

DE097 4

PERSONAL PROJECT 02

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Year 3

Semester 2

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THANK GOD FOR TEA! WHAT WOULD THE WORLD
DO WITHOUT TEA! HOW DID IT EXIST? I AM GLAD I
WAS NOT BORN BEFORE TEA.

SYDNEY SMITH

TABLE OF CONTENTS

Idea	4
Initial Research	7
Interaction Research	33
Branding	50
Initial App Ideas	66
App Development	84
Prototype	111
Evaluation	141



IDEA

DE0974 PERSONAL PROJECT 02

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I am interested in the idea of **making tea drinking fashionable and trendy** again. Tea drinking (unlike coffee) has become associated with something **older generations** do in the morning or evening; and when compared with coffee, is rather unpopular amongst the younger generations.

Drinking coffee has become a **universal statement linked to personality, fashion, trend and wealth**; and I feel that the tea drinking could be **redesigned** to conquer all four these of particular market criteria.

I want to incorporate an **interactive element** to the experience as I have come to realise that **people (when in coffee shops) immediately get their smartphone out for casual use**. I feel that this convention could work well in making tea drinking both fashionable and trendy as well as an **entire experience** for the customer.

Business Model

WHAT – redesign Tea drinking linked to product, branding and marketing with an interactive element embedded for the users experience.

WHO – young adults / young professionals aged between 19 and 25

WHY – coffee has become a universal statement of personality, fashion, trend and wealth; and I feel that tea drinking could be redesigned to conquer all four of these criteria points.



INITIAL RESEARCH

DE0973 PERSONAL PROJECT 01

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I began by researching into **existing companies** linked to the **Hot Beverages industry**; taking into account **Branding, Products and Marketing**. I specifically explored how companies have developed on the **simple process of hot drinks** in order to create an **attractable product**.



Starbucks are the largest **coffeehouse** company in the world delivering 21,160 stores in 63 countries. When the company opened in 1971, it was a Seattle based **coffee bean roaster and retailer**; however due to mass expansion linked to very **clever marketing** and product development, has become the top company of its industry worldwide.

Starbucks is a classic example of a company that has **taken a very simplistic task** (being drinking coffee) which has been present for thousands of years; and marketed it into a **fashionable and 'trendy' product** for a vast target audience.



The Starbucks brand has developed significantly since the company was founded in 1971.

At this time, Starbucks were looking for a logo that represented the **seaside history of Seattle**. After researching into various “**old marine books**”, the three founders came up with the logo of a 16th century **Norse woodcut depicting a two-tailed mermaid**. However due to public speculation of the logo; it was redesigned so that the mermaids hair draped over the “trouble spots”, which in turn gained immediate public popularity and became an **instant memorable icon and “badge”** for the company.

The logo has been developed over time to not only represent the initial meaning but symbolise the marketed fashionable and “trendy” vibe linked to the brand by means of **simplistic and minimal** design development and principles.



Starbucks took an entirely different approach to coffee drinking in 1991, by developing the entire **essence of the brand** and product in order to **make coffee drinking “trendy”** and fashionable to the consumer.

This was done by means of creating and developing products that **suit a vast array of audiences** (such as the introduction of coffee blended Frappuccino's) as well as developing the **product packaging and internal store ambience**.

The insides of all the stores were designed to give a modern approach to a **very boutique-styled** brand appearance.

The packaging used for all the consumer products was based around **simplicistic card and paper design** which linked to the **eco-friendly** area of product industry. It also however allowed for the **simplicistic and minimal brand** to be encapsulated; therefore **creating a very “trendy” and contemporary** product line for the consumer.

By combining all of these changes in order to encapsulate the brand; Starbucks was able to create the **impression of trendiness** and subsequently become the largest, most popular coffee house in the world.



I looked further into companies that design the brand and packaging around **eco-friendly yet a modern-boutique style**.

I subsequently came across the company “Pipcorn”.

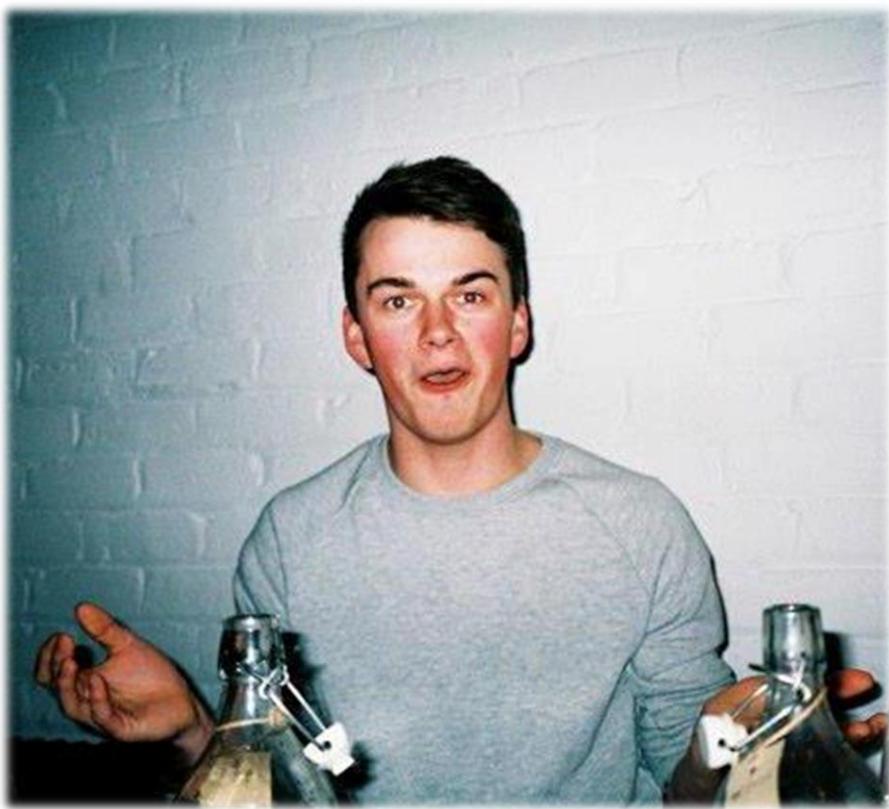
“Pipcorn” is an **organic Popcorn company** based in New York City, USA which conceptualises around speciality flavoured Popcorn.

I particularly like the concept of taking a **simple, straight-forward** product that has been around for a long time and making it marketable by means of a **attractable niche**. With regards to the branding and packaging of the products; “Pipcorn” have used the current subject of **eco-friendliness** and incorporated that into the overall vision of the company who’s aesthetic is “**inspired by old American hand painted signage to reflect the independent feel and heritage of the brand**” – Jack Grafton, Designer of Pipcorn Brand.









I got in contact with the designer who designed **the branding and packaging** for Pipcorn and asked him a few questions with regards to what his **design influences** and considerations were. His name is **Jack Grafton** and was working as an intern at a design agency in New York when working on Popcorn. His response was:

“Basically I was working in collaboration with some friends in a collective at the time. We did a self-promotional piece, sending It's Nice That a cake which they then featured. We were subsequently approached by a couple of potential clients, including Pipcorn from New York.

Their product is very much based around craft and natural ingredients, so we wanted the logo and packaging to reflect that

The logo and typography is inspired by industrial signage and hand painted lettering

went through around 3 stages, from a very 'pop' American look through to a more rustic and aged feel

because they were based in New York and we were just students at the time, we had to find a way to communicate our vision for the brand.

That's partly why we chose that type of bag, because they can be easily screen printed onto. We provided the artwork and recommended a printer.

Pretty cool, it was chosen by Oprah as her favourite new food of 2012 or something.

We originally used screen printing to get the desired effect for the branding but then changed it to litho as that is better for big scale production.”

THE WHISKY SHOP



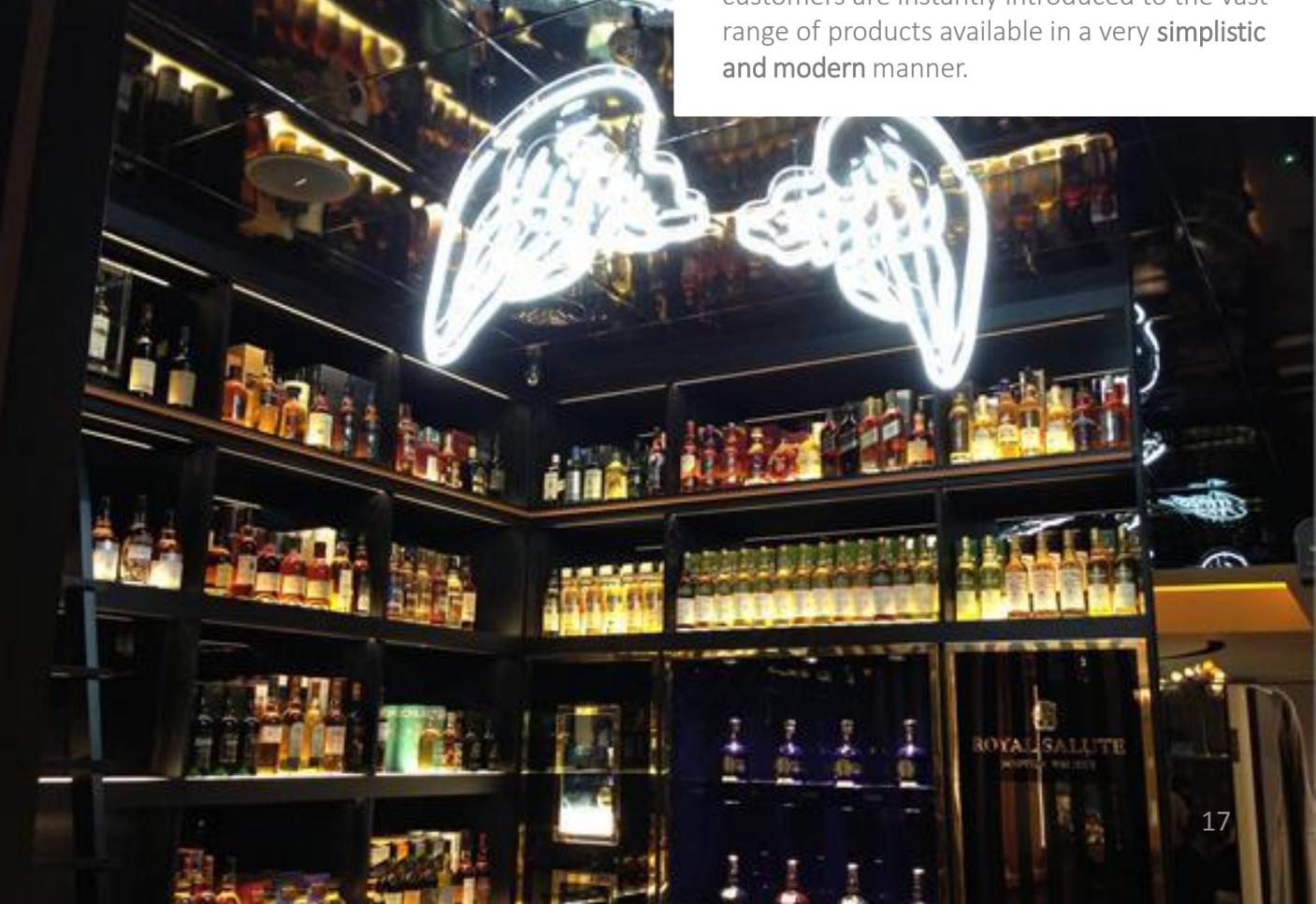
I particular like the idea of **product variety** being the key selling point of the brand and company.

The Whiskey Shop is a perfect example of this, as they have taken the drinkable product whiskey (which is available in every licence food shop or supermarket) and **created their own niche** area in the market by having lots of **different flavours and types** of Whiskey available for consumer trying and purchase.

Specialist Whiskey however is commonly associated with a high price; yet The Whiskey Shop have catered to this dilemma by having a vast range of product costs – therefore **catering to people** who are only wanting to spend a small amount of money and people who are willing to spend a lot of money.



The essence of **variety** has been worked into the visual branding and shop design, whereby customers are instantly introduced to the vast range of products available in a very **simplistic** and **modern** manner.



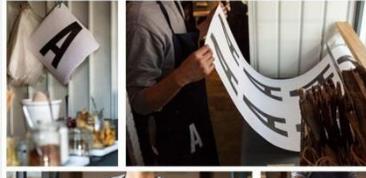


PERFECTION HAS ITS PRICE.

A key characteristic with all of the products previously explored is that it seems to be **fashionable and popular to be a bit more expensive** than the other competitors – therefore giving the **brand illusion of the product being better** than everything else (when in reality there probably isn't much difference at all).

This relates to a piece of advertising by Stella Artois which states that "Perfection has its Price". This was part of a very successful advertising campaign which ran under the slogan "**Reassuringly Expensive**" and subsequently made Stella Artois one of the biggest selling and most popular Lagers in the world at the time.

I then created several mood board's of what I thought was **Great Design**; specifically taking into account areas such as **packaging design** and **product branding**.



INVISIBLE CREATURE'S
STACK AND SCARE
BY UNCLE GOOSE

if it's hip, it's here.

ABARROTES
CUBANA 1000 - BOCA
DELIRIO

DELICATESSEN
PANADERÍA
PASTELERÍA
VINOS
CONSERVAS
ABARROTES
CAFÉ & TÉ

LUNES - SÁBADO
9am - 10pm

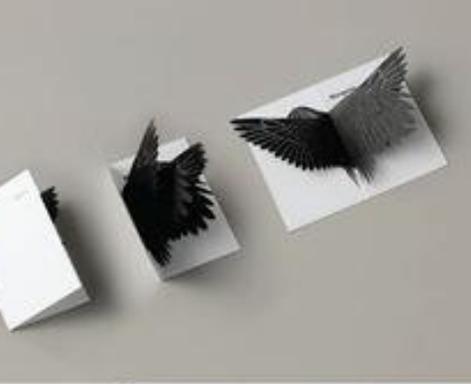
A

A

A

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A



A bottle to be peeled.

To launch the new formula of the flavors of Smirnoff Caperoni, the Brazilian drink that is popular worldwide, we created bottles with the texture of the fruit for the flavors lemon, passion fruit and berries and a diagonal perforation, so that consumers could feel the unique experience of peeling a drink made of fruit. And we even spent the bottom in wooden crates to a select mailing list, just like the fruits are transported in large produce markets in Brazil.



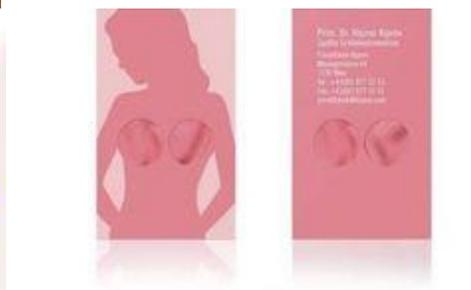


POCKETCHUP

Packet's Best Friend

We designed a convenient food packet side-peg that has an all-in-one way for applying hot-top. This package makes it easy to dip food packets like hot-top and more in a convenient way.

It's easy to hold & eat while you're walking!



Problem

Where to put ketchup?

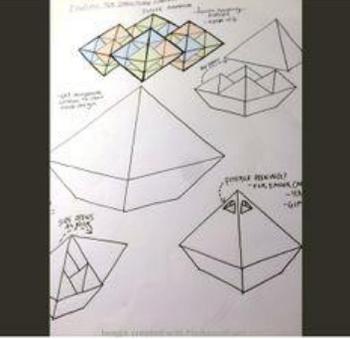
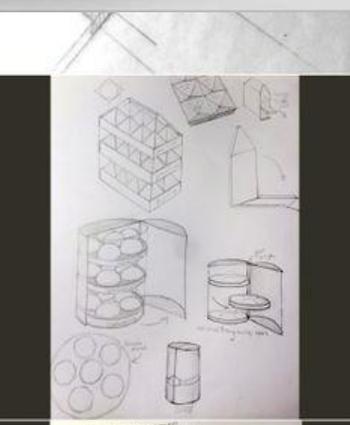
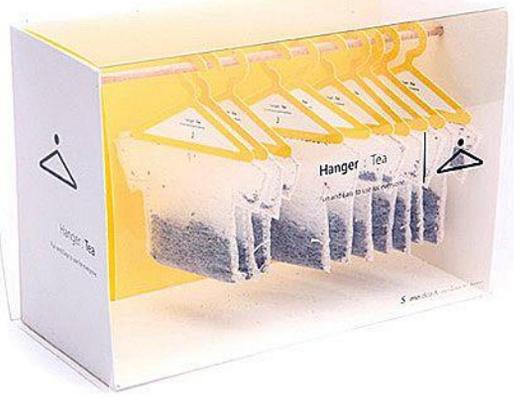
The existing food packet package of hot-top does require a space to separate hot-top.

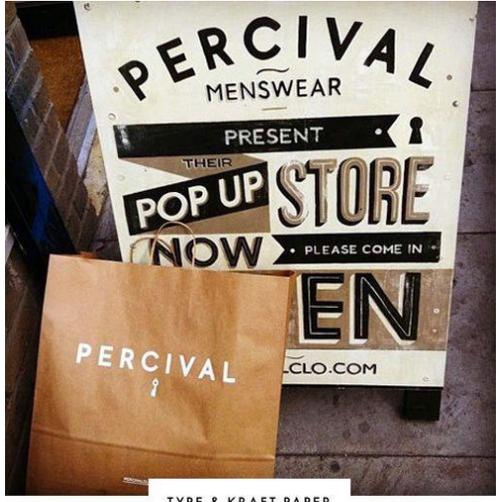
"It's messy, uncomfortable."



20 AUGMENTED REALITY BUSINESS CARD DESIGNS DZINEBLOG.COM

I then created several mood board's of what I thought was **Great Design** linked to my **chosen subject matter**; taking into account initiative **packaging design** and **branding design**.





TYPE & KRAFT PAPER





I created some **user profiles** of the sorts of people that the **product would be aimed at**; taking into account **age, profession** and any additional **hobbies**.



John is a **24 year old photography graduate** from **Newcastle upon Tyne**. He is currently working as a freelance photographer to try and pay off his student loan and to **pursue his dream of becoming a well known professional photographer**.

John loves to spend his money on nice clothes and **nice food**; **eating out regularly** in town and buying himself nice food for lunch.

John has always been a **big fan of tea**, however he wishes that there was a place where he could get a **nice cup of tea in the afternoon** that wasn't just a bog standard English tea bag and a pot of water.



Max is a **21 year old music technology student** studying at the Royal College of Music **London**. In his spare time he likes to **socialise with friends, play football and tennis** and make **electronic music** from his room in his flat.

Max has always been a **huge fan of Starbucks**, however has always wondered if they will **bring out an extensive range of different tea products** to match the various different coffee's you can buy.



Vanessa is a **26 year old law graduate** who is currently living and working in **Greater Manchester**. In her spare time, Vanessa likes to **go on walks, travel and see new places**. She has always had more than one part-time job on so that she can save up money for **holidays and to travel different places** in the world. However now that she is settled down in a full-time job, she is finding it hard to go to the places in the world she has always wanted to go. Vanessa loves to **try new things** (in particular **foods**) and when she travels to places, one thing she always enjoys is **trying new foods**. She wishes there was a way for her to be able to **try the flavours of the world** as there is **limited cuisine where she lives** in Manchester without having to spend a fortune on plane³² tickets or find time around her busy job.



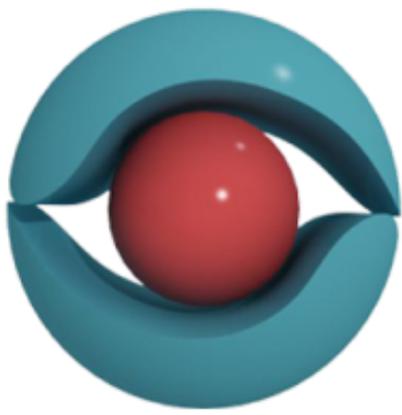
INTERACTION RESEARCH

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Alex Roberts // Year 3 // Semester 2

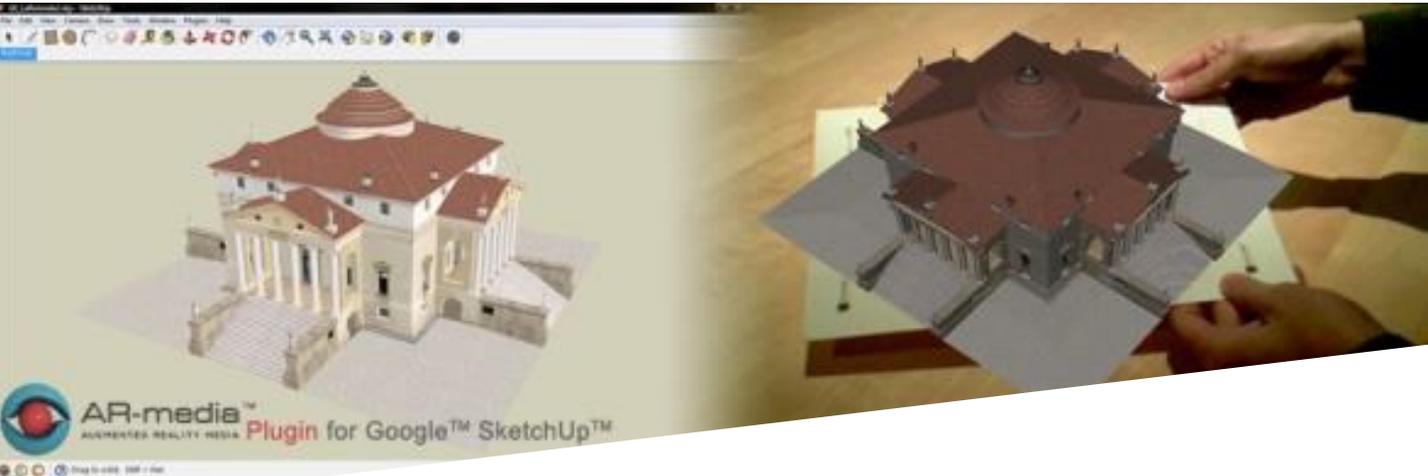
Steve Gibson // Trevor Sewell // Ben Salem // Interactive Media Design
Faculty of Arts, Design and Social Sciences // Northumbria University

I began to explore into how I could create an **interactive experience** for the user; and one of the areas that really stood out for me was **augmented reality**. I feel that if I could implement a way of **incorporating augmented reality into the tea experience**; the user could experience **a visual sensation** that works alongside the primary **taste sensation** (whilst still being interactive).



AR-media™

AUGMENTED REALITY MEDIA



I looked into various pieces of software linked to **augmented reality in Mobile technology**; and a particular software company that stood out for me was **AR-Media**. Their variety of software allows users **to visualise three-dimensional models** created in software such as Google SketchUp and Maxon Cinema 4D. This would be great for my vision as it would allow me to create **a visualisation linked to the tea** that the user was drinking (such as imagery of New York linked to “The New Yorker” flavoured Tea) in order to **envelope the experience**.



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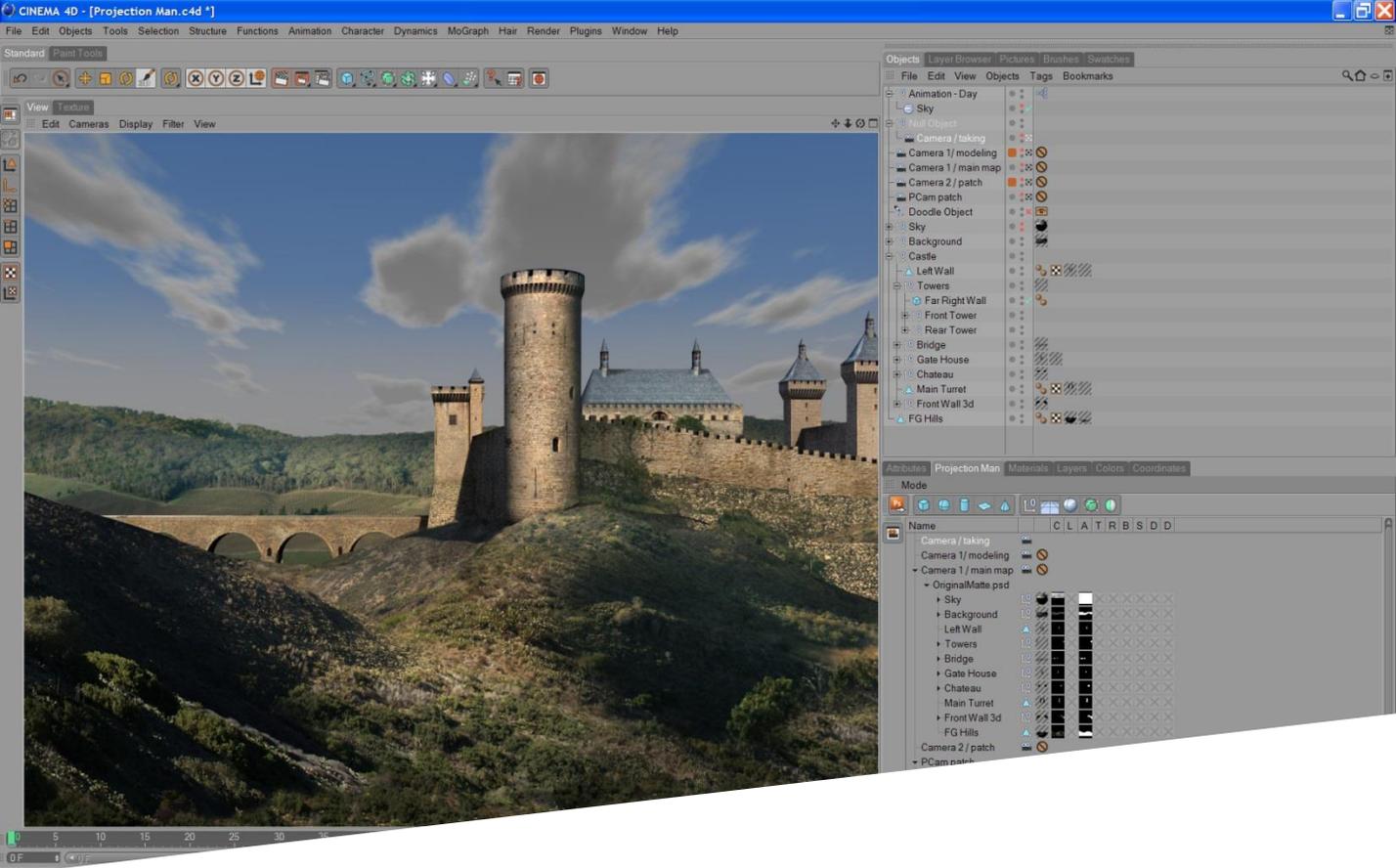
The software works with **Mobile Technology** by means of **AR-Media Markers** which act as **printed triggers** when the Mobile Phone camera is pointed at it. Once the camera acknowledges the marker; the three-dimensional model or object then appears on screen.

If the marker is **moved**, (as long as it is still in view of the camera) the three-dimensional object **visualisation will move as well**; therefore allowing for **fully controllable object rotation and movability**.

This would work well with my vision as it would allow for users to **view the imagery from all angles**; therefore giving a **full visual experience** that works with the **taste experience**.



I explored into **three-dimensional modelling** software that can be used with augmented reality software (such as ARMedia) and came across **Maxon's Cinema 4D**. The software is highly sophisticated and **allows users to model and create literally anything** into a **three-dimensional digital space**. This can then be **viewed using a trigger** such as the AR media Trigger Card. This could be particularly useful as it would allow me to **create a visualisation linked to tea** that the users can **see using their mobile phones**.



The **visualisation** could be modelled around either a **scenario** linked to a **particular strand or flavour of tea** (such as ‘The New Yorker’ being a particular product and the visualisation being linked to New York Culture) or could be more focussed towards an **animated visualisation** (such as things jumping or moving out of the mug of tea) therefore **creating an entertainment value** to the product as well as a **taste experience**.

I realised at this point however that using **augmented reality** would **not** be the best option for **creating an interactive experience** for the user. Reasons for this include the fact that users would be **spending too much time** trying to **work out how to use** the augmented visualisation (due to complexity) and therefore **allow their hot tea to get cold**. I therefore brainstormed other ways in which I could **incorporate a scan able system** on the **product or packaging** that would then **trigger a visualisation or interactive experience** on a mobile phone. After exploring different methods, I discovered **QR Codes**.

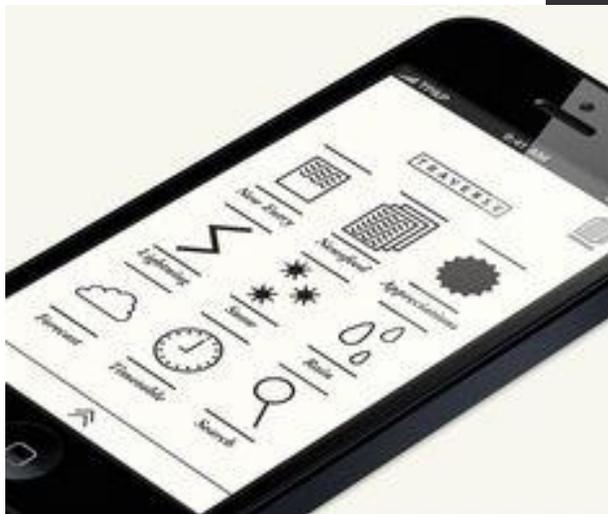
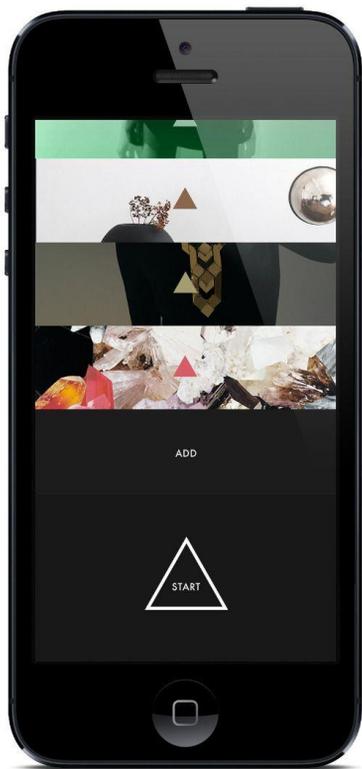


Due to the **vast linkable capabilities** of QR Codes, the user will be able to **quickly and easily** be **immersed in an interactive experience** simply by scanning the code.

The code can **be linked to anything from videos and media to a mobile app or website** linked to the product. This therefore makes QR Codes much more **user friendly** than **Augmented Reality** incorporation as there is very little **technological skill** required to use a QR Code with a Mobile Phone.

From what I have discovered, I feel that a **Mobile App / Mobile Web App** would be the most **visually rewarding and informative option** for **user interaction linked to the product**; as there could be both **product based information** as well as **media that enhances the user experience**.

I therefore researched into what I considered **Great Design** linked to **Mobile Apps**; taking into account **use of layout, simplicity, colour and user friendliness**.

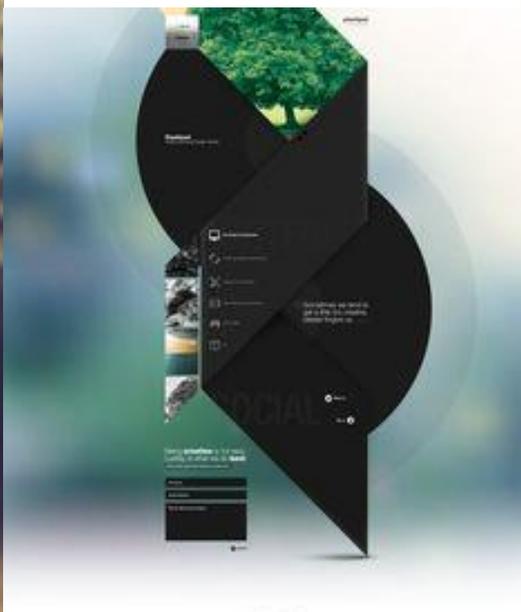


MW

Minimal Weather
— iPhone App Interface —

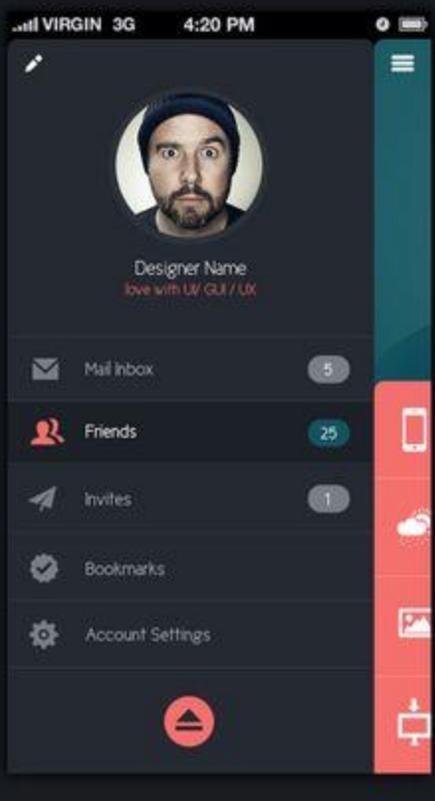
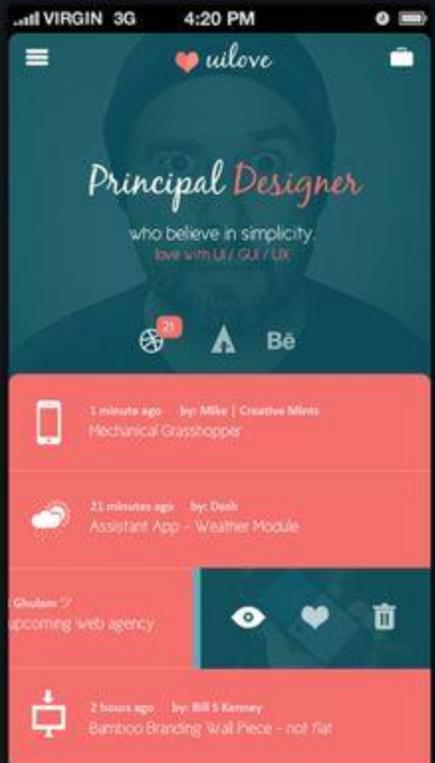


Made for
RETINA
DISPLAYS



Light button
COOL
NAVIGATION







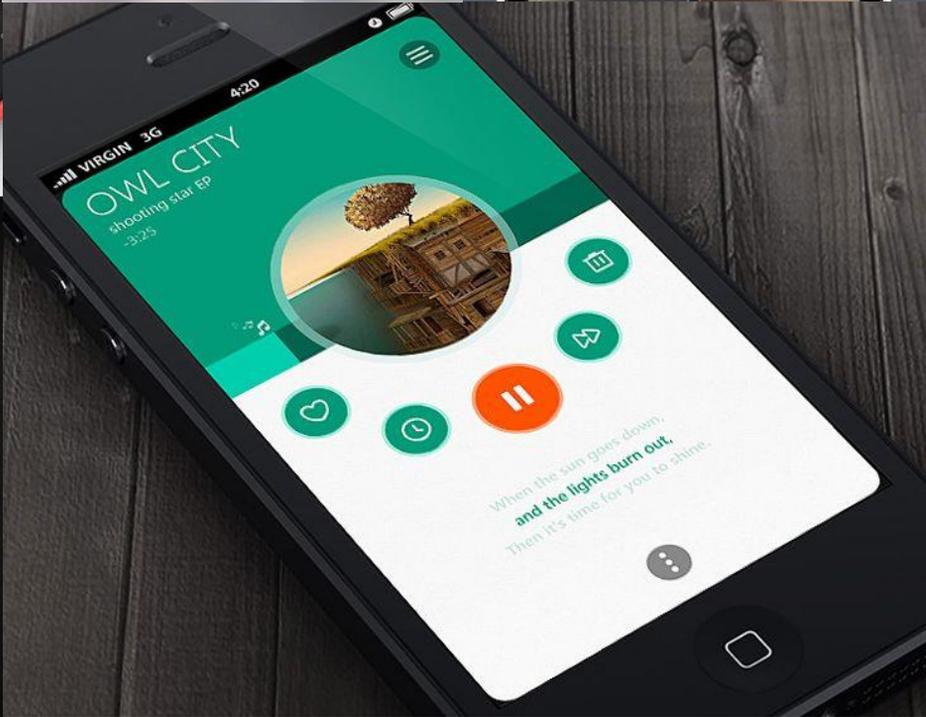
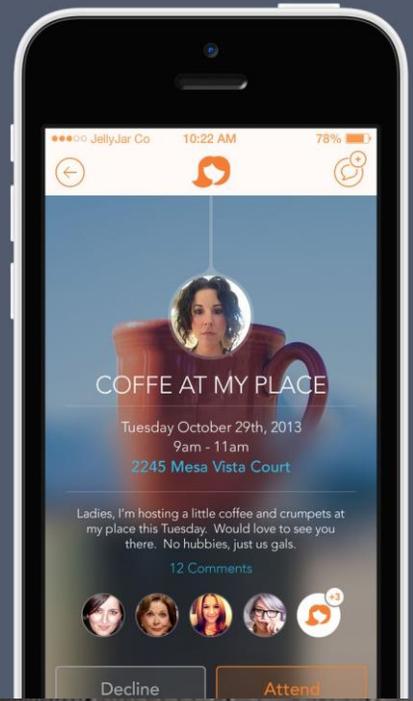
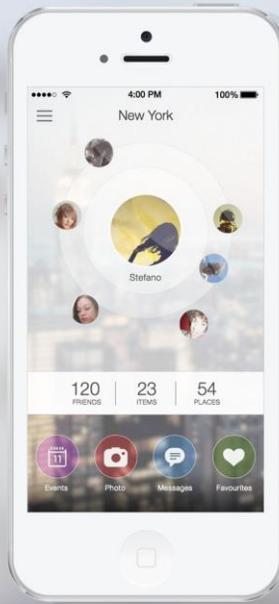


Cloud app helps you understand weather updates via a very simple and intuitive interface. App employs simple icons and colors to provide users with relevant information.



Font:
Helvetica Neue

Colors:
● #ff6e66 ● #262626



Daily Report

GPS functionality is used to gather the location details of the user and provide localized reports. Weather prediction & hourly reports are provided.



simple WEATHER



SIMPLE Weather App

The colours of the app are chosen from the formerly defined palette depending on the actual temperature. Thanks to this you can instantly see whether your ass will freeze off or you'll be sweating like a pregnant fish outside.



Near the actual weather conditions, you can see the forecast of the next 48 hours or 15 days, by sliding the screen to the right or to the left.



THANKS FOR WATCHING

Comments & Appreciations are very welcome



Speed up your email.

100% native code makes myMail fast and stable.

- Higher speed — less traffic**
Traffic compression brings your messages into your mailbox quickly, so you can use your data plan for other things, like watching that cool video.
- Preview images**
Previews give you a glimpse of images without downloading them to your device.
- Optimized for high performance**
Brings your email to the surface even if the number of messages and contacts you have grown to an amazing size.
- Forward without downloading**
Forwarding emails with attachments won't waste your time or data links.

To power users, with love.



All your contacts close at hand!

Imports your contacts from all your email accounts. Access frequent contacts easily. Start typing name or email and myMail will suggest best matching contacts from all of your address book.

Search and find. Really fast.

Smart search filters enable you to find that email you are looking for in a snap. No matter how old that message may be — you can search your entire email history. And you don't need to remember the precise wording; myMail has search suggestions for that.



Send them all!

Share all those party photos with a few taps! Pick a bunch of pictures from your photo gallery all at once.



Your emails, protected.

Check your email via public Wi-Fi while sipping your latte in a café — myMail supports traffic encryption ensuring that all your data is protected.



After researching various **different styles of Application Design** that I felt were relevant to my chosen subject matter; I realised that a **simplistic, minimal and possibly “flat” design style** would work best for both the **interface** and the **user experience**. In terms of use of **colour**, I took the approach of using the **same colour palette** as that of the **branding**; therefore allowing for a **continued visual theme** throughout.

The **general structure** of the **Application** would be as follows:

- An **opening page** upon **scanning the QR code** which gives a **visual indication of the flavour** and its **origin**.
- Some kind of **game of quiz** (possibly **linked to tea drinking or the brand itself**)
- A page given **background information** on the **flavour and its origin**.
- An option to **share the flavour** on **social media** with other friends.
- A media page showing **video/s** linked to the **flavour and its origin**.

Peel off game piece



I researched into ways for users to **interact with a product** in order to both **enhance the user experience** as well as the **product and brand**.

I looked into the **Monopoly game** that **McDonalds** released which involves customers **peeling off stickers** on the products which **display one place on a Monopoly board**. Once the user **collects the full set** of places (such as Park Lane and Mayfair); they **win a prize** (from a free food item to large cash prizes and holidays).

I noticed that when McDonalds have this game in action, customers feel more inclined to buy more products than they actually want **in order to try and collect the stickers they need**.

I feel that this method and strategy of **product interaction** could be successfully incorporated into my own designs in order for **users to then be introduced to the app interface**.

While brainstorming for ways to **link the QR codes on the product to the Application** whilst taking into consideration **previous interaction methods** (such as McDonalds Monopoly); I had the idea of essentially creating an **interactive game** that links to both the **brand** itself (therefore advertising the product) and to the **Application**. This would involve the **product having three QR codes printed on it in different places**; each of which connecting up to either the letter **“B”, “R” or “U”**.

If the user manages to **scan all three codes (and therefore letters) in the correct order**; they **win a prize** (such as a free brownie or sandwich).

However, the letter that is shown on the screen when the QR code is scanned will give a **visual glimpse of where the flavour is from**; and then give the user the **option to find out more about the flavour** (and therefore the product).

This will **then link to the full Application** with different menu options as stated previously.

There will be **standard prizes** (such as food items) and there will be **prestigious prizes** (such as a holiday to where the users flavour of “bru” is originated from). The prize that the user will receive will **depend on whether or not the “R” has the droplet identity**:

- An **“R” without** a droplet will give a **standard prize**
- An **“R” with** a droplet will give the user a **chance** of winning a **prestigious prize**.

This method of **product interaction** is similar to the **Monopoly game** used by McDonalds to improve sales, where customers can **collect stickers of different places on a Monopoly Board** from the products to **win prizes** (from free food to holidays and cars) Customers win prizes when they **collect the full colour set** of places (such as Mayfair and Park Lane) which relates to my concept idea of collecting and **matching up the “B” “R” “U”**. However it also gives the user the **option to find out more** if they are interested; **therefore not forcing the Application on them** if they are busy or in a rush etc.

As well as being good interaction for the user, it will also act as a method of **marketing for the product**; and therefore act as **great brand establishment and awareness**.



BRANDING

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I started to then look at the **branding** for the product. I brainstormed **various words and synonyms linked to tea drinking** as well as **various stories linked to tea drinking** and made a list of the ones I felt were best.

Words linked to Tea Drinking:

- Drink
- Brew
- Pekoe
- Refresh
- Beverage
- Cup
- Mug
- Drop of Milk
- Two Sugars
- Cupper

Verbs linked to Tea Drinking:

- Sip
- Gulp
- Swig
- Taste
- Swallow
- Wash Down
- Slurp

Words from Novels and Stories linked to Tea Drinking:

- The Boston Tea Party – 1773
- Sons of Liberty (Boston Tea Party)
- Mad Hatters Tea Party
- Why is a Raven like a Writing Desk (Mad Hatter Riddle)

I then narrowed down my list of words to the **six** that I felt had the **best potential for speaking as the overall brand**. I picked a **variety** in order for me then to be able to **experiment with fonts** and how they could work with the **particular meaning of the words**.

With regards to choice of **fonts and typefaces** for the brand; I took note from my **research** and the kinds of fonts that I felt **worked successfully** with **already existing companies** and **what made those specific fonts so successful**.

brew.

pekae

two sugars

1773

m a d h a t t e r s

Raven & the

Writing Desk

After experimenting with each of the names I had brainstormed, I felt that **Brew** had the best **links to the product**; as it is **short, snappy in sound and also looked the best visually** (regarding letter formation and overall word shape).

I therefore began to experiment with **how the logo and brand could look**; focussing particularly on the **typeface / font** that would be used as well as **colour** and use of **iconography**.



brew.



brew.



brew



brew

After trying out various different **typefaces** and **fonts**; I managed to find a font called “Harabara” which I personally think looks aesthetically beautiful.

I felt that because the **product and interactive concept is linked to making tea drinking fashionable and trendy**; a **sans serif font** would be best (due to its instantly **modern and contemporary** feel and appearance).

I particularly liked how **free flowing** this font is as well; and how it could be seen to **represent the flow of water or some kind of drink**.

With regards to **colour**, I experimented with different colour palettes and came to realise that a **single colour** on a **white background** looked and worked the best. I therefore played with using **colours linked to tea**, as well as colours used in **already existing successful brands and applications**.

I also wanted to incorporate some kind of **iconography** linked to **tea drinking** in the brand itself; and therefore began to experiment with how a cup of tea could **work into the font and letters themselves**; taking into consideration **size, shape and complexity**. I focussed particularly on making the “b” of “brew” into the handle of a cup of steaming tea.



I further experimented with use of **colour**. I began to realise that the **brand and logo** itself looked better in **solid single colour** on a **white background** as it looks both “**clean**” as well as **very modern and simplistic**. I also began to experiment with the smaller factors of the logo; such as **the line thickness** used and using **multiple shades of one colour** to create **diversity** as well as **emphasis** on particular **key areas of the logo**.



Brew

As method of comparison, I chose to experiment also with a completely different font (this being a **hand-written style font**) called “LeviBrush” as I felt that this could also create a **modern feel** for the brand as well as making it **relatable and personal** to the user audience.

I still **encapsulated the cup into the “b”** by **making the letter into the handle of the cup**; however I removed the steam to see how it would compare.

I chose a similar colour palette however; using a **pale brown background** and a **dark grey/brown** colour for the logo itself.

The word "Brew" is rendered in a dark brown, textured, brush-stroke font. The letters are thick and have a rough, hand-painted appearance with some splatters and irregular edges. The word is centered horizontally and set against a solid black background.

I experimented further with the colour palette; **swapping the colours around** so that the logo was a lighter colour to the background. I chose to use **variations of the colour brown** to aid in **symbolizing tea** and the **act of tea drinking**.

While further experimenting with variations of “Brew”, I realised that the brand could be spelled “**Bru**” instead; as **phonetically it sounds the same**, however has more of a **snappy, modern and more colloquial spelling**.

I realised that (especially with brand names); the more **catchy in sound** and **appearance**, the more **recognisable and memorable** it is for the user or consumer.

bru

I chose to use the font **Harabara** again as I felt it **applied better to the product** than the **LeviBrush** font. Partly because it is **instantly readable** whilst staying **aesthetically attractive**; whereas the **LeviBrush** font is **visually appealing** yet isn't instantly **readable** (which is one of the **primary characteristics** a brand or logo should contain).



bru

I began to add a **different shade background** as method of comparison. In this instance I used a **pale grey** for the background while the logo itself is a **dark grey**. This creates **definitive contrast** in the **visual composition** of the logo.

bru

I began to add **radial gradients** to the background to **highlight the logo** in the centre by having it **blend out from white to pale grey**. I also started to experiment with how **iconography** could be incorporated. One of the ideas I had which I thought look successful was adding a **droplet to the bottom of the “r”** as due to the font style, the “r” looks somewhat like a **tap**. I added a **light brown** colour to the droplet to make it emulate the **colour of tea**.

bru



The logo consists of the lowercase letters 'bru' in a bold, sans-serif font. A black teardrop-shaped droplet is positioned at the bottom of the letter 'r', appearing to drip from it.

I decided however that a **flat white background** looks better as it gives the logo a more **crisp, clean look** and **appearance**. I also thought through experimentation that the **droplet** would look better if it was the **same colour** as or a **different shade** of the **main logo** to keep **uniformity** and **carried theme**.

The logo consists of the lowercase letters 'bru' in a bold, sans-serif font. A grey teardrop-shaped droplet is positioned at the bottom of the letter 'r', appearing to drip from it.



bru

After various **development** and **experimentation**, this is the logo that I finalised on for my product. I have kept it **very simple**; with a **dark grey logo** on **white**; and feel that it works well as a **composition**, **linking the user to the product**. I have kept the **droplet** the **same colour as the logo** as I feel it **flows** well with **uniformity**. I feel that this will look good on a **white mug**, **white take-out paper cup** or **paper bag**.



INITIAL APP IDEAS

DE0974 PERSONAL PROJECT 02

Alex Roberts // Year 3 // Semester 2

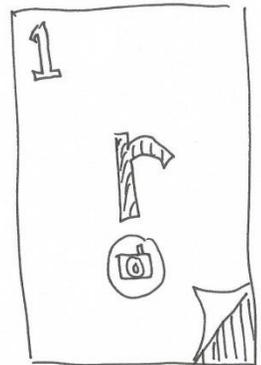
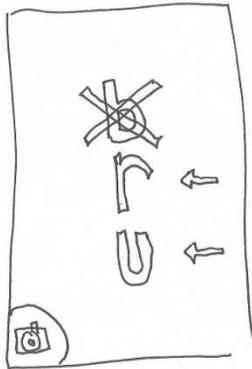
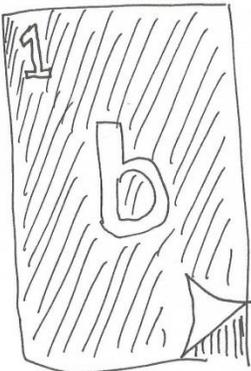
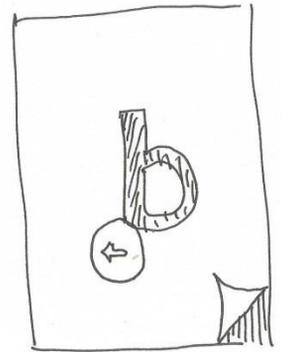
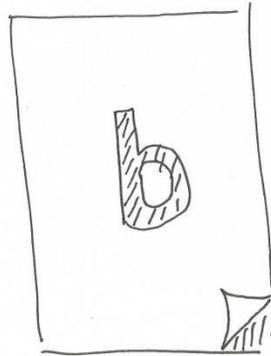
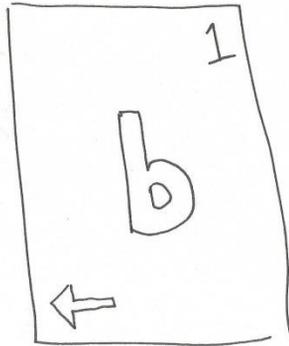
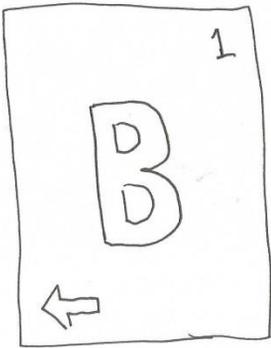
Steve Gibson // Trevor Sewell // Ben Salem // Interactive Media Design
Faculty of Arts, Design and Social Sciences // Northumbria University



I then started to create some **initial ideas** for what I felt the **Application** could look like and the **general interface** from **scanning the QR code** to the actual **mobile interface** for the user.

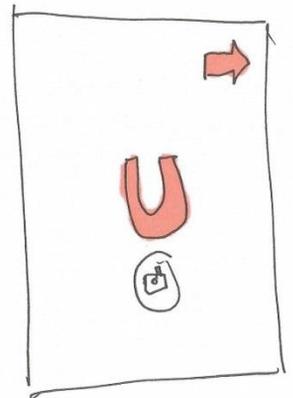
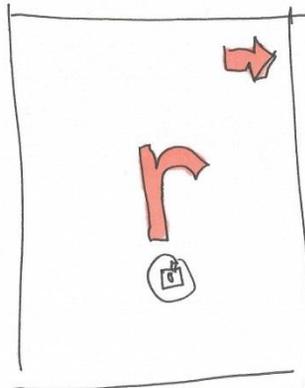
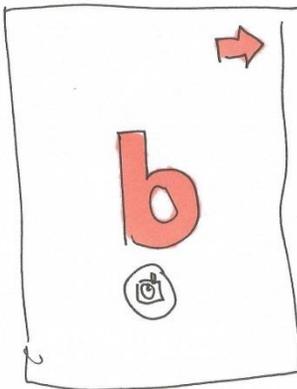
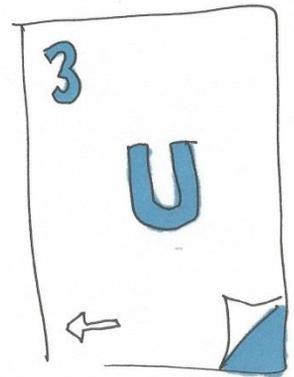
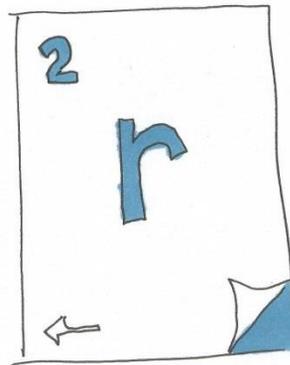
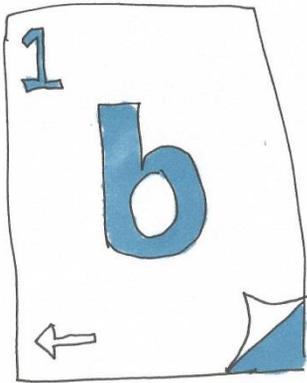
I began by **drawing some rough wireframes** of the different **screens** that would be involved in the **user experience**; taking into consideration **use of space, layout and text** in relation to the **brand incorporation**. I particularly wanted a very **simplistic design style** to carry throughout the app; initially to allow **ease of use** whilst keeping a **minimal and modern aesthetic**.

SCAN LETTERS



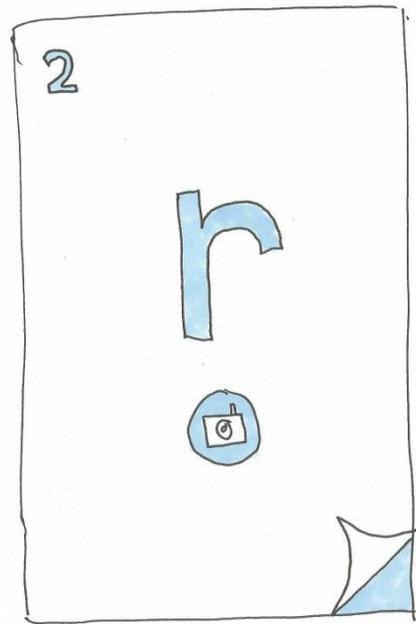
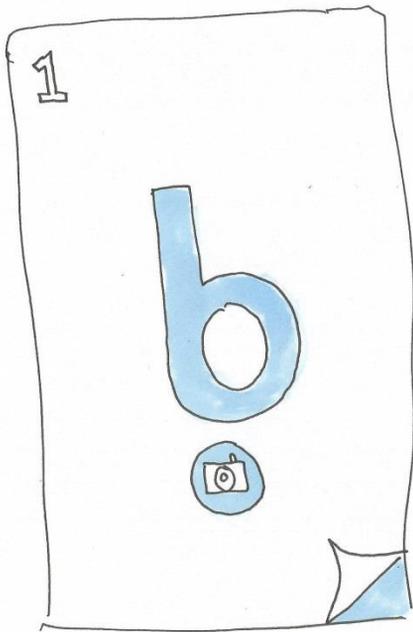
I started by drawing some initial wireframes of what the **letter screen** would look like once the user had scanned one of the QR codes. I took a **very simplistic** design approach to the screen; having the **letter centred in the middle** of the screen with the **flavour related image** either **shining through** or as a **background**.

SCAN LETTERS 2



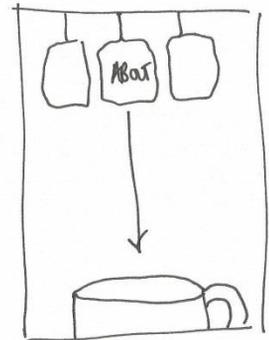
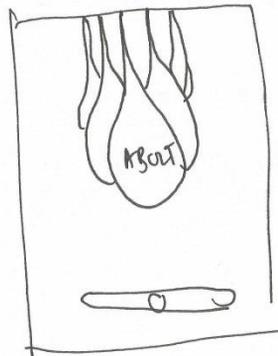
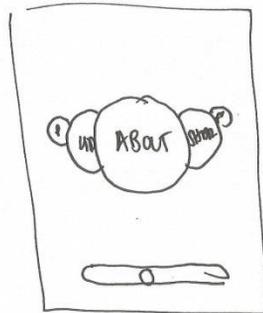
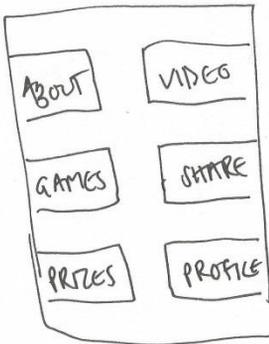
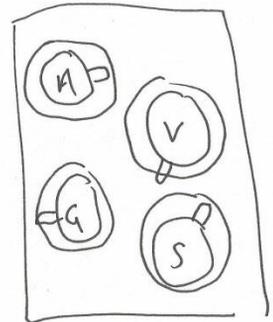
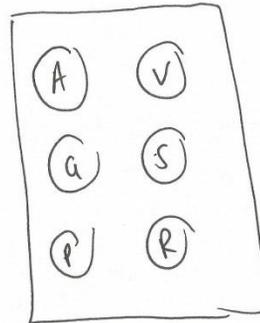
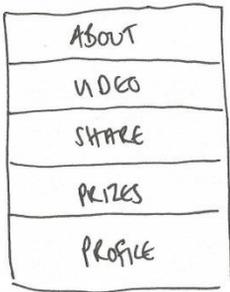
I then started to initially **develop** on the ideas that I felt were strongest in order to have a **foundation layout and aesthetic**. I chose to add a **page turn-up** in the corner **revealing some more of the image** that is being shown through the letter; therefore **encouraging the users to follow through to the app and find out more**.

SCANS LETTERS 3



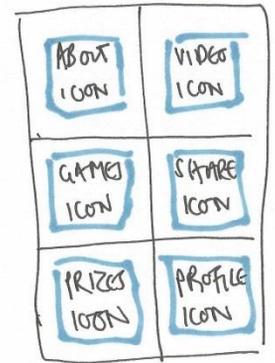
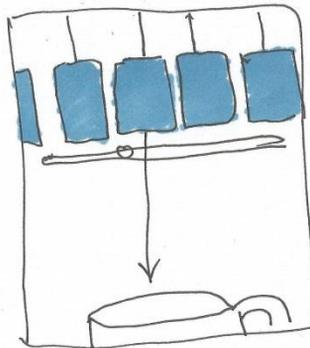
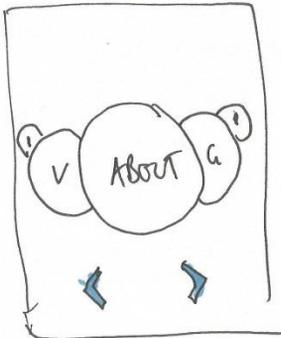
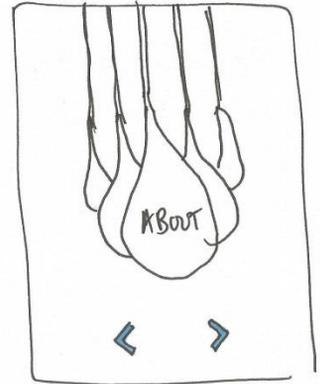
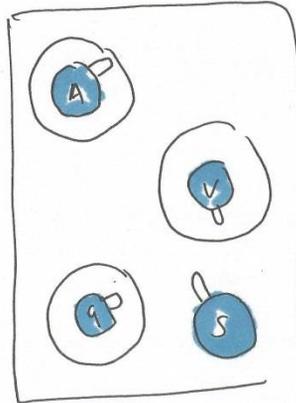
I then added a “**scan again**” button below the letter which allows users to **quickly go back and scan the next letter**. I added a **camera icon** to this button as that is a **universally recognised symbol for taking a picture**.

MENU SCREEN



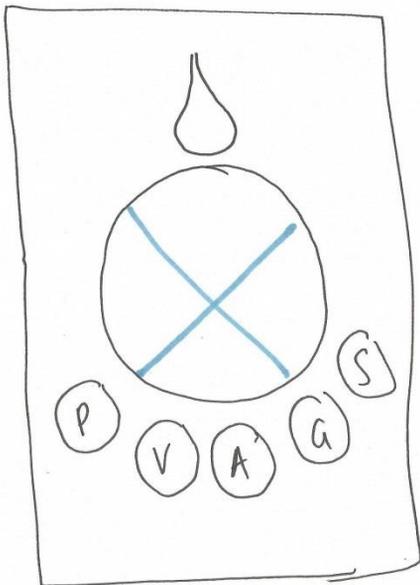
I started to then put together some ideas for what the **main app menu** could look like. I wanted the app to initially contain an **“about”** screen giving **brief information** on the **origin of the flavour**; a **video** screen containing **visual media** linked to the **flavour**; a **share** screen where users can **share that particular flavour** on social media; a possible **games** screen for if users have some time to kill (such as waiting for a train); and a **prizes and profile** screen where the user can **store any prizes they have won** if they do not claim them immediately. The profile page could have functions where **users can communicate with other tea lovers** and **build a community** around the product.

MENU SCREEN 2

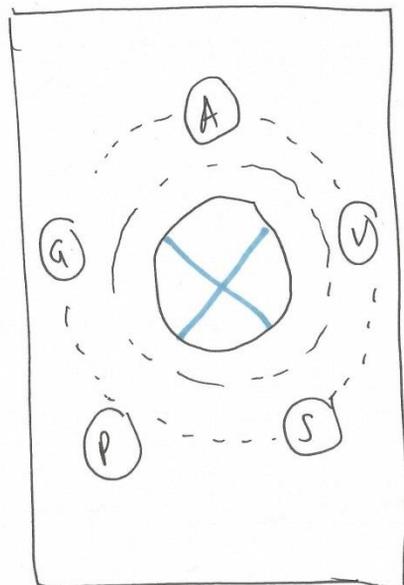


I started to develop on the ideas that I felt were strongest; taking into account **usability**, **functionality** and **aesthetics**. I also felt that the **brand identity** or **product identity** could be incorporated into the menu system in order to **self-market the brand**.

ORBITAL MENU SCREENS



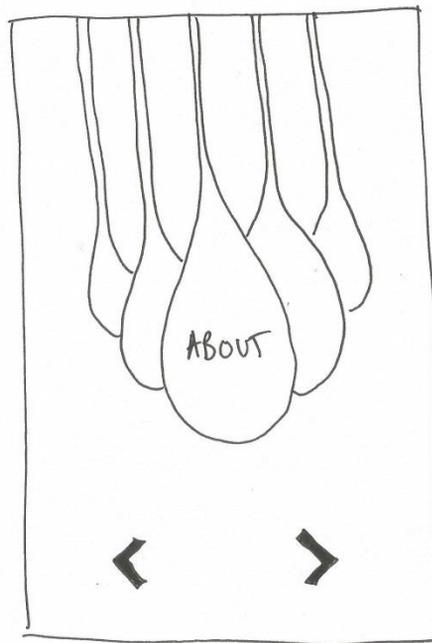
RELATED IMAGE IN
CENTRE



RELATED IMAGE
IN CENTRE

I experimented with an **orbital menu layout** and **system** whereby there is a **fixed centre image** linked to the flavour of tea; and then the **menu options can be rotated and moved for selection** via **touch on the screen**. I based this idea and concept of some of the existing app designs I studied and researched.

Menu screen 3

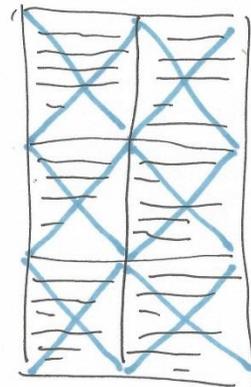
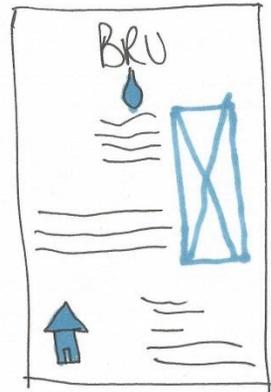
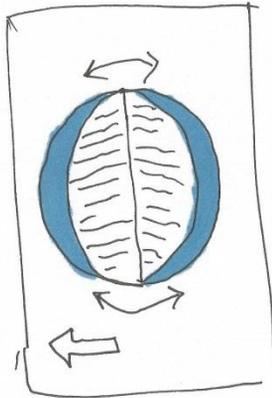
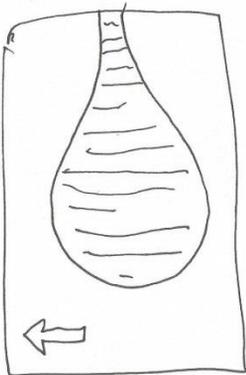
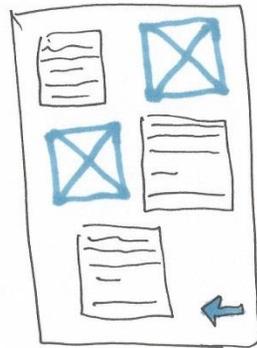
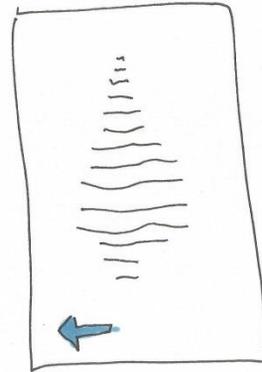
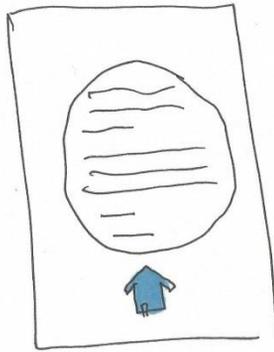
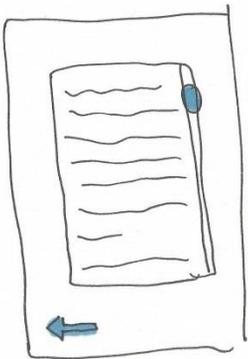


I finalised that the **menu screen** would be a **scrollable/rotational axis** where each of the different **menu options** is in the **shape of a droplet** (linking to the general **brand identity of the product**).

The user can simply either use the **directional buttons** at the bottom of the screen to **navigate** through them; or can simply use a **swiping action on the screen**.

With regards to the **aesthetics**, I wanted the menu to metaphorically simulate either **tea bags hanging** or **water droplets falling** from a tap.

ABOUT SCREEN 1



I then started to create some initial wireframes for the “about” screen. This screen **simply gives background information** in an **easy-read format** about the flavour that the user is drinking. Therefore I wanted to continue a very **simple, minimal layout and aesthetic**. I experimented with incorporating the **droplet theme** into the layout, as well as taking inspiration from some of the **already existing app designs** that I researched.

ABOUT SCREEN 2

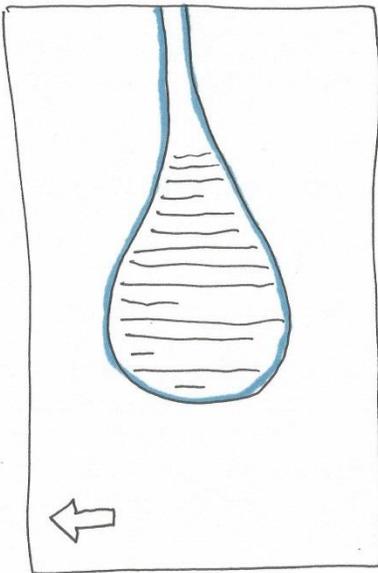
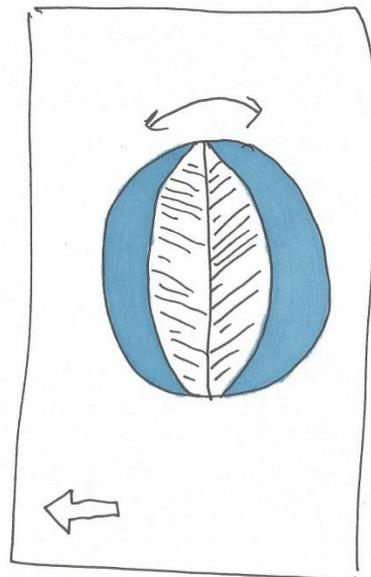


IMAGE BEHIND
TEXT



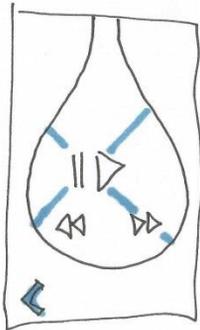
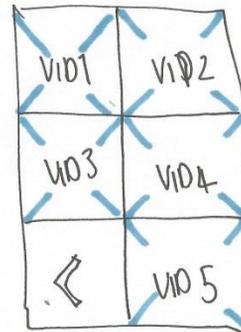
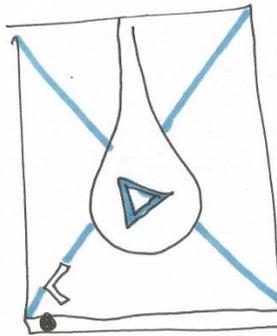
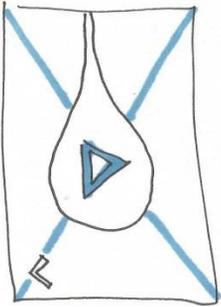
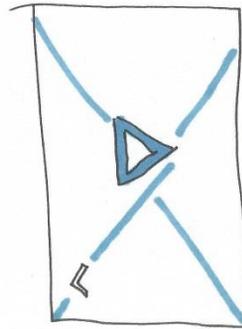
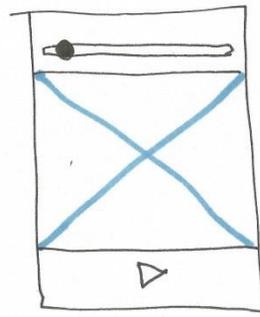
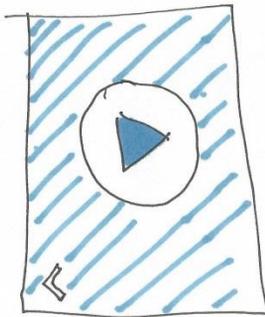
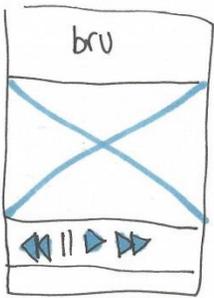
FLIP BOOK
FORMAT

I refined and developed on the ideas that I felt were the strongest in both design and function.

One of the ideas that I felt worked well was having a **simple droplet on a white background**; but having a **background image shining through with text overlaid**.

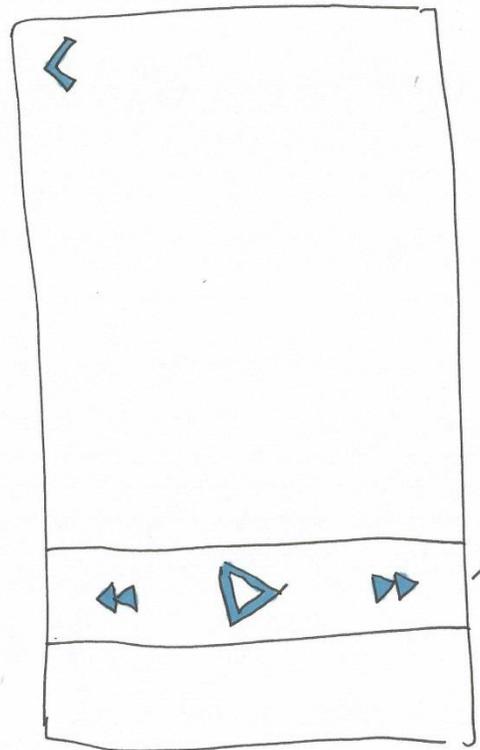
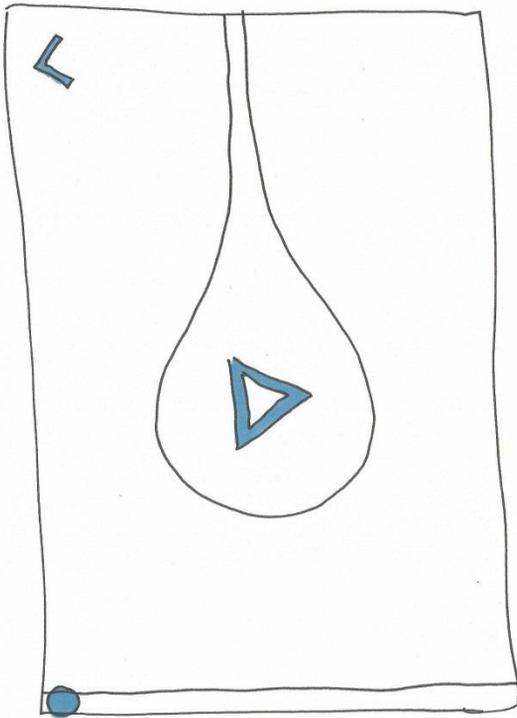
Another idea that I took inspiration from an existing app design was having essentially **an interactive flip book of information** in the centre of the screen containing both **text and images** linked to the flavour.

VIDEO SCREEN



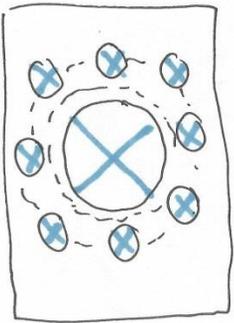
I experimented with how the video screen would look visually. I took inspiration from various **minimal app designs** I had researched; and tried to envelope a **simple, functional yet visually attractive media player** into the screen layout.

VIDEO SCREEN 2

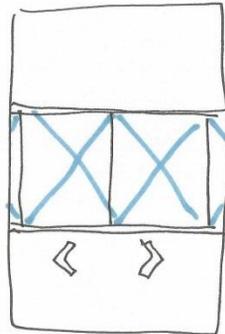
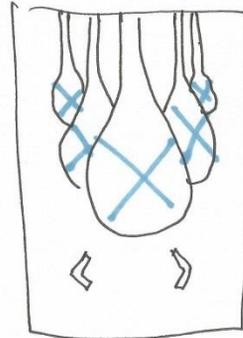
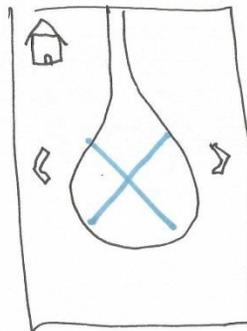
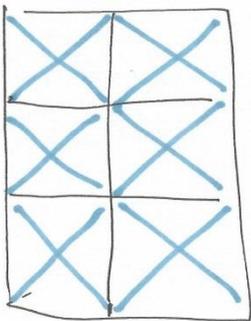
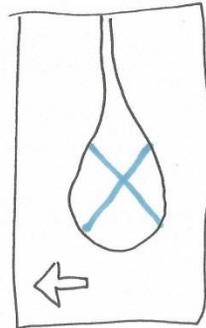
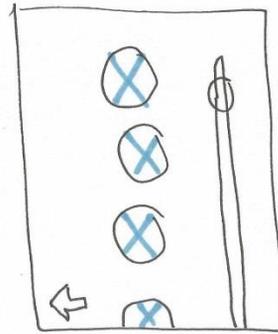
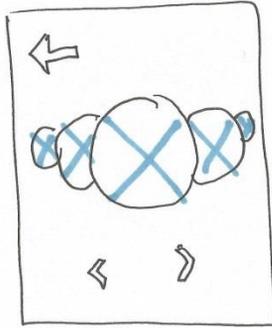


I refined and developed two of the ideas that I felt worked well. Both ideas had a **full screen video** with **controls overlaid**. However one design has a **droplet that houses the controls** (following the theme and **brand identity**) whereas the other design has an **opaque control block** which **shows some of the image** through; therefore displaying the controls **clearly for the user**.

PRIZES SCREEN

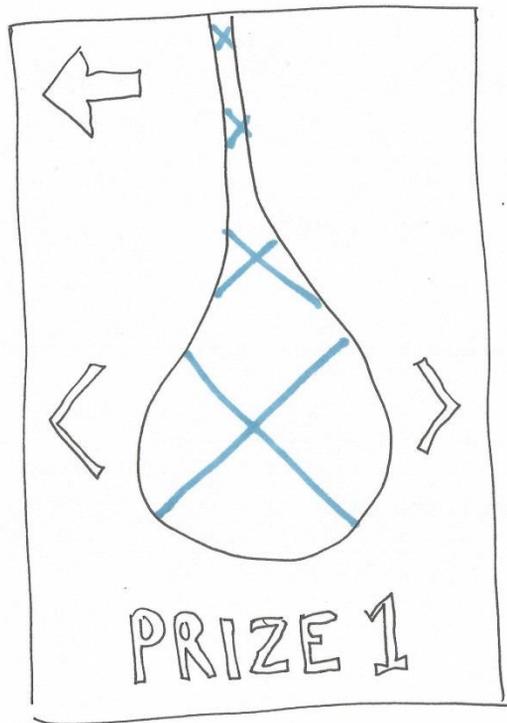


SELECTED PRIZE
IN MIDDLE



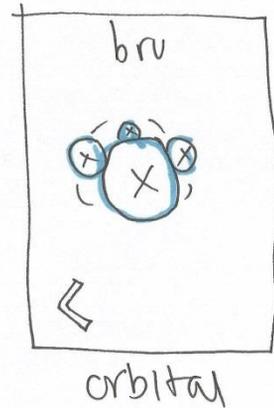
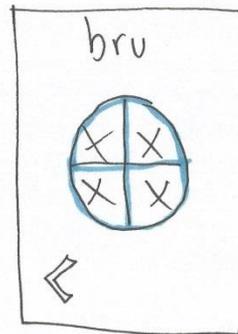
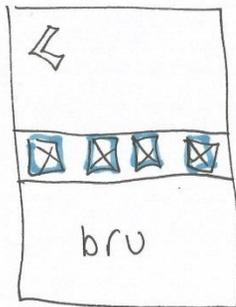
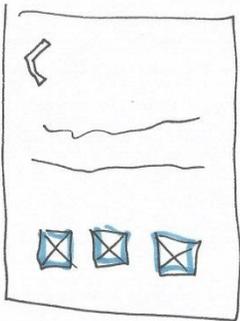
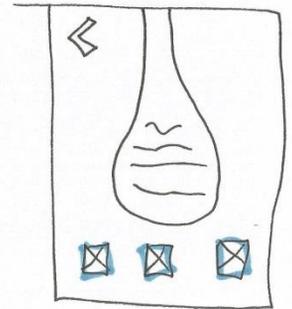
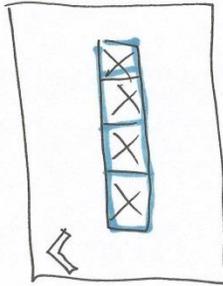
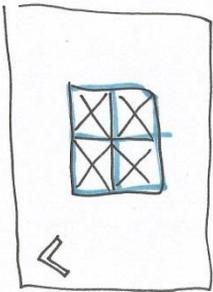
I then did various drawings for how the “prizes” screen could look; taking into account **ease of use** and **navigation for the user** as well **minimalist aesthetics** to continue the **theme** throughout the app interface. I experimented and explored how the screen could display both a **single prize as well as multiple prizes**; and how the layout could work with this to make it as **easily interactive** for the user.

PRIZES SCREEN 2



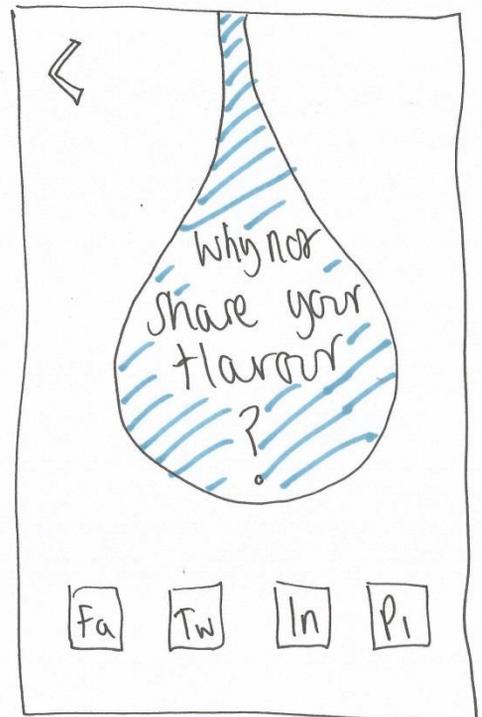
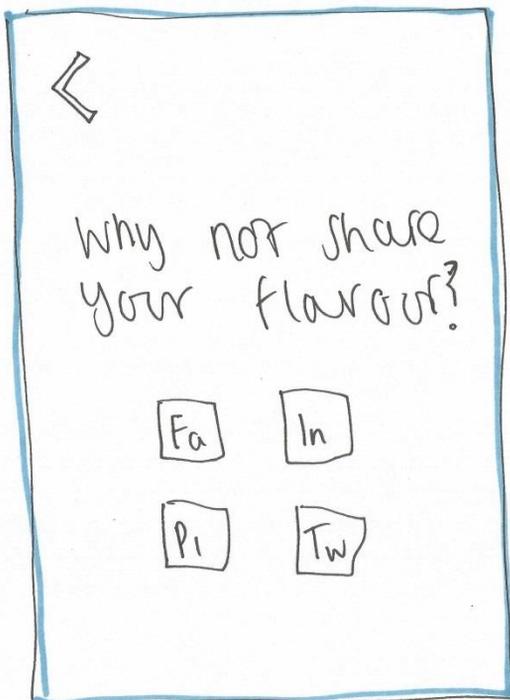
I chose to follow the theme of a **droplet with an image** shining through; however the image will be of a particular prize that the user has won. For multiple prizes, the user can simply use the **directional buttons for navigation**.

SHARE SCREEN



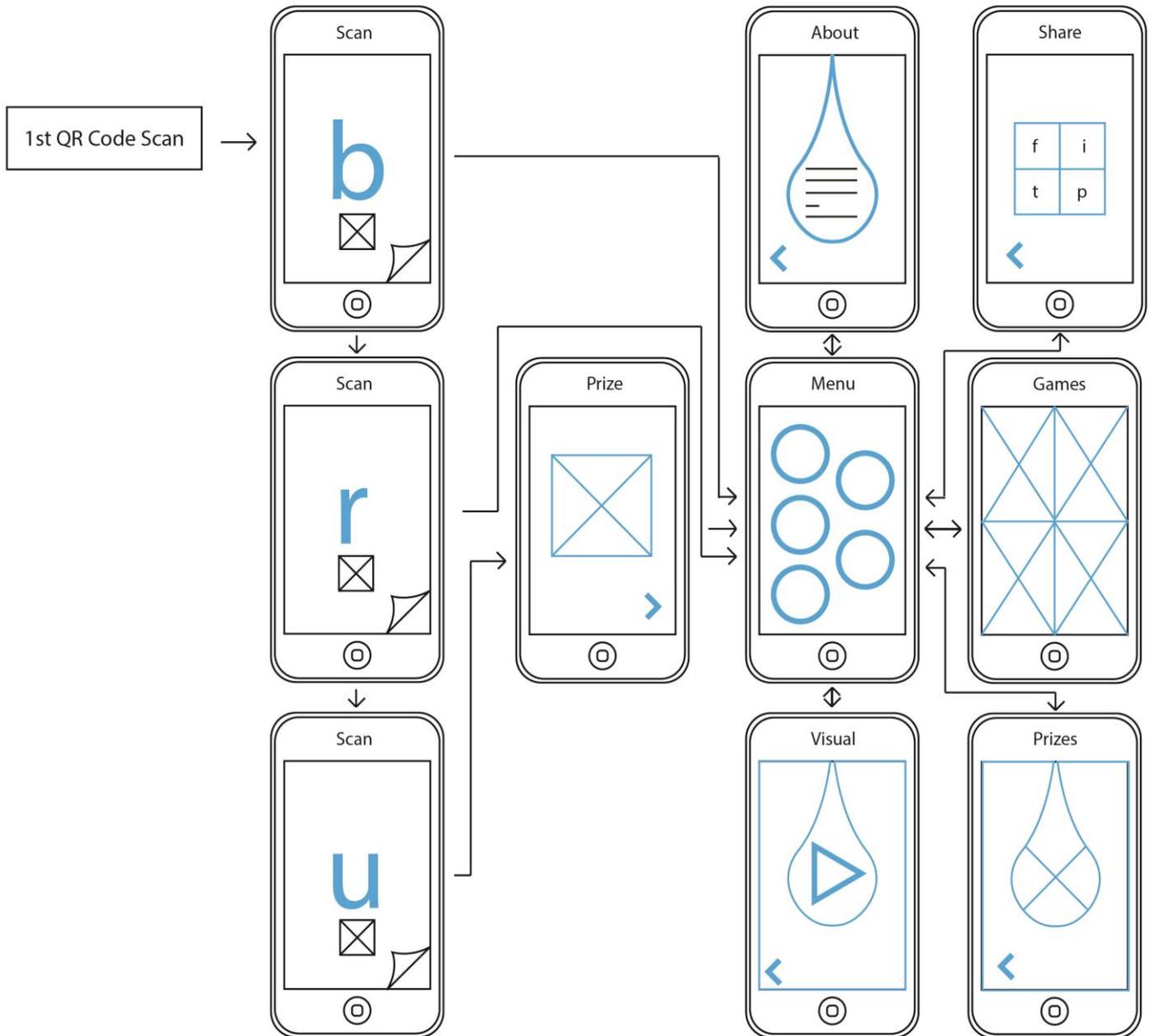
For the “share” screen, I wanted to have a **simple** interface where the **social media icons** were housed in a **central view** for the user and were easily recognisable and **usable**. I therefore experimented with the means of **navigation** in order to **enhance the users experience** and overall **ease of use**.

SHARE SCREEN 2



I refined and developed the two designs that I felt were best for the user experience. I chose to use the header **"why not share your flavour?"** as it **personally connects with the user** in a **friendly and colloquial manner**; linking well to the **modern theme and style of the product** itself.

I have **used simple icons** for each of the social media sites as they are **immediately recognised** in today's society by **young adults** (primary target audience).



In order for the app to **navigate smoothly** and **efficiently** for the user; I put together a digital-wireframe **system architecture**.

This shows the **user journey** from initially scanning the code to reaching the app interface.



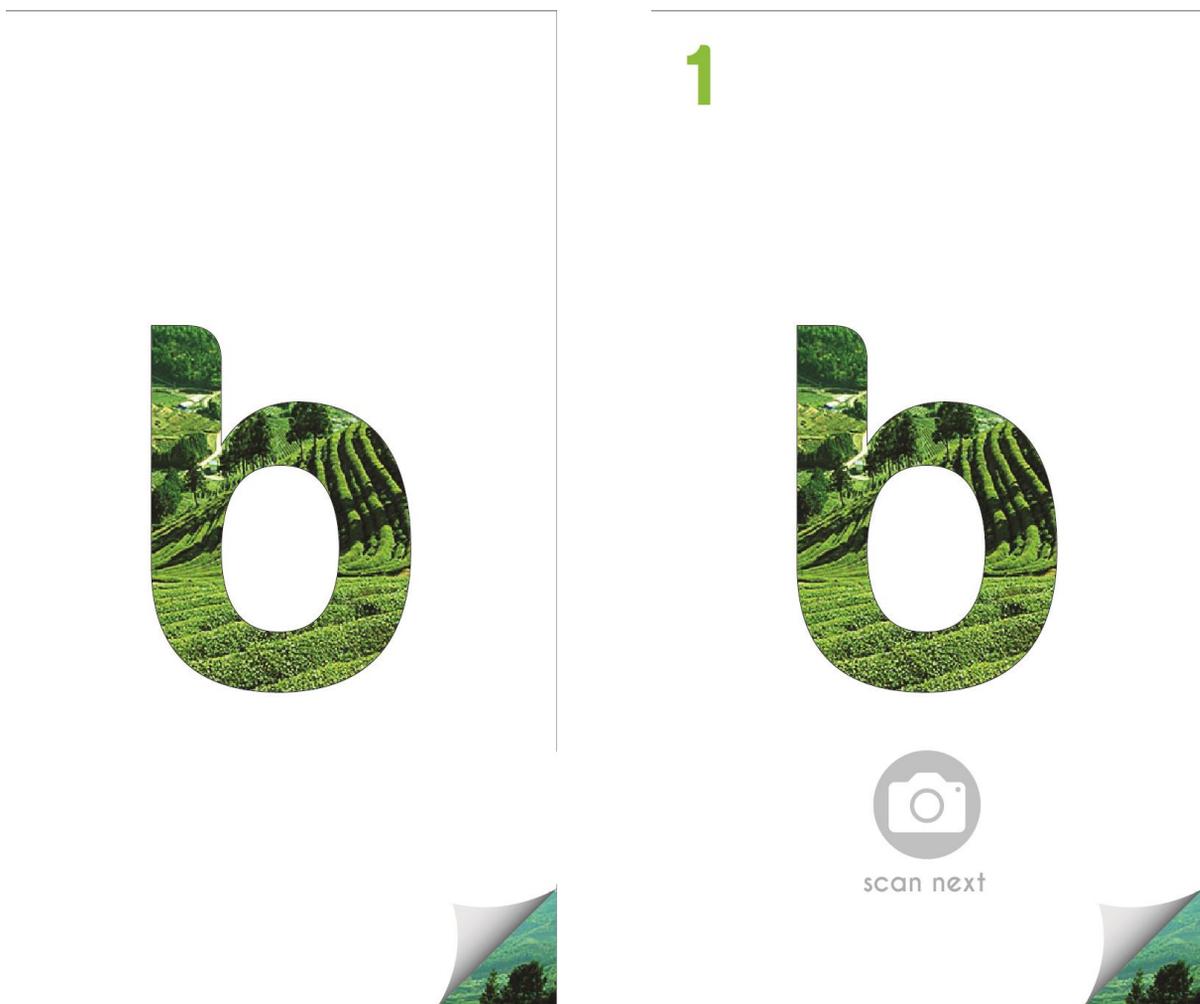
APP DEVELOPMENT

DE0974 PERSONAL PROJECT 02

Alex Roberts // Year 3 // Semester 2

Steve Gibson // Trevor Sewell // Ben Salem // Interactive Media Design
Faculty of Arts, Design and Social Sciences // Northumbria University

I then began to move the **initial hand-drawn wireframes** onto **Adobe Illustrator** and **digitally develop the ideas** into **visual mock-ups** ready for prototyping.



I started by developing the **letter screens** once the user scans one of the **QR codes**. I used the **same font as the brand** (called **Harabara**) so that it immediately further **establishes the brand** whilst allowing for **engagement and interaction** with the user. I added a simple number corresponding to the letter in the top corner and a **page flick** in the bottom right corner to **reveal the image behind** and therefore **catch the eye of the user** and **make them intrigued to find out more**.

I initially chose to use an image of a **green tea plantation** to shine through the letter and page flick as it **links to the origin** of one of the particular **flavours** I had in mind.



I felt however that the composition of that particular image didn't work with the **limited visibility** on the screen; and therefore changed it to a photograph of a street in New York (as one of the flavours of bru that I thought of was the "New Yorker"). I felt this would work better as it immediately shows buildings; giving a **brief but visually powerful** indication of a city.

1



scan next



1



scan next



2



scan next



3

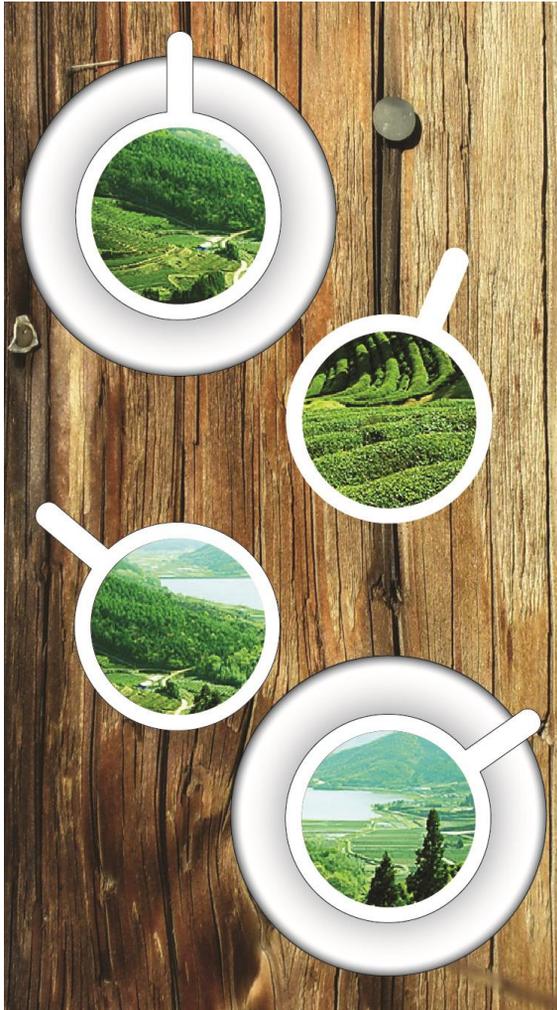


scan next



I then created the remaining two screens for “r” and “u”; using the **same template and layout** as that of “b”.

However for the “r” screen, I applied the **droplet** (which gives the user a chance of **winning a prestigious prize**) and had the **background shine through** that as well in order to make the screen stand out more than any of the other screens.

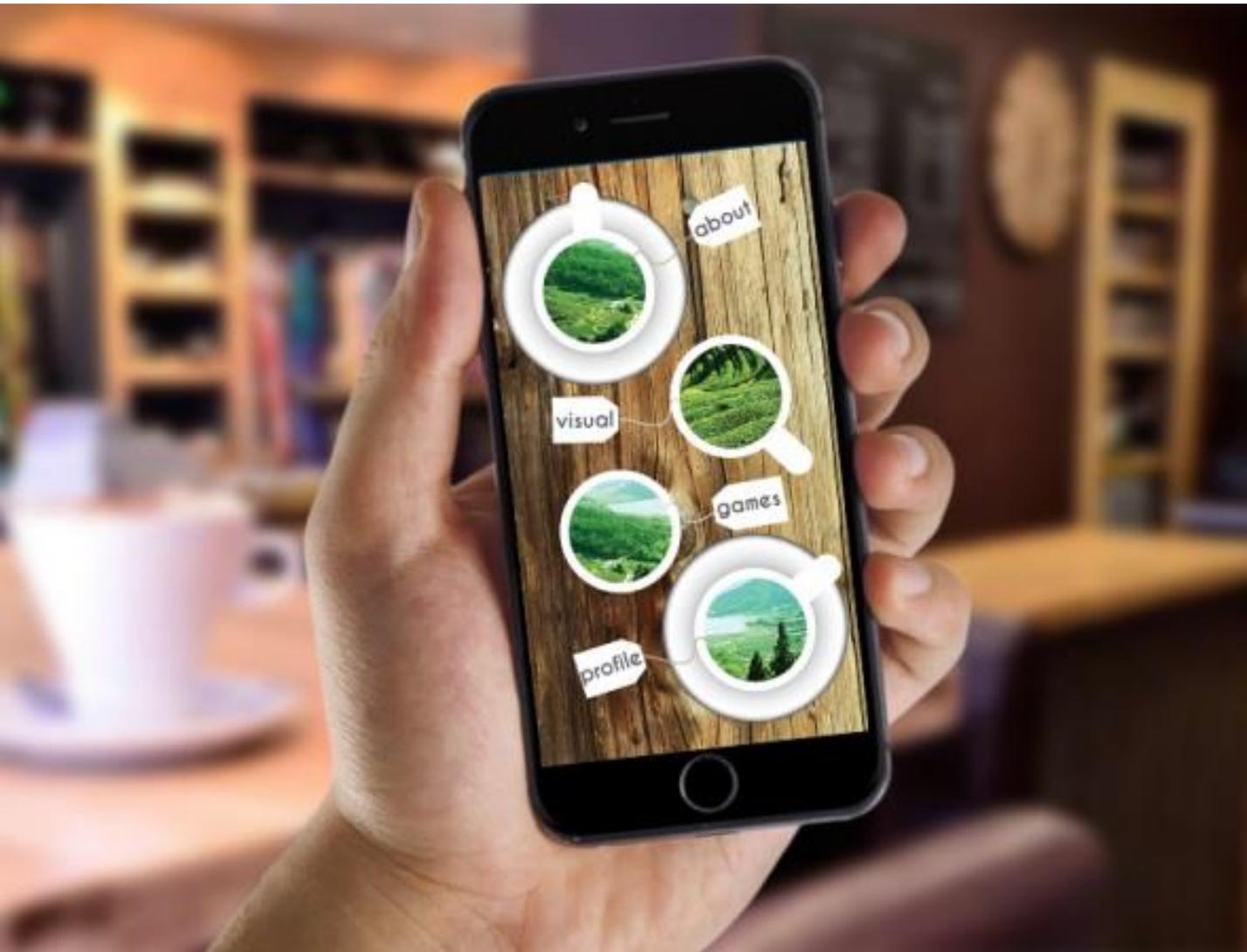


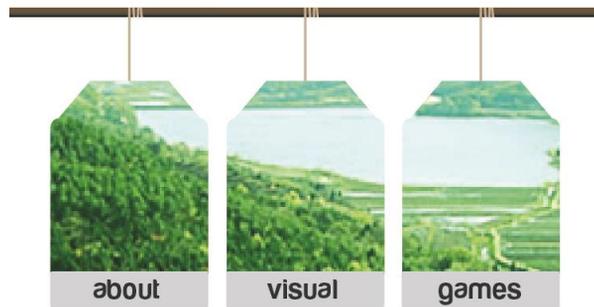
I then began to experiment with how the “menu” screen could look like; based off my initial hand drawn wireframe ideas.

One of the ideas I had that I felt worked particularly well both **functionally and visually** was having the menu selections as **cups** (looking from a birds eye perspective view) in which the background image shines through.

This metaphorically creates a **visual representation** of both the flavour that the user is drinking as well as its **origin**.

I experimented with using a **natural wood texture** as the background to the screen in order to make it look more **realistic** and like the cups were sat on a wooden table.





Another idea I experimented with digitally was the concept of the menu selections being **hanging tea bags**; and in order to select them, the user must **drag them into the cup** (therefore imitating the process of making tea).

I followed the theme of the **background image shining through** the tea bags in order to represent the flavour and catch the users eye.

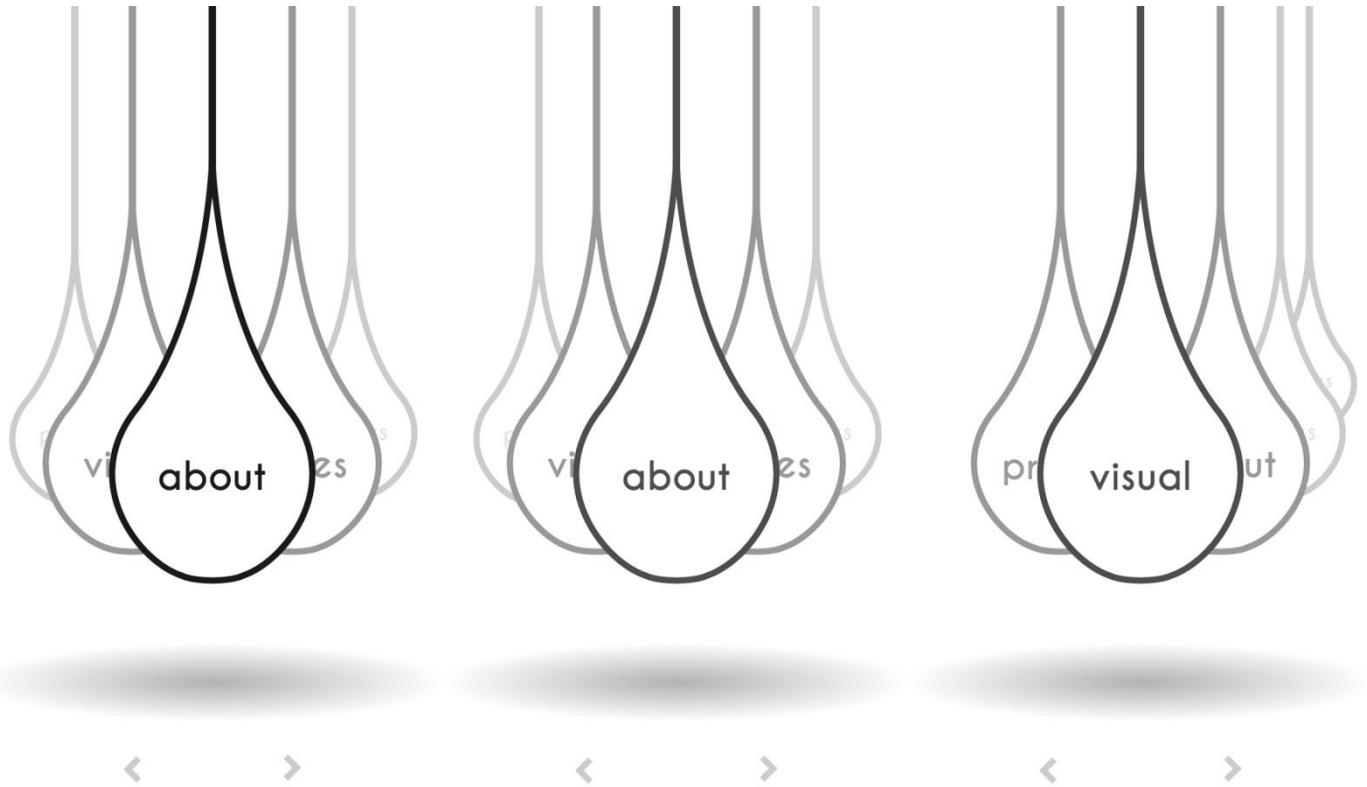


The other menu design that I felt worked well due to its sheer **simplicity** and **brand connection** was the **hanging water droplets** as menu selection.

I experimented with both **flat design** principles as well as using a **three-dimensional emboss** in order to see which one (visually) worked the best.

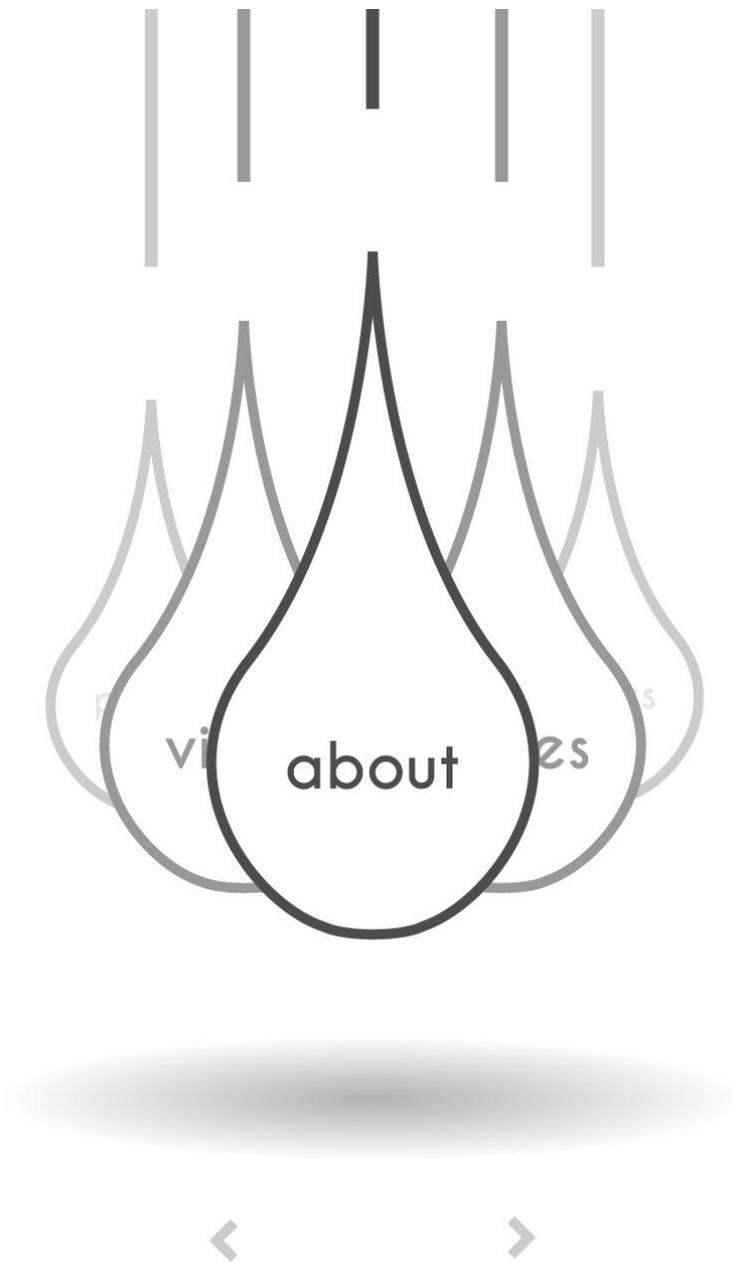
I chose to use a **simple grey and white** colour palette as that links well to the colour used in the **brand identity**.

In order to give a sense of **depth and dimension** in the screen; I used different shades for layers that were further back and then added a shadow underneath to envelope and encapsulate a **three-dimensional ambience**.



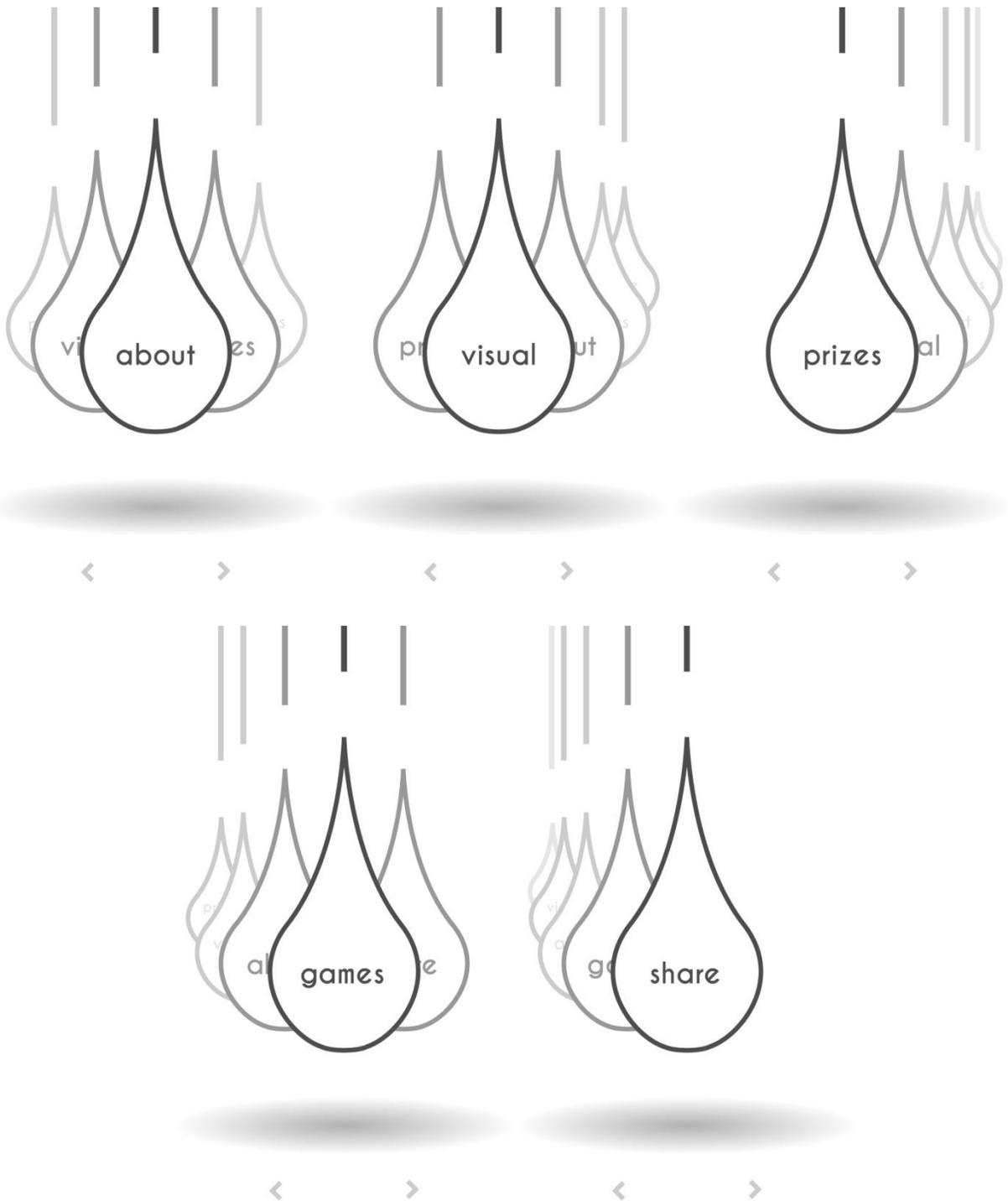
I found however through further experimentation that the menu design looked better visually when the droplets were in a “flat” design style and **filled with white and then simply outlined with grey.**

I felt that by doing this, it gave the design a more **fresh, modern and clean feel**; whilst sticking to the **minimal and simplistic** visual layout and theme.



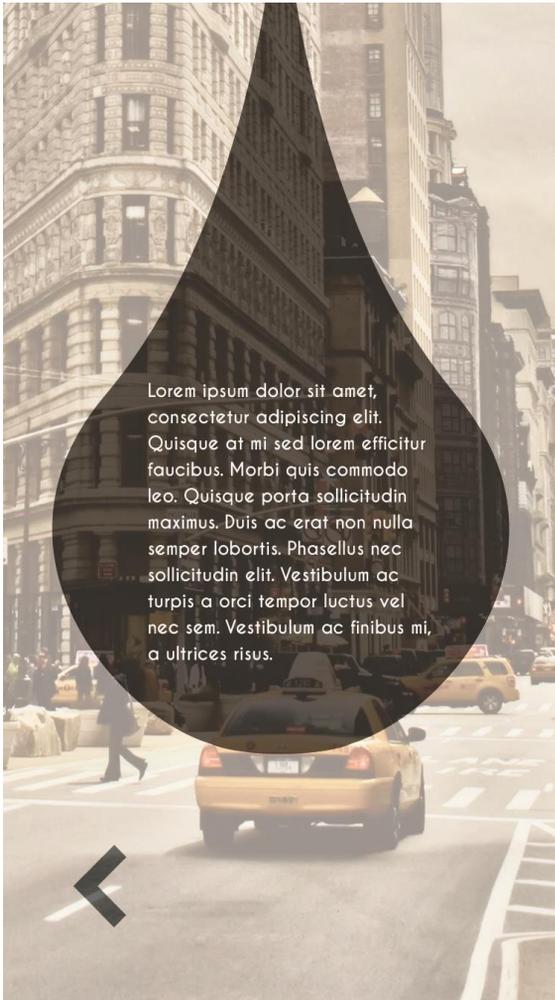
Through experimentation I decided to **disconnect the droplets** in order to give more of a sense of liquid in the design; as before I felt that it wasn't immediately obvious what the hanging droplets visually represented before.

I also changed the colour palette just slightly to lighter greys as I felt that (especially the option in selection) is looked **too severe on the white**.



I applied all of these little changes to all of the screens in order to create one **smoothly-navigating menu system** that **relates well to the brand**.

By following the theme of different shades of grey for the layers; it allows the user to easily see which option is in selection whilst **visually giving a sense of depth** when navigating.



Lorem ipsum dolor sit amet,
consectetur adipiscing elit.
Quisque at mi sed lorem efficitur
faucibus. Morbi quis commodo
leo. Quisque porta sollicitudin
maximus. Duis ac erat non nulla
semper lobortis. Phasellus nec
sollicitudin elit. Vestibulum ac
turpis a orci tempor luctus vel
nec sem. Vestibulum ac finibus mi,
a ultrices risus.



Lorem ipsum dolor sit
amet, consectetur
adipiscing elit.
Quisque at mi sed
lorem efficitur
faucibus. Morbi quis
commodo leo.
Quisque porta
sollicitudin maximus.
Duis ac erat non nulla
semper lobortis.

I then began to develop the “about” screen; taking into consideration the wireframe designs that I felt were most successful for this screen.

I experimented with how the **imagery could be shone through** for the user while using **opacity** to allow the text to be easily read.

I developed this idea to have a simple white background with the droplet showing the imagery through; therefore keeping a similar **theme** to the “scan” screens.



Taken from the heart of Manhattan, the New Yorker has a subtly delicious blend of flavours that connect you to the local cuisine of the big apple. Pastries; cakes; drinks and sweets are all combined for a true taste sensation.



I then replaced the simple placeholder text with actual text giving **background information on the origin** of the “New Yorker”.



congratulations
you won a
brownie



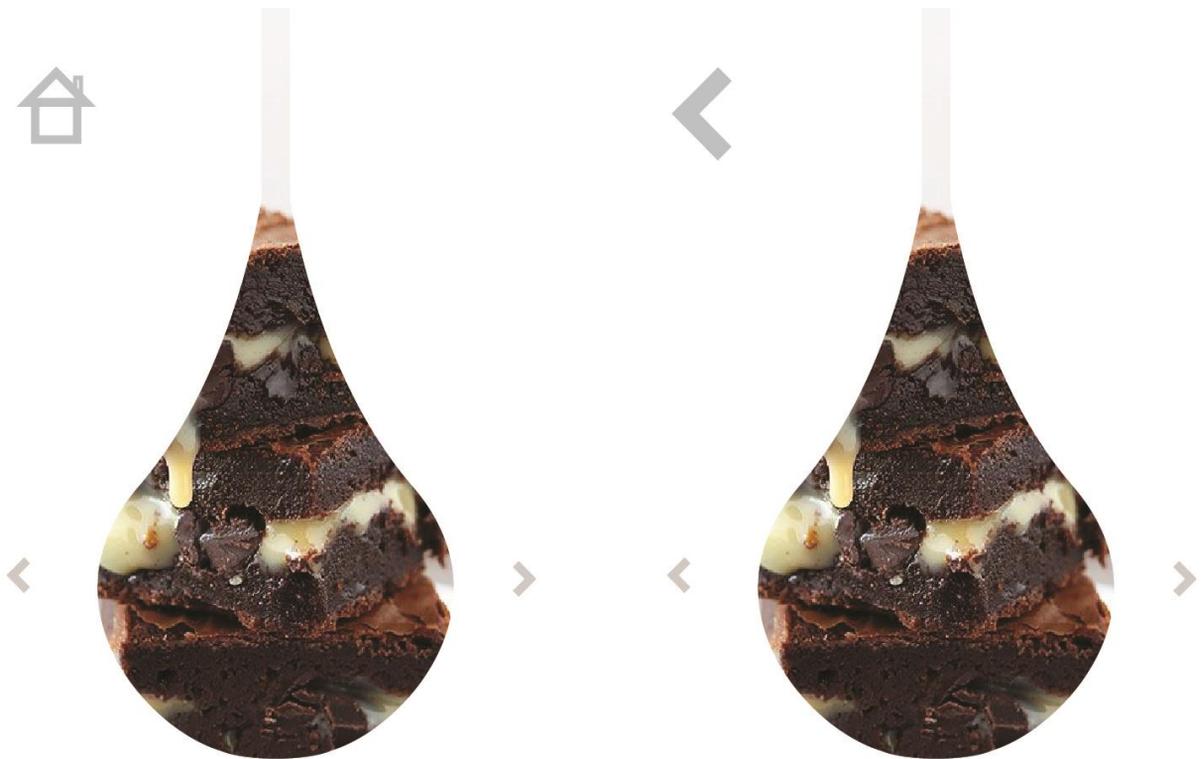
congratulations
you won a
brownie

I looked into how the user could receive a prize when they match all of the letters up correctly; and chose to use a similar layout to the “about” screen in order to **create uniformity within the app interface.**

Therefore, whatever prize the user wins will be shone through the droplet as imagery followed by a text-based banner telling them what they have won.

I also added an option for the user to **save the prize** to their profile or “prizes” screen if they do not wish to claim it at that particular moment in time.

I used the same page turn-up as that in the “letters” screens as this screen will follow immediately from them before the actual app.

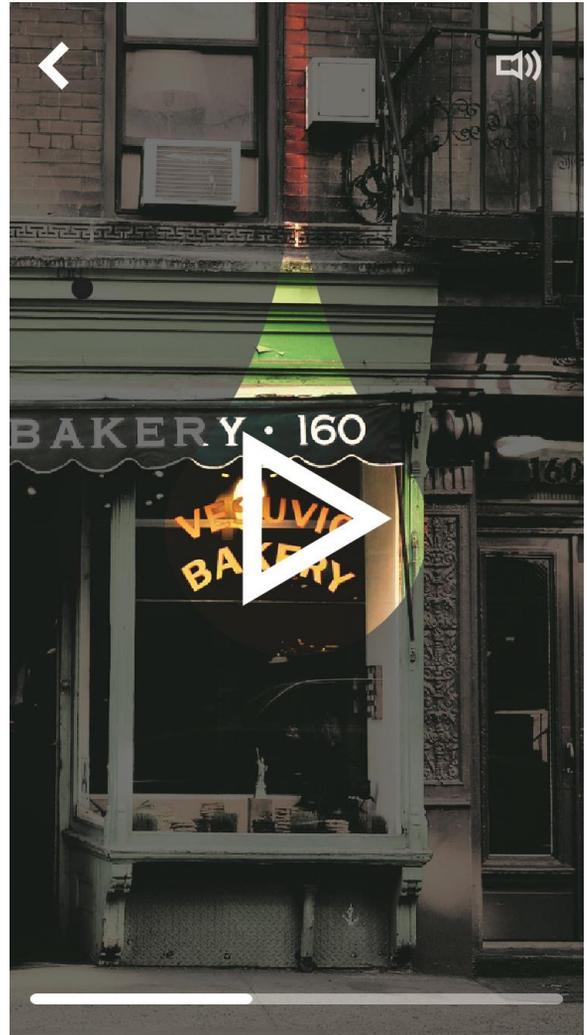
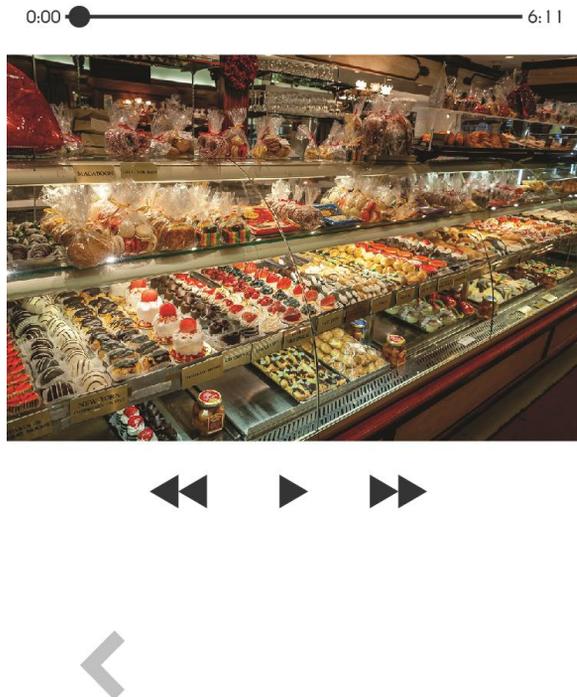


brownie

brownie

I then digitally developed the “prizes” screen; using a very similar theme and layout to the “win a prize” screen. I chose to follow the **theme** on as this will be the screen that the user is presented with if they choose to save the prize; and so there needs to be some form of **visual uniformity** and **similarity** in order to **create flow through the app**.

The user can use the directional buttons to navigate through prizes if they have more than one saved and can use the arrow in the top left corner to go back to the main menu.



For the “video”/“visual” screen; I chose to use a very **simplistic layout** where the **video imagery itself is the main focus** of the screen with all the additional controls and navigation working around it.

I initially went for a very **simplistic design** where the video is centralized on a white background (to follow the theme of the app) and then the controls are above and below it; however I felt that the video imagery should be much bigger.

I therefore made the imagery the size of the **entire screen**; and then (for when the video is paused) placed an **opaque grey layer** over it with a **hanging droplet that is completely see-through**. I chose to make the play button large and centralized within the droplet cut-out in order for it to be immediately and **easily seen**.

The controls for the video are then placed at the edges of the screen to **not distract the user from the video**.



I then looked into developing the “share” screen; taking into consideration the wireframe designs that I felt worked most successfully both visually and functionally. I initially positioned the social media icons in a **square pattern** and in a **large format** to allow for them to be **easily seen and easily selected**.

I applied the “bru” logo to the slogan in order to **establish the screen and the overall identity**; and make it stand out to the users eye.

I used the same background image as in previous screens in order to follow the **theme and uniformity** of the app.

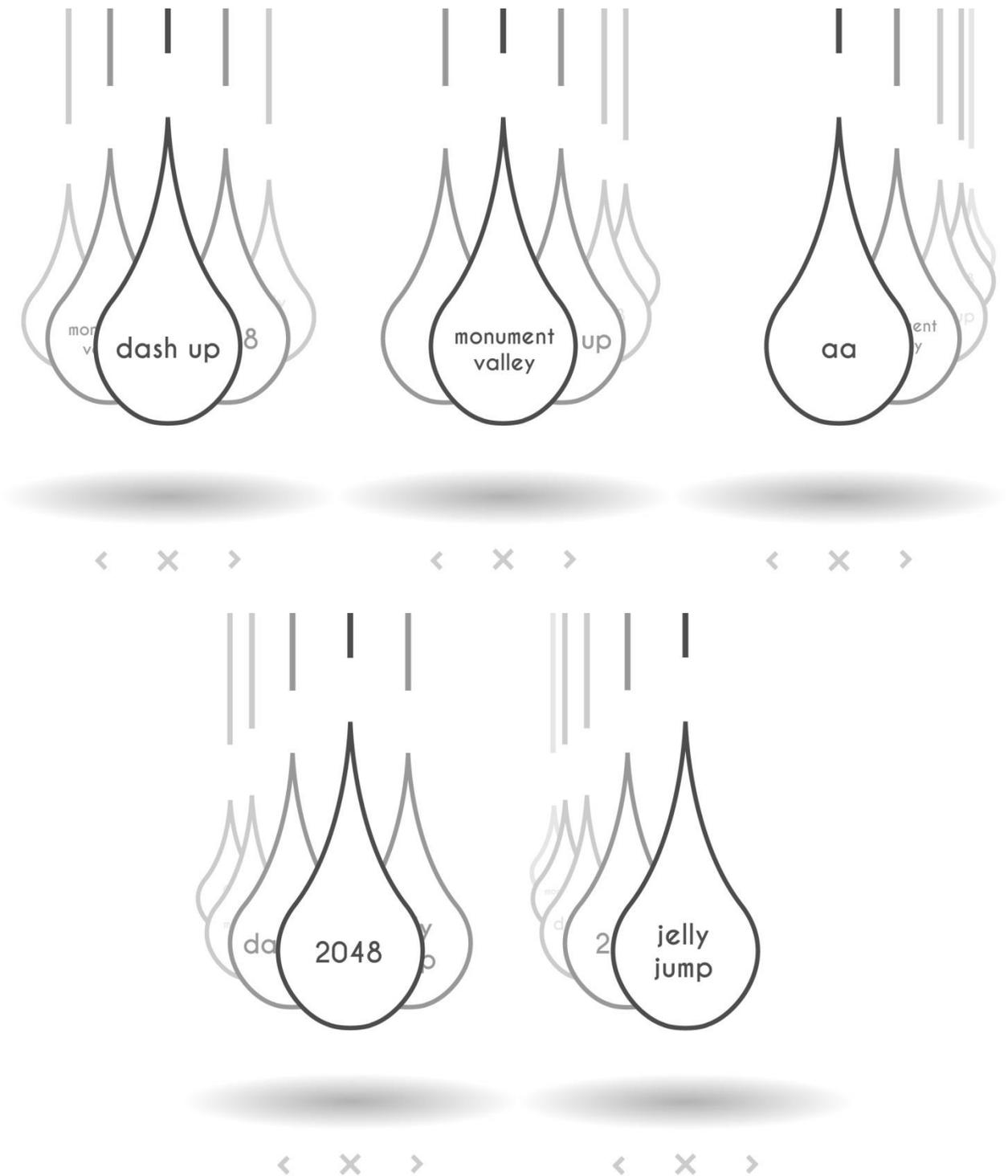


I changed this design to that of a different wireframe idea where the text and imagery is all **housed within the hanging droplet** as I felt that the screens should carry the theme throughout.

I experimented with having the white behind the social media icons “cut out” to **reveal the imagery** behind as well in order to make them an immediate focus on the screen in-sync with the droplet and its contents.



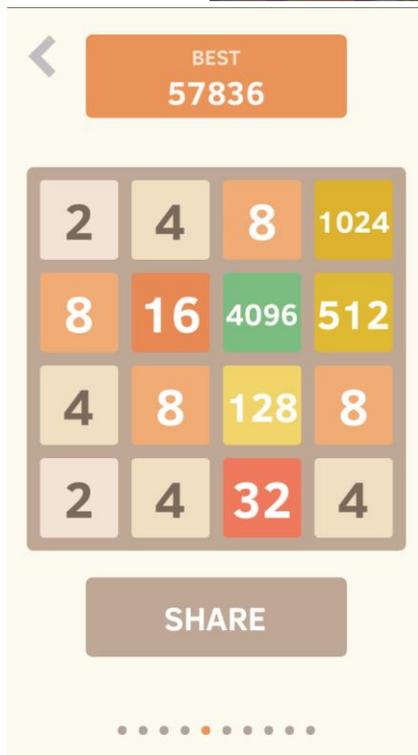
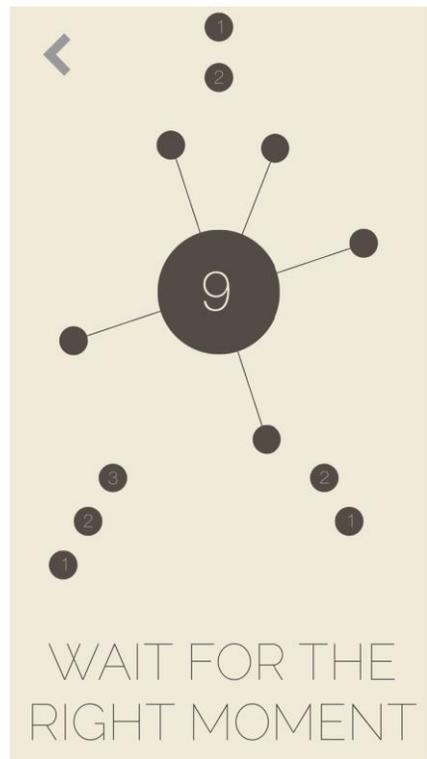
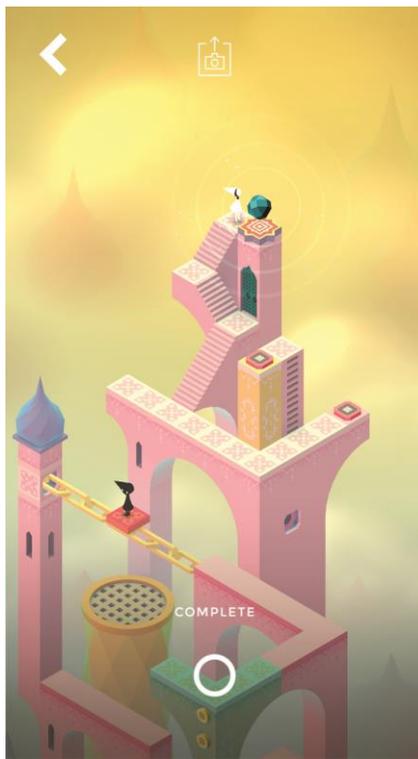
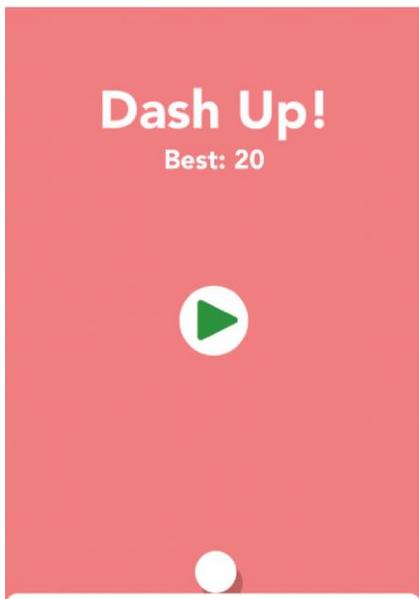
I made the final change of having the “bru” logo present instead of the word “flavour” as it both makes the screen more friendly and colloquial as well as establishing the brand identity further.



For the game selection screen; I chose to simply use the same layout and design as the menu, and then have a **simple fade transition** between them to create **continuity**.

I chose for the app to contain a variety of **already existing games** that applied to a wide range of personalities as well as age groups.

(I did not design or make any of the games in the app. They are simply visual representations of the kind of games that would be present in the app; and are already existing app games located on the Apple app store).



These are the games that I chose to use in my “games” section of the app interface. “Dash Up” is a very **simple yet addictive** levels game; “Monument Valley” is a **more difficult and time consuming** platform game based around illusion; “AA” is a very **simple yet addictive game based around coordination** and timing; “2048” is a **math’s based game**; and “Jelly Jump” is a **more juvenile** yet addictively fun level based game.

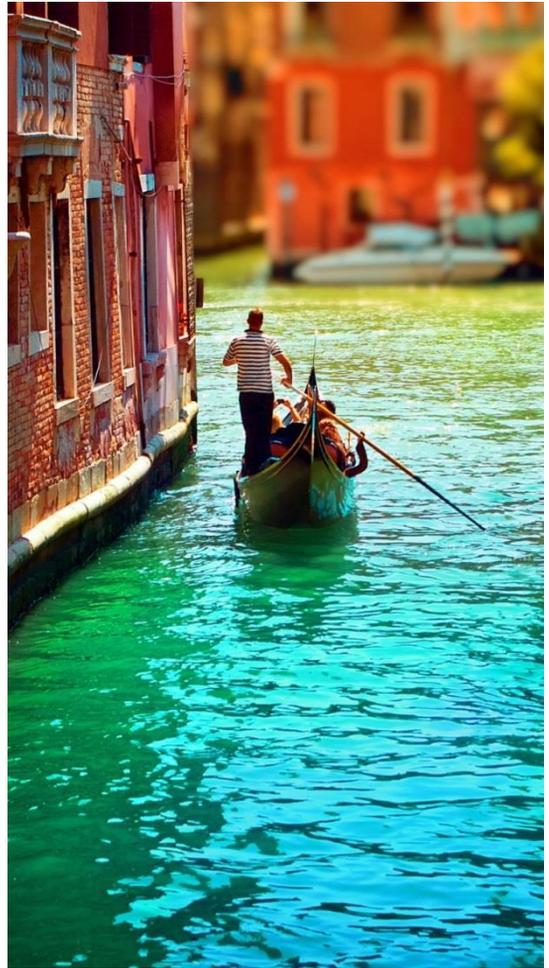
I chose to use mostly games that didn’t take a lot of getting used to as this is ideal for people who are wanting to relax for a bit with a drink.

bru



I created a simple “loading” screen for when the app is loading.

This screen simply consists of the **brand identity** and a **loading spiral** (both following the same grey colour palette).



I then looked at creating screens for two other flavours of “bru” as well as the New Yorker. After researching various places in the world that had the **“best” food and cuisine** according to tourists and locals; I narrowed the two other flavours down to **Beijing in China** (whereby the flavour would be green tea infused with various different local tastes and flavours) and **Venice in Italy** (whereby the flavour would be more linked to the various sweets and desserts made traditionally there). I therefore searched and found two great background images that I could use as replacements for the New York Street.

1



scan next

2



scan next

3



scan next



I then applied the chosen Beijing background to the screen interfaces that I had previously designed for the New Yorker. I used a **related image** for the “visual” screen depicting a **local food market** situated in the heart of Beijing. I also changed the text in the “about” screen to relate to the different flavours present and their **origin**.

1



scan next

2

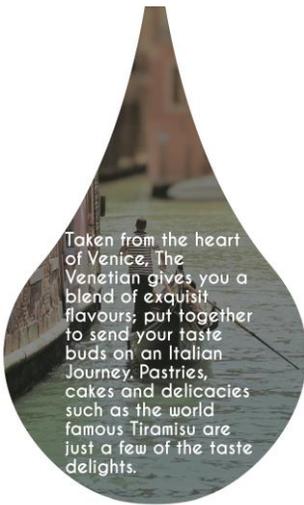


scan next

3



scan next



I followed exactly the same process for Venice (or the Venetian as the flavour would be called).



PROTOTYPE

DE0974 PERSONAL PROJECT 02

Alex Roberts // Year 3 // Semester 2

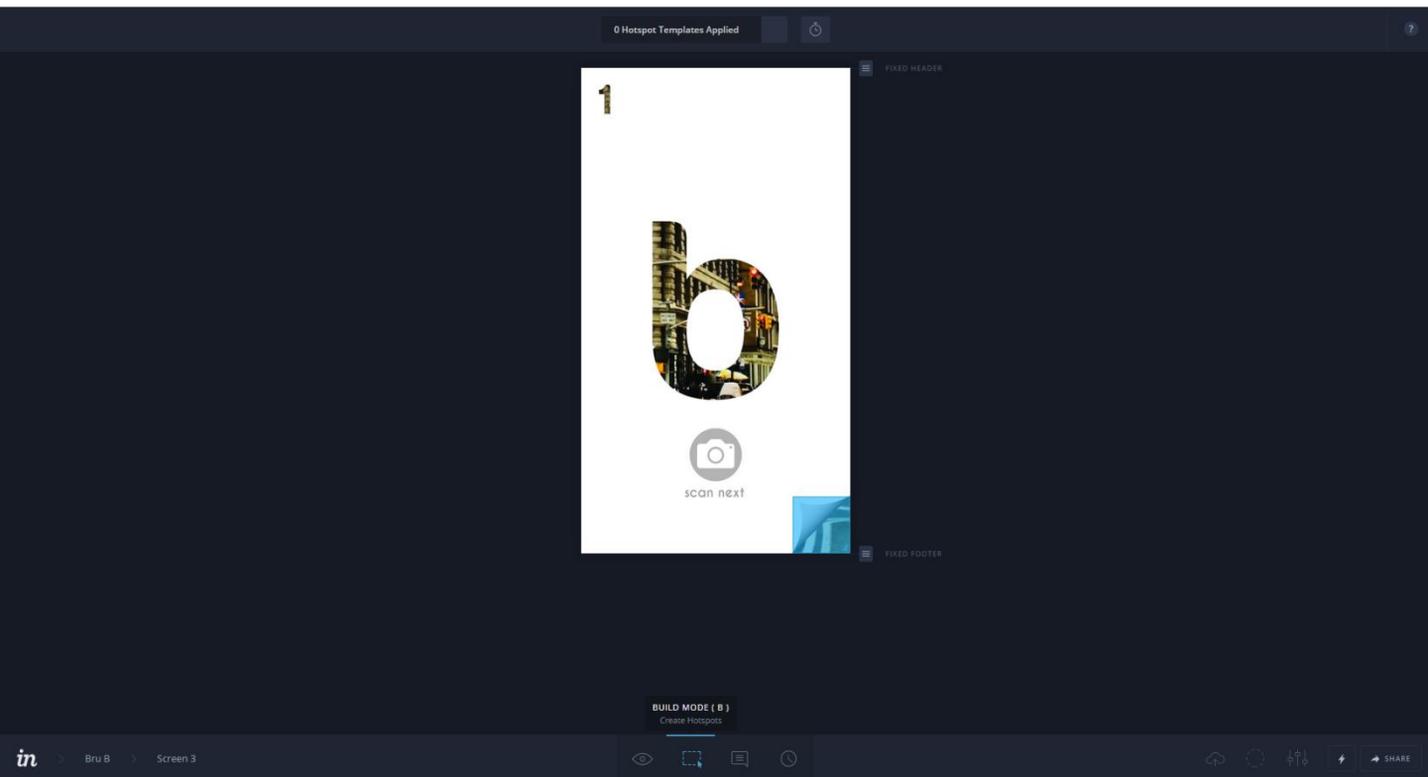
Steve Gibson // Trevor Sewell // Ben Salem // Interactive Media Design
Faculty of Arts, Design and Social Sciences // Northumbria University

I looked at various different **app prototyping tools** that are easily available to designers (both downloadable and online).

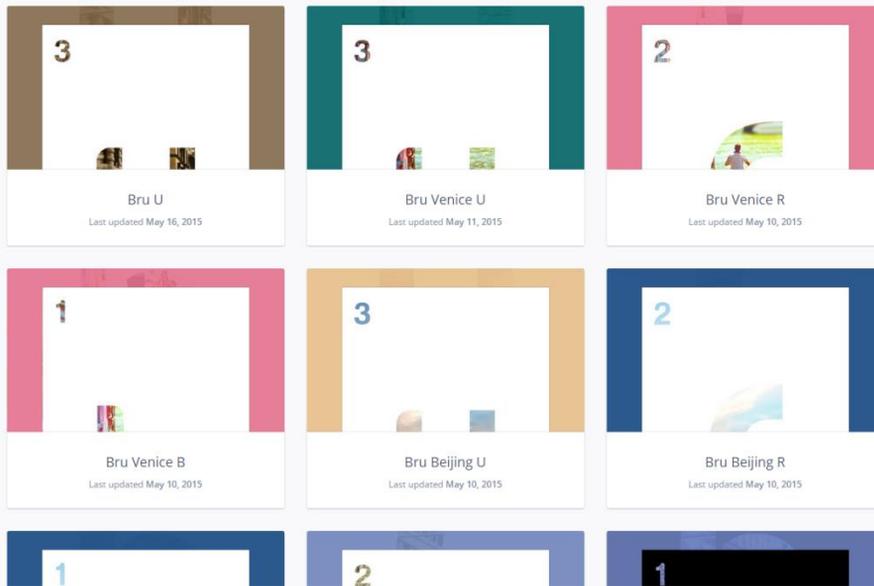
One of the website interfaces that I looked at was “**Invision**” which is a **png. Based online app prototyping tool**.

The screens are to be designed to the **specifications** of the screen size preferred (in this case it was the screen size of my Android Samsung Galaxy S4) and then can easily be uploaded into Invision.

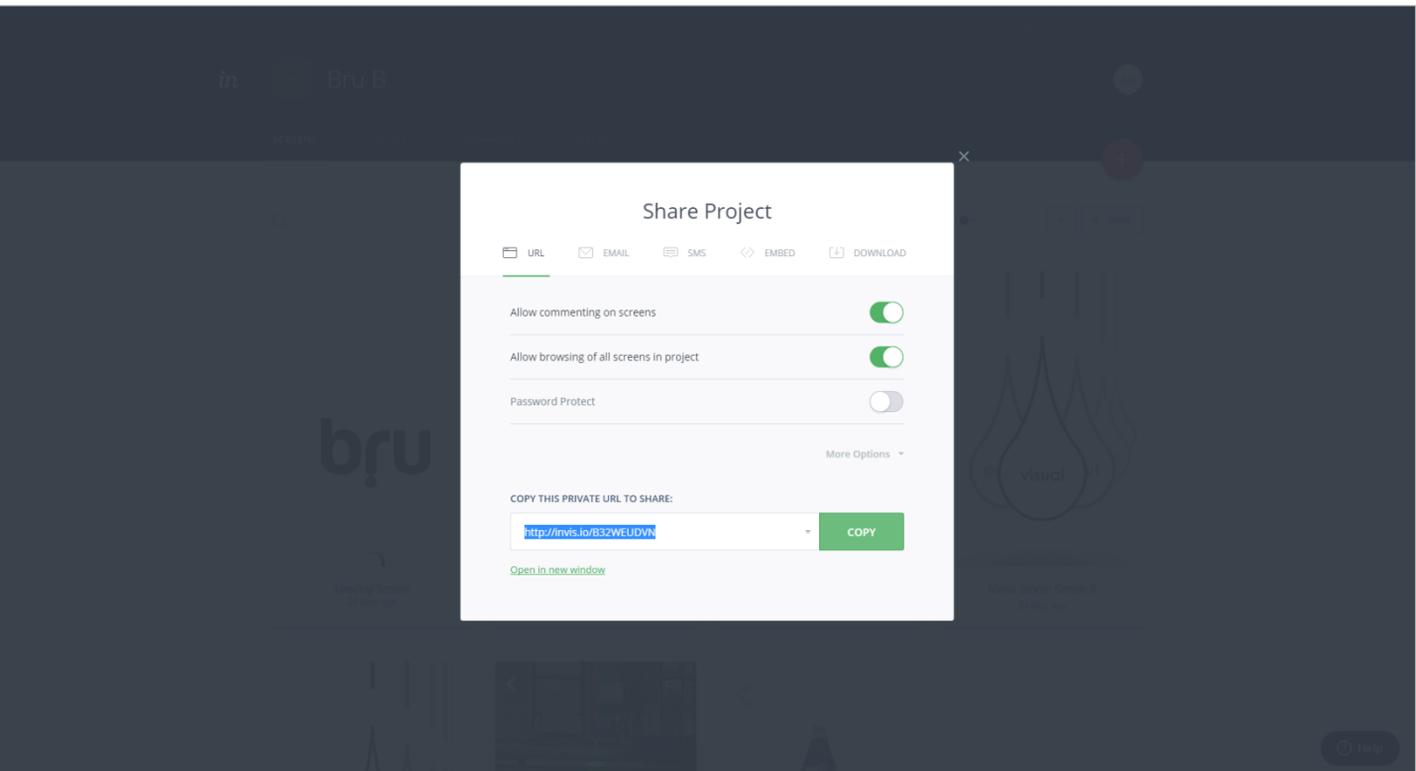
Here, users can then **link screens together**, create beautiful **screen transitions**; and more importantly (for me and my project) have access to the **individual screen URL** addresses (which I needed for the QR codes to connect properly to the corresponding screens).



Once I had uploaded the png. Files of all the app screens for each of the three flavours; I was then able to **connect the screens together using “hotspots”**. These “hotspots” can be **triggered** from a variety of **responses** such as **simply tapping the screen**; and can then link to another chosen screen by means of a variety of stunning **transitions**. I chose to use a simply **“dissolve”** transition to give the impression of the **flow and transparency of water** throughout the app.



I had to essentially create nine different prototype apps corresponding to an individual letter as they need to **connect to each of the three different QR codes** printed on the product (and there are three different flavours)



Once I had created all nine app prototypes, I was then able to **copy each of the unique URL's** in order to create my corresponding **QR codes**.

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- BATCH PROCESSING
- UNLIMITED QR CODES
- PDF REPORTS
- PASSWORD QR CODES
- SIGN UP NOW

QR CODE GENERATOR

1 DATA TYPE

- Website URL
- YouTube Video
- Google Maps Location
- Twitter
- Facebook
- LinkedIn
- Instagram
- FourSquare
- App Store Download
- iTunes Link
- Dropbox
- Plain Text
- Telephone Number
- Skype Call
- SMS Message
- Email Address
- Email Message
- Contact Details
- Digital Business Card
- Event (iCALENDAR)
- WiFi Login (Android Only)
- Paypal Buy Now Link
- Bitcoin

2 CONTENT

Website URL

Encoding Options

- Static - Embed URL into code as-is
- Dynamic - Use our qrs.ly URL shortener

[What's the difference?](#)

Subscribers get analytics and dynamic QR code editing when using our URL shortener.

4 OUTPUT TYPE

- DOWNLOAD
- PRINT
- EMAIL
- BATCH FILE UPLOAD
- PUT YOUR CODE ON OTHER STUFF
- CREATE A VISUAL QR CODE

3 FOREGROUND COLOUR

Color selection interface with a color picker and a vertical gradient bar. The foreground color is set to #323232.

Foreground Colour (Hex):

Subscribers can also specify image size and resolution, and choose from 6 raster or vector output file types and 4 error correction levels.

QR CODE PREVIEW



DOWNLOAD QR CODE

WHAT'S A QR CODE?

A QR Code (it stands for "Quick Response") is a mobile phone readable bar code that can store website URLs, plain text, phone numbers, email addresses and pretty much any

Check Out The
QR Stuff Blog

QR Stuff.com
Get your QR codes out there!

I then used the website www.qrstuff.com to create my QR codes.

I simply copied the **unique URL's** for each of the app prototypes into the content box and then used the hex colour code **#323232** (which is that of my brand identity) in order to create and download the codes. These were then **ready to be printed** on my products.



I **tested** each of the codes thoroughly however to make sure that they **connected up perfectly** to the **correct letter's and flavours** by using various different QR code scanners ready for download on the Google Play store. This code for example is the QR code for the New Yorker "b".

B

R

U

New Yorker -



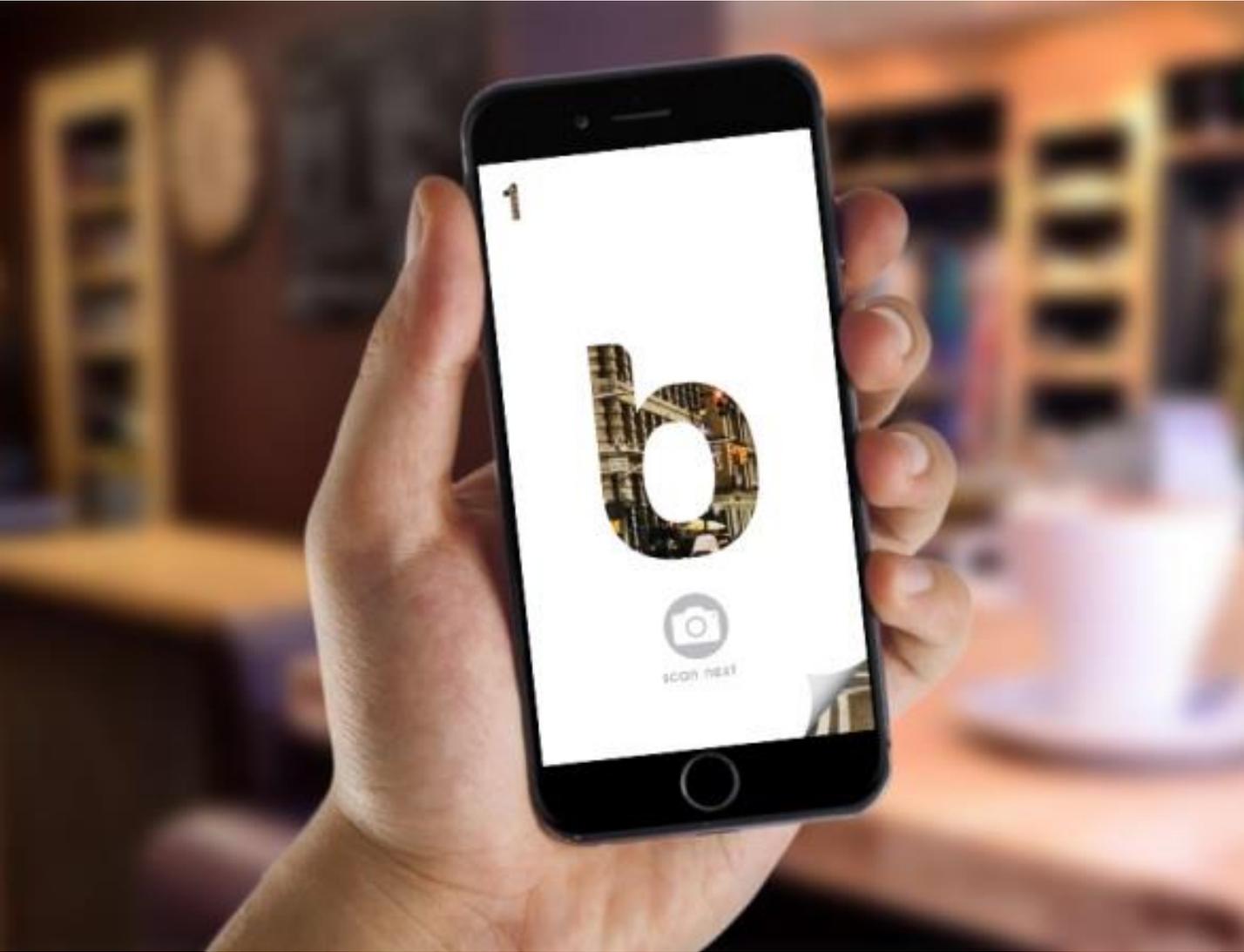
Beijing -

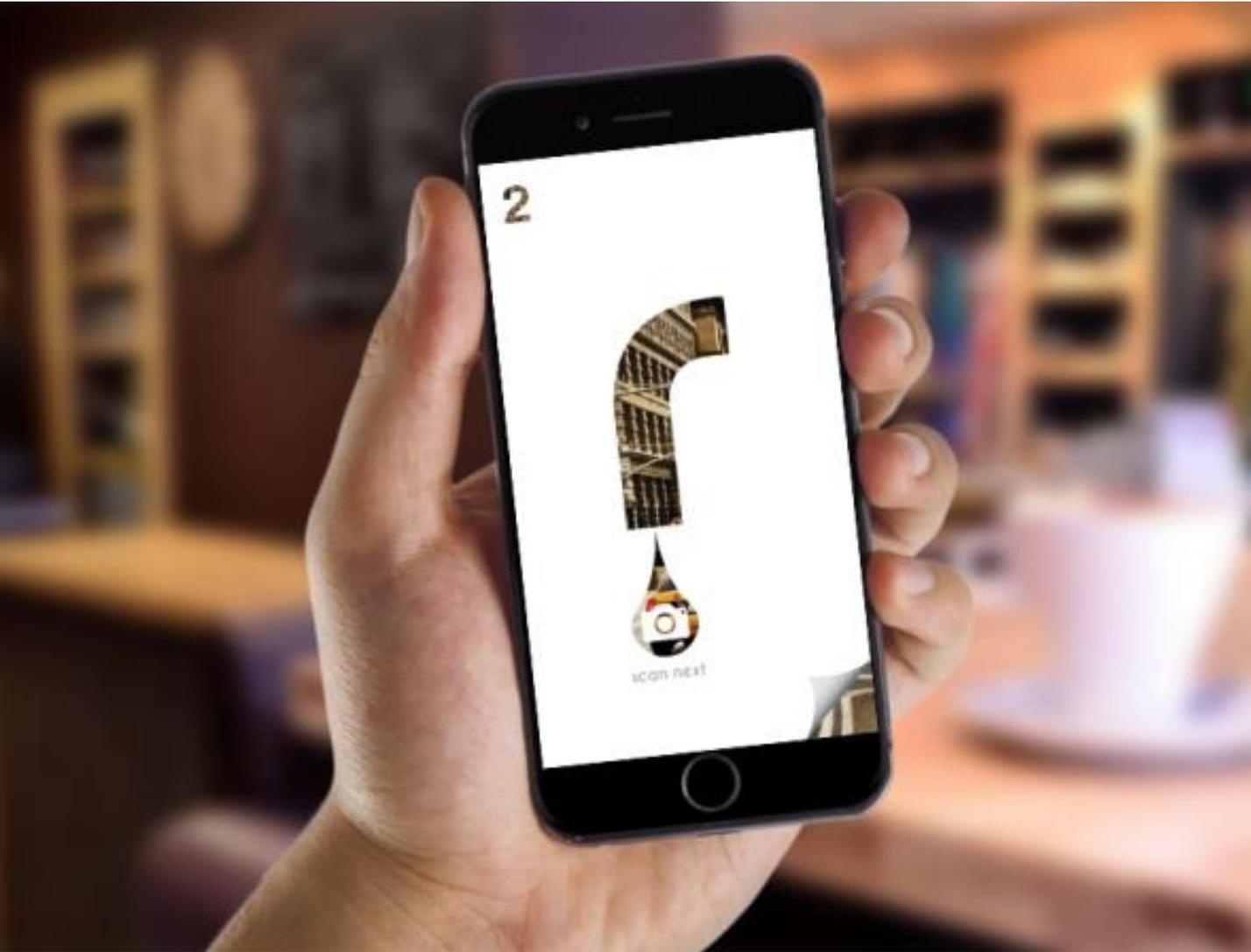


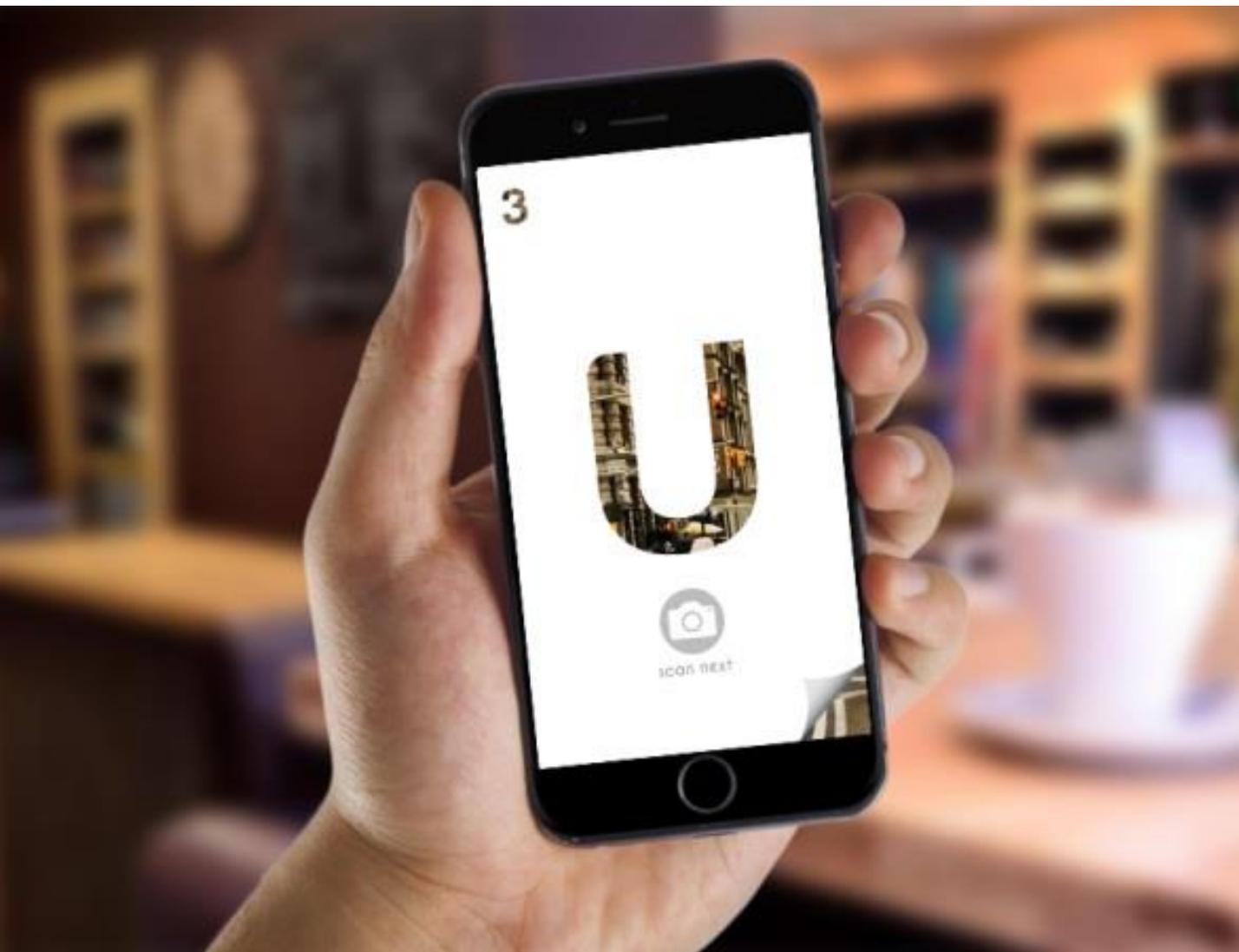
Venetian -

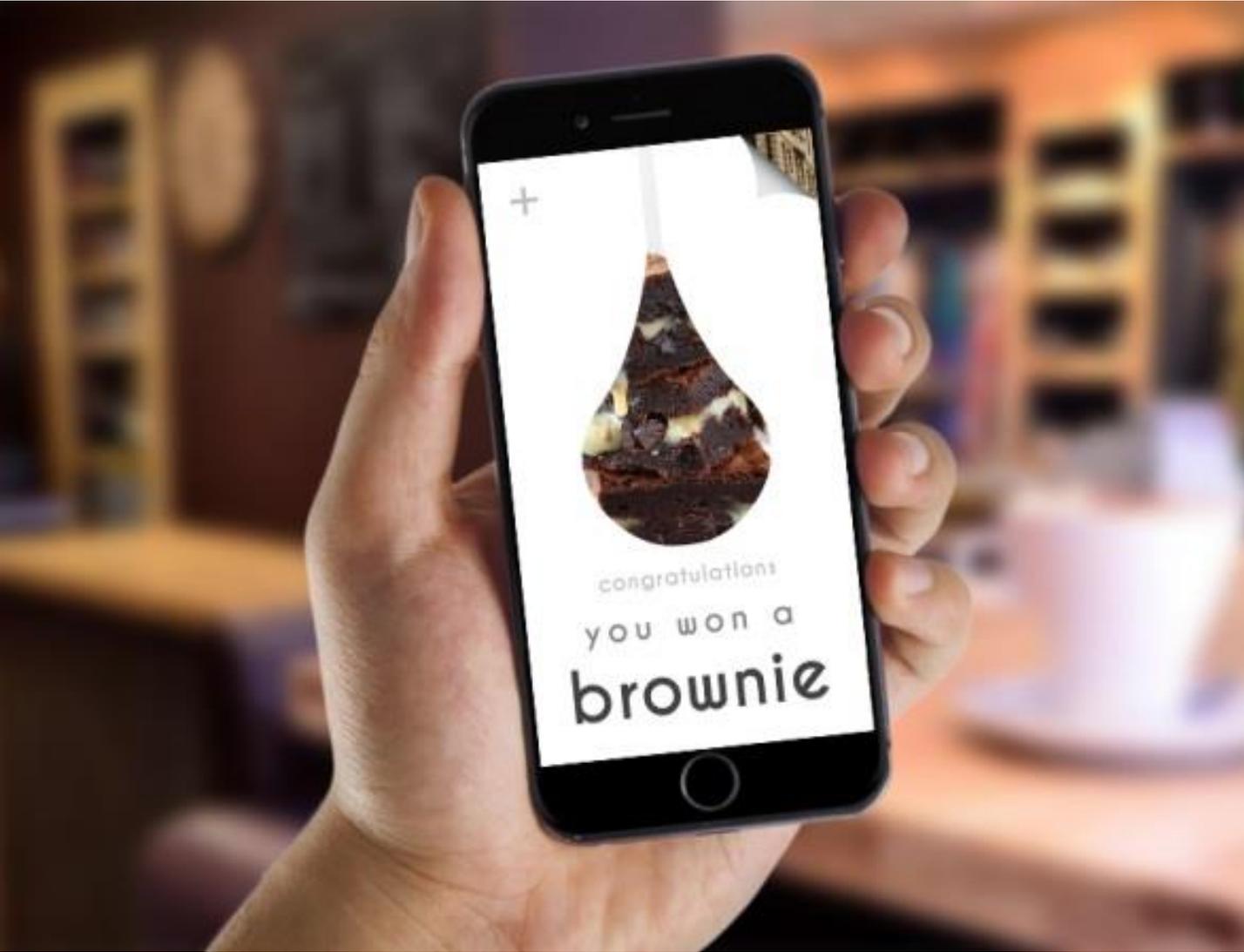


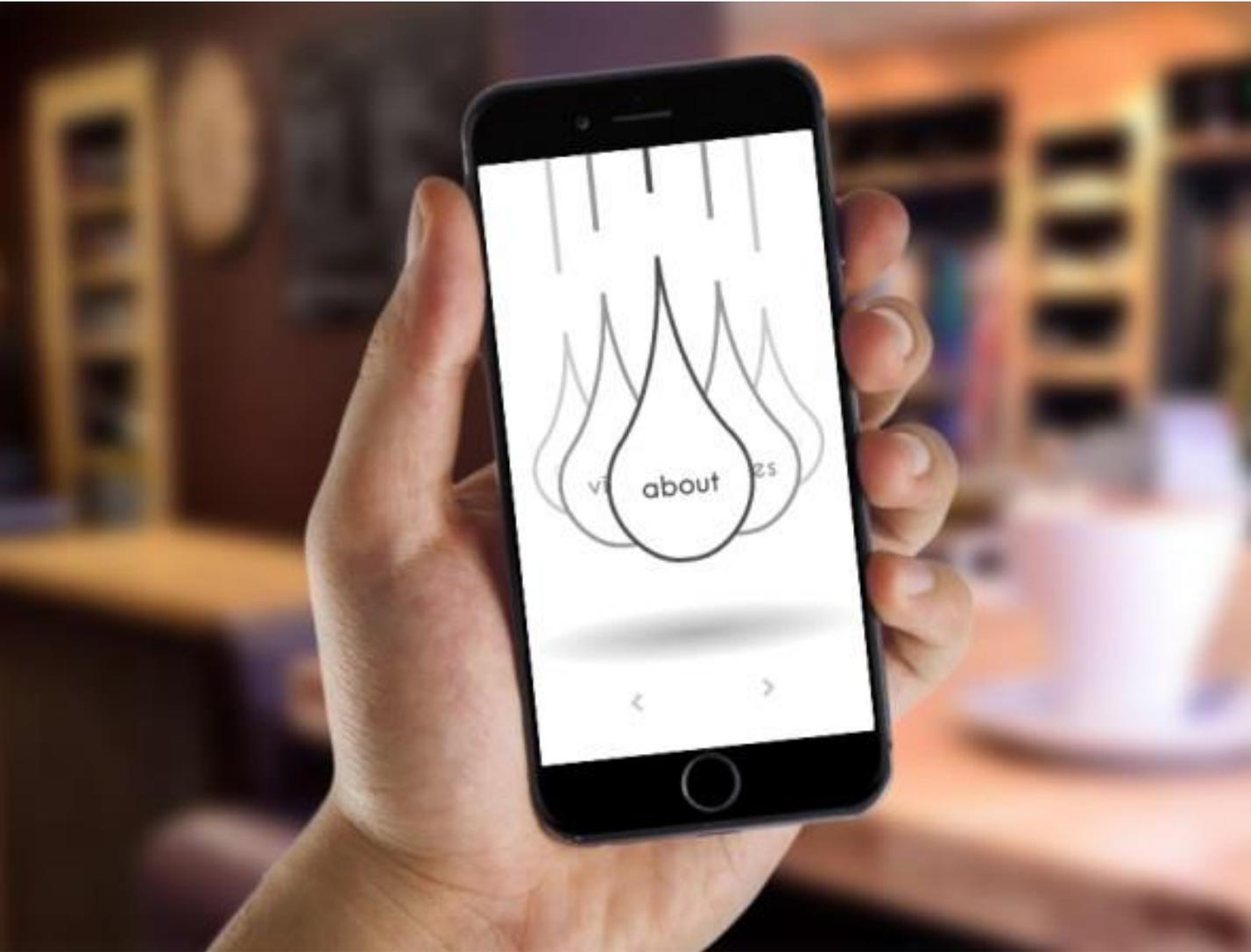
I then produced some **prototype mock-ups** whereby I **superimposed** each of my app screen designs onto an already existing **photograph** of somebody holding a smartphone in order to see how they would look actually on the screen.





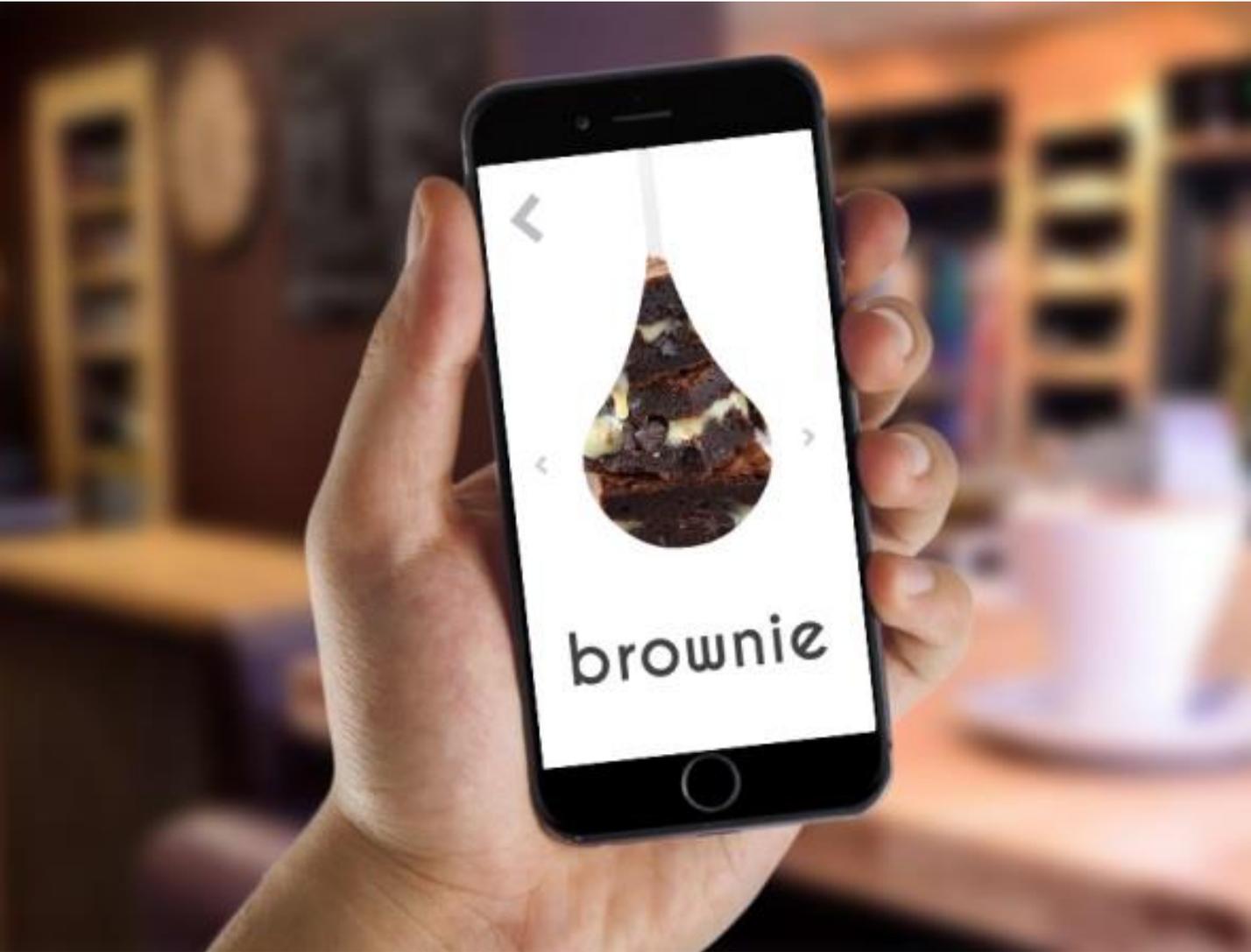








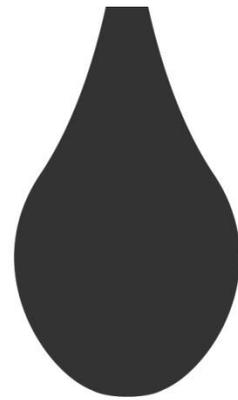








bru

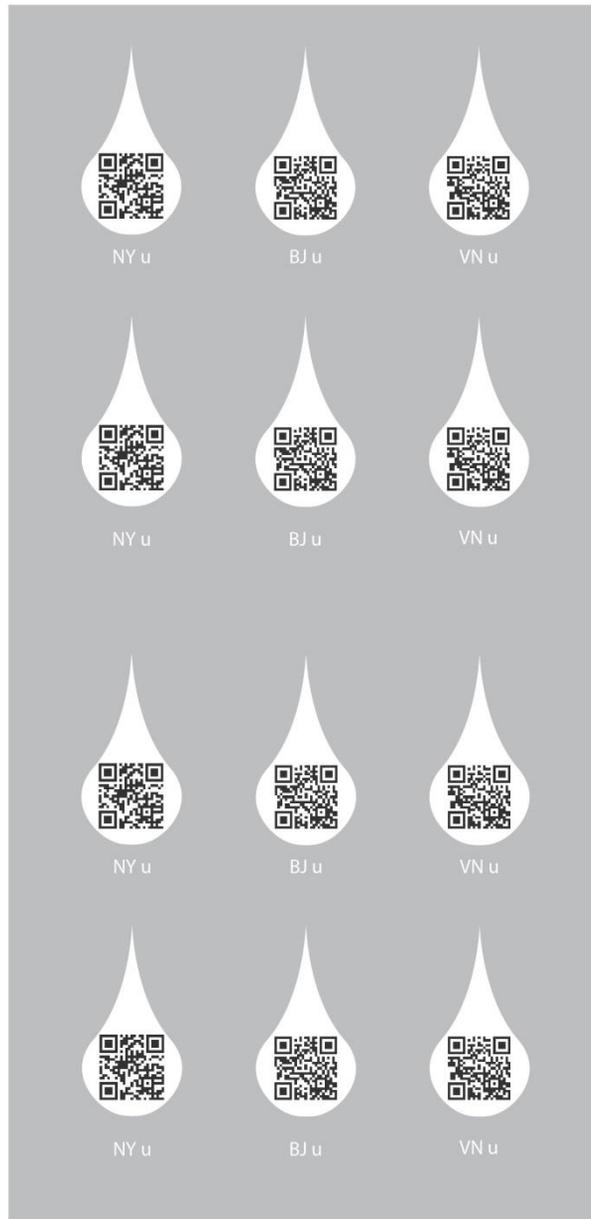


Once I was happy with the QR codes and their **reliable connectivity**; I contacted a local printing business based in Newcastle called Logo Bear that dealt with **mug printing** and got their **dimensions** for my mug template designs.

The dimensions they specified for the print area on the mugs was **77mm high x 190mm wrap around**.

I created the mug design which contains the **brand identity** itself and the **droplet** on the other side of the mug; followed by the **two different QR codes**. The third QR code is situated on the **tag on the actual tea bag**.

I originally wanted the droplet to look like it was spilling over the edge of the mug however due to the **limited print area available**, I couldn't have it printed that high and had to work with the specifications provided.



I then created the template for my tea bag tags with the individual QR codes situated on them. I used a light grey background simply because the tags are all white and therefore I needed an actual colour background in order to **cut them out accurately**.



This is a photograph of the **finished mugs and tea bag tags** once they had been printed and made. Each mug with its tea bag is **linked to one of the three flavours** (New Yorker, Beijing and Venetian).

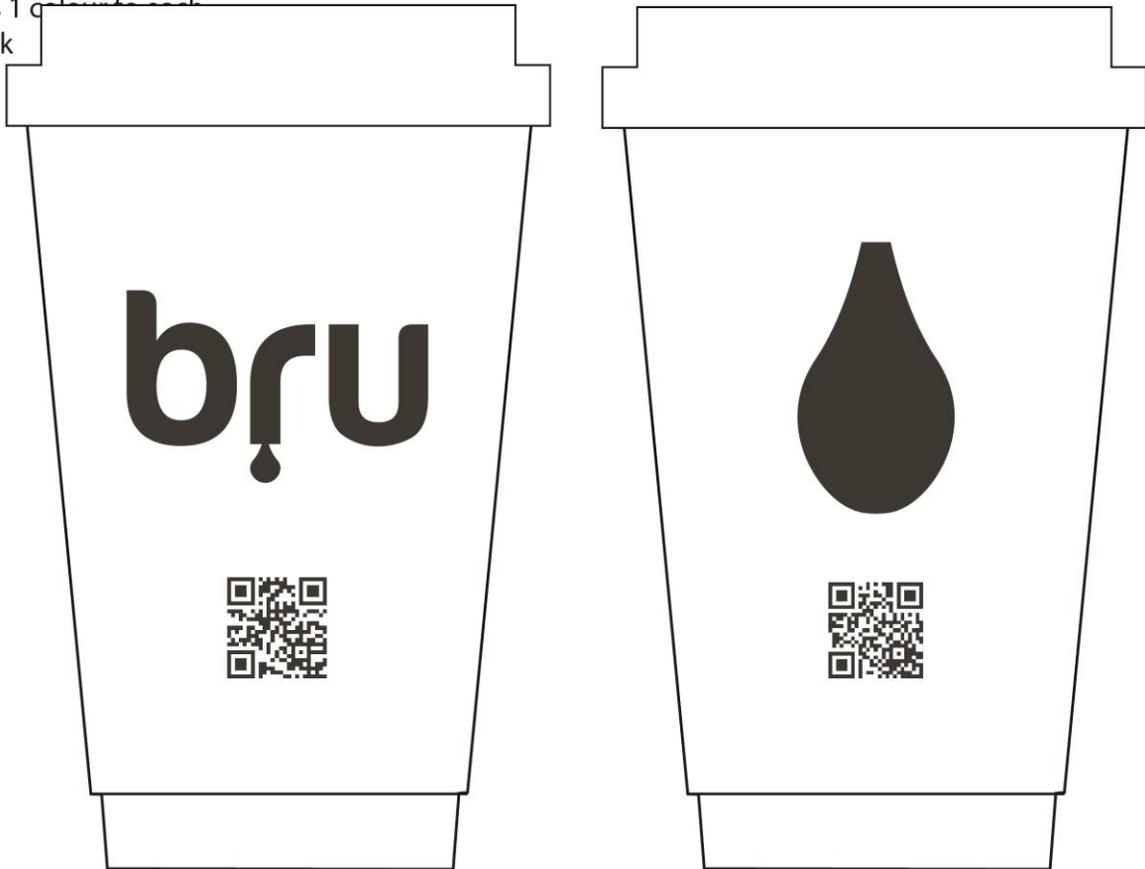


This is a photograph of one of the mugs in a **coffee shop environment**; positioned in front of a pot of hot water or tea.

16oz DW cup position guide

Printed 2 positions 1 colour each

Print colour/s: Black



Visual guide only

I then contacted a company called A J Print who dealt with **paper cup, bag and napkin** printing as I wanted to have a physical product for a **take-out** option.

This was the template used for printing the paper cups.

Similar to the mugs, unfortunately there was a **limited print area** due to my minimal order (the company usually deals with orders of over 1000+ units) and so the **droplet could not be touching the rim** of the cup.



I created **visual mock-ups** made by **superimposing** my design onto an already existing photograph of white paper cups in order to see what they would look like and if the layout **worked with the dimensions** of the product.



This is a photograph of the **finished printed paper cups with tea bags**. The cups are **double-walled** paper cups; meaning that they are **reinforced for better durability** as well as allowing for better **insulation properties**.



I did the same with the **white paper bag** and **napkins** in order to get an idea of the **take-out options** that could be available for the user.



This is a photograph of the **finished and printed take-out products**.

There are **double-walled paper cups** with the working QR codes on them; **folded handle paper bags** and **branded napkins**.



Collective photograph of all the products together

Once all my products had been made, I underwent some **user testing** to see what other people made of them and **how well they interacted with them**.

A girl called Lizzie Tomkins was one of the people who tested out all the products and looked at all of the different flavours.

She praised the products immediately after scanning the first code saying “wow, this is really cool!”.

She did not manage to scan all three of the codes in order, however she was immediately drawn to the page turn up in the corner of the screen and asked “what’s this in the corner?”.

Upon tapping it, she was then quietly immersed in the app and interacted with it very successfully. Her final comments after testing all of the products were “this should genuinely be an actual company! There’s nothing like this out there at the moment and it really takes a new spin on drinking tea. I have never been a tea person but this really makes me now want to try the different flavours”.

I was very pleased with the reactions that I got from “bru” and feel that the user testing went very successfully.



EVALUATION

DE0974 PERSONAL PROJECT 02

Alex Roberts // Year 3 // Semester 2

Steve Gibson // Trevor Sewell // Ben Salem // Interactive Media Design
Faculty of Arts, Design and Social Sciences // Northumbria University

The feedback I received throughout this project was massively helpful and really put me in the right direction quickly so I could get underway with the designing and development process.

Any constructive criticism I received, I immediately took into account in order to ensure that I produced the best, most interactive product I could linked to the subject matter and topic.

There were a few different lots of feedback that I received which really helped me pinpoint my vision for the project:

One in particular was when I was brainstorming different ways for the users to reach the app interface and (through criticism and personal aid) was eventually able to come up with the idea of scanning three different codes on the product that then led to the app as a primary method of product interaction.

Another area of feedback that I received which I felt was particularly useful was linked to detaching the droplets in the main menu screen; as originally I was going to have them connected.

However when I received the comment that they didn't particularly look like droplets or tea bags and that they would look better detached; I swiftly changed the designs for the better.

Overall, I found all the feedback extremely helpful throughout this project and feel that it has led to me being able to make a successful interactive tea drinking product.

My personal thoughts on the project are that it has been a thoroughly enjoyable and inspiring project to do. When brainstorming project ideas and briefs that I could set myself at the very start of the project; I was really wanting to challenge myself in producing an interactive product that was very different from anything I have done before. I feel that this project certainly matches that criteria.

I feel that there have certain points along the way that have very challenging and difficult; however by constantly getting helpful feedback from both tutors and my peers, I was able to overcome these and deliver (what I feel is) a successful product.

One thing that I would have thrived for it to have worked would be the droplets connecting to rim of the mugs and paper cups when in the printing process; however this just wasn't an option due to both available printing area and company policies linked to sample printings.

If I were to continue the project further, I would love to actually make and develop the app into a full working product that was available for download on the app store.

This would allow screens such as the “visual” screen to actually contain video media and have fully functioning controls.

Overall however, I have thrived off this project and am very pleased with the final outcome. I feel that I have learnt a lot in terms of product interaction as well as minimal app design linked to a product; and have found all of the stages of the project truly inspirational to me personally and as a designer.