

Designing Gamification for the Recreational Shopper

Master's thesis in Interaction Design and Technologies

ANYA ERNEST

The Author grants to Chalmers University of Technology and University of Gothenburg the non-exclusive right to publish the Work electronically and in a non-commercial purpose make it accessible on the Internet. The Author warrants that he/she is the author to the Work, and warrants that the Work does not contain text, pictures or other material that violates copyright law.

The Author shall, when transferring the rights of the Work to a third party (for example a publisher or a company), acknowledge the third party about this agreement. If the Authors has signed a copyright agreement with a third party regarding the Work, the Author warrants hereby that he/she has obtained any necessary permission from this third party to let Chalmers University of Technology and University of Gothenburg store the Work electronically and make it accessible on the Internet.

Designing Gamification for the Recreational Shopper

ANYA ERNEST

© ANYA ERNEST, May 2015

EXAMINER: OLOF TORGERSSON

Department of Computer Science and Engineering
Chalmers University of Technology, SE-412 96, Göteborg, Sweden
Telephone + 46 (0)31-772 1000

COVER: Concept map showing examples of concepts and how they relate to each other, see page 56.

Department of Computer Science and Engineering Göteborg, Sweden May 2015

REPORT NO: 2015:114

ACKNOWLEDGEMENTS

Elna and Susan, thank you for your unlimited support, without you this would never have been.

My dearest Johan, Lisa and Nils your love and patience made all the difference, you make me what I am.

Jenni, I never thought that my text could be beautiful. Thank you for your art direction.

I would also like to thank Staffan Björk, my tutor at Chalmers, for giving me the tools to think larger and better. And thank you all of you who have taken part in this thesis work as participants, proof readers and concept developers.

ABSTRACT

This master thesis aims to explore how gamification for the recreational shopper can be designed into fashion e-commerce without shifting focus from fashion but instead increase the total experience when interacting with it. The concept of gamification has become something of a buzzword for business developers and is most often used with the aim to make something boring fun. However for the recreational shopper fashion is already fun and the concepts that are developed therefor need to be based on the inner drives of the recreational shopper and with the aim of making fun even more fun.

In order to understand what the inner drives of the recreational shoppers are user studies were performed in three different ways: questionnaires, interviews and a service safari.

The results from the study were used to create personas and structure them into a version of an effect map. The results from the service safari were also visualized using a customer journey. Based on the effect map and the customer journey concepts were developed and the related to each other in a matrix.

TABLE OF CONTENTS

1	INTRODUCTION	1
2	THEORY	3
2.1	Design	3
2.2	Motivation	5
2.3	Games	6
2.4	Game design	7
2.5	Gamification.....	9
2.4	Consumerism	9
3	BACKGROUND	13
4	METHODOLOGY	19
4.1	Divergence	19
4.2	Transformation	21
4.3	Convergence	23
4.4	Processes	23
5	PLANNING	27
6	EXECUTION	29
6.1	Literature studies	29
6.2	Instagram	29
6.3	Pinterest and Polyvore	30
6.4	Participants	32
6.5	Questionnaires	32
6.6	Interviews	35
6.7	Service safari	46
6.8	Effect map	48
6.9	Customer journey	49
6.10	Concept development	50
6.11	Matrix	51
7	RESULTS	53
7.1	Effect map	54
7.2	Customer journey	55
7.3	Concepts	56
7.4	Personas with concepts	57
8	DISCUSSION	65
8.1	Ethical dilemma	65
8.2	Method	66
8.3	Results	67
8.4	Generalisation	68
8.5	Validity.....	69
8.6	Future work.....	69
9	CONCLUSION	71
	REFERENCES	76

1 INTRODUCTION

This thesis work was based on the author having an interest in gamification and how it could be applied to an e-commerce. The author had worked at Lindex Interactive Concept as a concept developer for a year before the thesis work began and during this time an interest for understanding fast fashion and recreational shoppers had developed. Gamification was a common topic on the possible future for shopping and citation from the book *Consuming Life* described emotions that seemed similar to those found in gaming:

”Before we check-out we are hopeful and excited but when we have the object in our possession the excitement is over, by repeating the process we get to experience the excitement unlimited times.” BAUMAN, 2008

During an assignment to investigate the competitors for Lindex e-commerce the question arose around who the competitor actually was. The traditional way for Lindex when looking at their competition was to look at companies that merchandise similar products, in similar places, with similar customers. However considering how cheap the products really are money might not be the main obstacle for the consumer, especially not if they have an interest in fashion. For this reason the presumption was reformulated into considering the limited resource being time rather than money. If consumers spend a lot of time looking at fashion they would then as a consequence buy more products, if they instead spend their pastime browsing their Facebook feed or play Candy Crush then less time would be spent with fashion. In order to make consumers spend more time on site fashion companies use a variety of different concepts for example online magazines, or e-mails that encourages the user to go to the site.

With the Bauman citation above top of mind it seemed interesting to investigate the question by looking at gamification. Could an e-commerce be gamified in order to hook the consumers, make them return frequently and to also finalize their transactions. Gamification is a rather new area of research and for this reason it was important to get a better understanding of what it is, and what it is not. Spontaneously there were some concepts that emerged using points and badges but the question was would it really help in getting the consumer to spend more time with fashion?

Given the above this could be researched with the following question:

Are there specific aspects to consider when designing gamification for the recreational shopper within fashion?

In order to answer the above question a model that described the design space was planned to be created, and as a part of that work concepts would be developed. The concepts would

be informed by literature studies and user studies and they were invented to serve both as a way to get a better understanding and to exemplify.

This report is written for the interaction designer that has an interest in how to design gamification, with the recreational shopper as a primary target group, and how these concepts can be applied onto an e-commerce. It has also got fashion retail companies as its stakeholders so that they understand important aspects that need to be considered when designing for gamification.

The thesis does not describe all of the technical limitations and possibilities that come with the use of different content management systems (CMS), e-commerce platform and boosted searches. However the selection of these systems should be carefully investigated if the company is in a situation where these are to be chosen to fit the target user experience.

This thesis also excludes the traditional stores from the work. However this should truly be part of the total experience and could be seen as a next step in the future work.

2 THEORY

The theoretical bases on which this thesis has its take is mainly within the fields of design, motivation, consumerism and games. All of these areas of research support answering the question set for the thesis.

2.1 Design

Design has been described in many ways and in the book *Design Methods* (Jones, 1992) it is described as “*To initiate change in man-made things*”. This includes: buildings, products, markets, institutions, processes, capital goods, opinions, communication systems, public services, festivities, transportation, laws and urban areas.

Working with design is described as a wicked problem, a problem that has no one solution, and the solutions that are found can always be improved (Kunz and Rittel, 1972). Each design creates new knowledge and with that new knowledge there are new possibilities. Each decision that is made sets the route to continue on, and to go back can prove to be costly. For this reason it is important when working with a wicked problems to collect as much knowledge as possible before setting on a design concept. This is well illustrated (Fig 2.1) in Mikkelsen & Riis’ *The dilemma of project planning* (1998).

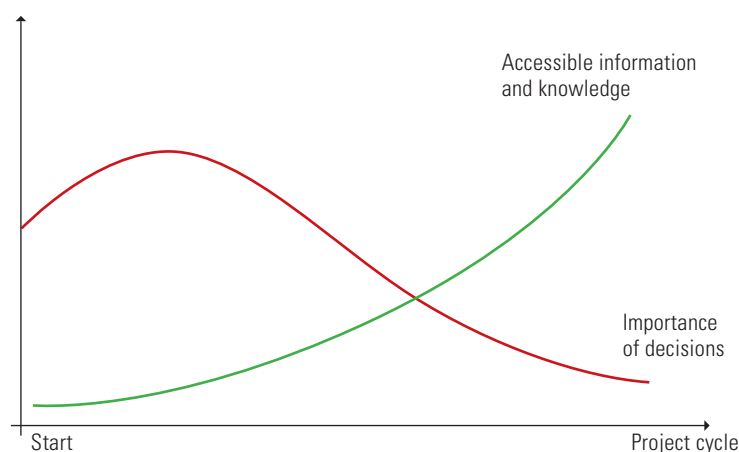


Fig 2.1 The dilemma of project planning (Mikkelsen & Riis, 1998)

As described above design work can also include processes and by gathering knowledge and understanding what needs to be considered in a design process the methods that best support this can be selected.

In the field of interaction and service design the collection of knowledge about the intended user is important since both of those are offspring to the user centred design (UCD). Interaction design is defined by Interaction Design Foundation (cited from Wikipedia, 2014) as being "about shaping digital things for people's use" and by Cooper (2007) "the practice of designing interactive digital products, environments, systems, and services".

Service design on the other hand is described as "an interdisciplinary approach that combines different methods and tools from various disciplines" (Stickdorn & Schneider 2011). Further described as user-centred, co-creative, sequencing, evidencing and holistic.

When working with people, or users as they are often referred to within UCD, the methods that have been developed for ethnography can be used advantageous. One way of understanding people is the grounded theory created by Glaser and Strauss (Hook, 2014). The grounded theory approach aims to look for new findings by actively not collecting data before the user is studied and thereby try to limit the level of subjectivity that the researcher adds to the research. Grounded theory is not a method (or theory) in itself, since different methods can be used, but rather a process that aims to explore new areas of research, such as gameplay, where there is less theoretical foundations to be found or unknown.

Herlau and Tetzschner (2006) have a similar approach in their Kubus Concept. Before the project starts there is a preject that determines the goal and is knowledge building. Thereby it explores the unknown in order to innovate rather than improve existing businesses. Their approach is to define an area and researching it order to have as much knowledge as possible when making important decisions. Making the preject phase process managed as opposed to the project phase that instead is goal oriented.

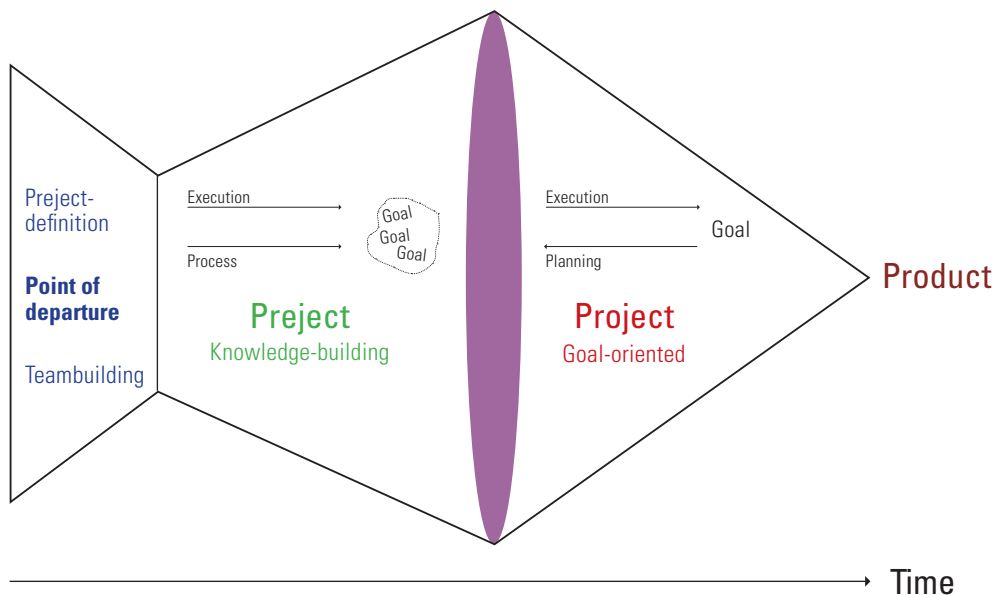


Fig 2.2 The Kubus concept (Herlau and Tetzschner, 2006)

In order to help buyers of systems to make systems more user friendly and goal oriented Ottersten and Balic (2010) created the process of effect mapping. The goals are identified by a steering group and need to be measurable. The users are then studied within the area of the set goals and based on their user needs and drives concepts are developed and

prioritized. As the name implies the effect mapping aims to have a specific affect that can be measured in order to rate the system implementation a success or not.

2.2 Motivation

The user drives and needs that are identified in the effect mapping mentioned above can be understood by looking at motivation, often described as being intrinsic and extrinsic. The intrinsic motivation is about doing things for oneself: “I read for the enjoyment of reading”. Extrinsic motivation on the other hand is doing things for something else: “I read because I get a gold star of my mother” (Deterding, 2014). The intrinsic motivation is a much stronger drive compared to the extrinsic motivation since it does not need any additional rewards or punishments; the activity is done for the enjoyment of doing it. For this reason understanding the users and what their intrinsic motivation is will increase the possibility of reaching a set goal.

Motivation is further described in *Reiss' 16 basic desires* (Lewis, 2014) to get a better understanding of what the basic desires of an animal, desires that when understood can be used to categorize the intrinsic motivation found when researching the intended users.

TABLE 2-1: REISS'S 16 BASIC DESIRES			
<i>Irresistible Apps: Motivational Design Patterns for Apps, Games, and Web-based Communities</i>			
By Chris Lewis, Copyright Chris Lewis _ 2014, Publisher: Apress			
Name	Motive	Animal Behaviour	Intrinsic Feeling
Power	Desire to influence, be a leader, dominate others (related to mastery)	Dominant animal eats more food	Efficacy
Curiosity	Desire for knowledge	Animal learns to find food more efficiently and avoid predators	Wonder
Independence	Desire to be autonomous	Motivates animal to leave the nest, search for food	Freedom
Status	Desire for social standing (includes attention)	Attention in nest leads to better feedings	Self-importance
Social contact	Desire for peer companionship (includes play)	Safety in numbers	Fun
Vengeance	Desire to get even (includes desire to compete, win)	Animal fights when threatened	Vindication
Honor	Desire to obey a traditional moral code	Animal runs back to herd to warn of predators	Loyalty
Idealism	Desire to improve society (includes altruism, justice)	Unclear	Compassion
Physical exercise	Desire to exercise muscles	Strong animals eat more and are less vulnerable	Vitality
Romance	Desire for sex (includes courting)	Reproduction essential for survival of the species	Lust
Family	Desire to raise own children	Protection of young facilitates survival	Love
Order	Desire to organize (including desire for ritual)	Cleanliness promotes good health	Stability
Eating	Desire to eat	Nutrition essential for survival	Satiation of hunger
Acceptance	Desire for approval	Unclear	Self-confidence
Tranquillity	Desire to avoid anxiety, fear	Animal runs away from danger	Safe, relaxed
Saving	Desire to collect, value of frugality	Animal hoards food and other materials	Ownership

2.3 Games

One thing where users have been found to be self motivated is games. For this reason it has become interesting to research games and game design in order to further understand how to motivate users.

When trying to understand and describe games and game design it is also helpful to also understand play. There are many different types of play: unoccupied, solitary, onlooker, parallel, associative, and cooperative (Morin, 2015), but what they all have in common is that they are a *“form of pastime activity that is enjoyable and intrinsically motivated”* (Garvey, 1990).



Fig 2.3 Children playing

Even though there is a level confusion in the use of terminology since playing a game can be either playing or gaming, it is important to see the difference between play and game. Looking at the definition above games on the other hand, when described by Maroney (2001), are *“a form of play with goals and structure”*. Suits made another definition of games as *“the voluntary effort to overcome unnecessary obstacles”* (cited from Lundgren et al., 2009), seeing the voluntariness, but also adding the unnecessary.



Fig 2.4 Chess - a type of play with goals and structure.

2.4 Game design

Designing for intrinsic motivation and voluntariness when the task is unnecessary can be difficult. Werbach and Hunter (2012) for example write about adding fun to the design in order to achieve this. In the paper *MDA: A formal approach to game design and game research* (Hunicke et al, 2004) game design is structured into mechanics, dynamics and aesthetics. Only the mechanics are selected and designed by the game designer. These then aim to create a dynamic when the game is being performed. The game designer can also aim for a specific aesthetic with the mechanics, but the aesthetics are also in some cases dependent on the targeted dynamic being acted upon.

Game mechanics are defined by Miguel (2011) as “... *methods invoked by agents, designed for interaction with the game state*”. Mechanics provide possibilities whereas rules limit what is allowed to do. Challenges provide a context. Primary (core) mechanics are used in all challenges, secondary (also core) need to be mastered.

Werbach and Hunter (2012) list examples of mechanisms as being achievements, avatars, badges, boss fights, collections, combat, content unlocking, gifting, leader boards, levels, points, quests, social graph, teams, virtual goods.

In the MDA framework (Hunicke et al., 2004) aesthetics is described into eight different types: sensation, fantasy, narrative, challenge, fellowship, discovery, expression and submission.

Lundgren et al (2009) explore the aesthetic ideals in the paper *Exploring aesthetic ideals of Gameplay*, this is done by identifying properties that are relevant to gameplay aesthetics. Those are then used in order to describe different aesthetic ideals. The properties are:

- Rule consistency
- Simplicity
- Use of chance
- Emergence: emergent gameplay is one that allows for different possible routes, non-emergent has a step-by-step path.
- Rule cohesion: rules that are intertwined
- Tempting challenge (flow)
- Meaningful choice
- Varying strategies: predictability of a choice.
- Game balance: balancing gamers or internal balance
- Minimal excise: minimize time spent on other things than playing to reach goal.
- Integrated theme: an integrated theme helps the players to understand the rules.
- Accurate simulation: making the integrated theme accurate. This becomes harder when the game is more complex or “real”
- Gamer interaction: different ways that gamers interact with each other
- Gamer elimination: optional or victory condition
- Skill
- Micro management: strategy, number/level of choices
- Limited playtime

The aesthetic ideals of gameplay are then described as follows:

LIGHT GAMES is an aesthetic ideal that can be seen as kids games or simple family games. One example of a game that belongs to the aesthetic ideal light games is Ludo.

POTTERING is a way of gaming that is described with five different aspects: the unplanned, Pottering-time, accountability, satisfaction and emotional flux. It is supported by six gameplay patterns: construction, nurturing, value of effort, calm flow, framed freedom and tension. Construction and nurturing are similar, but they fall in to separate categories with construction more mechanical and nurturing being dynamics. Value of effort, calm flow, framed freedom and tension all four belong to the aesthetics of the game. (Lundgren & Björk, 2012)

EMERGENCE is a type of aesthetic ideal where the game has emergence as its main property. One example of a game that belongs to the aesthetic ideal of emergence is Chess.

MEDITATION is an aesthetic ideal that can allow for the gamers to shift focus and achieve mental relaxation for a moment. For this reason the aesthetic ideal often gets the player into the flow channel, a state in-between anxiety and boredom. Examples of meditation are Candy Crush Saga or Tetris.

PLAYER ADAPTABILITY is an aesthetic ideal where the gamers adjust their plans and strategies constantly. One example of player adaptability is World of Warcraft.

RE-ENACTMENT is an aesthetic ideal that allows for the gamers to re-enact historical events. One example of re-enactment is The Train.

CAMARADERIE is an aesthetic ideal that focuses on gamers working together to achieve goals. One example of camaraderie is World of Warcraft.

META-GAME is an aesthetic ideal where there part of the game is to do heavy preparations before the actual game starts. Examples of meta-games are live action roleplay and Magic the gathering.

Described last here, even though it is abbreviated as number two in the MDA framework, is dynamics. Dynamics need the mechanics and aesthetics since this is where they are developed into experiences. For example the dynamic can be aimed for when designing for a certain aesthetic by the use of specific mechanics. Described by Hunicke et al (2004) “... *fellowship can be encouraged by sharing information across certain members of a session (a team) or supplying winning conditions that are more difficult to achieve alone*”.

In order to be able to design dynamics the game designer need to understand the gamer, and that there are different gamer types playing the game that has been designed. For example Bartle (1996) described one set of player types, all four each creating different dynamics:

- Players wanting to act on the world: achievers
- Players wanting to interact with the world: explorers
- Players wanting to interact with the other players: socializers
- Players wanting to act on other players: killers or healers

This categorization of players and how they prefer to experience a game is created from a study of one type of game, which makes it hard to apply it universally (Lundgren et al, 2009).

Dynamics need to be accepted by the player to have the intended result of the game. In the game *The Train* (Romero, 2009) the questions asked are “*Will people blindly follow the rules?*” and “*Will people stand by and watch?*” The players stopped playing when they realized what the game was about (sending prisoners to concentration camps in World War II) and some even tried to work against the rules of the game. This shows how the gamer’s motivation plays a very important part in the game dynamics and that it needs to be considered when designing a game.

Aesthetics and dynamics only exist when the game is being played, whereas all of the mechanisms are always there, however the aesthetics of a game affects what mechanisms that are used (Hunicke et al, 2004). Lundgren et al (2009) argues that even if it is so the designer has an intended aesthetic in mind when they create the game, “*an aesthetic that emerges by the players using the mechanics by way of the dynamics*”.

2.5 Gamification

With the knowledge that has been gathered in the section on game design how could then gamification be explained? If the definition of game is “*a form of play with goals and structure*” and “*a voluntary effort to overcome unnecessary obstacles*” then gamification could be translated into:

The voluntary effort, of the user, to overcome unnecessary obstacles, with goals and structure defined by the stakeholders / business.

Werbach and Hunter (2012) describe gamification as being about applying game features to a non-game environment in order to increase the user experience or user motivation in the interaction. In order to achieve this mechanisms such as achievements, avatars, badges, boss fights, collections, combat, content unlocking, gifting, leader boards, levels, points, quests, social graph, teams, virtual goods can be used. These mechanisms would then be added on top of a design or a customer relationship in order to have gamification. They will help the unmotivated user to become more motivated and thereby support the extrinsic motivation. However if the user is already motivated then these mechanisms could instead act as de-motivators, or in the worst-case shift the motivation from the key business to the extrinsic motivators (Deterding, 2014). This means that in order to design gamification for the user that is already intrinsically motivated it is instead the total experience that needs to be enhanced.

In the text *Gamification ... or is it exploitification* (Bogost, 2011) gamification is identified as something that should be used with care within business since it aims to manipulate the users to do things that they not necessarily want to do. This would then especially be true, given the above, if the gamification designed for is targeting the extrinsic motivation.

2.6 Consumerism

Behaviour economics is an area of research that aims to understand why consumers make the choices they do when consuming (McFadden, 1998). In some cases the choices are

rational only looking at weather or not a product will solve a specified problem. However in most cases the choice is instead irrational basing the choice on that one product feels better than another and thereby not looking at facts. When the choice is irrational there are more aspects to take into consideration than in the rational choice. Those are perception, affect, attitudes, preferences and motives.

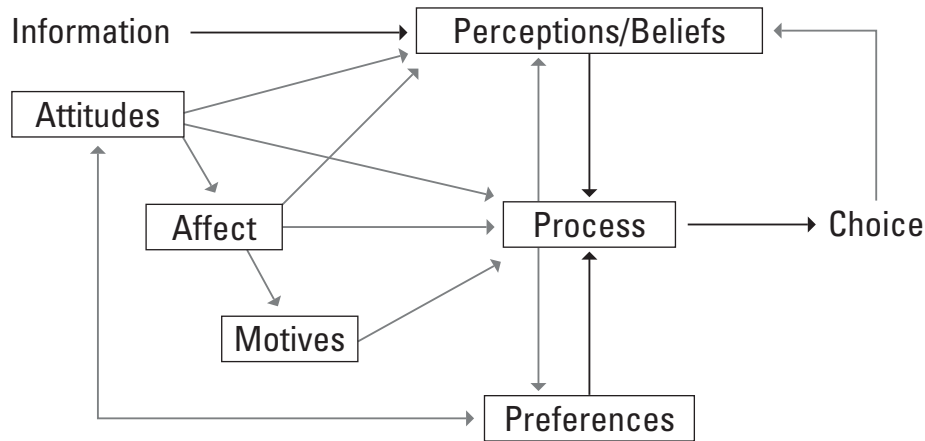


Fig 2.5 How the different aspects affect an irrational choice. (McFadden, 1998)

These aspects are then established and modified based on behaviour being local, adaptive, learned, dependent on context, mutable and influenced by complex interactions of perceptions, motives, attitudes and affects.

How choices are made can also be explained with what information is available for the customer and this can be steered by the companies in their owned, paid or earned media (PR News, 2014). Owned media is where the company can fully steer the content such as company website and stores. In the paid media the company only partly steers the content since competitors can pay for being there at the same time or the context could be different. Examples are banner advertisements or Google Ads. In the earned media there is no, or very little control of the content. Examples of earned media are pictures taken of the users themselves, known as a selfie, wearing items with products writing where they come from, known as tagging, or journalistic texts.

Even if the earned media is not controlled by the company brand-building activities is a way in which consumers, and thereby the earned media, can be affected. Areas that are worked with are the brand itself and how it is perceived by the consumer, who the competitors are, and what they do and how they are perceived by the consumer, what the marketing environment looks like and then the customer itself (Schults et al, 2009).

When exploring the consumers segmentations are often developed in order to better understand them and to map their needs, drives and desires (Schults et al, 2009). In the article *Designing for Ecommerce: First Impression (Part 2)* Walker (2012) describes three different shopper types: recreational, power and reluctant. The power shoppers knowing exactly what they want when they go into a store, online or offline. The reluctant shopper on the other hand is limited by technology, sizes or knowledge. Lastly there is the recreational shopper who, unlike the previous two types, really enjoys shopping and sees shopping as one of the favourite pastime activities.

The reluctant shoppers are defined by feeling insecure with their (online) shopping. Because of this they want to have as much information as possible before the purchase, and want to know that there is someone to get in contact with if anything goes wrong. Examples of current concepts that are used to help the reluctant shopper are customer service chat or to be able to return items bought in a traditional store.

The power shoppers on the other hand know what they want and do not want to have a hard time searching for it. Therefore concepts that revolve around easy navigation and well-developed search functions.

The recreational shopper is described by Walker (2012) as a shopper who is a bargain hunter that looks for best sellers. However in the article *Defining and measuring recreational shopper identity* Guiry et al (2006) instead describe the recreational shopper as a person who thinks that "... *shopping is a form of recreation that may even be one of their favourite pastimes*" and the article also provides a definition of recreational shopping: "*shopping activity that is characterized by the shopper experiencing intrinsic rewards from the shopping process per se, either in conjunction with, or independent of, the acquisition of goods and services.*" For this profile the online shopping for fashion is more of a hobby, a way to pass time.

For the user interested in fashion there is something called Social Shopper Community (SSC) that is a "*virtual community of consumption*" (Olbrich & Holsing, 2012). The SSC is built around connecting consumers, allowing consumers to discover, share, recommend, rate and create styles but also to purchase. The target group for SSCs is in most cases women, and the goods are often "soft goods" such as fashion or home decoration.

The SSCs are built around different types of shopping features that are grouped into three categories: direct shopping features, social shopping features and transactional shopping features. The direct ones are features such as search fields and filters, the social ones include recommendation and wish lists, ratings, styles and tags, and the transactional ones include click-out.

In order to further please the different shopper types the concept of fast fashion has been developed. Companies that work with this concept have a rapid stock turnaround and vertical integration. The shoppers of fast fashion can be compared with the recreational shopper and is identified to "... *expect and thrive on constant change and so new products have to be available on a frequent basis*" (Bruce and Daly, 2006). The world leader in fast fashion is Zara. (Bruce and Daly, 2006)

3 BACKGROUND

Since production has moved into countries offering cheap labour competing with price is no longer the single most important factor for attracting shoppers (Bruce & Daly, 2006). The fashion industry looks for different types of means to compete and one way has been to offer fast fashion. Whereas traditional fashion works more long-term forecasting the coming seasons one year ahead, the buyer of fast fashion instead work on much shorter cycles and thereby having an advantage in meeting the consumer need. With the introduction of Internet and e-commerce the goods can then be available instantly and there are even less limitations for the consumers. In 2013 e-commerce sales increased by 20 percent overall (Nilsen Global E-commerce Report, 2014). What people buy online varies a lot but at the top of the list, in European countries, were clothes and footwear (Post Nord, 2014).

The increase of availability that Internet connections bring, together with the consumer maturing, or being rejuvenated, could raise the demands on the fashion e-commerce. Companies with their history in traditional stores are expected to keep an e-commerce and one reason for this is that research is often done online in order to make the purchase offline (PWC, 2014).

Offering different channels for shopping does not only mean that there are more stores to take care of but also different types of experiences that need to be considered, different situations and different moods. By identifying the different shopper types and investigate each of their needs and wants all of the channels can be adapted to be enjoyable them.

One way to spend the pastime is to join a social shopping community – a virtual community of shopping (Olbrich & Holsing, 2012). These are built around connecting consumers, allowing consumers to discover, share, recommend, rate and create styles but also to purchase.

In December 2014 the hottest titles for 2015 were listed by Hammer & Hanborg for Veckans Affärer (2014) and apart from Expectation Analyst and Chief Happiness Officer there was Gamification Specialist. The role was described to motivate purchase and changing behaviour through award systems. However these types of game mechanisms are designed for the consumer's extrinsic motivation, aiming at motivating the consumer to do what they are reluctant to do (Werbach and Hunter, 2012). Working with a consumer type that is not reluctant there is instead a need to explore the intrinsic motivation and thereby increase the experience (Deterding, 2014). To understand the consumer and then apply the knowledge within game design could further improve the consumer experience and thereby have a positive effect on the conversion rate in the long term.

In retail how and where products are placed play an important role when it comes to maximizing sales and profit (Australian Government, 2015). Knowing and understanding the user needs, wants and desires can help in creating the visual merchandising.



Fig 3.1 Placing chocolate bars close to products that are bought when women have their periods is a form of visual merchandising (Annorlunda Underbara, 2013).

With e-commerce platforms the possibility to do system intelligent visual merchandizing that learn from the shopping behavior of the users, one example of this is automatic presentation of what other people also bought in connection to a specific product (Magento, 2015). For the online visual merchandisers there is also a function that is called a dynamic ecommerce site search that allows for them to steer what products are presented for a specific search. One example of what to boost in a search is products with a higher margin (Znode, 2015).

With the use of these types of systems and tools for visual merchandizing, together with understanding the user a designer should however keep in mind that there is a fine line to how far a design should go to convince the consumer. In the website Dark Patterns (Dark Patterns, 2014) patterns that go too far in their aim to convince are identified. As a designer this should be kept in mind and each concept should be evaluated before being implemented.

For the recreational shopper the interaction with fashion is one of the favourite pastimes activities (Guiry et al, 2006). For this reason the visual merchandising need to be inspiring and varied in order for them not to get bored. The recreational shopper is no new consumer type and therefor making concepts that are aimed to please them is nothing new and examples of it can be seen in most fashion online stores.

In order to give the recreational shopper the latest news on fashion and how to match products from the catalogue some fashion e-commerce create online magazines. The magazines aime at being inspirational and thereby increasing the time on the site. In the magazines the latest trends can be viewed together with items that are offered in the e-commerce.

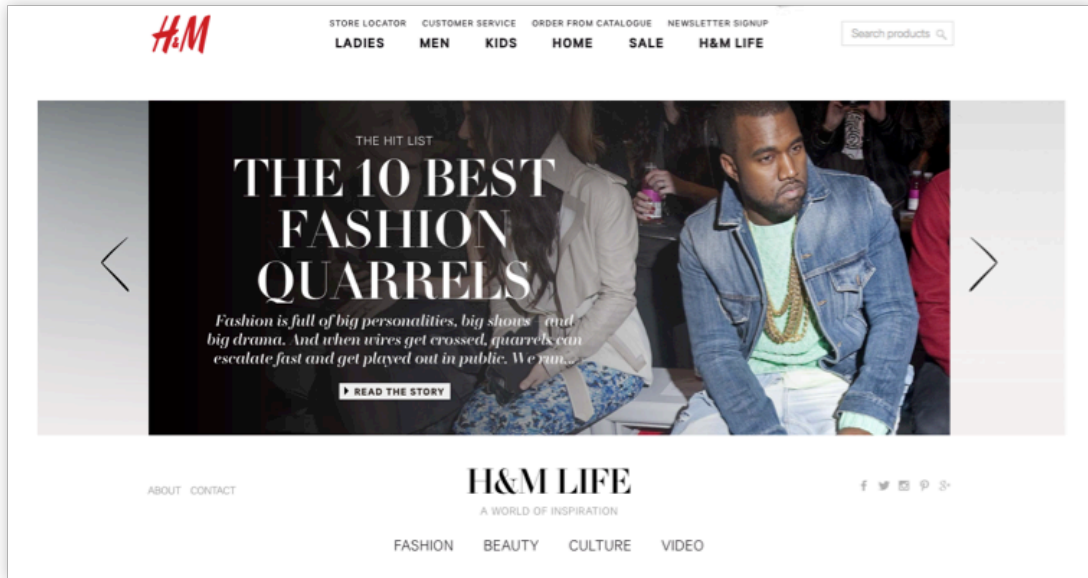


Fig 3.2 The cover story of H&M Life

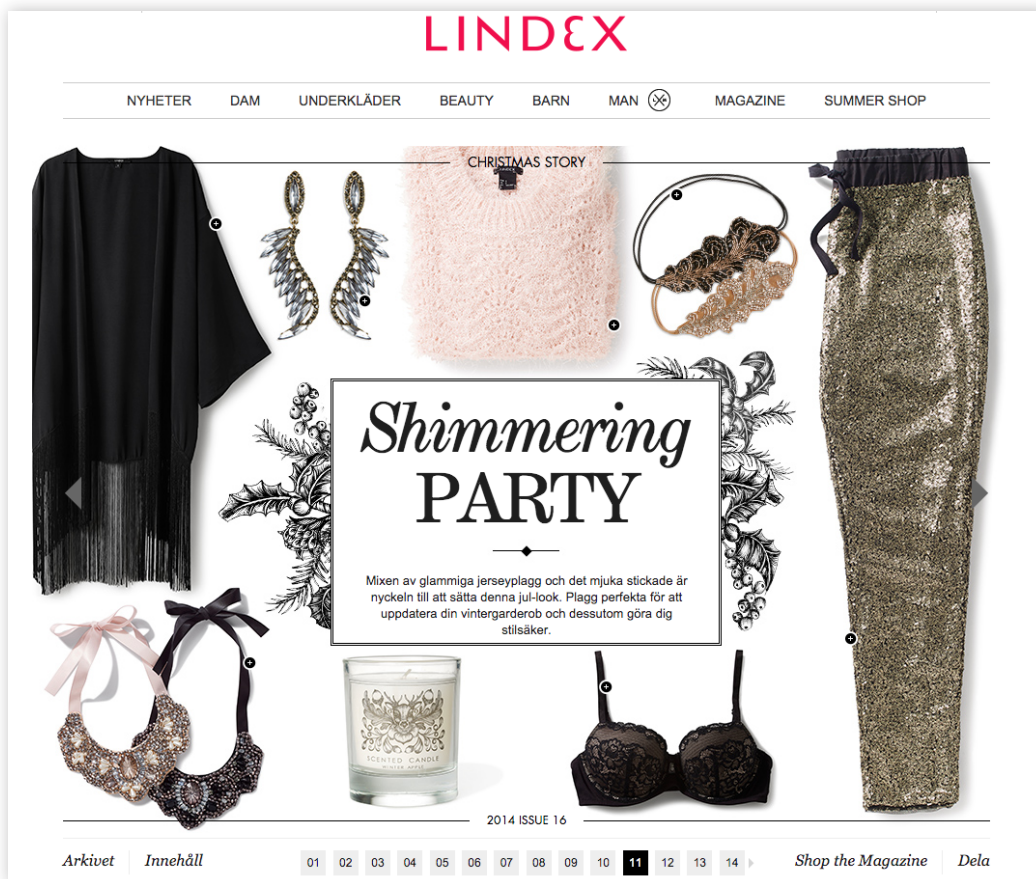


Fig 3.3 A spread from the Lindex Magazine

Since the recreational shopper spend a lot of time with fashion products that the major stores have in their e-commerce have been seen and therefor what is new is of highest interest. To have a section in the e-commerce that is named New In is very popular and can be seen in most fashion e-commerce. By collecting all new products into one section the frequent visitor does not need to search for what is new in since the last visit.

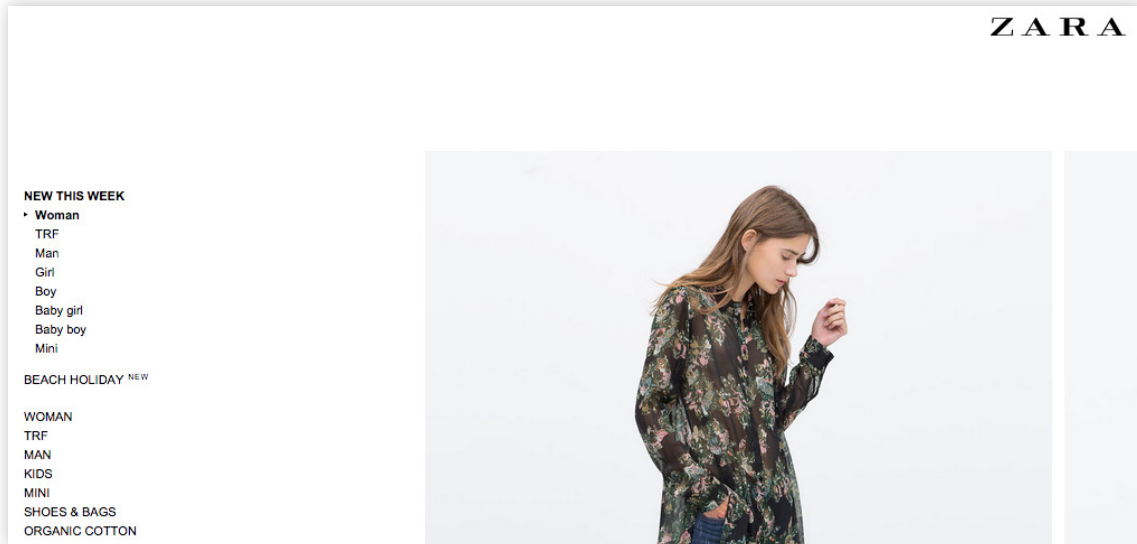


Fig 3.4 The new in section at Zara

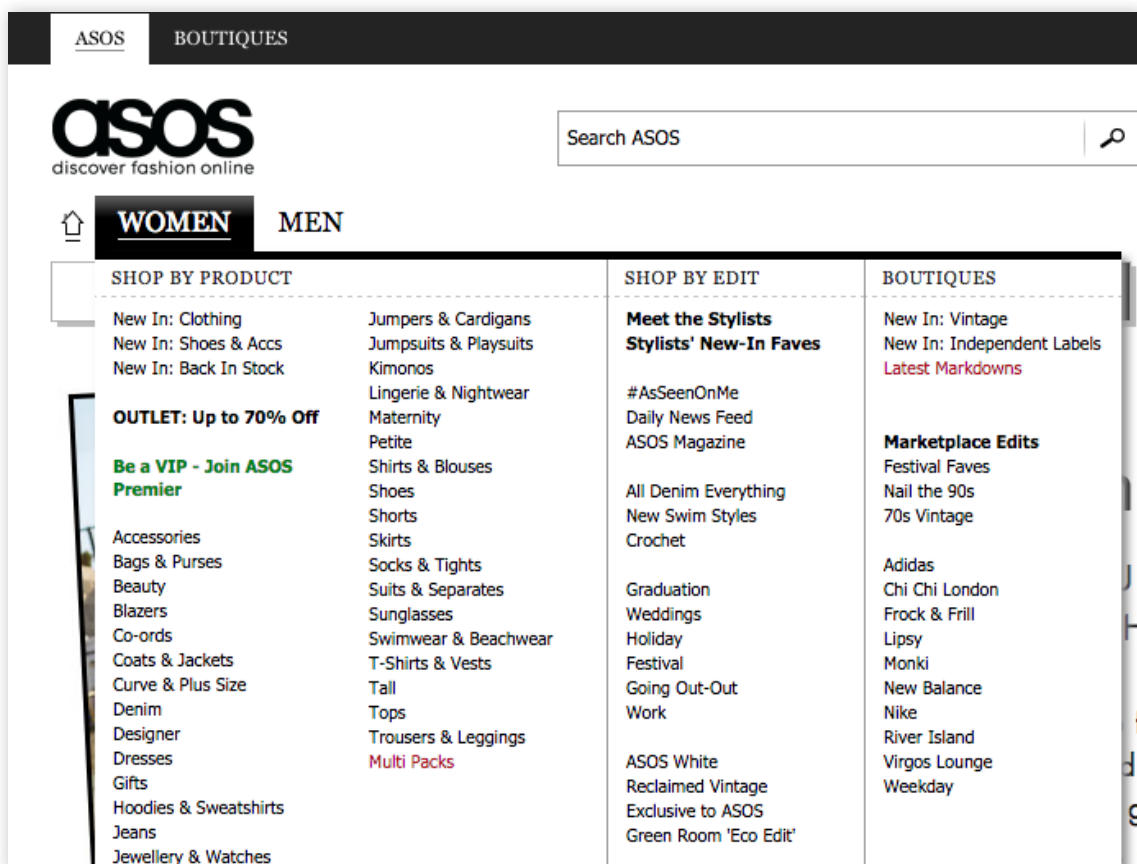


Fig 3.5 The navigation of Asos showing both new in as well as the so-called Stylists' New-In Faves and Boutiques.

When designing for gamification the concepts often aim to make the boring fun and thereby helping the user to overcome the obstacles set by the business. Examples of companies that use gamification for their business are presented below.



Fig 3.6 My Garden planning tool

In 2010 Gardena created the service My Garden that gave the user the opportunity to draw their garden, place plants, houses, lawns, bushes, etc. Once this was done the sprinklers could be placed automatically and then generate a blueprint on where to place the sprinklers, instructions on how to install the sprinklers and a ready made shopping list for the user. (Gardena, 2015)

My Garden applies to the intrinsic motivation, allowing those with an interest in gardening (recreational gardeners) to increase the time with their hobby.

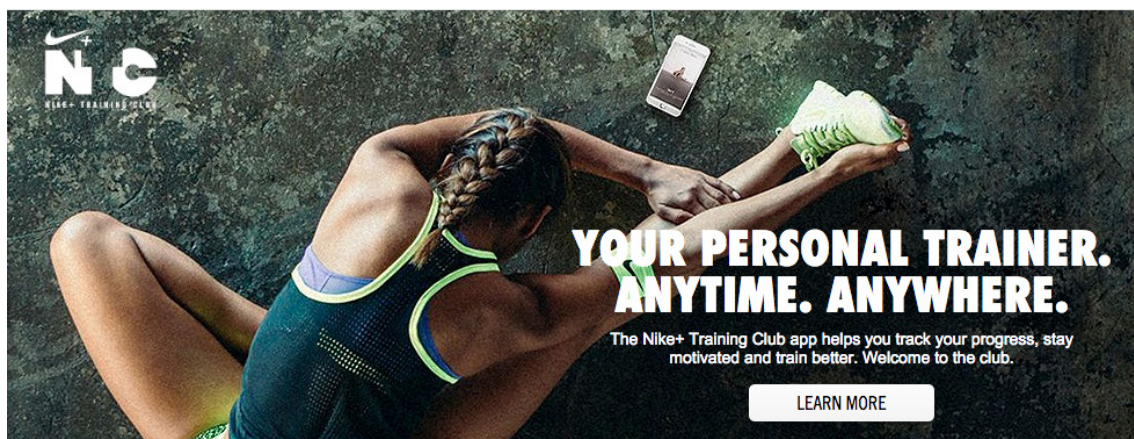


Fig 3.7 Nike+ website banner

Another example of gamification is Nike+. Nike produces shoes and clothes but developed the service Nike+ that in the beginning was just a gadget that could be placed in the shoe and that then tracked the run or walk (Reclaiming James, 2011). This was a success and has

since then been developed with new gadgets and user interfaces that can be found on their webpage. Nike+ is a gamification that applies to the extrinsic motivation (non-recreational runners) and thereby making the hard easy.

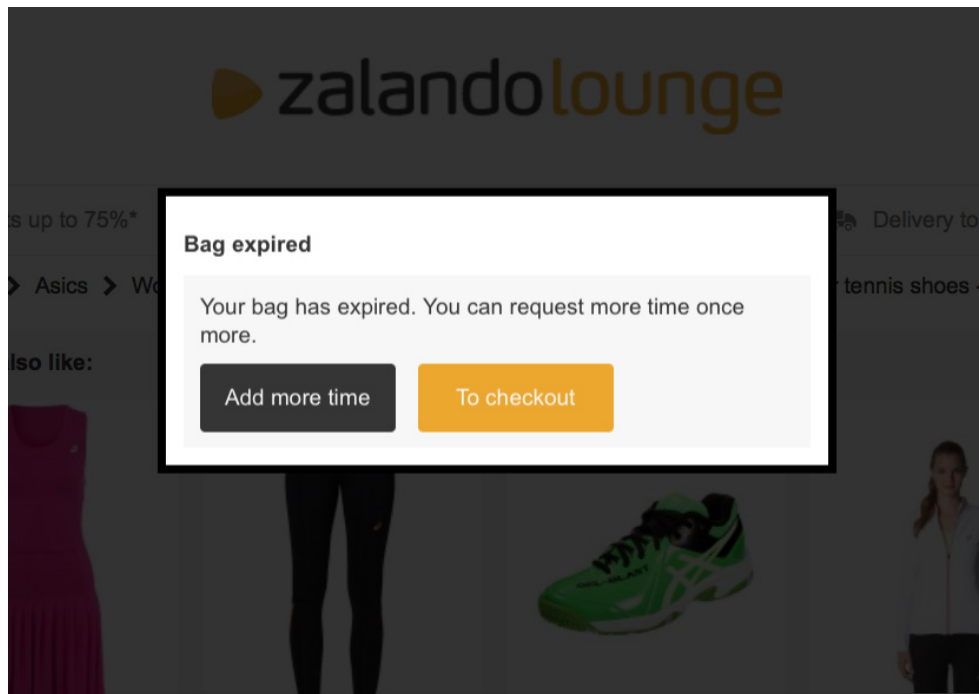


Fig 3.8 Zalando Lounge reminding the shopper of the shopping bag containing products.

Zalando Lounge developed a feature that reminds shoppers of there being products added to their shopping bag. It works in the way that the user adds products to their shopping bag, but if it is not checked out within 20 minutes the user is prompted with the dialogue “*Bag expired. Your bag has expired. You can request more time once more.*” with the two choices “*Add more time*” or “*To checkout.*” This would then remind the user that there are products that have been selected. The feature applies to the extrinsic motivation.

In order to design for the recreational shopper it is important to really understand the challenges, wants and needs that can be related to this user. By doing user studies what seemed to be an obvious possibility could prove to have the opposite affect on the user.

An example where user centred design was successfully implemented was described in an article in The New York Times (2012). At Houston Airport there were a lot of complaints sent in about the luggage arriving late at the baggage claim. The result was that they redesigned the route taking the traveller from the plane to the baggage claim, based on user studies. Before the user study focus had been to increase the number of people working with baggage handlers, with the new design the route was instead made longer and thereby making sure that the traveller arrived at the baggage claim at the same time as the band started to move. This gave the result that there was no waiting time for the traveller, thereby minimizing their frustration.

4 METHODOLOGY

When working with design it can be helpful to use an iterative process since each iteration allows for new understandings, and thereby allowing the design to be improved from an initial idea. Since design is a wicked problem what limits the number, or size, of iterations are resources, for example: time, budget and knowledge.

When performing a design project there are many methods that can be used. Knowledge about when and how to use these are therefore very important. Some companies or areas within design have their own processes defined as a way to maximize the possible design work, within the limitations. Many of the processes are adapted to a specific area within design, some are well established with a name and some are just a way of working in a team.

Those who research methods rather than processes categorize them according to what they do rather than in what order they are best performed. Since the latter all depends on the process being used.

IDEO presents methods in their app Method Cards (2010) and in this they are structured according to verbs: Ask – Learn – Look – Try. Jones (1992) however structures the methods in his book Design Methods according to what the methods will help us with: Divergence – Transformation – Convergence.

4.1 Divergence

Divergence is to explore, to ask and learn and look and try. It is to increase the knowledge of the area that is to be designed for. Jones (1992, p. 64) states that the aim of divergence “*is to deliberately increase the uncertainty, to rid themselves of preconceived solutions, and to reprogram their brains with a mass of information that is thought to be relevant*”. Below examples of methods that support divergence are described.

4.1.1 Literature search

In most areas of research there has been previous studies performed and reading those in order to get a fuller picture can also prove to be cost efficient. However some argue that it can affect the objectivity of the researcher. Grounded theory, founded by Glaser and Strauss (Hook, 2014) and further described in the process section below, for example encourages the researcher to collect data from reality and to avoid literature search based on existing studies in order not to be affected by them.

4.1.2 Interviewing

There are three main categories of doing interviews: unstructured, semi-structured and structured (Blomberg, 1993). Interviewing is more often done with a smaller number of users due to the quality and amount of data that is collected. This is also known as qualitative data.

4.1.3 Group interviews

Group interviews (Bergström, 2010) are a way to get a broader discussion around topics given by the researcher since the interviewees can comment and discuss each other's answers and thereby possibly explore the subject deeper.

4.1.4 Questionnaires

Questions are given to users with answer options (Jones, 1992). This makes it possible to collect data from a bigger number of users, known as quantitative data, since the answers can be coded and thereby presented more easily in visualizations. Downside of quantitative data is that it makes it harder for the user to give answers outside of the questionnaire.

4.1.5 Benchmarking

Benchmarking is a way to position where one stands in comparison with similar organizations around the world (Coers et al, 2001). Benchmarking is often used as a means of change and visualizations of the results can for this reason be done advantageously by the use of a matrix, where also a preferred change of position can be presented.

4.1.6 Observational studies

Observational studies can be done in different ways (Blomberg, 1993). The researcher can be "a fly on the wall" thus not interfering at all with what is being observed, they can observe and ask questions to the user being observed at the same time, or they can do a participant observatory. Participant observatory has a more specified method within service design known as service safari.

4.1.7 Service safari

Service safari is when a designer experiences a service and being aware of a number of different aspects that can have impact on the service: what is the service? Who is involved and affects the experience? How is the service executed? (Stickdorn and Schneider, 2011) Service safaris give a deeper understanding of the critical touch points between the service and the user.

4.1.8 Camera journal

Ask a user within the defined group to notice and document experiences, emotions and actions of events that can be related to the topic investigated during a limited time (day/week) in different media: text or (moving) image. (IDEO, 2010)

4.1.9 Removing mental blocks

Removing mental blocks can be done by applying transformations to an already existing solution (Jones, 1992), for example letting a game with unlimited time for each draw get limited time instead. The divergence of this is to study what happens where as it could also be transformation by creating a new concept.

4.2 Transformation

The next category, transformation, takes the knowledge that the designer has within the area that is to be designed for and looks for patterns, when the knowledge is transformed into prototypes and early stages of the final design. Below examples of methods that support transformation are described.

4.2.1 Brainstorming

Brainstorming is a way to post ideas to a group and allow for those ideas to trigger new ones (Kelly, 2000). By setting a number to reach the creators are pushed to deliver and by also numbering each idea the line of thought can be seen. There are different ways to trigger ideas in a brainstorming session such as probes, adding “yes, and ...” or themes. The goal is to create a high number of ideas and the key for reaching the goal is to not be negative. This is the reason for using “yes, and ...” rather than “no, but ...”.

4.2.2 Customer journey

There are many ways to visualize results and which one that should be chosen depends on what is to be presented. In a service design project the customer journey (Stickdorn & Schneider, 2011) is broadly used since it makes the critical touch points stand out clearly in a timeline.



Fig 4.1 Example of a customer journey. Even if there in this customer journey are no details on why the experience is in a certain way it is very clear to the viewer where there are possible improvements to be made.

4.2.3 Personas

Findings can also be clustered into personas (Stickdorn & Schneider, 2011). These are not specific persons, but main characteristics that are made into personas. By creating personas, often helped by giving them names and attributes, and by making portraits of them. The personas can sometimes be helped by the use of extreme characters (Djajadiningrat et al, 2000) for example Spiderman and the Hulk. The more developed the persona is the easier it is to personify, for example through live prototyping described below, and thereby design for.

4.2.4 Matrix

Another way to organize and visualize findings is by the use of a matrix. The X and the Y-axis are each equipped with opposing statements, and concepts or findings are plotted into it in order to get better understanding to how they all relate to each other within this defined space. In some cases the matrix gets depth added to it and becomes even more complex. Important when working with visualisations is that they are to help in order to understand the results and therefore the complexity should be reduced to a minimum.

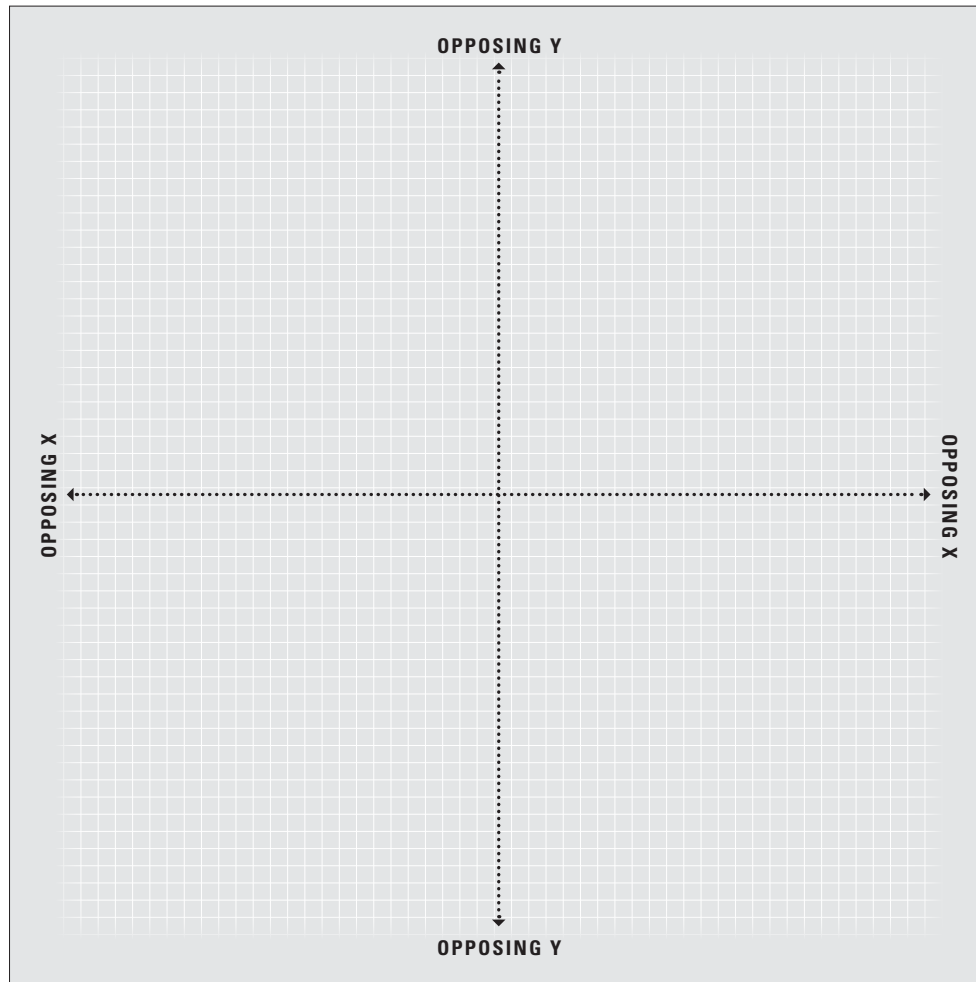


Fig 4.2 An example of a matrix

4.2.5 Moodboard

When working with design within a more visual area for example graphic design or fashion design a moodboard, which is a type of collage (Pimlott-Wilson, 2012), can be created in order to describe a target look and feel. A moodboard can include assets such as typefaces, pictures of celebrities, colors, patterns, copy or photographs. The purpose of a moodboard is to give the stakeholders a clearer picture of what the outcome will be and for them to be able to give valuable input early on in the process.

4.2.6 LoFi - HiFi prototypes

In order to test the designs all the way through the process the level of fidelity will for each iteration become higher (Jones, 1992). The earliest prototypes are better off being low fidelity in order for feedback to focus on the bigger picture. As the prototype is developed it becomes more high fidelity and focus shifts to be more about the details. Using high fidelity prototypes too soon in a design project can prove to be dangerous since details hinders the big picture.

4.2.7 Live prototyping

Live prototyping is a way to test a service that has been designed (Stickdorn & Schneider 2011). Depending on what phase the design is in it can be anything between low to high

fidelity prototypes. In order to improve the results role-play can be added to the method allowing the testers to embody the intended user personas.

4.3 Convergence

In the category of convergence the aim *“is to reduce uncertainty as fast as possible and anything that will help to rule out alternatives that are not worth investigating is of the greatest help”*.

(Jones, 1992, p.68) Below examples of methods that support convergence are described.

4.3.1 User tests

In order to understand how the user experiences the design it needs to be user tested (Jones, 1992). Depending on what the design is how the user test is performed can differ. Each level of prototyping can be exposed to user tests to constantly improve the end result.

4.3.2 A/B testing

If there are different options that are possible an A/B testing (Siroker and Koomen, 2013) can be performed. Both designs are then exposed to different users testing simultaneously and the results are then compared in order to find the way to go.

4.3.3 Checklist

A checklist with important factors that need to be in the design can be created early on in the work and tested towards while finalizing the design (Jones, 1992). This helps the design not to miss any truly important requirements.

4.4 Processes

These three categories are not distinct in what order they are to be performed but rather define what the different methods can do for the design. Most of the time the methods within divergence will be performed early on in the process of designing, whereas transformative and converging methods could be used in the iterative process to early on to rule out alternatives. All is dependent on the constraints on the project and the purpose of the design.

Processes that are designed are a set combination of methods where methods are seen as tools in order to get the type of results that is wanted. *“How you collect data affects which phenomena you will see, how, where, and when you will view them, and what sense you will make of them.”* (Charmaz, 2006, p. 15)

The processes can define what methods are used and in which order they are performed. They can in some cases also identify what resources are needed when and for how long, who is responsible and what the deliverables are.

4.4.1 The double diamond

In order for the British Design Council to improve their work they created a way of working called the double diamond. The name is based on what types of methods are used in the different phases of the process. The discover phase much like the previously mentioned divergence aims to collect information and create a broad knowledge base, whereas define creates the goals that are to be reached. Develop once again opens up whereas the deliver phase collects what has been developed into a project. (Design Council, 2015)

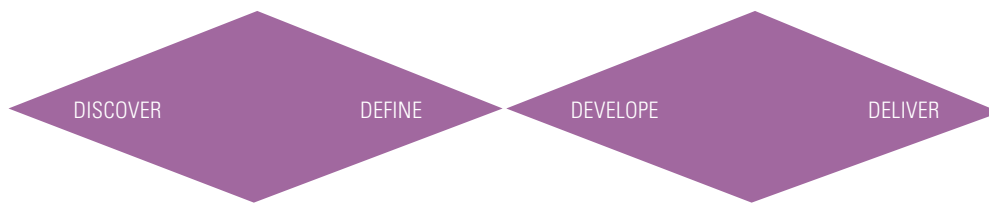


Fig 4.3 British Design Council Double Diamond

4.4.2 Kubus concept

Another way of working when creating new ideas and new designs is The Kubus Concept (Herlau and Tetzschner, 2006). In the Kubus Concept there is a lot of focus on the process and the team. Not unlike the double diamond there is a diverging phase in the beginning but right before that there is the Point of departure where the rules for the project at hand is set. The point of departure is about finding the right level, allowing those who do not want to be part of the project to leave and to assign leaders.

The Kubus concept is based on there being two types leaders: the green and the red leader. The red leader brings out the explicit knowledge from the team where as the green leader keeps the team on track. Leadership is rotating within the team.

Once the point of departure is cleared the preject phase starts. The preject phase explores the possibilities within the defined area in order to decide upon a goal for the final phase – the project.

The Kubus Concept is defined with the characteristics of high performance teams (clans), personal responsibility, dipolar management, divergent work form, fixed codes and rules and explicitly expressed knowledge.

4.4.3 Grounded Theory

When using grounded theory (Hook, 2014) for an interaction or service design project data is gathered from the identified target group within the set area of research and then the data is analysed continuously. The analysis is done by the use of open coding. The codes that are extracted will then, via an iterative process, be condensed into core concepts. These concepts will then be further grounded by the use of existing theoretical foundations.

4.4.4 Effect management

A fourth way of working is effect management developed by Ottersten and Balic (2011) where the stakeholders write the aim for the project and from that a number of measurable goals are defined. These goals are to be fulfilled by the users and for this sake the users are investigated to find what their driving forces or intrinsic motivations are for doing this.

The study of the user results of the drives and needs are then clustered into a in a number of personas that are then prioritized. Each persona are equipped with what their challenges are, what they want in order to help in reaching the goals, and also what they shall do to do the same. Based on these personas concepts are then ideated and developed.

The final step in this process is to evaluate and enhance the system towards the goals that were set in the beginning.

4.4.5 D6

Similar to the effect management is the D6 way of working. This however is more closely connected to designing for gamification. Werbach and Hunter (2012) described the six steps for as being: define your business objective, delineate target behaviours, describe your players, device activity loop, don't forget the fun, deploy the appropriate tools.

5 PLANNING

For this thesis the idea was to work iteratively by the use of methods from the different categories described by Jones (1992): divergence, transformation and convergence. The time set for the master thesis was 20 weeks described in a time plan below.

In order to get an understanding of the driving forces behind consumers of fast fashion the intention was to send out open questions based on the Bauman theory of shopping thrills to a sample of the user group.

The questions would then be tested on a smaller group within the author's social network before being sent out to the bigger group. The questionnaire would have open rather than closed questions since this would be in the discovery phase with the ambition to find areas to investigate and develop further.

In parallel to the questionnaire hashtags was to be investigated on Instagram to find popular concepts within the recreational shopper. Instagram accounts for fashion brands, fashion profiles and fashion interested were to be identified and their use of hashtags to be further investigated.

The answers from the questionnaire and the hashtags found were then to be analysed, grouped and then mapped into bigger areas or concepts.

In addition the patterns of peaks for visitors on e-commerce compared to peaks on when check out was to be done. This will be done by looking in Google Analytics at a year for a yearly pattern and specific days to look for day patterns. The hypothesis being that a lot of surfing is done at in-between times. In order to get an even better understanding of this, 3-5 users was to be asked to write a journal for a week with actions that relate to the research area. The goal was to get an understanding of how much time is spent on the subject and at what time, but also to understand what they do and their feelings about it. Customer journeys will be drawn in order to understand the user's experiences.

The next step will be to find users that are willing to attend a group interview around recreational shopping. The results from the journals together with the answers from the questionnaire and the hashtag concepts will create the bases for questions and areas to discuss.

The group interviews will be sound recorded and pen and paper will be available for anyone participating to write down ideas that come to mind during the interview. The group interview will be used instead of individual interviews in order to allow for the participants to feed each other with ideas.

The results from the group interview will then further develop the design space and the concepts found will be further developed.

	PHASE 1	PHASE 2	PHASE 3	PHASE 4
Literature studies				
User Studies				
Analysis				
Ideation and Visualization				
Report Writing				

Fig 5.1 Time plan for master thesis.

6 EXECUTION

The execution of this thesis focused mainly on getting an understanding of the recreational shopper and what it is that makes them wanting to spend all the time interacting with and experiencing fashion that they do. The process that was used was matched to the British Council Double Diamond. In the first phase, discovery, methods that were used was: theoretical research, questionnaires, observations through Instagram, Pinterest and Polyvore, interviews and a service safari. In the next phase, definition, the results from the study were structured into an effect map and a customer journey. In the third phase, develop, of this execution part of the thesis work concepts were developed based on the definition phase. Finally the concepts were structured into a matrix in what could be compared with the delivery phase in the double diamond.

6.1 Literature studies

The theoretical research started with doing a course on Coursera by Webach on Gamification, the course was based on a book the book *For the win. How game thinking can revolutionize your business* (2012). The course focused on badges, leaderboards and progress bars as ways for designing for gamification. This posed an ethical dilemma since this would focus on making the user that did not have the want to buy anything to do it anyway. The article by Bogost (2011) presenting the concept of exploitationware further developed the dilemma.

Even though there was an ethical dilemma the research continued and literature on game design and motivational design was read. It was not until the text on *Rethinking Gamification* was read that there was a change in how gamification could be used without the ethical dilemma being as grand. By focusing on the recreational shopper (Guiry et al, 2006) rather than the non-recreational shopper the gamification would then increase or improve the experience rather than forcing it self onto the user. Based on this the theoretical research continued by looking at forms of game play design that could prove to do this.

In parallel with the game design research there was research on methods in order to help in the user studies. The methods that were studied were within mainly the discovery, definition and develop phases.

6.2 Instagram

For the research a number of fashion brands were followed on Instagram. These in turn highlighted, or tagged other brands and private Instagram accounts that were also followed. Both brands within the fast fashion industry, as well as more high cost brands were included

since all of them act in the fashion industry. The main purpose for the research was to find what concepts that were already used in this channel.

Along with following the different accounts the hashtags #outfitoftheday #ootd #todaysoutfit and #dagensoutfit were studied for the same purpose.

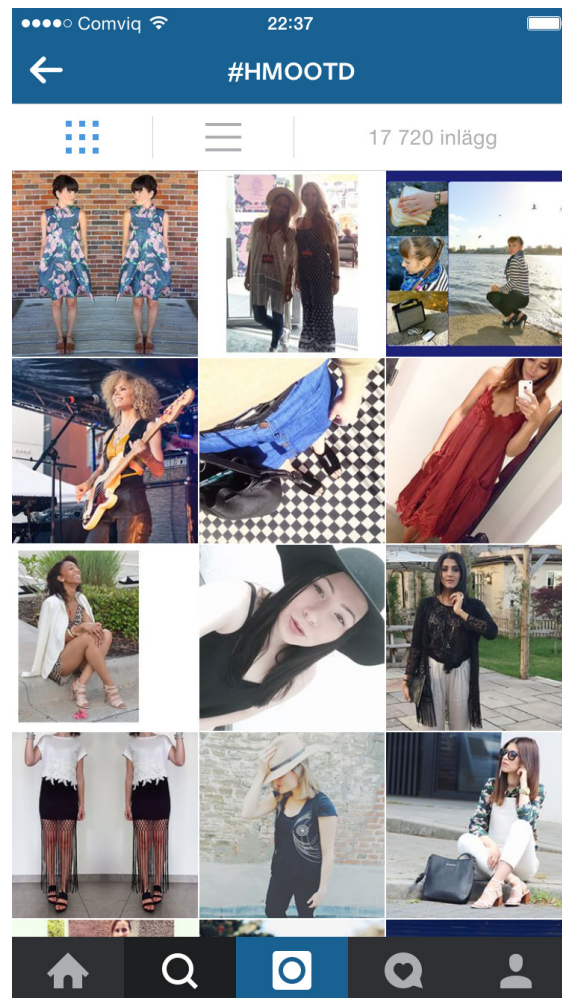


Fig 6.1 H&M's #hmootd has over 17,000 postings made by people from around the world.

6.3 Pinterest and Polyvore

In the research of the recreational shopper Pinterest and Polyvore came up as important websites to research for the thesis. In order to get a brief understanding of the strengths of them research was performed by simply creating accounts and then trying the different functions.

Functions tested on Pinterest were:

- Creating a board
- Follow users
- Get followers
- Liking pins

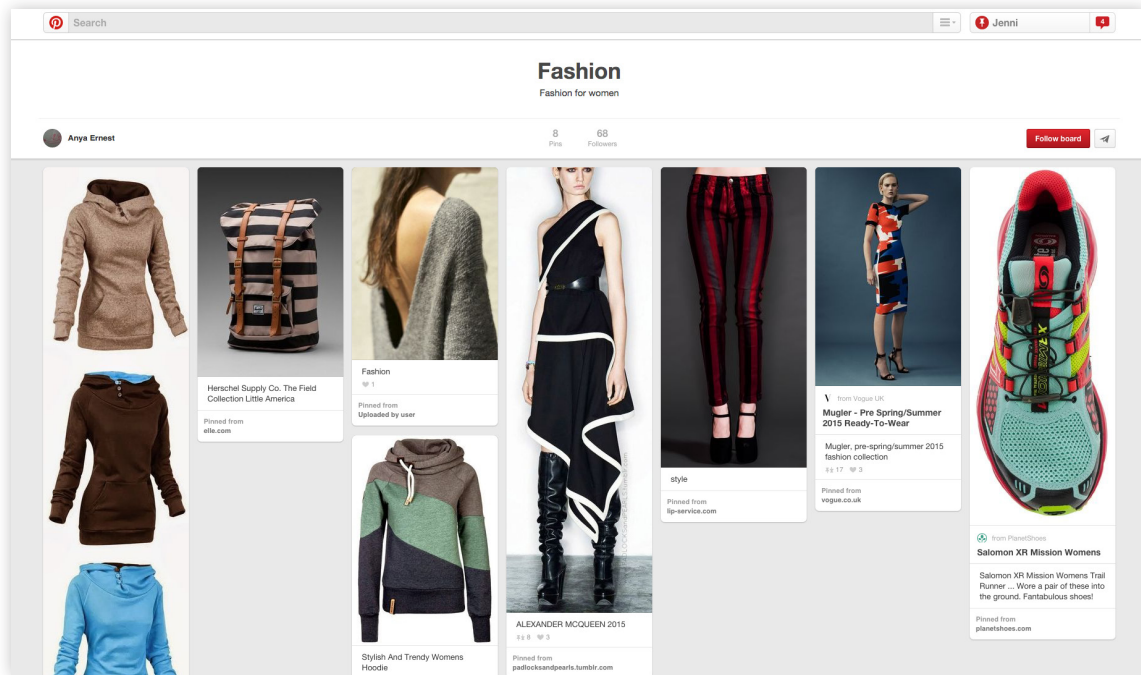


Fig 6.2 Board in Pinterest

For the Polyvore research the study on social shopping communities gave some insights, and in order to further understand this platform an account was created. The functions that were tested were limited to:

- Creating an account (Facebook connect)
- Creating a set
- Follow other accounts

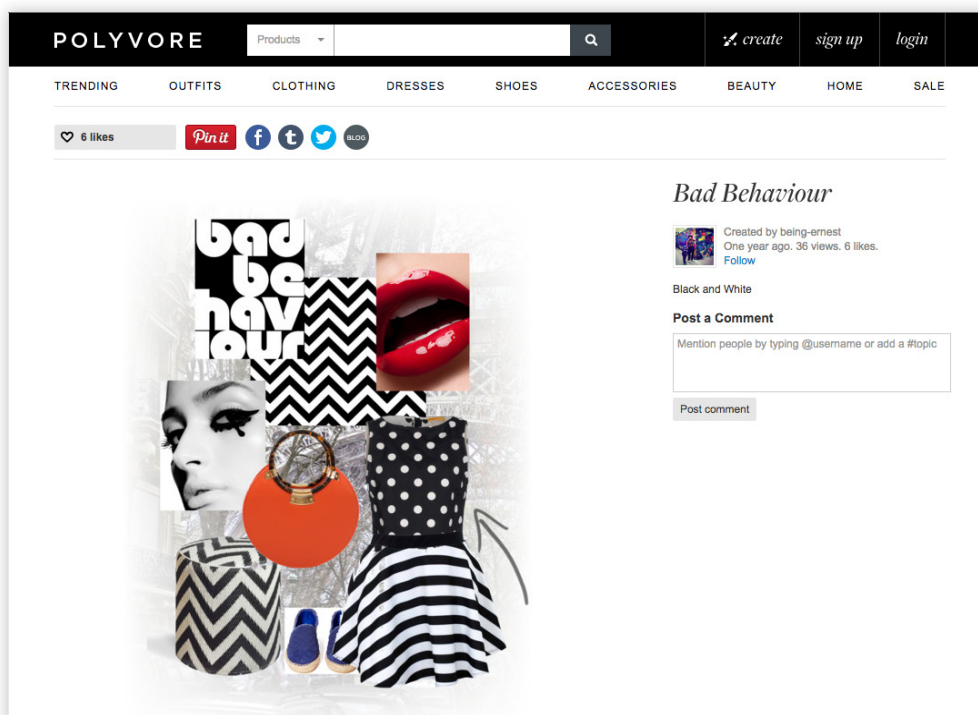


Fig 6.3 Set in Polyvore

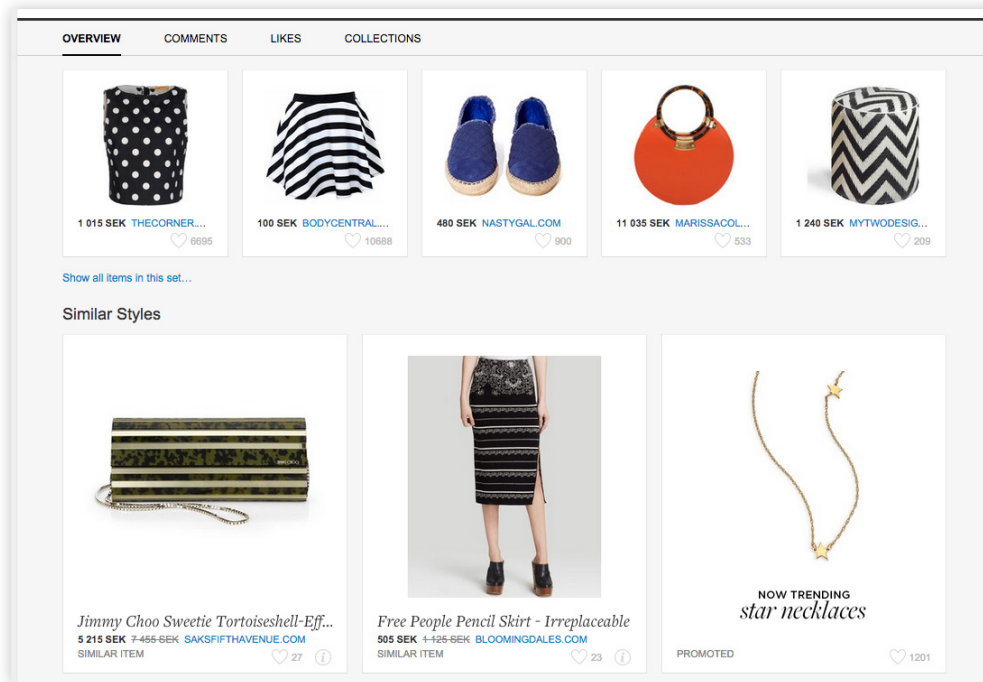


Fig 6.4 Overview of products in Polyvore

6.4 Participants

In the user studies described below all of the participants that were selected were women. This was done mostly due to the knowledge about fashion for men being very limited, whereas having worked within the industry of women's fashion there was a better understanding for this group. The participants for the interviews were also limited to being located in Gothenburg, Sweden for them being able to be able to join in the interviews. Their income or occupation was of little interest in all of the user studies since this would not affect their recreational shopping habits.

6.5 Questionnaire

6.5.1 Questionnaire 1

In order to study the recreational shopper the first thing that was performed was creating and sending out a two-question questionnaire with the aim of this was to find out if there were different types of recreational shoppers. It was sent to a limited number of Facebook users known to the author and identified as being recreational shoppers.

Do you have a basic idea about what products are in the different fashion stores today?

What do you find most enjoying about fashion?

The first question was there to investigate their knowledge about fashion today in order to secure that they are recreational shoppers and spend time on researching fashion. The second question was to explore what the users found most enjoyable about fashion.

Writing the questions triggered the thinking of what could be interesting for the recreational shoppers. And the key finding from the questionnaire was that all but one of the answers

was a version of “What I find most enjoyable about fashion is that it allows me to express my self and my personality”.

6.5.2 Questionnaire 2

After the first questionnaire a second questionnaire was created in order to get an even deeper understanding of the recreational shoppers. The aim of this questionnaire was to get affirmation of the understandings that had been collected so far.

The second questionnaire was created with the ambition to be sent to a larger group but was only sent to four people within the personal network identified as being recreational shoppers (whom all answered). Instead the questionnaire became the base for the interviews that did not have a good flow. Below the questions in the questionnaire are presented together with multiple-choice answers. The breakdown of distributions are shown in numbers.

I see fashion as a way to pass time that I would rather do instead of other things if I could:

- Yes 2
- No 2

Where do you look for knowledge around fashion?

- I read fashion magazines 3
- I read fashion blogs 1
- I look at specific hashtags on Instagram 1
- I surf on Pinterest 1
- I use Polyvore 0
- I go into stores even when I don't need anything 4
- I go into e-commerce even when I don't need anything 4
- I look at films on YouTube 0
- Other things 0

What do you do with the knowledge that you get?

- I sort images into different styles on Polyvore 0
- I sort pins into different folders in Pinterest 1
- I just save it in my head for inspiration 3
- I help my friends / followers with fashion tips 1
- I try out different styles and post in my social media channels 0
- Other 0

What gives you the greatest satisfaction?

- Many likes 1
- Likes by someone special (company or person within fashion) 1
- Many comments 1
- Comments by someone special (company or person within fashion) 1
- That someone asks me for styling tips / help with styling 2
- To find something that is perfect for me / my style 1
- Other 0

When during the day do you spend most of your time doing fashion interactions?

- *In the morning* 2
- *Before lunch* 1
- *During lunch* 0
- *In the afternoon* 0
- *In the evening* 1
- *During the night* 0
- *Equally during the whole day* 1
- *Other* 0

What is it that limits you in your fashion interest?

- *Time* 3
- *Money* 4
- *Closeness to the stores* 0
- *Bad internet connection* 0
- *Other* 0

You are going to a wedding, how do you do to plan your outfit?

- *YAWN! This what I do all the time so I know exactly what to buy and wear, the challenge is clothes for outdoor and thinking about the different temperatures/weathers.* 0
- *WOW what a challenge! I love this. First of all I investigate what is appropriate for this wedding – is there a theme? I research what celebrities have been wearing lately and think if there is anything that would fit my style.* 2
- *GULP! I panic every time and buy something on the last day.* 2
- *Other* 0

What do you do if you get a whole day for yourself? Free text:

- *Go to stores* 1
- *Workout and shop* 1
- *Read* 1
- *Homely work or take care of my body* 1

What do you do if you get an hour for your self? Free text:

- *Read* 1
- *Workout* 1
- *Rest* 1
- *House cleaning* 1

If you were going on public transport for about 30 minutes, with free WiFi, what would you do? Free text:

- *Surf the Internet or listen to music/radio* 1
- *Check out Facebook or Instagram* 1
- *Listen to podcasts, check out Facebook and Instagram and sometimes some blogs* 1
- *Check out Instagram and Pinterest* 1

I would like to add one thing that is important for my fashion interest. Free text:

- *Inspiration* **1**
- *Simplicity* **1**
- *Mix budget with more expensive details* **1**

The second questionnaire once again helped to think more deeply from the recreational shopper perspective but all questions were based on the presumptions about them. Creating the questions this early in the process triggered thinking and organizing findings from the literature studies. But the questions did not really help in getting a deeper understanding in the recreational shopper.

The key finding in the second questionnaire was that fashion was not a primary choice for pastime when commuting. This was found since there was a direct and free text question regarding commuting and neither of the respondents answered that they interacted with fashion. Instead most of them answered that they listened to podcasts and looked at their Facebook feed.

6.6 Interviews

The interviews were performed in office like environments with one to three participants in each interview. Each interview was booked for two hours and the time was kept for each of them. Participants were selected either by the author having identified them as being recreational shoppers or by themselves identifying with the description.

None of the interviews were recorded since there was no need for exact data. What is written below for each interview is from extensive notes that were taken for each interview and is in most cases not quotations. Quotations are however there and this is indicated by the use of quotation marks. The interviews are written out in a dialogue form in order to give the reader a feeling for the interviews.

6.6.1 Interview 1

The first group interview was performed with two women who are known for their fashion interest. They are sisters with a rather different style, but both with strong character in both appearance and in their way of communicating.

The goal was to get an understanding on what they found most interesting with fashion, how they did when browsing for items and what they wanted to achieve with what they did and found.

In the beginning of the interview the difference between designing for intrinsic and extrinsic motivation was explained. This proved to be an important piece of information since both of them were not too keen on overconsumption or the feeling of being tricked by a company to buy more.

The devices brought were not used since the interview continued without any problem. At the end of the interview the questionnaire questions were looked at in order to make sure that no area of interest had been left out.

How could your experience be improved? Music?

A: It would be really awkward to suddenly have music playing!

Intrusion of privacy?

A: Yes! But I was on ASOS the other day and I really liked the song that was playing to a catwalk film.

Images and films?

B: Yes, that is a must.

B: But I hardly ever shop clothes online.

A: It's because your card doesn't work online.

B: Well yes, but also that I know that a picture can always be good but that doesn't necessarily mean that it is correct. If I'm in a store I see straight away if a piece will look good on me or not. I just hold it up and then I know.

B: Like I go in to the Monki store and I love the patterns and the colors but then I hold them up and I know that they are all bad fits and they use really bad material. The cotton is usually a really bad mix. That doesn't show in the model images in the ecommerce. I mean I can see that the images are nice but that doesn't make the clothes nice.

A: I mostly buy clothes for the kids online.

B: I love the thrill of shopping but not shopping. I can put 32 things in my shopping cart and then leave it. I find that rather exciting.

A: Yes, but once I got an e-mail saying "don't forget your stuff that you put in your cart". WHAT THE FUCK! That really was a bad experience.

B: Yes, I can imagine! I don't want anyone to keep track of me, to know what I have put in my cart or not.

A: Like the ads from Zalando. I looked at a jacket there and now it follows me so I'm getting really bored with it already.

We discussed fast fashion and that it was only like 20 percent of the stock and that there was a two-week cycle for the products. They found it interesting.

B: But I don't want to buy things that are nearly sold out because that means that everyone else has the same items. It is important to me to stand out. I use fashion to build my brand.

B: Once there was a person who I studied with who said that I was the kind of person who was interested in design and fashion. This was a kind of person who wasn't allowed to say that kind of thing to me. I didn't know what to answer. I'm not INTERESTED in design and fashion, it is a PART OF ME!! I'm rather uninterested in what is fashionable right now, I wear what I want.

A: A kindergarten teacher once asked me (Skåne accent) "A, you know fashion, can I wear knee high boots this autumn?" What the hell! You can wear what ever you like. I wear what ever I like, I don't care if today's fashion tells me otherwise. I got really offended.

I continued to explain the different types of shopping personas: recreational, reluctant and power and what type of functionality that helps the different ones. [A] asked if one couldn't be a bit of everyone and I said yes and how I travelled through the different types along with my 28-day cycle. And A agreed. Since I consider myself a power shopper type I explained why I liked the filter and the search function: so that I could search for example a red dress.

A: How do you know that you want a red dress?!?!?

- A: The worst thing in the world is when there is a need! It takes away the enjoyment of looking at fashion. Like if I have to buy a winter jacket to my daughter and I need to do it straight away, then I don't know for sure that I got the best one!
- B: Like shopping for a bikini in February.
- A: No, that's wonderful! I browsed through 650 bikinis yesterday on ASOS.

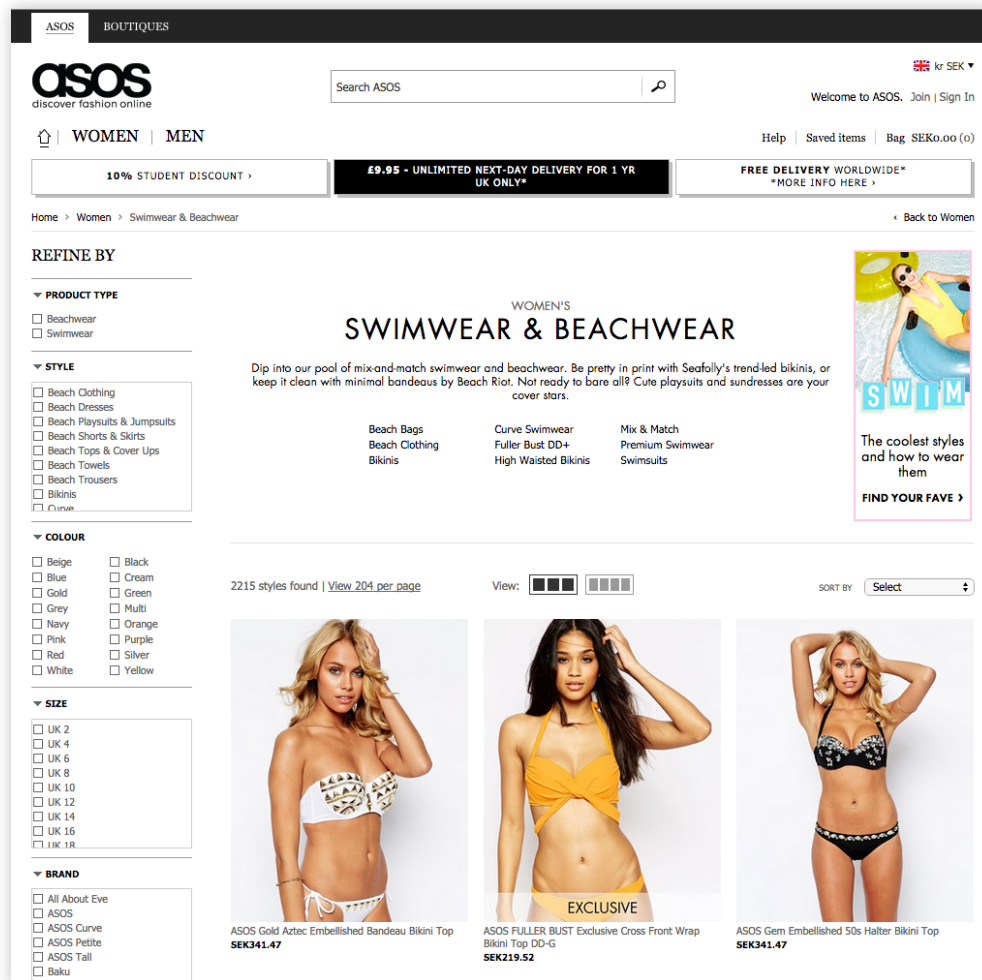


Fig 6.5 In the swimwear section on Asos

- B: One thing are vouchers, I really hate them. I feel like I'm being tricked. I'm only in the Åhlens loyalty program, not any other. I don't want them to know what I do and send me stuff.
- A: I'm in Lindex, H&M and Åhlens loyalty program. Never read their e-mails though.
- B: When I go shopping it's a type of meditation. I don't want anyone to ask me if I need help. I don't have any need for help! Same with if I get suggestions online: I really don't want anyone to tell me what I like. But I can use the function "Other people also looked at".

Would you like to set a trend?

- A: YES!! To be picked up by specific on the street photographers for example. That once happened to me and it felt really good.
- B: My problem is that I'm too much ahead of my time that means that by the time that something comes out in the stores I'm already bored with it. It's usually two years too late.

A: Yes, like the prints that were on my daughter's baby t-shirts: I wanted so much to have those on adult clothes and I know that it would come, when it finally did I didn't want it anymore.

So, how about this function: You create a moodboard with patterns and silhouettes that you like and post it. Then this is sent to a clothes printer and a garment comes to you. So you haven't designed it, you have just given it some kind of frame to work with.

A and B: Wow that would be amazing! If it worked that is.

We talked about the possibilities that were in different CMS today that could adapt the website already after three clicks and they liked it if it took away things rather than telling them what they would like. Usually they entered what was on the start page, hardly ever used the mega menu.

At what time do you spend most time browsing for fashion?

A: At work, after the kids have gone to bed and when the kids are watching Bolibompa.

What device do you prefer when browsing for fashion?

B: iPad or Laptop. Not smart phone. The smart phone is too small.

What do you do when you commute?

A: I drive a car so I don't use that time in that way.

B: I do other things when I go in public transport: Tradera mostly.

When you are invited to a wedding what do you do then?

A: I have a whole wardrobe full of clothes to wear, not a problem.

6.6.2 Key findings

Before the interview there was a preconception about the recreational shopper using their commuting time for interactions with fashion. The interviewee that did commute instead said that Tradera, an auction site, was the preferred pastime activity. The smart phone was hardly ever used for interacting with fashion for this group. This would suggest that gamification based on the aesthetic ideal of meditation would work well.

During the interview the interviewees described how they interacted with fashion and most of their time they spent looking at images. Those images could be anything from products to life style. The number of images viewed was enormous, and their knowledge around what was out in the stores was impressive.

The interviewees were very clear on them not wanting someone to tell them what to look at and for this reason they had the feeling that they needed to see everything rather than using filters since filters could have been created by someone. This feeling of autonomy is often identified as being important within game design since lack of autonomy is demotivating. They were very suspicious of companies trying to trick them or tell them what they liked. This was manifested also by one of the participants not using vouchers on principle that were sent to her which further establishes how the gamer would work against the dynamic that had been designed for. In loyalty programs as a form of gamification where the aesthetic ideals of light games could be suggested, with simple mechanics of points for money spent.

Since they were so engaged in fashion they found it really hard to find items that they wan-

ted. By the time the products came to the market they had already wished for it for a while since they were so much ahead of their time.

When the power shopper was explained to them they found it really hard to understand how someone could know that they “wanted a red dress”. To go out and have a specific need was their least enjoyable way of shopping since this could mean that they did not get the best item for the need. By having all the knowledge that they had they, in most situations, knew exactly what to get from being a recreational shopper doing constant research.

However a power shopper type could emerge in them in some situations, but rather than look for a specific item there was a slight change in their shopping behavior on a monthly basis.

6.6.3 Interview 2

In the second interview, done just over a week after the first one, the interviewees were not as recreational as the ones in the previous interview. One of them was very active and could easily spend five hours in a store, whereas the other one is just about to transform from a non-recreational shopper to a recreational shopper. This transition was very interesting and proved to be something base concepts on – educating users to become the recreational shopper in order for them not to necessarily spend more money but to tie them closer to the brand.

In the beginning more questions needed to be asked, whereas towards the end the interviewees became more talkative. One big difference from the first interview was that these interviewees did not know each other.

How do you explore fashion?

C: I use investigative methods in my in-between times.

D: I use it as a reward system and can never do it when I am stressed. Also I don't have much money. I plan for it, and look forward to it.

Do you surf for fashion when you commute?

C: Never. I do it mostly when I'm at home. I go into blogs, I have some in my favorites folder and I usually just pick one at random, and those then usually lead me onto e-com sites.

D: I go to blogs for inspiration. But I'm too impatient for the e-commerce – if I want something then I want it straight away.

Would you say that you research online and purchase offline?

D: Yes I would say so.

Do you click on what's presented on the start pages?

D: No, usually I go straight into a subcategory.

C: It depends on what's presented.

Are model images of products important to you?

D: Yes, very! I find it hard to view pictures of products that are not on a model. And I like nice images.

D: I am really not good at keeping a base wardrobe. I really should try to have that, but every time I go out to buy stuff I always come home with a key item instead of the base.

I guess that is it's closely connected to my shopping habits being a reward system in itself; the base is not as rewarding as the key items.

C and D conversation about vintage and looking for things that help them express their personality. How Paris and Hamburg is better for this type of shopping and that vintage shopping in e-commerce is harder. Vintage shopping is more of a challenge since it does not always have all sizes and colors.

Do you find power shopping (explained) boring?

- C: Yes, if I really need something then I never find it and it is not as fun. Like I've been looking for a winter/autumn coat, and I know exactly what I'm looking for. Can't find it... Now it's spring so I don't need one anymore.
- D: If I need something I never find it, I always come home empty handed.

Do you view films with fashion?

- D: All visual media is good for me. I store the images in my head and this is why they need to make an impression.
- D: I shop without shopping if you know what I mean. I don't always come home with something.

Do you enjoy shopping malls?

- C: Not really. I want to see everything and if I'm in a mall then I risk missing things. I want to have an overview.
- D: If there is too much stuff then I can't find anything. Also sometimes I want someone else's opinion.
- C: I usually want someone else's opinion when there is a bigger investment like shoes or a coat. Higher investment means that I will probably use the item for a longer period.

Do you keep an inspirational folder for images?

- C: No, if I don't remember it then perhaps it wasn't that awesome.

Do you follow stores, fashion people or hashtags on Instagram for example?

- C: I'm so late, I only just now created an account on Instagram. I don't want to have other people's feedback on my looks so it is not likely that I will post any selfies or #ootd on my account.
- D: No, I never post any pictures of myself either. At least not of what I'm wearing and such.
- D: Online shopping delays the satisfaction of shopping and thereby dilutes it. However I like a good sale online.
- C: I never shop on Saturdays; there are too many people out then. I take in-between times, and give myself a break from what I'm doing by going in stores.
- D: I watch this TV series in Germany called Shopping queen. Five people get to go shopping one day each for a specific purpose, like a first date or so. That is a really enjoyable show even though I wouldn't want to participate myself.

Have you ever tried a personal shopper?

- D: No, never. I think that I would feel tricked since they are hired by the shop. Would they put my best interest first?

Did you ever watch Sex And The City? Would you like to lead the life of Carrie?

D: The good thing about Carrie is that she has a good variation of outfits. She doesn't always look PERFECT. That makes her style more personal.

6.6.4 Key findings

During the second interview it became further established, what had also been touched upon in the first interview, that part of being a recreational shopper is to know what items are available. Being limited in time to spend on interacting with fashion creates a feeling of losing control. For this reason the bigger shopping malls with too many new stores, of which there is less knowledge, can serve as being intimidating. It creates a feeling of not being in control. Once again autonomy is shown as an important factor, and with time as a key for enjoying shopping it would be suggested to use the aesthetic ideal of pottering when designing gamification for this finding.

When there is a specified need identified more research is done and other people can also be invited to leave an opinion. The specific need is often a product that is more costly such as seasonal outerwear for example shoes or a coat. For less expensive items there is seldom a need developed since the price does not act as a hinder for the purchase and is for this reason more frequent.

If shopping for fashion is used as a reward system in itself the purchases are seldom items for the base wardrobe such as plain t-shirts. Instead it is key items, being items that are very colorful or specific in their design, which are purchased. For this reason shopping items for base wardrobe becomes less inspiring since that would then ultimately turn into need. Apart from that the key items all put together creates a difficult wardrobe for styling since they can be difficult to match with each other.

In this interview one of the participants was identified afterwards as being in the transit from having been a non-recreational shopper to instead becoming a recreational shopper. Time and being allowed by them selves, without feeling guilty, to interact with fashion seemed to be the limitations in the change.

6.6.5 Interview 3

For the third interview, done the week after the second, the participants were found through a posting on Facebook. "I would like to do interviews for my master thesis with people who can identify with this statement: "shopping is a form of recreation that may even be one of my favorite pastimes."

In the second interview there had been less of a flow and for this reason the participants that had been booked were asked to make simple notes of their fashion interactions the days before the interview. Mainly this was done in order for them to talk around their shopping habits. They were informed of the notes not having to be exposed in the interview or presented to anyone. Since the interview is set for the day before national payday in Sweden focus on their notes could be more focused around recreational rather than transactional shopping.

So what did you realize about your fashion interactions?

E: I spend a lot of time with Instagram. For example Lindex Official is a good source for inspiration, they always tag other accounts when they regram something which helps me to browse fashion in Instagram.

- F: I use Pinterest for inspiration. I circle an area of interest and then I just take in all images that come up.
- F: So days before payday I realized that I go around feeling sorry for myself. I also spend time with Pinterest, but the limited resources also make me go to Tradera to look for things that I would like. I also find myself planning for what I am to buy Thursday and Friday, like planning for a shopping spree.
- G: It is really interesting when one observes ones own behavior. I spend so much time on fashion! It makes me feel bad.
- G: I hardly ever go target shopping; it is not at all enjoyable for me. But I know that I have both behaviors.
- E: I find stuff when I'm not stressed. Being stressed is really bad for my shopping.
- F: Actually I use ecommerce when I'm looking for like basics, or when I know what it is that I want.

Do you like when ecommerce use model images for showing the products?

- G: Most of the time the model images are quite bad. Or, I like Asos since there I know which model whom wears the type of clothes that I prefer. They have worked out a good concept with one model for each type of style. Sometimes I look at a product only because it's on a model I know usually have products that I like.
- G: I also look a lot at Pinterest since they have the street style imagery. It's much better.
- G: At Nelly however the models are so far from me and who I am so I find it hard to look at. They feel almost pornographic.

Do you read / look at any blogs?

- E: I have a bunch of blogs that I view every week.
- G: Back in the days I used to look at Elin Kling and those kinds of blogs every day. And if she posted something that I liked then I could run out in order to get it straight away. I don't do that these days.
- G: I like Pinterest since it's a social media without the social. I've been there for inspiration and for my own amusement. But now suddenly I have followers and of course that's very cool.
- G: I use Pinterest to see what I should wear in the morning. I can't put out what to wear the night before, I always select in the morning and for is why Pinterest is perfect.
- E: I always put out what I'm going to wear the night before. If anything just to get an extra 15 minutes sleep in the morning.

Do you ever shop in ecommerce?

- F: No, I don't really do that.
- G: What's important for me is that it is easy to return a product! If it is then no problem.
- E: I shop online all the time. I think that it is so easy and convenient. I buy from all types of shops, I'm not worried that my card will get ripped or anything. And about sizes and stuff I can just send it back if it doesn't fit. And with H&M and Lindex I know their sizes so that makes it even easier.

Do you read the emails that fashion companies send out?

- E: I have a specific mail account for those types of emails. I really enjoy the Lindex emails and read them. And other stories also send out a lot of emails, I read them too.
- F: I read my club emails from MQ. They have good office wear. And Åhlens as well.

G: To buy the base clothes is like destination shopping. It really is very boring (“Tröökköp”). I then buy my bras at Lindex and my T-shirts at Åhlens. When I buy something I want it to be fun to wear!

E: “I love the feeling of wearing something new!”

G: “I really like if someone gives me a comment about me having a unique style.” “I want to express my style.”

Do you find that you have different shopping behavior? Perhaps connected to your menstrual cycle?

G: Hah! Never thought about that but it is really true!

F: I don’t have PMS, or perhaps a little. Perhaps it affects my shopping behavior. I don’t know since I’m not really aware.

But don’t you find it annoying if someone says “this is so you”?

G: Well yes, I don’t want to be placed in a square.

E: And I really don’t like if companies tell me what I like and so on.

F: I find myself always look for patterned clothes. That is “me”.

Did you ever watch Sex and the city?

C: Haha, what do you think!?

G: I have one season that I can watch just for fashion inspiration. I know that she has a really good style in that season. It’s the Aidan season. (Looks for recognition within the group.) Season 3.

G: But Carrie has a really unreal lifestyle. It’s not a documentary ...



Fig 6.6 Image from Sex and the City season 3.

G: If I’m feeling low I can go into H&M on my way home in order to make me feel better.

E: And I get low if I’m out for shopping and I don’t find anything.

G: Or if someone else finds something and I don’t. That’s so annoying ...

E: I really think that I prefer to shop alone.

Do you like the bigger shopping malls?

E: It becomes too much. I can’t take in that much.

G: I get full before I have even started.

Do you find that what you buy on impulse is cheaper and that you do more investigation before buying a more expensive product?

- E: What I buy on impulse are usually the best ones. Those that are more thought through are usually not as good. Or at least they don't give the same good feeling.
- F: I find that what I buy on impulse is more colorful and exciting.
- G: Yes, the more thought through purchases are often the more expensive ones.
- F: I really like watching Trinny and Susannah because they dress people more based on their body type. It becomes very inspiring for me.
- G: Yes! I am very curvy so for me it really helps finding brands and types of clothes that fit my body type.

Talking about ecommerce

- G: I think that Lindex and Monki are quite boring. They are more like a product catalogue.
- E: Do you really think so? I really like Lindex for example.
- G: Asos is the best.
- G: I would really like to have something like the wardrobe in Clueless. That was so amazing.

- E: And I really like the function other people also bought, or similar items.
- G: Yes, that broadens my results. So if I don't like the products because it doesn't carry all the way through then I can just click on the next one.



Fig 6.7 The Clueless wardrobe application.

What do you think about vouchers?

- E: I really use them much more in ecommerce. Not so much in stores.
- F: But I really hate when there are too many people. Like this weekend (after payday) I won't go out.
- G: Same with sales. It's just too much. I prefer the sales on the more expensive brands, never Lindex or those kinds of chains.
- E: For example I would never enter Nordstan days before Christmas. Well I do, but I hate it.
- G: I really try to do choices that are more thought through these days. I feel that I have matured a bit.
- E: Yes I go through my wardrobe every now and then and give a lot of my old clothes to second hand stores.

6.6.6 Key findings

This interview had flow just like the first one. The interviewees were really interested in fashion and therefore they had no problem in talking about this. The group felt safe in talking about their fashion interest and there was not that much guilt connected to the behavior.

Just like in previous interviews shopping for a specific need was discussed as being less joyful, and shopping for base wardrobe was identified as being this type of shopping. It awoke the power shopper rather than the recreational shopper. This would suggest that the aesthetic ideal of pottering could be used when designing gamification for this need.

The participants discussed e-commerce as being better for the sales, whereas traditional stores is more fun for recreational shopping. This was due to the sales often being experienced as being chaotic in the traditional stores whereas the e-commerce keeps the same layout for items apart from the price changing.

In this group the participants identified shopping as acting as a comfort when not feeling good, a way to raise spirits. However shopping could also act as a reward. This way shopping for fashion becomes a solution for most situations.

The participants in this group expressed how they preferred to do shopping on their own, and that they rarely needed someone else's opinion. One of the participants however enjoyed having followers on Pinterest but would only post inspirational images, and not images of products that she intended to buy. This would suggest that using the aesthetic ideal of camaraderie would not work well, especially for the recreational shopper that want to express a unique style. The social part is limited to building a personal brand.

6.6.7 Interview 4

In the fourth interview the setting was different. This was a person that worked with fashion and the interview was with only her due to problems with finding a time.

How do you interact with fashion?

H: Now or before I had children? There is a big difference in my shopping habits now. It has also changed a lot since I started working with fashion. These days I get to do all of my fashion interactions during the work hours since it is part of my job.

How you decide what to wear in the morning?

H: It goes so fast. I just take something black and add accessories and shoes. I think that this has changed as well since I started working with fashion. I never used to care about shoes, now I base my outfit around what shoes I'm wearing. I kind of start from there.

One of the people that I interviewed checked her Pinterest boards for inspiration in the morning.

H: What?! I can get really provoked about that. I come from a Christian family and we never indulge ourselves. All of my life I have felt guilty about my shopping based on this belief. Why should I indulge myself? But if I am to style someone else then I go all in! That is my favorite way of shopping, I don't need to hold back. I also like to go shopping with someone who knows me. I once went out with a girl who is a pattern designer and she picked out stuff that I would never look at and I find that those pieces are still in my closet. I really like them.

6.6.8 Key findings

From being a recreational shopper this interviewee had moved into working with fashion and this had made a change in her view on fashion. There was still an interest in fashion but it would now focus more on accessories and shoes rather than clothes. The interviewee also had a high feeling of guilt connected to fashion and for this reason working with fashion had made her interest more guilt free.

6.7 Service safari

At the same time as the interviews three and four a service safari was performed in order to get a better understanding of the recreational shopper feeling. The service safari used the findings from the interviews regarding having time and not feeling guilty about spending the time for shopping. Another finding in the interviews was that knowledge was very important in order not to feel overwhelmed by how much is out there, and for this reason an area where there were already knowledge was selected. This was to find a new bridle for a horse. Within the horse sport practitioners are very specific and engaged when it comes to equipment. This can be from functional design to different aesthetics. The customers are also similar in many cases.

Task: To find a new bridle for a horse within the dressage discipline, and for the Arabian purebred horse. The research was to find what different kinds of aesthetics there were, what other people preferred and recommended and the emotions that were experienced.

Since this was an unexplored area there were feelings of uncertainty. A first question was posted to the riding instructor who calls herself a bridle nerd. She would not recommend anything, instead she asked what was wanted and asked a bunch of questions. This introduced a number of different possibilities, but it did not help in deciding upon what to buy.

In order to get more help the question was also posted into a Facebook group, discussing the specific breed, making it likely that the people taking part would have a clearer opinion, and even recommendations on what to buy. With the question an image of the horse was attached as well.



Fig 6.8 Examples of postings in the Facebook group.

Within two days there were 51 comments, and around 10 images, discussing and presenting different bridles.

The websites that sold the different bridles that were suggested were visited and there was such a difference in how the different products were presented resulting in some suggestions being sorted out.

In the end the selection was limited to just one brand, semi pricy, but with a fantastic e-commerce.

During the period there was a fair with many brands taking part but only one exhibition display was visited and there the sales personnel gave a final support and thereby finalizing the transaction.



Fig 6.9 The Otto Schumacher Bridle 3.995 SEK very badly presented with only one image. (Marietorp Ridsport E-commerce, 2015)

PS of Sweden

FÖR HÅSTEN FÖR RYTTAREN PANNBAND HÅSTGODIS NYHETER PRESENTKORT OUTLET FAQ TEAM PS OM PS

FLAT OUT REVOLUTION

Färg och storlek
FÄRG OCH STORLEK

1 499:-

Antal: [LÄGG I VARUKORSEN](#)

Detta anatomiska träs har ett stilrent och klassiskt utseende och lämpar sig extra bra för hoppning och markarbete. Nosgrimmans är längre än normalt vilket gör att kindbenen och de känsliga nervutsikten lämnas fria.

Tränset är tillverkat i finaste engelskt, vegetabiliskt garvat läder.

Det vadderade nackstyckets utformning gör att trycket bakom de känsliga öronen och på nacken fördelas. Precis som våra övriga träs saknar detta träs käkrem. Aachenremmens fäste har en snygg prägel med PS-loggan och är helt avtagbart.

Pannbandet har också en PS egen skyddade Click It-design för att ge öronen fritt spelrum och dessutom kan du byta pannband på några sekunder, även när hästen har tränset på sig. Click It-knapparna är blå, med PS-loggan på.

Samtliga spännen är silverfärgade. Tyglar säljes separat.

Matcha gärna med vår Swarovskipydda aachenremshållare för en "blingad" look.

Godkänt för dressyr- och hopp tävling på häst och ponny. Vid dressyr tävling behövs käkrem, du hittar dessa under tränstillbehör.

Fig 6.10 The PS of Sweden Flat Out Revolution for 1.399 SEK presented in eight different pictures and with a nice description of details. (PS of Sweden, 2015)

One of the people taking part of the discussion in the Facebook group was so much into this brand that she already had three bridles of theirs and was waiting to get one of their new ones that was to be released in March. When she realized that they sold them in the exhibition she transferred the money and asked a complete stranger to purchase and send it to her.

6.7.1 Key findings

In the service safari it was interesting how fast it was to get into the recreational shopping, especially when getting support from a trusted group. It increases the chances of transforming into recreational shopper.

As discussed earlier the need for something very particular can ruin the experience. However in the service safari there was instead a clear exploratory goal with dedicated time for research and really improved the experience.

As found out before presentation of products, mainly in graphic design and imagery, has major impact on user experience. The user needs to have much more knowledge of the product before viewing the product in order to look past the imagery.

In the service safari there it ended in a purchase after having done the research. Having spent around three hours over five days, a lot of time, researching the purchase really raised the level of excitement.

6.8 Effect map

After the user studies had been performed the findings were analyzed and different personas was developed. All of the personas that were developed were based on the findings in the user studies and were created based on them supporting the aim and the goals set for the work. The persona development was done by findings that would be strong enough to make up key characteristic.

Before user studies commuting was identified as a possible in-between time that could be designed for. Because of this commuting was brought up in during the interviews and in the second questionnaire but neither of the participating recreational shoppers interacted with fashion during their commuting. Instead they described listening and meditating types of interactions as important. For this reason the commuter became a persona to design for.

During the interviews rewarding oneself came up as a trigger to go shopping, and based on this need or want the persona reward seeker was created. There was also a feeling of guilt with the recreational shopping behavior that was described and by the use of a reward system this feeling could be lowered.

Time and being in control came up as a key finding in the user studies. Bigger malls for example were intimidating since they created a feeling of stress. Based on this the slow shopper was created. If this persona could be made to feel in control they would support the goals set.

In the first interview it was expressed that some days they could become a power shopper and then the next day be a recreational shopper again. This was also something that was realized in the service safari that a person could shift over time between the different types and by creating a persona based on these concepts could then be developed in order to

make this change to support the goals. The shift could be within a monthly cycle or from being non-recreational to becoming recreational. The persona was at first two that were then merged into one.

The first two participants that were interviewed differed somewhat from the others in the sense that they more identified themselves with fashion and design. Almost to the level of them being beyond recreational shoppers. Based on these characteristics the forerunner and the arty farty were created. However once again the two personas were so close to each other that they were merged.

In the interviews being social was not highlighted as being important, however in the study of the social platforms this was very important. Also in the literature studies the websites with social shopping communities the social shopper was supported.

Each of the personas above was then described with a made up quote, a short description and with lists of challenges, needs and shalls. This was done to make a good foundation for the concept development.

Unlike how the effect maps are normally created no priority order was set on the different personas, neither were there any measures set on the goals. This was due to there not being a specific project for which the effect map was created and therefore there would not be anything to measure effect on.

6.9 Customer journey

In order to structure the results from the service safari a customer journey was created with 13 different touch points. The customer journey was drawn based on how the level of excitement developed and changed along the journey.

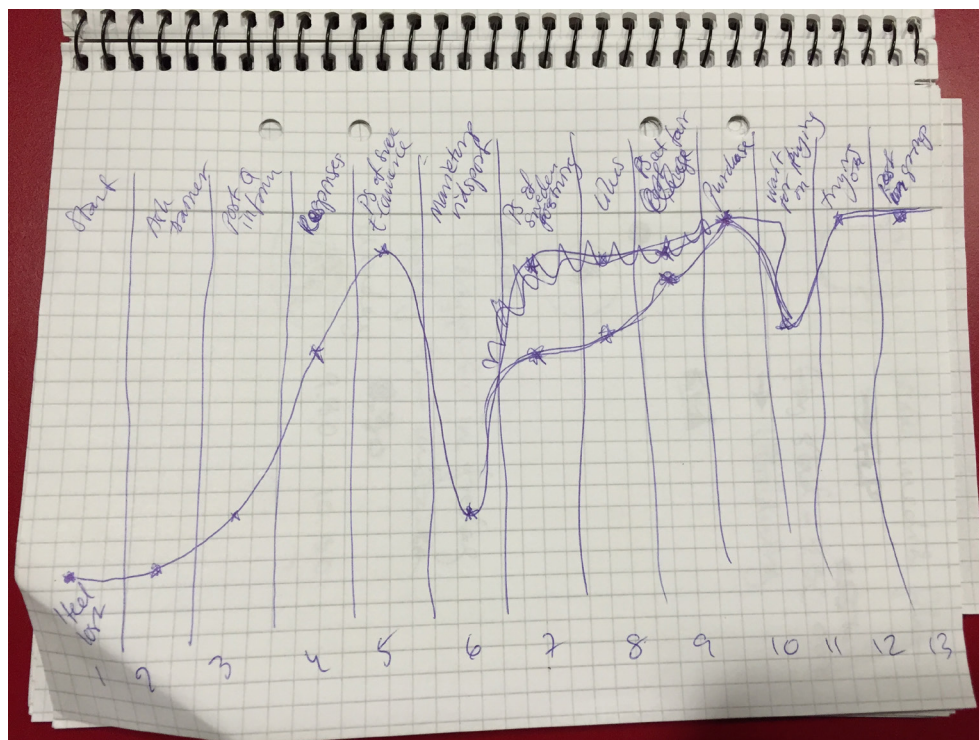


Fig 6.11 The customer journey of finding a bridle - transferring from being non-recreational to becoming a recreational shopper.

Based on the knowledge collected in the previous user studies there would not have been any difference in the journey if the product had been within fashion. Allowing oneself to spend time looking for products increases the joyful experience, as well as to gather knowledge from a trusted community. Likewise would a badly designed website have a similar negative impact on the total experience.

6.10 Concept development

After the effect map had been drawn out the next step was to develop concepts for the recreational shopper. For the concept development there was an idea of using brainstorming technique together with seven people working with digital development. Six of them were men, two of the men were art directors and the woman was fresh out of school. Neither of them were recreational shoppers, but on the other hand they were instead somewhat familiar with brainstorming. There was a high expectancy of the participants being eager to come up with concepts, looking for ways to please the personas.

In preparation for the brainstorming workshop they had been informed about the thesis work and its aim and they had been invited with the option of not participating. The brainstorming was to be based on the personas in the effect map and to be supported by their individual challenges, wants and shalls. Post its were brought to the meeting.

The people in the group were then presented with one persona at a time in order to be able to focus on a limited problem. The first persona to look at was the commuter since this persona was rather clearly defined in what they usually do when they commute and in what their needs are.

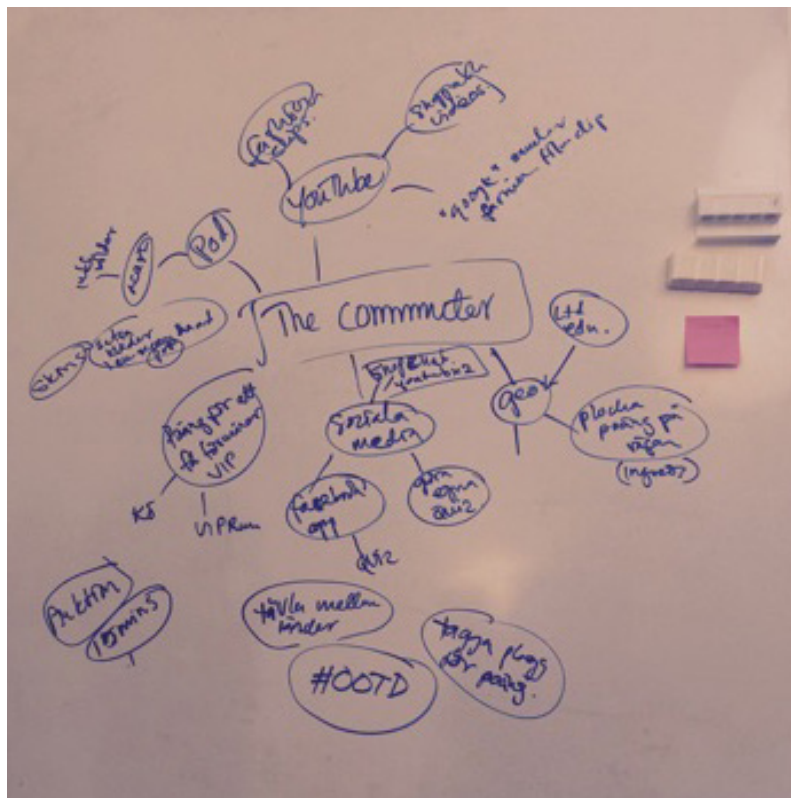


Fig 6.12 Whiteboard writings during concept development.

Second up was the The Slow Shopper that proved to be more of a challenge to develop concepts for. Partly this was due to lack of time but also because of this persona not being understood as easily as the commuter.

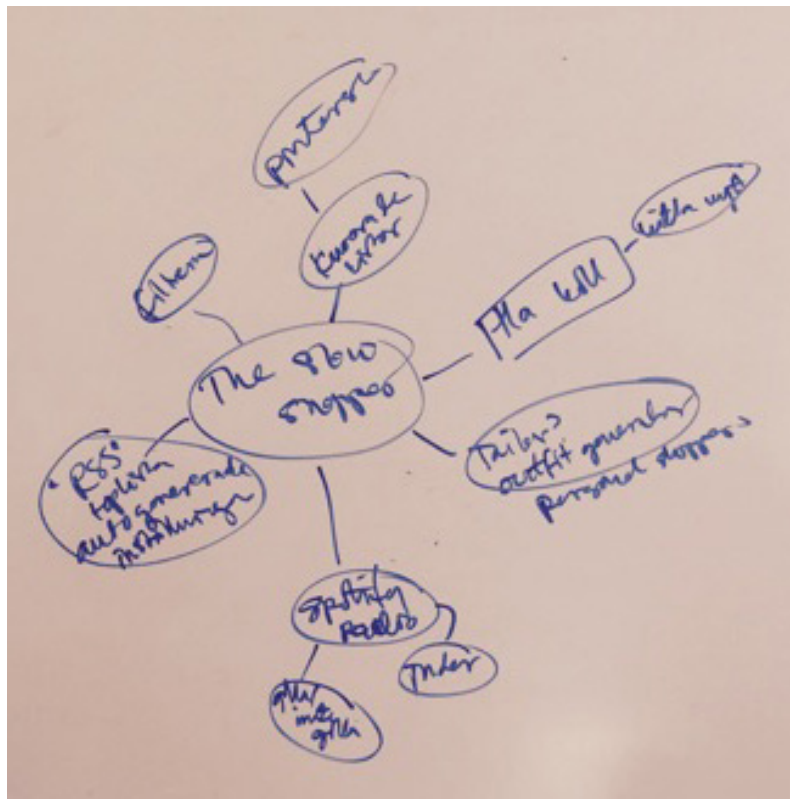


Fig 6.13 Whiteboard writings during concept development

Due to lack of time and there not being a feeling of forward movement only the commuter and the slow shopper were presented and had concepts developed for in the brainstorming workshop. Instead the author looked at each persona with challenges, needs and shalls and created concepts based on these. All concepts from both development sessions were then described and by making the description of them with the effect map as a supporting tool, each of them were iterated.

When the concepts had been described a session together with a concept developer within gamification was invited to discuss them. In preparation for the meeting he had been introduced to the thesis work and its findings so far. First the effect map was presented and then each concept was presented together with the persona. The main feedback was that a lot of the concepts were computer generated rather than peer created or crowd sourced. The feedback created another iteration of the concepts, developing some that would support this for example the peer review app described in the results section below.

6.11 Matrix

All concepts were written on pieces of paper and placed in a space with different areas defined: Extrinsic vs. Intrinsic and Recreational vs. Non-recreational dividing the different areas. This way it was made much clearer how they all related to each other.

For this thesis some concepts were more developed than others. The ones that were chosen were concepts that the author found more interesting for the recreational shopper's intrinsic motivation and those that could help in the development from non-recreational to recreational.

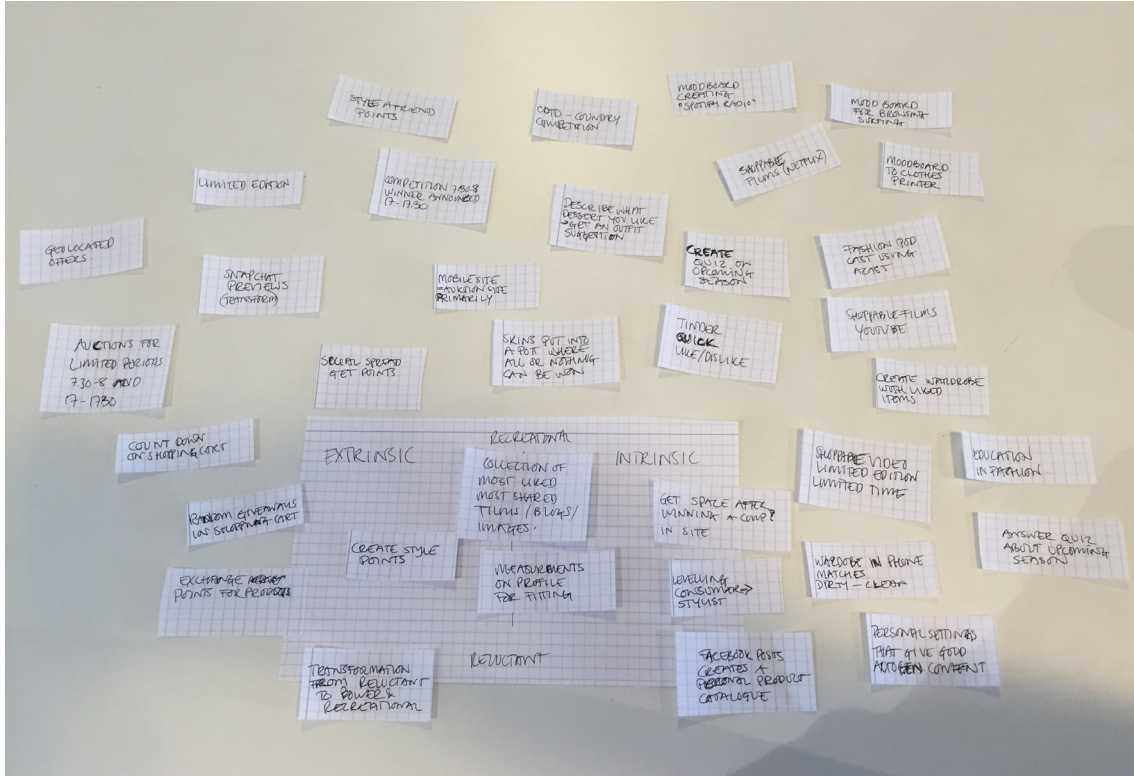


Fig 6.14 First iteration of structuring concepts

Each concept was looked at separately and placed in the matrix according to where it would fit best. The evaluation of the concepts towards the matrix was based on the literature studies making the concepts that focus on fashion and enhancing the total experience to be placed towards the intrinsic side. The concepts that would make the shopper feel more in control, mainly due to the knowledge base, would be placed on the recreational side.

In the first iteration of the matrix there was no color-coding towards which persona the concept derived from. When the colors were added there was a pattern that emerged with the persona shifter concepts being closer to the extrinsic – non-recreational sides and with the forerunner on the opposite side. This allowed for another iteration of where the concepts were to be placed for there was a concept that did not match the pattern and with another evaluation it was moved. The commuter concepts however were spread more due to the fact that this persona type differs the most from the others.

7 RESULTS

The results in this thesis are personas and concepts. Below they are visualized in three different ways: an effect map, a customer journey and a concept map. The effect map and the service safari are results that make the bases for concept development and the concept map aims to present the concepts in a way to relate them to each other. The personas and concepts that are based on them are then presented in more detail in the final part of this section.

7.1 Effect map

The effect map produced is set with an aim and with three goals. The goals have not been equipped with target measurements, unlike effect maps in general. Instead the goals are identified to give better support in the concept development. For the same reason the personas and their needs and dives are not prioritized against each other. This mapping aims to act as a guide when creating many different kinds of applications and is not limited to one specific one and this is the reason for the adjustments.

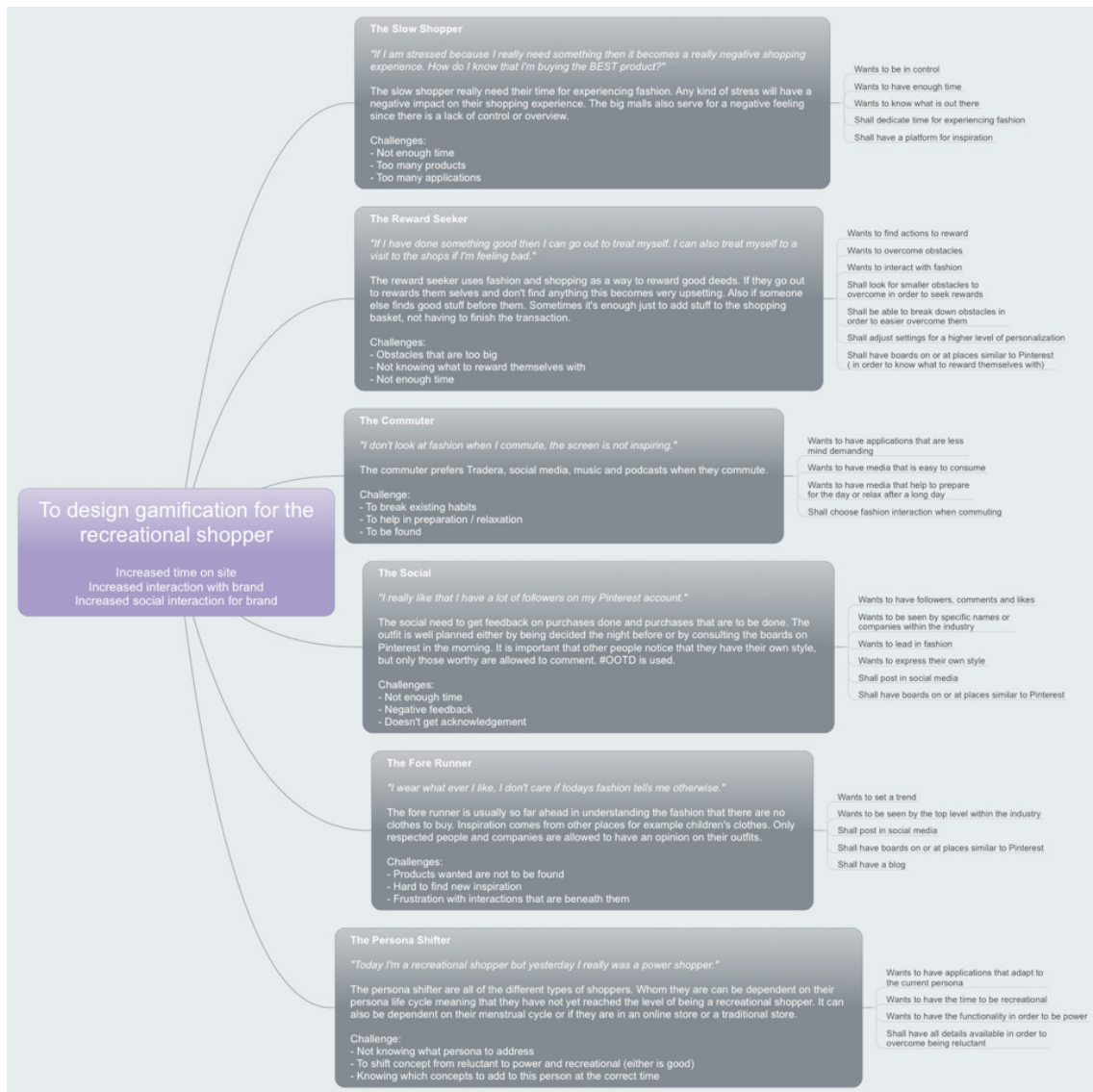


Fig 7.1 Effect map. Each Persona with quotation, challenges, wants and needs are written in section 7.4

7.2 Customer journey

The customer journey shows how the user transfers from being a non-recreational shopper to becoming a recreational shopper in 13 steps. For each step the user gets more excited apart from two instances where there was a bad design experience, and secondly when there was a wait for the user to be able to try on what had been purchased.

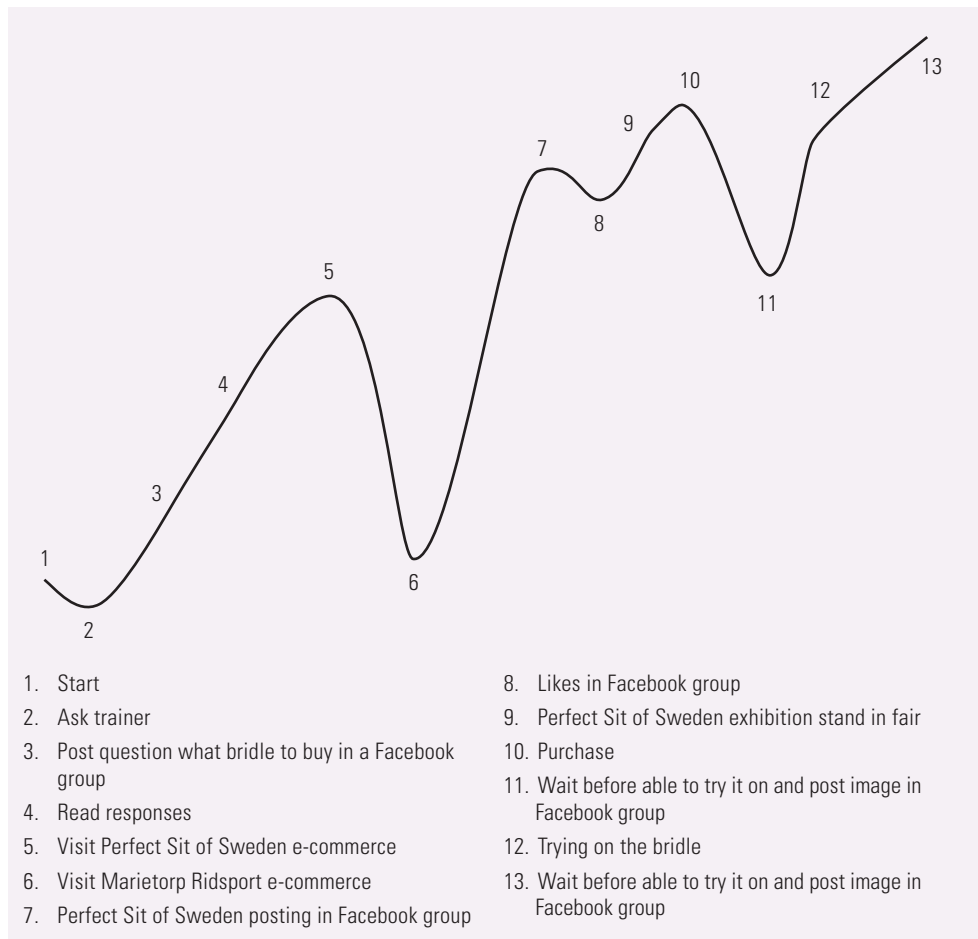


Fig 7.2 The customer journey of finding a bridle – transferring from being a power shopper to becoming a recreational shopper.

7.3 Concepts

The concepts that created were then placed into a matrix in order to get a better understanding of how the different concepts related to each other within the dimensions identified.

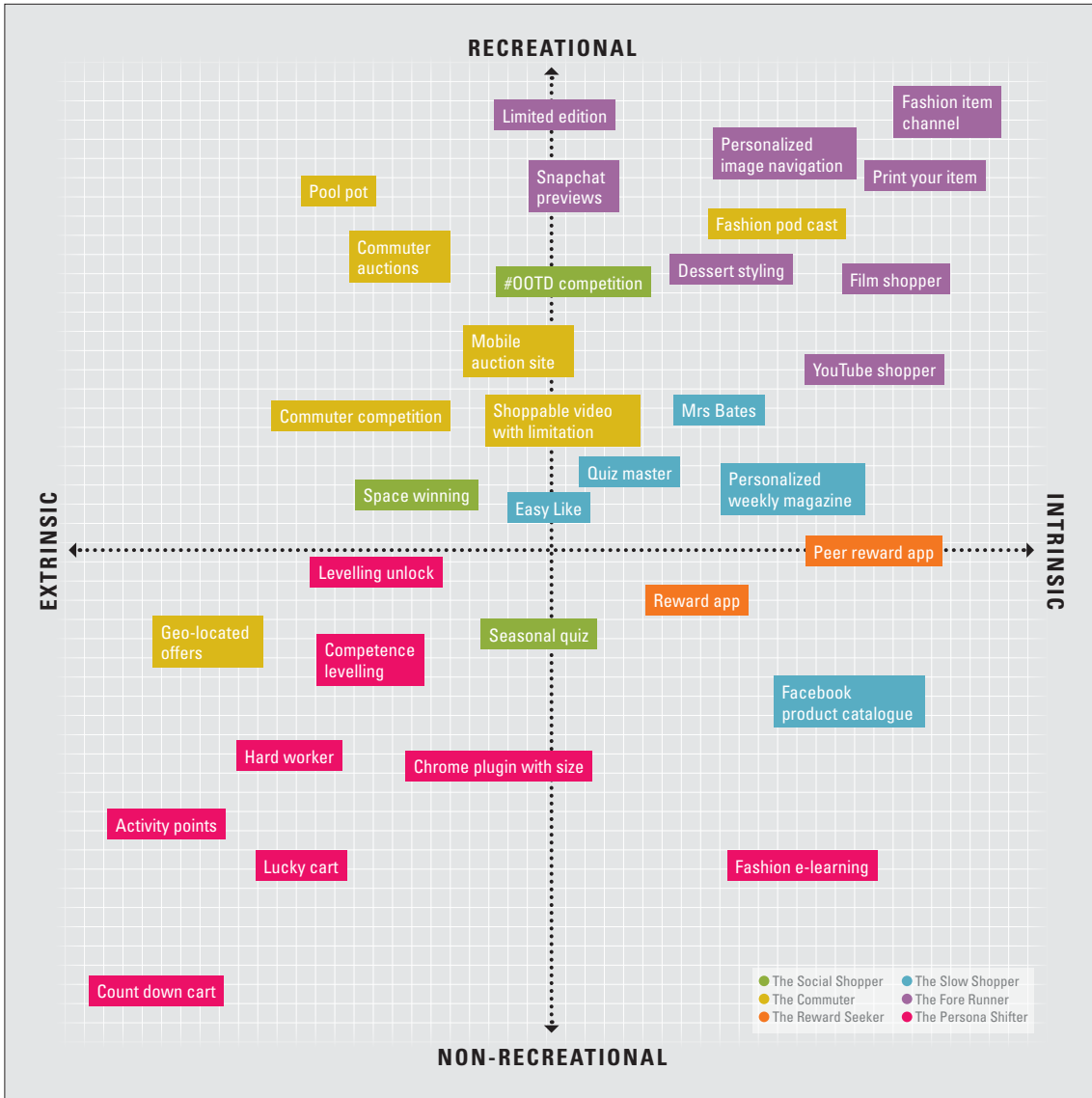


Fig 7.3 Concept mapping.

7.4 Personas with concepts

Based on the theoretical research and the user studies six personas that would support the aim were developed and presented with a descriptive quotation, a short description, possible challenges and their want and shall statements. Based on those concepts were then developed. Below the personas are presented with their concepts directly after for each.

The Forerunner.

"I wear what ever I like, I don't care if todays fashion tells me otherwise."

The forerunner is usually so far ahead in understanding the fashion that there are no clothes to buy. Inspiration comes from other places for example children's clothes. Only respected people and companies are allowed to have an opinion on their outfits.

Challenges:

- Products wanted are not to be found
- Hard to find new inspiration
- Frustration with interactions that are beneath them

Wants...

- ... to set a trend
- ... to be seen by the top level within the industry

Shall...

- ... post in social media
- ... have boards on Pinterest (or equivalent)
- ... have a blog

PRINT YOUR ITEM. Some of the interviewees used Pinterest as a way of organizing images that they found on the Internet. At the same time some of them found that they had a hard time finding the items that they wanted, they were so much before in their knowledge of fashion – innovators rather than early adaptors.

In the concept Print your item a style board similar to those in Pinterest are created and is then together with sizes and possibly a specific type of occasion sent to a printer (tailor/designer). On the receiving end there is an interpretation made of it and together with measurements and occasion an item is creates and then sent back to the user. The user will then get an item that is unique, perfect fit and completely based on preferences in style board.

FASHION ITEM CHANNEL. Similar to the previous concept the Fashion item channel expands the border to what is being browsed. This is an image channel with all possible fashion images that is being constantly improved based on the user preferences. Different channels can be chosen based on style or type of garment. Each images is equipped with a simple include or exclude function, and for time the user acts on these functions the channel is updated accordingly. This way the user will be shown items that they might not have come upon otherwise.

DESSERT STYLING. The concept Dessert styling aims to add to the level of surprise for the user, or possibly broaden what the user is normally viewing when browsing for fashion. The

concept works in the way that a dessert (or any other type of non-fashion thing) is chosen and a group of super users or algorithms then style the user based on that flavor. The suggestion aims to add to the fun rather than to be accurate.

LIMITED EDITION. The Limited edition and VIP room are both concepts that are frequently used in order to attract the recreational shopper and for this reason the concepts will not be further explored in this thesis.

PERSONALIZED IMAGE NAVIGATION. In the personalized image navigation the user creates a style or mood board and is for each item that is clicked on updates the board putting the selected item as a central piece. The aim for this concept is to create a navigation that is more graphic and thereby more inspiring.

FILM SHOPPER. In the concept The Film Shopper is equipped with a smart phone application that is aware of what film or series is being watched and can pick up what the actors are wearing linking the user to where the items can be bought. If the items cannot be found then there is a similar products feature.

YOUTUBE SHOPPER. The YouTube shopper video concept is nothing new but for this concept the film can only be seen a very limited number of times and with the links only existing in the film. This way the knowledge of there being links becomes a trigger in itself.

SNAPCHAT PREVIEWS. Similar to the limited edition or the shopper video concepts, the Snapchat allows for images of items from the coming season for example to be presented for a very limited time and thereby provoking a feeling of excitement.

The Persona Shifter

"Today I'm a recreational shopper but yesterday I really was a power shopper."

The persona shifters are all of the different types of shoppers. Whom they are can be dependent on their persona life cycle meaning that they have not yet reached the level of being a recreational shopper. It can also be dependent on their menstrual cycle or if they are in an online store or a brick and mortar.

Challenge:

- Not knowing what persona to address
- To shift concept from reluctant to power and recreational (either is good)
- Knowing which concepts to add to this person at the correct time

Wants ...

- ... to have applications that adapt to the current persona
- ... to have the time to be recreational

Shall ...

- ... have all details available in order to overcome being reluctant
- ... share body stats

LUCKY CART. The abandoned shopping cart is something that the recreational shopper uses a lot. The thrill in adding items to the cart is enough, and no transaction is necessary. As the user adds things to the shopping cart there is a function that randomly gives the

user one or more items that has been added for free. Adding items to the cart is something that adds to the game like experience and with this concept the intention is to increase that experience.

COUNT DOWN CART. Based on the same need as the Lucky cart the Count Down Cart work towards increasing the game like experience of adding items to the shopping cart. After some items have been added to the shopping cart a count down starts from for example twenty minutes, each minute equals the equivalent percentage in discount which means that the longer the user waits the more expensive the cart gets.

This concept could be further intrigued by adding a second dilemma to the problem by also awarding the user for waiting, perhaps by sharing the discount with a bigger group of people.

COMPETENCE LEVELING. The more that the user knows about fashion the more they are likely to become a recreational shopper. The Competence leveling concept aims to help the user to develop from being a non-recreational shopper to becoming one. The user will be educated from being a low level consumer to becoming an advanced level stylist or designer.

Leveling includes answering questions, in the lower levels and actually creating the quizzes in the more advanced level. Other possible challenges could be to create styles or style other users based on their settings. When reaching a higher level there is a possibility to be presented with a profile on the site if there is one.

This concept meets the need of feeling knowledgeable and expressing one self. This concept does not work toward a clear intrinsic or extrinsic motivation since leveling is more working towards the extrinsic, whereas the whole game like experience is about fashion and thereby not shifting focus from that.

ACTIVITY POINTS. For the Competence leveling concept there need to be a number of different possible ways of receiving points. Examples of activities that could result in points are:

- Styling a friend
- Creating styles
- Creating quiz about the coming fashion season
- Answering quizzes about the coming fashion season
- Social media spread

LEVELING UNLOCK. For the concept Competence leveling there is the concept of Leveling unlock. This concept is a smart phone application that develops together with the user. Each leveling unlocks another dimension in the application and thereby expanding the world where to recreate.

HARD WORKER. In the concept The Hard Worker the user is allowed to use the points that have been earned in order to buy things in the e-commerce.

CHROME PLUGIN WITH SIZE. Sizes are often a problem for the e-commerce shopper. The recreational shopper usually has a good knowledge of different sizes of the major brands, something that the non-recreational shopper does not. By creating an avatar or a Chrome plugin with the specified sizes then all items could be filtered through there.

FASHION E-LEARNING (MOOC). To create a MOOC or other type of e-learning for fashion shopping could help the non-recreational shopper to develop into one.

The Commuter

"I don't look at fashion when I commute, the screen is not inspiring."

The commuter prefers Tradera, social media, music and podcasts when they commute.

Challenge:

- To break existing habits
- To help in preparation / relaxation
- To be found

Wants ...

... to have applications that are less mind demanding

... to have media that is easy to consume

... to have media that help to prepare for the day or relax after a long day

Shall ...

... choose fashion interaction when commuting

MOBILE AUCTION SITE. With a responsive design there is one site for all device and therefor the content is always the same, but with a different layout. Since the mobile device is less suited for viewing fashion in a recreational way to have a mobile site that is different from the desktop could be good for the recreational shopper.

When the recreational shopper is commuting they prefer listening to pods, music or looking at auctions at Tradera for example. By creating a mobile site that is rather different from the desktop site, it being an auction site could therefor allow the recreational shopper to stay on the site also when commuting without having to break habits. This concept could also be limited to be a specific mobile site only during peak hours.

POOL POT. The Pool Pot concept allows for the user to put virtual items into a pool where each participant has an equal chance of winning the whole pool.

GEO-LOCATED OFFERS. In the Geo-located offers concept the user is challenged to find offers or other treasures that are geo-located. A route that is about to be travelled is drawn in the smart phone application and from that the application identifies some challenges that can be done.

COMMUTER COMPETITION. In the Commuter Competition there is a competition each working day at 7.30-8, where the winner is announced 17-17.30. This would work towards the commuter getting excited in a simple way during the morning and stay hopeful during the day, bringing them back to the site in the afternoon.

COMMUTER AUCTIONS. Much similar to the Commuter Competition the Commuter Auction would be limited for the hours spent on commuting (7.30-8 and 17-17.30), making the mobile site into an auction site instead of being a responsive version of the normal site. This would work towards a more adaptive design with the user need set first.

SHOPPABLE VIDEO WITH LIMITATION. In the concept Shoppable video with limitation

there is a shoppable video that can only be seen once with items that are on limited edition, or with a VIP release. The shoppable video is limited with either for how long it is public and thereby viewable, or by the number of times that each user can view it. If the user finds ways to trick the system then that would also be a positive thing since it would suggest engagement.

EASY LIKE (TINDER). The Easy Like application allows the user to do quick likes/dislikes on fashion imagery. There is an add-on feature could be that the image in return is allowed to like or dislike back. If there is a double like then a link to the store is created. If not the image is removed.

FASHION POD CAST. The Fashion pod cast is a concept for commuters that allow them to sit back and relax as fashion icons, designers, models, brands, magazines, etc. are being interviewed or researched. By using smart phone applications such as Acast the podcast experience can be enhanced by the use of images that are put on the timeline.

The Slow Shopper

"If I am stressed because I really need something then it becomes a really negative shopping experience. How do I know that I'm buying the BEST product?"

The slow shopper really needs their time for experiencing fashion. Any kind of stress will have a negative impact on their shopping experience. The big malls also serve for a negative feeling since there is a lack of control or overview.

Challenges:

- Not enough time
- Too many products
- Too many applications

Wants ...

- ... to be in control
- ... to have enough time
- ... to know what is out there

Shall ...

- ... dedicate time for experiencing fashion
- ... have a platform for inspiration

MRS BATES. Based on the film Clueless the concept Clueless Wardrobe allows the users to add all their clothes to their digital wardrobe. The items can there be tagged and matched so that the application can give suggestions on what to wear in different situations. Each item can also be tagged with when they were last worn so that the wardrobe thereby can give suggestions on items that have not been used for a long time. More possible functions that could be included are:

- Wish list connection.
- Reminders of items that need to be repaired.
- Calendar connection where meetings tagged with meeting, party, etc. will improve the outfit of the day suggestions.

- A body stats connection making sure that the different phases that the user goes through in a monthly cycle for example will be learned by the wardrobe and thereby giving suggestions based on that.
- A simple yes/no function that can be used in order to get new suggestions. If an item has had too many no then the wardrobe will suggest that it is given to a charity.
- A connection to the social media allowing the user to get feedback on their chosen outfit of the day
- A connection to other Clueless wardrobe users allowing them to get feedback before choosing their outfit of the day.

FACEBOOK PRODUCT CATALOGUE. The concept Facebook connect product catalogue allows the user to use the Facebook postings and likes to create a product catalogue. This could also develop into a fashion magazine with relevant articles that also helps the user to develop their competence within fashion.

PERSONALIZED WEEKLY MAGAZINE. The Personalized weekly magazine concept collects all types of different content such as blog posts, films, images, articles, products, comments, etc into a magazine. The content is selected based on the user settings, friends and likes (dislikes).

The Social Shopper

"I really like that I have a lot of followers on my Pinterest account."

The social need to get feedback on purchases done and purchases that are to be done. The outfit is well planned either by being decided the night before or by consulting the boards on Pinterest in the morning. It is important that other people notice that they have their own style, but only those worthy are allowed to comment. #OOTD is used.

Challenges:

- Not enough time
- Negative feedback
- Doesn't get acknowledgement

Wants ...

- ... to have followers, comments and likes
- ... to be seen by specific names or companies within the industry
- ... to lead in fashion
- ... to express their own style

Shall ...

- ... post in social media
- ... have boards on Pinterest or equivalent

#OOTD COMPETITION. The #OOTD Competition concept is a competition between countries based on the notion that the different countries can broaden what the user gets to see. Viewing mostly from ones own country can prove to be limiting in the terms of what brands that are available and thereby worn.

SEASONAL QUIZ. Before each season there is a Seasonal Quiz created and the users are prompted to answer the questions in order to get the feeling that they are knowledgeable.

The quiz would not necessarily lead to awards of any kind other than the user getting the experience of being in control.

SPACE WINNING. By being an active user either by posting in different social media, by answering quizzes or winning a stylist competition for example the user is awarded with getting presented on the corporate website with profile and interview.

The Reward Seeker

"If I have done something good then I can go out to treat myself. I can also treat myself to a visit to the shops if I'm feeling bad."

The reward seeker uses fashion and shopping as a way to reward good deeds. If they go out to rewards them selves and don't find anything this becomes very upsetting. These feelings also appear if someone else finds good stuff before them. Sometimes it's enough just to add stuff to the shopping basket, not having to finish the transaction.

Challenges:

- Obstacles that are too big
- Not knowing what to reward themselves with
- Not enough time

Wants...

- ... to find actions to reward
- ... to overcome obstacles
- ... interact with fashion

Shall...

- ... look for smaller obstacles to overcome in order to get rewarded
- ... be able to break down obstacles in order to easier overcome them
- ... adjust settings for a higher level of personalization
- ... have boards on Pinterest (or equivalent) in order to know what to reward with

PEER REWARD APP. The user enters obstacles to overcome and possible rewards that can be collected once it has been done. Allow peers to cheer and give suggestion on how to overcome them faster.

REWARD APP. Enter obstacles to overcome and possible rewards that can be collected once it has been done. Allow the user to define the task by the use of symbols that indicate the progress. The symbols can be manually checked in order to visualize the progress and to allow for random rewards to be given on the way.

8 DISCUSSION

When starting to look at gamification it focused on extrinsic motivation aiming to make the boring fun, and to bring concepts all the way to an e-commerce and test them towards the users. The whole problem formulated however posed an ethical dilemma and for this reason it was reworked. The decision to focus on the recreational shopper and thereby the intrinsic motivation made the research question less problematic. This also affected how far the results could be realized. The concepts have depth and are well built up but since time is a crucial part of being a recreational shopper time is what is needed in order for them to be tested and evaluated.

8.1 Ethical dilemma

Designing gamification for e-commerce poses ethical dilemmas: on the one hand looking at over-consumption as a global problem, and on the other hand the personal economy of the consumer.

If we look at traditional views of gamification with points, badges and leaderboards this applies to the extrinsic motivation since these mechanisms help in making the boring fun, i.e. shifting focus from, in this case, the shopping for fashion, to earning a badge or winning over another player. This is something that Deterding (2014) describes in the book *Rethinking Gamification*. Loyalty programs are one way of using this type of extrinsic motivation. But should those who are reluctant to shopping be encouraged to shop? Will these kinds of mechanisms have a negative impact on the brand since the idea is to shift focus from the core business, fashion, to be about collecting points.

It can also be interesting to see why the shopper is reluctant or non-recreational; if it is due to lack of knowledge within fashion or a technophobia then perhaps these types of mechanisms can help out. If instead the reluctance is due to limited economic resources or a negative view on over consumption then the designing of gamification becomes unethical.

Cheap products are often the result of a cheap production that means low quality materials, low wages and bad working conditions and less advanced technology and chemicals. The result of this is not only that the products are cheap, but also bad quality resulting in a shorter life cycle and thereby further spinning the wheel of consumption. Fast fashion is expecting the turnover to be done within two weeks, and where it is not the products are reduced in price and when they are not being sold they keep storage, need resources for destruction etc. This is a dilemma that fast fashion chains are aware of and are looking for

solutions for. However many solutions they find for a more sustainable business the main goal is always to sell more.

Finding ways to sell out properly, use better materials and allow for better working conditions is one way of approaching this issue. One of the interviewees said that she looked for other people's opinion more when she was to buy a more expensive product, product that she would use for a longer period.

To work with the extrinsic motivators when designing for gamification could be identified as dark patterns (Dark Patterns, 2014), user interfaces designed to trick people into overconsumption. Designing gamification for intrinsic motivation could instead be a way to allow for the recreational shopper to enjoy fashion without the needing to do the final transaction. Designs that improves the brand rather than increases the short-term sales.

8.2 Method

Before the execution phase started there was a planned way of working where investigating the visits to an e-commerce was listed as a method. Due to the fact that no company within fashion was involved in this thesis this was not done.

For this thesis work interviews have proven to be a good way to understand the recreational shopper. The questions that were sent out were answered but did not give the type of answers that broadened the understanding. Questionnaires could perhaps be used in a later stage in order to help in confirming findings or concepts rather than to explore the unknown.

When the questionnaires were created their intention was to get quantitative data, but the result was that they acted as a way to secure that areas of interest were well thought through. What was interesting was that the questionnaire created the first insight of commuting not being used for interaction with fashion. Instead it was used for relaxation, social media or pods and music, something that was further established in the interviews.

The first interview proceeded with a steady flow, giving good insights and findings. For the interview laptop and iPad was brought as props. Those were not used since this would be looking at only a small fraction of their recreational shopping habits since this is a lifestyle rather than an isolated activity. Instead a method that could have added knowledge important to the results would have been a camera journal (IDEO, 2010), for a longer period would. A time period of either a month, a season or a year would cover different types of shopping behaviors, full menstrual cycles and economic resources.

During the interviews the participants got to speak about their habits on interactions with fashion. During the whole interview they were asked to describe how they did, the whole interview apart from one part. There was a hypothesis that the commuting time could be used well for fashion interactions and therefore this was asked about. This meant that there was a shift of perspective, instead of asking about interactions about fashion the perspective regarded what they did do when they commuted.

The second interview did not have the same type of flow that the first interview had. There could have been various reasons for this such as: the interviewees not knowing each other, the interview being in English which was not a first language for either of the participants,

the environment not being as interview friendly since it was a daytime interview as opposed to the first being done in the evening.

Before the third interview the participants were asked to keep a light fashion interaction diary in order to find out to which extent the participants were recreational shoppers. In the first interview there was no need for this type of preparation since the participants in that interview were a more extreme kind of the recreational shopper. This proved not to be necessary since the third group proved to be hard-core recreational shoppers and once again topics could be thrown in and the conversation would just continue.

In the third interview there were three participants instead of two and this changed the dynamics. They all three got to speak of their recreational shopping habits, but one of them was marginally left out. This was not a major issue but rather an interesting observation of how the dynamics changed with the number.

The props that were brought in the third interview, Elle magazine and laptop, were used but did not become a trigger but rather killer of conversation. The minute they opened the magazine they started to look at the images and got completely absorbed. This was an interesting observation, but not helpful for the interview. It also created questions around how other props could have changed the outcome.

In the fourth interview there was only one participant and she worked within the fashion industry. I got the feeling that she had changed her view on shopping since she started to become much more critical. The interview did not get into the enjoyment of shopping but rather the feeling of guilt that it brought upon her.

For the concept creation workshop there was a clear problem in letting go and feeling comfortable in the situation. For this particular workshop the wrong props, presentation of effect map and post-its, were used and thereby not inspiring the participants to become the idea generators that they could have become with the right support. A little storytelling and some images could have helped them, as well as an even clearer presentation of what was expected of them. The problem of the workshop organizer having a clearer image of the personas and thereby not presenting them well enough appeared. Perhaps a role-play session could have helped? Another thing that might have helped could have been to have participants that had been more deeply introduced to the subject.

8.3 Results

The effect map model is created in order to reach identified effects for a specific system, thus the name. For this reason the effect map has the different personas prioritized against each other where the persona that will help the most in order to reach a set effect will have the highest priority, however in this thesis the goals are set more without measurements since it will not be the foundations for a specific project. By using this effect mapping method it opens up for the stakeholders to understand the background of the concepts and the driving force that lies behind them.

In the effect map the wants and shall that were listed for each persona were created early on and not iterated since concept development was initiated. If those had been more time these should have been worked with more and thereby helping more with concept deve-

lopment. Some of them were still based on pre-assumption and could have been further developed in order to be even better and more helpful.

8.3.1 Customer journey

The customer journey is based solely on one service safari, however the service safari is in turn understood through the knowledge collected in the theoretical research and the user studies. The key findings of the customer journey was how the more and guilt-free time that was spent on the shopping the more exciting the experience became. It also helped the author to better understand the recreational shopper persona.

8.3.2 Concepts

In the concepts that are supported by intrinsic motivation there is a clear connection to brand work meaning that neither of these concepts will produce a direct sale. The concepts that instead are on the extrinsic side of the matrix would in fact promote sales. This allows for the assumption that intrinsic motivation could be compared with working with branding, whereas extrinsic motivations instead help with short-term and reactive sales.

In the early stages of the thesis work there was a hypothesis stating that pottering could prove to be an efficient way of designing for gamification for the recreational shopper. This was based on the assumption that the recreational shoppers would interact with fashion during their commuting time. The user studies showed that the participants rarely looked at fashion during their commuting time at all. For this reason the pottering type of gamification could instead have its take of in the user during work-breaks or evenings. In the effect map the commuter got a separate persona since the behavior was rather different compared to the results.

8.3.3 Concept map

For the concept map it became apparent that the opposite of the recreational shopper was not necessarily reluctant or power shopper but rather the non-recreational shopper. In some situations the non-recreational shopper could have similar characteristics as the reluctant and in some also as the power shopper. But mainly it is the total lack of interest in fashion altogether that is the main characteristic of the opposite of non-recreational shopper within fashion.

Creating the concept map really helped in structuring the concepts and to understand how they related to each other. As the concepts were plotted into the concept map another iteration was performed where some of the concepts could be clustered and further developed.

In the concept map the aim was to group the concepts together based on what persona they derive from however this was found to be limiting both for the concepts that were already existing, but also for future concepts that could be placed into the concept map for better understanding. For this reason color-coding was used just to indicate to what persona each concept belong.

8.4 Generalisation

The methods that were used in this thesis are no new ones, but are established ways of investigating users. However the modification of the effect map that was done could possibly be used in order to structure concepts to needs and wants expressed by the user. Since what

was removed from the effect map are key features this new type of mapping needs to be further investigated before being generally used.

The concepts could be applied to any form of commerce where there are recreational shoppers. Also the understanding of how the user could need help in order to shift from being a non-recreational shopper into becoming a recreational shopper, or how they even shift from day to day.

8.5 Validity

As part of the process the target group could have evaluated the concepts, but the whole thing about being a recreational shopper is that things should be allowed to take time. By presenting the concepts to the recreational shoppers they would have needed to be closer to a design than just being a concept and they should have been allowed to take the time that they needed in order to be able to do a proper evaluation.

8.6 Future work

Most of the concepts could be traced back to several Lundgren et al (2009) gameplay properties and Reiss' basic desires (Lewis, 2014) without having that top of mind. However by looking at these lists of properties and desires for each concept they get a form of support rather than validation.

In this work the results came as far as concepts. In a next step the concepts could be developed and related to each other in order to find design patterns. One way of doing this could be by matching the concepts towards gameplay properties (Lundgren et al, 2009) and *Reiss' 16 basic desires* (Lewis, 2014). This would give the concepts further support and could also allow for future concepts to be more easily understood. Another advantage of creating design patterns could be that it helps in developing new concepts.

The design patterns would not evaluate the concepts but rather give them support, however a future work could include evaluating the concepts. In this thesis work evaluation was not a part since an evaluation of concepts aimed for the recreational shoppers would need much more time than there is room for. Which form of method for evaluation is chosen depends on the type of concept, but could include A/B testing over a longer period of time and user tests. The evaluation could also test the impact of the concepts working separately compared to individually.

One interesting finding in the user research was how the type of persona could shift between all possible types all within a month. One possible reason for this could be the menstrual cycle since all of the interviewees were women. To investigate this further and create concepts that are related to body statistics that are collected by different smart phone applications would be interesting. Is it possible to create a design that adapts according to the user body statistics?

In this thesis work what has been studied is how the recreational shopper acts in a more general way, using interviews where they were prompted to reflect on their shopping behavior. In a future work users could instead be observed during a longer period in order to find specific situations, similar to commuting that was studied in this thesis work, to which concepts could be designed for using gamification.

9 CONCLUSION

This thesis set out to find out:

Are there specific aspects to consider when designing gamification for the recreational shopper within fashion?

The answer to this question is yes, and that is no surprise, but what the work resulted in are three different results that each described some of these specific aspects. The effect map that was created from the user studies described needs, challenges, wants and shalls. By defining these a better understanding of the recreational shopper was attained and thereby also specific aspects to consider when doing concept development. The customer journey on the other hand instead described how the shopper became more recreational with more time and with a more pleasant product presentations. This gives a better understanding of what helps in becoming a recreational shopper. Finally the concept map makes use of the knowledge attained in the first two results and exemplifies how the specific aspects could be used in order to design gamification for the recreational shopper.

In order to find the answer to the research question it was important to get a better understanding of what the term gamification includes. The research included literature studies covering game design theory, gamification and motivational design, together with studying existing concepts and designs that were viewed and interpreted through the gamification perspective.

The findings in the literature research was that gamification had developed from its simplest form including mechanisms that support the extrinsic motivation rather than the intrinsic. Since concepts based on extrinsic motivation could have a negative impact on the recreational shopper the more recent literature rethinking gamification and thereby focusing on intrinsic motivation for designs became more interesting.

Alongside of understanding gamification it was also important to understand the recreational shopper and their needs and wants. For this user studies were done through two different questionnaires, by interviewing eight women, one to three at a time, identified as being recreational shoppers and by performing a service safari.

In the next phase, the definition phase, the knowledge that was gathered in the discovery phase was structured into an effect map presenting how the set aim would best be designed for by the use of six different personas, all six with their challenges, wants and needs. This created a helpful platform for concept development.

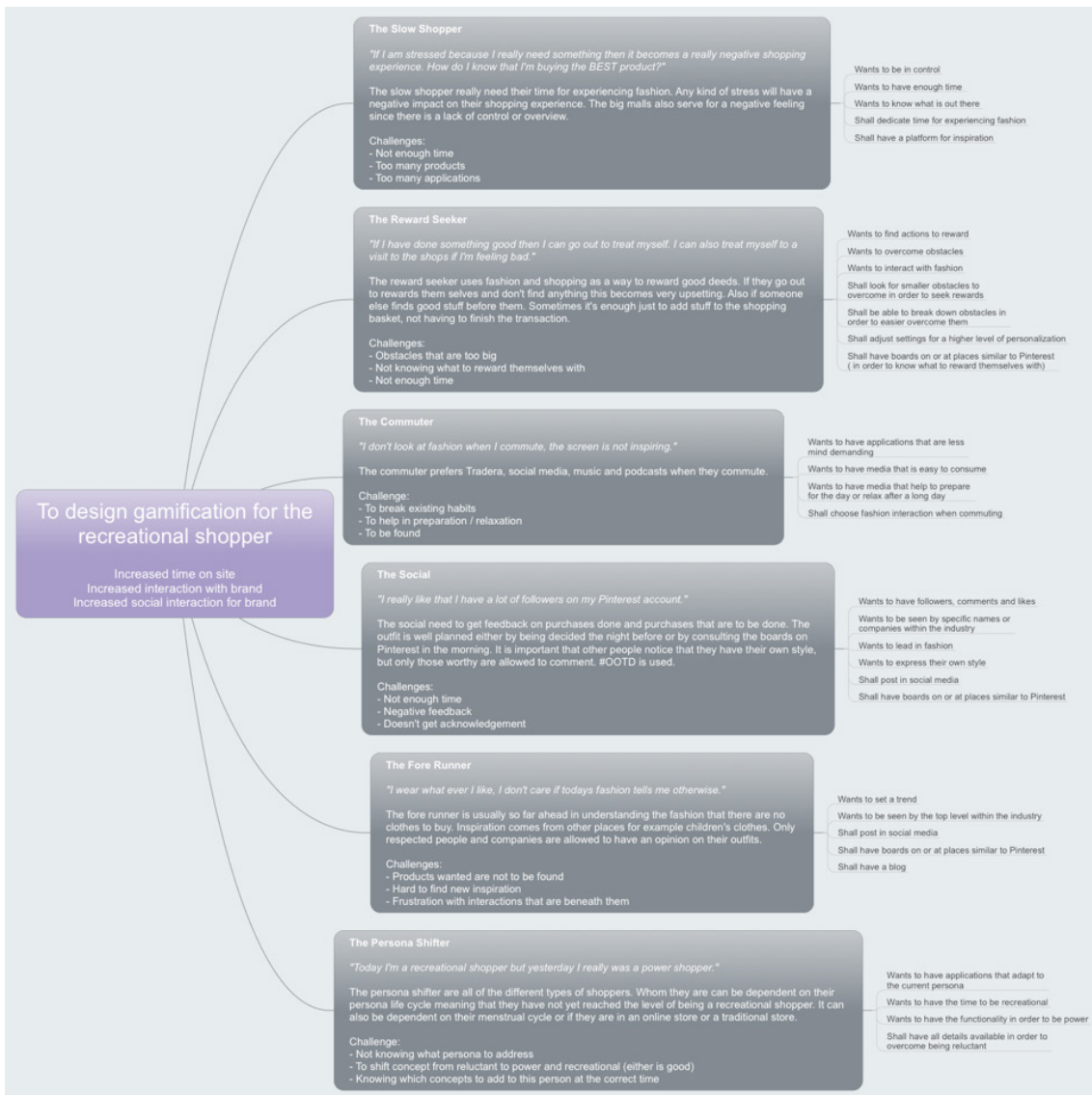


Fig 9.1 A version of an effect map presenting the aim, the shopper types and their challenges

The service safari that was performed had the purpose of giving the author a better understanding of the shift from being a non-recreational shopper towards becoming a recreational shopper. The knowledge that was gathered was then structured into a customer journey showing how time and knowledge were key assets for this transformation. This user study was done purely for the author to get hands on experience of what being a recreational shopper is like.

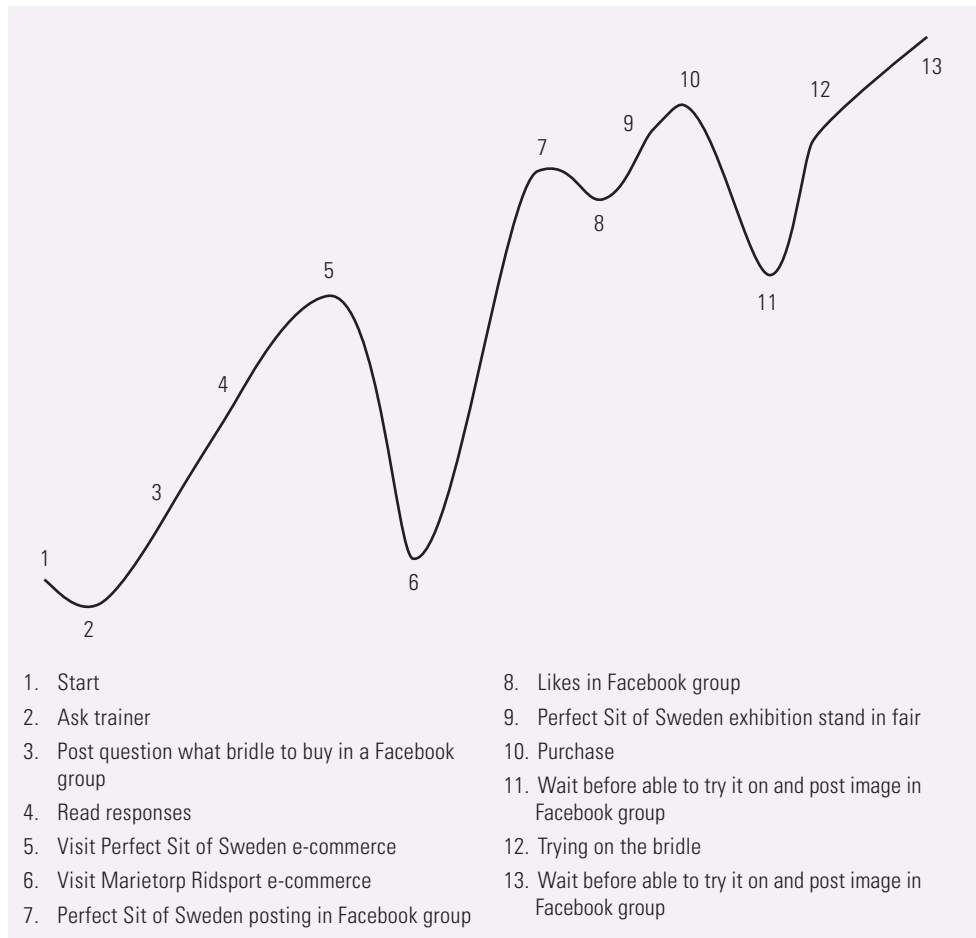


Fig 9.2 The customer journey of finding a bridle - transferring from being a power shopper to becoming a recreational shopper.

Based on what was found in the first two phases concepts were created and then placed in a matrix. This was done in order to relate them to each other and to the opposing key terms within gamification: intrinsic vs. extrinsic, and recreational vs. non-recreational. The selection of the dimensions of intrinsic and extrinsic was based in how gamification or motivation was studied in the theoretical research, whereas the dimensions recreational and non-recreational were selected in order to be able to show the difference in how concepts can look for the two opposing shopper types – and how a movement could be done with concepts that are designed for extrinsic as well as intrinsic.

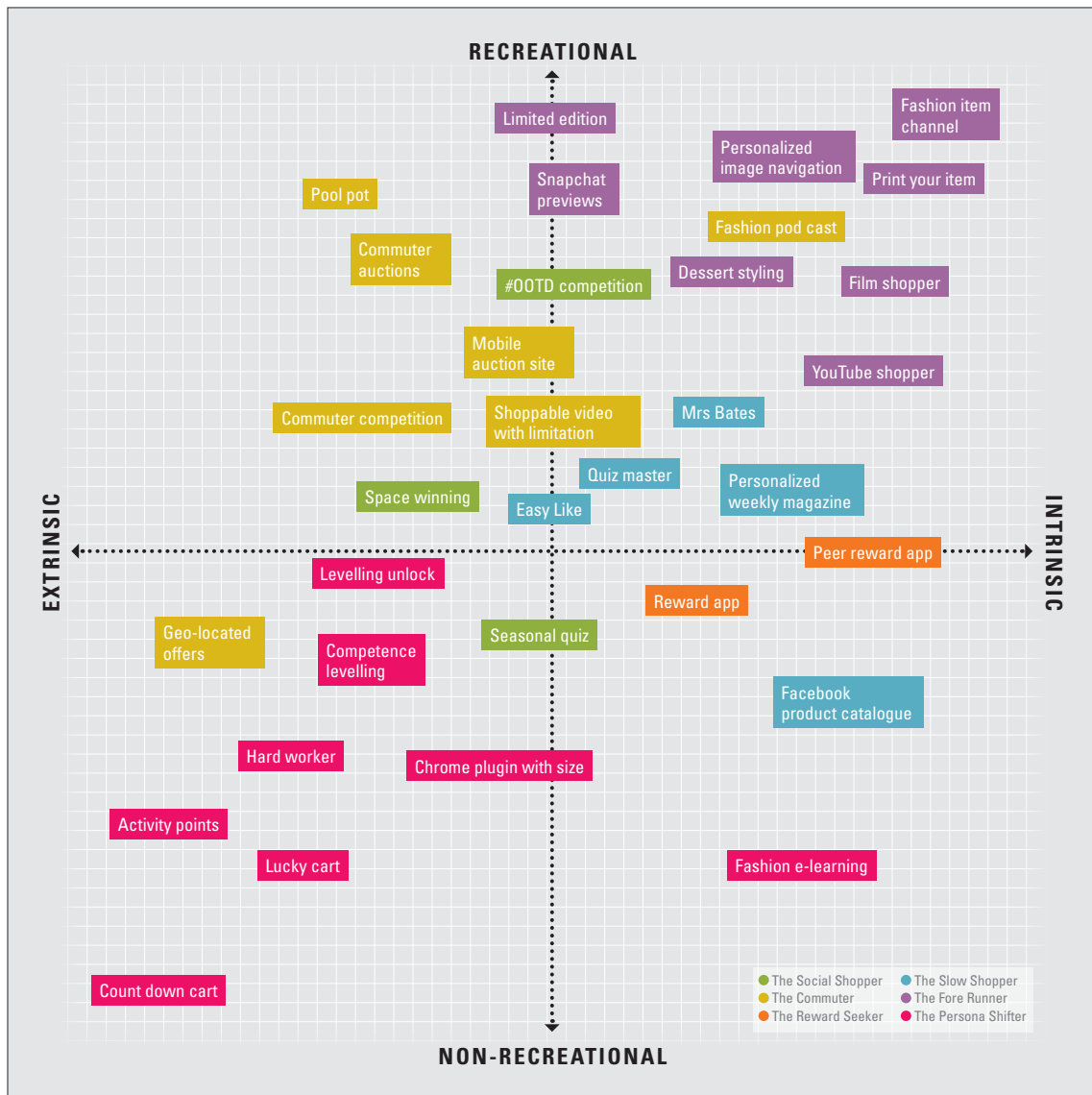


Fig 9.3 Concept map placing the concepts that were developed in relation to each other

With the results at hand it can be concluded that the question has been answered as far as was possible within the framework of this master thesis. Further work within the area might however bring more things to consider when designing gamification for the recreational shopper.

REFERENCES

- Annorlunda Underbara, 2013. *Någon har tänkt till ordentligt*. www.annorlundaunderbara.com
- Australian Government, 2015. *Visual Merchandiser* www.jobguide.thegoodguides.com.au/occupation/Visual-Merchandiser
- Bartle, R. 1996 *Heart, clubs, diamonds, spades: Players who suit muds*. Essex. Muse Ltd
- Bauman, Z. 2008. *Konsumtionsliv*. Diadalos: Göteborg
- Bergström, K. 2010 *The Implicit Rules of Board Games – on the particulars of the lusory agreement*. MindTrek, Finland.
- Blomberg, Jeanette, 1993: *Participatory design: Principles and Practices chapter 7*, New Jersey: Lawrence Erlbaum Associates, Publishers
- Bogost, I. 2011. *Gamification ... or is that exploitification?* <http://www.gamethinks.com/2011/combatting-gamification-exploitification/>
- Bruce, M. and Daly, L. 2006. *Buyer behaviour for fast fashion*, Journal of Fashion Marketing and Management: An International Journal, Vol. 10 Iss: 3, pp.329 – 344
- Coers, M. Gardner, H. Higgins, L. and Raybourn, C. 2001. *Benchmarking: A Guide for Your Journey to Best-Practice Processes*. APQC.
- Cooper, A. Reimann, R., Cronin, D. and Noessel, C. 2003. *About Face: The essentials of interaction design*. Wiley
- Deterding, S. 2014. *Eudaimonic Design: Six Invitations to Rethink Gamification*. Hybrid Publishing Lab
- Djajadiningrat, J.P., Gaver, W. and Fres, .W. 2000. *Interaction relabelling and extreme characters: methods for exploring aesthetic interactions*. In *Conference proceedings on Designing Interactive System (DIS) 2000*, pp. 66-71. ACM Press.
- Guiry, M. Mägi, A.W., Lutz, R. 2006. *Defining and Measuring Recreational Shopper Identity*. Academy of Marketing Science. Journal 34.1: 74-83.
- Herlau, H. and Tetzschner, H. 2006. *The Kubus Concept: "Preject" Management and Innovation* [http://www.itu.dk/people/cmmm/\(HT&HH2\)%20kubus_preject.pdf](http://www.itu.dk/people/cmmm/(HT&HH2)%20kubus_preject.pdf)
- Holsing, C. and Olbrich, R, 2011, 'Modeling Consumer Purchasing Behavior in Social Shopping Communities with Clickstream Data'. International Journal Of Electronic Commerce, 16, 2, pp. 15-40, Business Source Premier, EBSCOhost, viewed 8 January 2015.
- Hook, N. 2014. *Grounded Theory*
- Hunicke, R., LeBlanc, M. and Zubek, R. 2004. *MDA: A formal approach to Game Design and Game Research*
- IDEO. 2010. *IDEO Method cards*. iPhone application.

- Jones, J.C.J. 1992. *Design methods*. Wiley. New York
- Kelly, T. 2000. *The Art of Innovation Chapter 4: The Perfect Brainstorm*. Doubleday, New York.
- Kernahan, H. 2014. *Unify Paid, Earned, Owned Initiatives*. PR News 70.18. May 5, 2014.
- Kunz, W and Rittle, H.W.J. 1972. *Information Science: On the structure of its problems*. Pergamon Press, Great Britan.
- Lewis, C. 2014. *Irresistible Apps: Motivational Design Patterns for Apps, Games, and Web-based Communities*. Apress
- Lundgren, S., Bergström, K.J., Björk, S. 2009. *Exploring aestethbic ideals of gameplay*. DiGRA.
- Lundgren, S. and Björk, S. 2012. *Neither playing nor gaming: Pottering in games*.
- Magento, 2015. *Who bought this also bought*. www.magentocommerce.com/magento-connect/who-bought-this-also-bought-by-aheadworks.html
- Marietorp Ridsport E-commerce, 2015. www.marietorpridsport.se
- Maroney, K. 2001. *My Entire Waking Life*. <http://www.thegamesjournal.com/articles/MyEntireWakingLife.shtml>
- McFadden, D. 1998. *Rationality for Economists*. Santa Fe Institute, Santa Fe
- The Nielsen Company, 2014. *E-commerce: Evolution or revolution in the fast-moving consumer goods world?* www.nielsen.com
- Ottersten & Balic (2007). *Effect managing IT*. Liber
- Post Nord, 2015. *E-commerce in Europe 2014*. www.postnord.com
- Don E. Schultz, Beth E. Barnes, Heidi F. Schultz and Marian Azzaro, 2009. *Building Customer-Brand Relationships*. M. E. Sharpe, Inc.
- PS of Sweden E-commerce, 2015. www.psofsweden.se
- PWC, 2013. *Demystifying the online shopper 10 myths of multichannel retailing*. www.pwc.com
- Reclaiming James. 2011. <http://reclaimingjames.blogspot.se/2011/07/what-is-nike-plus-and-why-is-it-useful.html> 2014-12-28.
- Salen, K. and Zimmerman, E. 2004. *Rules of Play: Game Design Fundamentals*. The MIT Press. Books24x7.
- Suit, B. (1990). *Grasshopper: Games, Life, and Utopia*. Broadview Press
- Stickdorn, M. and Schneider, J. 2011. *This is service design thinking*.
- Stone, S. 2012. *Why waiting in line is torture*. The New York Times, New York.
- Takahashi, D. 2013. *Brenda Romeros Train board game will make you ponder*. www.venturebeat.com
- Veckans affärer, 2014. *Hetaste jobbtitlarna 2015*. www.va.se
- Walker, R. 2012. *Designing for Ecommerce: The First Impression (Part 2)* <http://adpearance.com/blog/designing-for-ecommerce-the-first-impression>

Wikipedia, 2014-12-29. *Interaction Design*. http://en.wikipedia.org/wiki/Interaction_design

Werbach, K. and Hunter, D. 2012. *For the win. How game thinking can revolutionize your business*.

Pimlott-Wilson, H. 2012. *Visualising children's participation in research: Lego Duplo, rainbows and clouds and moodboards*. *International Journal of Social Research Methodology*, Volume 15, Issue 2.

Znode, 2015. *Dynamic ecommerce site search*. www.znode.com/product/feature-benefits/ecommerce-site-search

