My unique perspective

[date: 24.04.09]

Describe it – your most frustrating experience...

Having to wait so long before I get it

Your best experience...

The forgetting about it then remembering what's going to arrive in the post for me

[date: blank]

Describe it – people customise things because...

They seek the gratification of uniqueness and the status that accompanies owning that unique thing

[date: blank]

Describe it – a brand that stands out from the crowd...

Korg!

[date: blank]

List it – choose five words to describe the company you're buying your customised product from

1. Original
2. Urban
3. Individual
4. Cool
5. Funky

[date: 25.04.09]

Describe it – the best present I ever received was...

My Line 6 Veriax guitar

Because...

It's beautiful in look, sound and feel

[date: blank]

Draw it – something I have customised or would like to customise...

[drawing of sword]

[date: blank]

Draw it – a map of my life

Add scan here

Postcard Stickers

Capture it – something that inspires me:

[photograph of a humpback whale]

Date/product purchased:

blank

[postmark: not posted]

Capture it – Something I like:

[photograph of a guitar]

List it – here are five random facts about me

1. I love ice cream
2. I play guitar
3. I'm soon to be married
4. I love cats
5. like the beach!

[postmark: not posted]

Capture it – My favourite product:

[photograph of a CD] My CD

List it – here are my five favourite websites:

1. My Space
2. www.icanhascheeseburgers.com
3. www.bbc.co.uk
4. www.ninjai.com
5. www.[P01 band website].co.uk

[postmark: not posted]

Capture it – something frustrating:

[photograph of an advert on TV]

Describe it – my pet hate:

Adverts!

WOOHOO 'it's arrived'

Favourite moment:

The surprise of opening the door and seeing what it was

Funniest moment:

I was in my dressing gown

Most interesting moment:

Realising just how easy the process was

Worst moment:

Realising that there was no stored image on the NikeiD site that I could go back and look at

Moment that exceeded expectations:

The product themselves are superb. Quality as well as look.

Bit that made me smile:

Opening the box and seeing how cool they are!!

Most frustrating moment:

The waiting

Anything that was not as you expected:

The packaging is superb

The one thing I would change about the product:

Nope not a thing!

The one thing I would change about the experience:

I would have liked a bit more communication from Nike

The thing I'll tell people about:

Wow! Get a pair!

Transcript of post-probe interview

Transcript completed by Kate Herd. Recording taken from an Olympus VN-2100PC voice recorder.

Interview date: 07.07.08, 10:58am

Interview location: Kate Herds office, Middlesex University, Trent Park campus

P02 arrived at the interview wearing the trainers and carrying the box and its outer packing

(...indicates a pause in the conversation)

K Hi, thank you for coming in for the interview. The purpose of this conversation is for me to find out a little more about your mass customisation experience, and for us to talk about the activities in the design probe that you have completed so that I can gain further insights not only into the experience of buying a custom product, but also into the experience of using a design probe to record what happened and how you felt.

P01 Ok

K Can we start by you telling me a little bit about yourself. What do you do, where are you from?

P01 Yes...Well, I live in London. I'm a professional musician...what gives me a unique perspective is that I have more time to myself to, erm, be able to kind of analyse my own thoughts more than most people, simply because I have fewer distractions

K A professional musician that's interesting. What do you play?

P01 Jack of all trades, master of none [laughs]...I have a band, I play guitar, keyboard and sing...I am also a lyricist

K So what do you do when you're not playing or writing music?

P01 Er [laughs] not much [laughs]...I spend as much time as I can with my wife...and I look after my dog and cats...and spend time with friends – most of whom are also musicians [laughs]

K Let me look through the design probe...Ok, I see from the photographs that you took that you say that you don't like adverts

P01 [laughs] do you really want me to answer that [laughs] its very very simple...I don't like the fact that most people accept the things that they present on adverts these days as being acceptable because it is an advert. Most of it is lies and brainwashing tactics in order to make you buy their products, by using peer pressure and status as tools to make people feel inadequate...or that they have a hole in their life and need to use them to attract the right mate

K So you are someone who has strong opinions and views in general?

P01 Yes, definitely. It's very clear to me that some things are just right and others wrong

K And you are very interested in animals?

P01 Yeah, as trophies and fur [laughs]...not really, I've had a passion for wildlife since I was a small boy, especially big cats

K What is it about big cats in particular?

P01 Mmm...the power...the majesty...and they are truly beautiful creatures. Lions are my favourites of all the big cats

K Does your love of nature and wildlife affect other aspects of your life, for example when buying things?

P01 Yes certainly...I would definitely never wear fur, and try to steer clear of things made from baby animals, like calf-skin wallets...I don't mind buying leather items because they are made from cow hide...because they are a by product of the meat industry...those products are already in existence from the meat industry...it's almost recycling...but generally I'd pretty much steer clear of items that are almost grown for purpose such as mink and fox fur and stuff like that...

K So your ethics are important to you?

P01 Certainly. You've got to have an opinion, and I hope that that opinion leans towards trying to do right by the world and other people

K Was buying from Nike an issue for you at all?

P01 A little bit...only because they're such a massive commercial company, I wouldn't have considered it before, especially something as commercial an idea as NikeiD...but they surprised me – I just hope it wasn't made in a sweatshop [laughs]...

K Had you heard about NikeiD before the design probe?

P01 Yeah...but not a lot, more just the name

K Did you know about other of the other brands like Pumas Mongolian BBQ? Did you have a look at their websites?

P01 Yeah, I did, certainly PUMAs...the BBQ thing

K What did you think of them?

P01 NikeiD was far better

K Why do you think that?

P01 For one thing the styles available from NikeiD were far more sophisticated, whereas the PUMA ones looked more...school boyish...and er...teenager-ish...if you know what I mean. I think there was also a bit too much going on with the PUMA website, I played

K Had you ever bought or thought about buying a mass customised product before?

P01 Yes...not bought, but thought about buying one, which was buying a custom made kenjitsu bokken

K What is a bokken?

P01 It is a wooden martial arts training sword

K And what would the advantage of a custom bokken be?

P01 Well...a few things really...the choice of material and the option to engrave kanji, the Japanese characters...but also being able to choose the sword sizes. This is important for the balance and weight of the sword when you're training

K Is martial arts an interest of yours

P01 Yes, one of my passions in life

K So...to go back to thinking about purchases that you make... would you consider yourself to be loyal to the brands you buy from?

P01 Nope...well...by that do you mean NikeiD specifically...or all the brands I buy from...like music equipment companies for example?

K All the brands

P01 Yeah I am...definitely...to the companies that clearly take pride in their work, and clearly spend their time developing quality items that are not part of cyclical consumption...things that will last for years, that don't break down in 6 months...brands like ESP

K What do ESP sell?

P01 Guitars...ESP...Korg...and Apple...

K So are you someone who chooses the brands they buy carefully or is the brand name itself not something that is important to you?

P01 No, more the quality of the product that they create. I appreciate them more by association of good quality rather than the brand name itself

K Do you ever buy clothes or other products online?

P01 Yes...loads [laughs] clothes to equipment to...DVDs...I don't have a problem with buying anything online really, especially if you know what you want. It saves me having to go to the shops...I like how easy it is [laughs]

K So let's talk about when you bought your trainers...tell to me about the design process...how did you get on with designing the product online? You seemed to have quite a clear idea in mind of what you were after – you talked about wanting an all black colour scheme for example, is that is hard to find?

P01 It was extremely enjoyable to be honest. It was nice to see for one thing a good looking product, and then seeing that I could customise the bits I want to customise, and then

standing back to look at the 3D model, rotate that...and being able to think that's exactly what I'm after...and haven't been able to find. It was a great process. And the black thing...yeah...I'm not a big fan of big logos on clothing, and it can be hard to find nice stuff in black that is understated and not covered in branding

K What made you divert from the all black plan and go for the white soles?

P01 Erm...artistic license really [laughs]...I just thought in the end that it looked better having white soles rather than being entirely in black...and it does, I love them

K Tell me about your iD

P01 [laughs] D-Mon, a play on words...everybody calls me [P01 name] and I am involved in the alternative underground music scene...so 'demon' is associated with the kind of field of music and imagery that is involved in my work...and it's [describes the play on words relating to his first name]

K [laughs]... You mentioned that you had some problems with the payment on the website?

P01 Just an issue with card type...it did irritate the hell out of me though that they took the money so late from my account...it was really weird, the money went out after I'd got the shoes. I've never seen that happen before

K You said you were disappointed with not having been sent a picture of your shoes – I notice that you took some photographs of the screen whilst you were customising it – did you look back at these while you were waiting for it to arrive...and did you show them to anyone else?

P01 Definitely...and yes...I showed it to my band members

K Why was a picture important to you?

P01 Well...at the end of the day it's a physical object you're looking forward to receiving for both a functional status and purpose, and once you've ordered it, with no picture it doesn't allow you to go through the pleasure factor...you know, the...well the anticipation becomes less vivid...when you've got something to look at you can get more excited...I guess

K Are you a social shopper in general? For example, would you normally shop with people and show people the things that you've bought?

P01 No...unless it's music gear...but other than that not really no

K So have you shown the custom trainers to more people than you would normally show new shoes to?

P01 Not really...no...maybe a few

K Tell me about when they arrived? On your voice recorder you sounded quite excited

P01 I was disappointed I was own my own...the pleasure of sharing it and saying wow that is amazing...but non the less I was excited...also because opening it realising that I've made all the right choices and I was so pleased

K You said that you liked the atmosphere of the box...what did you mean by that?

P01 Erm...it was just surprisingly nicely made, interesting design on it...it had an almost cinematic feel about it...look at this...are you ready to open the box to see your shoes...that kind of feel when you first see it

K Have you kept the box?

P01 Er...yes I have

K Would you normally keep shoe boxes?

P01 No...in fact I hadn't really thought about that

K You were very enthusiastic about the laces...

P01 [laughs] yes I was... I was indeed...erm...I thought that putting metal caps on the laces instead of metal ones...kind of showed a bit of forethought and care about the lasting principles of their product...which is rare...normally they would not care, put the plastic ones on, they die in a couple of months...and then you have to buy more to replace them...probably Nike ones...so that was refreshing, that attention to detail. The spare ones were also beautifully wrapped – I don't think I've ever seen laces done like that before

K You said that the funniest moment about the experience was you being in your dressing gown

P01 Uh-huh...the delivery guy turned up early in the morning, and I opened the door not expecting to see a guy there handing me a package...you can see I opened it straight away and tried them on from the photos [laughs]

K Have you been back onto the NikeiD website since?

P01 I have not...but there is a good chance if I buy more shoes that I would buy exactly the same again

K How was it waiting for them to arrive?

P01 It's always painful, but to be fair they arrived pretty sharpish, so I can't complain too much at all

K Would you describe yourself as a patient person?

P01 No [laughs]...some things I have a lot of patience with, other things I do not

K Was there reasonable communication from Nike

P01 Yeah...it was ok...they spoke to me at all the important times

K So...talk me through the touch point map, what do these pictures remind you about how you felt?

P01 When I bought them I was pretty chuffed...the little character, I thought it even looked like me...being creative and being pleased with the thing that's been created. I remember now, I went back and read other peoples thoughts about it. The two stickers both represent a feeling of contentment and satisfaction, that's what I chose those for

K Had you read any reviews before?

P01 No

K What made you go back and look?

P01 Er...just that thing of once you've bought it...it makes you...feel closer to what you're about to receive...like having the photos...there's that pleasure factor...there's a interest, a direct link between you and the company supplying something you like and want. I went back again the next day. I took the panda one to be sitting in front of a tv...this was me sitting at my computer. I remember this (the ad)...I think I choice the plasma ball because it made me ex-static [laughs]...it reminded me that this was coming. The promotional literature – closer to the date, that feeling of ooohhhh come on now, I'm tired of waiting. I can't remember where I saw this. The product...well, right...erm...I thought it was very exciting so I chose the samuri and the surfer, two of my favourite things...and I think the cheerful handstanding polar bear in rainbow colour trousers is quite self-explanatory [laughs]. I was very pleased

K How did you find using the probe in general?

P01 I thought the bits were pretty well thought out really...erm...and kind of in places abstract enough that you didn't feel you were conforming to a traditional questionnaire type thing. Made me actually want to do it...I always like things that make me think in a different way, or that make me focus on ideas or thoughts about my perceptions.

K Did you do the task cards all on the same day?

P01 I was going to...but I ended up doing them over about 3 days

K How did you find the commitment of the daily activity in the 'DESCRIBE IT' book?

P01 Er...[laughs] easy to forget is the honest answer...the activities like the map and the stickers refer back to a childlike mentality, so its exciting to put stickers on a page...you don't forget that like you do completing a journal...which is why I didn't use it as much as I should have. I really liked the camera and photo printer, I hadn't used one of those before

K That's ok, this is all part of the process of exploring what activities are effective for a range of people in these situations. Thank you very much for your help in participating in this research study. I'm really glad that you are pleased with the product that you have bought

P01 I am...very much so...so thank you!

K Yeah, I saw some of the dates were different

P02 I think that I did them two on the same day, done on the twelfth, twelfth, the fourth...Erm...I don't know, cos they're actually in a, in this whole packet thing, you just assume that they're going to be done together. I didn't take a look at it after I actually bought the trainers, it's like ooo hang on wait, what's this? I'm putting them back together as well, I like keeping things neat as well.

K I was quite surprised when it all came back perfectly done with all of the wrappers around it

P02 I just realised I've left the pen at home

K That's ok, you can keep it

P02 I like this, all these little things, it makes the kit look so professional. I really liked it, and this

K The instructions [on the voice recorder]

P02 Did she actually get this made or did she make it herself, it was really cool

K So was it easy to use all the electronic stuff?

P02 Yeah, yeah, the camera, everything was all really basic and straight forward, just plug it all in and off you go. The only thing, like I said before, from this was that it's missing the actual websites that you can go to, that was all pretty much self explanatory. And finally the pictures [holds capture it folder]

K So was it fun getting to use the camera?

P02 Oh yeah, I've never used one of those printers before, they're really quite good

K Yeah, I was impressed when I was sorting it out

P02 I didn't know what these were [stickers for the back of the photos] until, what was it...because there is two sets, one in the log book, then one in, one floating. They're the same thing but not the same thing.

K Yeah, I need to sort out the labels for the pictures a bit

P02 Maybe something like take pictures and then stick these accordingly, or something, I don't know

K Yes, for me this is all the learning, about making the kit make sense.

P02 Yeah, but I really enjoyed it, definitely.

K One more question, about these, I didn't make it clear did I, on the postcards [the capture it task]

P02 No, I only realised afterwards what this, right...er, not this one [sorting through the postcards] this one, ok that one was my first one, these two I understood it because I was like, hang on, was I supposed to...aaah I'm supposed to be capturing this

K Yeah

P02 So then I took pictures of those

K Yeah, because I need to, I tried to follow words...the connected to the camera, but I think I need a bigger statement saying capture it means take a picture

P02 Yeah...maybe. I did get it afterwards, but then I thought, aaah why did I send it, but you got them fine?

K Yeah

P02 Which was good

K But you stuck the label down with pritt stick didn't you

P02 I did, yes

K Because I've not had anything back from my other participant

P02 I think the other one, this one, it stuck pretty well because of the whole material of the thing [on the back of the Puma postcard]

K I'm going to have to find a different way of doing it

P02 That one's fine

K These seem to have stuck well, but maybe it's just because of your pritt stick. I don't know

P02 I suppose we could do a test if you've got another of these envelopes and stick it on the back of a picture and see what it does, because the pictures are really glossy, they're like kind of matt, non-stick Teflon almost, but...this was quite cool, send me something, I love getting stuff in the post so...

K It's very exciting for me too

P02 Exactly, so...

K Thank you

P02 Make more of them, they're great, they are wicked.

K Thank you very much for doing it, it's much appreciated

P02 That's ok

K I think that's it. Here is your £50 reward

P02 If you have any other questions you know where I am

K Thanks for your help

P02 Bye

K Bye

Appendix 16

Main study: the design probe

Modified components:

- * Welcome letter graphic
- * What happened map and sticker books
- * It's arrived sheet

Welcome!! About this project...

Within my PhD research project at Middlesex University I am investigating the experience of buying 'mass customised' products - these are products where the customer becomes involved in the design process. I am interested in what kind of experience you have as a customer - from the moment you decide to buy, through to when you receive the product (and everything in between).

This kit is called a 'design probe' and is a tool for gathering information and inspiration about your experience. **There are no right or wrong answers or 'correct' ways of completing the tasks**, and I am not anticipating particular responses or results. All I ask is that you read the information, have fun and have a go at each task.

I'll collect the probe from you about a week after you've received your customised product, so you'll have a chance to record how much you're enjoying your product (...or not!). We will arrange to meet for a short informal interview to discuss your experiences both with the design probe and customising your product and I can give you your £50 'thank you' payment voucher.

Many thanks for your participation - I hope you have an interesting experience and design a product that you love!

If you need to contact me at any time you can do so at k.herd@mdx.ac.uk

So...what's in your design probe...?





WHAT HAPPENED?

Everytime you do/see or receive any of these things to do with your custom product, find the relevant sticker from the green sticker book

- receive an email
- see a tv advert
- see an internet advert
- phonecall to/from company
- see a printed advert
- get a till receipt
- SMS to/from company
- seen on YouTube or flickr.com (or similar site)
- speak to a salesman
- read customer reviews
- get promotional literature
- marketing material
- see the product in real life
- see the packaging
- company blog or online community
- visit shop
- visit website
- log into account



HOW DID IT MAKE YOU FEEL?

Look at the stickers in the blue stickerbook. Choose one or more picture stickers to describe how it made you feel...
(There are no right or wrong answers!)

date _____	what happened?	how did it make me feel?		
date _____	what happened?	how did it make me feel?		
date _____	what happened?	how did it make me feel?		
date _____	what happened?	how did it make me feel?		
date _____	what happened?	how did it make me feel?		
date _____	what happened?	how did it make me feel?		
date _____	what happened?	how did it make me feel?		
date _____	what happened?	how did it make me feel?		
date _____	what happened?	how did it make me feel?		
date _____	what happened?	how did it make me feel?		
date _____	what happened?	how did it make me feel?		
date _____	what happened?	how did it make me feel?		
date _____	what happened?	how did it make me feel?		
date _____	what happened?	how did it make me feel?		
date _____	what happened?	how did it make me feel?		



Appendix 17

Main study P01: Probe activity data

Transcript of voice recorder data within the probe kit

Transcript completed by Kate Herd.

9 separate recordings taken from an Olympus VN-2100PC voice recorder.

(...indicates a pause in the conversation)

Gender key for conversations:

W female
X male
Y male
Z male

27.01.09 14:51 Length: 1:29

"Erm, I've basically just sat down to have a look at my NikeID site to see whether or not I would like to actually get something like this done. After actually getting onto the site, it's actually quite exciting, erm, I'm more impressed than I thought I would be...er...at first I was a bit nervous about navigating the site itself but I actually found what I was looking for very quickly and quite intuitively. Then I must admit though, without having seen the PUMA site, which is the er, Mongolian BBQ, I'm not sure I would have known to click on the individual shoe parts...erm...because of course I'm lazy and not actually reading what's on the screen. But, erm, I would say that once I'd got the hang of it it was very quick to figure out what I was doing and what colours I wanted and how to, er, choose the individual components. My biggest problem right now is choosing what the ID should say itself...but I have chosen the shoes and I have...coloured them to my specifications...erm...so now yeah, I'm just going to choose the ID"

27.01.09 15:12 Length: 1:13

"The second supplement...I have just ordered the er, shoe that I wanted, got my ID sorted, erm, nervous as always when paying for it because it initially appears that I basically can't use my SOLO card, but it turns out that SOLO and Maestro are the same thing. I didn't know that till this very moment, so I just took a chance in doing it...so, erm...that's a bit of a thing for me...erm...knowing that...er, but generally quite excited about it. I've just printed out, er...the...reference number, so I know it's definitely done, it's paid for...so all that's left to do now is pretty much...get excited and wait...er...I've taken some pictures of them on screen, and er...it's very cool indeed...erm...only thing I haven't found yet is whether or not when I create an account it saves the shoe that I've designed. I'm gonna have a look in the next few minutes and, er, find out if that is the case"

27.01.09 18:03 Length: 1:24

"Erm, I told my friend [X] about buying the NikeID shoes...she joined in my enthusiasm, erm, about er, this is really cool to get this done and I was explaining how it is very difficult for me to find shoes that...er...fit my colour scheme, which is all black with even black stitching in it...erm...so, it's very cool. I must admit though my, after the initial excitement of doing it and getting it all...erm, I'm a bit disappointed that they don't send you a picture at all, erm, of the shoe"

that you've just made in order to keep in your hotmail or anything...so that I must admit is a little bit disappointing, you just get an email saying this is what you've ordered, this is how much it cost, this is the number...so...that's pretty much it...I can't say that I'm, er, overly pleased by that, I think it would be a lot better if they did give you some form of thing to look at, to show your friends perhaps, when you are talking about it...erm, so yes...there you go"

30.01.09 14:51 Length: 0:39

"Told my drummer about the NikeID concept and explained to him what it was that I was getting. I'm not actually sure that he understood from my explanations exactly what it is...erm...but he seemed pretty chuffed for me that I was getting something from doing a design probe...but, er, I'm not sure if he was inspired himself to run off and get it or have a look at it. Er, he was quite impressed with the price though, for basically designing something yourself"

01.02.09 13:50 Length: 1:03

"Erm...I'd informed each in turn of my band members about my excitement of designing and creating the NikeID product. I must admit, erm, only one of them, [Y], knew of the NikeID idea...er, Steve had thought he'd heard of it, but didn't know anything else much about it. They seemed quite intrigued and after a bit of explanation and that they understood what it was all about, seemed quite excited for me, and also again...quite impressed by the price considering that you have it designed and you get it, er...made for you...erm, I think it was pretty well received. Steve also agreed with me, hell man, that's a bit of a long wait [laughing], but what can you do...erm, so...there you go"

06.02.09 13:05 Length: 0:35

"Right I've just got the package from, UPS have delivered it...erm, it all seems to be intact...er, I'm just basically looking for a knife, I'm quite excited about opening the package right now...it's just a plain brown box, I've just, er, taken some pictures of the outside and I'm about to cut into it...unfortunately there is no one here to share in the excitement but that's ok [mobile phone rings]"

06.02.09 14:12 Length: 5:25

P01 "Right, take two of the opening of the box, I've just taken a picture of the outside, I'm now going to cut the tape. I have an observer with me now"
W "Hi"
P01 "So here I go I'm cutting the tape...let's see what's inside...[rustling sounds]...if I can open the box [laughing]...[rustling sounds]...oooooh...there is nice NikeID actual shoe box packaging on the inside, which I was hoping would be the case...excellent...I'm going to take a picture of that too, that's very cool...plain black box, with just NikeID on it...cool...and, er...now, I'm going to open the box itself and take a glimpse...that's cool, lets get a shot of that...hold that for me please [rustling sound]...lets see if I can capture that...they're really nice Nike boxes...switch the flash off and try...very subtle isn't it...er, that's good...so far very impressed with the packaging, it's got a lot of atmosphere to it, but I would think that, a black box [laughing]...just got to work out how to open it, ooooo ok, look at that...right, here we go...I'm getting ready to take the first glimpse at my brand new NikeID shoes...[rustling]
P01 & W "Wow" [rustling]
W "Wow, that's cool" ...
P01 "That is wicked"...they're really nice, and there's my tag, I don't know if you can see this [camera sounds]... yeah...[laughing] very nice. They are basically leather ankle boots...and that's very exciting...[rustling]
W "They're really nice"
P01 "They've come out superbly haven't they...that's really exciting...so I'm now going to...try one on [rustling]...that's very cool, from packaging, everything er...I've seen the erm

[coughs] PUMA Mongolian BBQ one and this, to me, is far cooler to get, when you get it...I haven't had a pair of ankle boots for quite a while...they smell nice too [laughing]...let's see if I can get it on

W "Lets hope it fits"

P01 Ok [rustling]...and they do, they fit like a glove...that is awesome...well, I'm rather happy now"

W "Let me take a picture of you"

P01 "Yep...well that's, that...I am very impressed and very pleased...Completely, wow look at that, the laces come with the metal things so they don't...cos these are the things that always come off. Do you remember what they're called, these things?"

W "No...they've got Nike on them to, the Nike swoosh"

P01 "Wow I'll take a picture of that...lets have a look, is there a macro setting?...not as far as I can tell...and that is a metal eye hole...there we go...excellent, so now I'm going to fill out the rest of my forms. Thank you very much [W] for joining in my excitement"

08.02.09 16:55 Length: 2:52

P01 "Right, [X] and [Y] present...erm, I've just done a design probe for Kates PhD, er, which means she gave me this box of stuff, that was all stuff I needed to fill out, erm, and what I got in return was a pair of NikeIDs...[other conversations in the room]...so basically these are them. I went onto the site, designed the whole shoe, and it's got my own personal tag on the front as well. Basically you can choose whatever colours, there's about 40 or 50 different types of shoes...you can choose them and then ...erm...basically you just, you can choose which colours these are gonna be, what material it's gonna be made of...and then basically they go and make it, with your own tag, you can put whatever it is...well there is actually certain things you can't put on, like one guy tried to put 'sweatshop', made in a sweatshop, and they wouldn't let him do that [laughing]. But, erm, so that's them"

X "[laughing]"

P01 "Nike wasn't so impressed with that"

Z "Talk about cutting into the f*cking customer"

P01 "Yeah...so that was what I got...I'm so f*cking pleased with them as well, cos I was able to make everything on it black that I wanted black"

X "That's cool...what's the name of this thing again?"

P01 "NikeID, that's the site you go to to have a look at it, but"

Z "Are they just, what are they though?"

P01 "These are just, these are skateboard boots"

X "Skateboard?"

P01 "Yeah but you can choose anything from shoes like yours, your trainers, and everything like it"

Z "Cos I want to design a pair of drumming shoes"

P01 "Well this is definitely the place to go...PUMAs got one aswell, Kate had them done, but they're not as nice"

Z "Maybe with some...some weights"

P01 "Oh ok, I don't know if they can do that..."

Z [talking about drumming]

Y "They're really nice, I like those, what does it say on the top?"

P01 "It was a moment of inspiration man, D Mon..."

Y "D Mon"

P01 "Demon [laughing] I was so pleased with that [laughing]. But...you can have a look man...so that basically, it's seventy three pounds, these ones were...erm...but I got £50"

12.02.09 13:36 Length: 2:02

"Erm...basically...er...I've received my boots from NikeID, have been extremely pleased with the actual product themselves, I wouldn't change a thing on it, and it's been, they're very comfortable,

amazing, amazing experience to go through, however I have only one major criticism towards the whole thing...it's that, basically...yesterday, which would have been the 11th, I discovered, that erm, the money for the purchase was taken after the product was purchased, and I don't mean the day after, I mean yesterday...So, er, basically I had assumed already that the product had been purchased on the day that I placed the order, however I discovered that this was not the case and it was quite a shock to me when I suddenly saw that erm, seventy nine odd pounds had been taken out of my account...erm, especially since I had already assumed, as one does, that when one pays for something, that the finances had, the transaction had already been made...so that is so far my only displeasure with the whole experience...erm, other than my own impatience to have to wait for the product to arrive, and the time it takes to construct it which is, er...to be honest which was extremely quick, faster than I even dreamed it would have been...erm...they arrived and I was happy, but this was definitely quite a...an event that I was not entirely impressed with, because it actually made me go into negative figures in my account, simply as I did not have the full £79 at the time this purchase, this transaction was claimed, as I had it at the time I made the purchase, believing it would have gone out then. So that's all I have to say about that"

Transcript of written comments

DESCRIBE IT:

Why design it today?

27/01/09 Been playing on my mind as to what it's all about, what I can get for my money and can I find something that is "Me"

Describe your day so far in 20 words or less...

Excitement, at the prospect. Uncertain at what to expect

The thing you're most looking forward to is...

Walking for the first time in my New Custom shoes. Plus showing my ID (DMON) to my friends

You're buying it for...

Everyday wear

What I think the experience will be like... (between now and when it arrives)

I am not a particularly patient person when I buy things, I like the instant gratification so I find the wait to be a bit frustrating

I think it will arrive on...

A Monday!

03.02.09 The disappointment factor is due to having to wait

04.02.09 It's Here!

08.03.09 They're not very wam!

Task Cards

Describe it – what makes me different:

My unique perspective

[date: 24.04.09]

Describe it – your most frustrating experience...

Having to wait so long before I get it

Your best experience...

The forgetting about it then remembering what's going to arrive in the post for me

[date: blank]

Describe it – people customise things because...

They seek the gratification of uniqueness and the status that accompanies owning that unique thing

[date: blank]

Describe it – a brand that stands out from the crowd...

Korg!

[date: blank]

List it – choose five words to describe the company you're buying your customised product from

1. Original
2. Urban
3. Individual
4. Cool
5. Funky

[date: 25.04.09]

Describe it – the best present I ever received was...

My Line 6 Veriax guitar

Because...

It's beautiful in look, sound and feel

[date: blank]

Draw it – something I have customised or would like to customise...

[drawing of sword]

[date: blank]

Draw it – a map of my life

Add scan here

Postcard Stickers

Capture it – something that inspires me:

[photograph of a humpback whale]

Date/product purchased:

blank

[postmark: not posted]

Capture it – Something I like:

[photograph of a guitar]

List it – here are five random facts about me

1. I love ice cream
2. I play guitar
3. I'm soon to be married
4. I love cats
5. like the beach!

[postmark: not posted]

Capture it – My favourite product:

[photograph of a CD] My CD

List it – here are my five favourite websites:

1. My Space
2. www.icanhascheeseburgers.com
3. www.bbc.co.uk
4. www.ninjai.com
5. www.[P01 band website].co.uk

[postmark: not posted]

Capture it – something frustrating:

[photograph of an advert on TV]

Describe it – my pet hate:

Adverts!

WOOHOO 'it's arrived'

Favourite moment:

The surprise of opening the door and seeing what it was

Funniest moment:

I was in my dressing gown

Most interesting moment:

Realising just how easy the process was

Worst moment:

Realising that there was no stored image on the NikeiD site that I could go back and look at

Moment that exceeded expectations:

The product themselves are superb. Quality as well as look.

Bit that made me smile:

Opening the box and seeing how cool they are!!

Most frustrating moment:

The waiting

Anything that was not as you expected:

The packaging is superb

The one thing I would change about the product:

Nope not a thing!

The one thing I would change about the experience:

I would have liked a bit more communication from Nike

The thing I'll tell people about:

Wow! Get a pair!

Transcript of post-probe interview

Transcript completed by Kate Herd. Recording taken from an Olympus VN-2100PC voice recorder.

Interview date: 07.07.08, 10:58am

Interview location: Kate Herds office, Middlesex University, Trent Park campus

P02 arrived at the interview wearing the trainers and carrying the box and its outer packing

(...indicates a pause in the conversation)

K Hi, thank you for coming in for the interview. The purpose of this conversation is for me to find out a little more about your mass customisation experience, and for us to talk about the activities in the design probe that you have completed so that I can gain further insights not only into the experience of buying a custom product, but also into the experience of using a design probe to record what happened and how you felt.

P01 Ok

K Can we start by you telling me a little bit about yourself. What do you do, where are you from?

P01 Yes...Well, I live in London. I'm a professional musician...what gives me a unique perspective is that I have more time to myself to, erm, be able to kind of analyse my own thoughts more than most people, simply because I have fewer distractions

K A professional musician that's interesting. What do you play?

P01 Jack of all trades, master of none [laughs]...I have a band, I play guitar, keyboard and sing...I am also a lyricist

K So what do you do when you're not playing or writing music?

P01 Er [laughs] not much [laughs]...I spend as much time as I can with my wife...and I look after my dog and cats...and spend time with friends – most of whom are also musicians [laughs]

K Let me look through the design probe...Ok, I see from the photographs that you took that you say that you don't like adverts

P01 [laughs] do you really want me to answer that [laughs] its very very simple...I don't like the fact that most people accept the things that they present on adverts these days as being acceptable because it is an advert. Most of it is lies and brainwashing tactics in order to make you buy their products, by using peer pressure and status as tools to make people feel inadequate...or that they have a hole in their life and need to use them to attract the right mate

K So you are someone who has strong opinions and views in general?

P01 Yes, definitely. It's very clear to me that some things are just right and others wrong

K And you are very interested in animals?

P01 Yeah, as trophies and fur [laughs]...not really, I've had a passion for wildlife since I was a small boy, especially big cats

K What is it about big cats in particular?

P01 Mmm...the power...the majesty...and they are truly beautiful creatures. Lions are my favourites of all the big cats

K Does your love of nature and wildlife affect other aspects of your life, for example when buying things?

P01 Yes certainly...I would definitely never wear fur, and try to steer clear of things made from baby animals, like calf-skin wallets...I don't mind buying leather items because they are made from cow hide...because they are a by product of the meat industry...those products are already in existence from the meat industry...it's almost recycling...but

generally I'd pretty much steer clear of items that are almost grown for purpose such as mink and fox fur and stuff like that...

K So your ethics are important to you?

P01 Certainly. You've got to have an opinion, and I hope that that opinion leans towards trying to do right by the world and other people

K Was buying from Nike an issue for you at all?

P01 A little bit...only because they're such a massive commercial company, I wouldn't have considered it before, especially something as commercial an idea as NikeiD...but they surprised me – I just hope it wasn't made in a sweatshop [laughs]...

K Had you heard about NikeiD before the design probe?

P01 Yeah...but not a lot, more just the name

K Did you know about other of the other brands like Pumas Mongolian BBQ? Did you have a look at their websites?

P01 Yeah, I did, certainly PUMAs...the BBQ thing

K What did you think of them?

P01 NikeiD was far better

K Why do you think that?

P01 For one thing the styles available from NikeiD were far more sophisticated, whereas the PUMA ones looked more...school boyish...and er...teenager-ish...if you know what I mean. I think there was also a bit too much going on with the PUMA website, I played

K Had you ever bought or thought about buying a mass customised product before?

P01 Yes...not bought, but thought about buying one, which was buying a custom made kenjitsu bokken

K What is a bokken?

P01 It is a wooden martial arts training sword

K And what would the advantage of a custom bokken be?

P01 Well...a few things really...the choice of material and the option to engrave kanji, the Japanese characters...but also being able to choose the sword sizes. This is important for the balance and weight of the sword when you're training

K Is martial arts an interest of yours

P01 Yes, one of my passions in life

K So...to go back to thinking about purchases that you make... would you consider yourself to be loyal to the brands you buy from?

P01 Nope...well...by that do you mean NikeiD specifically...or all the brands I buy from...like music equipment companies for example?

K All the brands

P01 Yeah I am...definitely...to the companies that clearly take pride in their work, and clearly spend their time developing quality items that are not part of cyclical consumption...things that will last for years, that don't break down in 6 months...brands like ESP

K What do ESP sell?

P01 Guitars...ESP...Korg...and Apple...

K So are you someone who chooses the brands they buy carefully or is the brand name itself not something that is important to you?

P01 No, more the quality of the product that they create. I appreciate them more by association of good quality rather than the brand name itself

K Do you ever buy clothes or other products online?

P01 Yes...loads [laughs] clothes to equipment to...DVDs...I don't have a problem with buying anything online really, especially if you know what you want. It saves me having to go to the shops...I like how easy it is [laughs]

K So let's talk about when you bought your trainers...tell to me about the design process...how did you get on with designing the product online? You seemed to have

quite a clear idea in mind of what you were after – you talked about wanting an all black colour scheme for example, is that is hard to find?

P01 It was extremely enjoyable to be honest. It was nice to see for one thing a good looking product, and then seeing that I could customise the bits I want to customise, and then standing back to look at the 3D model, rotate that...and being able to think that's exactly what I'm after...and haven't been able to find. It was a great process. And the black thing...yeah...I'm not a big fan of big logos on clothing, and it can be hard to find nice stuff in black that is understated and not covered in branding

K What made you divert from the all black plan and go for the white soles?

P01 Erm...artistic license really [laughs]...I just thought in the end that it looked better having white soles rather than being entirely in black...and it does, I love them

K Tell me about your iD

P01 [laughs] D-Mon, a play on words...everybody calls me [P01 name] and I am involved in the alternative underground music scene...so 'demon' is associated with the kind of field of music and imagery that is involved in my work...and it's [describes the play on words relating to his first name]

K [laughs]... You mentioned that you had some problems with the payment on the website?

P01 Just an issue with card type...it did irritate the hell out of me though that they took the money so late from my account...it was really weird, the money went out after I'd got the shoes. I've never seen that happen before

K You said you were disappointed with not having been sent a picture of your shoes – I notice that you took some photographs of the screen whilst you were customising it – did you look back at these while you were waiting for it to arrive...and did you show them to anyone else?

P01 Definitely...and yes...I showed it to my band members

K Why was a picture important to you?

P01 Well...at the end of the day it's a physical object you're looking forward to receiving for both a functional status and purpose, and once you've ordered it, with no picture it doesn't allow you to go through the pleasure factor...you know, the...well the anticipation becomes less vivid...when you've got something to look at you can get more excited...I guess

K Are you a social shopper in general? For example, would you normally shop with people and show people the things that you've bought?

P01 No...unless it's music gear...but other than that not really no

K So have you shown the custom trainers to more people than you would normally show new shoes to?

P01 Not really...no...maybe a few

K Tell me about when they arrived? On your voice recorder you sounded quite excited

P01 I was disappointed I was own my own...the pleasure of sharing it and saying wow that cool is amazing...but non the less I was excited...also because opening it realising that I've made all the right choices and I was so pleased

K You said that you liked the atmosphere of the box...what did you mean by that?

P01 Erm...it was just surprisingly nicely made, interesting design on it...it had an almost cinematic feel about it...look at this...are you ready to open the box to see your shoes...that kind of feel when you first see it

K Have you kept the box?

P01 Er...yes I have

K Would you normally keep shoe boxes?

P01 No...in fact I hadn't really thought about that

K You were very enthusiastic about the laces...

P01 [laughs] yes I was... I was indeed...erm...I thought that putting metal caps on the laces instead of metal ones...kind of showed a bit of forethought and care about the lasting principles of their product...which is rare...normally they would not care, put the plastic

ones on , they die in a couple of months...and then you have to buy more to replace them...probably Nike ones...so that was refreshing, that attention to detail. The spare ones were also beautifully wrapped – I don't think I've ever seen laces done like that before

K You said that the funniest moment about the experience was you being in your dressing gown

P01 Uh-huh...the delivery guy turned up early in the morning, and I opened the door not expecting to see a guy there handing me a package...you can see I opened it straight away and tried them on from the photos [laughs]

K Have you been back onto the NikeiD website since?

P01 I have not...but there is a good chance if I buy more shoes that I would buy exactly the same again

K How was it waiting for them to arrive?

P01 It's always painful, but to be fair they arrived pretty sharpish, so I can't complain too much at all

K Would you describe yourself as a patient person?

P01 No [laughs]...some things I have a lot of patience with, other things I do not

K Was there reasonable communication from Nike

P01 Yeah...it was ok...they spoke to me at all the important times

K So...talk me through the touch point map, what do these pictures remind you about how you felt?

P01 When I bought them I was pretty chuffed...the little character, I thought it even looked like me...being creative and being pleased with the thing that's been created. I remember now, I went back and read other peoples thoughts about it. The two stickers both represent a feeling of contentment and satisfaction, that's what I chose those for

K Had you read any reviews before?

P01 No

K What made you go back and look?

P01 Er...just that thing of once you've bought it...it makes you...feel closer to what you're about to receive...like having the photos...there's that pleasure factor...there's a interest, a direct link between you and the company supplying something you like and want. I went back again the next day. I took the panda one to be sitting in front of a tv...this was me sitting at my computer. I remember this (the ad)...I think I chose the plasma ball because it made me ex-static [laughs]...it reminded me that this was coming. The promotional literature – closer to the date, that feeling of ooohhhh come on now, I'm tired of waiting. I can't remember where I saw this. The product...well, right...erm...I thought it was very exciting so I chose the samuri and the surfer, two of my favourite things...and I think the cheerful handstanding polar bear in rainbow colour trousers is quite self-explanatory [laughs]. I was very pleased

K How did you find using the probe in general?

P01 I thought the bits were pretty well thought out really...erm...and kind of in places abstract enough that you didn't feel you were conforming to a traditional questionnaire type thing. Made me actually want to do it...I always like things that make me think in a different way, or that make me focus on ideas or thoughts about my perceptions.

K Did you do the task cards all on the same day?

P01 I was going to...but I ended up doing them over about 3 days

K How did you find the commitment of the daily activity in the 'DESCRIBE IT' book?

P01 Er...[laughs] easy to forget is the honest answer...the activities like the map and the stickers refer back to a childlike mentality, so its exciting to put stickers on a page...you don't forget that like you do completing a journal...which is why I didn't use it as much as I should have. I really liked the camera and photo printer, I hadn't used one of those before

K That's ok, this is all part of the process of exploring what activities are effective for a range of people in these situations. Thank you very much for your help in participating in

this research study. I'm really glad that you are pleased with the product that you have bought

P01 I am...very much so...so thank you!

Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
Something that inspires me

Just to let you know I bought a product from:

NikeID
 Puma's Mongolian Show BBQ
 My K-Swiss
 Timberlake
 Freitag

on 2008

PH: 1108



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
Something I like

LIST IT:
Here are five random facts about me:

1. I Love Ice Cream
2. I play Guitar
3. I'm soon to be married
4. I Love Cats
5. I Like the Beach!

PH: 1108



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

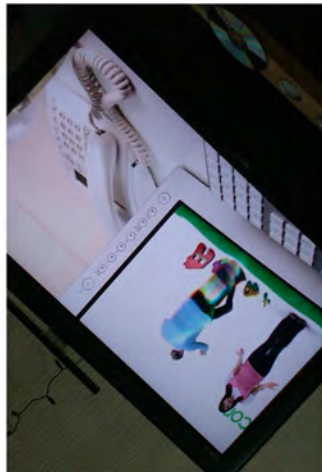
Return to:

CAPTURE IT:
Something frustrating

DESCRIBE IT:
My pet hates:

Adverts!

PH: 1108



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
My favourite product

LIST IT:
Here are my five favourite websites:

1. My Space
2. www.consciouscherry.com
3. www.BBC.com
4. www.TheLifeMag.com
5. www.lovealot.com

PH: 1108



LIST IT:
Choose five words describe the company you're buying your customised product from?

1. there
2. Commercial
3. successful
4. brands
5. recognizable

date: PH: 1108

DESCRIBE IT:
People customise things because...

They eat the gratification of uniqueness and the status that accompanies own owning that unique thing

date: PH: 1108

DESCRIBE IT:
A brand that stands out from the crowd...

Korg!

date: PH: 1108

DESCRIBE IT:
Your most frustrating experience...

having to wait so long before I get it

Your best experience...
The forgetting about it then remembering while you're in the post for me

date: PH: 1108

DESCRIBE IT:
The best present I ever received was...

My Line 6 Variax Guitar

Because...
It's beautiful in look, sound and feel

date: PH: 1108

DRAW IT:
Something I've customised or would like to customise...

My Line 6 Variax

date: 27/01/04

DRAW IT:
A map of my life...

date: PH: 1108



[on camera but not printed]



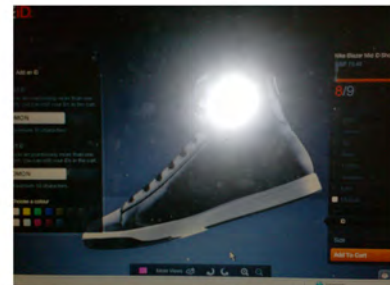
[on camera but not printed]



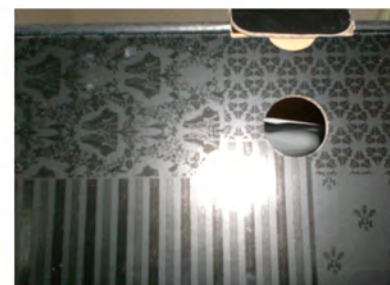
[on camera but not printed]



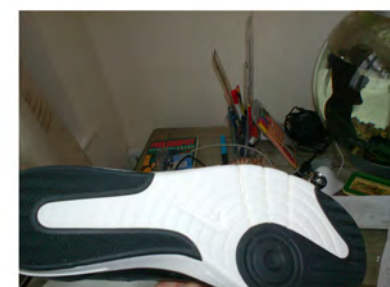
[on camera but not printed]



[on camera but not printed]



[on camera but not printed]



[on camera but not printed]



[on camera but not printed]

Main study P02:

Probe activity data

Transcript of voice recorder data within the probe kit

Transcript completed by Kate Herd.

15 separate recordings taken from an Olympus VN-2100PC voice recorder.

(...indicates a pause in the conversation)

Gender key for conversations:

V male
W female
X male
Y female
Z female

31.01.09 13:40 Length: 0:16

"Wow...one hundred and sixty seven pounds for a bag! I thought it was a hundred, more expensive than I initially anticipated...I'll just stretch my pocket now"

31.01.09 13:40 Length: 0:04

"This bag better last me forever!"

04.02.09 06:39 Length: 0:20

"Erm...as I said yesterday in the email that I sent to you, erm...FREITAG has now been in contact with me they've sent me this weird email, like with this, all, like they're trying to comfort me, because I'm having problems purchasing the bag...it was kind of funny, kind of soothing, and slightly irritating all at the same time"

17.03.09 09:10 Length: 0:18

"FREITAG has now sent me two emails, one that they've cut my bag, and secondly when it was finished...I just thought it would have been nice if they'd actually, kind of like shown you a picture of the bag, like, when it's cut, even if it's just a piece of it, that would be pretty cool"

19.03.09 15:53 Length: 0:28

"Erm...visiting FREITAG website, there's a...image of this...erm...this guy in this mask, planting tomato seeds...quite weird, quite erm...all of the FREITAG bags I guess is something to do with the whole...ecological aspect of the company...erm, recycling, and being environmentally friendly...quite cool, quite odd...I think there's more to it, I'll look into it later"

19.03.09 15:55 Length: 1:32

"Erm, I'm getting a little anxious about my FREITAG bag purchase now, it's erm...I know they said it takes about a month...I'm getting like really really anxious...time is ticking...erm...this, this year of university is almost over...and as much as I like the current bag I have, and the emotional bond that somehow I've been forced to forge with it, because it works, erm...[coughs] ...I'm just, I'm afraid that, I don't know, I don't know how it weighs up against the bag I've got now...to see if it's probably, worth it, I know it's probably worth it, I'm just getting really excited, and really nervous...and I guess something the company could probably do is, have a way for you to see, like, how far along the process actually is...like a, like the link for your bag that you see, like a timeline or such...that would tell you...or show you how, how far along within the process before your bag

is shipped...whereabouts you product actually is in terms of production...erm, something like that, maybe quite cool...and then after it's shipped, then, then it's just a matter of waiting, yeah, and anticipating like I am right now cos I don't know if it's been shipped or not, I guess it hasn't because I don't know the emails not here just yet, but I'm just just getting really excited and really nervous, and really...jumpy...it's excitement I guess...anxiety...nervousness..."

22.03.09 18:20 Length: 0:21

"Looking at FREITAG, checking out FREITAG once again, I see they've actually got shops in London, actually close to where a lot of people I know are [mumble something], and London Graphics Centre, erm, somewhere in Stockwell...and somewhere in the West End I'll have to check 'em out. I'll let you know what's going on"

24.03.09 08:53 Length: 0:11

"[music playing in the background] Anxiety still. Every time I see a post, every time I see a Royal Mail van I'm looking out for my bag, and still it's the same I'm just anxious anxious anxious"

30.03.09 20:04 Length: 12:36

"I'm in my room, just got home from uni...stressed because I've got about six deadlines this week...erm, in my room in halls, sorry...it's quiet, as it usually is...there's a rare [mumbles] of a donkey and that outside...I'm quite anxious because erm, yesterday, just yesterday I had erm, I had, I had missed the delivery twice, and I had to leave some er change with the guy, just so that when he came to deliver the package he could pay the shipping, erm and freight and all that, and that was quite...erm...harrowing I guess, having to run around and miss university, trying to get this bag, but it's here now [laughs]...erm...the package, first impressions...hmm, [rustling sounds] let me just leave this running [sounds of packaging being opened] I feel, though, I just want to rip it open [sounds of packaging being opened] er, I can't find my scalpel [loud sounds of tape being ripped from a box and then scrunched up] here we go...woohoo [sounds of tape being scrunched up, then sneezes] excuse me...it's...seriously dusty [rustling sounds] very, very dusty [rustling sounds] once all the plastics gone, got my little erm...my delivery invoice [rustling sounds]...didn't expect to pay the shipping, charges, forgot to read the fine print...the all so important fine print that I missed...so I had to pay like £40, which I wasn't...[stresses word] TOO enthused about, but...such is life [rustling sounds]...[long pause]...hmm, seems though the camera don't work too well [sniffs]...better [mumbles] the camera if they'll give you some more money, I guess [laughs]...it's a really interesting project, but I think I've...I don't think I've used it...well, or enough...[background noises] I think the batteries are dead as well [lots of noise] [speaking loudly] quick change, quick change, quick change, quick change [lots of background noise] where are batteries, where are batteries, where are batteries, where are batteries [sound of packaging being opened]...this is good timing, the battery has run out as my product has arrived...er, how do I put these things in?...oh...there you go [background noises]...that's better...there you go...FREITAG individual recycled freeway bags [rustling noises]...step two [sigh] how do I feel?...erm, relieved...very very relieved...first impressions, of the outer case...not essentially great...but it's the package is what's important...lots of cardboard, I love it, that will be useful...hmm, there's some people in the kitchen, I think I'll get some, some input from them [rustling sounds] this is going to be a long one [sounds of walking through a corridor...knocking on a door] what do you think? [loud background music] it's a bag [mumbling and loud music] a bag made from, recycled truck tarpaulins and...erm, uh...what do you call it, like old bicycles bits and

X Oh, like inner tubes and bits and bobs, old rubber and stuff

P02 Yeah...what do you think?

X It's cool [lots of background noise]...I always forget, that they do that with shoes as well, you get old erm

P02 Really?

X Yeah, they, erm, I've forgotten what it's called...It was in GQ magazine, it's basically you

P02 What magazine?

X GQ...they're like, they look really cool as well, these trainers, old just, old tyres
P02&X [both mumble lots of background noise]

X Why would you get it though?
P02 Huh?

X Why would you get it? It is pretty cool but erm
P02 It's part of this project, erm, project, she's looking at erm, mass customisation

X Oh right
P02 Products that [mumbles]...so erm, slightly caught [?] in it, that's what she requires

X Oh...erm, that's cool [mumbles with background music]
P02 [mumbles] she gave me [mumbles] for anything I want

X Mmm
Y [mumbles, lots of background music]
P02 [mumbles, lots of background music] I was upset but
Y Is the bag made from another product, canvas?
P02 Sure, tarpaulin
Y Tarpaulin
P02 So what do you reckon?
X So it's a really durable bag isn't it, so it can be chucked around, so you don't need to worry about it at all

Y [mumbles]
P02 It's because it's
Y I know, I know
P02 It's used
Y I know, I know
P02 You get that, and because, I actually saw someone with one [loud background noises, mumbles] it was like yesterday I see one of these bags, and then today...I get mine

X What's the website?
P02 FREITAG dot [spells] C H

X Is it on there?
P02 Yeah it should be...[mumbles]
X [mumbles]...Oh come on
Y [mumbles]

X Are they available in different sizes and different colours?
P02 Yeah, because erm, they give you...this is the erm, F12 I think

X Yeah
P02 Yeah I'm sure it is
Y [loudly] WHY
P02 Because it's part of a research thing!

[lots of raised voices and laughing, primarily Y, can't decipher words with the background noise]
X I appreciate the design
Y [mumbling]
P02 I care about what it represents
Y [mumbling and laughing] actually I like it as well
[Y and X mumbling]
P02 People, people...these bags will
Y [mumbles over P02]
P02 I'm sure of it...it's just because these ones, the used ones, are always the ones that are [mumbles] and obviously the fresh ones are probably used for the ones that are cut, they keep in store

X [mumbles] throw it around
P02 Yeah
[someone talking and a banging noise] I'm jumping on it [lots of people talking at once then mumbling]...

P02 There's a little thing, a little thing, erm, attached to it
[someone mumbles]
P02 I'm trying not to do it...they're giving me no choice...for what it represents [mumbles]
Y [mumbles]
P02 [mumbles]
Y [mumbles]
X Say everything you just said again
Y I said I like it for the idea
X Yeah
Y I just don't like how it looks like...it's a good idea
X It's all about personal taste isn't it?
Y It's not ugly, it's just dirty
X But the idea, have you come across any sort of product, or anything to look at, that everyone likes straight away
Y If it was black...but the cream, huh
P02 That's what I wanted
Y [mumbles]
P02 [mumbles]
Y [mumbles and lots of background rustling]...why?
P02 Part of the project

30.03.09 20:17 Length: 3:07

P02 They've got another thing in the back
Y [mumbles]
P02 [mumbles] attach what
Y [mumbles] pull it under [mumbles]
P02 I guess so
Y [mumbles and laughing]
P02 [mumbles]
[lots of mumbling and loud voices]
Z I want one I want one, where did you get that bag from?
Y [mumbles]
Z Oh my God, oh my God, that I like, it's so great
W I think I'm going to buy you one
Z And in purple, do they do it in purple?
[Z & W mumble enthusiastically]
X I thought I saw it in purple
[Z & W laughing and mumbling]
Y [mumbling]
P02 Yeah but...these bags are in museums...it looks like it don't it
Y [mumbling]
[everyone mumbling]

30.03.09 20:21 Length: 01:27

P02 [TV in the background] [mumbling]...erm, I don't know maybe you might get this better than I do. What do you reckon these things mean, all these things are like this with these two guys
X Mmmm
P02 What the hells that about, there and there...
X They're just showing...how tough this bag can be, maybe?
P02 [mumbles]
X Go on the website, it might say something there

P02 It don't!...the website just sells the bags and stuff, it doesn't explain any of the imagery or anything...it's up to interpretation I guess...
X [singing] easy like Sunday morning...

30.03.09 20:26 Length: 5:03

P02 [Background noise] Erm...part of me, is slightly, er, it's minor, about what, I erm, what I would change, just...I get exactly what I wanted, but just...but I'm a peculiar person that just wanted it to be exact

X Exactly how you want it

P02 Exact, yeah...how it, how it was pictured on the net...[background noises, things being moved around]...ideal, does...I didn't think of that, idealistically

X You didn't think about it idealistically?

P02 Yeah, I just sorta liked the concept and just went, right I want one...

X ...Well, everything you buy is kind of, tells you about status...tells something about

P02 Yeah, that's true...well yeah, erm

V Was that your delivery?

P02 Yes it is

V One of those eastpack ones? [mumbling]...yeah I love those bags, it's one of those messenger bags isn't it

P02 Yeah

V [mumbling]

P02 [shouting, half joking] PEOPLE CAN'T APPRECIATE THIS STUFF [laughing]

[lots of people talking at the same time]

V ...one of those bags where, like if you're on a bicycle and [mumbles] [sounds surprised] What's it made of?

P02 It's erm...recycled truck tarpaulins

V Oh really?

P02 That's what that is

X Inner tubes and stuff

P02 Erm, it's got inners and seatbelts

V [mumbles] should get one

P02 Yeah [mumbles] pound later...Well, you buy your bag for around, how, how much do you normally spend on

V About thirty [eighty?] pound

P02 Well, it's about the same price for one of these bags and you get fifty pounds back

V How do you get fifty pounds back?

P02 By taking part in this, this little...research project

V What what what?

P02 It's a research project I'm taking, erm,...from one of my tutors from last year.

V [surprised] You got this free?

P02 No, no I don't get it free, I am, I am

V [talks into voice recorder] Hello! [laughs]

P02 It is recording actually...but erm, yeah she just, she's doing her, her PhD in mass customisation of products and stuff

V Yeah

P02 And as a thing you buy something, fill in the information for her, just write a bit in the diary now and then...fill in a card about how you feel about it...do some sticky bits...and send it back to her

V And you get a free bag?

P02 No, you've got to buy your bag

V How much is the bag?

P02 The bag, cost me, just about...coming close to a hundred and fifty pounds

V Ok...and then you get sent back fifty quid?

P02 Yeah, you get it back, you've got to get it back as vouchers, because
 V Oh...ok
 P02 So, have you said anything yet? [laughing]
 X Me...I did say something
 P02 [laughing] everybody just wants to [mumbles]
 V Sorry [laughing] Who is it, who is the person doing it?
 P02 It's Kate Herd
 V Oh right
 P02 Yeah, she's erm...one of my tutors from last year
 V Oh ok, yeah...that's alright
 [lots of people talking, mumbling, lots of background noise]
 V [laughing] You really love this bag!
 P02 [mumbles]

30.03.09 20:36 Length: 01:00

The following is the sound I've loved and hated for the past month...[a mixture of sounds from the FREITAG configurator which are indicators that an action can't be done]

02.04.09 10:40 Length: 0:08

P02 [music playing in the background] Now enjoying my five year old baby [mumbles]

02.04.09 10:45 Length: 01:06

[music playing] This is sort of a little bit in retrospect [coughs]...erm, yesterday I had a Dezac presentation and I...I took my FREITAG bag on its first outing yesterday...and erm, got a lot of positive response from erm...from colleagues and stuff, erm...I really like the bag [mumbles], and I've been talking about it, incessantly and when they finally saw it, yesterday, it was really cool, erm...I feel, I feel nice about my bag, I feel quite...it's better than I expected, it's quite rugged...and erm, just just, just feels durable, it's something that erm, I've kind of wanted, something that, a bag that...I buy one bag and I don't think I'll need to buy a bag, almost ever again, as I don't think this...is going to tear... any time soon I guess [sniffs]...well made, sturdy, does the job...exactly what I wanted

Transcript of written comments

DESCRIBE IT:

missing

Task Cards

Describe it – what makes me different:

I am more focused and determined than most, I can't see a situation going to pot and not do anything about it. Normally shy extrovert when overjoyed. Quietly gets involved in many things. Enthusiastic character. Many faults but my personality comes through. Honesty.

[date: blank]

Describe it – your most frustrating experience...

Running to 6 different bathrooms trying to find one that wasn't occupied dirty or containing cutlery/pottery in halls when I was going through a spell or diorhea. (that word isn't spelt right)

Your best experience...

Being told or acknowledged for achievements/designs. There is something very energising & special when colleagues appreciate your work.

[date 09.04.09]

Describe it – people customise things because...

They want something unique and out of the ordinary. A medium to express themselves and their creativity. No-one wants a standardised item and as influential as Globalisation is standing out from the crowd and being an INDIVIDUAL [underlined] is equally as important. This is something I believe larger [brands crossed out] more global brands have caught on to and are implementing. Plus there is a near hallucogenic effect/feeling when you have created something for you by you. THE CREATIVE GENIUS OF ME kinda thing

[date: 11.012.08]

Describe it – a brand that stands out from the crowd...

Virgin Atlantic.

Since their very beginning they have offered a unique service that helps keep people coming back. They have bright bold quirky colours like those of the Memphis group. They are witty & cutting edge in their service touches. Headed by a money making mogul The Virgin experience sticks! Assured, Confident, Luxurious, Quirky, Consumer oriented, Sexy

[date: blank]

List it – choose five words to describe the company you're buying you're buying your customised product from

1. Green
2. Pioneering
3. Original
4. Quirky
5. Idealist

NB Switch 5&1

Company FREITAG

[date: blank]

Describe it – the best present I ever received was...

A Christmas card from a friend in halls

Because...

I wasn't really that close with many people in halls & the card was largely unexpected and thoughtful. Helped make Christmas '07

[date: blank]

Draw it – something I have customised or would like to customise...

[stuck on wooden business card] Business card prototype. More info to be added on reverse of coin
[date: blank]

Draw it – a map of my life

blank

Postcard Stickers

Capture it – something that inspires me:

Date/product purchased:

missing

Capture it – Something I like:

[photograph of action figures]

List it – here are five random facts about me

1. I'm a random neat freak
2. Vast amounts of energy
3. I miss church
4. Little things excite me
5. I love figurines & models

[postmark: not posted]

Capture it – My favourite product:

[photograph of a mobile phone with annotations] Given to me after a stolen phone she has been dead for 2 years now. I can't get her fixed, neither will I give her away

List it – here are my five favourite websites:

1. bajantube.com
2. narutowire.com
3. Stickfas.com.com
4. Ted.com
5. Facebook.com
6. menshealth.com [6. added under printed list]

[postmark: not posted]

Capture it – something frustrating:

No photo taken

Describe it – my pet hate:

When sharing bathrooms and kitchens with dirty people and not being able to grasp or understand how to do something new

[postmark: not posted]

WOOHOO 'it's arrived'

missing

Transcript of post-probe interview

Transcript completed by Kate Herd. Recording taken from an Olympus VN-2100PC voice recorder.

Interview date: 08.05.09, 12:47pm

Interview location: Kate Herds office, Middlesex University, Trent Park campus

Interviewer had not found the data in the voice recorder (the participant had stored the recordings in folders rather than following the simple record instructions) so this had not been heard before the interview. P02 arrived at the interview carrying his bag with him and straight away asked to look at the interviewer's FREITAG bag which is sitting by her desk. He says he walked in to work behind her a few days previously and thought her bag looked a different shape to his. He was keen to compare – they were the same, the contents of the bag had changed its profile. The voice recorder was started part way through the conversation.

(...indicates a pause in the conversation)

- K Obviously I've got my laptop in it so it's quite tight...do you mind if I record on the dictophone because it saves me having to take notes and [laughs] it's just easier to do it this way
- P02 Not at all
- K Cool, so, the purpose of the interview is to find out, about, what happened when you bought it, to get some more information, and then to talk a bit about the design probe and how it worked, what was good, so when they are further developed I can feed in this information...So, first of all...had you heard of FREITAG before this purchase?
- P02 Erm...before the design probe, well yes, because we did the erm, project in the first year, with FREITAG, that's what sorta like sparked my initial interest...in the, in the erm, company themselves, not necessarily in the bags, but I just thought it was a really cool thing, what they did, with the tarps, and everything, erm, that aspect sort of got me involved with the erm...that that that, that's what sparked my interest with the, the design probe, and then the fifty quid
- K [laughs] a good opportunity
- P02 Why not
- K So, having bought one now, what do you think about the company, what's your impression?
- P02 Erm...I like them, erm, still...erm...some what sceptical though, I think, they could do something with the price, I still think they're a little bit too expensive
- K Yeah
- P02 That, that remains...but I'm not...it doesn't deter me from what the bag stands for, that's sort of, part of the reason why I bought it as well...something that I didn't think about till after I had it...one of the guys, one of the people that were around when I...when I bought the bag, said oh, you're an idealist...and I was like, I'd never thought about it, like that before
- K Yeah
- P02 I thought it was really cool what they did with the bags, but I guess it has a lot of different underpinning meanings...it's, it's quite strange
- K Are you thinking idealist, in terms of, the recycled materials?
- P02 Yeah, erm, the erm...I guess that whole thing about being like, recyclable and the whole thing about being green and everything...taking things people would normally throw away or just, like, piling up in a big landfill, and reusing those, you know, for a different purpose...I think that was what he had in mind

K Mmm...so is it a company you would, recommend to people, now, having bought one

P02 Well, that's what I have been doing throughout the whole design probe

K [laughs]

P02 Trying to get other people to erm, buy into the whole idea...it's just that the majority of my friends, are quite, brand orientated and materialistic, so if it's not got, maybe like a Gucci, or

K [laughs]

P02 Or one of those big high street brand labels on them then, they're not quite interested...so...there's not much you can do about that

K Yeah [laughs], this is almost the alternative brand, so it's

P02 Yeah

K Perhaps...do you think it's got a strong brand?

P02 I think...it's very recognisable...because like when you see one, even if it doesn't have the erm, label on it, the FREITAG label [points at my bag which has the alternative label]...it doesn't matter, when you see them you know it's a FREITAG bag...brandwise it's quite strong...quite, very recognisable, it's just that, people here are just, they've caught onto it, but they've not totally embraced the whole idea

K Yeah

P02 Because of the, sort of like, rugged look of them, if you're not that kind of person, if you like everything looking clean and shiny

K Yeah

P02 Then you, erm, then it probably won't appeal to you

K Maybe part of the appeal is the fact that not everybody has them and it's

P02 [enthusiastically talks over K] yeah, it's almost like I remember this, erm

K the uncommon brand

P02 yeah because the day before my bag arrived I got this call from UPS, I was in Liverpool Street...and it was raining, I got wet, I looked up, and when I looked down, there was this guy walking past me with one of these FREITAG bags, and the very, like the very next day I got a call at like twelve o'clock, the guy was outside, and I thought it was just like, strange, quite surreal almost

K [laughs]...that's good...so...would you normally buy clothes and other products online, or are you more of a shop person?

P02 I'm more of a shop person...I sorta er, I guess I sort of took a risk with this...I like to sort of like, have stuff in my hand before I see it, if that made sense, have stuff in my hand before I buy it [laughs]

K Yes, I know what you mean

P02 I just like to see, to feel and like, just to see what it's like, in person, before, I guess that's one of the things that with buying this, well, cos you had one as well, I came around and I looked and I played around with it

K Ah yes

P02 So that was sort of like what, I knew [stressed word] EXACTLY what I was getting before I actually got it

K Yeah

P02 Yeah, you know...yep

K Mmm I know what you mean

P02 That was, that, it's more that if I'm buying, a shirt...I want to see what it smells like [gestures smelling his shirt], I want to feel it, to feel the material before I actually buy it

K Yeah...have you ever bought a custom product before, or is his your first?

P02 Yes, it is my first...I am a custom product virgin

K And would you buy another?

P02 Erm

K [laughing]

P02 If the price came down then yes...yes, I'd buy another one...maybe not the same model bag, but I'd probably be a bit more experimental with my, er, designs and things like that

K What about custom stuff from other companies, are you tempted now that you've done one?

P02 Mmm, slightly...I'm tempted but, erm, I can't afford much...what we call at home champagne taste and water bottle er

K [laughs]

P02 Expensive tastes but I just...I just can't afford it

K Yet [laughs]

P02 [laughs] Yet

K So...tell me about the experience of buying it, everything that happened, and the process that you went through

P02 Hmmm

K Because I know you had quite an interesting one

P02 Mmm I was, I was, it was, it was strange because the whole process for me was like, quite frustrating, because...erm...you go on and you have to cut the bag yourself...and it's just trying to find that pattern, and like I'd been on there several days...trying to, just on, just to see what if I look, if they have a pattern that I like, trying to see if I could get something that I could cut...then when I finally find one, probably someone else has got it...then when I cut it...then something always

[phone rings in the office]

K Sorry [answers phone and tells caller she'll call back later]. Sorry about that

P02 That's ok...it was just, it's like having that whole process of the looking and looking and looking, and trying to find something that was, that, that was the main drawback to it, trying to find a pattern that you actually like...and that you, you won't be ashamed to walk around with everyday...erm, the...I like the whole dictophone thing, although I'm not sure you could understand anything on it, cos I've got, quite a weird voice...I don't know if that's come across quite clear

K Weirdly none of yours seem to have recorded on the dictophone

P02 What?

K Really

P02 Are you serious? Nothing? I played it all back

K Really?

P02 Yeah...

K [laughs] that's a bit weird

P02 [laughs] yeah a bit strange...I don't know, unless it's like in a different folder or something like that

K Yes maybe, I'll have a look at that, it might be

P02 But...the whole process, for me, was a little bit frustrating to be honest, when like trying to balance this, and trying to use the probe efficiently, along with uni, was a little bit of a challenge

K Yeah

P02 Frustrating but rewarding in the end

K So what happened, because you placed, am I right, you placed the first order and then?

P02 Uh huh, I had an erm...it was cut from Goodyear...it curved down and like around [gesturing to a pattern that would have been on the bag], it was quite cool...I placed that order, I cut it, entered my erm, details and everything, and erm...I didn't get any confirmation email...I didn't get it at all...but the bag said it was cut, so I had to wait like another day...I sent an erm, email to, the erm, can't remember their names, but I sent an email to them, they responded...they cut one and it worked fine...they cut the bag and everything, so they asked me if I'd, like, double check to see if I could probably cut it again...and I er, went through that process a second time and they were asking for more details but I really didn't know what went wrong...I just placed my order, entered my card

details and everything...and then I didn't get that confirmation email, nothing came through, strange, it just kind of went back to the home page, probably a problem with my internet connection or something, I'm not sure...then after that, erm, they sent me back another email saying sorry, if I sent them my details they'd try and sort out that kink or whatever it was, but, I mean, during that period it was like [sigh...I'm not going to bother anymore, just forget it, and I just left it alone for a little while and said that pattern, now, is gone, gone for good

K Yeah

P02 So I just, you know...leave that alone...wait, and try and find something else...and then after a while...I came back...looked for a pattern...found something that kind of resembled a Chinese character, cos I'm quite into that, that kind of thing...and cut that...my favourite colour is green and white, so I just pushed along with that, and that was that...yeah, on, on the day that time, it worked perfectly, so...the, the wheels were set in motion

K So, in terms of the emails that you got from them, did it keep to the timetable that they said it would, or were you waiting around longer than you thought

P02 Erm...no, they kept me in suspense quite long, after, after they sent you the first, first email saying the bag is going to be cut...they said they were going to send you another in, like, sort of two weeks, I mean, I expected to be waiting for like a month, and then a month came, and then they were sending me the second email saying that my bag was finished cut, and then it was, I was waiting for what almost felt like another three weeks, after that, and that process was quite...quite frustrating, because I wanted, I just wanted to have my bag before the year ended [referring to the academic year] because, I wanted to show it off

K [laughs]

P02 But erm...it was just waiting and waiting and waiting...I guess that could have been a little bit faster, and they could have kept you more in the loop...probably send you like, after your bag has been cut what they have on the website, to actually show your pattern cut off the erm, cut off the tarp, and then have those pieces laid out so it was like, it looked like, I mean, I understand the company are quite busy and have a lot of orders to process...but I just thought something like that would have been really nice, to actually see, like, inside the actual process

K Yeah

P02 And how it's, I guess...I don't know if there's corporate issues, you know, with showing you, you know, it's not rocket science but I don't know if there's issues with that, being assembled

K Yeah

P02 So I mean...something like that, I thought, would have been better, to sorta keep you, up to date, instead of it being such a long process with sorta like no communication between you and the company, you're just sorta like up in the air, or even like if you could track your bag, as it came to you

K Yeah

P02 Like what you do with erm, Fedex packages...keeping, just to keep your mind in the loop [mumbles] you know, you got two emails in a month you were waiting

K Yeah...did you find that you went back on the website once you'd placed the order?

P02 Erm...er...the majority of time that I spent on the website...it was just, I was going on, looking for a pattern, to cut...but after, after I'd done that, that they sent you a little link, that showed you your bag...and I sorta just, that's, that's what I just kept going, I went back to back to that link, and...just to, just to look at it...and then I sent that link to a couple of my friends

K Yep

P02 Just to show them what, what the bag would look like...when it finally came through

K And what did they say when they saw the link, did they like your choice?

P02 Erm, they were like, [surprised voice] you're a designer, this is what you want? But I told them that, they told me that I could have gone for a red, or blue or anything, but why green and white...that was the main thing, it was like, I'm not a showy person, I'm not someone who sorta like, like...put my peacock feathers out and start strutting around and stuff...that's not me...when I'm excited about something you'll know, I'll show it, but, 'm just not a showy kind of person

K Yes

P02 So I think the bag kinda like...the bags I guess sort of says something about me

K Yeah

P02 I'm not...big and brash and showy...just simple

K I suppose that's almost representative of the brand as well

P02 Yeah

K It's understated

P02 Very

K Let me just check my list of questions so I don't forget to ask you anything that I need to...have you been back on the website since you got the bag, have you found yourself going back and looking at tarpaulins again?

P02 Yeah, I'm really jealous though

K [laughs] is the Goodyear one back?

P02 [laughs] The Good year is, the Goodyear one is back, and they've got one from San Miguel, it's like like really, it's got like that weird, strange pattern, those fine lines and everything

K Wow [laughs]

P02 [laughs] [load groan] I I I I, I wanted to shoot myself, shoot myself in the leg, sort of like, they had this, this other one with like this, like this yellow [points to the colour inside his bag] and like lines which were quite, quite thin

K Yeah

P02 That would have been perfect [laughs]

K [laughs] It's a good design though, I like it, I like the yellow inside...the hidden detailing...What was...your favourite moment of the whole process?

P02 Erm, besides getting my bag?

K [laughs] was that the best bit, when it arrived and you actually opened it?

P02 Yeah...erm, that was the...that was...quite, probably the highlight in the whole process

K So tell me about what happened when it arrived, you said you got a phone call

P02 Yeah, I got erm, cos when it arrived, I, I was in uni...and, I wouldn't be able to get to them in time, for them to come back...so, er, I got a call from UPS, he said he was outside, waiting for me, waiting to deliver the bag...said he'll put one of the little slips in, and then we could rearrange, to be there, like, the next day, he's come around...that didn't happen because, to be honest, I forgot about it [laughs] I was here at uni [stresses word] AGAIN, but I was leaving, but I wouldn't be able to get there by the time, because he made it his last delivery

K Right

P02 He probably thought I was throwing him for a loop...but erm, he then, after that, he just left the, the, not the package...he had something for me, he left it...did he?...no, he told me to leave the money, cos like, that was another thing as well, that was quite, quite annoying...they have like on, on the fine print...it says like shipping and packaging charges and after I'd paid for the bag I thought it would come like and that's it...I wasn't aware that I had to pay, like, any additional charges, when the bag, when the package actually got here...and that, that had me really angry...but then, then I was here, and Cecil [university technician] told me that well, maybe cos it's always usually in the fine print, the stuff that you need to read...then when I read it I was like oh...I ain't got no choice now, I've got to pay it

K How much did you have to pay?

P02 Thirty pounds...and I said what you making me pay another thirty pounds for? And it was like, I told him, I told the guy that...I've already paid for that...I paid them and it said shipping and handling...so I figured that the shipping and handling is everything inclusive

K Mmm

P02 So, well, he just, that's what's, what's on his erm, on his thing, said you haven't read the fine print...it can happen...but erm...yeah was I before, I lost my train of thought

K Er...when it arrived, and you, you were trying to rush home

P02 Oh yeah, it was like the next day, and because I'm in halls [student halls of residence on campus] I left the money with the erm, left the money with the caretaker...and then he came, he came and he gave him the package, and he took the money that I'd left there, and when I got home that night, around seven o'clock, I went...picked the package up...did a little dance

K [laughs]

P02 Went upstairs...I woke up everybody, well I didn't wake up everybody, some were sleeping...but er, made a lot of noise, well we did, those of us in the kitchen, [mumbles] was cooking, I just got my package, thought I'd take it inside my room, and I got it, and I thought I can't unwrap it inside here I need to share it, so I wrapped everything up...went into the kitchen...and I opened up my bag, and I opened up the, erm, package and you know, took a few photos...and...sort of like, showed my bag off

K [laughs]

P02 I've still got some of these [velcro sound of his bag opening]...I think it's really cool that, I have, little bits still...where did I put them? [rustling sounds]...they gave me these little things about the company...a little green handbook...and...maybe I left it at home...yeah, probably I left it...but I mean it's nice little bits like that...and there's this little thing that folded out like that [sound of paper rustling - shows K a FREITAG leaflet] there's this little thing that's sorta like folded out really cool, like that

K I didn't get that [referring to FREITAG leaflet]...was it this one? [hands P02 the green fold out label that came with her bag] that's the one that came with my bag

P02 That's, that's the one

K Aah, I didn't get this [looking at leaflet] this is obviously the advert for the new bags...yeah, I want one of these [laughs]

P02 [laughs] What I think is, I don't know what that's meant to, er, signify...on all the images on the net, there's always those two guys wrestling, somewhere in the background...and I have no idea what it means [both look at leaflet]...it's on every, it's like on every image

K [sounds surprised] Oh yeah

P02 ...Every one has got that thing on it, I, I really don't know what it is or what it means...two guys wrestling

K ...It's quite strange...so is this the kind of things that you would keep?

P02 Well it's still in my bag [laughs]

K [laughs]

P02 I've had the bag for a while now...this is the sorta stuff I would keep, this is the sorta stuff that I would put on my wall

K Yeah

P02 It's just that the only thing is, the thing is...it's got two sides

K Yeah

P02 Postcards...I'd probably turn these into...to get people aware

K I don't know if you've received many emails from them?

P02 After that...no...I mean, after the bag is bought it gets quite impersonal...erm, for me at least, after you've bought the bag you've got these little things inside of it...erm, that was it...I guess you buy your bag, there's a little bit of communication between you and them, during...but then afterwards its like thank you, thanks for your money

K Mmm...I saw the pictures of the packaging that it came in...what was it like, was it just a plain cardboard box with the bag inside?

P02 Yeah, it was...erm, more or less...it was just that, with the erm, their tape, and that came, hmm what was it?...hmm, no I think it was...you know, I think there was another, another...I think there was another box over it...but then that was like, that was like quite thin, and just had the erm, the information on it...the Fedex or whatever

K Yeah

P02 That was all it was, then, that came folded up [points to bag], was folded in half, and it was just, was folded...in...folded in half...just inside the box

K So it's not the kind of box you would keep? Was it fairly plain?

P02 Yeah...if the box was made of the same things as that tape, and then like that had like the F-Cut something on it, and then it was folded quite coolly...but I guess like, the erm, company and everything, the cardboard and everything, what it stands for, I guess it fits...but I was...I guess they could do little more with the packaging...mmm...more than just a plain cardboard box

K ...ok...I like your sticker map...so can we have a quick review of what the pictures meant

P02 Oh

K [laughs] They're a useful prop...so the first visit to the website, was that when you first placed your order?

P02 Erm...yeah that was sort of like they first, when I first bought from them, this was, when I first got the kit...and I went home, and sorta like, was sort of playing around with my recorder, and playing around with the images and stuff...looking at the ones that were cut, and then I went on and cut some to see what they looked like, and to be excited...erm that was when I cut the purple bag...that I wanted...and this, this is just sort of like the process with the erm, and then when I felt a bit frustrated, erm...

K Did you find that it was quite easy to find the pictures that...indicated how you were feeling?

P02 Erm...it was, it was, it was...no

K [laughs]

P02 It was like, I know these were angry, but I don't know if this meant sad, depressed, that was hopeful, I sort of, sort of like really guessed, I just had, like a sort of guess

K I think there was no real secret meaning to any of them, the idea was just to give you a range of stuff, so people can then interpret it in different ways

P02 Yeah...erm, I put that one, I put that one in there, I wasn't sure sort of like what that meant...er, I felt, like, rain, but...I mean I guess because I got contacted by the company, I felt a little, slightly protected, I don't know, I don't know if I was the big bear or the little bear, that's what that one exemplified

K Yeah...so this is quite useful, because as you talk to people about it afterwards, they often forget how they were feeling at the time, and so it's a prompt to help people remember...it's also quite nice when you get the pictures building up, you get a visual map of what happened...so tell me about using the probe, what was that like?

P02 Erm...it was kinda hard for me...cos, erm, it was just like finding, I know it was just like five minutes a day, but finding that time, along with this...it was just that at that time when I had the kit and the probe, I was still trying to find some place to reside, but I had a lot of things juggling at the same time, and my grades were falling...at uni, I had a lot of serious time management issues, during that time, so, I guess in all honesty, I didn't have totally enough time to sort of like, to sort of, to really engage with it fully...but I, erm, I, good points I thought was the, the dictophone, that was quite a good thing...erm...yeah, the diary...

K [laughs]

P02 I know it's just like, stars to tick and stuff, but, but for me, it was a bit, chorey...it felt a bit like work

K [laughs]

P02 And I've [stresses word] NEVER kept a journal, or..or, and that bit was really hard for me

K Yeah

P02 And I think, I think, that, I came, I put it in my bag to say well alright, if I'm going in my bag then I should see it

K Yeah

P02 And I had it in my bag...to use it...and it just sat in my bag...and...sort of lost it

K [laughs]...that's ok, one of the reasons that the kit has so many bits in it is because different people respond to different, thing within it, so it's very much a test of different ways of doing stuff...so even the diary is the better version of the one that went out in the pilot

P02 Oh ok

K Which had a lot more writing to do in it...so it's all about the evolution, so it doesn't matter that it, it didn't work, because I can learn from why it didn't work

P02 Mm

K Now...what about the postcards, because I notice that a few people that have done this haven't actually posted them...which is interesting...not that it matters, it's just interesting

P02 Cos erm...well I just figured cos erm, I'm more or less coming to the same place every day [where K works]

K [laughs] So you're going to see me anyway

P02 [laughs] Yeah it was like, what's the point, what's the point, why should I...post them, and then you've got, erm...you've got a free er, what do you call them again?

K Stamps

P02 Right...stamp to use

K [laughs]...erm...I like your pictures, I like the fact that you annotated them in a way that was quite different to other people

P02 Mmm

K It's quite a, designerly

P02 [laughs]

K Approach, which is nice, because it says a lot more than some people who didn't put any stickers on, or...had a little bit of information...you've interacted with the photos a lot more...what did you think of the camera and the photo printer?

P02 Erm...erm, it stands to be better...cos like the ones that I've printed off from my camera, I used the erm, I used the connection [USB cable to printer] on all these [points to some photos]...these ones, are from my camera...but I don't think that the print quality, where is it? The last one I think? There's some pictures of a man or something like that

K [looking through photographs] Oh yeah, yeah yeah yeah yeah...

P02 Have you got it?

K [still looking] I do know the one you mean

P02 Cos when I printed them...the quality wasn't, the quality wasn't great...that's one of them

K Yep

P02 That, those, these ones, are quite, fuzzy

K Yeah

P02 And...as much as, as cool as having a digital camera was, I don't think the print quality did, do, do justice, so it was...I just tried it on my camera

K Mmm

P02 And it gave me a better, a better print...so it was, that was the main thing with that

K Did you like the photo printer?

P02 Of course

K [laughs]

P02 I want to keep it

K It's very cool isn't it...I'd not used one before I got them for the kits

P02 Likewise, I mean it's, that might be an investment...I just think that's really really cool, I mean especially if you, travel a lot

K Yeah

P02 [mumbles] a tiny little printer like that...a lot of my friends thought that was quite cool as well...they were all like [surprised voice] what is this!? And I told them it was printer

K [laughs]

P02 And I get this weird look...it was great

K What is it you like about the figures? Because the figures came up quite a lot on the websites

P02 Mmm, the erm...I guess I just like the, the whole, these little figurines and stuff that you have to assemble...I quite like the helicopter, it was [mumbles], that kind of thing you know the kind of ones where you have to put these little decals on, and assemble them with glue

K Ah yeah

P02 Those sort of things, I like, I like doing, but I could never do it at home because they didn't have them

K OK

P02 They only had those large kits, which were, ridiculously expensive...as a kid I used to make a lot of my toys like this guy [points to a black figurine on one of the photographs]...I used to make...you know little twist ties that come on bread sometimes

K Yeah

P02 I had, like, a range of little guys that actually had, like, four fingers, wrists, and joints and all that, and I used to give them...sort of the silhouette...of an actual human

K Wow

P02 I had a range of like, little ninjas and that's what I used to play with

K That's cool

P02 I had toys, but I [stresses word] ALWAYS smashed them up...I have no toys from my childhood right now

K [laughs]

P02 I always destroyed all of them...but the twist ties were sort of like, perfect, get everything...I had them in lots of different colours and stuff, so I had like red guys, with like erm, yellow arms, and hands

K Wow

P02 And feet and stuff...but those, those are all at home

K Yeah

P02 So that sorta like turned into a hobby of mine, like just, just before I left high school

K Cool

P02 I used to do it a lot

K Yeah, I like these figures, I hadn't seen these figures before

P02 That's stikfas, stikfas.com

K Yeah I had a look on the website

P02 Yeah, erm, Dwayne [a fellow student in his year group] er, on my course, he sorta introduced me to them...he was like, he got this little figure, erm, from this, from this shop in erm west, in Central London, and we were down there, and it was sort of like, what are these? because I used to make these little things, and then I saw that, and it was like, what are these!? And it was like, I get really jumpy and stuff when I see this sort of stuff, I get, like, really, really excited and stuff, and I said, like, you've done the worst thing to bring me to this shop

K [laughs]

P02 Because I will go broke, right now, I, I was actually going to buy some of them

K Yeah

P02 But, they were quite cheap, twelve pounds, but then I ended up paying thirty, because of shipping and handling and...so I just, just took that one, but I'm going to go back to the shop because they have one that's like, fully poseable...so I'll just take that one, and try to redo it, and probably try to make some of my own men

K Yeah...how big is it? ...or are they tiny?

P02 No, no, they have big ones...it's, it's [demonstrates size with his hand] about that
K [surprised voice] oh right, they're quite small

P02 Yeah, they're tiny
K Wow

P02 That, sorta like sits on, like, you see the size of that star wars figure [points to something on the shelf behind K]...he's about that size...and I've got like a little thing in halls, that's where he's sat
K [laughs] so he's got a home

P02 Yeah, and here [points to photo], he's stuck on the walls, with a little bit of blue tack...[speaks quietly] like spiderman
K Very cool...I saw one of your other website was erm, which was was it...

P02 narutowire?...yeah I'm into anime, as well...I like er, erm, things like [mumbles] and naruto, sorta like cartoons, the Japanese animation cartoons...and...I've got an addiction for those...that's...where I lose a lot of my time
K [laughs]...is that the inspiration, or appeal, of the Chinese characters do you think?

P02 Erm...I'm not, erm, I guess it would have something to do with it...but...I'm not sure...if it, if if it sort of, directly links
K Mmm

P02 Like with them, I guess it's that whole kind of sketching, because like, sketching out all those little characters, because like the dragon balls [?] was the bigger, the bigger one, and I'm going to sound a little bit like a nerd now
K [laughs] that's alright

P02 Which I will not apologise for [laughs]
K [laughs]

P02 Those characters, me and my friends, we used to sit down and we used to sketch a lot of those in high school
K Right

P02 We used to have like these little competitions to see who could draw them, like, just how they were in the anime, and stuff, and we used to embellish like our own little, little bits on them, sort of like try to mix characters and stuff...and I guess coming, stemming from that, is where I am, sort of like got the interest in these, erm, sort of characters and that, erm...I'm not exactly sure where the, erm, interest in Chinese characters comes from
K Mmm

P02 I guess I just, I just like those sort of things...oriental...why, I'm still not sure...I guess because growing up all my toys were made in China
K [laughs]

P02 Well, you know
K If you could design your bag again, what would you do, what would be the new design? You were saying you like the ones with, the, the thin details

P02 I like the ones that would probably have...er...a little thin, as opposed to all thick lines, like what you'd get with a brushstroke
K Yeah

P02 And, I'd probably go for a different colour instead of the cream, because er, the bag, sorta like makes these marks on the erm, like on this light colour
K Uh huh

P02 So I'd probably go for a darker colour, maybe a, sorta like maybe, a brighter highlight than what's on the inside of the bag
K Yep

P02 And then like that, the rest of the bag, would probably be, sort of like a deep green, deep deep, like a, hunter green, with probably like a yellow, and a grey detail maybe...something like that, something that wouldn't show up the dirt so easy...that's, that would be my ideal bag...the green, yellow, and the grey
K So you have to keep an eye out for the tarpaulins [laughs]

P02 [laughs], yes I do

K I think that's all the questions I need to ask, so thank you very much

P02 No trouble

K Thank you for coming in...a £50 Tesco gift card for you

P02 Woohoo

K [laughs]

P02 Er, can I do just one more thing?

K Yeah

P02 Er, where's the camera...[rustling sounds]

K Oh yeah, can I photograph that fold out leaflet that you've got?

P02 Sure

K I haven't seen one of those and it's useful to keep a record of what they're doing
[Lots of background noise, things being moved around and photographs being taken]

K I really want one of those bags [the bag on the leaflet] but they're really expensive

P02 Yeah, they've got a really cool side pocket
[Lots of background noise, things being moved around and photographs being taken]

K I like the fact that all of their stuff fits in with the whole image and everything...what did you think about the emails, the style they were written in?

P02 I...I loved it! Because I didn't, I didn't, I felt like I was talking to a real person...cos like usually these things are like, quite generic...and you don't get...it just feels like somebody has sat down and just wrote like a, erm, just a generic piece, just like if you've got a problem then do that...but it was quite quite personalised...that bit I really really liked
[Lots of background noise, things being moved around. P02 is photographing the yellow pocket inside his bag and printing it to add to the probe kit]

P02 I love the bag...I haven't stopped, it has like, a special place...it sits on top of the fridge

K So it's on display

P02 Yeah

K Cool. And you're using it all the time you said?

P02 I've just...I've been trying to find different way, to use it...with the erm, with the strap at the back

K Yeah I saw the pictures on your leaflet [rustling paper opening the leaflet] oh yeah that's for the other one...I think there are some on the website, that had different ways of wearing it

P02 Well...I use that as a body strap, and if you're on the tube, I, just stick it on my leg
[demonstrates hanging the smaller strap and the back of the bag over his knee to lift it off the ground]...

K Aah

P02 I don't know, there's gotta be, more of a use for this...besides those three things

K It's funny, because I never use that strap, I never think to use it...but maybe I should, experiment a bit more with it

P02 I mean, you just, well, you just use it for your laptop

K Yeah...pretty much...but I do want one of these big ones [pointing to the bag on the leaflet]...one day

P02 That's the only thing that puts me off from getting another one, is, is the price really...

K Yeah

P02 I know what I'd pay for it, and I know when I get it I wouldn't be disappointed, but...it's having to pay for it

K Yeah

P02 That's, that's sorta like the main concern

K Yeah
[background noise putting the printer and camera away, and velcro sound of his bag being opened]

K So thank you again...just so you know, what I'm going to do with the information is, obviously it's going to go into my PhD, but it's all being made anonymous, so no one will know it's you, there'll be no personal details or anything like that...erm, would you also like me to send you copies of stuff, I'm also writing things like conference and journal papers? Are you interested? What I can do is make it available if you want to see what's been done with it

P02 Yeah, erm...it's not something you can put up on Flickr?

K Er...no, it will be things like written conference papers with some of the photographs, so it will include things like quotes from interviews

P02 Cool

K So, I'll email you when I've got anything suitable

P02 No problem

K So thanks again for your help

Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
Something I like

LIST IT:
Here are five random facts about me:

1. I'm a random neat freak.
2. I eat amounts of energy
3. I miss church
4. Little things excite me
5. I love figurines & models.

PHOTO 11/08



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
My favourite product

LIST IT:
Here are my five favourite websites:

1. hajartube.com
2. macauwre.com
3. Shilubs.com
4. Ted.com
5. Facebook.com
6. Monsthealth.com

PHOTO 11/08



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
Something frustrating

DESCRIBE IT:
My pet hate:

When sharing bathroom & kitchen with dirty people and not being able to grasp or understand how to do something new.

PHOTO 11/08



LIST IT:
Choose five words describe the company you're buying your customised product from?

1. GREEN
2. PIONEERING
3. ORIGINAL
4. QUIRKY
5. FEARFUL

DATE: 11/12/2008

DESCRIBE IT:
People customise things because...

they want something unique and not the ordinary, a medium to express themselves and their creativity. No-one wants a standardised item and as influential as Globalisation is standing out from the crowd and being an individual is equally as important.

This is something I believe larger brands more global brands have caught on to and are implementing. Plus there is a mean halloweigan effect, which when you have created something for you by year.

DATE: 11/12/2008

DESCRIBE IT:
A brand that stands out from the crowd...

Virgin Atlantic

Since their very beginning they have offered a unique service that keeps people coming back. They have bright bold quirky colours like that of the Memphis group they are witty & cutting edge in their services towards customers.

Headed by a man many might know, Sir Richard Branson, founder of Virgin Expressive Steer! Quirky, Creative oriented, Sexy!

DATE: 11/12/2008

DESCRIBE IT:
What makes me different?

I am more forward and determined than most. I don't see a solution going to get and not to ask about it. Normally they expect when assigned. Quirky gets in when in many things. Enthusiastic character. Many doubts but my personality comes through. Tenacity Ability to lead.

DATE: 11/12/2008

DESCRIBE IT:
Your most frustrating experience...

Running to 6 different bedrooms - trying to find one that wasn't occupied dirty or containing cutlery/spillies on balls when I was going through a spell of diarrhoea. (Had and had spilt) (spelt)

Your best experience...

Being told or acknowledged for achievements / designs. There is something very engaging & special when colleagues appreciate your work.

DATE: 11/12/2008

DESCRIBE IT:
The best present I ever received was...

A christmas card from a friend in halls

Because...

I won't really get close with many people in halls & the card was largely unexpected and thoughtful. Helped make Christmas 07.

DATE: 11/12/2008

DRAW IT:
Something I have customised or would like to customise...

BUSINESS CARD PROTOTYPE

More info to be added on reverse of card

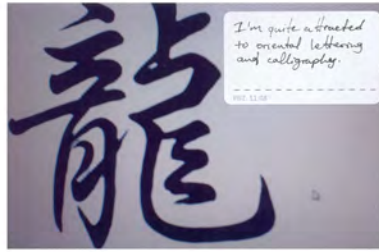
DATE: 11/12/2008



"STIKFAS.COM I used to make men from garbage and twist ties. They would have joints and contours like real people, only problem was that they rusted and broke. Introduced to them by a friend and "fell in love"?? NB make my own models"



"My first sunset in my new area (ponders end) actually first sunset in London..."



Something about me... "This is Brownes Beach where I learned to swim and spent many sundays relaxing after church"



The packaging... "Hmm sorta expected white but this works"



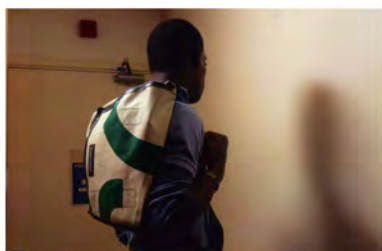
"Sorry used the wrong tag. The packaging"



"The reaction. Why"



The product... "Behold! A bag for the idealist"



"Another use for the seatbelt clip. Rucksack"

date 11/12/08

website



date 11/12/08

website



date 31/01/09

website



date 02/02/09

receive email



date 03/02/09

receive email



date _____

what happened?

how did it make me feel?



date _____

what happened?

how did it make me feel?



date _____

what happened?

how did it make me feel?



Main study P03: Probe activity data

Transcript of voice recorder data within the probe kit

Transcript completed by Kate Herd.

15 separate recordings taken from an Olympus VN-2100PC voice recorder.

(...indicates a pause in the conversation)

Gender key for conversations:

X male

26.03.09 00:42 Length: 33:37

P03 "Right, yeah, so I'm on the site...erm, NikeID, and erm, buying a boys shoes, so I'm going to, men [website sounds]...and...[website sounds]...mmm, interesting...er...[website sounds]...not football, not, normal, normal footwear isn't it...it's normal footwear isn't it? I'm going through the list of...erm...options under mens section, I'm choosing footwear...cool, oooo [website sounds] and it gives me a list of, all the different trainers...but that's for men"

X "Yeah, but he will be mens, it's fine he's six

P03 "Ok...kids, kids...then I'm going to kids, there's kids here"

X "Ahhh"

P03 "So I click on kids, ah, that's...mmm...[website sounds]...probably this one is more suitable, I'm seeing...erm...the Nike Lunar trainer, plus ID, running shoe, for kids, I do quite like that one for him. This one I don't like because it's too...this one is...no....

X "It's nice"

P03 "This one is simple, I'm choosing something simple. I'm clicking on it...erm...waiting...waiting...hmm...ok, so it's erm...it's a green trainer, blue and black, but I'm going to customise it, and it has these little air holes, it's quite cool, do you think?"

X "Yep"

P03 "Ok...so...ah yeah, I'm clicking to start blank...and...what am I getting...erm...ok, yeah, what I've done, I'm now pointing the cursor on the shoe, so it's literally bringing up, erm, a little dialogue box that shows me, erm...the name...the name and the parts of the shoe, so I'm going to click on the base...and it pops up different colours, so I'm going to choose my colour, and I'm choosing...erm...red...hmmm, no...no, no, I think I'll choose, what was the colour before?"

X "White"

P03 "White...I'm choosing white for my base...er...I'm going to the eyes [can't hear the word] and I'm going to choose red...I suppose...I don't like how that looks...er, anyway I'm continuing, I'm going to...the accent...accent, red. Hmm...I don't like this trainer [laughing]"

X "Change style"

P03 "Er..ok,no...er...but then again the, the mouth is fine because the mouth is wide, cos [participants son] is er, that's my son's foot is wide, so it needs to be. I think to be sensible...it needs to be...wide at the mouth, so I'll go along with it"

X "Ok, if you like it"

P03 "Hmm, I think so, yeah, yeah he would, hmm...hmm...shall I...shall we go back? I'm going to"

X "Yeah, if you don't like it go back"

P03 "Yeah, maybe I should...er...no no no, it's fine...er...[laughing] I think I'm going back, just a minute, I'm going back, I'm going back"

X "The price at the beginning was 83"

P03 "Yeah...let's just, let's see what the others...I'm coming out of this one...does this get me out?...yes, close...ok...I'm heading for another trainer instead...erm...what about this one?...erm, er...they're the Nike Zoom...[website sounds]...the Nike Zoom T5...that's alright...erm, I'm kind of like looking for my design, I'm a bit indecisive now...erm...ok, I think this one...I'm not going into kids, I don't think...I don't like this one at all"

X "No I don't like that"

P03 "This one is 83"

X "That's the one you had isn't it?"

P03 "Yeah...but I don't like that...kids don't have much really...I'm going to the mens one and pick"

X "Yeah, cos if he's six"

P03 "Yeah...yeah, ok I'm going to choose another trainer...erm...I am going for the Nike Zoom T-5, CT iD boot... that looks nice, ok I'm clicking on that...and...I'm waiting...hmm funky...er, don't know if I like that"

X "So go back"

P03 "[laughing]...I think, what it is, it's when...I'm looking at it from a thumbnail, and when it's up, you know, when I click on, on the thumbnail"

X "When it comes up it's a different angle as well"

P03 "Yeah, I don't quite like, how it looks...so I'm going back to choose another...trainer...I think a lot of boys are wearing this one...[website sounds]...er...I'm still choosing...erm...no...which was this? Footwear, this is normal footwear isn't it?"

X "Yeah"

P03 "Er"

X "What's he going to use it for?"

P03 "He's going to use it for just normal, er, walking, just just casual wear, going out, so I suppose it's just footwear isn't it. I'm going to try this one, the F, the Nike Zoom T-5 FS iD, right...er, this is more or less, this looks the same...no it is, it's different, I like this, well it's different, this, er, lacing is at the side, and I prefer this soling, what do you think?"

X "Yeah, yeah, it's the laces that look good to me"

P03 "Yeah, what do you think of this?"

X "Yep I like that one, definitely"

P03 "Ok, so I'm going to click on...start blank...mmm...should I, should I start blank, white?...no, I like this blue actually...I'm not going to start blank, I'm going to...I don't know, the lace white...and I'm going to the colour...red, definitely red...and I don't like how that look. Outside base probably white...mmm...mmm, I suppose...I'm not too sure"

X "There's more colours there isn't there?"

P03 "Mmm, yeah, I think I'm just...I still...the outside base is not much colour, so I'm going to try the yellow, how does the yellow look?...mmm...mmm a bit too funky...aaah that's nice...I like that, ok...the swoosh...now that should be in mmm...you see that should be in red, that's nice, I like that"

X "Yep, definitely"

P03 "Hmm...yeah...ok...that's nice, the swoosh red, the colour red, the outside base black...the...lacing...white...I think it's nice. What's left, what's left? Erm...no that's the outside base still...outside base...mmm now let's see what's left, to design...the tongue, the tongue...the tongue...ooo interesting I like that, I like the view. I just clicked and erm...it gave me, like, the front view of the trainer, what's it's going to look like, erm...what shall I put the tongue in, red?"

X "Yeah, try red"

P03 "Er...it's already red, it's ok because I want it to match, let's see blue...er...the tongue blue, this blue...it's not doing it"

X "Is it not working?"

P03 "Erm...ok, erm...the medal [referring to the medial iD] iD...oh that's nice...same blue again?..."

X "Is that, inside base?"

P03 "Inside base...oh...black...what's this bit here?...The iD, ok, erm"

X "The iD inside...no"

P03 "iD inside..."

X "That's that...it's up there at the top"

P03 "The tongue, I think that should still be red actually, the tongue"

X "Yep"

P03 "Yeah, I'm going to leave that red, and then I have the medal iD"

X "Now once it's done, you change the text, so this is iD, is iD just a colour"

P03 "No no no, no, it shows you what, what I have...meaning here...that's ok, minimum of ten characters, so I'm going to type in my sons name actually...yeah, I'm going to type in his...surname...or should I type I his, actually"

X "[mumbling] his full name in"

P03 "I can put G...G [says surname], show me...I'm going to click on that...your iD choice is not within our guidelines...all iD choices need to follow our customisation policy"

X "Is it at least ten?"

P03 "Oh right...so type in the full thing, yes"

X "Yeah"

P03 "Ok...[spells name aloud] [typing sound], no, see, mmm"

X "Why isn't it letting you do it?"

P03 "Look, it's not allowing me to type any more...so that's 1 2 3 4 5 6 7 8 9 10, ten words there"

X "Ten"

P03 "Yeah...mmm...see if I put G [says surname], let's see, show me...that's what I put before...ok let's just put Rogers...oh sorry, let's just put [says surname] and see what happens...'cos it's really hard, show me...I think I got it there...hmm..."

X "Where is it?"

P03 "It's there, it's very subtle"

X "Oh right, yeah"

P03 "Ok, that's ok...erm, I'm trying to"

X "There's another iD, medal, medal iD, where's that going?"

P03 "Where?...that's what we did, the medal iDs, the name...erm...ok, that looks...that looks funky, I like how that looks, it's very trendy, very funky. It's...I suppose you don't agree with me, but I like it [laughing]"

X "[laughing]"

P03 "It's erm, it's a trainer...and it's, erm...black...red...white...and yellow, but I've not seen why this bit is yellow, I haven't choose this, erm, colour yellow on one side, erm...oh there is one more, there is more to go...see it's nine out of erm, nine out of"

X "That's interesting, where does it show that"

P03 "Look, nine out of ten"

X "But what else do you need to do?..."

P03 "...I'm going to view it some more, just look at more views...ok...er...nine out of ten, I'm seeing a progress [coughs] bar that shows me erm, how far I've reached in the design stage, so I'm nine out of eleven, so that indicates that I probably need to, er, erm...there's something else that needs changing in terms of colour, so I'm...kind of looking around...to see...the tongue iD, I did that, did I not"

X "Yeah...that's..."

P03 "I did...this..."

X "There..."

P03 "I did choose that, look it's already there...the heel, that's it...aaah...interesting, ok I can colour the heel, wow...white...oh cool [laughing] I like that, look...the white bit shows up here"

X "There and there"

P03 "Mmm, yeah, I'll leave that like that, and the tip, see, apparently it indicates the part I did not, erm, lets see the tip...see the part I hadn't, designed, stays in black apparently...erm...the tip in white as well...yeah"

X "Yep"

P03 "Ok"

X "But isn't it sa [cut off by P03]"

P03 "No, I know...let's see, yeah, it's still saying nine...inside base...what's that now"

X "How do you know what's actually, what you've actually got to fill in"

P03 "I'm going to move the view, to see what, to see how it looks, hmm interesting, er...right...hmm...I'm not too sure...actually I need to zoom because I'm not too sure this, I need to change a few just now, more views...yeah but I don't want that to pop up there...erm, what I'm, what I'm doing at the moment is I'm looking at the view, the different views to see the, how my trainer looks that I've designed...but erm...there's a box that pops up that shows me, erm, the two...the trainers in two pictures, but I want it like a, a, like a really big version of it...to literally see...but I..er...I'm going to attempt to change the view of the trainer again...er...there, look, ok I've gotten it just using the arrow and it's turning the trainer around. That's quite cool actually...oh that's nice...this is a nice trainer"

X "But what's that, is it still nine out of eleven?"

P03 "Yeah, I suppose, but that's ok...I'm, I'm satisfied...it's still, it probably will tell me more, what's, what's left, isn't it, like from before...probably this is, probably this, but I like this is just it, but I like this I'm satisfied, just this, just red, white and black...erm, so I'm satisfied with my design, it's really nice"

X "[mumbling] you have to do..."

P03 "Yep, I'm going to choose the size, and...United Kingdom...and gender, male, men...size, god I don't know, [sons name] width...size of hoof is big [laughing] so I'm choosing size 6 to be safe...cos he's constantly growing, so...I choose size 6, erm, width, oh god...regular, regular...yeah, width...it's my accent [laughing]"

X "No...because I thought you kept saying earlier that he has wide feet"

P03 "No, well, he [coughs], it's not that he has wide feet, I think that his feet is average, but erm, I suppose to be sensible he ought to aim for wide mouth, any, trainer...erm"

X "It's still saying 9 out of 11 though"

P03 "Yeah, that's ok, I'm satisfied with my design what [mumbles] T1...erm...I'm going to turn it, ok that I'm still going to turn it to view my final view of it...oh this is nice...I'm not too sure about the yellow bit...[gasp] oh what's, oh nothing nothing nothing...no, it's erm...I've clicked on, I have to be careful. This is nice"

X "What about the yellow bit?"

P03 "No, I think that looks nice like that, because there's a bit on the trainer ...that originally had a piece of yellow, and once I'd designed everything in my colour, this, piece, this yellow piece, stays there, and I think it's, obviously I erm...kind of goes by trials and error here to see erm, let's see, inside base...no that's not it, oh it tells me the tip, yeah it shows me exactly, once I'm pointing it shows me where...the swoosh is red...no...apparently it's still saying it, I like it"

X "It definitely is [mumbles behind P03 talking]"

P03 "I think it's very nice. Huh?"

X "So how do you pay for it?"

P03 "I'm going to add to cart...the yellow makes it interesting as well, I like it like that"

X "Go on, you've made your mind up, go"

P03 "This is nice...erm...so add to cart...and...it says something here...erm...choose an iD, if, if your purchase is more than one...hmm...iD tongue, ok cool, you you're choosing an iD for the tongue"

X "Yep"

P03 "[laughing]"

X "It's the same"

P03 "No, what did I put? Erm, [says surname], did I not?"

X "You did"

P03 "Yeah...so I'm going to put [says first name] for the tongue now...oh..."

X "What's happening, how many characters can you put in there?"

P03 "Er...minimum of two so I'm going to put GR...initials for his name...oh I can put the colour"

X "Yeah"

P03 "Colour colour colour colour colour, no red, red is not good...[loudly] oh perfect, this is nice! Love it!...this is nice, white on the red. This is nice"

X "Are we another stage done?"

P03 "Oh right, that's 10 out of 11 apparently, cos like until you've finished erm, so probably the cart will tell us, ok this is cool...erm...got that bit done, the iD on the tongue, and erm...if I click on add to cart again, probably it my pop up the final bit isn't it cos it's 10 out of 11...aaah I did not put the colour"

X "Oh for [says surname]"

P03 "For [says surname], which is brilliant...erm, should I try white...aaah this is nice, or should I try red on the black, no no no"

X "What about yellow?"

P03 "Oh yeah because...hmm...mmm don't know...it's nice, either white, or yellow, for the erm, the colour of the iD...erm...oh this is exciting...erm, what do you think? Because it matches, because the yellow is on, on the bit out, so isn't it, so probably I should put the, er, the name [says surname] to match it, let's see how the white looks...hmm...no, yeah you're right, the yellow...no that looks uniformed"

X "Yeah"

P03 "Perfect, 11 out of 11, that's my design done there...and erm, I took [?] out, this product is custom made and delivered to you up to four weeks...ok, erm, I'm waiting...I'm waiting...and I'm waiting...oh!"

X "What's it saying"

P03 "Wait, wait wait wait wait, erm..."

X "A hundred and twenty seven quid!"

P03 "No, because, no no, yeah yeah because I did...I like, which one do you like?...Do you like this one?"

X "Oh hang on which one did we do, what did we just do"

P03 [talking over X] "this one, this..."

X "the one with the black and yellow, that one"

P03 "Yeah"

X "Yeah that one"

P03 "But this one is quite nice as well, no this was the yellow first, and that was just trial"

X "Yeah yeah"

P03 "And error isn't it, shall we just choose"

X "That one, cos can't see the yellow on that, but the yellow is round the other side"

P03 "Yeah, but this is quite nice, and this is leather as well so I'd rather this so you can clean it"

X "The white's going to show the"

P03 "Mmm...[website sounds] ok so I'm going to proceed to checkout, and it looks good...erm...I'm waiting...and I'm waiting [laughs]...ok, erm, please be advised that a return option is available on all Nike products where applicable, ok I'm going to checkout"

X "I'm surprised that it's, why is it six thirty two, oh is it postage?"

P03 "Yeah, what? postage?"
X "It says 63.60 there and then 70.10 there"
P03 "Yeah I suppose, yeah...erm...ok yeah, yep, yep...iD, [says surname], GR, oh this is brilliant...I think I want one for myself actually...no I don't want those trainers back [laughs] anyway, I'm going to checkout [whispers] I'm not supposed to be talking, email, I'm typing in my email, so...just a minute...it's very tiny"
X "Yeah but that, that says members log in, you you"
P03 "Oh"
X "You"
P03 "Ok ok ok...I'm going to new customer, not registered checkout, yeah...[sigh] I have to put in details, ok, erm"
X "That's not too bad"
P03 "Yeah, ok it asks for my first name which I'm going to type in...[says first name]...and, my, last, name...[says last name, laughing]"
X "Oh come on [p03s name] [laughing]"
P03 "[laughing] My address, are they posting it to me really?"
X "What do you mean?"
P03 "I would rather go in the store and collect this"
X "Why?"
P03 "I don't know, I just feel, I just feel like I'll miss it, you don't want to miss your order...I suppose they'll leave it with the neighbour, as they normally do when they do this stuff...anyway...so I'm typing in my address...I mean, you don't want to miss something, you don't want to miss it do you...erm...right [mumbling parts of address whilst typing]...er...I'll give them the old mobile because I can't even remember my proper mobile, so...right, I've just punched in right, erm...I'm checking my details to see if it's right because I don't want to miss this [laughs] lets get it delivered to the right place...erm...right...allows 21 standard, oh allows 21-28 business days, so what, that's a month then"
X "At least, yeah it's about a month"
P03 "Yeah, I suppose, yeah, a month is alright...I'll tell him a month is how fast [mumbles – can't hear] isn't it [laughs]...I'm pressing continue, oh what's happening here? Oh right right right payment, ok, so I'm going to the payment...erm...yep yep...yep...so I'm going to the card number bit...erm...ok...er...I think this would be good as a present, you know...ooops I'm not supposed to say my [typing sounds]...I'm just checking to see if I've put my card details in right, so...oh, 6, ok, ok I'm still erm...punching in my"
X "[mumbles something]"
P03 "No, probably because I haven't...er...yep, yeah...and yeah...I'm punching in the expiry date...erm...right...and now I've got to punch in the security code...yep...and...what's this?"
X "The billing address"
P03 "Ok, the billing address, my billing address is the same as my delivery address, so I'm going to tick that box yes? Yep...yep, erm...billing phone...ok, er but I'm just going to put the same"
X "The same"
P03 "Telephone number isn't it...mmm...ok I'm just punching in my contact, erm, telephone contact [mumbles numbers whilst typing]...ok...and er...email address I'm going to put that it, erm [typing sounds]...erm...send me email updates of new products and promotion, don't know...probably...er...er submit order...I'm waiting...ok it's saved details, it's popped, the screen pops up that says save details, should I? Yeah I suppose isn't it, yeah, I'll just put a password...erm...putting in my password again [typing sounds]...erm...you're boot city [laughs]...my, my name of my first school...er...[typing sounds]...and...gender, female, do I have to put in date of birth?"
X "[laughing]"

P03 “[laughing]...right, yeah, apparently”
X “Shall I shut my eyes”
P03 “Yeah you’d best [laughing]...It don’t have to be right you know”
X “[laughing] yeah”
P03 “[laughing] I’m not sharing my date of birth...[laughing]...save my delivery address...save my billing address...save details...and I’m waiting...and it says, erm...delivery one, [reads name aloud], der der der, my address...and it gives, probably the invoice now...erm...and...my order number...and it says your order has been placed, successfully placed, and you receive your confirmation...confirmation email of your order details...and...yeah, and it’s twelve, 16 minutes after twelve and erm, that’s my design product finished and this is the end of my...well”
X “Broadcast”
P03 “[laughing] I’m going to shut off now [whispers] is that it?”
X “[whispers] yes”
P03 “[whispers] no no no you turn it off by pressing up, oh dear, I er...stop, oh dear...it’s clearly labelled here [paper rustling]”
X “[whispers] press stop, yeah, press stop, turn it off”
P03 “[whispers] turn it off, full stop...now it’s on hold”

15.04.09 20:12 Length: 1:17

“Hi, my product, erm, trainers, my trainers arrived today...erm, I felt very impatient, erm, I wanted to rip open the package but I controlled myself, erm, I was at home alone, on my own when it arrived. Actually, it did arrive yesterday, but I was not at home so, they attempted today...erm...the trainers is very cool, very nice, great...it’s...a bit, well, better than I expected, erm it’s like spot on, really spot on I had some sort of doubts whether it would turn out the same but it’s spot on as I designed it, it looks the same as the erm, as when I saw it online...and the only thing is that the red, thought the red was going to be a bit darker, but it’s just a lighter colour red, so I’m assuming that’s how it appeared on erm, online, erm...and...it’s great, I feel excited...erm, it’s very nice, very cool...and this is all, bye”

Transcript of written comments

DESCRIBE IT:

Why design it today?

I've finally found the time and remembered to do so

Describe your day so far in 20 words or less...

- * worked hard
- * had a peaceful day
- * had a progressive day
- * got a lot of stuff out of the way, that I left on the back burner for ages

The thing you're most looking forward to is...

Getting the product and designing it

You're buying it for...

My 12 year old son

What I think the experience will be like... (between now and when it arrives)

Exciting, different, impatient

I think it will arrive on...

No later than 26th April

25.03.09	Pleased and satisfied with my design. Pleased that it looked good and I designed it. A new and exciting experience
27.03.09	Company emailed to say order has passed, a bit more excited to receive this info
01.04.09	Anticipation grew a bit more as we're into April, the month my product arrives!
08.04.09	Received an email from the company stating that my order has been shipped. Surprised because was not expecting product to be shipped so soon
14.04.09	Company emailed my invoice; nothing special really. Said my order has been shipped; they already mentioned in a previous email
15.04.09	Filled in diary at the start of the day, stars indicate how I felt at the time. Inserted 'shocked' later on when product arrived. Arrived before time stated originally. Did say product was shipped but still did not expect so soon

Task Cards

Describe it – what makes me different:

- * Remember all dates and numbers – can easily remember a strangers birthdate 10 yrs later on. Just have a sort of elephant memory with these things; also don't forget personal conversations
- * Don't like being told "good luck" arrgh

[date: 09.04.09]

Describe it – your most frustrating experience...

Hilarious! Too personal to mention...

Your best experience...

[Blank]

[date 09.04.09]

Describe it – people customise things because...

- * Want to be different/unique
- * It fulfils their aesthetic needs

- * They want to make a statement about themselves
- * They want to be proud of their own work
- * It gives them the opportunity of owning a perfect product and a sense of satisfaction

[date: 09.04.09]

Describe it – a brand that stands out from the crowd...

Apple Brand (plus a drawing of the logo)

[date: blank]

List it – choose five words to describe the company you're buying your customised product from

1. Official; leading supplier
2. Popular
3. Manufacturer training/sports equipment
4. Specializes
5. Sports wear/gear experts

[date: blank]

Describe it – the best present I ever received was...

My son

Because...

Unique, special, got a gift where there will never be one of its kind to be made ever again!

[date: 19.04.09]

Draw it – something I have customised or would like to customise...

[drawing of a pair of glasses]

[date: 19.04.09]

Draw it – a map of my life

Add scan here

Postcard Stickers

Capture it – something that inspires me:

Books

Date/product purchased:

[postmark: can't read - date received: 30.03.09]

Capture it – Something I like:

Emma Bridgewater products

List it – here are five random facts about me

1. Have a passion for design
2. Love reading
3. Interested in tech, education and children
4. Like to shop
5. Like socializing

[postmark: 14.04.09]

Capture it – My favourite product:

[photograph of a collection of perfume bottles] Alien – Thierry Mugler

List it – here are my five favourite websites:

1. www.habitat.co.uk
2. www.dutchbydesign.com
3. www.barkerandstonehouse.co.uk
4. www.mychild.co.uk
5. www.shoestudio.com

[postmark: can't read - date received: 20.04.09]

Capture it – something frustrating:

[photograph of two household instruction leaflets] Fitting and building instructions

Describe it – my pet hate:

[blank]

[postmark: 21.04.09]

WOOHOO 'it's arrived'

Favourite moment:

When the product arrived and opening the package

Funniest moment:

Tried it on although it is my son's trainers. Thinking I can borrow it from him. he he.

Most interesting moment:

The look on my son's face when he saw the product with his surname and initials on it

Worst moment:

Had no worst moment; except I wish my son was there to open it up himself

Moment that exceeded expectations:

Seeing how the name is embroidered on the trainers

[writing tippexed out underneath can just about be read: Seeing the name on the trainers. For some reason I thought the personal name would be printed on trainers knowing that eventually {indecipherable} and tear it will fade Instead the name is embroidered on the trainers, this will definitely last]

Bit that made me smile:

Opening the package and seeing how awesome the trainers looked

Most frustrating moment:

I had no frustrating moments

Anything that was not as you expected:

The shade of red on the trainers. Thought it would be a deeper red as it somehow appeared on line

The one thing I would change about the product:

The bit that says 'Nike Zoom' that's located on the side heel of trainers

The one thing I would change about the experience:

Ensuring that some-one is with me when the product arrives

The thing I'll tell people about:

You get the product exactly the way you designed it. Same as it appeared on line; perfect!

Transcript of post-probe interview

Transcript completed by Kate Herd. Recording taken from an Olympus VN-2100PC voice recorder.

Interview date: 29.04.09, 15:45pm

Interview location: Kate Herds office, Middlesex University, Trent Park campus

P03 brought the trainers with her but not the packaging. She also brought three photographs that had been taken with the probe but not included in the returned kit – these had been retaken to achieve what she saw as 'better' photographs

(...indicates a pause in the conversation)

K Ok, all I want to do is...it's just a case of talking a bit more about what happened, and to get a bit more insight into what it was like for you, and the things you did, so, I've got a checklist to remind myself of a few things I want to ask you as we go through the interview. I thought I would bring the probe so we can have a look at some of the stuff that you did...so, overall what was the experience like?

P03 Er...should I say interesting, interesting, exciting...that's how I would describe it, yeah, good.

K Talk me through what happened, the things that you did

P03 Erm...ok, are you talking about like buying the product?

K Yeah, the whole

P03 [speaks over K] Ok

K Thing

P03 Ok because I must admit [laughing] that I went online before, before I bought the product, and I was like testing out, and stuff like that, and erm...I did not originally go to the erm...the Nike, iD site, I went to the other one...er I can't remember...Mongolian...

K Oh, the PUMA

P03 [speaks over K] yeah the PUMA. And I found it...erm...[sigh] a bit frustrating, there, yeah...I was like, oh it's taking too long to load up, and what now and all of the, the colours was nice, I mean, that was too confusing, and I went on this site and it was like yes straightforward this is nice, and the flash images I loved, and I played around with that a bit to see what it looked like, erm with the different colours and stuff like that, erm...so it was just yeah it was exciting as you...as I think you already notice on the [mumbles something]...I was a bit frightened of buying...so it...online...erm looking at the erm...just the designs and the...well, I was mucking around with the colours and this...but erm, different, I never knew of this

K Right

P03 Erm...until you told me I could design it, never

K You didn't know about any of the companies at all?

P03 Well I know about the companies but I never knew you could design your own, your own stuff, so I thought that was like [stresses the word] REALLY...I think that was the coolest [mumbles then laughing]

K [laughing]

P03 Adding your own colours, doing your own thing...just seeing how it looked...you can, you know...test, and have a view, you know...and...that is...that is exciting that bit

K Definitely

P03 Mmm

K Did you find yourself, once you'd ordered them, did you go back to the website after that and have a look?

P03 Actually I did not, I mean, did I? did I? I did not, erm, I didn't. I would go back for myself though

K You're going to buy yourself a pair?

P03 [speaking over K] yeah yeah, yeah. Definitely

K [laughs]

P03 Erm, but because of how things were, and my, the, I did not, but if I were, probably...more relaxed, and had more time, I would DEFINITELY get myself a pair...erm, yeah...definitely

K [laughing]

P03 But yeah, probably in future I would...go back to the site again

K Do you think it helped having someone with you when you were designing it?

P03 Yeah...definitely...erm...it was more fun...you know, I can talk to someone...you know, what about this

K Yeah

P03 And it's more fun than being on your own...also when it arrived...I wish someone was there with me as well, it would have made things more [stresses word] EXCITING, you know, but erm...it's kind of like...I suppose you can tell, because when I...dictated when it arrived, it was very short, in comparison to what it was [laughing]

K [laughing]

P03 I think it's more EXCITING to have someone, it's like ah you know, and you know, you know, catching more and more conversation

K Yeah...I was interested on one of your cards you wrote that one of the things you found frustrating was building instructions

P03 [stresses] I HATE

K [laughing]

P03 ANY SORT OF INSTRUCTIONS...whatever, I just want to, anything I buy...in terms of like, let's say, IKEA...let's assume the thing is, erm...assembling a cupboard...erm...I just wanna just, do what, you know what, I really want, I really try to like...locate this...

K [laughing]

P03 Oh right I remember one time I'm assembling something, I had one screw left, I was like no something is wrong [laughing]

K [laughing]

P03 It was like, no, I have one this screw left...and I HATE it, I hate just, just things like that, instructions, manuals...[speaks slowly and loudly, stressing words] DON'T LIKE IT AT ALL...I don't generally read manuals, in terms of do it myself, it's like, oh, something went wrong, then I go back and read it...THAT'S frustrating

K So were you doing the same on the websites, just

P03 [speaking over K] Yes

K Using them, and then not

P03 Yes, I guess that's what it was [laughing]

K I think most people do

P03 Yeah

K I think that's the way it works

P03 [laughing]

K [laughing]...what about you son...when you got them, you said that that was one of the best things, when you saw his face

P03 Yeeeaah, yeah, he was like...WOW when he saw his name, because he doesn't carry the same surname as mine

K Ok

P03 So [mumbles something] his surname, [says surname], and he didn't open it up yet, it was like this, it was on this side [holds the shoe on it's side so the name is facing downwards]

in, in the package, and it was like [loudly and enthusiastically] WOW COOL [laughing and speaking enthusiastically] and he took it he just, and then he saw the GR which stands for [says name] and he was just, you should have seen the grin on his face

K Aw

P03 THAT was nice, I...felt, when it arrived he should have been there to open it up

K Ok

P03 But I'd put everything in its original packaging so he could, open it up again, but the look on his face

K [laughing]

P03 Was just, just priceless

K And how was he with the fact that you'd designed it, did he like the colours, the choices?

P03 Yes...yes, yes yes...I thought as well, erm when I...was...then again I wanted it to be a surprise...erm...it would have been, probably longer...if I make him design it himself...yes, trying and trying, I tend to be more quick but...if he was there I think erm, but yeah I just wanted, you know, a surprise...but erm yeah he did like the colours, and he just loved it

K That's great

P03 Yeah [laughing]

K That's good, I like that...let me just check my questions

P03 I, I think also, as well, it's showing off with his friends that his name is on his trainers...I think that's a big thing, yeah yeah [laughing]

K Do you normally buy clothes and shoes online, is it something you would normally do?

P03 I do, yeah...erm...50 50 I go in the store...I do online as well

K Ok...so you're not bothered about not being able to try them on or

P03 No no no no no, once I know his size or my size I'm I'm fairly, once I know the company as well, I'm fairly confident that it's...that it will be fine. Yeah

K Have you bought from Nike, on their website, before?

P03 I've never bought...no...I've been...I, I have Nike, but I always go in stores, always tend to go in stores, not online

K Yeah

P03 Erm...in terms of clothes, I mean...some, some erm, stores obviously the sizes are a bit smaller so it's, a bit bigger...and once I'm used to the store I know what size I, you know, can go to online. But I've never been to, no...I've been online

K Uh huh

P03 Nike...just to have a look...but that's really four years before, just to have a look at what they have, but I'm, normally, I'd just go in the store...after...but never did it online, no

K And were these what you expected?...because I know you said

P03 [interrupted K] It was, except the red, because for some reason just the red, looked darker, a deeper, deeper red...but exactly, exactly how it looked, is exactly how I got it

K [laughing appreciatively as she speaks]

P03 So that was...actually that was really quite something...hmm, what did you ask, what did I say in the...most disappointing moment...and I said I hope it's not disappointing because

K [laughing appreciatively as she speaks]

P03 It come with [mumbles as laughing and talking fast] I said I hope not, but it was like spot on [laughing]

K [laughing]

P03 Yeah, yeah

K Great, that's good to know

P03 Yeah, I, erm, also the colours...originally, I'm from Trinidad originally, so it's red, white and black

K Ahh

P03 So that's why, erm, I choose the colours

K Ok

- P03 The green...for some reason, I saw the green and it's like...that's not going away, I couldn't...choose, and I looked at it and it's like no, no, that's alright, I'll leave that there...and I put his, er, name in the same colours so everything is coordinated so, it turned out yeah, very interesting with that bit of green there
- K It looks good...What do you think about the quality of the, of the workmanship, like the embroidery?
- P03 Yeah, erm...I thought it was, some design...it's printed...erm...oh gosh [looking around my office for an example of what she means]
- K [laughs] You probably won't be able to find an example
- P03 Yeah...it's printed, and, and through the time it wears off...you would see like, barely see the R, barely, but I wasn't expecting them to embroider, and I thought that was really...I was surprised by that one
- K And what about the packaging, what did you think of the packaging?
- P03 Erm...
- K Can you remember?
- P03 Yeah, it came in the, the brown box at first...then, the, the Nike box, which was different from, other boxes, because I've bought trainers before, and this one you had, you pull...others you open with a flap, this, this, this one, its nice, it's just different, I've, I've never seen, I don't know if that's the new, box now, as I haven't bought a pair in ages...so, erm, the packaging, yeah, quite funky...quite...I would say, erm, it's alright
- K And id you find that, after you'd ordered them, did you tell anybody about what you had done? Or was it just a secret?
- P03 No no no I, I told a friend and he...he wants to erm buy for his son, he said [mimicking anothers voice] ah maybe I should buy for them, yeah, and give them a surprise and stuff like that, erm yeah and [mumbles] loved it, so he knew about that, but in terms of telling...someone, just one friend, who was, dictating when we were together [meaning he was also present on the voice recorder with her] so he wants to buy for his...I think eventually he would...maybe, maybe for Christmas, I don't know, but it's, I think the big thing for this is the, the name...on the product, that's...I think you could put anything
- K Yeah, I heard on the dictophone that you were trying to find the characters that it would accept, because the first thing you typed in
- P03 [speaking over K] Oh yeah, yeah, it didn't, it didn't, I was getting problems with that, with the thing I wanted to put originally was his name, his first name, and that didn't take it, I don't know for what reason, probably I... I don't think it was enough characters, I can't remember why...I think I put [says first name] R...I think [says the letters to herself, counting them on her fingers]...[quietly] that's six...I don't know, for some reason it just wasn't taking it, so I said I know I'll just put Rogers and ok, ok that's fine...yeah...so I ...yeah, but that was fine
- K That was the only thing that seemed to not work?
- P03 Yeah, I can remember, yeah, I do remember that, that was the only thing
- K And you said this was the one thing you would change? [pointing to the Zoom label on the trainer]
- P03 Yes I would...I think it's too nice to have that...like zoom, looking a bit bobbly, I don't like that bit, I think it's...it's [laughing]
- K [laughing]...Now, in terms of the design probe, what was it like to record the experience as you went along?
- P03 [excitedly] Different [laughing] oooo [laughing]
- K [laughing]
- P03 Oooh it was like, I was very conscious to be quite honest with you, oh God I don't know what Kate is looking for, it was like yeah I'll just talk...the second one...the second, one I did, you know it was, I was like really conscious, it was like what do I say, what do I say

- [laughing] maybe I'll just rattle on....but I thought no, I'll just say things nicely [mumbling whilst laughing]
- K [laughing]
- P03 Like how you'd normally talk to a friend, sort of thing, that's that, that's exactly it [laughing]
- K It's good because it allows me to be there without being there, because it would never have been the same if I was watching you do something
- P03 [whilst K talks] Mmm mmm mmm
- K The point is that it makes it more natural
- P03 [laughing]
- K [laughing] I was after what really happens as opposed to what happens when you try and watch something happen
- P03 Ok [laughs]
- K Do you think it made you think more about what you were doing, and what was happening?
- P03 Yeah...erm...what, erm...in terms of waiting for the thing?
- K Yeah, in terms of the whole experience
- P03 Yeah, erm...yeah, it did make me think when I did fill out that diary, erm and it made me think how I'm feeling I think...yeah, it did make me think...I would think, er, how do I feel today?...I was searching for more words, I gave you a few more words about how I felt...erm...and I felt generally, you know, you're excited about something, and then you have to wait and then afterwards it's like oh ok, I'm not so excited anymore, so it did make me, yeah, it did make me think
- K Because it's interesting when you start to draw it out almost as a graph, and you can see the mood changing, it's great
- P03 It was, I mean, if this, it came quite quickly I must admit, but if this had taken, probably, the...month...for some reason I thought it was going to take much longer...and then probably my excitement would have been two [laughing], you know it was exciting thinking about it, it was like [excitedly] oh my god it's here, so...it never reached a two...but I think generally, for me...erm, excitement goes down, and it won't be as exciting, erm, as at first...but generally I was excited...yeah, yeah
- K Do you think the fact that it arrived early, erm...makes you see the company in a very positive light
- P03 Yes...definitely, absolutely...I, I mean it did email me...but for some reason I just didn't...did I believe?...I was like yeah they just email, I suppose that's, erm...what confused me as well they said it's shipped, but I didn't...I literally took the word your product is now shipped, and literally took the word shipped as in boat...right...so I thought oh yeah, ok, they said that, it's going to be [stresses word] AGES if it's going on a boat...so, erm, yeah [laughing]...so one of my friends said no no no no, shipped that could be just, you know, on air, just that they use the word shipped, and I was like oh, it's not, it's not necessarily by the boat, it was like [stresses word] NO [laughing]...it said shipped, your product has been shipped, it was like, by boat, that's going to take [stresses word] AGES then [laughing] and then I missed the parcel, [stresses sentence] I MISSED IT, I was like oh it's here [laughing] Oops [laughing]
- K Did they leave you a card?
- P03 Yeah...I did put the date it arrived actually, I did, it was like, oh ok, [mumbles something] he was right, it was like literally, you'll probably even get it by next week and he was right, ok...but I wouldn't necessarily choose that word shipped, or probably that's how it is and I didn't know it...
- K There are different words they can use
- P03 Or delivered
- K Yeah

P03 Or would be arriving

K Dispatched

P03 Dispatched, exactly...but shipped told me ok right, yeah, ok...probably that's the catch [?] date...so it's going to be long [laughing]

K No, tell me about the choice of stickers on your map, I'm interested

P03 [whilst K is talking] Mmm

K Just to see how it worked...did you find trying to find the picture, was it an interesting...

P03 [cuts in] it was...very, yes, and I managed, you had erm, appropriate pictures there, erm...I'll tell you my ideas, erm, the website...I thought it was a wish [the fairy sticker] a wish to have a trainer I can, erm, design...your own name, that's like a wish isn't it, so I felt yes, playful, everything was all nice and exciting...the, the, erm, you know the balloon [the sticker], you know it was excitement here, a wish granted and the excitement. Ok, when I went onto shop and I literally saw, erm, muck about with the er, the pictures and stuff that I felt over the moon [refers to planets sticker] because I can see the, the different changes and the different angles, and it was like [excitedly] wooh this is great, and the I had a [mumbles] like this balloon [laughing]...and then I received the email from the company and I was like [excitedly] YES, great, they have, erm, confirmed everything so I was like that's good...so I see the thumbs up, the flowers which is, I see this as all positive, the sky and the plane, I'm up in the air, so it's all...you know, positive and I received another email, what was that about?...Erm, I think it was erm...I think that email was

K [paper rustling] I think it will say in your diary

P03 [thoughtfully] Yeah, what was this about? ...I think they told me they...they received the order...or something...I think it was receiving the order

K Yeah

P03 And that started that's it, it was like they've received the order [stresses words] GREAT, YES, IT'S STARTED, and then I received an email telling me...erm...that the, I think was that it has, er, been shipped, and I was like [loudly] SHIPPED, so I was very [mumbles one word, into laughing]

K Ahh, that's the sad eyes [referring to the sticker]

P03 Yeah, yeah, the dog, the dog [laughing] so I was like shipped, so it was, like, a bit sad...I was like you already told me that it was a blank face there [referring to sticker]...you already said that, so it was like, blank face there, so it was, so this meant disappointed, disappointed, seeing the word shipped as I explained to you, and it was like ok ok, you know when you have this, ok hmm ok, so these were the blanks...and erm, getting the product, over the moon...again...erm, you know, the clouds, my wish came true again...I received an email, not sure what this email was about, erm...I think it was just a general, general emails, er, can't remember...probably said hope you're satisfied or something like that...so I fell in love with the company, you know for being so, you know, on target, even way before their target...what was the blank for? [referring to the last stripy sticker], why did I put that blank? I can't remember, I suppose that's not appropriate there...but erm, why did I put this blank? ...but it was generally good, I was like yeah, this company is nice...I suppose the blank was like, yeah, probably you would expect them to say something but, yeah, it was a general positive sense, at least with my choice of erm

K That's good!

P03 My choices [laughing]

K It's nice, because it's a nice prompt for reminding you about how you were feeling

P03 Mmm mmm

K Because it fades

P03 That was very interesting, very different, yeah

K How long did it take you to pick your stickers?

P03 Erm, not very long...no no no it was quite quick, because this, the stickers were more or less...appropriate...you had appropriate stuff to my feelings...so it didn't take very much, so...it was good, it was good

K [rustling sounds as K looks through probe] Ok...it was good, because you filled in all of my cards

P03 [laughing]

K I was intrigued by this [referring to task card where answer had been 'hilarious! Too personal to mention']

P03 [talking over K and laughing] no no no [laughing] you don't want to know

K That's torment [laughing]

P03 No...it's really personal [laughing]

K [laughing]...tell me why you think Apple stands out [referring to 'a brand that stands out from the crowd']

P03 Because I like Apple, Apple products, and different...I suppose, er...in terms of design I love their design, they're different, they're always, just...er...I just don't want to use the word interesting because it doesn't say anything anymore...erm...I just think Apple, generally, are good products, erm...I kind of think it's just that they do more, there's more design, it's just a company that their products are just...

K Is it just looking good or is it more than that?

P03 It is looking good, it is looking good, yeah that is a big part of the way they...yeah, it is looking good...also...erm...the features...where they, where the software, it, it's just really, I have key notes and I love that, they just have different things...and yeah, you can get other stuff, and yeah PC, but I think generally Mac has...they go out of their way to make things more exciting, more interesting...more appealing...yes...erm...I just love, erm, Mac...yeah...

K They've certainly got that image haven't they...and things like the customer experience is so important to them...Did you write your description of the company before you bought your product do you remember, or after?

P03 No, after...

K Do you think any of that would have changed if you'd written that beforehand?

P03 Yes...

K What would be different?

P03 Erm, what would be different...erm...hmm...erm...[reads through what she's written, sounding thoughtful] probably the 'official; leading supplier' but I'm not too sure...I think the 'expert' bit as well...yeah...I didn't know what to put for that one [K hold 'best present' card]

K That's lovely, that's lovely

P03 There is nothing I can say, honestly there is nothing I can say that I've received that was all that fantastic, erm...that's for life, he's just there all the time so [laughing]

K So it's a good thing he's a good present [laughing]

P03 [laughs] Yes, it's a good thing, although he can be a frustrating present sometimes, but, erm, it's a good thing generally

K And I was intrigued by your glasses

P03 Yeah, I would like to design my own glasses, I would like to...you know you have all these different, erm, designer glasses...if you could do your own with your own...colours, and these bits [points to the arms of her glasses]

K Mmm I don't know if there are any companies that do that, that would be a really interesting one

P03 Mm uh huh uh huh

K Tell me about the map of your life

P03 [laughs] It's just, it's just as it says, it's just me

K Your current situation?

P03 That's my current situation...I'm on my own at the moment with my son, I live with my son, juggling Uni, studying, part time work, I find time to socialise as well, not as before...

K What are you doing part time for work?

P03 Erm, sometimes I do secretarial work, erm, office, office work, so that's...and I work with...this agency so they call me when they need me, and it's really busy, and stuff like that, so I can get busy, so...yeah...it's good...erm...meeting up with friends is good, sports, that's with my son most of all of course, sport, I would say, it's on his level because he's into football, so if I put that there it would not really represent me, it would represent him, erm...relationships, friends and family...erm...keeping in touch with them, that's basically me at the moment

K It's a nice diagram

P03 [laughing]

K Your pictures are good, I like them

P03 Ohhhh do you? Oh you got them [looking at the postcards and laughing]

K It's so exciting to get them in the post [laughs]

P03 Really? [laughing] I enjoyed that, everything about that, it's different...I must admit I bought your pictures back, because they're a duplication of the same thing...and I kept thinking ahh that's not nice, or that doesn't have enough light, it was like that doesn't matter [P03 name], but I printed it out...and I brought it back...but it's very much the same as this...so I brought it back

K Oh that's ok

P03 Erm, I thought you're wasting, you're wasting stuff, so I, I stopped it, I stopped being, trying to be perfect, so this is

K Oh, don't worry

P03 [laughing]

K Don't worry, the idea is that you have lots of stuff to play with, and...

P03 Yeah

K But that was good, I like this stuff [pointing at postcard]

P03 Emma Bridgwater? yeah, I like erm, at first I fell in love with the dots, and then...I tend to like, I like the hearts as well

K Yep

P03 And books, I like books, books books books, you can't go wrong with books

K Absolutely

P03 [laughing]

K What else do we have...a passion for design

P03 Oh yeah, yeah

K Would you normally buy, when you go clothes shopping, stuff like that, would you normally buy, are you into designer clothes, or are you just into stuff that you like

P03 Stuff that I like...erm...stuff that I like, probably if it's designer clothes, but it must be something that I like. There are some shops that I don't go in at all

K Like what?

P03 New Look [laughing]

K [laughing]

P03 Erm, I tend to find River Island did some nice stuff but now I think just looks a bit too...I don't know, some places I just pass...just straight...and then I get frustrated because the look that I want I can't afford, so I really get frustrated shopping

K Yep

P03 So I'm saying I don't go in there, I don't go in there, [P03 name] you just look up at the prices [laughing]

K [laughing]

P03 [laughing]

K I saw you had a picture of the sales! [laughing]

P03 [laughing]
K Yeah, that one made me laugh
P03 [laughing] Oh yeah, then I would go in and say yeah, probably yeah, maybe I can get something! No, it's like don't, even, go in [laughing]
K Yeah, sales are dangerous!
P03 These are just church designs anyway [referring to her photographs]. I went in and it was like yeah I like church designs so, you know, I had the camera...[stresses the word] INTERESTING, I've got to get a good camera for myself, which I don't have, and I just [stresses the word] LOVE having a camera and erm taking...so that's what this erm design probe did to me, yeah, erm...I like, I like that, picture taking experience
K What did you think about the photo printer? ...had you used one before?
P03 Never...very straight forward...erm...print lovely, I think I'll get one myself, it's just, it's it's, very nice...very handy, it prints fine...erm...the camera as well, I was really, I suppose I was zooming, and there was some I did not zoom, and I was like this thing takes pictures really close up, it's really...I don't know what about that camera but it takes things like [stresses word] REALLY close, you don't necessarily have to zoom
K Yeah
P03 Don't necessarily have to zoom, yeah...it's a nice little device
K Yeah, it's not too bad, it's not the most expensive camera, but the printer is nice
P03 Mmm
K I'd not used one before I bought one for the kits
P03 It's very, I mean, it's idiot proof [laughing] very simple, did exactly as it said. It was probably the easiest set of instructions actually, me hating instructions, this was very clear, very easy, even the, the [her pronunciation] dictate-a-phone, it was very, just as it said, very straight forward...
K ...That's a good picture, the train...[looking through her photographs] did it come with any spare laces?
P03 No, just one set...
K ...this is your box
P03 Yeah...and that's what I told you, you can pull out...you know, not like original boxes
K Yeah...Are you somebody who keeps shoe boxes?
P03 Yeah...I am...although it all depends on how nice the shoes box is
K So are you going to keep this one?
P03 This one, yes definitely
K Do you have plans for what you're going to do with it?
P03 No...I just, yeah, it's just...yeah, I don't know...
K I like shoe boxes as well
P03 Sometimes it's like, oh no I have too much clutter, too much junk, but I like shoe boxes as well...[both looking at the photographs]...and of course the chocolates
K Yeah that's a good picture
P03 [laughs]
K I like the background
P03 Oh that's my tea towel
K Ah
P03 I thought, how can I make this nice? [laughs]
K Did you find you were thinking a lot about how to lay out the photographs?
P03 [enthusiastically] Yeah, yeah...and I was like, oh yeah...it's just me as well, it's just how I am, erm, in the house as well...erm...even the fruit I have, I have it in the living room all displayed...and my son says mummy do you turn everything into a design? [laughs]
K Where was your bag picture? [referring to the photographs]

P03 In Topshop...and I was like what is this!, there is too much going on here, so I just took a picture...what was I after?...I think I wanted a necklace, I was really into Topshop [laughs] ...erm...that was me, over the holidays...for my project

K What is it you like about Virgin?

P03 Because it's fast...it's comfortable...erm...I can...you can travel with overhead trains, and I just like Virgin, it's just fast...I was trying to save money on the Midland train, and it stopped, at [stresses word] EVERY stop, almost every stop to my destination, I was like, yeah...I just Virgin trains, if I'm travelling out of London...and this is again, my journal, yeah [laughs]

K So the diary in the probe was easy if you're a journal keeper

P03 Yeah, yeah yeah...this is just special occasions and stuff like that, I'll just jot things down...

K That was a great picture of your tin

P03 [laughing]

K I like that a lot

P03 [laughs] It's awkward...if I had a chance to properly redesign something like this, I'd think of something more simple...probably I'd try to take that on, but I couldn't think of anything, but I was, I was just taking the pictures and I was like, ah yeah, maybe I should take this...and I'm sure, you know, everyone as well would have, you know, it's really awkward sometimes, sometimes it's really awkward to you know, with the key...sometimes it breaks off, you know, the metal bit...I hate that [laughs]

K Are you one of these people who, I know I'm the same being a designer, that when you come to buy things, you end up looking at the details on everything?

P03 I...it's grown on me, I never realised, that this course has done this to me [laughing - referring to her MA in Interaction Design that she is currently studying for] because I went to Staffordshire over the holidays, and I was out, I was at a till, and I looked at this girl next to me, and she'd bought erm, a cold salad, and you know, you would try your best to stop that cold salad to get more heavy, and I have a friend with me, a teacher friend of mine, and it was like, oh, interesting, I like the way they have designed that cover, because the cover came with...rounded...and she was like, and then she pointed out to me she was like look at you, you're looking at, and I was like yeah...and I said yeah, I said that's clever, the way they designed the cover, and it just comes...and she's like...oh look at you! And I was like, [pleased] oh yeah!

K Once you start that's it

P03 Yeah, I look at things, at a different light now...just differently, erm, this course did that...and then with your design probe it was like, yes! I want to do that

K So what did you do before this course?

P03 I was boring, I did erm, education, I was at Trent Park...education and IT, erm I like IT, I'm not great on IT [stresses word] AT ALL but I had always liked design, always, I just...it was just, this course is just, [enthusiastically] this course is just fantastic, I'm just really liking it [laughing]

K [laughing] Good...I think that's probably everything that we've looked at now, that's great...thank you very much...have you got any questions?

P03 Erm...yeah...what, what are you...I know you're doing design, but exactly what...what area are you studying in design?

K Ok...I'm doing my PhD at the moment, and I'm looking at mass customisation, so customising products that people buy

P03 Right

K And what I'm interested in, is...the whole experience that people go through...so most of the researchers who are looking at it, at the moment, because it's a relatively new research area, is what happens when people are on the website, when they buy stuff, or when they go into the shop. No one is saying what happens when...when they wait for six

weeks for the product to arrive, what kind of packaging does it come in, how does that make them feel?

P03 Mmm

K So I'm interested in using tools like design probes, which no one in that area is using...to actually find out what it's like when people, go through an experience...because obviously if I, if you hadn't done this and I asked you now what was it like when you were buying it online, you probably would have forgotten that

P03 Mmm

K And it would all be distorted by

P03 [talking over K]

K The way you feel about it now, the final product...so it's about finding interesting ways of...engaging with peoples experience

P03 Interesting...it did make me think, how did I feel...I suppose after, while...you don't really think about that

K And if you ask people afterwards they won't remember, and if you're with them whilst they do stuff, they won't behave in the way they would normally behave

P03 Yeah

K So...it's hard, because obviously...you bias everything by asking, somebody...to do something, because you'll be thinking, what does Kate want me to do?

P03 Mmm

K Or you'll be more self-conscious...but this is probably a better way than me saying I want you to go and buy a pair of Nike trainers, and I'm going to give you this much money...because you have to invest some of your own money

P03 Mmm mmm mmm

K It means you're choosing a company that you want to buy from...and I'm not looking over your shoulder, so you can do whatever you want

P03 Actually, I think generally, all the trainers I had...I just own one, I think I just own one pair of PUMA...but generally the trainers I buy would be...Nike...

K Why is that?

P03 ...I've never really questioned that...I think probably because of the publicity, probably, I don't know when you look at sport, I love sports...and they're great sponsors...yeah, so Nike, I think it's that, I think it's their, their erm...ads...and erm, the exposure...erm...I think that's all I know really...yeah...that's the first place I go if I want a pair of trainers, a pair of Nike trainers

K It's the brand loyalty...

P03 Mmm I suppose...yeah...but they tend to do really nice trainers, so I'm just satisfied, you know, yeah

K So what I'll be doing, with the research information, just so you know what I'm going to do with the probe stuff...I'm going to be using it for the PhD, and for writing journal and conference papers...and obviously what I'll do is, I'll take out any of your personal information so you won't be recognisable or identifiable in any sense

P03 [mumbles something, laughing]

K [laughing] So don't worry, all the information will be anonymised, if that's a word!

[laughing]

P03 [laughing]

K Erm...do you want me to send you copies of what I've done, if you're interested? Just so you can see what's done with it? or...I can make it available so you can see it if you want to, at a later date

P03 Yeah...it would be nice...if it's a hassle don't, honestly...really, really, I just enjoyed the experience, it was different, very different...describe what you're buying, your mood, very very different, so as I told you I just enjoyed it, and the picture taking, I...I wanted a

pictures of homes, and I forgot, you know, I just didn't get time...but I really like homes and gardens...love it...

K Yeah, I saw the websites you'd listed

P03 Yeah, erm...I forgot, because I went out to, erm...Harpenden...and they have some really lovely houses along there...and I did not go with the camera...but there should have been, some other pictures

K So were you carrying the camera around with you quite a lot?

P03 Of course, yeah yeah yeah...yeah, I was...it did have, you know...I need a good camera now [laughing]...so it was interesting, exciting for me...yeah

K Well that's good, because it's useful for me to know, what it's like

P03 [talks over K] Yeah, I took it around...erm, with me...that Virgin train I travelled...took it when I came off the, the erm, train [laughs]...I went up [mumbles something whilst laughing]...but erm, yeah I did walk with it sometimes, sometimes I did, yeah

K That's great...now you asked for an Apple Store voucher, so here it is

P03 I need a printer, I need a printer! [laughs]...erm, the printer I have at the moment, it's past its time...and it's not compatible with my Mac computer it's compatible with my PC...it would not print but it scans, so I really need, I really need to find something that's compatible with both PC, and a Mac

K Well here is £50 towards it

P03 [excitedly] Thank you!

K Thank you very much, you've been a real help to the research

P03 Really...this, it was, well, enjoyable...it wasn't like [fed up voice] oh yeah...it wasn't like, it didn't come across as a favour, it didn't come across as oh yeah I promised, it was...[stresses word] REALLY...exciting, I must admit...with the camera [laughs]...it was just excited, I was really interested in it [laughs]...probably if I'd had more time probably I would have, probably would have over done it, or run out of erm...picture...

K Picture paper

P03 [laughs] Yeah

K So thank you very much for coming in and showing me the trainers, I'm glad that he liked them

P03 He did, he did

K Did you get the shoe bag with it? [P03 is packing the trainers into a shoe bag]

P03 No no no no...this is my own shoe bag, yes...I keep shoe bags...I keep...boxes [laughs]

K [laughs] I know what it's like. So thank you very much, I really appreciate it

P03 You're very welcome

K [as P03 is packing up her stuff] How's all your work going?

P03 [sigh] Good...I have my, erm, my school to observe next Wednesday, so...mmm, I'm looking forward to that. I have my report, that's going fine, I mean I got the erm...the prototype, which I'm testing out in a school now, so that bit is fine...the report, erm...I've got to, like, start on that immediately, cos it's due on the 15th...erm, it's enjoyable...I think it's just design isn't it, I really like the...design aspect of it, like looking at things and, and trying to come up with something different...or trying to redesign something, I'll look at stuff and look at it critically...and I think I'm becoming...becoming a bit of a pain, because I look at it and really look for the faults

K [laughs]

P03 I'm going to look at think how can I design it better...and I'm going to look, I even look at tickets now, the kiosks in

K Yes

P03 And would literally go and go yeah this is nice, and the one at mine, the one where I buy my ticket, that one is really clear...and it's like yeah, this is really straight forward...and it's just brought me to this [laughs] I was never like this...

K You'll never forget it now

P03 Yeah, I was never like that before...now you just look at something and you think I yeah, this is really frustrating, how could I change that

K [laughs] It gets to the point where it becomes quite hard to buy things because you're so critical in the shops

P03 [squeals and laughs]...and I meant to take pictures of shoes as well, erm, then I forgot to take them to be quite honest, yeah, yeah yeah, it was a very nice experience

K I'm glad, I'm glad it wasn't a trial for you

P03 No no, it wasn't, it wasn't, it was very different, erm...I would do it again, it's something, exciting

K Thank you very much, it was really nice to meet you

P03 It was nice to meet you too, and good luck

K Thank you, and good luck with your course

P03 Yes thanks, I'll need that, but I'm really enjoying it. Take care, thank you

K Bye

Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card!

Return to:

CAPTURE IT:
Something that inspires me
B to K

Just to let you know I bought a product from:

NikeID
 Puma Mongolian Shoe BBC
 My K-Swiss
 Timberland
 Firing
 on 2008

Kate Herd
 Product Design and Engineering
 Middlesex University
 Trent Park
 Oakwood
 London
 N14 4YZ

PHS 1139



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card!

Return to:

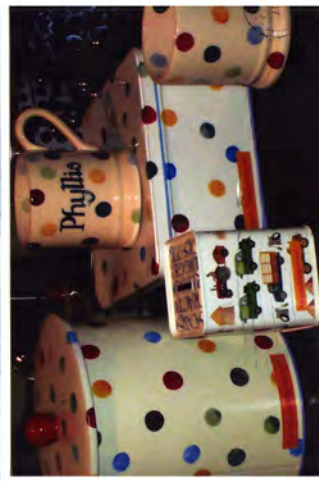
CAPTURE IT:
Something I like
Emma's Spring water bottle

LIST IT:
Here are five random facts about me:

1. Have a passion for design
2. Love reading
3. Interested in psychology
4. Like to shop
5. Like geography

Kate Herd
 Product Design and Engineering
 Middlesex University
 Trent Park
 Oakwood
 London
 N14 4YZ

PHS 1139



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card!

Return to:

CAPTURE IT:
My favourite product
Henry Mager

LIST IT:
Here are my five favourite websites:

1. www.habitat.co.uk
2. www.techbydesign.com
3. www.bostonandstenthouse.co.uk
4. www.mylife.co.uk
5. www.shoostudio.com

Kate Herd
 Product Design and Engineering
 Middlesex University
 Trent Park
 Oakwood
 London
 N14 4YZ

PHS 1139



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card!

Return to:

CAPTURE IT:
Something frustrating
INS FRETIONS

DESCRIBE IT:
My pet hates:

Kate Herd
 Product Design and Engineering
 Middlesex University
 Trent Park
 Oakwood
 London
 N14 4YZ

PHS 1139



LIST IT:
Choose five words describe the company you're buying your customised product from?

1. AFFINITY, LEANINK AFFINITY
2. POPULAR
3. SPECIALISES
4. SPECIALISES
5. SPORTS WARE (KORR)

date: 9/14/2009

DESCRIBE IT:
People customise things because...

- WANT TO BE DIFFERENT
- IT FAITS THEIR RESUME NEEDS
- THEY WANT TO MAKE A STATEMENT ABOUT THEMSELVES
- THEY WANT TO BE DIFFERENT FROM THE OTHER
- TO GET THEM THE OTHER PEOPLE PRODUCTS IN STATE OF COMPLETION.

date: 9/14/2009

DESCRIBE IT:
A brand that stands out from the crowd...

APPLE BRAND

date: 9/14/2009

DESCRIBE IT:
What makes me different?

- I remember dates, numbers - can easily remember a stronger birth date 10 yrs before I became, meaning with these things, also other people personal conversations - "oh, it's like being old" - "GOD I'VE BEEN AWAY!"

date: 9/14/2009

DESCRIBE IT:
Your most frustrating experience...

FRUSTRATION
TODD PERSSON TO MENTION

Your best experience...

UNIQUE, SPECIAL GOT A GIFT WHERE THERE WILL NEVER BE ONE OF ITS KIND OR TO BE MADE AGAIN!

date: 9/14/2009

DESCRIBE IT:
The best present I ever received was...

MY SON

Because...

UNIQUE, SPECIAL GOT A GIFT WHERE THERE WILL NEVER BE ONE OF ITS KIND OR TO BE MADE AGAIN!

date: 9/14/2009

DRAW IT:
Something I have customised or would like to customise...

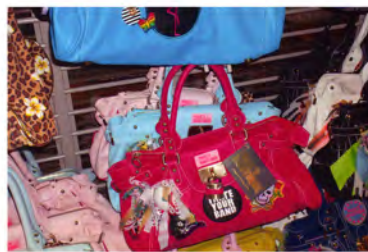
date: 19/1/09

DRAW IT:
A map of my life...

date: 6/1/2009



Something about me...
"Love Sales!"



"NEW IN
Dislike Design too much going on..."



Something about me...
"I like church designs"



Something about me...
"Like church designs"



Something about me...
"I love chocolaes!!!"



"Awkward Design"



Something about me... "like to travel with
Virgin & love the train"



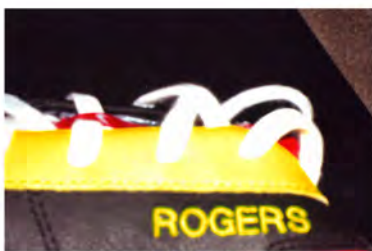
Something about me... "Record dates,
events, pics, take notes etc.
that's special to me in my journal"



The product... "Actually delivered on
14/4/09 @ 13.30 not @ home"



The product... "Actually got & opened
the product on 15/4/09 @ home"



The best bit...
"Name on product!"



My least favourite bit...
"Part that says Nike Zoom"

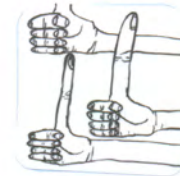
date 25/3/09



date 25/3/09



date 26/3/09



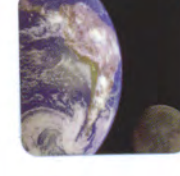
date 27/3/09



date 14/4/09



date 15/4/09



date 15/4/09



date _____



date _____



date _____



Main study P04:

Probe activity data

Transcript of voice recorder data within the probe kit

Transcript completed by Kate Herd.

15 separate recordings taken from an Olympus VN-2100PC voice recorder.

(...indicates a pause in the conversation)

23.04.09 09:18 Length:

"So...I'm on the Timbuk2 website...am going to try and design and build my own bag...er...so I click on the build your own bag tab...and then just wait for it all to load up...er, I've been on here before, erm...I was, I was looking at what I might be able to get as a present...and I've, I've got a couple of different options...I've chosen a, a kind of small, er, over the shoulder bag for my, for my girlfriend...erm...it gives me the size and dimensions and stuff...so...[mumbles] that...I can see the bag...the er...colour palette...so I can have a flick through...er...clicking on some, on some different colours...it's quite cool [sound of keyboard keys being pressed], you get an instant representation of what the bag will look like, and you can flick through a couple of different images, so you can kind of get a feel of what it might be when it arrives in the post...as long as it does actually look like that when it gets here [laughs]...erm...so...I think I'm going to choose...there's quite a bright pink...and that's one of my girlfriends favourite colours...er...I can customise the front of the bag, and also these bits on the side as well...so...yeah...I think I'll choose a silver...and a grey...for that bit...there's only a few choices on the side panels...don't really know why you're only limited to a few choices...it would be quite cool if you could have the same options that you have on the front panel...but erm...anyway, I think pink and grey looks...cool...[surprised tone] oh you can have a look inside it as well, that's good...you can see it's got space for a mobile phone, ipod and that kind of stuff...that should be all good...so...erm...I'll click on the next step...erm...oh and I can choose the colour...the colour of the liner inside...erm...[sound of keyboard keys being pressed]...erm...yeah cool, so I'm just going with grey, nothing too fancy inside as no one is really going to see it...but it's the same colours as the sides anyway...erm...and then I can choose a logo as well...now...[sound of keyboard keys being pressed]...there's no grey to match the sides and the inside...but there is a kind of silvery colour...which looks quite...cool...er...I think she'll probably...she'll probably quite like that...mmm there's beige as well that could work for the side panels, but I think...I think I'll stick with the grey, it makes it...it makes it...better...erm...[sound of keyboard keys being pressed]...and then there's an option for a central divider for an extra \$10...but there's no...I can't tell what it would look like with or without a centre divider...I kind of presume the picture on the website is...erm...with a centre divider...oh...you've got a detailed summary, but that doesn't...that just tells you that you've included it or you haven't included it...the one in the picture seems to have this divider thing in the bag...so...I think that's it...it would be quite cool if it did come with that...so...as it's only an extra \$10 I'll, I'll stick that in as well...erm...[sound of keyboard keys being pressed]...cool, so I've got the pink bag with grey, grey sides...a kind of erm, silvery grey logo...and this divider bit where you can pop your mobile phone...and other bits and pieces...so I think that will be...that will be quite cool...er...right...and then, then the next step I've gotta...two way easy access gadget storage...mmm...it looks kind of like a mobile phone holder or something...er, I don't really need that as I've got one inside the bag anyway...so, I won't bother including that bit...erm...ok, just clicking through to double check that everything looks like, looks like I want it to look like...and erm, yes, I think basically I'm done now...so it's showing me that I've got my...my bag with the er, the nylon hot pink main panel...and er, a nylon silver side panels, it's got a grey liner, a silver logo and a centre divider...I can edit these options...but I don't really want to...so erm...I think I just...just go onto the checkout...it's just

loading up now...I think it comes from, well, I presume it comes from America anyway...I'll probably have to pay a bit more for shipping...but...still...as long as it looks like that when it gets here that should be cool...so I have to go through and I...[sound of keyboard keys being pressed]...put...it...my...details...[sound of keyboard keys being pressed]...which are...[sound of keyboard keys being pressed]...I'm just doing now...[sound of keyboard keys being pressed]...er.....[sound of keyboard keys being pressed]...United Kingdom...my billing address...contact info...[sound of keyboard keys being pressed]...I'll take myself off the mailing list as I don't want to get loads of crap emails...[sound of keyboard keys being pressed]...erm...ah a gift message...oh so that could be quite cool, so I can put a little message on there and hopefully they'll print it on a tag or something I presume...so I can type in a little happy birthday message to my girlfriend...[sound of keyboard keys being pressed]...ok so that's that done...it gives me the option to get some gift vouchers, but...I can't really be bothered with gift vouchers...erm...yeah I'm not too sure how the gift message is going to come out, you can't really...er...you can't really see how it is going to come out...hopefully...it'll look cool...so click continue, and go through to the next bit...right I've only got one...shipping...method...[long pause] which is International express...erm...and it...it says it's shipped...shipped from their warehouse in 1-2 business days...and then takes 2 days to turn up, I think...I think that's what it's saying anyway, so...it's a bit hard to completely...understand...it...but...anyway, that should mean it should get here...sort of, on Monday, so, let's continue with that...and I've got to put in my card details...[rustling sounds] er right...[sound of keyboard keys being pressed]...er...[sound of keyboard keys being pressed]...it shows me a little picture of the bag any everything, so, fingers crossed that when I fork out for this it should arrive looking like that...mmm...oh, now...bugger...it doesn't take Maestro card details...so...I might have to try...another card...I don't know why it doesn't take Maestro, most...most of them do...[sound of keyboard keys being pressed]...er.....[sound of keyboard keys being pressed]...ok...so...hopefully this card should work, let's see...ah, but, on this card there is a different billing address...so I'm going to have to go back...to erm...ah, there's no way to get back, bugger...er...how am I gonna, how am I gonna get back to do this?...right, I'll just, I'll just...there's no easy way to get back...that's a bit of a pain in the arse...oh ok, so back here, back there...there's no easy back button so I have to keep hitting resend...I hope this means I'm not going to end up with about four bags...I can't really afford four bags, but...anyway, that would keep my girlfriend going for a couple of years in presents...erm...anyway, that hasn't really worked either...I'll just go to my shopping cart and try the whole process again, so click on the checkout...ah right, billing address, here we go...so I can now change this...[sound of keyboard keys being pressed]...er...typing the other address where the other card is registered...[sound of keyboard keys being pressed]...probably my fault, nothing like cards not registered at the same address...so I don't want to get it shipped to my billing address, I want to get it shipped to...[sound of keyboard keys being pressed]...er, but maybe I could get it shipped to my billing address and then my girlfriend wouldn't see it, see the package...mmm...ok, yeah, let's do that, it could be better...so the message is still there...so if I continue with that...then...International express...post in 2 days...continue...now, let's type in the card details again...[sound of keyboard keys being pressed]...[starts to say numbers] better not read that card number out too loud...ok, so, press continue there...so, it's got the right billing address this time...shipping address is there...I've got the message...so I can verify it, but there's no way to go and answer anything...anyway, I think it should be good, so fingers crossed...I'll click Place My Order...ok...and it says here...thank you...your order number is this...place the order...erm...just going into my email to see if I have actually...received a confirmation email...er...it doesn't kind of, it doesn't give you any estimated delivery date...which...would be quite good [sound of email received on the computer]...now that right there is the sound of me receiving an email from Timuk2 customer service...thanks for your order...ok cool, thanks for picking us, your new bag is going to rock. Here is your order summary...erm...so, it gives me some, some stuff about...let me actually read the order...er...cancellation is not really possible, but...it should be all good anyway...it gives me the order number...it gives me a summary of whose paid...it tells me what I'm getting, which is the er...a bag with the pink main bits, the grey side bits, the grey liner, the silver logo and the central

bit...it tells me how much it's cost me...right, now, when my order ships, this is the stuff that I really want to know...your order is being sent to the warehouse right now, orders are fulfilled and out of the building in up to 3 business days...mmm 3 business days is not actually what they said on the website, it said 1-2 business days...apparently it depends on how many orders are in line in front of mine...erm...so it says it should ship within 1-2 business days...ah then, at the bottom here...It says International orders are shipped via UPS International, it averages between 3-5 business days for delivery...[tuts]...and it also down here tells me that I may get charged extra VAT on delivery of the product...which...they didn't really make very clear on the website to be honest, but...still, I'm sure I er...I'm sure it'll be ok. So it appears that the order time, I thought it was going to be 1-2 days er from when they received the order, to when they shipped it, then another 2 days once they've shipped it, so it would be a maximum of 4 days...but here it's telling me it could be a maximum of 7 days...which is not really ideal, but...anyway, my girlfriends birthday isn't till June, so erm, so it should be ok...so I think that's all the correspondence I have right now, so we'll leave it there for the moment...and just keep our fingers crossed"

28.04.09 13:43 Length:

"[music playing in the background] So today is Tuesday the 28th...er...I had an email from them that I missed, because it went into my junk mail folder...from erm, UPS on behalf of Timbuk, to say that my, erm, package had been, erm, er...er...has been dispatched from Timbuk, but they couldn't tell me whether or not...it had been...erm...you know, erm, given to UPS...but...anyway, as I only found out today...er, I've just spoken to my, my dad at home, and he has taken delivery of a package for me...but he had to pay an extra 26 quid for import tax and some other VAT or something like that, which I, er, I wasn't expecting any import tax, or, I was just potentially expecting VAT, but...I thought that would have been shown on the website, so, that was a bit disappointing to fork out an extra 26 quid for it, but...I am quite excited that my bag is at home...so I'll be...erm...be going over later today, to collect it, and let you know what I think...So we'll find out then. Ok, cheers"

26.03.09 10:39 Length:

"OK, so I've finally been able to go and get my bag...it was at my parents house, but...it's been a good few weeks before I've managed to get my hands on it...I've been too busy...and eventually they dropped it over, when was it...not last week, but half way through the week before...but I was away then, my girlfriend has been...been off on half term, so I've not been able to open it the last week...er, finally she's gone back to school today, she had a day off yesterday, so...I can actually get my hands on it and open it up...so I'm feeling quite excited, it's been quite a wait...erm...and yeah, it'll be interesting to see what's inside the package...but I'm going to photograph it and everything as I go...[rustling sounds]...but yeah, it looks...it looks all good...it looks a bit smaller than I was hoping [rustling sounds] but quite cool...[rustling sounds] here's the bag [rustling sounds]..oh it's looking cool [rustling sounds]...oh yeah, brilliant...it's erm...it's yeah, I'll take a photo now...it's really nice, it looks really good quality...oh...yeah it looks lovely...it feels really well made...and the colour is spot on to what I was expecting from the website and stuff...it looks, so...let's have a look [rustling sounds] inside...oh yeah, excellent...yeah, so, oh cool...all these little...pouches for...your mobile phone, or your ipod, and little bits for money and cards...she loves this kind of thing...so she can lose loads of stuff in these kind of pockets...so this should be absolutely ideal for her...oh...oh yeah, cool, there's kind of like a hidden pocket thing at the front as well, cool...so she's going to lose loads of stuff in here...oh and it's got a clip thing there...oh, this is really good...oh an this must be the...middle pouch bit...[rustling sounds] ...no, well, I was expecting a bit more from the pouch, with the way they sold it on the website, but still, it looks really good...really...really nice, really good quality...erm...yeah, let's take some more...some more photos...yeah...it does look, very nice...[rustling sounds]...Mm I'm not sure photographing the inside of it is actually gonna...gonna work, but, there we go...[rustling sounds]...yeah it's really nice inside where it's got all of these...all of these different pouches and pockets and stuff, it's er...it does look really really good, and the quality feels really really

good...which is excellent...so yeah, exciting stuff, well worth the wait I think...hopefully my girlfriend will be just as pleased with it when she...she gets her hands on it...which is not too long, not too far away now...yeah, it's good, the colours are, exactly what I was expecting, which is good, because I was a bit...a bit dubious initially about whether the colours would...would come out, and how accurately they'd be...but, actually it's a very good representation of what it, what you see online...so, yeah it's er...all in all a happy customer I think...[long pause]...yeah good stuff, so...my mum and dad were quite excited about looking at the package, but, unfortunately I wasn't here when they dropped it round, a week and a half ago, so they never actually got to see it, so I'll have to...try and sneak it round to show them...erm, and let them see what they think about it as well...cos they obviously had it for [laughs] about 3 or 4 weeks...before I, before I ever saw the final article...erm, but that's about that for now, so I'll try and print out the photos that I've just taken of it...and erm...yeah basically I'm all happy with it, so it's all good"

Transcript of written comments

DESCRIBE IT:

Why design it today?

Because I finally got paid!!

Describe your day so far in 20 words or less...

Excellent. The sun is shining, I've been to the gym and my work is going well

The thing you're most looking forward to is...

Seeing my girlfriends face when she opens her present that has been designed by me specifically for her

You're buying it for...

My girlfriend

What I think the experience will be like... (between now and when it arrives)

Exciting and also a feeling of slight apprehension as I hope it looks like I want it to!

I think it will arrive on...

Initially I thought it would arrive on Monday or Tuesday next week (27th-28th April) but now after processing the order I think it will arrive on Friday 1st May

23.04.09	A bit disappointed that the delivery time on the website was different to the confirmation email. Still excited though!!
26.04.09	Feeling a bit hungover today so not too motivated about anything
27.04.09	Haven't heard anything yet!
28.04.09	Found an email in junk folder from Friday with dispatch details. Spoke to my dad today who had to pay £26 for the delivery of my bag! Wasn't expecting that but excited!
21.05.09	So happy it's finally time to open it and reveal my customised bag! Yeah!!
04.06.09	I'm looking forward to giving the bag to my girlfriend in a couple of weeks
05.06.09	I'm having to hide the bag so my girlfriend can't find it whilst I'm away which makes me feel happy about designing it and giving it as a present

Task Cards

Describe it – what makes me different:

Many things! Some would say:

Stubbornness, always has to be right and always wants to be involved

Others would say:

Loves life, keen eye for detail, adventurous and good fun!

[date: 24.04.09]

Describe it – your most frustrating experience...

Trying to program this arduino in a rubbish language that I don't understand...AAAHHH!!

Your best experience...

Swimming with 6m whale sharks off the coast of Western Australia

[date 09.04.09]

Describe it – people customise things because...

They want to have a unique product that they think no one else will have. This will make them feel special

[date: 23.04.09]

Describe it – a brand that stands out from the crowd...

Apple. Seem to be able to design, package & market products that look cool & sell well (even if they don't actually work very well or function that well)

[date: 28.04.09]

List it – choose five words to describe the company you’re buying you’re buying your customised product from

1. Original
2. Urban
3. Individual
4. Cool
5. Funky

[date: 25.04.09]

Describe it – the best present I ever received was...

My round the world ticket when I was 18

Because...

It allowed me to travel the world, meet loads of cool people, have some amazing experiences and generally a life changing time

[date: 26.04.09]

Draw it – something I have customised or would like to customise...

[drawing of a pair of glasses]

[date: 19.04.09]

Draw it – a map of my life

Add scan here

Postcard Stickers

Capture it – something that inspires me:

My new Timbuk2 bag!!

Date/product purchased:

23rd April

[postmark: not posted]

Capture it – Something I like:

My ipod case

List it – here are five random facts about me

1. I can juggle
2. I love cooking
3. I hate spiders
4. I’m a closet Take That fan – shhh!!
5. I’m doing the London-Brighton cycle ride – ahhh!

[postmark: not posted]

Capture it – My favourite product:

[photograph of Wii fit board] My Nintendo Wii & Wii fit board

List it – here are my five favourite websites:

1. www.bbc.co.uk – news & info
2. Flickr
3. Facebook
4. Itsgamertime.com/linerunner.php
5. flashforwardconference.com

[postmark: not posted]

Capture it – something frustrating:

Describe it – my pet hate:

missing

WOOHOO 'it's arrived'

Favourite moment:

Finally getting the parcel open away from my girlfriend & seeing the bag I had designed weeks ago for her!

Funniest moment:

Having the parcel delivered by my mum & dad only to find I was away & my girlfriend was off school for half term

Most interesting moment:

Opening the parcel to see that the initial colours were exactly the same as online when I designed it

Worst moment:

Same as the funniest!

Moment that exceeded expectations:

The quality of the overall product is exceptional. It feels really sturdy & the stitching looks very durable

Bit that made me smile:

Finding all the hidden little pockets in the bag that I never knew were there. My girlfriend will absolutely love it!

Most frustrating moment:

Same as funniest & worst

Anything that was not as you expected:

I'm still not sure what the middle inlay bit is that cost me \$10

The one thing I would change about the product:

Maybe add a padded shoulder strap, but generally it is pretty much perfect!

The one thing I would change about the experience:

I would have it delivered to my flat so I could have seen it sooner. It was frustrating knowing it had been delivered & not having time to open it

The thing I'll tell people about:

How cool it is to be able to design your own bag online & have it exactly as you specified. Also the overall quality is excellent.

Transcript of post-probe interview

Transcript completed by Kate Herd. Recording taken from an Olympus VN-2100PC voice recorder.

Interview date: 07.07.09

Interview location: University library, Middlesex University, Hendon campus

P01 brought the bag with him to the interview.

(...indicates a pause in the conversation)

K Hi how are you?

P04 I'm good thanks, I've just come back from a stag weekend

K Where did you go, anywhere nice?

P04 It was in Gallway in the West coast of Ireland. I had to organise it all because I was the best man as well...but yeah, the weather was considerably better than we thought, we only had about 20 minutes of rain, so it was really really good. We went surfing on the Friday, so not particularly stag stuff, but it was still a really good laugh, and then on the Saturday we played golf for about four hours, which after the Friday night, was quite painful [laughs]. Yeah it was a good laugh

K Good. So, what I want to do is to talk through the probe, and basically talk through the experience, I know it's a while ago now, and to talk about what happened, how you felt, things that you liked, things that went well, what you thought of the product what your responses were, things like that

P04 Yep

K So. Thank you very much for doing the probe, I really appreciate it

P04 That's ok, I apologise that it had to drag on [laughing]

K [laughing] that's fine. Most of them have been. They're a funny thing to try and work with, and part of the project is not only about mass customisation, but is about looking at how the probes work

P04 Right

K And how you can design probes that people actually want to engage with. So this is the second version, as people respond to different parts in different ways, so it's about getting feedback on that as well as your purchase

P04 Right

K So can you tell me a little bit about yourself to start with, I know a little from the probe

P04 Erm, well...I guess I'm quite outgoing, and I love trying new things. I really love travelling, erm...and I guess that's part of being a bit, outgoing, and wanting to try different things and experience different things, but...I'm always up for something new, erm...and yeah, like I enjoy kind of like designing stuff, and...music, and those kind of things, erm

K Sorry that was a tough question to start with [laughing]

P04 [laughing] yeah

K had you ever heard of Timbuk2 before this project?

P04 No...and that was one of the bits that I really enjoyed, was the kind of looking at the different companies...and seeing what they had to offer...and because I...worked in web design...I was quite keen just to get online...and see...how these things were working

K Yeah

P04 I'd seen the Nike and the PUMA things before...and initially I thought that's what I would go for...erm...but then...when I started seeing the bag thing, er, to be honest I quite often go onto the websites, because I liked looking at the icons and clicking on things, even though you don't know where you're going to go, I quite liked all that exploration on the websites

K yes

P04 Erm, and yeah, I spent quite a lot of time just mucking around with different combinations...erm, some [laughs] which proved wildly expensive for not much return

K [laughs]

P04 And, er, others where you could seem to get some quite nice effects for relatively cheap, and I was quite interested to see, how close to your original design it would come out...because a lot of the colours and the photos it would seem...and I know from designing website before...that you kind of...you do it to make it look good, and it might not look, not be necessarily be a 100% representation...erm, and because you have to tick this box that says you're not allowed any refund of any kind...I was just thinking well, what am I letting myself in for here [laughs]

K [laughs]. It's not a great selling point when you see that early on

P04 [laughs] yeah exactly. But I'd never heard of Timbuk2 until...

K Had you seen, er, the Nike and the PUMA in store as well as online?

P04 Er...yeah, I hadn't seen the Nike one in-store, but I've been up to the Carnaby Street, the PUMA...place...and it was quite a few, well, maybe...three years ago, when they'd just started doing it

K Yeah

P04 Customising stuff then, so I'd seen it...from afar, so yeah I hadn't gone up and spoken to anyone about it, or seen anyone go through the process, but I'd seen where you could design your own trainers in their store...and I'd seen some of the websites as well

K I noticed on your dictophone you said that the bag was exactly as you

P04 Yeah it was..., yeah, I was surprised, really surprised...the only thing I was unsure about...was the...middle section where I...it was \$10...in the bag...where, shall I get it out now?

K Yes, please

P04 [lots of rustling sounds]...in the bag they have, erm...well, it's kind of two internal pockets...so theres, there's this one that has, all these little pockets

K Right

P04 Er, where you can hide and lose all sorts of cards and stuff...and then there's this one which is just...a single

K So that's the bit you paid for

P04 I think that might be...it doesn't seem much for \$10 [laughs]...yeah, er, but it wasn't clear on the website, whether or not you got this, or this, or what you were paying for...erm...but the website was very good, it gave you all the angles from inside and out...erm...you could kind of spin round a little bit...so I've got, it looks quite simple, you know it doesn't look particularly customised, just a nice pink and grey bag...but you, you can, do all sorts of stuff...and you can change the materials [mumbles]

K Do you think this is harder to do this as a present for someone else rather than doing it for yourself?

P04 ...its...for me it's probably easier...erm...because it's for my girlfriend...and we've been together for a long time...and I kind of, well, I like to think that I know her quite well [laughs]

K [laughs]

P04 Well I think I do...[laughs]...but with, so with her I kind of think, ok...I'm pretty sure she's going to like it...whereas if it's something for, I could spend...weeks on it...because I would want to try all these little combinations of stuff...erm, and I would want to...to make sure that it's exactly exactly right...you know what it's like when you do this sort of task that's on a website

K Yeah

P04 Erm...and in fact that's probably something about me that, that is a bit of a pain in the arse sometimes, I'm a bit of a perfectionist [laughs]

K Which is not necessarily good for customising products online [laughs]

- P04 No, exactly, exactly. I think that's why if I do it for someone else, I can kind of be confident that I can have a pretty good stab at what I think...if it was for me I could have spent a lot longer...I was going to get trainers for me but that [laughs] yeah [laughs]
- K [laughs]
- P04 You'd have to speak to me at the start of a four year PhD to get anything back at the end of it
- K [laughs]
- P04 So I think it was good that I chose to do it for someone else
- K And do you think that she appreciated it more, was she aware that you customised it for her?
- P04 Er...she, she was...and...I, I told her that...after she'd seen it
- K Ok
- P04 So, she saw it...and then, oh actually, it was quite funny the way I gave it to her, because she wasn't expecting me in it at the time...and I wasn't expecting to be back in time...so I didn't know if I would be able to give it to her in person...so as it happens I was able to...so it was in our wardrobe at home, in our flat, so I kind of hid it, so she was on her mobile phone, and I was on skype, and I kind of had to direct her through the house to get it...it turned out really well, because it kind of adds an element of surprise to it, and then she found it and it wasn't wrapped, and it was in the kind of white packaging that I got it in from Timbuk2...and she opened it up and...I could kind of hear her response over the phone...erm, which, I couldn't see her face, I don't know if that was a good thing or a bad thing [laughs]...she seemed really happy with it, and then I kind of explained that oh yeah, I found this website, and then designed it for you, and then she kind of...I think that made her...sort of like it more, you know, she got more into it...erm..so, yeah, I think she really liked the fact that...the idea that no one else could have a, or that she couldn't walk into a shop and pick it off the shelf...erm...and the fact that she was actually wearing pink and grey [laughs]
- K [laughs]
- P04 On the day that she was [laughs]
- K A great coincidence
- P04 Yeah, it was kind of funny...on top...erm...I think if I would have, if I would have gone down the more customised route...where you could say have three different stripes of colour...and kind of a bit more, er, you know uniqueness, I would have been more worried about whether or not she would have, was going to really like it. So I kind of...by stepping back from the customisation and making it a bit more generic...I was kind of playing on the safer side of it...erm...but no, she was, she was really happy with it...and really happy with it as well that I...you know, spent the time...designing it
- K Did you find that you told people about it once you'd designed it
- P04 Yeah, I mean I spoke to my erm, my mum and dad about it quite a lot, and my brother...erm, my dad in particular because he...is quite keen on all this kind of, erm, this technology stuff, erm...and I, er, I spoke to a few of my friends about it...erm...but, quite a few of them are not really that way, not that way inclined basically...and the idea of sitting on a website...to design their own...shoes, or bags or whatever...doesn't really appeal...erm, my brother thought it was quite cool, because...he instantly thought ooo I could make my own record bag...cos he does his DJing and has a lot of records...erm...he was really liking the idea of doing that...but a lot of my friends...well, the ones that I spoke to about it...were just kind of like...what would I do that for, when I can just walk into a shop and pick up a pair...erm...so I think it's...either it's because I like that sort of thing...and design kind of...excites me...so that's why I would kind of...do it...but...I'm, I think my girlfriend probably would, or her friends would quite certainly like that...erm...especially the bags, because with her and her friends, the bags are quite, well, they'd be like, well my girlfriends was asking me about the other one, I can't remember the name but they use truck tarpaulins

K Yes...FREITAG

P04 [laughs] you must have done a lot of customising

K [laughs] yes

P04 Yeah...but they're really quite keen on that...they seem to enjoy it, I don't know if it's a gender specific thing...but the erm, her and her friends...seemed more keen...yeah, so I don't know if it's a gender thing

K Yeah, I don't know either, it's an interesting thought. It's interesting to think how the branding comes into it, because lots of people don't know about these companies in this country, so there's not much connection to the brand. Once you've bought something you start to recognise the products when you see them around

P04 Cos initially when I saw PUMA, I sort of took a beeline for them, because I sort of thought that I recognise them, I know them, and it was only through exploring the websites, and I hadn't heard of any of the others...erm...and initially I kind of...well, actually no, saying that...I didn't think anything initially, but my kind of brand awareness...erm...just became non-existent really...I don't know why, I guess I'm not particularly a brand orientated person, like a have to have an Apple, or I have to have something that, you know, something like that. It's generally that if you know, I like something and it looks good, then I'll go for it...erm...but it was Nike and PUMA that was doing it initially, but when I started looking at these other things, they were really cool as well...and that's where I spent more time, seeing how customisable and for me, how engaging the website was, and how it would give me a representation of the product...but then I wasn't worried about what brand I had attached to it

K Did you see on Timbuk2 that they connect to Flickr?

P04 I didn't actually, no

K They seem to have quite a social community around the website. People tag pictures of what they've got in their Timbuk2 bags and they appear on the website, so you can access them and see what people are doing with their bags. It's an interesting cross over of websites

P04 Yeah, I hadn't seen that. My kind of interest in Flickr really came about through the project that I've done previously [at university]...erm, it was just, when I started...it was about travel photos basically and how people tag them. And then I became quite interested in Flickr, as much for the website as for the ways that you can use the information on the website...you don't have to necessarily be on Flickr's website to get the information...and kind of get access to it

K As someone who knows stuff about websites

P04 [laughs]

K [laughs] probably more than the average user buying something on them, you were saying it's quite easy to navigate to customise the bags. Is there anything on the website that jumped out at you as being good or bad?

P04 Erm...I'm just trying to...remember

K Unfortunately we don't have access to the internet here

P04 I think the...the Timbuk2 one...it seemed...it seemed to work pretty well...you know, it was quite obvious you know, you've done this step, now you do this step...erm, it was like I say you've got pictures of...all the different angles, and as you change stuff...it updates very quickly...but the stuff for the internal pockets, you know...is slightly confusing...er...and it, you know, when you click that box for the pocket in the middle, nothing seemed to change...there was no way of getting information about what that might be...but I remember the...the other one...I got a bit annoyed about that in the end, because, I don't know if it was my connection, but it...really took forever...and it was a bit, to have these kind of templates that you could move around on a tarpaulin...and erm...I was a bit, I was never too sure...exactly what was going on and what it was going to look like, more because erm, I didn't, I didn't...complete the process, because I just got frustrated before I

got to complete the process...erm, but this one it was easy to complete the process...and to see kind of, pretty much what you were going to get

K Yes...So you didn't feel you needed to read any instructions or any of the other information?

P04 No...I am one of these people that, I think, I must admit, that don't read instructions [laughs]

K [laughs] I think that if you're on the internet you shouldn't feel like you have to read the manual

P04 Yeah, and if I can see stuff...and I get a bit of feedback when I drag and drop stuff, or I just click on a colour palette and stuff changes...then that's...I'd rather do that...erm, and with the FREITAG one I think, they had a big...right, this is how you use it...this is step one, and this is step two...er, I mean obviously I have got time for that, but I haven't got time to sit there and look at that, I'd much rather be playing with cool stuff, and that was one of the things on the PUMA one that was quite cool...you could, it was quite a complicated process, there was a lot of individual sections that you could customise, the laces, the print on the tongue, or the stitching on the sole...but because it was presented to you in such a way that you could just, the next step the next step the next step, I was more than happy to just sit there and do it

K Yes

P04 Yeah

K It said in your diary that it arrived later than you expected?

P04 Yeah

K Did the website give you some kind of indication of how long it was, and that was why you got the date in your mind?

P04 Yeah I think...again it might have been because I didn't read...I think it's because I probably didn't read all of the small print, as much as I could have done, but I thought I'd seen, erm...that delivery was 2-3 business days from when you processed the order, erm, so I was kind of expecting it, I think I did it on the Tuesday and I was expecting to have it by the end of the week...but as it was I think they send you confirmation within 2-3 days, and then there was kind of a week, er, 7-10 days delivery time...but...you had to hunt around to get that information, in the email that they sent you with confirmation of your order, then they said somewhere down at the bottom, you'll get it within 7-10 days...erm, but I only found that out once it hadn't turned up, and I was like where's my bag? So I went back on, and then I read it

K Yes, you said that the email went into the junk folder in your email

P04 ...yeah...and...maybe that's why I wasn't quite aware of it...the hunting for that email...yeah...I was kind of expecting it to be there and it wasn't

K Yeah

P04 It was only through a bit of further reading, and the junk mail stuff that I realise, oh, so, this is what I was going to happen...erm, and also on...related to that as well, there was this...they charged you, kind of this import tax...and these other delivery charges...well, to me, it wasn't made explicitly clear, erm, and it was my dad that signed for it in the end anyway [laughs]

K [laughs]

P04 [laughs] well I did pay him back for it...again, I just wasn't expecting any of that...erm...but it didn't sour the experience, erm I don't know if this is what you

K Yes, anything to do with how you feel is interesting

P04 Yeah, it didn't sour the experience...but it did just make me think, oh I wish that could have been made a little bit clearer...so I really enjoyed the whole designing it, customising it, ordering it, and the idea that I would be able to see the results in about 3 days, kind of, really appealed...and then when I didn't see the results in 3 days, and it turned out it was going to take maybe 7-10 days

K Yeah

P04 And then I was gonna, and then when it did arrive, I got a phone call telling me it cost like an extra £25 or something...all that kind of made me think [sighs], you know...I just want a nice bag for my girlfriend that I've designed...

K What was the communication like in terms of the emails, do you remember?

P04 Yeah, well...I had one when I er, I had one initially when I think I'd done the order...and that came through, pretty much straight away...I think I wrote that one in the diary. And then I had the one that went into the junk mail, about it having been dispatched or something like that...erm...and that was pretty much the only, communication that happened...I did have another email, maybe 2 weeks after I got the bag, erm...it did ask me how was the experience, what did you think of your product, but...by then I still hadn't seen it, because it was at my mum and dad's place, erm, so much got in my way so I couldn't get to that bag basically [laughs]...so I just, I just kind of ignored that email...erm, but I was expecting, I don't know why, I expected that the company would tell you that they'd ordered it, tell you that they'd made it, tell you that they'd dispatched it, and maybe ask for some feedback or not...but I was kind of, expecting a bit more communication, erm...but I don't know why I had that in my head, I guess, I was just kind of thinking it would be more, present

K Yeah, I think I had the same thought over my purchases, you would imagine the building of anticipation of some kind, because you've got this key stage of the experience waiting for the bag, which is a part of the whole experience

P04 Yeah, exactly, yeah, 'cos I was...up until I realised it wasn't going to be delivered on time...I was kind of everyday thinking, brilliant, when am I going to see it...and then, when you finally realise that you're not going to, you're not going to see what you thought, you kind of...step back from that, and almost detach yourself, and almost think, right I can't be bothered to get excited until...I know it's going to turn up

K Did you get an email...was it UPS that it comes from?

P04 It was UPS yeah

K Did you follow any of the tracking info once you knew it had been dispatched?

P04 Er no, because when, when I found the email in my junk, telling me that it had been dispatched, I only found that, pretty much on the day that it arrived

K Oh, right

P04 [laughs] So I didn't have time for any of that

K Do you think you would have done? Is that the kind of person that you are?

P04 Well, no I'm not, really, I just kind of have a bit of blind faith that when you click that button, something is going to happen at the other end

K Yeah

P04 Something's going to come. If it doesn't come then that's when I start thinking well, what's going on?...But I did think to myself, it would be interesting to see where it goes, where does it travel, erm...and I think I was partly thinking that because I was doing this design probe, and I thought that...if I'm going to do this, then I'm going to find out exactly what's going on...but I didn't really have a chance to do any of that...[laughs] mainly because I didn't pay enough attention at the start [laughs] and also...because, because I was busy basically...erm, and by the time it occurred, it was already at my mum and dad's place

K Did you get to see it in its packaging to see what it looked like?

P04 Yeah, I did, because I...opened it at home

K Oh yes of course, because you put it away in the cupboard

P04 Yeah...well they kind of, got it for me, and they were going to open it...erm, because I told them that I'd designed this thing, and...erm...they were really keen to see it, but I said look, you can't open it until I'd been there with my dictophone and that kind of stuff, and opened it...so they were quite intrigued about it and they asked me quite a lot of questions...erm, so yeah, I saw it in its packaging

K What did you think of it?

P04 Well, it seemed...erm...well, it was just a white, hang on I took a photo...well I was expecting it to be in a box or some kind of branded packaging, to kind of reinforce the experience, so I was expecting that inside here, there would maybe some kind of Timbuk2 wrapping, or like, you know, like a polythene container...erm, but there was nothing, you just opened it up, and there was the bag...erm...which...yeah, it didn't make me think ah this is it, but you know as soon as I saw it it was like oh wow this is it...but I did expect the packaging to be a bit...more brand orientated...and to be kind of...like the customised experience that you've had from the start...erm...whereas it was just like anything you'd get from amazon, or...erm, you know, just a general package basically

K Do you normally buy stuff online? Products, or clothing

P04 I don't really buy, clothes online...because I...I like the tangibility of the shop, where you can pick it up and try it on, and look in the mirror...kind of, you know, that experience, whereas clothes online...you're, you're never too sure...I've done a few things mainly for designed t-shirts you know where it's about £5 or £10 a t-shirt, so it's not a big investment, and erm, you know, I can spend time there mucking about with logos, and putting them on like...but generally I just buy electronics, memory...the kind of boring stuff...that you know, it doesn't matter what you get

K Do you think this has changed how you would feel about buying stuff online? Because you're happy with...

P04 Well actually, I went on...after that, I got this online

K Ah yeah, I saw you had a picture of that

P04 Yeah, that was kind of fuelled from this, because I think it was on the FREITAG website, I saw you could...you couldn't customise your own, but they had the iPod cases that were all made from stuff like that, and it was like wow they look really cool...and erm, my girlfriend didn't know that I'd done this for her, but she wanted to get something for me for my birthday I think it was, and I said oh I've been looking at iPod things, so there we both spent quite a lot of time hunting around from different shops, online, looking for iPod cases...and then I found this one, and kind of, bought that through an online shop ...erm...which, I wouldn't have done that before, in fact the reason I was getting an iPod one was that she bought me one from a shop, er...at Christmas, and it didn't fit...the iPod at all...so I kind of...it just looked a bit generic and boring basically, erm, purely because I'd seen these things that all looked quite cool, so I thought let's have a look, so that was quite nice, because we both sat down together, we were both, both looking at these things, and you, you can't customise it but you can see it from all the angles, you could try out the colours that they have on offer...and that was like, a direct result of, of this...so

K What do you think it would be like to customise a bag with somebody?

P04 With somebody!...with me it would be a right pain in the arse [laughs]

K [laughs]

P04 Erm, but I can imagine if you were doing it for someone, if the two of you were doing it, you know my mum and I trying to do one for my dad or something...that could be quite a good experience...but I...think it depends on the individuals

K Yeah. I had one probe participant who sat down with someone to design her trainers, and she used it to reaffirm her decision-making

P04 Yeah, ok, yeah

K But I guess you like to do it on your own because you're the kind of person who knows what he wants.

P04 Yeah, I think some people would really like it, I can imagine, erm...kind of, my girlfriend and her friends sitting down designing one for another one of their friends, for their birthday or something...because they could all do it together, it would be like that group thing, erm...but for me personally, I would always rather do it myself...that's because I always have an idea of something, and then I, then I, do that and even though I listen to other peoples advice...erm, I

K You still know what you want

P04 [laughs] pretty much. But you know, sometimes some of that advice will, will bring about a really good idea, so it's like I'll try and use that...but I generally prefer to take that, and then do the evaluation myself, and, er...ok I might use that or I might not, whereas if someone else was there saying oh I really want an orange stripe here...if I didn't want that I would be happy kind of...you know, if I'm parting with the money at the end of the day

K Yeah. Were you at all nervous about paying for it, considering you didn't know the brand or the website?

P04 Yeah, I was a bit, yeah, erm, yeah, because I don't normally do much online, I stick to the big ones, that I know, erm...I was a bit dubious, especially as you had to tick that box saying no, no refunds...and I didn't know the brand...I wasn't too worried about, not, about losing the money, because I'm quite confident that you, you can always get your money back on these websites, erm, and in fact I've had experiences even on ebay where, I've been ripped off, and people say oh you're never going to get your money back...well I've always managed to, it's happened to me twice, and I've always got the money back...erm so I wasn't worried about losing the money, I was more worried about how the end product would be, and whether it was value for money...erm...and that was the thing that was of most concern to me

K Would you say looking at it now that it's value for money?

P04 In total...I don't think it is...erm...I think...it was the extra £25 of the import tax and stuff that just pushed it out of my kind of like, ok I feel satisfied with that...I do really like it, and mainly because it's a probe, I know I'll be getting some of that money back...erm...then it's value for money...but if I was going to go back and do it again I'd look more carefully at the import charges, and I'd, I'd work out exactly whether, whether I thought it would be value for money. I imagine on some of the bigger bags, they had some really nice er laptop ones that you could design, erm...and them, although you pay more, now I know about the tax on top of that it probably works out more value for money...the bigger you go, the more value you get I think...erm...but yeah, on a face value yes or no value for money, I'd go with a no...but I am really happy with their product, and I think if my girlfriend wouldn't have liked it, it would have been a different story, and I would have been quite upset that I had spent that money on it, of going through the process of designing it, and then it's going to just sit in the wardrobe...erm, because she likes it, it makes me feel good about it, and therefore...I'm not really concerned about the extra bit that I had to pay

K Good...In terms of the probe...how did you find having to monitor what you were doing, and recording things as you went along?

P04 Erm...

K I don't mind you saying things that you think didn't work

P04 No...initially...I was really excited about using the probe...partly because of the course that I was doing...and I was just finding out about these different ways to research people, and how, you know, you can kind of use technology...erm, and that was why I kind of volunteered for it...and because of that I wanted to wait until I knew that I could give it my all, and so erm I'd sat there and I'd looked through all of the different bits of the probe, and thought alright, ok...it looked really really nice, so it was like oh, ok...I wanted to give this, give this my all...so I kind of waited and waited and waited...and then it kind of dawned on me that...I'm never going to have time when I can really sit down, and really labour over every aspect of it...so I kind of just launched into it...erm, the time, when I was, er looking at the sites and designing the bag...then filling out the diaries and stuff was fine, because I was doing it while, or pretty much straight after I'd done it...erm, but then the time in between when you would...just waiting, erm...especially when I realised it wasn't going to come when I thought it was going to come...erm ten I was just, I kind of...I wanted to be interested, and I could see it sat there in my office...and I could kind of...but it always just sat there [laughs]...I was aware of it, but it always stayed kind of 4 or 5 on

the priority list behind everything else just kind of ticked off and got moved above it. But then once I got the package and picked up the bag and I had it, then I was kind of, I cleared everything off, and got really got excited about it, and I was really keen to photograph it, and writing down, so it was, when it was at the forefront of my attention, the product, the probe was as well, but as the kind of, the product slipped to the back of my mind, so did the probe

K That is one of the challenges, to get people to monitor the times when nothing is really happening and to stop people not filling in anything because nothing appears to be happening

P04 I mean it's hard as well, because I, you had the scales, you know, of how are you feeling on a kind of excitement level and stuff...and it's had to gauge that when nothings happening, because...some days I might be quite excited because something else had happened to make me feel excited, but when I thought about it in relation to this product, I kind of had almost a...not a numb feeling, but almost a yeah well, it's going to turn up...and you know, it wasn't a daily thing, like oh I wonder what it's going to be like, again...erm it was just a kind of, ok I'm waiting, that was the feeling

K Yeah that's interesting

P04 But yeah, like I say, when it came, then going back to these star ratings, and trying to...you know, ok now I'm really excited...again I think maybe up to one or two days afterwards, I was still really excited about having got the product, but then because I was also packing to try and sort out going to Holland, it dropped pretty much right down [laughs] and as soon as I, kind of packaged it up and put it in the back of my wardrobe to hide it from my girlfriend, then it, pretty much kind of escaped my mind. There was always a thought that like, in 2 weeks, it's going to come back out and she's going to open it...erm, and that made me feel excited, about her response...but I kind of, because I had a lot of other stuff on, it just kind of, fell to the back really

K Because no researchers have actually done any research in this area beyond sitting at the website designing the product

P04 Right

K So, finding ways to get insights into that experience...without...manipulating it too much...but at the same time being there to get the information is challenging

P04 Yeah...I guess...I guess it's erm, when you...if you walk into a shop and buy a t-shirt of something or a pair of jeans, then you've got that excitement of looking at them, trying it on, it's all very nice, take them home...and you wear them, maybe for the next 2 weeks or something...pretty much all the time...and then slowly, you'll, you'll like it and it'll still be one of your favourite items of clothing, but then it'll diminish its, erm, domination of your wardrobe...but with this, because it's a present for someone as well...once you've given it to someone...my girlfriend...she wore it on that day to school, and she's taken it to school every day since then [laughs] she's a teacher by the way, just for the record [laughs]

K [laughs]

P04 Erm, but she really likes it, and she liked talking to people about it...and it was almost as if I would have bought something for myself...I would have done that initially, but because I kind of handed it over...and then, that experience for me, it kind of ended then

K I'm just having a look at your photos [rustling sounds], I quite like this one that I saw...made in San Francisco

P04 Yeah, I really liked that one, it made me think, I don't know why, it made me think oh cool...it's like, handmade in San Francisco, it's just...it sounds better than stitched together in China by some small children [laughs]...it gives you that kind of authenticity...erm, and I, I really liked that, that's why I took a photo of it...and that kind of backed up my feeling of oh I've made the right decision here...erm, because it looks really well made, and it felt really nice

K It was interesting that when you were talking whilst you designed it, you were talking about trying to match up the grey colours

- P04 I was yeah...and funnily enough...they didn't have, a, erm, this grey colour...for this logo...which again, because I'm design orientated, kind of frustrated me, because I wanted to have that kind of symmetry, you know that kind of...that was important, you know...so I kind of had to get a best fit, so that it silver, and it looks kind of white in sunlight
- K It's still a good combination, but it's a strange thing for them to do, you would think they would match up the colours.
- P04 Yeah, you would, and some of the colours did match up, I think, you know...if you chose the black or the orange, then you could get it to match up, but there were a few of them that were missing
- K Right
- P04 It...clearly...it didn't stop me from doing it at the end, because I knew that I really wanted these colours...erm...and although that it quite a prominent feature on there...I believed that I could select a colour that would fit for both of them...and this inside bit...I really really like this...because it wasn't all that clear on the website that you could get all that stuff in there...erm, and that was kind of an added extra for me, because I think I said, she loves all these pockets where you can lose stuff, and...all these secret little bits
- K Yeah
- P04 So that was a real kind of like, oh wow, this is, it made me kind of like it even more...it was like, above and beyond what I was expecting
- K What was it on the packaging? It looks like a...map?...do you remember?
- P04 No...I think...it was just one half way kind of bluey, where they had the...oh no, that was this...it might be...I've still got the packaging at home...I think it might just be the other side of the packet...? Ah yeah, and my Wii, I'll miss that in Holland [laughs]
- K [laughs] So, are you the kind of person that buys all the latest technology as it comes out?
- P04 No...well...I like to think that I might be, but I'm not really, mainly because over the last few years I've not had enough money to do that...because I've been travelling and saving for other stuff...erm...but I keep up to date with what's coming out...but the Wii for instance, that's been around for a couple of years...and I only got my own one at Christmas...so...I've played on different peoples...and again, that's ...partly because I was away and out of the country for a whole year, and...leading up to there, I didn't have much money, like my iPod is...it's not a particularly new one, but my brother bought that for me as a present...and I'd seen them, and though that's quite cool, I'd quite like that...just like now, I've seen the iPad, and I think that'd be quite nice to have one of those...but...I wouldn't say I'm one of these people who has to have it...I mean, I have friends who are, who are those people...but I'm definitely not them [laughs]
- K [rustling sounds] I see you've started on this [looking at the sticker chart]. Do you have any comments on this and how it worked?
- P04 Well, when I started, I saw the stickers and I thought this looked really cool, and I didn't really know what I was going to do with them...but I thought, ok, they look good...and erm, because the communication with the company was so short, I think, erm, to do it on the day we bought it, then whenever you got communication you do another one, then the mail I received there was the only impression I had. And then once I...I don't know why, but I didn't actually think about doing it once I'd received the bag...I think because I picked it up from my mum and dad, and I hadn't actually had it delivered from the company...erm...I just, it didn't occur to me to do that, because it wasn't communication with the company...that had kind of been finished and done...and when I received the email saying how are you feeling about your product, because I didn't have the products, I didn't fill it in, but this was the one bit that I felt a bit guilty about handing back [laughs]
- K [laughs] no, no
- P04 It's just that I didn't really have much communication with the company...erm
- K But even that in itself is a useful insight, to help think about different ways to do this

- P04 Yeah, and I...I think maybe partly why I think I expected more communication from the company...because I had two whole sticker books
- K [laughs]
- P04 [laughs] and all this space...and I was kind of thinking oh that's really cool, but it never really came about either...and then I forgot about it
- K I was trying to create a neutral activity that could work for any company, for example if you had ordered from PUMA you might have had to wait for 8 weeks, so you might have gone back to the website, or the shop
- P04 Yeah
- K I think Timbuk2 is about the shortest delivery period of any of them [laughs]
- P04 [laughs] Right...so I'd seen the PUMA, and I did go through and design myself a couple of different pairs of shoes, and it said something like 6-8 weeks, and you can come online and see how it's going...erm, and I guessed I'd envisaged more of that happening with this, erm, but almost the experience of waiting for it was over before I realised it had begun...because it went into the junk mail, because it was quick...and the stickers
- K What did the stickers mean, do you remember? Because it's interesting to see how people use images as well to communicate something
- P04 Yeah...here I think I ...I was just a bit annoyed, I think this is where I found out that it wasn't going to be here quite as soon as I thought it was...but equally, I was quite happy because I'd just ordered it, and I was trying not to let this fact ruin my overall experience...erm...and I can't, I think, I think I kind of decided like this was a neutral colour palette...so there wasn't anything too extreme, there wasn't anything black, or too...too depressing on there, so the balance of these two, I was just kind of trying to show I'd done it, I was a little bit annoyed that it wasn't going to be quite how I thought it was going to be, but anyway it was good, and erm...and yeah...I think this was when I found out that it was gonna...er, no I hadn't found out about the charges my dad paid for it...but I think I was happy that it had been dispatched, and I thought this was quite a cool image, and I thought that yeah, that's good...but I do remember feeling a bit kind of, what's the word I'm looking for, a bit nonchalant, or kind of like it's a shame that I have to dig around in my junk mail to find it...you know, this thing that I've laboured over is finally going to be dispatched...yeah...but it was quite hard to pick out the images because it's quite hard to put the moods into pictures
- K I was going to ask you that
- P04 Yeah, I've tried to do that with design projects before...and you kind of ask people to look at a set of pictures and give them a word, and you ask people to choose a picture that best represents that word...and...it's the first time I've been on the receiving end of that...and it is quite an awkward thing to do, because you have like a few emotions, but one picture, if people pick up on that image, can really dictate the whole experience...but it's not, an experience isn't like that, it's made up of a whole lot of little things
- K Exactly
- P04 Erm...so I...it's probably good that it's restricted to three, because otherwise I probably could have given you like, an A3 sheet...because when you look at the picture as well, it makes you think and it triggers other things off, erm...and it's...it's kind of hard, I found it hard to keep everything back to my experience with the bag...because I think because it's pinned to a lot of other things...like my perceived understanding of my girlfriend, and what she would like, what I thought she'd like, how I was feeling about the websites, and all these other things...what else have I bought her in the past, and erm, how did that make her feel, what websites have I used in the past and how did that make me feel...and I had all those, kind of feelings when I was thinking about this bag, erm...so yeah, it was quite hard just to pick out maybe three, because I thought that maybe you could look at that...and maybe think...well the yodel feeling is maybe, well, is maybe just a bit sad about the whole process, or a bit, depressed about it, but no that was just a tiny part
- K Yes

- P04 And there was a big part that was really happy, that, you know I'd been through it and would hopefully get the bag I wanted
- K The original pilot didn't have any of this sticker stuff in it, and I was finding that when people were filling in the diary during the week, they would write nothing is happening, so I wouldn't get any feedback at all, and they wouldn't always communicate how they were feeling at certain times, and then couldn't remember a feeling from 6 weeks ago when asked, so this works as a kind of prompt to remind people how they might have been feeling, because you make your own association with the images, so I don't need to work anything out from it
- P04 Yeah, that's it
- K because it reminds you of how you were feeling
- P04 Yeah...it does, because I can remember looking at that thinking, oh yeah, that's pretty cool, because it's not...a directly angry image of really being annoyed at something, because there's still some comedy to it, because it's a cartoon, but it's a cartoon that, that's showing a bit of anger, and that's how I felt basically...I just...it hadn't soured the experience, but I was just, just a bit annoyed because it hadn't been exactly how I felt about it
- K Did you spend a lot of time picking the images? Because it's really interesting that...the maximum number of categories described is about 10, but almost everyone has used exactly the same images
- P04 Really? Can I have a look again
- K Yeah, I think everyone has used that set of 6 images. So I'm curious as to whether they're just the ones at the front of the book, or
- P04 No...I looked through, some of them are repeated...and things like, I think it's about what appeals to you as a person as well, but things like this, the Christmas one, I just didn't think was...relevant...some of them, like these kind of...these graphics...they just didn't really appeal to me personally, so I couldn't attribute any feeling to them...whereas things like this...I could kind of instantly attribute a feeling
- K Yeah, your own associations
- P04 Yeah...erm
- K I tried to pick a big mix of styles for that very reason, so in theory there would be something that would appeal to people...but it's an interesting one
- P04 Yeah...cos some of them, when I went through, I thought like how, what, how am I ever going to feel like this? I just couldn't even picture ever using that
- K Yeah
- P04 Erm...so I guess I was looking for things that I could, like, relate to in terms of feeling
- K No that's good, that's just interesting that everyone's used the same ones
- P04 And I did quite like these colour ones because they...they did give you a way of conveying just a general mood, so whenever I think of [mumbles] I think of that colour as well, so that gives you quite an easy way to do it...[rustling]...I was hoping to use more of these ones, but because I didn't have much communication ...erm...and I didn't create an account or anything like that...
- K Yeah, they're not all going to be relevant for Timbuk2
- P04 Yeah...so I had kind of envisaged using more of these ones...in fact it was purely the email, and that was it. I think in terms of use, it does all depend on the person and the subject...and people that enjoy the kind of creative side, or analysing their creative side, would really enjoy it...but I can imagine, other people, my dad for instance, he just wouldn't get it
- K Yeah
- P04 He's look at a picture of a dog, or surfing, and just think where's my memory stick from Amazon basically [laughs]...but maybe with a customised product, maybe you've already got that market...because they've chosen a product they can customise, because they

think they've got some kind of...creative flair...so therefore their makeup might support that kind of product

K Yeah...

P04 I quite enjoyed these cards

K I liked the diagram of your life

P04 [laughing] I know it's sad, but I did a couple of different diagrams...because I'd never thought, erm, I mean...a map of your life...and I quite liked the concept of it...so I did like, 2 or 3 on an A4 sheet, erm...this is where I spent my time [laughs]

K [laughs]

P04 But I, I really liked the idea of doing that...I kind of...yeah, I enjoyed doing that

K Interesting...I think everyone put Apple as the brand

P04 Yeah

K They are the most well know...and I'm quite impressed that you've swam with whale sharks [laughs]

P04 [laughs] yeah

K That's a great fact to be able to tell about yourself

P04 Yeah I had a lot, I've got a lot of good experiences I could put down for that one...but that one really stuck out I think. I think, maybe...as well, 'cos erm, this is for my girlfriend, and we travelled together as well...and it was something I spent months trying to convince her we should do...and she didn't even swim before we went travelling, and I taught her how to swim and everything

K Wow

P04 Erm, and then we had to jump into 100-200m deep worth of sea, and swim with these 6 or 7m fish, and it was quite a, quite a, it wasn't just the experience of swimming with the fish, it was the experience of doing it with her, knowing that I'd kind of helped getting her to that stage...erm, so yeah that was really good

K So your round the world ticket

P04 Yeah, that was the first time, I've done it twice...[laughs]

K [laughs] wow

P04 Yeah, when I was 18, they bought me that, that was my birthday present, and then...when I did it just recently, er...I bought that as a present for having done a lot of work [laughs]...but yeah, that was definitely the best present, because that...I'd wanted to travel for a while, and I'd worked when I was 16 in shops with people who were a bit older, and they were just going off travelling, and I...I always wanted to do that...and that's kind of what, because I loved that experience so much, that's what kind of fuelled the rest of...my passion for travel I think

K When you picked your words for the company, had you got your product by then?

P04 Er...I, I don't think I did have it...no I did this just looking at the website...erm...yeah, so I hadn't seen the bag, but I had an impression of what it would be like, based upon, er...looking at the different combinations you'd have...I think they have a, I think it's Timbuk2, they have er...a testimonials bit, or...some sort of comments from people, or maybe it was this community thing you're talking about, but just by reading those sort of things I built up this impression in my mind...but I think that if I would have done that after, I think I would have, would have done very similar words I think

K Yeah

P04 ...[rustling] What makes me different [laughs]...I always have to be right, and always want to be involved...yep [mumbles]

K It's interesting how you can build up a picture of somebody, it's hard as I said to you at the beginning 'what are you like?', but this helps me to glean insights into the kinds of things you would buy, and the kinds of things that are important to the person

P04 Yeah...I guess in some ways...I...these things are definitely true...and the things about liking technology and stuff, they're true as well, but...they're maybe lived out to a lesser extent...er...because I could keep up with technology, and...those kind of things through

the internet, by just reading about them, and stuff...and reading different news articles and blogs and stuff...but these things, for me, you have to physically do them, to...to make them happen, like you can't talk to people to about swimming with whale sharks, and bungee jumping...if you haven't actually done it

K Yeah

P04 Erm...so I guess that's what makes me different, that I like to go out there and experience it...and then, then talk about it

K The last one, would you say that is still true having bought it

P04 [mumbles, reading what he wrote for a probe activity]...partly...but I think, having gone through it all as well...I think it's the experience of doing it as well...because that gives you, that gives the bag a story...erm...and when people say that's a nice bag, you don't just say oh yeah I got it from this shop, you know, down the road...erm...you've got that whole story that goes with it...and that makes, that makes you feel better about it...when I was talking to...talking to people about what I bought my girlfriend, I didn't just say...oh I got her a bag from Topshop or something...I...I, had all this extra information about the story...erm...and I think that's why I would go and customise something again, because it would...yes, the end product is a unique product...but you get these extra layers on top of it...about the kind of experience that you've had, that makes our product feel more...more, er special...and you put more value into it I think

K I think we're done. That was excellent, thank you

Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
Something that inspires me
My new Timbuk2 bag!

Just to let you know I bought a product from:

NikeID
 Pumas/Mongolian Shoe BBC
 Jvy K Swiss
 Timbuk2
 Freitag
 on *25th* April..... 2009

Kate Herd
 Product Design and Engineering
 Middlesex University
 Trent Park
 Oakwood
 London,
 N14 4YZ

POS 11.08



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
Something I like
My ipod case

LIST IT:
Here are five random facts about me:

1. I can juggle!
2. I love eating
3. I hate spiders
4. I'm a class take that for right
5. I'm doing the London - bright cycle ride - awful!

Kate Herd
 Product Design and Engineering
 Middlesex University
 Trent Park
 Oakwood
 London,
 N14 4YZ

POS 11.08



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
Something frustrating
Instructions

DESCRIBE IT:
My pet hate:

Kate Herd
 Product Design and Engineering
 Middlesex University
 Trent Park
 Oakwood
 London,
 N14 4YZ

POS 11.08



LIST IT:
Choose five words describe the company you're buying your customised product from?

1. ORIGINAL
2. CUTE
3. INSPIRATIONAL
4. COOL
5. FUNNY

date: *SAT 25th APRIL 2009*

DESCRIBE IT:
People customise things because...

THEY WANT TO HAVE A CUSTOMISE PRODUCT THAT THEY THINK NO ONE ELSE WILL HAVE. THIS WILL MAKE THEM FEEL SPECIAL.

date: *THURS 25th APRIL 2009*

DESCRIBE IT:
A brand that stands out from the crowd...

APPLE

SEEM TO BE ABLE TO DESIGN, PRODUCE + MARKET PRODUCTS THAT LOOK COOL & USE WELL (SO I THINK DON'T ACTUALLY WORK VERY WELL ON FUNCTIONAL PARTS WELL)

date: *18/04/09*

DESCRIBE IT:
What makes me different?

MANY THINGS!

SOME WOULD SAY: SUBCONSCIOUS, MENTAL HAS TO BE CLEAR AND ALWAYS WANT TO BE INNOVATIVE OTHERS WOULD SAY: DOES LIFE, MEANS BE A PART OF ADVANTAGES - GOOD POINT!

date: *26/04/09*

DESCRIBE IT:
Your most frustrating experience...

PLACING A PLUG INTO A PLUG SOCKET IN A HOUSES WIRING THAT DOESN'T UNDERSTAND ...

AWWWHHH!

SWIMMING WITH A WHALE SHAKES OFF THE COFF OF MISTERY AUSTRALIA

date: *27th APRIL 2009*

DESCRIBE IT:
The best present I ever received was...

MY BOUND THE WORLD TICKET WHEN I WAS 18.

Because...

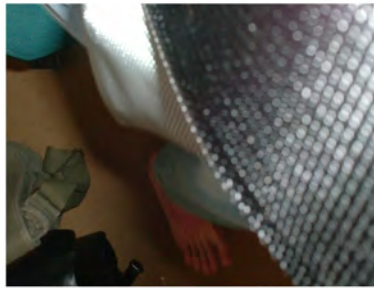
IT ALLOWED ME TO TRAVEL THE WORLD, MEET COOLS OF COOL PEOPLE, HAVE SOME MEMORABLE EXPERIENCES AND RESEMBLE A LIFE CHANGING GIFT!!

date: *SAT 18th APRIL 09*





[on camera but not printed]



[on camera but not printed]



The packaging...
"Hmmm...the anticipation!!!"



The best bit... "All the hidden pockets
inside - my girlfriend will love it!"



The product...
"fresh out the packaging"



[on camera but not printed]



[on camera but not printed]



The product... "Soooo pink!
She will love it!"



My least favourite bit... "Would be nice
to have padded shoulder strap"



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
Something that inspires me

Just to let you know I bought a product from:

NikeID
 Puma's Mongolian Show BBQ
 My K-Swiss
 Timberlake
 Freitag

on 2008

PH: 1108



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
Something I like

LIST IT:
Here are five random facts about me:

1. I Love Ice Cream
2. I play Guitar
3. I'm soon to be married
4. I Love Cats
5. I Like the Beach!

PH: 1108



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

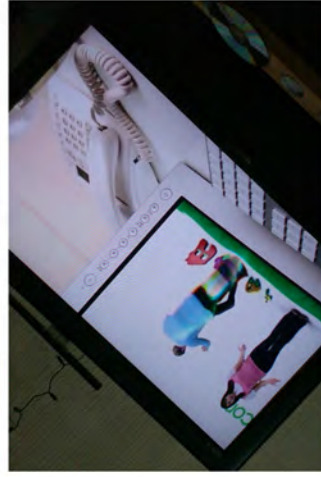
Return to:

CAPTURE IT:
Something frustrating

DESCRIBE IT:
My pet hates:

Adverts!

PH: 1108



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
My favourite product

LIST IT:
Here are my five favourite websites:

1. My Space
2. www.consciouscherry.com
3. www.BBC.com
4. www.TheLightMag.com
5. www.lovealot.com

PH: 1108



LIST IT:
Choose five words describe the company you're buying your customised product from?

1. there
2. Commercial
3. successful
4. brands
5. recognizable

PH: 1108

DESCRIBE IT:
People customise things because...

They seek the gratification of uniqueness and the status that accompanies owning that unique thing

PH: 1108

DESCRIBE IT:
A brand that stands out from the crowd...

Korg!

PH: 1108

DESCRIBE IT:
Your most frustrating experience...

having to wait so long before I get it

Your best experience...

The forgetting about it then remembering while you're in the post for me

PH: 1108

DESCRIBE IT:
The best present I ever received was...

My Line 6 Variax Guitar

Because...

It's beautiful in look, sound and feel

PH: 1108

DESCRIBE IT:
Something I have customised or would like to customise...

My CD

PH: 1108

DRAW IT:
A map of my life...

PH: 1108



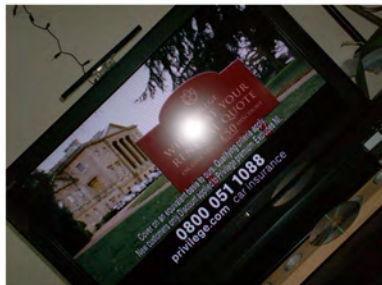
[on camera but not printed]



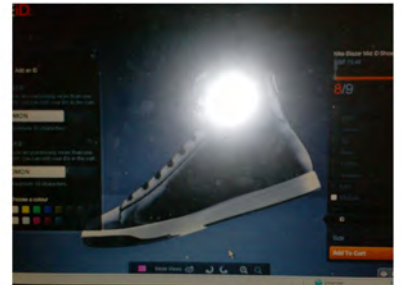
[on camera but not printed]



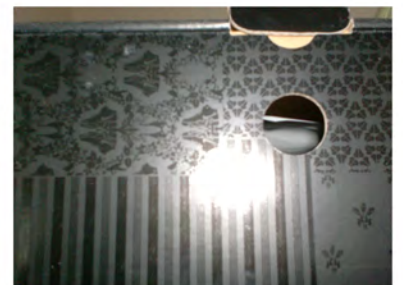
[on camera but not printed]



[on camera but not printed]



[on camera but not printed]



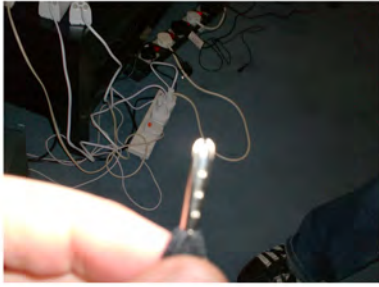
[on camera but not printed]



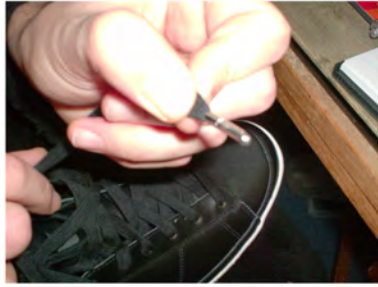
[on camera but not printed]



[on camera but not printed]



[on camera but not printed]



[on camera but not printed]



[on camera but not printed]



[on camera but not printed]

P02

Probe activity data

Transcript of voice recorder data within the probe kit

Transcript completed by Kate Herd.

15 separate recordings taken from an Olympus VN-2100PC voice recorder.

(...indicates a pause in the conversation)

Gender key for conversations:

V male
W female
X male
Y female
Z female

31.01.09 13:40 Length: 0:16

"Wow...one hundred and sixty seven pounds for a bag! I thought it was a hundred, more expensive than I initially anticipated...I'll just stretch my pocket now"

31.01.09 13:40 Length: 0:04

"This bag better last me forever!"

04.02.09 06:39 Length: 0:20

"Erm...as I said yesterday in the email that I sent to you, erm...FREITAG has now been in contact with me they've sent me this weird email, like with this, all, like they're trying to comfort me, because I'm having problems purchasing the bag...it was kind of funny, kind of soothing, and slightly irritating all at the same time"

17.03.09 09:10 Length: 0:18

"FREITAG has now sent me two emails, one that they've cut my bag, and secondly when it was finished...I just thought it would have been nice if they'd actually, kind of like shown you a picture of the bag, like, when it's cut, even if it's just a piece of it, that would be pretty cool"

19.03.09 15:53 Length: 0:28

"Erm...visiting FREITAG website, there's a...image of this...erm...this guy in this mask, planting tomato seeds...quite weird, quite erm...all of the FREITAG bags I guess is something to do with the whole...ecological aspect of the company...erm, recycling, and being environmentally friendly...quite cool, quite odd...I think there's more to it, I'll look into it later"

19.03.09 15:55 Length: 1:32

"Erm, I'm getting a little anxious about my FREITAG bag purchase now, it's erm...I know they said it takes about a month...I'm getting like really really anxious...time is ticking...erm...this, this year of university is almost over...and as much as I like the current bag I have, and the emotional bond that somehow I've been forced to forge with it, because it works, erm...[coughs] ...I'm just, I'm

afraid that, I don't know, I don't know how it weighs up against the bag I've got now...to see if it's probably, worth it, I know it's probably worth it, I'm just getting really excited, and really nervous...and I guess something the company could probably do is, have a way for you to see, like, how far along the process actually is...like a, like the link for your bag that you see, like a timeline or such...that would tell you...or show you how, how far along within the process before your bag is shipped...whereabouts you product actually is in terms of production...erm, something like that, maybe quite cool...and then after it's shipped, then, then it's just a matter of waiting, yeah, and anticipating like I am right now cos I don't know if it's been shipped or not, I guess it hasn't because I don't know the emails not here just yet, but I'm just just getting really excited and really nervous, and really...jumpy...it's excitement I guess...anxiety...nervousness..."

22.03.09 18:20 Length: 0:21

"Looking at FREITAG, checking out FREITAG once again, I see they've actually got shops in London, actually close to where a lot of people I know are [mumble something], and London Graphics Centre, erm, somewhere in Stockwell...and somewhere in the West End I'll have to check 'em out. I'll let you know what's going on"

24.03.09 08:53 Length: 0:11

"[music playing in the background] Anxiety still. Every time I see a post, every time I see a Royal Mail van I'm looking out for my bag, and still it's the same I'm just anxious anxious anxious"

30.03.09 20:04 Length: 12:36

"I'm in my room, just got home from uni...stressed because I've got about six deadlines this week...erm, in my room in halls, sorry...it's quiet, as it usually is...there's a rare [mumbles] of a donkey and that outside...I'm quite anxious because erm, yesterday, just yesterday I had erm, I had, I had missed the delivery twice, and I had to leave some er change with the guy, just so that when he came to deliver the package he could pay the shipping, erm and freight and all that, and that was quite...erm...harrowing I guess, having to run around and miss university, trying to get this bag, but it's here now [laughs]...erm...the package, first impressions...hmm, [rustling sounds] let me just leave this running [sounds of packaging being opened] I feel, though, I just want to rip it open [sounds of packaging being opened] er, I can't find my scalpel [loud sounds of tape being ripped from a box and then scrunched up] here we go...woohoo [sounds of tape being scrunched up, then sneezes] excuse me...it's...seriously dusty [rustling sounds] very, very dusty [rustling sounds] once all the plastics gone, got my little erm...my delivery invoice [rustling sounds]...didn't expect to pay the shipping, charges, forgot to read the fine print...the all so important fine print that I missed...so I had to pay like £40, which I wasn't...[stresses word] TOO enthused about, but...such is life [rustling sounds]...[long pause]...hmm, seems though the camera don't work too well [sniffs]...better [mumbles] the camera if they'll give you some more money, I guess [laughs]...it's a really interesting project, but I think I've...I don't think I've used it...well, or enough...[background noises] I think the batteries are dead as well [lots of noise] [speaking loudly] quick change, quick change, quick change, quick change [lots of background noise] where are batteries, where are batteries, where are batteries, where are batteries [sound of packaging being opened]...this is good timing, the battery has run out as my product has arrived...er, how do I put these things in?...oh...there you go [background noises]...that's better...there you go...FREITAG individual recycled freeway bags [rustling noises]...step two [sigh] how do I feel?...erm, relieved...very very relieved...first impressions, of the outer case...not essentially great...but it's the package is what's important...lots of cardboard, I love it, that will be useful...hmm, there's some people in the kitchen, I think I'll get some, some input from them [rustling sounds] this is going to be a long one [sounds of walking through a corridor...knocking on a door] what do you think? [loud background music] it's a bag [mumbling and loud music] a bag made from, recycled truck tarpaulins and...erm, uh...what do you call it, like old bicycles bits and X Oh, like inner tubes and bits and bobs, old rubber and stuff

P02 Yeah...what do you think?

X It's cool [lots of background noise]...I always forget, that they do that with shoes as well, you get old erm

P02 Really?

X Yeah, they, erm, I've forgotten what it's called...It was in GQ magazine, it's basically you

P02 What magazine?

X GQ...they're like, they look really cool as well, these trainers, old just, old tyres

P02&X [both mumble lots of background noise]

X Why would you get it though?

P02 Huh?

X Why would you get it? It is pretty cool but erm

P02 It's part of this project, erm, project, she's looking at erm, mass customisation

X Oh right

P02 Products that [mumbles]...so erm, slightly caught [?] in it, that's what she requires

X Oh...erm, that's cool [mumbles with background music]

P02 [mumbles] she gave me [mumbles] for anything I want

X Mmm

Y [mumbles, lots of background music]

P02 [mumbles, lots of background music] I was upset but

Y Is the bag made from another product, canvas?

P02 Sure, tarpaulin

Y Tarpaulin

P02 So what do you reckon?

X So it's a really durable bag isn't it, so it can be chucked around, so you don't need to worry about it at all

Y [mumbles]

P02 It's because it's

Y I know, I know

P02 It's used

Y I know, I know

P02 You get that, and because, I actually saw someone with one [loud background noises, mumbles] it was like yesterday I see one of these bags, and then today...I get mine

X What's the website?

P02 FREITAG dot [spells] C H

X Is it on there?

P02 Yeah it should be...[mumbles]

X [mumbles]...Oh come on

Y [mumbles]

X Are they available in different sizes and different colours?

P02 Yeah, because erm, they give you...this is the erm, F12 I think

X Yeah

P02 Yeah I'm sure it is

Y [loudly] WHY

P02 Because it's part of a research thing!

[lots of raised voices and laughing, primarily Y, can't decipher words with the background noise]

X I appreciate the design

Y [mumbling]

P02 I care about what it represents

Y [mumbling and laughing] actually I like it as well

[Y and X mumbling]

P02 People, people...these bags will

Y [mumbles over P02]

P02 I'm sure of it...it's just because these ones, the used ones, are always the ones that are [mumbles] and obviously the fresh ones are probably used for the ones that are cut, they keep in store

X [mumbles] throw it around

P02 Yeah
[someone talking and a banging noise] I'm jumping on it [lots of people talking at once then mumbling]...

P02 There's a little thing, a little thing, erm, attached to it
[someone mumbles]

P02 I'm trying not to do it...they're giving me no choice...for what it represents [mumbles]

Y [mumbles]

P02 [mumbles]

Y [mumbles]

X Say everything you just said again

Y I said I like it for the idea

X Yeah

Y I just don't like how it looks like...it's a good idea

X It's all about personal taste isn't it?

Y It's not ugly, it's just dirty

X But the idea, have you come across any sort of product, or anything to look at, that everyone likes straight away

Y If it was black...but the cream, huh

P02 That's what I wanted

Y [mumbles]

P02 [mumbles]

Y [mumbles and lots of background rustling]...why?

P02 Part of the project

30.03.09 20:17 Length: 3:07

P02 They've got another thing in the back

Y [mumbles]

P02 [mumbles] attach what

Y [mumbles] pull it under [mumbles]

P02 I guess so

Y [mumbles and laughing]

P02 [mumbles]
[lots of mumbling and loud voices]

Z I want one I want one, where did you get that bag from?

Y [mumbles]

Z Oh my God, oh my God, that I like, it's so great

W I think I'm going to buy you one

Z And in purple, do they do it in purple?

[Z & W mumble enthusiastically]

X I thought I saw it in purple

[Z & W laughing and mumbling]

Y [mumbling]

P02 Yeah but...these bags are in museums...it looks like it don't it

Y [mumbling]
[everyone mumbling]

30.03.09 20:21 Length: 01:27

P02 [TV in the background] [mumbling]...erm, I don't know maybe you might get this better than I do. What do you reckon these things mean, all these things are like this with these two guys

X Mmmm

P02 What the hells that about, there and there...

X They're just showing...how tough this bag can be, maybe?

P02 [mumbles]

X Go on the website, it might say something there

P02 It don't!...the website just sells the bags and stuff, it doesn't explain any of the imagery or anything...it's up to interpretation I guess...

X [singing] easy like Sunday morning...

30.03.09 20:26 Length: 5:03

P02 [Background noise] Erm...part of me, is slightly, er, it's minor, about what, I erm, what I would change, just...I get exactly what I wanted, but just...but I'm a peculiar person that just wanted it to be exact

X Exactly how you want it

P02 Exact, yeah...how it, how it was pictured on the net...[background noises, things being moved around]...ideal, does...I didn't think of that, idealistically

X You didn't think about it idealistically?

P02 Yeah, I just sorta liked the concept and just went, right I want one...

X ...Well, everything you buy is kind of, tells you about status...tells something about

P02 Yeah, that's true...well yeah, erm

V Was that your delivery?

P02 Yes it is

V One of those eastpack ones? [mumbling]...yeah I love those bags, it's one of those messenger bags isn't it

P02 Yeah

V [mumbling]

P02 [shouting, half joking] PEOPLE CAN'T APPRECIATE THIS STUFF [laughing]
[lots of people talking at the same time]

V ...one of those bags where, like if you're on a bicycle and [mumbles] [sounds surprised] What's it made of?

P02 It's erm...recycled truck tarpaulins

V Oh really?

P02 That's what that is

X Inner tubes and stuff

P02 Erm, it's got inners and seatbelts

V [mumbles] should get one

P02 Yeah [mumbles] pound later...Well, you buy your bag for around, how, how much do you normally spend on

V About thirty [eighty?] pound

P02 Well, it's about the same price for one of these bags and you get fifty pounds back

V How do you get fifty pounds back?

P02 By taking part in this, this little...research project

V What what what?

P02 It's a research project I'm taking, erm,...from one of my tutors from last year.

V [surprised] You got this free?

P02 No, no I don't get it free, I am, I am

V [talks into voice recorder] Hello! [laughs]

P02 It is recording actually...but erm, yeah she just, she's doing her, her PhD in mass customisation of products and stuff

V Yeah
P02 And as a thing you buy something, fill in the information for her, just write a bit in the diary now and then...fill in a card about how you feel about it...do some sticky bits...and send it back to her
V And you get a free bag?
P02 No, you've got to buy your bag
V How much is the bag?
P02 The bag, cost me, just about...coming close to a hundred and fifty pounds
V Ok...and then you get sent back fifty quid?
P02 Yeah, you get it back, you've got to get it back as vouchers, because
V Oh...ok
P02 So, have you said anything yet? [laughing]
X Me...I did say something
P02 [laughing] everybody just wants to [mumbles]
V Sorry [laughing] Who is it, who is the person doing it?
P02 It's Kate Herd
V Oh right
P02 Yeah, she's erm...one of my tutors from last year
V Oh ok, yeah...that's alright
[lots of people talking, mumbling, lots of background noise]
V [laughing] You really love this bag!
P02 [mumbles]

30.03.09 20:36 Length: 01:00

The following is the sound I've loved and hated for the past month...[a mixture of sounds from the FREITAG configurator which are indicators that an action can't be done]

02.04.09 10:40 Length: 0:08

P02 [music playing in the background] Now enjoying my five year old baby [mumbles]

02.04.09 10:45 Length: 01:06

[music playing] This is sort of a little bit in retrospect [coughs]...erm, yesterday I had a Dezac presentation and I...I took my FREITAG bag on its first outing yesterday...and erm, got a lot of positive response from erm...from colleagues and stuff, erm...I really like the bag [mumbles], and I've been talking about it, incessantly and when they finally saw it, yesterday, it was really cool, erm...I feel, I feel nice about my bag, I feel quite...it's better than I expected, it's quite rugged...and erm, just just, just feels durable, it's something that erm, I've kind of wanted, something that, a bag that...I buy one bag and I don't think I'll need to buy a bag, almost ever again, as I don't think this...is going to tear... any time soon I guess [sniffs]...well made, sturdy, does the job...exactly what I wanted

Transcript of written comments

DESCRIBE IT:

missing

Task Cards

Describe it – what makes me different:

I am more focused and determined than most, I can't see a situation going to pot and not do anything about it. Normally shy extrovert when overjoyed. Quietly gets involved in many things. Enthusiastic character. Many faults but my personality comes through. Honesty.

[date: blank]

Describe it – your most frustrating experience...

Running to 6 different bathrooms trying to find one that wasn't occupied dirty or containing cutlery/pottery in halls when I was going through a spell or diarrhoea. (that word isn't spelt right)

Your best experience...

Being told or acknowledged for achievements/designs. There is something very energising & special when colleagues appreciate your work.

[date 09.04.09]

Describe it – people customise things because...

They want something unique and out of the ordinary. A medium to express themselves and their creativity. No-one wants a standardised item and as influential as Globalisation is standing out from the crowd and being an INDIVIDUAL is equally as important. This is something I believe larger [brands crossed out] more global brands have caught on to and are implementing. Plus there is a near hallucinogenic effect/feeling when you have created something for you by you. THE CREATIVE GENIUS OF ME kinda thing

[date: 11.012.08]

Describe it – a brand that stands out from the crowd...

Virgin Atlantic.

Since their very beginning they have offered a unique service that helps keep people coming back. They have bright bold quirky colours like those of the Memphis group. They are witty & cutting edge in their service touches. Headed by a money making mogul The Virgin experience sticks! Assured, Confident, Luxurious, Quirky, Consumer oriented, Sexy

[date: blank]

List it – choose five words to describe the company you're buying you're buying your customised product from

1. Green
2. Pioneering
3. Original
4. Quirky
5. Idealist

NB Switch 5&1

Company FREITAG

[date: blank]

Describe it – the best present I ever received was...

A Christmas card from a friend in halls

Because...

I wasn't really that close with many people in halls & the card was largely unexpected and thoughtful.
Helped make Christmas '07
[date: blank]

Draw it – something I have customised or would like to customise...

[stuck on wooden business card] Business card prototype. More info to be added on reverse of coin
[date: blank]

Draw it – a map of my life
blank

Postcard Stickers

Capture it – something that inspires me:

Date/product purchased:
missing

Capture it – Something I like:

[photograph of action figures]

List it – here are five random facts about me

1. I'm a random neat freak
2. Vast amounts of energy
3. I miss church
4. Little things excite me
5. I love figurines & models

[postmark: not posted]

Capture it – My favourite product:

[photograph of a mobile phone with annotations] Given to me after a stolen phone she has been dead for 2 years now. I can't get her fixed, neither will I give her away

List it – here are my five favourite websites:

1. bajantube.com
2. narutowire.com
3. Stickfas.com.com
4. Ted.com
5. Facebook.com
6. menshealth.com [6. added under printed list]

[postmark: not posted]

Capture it – something frustrating:

No photo taken

Describe it – my pet hate:

When sharing bathrooms and kitchens with dirty people and not being able to grasp or understand how to do something new

[postmark: not posted]

WOOHOO 'it's arrived'

missing

Transcript of post-probe interview

Transcript completed by Kate Herd. Recording taken from an Olympus VN-2100PC voice recorder.

Interview date: 08.05.09, 12:47pm

Interview location: Kate Herds office, Middlesex University, Trent Park campus

Interviewer had not found the data in the voice recorder (the participant had stored the recordings in folders rather than following the simple record instructions) so this had not been heard before the interview. P02 arrived at the interview carrying his bag with him and straight away asked to look at the interviewers FREITAG bag which is sitting by her desk. He says he walked in to work behind her a few days previously and thought her bag looked a different shape to his. He was keen to compare – they were the same, the contents of the bag had changed its profile. The voice recorder was started part way through the conversation.

(...indicates a pause in the conversation)

K Obviously I've got my laptop in it so it's quite tight...do you mind if I, record on the dictophone because it saves me having to take notes and [laughs] it's just easier to do it this way

P02 Not at all

K Cool, so, the purpose of the interview is to find out, about, what happened when you bought it, to get some more information, and then to talk a bit about the design probe and how it worked, what was good, so when they are further developed I can feed in this information...So, first of all...had you heard of FREITAG before this purchase?

P02 Erm...before the design probe, well yes, because we did the erm, project in the first year, with FREITAG, that's what sorta like sparked my initial interest...in the, in the erm, company themselves, not necessarily in the bags, but I just thought it was a really cool thing, what they did, with the tarps, and everything, erm, that aspect sort of got me involved with the erm...that that that, that's what sparked my interest with the, the design probe, and then the fifty quid

K [laughs] a good opportunity

P02 Why not

K So, having bought one now, what do you think about the company, what's your impression?

P02 Erm...I like them, erm, still...erm...some what sceptical though, I think, they could do something with the price, I still think they're a little bit too expensive

K Yeah

P02 That, that remains...but I'm not...it doesn't deter me from what the bag stands for, that's sort of, part of the reason why I bought it as well...something that I didn't think about till after I had it...one of the guys, one of the people that were around when I...when I bought the bag, said oh, you're an idealist...and I was like, I'd never thought about it, like that before

K Yeah

P02 I thought it was really cool what they did with the bags, but I guess it has a lot of different underpinning meanings...it's, it's quite strange

K Are you thinking idealist, in terms of, the recycled materials?

P02 Yeah, erm, the erm...I guess that whole thing about being like, recyclable and the whole thing about being green and everything...taking things people would normally throw away or just, like, piling up in a big landfill, and reusing those, you know, for a different purpose...I think that was what he had in mind

K Mmm...so is it a company you would, recommend to people, now, having bought one

P02 Well, that's what I have been doing throughout the whole design probe

K [laughs]

P02 Trying to get other people to erm, buy into the whole idea...it's just that the majority of my friends, are quite, brand orientated and materialistic, so if it's not got, maybe like a Gucci, or

K [laughs]

P02 Or one of those big high street brand labels on them then, they're not quite interested...so...there's not much you can do about that

K Yeah [laughs], this is almost the alternative brand, so it's

P02 Yeah

K Perhaps...do you think it's got a strong brand?

P02 I think...it's very recognisable...because like when you see one, even if it doesn't have the erm, label on it, the FREITAG label [points at my bag which has the alternative label]...it doesn't matter, when you see them you know it's a FREITAG bag...brandwise it's quite strong...quite, very recognisable, it's just that, people here are just, they've caught onto it, but they've not totally embraced the whole idea

K Yeah

P02 Because of the, sort of like, rugged look of them, if you're not that kind of person, if you like everything looking clean and shiny

K Yeah

P02 Then you, erm, then it probably won't appeal to you

K Maybe part of the appeal is the fact that not everybody has them and it's

P02 [enthusiastically talks over K] yeah, it's almost like I remember this, erm

K the uncommon brand

P02 yeah because the day before my bag arrived I got this call from UPS, I was in Liverpool Street...and it was raining, I got wet, I looked up, and when I looked down, there was this guy walking past me with one of these FREITAG bags, and the very, like the very next day I got a call at like twelve o'clock, the guy was outside, and I thought it was just like, strange, quite surreal almost

K [laughs]...that's good...so...would you normally buy clothes and other products online, or are you more of a shop person?

P02 I'm more of a shop person...I sorta er, I guess I sort of took a risk with this...I like to sort of like, have stuff in my hand before I see it, if that made sense, have stuff in my hand before I buy it [laughs]

K Yes, I know what you mean

P02 I just like to see, to feel and like, just to see what it's like, in person, before, I guess that's one of the things that with buying this, well, cos you had one as well, I came around and I looked and I played around with it

K Ah yes

P02 So that was sort of like what, I knew [stressed word] EXACTLY what I was getting before I actually got it

K Yeah

P02 Yeah, you know...yep

K Mmm I know what you mean

P02 That was, that, it's more that if I'm buying, a shirt...I want to see what it smells like [gestures smelling his shirt], I want to feel it, to feel the material before I actually buy it

K Yeah...have you ever bought a custom product before, or is his your first?

P02 Yes, it is my first...I am a custom product virgin

K And would you buy another?

P02 Erm

K [laughing]

P02 If the price came down then yes...yes, I'd buy another one...maybe not the same model bag, but I'd probably be a bit more experimental with my, er, designs and things like that

K What about custom stuff from other companies, are you tempted now that you've done one?

P02 Mmm, slightly...I'm tempted but, erm, I can't afford much...what we call at home champagne taste and water bottle er

K [laughs]

P02 Expensive tastes but I just...I just can't afford it

K Yet [laughs]

P02 [laughs] Yet

K So...tell me about the experience of buying it, everything that happened, and the process that you went through

P02 Hmmm

K Because I know you had quite an interesting one

P02 Mmm I was, I was, it was, it was strange because the whole process for me was like, quite frustrating, because...erm...you go on and you have to cut the bag yourself...and it's just trying to find that pattern, and like I'd been on there several days...trying to , just on, just to see what if I look, if they have a pattern that I like, trying to see if I could get something that I could cut...then when I finally find one, probably someone else has got it...then when I cut it...then something always
[phone rings in the office]

K Sorry [answers phone and tells caller she'll call back later]. Sorry about that

P02 That's ok...it was just, it's like having that whole process of the looking and looking and looking, and trying to find something that was, that, that was the main drawback to it, trying to find a pattern that you actually like...and that you, you won't be ashamed to walk around with everyday...erm, the...I like the whole dictophone thing, although I'm not sure you could understand anything on it, cos I've got, quite a weird voice...I don't know if that's come across quite clear

K Weirdly none of yours seem to have recorded on the dictophone

P02 What?

K Really

P02 Are you serious? Nothing? I played it all back

K Really?

P02 Yeah...

K [laughs] that's a bit weird

P02 [laughs] yeah a bit strange...I don't know, unless it's like in a different folder or something like that

K Yes maybe, I'll have a look at that, it might be

P02 But...the whole process, for me, was a little bit frustrating to be honest, when like trying to balance this, and trying to use the probe efficiently, along with uni, was a little bit of a challenge

K Yeah

P02 Frustrating but rewarding in the end

K So what happened, because you placed, am I right, you placed the first order and then?

P02 Uh huh, I had an erm...it was cut from Goodyear...it curved down and like around [gesturing to a pattern that would have been on the bag], it was quite cool...I placed that order, I cut it, entered my erm, details and everything, and erm...I didn't get any confirmation email...I didn't get it at all...but the bag said it was cut, so I had to wait like another day...I sent an erm, email to, the erm, can't remember their names, but I sent an email to them, they responded...they cut one and it worked fine...they cut the bag and everything, so they asked me if I'd, like, double check to see if I could probably cut it again...and I er, went through that process a second time and they were asking for more

details but I really didn't know what went wrong...I just placed my order, entered my card details and everything...and then I didn't get that confirmation email, nothing came through, strange, it just kind of went back to the home page, probably a problem with my internet connection or something, I'm not sure...then after that, erm, they sent me back another email saying sorry, if I sent them my details they'd try and sort out that kink or whatever it was, but, I mean, during that period it was like [sigh...I'm not going to bother anymore, just forget it, and I just left it alone for a little while and said that pattern, now, is gone, gone for good

K Yeah

P02 So I just, you know...leave that alone...wait, and try and find something else...and then after a while...I came back...looked for a pattern...found something that kind of resembled a Chinese character, cos I'm quite into that, that kind of thing...and cut that...my favourite colour is green and white, so I just pushed along with that, and that was that...yeah, on, on the day that time, it worked perfectly, so...the, the wheels were set in motion

K So, in terms of the emails that you got from them, did it keep to the timetable that they said it would, or were you waiting around longer than you thought

P02 Erm...no, they kept me in suspense quite long, after, after they sent you the first, first email saying the bag is going to be cut...they said they were going to send you another in, like, sort of two weeks, I mean, I expected to be waiting for like a month, and then a month came, and then they were sending me the second email saying that my bag was finished cut, and then it was, I was waiting for what almost felt like another three weeks, after that, and that process was quite...quite frustrating, because I wanted, I just wanted to have my bag before the year ended [referring to the academic year] because, I wanted to show it off

K [laughs]

P02 But erm...it was just waiting and waiting and waiting...I guess that could have been a little bit faster, and they could have kept you more in the loop...probably send you like, after your bag has been cut what they have on the website, to actually show your pattern cut off the erm, cut off the tarp, and then have those pieces laid out so it was like, it looked like, I mean, I understand the company are quite busy and have a lot of orders to process...but I just thought something like that would have been really nice, to actually see, like, inside the actual process

K Yeah

P02 And how it's, I guess...I don't know if there's corporate issues, you know, with showing you, you know, it's not rocket science but I don't know if there's issues with that, being assembled

K Yeah

P02 So I mean...something like that, I thought, would have been better, to sorta keep you, up to date, instead of it being such a long process with sorta like no communication between you and the company, you're just sorta like up in the air, or even like if you could track your bag, as it came to you

K Yeah

P02 Like what you do with erm, Fedex packages...keeping, just to keep your mind in the loop [mumbles] you know, you got two emails in a month you were waiting

K Yeah...did you find that you went back on the website once you'd placed the order?

P02 Erm...er...the majority of time that I spent on the website...it was just, I was going on, looking for a pattern, to cut...but after, after I'd done that, that they sent you a little link, that showed you your bag...and I sorta just, that's, that's what I just kept going, I went back to back to that link, and...just to, just to look at it...and then I sent that link to a couple of my friends

K Yep

P02 Just to show them what, what the bag would look like...when it finally came through

K And what did they say when they saw the link, did they like your choice?

P02 Erm, they were like, [surprised voice] you're a designer, this is what you want? But I told them that, they told me that I could have gone for a red, or blue or anything, but why green and white...that was the main thing, it was like, I'm not a showy person, I'm not someone who sorta like, like...put my peacock feathers out and start strutting around and stuff...that's not me...when I'm excited about something you'll know, I'll show it, but, 'm just not a showy kind of person

K Yes

P02 So I think the bag kinda like...the bags I guess sort of says something about me

K Yeah

P02 I'm not...big and brash and showy...just simple

K I suppose that's almost representative of the brand as well

P02 Yeah

K It's understated

P02 Very

K Let me just check my list of questions so I don't forget to ask you anything that I need to...have you been back on the website since you got the bag, have you found yourself going back and looking at tarpaulins again?

P02 Yeah, I'm really jealous though

K [laughs] is the Goodyear one back?

P02 [laughs] The Good year is, the Goodyear one is back, and they've got one from San Miguel, it's like like really, it's got like that weird, strange pattern, those fine lines and everything

K Wow [laughs]

P02 [laughs] [load groan] I I I I, I wanted to shoot myself, shoot myself in the leg, sort of like, they had this, this other one with like this, like this yellow [points to the colour inside his bag] and like lines which were quite, quite thin

K Yeah

P02 That would have been perfect [laughs]

K [laughs] It's a good design though, I like it, I like the yellow inside...the hidden detailing...What was...your favourite moment of the whole process?

P02 Erm, besides getting my bag?

K [laughs] was that the best bit, when it arrived and you actually opened it?

P02 Yeah...erm, that was the...that was...quite, probably the highlight in the whole process

K So tell me about what happened when it arrived, you said you got a phone call

P02 Yeah, I got erm, cos when it arrived, I, I was in uni...and, I wouldn't be able to get to them in time, for them to come back...so, er, I got a call from UPS, he said he was outside, waiting for me, waiting to deliver the bag...said he'll put one of the little slips in, and then we could rearrange, to be there, like, the next day, he's come around...that didn't happen because, to be honest, I forgot about it [laughs] I was here at uni [stresses word] AGAIN, but I was leaving, but I wouldn't be able to get there by the time, because he made it his last delivery

K Right

P02 He probably thought I was throwing him for a loop...but erm, he then, after that, he just left the, the, not the package...he had something for me, he left it...did he?...no, he told me to leave the money, cos like, that was another thing as well, that was quite, quite annoying...they have like on, on the fine print...it says like shipping and packaging charges and after I'd paid for the bag I thought it would come like and that's it...I wasn't aware that I had to pay, like, any additional charges, when the bag, when the package actually got here...and that, that had me really angry...but then, then I was here, and Cecil [university technician] told me that well, maybe cos it's always usually in the fine print, the stuff that you need to read...then when I read it I was like oh...I ain't got no choice now, I've got to pay it

K How much did you have to pay?

P02 Thirty pounds...and I said what you making me pay another thirty pounds for? And it was like, I told him, I told the guy that...I've already paid for that...I paid them and it said shipping and handling...so I figured that the shipping and handling is everything inclusive

K Mmm

P02 So, well, he just, that's what's, what's on his erm, on his thing, said you haven't read the fine print...it can happen...but erm...yeah was I before, I lost my train of thought

K Er...when it arrived, and you, you were trying to rush home

P02 Oh yeah, it was like the next day, and because I'm in halls [student halls of residence on campus] I left the money with the erm, left the money with the caretaker...and then he came, he came and he gave him the package, and he took the money that I'd left there, and when I got home that night, around seven o'clock, I went...picked the package up...did a little dance

K [laughs]

P02 Went upstairs...I woke up everybody, well I didn't wake up everybody, some were sleeping...but er, made a lot of noise, well we did, those of us in the kitchen, [mumbles] was cooking, I just got my package, thought I'd take it inside my room, and I got it, and I thought I can't unwrap it inside here I need to share it, so I wrapped everything up...went into the kitchen...and I opened up my bag, and I opened up the, erm, package and you know, took a few photos...and...sort of like, showed my bag off

K [laughs]

P02 I've still got some of these [velcro sound of his bag opening]...I think it's really cool that, I have, little bits still...where did I put them? [rustling sounds]...they gave me these little things about the company...a little green handbook...and...maybe I left it at home...yeah, probably I left it...but I mean it's nice little bits like that...and there's this little thing that folded out like that [sound of paper rustling - shows K a FREITAG leaflet] there's this little thing that's sorta like folded out really cool, like that

K I didn't get that [referring to FREITAG leaflet]...was it this one? [hands P02 the green fold out label that came with her bag] that's the one that came with my bag

P02 That's, that's the one

K Aah, I didn't get this [looking at leaflet] this is obviously the advert for the new bags...yeah, I want one of these [laughs]

P02 [laughs] What I think is, I don't know what that's meant to, er, signify...on all the images on the net, there's always those two guys wrestling, somewhere in the background...and I have no idea what it means [both look at leaflet]...it's on every, it's like on every image

K [sounds surprised] Oh yeah

P02 ...Every one has got that thing on it, I, I really don't know what it is or what it means...two guys wrestling

K ...It's quite strange...so is this the kind of things that you would keep?

P02 Well it's still in my bag [laughs]

K [laughs]

P02 I've had the bag for a while now...this is the sorta stuff I would keep, this is the sorta stuff that I would put on my wall

K Yeah

P02 It's just that the only thing is, the thing is...it's got two sides

K Yeah

P02 Postcards...I'd probably turn these into...to get people aware

K I don't know if you've received many emails from them?

P02 After that...no...I mean, after the bag is bought it gets quite impersonal...erm, for me at least, after you've bought the bag you've got these little things inside of it...erm, that was it...I guess you buy your bag, there's a little bit of communication between you and them, during...but then afterwards its like thank you, thanks for your money

- K Mmm...I saw the pictures of the packaging that it came in...what was it like, was it just a plain cardboard box with the bag inside?
- P02 Yeah, it was...erm, more or less...it was just that, with the erm, their tape, and that came, hmm what was it?...hmm, no I think it was...you know, I think there was another, another...I think there was another box over it...but then that was like, that was like quite thin, and just had the erm, the information on it...the Fedex or whatever
- K Yeah
- P02 That was all it was, then, that came folded up [points to bag], was folded in half, and it was just, was folded...in...folded in half...just inside the box
- K So it's not the kind of box you would keep? Was it fairly plain?
- P02 Yeah...if the box was made of the same things as that tape, and then like that had like the F-Cut something on it, and then it was folded quite coolly...but I guess like, the erm, company and everything, the cardboard and everything, what it stands for, I guess it fits...but I was...I guess they could do little more with the packaging...mmm...more than just a plain cardboard box
- K ...ok...I like your sticker map...so can we have a quick review of what the pictures meant
- P02 Oh
- K [laughs] They're a useful prop...so the first visit to the website, was that when you first placed your order?
- P02 Erm...yeah that was sort of like they first, when I first bought from them, this was, when I first got the kit...and I went home, and sorta like, was sort of playing around with my recorder, and playing around with the images and stuff...looking at the ones that were cut, and then I went on and cut some to see what they looked like, and to be excited...erm that was when I cut the purple bag...that I wanted...and this, this is just sort of like the process with the erm, and then when I felt a bit frustrated, erm...
- K Did you find that it was quite easy to find the pictures that...indicated how you were feeling?
- P02 Erm...it was, it was, it was...no
- K [laughs]
- P02 It was like, I know these were angry, but I don't know if this meant sad, depressed, that was hopeful, I sort of, sort of like really guessed, I just had, like a sort of guess
- K I think there was no real secret meaning to any of them, the idea was just to give you a range of stuff, so people can then interpret it in different ways
- P02 Yeah...erm, I put that one, I put that one in there, I wasn't sure sort of like what that meant...er, I felt, like, rain, but...I mean I guess because I got contacted by the company, I felt a little, slightly protected, I don't know, I don't know if I was the big bear or the little bear, that's what that one exemplified
- K Yeah...so this is quite useful, because as you talk to people about it afterwards, they often forget how they were feeling at the time, and so it's a prompt to help people remember...it's also quite nice when you get the pictures building up, you get a visual map of what happened...so tell me about using the probe, what was that like?
- P02 Erm...it was kinda hard for me...cos, erm, it was just like finding, I know it was just like five minutes a day, but finding that time, along with this...it was just that at that time when I had the kit and the probe, I was still trying to find some place to reside, but I had a lot of things juggling at the same time, and my grades were falling...at uni, I had a lot of serious time management issues, during that time, so, I guess in all honesty, I didn't have totally enough time to sort of like, to sort of, to really engage with it fully...but I, erm, I, good points I thought was the, the dictophone, that was quite a good thing...erm...yeah, the diary...
- K [laughs]
- P02 I know it's just like, stars to tick and stuff, but, but for me, it was a bit, chorey...it felt a bit like work

K [laughs]

P02 And I've [stresses word] NEVER kept a journal, or..or, and that bit was really hard for me

K Yeah

P02 And I think, I think, that, I came, I put it in my bag to say well alright, if I'm going in my bag then I should see it

K Yeah

P02 And I had it in my bag...to use it...and it just sat in my bag...and...sort of lost it

K [laughs]...that's ok, one of the reasons that the kit has so many bits in it is because different people respond to different, thing within it, so it's very much a test of different ways of doing stuff...so even the diary is the better version of the one that went out in the pilot

P02 Oh ok

K Which had a lot more writing to do in it...so it's all about the evolution, so it doesn't mater that it, it didn't work, because I can learn from why it didn't work

P02 Mm

K Now...what about the postcards, because I notice that a few people that have done this haven't actually posted them...which is interesting...not that it matters, it's just interesting

P02 Cos erm...well I just figured cos erm, I'm more or less coming to the same place every day [where K works]

K [laughs] So you're going to see me anyway

P02 [laughs] Yeah it was like, what's the point, what's the point, why should I...post them, and then you've got, erm...you've got a free er, what do you call them again?

K Stamps

P02 Right...stamp to use

K [laughs]...erm...I like your pictures, I like the fact that you annotated them in a way that was quite different to other people

P02 Mmm

K It's quite a, designerly

P02 [laughs]

K Approach, which is nice, because it says a lot more than some people who didn't put any stickers on, or...had a little bit of information...you've interacted with the photos a lot more...what did you think of the camera and the photo printer?

P02 Erm...erm, it stands to be better...cos like the ones that I've printed off from my camera, I used the erm, I used the connection [USB cable to printer] on all these [points to some photos]...these ones, are from my camera...but I don't think that the print quality, where is it? The last one I think? There's some pictures of a man or something like that

K [looking through photographs] Oh yeah, yeah yeah yeah...

P02 Have you got it?

K [still looking] I do know the one you mean

P02 Cos when I printed them...the quality wasn't, the quality wasn't great...that's one of them

K Yep

P02 That, those, these ones, are quite, fuzzy

K Yeah

P02 And...as much as, as cool as having a digital camera was, I don't think the print quality did, do, do justice, so it was...I just tried it on my camera

K Mmm

P02 And it gave me a better, a better print...so it was, that was the main thing with that

K Did you like the photo printer?

P02 Of course

K [laughs]

P02 I want to keep it

K It's very cool isn't it...I'd not used one before I got them for the kits

P02 Likewise, I mean it's, that might be an investment...I just think that's really really cool, I mean especially if you, travel a lot

K Yeah

P02 [mumbles] a tiny little printer like that...a lot of my friends thought that was quite cool as well...they were all like [surprised voice] what is this!? And I told them it was printer

K [laughs]

P02 And I get this weird look...it was great

K What is it you like about the figures? Because the figures came up quite a lot on the websites

P02 Mmm, the erm...I guess I just like the, the whole, these little figurines and stuff that you have to assemble...I quite like the helicopter, it was [mumbles], that kind of thing you know the kind of ones where you have to put these little decals on, and assemble them with glue

K Ah yeah

P02 Those sort of things, I like, I like doing, but I could never do it at home because they didn't have them

K OK

P02 They only had those large kits, which were, ridiculously expensive...as a kid I used to make a lot of my toys like this guy [points to a black figurine on one of the photographs]...I used to make...you know little twist ties that come on bread sometimes

K Yeah

P02 I had, like, a range of little guys that actually had, like, four fingers, wrists, and joints and all that, and I used to give them...sort of the silhouette...of an actual human

K Wow

P02 I had a range of like, little ninjas and that's what I used to play with

K That's cool

P02 I had toys, but I [stresses word] ALWAYS smashed them up...I have no toys from my childhood right now

K [laughs]

P02 I always destroyed all of them...but the twist ties were sort of like, perfect, get everything...I had them in lots of different colours and stuff, so I had like red guys, with like erm, yellow arms, and hands

K Wow

P02 And feet and stuff...but those, those are all at home

K Yeah

P02 So that sorta like turned into a hobby of mine, like just, just before I left high school

K Cool

P02 I used to do it a lot

K Yeah, I like these figures, I hadn't seen these figures before

P02 That's stikfas, stikfas.com

K Yeah I had a look on the website

P02 Yeah, erm, Dwayne [a fellow student in his year group] er, on my course, he sorta introduced me to them...he was like, he got this little figure, erm, from this, from this shop in erm west, in Central London, and we were down there, and it was sort of like, what are these? because I used to make these little things, and then I saw that, and it was like, what are these!? And it was like, I get really jumpy and stuff when I see this sort of stuff, I get, like, really, really excited and stuff, and I said, like, you've done the worst thing to bring me to this shop

K [laughs]

P02 Because I will go broke, right now, I, I was actually going to buy some of them

K Yeah

P02 But, they were quite cheap, twelve pounds, but then I ended up paying thirty, because of shipping and handling and...so I just, just took that one, but I'm going to go back to the shop because they have one that's like, fully poseable...so I'll just take that one, and try to redo it, and probably try to make some of my own men

K Yeah...how big is it? ...or are they tiny?

P02 No, no, they have big ones...it's, it's [demonstrates size with his hand] about that

K [surprised voice] oh right, they're quite small

P02 Yeah, they're tiny

K Wow

P02 That, sorta like sits on, like, you see the size of that star wars figure [points to something on the shelf behind K]...he's about that size...and I've got like a little thing in halls, that's where he's sat

K [laughs] so he's got a home

P02 Yeah, and here [points to photo], he's stuck on the walls, with a little bit of blue tack...[speaks quietly] like spiderman

K Very cool...I saw one of your other website was erm, which was was it...

P02 narutowire?...yeah I'm into anime, as well...I like er, erm, things like [mumbles] and naruto, sorta like cartoons, the Japanese animation cartoons...and...I've got an addiction for those...that's...where I lose a lot of my time

K [laughs]...is that the inspiration, or appeal, of the Chinese characters do you think?

P02 Erm...I'm not, erm, I guess it would have something to do with it...but...I'm not sure...if it, if if it sort of, directly links

K Mmm

P02 Like with them, I guess it's that whole kind of sketching, because like, sketching out all those little characters, because like the dragon balls [?] was the bigger, the bigger one, and I'm going to sound a little bit like a nerd now

K [laughs] that's alright

P02 Which I will not apologise for [laughs]

K [laughs]

P02 Those characters, me and my friends, we used to sit down and we used to sketch a lot of those in high school

K Right

P02 We used to have like these little competitions to see who could draw them, like, just how they were in the anime, and stuff, and we used to embellish like our own little, little bits on them, sort of like try to mix characters and stuff...and I guess coming, stemming from that, is where I am, sort of like got the interest in these, erm, sort of characters and that, erm...I'm not exactly sure where the, erm, interest in Chinese characters comes from

K Mmm

P02 I guess I just, I just like those sort of things...oriental...why, I'm still not sure...I guess because growing up all my toys were made in China

K [laughs]

P02 Well, you know

K If you could design your bag again, what would you do, what would be the new design? You were saying you like the ones with, the, the thin details

P02 I like the ones that would probably have...er...a little thin, as opposed to all thick lines, like what you'd get with a brushstroke

K Yeah

P02 And, I'd probably go for a different colour instead of the cream, because er, the bag, sorta like makes these marks on the erm, like on this light colour

K Uh huh

P02 So I'd probably go for a darker colour, maybe a, sorta like maybe, a brighter highlight than what's on the inside of the bag

K Yep

P02 And then like that, the rest of the bag, would probably be, sort of like a deep green, deep deep, like a, hunter green, with probably like a yellow, and a grey detail maybe...something like that, something that wouldn't show up the dirt so easy...that's, that would be my ideal bag...the green, yellow, and the grey

K So you have to keep an eye out for the tarpaulins [laughs]

P02 [laughs], yes I do

K I think that's all the questions I need to ask, so thank you very much

P02 No trouble

K Thank you for coming in...a £50 Tesco gift card for you

P02 Woohoo

K [laughs]

P02 Er, can I do just one more thing?

K Yeah

P02 Er, where's the camera...[rustling sounds]

K Oh yeah, can I photograph that fold out leaflet that you've got?

P02 Sure

K I haven't seen one of those and it's useful to keep a record of what they're doing [Lots of background noise, things being moved around and photographs being taken]

K I really want one of those bags [the bag on the leaflet] but they're really expensive

P02 Yeah, they've got a really cool side pocket [Lots of background noise, things being moved around and photographs being taken]

K I like the fact that all of their stuff fits in with the whole image and everything...what did you think about the emails, the style they were written in?

P02 I...I loved it! Because I didn't, I didn't, I felt like I was talking to a real person...cos like usually these things are like, quite generic...and you don't get...it just feels like somebody has sat down and just wrote like a, erm, just a generic piece, just like if you've got a problem then do that...but it was quite quite personalised...that bit I really really liked [Lots of background noise, things being moved around. P02 is photographing the yellow pocket inside his bag and printing it to add to the probe kit]

P02 I love the bag...I haven't stopped, it has like, a special place...it sits on top of the fridge

K So it's on display

P02 Yeah

K Cool. And you're using it all the time you said?

P02 I've just...I've been trying to find different way, to use it...with the erm, with the strap at the back

K Yeah I saw the pictures on your leaflet [rustling paper opening the leaflet] oh yeah that's for the other one...I think there are some on the website, that had different ways of wearing it

P02 Well...I use that as a body strap, and if you're on the tube, I, just stick it on my leg [demonstrates hanging the smaller strap and the back of the bag over his knee to lift it off the ground]...

K Aah

P02 I don't know, there's gotta be, more of a use for this...besides those three things

K It's funny, because I never use that strap, I never think to use it...but maybe I should, experiment a bit more with it

P02 I mean, you just, well, you just use it for your laptop

K Yeah...pretty much...but I do want one of these big ones [pointing to the bag on the leaflet]...one day

P02 That's the only thing that puts me off from getting another one, is, is the price really...

K Yeah

P02 I know what I'd pay for it, and I know when I get it I wouldn't be disappointed, but...it's having to pay for it

K Yeah

P02 That's, that's sorta like the main concern

K Yeah

[background noise putting the printer and camera away, and velcro sound of his bag being opened]

K So thank you again...just so you know, what I'm going to do with the information is, obviously it's going to go into my PhD, but it's all being made anonymous, so no one will know it's you, there'll be no personal details or anything like that...erm, would you also like me to send you copies of stuff, I'm also writing things like conference and journal papers? Are you interested? What I can do is make it available if you want to see what's been done with it

P02 Yeah, erm...it's no something you can put up on Flickr?

K Er...no, it will be things like written conference papers with some of the photographs, so it will include things like quotes from interviews

P02 Cool

K So, I'll email you when I've got anything suitable

P02 No problem

K So thanks again for your help

Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
Something I like

LIST IT:
Here are five random facts about me:

1. I'm a random neat freak.
2. I eat amounts of energy
3. I miss church
4. Little things excite me
5. I love figurines & models.

PHOTO 11/08

Kate Herd
Product Design and Engineering
Middlesex University
Trent Park
Oakwood
London
N14 4YZ



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
My favourite product

LIST IT:
Here are my five favourite websites:

1. hajartube.com
2. macruvire.com
3. Shilubs.com
4. Ted.com
5. Facebook.com
6. Monsthealth.com

PHOTO 11/08

Kate Herd
Product Design and Engineering
Middlesex University
Trent Park
Oakwood
London
N14 4YZ



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card

Return to:

CAPTURE IT:
Something frustrating

DESCRIBE IT:
My pet hate:

When sharing bathroom & kitchen with dirty people and not being able to grasp or understand how to do something new.

PHOTO 11/08

Kate Herd
Product Design and Engineering
Middlesex University
Trent Park
Oakwood
London
N14 4YZ

LIST IT:
Choose five words describe the company you're buying your customised product from?

1. GREEN
2. PIONEERING
3. ORIGINAL
4. QUIRKY
5. FEARFUL

COMPANY: FERTIG
date: 11/12/08

DESCRIBE IT:
People customise things because...

they want something unique and not the ordinary, a medium to express themselves and their creativity. No-one wants a standardised item and as influential as Globalisation is standing out from the crowd and being an individual is equally as important.

This is something I believe larger brands more global brands have caught on to and are implementing. Plus there is a mean halloweigan effect, which when you have created something for you by year.

PHOTO 11/08

THE CREATIVE GENIUS OF ME
Linda Perry

DESCRIBE IT:
A brand that stands out from the crowd...

Virgin Atlantic

Since their very beginning they have offered a unique service that keeps people coming back. They have bright bold quirky colours like that of the Memphis group they are witty & cutting edge in their services towards customer.

Headed by a man, making my friend, I can find out, humorous, Quirky, Customer oriented, Sexy!

PHOTO 11/08

DESCRIBE IT:
What makes me different?

I am more focused and determined than most. I am not one to let things go to get me to anything about it. Normally they are not when overjoyed. Quirky gets in when in many things. Enthusiastic character. Many doubts but my personality comes through. Tenacity. Ability to lead.

PHOTO 11/08

DESCRIBE IT:
Your most frustrating experience...

Running to 6 different bedrooms - trying to find one that wasn't occupied dirty or containing cutlery/spillies on balls when I was going through a spell of diarrhoea. (Had and had spelt right)

Your best experience...

Being told or acknowledged for achievements / things. There is something very engaging & special when colleagues appreciate your work.

PHOTO 11/08

DESCRIBE IT:
The best present I ever received was...

A christmas card from a friend in halls

Because...

I won't really get close with many people in halls & the card was largely unexpected and thoughtful. Helped make Christmas 07.

PHOTO 11/08

DRAW IT:
Something I have customised or would like to customise...

BUSINESS CARD PROTOTYPE

More info to be added on reverse of card

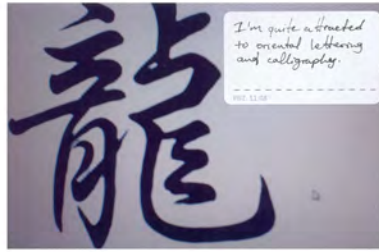
date: 11/12/08



"STIKFAS.COM I used to make men from garbage and twist ties. They would have joints and contours like real people, only problem was that they rusted and broke. Introduced to them by a friend and "fell in love"?? NB make my own models"



"My first sunset in my new area (ponders end) actually first sunset in London..."



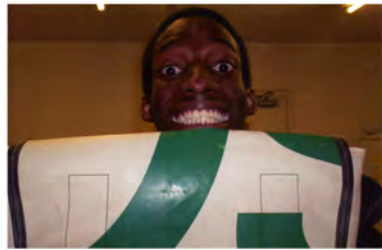
Something about me... "This is Brownes Beach where I learned to swim and spent many sundays relaxing after church"



The packaging... "Hmm sorta expected white but this works"



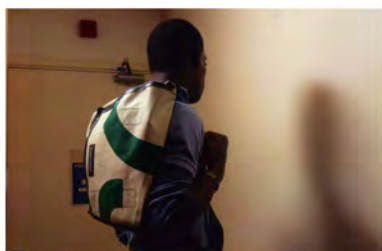
"Sorry used the wrong tag. The packaging"



"The reaction. Why"



The product... "Behold! A bag for the idealist"



"Another use for the seatbelt clip. Rucksack"

date 11/12/08

website



date 11/12/08

website



date 31/01/09

website



date 02/02/09

receive email



date 03/02/09

receive email



date _____

what happened?

how did it make me feel?



date _____

what happened?

how did it make me feel?



date _____

what happened?

how did it make me feel?



P03

Probe activity data

Transcript of voice recorder data within the probe kit

Transcript completed by Kate Herd.

15 separate recordings taken from an Olympus VN-2100PC voice recorder.

(...indicates a pause in the conversation)

Gender key for conversations:

X male

26.03.09 00:42 Length: 33:37

P03 "Right, yeah, so I'm on the site...erm, NikeID, and erm, buying a boys shoes, so I'm going to, men [website sounds]...and...[website sounds]...mmm, interesting...er...[website sounds]...not football, not, normal, normal footwear isn't it...it's normal footwear isn't it? I'm going through the list of...erm...options under mens section, I'm choosing footwear...cool, oooo [website sounds] and it gives me a list of, all the different trainers...but that's for men"

X "Yeah, but he will be mens, it's fine he's six"

P03 "Ok...kids, kids...then I'm going to kids, there's kids here"

X "Ahhh"

P03 "So I click on kids, ah, that's...mmm...[website sounds]...probably this one is more suitable, I'm seeing...erm...the Nike Lunar trainer, plus ID, running shoe, for kids, I do quite like that one for him. This one I don't like because it's too...this one is...no...."

X "It's nice"

P03 "This one is simple, I'm choosing something simple. I'm clicking on it...erm...waiting...waiting...hmm...ok, so it's erm...it's a green trainer, blue and black, but I'm going to customise it, and it has these little air holes, it's quite cool, do you think?"

X "Yep"

P03 "Ok...so...ah yeah, I'm clicking to start blank...and...what am I getting...erm...ok, yeah, what I've done, I'm now pointing the cursor on the shoe, so it's literally bringing up, erm, a little dialogue box that shows me, erm...the name...the name and the parts of the shoe, so I'm going to click on the base...and it pops up different colours, so I'm going to choose my colour, and I'm choosing...erm...red...hmmm, no...no, no, I think I'll choose, what was the colour before?"

X "White"

P03 "White...I'm choosing white for my base...er...I'm going to the eyes [can't hear the word] and I'm going to choose red...I suppose...I don't like how that looks...er, anyway I'm continuing, I'm going to...the accent...accent, red. Hmm...I don't like this trainer [laughing]"

X "Change style"

P03 "Er..ok,no...er...but then again the, the mouth is fine because the mouth is wide, cos [participants son] is er, that's my son's foot is wide, so it needs to be. I think to be sensible...it needs to be...wide at the mouth, so I'll go along with it"

X "Ok, if you like it"

P03 "Hmm, I think so, yeah, yeah he would, hmm...hmm...shall I...shall we go back? I'm going to"

X "Yeah, if you don't like it go back"

P03 "Yeah, maybe I should...er...no no no, it's fine...er...[laughing] I think I'm going back, just a minute, I'm going back, I'm going back"

X "The price at the beginning was 83"

P03 "Yeah...let's just, let's see what the others...I'm coming out of this one...does this get me out?...yes, close...ok...I'm heading for another trainer instead...erm...what about this one?...erm, er..they're the Nike Zoom...[website sounds]...the Nike Zoom T5...that's alright...erm, I'm kind of like looking for my design, I'm a bit indecisive now...erm...ok, I think this one...I'm not going into kids, I don't think...I don't like this one at all"

X "No I don't like that"

P03 "This one is 83"

X "That's the one you had isn't it?"

P03 "Yeah...but I don't like that...kids don't have much really...I'm going to the mens one and pick"

X "Yeah, cos if he's six"

P03 "Yeah...yeah, ok I'm going to choose another trainer...erm...I am going for the Nike Zoom T-5, CT iD boot... that looks nice, ok I'm clicking on that...and...I'm waiting...hmm funky...er, don't know if I like that"

X "So go back"

P03 "[laughing]...I think, what it is, it's when...I'm looking at it from a thumbnail, and when it's up, you know, when I click on, on the thumbnail"

X "When it comes up it's a different angle as well"

P03 "Yeah, I don't quite like, how it looks...so I'm going back to choose another...trainer...I think a lot of boys are wearing this one...[website sounds]...er...I'm still choosing...erm...no...which was this? Footwear, this is normal footwear isn't it?"

X "Yeah"

P03 "Er"

X "What's he going to use it for?"

P03 "He's going to use it for just normal, er, walking, just just casual wear, going out, so I suppose it's just footwear isn't it. I'm going to try this one, the F, the Nike Zoom T-5 FS iD, right...er, this is more or less, this looks the same...no it is, it's different, I like this, well it's different, this, er, lacing is at the side, and I prefer this soling, what do you think?"

X "Yeah, yeah, it's the laces that look good to me"

P03 "Yeah, what do you think of this?"

X "Yep I like that one, definitely"

P03 "Ok, so I'm going to click on...start blank...mmm...should I, should I start blank, white?...no, I like this blue actually...I'm not going to start blank, I'm going to...I don't know, the lace white...and I'm going to the colour...red, definitely red...and I don't like how that look. Outside base probably white...mmm...mmm, I suppose...I'm not too sure"

X "There's more colours there isn't there?"

P03 "Mmm, yeah, I think I'm just...I still...the outside base is not much colour, so I'm going to try the yellow, how does the yellow look?...mmm...mmm a bit too funky...aaah that's nice...I like that, ok...the swoosh...now that should be in mmm...you see that should be in red, that's nice, I like that"

X "Yep, definitely"

P03 "Hmm...yeah...ok...that's nice, the swoosh red, the colour red, the outside base black...the...lacing...white...I think it's nice. What's left, what's left? Erm...no that's the outside base still...outside base...mmm now let's see what's left, to design...the tongue, the tongue...the tongue...ooo interesting I like that, I like the view. I just clicked and

erm...it gave me, like, the front view of the trainer, what's it's going to look like, erm...what shall I put the tongue in, red?"

X "Yeah, try red"

P03 "Er...it's already red, it's ok because I want it to match, let's see blue...er...the tongue blue, this blue...it's not doing it"

X "Is it not working?"

P03 "Erm...ok, erm...the medal [referring to the medial iD] iD...oh that's nice...same blue again?..."

X "Is that, inside base?"

P03 "Inside base...oh...black...what's this bit here?...The iD, ok, erm"

X "The iD inside...no"

P03 "iD inside..."

X "That's that...it's up there at the top"

P03 "The tongue, I think that should still be red actually, the tongue"

X "Yep"

P03 "Yeah, I'm going to leave that red, and then I have the medal iD"

X "Now once it's done, you change the text, so this is iD, is iD just a colour"

P03 "No no no, no, it shows you what, what I have...meaning here...that's ok, minimum of ten characters, so I'm going to type in my sons name actually...yeah, I'm going to type in his...surname...or should I type I his, actually"

X "[mumbling] his full name in"

P03 "I can put G...G [says surname], show me...I'm going to click on that...your iD choice is not within our guidelines...all iD choices need to follow our customisation policy"

X "Is it at least ten?"

P03 "Oh right...so type in the full thing, yes"

X "Yeah"

P03 "Ok...[spells name aloud] [typing sound], no, see, mmm"

X "Why isn't it letting you do it?"

P03 "Look, it's not allowing me to type any more...so that's 1 2 3 4 5 6 7 8 9 10, ten words there"

X "Ten"

P03 "Yeah...mmm...see if I put G [says surname], let's see, show me...that's what I put before...ok let's just put Rogers...oh sorry, let's just put [says surname] and see what happens...'cos it's really hard, show me...I think I got it there...hmm..."

X "Where is it?"

P03 "It's there, it's very subtle"

X "Oh right, yeah"

P03 "Ok, that's ok...erm, I'm trying to"

X "There's another iD, medal, medal iD, where's that going?"

P03 "Where?...that's what we did, the medal iDs, the name...erm...ok, that looks...that looks funky, I like how that looks, it's very trendy, very funky. It's...I suppose you don't agree with me, but I like it [laughing]"

X "[laughing]"

P03 "It's erm, it's a trainer...and it's, erm...black...red...white...and yellow, but I've not seen why this bit is yellow, I haven't choose this, erm, colour yellow on one side, erm...oh there is one more, there is more to go...see it's nine out of erm, nine out of"

X "That's interesting, where does it show that"

P03 "Look, nine out of ten"

X "But what else do you need to do?..."

P03 "...I'm going to view it some more, just look at more views...ok...er...nine out of ten, I'm seeing a progress [coughs] bar that shows me erm, how far I've reached in the design stage, so I'm nine out of eleven, so that indicates that I probably need to, er, erm...there's

something else that needs changing in terms of colour, so I'm...kind of looking around...to see...the tongue iD, I did that, did I not"

X "Yeah...that's..."

P03 "I did...this..."

X "There..."

P03 "I did choose that, look it's already there...the heel, that's it...aaah...interesting, ok I can colour the heel, wow...white...oh cool [laughing] I like that, look...the white bit shows up here"

X "There and there"

P03 "Mmm, yeah, I'll leave that like that, and the tip, see, apparently it indicates the part I did not, erm, lets see the tip...see the part I hadn't, designed, stays in black apparently...erm...the tip in white as well...yeah"

X "Yep"

P03 "Ok"

X "But isn't it sa [cut off by P03]"

P03 "No, I know...let's see, yeah, it's still saying nine...inside base...what's that now"

X "How do you know what's actually, what you've actually got to fill in"

P03 "I'm going to move the view, to see what, to see how it looks, hmm interesting, er...right...hmm...I'm not too sure...actually I need to zoom because I'm not too sure this, I need to change a few just now, more views...yeah but I don't want that to pop up there...erm, what I'm, what I'm doing at the moment is I'm looking at the view, the different views to see the, how my trainer looks that I've designed...but erm...there's a box that pops up that shows me, erm, the two...the trainers in two pictures, but I want it like a, a, like a really big version of it...to literally see...but I..er...I'm going to attempt to change the view of the trainer again...er...there, look, ok I've gotten it just using the arrow and it's turning the trainer around. That's quite cool actually...oh that's nice...this is a nice trainer"

X "But what's that, is it still nine out of eleven?"

P03 "Yeah, I suppose, but that's ok...I'm, I'm satisfied...it's still, it probably will tell me more, what's, what's left, isn't it, like from before...probably this is, probably this, but I like this is just it, but I like this I'm satisfied, just this, just red, white and black...erm, so I'm satisfied with my design, it's really nice"

X "[mumbling] you have to do..."

P03 "Yep, I'm going to choose the size, and...United Kingdom...and gender, male, men...size, god I don't know, [sons name] width...size of hoof is big [laughing] so I'm choosing size 6 to be safe...cos he's constantly growing, so...I choose size 6, erm, width, oh god...regular, regular...yeah, width...it's my accent [laughing]"

X "No...because I thought you kept saying earlier that he has wide feet"

P03 "No, well, he [coughs], it's not that he has wide feet, I think that his feet is average, but erm, I suppose to be sensible he ought to aim for wide mouth, any, trainer...erm"

X "It's still saying 9 out of 11 though"

P03 "Yeah, that's ok, I'm satisfied with my design what [mumbles] T1...erm...I'm going to turn it, ok that I'm still going to turn it to view my final view of it...oh this is nice...I'm not too sure about the yellow bit...[gasp] oh what's, oh nothing nothing nothing...no, it's erm...I've clicked on, I have to be careful. This is nice"

X "What about the yellow bit?"

P03 "No, I think that looks nice like that, because there's a bit on the trainer ...that originally had a piece of yellow, and once I'd designed everything in my colour, this, piece, this yellow piece, stays there, and I think it's, obviously I erm...kind of goes by trials and error here to see erm, let's see, inside base...no that's not it, oh it tells me the tip, yeah it shows me exactly, once I'm pointing it shows me where...the swoosh is red...no...apparently it's still saying it, I like it"

X "It definitely is [mumbles behind P03 talking]"

P03 "I think it's very nice. Huh?"

X "So how do you pay for it?"

P03 "I'm going to add to cart...the yellow makes it interesting as well, I like it like that"

X "Go on, you've made your mind up, go"

P03 "This is nice...erm...so add to cart...and...it says something here...erm...choose an iD, if, if your purchase is more than one...hmm...iD tongue, ok cool, you you're choosing an iD for the tongue"

X "Yep"

P03 "[laughing]"

X "It's the same"

P03 "No, what did I put? Erm, [says surname], did I not?"

X "You did"

P03 "Yeah...so I'm going to put [says first name] for the tongue now...oh..."

X "What's happening, how many characters can you put in there?"

P03 "Er...minimum of two so I'm going to put GR...initials for his name...oh I can put the colour"

X "Yeah"

P03 "Colour colour colour colour colour, no red, red is not good...[loudly] oh perfect, this is nice! Love it!...this is nice, white on the red. This is nice"

X "Are we another stage done?"

P03 "Oh right, that's 10 out of 11 apparently, cos like until you've finished erm, so probably the cart will tell us, ok this is cool...erm...got that bit done, the iD on the tongue, and erm...if I click on add to cart again, probably it my pop up the final bit isn't it cos it's 10 out of 11...aaah I did not put the colour"

X "Oh for [says surname]"

P03 "For [says surname], which is brilliant...erm, should I try white...aaah this is nice, or should I try red on the black, no no no"

X "What about yellow?"

P03 "Oh yeah because...hmm...mmm don't know...it's nice, either white, or yellow, for the erm, the colour of the iD...erm...oh this is exciting...erm, what do you think? Because it matches, because the yellow is on, on the bit out, so isn't it, so probably I should put the, er, the name [says surname] to match it, let's see how the white looks...hmm...no, yeah you're right, the yellow...no that looks uniformed"

X "Yeah"

P03 "Perfect, 11 out of 11, that's my design done there...and erm, I took [?] out, this product is custom made and delivered to you up to four weeks...ok, erm, I'm waiting...I'm waiting...and I'm waiting...oh!"

X "What's it saying"

P03 "Wait, wait wait wait wait, erm..."

X "A hundred and twenty seven quid!"

P03 "No, because, no no, yeah yeah because I did...I like, which one do you like?...Do you like this one?"

X "Oh hang on which one did we do, what did we just do"

P03 [talking over X] "this one, this..."

X "the one with the black and yellow, that one"

P03 "Yeah"

X "Yeah that one"

P03 "But this one is quite nice as well, no this was the yellow first, and that was just trial"

X "Yeah yeah"

P03 "And error isn't it, shall we just choose"

X "That one, cos can't see the yellow on that, but the yellow is round the other side"

P03 "Yeah, but this is quite nice, and this is leather as well so I'd rather this so you can clean it"

X "The white's going to show the"

P03 "Mmm...[website sounds] ok so I'm going to proceed to checkout, and it looks good...erm...I'm waiting...and I'm waiting [laughs]...ok, erm, please be advised that a return option is available on all Nike products where applicable, ok I'm going to checkout"

X "I'm surprised that it's, why is it six thirty two, oh is it postage?"

P03 "Yeah, what? postage?"

X "It says 63.60 there and then 70.10 there"

P03 "Yeah I suppose, yeah...erm...ok yeah, yep, yep...iD, [says surname], GR, oh this is brilliant...I think I want one for myself actually...no I don't want those trainers back [laughs] anyway, I'm going to checkout [whispers] I'm not supposed to be talking, email, I'm typing in my email, so...just a minute...it's very tiny"

X "Yeah but that, that says members log in, you you"

P03 "Oh"

X "You"

P03 "Ok ok ok...I'm going to new customer, not registered checkout, yeah...[sigh] I have to put in details, ok, erm"

X "That's not too bad"

P03 "Yeah, ok it asks for my first name which I'm going to type in...[says first name]...and, my, last, name...[says last name, laughing]"

X "Oh come on [p03s name] [laughing]"

P03 "[laughing] My address, are they posting it to me really?"

X "What do you mean?"

P03 "I would rather go in the store and collect this"

X "Why?"

P03 "I don't know, I just feel, I just feel like I'll miss it, you don't want to miss your order...I suppose they'll leave it with the neighbour, as they normally do when they do this stuff...anyway...so I'm typing in my address...I mean, you don't want to miss something, you don't want to miss it do you...erm...right [mumbling parts of address whilst typing]...er...I'll give them the old mobile because I can't even remember my proper mobile, so...right, I've just punched in right, erm...I'm checking my details to see if it's right because I don't want to miss this [laughs] lets get it delivered to the right place...erm...right...allows 21 standard, oh allows 21-28 business days, so what, that's a month then"

X "At least, yeah it's about a month"

P03 "Yeah, I suppose, yeah, a month is alright...I'll tell him a month is how fast [mumbles – can't hear] isn't it [laughs]...I'm pressing continue, oh what's happening here? Oh right right right payment, ok, so I'm going to the payment...erm...yep yep...yep...so I'm going to the card number bit...erm...ok...er...I think this would be good as a present, you know...oops I'm not supposed to say my [typing sounds]...I'm just checking to see if I've put my card details in right, so...oh, 6, ok, ok I'm still erm...punching in my"

X "[mumbles something]"

P03 "No, probably because I haven't...er...yep, yeah...and yeah...I'm punching in the expiry date...erm...right...and now I've got to punch in the security code...yep...and...what's this?"

X "The billing address"

P03 "Ok, the billing address, my billing address is the same as my delivery address, so I'm going to tick that box yes? Yep...yep, erm...billing phone...ok, er but I'm just going to put the same"

X "The same"

P03 "Telephone number isn't it...mmm...ok I'm just punching in my contact, erm, telephone contact [mumbles numbers whilst typing]...ok...and er...email address I'm going to put that it, erm [typing sounds]...erm...send me email updates of new products and promotion, don't know...probably...er...er submit order...I'm waiting...ok it's saved details,

it's popped, the screen pops up that says save details, should I? Yeah I suppose isn't it, yeah, I'll just put a password...erm...putting in my password again [typing sounds]...erm...you're boot city [laughs]...my, my name of my first school...er...[typing sounds]...and...gender, female, do I have to put in date of birth?"

X "[laughing]"

P03 "[laughing]...right, yeah, apparently"

X "Shall I shut my eyes"

P03 "Yeah you'd best [laughing]...It don't have to be right you know"

X "[laughing] yeah"

P03 "[laughing] I'm not sharing my date of birth...[laughing]...save my delivery address...save my billing address...save details...and I'm waiting...and it says, erm...delivery one, [reads name aloud], der der der, my address...and it gives, probably the invoice now...erm...and...my order number...and it says your order has been placed, successfully placed, and you receive your confirmation...confirmation email of your order details...and...yeah, and it's twelve, 16 minutes after twelve and erm, that's my design product finished and this is the end of my...well"

X "Broadcast"

P03 "[laughing] I'm going to shut off now [whispers] is that it?"

X "[whispers] yes"

P03 "[whispers] no no no you turn it off by pressing up, oh dear, I er...stop, oh dear...it's clearly labelled here [paper rustling]"

X "[whispers] press stop, yeah, press stop, turn it off"

P03 "[whispers] turn it off, full stop...now it's on hold"

15.04.09 20:12 Length: 1:17

"Hi, my product, erm, trainers, my trainers arrived today...erm, I felt very impatient, erm, I wanted to rip open the package but I controlled myself, erm, I was at home alone, on my own when it arrived. Actually, it did arrive yesterday, but I was not at home so, they attempted today...erm...the trainers is very cool, very nice, great...it's...a bit, well, better than I expected, erm it's like spot on, really spot on I had some sort of doubts whether it would turn out the same but it's spot on as I designed it, it looks the same as the erm, as when I saw it online...and the only thing is that the red, thought the red was going to be a bit darker, but it's just a lighter colour red, so I'm assuming that's how it appeared on erm, online, erm...and...it's great, I feel excited...erm, it's very nice, very cool...and this is all, bye"

Transcript of written comments

DESCRIBE IT:

Why design it today?

I've finally found the time and remembered to do so

Describe your day so far in 20 words or less...

- * worked hard
- * had a peaceful day
- * had a progressive day
- * got a lot of stuff out of the way, that I left on the back burner for ages

The thing you're most looking forward to is...

Getting the product and designing it

You're buying it for...

My 12 year old son

What I think the experience will be like... (between now and when it arrives)

Exciting, different, impatient

I think it will arrive on...

No later than 26th April

25.03.09	Pleased and satisfied with my design. Pleased that it looked good and I designed it. A new and exciting experience
27.03.09	Company emailed to say order has passed, a bit more excited to receive this info
01.04.09	Anticipation grew a bit more as we're into April, the month my product arrives!
08.04.09	Received an email from the company stating that my order has been shipped. Surprised because was not expecting product to be shipped so soon
14.04.09	Company emailed my invoice; nothing special really. Said my order has been shipped; they already mentioned in a previous email
15.04.09	Filled in diary at the start of the day, stars indicate how I felt at the time. Inserted 'shocked' later on when product arrived. Arrived before time stated originally. Did say product was shipped but still did not expect so soon

Task Cards

Describe it – what makes me different:

- * Remember all dates and numbers – can easily remember a strangers birthdate 10 yrs later on. Just have a sort of elephant memory with these things; also don't forget personal conversations
- * Don't like being told "good luck" arrgh

[date: 09.04.09]

Describe it – your most frustrating experience...

Hilarious! Too personal to mention...

Your best experience...

[Blank]

[date 09.04.09]

Describe it – people customise things because...

- * Want to be different/unique
- * It fulfils their aesthetic needs

- * They want to make a statement about themselves
- * They want to be proud of their own work
- * It gives them the opportunity of owning a perfect product and a sense of satisfaction

[date: 09.04.09]

Describe it – a brand that stands out from the crowd...

Apple Brand (plus a drawing of the logo)

[date: blank]

List it – choose five words to describe the company you're buying you're buying your customised product from

1. Official; leading supplier
2. Popular
3. Manufacturer training/sports equipment
4. Specializes
5. Sports wear/gear experts

[date: blank]

Describe it – the best present I ever received was...

My son

Because...

Unique, special, got a gift where there will never be one of its kind to be made ever again!

[date: 19.04.09]

Draw it – something I have customised or would like to customise...

[drawing of a pair of glasses]

[date: 19.04.09]

Draw it – a map of my life

Add scan here

Postcard Stickers

Capture it – something that inspires me:

Books

Date/product purchased:

[postmark: can't read - date received: 30.03.09]

Capture it – Something I like:

Emma Bridgewater products

List it – here are five random facts about me

1. Have a passion for design
2. Love reading
3. Interested in tech, education and children
4. Like to shop
5. Like socializing

[postmark: 14.04.09]

Capture it – My favourite product:

[photograph of a collection of perfume bottles] Alien – Thierry Mugler

List it – here are my five favourite websites:

1. www.habitat.co.uk
2. www.dutchbydesign.com
3. www.barkerandstonehouse.co.uk
4. www.mychild.co.uk
5. www.shoestudio.com

[postmark: can't read - date received: 20.04.09]

Capture it – something frustrating:

[photograph of two household instruction leaflets] Fitting and building instructions

Describe it – my pet hate:

[blank]

[postmark: 21.04.09]

WOOHOO 'it's arrived'

Favourite moment:

When the product arrived and opening the package

Funniest moment:

Tried it on although it is my son's trainers. Thinking I can borrow it from him. he he.

Most interesting moment:

The look on my son's face when he saw the product with his surname and initials on it

Worst moment:

Had no worst moment; except I wish my son was there to open it up himself

Moment that exceeded expectations:

Seeing how the name is embroidered on the trainers

[writing tippexed out underneath can just about be read: Seeing the name on the trainers. For some reason I thought the personal name would be printed on trainers knowing that eventually {indecipherable} and tear it will fade Instead the name is embroidered on the trainers, this will definitely last]

Bit that made me smile:

Opening the package and seeing how awesome the trainers looked

Most frustrating moment:

I had no frustrating moments

Anything that was not as you expected:

The shade of red on the trainers. Thought it would be a deeper red as it somehow appeared on line

The one thing I would change about the product:

The bit that says 'Nike Zoom' that's located on the side heel of trainers

The one thing I would change about the experience:

Ensuring that some-one is with me when the product arrives

The thing I'll tell people about:

You get the product exactly the way you designed it. Same as it appeared on line; perfect!

Transcript of post-probe interview

Transcript completed by Kate Herd. Recording taken from an Olympus VN-2100PC voice recorder.

Interview date: 29.04.09, 15:45pm

Interview location: Kate Herd's office, Middlesex University, Trent Park campus

P03 brought the trainers with her but not the packaging. She also brought three photographs that had been taken with the probe but not included in the returned kit – these had been retaken to achieve what she saw as 'better' photographs

(...indicates a pause in the conversation)

K Ok, all I want to do is...it's just a case of talking a bit more about what happened, and to get a bit more insight into what it was like for you, and the things you did, so, I've got a checklist to remind myself of a few things I want to ask you as we go through the interview. I thought I would bring the probe so we can have a look at some of the stuff that you did...so, overall what was the experience like?

P03 Er...should I say interesting, interesting, exciting...that's how I would describe it, yeah, good.

K Talk me through what happened, the things that you did

P03 Erm...ok, are you talking about like buying the product?

K Yeah, the whole

P03 [speaks over K] Ok

K Thing

P03 Ok because I must admit [laughing] that I went online before, before I bought the product, and I was like testing out, and stuff like that, and erm...I did not originally go to the erm...the Nike, iD site, I went to the other one...er I can't remember...Mongolian...

K Oh, the PUMA

P03 [speaks over K] yeah the PUMA. And I found it...erm...[sigh] a bit frustrating, there, yeah...I was like, oh it's taking too long to load up, and what now and all of the, the colours was nice, I mean, that was too confusing, and I went on this site and it was like yes straightforward this is nice, and the flash images I loved, and I played around with that a bit to see what it looked like, erm with the different colours and stuff like that, erm...so it was just yeah it was exciting as you...as I think you already notice on the [mumbles something]...I was a bit frightened of buying...so it...online...erm looking at the erm...just the designs and the...well, I was mucking around with the colours and this...but erm, different, I never knew of this

K Right

P03 Erm...until you told me I could design it, never

K You didn't know about any of the companies at all?

P03 Well I know about the companies but I never knew you could design your own, your own stuff, so I thought that was like [stresses the word] REALLY...I think that was the coolest [mumbles then laughing]

K [laughing]

P03 Adding your own colours, doing your own thing...just seeing how it looked...you can, you know...test, and have a view, you know...and...that is...that is exciting that bit

K Definitely

P03 Mmm

K Did you find yourself, once you'd ordered them, did you go back to the website after that and have a look?

P03 Actually I did not, I mean, did I? did I? I did not, erm, I didn't. I would go back for myself though

K You're going to buy yourself a pair?

P03 [speaking over K] yeah yeah, yeah. Definitely

K [laughs]

P03 Erm, but because of how things were, and my, the, I did not, but if I were, probably...more relaxed, and had more time, I would DEFINITELY get myself a pair...erm, yeah...definitely

K [laughing]

P03 But yeah, probably in future I would...go back to the site again

K Do you think it helped having someone with you when you were designing it?

P03 Yeah...definitely...erm...it was more fun...you know, I can talk to someone...you know, what about this

K Yeah

P03 And it's more fun than being on your own...also when it arrived...I wish someone was there with me as well, it would have made things more [stresses word] EXCITING, you know, but erm...it's kind of like...I suppose you can tell, because when I...dictated when it arrived, it was very short, in comparison to what it was [laughing]

K [laughing]

P03 I think it's more EXCITING to have someone, it's like ah you know, and you know, you know, catching more and more conversation

K Yeah...I was interested on one of your cards you wrote that one of the things you found frustrating was building instructions

P03 [stresses] I HATE

K [laughing]

P03 ANY SORT OF INSTRUCTIONS...whatever, I just want to, anything I buy...in terms of like, let's say, IKEA...let's assume the thing is, erm...assembling a cupboard...erm...I just wanna just, do what, you know what, I really want, I really try to like...locate this...

K [laughing]

P03 Oh right I remember one time I'm assembling something, I had one screw left, I was like no something is wrong [laughing]

K [laughing]

P03 It was like, no, I have one this screw left...and I HATE it, I hate just, just things like that, instructions, manuals...[speaks slowly and loudly, stressing words] DON'T LIKE IT AT ALL...I don't generally read manuals, in terms of do it myself, it's like, oh, something went wrong, then I go back and read it...THAT'S frustrating

K So were you doing the same on the websites, just

P03 [speaking over K] Yes

K Using them, and then not

P03 Yes, I guess that's what it was [laughing]

K I think most people do

P03 Yeah

K I think that's the way it works

P03 [laughing]

K [laughing]...what about you son...when you got them, you said that that was one of the best things, when you saw his face

P03 Yeeeaah, yeah, he was like...WOW when he saw his name, because he doesn't carry the same surname as mine

K Ok

P03 So [mumbles something] his surname, [says surname], and he didn't open it up yet, it was like this, it was on this side [holds the shoe on it's side so the name is facing downwards] in, in the package, and it was like [loudly and enthusiastically] WOW COOL [laughing and

speaking enthusiastically] and he took it he just, and then he saw the GR which stands for [says name] and he was just, you should have seen the grin on his face

K Aw

P03 THAT was nice, I...felt, when it arrived he should have been there to open it up

K Ok

P03 But I'd put everything in its original packaging so he could, open it up again, but the look on his face

K [laughing]

P03 Was just, just priceless

K And how was he with the fact that you'd designed it, did he like the colours, the choices?

P03 Yes...yes, yes yes...I thought as well, erm when I...was...then again I wanted it to be a surprise...erm...it would have been, probably longer...if I make him design it himself...yes, trying and trying, I tend to be more quick but...if he was there I think erm, but yeah I just wanted, you know, a surprise...but erm yeah he did like the colours, and he just loved it

K That's great

P03 Yeah [laughing]

K That's good, I like that...let me just check my questions

P03 I, I think also, as well, it's showing off with his friends that his name is on his trainers...I think that's a big thing, yeah yeah [laughing]

K Do you normally buy clothes and shoes online, is it something you would normally do?

P03 I do, yeah...erm...50 50 I go in the store...I do online as well

K Ok...so you're not bothered about not being able to try them on or

P03 No no no no no, once I know his size or my size I'm I'm fairly, once I know the company as well, I'm fairly confident that it's...that it will be fine. Yeah

K Have you bought from Nike, on their website, before?

P03 I've never bought...no...I've been...I, I have Nike, but I always go in stores, always tend to go in stores, not online

K Yeah

P03 Erm...in terms of clothes, I mean...some, some erm, stores obviously the sizes are a bit smaller so it's, a bit bigger...and once I'm used to the store I know what size I, you know, can go to online. But I've never been to, no...I've been online

K Uh huh

P03 Nike...just to have a look...but that's really four years before, just to have a look at what they have, but I'm, normally, I'd just go in the store...after...but never did it online, no

K And were these what you expected?...because I know you said

P03 [interrupted K] It was, except the red, because for some reason just the red, looked darker, a deeper, deeper red...but exactly, exactly how it looked, is exactly how I got it

K [laughing appreciatively as she speaks]

P03 So that was...actually that was really quite something...hmm, what did you ask, what did I say in the...most disappointing moment...and I said I hope it's not disappointing because

K [laughing appreciatively as she speaks]

P03 It come with [mumbles as laughing and talking fast] I said I hope not, but it was like spot on [laughing]

K [laughing]

P03 Yeah, yeah

K Great, that's good to know

P03 Yeah, I, erm, also the colours...originally, I'm from Trinidad originally, so it's red, white and black

K Ahh

P03 So that's why, erm, I choose the colours

K Ok

- P03 The green...for some reason, I saw the green and it's like...that's not going away, I couldn't...choose, and I looked at it and it's like no, no, that's alright, I'll leave that there...and I put his, er, name in the same colours so everything is coordinated so, it turned out yeah, very interesting with that bit of green there
- K It looks good...What do you think about the quality of the, of the workmanship, like the embroidery?
- P03 Yeah, erm...I thought it was, some design...it's printed...erm...oh gosh [looking around my office for an example of what she means]
- K [laughs] You probably won't be able to find an example
- P03 Yeah...it's printed, and, and through the time it wears off...you would see like, barely see the R, barely, but I wasn't expecting them to embroider, and I thought that was really...I was surprised by that one
- K And what about the packaging, what did you think of the packaging?
- P03 Erm...
- K Can you remember?
- P03 Yeah, it came in the, the brown box at first...then, the, the Nike box, which was different from, other boxes, because I've bought trainers before, and this one you had, you pull...others you open with a flap, this, this, this one, its nice, it's just different, I've, I've never seen, I don't know if that's the new, box now, as I haven't bought a pair in ages...so, erm, the packaging, yeah, quite funky...quite...I would say, erm, it's alright
- K And did you find that, after you'd ordered them, did you tell anybody about what you had done? Or was it just a secret?
- P03 No no no I, I told a friend and he...he wants to erm buy for his son, he said [mimicking another's voice] ah maybe I should buy for them, yeah, and give them a surprise and stuff like that, erm yeah and [mumbles] loved it, so he knew about that, but in terms of telling...someone, just one friend, who was, dictating when we were together [meaning he was also present on the voice recorder with her] so he wants to buy for his...I think eventually he would...maybe, maybe for Christmas, I don't know, but it's, I think the big thing for this is the, the name...on the product, that's...I think you could put anything
- K Yeah, I heard on the dictophone that you were trying to find the characters that it would accept, because the first thing you typed in
- P03 [speaking over K] Oh yeah, yeah, it didn't, it didn't, I was getting problems with that, with the thing I wanted to put originally was his name, his first name, and that didn't take it, I don't know for what reason, probably I... I don't think it was enough characters, I can't remember why...I think I put [says first name] R...I think [says the letters to herself, counting them on her fingers]...[quietly] that's six...I don't know, for some reason it just wasn't taking it, so I said I know I'll just put Rogers and ok, ok that's fine...yeah...so I ...yeah, but that was fine
- K That was the only thing that seemed to not work?
- P03 Yeah, I can remember, yeah, I do remember that, that was the only thing
- K And you said this was the one thing you would change? [pointing to the Zoom label on the trainer]
- P03 Yes I would...I think it's too nice to have that...like zoom, looking a bit bobbly, I don't like that bit, I think it's...it's [laughing]
- K [laughing]...Now, in terms of the design probe, what was it like to record the experience as you went along?
- P03 [excitedly] Different [laughing] oooo [laughing]
- K [laughing]
- P03 Oooh it was like, I was very conscious to be quite honest with you, oh God I don't know what Kate is looking for, it was like yeah I'll just talk...the second one...the second, one I did, you know it was, I was like really conscious, it was like what do I say, what do I say

- [laughing] maybe I'll just rattle on....but I thought no, I'll just say things nicely [mumbling whilst laughing]
- K [laughing]
- P03 Like how you'd normally talk to a friend, sort of thing, that's that, that's exactly it [laughing]
- K It's good because it allows me to be there without being there, because it would never have been the same if I was watching you do something
- P03 [whilst K talks] Mmm mmm mmm
- K The point is that it makes it more natural
- P03 [laughing]
- K [laughing] I was after what really happens as opposed to what happens when you try and watch something happen
- P03 Ok [laughs]
- K Do you think it made you think more about what you were doing, and what was happening?
- P03 Yeah...erm...what, erm...in terms of waiting for the thing?
- K Yeah, in terms of the whole experience
- P03 Yeah, erm...yeah, it did make me think when I did fill out that diary, erm and it made me think how I'm feeling I think...yeah, it did make me think...I would think, er, how do I feel today?...I was searching for more words, I gave you a few more words about how I felt...erm...and I felt generally, you know, you're excited about something, and then you have to wait and then afterwards it's like oh ok, I'm not so excited anymore, so it did make me, yeah, it did make me think
- K Because it's interesting when you start to draw it out almost as a graph, and you can see the mood changing, it's great
- P03 It was, I mean, if this, it came quite quickly I must admit, but if this had taken, probably, the...month...for some reason I thought it was going to take much longer...and then probably my excitement would have been two [laughing], you know it was exciting thinking about it, it was like [excitedly] oh my god it's here, so...it never reached a two...but I think generally, for me...erm, excitement goes down, and it won't be as exciting, erm, as at first...but generally I was excited...yeah, yeah
- K Do you think the fact that it arrived early, erm...makes you see the company in a very positive light
- P03 Yes...definitely, absolutely...I, I mean it did email me...but for some reason I just didn't...did I believe?...I was like yeah they just email, I suppose that's, erm...what confused me as well they said it's shipped, but I didn't...I literally took the word your product is now shipped, and literally took the word shipped as in boat...right...so I thought oh yeah, ok, they said that, it's going to be [stresses word] AGES if it's going on a boat...so, erm, yeah [laughing]...so one of my friends said no no no no no, shipped that could be just, you know, on air, just that they use the word shipped, and I was like oh, it's not, it's not necessarily by the boat, it was like [stresses word] NO [laughing]...it said shipped, your product has been shipped, it was like, by boat, that's going to take [stresses word] AGES then [laughing] and then I missed the parcel, [stresses sentence] I MISSED IT, I was like oh it's here [laughing] Oops [laughing]
- K Did they leave you a card?
- P03 Yeah...I did put the date it arrived actually, I did, it was like, oh ok, [mumbles something] he was right, it was like literally, you'll probably even get it by next week and he was right, ok...but I wouldn't necessarily choose that word shipped, or probably that's how it is and I didn't know it...
- K There are different words they can use
- P03 Or delivered
- K Yeah

P03 Or would be arriving

K Dispatched

P03 Dispatched, exactly...but shipped told me ok right, yeah, ok...probably that's the catch [?] date...so it's going to be long [laughing]

K No, tell me about the choice of stickers on your map, I'm interested

P03 [whilst K is talking] Mmm

K Just to see how it worked...did you find trying to find the picture, was it an interesting...

P03 [cuts in] it was...very, yes, and I managed, you had erm, appropriate pictures there, erm...I'll tell you my ideas, erm, the website...I thought it was a wish [the fairy sticker] a wish to have a trainer I can, erm, design...your own name, that's like a wish isn't it, so I felt yes, playful, everything was all nice and exciting...the, the, erm, you know the balloon [the sticker], you know it was excitement here, a wish granted and the excitement. Ok, when I went onto shop and I literally saw, erm, muck about with the er, the pictures and stuff that I felt over the moon [refers to planets sticker] because I can see the, the different changes and the different angles, and it was like [excitedly] wooo this is great, and the I had a [mumbles] like this balloon [laughing]...and then I received the email from the company and I was like [excitedly] YES, great, they have, erm, confirmed everything so I was like that's good...so I see the thumbs up, the flowers which is, I see this as all positive, the sky and the plane, I'm up in the air, so it's all...you know, positive and I received another email, what was that about?...Erm, I think it was erm...I think that email was

K [paper rustling] I think it will say in your diary

P03 [thoughtfully] Yeah, what was this about? ...I think they told me they...they received the order...or something...I think it was receiving the order

K Yeah

P03 And that started that's it, it was like they've received the order [stresses words] GREAT, YES, IT'S STARTED, and then I received an email telling me...erm...that the, I think was that it has, er, been shipped, and I was like [loudly] SHIPPED, so I was very [mumbles one word, into laughing]

K Ahh, that's the sad eyes [referring to the sticker]

P03 Yeah, yeah, the dog, the dog [laughing] so I was like shipped, so it was, like, a bit sad...I was like you already told me that it was a blank face there [referring to sticker]...you already said that, so it was like, blank face there, so it was, so this meant disappointed, disappointed, seeing the word shipped as I explained to you, and it was like ok ok, you know when you have this, ok hmm ok, so these were the blanks...and erm, getting the product, over the moon...again...erm, you know, the clouds, my wish came true again...I received an email, not sure what this email was about, erm...I think it was just a general, general emails, er, can't remember...probably said hope you're satisfied or something like that...so I fell in love with the company, you know for being so, you know, on target, even way before their target...what was the blank for? [referring to the last stripy sticker], why did I put that blank? I can't remember, I suppose that's not appropriate there...but erm, why did I put this blank? ...but it was generally good, I was like yeah, this company is nice...I suppose the blank was like, yeah, probably you would expect them to say something but, yeah, it was a general positive sense, at least with my choice of erm

K That's good!

P03 My choices [laughing]

K It's nice, because it's a nice prompt for reminding you about how you were feeling

P03 Mmm mmm

K Because it fades

P03 That was very interesting, very different, yeah

K How long did it take you to pick your stickers?

P03 Erm, not very long...no no no it was quite quick, because this, the stickers were more or less...appropriate...you had appropriate stuff to my feelings...so it didn't take very much, so...it was good, it was good

K [rustling sounds as K looks through probe] Ok...it was good, because you filled in all of my cards

P03 [laughing]

K I was intrigued by this [referring to task card where answer had been 'hilarious! Too personal to mention']

P03 [talking over K and laughing] no no no [laughing] you don't want to know

K That's torment [laughing]

P03 No...it's really personal [laughing]

K [laughing]...tell me why you think Apple stands out [referring to 'a brand that stands out from the crowd']

P03 Because I like Apple, Apple products, and different...I suppose, er...in terms of design I love their design, they're different, they're always, just...er...I just don't want to use the word interesting because it doesn't say anything anymore...erm...I just think Apple, generally, are good products, erm...I kind of think it's just that they do more, there's more design, it's just a company that their products are just...

K Is it just looking good or is it more than that?

P03 It is looking good, it is looking good, yeah that is a big part of the way they...yeah, it is looking good...also...erm...the features...where they, where the software, it, it's just really, I have key notes and I love that, they just have different things...and yeah, you can get other stuff, and yeah PC, but I think generally Mac has...they go out of their way to make things more exciting, more interesting...more appealing...yes...erm...I just love, erm, Mac...yeah...

K They've certainly got that image haven't they...and things like the customer experience is so important to them...Did you write your description of the company before you bought your product do you remember, or after?

P03 No, after...

K Do you think any of that would have changed if you'd written that beforehand?

P03 Yes...

K What would be different?

P03 Erm, what would be different...erm...hmm...erm...[reads through what she's written, sounding thoughtful] probably the 'official; leading supplier' but I'm not too sure...I think the 'expert' bit as well...yeah...I didn't know what to put for that one [K hold 'best present card']

K That's lovely, that's lovely

P03 There is nothing I can say, honestly there is nothing I can say that I've received that was all that fantastic, erm...that's for life, he's just there all the time so [laughing]

K So it's a good thing he's a good present [laughing]

P03 [laughs] Yes, it's a good thing, although he can be a frustrating present sometimes, but, erm, it's a good thing generally

K And I was intrigued by your glasses

P03 Yeah, I would like to design my own glasses, I would like to...you know you have all these different, erm, designer glasses...if you could do your own with your own...colours, and these bits [points to the arms of her glasses]

K Mmm I don't know if there are any companies that do that, that would be a really interesting one

P03 Mm uh huh uh huh

K Tell me about the map of your life

P03 [laughs] It's just, it's just as it says, it's just me

K Your current situation?

P03 That's my current situation...I'm on my own at the moment with my son, I live with my son, juggling Uni, studying, part time work, I find time to socialise as well, not as before...

K What are you doing part time for work?

P03 Erm, sometimes I do secretarial work, erm, office, office work, so that's...and I work with...this agency so they call me when they need me, and it's really busy, and stuff like that, so I can get busy, so...yeah...it's good...erm...meeting up with friends is good, sports, that's with my son most of all of course, sport, I would say, it's on his level because he's into football, so if I put that there it would not really represent me, it would represent him, erm...relationships, friends and family...erm...keeping in touch with them, that's basically me at the moment

K It's a nice diagram

P03 [laughing]

K Your pictures are good, I like them

P03 Ohhhh do you? Oh you got them [looking at the postcards and laughing]

K It's so exciting to get them in the post [laughs]

P03 Really? [laughing] I enjoyed that, everything about that, it's different...I must admit I bought your pictures back, because they're a duplication of the same thing...and I kept thinking ahh that's not nice, or that doesn't have enough light, it was like that doesn't matter [P03 name], but I printed it out...and I brought it back...but it's very much the same as this...so I brought it back

K Oh that's ok

P03 Erm, I thought you're wasting, you're wasting stuff, so I, I stopped it, I stopped being, trying to be perfect, so this is

K Oh, don't worry

P03 [laughing]

K Don't worry, the idea is that you have lots of stuff to play with, and...

P03 Yeah

K But that was good, I like this stuff [pointing at postcard]

P03 Emma Bridgwater? yeah, I like erm, at first I fell in love with the dots, and then...I tend to like, I like the hearts as well

K Yep

P03 And books, I like books, books books books, you can't go wrong with books

K Absolutely

P03 [laughing]

K What else do we have...a passion for design

P03 Oh yeah, yeah

K Would you normally buy, when you go clothes shopping, stuff like that, would you normally buy, are you into designer clothes, or are you just into stuff that you like

P03 Stuff that I like...erm...stuff that I like, probably if it's designer clothes, but it must be something that I like. There are some shops that I don't go in at all

K Like what?

P03 New Look [laughing]

K [laughing]

P03 Erm, I tend to find River Island did some nice stuff but now I think just looks a bit too...I don't know, some places I just pass...just straight...and then I get frustrated because the look that I want I can't afford, so I really get frustrated shopping

K Yep

P03 So I'm saying I don't go in there, I don't go in there, [P03 name] you just look up at the prices [laughing]

K [laughing]

P03 [laughing]

K I saw you had a picture of the sales! [laughing]

P03 [laughing]
K Yeah, that one made me laugh
P03 [laughing] Oh yeah, then I would go in and say yeah, probably yeah, maybe I can get something! No, it's like don't, even, go in [laughing]
K Yeah, sales are dangerous!
P03 These are just church designs anyway [referring to her photographs]. I went in and it was like yeah I like church designs so, you know, I had the camera...[stresses the word] INTERESTING, I've got to get a good camera for myself, which I don't have, and I just [stresses the word] LOVE having a camera and erm taking...so that's what this erm design probe did to me, yeah, erm...I like, I like that, picture taking experience
K What did you think about the photo printer? ...had you used one before?
P03 Never...very straight forward...erm...print lovely, I think I'll get one myself, it's just, it's it's, very nice...very handy, it prints fine...erm...the camera as well, I was really, I suppose I was zooming, and there was some I did not zoom, and I was like this thing takes pictures really close up, it's really...I don't know what about that camera but it takes things like [stresses word] REALLY close, you don't necessarily have to zoom
K Yeah
P03 Don't necessarily have to zoom, yeah...it's a nice little device
K Yeah, it's not too bad, it's not the most expensive camera, but the printer is nice
P03 Mmm
K I'd not used one before I bought one for the kits
P03 It's very, I mean, it's idiot proof [laughing] very simple, did exactly as it said. It was probably the easiest set of instructions actually, me hating instructions, this was very clear, very easy, even the, the [her pronunciation] dictate-a-phone, it was very, just as it said, very straight forward...
K ...That's a good picture, the train...[looking through her photographs] did it come with any spare laces?
P03 No, just one set...
K ...this is your box
P03 Yeah...and that's what I told you, you can pull out...you know, not like original boxes
K Yeah...Are you somebody who keeps shoe boxes?
P03 Yeah...I am...although it all depends on how nice the shoes box is
K So are you going to keep this one?
P03 This one, yes definitely
K Do you have plans for what you're going to do with it?
P03 No...I just, yeah, it's just...yeah, I don't know...
K I like shoe boxes as well
P03 Sometimes it's like, oh no I have too much clutter, too much junk, but I like shoe boxes as well...[both looking at the photographs]...and of course the chocolates
K Yeah that's a good picture
P03 [laughs]
K I like the background
P03 Oh that's my tea towel
K Ah
P03 I thought, how can I make this nice? [laughs]
K Did you find you were thinking a lot about how to lay out the photographs?
P03 [enthusiastically] Yeah, yeah...and I was like, oh yeah...it's just me as well, it's just how I am, erm, in the house as well...erm...even the fruit I have, I have it in the living room all displayed...and my son says mummy do you turn everything into a design? [laughs]
K Where was your bag picture? [referring to the photographs]

- P03 In Topshop...and I was like what is this!, there is too much going on here, so I just took a picture...what was I after?...I think I wanted a necklace, I was really into Topshop [laughs] ...erm...that was me, over the holidays...for my project
- K What is it you like about Virgin?
- P03 Because it's fast...it's comfortable...erm...I can...you can travel with overhead trains, and I just like Virgin, it's just fast...I was trying to save money on the Midland train, and it stopped, at [stresses word] EVERY stop, almost every stop to my destination, I was like, yeah...I just Virgin trains, if I'm travelling out of London...and this is again, my journal, yeah [laughs]
- K So the diary in the probe was easy if you're a journal keeper
- P03 Yeah, yeah yeah...this is just special occasions and stuff like that, I'll just jot things down...
- K That was a great picture of your tin
- P03 [laughing]
- K I like that a lot
- P03 [laughs] It's awkward...if I had a chance to properly redesign something like this, I'd think of something more simple...probably I'd try to take that on, but I couldn't think of anything, but I was, I was just taking the pictures and I was like, ah yeah, maybe I should take this...and I'm sure, you know, everyone as well would have, you know, it's really awkward sometimes, sometimes it's really awkward to you know, with the key...sometimes it breaks off, you know, the metal bit...I hate that [laughs]
- K Are you one of these people who, I know I'm the same being a designer, that when you come to buy things, you end up looking at the details on everything?
- P03 I...it's grown on me, I never realised, that this course has done this to me [laughing - referring to her MA in Interaction Design that she is currently studying for] because I went to Staffordshire over the holidays, and I was out, I was at a till, and I looked at this girl next to me, and she'd bought erm, a cold salad, and you know, you would try your best to stop that cold salad to get more heavy, and I have a friend with me, a teacher friend of mine, and it was like, oh, interesting, I like the way they have designed that cover, because the cover came with...rounded...and she was like, and then she pointed out to me she was like look at you, you're looking at, and I was like yeah...and I said yeah, I said that's clever, the way they designed the cover, and it just comes...and she's like...oh look at you! And I was like, [pleased] oh yeah!
- K Once you start that's it
- P03 Yeah, I look at things, at a different light now...just differently, erm, this course did that...and then with your design probe it was like, yes! I want to do that
- K So what did you do before this course?
- P03 I was boring, I did erm, education, I was at Trent Park...education and IT, erm I like IT, I'm not great on IT [stresses word] AT ALL but I had always liked design, always, I just...it was just, this course is just, [enthusiastically] this course is just fantastic, I'm just really liking it [laughing]
- K [laughing] Good...I think that's probably everything that we've looked at now, that's great...thank you very much...have you got any questions?
- P03 Erm...yeah...what, what are you...I know you're doing design, but exactly what...what area are you studying in design?
- K Ok...I'm doing my PhD at the moment, and I'm looking at mass customisation, so customising products that people buy
- P03 Right
- K And what I'm interested in, is...the whole experience that people go through...so most of the researchers who are looking at it, at the moment, because it's a relatively new research area, is what happens when people are on the website, when they buy stuff, or when they go into the shop. No one is saying what happens when...when they wait for six

weeks for the product to arrive, what kind of packaging does it come in, how does that make them feel?

P03 Mmm

K So I'm interested in using tools like design probes, which no one in that area is using...to actually find out what it's like when people, go through an experience...because obviously if I, if you hadn't done this and I asked you now what was it like when you were buying it online, you probably would have forgotten that

P03 Mmm

K And it would all be distorted by

P03 [talking over K]

K The way you feel about it now, the final product...so it's about finding interesting ways of...engaging with peoples experience

P03 Interesting...it did make me think, how did I feel...I suppose after, while...you don't really think about that

K And if you ask people afterwards they won't remember, and if you're with them whilst they do stuff, they won't behave in the way they would normally behave

P03 Yeah

K So...it's hard, because obviously...you bias everything by asking, somebody...to do something, because you'll be thinking, what does Kate want me to do?

P03 Mmm

K Or you'll be more self-conscious...but this is probably a better way than me saying I want you to go and buy a pair of Nike trainers, and I'm going to give you this much money...because you have to invest some of your own money

P03 Mmm mmm mmm

K It means you're choosing a company that you want to buy from...and I'm not looking over your shoulder, so you can do whatever you want

P03 Actually, I think generally, all the trainers I had...I just own one, I think I just own one pair of PUMA...but generally the trainers I buy would be...Nike...

K Why is that?

P03 ...I've never really questioned that...I think probably because of the publicity, probably, I don't know when you look at sport, I love sports...and they're great sponsors...yeah, so Nike, I think it's that, I think it's their, their erm...ads...and erm, the exposure...erm...I think that's all I know really...yeah...that's the first place I go if I want a pair of trainers, a pair of Nike trainers

K It's the brand loyalty...

P03 Mmm I suppose...yeah...but they tend to do really nice trainers, so I'm just satisfied, you know, yeah

K So what I'll be doing, with the research information, just so you know what I'm going to do with the probe stuff...I'm going to be using it for the PhD, and for writing journal and conference papers...and obviously what I'll do is, I'll take out any of your personal information so you won't be recognisable or identifiable in any sense

P03 [mumbles something, laughing]

K [laughing] So don't worry, all the information will be anonymised, if that's a word!

[laughing]

P03 [laughing]

K Erm...do you want me to send you copies of what I've done, if you're interested? Just so you can see what's done with it? or...I can make it available so you can see it if you want to, at a later date

P03 Yeah...it would be nice...if it's a hassle don't, honestly...really, really, I just enjoyed the experience, it was different, very different...describe what you're buying, your mood, very very different, so as I told you I just enjoyed it, and the picture taking, I...I wanted a

pictures of homes, and I forgot, you know, I just didn't get time...but I really like homes and gardens...love it...

K Yeah, I saw the websites you'd listed

P03 Yeah, erm...I forgot, because I went out to, erm...Harpenden...and they have some really lovely houses along there...and I did not go with the camera...but there should have been, some other pictures

K So were you carrying the camera around with you quite a lot?

P03 Of course, yeah yeah yeah...yeah, I was...it did have, you know...I need a good camera now [laughing]...so it was interesting, exciting for me...yeah

K Well that's good, because it's useful for me to know, what it's like

P03 [talks over K] Yeah, I took it around...erm, with me...that Virgin train I travelled...took it when I came off the, the erm, train [laughs]...I went up [mumbles something whilst laughing]...but erm, yeah I did walk with it sometimes, sometimes I did, yeah

K That's great...now you asked for an Apple Store voucher, so here it is

P03 I need a printer, I need a printer! [laughs]...erm, the printer I have at the moment, it's past its time...and it's not compatible with my Mac computer it's compatible with my PC...it would not print but it scans, so I really need, I really need to find something that's compatible with both PC, and a Mac

K Well here is £50 towards it

P03 [excitedly] Thank you!

K Thank you very much, you've been a real help to the research

P03 Really...this, it was, well, enjoyable...it wasn't like [fed up voice] oh yeah...it wasn't like, it didn't come across as a favour, it didn't come across as oh yeah I promised, it was...[stresses word] REALLY...exciting, I must admit...with the camera [laughs]...it was just excited, I was really interested in it [laughs]...probably if I'd had more time probably I would have, probably would have over done it, or run out of erm...picture...

K Picture paper

P03 [laughs] Yeah

K So thank you very much for coming in and showing me the trainers, I'm glad that he liked them

P03 He did, he did

K Did you get the shoe bag with it? [P03 is packing the trainers into a shoe bag]

P03 No no no no...this is my own shoe bag, yes...I keep shoe bags...I keep...boxes [laughs]

K [laughs] I know what it's like. So thank you very much, I really appreciate it

P03 You're very welcome

K [as P03 is packing up her stuff] How's all your work going?

P03 [sigh] Good...I have my, erm, my school to observe next Wednesday, so...mmm, I'm looking forward to that. I have my report, that's going fine, I mean I got the erm...the prototype, which I'm testing out in a school now, so that bit is fine...the report, erm...I've got to, like, start on that immediately, cos it's due on the 15th...erm, it's enjoyable...I think it's just design isn't it, I really like the...design aspect of it, like looking at things and, and trying to come up with something different...or trying to redesign something, I'll look at stuff and look at it critically...and I think I'm becoming...becoming a bit of a pain, because I look at it and really look for the faults

K [laughs]

P03 I'm going to look at think how can I design it better...and I'm going to look, I even look at tickets now, the kiosks in

K Yes

P03 And would literally go and go yeah this is nice, and the one at mine, the one where I buy my ticket, that one is really clear...and it's like yeah, this is really straight forward...and it's just brought me to this [laughs] I was never like this...

K You'll never forget it now

P03 Yeah, I was never like that before...now you just look at something and you think I yeah, this is really frustrating, how could I change that

K [laughs] It gets to the point where it becomes quite hard to buy things because you're so critical in the shops

P03 [squeals and laughs]...and I meant to take pictures of shoes as well, erm, then I forgot to take them to be quite honest, yeah, yeah yeah, it was a very nice experience

K I'm glad, I'm glad it wasn't a trial for you

P03 No no, it wasn't, it wasn't, it was very different, erm...I would do it again, it's something, exciting

K Thank you very much, it was really nice to meet you

P03 It was nice to meet you too, and good luck

K Thank you, and good luck with your course

P03 Yes thanks, I'll need that, but I'm really enjoying it. Take care, thank you

K Bye

Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card!

Return to:

CAPTURE IT:
Something that inspires me
B to K

Just to let you know I bought a product from:

NikeID
 Puma's Mongolian Shoe BBC
 My K-Swiss
 Timberland
 Freitag

on 2008

Kate Herd
 Product Design and Engineering
 Middlesex University
 Trent Park
 Oakwood
 London
 N14 4YZ

PHS 1139



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card!

Return to:

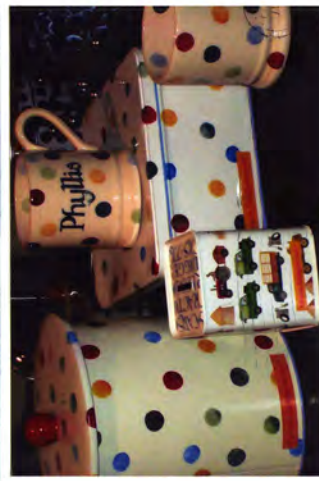
CAPTURE IT:
Something I like
Emma's Spring water bottle

LIST IT:
Here are five random facts about me:

1. Have a passion for design
2. Love reading
3. Interested in psychology
4. Like to shop
5. Love geography

Kate Herd
 Product Design and Engineering
 Middlesex University
 Trent Park
 Oakwood
 London
 N14 4YZ

PHS 1139



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card!

Return to:

CAPTURE IT:
My favourite product
Henry Mager

LIST IT:
Here are my five favourite websites:

1. www.habitat.co.uk
2. www.techbydesign.com
3. www.bostonandstenthouse.co.uk
4. www.mylife.co.uk
5. www.shoostudio.com

Kate Herd
 Product Design and Engineering
 Middlesex University
 Trent Park
 Oakwood
 London
 N14 4YZ

PHS 1139



Stick this sticker onto the back of your 'CAPTURE IT' photo to make it into a post card!

Return to:

CAPTURE IT:
Something frustrating
INS FRETIONS

DESCRIBE IT:
My pet hates:

Kate Herd
 Product Design and Engineering
 Middlesex University
 Trent Park
 Oakwood
 London
 N14 4YZ

PHS 1139



LIST IT:
Choose five words describe the company you're buying your customised product from?

1. AFFINITY, LEARN, AFFINITY
2. POPULAR
3. SPECIALISES
4. SPECIALISES
5. SPORTS WARE (KORR)

date: 9/14/2009

DESCRIBE IT:
People customise things because...

- WANT TO BE DIFFERENT
- IT FAITS THEIR PERSONAL NEEDS
- THEY WANT TO MAKE A STATEMENT ABOUT THEMSELVES
- THEY WANT TO BE DIFFERENT FROM THE OTHER
- TO GIVE THEM THE OPPORTUNITY OF HAVING A PRODUCT PRODUCED IN A STATE OF COMPLETION.

date: 9/14/2009

DESCRIBE IT:
A brand that stands out from the crowd...

APPLE BRAND

date: 9/14/2009

DESCRIBE IT:
What makes me different?

- I remember dates, numbers - can easily remember a stronger birth date 10 yrs before I was born, meaning with these things, also other people personal conversations - "oh, it's like being old" - "680" looks abt?

date: 9/14/2009

DESCRIBE IT:
Your most frustrating experience...

FRUSTRATION
TODD PERSSON
TO MENTION

Your best experience...

date: 9/14/2009

DESCRIBE IT:
The best present I ever received was...

MY SON

Because...
 Unique, special got a gift where there will never be one of its kind or to be made again!

date: 9/14/2009

DRAW IT:
Something I have customised or would like to customise...

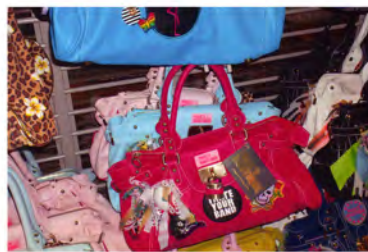
date: 19/1/09

DRAW IT:
A map of my life...

date: 6/4/2009



Something about me...
"Love Sales!"



"NEW IN
Dislike Design too much going on..."



Something about me...
"I like church designs"



Something about me...
"Like church designs"



Something about me...
"I love chocolaes!!!"



"Awkward Design"



Something about me... "like to travel with
Virgin & love the train"



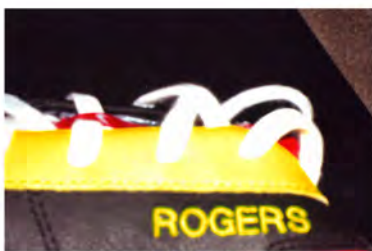
Something about me... "Record dates,
events, pics, take notes etc.
that's special to me in my journal"



The product... "Actually delivered on
14/4/09 @ 13.30 not @ home"



The product... "Actually got & opened
the product on 15/4/09 @ home"



The best bit...
"Name on product!"



My least favourite bit...
"Part that says Nike Zoom"



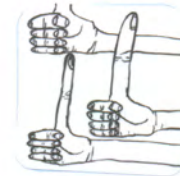
date 25/3/09



date 25/3/09



date 26/3/09



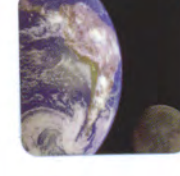
date 27/3/09



date 14/4/09



date 15/4/09



date 15/4/09



date _____



date _____



date _____



P04

Probe activity data

Transcript of voice recorder data within the probe kit

Transcript completed by Kate Herd.

15 separate recordings taken from an Olympus VN-2100PC voice recorder.

(...indicates a pause in the conversation)

23.04.09 09:18 Length:

"So...I'm on the Timbuk2 website...am going to try and design and build my own bag...er...so I click on the build your own bag tab...and then just wait for it all to load up...er, I've been on here before, erm...I was, I was looking at what I might be able to get as a present...and I've, I've got a couple of different options...I've chosen a, a kind of small, er, over the shoulder bag for my, for my girlfriend...erm...it gives me the size and dimensions and stuff...so...[mumbles] that...I can see the bag...the er...colour palette...so I can have a flick through...er...clicking on some, on some different colours...it's quite cool [sound of keyboard keys being pressed], you get an instant representation of what the bag will look like, and you can flick through a couple of different images, so you can kind of get a feel of what it might be when it arrives in the post...as long as it does actually look like that when it gets here [laughs]...erm...so...I think I'm going to choose...there's quite a bright pink...and that's one of my girlfriends favourite colours...er...I can customise the front of the bag, and also these bits on the side as well...so...yeah...I think I'll choose a silver...and a grey...for that bit...there's only a few choices on the side panels...don't really know why you're only limited to a few choices...it would be quite cool if you could have the same options that you have on the front panel...but erm...anyway, I think pink and grey looks...cool...[surprised tone] oh you can have a look inside it as well, that's good...you can see it's got space for a mobile phone, ipod and that kind of stuff...that should be all good...so...erm...I'll click on the next step...erm...oh and I can choose the colour...the colour of the liner inside...erm...[sound of keyboard keys being pressed]...erm...yeah cool, so I'm just going with grey, nothing too fancy inside as no one is really going to see it...but it's the same colours as the sides anyway...erm...and then I can choose a logo as well...now...[sound of keyboard keys being pressed]...there's no grey to match the sides and the inside...but there is a kind of silvery colour...which looks quite...cool...er...I think she'll probably...she'll probably quite like that...mmm there's beige as well that could work for the side panels, but I think...I think I'll stick with the grey, it makes it...it makes it...better...erm...[sound of keyboard keys being pressed]...and then there's an option for a central divider for an extra \$10...but there's no...I can't tell what it would look like with or without a centre divider...I kind of presume the picture on the website is...erm...with a centre divider...oh...you've got a detailed summary, but that doesn't...that just tells you that you've included it or you haven't included it...the one in the picture seems to have this divider thing in the bag...so...I think that's it...it would be quite cool if it did come with that...so...as it's only an extra \$10 I'll, I'll stick that in as well...erm...[sound of keyboard keys being pressed]...cool, so I've got the pink bag with grey, grey sides...a kind of erm, silvery grey logo...and this divider bit where you can pop your mobile phone...and other bits and pieces...so I think that will be...that will be quite cool...er...right...and then, then the next step I've gotta...two way easy access gadget storage...mmm...it looks kind of like a mobile phone holder or something...er, I don't really need that as I've got one inside the bag

anyway...so, I won't bother including that bit...erm...ok, just clicking through to double check that everything looks like, looks like I want it to look like...and erm, yes, I think basically I'm done now...so it's showing me that I've got my...my bag with the er, the nylon hot pink main panel...and er, a nylon silver side panels, it's got a grey liner, a silver logo and a centre divider...I can edit these options...but I don't really want to...so erm...I think I just...just go onto the checkout...it's just loading up now...I think it comes from, well, I presume it comes from America anyway...I'll probably have to pay a bit more for shipping...but...still...as long as it looks like that when it gets here that should be cool...so I have to go through and I...[sound of keyboard keys being pressed]...put...it...my...details...[sound of keyboard keys being pressed]...which are...[sound of keyboard keys being pressed]...I'm just doing now...[sound of keyboard keys being pressed]...er.....[sound of keyboard keys being pressed]...United Kingdom...my billing address...contact info...[sound of keyboard keys being pressed]...I'll take myself off the mailing list as I don't want to get loads of crap emails...[sound of keyboard keys being pressed]...erm...ah a gift message...oh so that could be quite cool, so I can put a little message on there and hopefully they'll print it on a tag or something I presume...so I can type in a little happy birthday message to my girlfriend...[sound of keyboard keys being pressed]...ok so that's that done...it gives me the option to get some gift vouchers, but...I can't really be bothered with gift vouchers...erm...yeah I'm not too sure how the gift message is going to come out, you can't really...er...you can't really see how it is going to come out...hopefully...it'll look cool...so click continue, and go through to the next bit...right I've only got one...shipping...method...[long pause] which is International express...erm...and it...it says it's shipped...shipped from their warehouse in 1-2 business days...and then takes 2 days to turn up, I think...I think that's what it's saying anyway, so...it's a bit hard to completely...understand...it...but...anyway, that should mean it should get here...sort of, on Monday, so, let's continue with that...and I've got to put in my card details...[rustling sounds] er right...[sound of keyboard keys being pressed]...er...[sound of keyboard keys being pressed]...it shows me a little picture of the bag any everything, so, fingers crossed that when I fork out for this it should arrive looking like that...mmm...oh, now...bugger...it doesn't take Maestro card details...so...I might have to try...another card...I don't know why it doesn't take Maestro, most...most of them do...[sound of keyboard keys being pressed]...er.....[sound of keyboard keys being pressed]...ok...so...hopefully this card should work, let's see...ah, but, on this card there is a different billing address...so I'm going to have to go back...to erm...ah, there's no way to get back, bugger...er...how am I gonna, how am I gonna get back to do this?...right, I'll just, I'll just...there's no easy way to get back...that's a bit of a pain in the arse...oh ok, so back here, back there...there's no easy back button so I have to keep hitting resend...I hope this means I'm not going to end up with about four bags...I can't really afford four bags, but...anyway, that would keep my girlfriend going for a couple of years in presents...erm...anyway, that hasn't really worked either...I'll just go to my shopping cart and try the whole process again, so click on the checkout...ah right, billing address, here we go...so I can now change this...[sound of keyboard keys being pressed]...er...typing the other address where the other card is registered...[sound of keyboard keys being pressed]...probably my fault, nothing like cards not registered at the same address...so I don't want to get it shipped to my billing address, I want to get it shipped to...[sound of keyboard keys being pressed]...er, but maybe I could get it shipped to my billing address and then my girlfriend wouldn't see it, see the package...mmm...ok, yeah, let's do that, it could be better...so the message is still there...so if I continue with that...then...International express...post in 2 days...continue...now, let's type in the card details again...[sound of keyboard keys being pressed]...[starts to say numbers] better not read that card number out too loud...ok, so, press continue there...so, it's got the right billing address this time...shipping address is there...I've got the message...so I can verify it, but there's no way to go and answer anything...anyway, I think it should be good, so fingers crossed...I'll click Place My Order...ok...and it says here...thank you...your order number is this...place the order...erm...just going into my email to see if I have actually...received a confirmation email...er...it doesn't kind of, it doesn't give you any estimated delivery date...which...would be quite good [sound of email received on the computer]...now that

right there is the sound of me receiving an email from Timuk2 customer service...thanks for your order...ok cool, thanks for picking us, your new bag is going to rock. Here is your order summary...erm...so, it gives me some, some stuff about...let me actually read the order...er...cancellation is not really possible, but...it should be all good anyway...it gives me the order number...it gives me a summary of whose paid...it tells me what I'm getting, which is the er...a bag with the pink main bits, the grey side bits, the grey liner, the silver logo and the central bit...it tells me how much it's cost me...right, now, when my order ships, this is the stuff that I really want to know...your order is being sent to the warehouse right now, orders are fulfilled and out of the building in up to 3 business days...mmm 3 business days is not actually what they said on the website, it said 1-2 business days...apparently it depends on how many orders are in line in front of mine...erm...so it says it should ship within 1-2 business days...ah then, at the bottom here...It says International orders are shipped via UPS International, it averages between 3-5 business days for delivery...[tuts]...and it also down here tells me that I may get charged extra VAT on delivery of the product...which...they didn't really make very clear on the website to be honest, but...still, I'm sure I er...I'm sure it'll be ok. So it appears that the order time, I thought it was going to be 1-2 days er from when they received the order, to when they shipped it, then another 2 days once they've shipped it, so it would be a maximum of 4 days...but here it's telling me it could be a maximum of 7 days...which is not really ideal, but...anyway, my girlfriend's birthday isn't till June, so erm, so it should be ok...so I think that's all the correspondence I have right now, so we'll leave it there for the moment...and just keep our fingers crossed"

28.04.09 13:43 Length:

"[music playing in the background] So today is Tuesday the 28th...er...I had an email from them that I missed, because it went into my junk mail folder...from erm, UPS on behalf of Timbuk, to say that my, erm, package had been, erm, er...er...has been dispatched from Timbuk, but they couldn't tell me whether or not...it had been...erm...you know, erm, given to UPS...but...anyway, as I only found out today...er, I've just spoken to my, my dad at home, and he has taken delivery of a package for me...but he had to pay an extra 26 quid for import tax and some other VAT or something like that, which I, er, I wasn't expecting any import tax, or, I was just potentially expecting VAT, but...I thought that would have been shown on the website, so, that was a bit disappointing to fork out an extra 26 quid for it, but...I am quite excited that my bag is at home...so I'll be...erm...be going over later today, to collect it, and let you know what I think...So we'll find out then. Ok, cheers"

26.03.09 10:39 Length:

"OK, so I've finally been able to go and get my bag...it was at my parents house, but...it's been a good few weeks before I've managed to get my hands on it...I've been too busy...and eventually they dropped it over, when was it...not last week, but half way through the week before...but I was away then, my girlfriend has been...been off on half term, so I've not been able to open it the last week...er, finally she's gone back to school today, she had a day off yesterday, so...I can actually get my hands on it and open it up...so I'm feeling quite excited, it's been quite a wait...erm...and yeah, it'll be interesting to see what's inside the package...but I'm going to photograph it and everything as I go...[rustling sounds]...but yeah, it looks...it looks all good...it looks a bit smaller than I was hoping [rustling sounds] but quite cool...[rustling sounds] here's the bag [rustling sounds]..oh it's looking cool [rustling sounds]...oh yeah, brilliant...it's erm...it's yeah, I'll take a photo now...it's really nice, it looks really good quality...oh...yeah it looks lovely...it feels really well made...and the colour is spot on to what I was expecting from the website and stuff...it looks, so...let's have a look [rustling sounds] inside...oh yeah, excellent...yeah, so, oh cool...all these little...pouches for...your mobile phone, or your ipod, and little bits for money and cards...she loves this kind of thing...so she can lose loads of stuff in these kind of pockets...so this should be absolutely ideal for her...oh...oh yeah, cool, there's kind of like a hidden pocket thing at the front as well, cool...so she's going to lose loads of stuff in here...oh and it's got a clip thing

there...oh, this is really good...oh an this must be the...middle pouch bit...[rustling sounds] ...no, well, I was expecting a bit more from the pouch, with the way they sold it on the website, but still, it looks really good...really...really nice, really good quality...erm...yeah, let's take some more...some more photos...yeah...it does look, very nice...[rustling sounds]...Mm I'm not sure photographing the inside of it is actually gonna...gonna work, but, there we go...[rustling sounds]...yeah it's really nice inside where it's got all of these...all of these different pouches and pockets and stuff, it's er...it does look really really good, and the quality feels really really good...which is excellent...so yeah, exciting stuff, well worth the wait I think...hopefully my girlfriend will be just as pleased with it when she...she gets her hands on it...which is not too long, not too far away now...yeah, it's good, the colours are, exactly what I was expecting, which is good, because I was a bit...a bit dubious initially about whether the colours would...would come out, and how accurately they'd be...but, actually it's a very good representation of what it, what you see online...so, yeah it's er...all in all a happy customer I think...[long pause]...yeah good stuff, so...my mum and dad were quite excited about looking at the package, but, unfortunately I wasn't here when they dropped it round, a week and a half ago, so they never actually got to see it, so I'll have to...try and sneak it round to show them...erm, and let them see what they think about it as well...cos they obviously had it for [laughs] about 3 or 4 weeks...before I, before I ever saw the final article...erm, but that's about that for now, so I'll try and print out the photos that I've just taken of it...and erm...yeah basically I'm all happy with it, so it's all good"

Transcript of written comments

DESCRIBE IT:

Why design it today?

Because I finally got paid!!

Describe your day so far in 20 words or less...

Excellent. The sun is shining, I've been to the gym and my work is going well

The thing you're most looking forward to is...

Seeing my girlfriends face when she opens her present that has been designed by me specifically for her

You're buying it for...

My girlfriend

What I think the experience will be like... (between now and when it arrives)

Exciting and also a feeling of slight apprehension as I hope it looks like I want it to!

I think it will arrive on...

Initially I thought it would arrive on Monday or Tuesday next week (27th-28th April) but now after processing the order I think it will arrive on Friday 1st May

23.04.09	A bit disappointed that the delivery time on the website was different to the confirmation email. Still excited though!!
26.04.09	Feeling a bit hungover today so not too motivated about anything
27.04.09	Haven't heard anything yet!
28.04.09	Found an email in junk folder from Friday with dispatch details. Spoke to my dad today who had to pay £26 for the delivery of my bag! Wasn't expecting that but excited!
21.05.09	So happy it's finally time to open it and reveal my customised bag! Yeah!!
04.06.09	I'm looking forward to giving the bag to my girlfriend in a couple of weeks
05.06.09	I'm having to hide the bag so my girlfriend can't find it whilst I'm away which makes me feel happy about designing it and giving it as a present

Task Cards

Describe it – what makes me different:

Many things! Some would say:

Stubbornness, always has to be right and always wants to be involved

Others would say:

Loves life, keen eye for detail, adventurous and good fun!

[date: 24.04.09]

Describe it – your most frustrating experience...

Trying to program this arduino in a rubbish language that I don't understand...AAAHHH!!

Your best experience...

Swimming with 6m whale sharks off the coast of Western Australia

[date 09.04.09]

Describe it – people customise things because...

They want to have a unique product that they think no one else will have. This will make them feel special

[date: 23.04.09]

Describe it – a brand that stands out from the crowd...

Apple. Seem to be able to design, package & market products that look cool & sell well (even if they don't actually work very well or function that well)

[date: 28.04.09]

List it – choose five words to describe the company you're buying you're buying your customised product from

1. Original
2. Urban
3. Individual
4. Cool
5. Funky

[date: 25.04.09]

Describe it – the best present I ever received was...

My round the world ticket when I was 18

Because...

It allowed me to travel the world, meet loads of cool people, have some amazing experiences and generally a life changing time

[date: 26.04.09]

Draw it – something I have customised or would like to customise...

[drawing of a pair of glasses]

[date: 19.04.09]

Draw it – a map of my life

Add scan here

Postcard Stickers

Capture it – something that inspires me:

My new Timbuk2 bag!!

Date/product purchased:

23rd April

[postmark: not posted]

Capture it – Something I like:

My ipod case

List it – here are five random facts about me

1. I can juggle
2. I love cooking
3. I hate spiders
4. I'm a closet Take That fan – shhh!!
5. I'm doing the London-Brighton cycle ride – ahhh!

[postmark: not posted]

Capture it – My favourite product:

[photograph of Wii fit board] My Nintendo Wii & Wii fit board

List it – here are my five favourite websites:

1. www.bbc.co.uk – news & info
2. Flickr
3. Facebook
4. Itsgamertime.com/linerunner.php
5. flashforwardconference.com

[postmark: not posted]

Capture it – something frustrating:

Describe it – my pet hate:

missing

WOOHOO ‘it’s arrived’

Favourite moment:

Finally getting the parcel open away from my girlfriend & seeing the bag I had designed weeks ago for her!

Funniest moment:

Having the parcel delivered by my mum & dad only to find I was away & my girlfriend was off school for half term

Most interesting moment:

Opening the parcel to see that the initial colours were exactly the same as online when I designed it

Worst moment:

Same as the funniest!

Moment that exceeded expectations:

The quality of the overall product is exceptional. It feels really sturdy & the stitching looks very durable

Bit that made me smile:

Finding all the hidden little pockets in the bag that I never knew were there. My girlfriend will absolutely love it!

Most frustrating moment:

Same as funniest & worst

Anything that was not as you expected:

I’m still not sure what the middle inlay bit is that cost me \$10

The one thing I would change about the product:

Maybe add a padded shoulder strap, but generally it is pretty much perfect!

The one thing I would change about the experience:

I would have it delivered to my flat so I could have seen it sooner. It was frustrating knowing it had been delivered & not having time to open it

The thing I’ll tell people about:

How cool it is to be able to design your own bag online & have it exactly as you specified. Also the overall quality is excellent.

Transcript of post-probe interview

Transcript completed by Kate Herd. Recording taken from an Olympus VN-2100PC voice recorder.

Interview date: 07.07.09

Interview location: University library, Middlesex University, Hendon campus

P01 brought the bag with him to the interview.

(...indicates a pause in the conversation)

K Hi how are you?

P04 I'm good thanks, I've just come back from a stag weekend

K Where did you go, anywhere nice?

P04 It was in Gallway in the West coast of Ireland. I had to organise it all because I was the best man as well...but yeah, the weather was considerably better than we thought, we only had about 20 minutes of rain, so it was really really good. We went surfing on the Friday, so not particularly stag stuff, but it was still a really good laugh, and then on the Saturday we played golf for about four hours, which after the Friday night, was quite painful [laughs]. Yeah it was a good laugh

K Good. So, what I want to do is to talk through the probe, and basically talk through the experience, I know it's a while ago now, and to talk about what happened, how you felt, things that you liked, things that went well, what you thought of the product what your responses were, things like that

P04 Yep

K So. Thank you very much for doing the probe, I really appreciate it

P04 That's ok, I apologise that it had to drag on [laughing]

K [laughing] that's fine. Most of them have been. They're a funny thing to try and work with, and part of the project is not only about mass customisation, but is about looking at how the probes work

P04 Right

K And how you can design probes that people actually want to engage with. So this is the second version, as people respond to different parts in different ways, so it's about getting feedback on that as well as your purchase

P04 Right

K So can you tell me a little bit about yourself to start with, I know a little from the probe

P04 Erm, well...I guess I'm quite outgoing, and I love trying new things. I really love travelling, erm...and I guess that's part of being a bit, outgoing, and wanting to try different things and experience different things, but...I'm always up for something new, erm...and yeah, like I enjoy kind of like designing stuff, and...music, and those kind of things, erm

K Sorry that was a tough question to start with [laughing]

P04 [laughing] yeah

K had you ever heard of Timbuk2 before this project?

P04 No...and that was one of the bits that I really enjoyed, was the kind of looking at the different companies...and seeing what they had to offer...and because I...worked in web design...I was quite keen just to get online...and see...how these things were working

K Yeah

P04 I'd seen the Nike and the PUMA things before...and initially I thought that's what I would go for...erm...but then...when I started seeing the bag thing, er, to be honest I quite often go onto the websites, because I liked looking at the icons and clicking on things, even though you don't know where you're going to go, I quite liked all that exploration on the websites

K yes

P04 Erm, and yeah, I spent quite a lot of time just mucking around with different combinations...erm, some [laughs] which proved wildly expensive for not much return

K [laughs]

P04 And, er, others where you could seem to get some quite nice effects for relatively cheap, and I was quite interested to see, how close to your original design it would come out...because a lot of the colours and the photos it would seem...and I know from designing website before...that you kind of...you do it to make it look good, and it might not look, not be necessarily be a 100% representation...erm, and because you have to tick this box that says you're not allowed any refund of any kind...I was just thinking well, what am I letting myself in for here [laughs]

K [laughs]. It's not a great selling point when you see that early on

P04 [laughs] yeah exactly. But I'd never heard of Timbuk2 until...

K Had you seen, er, the Nike and the PUMA in store as well as online?

P04 Er...yeah, I hadn't seen the Nike one in-store, but I've been up to the Carnaby Street, the PUMA...place...and it was quite a few, well, maybe...three years ago, when they'd just started doing it

K Yeah

P04 Customising stuff then, so I'd seen it...from afar, so yeah I hadn't gone up and spoken to anyone about it, or seen anyone go through the process, but I'd seen where you could design your own trainers in their store...and I'd seen some of the websites as well

K I noticed on your dictophone you said that the bag was exactly as you

P04 Yeah it was..., yeah, I was surprised, really surprised...the only thing I was unsure about...was the...middle section where I...it was \$10...in the bag...where, shall I get it out now?

K Yes, please

P04 [lots of rustling sounds]...in the bag they have, erm...well, it's kind of two internal pockets...so theres, there's this one that has, all these little pockets

K Right

P04 Er, where you can hide and lose all sorts of cards and stuff...and then there's this one which is just...a single

K So that's the bit you paid for

P04 I think that might be...it doesn't seem much for \$10 [laughs]...yeah, er, but it wasn't clear on the website, whether or not you got this, or this, or what you were paying for...erm...but the website was very good, it gave you all the angles from inside and out...erm...you could kind of spin round a little bit...so I've got, it looks quite simple, you know it doesn't look particularly customised, just a nice pink and grey bag...but you, you can, do all sorts of stuff...and you can change the materials [mumbles]

K Do you think this is harder to do this as a present for someone else rather than doing it for yourself?

P04 ...its...for me it's probably easier...erm...because it's for my girlfriend...and we've been together for a long time...and I kind of, well, I like to think that I know her quite well [laughs]

K [laughs]

P04 Well I think I do...[laughs]...but with, so with her I kind of think, ok...I'm pretty sure she's going to like it...whereas if it's something for, I could spend...weeks on it...because I would want to try all these little combinations of stuff...erm, and I would want to...to make sure that it's exactly exactly right...you know what it's like when you do this sort of task that's on a website

K Yeah

P04 Erm...and in fact that's probably something about me that, that is a bit of a pain in the arse sometimes, I'm a bit of a perfectionist [laughs]

- K Which is not necessarily good for customising products online [laughs]
- P04 No, exactly, exactly. I think that's why if I do it for someone else, I can kind of be confident that I can have a pretty good stab at what I think...if it was for me I could have spent a lot longer...I was going to get trainers for me but that [laughs] yeah [laughs]
- K [laughs]
- P04 You'd have to speak to me at the start of a four year PhD to get anything back at the end of it
- K [laughs]
- P04 So I think it was good that I chose to do it for someone else
- K And do you think that she appreciated it more, was she aware that you customised it for her?
- P04 Er...she, she was...and...I, I told her that...after she'd seen it
- K Ok
- P04 So, she saw it...and then, oh actually, it was quite funny the way I gave it to her, because she wasn't expecting me in it at the time...and I wasn't expecting to be back in time...so I didn't know if I would be able to give it to her in person...so as it happens I was able to...so it was in our wardrobe at home, in our flat, so I kind of hid it, so she was on her mobile phone, and I was on skype, and I kind of had to direct her through the house to get it...it turned out really well, because it kind of adds an element of surprise to it, and then she found it and it wasn't wrapped, and it was in the kind of white packaging that I got it in from Timbuk2...and she opened it up and...I could kind of hear her response over the phone...erm, which, I couldn't see her face, I don't know if that was a good thing or a bad thing [laughs]...she seemed really happy with it, and then I kind of explained that oh yeah, I found this website, and then designed it for you, and then she kind of...I think that made her...sort of like it more, you know, she got more into it...erm..so, yeah, I think she really liked the fact that...the idea that no one else could have a, or that she couldn't walk into a shop and pick it off the shelf...erm...and the fact that she was actually wearing pink and grey [laughs]
- K [laughs]
- P04 On the day that she was [laughs]
- K A great coincidence
- P04 Yeah, it was kind of funny...on top...erm...I think if I would have, if I would have gone down the more customised route...where you could say have three different stripes of colour...and kind of a bit more, er, you know uniqueness, I would have been more worried about whether or not she would have, was going to really like it. So I kind of...by stepping back from the customisation and making it a bit more generic...I was kind of playing on the safer side of it...erm...but no, she was, she was really happy with it...and really happy with it as well that I...you know, spent the time...designing it
- K Did you find that you told people about it once you'd designed it
- P04 Yeah, I mean I spoke to my erm, my mum and dad about it quite a lot, and my brother...erm, my dad in particular because he...is quite keen on all this kind of, erm, this technology stuff, erm...and I, er, I spoke to a few of my friends about it...erm...but, quite a few of them are not really that way, not that way inclined basically...and the idea of sitting on a website...to design their own...shoes, or bags or whatever...doesn't really appeal...erm, my brother thought it was quite cool, because...he instantly thought ooo I could make my own record bag...cos he does his DJing and has a lot of records...erm...he was really liking the idea of doing that...but a lot of my friends...well, the ones that I spoke to about it...were just kind of like...what would I do that for, when I can just walk into a shop and pick up a pair...erm...so I think it's...either it's because I like that sort of thing...and design kind of...excites me...so that's why I would kind of...do it...but...I'm, I think my girlfriend probably would, or her friends would quite certainly like that...erm...especially the bags, because with her and her friends, the bags are quite, well,

they'd be like, well my girlfriends was asking me about the other one, I can't remember the name but they use truck tarpaulins

K Yes...FREITAG

P04 [laughs] you must have done a lot of customising

K [laughs] yes

P04 Yeah...but they're really quite keen on that...they seem to enjoy it, I don't know if it's a gender specific thing...but the erm, her and her friends...seemed more keen...yeah, so I don't know if it's a gender thing

K Yeah, I don't know either, it's an interesting thought. It's interesting to think how the branding comes into it, because lots of people don't know about these companies in this country, so there's not much connection to the brand. Once you've bought something you start to recognise the products when you see them around

P04 Cos initially when I saw PUMA, I sort of took a beeline for them, because I sort of thought that I recognise them, I know them, and it was only through exploring the websites, and I hadn't heard of any of the others...erm...and initially I kind of...well, actually no, saying that...I didn't think anything initially, but my kind of brand awareness...erm...just became non-existent really...I don't know why, I guess I'm not particularly a brand orientated person, like a have to have an Apple, or I have to have something that, you know, something like that. It's generally that if you know, I like something and it looks good, then I'll go for it...erm...but it was Nike and PUMA that was doing it initially, but when I started looking at these other things, they were really cool as well...and that's where I spent more time, seeing how customisable and for me, how engaging the website was, and how it would give me a representation of the product...but then I wasn't worried about what brand I had attached to it

K Did you see on Timbuk2 that they connect to Flickr?

P04 I didn't actually, no

K They seem to have quite a social community around the website. People tag pictures of what they've got in their Timbuk2 bags and they appear on the website, so you can access them and see what people are doing with their bags. It's an interesting cross over of websites

P04 Yeah, I hadn't seen that. My kind of interest in Flickr really came about through the project that I've done previously [at university]...erm, it was just, when I started...it was about travel photos basically and how people tag them. And then I became quite interested in Flickr, as much for the website as for the ways that you can use the information on the website...you don't have to necessarily be on Flickr's website to get the information...and kind of get access to it

K As someone who knows stuff about websites

P04 [laughs]

K [laughs] probably more than the average user buying something on them, you were saying it's quite easy to navigate to customise the bags. Is there anything on the website that jumped out at you as being good or bad?

P04 Erm...I'm just trying to...remember

K Unfortunately we don't have access to the internet here

P04 I think the...the Timbuk2 one...it seemed...it seemed to work pretty well...you know, it was quite obvious you know, you've done this step, now you do this step...erm, it was like I say you've got pictures of...all the different angles, and as you change stuff...it updates very quickly...but the stuff for the internal pockets, you know...is slightly confusing...er...and it, you know, when you click that box for the pocket in the middle, nothing seemed to change...there was no way of getting information about what that might be...but I remember the...the other one...I got a bit annoyed about that in the end, because, I don't know if it was my connection, but it...really took forever...and it was a bit, to have these kind of templates that you could move around on a tarpaulin...and erm...I was a bit, I was

never too sure...exactly what was going on and what it was going to look like, more because erm, I didn't, I didn't...complete the process, because I just got frustrated before I got to complete the process...erm, but this one it was easy to complete the process...and to see kind of, pretty much what you were going to get

K Yes...So you didn't feel you needed to read any instructions or any of the other information?

P04 No...I am one of these people that, I think, I must admit, that don't read instructions [laughs]

K [laughs] I think that if you're on the internet you shouldn't feel like you have to read the manual

P04 Yeah, and if I can see stuff...and I get a bit of feedback when I drag and drop stuff, or I just click on a colour palette and stuff changes...then that's...I'd rather do that...erm, and with the FREITAG one I think, they had a big...right, this is how you use it...this is step one, and this is step two...er, I mean obviously I have got time for that, but I haven't got time to sit there and look at that, I'd much rather be playing with cool stuff, and that was one of the things on the PUMA one that was quite cool...you could, it was quite a complicated process, there was a lot of individual sections that you could customise, the laces, the print on the tongue, or the stitching on the sole...but because it was presented to you in such a way that you could just, the next step the next step the next step, I was more than happy to just sit there and do it

K Yes

P04 Yeah

K It said in your diary that it arrived later than you expected?

P04 Yeah

K Did the website give you some kind of indication of how long it was, and that was why you got the date in your mind?

P04 Yeah I think...again it might have been because I didn't read...I think it's because I probably didn't read all of the small print, as much as I could have done, but I thought I'd seen, erm...that delivery was 2-3 business days from when you processed the order, erm, so I was kind of expecting it, I think I did it on the Tuesday and I was expecting to have it by the end of the week...but as it was I think they send you confirmation within 2-3 days, and then there was kind of a week, er, 7-10 days delivery time...but...you had to hunt around to get that information, in the email that they sent you with confirmation of your order, then they said somewhere down at the bottom, you'll get it within 7-10 days...erm, but I only found that out once it hadn't turned up, and I was like where's my bag? So I went back on, and then I read it

K Yes, you said that the email went into the junk folder in your email

P04 ...yeah...and...maybe that's why I wasn't quite aware of it...the hunting for that email...yeah...I was kind of expecting it to be there and it wasn't

K Yeah

P04 It was only through a bit of further reading, and the junk mail stuff that I realise, oh, so, this is what I was going to happen...erm, and also on...related to that as well, there was this...they charged you, kind of this import tax...and these other delivery charges...well, to me, it wasn't made explicitly clear, erm, and it was my dad that signed for it in the end anyway [laughs]

K [laughs]

P04 [laughs] well I did pay him back for it...again, I just wasn't expecting any of that...erm...but it didn't sour the experience, erm I don't know if this is what you

K Yes, anything to do with how you feel is interesting

P04 Yeah, it didn't sour the experience...but it did just make me think, oh I wish that could have been made a little bit clearer...so I really enjoyed the whole designing it, customising it, ordering it, and the idea that I would be able to see the results in about 3 days, kind of,

really appealed...and then when I didn't see the results in 3 days, and it turned out it was going to take maybe 7-10 days

K Yeah

P04 And then I was gonna, and then when it did arrive, I got a phone call telling me it cost like an extra £25 or something...all that kind of made me think [sighs], you know...I just want a nice bag for my girlfriend that I've designed...

K What was the communication like in terms of the emails, do you remember?

P04 Yeah, well...I had one when I er, I had one initially when I think I'd done the order...and that came through, pretty much straight away...I think I wrote that one in the diary. And then I had the one that went into the junk mail, about it having been dispatched or something like that...erm...and that was pretty much the only, communication that happened...I did have another email, maybe 2 weeks after I got the bag, erm...it did ask me how was the experience, what did you think of your product, but...by then I still hadn't seen it, because it was at my mum and dad's place, erm, so much got in my way so I couldn't get to that bag basically [laughs]...so I just, I just kind of ignored that email...erm, but I was expecting, I don't know why, I expected that the company would tell you that they'd ordered it, tell you that they'd made it, tell you that they'd dispatched it, and maybe ask for some feedback or not...but I was kind of, expecting a bit more communication, erm...but I don't know why I had that in my head, I guess, I was just kind of thinking it would be more, present

K Yeah, I think I had the same thought over my purchases, you would imagine the building of anticipation of some kind, because you've got this key stage of the experience waiting for the bag, which is a part of the whole experience

P04 Yeah, exactly, yeah, 'cos I was...up until I realised it wasn't going to be delivered on time...I was kind of everyday thinking, brilliant, when am I going to see it...and then, when you finally realise that you're not going to, you're not going to see what you thought, you kind of...step back from that, and almost detach yourself, and almost think, right I can't be bothered to get excited until...I know it's going to turn up

K Did you get an email...was it UPS that it comes from?

P04 It was UPS yeah

K Did you follow any of the tracking info once you knew it had been dispatched?

P04 Er no, because when, when I found the email in my junk, telling me that it had been dispatched, I only found that, pretty much on the day that it arrived

K Oh, right

P04 [laughs] So I didn't have time for any of that

K Do you think you would have done? Is that the kind of person that you are?

P04 Well, no I'm not, really, I just kind of have a bit of blind faith that when you click that button, something is going to happen at the other end

K Yeah

P04 Something's going to come. If it doesn't come then that's when I start thinking well, what's going on?...But I did think to myself, it would be interesting to see where it goes, where does it travel, erm...and I think I was partly thinking that because I was doing this design probe, and I thought that...if I'm going to do this, then I'm going to find out exactly what's going on...but I didn't really have a chance to do any of that...[laughs] mainly because I didn't pay enough attention at the start [laughs] and also...because, because I was busy basically...erm, and by the time it occurred, it was already at my mum and dad's place

K Did you get to see it in its packaging to see what it looked like?

P04 Yeah, I did, because I...opened it at home

K Oh yes of course, because you put it away in the cupboard

P04 Yeah...well they kind of, got it for me, and they were going to open it...erm, because I told them that I'd designed this thing, and...erm...they were really keen to see it, but I said look,

you can't open it until I'd been there with my dictophone and that kind of stuff, and opened it...so they were quite intrigued about it and they asked me quite a lot of questions...erm, so yeah, I saw it in its packaging

K What did you think of it?

P04 Well, it seemed...erm...well, it was just a white, hang on I took a photo...well I was expecting it to be in a box or some kind of branded packaging, to kind of reinforce the experience, so I was expecting that inside here, there would maybe some kind of Timbuk2 wrapping, or like, you know, like a polythene container...erm, but there was nothing, you just opened it up, and there was the bag...erm...which...yeah, it didn't make me think ah this is it, but you know as soon as I saw it it was like oh wow this is it...but I did expect the packaging to be a bit...more brand orientated...and to be kind of...like the customised experience that you've had from the start...erm...whereas it was just like anything you'd get from amazon, or...erm, you know, just a general package basically

K Do you normally buy stuff online? Products, or clothing

P04 I don't really buy, clothes online...because I...I like the tangibility of the shop, where you can pick it up and try it on, and look in the mirror...kind of, you know, that experience, whereas clothes online...you're, you're never too sure...I've done a few things mainly for designed t-shirts you know where it's about £5 or £10 a t-shirt, so it's not a big investment, and erm, you know, I can spend time there mucking about with logos, and putting them on like...but generally I just buy electronics, memory...the kind of boring stuff...that you know, it doesn't matter what you get

K Do you think this has changed how you would feel about buying stuff online? Because you're happy with...

P04 Well actually, I went on...after that, I got this online

K Ah yeah, I saw you had a picture of that

P04 Yeah, that was kind of fuelled from this, because I think it was on the FREITAG website, I saw you could...you couldn't customise your own, but they had the iPod cases that were all made from stuff like that, and it was like wow they look really cool...and erm, my girlfriend didn't know that I'd done this for her, but she wanted to get something for me for my birthday I think it was, and I said oh I've been looking at iPod things, so there we both spent quite a lot of time hunting around from different shops, online, looking for iPod cases...and then I found this one, and kind of, bought that through an online shop ...erm...which, I wouldn't have done that before, in fact the reason I was getting an iPod one was that she bought me one from a shop, er...at Christmas, and it didn't fit...the iPod at all...so I kind of...it just looked a bit generic and boring basically, erm, purely because I'd seen these things that all looked quite cool, so I thought let's have a look, so that was quite nice, because we both sat down together, we were both, both looking at these things, and you, you can't customise it but you can see it from all the angles, you could try out the colours that they have on offer...and that was like, a direct result of, of this...so

K What do you think it would be like to customise a bag with somebody?

P04 With somebody!...with me it would be a right pain in the arse [laughs]

K [laughs]

P04 Erm, but I can imagine if you were doing it for someone, if the two of you were doing it, you know my mum and I trying to do one for my dad or something...that could be quite a good experience...but I...think it depends on the individuals

K Yeah. I had one probe participant who sat down with someone to design her trainers, and she used it to reaffirm her decision-making

P04 Yeah, ok, yeah

K But I guess you like to do it on your own because you're the kind of person who knows what he wants.

P04 Yeah, I think some people would really like it, I can imagine, erm...kind of, my girlfriend and her friends sitting down designing one for another one of their friends, for their birthday or something...because they could all do it together, it would be like that group thing, erm...but for me personally, I would always rather do it myself...that's because I always have an idea of something, and then I, then I, do that and even though I listen to other peoples advice...erm, I

K You still know what you want

P04 [laughs] pretty much. But you know, sometimes some of that advice will, will bring about a really good idea, so it's like I'll try and use that...but I generally prefer to take that, and then do the evaluation myself, and, er...ok I might use that or I might not, whereas if someone else was there saying oh I really want an orange stripe here...if I didn't want that I would be happy kind of...you know, if I'm parting with the money at the end of the day

K Yeah. Were you at all nervous about paying for it, considering you didn't know the brand or the website?

P04 Yeah, I was a bit, yeah, erm, yeah, because I don't normally do much online, I stick to the big ones, that I know, erm...I was a bit dubious, especially as you had to tick that box saying no, no refunds...and I didn't know the brand...I wasn't too worried about, not, about losing the money, because I'm quite confident that you, you can always get your money back on these websites, erm, and in fact I've had experiences even on ebay where, I've been ripped off, and people say oh you're never going to get your money back...well I've always managed to, it's happened to me twice, and I've always got the money back...erm so I wasn't worried about losing the money, I was more worried about how the end product would be, and whether it was value for money...erm...and that was the thing that was of most concern to me

K Would you say looking at it now that it's value for money?

P04 In total...I don't think it is...erm...I think...it was the extra £25 of the import tax and stuff that just pushed it out of my kind of like, ok I feel satisfied with that...I do really like it, and mainly because it's a probe, I know I'll be getting some of that money back...erm...then it's value for money...but if I was going to go back and do it again I'd look more carefully at the import charges, and I'd, I'd work out exactly whether, whether I thought it would be value for money. I imagine on some of the bigger bags, they had some really nice er laptop ones that you could design, erm...and them, although you pay more, now I know about the tax on top of that it probably works out more value for money...the bigger you go, the more value you get I think...erm...but yeah, on a face value yes or no value for money, I'd go with a no...but I am really happy with their product, and I think if my girlfriend wouldn't have liked it, it would have been a different story, and I would have been quite upset that I had spent that money on it, of going through the process of designing it, and then it's going to just sit in the wardrobe...erm, because she likes it, it makes me feel good about it, and therefore...I'm not really concerned about the extra bit that I had to pay

K Good...In terms of the probe...how did you find having to monitor what you were doing, and recording things as you went along?

P04 Erm...

K I don't mind you saying things that you think didn't work

P04 No...initially...I was really excited about using the probe...partly because of the course that I was doing...and I was just finding out about these different ways to research people, and how, you know, you can kind of use technology...erm, and that was why I kind of volunteered for it...and because of that I wanted to wait until I knew that I could give it my all, and so erm I'd sat there and I'd looked through all of the different bits of the probe, and thought alright, ok...it looked really really nice, so it was like oh, ok...I wanted to give this, give this my all...so I kind of waited and waited and waited...and then it kind of dawned on me that...I'm never going to have time when I can really sit down, and really

labour over every aspect of it...so I kind of just launched into it...erm, the time, when I was, er looking at the sites and designing the bag...then filling out the diaries and stuff was fine, because I was doing it while, or pretty much straight after I'd done it...erm, but then the time in between when you would...just waiting, erm...especially when I realised it wasn't going to come when I thought it was going to come...erm ten I was just, I kind of...I wanted to be interested, and I could see it sat there in my office...and I could kind of...but it always just sat there [laughs]...I was aware of it, but it always stayed kind of 4 or 5 on the priority list behind everything else just kind of ticked off and got moved above it. But then once I got the package and picked up the bag and I had it, then I was kind of, I cleared everything off, and got really got excited about it, and I was really keen to photograph it, and writing down, so it was, when it was at the forefront of my attention, the product, the probe was as well, but as the kind of, the product slipped to the back of my mind, so did the probe

K That is one of the challenges, to get people to monitor the times when nothing is really happening and to stop people not filling in anything because nothing appears to be happening

P04 I mean it's hard as well, because I, you had the scales, you know, of how are you feeling on a kind of excitement level and stuff...and it's had to gauge that when nothings happening, because...some days I might be quite excited because something else had happened to make me feel excited, but when I thought about it in relation to this product, I kind of had almost a...not a numb feeling, but almost a yeah well, it's going to turn up...and you know, it wasn't a daily thing, like oh I wonder what it's going to be like, again...erm it was just a kind of, ok I'm waiting, that was the feeling

K Yeah that's interesting

P04 But yeah, like I say, when it came, then going back to these star ratings, and trying to...you know, ok now I'm really excited...again I think maybe up to one or two days afterwards, I was still really excited about having got the product, but then because I was also packing to try and sort out going to Holland, it dropped pretty much right down [laughs] and as soon as I, kind of packaged it up and put it in the back of my wardrobe to hide it from my girlfriend, then it, pretty much kind of escaped my mind. There was always a thought that like, in 2 weeks, it's going to come back out and she's going to open it...erm, and that made me feel excited, about her response...but I kind of, because I had a lot of other stuff on, it just kind of, fell to the back really

K Because no researchers have actually done any research in this area beyond sitting at the website designing the product

P04 Right

K So, finding ways to get insights into that experience...without...manipulating it too much...but at the same time being there to get the information is challenging

P04 Yeah...I guess...I guess it's erm, when you...if you walk into a shop and buy a t-shirt of something or a pair of jeans, then you've got that excitement of looking at them, trying it on, it's all very nice, take them home...and you wear them, maybe for the next 2 weeks or something...pretty much all the time...and then slowly, you'll, you'll like it and it'll still be one of your favourite items of clothing, but then it'll diminish its, erm, domination of your wardrobe...but with this, because it's a present for someone as well...once you've given it to someone...my girlfriend...she wore it on that day to school, and she's taken it to school every day since then [laughs] she's a teacher by the way, just for the record [laughs]

K [laughs]

P04 Erm, but she really likes it, and she liked talking to people about it...and it was almost as if I would have bought something for myself...I would have done that initially, but because I kind of handed it over...and then, that experience for me, it kind of ended then

K I'm just having a look at your photos [rustling sounds], I quite like this one that I saw...made in San Francisco

P04 Yeah, I really liked that one, it made me think, I don't know why, it made me think oh cool...it's like, handmade in San Francisco, it's just...it sounds better than stitched together in China by some small children [laughs]...it gives you that kind of authenticity...erm, and I, I really liked that, that's why I took a photo of it...and that kind of backed up my feeling of oh I've made the right decision here...erm, because it looks really well made, and it felt really nice

K It was interesting that when you were talking whilst you designed it, you were talking about trying to match up the grey colours

P04 I was yeah...and funnily enough...they didn't have, a, erm, this grey colour...for this logo...which again, because I'm design orientated, kind of frustrated me, because I wanted to have that kind of symmetry, you know that kind of...that was important, you know...so I kind of had to get a best fit, so that it silver, and it looks kind of white in sunlight

K It's still a good combination, but it's a strange thing for them to do, you would think they would match up the colours.

P04 Yeah, you would, and some of the colours did match up, I think, you know...if you chose the black or the orange, then you could get it to match up, but there were a few of them that were missing

K Right

P04 It...clearly...it didn't stop me from doing it at the end, because I knew that I really wanted these colours...erm...and although that it quite a prominent feature on there...I believed that I could select a colour that would fit for both of them...and this inside bit...I really really like this...because it wasn't all that clear on the website that you could get all that stuff in there...erm, and that was kind of an added extra for me, because I think I said, she loves all these pockets where you can lose stuff, and...all these secret little bits

K Yeah

P04 So that was a real kind of like, oh wow, this is, it made me kind of like it even more...it was like, above and beyond what I was expecting

K What was it on the packaging? It looks like a...map?...do you remember?

P04 No...I think...it was just one half way kind of bluey, where they had the...oh no, that was this...it might be...I've still got the packaging at home...I think it might just be the other side of the packet...? Ah yeah, and my Wii, I'll miss that in Holland [laughs]

K [laughs] So, are you the kind of person that buys all the latest technology as it comes out?

P04 No...well...I like to think that I might be, but I'm not really, mainly because over the last few years I've not had enough money to do that...because I've been travelling and saving for other stuff...erm...but I keep up to date with what's coming out...but the Wii for instance, that's been around for a couple of years...and I only got my own one at Christmas...so...I've played on different peoples...and again, that's ...partly because I was away and out of the country for a whole year, and...leading up to there, I didn't have much money, like my iPod is...it's not a particularly new one, but my brother bought that for me as a present...and I'd seen them, and though that's quite cool, I'd quite like that...just like now, I've seen the iPad, and I think that'd be quite nice to have one of those...but...I wouldn't say I'm one of these people who has to have it...I mean, I have friends who are, who are those people...but I'm definitely not them [laughs]

K [rustling sounds] I see you've started on this [looking at the sticker chart]. Do you have any comments on this and how it worked?

P04 Well, when I started, I saw the stickers and I thought this looked really cool, and I didn't really know what I was going to do with them...but I thought, ok, they look good...and erm, because the communication with the company was so short, I think, erm, to do it on the day we bought it, then whenever you got communication you do another one, then the mail I received there was the only impression I had. And then once I...I don't know why, but I didn't actually think about doing it once I'd received the bag...I think because I picked

it up from my mum and dad, and I hadn't actually had it delivered from the company...erm...I just, it didn't occur to me to do that, because it wasn't communication with the company...that had kind of been finished and done...and when I received the email saying how are you feeling about your product, because I didn't have the products, I didn't fill it in, but this was the one bit that I felt a bit guilty about handing back [laughs]

K [laughs] no, no

P04 It's just that I didn't really have much communication with the company...erm

K But even that in itself is a useful insight, to help think about different ways to do this

P04 Yeah, and I...I think maybe partly why I think I expected more communication from the company...because I had two whole sticker books

K [laughs]

P04 [laughs] and all this space...and I was kind of thinking oh that's really cool, but it never really came about either...and then I forgot about it

K I was trying to create a neutral activity that could work for any company, for example if you had ordered from PUMA you might have had to wait for 8 weeks, so you might have gone back to the website, or the shop

P04 Yeah

K I think Timbuk2 is about the shortest delivery period of any of them [laughs]

P04 [laughs] Right...so I'd seen the PUMA, and I did go through and design myself a couple of different pairs of shoes, and it said something like 6-8 weeks, and you can come online and see how it's going...erm, and I guessed I'd envisaged more of that happening with this, erm, but almost the experience of waiting for it was over before I realised it had begun...because it went into the junk mail, because it was quick...and the stickers

K What did the stickers mean, do you remember? Because it's interesting to see how people use images as well to communicate something

P04 Yeah...here I think I ...I was just a bit annoyed, I think this is where I found out that it wasn't going to be here quite as soon as I thought it was...but equally, I was quite happy because I'd just ordered it, and I was trying not to let this fact ruin my overall experience...erm...and I can't, I think, I think I kind of decided like this was a neutral colour palette...so there wasn't anything too extreme, there wasn't anything black, or too...too depressing on there, so the balance of these two, I was just kind of trying to show I'd done it, I was a little bit annoyed that it wasn't going to be quite how I thought it was going to be, but anyway it was good, and erm...and yeah...I think this was when I found out that it was gonna...er, no I hadn't found out about the charges my dad paid for it...but I think I was happy that it had been dispatched, and I thought this was quite a cool image, and I thought that yeah, that's good...but I do remember feeling a bit kind of, what's the word I'm looking for, a bit nonchalant, or kind of like it's a shame that I have to dig around in my junk mail to find it...you know, this thing that I've laboured over is finally going to be dispatched...yeah...but it was quite hard to pick out the images because it's quite hard to put the moods into pictures

K I was going to ask you that

P04 Yeah, I've tried to do that with design projects before...and you kind of ask people to look at a set of pictures and give them a word, and you ask people to choose a picture that best represents that word...and...it's the first time I've been on the receiving end of that...and it is quite an awkward thing to do, because you have like a few emotions, but one picture, if people pick up on that image, can really dictate the whole experience...but it's not, an experience isn't like that, it's made up of a whole lot of little things

K Exactly

P04 Erm...so I...it's probably good that it's restricted to three, because otherwise I probably could have given you like, an A3 sheet...because when you look at the picture as well, it makes you think and it triggers other things off, erm...and it's...it's kind of hard, I found it hard to keep everything back to my experience with the bag...because I think because it's

pinned to a lot of other things...like my perceived understanding of my girlfriend, and what she would like, what I thought she'd like, how I was feeling about the websites, and all these other things...what else have I bought her in the past, and erm, how did that make her feel, what websites have I used in the past and how did that make me feel...and I had all those, kind of feelings when I was thinking about this bag, erm...so yeah, it was quite hard just to pick out maybe three, because I thought that maybe you could look at that...and maybe think...well the yodel feeling is maybe, well, is maybe just a bit sad about the whole process, or a bit, depressed about it, but no that was just a tiny part

K Yes

P04 And there was a big part that was really happy, that, you know I'd been through it and would hopefully get the bag I wanted

K The original pilot didn't have any of this sticker stuff in it, and I was finding that when people were filling in the diary during the week, they would write nothing is happening, so I wouldn't get any feedback at all, and they wouldn't always communicate how they were feeling at certain times, and then couldn't remember a feeling from 6 weeks ago when asked, so this works as a kind of prompt to remind people how they might have been feeling, because you make your own association with the images, so I don't need to work anything out from it

P04 Yeah, that's it

K because it reminds you of how you were feeling

P04 Yeah...it does, because I can remember looking at that thinking, oh yeah, that's pretty cool, because it's not...a directly angry image of really being annoyed at something, because there's still some comedy to it, because it's a cartoon, but it's a cartoon that, that's showing a bit of anger, and that's how I felt basically...I just...it hadn't soured the experience, but I was just, just a bit annoyed because it hadn't been exactly how I felt about it

K Did you spend a lot of time picking the images? Because it's really interesting that...the maximum number of categories described is about 10, but almost everyone has used exactly the same images

P04 Really? Can I have a look again

K Yeah, I think everyone has used that set of 6 images. So I'm curious as to whether they're just the ones at the front of the book, or

P04 No...I looked through, some of them are repeated...and things like, I think it's about what appeals to you as a person as well, but things like this, the Christmas one, I just didn't think was...relevant...some of them, like these kind of...these graphics...they just didn't really appeal to me personally, so I couldn't attribute any feeling to them...whereas things like this...I could kind of instantly attribute a feeling

K Yeah, your own associations

P04 Yeah...erm

K I tried to pick a big mix of styles for that very reason, so in theory there would be something that would appeal to people...but it's an interesting one

P04 Yeah...'cos some of them, when I went through, I thought like how, what, how am I ever going to feel like this? I just couldn't even picture ever using that

K Yeah

P04 Erm...so I guess I was looking for things that I could, like, relate to in terms of feeling

K No that's good, that's just interesting that everyone's used the same ones

P04 And I did quite like these colour ones because they...they did give you a way of conveying just a general mood, so whenever I think of [mumbles] I think of that colour as well, so that gives you quite an easy way to do it...[rustling]...I was hoping to use more of these ones, but because I didn't have much communication ...erm...and I didn't create an account or anything like that...

K Yeah, they're not all going to be relevant for Timbuk2

P04 Yeah...so I had kind of envisaged using more of these ones...in fact it was purely the email, and that was it. I think in terms of use, it does all depend on the person and the subject...and people that enjoy the kind of creative side, or analysing their creative side, would really enjoy it...but I can imagine, other people, my dad for instance, he just wouldn't get it

K Yeah

P04 He's look at a picture of a dog, or surfing, and just think where's my memory stick from Amazon basically [laughs]...but maybe with a customised product, maybe you've already got that market...because they've chosen a product they can customise, because they think they've got some kind of...creative flair...so therefore their makeup might support that kind of product

K Yeah...

P04 I quite enjoyed these cards

K I liked the diagram of your life

P04 [laughing] I know it's sad, but I did a couple of different diagrams...because I'd never thought, erm, I mean...a map of your life...and I quite liked the concept of it...so I did like, 2 or 3 on an A4 sheet, erm...this is where I spent my time [laughs]

K [laughs]

P04 But I, I really liked the idea of doing that...I kind of...yeah, I enjoyed doing that

K Interesting...I think everyone put Apple as the brand

P04 Yeah

K They are the most well know...and I'm quite impressed that you've swam with whale sharks [laughs]

P04 [laughs] yeah

K That's a great fact to be able to tell about yourself

P04 Yeah I had a lot, I've got a lot of good experiences I could put down for that one...but that one really stuck out I think. I think, maybe...as well, 'cos erm, this is for my girlfriend, and we travelled together as well...and it was something I spent months trying to convince her we should do...and she didn't even swim before we went travelling, and I taught her how to swim and everything

K Wow

P04 Erm, and then we had to jump into 100-200m deep worth of sea, and swim with these 6 or 7m fish, and it was quite a, quite a, it wasn't just the experience of swimming with the fish, it was the experience of doing it with her, knowing that I'd kind of helped getting her to that stage...erm, so yeah that was really good

K So your round the world ticket

P04 Yeah, that was the first time, I've done it twice...[laughs]

K [laughs] wow

P04 Yeah, when I was 18, they bought me that, that was my birthday present, and then...when I did it just recently, er...I bought that as a present for having done a lot of work [laughs]...but yeah, that was definitely the best present, because that...I'd wanted to travel for a while, and I'd worked when I was 16 in shops with people who were a bit older, and they were just going off travelling, and I...I always wanted to do that...and that's kind of what, because I loved that experience so much, that's what kind of fuelled the rest of...my passion for travel I think

K When you picked your words for the company, had you got your product by then?

P04 Er...I, I don't think I did have it...no I did this just looking at the website...erm...yeah, so I hadn't seen the bag, but I had an impression of what it would be like, based upon, er...looking at the different combinations you'd have...I think they have a, I think it's Timbuk2, they have er...a testimonials bit, or...some sort of comments from people, or maybe it was this community thing you're talking about, but just by reading those sort of

things I built up this impression in my mind...but I think that if I would have done that after, I think I would have, would have done very similar words I think

K Yeah

P04 ...[rustling] What makes me different [laughs]...I always have to be right, and always want to be involved...yep [mumbles]

K It's interesting how you can build up a picture of somebody, it's hard as I said to you at the beginning 'what are you like?', but this helps me to glean insights into the kinds of things you would buy, and the kinds of things that are important to the person

P04 Yeah...I guess in some ways...I...these things are definitely true...and the things about liking technology and stuff, they're true as well, but...they're maybe lived out to a lesser extent...er...because I could keep up with technology, and...those kind of things through the internet, by just reading about them, and stuff...and reading different news articles and blogs and stuff...but these things, for me, you have to physically do them, to...to make them happen, like you can't talk to people to about swimming with whale sharks, and bungee jumping...if you haven't actually done it

K Yeah

P04 Erm...so I guess that's what makes me different, that I like to go out there and experience it...and then, then talk about it

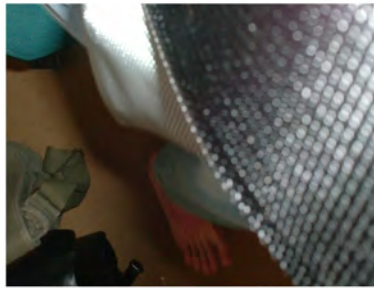
K The last one, would you say that is still true having bought it

P04 [mumbles, reading what he wrote for a probe activity]...partly...but I think, having gone through it all as well...I think it's the experience of doing it as well...because that gives you, that gives the bag a story...erm...and when people say that's a nice bag, you don't just say oh yeah I got it from this shop, you know, down the road...erm...you've got that whole story that goes with it...and that makes, that makes you feel better about it...when I was talking to...talking to people about what I bought my girlfriend, I didn't just say...oh I got her a bag from Topshop or something...I...I, had all this extra information about the story...erm...and I think that's why I would go and customise something again, because it would...yes, the end product is a unique product...but you get these extra layers on top of it...about the kind of experience that you've had, that makes our product feel more...more, er special...and you put more value into it I think

K I think we're done. That was excellent, thank you



[on camera but not printed]



[on camera but not printed]



The packaging...
"Hmmm...the anticipation!!!"



The best bit... "All the hidden pockets
inside - my girlfriend will love it!"



The product...
"fresh out the packaging"



[on camera but not printed]



[on camera but not printed]



The product... "Soooo pink!
She will love it!"



My least favourite bit... "Would be nice
to have padded shoulder strap"

