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User Experience in Designing Interactive Advertising Template

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<p>A video games and entertainment company is planning for a Rich Media unit (as a template) for branding into its different channels and games. This thesis documents the implementation of this unit from scratch. Rich Media units require brainstorm, conceptualizing, prototyping (sketching) and designing, as well as implementing the final design on an ad platform called Celtra. The final implementation includes animations and several interaction manners for users built using various Celtra tools. My interest in the user experience, experience-centered design, user interface design, and interaction design topics provided the backbone for the designing. This thesis provides a view into the experience and designing for it, explains the final implemented product, describes the procedure of applying the theory in the design process, and presents the final results.</p>	
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1 Introduction

This thesis is a project documentation aimed to understand user experience and experience-centered design for reflecting on the interaction design of a user interface published on digital touch screens. This study was carried out because it is believed that good interaction design is a result of efforts put together to shape certain user experiences, as well as use experience-centered design in enhancing the everyday technologies we deal with.

The reason I chose the user experience and experience-centered design topics is my personal passion towards the field, and my drive in pursuing my professional goals through digging in the theories written around the topics. The final product of this project is done for a video games and entertainment company. The project is mainly about designing interactive advertising. The advertising should attract users to visit the sites of the clients, which are presented in the advertising.

2 Defining User Experience

For many, experience is related only to a lesson that life teaches, which is a result of either a situation between human beings together or human beings and work, social, or educational life event(s). My journey in obtaining Bachelor's degree in Media Engineering, which started in August 2012, has expanded my understanding of the human experience further than that. Since this project insists on developing an interactive user interface (UI) that will be used by different user groups, I believe that experience is the main topic to study in order to deliver the desired final product. In this chapter, I will be discussing experience in general, its main characters, and the theories written on designing for it.

2.1 Various Types of Experiences

Experience as a term is simply the process of obtaining any skill or knowledge from doing, seeing, or feeling things. However, in science, experience might sound more complicated than a linguistic definition.

According to Forlizzi and Battarbee (2004, 263), there are multiple types of experience. First is experience; the means by which we continually evaluate our objectives with respect to human beings, situations, and products that encompass us at any given time. Walking in the park is a good example for a typical experience. An experience is the second type of experience, which Forlizzi and Battarbee (2004) describe as something that "can be articulated or named; has a beginning and end; inspires behavioral and emotional change" (Forlizzi and Battarbee 2004, 263). Example of an experience could be having a meal or watching a movie. The third and last type of experience is co-experience; a social context of experience that creates meanings accompanied with feelings through using a product. For example, text messaging with a friend or family member is a co-experience. (Forlizzi and Battarbee 2004.)

Hassenzahl (2010, 3) argues that emotion (or feeling) is, undeniably, at the focal point of experience. He adds that the works of perception, action, motivation, emotion, and cognition through the place, time, people, and objects cause the emergence of experience. Experience must be crucially viewed as the outcome of the interchange of a wide range of systems. However, while the deliverance of experience is carried out by nu-

merous procedures, Hassenzahl (2010, 4) suggests that emotion has a featured position in the experience process, and can go as far as to be called the main dialect of experience. (Hassenzahl 2010.)

Hassenzahl (2010) talks about the uniqueness and irreducibility of experience. He argues that an individual without a culture or physical existence, an individual would either have emotions lacking every quality they have, or not have emotions at all. He stresses on describing the emotional experience as an issue of both physiology and culture, as the reasons that experience does not rise up out of flimsy air, experience is an effort to understand ourselves, our substantial responses, our conduct, as well as other's conduct. The vast number of particular parts which integrate together to form an experience is a complexity, which gives the experience its uniqueness and lets it show up so one of a kind and irreducible. (Hassenzahl 2010.)

In his paper, What Is it Like to Be a Bat?, Thomas Nagel (1974) asks readers to assume that bats have experience, which means that there is something that is unique to be a bat and a human being cannot imagine what it is. Nagel argues that even though we can describe different types of bats' experience, such as fear, lust, pain, and hunger, we still cannot know what is the subjective character of each of these experiences. (Thomas Nagel 1974.) We all have different universes we are living in, which may have mutual things. The things we only carry for ourselves are the things we have encountered or experienced. The subjective character of experience infers that realizing and observing anything, like matters or notions, contrasts between each and every human being. Therefore, until an individual has experienced something the matter or idea is not genuine. On the same point, Hassenzahl (2010) puts it this way: "If no reference point is provided, people may use whatever they can come up with, because without comparison, they simply cannot judge" (Hassenzahl 2010, 9). In other words, experience is a result of emergence. It differs with environment, people, and products, and their relationship with the individual him- or herself. (Hassenzahl 2010.)

In his study, Aaron Marcus (2013) interviews on phone several experience-centric design firms attempting to discover how these firms' professionals would define designing for experience. According to Marcus, most of the interviewees had similar answers, which insisted on considering the experience as a broadened package of several interactions and experiences, and looking at the holistic character of it that goes further than focusing on one interaction or one goal. (Aaron Marcus 2013.) The holistic charac-

ter of experience represents the involvement of cognition, action, motivation, and perception in the experience, which rises up out of those processes and incorporates them into a significant, joint and complete entirety. (Hassenzahl 2010.)

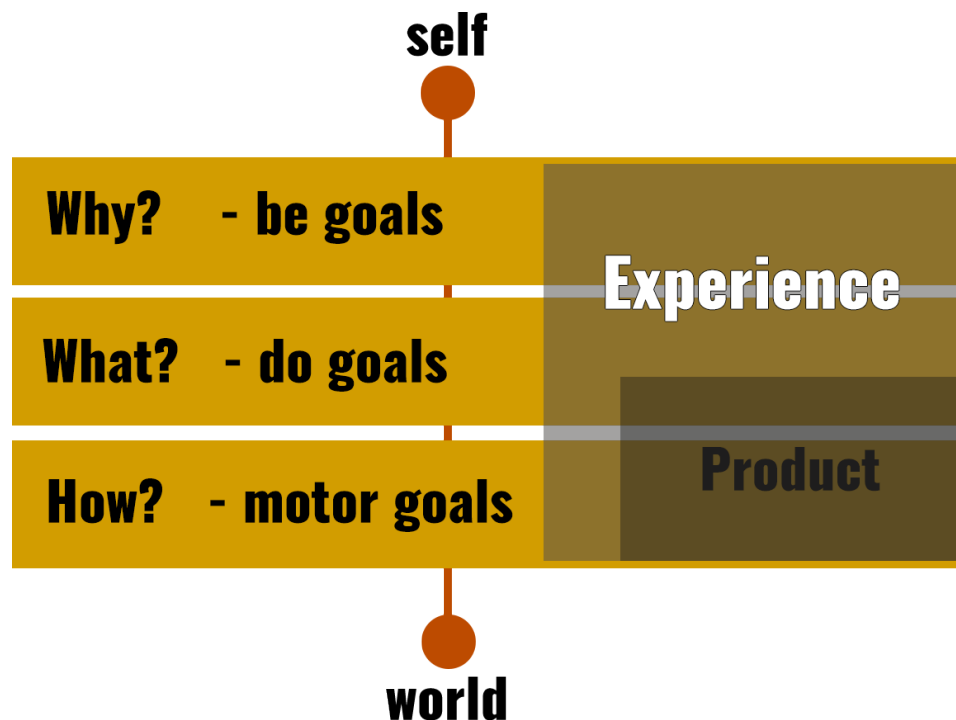


Figure 1. A three level hierarchy of goals (Hassenzahl 2010, 12).

As figure 1 illustrates, experience, holistically, is a matter of different goals; be-goals, which motivate and inspire us, and give us the feeling to operate; do-goals, which let us picture the results if we operate, and plan to accomplish these results; and motor-goals, which control our operations on a running level (e.g., pressing, moving, touching, etc.). Distincting these goals when designing for experience is profitable and important for developing a strategic entire experience. (Hassenzahl 2010.)

As the holistic character of experience represents the involvement of cognition, action, motivation, and perception in the experience, the situated character involves these processes in the context of time and place. On this point, Hassenzahl (2010) reports that it is impossible to have the exact same experience twice. He categorizes experiences according to their natural similarity and calls each category experience pattern. Hassenzahl clarifies that each experience pattern includes similar types of experience, but not exactly alike, and that understanding these patterns falls into the heart of designing for experience. (Hassenzahl 2010.)

In their study on the experience of shopping from an e-commerce website, Peter Wright and John McCarthy (2004, 131) emphasise the dynamic character of experience. The study sheds light on the experience of buying wine on the Virgin Wines website in 2000. Wright and McCarthy (2004) show a few examples of how the emotions felt by the buyers were changing (from astoundment, to inconvenience, to interest) during experiencing the first impressions with the website, as well as examples of past experiences with the culture of wine and understandings of the Virgin brand, which affects the entire experience due to their effect on the expectations of the buyers. Those examples asserted the emotions shifting; “difficulty, anxiety and hardship at the time, becomes heroic adventure in the retelling” (McCarthy and Wright 2004, 142). (McCarthy and Wright 2004.) In this context, Hassenzahl (2010) discusses the extension of the experience when he talks about his study, dynamics of user experience: How the perceived quality of mobile phones changes over time, by Margeritta von Wilamowitz-Moellendorff, Axel Platz, and Marc Hassenzahl (2006). The study partly covered interviewing 20 people on their usage of their mobile phones over a period of 22 months. The analysis of the study proved the dynamic character of experience as the interviews’ results on the mobile phone show that “Over time, it becomes easier to master, but loses its fascination” (Hassenzahl 2010, 26).

Last but not least, it is important to focus on positive emotions as one of the main characters of experience. Hassenzahl (2010) suggests, as well, using the terms worthwhile or valuable rather than positive, since even a negative experience may be valuable if it permits “for a higher, valuable end” (Hassenzahl 2010, 31). Nevertheless, he conjointly suggests that experiences designed on purpose should be positive because these experiences are intrinsically valuable since they fulfil needs. For this reason, whereas experiences may be negative, a good experience is likely to be described as positive. (Hassenzahl 2010.)

2.2 Designing for Experience

“A person's experience cannot and should not be artificially designed” (Kim 2015, 21). Designing for experience is not a matter of designing the experience per se. It is about designing a service that individuals will connect with for drawn out stretches of time, particularly its thematic, behavioural, and expressional qualities. The determination of a person’s subjective and holistic experience must be dictated by that person alone in the

light of the fact that it is a result of an interaction between him/ her and the over time changing environment. (Kim 2015.) Therefore, even though a specific experience can't be ensured, and many of the experience emergence aspects are beyond the control of the designer, it can be made more probable. (Hassenzahl 2010, 6.) This can happen by constructing the design for experience with respect to the social sciences to supply subjective and holistic guidelines, and assist the development of strategical reflection in competitive events. (Kim 2015.) In this section of the chapter I will discuss the experience-centered design, its development and impact on the nowadays' technology.

Undoubtedly, the capability of touchscreen apps, social media platforms, and mobile computing in general, and the courses of their interaction with one another is exceptionally exciting. Experience-centered design has the genuine eagerness in driving to utilize these advancements to provide an individual with a richer life, to incorporate individuals who may somehow feel avoided, and to guarantee that everyone has an opportunity to have their say, particularly the one who regularly feel voiceless. In other words, experience-centered design "is concerned with designing for the richness of human experience with the wide variety of new technologies and media that are available" (Wright & McCarthy 2010, 2). (Wright & McCarthy 2010.)

Previously, using a computer was only possible for a person with programming skills. Computing was, basically, a deep knowledge of complex vocabulary and command sets. Therefore, computers were not available for everyone. Human-Computer Interaction (HCI) community worked together with electronic engineers, computer scientists, sociologists, and psychologists to develop impressive versions of computers that possibly attract, satisfy, please, and impact everyone, and as we can see nowadays, they have succeeded in bringing for us menu- and mouse-based, touch screen, video, audio, and textual content products, as well as a huge availability of capacity to store digital data. The main design philosophy behind developing usable services that drove HCI toward the experience insisted on understanding what the end-users want the service to accomplish for them, how at the present they get their tasks accomplished, and if they will manage to understand and make a use of the service intended to be developed and designed for them. (Wright & McCarthy 2010.)

Hassenzahl (2010) points out that designing for experience means considering the experience before the products since his book emphasises a lot on the emergence aspect of the experience, which, as he suggests, requires utilizing the content, the

functionality, and the interaction as items to shape and make the experience, as he believes that, in the end, the product is an intermediary, but the experience is the fundamental matter, thus, experience-centered design in Hassenzahl's view triggers shaping any story straight before applying it in any technological means. Furthermore, he reports that designing for experience does not require an interest for technology, but for humans. Design is regularly taught as a solid critical thinking activity, which is producing designers keener on taking care of formal and technical issues than of the holistic experience created. (Hassenzahl 2010.)

Experience-centered design is very firmly identified with interactive products, in particular. The fleeting dimension and on-action substantial spotlight of the interaction makes a story idea significantly more applicable. However, experience-centered design is not only about adding something to the center function of a product to make it somewhat more intriguing, it is about putting the experience before the product itself, and recognizing that its content, functionality, and interaction are in accordance with the planned experience. The objective of experience-centered design is to improve experience by supplying humans with products that are appropriate to particular contexts, as well as altering, rewriting, and inventing new experiences. Therefore, the experience-centered designer is the author of the experience. He or she must start the product design only after having laid out the context of its involved action and its fleeting dimension, as well as the cognitive and emotional substance of the planned emerging experience out of it. (Hassenzahl 2010.)

3 Experience-Centered Design Methods

This section of the chapter will point out the methods presented by several researches to design for a better experience in the technology field. These methods vary and are called in different names in different publications. The most common terms found in the literary material studied include; brainstorm; cultural probes; experience prototypes; technology biographies; fictional inquiry; and drama and role-play. Each of these terms will be addressed in this section. However, not necessarily each of the addressed terms will appear in the description of the design process. This is due to some specialities regarding the final product that will be designed and built, and the platform it is published on, as well as its essential purposes. More details on that will be invoked in Chapter 4, Section 4.2.

3.1 Brainstorm

Brainstorm is broadly utilized by groups and individuals as a method to produce ideas and solve issues. It is conceivable to structure brainstorm exercises to augment the value that we can get from both group and individual thinking. Preceding a brainstorm session, a group or an individual should put a brief, clear statement that clarifies the reason for the session, and plan background materials that will comprehend the context of the issue. Then, instead of jumping straight from an issue statement to solutions, thought triggers should be used to help think about the issue in unique ways. Thought triggers can be used by creating a list of psychological concepts to guide thinking about how psychology could be applied to the given issue. Another route is to consider the issue from numerous points of view, whether that be from the target user groups or from outside viewpoints. In addition, selecting insights or discoveries from past research studies or methodology records to review inputs that may impact the given issue statement. (Cornett 2013.)

After applying the thought triggers, generating ideas individually for a fixed amount of time should begin. It is suggested to write a single idea on a separate note. The aim is to generate as many ideas as possible inside of a 10- to 15-minute time period. The written ideas must be shared with the different individuals participating in the brainstorm session, if applicable. A build upon the existing ideas comes next by looking to clarify them and develop them so as to create additional ideas. This happens by giving

thoughts to how we could combine, adjust, change, substitute, reuse, reverse and/ or eliminate an idea to work off the initial ideas and create new ones. At last, the ideas must be combined into categories. The themes that connect the various concepts must be identified, as well as how well the produced ideas and their related categories address the needs of the original issue. Once the ideas and categories are synthesized, they can be shared with the concerned party and investigated regarding their achievability and general impact. (Cornett 2013.)

3.2 Cultural Probes

Cultural probes method was presented by Gaver, Dunne and Pacenti (1999) in a project to investigate approaches to expand the participation of the elderly in three different societies around Europe. Their main focus was to outline the probes in a casual and welcoming way to induce a lively, informal state of mind from the participating members. (Gaver, Dunne and Pacenti 1999.)

Experience-centered design consists of a deep understanding of the attitudes, the behaviours, and the whole culture of the people a designer is designing for. This, as well as digging deep enough to disclose interests, desires, and preferences, are a few of the difficulties that face experience-centered designers, especially when the designer is not quite familiar with the targeted people. Ordinarily, if the people are new to the designer, the designer is also new to the people. The designer must discover and detect the targeted people's motivations and inspirations from within them in order to produce truly new thoughts that will advantage them and possibly their lives. Strategies, like questionnaires and surveys, are prone to deliver reactions, which can be monitored and observed, but might not be enough for more than only beginning to expose what is underneath. (Gaver, Dunne and Pacenti 1999.)

Artifacts, tools, and assignments, which expected to incite a user to look and consider their surroundings in new ways, are utilized by, what is called cultural probes. As Gaffney (2006) reports in his article Cultural Probes, "the technique allows users to self-report" (Gaffney 2006), the cultural probes are applied by the designer to collect reactions in order to commence a dialogue between him/ her and the targeted people. The experience-centered designer can intrude on the participating members over a long period of time using the cultural probes tests to gather bits of knowledge into their surroundings, which can help him/ her to recognize opportunities and problems, as well

as get inspired for new solutions and ideas. Cultural probes method can be a successful exploration strategy when it is impossible that other methods would have a capacity to increase profound understanding. It is used for activating the designer's imagination, as well as empowering investigations about conceivable outcomes. It is a method formed in kits of assignments and articles proposed to give a one of a kind look into the lives of the participating members. (Gaffney 2006.)

The kits' contents depend on what kind of data the designer or researcher needs to assemble, and on what kind of materials the participating members are familiar with. Kits usually contain a journal for recording impressions, as well as a scrapbook, which could be joined with the journal also. In addition, different kits might incorporate a camera with printer, likewise, a voice recorder, staplers, post-it notes, pens and so forth. In other words, everything that is suitable to provide assistance to the participating member with collecting and reporting data. According to Gaffney (2006), attractive kits always bring positive responses, thus, it is suggested to utilize materials with good qualities. (Gaffney 2006.)

Gaffney (2006) emphasises on the importance of the recruitment part before starting to apply the cultural probes method process. He reports that since the cultural probes depend on the participants investing largely in their personal time, recruiting the right people is essential. The participating people in cultural probes are relied upon to spend no less than a few hours over the span of the action, so they require a worthy compensation in return, usually. Moreover, some problems may not be contracted during the span of the action because it is hard to monitor every and each one of the participants closely. As a result, it is critical that the designer ensures that he or she recruited the right people, as mentioned above, and that he or she is supporting and monitoring them as much as possible all through the process. (Gaffney 2006.)

Cultural probes are applied by recognizing the members recruited. These members will be given a kit of materials, and informed about prerequisite they have to record, events they should note, as well as emotions and interactions they must log over a predetermined period of time. After this session, regularly, a subsequent interview is directed at some point, which is meant to guarantee that members are effectively drawn in, and are gathering the required data. Toward the end of the period, the data is gathered and taken for analysing. Additionally, the participating members might get directed again to inquire into in order to explore and validate the data assembled. The final step after

analysing the data is to report it in some manner ready for consideration. (Gaffney 2006.)

To elaborate more, a designer or researcher, to attain the sorts of data he or she needs, can provide the participating members some assistance with gathering the privileged data by instructing them deliberately, and by giving them kits that prompt them indirectly for it. On the other hand, he or she additionally needs to draw the attention to not extremely limit the data the participants assemble. Over and above, giving a telephone number for calling for help or guidance all through the data gathering session is recommended, as Gaffney (2006) states. On analysing the data, Gaffney (2006) suggests using affinity diagrams, as well as making personas, which provide a decent medium for communication. More importantly, keeping the participating members' notes and taken photos accessible to the whole project team, which can be essential to convey new discoveries. (Gaffney 2006.)

3.3 Experience Prototypes

Prototypes generally are the impersonations of a design implemented before the final product subsists. Designers tend to rely on making prototypes to produce a better clarification of the design process and decisions. Prototypes can be sketches, or a variety of hands-on models to distinguish how the final product would look, behave, or work. These distinguishments help to investigate and impart suggestions concerning the design, the product's context, and how to improve the first to accommodate the second. (Buchenau and Suri 2000.)

As Buchenau and Suri (2000) proclaim in their paper Experience Prototyping, experience prototype, as an expression, intends to stress the experiential part of whatever representations expected to effectively regenerate or communicate experience(s) with a product or system. In other words, an experience prototype is any sort of exemplification that contemplates to comprehend, investigate or impart what might be like to engage with a product or system being designed in any medium. This can incorporate storyboards, scenarios, sketches, and other design prototyping techniques, all of which are unquestionably significant to convey elements that make up an experience. (Buchenau and Suri 2000.)

Buchenau and Suri (2000) identify the value of experience prototypes method in the experience-centered design process and development of a product. They report that experience prototypes method is a way the designer understands existing user experiences and context, explores and evaluates design ideas, and communicates ideas to an audience. (Buchenau and Suri 2000.)

Understanding existing user experiences and context is a way to grow empathy with the individuals the product is designed for, assuming these individuals are different people from the designers. Buchenau and Suri (2000) suggest doing that at the very early phases of the design process through prototyping existing experiences. One of the examples the authors gave to elaborate on this activity is from their design project of a product meant for defibrillating pacemaker patients. In this project each member of the design team got equipped with a pager (figure 2). The pager's main task was to reproduce an experience to the designer similar in its nature to the one the patients have. The defibrillating pacemaker patients get random defibrillating shocks, each of which is represented with a signal a designer receives on their pager. The designers kept on being paged at random hours over a weekend, and with every signal received they needed to capture the circumstances of what would be a shock for a patient. After the weekend, the design team shared and discussed their encounters and experiences. Some of the experiences included tension of receiving a shock while holding a newborn child, as well as social issues, such as telling individuals in the surrounding environment what medical help was in need. The design team members then made an interpretation of these experiences into patients' needs, like cautioning info for a possible upcoming shock, as well as indication of the patient's condition for the passersby. (Buchenau and Suri 2000.)



Figure 2. The kit provided to each member of the design team; a pager to receive the signals; a camera to record the surroundings; and a notebook to write down the impressions (Buchenau and Suri 2000, 426).

On exploring and evaluating design ideas, Buchenau and Suri (2000) provide an example from a project, in which the objective is to make prototypes that provide children with as close as possible experience to the one carried out by the purposed design solution. For this intent, working sets of picture communicators have been built and given to a group of children to play with under non-supervised conditions for a considerable length of time at once. Each of the children needed to carry all the time a backpack, which can be quite tiring and irritating since it is filled with heavy power batteries and drivers required so that the handed prototypes can function. However, that inconvenient part was almost forgotten by the children due to the compelling feeling of the experience of receiving, taking, and sending pictures together with friends and school-mates. As Buchenau and Suri (2000) observed from this project, the experience intended to be designed out of the product was a good one, since they believe that when the experience is good, humans get so involved in what they do that they disregard the confinements of the prototype. (Buchenau and Suri 2000.)



Figure 3. The kiss communicator devices (Buchenau and Suri 2000, 431).

Another interesting example from Buchenau and Suri (2000) is the kiss communicator project. In this project two devices are involved. These devices are linked wirelessly, and a user can send messages, through one of the devices, as a gesture of kissing or touching simply by blowing into the device (figure 3). The device converts the blowed breath into signals. These signals are received as a pattern of light on the compatible other device. This project represents how motion activities can be transmitted on distance, and its goal was to keep the physical appearance of the devices simple in order to provide an interaction. Buchenau and Suri (2000) consider such project a solid rep-

resentation of how passive the communication methods between people are, giving the video as an example. However, they positively suggest that such traditional methods can work inseparably with experience prototypes to share a newer and better user experience with an audience. (Buchenau and Suri 2000.)

3.4 Technology Biographies

In their paper *Technology biographies: Field study techniques for home use product development on technology biographies as an experience-centered design method*, Blythe, Monk and Park (2002) work on analysing the understandings of people, as well relationships, of- and with- technology. Briefly, they have requested the participants to let them know stories about their experiences with technologies in their homes described on the personal level. The insights captured out from the stories gave the researchers a profitable understanding into how these people valued the technology in their lives, and identified how it is connected to their feelings of the place and their feelings of themselves. Therefore, technology biographies method builds upon the approach of asking certain participants in a design research to talk over past uses of technology and to contemplate about possible future scenarios desired in their own perspective. (Blythe, Monk and Park 2002.)

3.5 Fictional Inquiry

Dindler and Iversen (2007) present in their paper *Fictional Inquiry: Design collaboration in a shared narrative space* a collaborative experience-centered design method called fictional inquiry. This method provides a methodology that permits designers to shape a collaborative design activities' context. Generally speaking, fictional inquiry allows designers to address particular issues when examining existing use practices, or investigating the future in the design process. It requires bypassing existing socio-cultural grounds by making imaginative or fictional conditions, artifacts, and stories that mediate the activities of the design process. Dindler and Iversen (2007) explain the fictional inquiry method through several examples, in which they try to highlight the applicability of the method to stage the design conditions, evoke thoughts for future prospects, and initiate organizational change. (Dindler and Iversen 2007.)

Their project with seven children aged between 10 to 11 years elaborates on how fictional inquiry is used to stage imaginary design situations. The main goal of the project was to capture the experiences of the children with their everyday normal school bags. This information is intended to be used to design a digital school bag (eBag). However, one might question what if the children were just asked simply to describe their school bags and their contents. The researchers believe that answers to such direct questions by the children would be short and not as descriptive as they are needed to be, due to the fact that it is a boring activity for them. The researchers decided to apply the fictional inquiry method, thus, they built a full imaginary condition, called it the Mission from Mars, let the children get involved in it, and therefore, get to gather indirectly descriptions from them. During the whole situation the children were told that some Martians have been in contact with the earth, and that they are interested in the earth's educational systems. Through a projector, the children were presented to a coded text received by the Martians, who happen to speak a language we cannot understand. The first task the children went through was to analyse the text and try to understand it. After that, the children were asked to go in groups into different rooms where they can be in contact with one of the Martians on audio through a 'live-voice translator'. The claimed Martian managed to get a lot of information from the children about the whole educational system in their school as well as their experiences with their bags and the contents they include. According to Dindler and Iversen (2007), it was obvious that the children were quite aware that the whole setup is fictional. However, it was fun and interesting, which has given the children a frame in which to talk about their everyday life openly and informally. (Dindler and Iversen 2007.)

The second example Dindler and Iversen (2007) have reported was from their project with members of one family in a marinecenter. They have created a condition where the family receives a message in a bottle and a magic tools box from the king of the lost city of Atlantis. The members have to make a use of the king's demand in the message and the magical tools provided to create new experiences in the marinecenter. These experiences reflect on the Atlantis city, which exists under the marinecenter and was in need for help because it is running out of fantastic experiences, as the king writes in his message. The family members explored the message and the magic tools box well, and then went around the marinecenter to come up with creative ideas to make a usage of the tools for creating interesting new experiences, as shown in figure 4. (Dindler and Iversen 2007.)

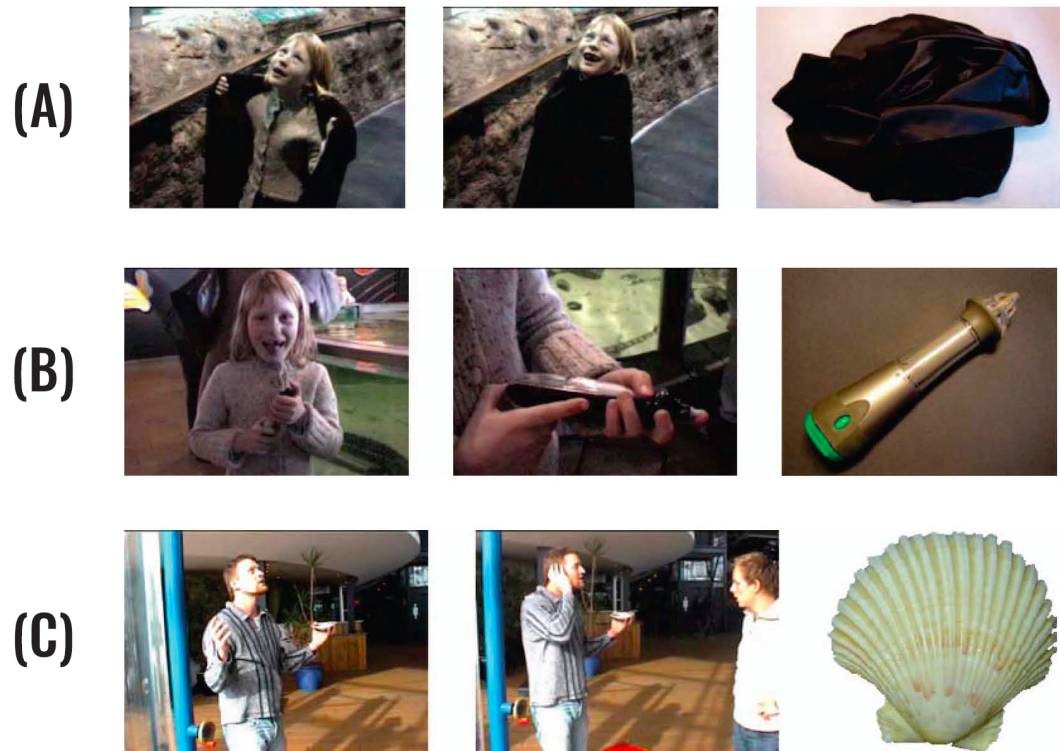


Figure 4. (A) A daughter's design concept is a disappearing cloak. The cloak gives the ability to see the worlds under the sea, and swim with the fish and feel their skin. (B) A daughter's suggested concept is to use the treasure finder as a tool to locate hidden treasures at the marine-center. (C) The family's father concept is to use the magic mussel to step into the life under the sea. (Dindler and Iversen 2007, 224-225.)

This fictional inquiry staging evoked future prospects, as the family members only concentrated on the futuristic attractiveness of the whole setup and became automatically free of any factual or social constraints. (Dindler and Iversen 2007.)

Dindler and Iversen (2007) in their third example emphasise on the initiative of organizational change using the fictional inquiry method. They have applied the fictional inquiry method to encourage reflections and dialogues between teachers and specialists regarding the organizational changes and the growing opportunities provided by the emerged technologies, such as an interactive smart floor developed for the schools for learning and gaming purposes. The authors believe that implementing technologies in environments, such as schools, is a matter of reconsidering the existing educational systems, and in that way initiating organizational changes in the whole school program, as well as in the teaching practices. Therefore, Dindler and Iversen (2007) intended to make the teachers and specialists reexamine their educational plans and programs through using obstructions and constraints as vehicles for inventiveness and reflexive-

ness. Prior to the workshops, the participating teachers and specialists were urged to watch the documentary film 'The Five Obstructions'. After that, the workshops began with an introduction to new technologies accompanied with demonstrations of smart floor applications. Thereafter, the participants were moved to a closeby lab. The lab environment aimed to make a shift from the existing practices to the envisioned future. In there, the participants were divided into two groups, and presented with five obstructions; body & mind; kinesthetic spaces; technology; time; and subject. Each of these obstructions was presented to them in few pictures for clarification. One of the workshops' purposes was to keep the five obstructions and the existing practices to be the sole materials of the groups' work, therefore, the workshops were highly self-organized. Each group went through three sessions that took place in three different days, and each session was three hours long. During the sessions, the group members were interviewed about their work progression. (Dindler and Iversen 2007.)

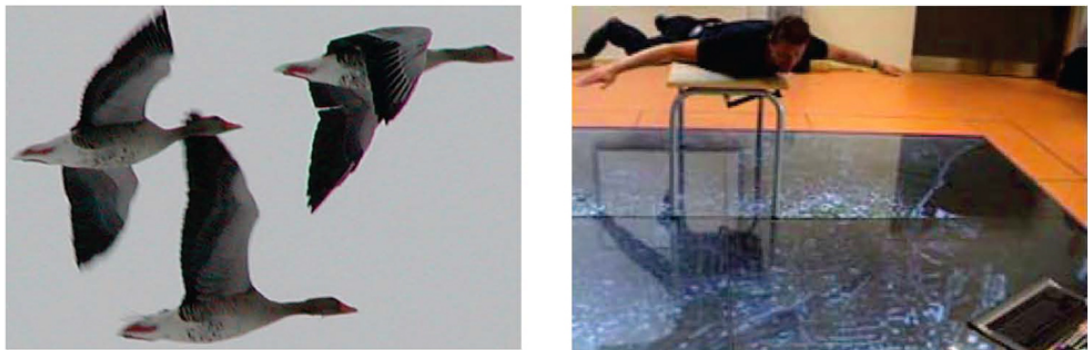


Figure 5. The migratory birds are taught in the school's curriculum, and the first group in the five obstructions workshops created an idea to give the students the ability to sense the experiences of these birds (Dindler and Iversen 2007, 228-229).

As a result of the workshops, one of the groups created an idea that gives the students the ability to sense the experiences of the migratory birds through the usage of the smart floor, which works as a migratory birds simulator (figure 5). These experiences can be used as part of the learning process about the migratory birds. (Dindler and Iversen 2007.)



Figure 6. The second group in the five obstructions workshops created an idea to give the students the ability to learn geometry by drawing 3D objects on the smart floor using interactive gloves. (Dindler and Iversen 2007, 230).

As figure 6 shows, the other group created an idea that gives the students the ability to learn about geometry in a more interactive and visualized way than is accustomed in the traditional classrooms. According to Dindler and Iversen (2007), the final analyses of the workshops results, interviews, and gathered information proved that the usage of the fictional inquiry method was quite effective in making the participants developing crisp ideas for the IT-supported learning. (Dindler and Iversen 2007.)

3.6 Drama and Role-Play

Newell, Carmichael, Morgan and Dickinson (2006), in their paper *The use of theatre in requirements gathering and usability studies*, suggest the usage of live theatre for providing a better experience-centered design. They highlight the GO project that took place at the Department of Computer Science and Engineering, School of Science, Aalto University, known then as The Laboratory of Software Technology, Helsinki University of Technology. The project utilized role-playing in experience-centered design sessions. The playing included acts of contextual scenarios. The participants in the games could either play roles, or just act as themselves. The participants envisioned what sort of services and devices could support mobility and communication, and they acted their imaginations and discussed their thoughts and ideas. As the authors remark, questioning the performers could disable the concentration on the generalities and take it more towards particular design issues, such as visibility of affordances and feedback. The focus of this examination was on investigating the interrelations between situation of use and technology. The performers were requested to drop their dramatic tension, characterization and emotional integrity concerns aside, and to not portray a character. (Newell, Carmichael, Morgan and Dickinson 2006.)

Newell, Carmichael, Morgan and Dickinson (2006) have demonstrated that the utilization of theatre, including video, can be a powerful method for assembling and conveying messages between the designers and the users of the product to be designed. Their usage of video was a way to interact with a large amount of users. However, it was more restricted than the live performances and not as impactful. As designers, being part of an audience watching live performances is the best technique for raising the awareness of the wants and needs of the user group. It can form effective discussions for settling design decisions. The authors emphasise on the importance of transcripts and modified versions of the discussions to be created and incorporated into the requirements documentation for the product being designed. (Newell, Carmichael, Morgan and Dickinson 2006.)

4 Product

In this chapter I will present the product of the thesis project. I will explain the technologies, features, tools, and specs behind it. The product is done for a video games and entertainment company. The final product is intended to be used in the company's games and channels. The product is an advertising UI. The video games company has an ads operations team, which uses a third-party ads platform called Celtra (link: www.celtra.com). The ads are interactive; they can include mini-games, quizzes, photo galleries, video galleries, buttons that redirect to external landing pages, gyroscope features, and animations. I am cooperating with the design team, which designs these ads. The ads are designed paying attention to the visual and interaction design, the satisfaction of the client and their requirements, as well as the user experience. Developing the right user experience for such interfaces is tricky since they pop up during the game-play between the levels. The users tend to get annoyed by such pop ups and directly hit the (x) or close button to skip them, which places more pressure on designers to come up with an impressive introductory screen that attracts the user and gains their engagement.

4.1 Rich Media

The advertising UI that is developed in this project is called rich media. Rich media placements, according to Google, are ads that contain photo(s) and/ or video(s), and include user interaction.

A rich media ad can be one type of different types of ad. It allows designers, advertisers, and marketers to innovate in new creative formats that are being produced constantly. The development of advertising on digital banners has been slow for around 20 years. Lately, more types of possibilities to advertise creatively have appeared, and one of those possibilities is rich media interactive banners. (Cullen 2015.)

Performance Metrics for Digital Display Ads Worldwide*, by Format, H1 2014

	Standard banners	Mobile	Rich media banners	Video banners
Clickthrough rate (CTR)	0.12%	0.14%	0.44%	0.39%
Engagement rate	2.14%	1.62%	16.85%	-
Average engagement time (seconds)	10.4	14.1	10.7	8.3
Average video playtime (seconds)	-	-	40.5	32.1
% In-screen impressions	52.4%	58.0%	66.0%	62.2%

*Note: represents activity on the Adform platform, broader industry metrics may vary; *primarily Europe and US*
Source: Adform, "Rich Media 1 HY 2014 Benchmark," Sep 17, 2014

Figure 7. Performance metrics for digital display ads worldwide. Notice the third column (Rich media banners). (Consumers Get Engaged with Rich Media 2014.)

The level of engagement on rich media ads has been higher, as the statics show. It is one important measure that is attracting marketers since engagement in the brand is a priority. User interaction on rich media advertisements in digital channels is 16,85%, which is much higher than mobile and standard banners together (3,76%) in the latest years. The growth in interaction rates with rich media is subsequently driving brand owners to figure out how to measure and act fluently for success when using these new types of advertising formats. As figure 7 shows, the insights from eMarketer display increase in the rates of engagement on rich media banners during 2014. (Consumers Get Engaged with Rich Media 2014.)

Rich media ads are HTML5 based, which have broadened the creative possibilities. Like all the HTML5 based ads, rich media provides interactivity on mobiles and tablets, which practically enables ad platforms, like Celtra, to produce ads into various channels. (Cullen 2015.)

The viewability and click-through rates (CTR) are high when it comes to rich media banners in comparison to standard banners, particularly, the static ones, as seen in figure 7 (Cullen 2015). Rich media advertising banners have a 267% higher CTR than standard static banners (Molgaard 2014).

Advertisers and brand owners realize that diverse groups of their audience get involved in an engagement differently with various types of media. For example, videos can be the most suitable for a particular group of people, while texts or photos are more attractive for another group. The availability of different media formats brought to us by rich media ads implies that marketing can now be more successful in communication with various audiences. (Cullen 2015.)

One of the most challenging issues for advertisers and marketers is banner blindness, which is the conscious or subconscious ignorance from a user to a banner-like information. This is something advertisers keep on fighting against by trying to find the best ad solutions to attract the user. (Nielsen 2007.) Memorable ad is what every brand is looking for, and the new possibilities rich media has brought give another chance to slice through banner blindness and provide a stronger experience for the user. Static-banner ads have been around the digital world for decades, which has increased the blindness to them. They definitely had a higher CTR back in the days when they were a new creative trend due to the fact that anything new or seem to be creative in comparison to the surrounding technologies impresses the user and drives their curiosity. The recency of rich media advertising banners is making them prominent. Rich media campaigns show a noticeable downfall to the banner blindness, as well as higher CTR in different advertising channels. These facts increase brand recognition and impact the user's purchasing choices, and brand attachment, which, as a result, is making rich media advertising used on a large scale, especially, by bigger brands. (Cullen 2015.)

Furthermore, rich media ads give a better possibility to collect information and data about their usage. All the generated impressions by users and CTR are collected, as well as information on the users' engagement; link clicked, and video played. (Cullen 2015.)

4.2 Display Formats of Rich Media

Since this project is done on the Celtra ad platform, to create, produce, and control ads, I am going to discuss briefly the different formats of rich media displays that Celtra provides.

Before going through the formats, it is essential to define Celtra, and why it is a good way to produce and stream advertising material. According to their website, Celtra al-

lows agencies, media suppliers and whole leaders with the artistic technology for data-driven whole show advertising across all screens together with mobile, tablets and desktop. AdCreator, in its current 4th version, is constructed to run large-scale advertising campaigns. It is one, self-service platform for efficient data-driven ad creation, performance optimised serving and consolidated coverage, providing common metrics across all screens. Celtra provides seven different formats for rich media ads production; banner; expandable banner; pull banner; slider banner; reveal; interstitial; and interscroller. Each of these formats has its own specs, dimensions, sizing, and intended user experience deliverance. (Celtra - Join the Advolution.)

The banner format, as Celtra documentation reports, is a single-unit. This unit can be placed as an overlay or in-page. Its standard sizes for phones are 320x50 px, 300x50 px as a small banner, 300x250 px as a rectangle, and 480x50 px if in landscape. For tablets, the banner format can be 728x90 px as a leaderboard, 180x150 px as a rectangle, 300x250 px as a medium rectangle, and 768x50 px or 1024x50 px as a full banner. Celtra documentation provides the standard dimensions and sizing for the units on desktops, but since this project is concerned with touchscreens experience, and particularly tablets and mobiles, I will not mention the desktop numbers. However, It is important to mention that the banner format first page load is 50 kb and handles 100 kb per page maximum on phones, while its initial load is 200 kb on tablets and handles up to 200 kb per page, which are important limitations that must be taken in consideration by designers when conceptualizing and designing the ad. Trafficking settings for each and every format of the rich media displays are mentioned in the Celtra AdCreator documentation, but, also, due to their far relation with the topic of experience and design, these are not explained here. Most important, is to mention is the interaction manners of the banner format. Banner is one of the several fixed size units that include all the capabilities of the AdCreator's rich media. Banner, as mentioned earlier, is either placed in-page, in which it scrolls with the published content, or trafficked as a sticky banner (the unit remains in a fixed position while the user scrolls), which makes the unit appears on top of the published content as a fixed overlay all the time. (Rich Media Display Formats 2015.)

The second format of the rich media ads is the expandable banner. This format contains two units. One is a banner unit, which exists either in-page or as an overlay, and the other is a full screen expanded unit. This format appears initially as a banner format because without any interaction only the banner unit of it can be seen, but when the

user interacts with it, the whole ad expands and shows the full screen expanded unit, which can be reversed by tapping on a close button. The standard sizes for the banner unit of this format for both phones and tablets are exactly the same as for the banner format previously explained. The standard sizes for the full screen expanded unit on phones are either 320x400 px or 320x372 px in portrait, and 480x240 px or 480x212 px in landscape. For tablets, standard sizes of this unit are 768x900 px for portrait, and 1024x644 px for landscape. The expandable banner format first page load is 50 kb and handles 50 kb per page maximum on phones, while its initial load is 200 kb on tablets and handles up to 200 kb per page. (Rich Media Display Formats 2015.)

Pull banner is the third format of a rich media ad. The pull banner is similar to the expandable banner. It consists of two units, the banner unit and the expanded unit. The sizes for the both units on phones and tablets are exactly the same as for the expandable banner format. The minor difference in the pull banner is that its banner unit exists only as an overlay. Its expanded unit has a pull handle which allows the user to pull the banner down like a window shade. The pull handle can be widely customized, and can be pulled towards any direction the designer decides. Pulling the handle will expand the banner unit letting the full screen expanded unit to be shown. It can be closed by tapping on a close button. (Rich Media Display Formats 2015.)

The last format in the banner category of the rich media ads is the slider banner. The slider banner is similar to the pull banner, but with a slide handle to be pulled across the banner instead of a pull handle. When the user gets to slide the banner unit in a horizontal direction, the expanded unit reveals from the screen side, and if the user accomplishes to slide more than 50% of the unit, the remaining reveal happens automatically. Tapping on a close button can close the expanded unit. (Rich Media Display Formats 2015.)



Figure 8. The collapsed and intro states of the reveal format (Rich Media Display Formats 2015).

The third last rich media ad format is called reveal. The reveal format consists of one unit. The vertical height of this unit can be customized while it is displayed to the users thus, this format contains four states, which allow for the vertical sizing (check figure 8). The states are: 1) intro, which presents a bigger banner and can hover over the content; 2) collapsed, which is similar to the banner unit in the expandable banner format and shown after the intro state; 3) maximum, which is similar to the expanded unit in the expandable banner format and its size equals the full unit's size mentioned under; and 4) full screen, which fills the full viewport of the device and can overflow. The full screen, also, displays a close button, which resizes the ad to the collapsed state when tapped. These states always occur regardless where the ad is placed on the screen. It can be placed on the top and the bottom. Celtra recommends sizes for the full unit, intro height, and collapsed height for this format. For mobile, 320x416 px for the full unit, 120 px for the intro height, and 50 px for the collapsed height. For tablet, 728x320 px for the full unit, 150 px for the intro height, and 90 px for the collapsed height. The user experience of the reveal format depends on how the designer builds it. Since this format is a single-unit one, and provides free modification to the intro and collapsed height, it can differ in the way it looks and the way a user interacts with. For example, a designer can modify the unit to demonstrate a marginally expanded banner in the intro state, which in the long run collapses into the traditionally sized banner in the collapsed state. One noteworthy feature of this format is that it permits video and animation play across the states continuously. For instance, an animation that starts in the collapsed state can proceed smoothly into any of the different states. (Rich Media Display Formats 2015.)

The interstitial format is the one used for this project. As shown in figure 9, it consists of a single full screen expanded unit. The standard sizes for this unit reported by Celtra are, for phone, 320x400 px or 320x372 px in portrait and 480x240 px or 480x212 px in landscape, and for tablet, 768x900 px in portrait and 1024x644 px in landscape. However, the video games and entertainment company this project is done for has its own sizing idea for the ads appearing on its games. For the interstitial the template is only in landscape mode with the sizes 450x260 px for phone and 900x520 px for tablet. (Rich Media Display Formats 2015.)



Figure 9. Interstitial rich media ad format (Rich Media Display Formats 2015).

The interstitial format first page load is 50 kb and handles 50 kb per page maximum on phones, while its initial load is 200 kb on tablets and handles up to 200 kb per page. The interstitials appear automatically as a in-app placement after the page load and cover the viewport. When the unit is designed with smaller sizes, the ad appears above the viewport, and can either have a transparent background or a colored one. The user can close the unit by tapping on the close button on the upper right corner of the interstitial creative. (Rich Media Display Formats 2015.)

The last rich media ad format, which is worth mentioning since it is a modern type of ad placement emerged from the interstitial format, is what Celtra calls interscroller. It is described in the documentation as an “inline, in-feed interstitial ad format” (Rich Media

Display Formats 2015). The creators of this format wanted to invent a more user-friendly full screen interstitial experience. The unit appears as the user is scrolling through the published content. Practically, the content of the interscroller shows up fixed to the screen under the published content, so, it appears as a gap in the published content layer (check figure 10). At the point when 85% of the viewport height is showing the creative, the published content snaps out of the screen automatically revealing the whole creative, and its height gets dynamically adjusted to fit the height of the viewport. After viewing and interacting with the unit, the user can scroll down or up on the screen to continue viewing the published content. (Rich Media Display Formats 2015.)

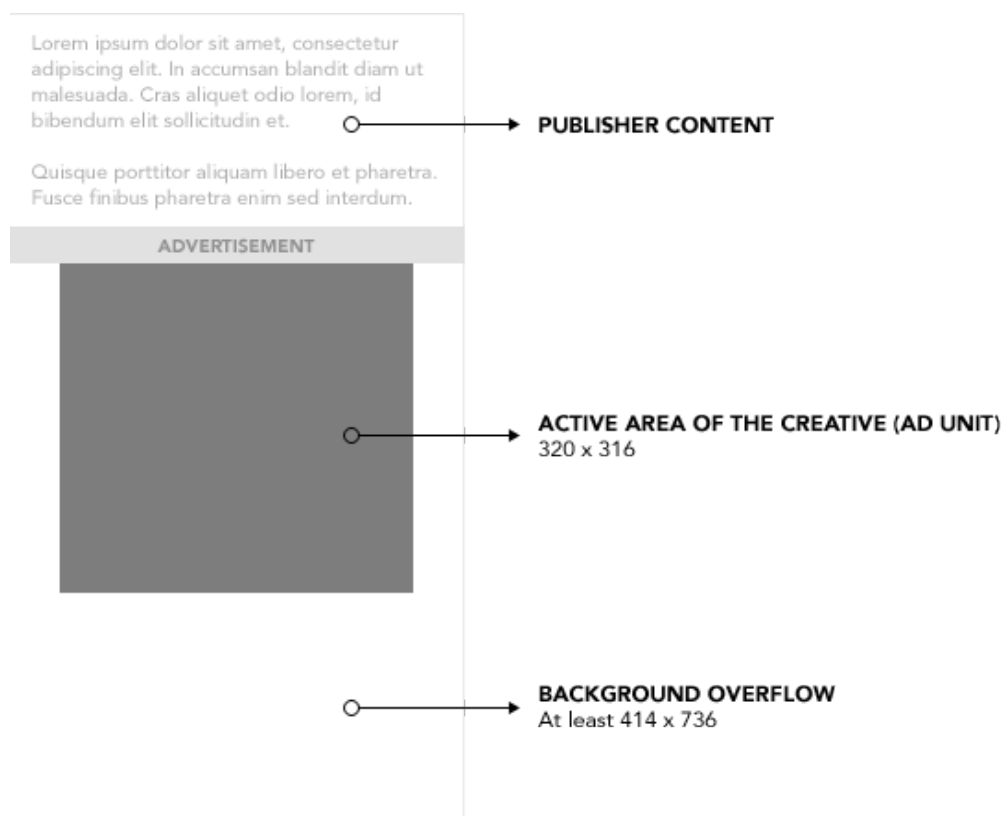


Figure 10. Interscroller rich media ad format placement and sizing guide (Rich Media Display Formats 2015).

Celtra recommends designers to build their interscroller rich media ads using the responsive design feature, which would make the interscroller adaptive to any device screen. However, Celtra generally recommends 320x316 px for the unit size, as well as 414x736 px for the background overflow size, if the creative is meant to be fixed size, as seen in figure 10. In addition, there is a variation of other recommended sizes for several mobile and tablet screens reported in Celtra's documentation. Interscrollers

have one important feature that discerns them; the notice bars. They are the bars that frame the unit from the top and bottom. These bars' color, text, text color, and top and bottom offsets are customizable. (Rich Media Display Formats 2015.)

5 Process

In this chapter the assignment of this project will be described from the preparatory phases to the prototyping and implementation. The design decisions will be grounded on the research introduced in the previous chapters. The prototyping iterations will be listed, and the final project acceptance and feedback will be discussed.

5.1 Assignment

In this section of the chapter a description of this project's assignment will be compiled. During January 2016 a project to create a branding template was started. This project was assigned to me. The work is based on the video games company's need to have a rich media template interstitial unit for branding on the different channels and games they have. It meant that I have to design and implement a template unit from scratch. The project in all of its phases consists of: brainstorming, conceptualizing, Prototyping (sketching and designing) and implementing the final design on the web-software Celtra. It was agreed with the company that the final implementation will include animation and interactivity using several Celtra tools as well as possible JavaScript code execution. I have taken the angle of user experience into the design because it allows better possibilities to create and evaluate potential user engagement.

The process started with conceptualizing, early low-fidelity prototyping. This phase lasted from February to March. The brainstorm was executed following the steps reported in Chapter 3, Section 3.1. The result of the brainstorm was three concepts for the desired template. The following is a list of the three concepts sent to the video games company for review.

Concept (1)

First screen: Intro card with customizable elements for different brands (auto-shifts to the next screen after 2 to 3 seconds). Customization will include; background color; brand logo; CTA color; and text font and color.

Second screen: It is the game screen. Picture puzzle game. The picture in the game will represent the brand. The puzzle will consist of 8 to 12 pieces. The idea is that any piece can be replaced by any other piece in the screen (not only the nearby ones). Cool animations as well as light overlay on the replacing pieces. Once two or more

nearby pieces are placed in their correct places, they will turn into flat connected parts (no separating lines nor bevel effect). The user experience created by placing all the pieces in their correct places in order to complete the picture, which represents the brand.

Third screen: The end card. Includes the brand identity in all of its elements; CTAs, text, colors, picture(s), etc., and can be provided by the client (with specific dimensions).

Concept (2)

First screen: A loading bar (or something similar) appears on the screen with text asking the user to tilt their device to complete the load. The bar, text, and background are color-customizable to present different brands.

Second screen: After the device is tilted and the loading bar hit the other end, the user gets redirected to this screen, which includes a Jackpot Slot machine with 4 wheels. The slot will be something cool that is appropriate for kids in terms of appearance (not with a gambling feeling). Only the idea of the Jackpot Slot will be used, but the general appearance and the placements of the wheels, etc. will be different. The user is asked to tap (or do something similar) in order to turn the wheels. The wheels will turn with some animation and the final result will be the logos of the brand in different or similar spots on each wheel, which “make a win”, and moves the user to the next screen.

Third screen: The end card. Includes the brand identity in all of its elements; CTAs, text, colors, picture(s), etc., and can be provided by the client (with specific dimensions).

Concept (3)

First screen: Any of the ideas from concepts 1 & 2 (or a combination of them).

Second screen: A scrollbar presentation (story) of the brand (can be provided by the client, or designed with assets by the video games company). The presentation screen (TV, theater, etc.) is placed on a background, and at the bottom of it there is a scrollbar. The user scrolls the handle left and right (which shifts between the presentation slides back and forth) to go through the story. The story can present a current product or service of the brand, or can present the brand history, etc. The slides can include CTAs which would redirect the user to watch a video, go to a website, or other screens.

The video games and entertainment company replied with an agreement on the Concept (2) presented. However, they stated that they want 3 wheels (slots) in the game

instead of 4, as well as questioned a better motivation for the user. Why should the user play this? What does he/ she get when getting the “jackpot”?

My reply was that the user plays the game because we ask them "is today your lucky day?" or something similar, which attracts them to proceed to play, and he/ she would get an end card with a picture of the winning slot showing their 'lucky brand', which they can share on social media "check my lucky brand!", or for example, if the brand was Disney, "the luck chose me to be Disney's champ". The company agreed on the concept. The next phase was to start the sketching of the idea, which was done using a pencil and blank rich media interstitial frames presented on A4 papers (check Appendix 1).

5.2 Grounding the Design (Investigations)

The practical part of this project includes utilizing brainstorm, conceptualizing, and designing techniques. Designing the Concept (2) has used prototyping; presenting the UI design and interaction logic using mock-ups. All these techniques have enabled me to achieve what I designed and developed. To be able to conceptualize, design mock-ups and interactions, the knowledge of user experience, and what this experience means has helped me. However, after learning how much experience directs attention, feeling and engagement, I realised what it means to play a puzzle-like game or how to avoid a feeling of gambling during the phase of Concept (2). Using a particular kind of interaction enhanced with animation helped me to achieve the right solution. The users were not directly involved in the early phases. Because the video games and entertainment company has executed many and various sessions with users, this information was provided to me for completing the process.

The user experience has been built by using carefully designed interactions, characters, placement, and interaction logic. A lot of attention was placed on the appearance of the ad so that it would not be annoying, but pleasing and inviting. In the ad viewing, publishing, dimensions, and capabilities, which are designed by Celtra, questions, such as where the ad pops up, and at what time of the day it is trafficked, were asked. I decided to dig deeper into studies about improving the ad experience applied by the video games company and Celtra hoping to find information on user experience applied by these companies.

Laurie Cutts (2012), in her blog *What Works In Rich Media Mobile Advertising?*, points out that the first and obvious choice for most of the advertising brands is still the video type of ad (Cutts 2012). On April 2013, another whole blog; *Video Content In Mobile Rich Media Ads* by Matevz Klanjsek, have elaborated on the same point, but with plain explanations and clarifications of how the user interacts differently with content, specifically ads, on mobile than they do online. Klanjsek (2013) has shown that Celtra has researched over 150 ads with different in length and type video content during the fourth quarter of 2012. These studies were interesting in the relation between video type and length and its performance, specifically the attention span and completion rates. (Klanjsek 2013.) This study presents the usage of Celtra's experts to the experience prototypes method discussed earlier. For example, in the picture communicators project by Buchenau and Suri (2000), the children were handed prototypes to exchange pictures and were monitored to explore and evaluate how interesting and compelling the experience of the service is. In Celtra's research case, the 150 ads with different video content are the prototypes, the daily users on different channels are the children, and the system that collects impressions and data designed by Celtra is the monitoring tool that provides gathered data for exploration and evaluation (the design team).

The results of Celtra's study on videos showed that the average completion rate was almost 50%, which is a big number considering that user interaction on mobile devices is known for short attention spans and very selective behaviour. However, the study proved that users are not keen to watch commercials they have already seen on TV in their mobile ads again, but they are happy to watch movie trailers and video presentations produced for mobile. Based on this study, Celtra came to a conclusion that advertisers must realise that in the future more and more video content must be produced with mobile devices in mind, making this popular feature in mobile ads even more effective. (Klanjsek 2013.)

Moreover, Cutts (2012), showed some statistics in her blog *If Mobile Is The Future, Why Aren't Advertisers Investing More In It?*. The statistics referenced that 23% of our time is spent on our mobile devices, immediately after TV at 40%. Cutts (2012) believes that the consumers' turn to their "favorite mobile devices", as she states, is increasing for deep engagement and valued experiences, and the advertisers have replied by creating rich media ads that are more engaging and meaningful. A good design accompanied with the correct target is making rich media ads performing on a

higher level and creating more values for the advertisers. (Cutts 2012.) Even though Cutts has not revealed how she has come to a conclusion with those numbers, it became clear that it was done through surveys and questionnaires, which can be tools in capturing insights from people. This might be seen to be close to the technology biography experience-centered design method concept by Blythe, Monk and Park (2002), pointed out earlier.

In a recent study, Lena Hofman (2014) places human-game playing attraction theory to test as she compares the performance of ads with mini-games against the standard ads free of any gaming elements. This study was carried out by applying the experience prototypes method reported earlier through monitoring different types of ads prototypes with and without game content, and gathering impressions and data from the users interacting with these prototypes. The results point out that gamifying an ad for the purpose of introducing different versions of a product, creating a positive memorable experience with a brand, or taking advantage of a fun feature, results in higher user engagement. Users engage with ad's content when the call-to-action (CTA) appears inviting to play a game. These results are allowing advertisers to use mobile device's interactive ad UIs to deliver different immersive brand experiences. Providing games in ad experiences can be a powerful method to perceive more interaction in different use cases throughout the ad. For example, the click-through use case showed seven times higher rate in games ads, while the video-play use case showed more than three times higher rate in ads with gaming features proving that designing experiences through games aimed to fit an audience ends up paying off. (Hofman 2014.)

The current interactive gamified rich media interstitials published on the video games company's channels reflect such studies carried out by Celtra. In the upcoming content, I will grid on the Prototyping process of this project's product, as well as how to backup the design decisions through the above studies.

5.3 Prototyping Process and Iterations

The UI visual design has initially been done based on everything agreed on in Concept (2) with the video games company. The design of the prototypes cycled on 3 rounds. After the first sketching of the idea (check Appendix 1), nothing have been sketched by hand anymore because the company does not consider paper mock-ups. The meas-

urements used during all the visual design process were 900x520 px because this is the company's sizing for interstitials on tablet devices.

The prototype mock-ups for the first round have been designed on Adobe Photoshop CC 2015 (link: www.adobe.com/products/photoshop.html). The idea of the UI is to be customizable for branding. I tried to think in this direction, but unfortunately I failed to do during this round of the mock-ups. To visualize the overall look of the template and provide clear understanding, a brand must be placed in the template mock-ups. Rovio brand was chosen for this purpose. A loading bar with text asking the user to tilt their device to complete the load was the first screen I worked on (figure 11).



Figure 11. First screen in the first round of Concept (2) visual design. Frames (1) to (4) respectively provide an idea of the possible animation.

The idea of using the Gyro component provided by Celtra, which allows a user to rotate their device to rotate an object on the screen, is to complete a loading bar, which is a way to attract the user and make sure that they will not hit the close button. This screen includes the brand logo and the brand main characters providing feedback of the interactions and animations happening. The idea of this is to start solidifying the brand image in the user's interpretation (check Section 5.2). After the loading bar is completed, the user is taken to the second screen, the game screen. This screen must be custom-

izable, as well, and provide a reason to make the user continue and play the game, as well as constant feedback, as illustrated in figure 12.



Figure 12. Second screen in the first round of Concept (2) visual design. Frames (1) to (5) respectively provide an idea of the possible animation.

The video games company demanded a slot machine that is suitable for children and younger groups of people. Therefore, I built a simple slot machine that provides customization for different brands through changing its colors (black, yellow, and red for Rovio brand). The brand logo appears in the screen on the top right corner for solidifying the brand image. The brand character runs through several animations until the slots match happen, which engages the user, since having just the slots turning without any other animation or interaction in the screen might cause the ad to be closed by the user (check Section 5.2). This same idea is applied in the feedback text appearing in

the top middle of the screen. The user never loses in this game. The idea is that the user gets three equal slots of the brand logo, and gets redirected to the third and last screen, which is an end card the user can share on social media networks, which this is the main desire of the advertisers (figure 13).



Figure 13. Third screen in the first round of Concept (2) visual design.

The end card is the prize for getting the slots match. It includes the brand logo and characters for solidifying the brand image to the user, as well as having the brand image presented on the social networks when the user decides to share the end card. The end card must include appealing sentence(s), like “I’m a Rovio champ”. The temptation of the sentence causes the user to perform the sharing activity. The screens shown in figure 11, 12, and 13 were sent to the video games company for review as a timeline of several photos presenting the ad screens with all the possible animations and interactions (low fidelity prototype). The feedback emphasised on the lack of the templated feeling in the mock-ups, thus, the design team suggested me to provide them with screens of the same layouts, but using placeholders instead of any brand. In other words, the brand-empty version of the template (figure 14). In addition, they decided to take away the first screen illustrated in figure 11 from the template concept as the sales specialists suggested, and asked to change the whole slot machine into one having a handle and looks closer to the real classic one. The mock-ups for this round have been designed on Adobe Photoshop CC 2015, as well.

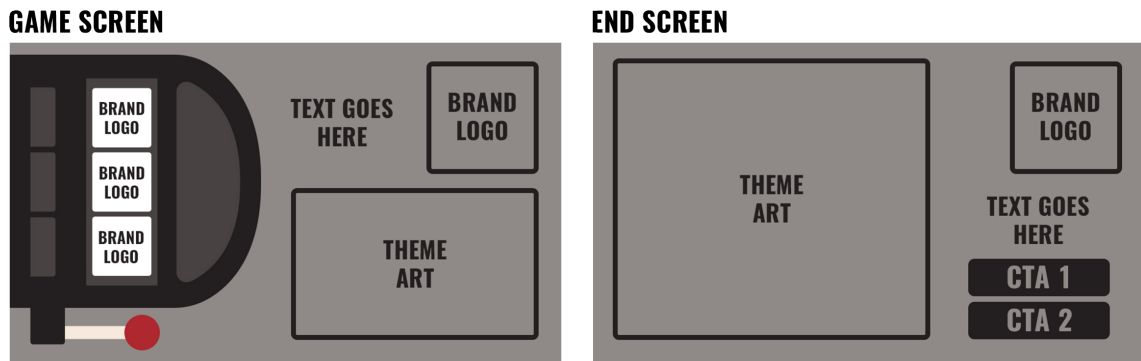


Figure 14. The screens of the second round of Concept (2) visual design (brand-empty version of the template).

I have mentioned in the design concept that everything can be customized for branding; the slot machine, text, background color, theme art, brand logo, and CTAs. The two screens illustrated in figure 14 were sent to the video games company for the second review. The feedback came stating that the design looks like: 1) action; 2) explanation to the action; 3) brand, while it should tell the brand first, then tell what to do, and lastly the action. Furthermore, the design team suggested to make the slot machine smaller and give more space for the logos appearing in the slots, and they pointed out that an animation happening to the handle would be a good addition to the design and interaction logic.

I came to a conclusion that it is better to design the mock-ups on Celtra instead of Adobe Photoshop to succeed in understanding the template idea better, since I have been struggling visioning it throughout the first two design rounds, therefore, I sent to my project company the third design round mock-ups as a Celtra interactive UI unit ready for preview (high fidelity prototype). I turned the unit elements upside down in order to apply the logic the design teams is looking for; brand, explanation, then action. The unit is fully brandable. The background, the whole slot machine, the handle, and all the texts are all done on Celtra using Shapey and Texty components. The only uploaded assets to the unit are the brand logo, a brand character, a brand art, and social media CTAs. The brand logo is for solidifying the brand image. The character does not have animations as in the first round, but can have, and differs from a brand to another. The brand art appears in the end card also to solidify the brand image and present the brand on social networks. The social media CTAs differ from a brand to another. Therefore, the background, slot machine, handle, and texts' shapes and/ or colors are customizable with just few clicks in the unit builder on Celtra platform (figure 15).

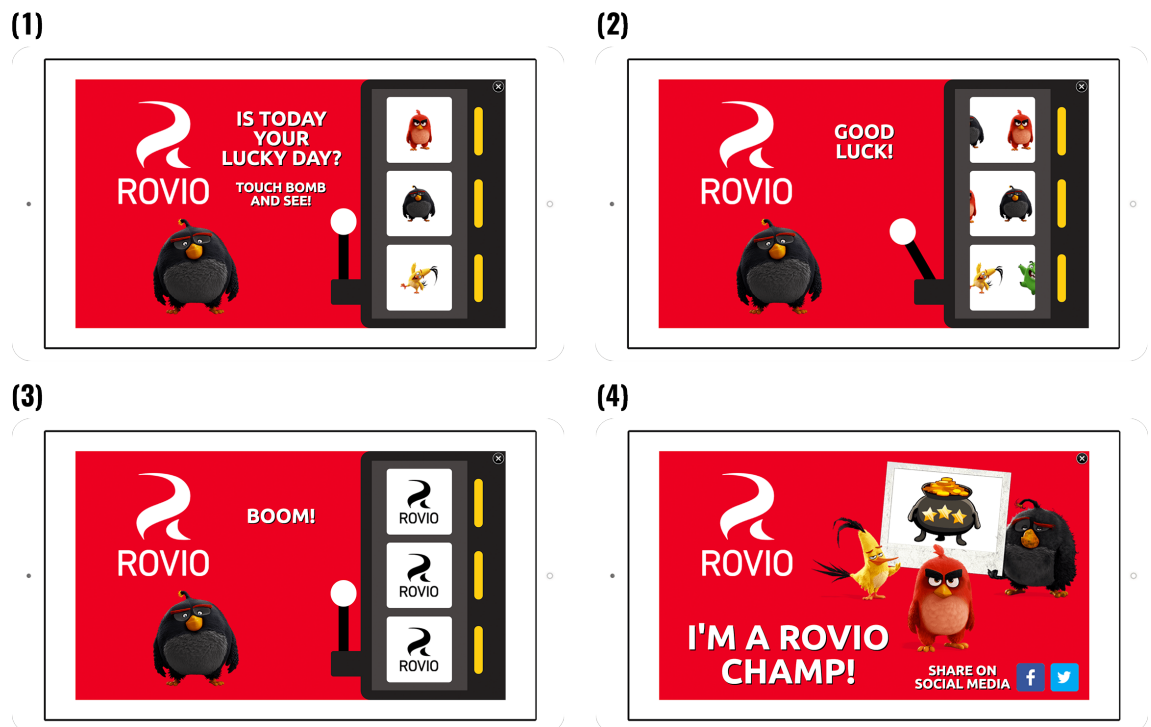


Figure 15. Screenshots of the third round of the Concept (2) visual design from Celtra unit builder preview. Frames (1) to (4) respectively provide an idea of the unit flow and interaction logic.

The feedback received on the third mock-ups round were more positive. The design team suggested one additional thing to add; a clear CTA at the end screen (figure 15, frame 4), like 'Visit Site'. Naturally, the brand logos on these ads are click-through to visit a site as well, but the design team believes that there should be a clear message for that, which was asked to be presented in a CTA. After this minor change was applied, the company approved the template.

6 Conclusion

As pointed out in the introductory statement, this thesis has elaborated on the usage of user experience and designing for it as tools to deliver a high quality interactive interface design. The investigation into user experience has raised my awareness of the topic and led me to realize that designing for experience exists and matters. I tried to point out the most common methods I have found during my research, as well as with the focus on how important these methods are for the final product of this project. Even though the experience-centered design methods have not been utilized nor applied fully by me in this project, the studies carried out by the video games company and Celtra on improving the ad banners' user experience and my understandings of the developed interaction logic guided me in the visual and interaction design process.

Visually, the design of the final product showed a satisfaction from the company's design team. It was a slow process. Several rounds of the design were needed, since I was not able to understand the idea of building a template, which can be customized with a few clicks. The final product is a pure template, and goes along with the design team's demand and clients' desires. One problem was that the design process was planned to take a month of time, but it lasted longer. Moreover, the final interface could handle a usability test or two, but this was not appropriate in this project since the acceptance and testing had to be executed with the video games company's workers and by clients' approval.

Although the ad experience on touch screens is hard to be considered user-friendly, since it stands in the way of browsing the intended content, the digital ads' industry is one of the biggest and most constant industries of all time. The on-going, quick development of the types and ways to deliver ads digitally is important. In the future designers should find a way to make digital ads less annoying, how to improve the aesthetic character of them, and how to make them more effective for the user, not only the advertiser. Based on this study, I find that the concentration on the received impressions on an ad is not enough to show the success of an ad experience. Testing campaigns, like the one carried out by Celtra, which led to realize the goods of gamifying ads, are effective methods, but these methods do not include any direct communication with the user. Researchers and advertisers must start to put more effort on the user experience than the brand image, requirements, and so forth by developing ways to have direct dialogues with the users regarding their ad experiences.

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The image displays four hand-drawn sketches of mobile app screens, arranged in a 2x2 grid. Each screen is enclosed in a black frame with a small circle at the top center, representing a home indicator or status bar. The sketches are as follows:

- Top Left Screen:** Titled "Intro (attraction)". It features a "BG color customizable" label with a double arrow pointing to a box labeled "T.T.". Below this is a horizontal bar with diagonal hatching. The text "Tilt your device to complete loading the game" is written at the bottom.
- Top Right Screen:** Titled "Reason to play". It shows a box labeled "T.T." with the text "Is today your lucky day? Try out!". Below this is a large, empty rectangular box.
- Bottom Left Screen:** Titled "The game". It displays three vertical bars, each containing a different symbol (a heart, a circle, and a square). To the right of these bars is a circular icon with a character inside, and the text "Drag the coin or character to their place and get lucky matching 3!".
- Bottom Right Screen:** Titled "End Card". It shows a box labeled "T.T." with the text "Is today your lucky day? Try out!". Below this is a large, empty rectangular box.