

GRA DU TION PROJECT

Creating **acknowledgement**
between different groups of people
at Milkshake festival.

By Claire Galjart

CREATING ACKNOWLEDGEMENT BETWEEN DIFFERENT GROUPS OF PEOPLE AT MILKSHAKE FESTIVAL.

Master thesis

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D.O.L.HOUSE

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GLOSSARY

LGBTQ+ community -

The LGBTQI+ stands for Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, and the plus covers the many other sexualities and gender expressions that exist, including asexual, demisexual, non-binary, gender fluid, pansexual, polyamorous, questioning.

Stereotypes, prejudice, discrimination -

This is linked to the three principles (ABC's) of social psychology; Affect, Behaviour and Cognition. Stereotyping is the cognitive side: "the positive or negative beliefs that we hold about the characteristics of a social group." (Jhangiani & Tarry, n.d.). Prejudice is the Affect part: "an unjustifiable negative attitude toward an outgroup or toward the members of that outgroup." (Jhangiani & Tarry, n.d.). The behaviour part is discrimination: "unjustified negative behaviours toward members of outgroups based on their group membership." (Jhangiani & Tarry, n.d.).

Heteronormative -

"Suggesting or believing that only heterosexual relationships are normal or right and that men and women have naturally different roles" (Cambridge University Press, 2020).

Acknowledgement -

"Getting attention and appreciation for what you do and respect for whom you are rather than being disrespected, under-appreciated, or ignored" (Desmet & Fokkinga, 2017).

Empathise -

" Experiencing empathy, the ability to share someone else's feelings or experiences by imagining what it would be like to be in that person's situation" (Cambridge University Press, 2020).

Open-minded -

"Willing to consider ideas and opinions that are new or different to your own" (Cambridge University Press, 2020).

Meaningful interactions -

"An meaningful occasion when two or more people or things communicate with or react to each other" (Cambridge University Press, 2020).

EXECUTIVE SUMMARY

The purpose of this thesis is to examine patterns of human behaviour that underlie stereotyping and categorisation, and use this knowledge to design a physical model allowing the creation of acknowledgement between different groups of people at Milkshake festival by reducing prejudice. A survey of Milkshake festival 2017 showed that 85 percent of the visitors are part of the LGBTQ+ community. Observation of Milkshake 2019, combined with interviews (Appendix A.8), showed that the festival provides a safe zone where visitors can love whom they want to love, dress how they want to dress and be whom they want to be. Apparently, a safe zone, secluded from society, is necessary for the LGBTQ+ community to express itself. Why is that?

Although it is thought that the Netherlands is progressive, as it was the first country to legalise same-sex marriages (Wijnants, 2018), 30 percent of the population finds it disgusting to see two men kiss (Bos, Buijs and Beusekom, 2019). This is presumably caused by heteronormative behaviour (Duits & van der Sanden, 2018), which leads to categorisation, and is maximised by upbringing and society. According to Bos, Buijs and Beusekom (2019), homosexuals and bisexuals feel more often unsafe, depressed and disrespected than heterosexuals. Psychological reasons for categorisation are examined, in order to understand why people display categorisation.

At the biological level, the unconscious categorisation of objects and groups allows fast processing of information in the brain (McLeod, 2015). The downside is that such categorisation can lead to stereotyping, prejudice and discrimination. This is linked to the three principles (ABC's) of social psychology; Affect, Behaviour and Cognition. Stereotyping is the cognitive side: "the positive or negative beliefs that we hold about the characteristics of a social group." (Jhangiani & Tarry, n.d.). Prejudice is the Affect part: "an unjustifiable negative attitude toward an outgroup or toward the members of that outgroup." (Jhangiani & Tarry, n.d.). The behaviour part is discrimination: "unjustified negative behaviours toward members of outgroups based on their group membership." (Jhangiani & Tarry, n.d.). Stereotyping, prejudice and discrimination can negatively influence the way people interact with each other.

The LGBTQ+ community wants to be treated like everyone else, and longs for respect and appreciation by the overall society. However, user research shows that stereotyping, prejudice and discrimination are also happening inside this community. For finding respect and appreciation in the heteronormative society, the LGBTQ+ community must perhaps first deal with its own behaviour.

The design goal of this thesis is formulated through the 13 Universal Human Needs of Desmet & Fokkinga (2017) (Appendix B.1), and aims at creating acknowledgement (respect and appreciation) between different groups of people at Milkshake festival by reducing prejudice. The interaction vision works as an analogy to provoke specific emotions in visitors when they interact with the concept. These emotions are respect and appreciation, provocation, surprise and connection. An experiential journey is created through a spatial storytelling method.

The ideas are created according to the three points of reducing prejudice (Cherry, 2019), which are empathising with another person, reflecting on their behaviour, and having meaningful interactions. The ideas are evaluated and iterated into a concept proposal. This concept proposal is iterated and re-evaluated through tests with rough prototypes (Appendix D.4).

The concept 'Hokjesgeesten' ironically refers to thinking-in-boxes. It aims at developing an understanding for other groups of people by listening to stories, which focus on four different aspects of certain stereotypes, prejudices and discrimination. These aspects explain overarching themes within different groups. In addition, the box forces visitors to reflect on themselves by questioning their current behaviour towards another group.

For the final evaluation, the space of Hokjesgeesten was simulated by a real-size prototype made out of iridescent foil. Nine participants were asked to partake in this test. They filled in a survey to provide general information, such as age and gender (Appendix D.8). The test itself was recorded by audio. The results were analysed and evaluated to form a conclusion and recommendations. Results from the final evaluation suggest that participants felt more appreciative and connected after experiencing the Hokjesgeesten concept. Nevertheless, the concept requires fine-tuning to maximise the desired goal.

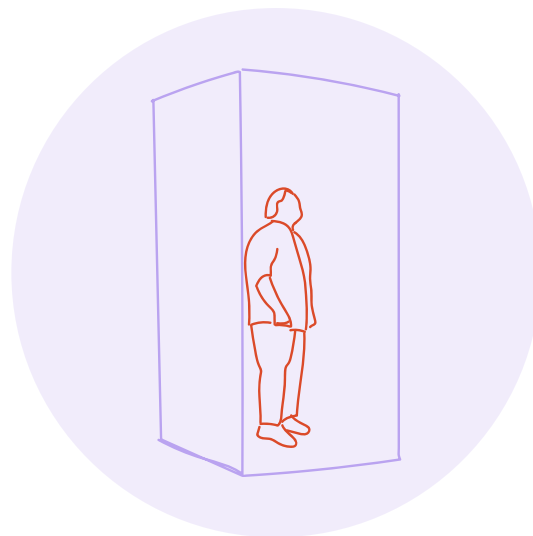


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THE MILKSHAKE DICTIONARY - FOR ANYONE WHO DOES NOT QUITE UNDERSTAND...

Acceptance
Asexual
Bear community
Bigender
Cherish
Cisgender
Coming out
Courtesy
Cross dresser
Diversity
Drag king
Drag queen
Equality
Eye candy
Fetch
Fierce
Free love & tolerance policy
Free-minded
Fucktacular
Gay
Gender identity
Glitter
Grow
Heterosexuality
Honour
Individuality
Intersex
Jump for joy
Kapoww
Kinky
Leather community
Lesbian
LGBTQ
Liberalism
Love
Make a difference
Miss Vanjie
Monogamy
Offer support
Open minded
Opulence
Penis
Polyamory
Pose
Queer Dear
Respect
Sex
Sexuality
Straight ally
The T
Tolerance
Transgender
Understanding
Unicorn
Uniqueness
Ursula
Vagina/Vajayjay
Vixen
Watermelon
Wet dream
X's and O's
Yolo
Zen

1. **INTRODUCTION**

- 1.1 ABOUT D.O.L.HOUSE & MILKSHAKE**
- 1.2 PROBLEM DEFINITION**
- 1.3 PROJECT APPROACH**

1.1 ABOUT D.O.L.HOUSE & MILKSHAKE

Milkshake festival is a three day dance festival being held in Amsterdam every year. It is organised by the company D.O.L.House, which stands for Diversity of Love. Marieke Samallo established the company after previously working for the nightclub AIR Amsterdam. She noticed there were few festivals focussing on diversity and therefore decided to create Milkshake festival, a festival all about celebrating each individuality. Marieke strives for a festival that stands for love, respect, freedom and tolerance; a place where everyone feels included. She focusses especially on minority groups who feel unappreciated by society, such as the LGBTQ+ community. This is why 85 percent of the Milkshake festival visitors are part of this community.

Milkshake creates an open and welcoming atmosphere for people from the Netherlands and abroad. Each year about 17.000 people attend the festival to experience feelings of love and freedom. You can find people from several different cultures and backgrounds, finally being able to express themselves. The motto of Milkshake is therefore "Niks moet, alles mag" which means "Nothing is a must, everything is allowed" as long as it is about kindness towards each other. Milkshake festival is also well-known internationally, with the first international edition held in São Paulo in Brazil in 2016.

"Diversity of love"



Figure 1. Impression of Milkshake festival

The day before the start of the Milkshake festival, Mini Milkshake is organised. This festival is meant for disabled people, another minority of society. It is organised by For All Who Love, a foundation established to create more tolerance and acceptance for people who differ from the ideal image of society. Each year a large number of ambassadors express their support by volunteering at events.

Milkshake is organised in close collaboration with the nightclubs AIR and Paradiso, and is situated at the Westerpark, in the west of Amsterdam (fig.8). If one looks at the attributes of the festival and the people attending it, Milkshake can be described as colourful. The festival counts ten stages. Unlike other festivals, the Milkshake festival area is divided in such a way that there is no predefined path for the visitor to follow. The visitor can choose which stage to visit first (Appendix A.3). The two main stages (Supertoys and Vieze Poezendek) are organised by Milkshake, whereas the other stages are hosted by party organisations like Now & Wow and Liberated from Rotterdam. These host organisations share the same vision about diversity and inclusivity, however, with a different way of expressing this. Working with host stages attracts specific target groups from other cities and places in the Netherlands.



Figure 2. Three extravagant people at Milkshake cheering the visitors.

1.2 PROBLEM DEFINITION

This graduation project is aimed at the LGBTQ+ community at Milkshake festival, which is the target group of this thesis. Milkshake festival is situated each year in Amsterdam. The atmosphere is free and open. The visitors can be who they want to be, love whom they want to love and kiss whom they want to kiss. Around 85 percent of the visitors at Milkshake is part of the LGBTQ+ community. The LGBTQ+ stands for Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, and the plus covers the many other sexualities and gender expressions that exist, including asexual, demisexual, non-binary, gender fluid, pansexual, polyamorous, questioning. The LGBTQ+ people are a minority of our society. Although the Netherlands appears to be a tolerant society, as it was the first country to legalise same-sex marriage (Wijnants, 2018), it may not be that progressive, as around 30 percent of the people finds it disturbing to see two men kiss (Bos, Buijs and Beusekom, 2019). This is due to heteronormative behaviour, which is re-inforced by the media and upbringing (Duits & van der Sanden, 2018). In heteronormative behaviour everything that differs from the societal norm is seen as unusual, causing stereotyping, prejudice and discrimination of minorities such as the LGBTQ+ community. The consequence is that this community feels more often unsafe, disrespected and depressed than heterosexuals (Bos, Buijs and Beusekom, 2019). A strong wish of the community is to become accepted in the world and to be treated the same as everyone else. Surprisingly, stereotyping, prejudice and discrimination are also happening within the LGBTQ+ community.



Figure 3. Illustration that represents the LGBTQ+ community (retrieved from Google images)

The aim of this project is to create acknowledgment (appreciation and respect) between groups of people at Milkshake festival by reducing prejudice. This can be done by creating empathy through identification with people from other groups, reflecting on one's own behaviour, and creating meaningful interactions between groups (Cherry, 2019). Empathy will lead to understanding the other's point of view, and eventually create more respect for the other. Reflection on behaviour will lead to the realisation of "heteronormative-like" feelings towards another group. Finally, meaningful interactions will create a more tolerant community, where groups are blending in. Achieving the desired aim through this project may have a powerful impact on the LGBTQ+ community.

T Q I +



1.3 PROJECT APPROACH

The double diamond method has been used for the design approach (fig.4). As the name already suggests, this method can be divided into two diamonds, and it consists of four activities: discover, define, develop and deliver. The method emphasises on diverging and converging, a diamond.

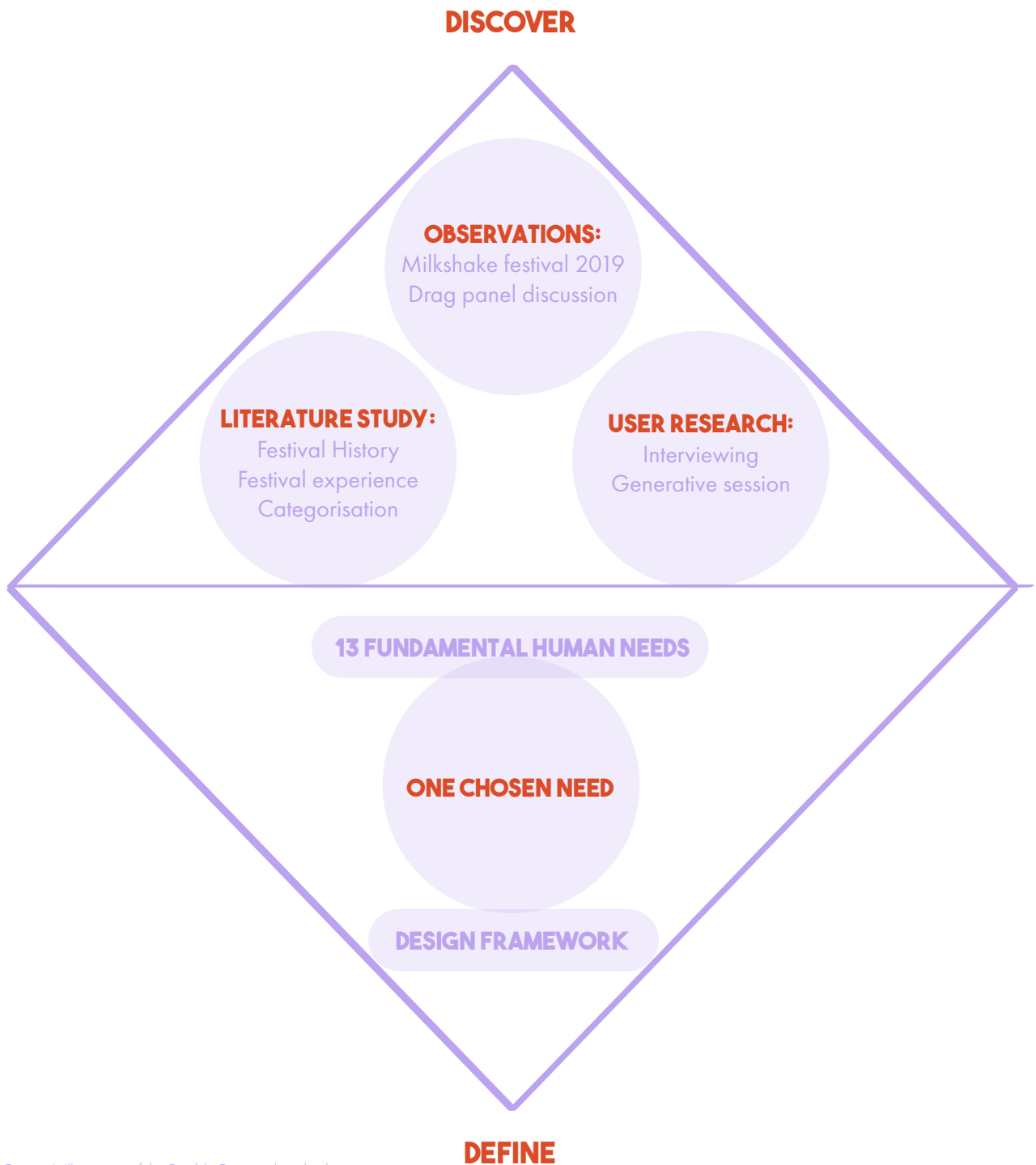
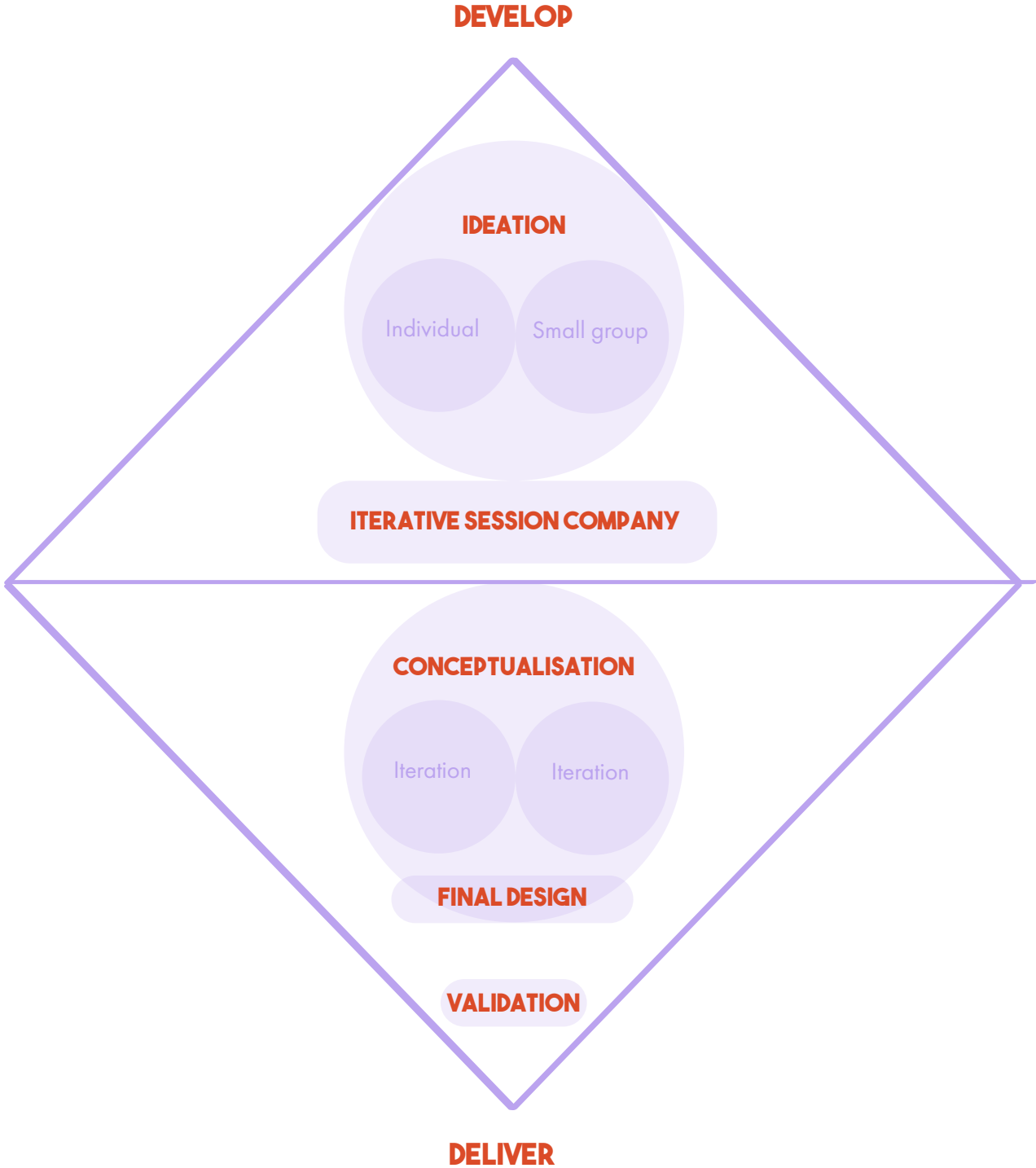


Figure 4. Illustration of the Double Diamond method

During the Discover activity, the first diamond, research is done to gain knowledge about the subject. This is done through literature research, observations and user research. During the Define activity, this knowledge is clustered and converged into the final design framework. The next activity, second diamond, is the Develop activity where many ideas are generated from the design brief. From there, the ideas are converged into the final concept through iterations, which is called the Deliver activity. This is being analysed by the final evaluation and improved through recommendations.



2. FESTIVAL EXPLORATION

- 2.1 FESTIVAL HISTORY**
- 2.2 FESTIVAL EXPERIENCE**
- 2.3 MILKSHAKE**

2.1 FESTIVAL HISTORY

Festivals were already known in the ancient Greek times. Artists and athletes travelled the Roman Empire, from festival to festival (Schemkes J., 2018). So when did music pop festivals emerge?

The first music pop festival was founded in 1967 in Monterey, a small city at the west coast of the United States (van Lente, n.d.). The festival was called Monterey Pop and lasted for several days. The festival aimed to introduce rock music as a form of contemporary art. Monterey Pop was the start of the pop festivals and occurred while the hippie movement was thriving, at the peak of the Summer of Love. Hippies were against capitalism and the authority of the government. They were expressing their feelings using art and rock music. Monterey Pop was the inspiration for multiple other well known festivals. A well known example is Woodstock, which took place in 1969 in Bethel, New York. While the festival expected 20.000 visitors on the first day, 80.000 people attended it that day. Eventually, about half a million people attended Woodstock (fig. 5), yet the festival remained full of love and peace. In this particular festival, visitors were provided the opportunity to protest against the Vietnam war. It is one of many examples showing how festivals can function as a platform for large numbers of people to protest for a common cause in a peaceful manner.

Protest against society
Gathering by a lot of people
Love, peace and drugs



Figure 5. An impression of Woodstock festival 1969

The American hippie culture and festivals also influenced the Netherlands, where the first festival, called "Hai in de Rai", was held in 1967 in Amsterdam (VPRO, 2018). Shortly thereafter, a festival called "La HoBoBloe" was organised in the Hague. The emphasis of these festivals was also on love and peace, but many people seized the opportunity to consume lots of drugs. In Utrecht the "Flight to Lowlands Paradise" was organised. People enjoyed music, theatre, experimental dance, films, light shows, fluid slides and poetry. All these festival were inspired by the hippie movement in the United States, but, in contrast to Woodstock and other festivals, were all held indoor. The first Dutch open air festival was organised in Lochum, and was considered a huge success. In 1979 the pop festival Pinknick, nowadays known as Pinkpop, was organised in Limburg. Through an advertisement in the newspaper the organisers attracted almost 10.000 visitors.

The first multiple day festival was held in Rotterdam in collaboration with an organiser from England to save money. It was held in the Kralingse bos and was called Holland Pop. Drugs were tolerated by the police what caused much usage of LSD and hashish. Just like Woodstock hundreds of thousands of people attended Holland Pop. More than half of them came without having bought a ticket.

As stated, one of the main reasons to attend festivals during the hippie period was to assemble people to protest against society and its believes. It was also a gathering of people who wanted to love, have peace, and take drugs, while listening to music. Nowadays, the number of festivals organised is five times bigger. The municipalities of the Netherlands are investing in big festivals, in order to establish their city as a cultural place and an attraction for visitors (Jongelen, n.d.). In 2019 the Netherlands counted 1115 festivals with 19,5 million people attending them. That year the city that organised the most festivals was Amsterdam with a total of 155. Next was Rotterdam with 48 festivals. One of the reasons nowadays to attend festivals is the temporary exploration of taboos (van Vliet, 2012). Besides that and despite the economic motivations, festivals remain a platform to react to social-cultural changes such as the climate change.

Exploration of taboos
Platform to react to social-
cultural changes

2.2 FESTIVAL EXPERIENCE

As mentioned above, the number of festivals today is five times bigger than 40 years ago (Jongelen, n.d.), indicating a greater need for the current young generation to attend a festival. What experience does the modern festival-goer seek?

The conceptual model of Packer and Ballantyne (2010) (fig.6) and a generative session (Appendix A.9) was utilised to understand the experience of a festival. According to the conceptual model of Packer and Ballantyne (2010), there are four facets of the music festival experience: the music experience, festival atmosphere, social experience, and separation experience.

The **music experience** is most often the reason for people to attend a festival. Often people choose a festival according to their music taste. Also, the **festival atmosphere** plays a significant role in the choice to attend. This includes the festival experience (feeling, visitors), as well as the anticipation prior to the festival. The **social experience**, i.e. the social facet of the music festival experience, can be categorised into three terms; social integration, social acceptance and social actualisation. Social integration is the feeling that you have something in common with the people around you. Social acceptance is how comfortable people feel with one another—also the acceptance of people who would usually be seen as quite different. Social actualisation is being hopeful about the condition and future of society. Finally, the **separation experience** represents the feeling of being in a new and different environment.

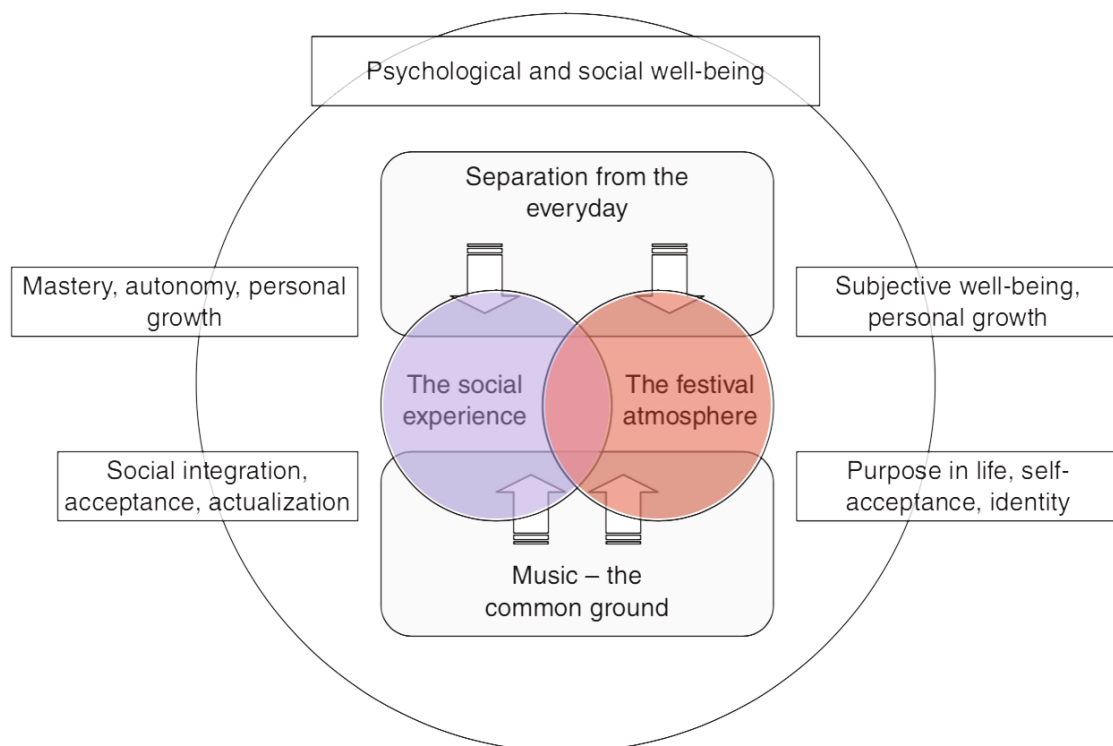


Figure 6. Conceptual model of the four facets of the music festival experience (Packer & Ballantyne, 2010).

Milkshake was analysed using the four facets of the conceptual model of Packer and Ballantyne (2010), to get an idea what the Milkshake festival experience entails. Although the music experience is often the common ground for people to attend a festival, this differs in the case of Milkshake festival. The festival is normally sold out before the line-up is presented, indicating that the “freedom of being yourself”, rather than the musical experience, is the main reason for attending Milkshake. The festival atmosphere at Milkshake is very free and open, and apparently functions as a safe zone for people (Appendix A.8). The three facets of the social experience described above will be analysed in the next chapter. At last, the separation experience, being in a new and different environment, is certainly the case at Milkshake. This can be seen in the different stages and activities, each with their own music and theme. This will be further described in the next chapter.

SOCIAL EXPERIENCE

FESTIVAL ATMOSPHERE

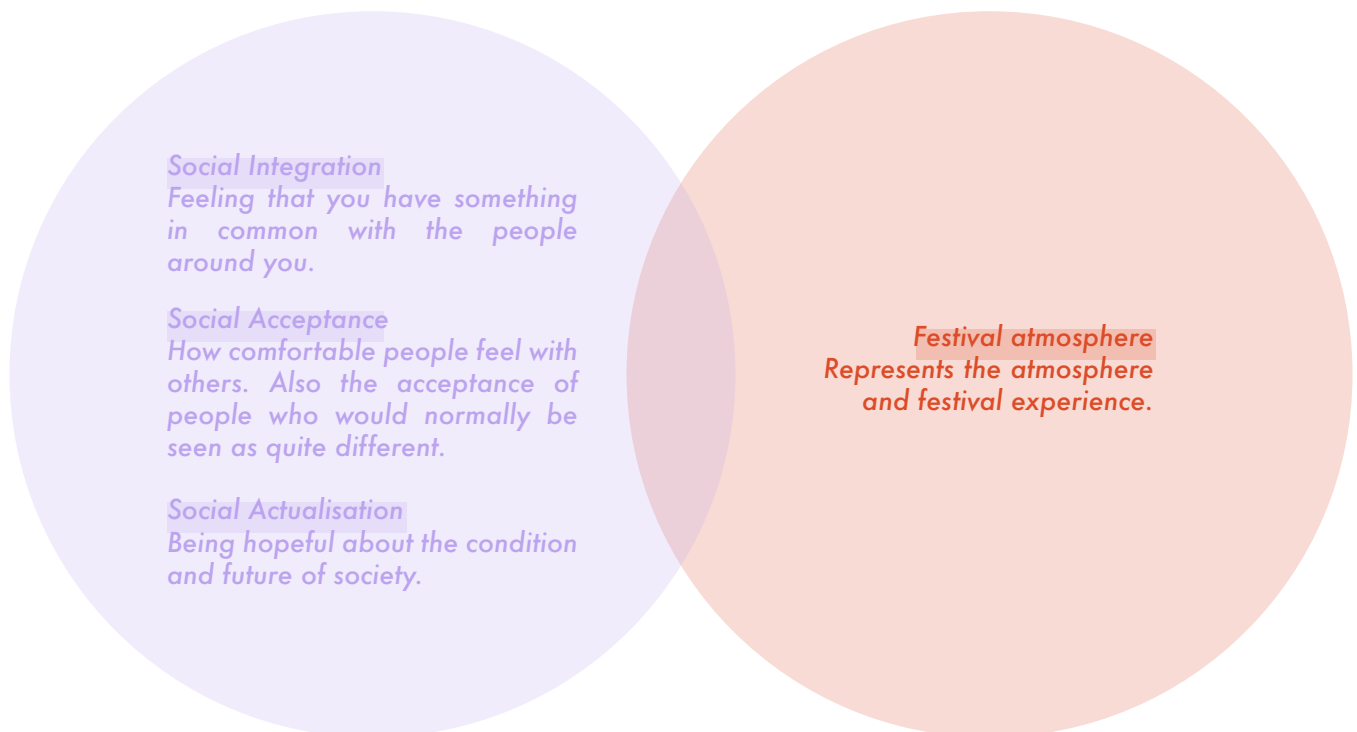


Figure 7. The social experience and festival atmosphere

2.3

MILKSHAKE

Around 17.000 people attend Milkshake each year. The festival is also well-known internationally, with the first edition held in São Paulo in Brazil in 2016. What does Milkshake look like?

Milkshake festival counts 10 stages in total, each with its own theme and music. By observing Milkshake festival 2019 one can conclude that these different stages were attracting specific groups of people (Appendix A.4). For instance, the stage Transformerhuis had a darker atmosphere and music. This attracted mainly people who were wearing leather or fewer clothes.

Stages could also function as a platform to get a specific message across. For example, the host stage Janey was organised and dedicated to women, while the Vieze Poezendeek stage was dedicated to black people in the LGBTQ+ community (fig. 9). Black people in general and certainly within the LGBTQ+ community are still among the most discriminated group in society ("human rights campaign", n.d.). By dedicating a specific stage to a specific group, a stage can function as a platform to protest against the way society perceives certain aspects of life or groups of people. As described above, protesting against viewpoints of society which are deemed conservative or even discriminatory, is something which happened at festivals in the past.



Figure 8. Location Milkshake festival (Westerpark)

With ten stages and a ferris wheel in the middle, Milkshake contains many items and activities, such as an inflatable castle where people can marry legally. Three same-sex couples got married at Milkshake in 2019. Besides, the stage Galore organised a ballroom show for drag queens to perform (Appendix A.4).

The many activities and items to experience at Milkshake, leave little room for people to relax and enjoy the festival more calmly. Designing a space where one can relax and experience fewer impulses could be beneficial for visitors at Milkshake. Also, the space can function as a platform to get a specific message across.

Designing a space where one can relax and experience less impulses, could be beneficial for the visitors at Milkshake.

The space can function as platform to get a certain message across.



Figure 9. Left the Vieze Poezendek stage, right the Supertoys stage

3. USER RESEARCH

- 3.1 LGBTQ+ COMMUNITY**
- 3.2 STEREOTYPES, PREJUDICE,
DISCRIMINATION**
- 3.3 LGBTQ+ COMMUNITY AND
CATEGORISING**
- 3.4 A QUEER HISTORY OF FASHION**
- 3.5 OUTFIT MILKSHAKE**



3.1 LGBTQ+ COMMUNITY

Clearly, Milkshake is not the typical kind of festival. Most of the festival visitors of Milkshake are part of the LGBTQ+ community. Who are they, and what are their needs?

The LGBTQI+ community stands for Lesbian, Gay, Bisexual, Transgender, Queer, Intersex and the plus stands for asexual, demisexual, non-binary, gender fluid, pansexual, polyamorous, questioning and many more. Milkshake festival is a festival focussed on diversity. After the edition of 2017, a survey was sent out and filled in by 1576 people who went to the festival. Out of these 1576 people, about 85 percent is part of the LGBTQ+ community (fig. 11). The remainder is heterosexual. According to the survey, the two biggest reasons why visitors bought a ticket for Milkshake are its unique character and the location. The average age of the visitors of the festival of 2017 was approximately 34 years.

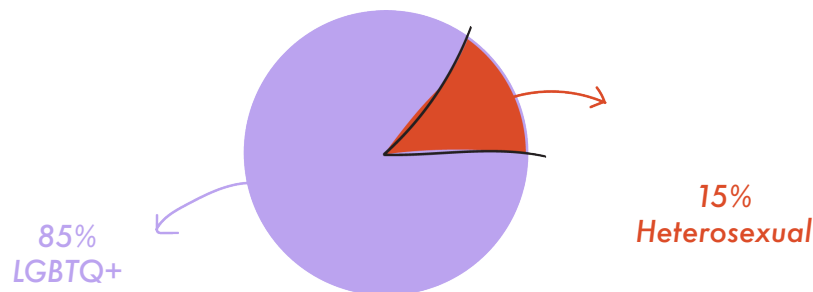


Figure 11. Pie chart of survey Milkshake 2017.

According to Packer and Ballantyne (2010), a music festival can create a feeling of being in a small community, bringing people together as a group and giving the chance to engage in social activities. It helps people to define, develop or reflect on their understanding of themselves, and it creates new insights of self-identity. Looking at a festival such as Milkshake, self-identity is an essential factor for the target group. For them, this festival is a place where they can be free and can express themselves (Appendix A.8). This can be seen from the extravagant clothes they wear or, sometimes, non-existing clothes (fig.10). The festival can be viewed as a safe zone for the guests, while outside of the festival the situation is different.

It is thought that the Netherlands has a more progressive, or open, view on the rights of the LGBTQ+ community, as it was the first country that legalised same-sex marriages (Wijnants, 2018). However, according to Bos, Buijs and Beusekom (2019), there is a "limited acceptance" about diversity in the Netherlands. This can be deduced from the fact that most people agree that gay people and bisexuals have the same rights as everyone, yet 30 per cent of the very same population finds it disgusting to see two men kiss. What does it mean for the LGBTQ+ community to live in a society with limited acceptance? Compared to heterosexuals, gay people and bisexuals feel more often unsafe, disrespected and eventually become depressed (Bos, Buijs and Beusekom, 2019). What is the reason for this difference?

The opportunity to design a moment for people to come together and connect on a deeper level, could be seen as something relevant for the festival.

3.2 STEREOTYPES, PREJUDICE, DISCRIMINATION

As mentioned before, the LGBTQ+ community deals more often with safety issues, disrespect and depressions than heterosexuals (Bos, Buijs and Beusekom, 2019). What is the psychological reason for this difference?

The growing sense of insecurity and disrespect within the LGBTQ+ community is partially caused by the fact that people perceive the LGBTQ+ community as strange or different. This is called heteronormative behaviour (Duits & van der Sanden, 2018). Being the majority, heterosexuality has become the societal norm. Heterosexuality is privileged in society and is seen as normal. This is emphasised by, for instance, media and upbringing. It suggests what people find feminine and masculine. This heteronormative way of thinking ensures that the LGBTQ+ community deviates from society.

From a biological point of view, it is normal for humans to categorise people and objects. Simplifying our social world reduces the amount of processing through our brain (McLeod, 2015). Every day the brain needs to process a massive amount of information. The way it handles all this information is by categorising everything (Feldman, 2004). The brain also categorises people into different types of groups (for instance, an older man vs. young man and woman vs. man). This way, the brain detects people more as a group than as individuals (Jhangiani & Tarry, n.d.). The benefits of categorising are its functionality and speed to put someone in a category. In this way, the brain relies on the stereotypes it created. The disadvantage of relying on stereotyping is that the differences between individuals are ignored. People tend to overgeneralise when it comes to all the members of the same group (Jhangiani & Tarry, n.d.) Especially when it is an outgroup (a social group to which one does not belong and which one often considers with feelings of inferiority or rivalry), which is called outgroup homogeneity—the tendency to view members of outgroups as more similar to each other than we see members of ingroups (Linville, Salovey, & Fischer, 1986; Ostrom & Sedikides, 1992; Meissner & Brigham, 2001). Racial stereotypes seem to favour the race of the holder and belittle other races. “Stereotypes are a bit like air: invisible but always present” (Zawisza, 2018).

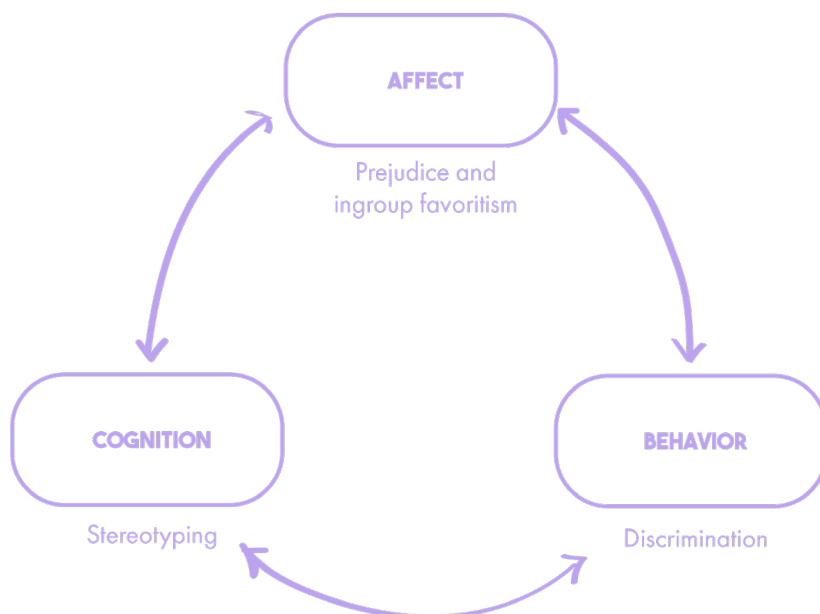


Figure 12. Three principles of social psychology.

It can be said that categorising can lead to stereotyping, prejudice and discrimination. This is linked to the three principles (ABC's) of social psychology; Affect, Behaviour and Cognition (fig.12). Stereotyping is the cognitive side: "the positive or negative beliefs that we hold about the characteristics of a social group." (Jhangiani & Tarry, n.d.). Prejudice is the Affect part: "an unjustifiable negative attitude toward an outgroup or toward the members of that outgroup." (Jhangiani & Tarry, n.d.). The behaviour part is discrimination: "unjustified negative behaviours toward members of outgroups based on their group membership." (Jhangiani & Tarry, n.d.).

It can be concluded that stereotyping, prejudice and discrimination have a strong influence on how people behave and interact with others. The LGBTQ+ community often has to deal with this negative behaviour and interaction.

3.3 LGBTQ+ COMMUNITY AND CATEGORISING

The LGBTQ+ community has to deal with negative behaviour and interaction due to stereotyping, prejudice and discrimination. This is due to categorisation, biologically imprinted human behaviour. The question is: does this also happen inside the community?

The LGBTQ+ community is a minority of society. According to the article by Felten & Boss (2017), one out of fifteen adults in the Netherlands feels attracted to the same sex. Their wish is to be accepted and respected and not to be categorised (“outlawed”) by society. However looking at interviews, for example, one where a participant mentioned he did not think of himself as an artsy gay or a muscular gay, and by observing the drag panel (Appendix A.5) organised by Milkshake during Amsterdam Dance Event, it seems that even within the LGBTQ+ community people are categorising each other.

People can select which kind of gay tribe they belong to with the app Grindr, the social networking app for gay, bi, trans, and queer people. There are twelve Grindr tribes: Bear, Clean-cut, Daddy, Discrete, Geek, Jock, Leather, Otter, Pop, Rugged, Trans, and Twink (fig.13) (Appendix A.2). By selecting which tribe a person belongs to it appears as if people are willingly categorising and even stereotyping themselves. These tribes are built on stereotypes of homosexuals and their appearance or behaviour. Also, some people on Grindr write which type of ethnicity they do or do not prefer, for instance, they indicate no blacks (black men), no femmes (feminine men), no fats (fat men) and no Asians. According to research, 79 percent of the Asian homosexuals are discriminated in the gay scene (Wu, 2019). This categorisation can also be observed in the drag world.

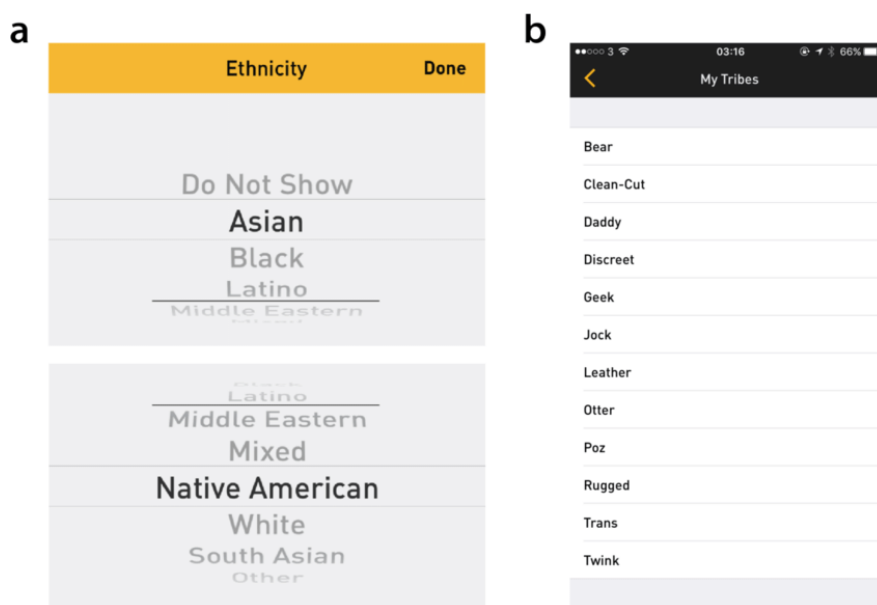


Figure 13. Tribes and ethnicity selection on Grindr.

There were multiple panel discussions organised by D.O.L.House in collaboration with the All Who Love foundation. The subjects were “the queer nightlife”, “a talk with Imp Queen” (a transgender dragqueen) and “drag in the industry” (Appendix A.5). One of the panel discussions was a conversation with the queer nightlife organisers on safety, inclusivity and the way forward in queer representation in nightlife. One of the conclusions from the discussion was that even though all the organisers wanted to create a society where the LGBTQ+ community was respected and treated the same way as everyone else, some of them also made a differentiation in the people they wanted to attract. For instance, one club was meant for only queer women, another club was meant for only male gay people.

During the second panel discussion, Imp Queen was interviewed. She is a transgender woman from Chicago. Rupaul's drag race, an American talent show program for drag queens emphasises the notion that a drag queen is perceived as a man in ordinary life dressed up as a woman during a performance. The fact that Imp Queen is a transgender woman in regular life and performing as a drag queen made it harder for her to be booked. The last panel discussion was on the role and meaning of drag and how the world views it. Six drag queens were invited for this talk, including Imp Queen (fig. 14). During the talk, it became clear that the world of the drag queen is hard and competitive. Drag queens get stared at, shouted at disrespectfully, and there is a chance they get beaten up on the streets. This was the case with one Ukraine drag queen, because in Ukraine a drag queen is still not accepted and respected as such.

One of the striking insights was that drag queens were also bullying and disrespecting each other because of the competitiveness. Each drag queen of the panel discussion agreed that they were all struggling and that it would be nice to get support from fellow drag queens to beat the world outside the performance word/stage. The message was: why aren't we a family with each other?

It can be concluded that even though the LGBTQ+ community deals with stereotypes, prejudice and discrimination from the society, this is also happening inside the community. To earn the respect of society, the community needs to reflect on their own behaviour.

Figure 14. Panel discussion - drag in the industry.



3.4 A QUEER HISTORY OF FASHION

The LGBTQ+ community has been dealing with waves of suppression by society for many years. The book "A queer of history of fashion" (Katz J.D. & Steele V., 2013) explains how the fashion industry and the movement of the LGBTQ+ community were working hand in hand. It also shows how there were waves of suppression over time towards the community and how it reacted to these waves, mostly through expression in fashion.

Over the past century many of the most influential designers were gay, lesbian, bisexual, transgender. Gays have been involved in fashion for more than 300 years. Around the 19th century Oscar Wilde, an Irish poet and a playwright, had repositioned himself as a dandy, meaning the dangerous and delightful privilege of being different. Many lesbians adopted the tailored suit of dandyism. People in that time were often not known to be homosexual, as they needed to be extremely discrete about it, although certain artistic professions such as fashion and performing arts provided a relatively tolerant haven for the LGBTQ +people. Secret codes such as the red necktie and suede shoes, were signs that homosexuals used to make themselves known to other homosexual people, so that they could communicate, signs that most straight people wouldn't recognise.

After world war II people became even more intolerant towards gay people. During the 50's hunts took place against gay people pushing them to become invisible, which is indeed what happened . In that period the fashion artist Rudi Gernreich spoke about social topics, such as sexual freedom, through his design of clothing. He was one of the founders of the mattachine society, which was one of the first LGBT organisations in the United States. However, he eventually resigned, because he was terrified of being discovered, fired and even be deported.

An important moment took place at the end of June 1969 in New York. During the stonewall riots, police evacuated the gay bar Stonewall Inn, resulting in an uprising against the police after years of bullying and violence. Gay Pride was created to commemorate the Stonewall riots.

In 1981 HIV was identified as the cause of AIDS, an immune disease responsible for the death of more than 30 million people over 30 years. Unfortunately, the outbreak of HIV resulted in a new wave of prejudice against homosexuals. Groups like "act up" and "queer nation" demonstrated against the high cost of HIV treatment. In that period there were a lot of waves of homophobia, because people believed it was God's will that homosexuals were dying of AIDS.

Towards the end of the 20th century gay sensibility became more overt in fashion and advertising. Jean Paul Gauthier was unafraid of promoting underwear for outerwear and skirts for men. In 1990 Gianni Versace was exploring gay men's fashion. He was attracted by the look of leather sex, and in 1992 he displayed a bondage collection. This new trend moved from both gay leather sex and heterosexual S&M fashion, into high fashion. A lot of people were shocked by this look. Interestingly, at Milkshake such an outfit is still an important factor for visitors.

It can be concluded that the LGBTQ+ community has been dealing with waves of suppression by society. Through the expression in fashion, the community reacted against these waves. These influences within fashion are still visible at Milkshake, where the outfit is of great importance.

3.5 OUTFIT MILKSHAKE

Not only Milkshake is colourful, the festival is full of people dressed up in colourful clothes (fig.15). What motivates visitors to make the effort to dress-up in a certain way?

By observing the festival and analysing interviews with visitors (Appendix A.4, A.8) one can conclude that the outfit of the visitor is of great importance. From people who wear leather to drag queens, and from people who are dressed as tinker bell to people who simply wear jeans, it is all allowed (fig. 10). The interviewed participants (Appendix A.8) are people who have been to Milkshake multiple times. They planned their outfit weeks prior to the festival, while only showing it for one or two days. A striking insight was that the outfit created interaction between people. It was a shimmer of connection between the interviewed participant who wore the outfit and the person who was complimenting their outfit. This shows that the outfit itself can stimulate the start of a conversation. Another insight is that the outfit was a way to express oneself. As mentioned before, Milkshake festival can function as a safe place for a men to wear more feminine clothes.

Although an outfit is a way of expressing oneself, it also causes “categorisation” of people. By seeing a certain outfit or appearance, people tend to put someone in a box. This can be the start of stereotyping, prejudice or even discrimination.

Outfit can create interaction
Way of expressing yourself

Figure 15. Three ladies with matching outfit at Milkshake festival 2019.



4.

FUNDAMENTAL HUMAN NEEDS

- 4.1 NEEDS OF THE MILKSHAKE VISITOR**
- 4.2 ACKNOWLEDGEMENT**
- 4.3 STRANGERS & PREJUDICE**
- 4.4 REDUCING PREJUDGMENT**

4.1 NEEDS OF THE MILKSHAKE VISITOR

Through the analysis phase a lot of insights were gained. The next step is to cluster those insights and find out what the internal needs of the user are (Appendix B.2). This is done by defining the emotional experiences and seeking what causes them. Adequate definition of the emotional experience is fundamental in order to really understand the user and to empathise with him/her. According to the article of Desmet & Fokkinga there are 13 universal human needs. Competence, Autonomy, Purpose, Impact, Relatedness, Belonging, Acknowledgement, Security, Order, Morality, Fitness, Stimulation and Ease (Appendix B.1).

One observation is that the festival lacks areas where people can relax after experiencing impulses from the festival stages. Here the fundamental human need Ease plays a part.

Ease

Having an easy, simple, and relaxing life. Rather than experiencing hardship, hassle, or overstimulation.

Need for tranquility
Need for convenience
Need for mental comfort
Need for simplicity

Secondly, visitors at Milkshake consider Milkshake festival to be a safe zone, a place where they can escape from society and be whomever they want to be, dress how they want to dress and love whomever they want to love. The visitors at Milkshake are in need of Security. Fortunately, Milkshake festival provides this security for them.

Security

Feelings that your conditions and environment keep you safe from harm and threats. Rather than feeling unsafe, at risk, or uncertain.

Need for physical safety
Need for financial security
Need for stability
Need for familiarity

As a consequence of categorisation, people tend to prejudice or even discriminate. Categorising is a phenomenon that is also happening within the LGBTQ+ community. On Grindr, people are being discriminated and stereotyped. Being respected and appreciated by people of other groups is something essential. This shows that there is a need for Acknowledgement.

Acknowledgement

Getting attention and appreciation for what you do and respect for who you are. Rather than being disrespected, under appreciated, or ignored.

Need for appreciation
Need for attention
Need for respect
Need for status

Even within the groups of the LGBTQ+ community there is a need to be supported by each other and not be criticised or even bullied. The conclusion of the panel discussion was the wish to form a family with each other and to support each other.

Here it shows there is the need for Belonging.

Belonging

Being part of and accepted by a social group or entity that is important to you. Rather than not belonging anywhere and having no social structure to rely on.

*Need for social support
Need for affiliation
Need for rooting
Need for conformity*

The LGBTQ+ community wants to be accepted by society, but in the mean time there is prejudice and discrimination within their own community. It will first have to start implementing proper values in itself before asking society to accept them as they are. This means there is a need for Morality.

Morality

Being able to act on your personal values, passing them on to others, and seeing them reflected in the world. Rather than feeling that you cannot recognise or act on your values.

*Need for moral awareness
Need for fulfilling responsibilities
Need for seeing values in the world
Need for passing on values*

For this graduation project the chosen human need is acknowledgement: visitors at Milkshake should feel respected and appreciated and should respect and appreciate others.

The second chosen need is ease: the space which is designed in this project should calm the visitor because he/she experiences less impulses. In the model of Packer & Ballentyne (2010), this is part of the role of the festival atmosphere.

4.2

ACKNOWLEDGEMENT

Why is it essential to create mutual acknowledgement between different groups of people? The answer is simple : if people are respectful and appreciative towards other groups, there is no discrimination or prejudice. The LGBTQ+ community has dealt with waves of suppression and anti-tolerant behaviour throughout history (Katz J.D. & Steele V., 2013), but is also prejudiced itself. If respect and appreciation are achieved within the community, it will be strong and supportive, having a significant impact on the well-being of each individual. In the end, this mindset is passed on to the next generation, and this could positively affect the behaviour towards each other in the future.

The aim of this graduation project is to achieve this impact on the behaviour of the Milkshake LGBTQ+ visitors. Stimulating even a small thought of respect and appreciation towards someone else can be useful, and create a spark of tolerance, which might turn into a fire.

Therefore my design goal is to create acknowledgment (respect & appreciation) between groups of people at Milkshake.

To create acknowledgement (respect & appreciation) between groups of people at Milkshake.

4.3 STRANGERS & PREJUDICE

How can we reduce prejudice? Prejudice starts when the eyes meet somebody (Stark, 2016). The brain chooses what kind of assumption it has with the perceived image. This means that when somebody is looking or acting strangely, the brain will perceive this negatively. Civil inattention (Haddington, 2012) is a phenomenon which happens unconsciously when two strangers are walking past each other (fig. 16). Firstly two strangers glance at each other from a certain distance, which is an acknowledgement of the presence of each other. Secondly, the two strangers avert their eyes as they get closer. The averted eyes mean that they have no intention of intruding on the other. In this split second someone can be categorised.

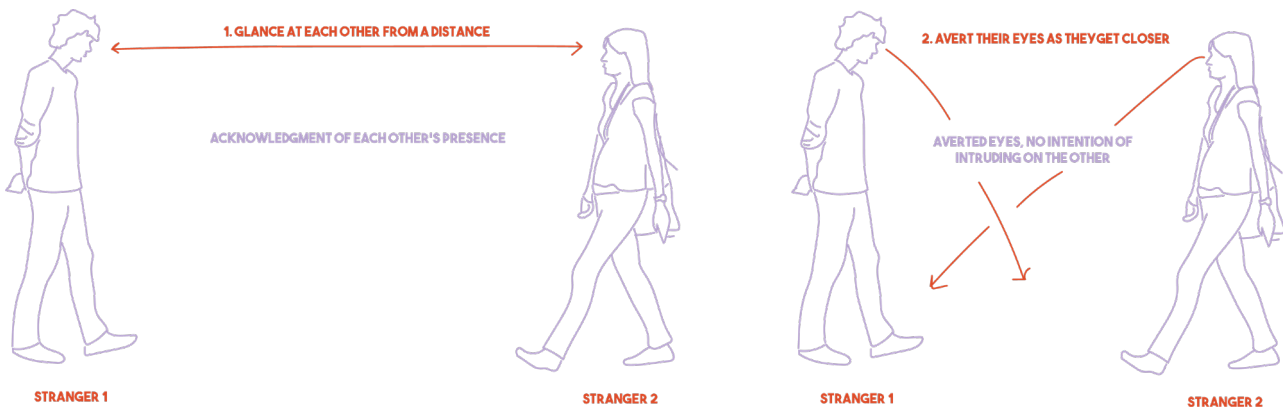


Figure 16. Civil inattention.

Quick social interactions can help to change the prejudice of people due to two phenomena (Stark, 2016). According to Goffman's theory (Haddington, 2012), the more one is exposed to something "strange", the more it will become normal and (s)he will become tolerant towards it. This phenomenon is called the Mere exposure effect (fig. 17). Also, the Contact Hypothesis (Hopper, 2019) is a theory in psychology, which suggest that prejudice and conflict between groups can be reduced if members of the groups interact with each other. This happens due to the increased empathy they get when interacting with somebody. These quick social interactions create a shimmer of connection between people (Appendix B.3). Feeling present at the moment and seeing someone as an individual rather than a group.



Figure 17. Mere exposure effect.

4.4 REDUCING PREJUDGMENT

According to the article of Cherry (2019) there are three ways to reduce prejudice.

How do we create quick social interactions? According to Kio Stark (2016), people might think of quick social interactions as high threshold tasks. Nevertheless they can be quite easy and powerful when done in the correct way.

Reducing prejudice

Quick social interactions

1

Put yourself in their shoes

Train people to become more empathetic to members of other groups. By imagining themselves in the same situation, people are able to think about how they would react and gain a greater understanding of other people's action. Put yourself in their shoes.

4

The gaze

The core of human interaction is the gaze. Meeting someone's eye can be a powerful statement of openness and inclusion, or desire or revulsion. The gaze also hands in information about the context of the other person.

2

How openminded are you?

Making people aware of their inconsistencies in their own beliefs.

5

Compliments

Compliments are great levers to open an interaction with a stranger. This way the one who is giving the compliment sees the other as an individual. The one who is receiving the compliment feels present and open.

3

Meaningful interactions

Increased contact with members of other social groups.

6

Triangulation

At last, points of triangulation is a way for strangers to talk to each other. This means that there is a third object or person which is the subject of the conversation. This way the experience of talking is less personal, which feels more comfortable.

5. DESIGN FRAMEWORK

- 5.1 DESIGN GOAL**
- 5.2 INTERACTION VISION**
- 5.3 SPATIAL STORYTELLING**
- 5.4 DESIGN FRAMEWORK**

5.1

DESIGN GOAL

To create acknowledgment (respect & appreciation) between groups of people at Milkshake by reducing prejudice.

5.2

INTERACTION VISION

An interaction vision is made to find an analogy for the emotions that should be created during the interaction. This is done from the view point of the design goal. When interacting with the concept, the interaction should feel like the three finger sign, which was used in the movie the Hunger Games (fig. 18). The sign is made by pressing your three middle fingers of your left hand to your lips and then hold them out to the person, or people, that you want to show respect to.



Figure 18. Three finger sign of the movie the Hunger Games

Appreciation & Respect

In the movie the people are showing respect towards the main character. By doing this three finger sign people are showing respect and appreciation towards this person.

The interaction with the space should feel like people are showing respect and appreciation towards another group of people. In addition people should feel like they receive respect and appreciation from other people.

Provocative

The sign is causing provocation towards the authority of the hunger games.

Milkshake is a festival where it certainly is allowed to be provocative. It is a chance to make the interaction with the place provocative.

Connected

The people at Connected with people who are doing the same sign as you.

The interaction with the place should feel like people feel connected with each other like being one group.

Surprising

The main character is surprised by this gesture and feels supported.

The interactions should feel like a surprise for people, this way they were not expecting to have these kinds of feelings towards the place.

5.3 SPATIAL STORYTELLING

The book "World of wonders" by Bär & Boshouwers (2018) describes narrative spaces, with the purpose to convey an idea or a story. These spaces need to provide an experience for the visitors. The book explains the experience levels a person needs to feel when experiencing the space. The experience levels of a person mentioned are:

1. Body - How can the subject appeal to the senses?
2. Mind - What is interesting about the subject?
3. Heart - What moves visitors and how can we make it feelable?
4. Soul - Why is this topic meaningful for both the organisation and the visitor?

A narrative space has a sequence of experiences that are laid out in a specific order. These composed sequences can be considered "journeys" and there is surprising consistency to be found in their underlying structure. Mapping this structure onto the spatial story can help to achieve the functional goals (fig.19).

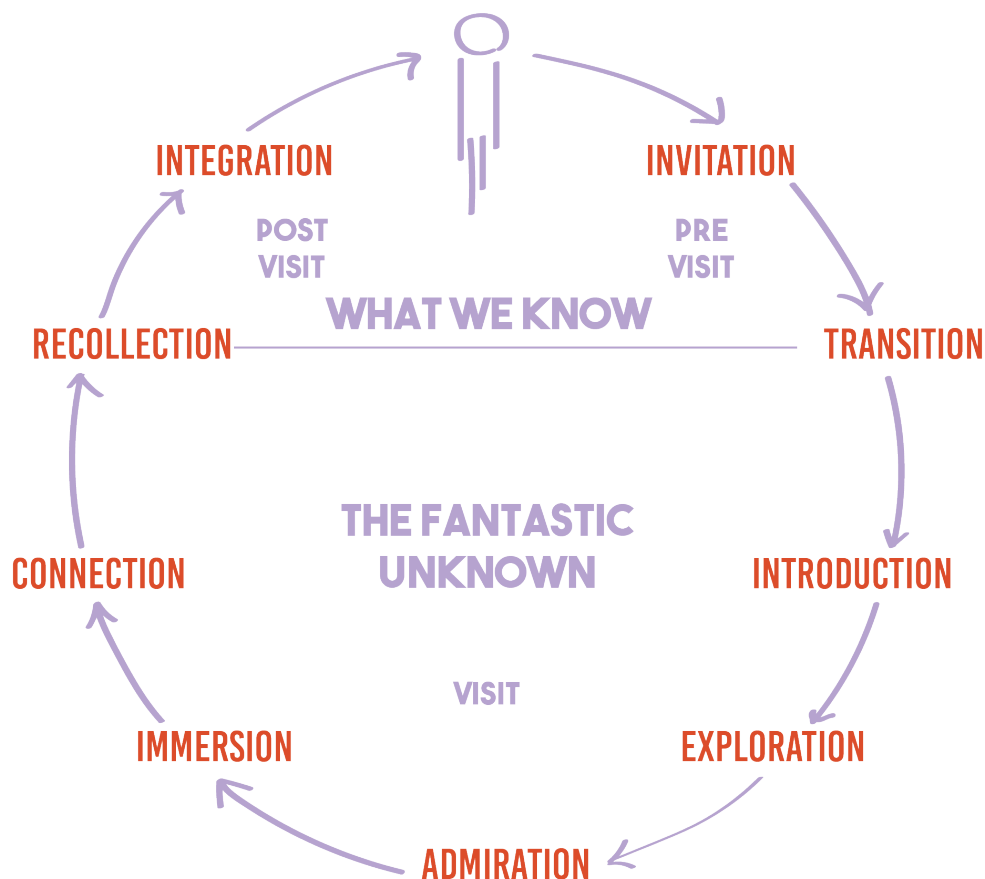


Figure 19. Structure of spatial journey.

1 PRE-VISIT

INVITATION

How do guests find out about the adventure?
Which obstacles do they have to overcome
before visiting?

This pre-visit phase is all about inviting, seducing and preparing potential visitors. There needs to be a call, which means actively reaching out to people's daily environment. This is attractive from the start and promises a reward to look forward to.

2 VISIT

TRANSITION

What is the appeal, what kind of welcome is
there, which adventure are you promising?

This is the transitional area between the normal world and the narrative space. A warm welcome is crucial, since it enhances both magic and comfort.

3 VISIT

INTRODUCTION

How do you get your visitors into the right mind
set? What is the atmosphere in your World of
Wonder?

Framing a story properly is crucial for credibility and suspense. Immersed in a new environment, not knowing where they are and where to go to next.

4

VISIT

EXPLORATION

Which topics are covered? Which activities can be developed? How do you challenge and engage people?

Visitors encounter all sorts of elements and challenges that playfully enhance their knowledge. This includes compelling objects, which are called exhibits.

5

VISIT

ADMIRATION

What is the beautiful side of the story? How can you evoke awe?

Admiration creates a more intimate relationship with the subject. This is the moment to address all the senses and give people an impression of how special a subject can be.

6

VISIT

IMMERSION

What is the highlight of the experience? What insight do visitors get there?

The visitor and the subject meet in an intense and intimate way: the story is experienced in an instant. This features a moment where people are completely absorbed into the story.

7

VISIT

CONNECTION

In which ways can the visitors connect with the subject? How do you make it personal?

A strong journey also features elements that aim to connect the story with the visitor as a person and their everyday life. The moment you realise that this story is about you and that it's time to act on it.

8

VISIT

RECOLLECTION

What is the beautiful side of the story? How can you evoke awe?

Admiration creates a more intimate relationship with the subject. This is the moment to address all the senses and give people an impression of how special a subject can be.

9

POST-VISIT

INTEGRATION

What will the visitors take home? What will the visit give them?

The post-visit stage is about people converting the experiences they have gained into new behaviour.

5.4 DESIGN FRAMEWORK

It is necessary to formulate the design framework (fig. 20) before beginning with the design phase. This framework functions as a constant reference point. The chosen design goal is to “create acknowledgement (respect and appreciation) between groups of people at Milkshake festival”, by reducing prejudice. This is achieved by three approaches (Cherry, 2019); by empathising (putting yourself in their shoes), by reflecting on one’s own behaviour (how open-minded are you) and through meaningful interactions (compliments, the gaze and triangulation). The emotions the visitor should experience while interacting with the concept, are appreciation, respect, provocation, connection, and surprise. Part of the experience of the concept is formed by a narrative experiential journey. The total experience entails the nine steps described in the previous chapter.

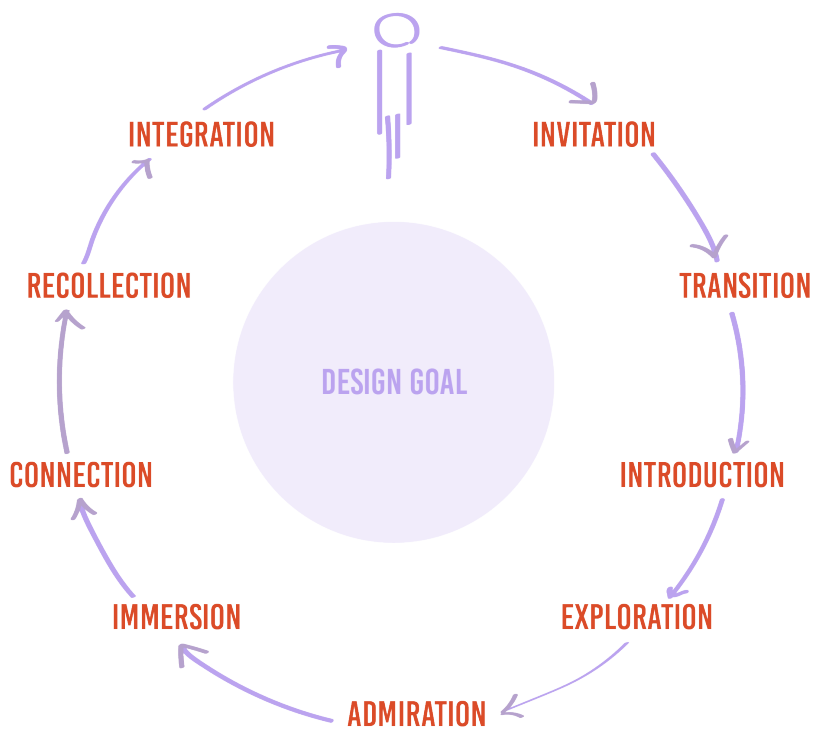


Figure 20. Left: spatial journey that includes the design goal, right: design framework

DESIGN GOAL

CREATE ACKNOWLEDGEMENT BETWEEN GROUPS OF PEOPLE AT MILKSHAKE FESTIVAL

HOW?

REDUCING PREJUDGEMENT

PUT YOURSELF
IN THEIR SHOES

HOW OPENMINDED
ARE YOU?

MEANINGFUL
INTERACTIONS

FEELING

INTERACTION VISION

APPRECIATED & RESPECT

PROVOCATIVE

CONNECTED

SURPRISING

6. DESIGN EXPLORATIONS

- 6.1 IDEATION EXPLORATION**
- 6.2 CONCEPTUALISATION**

6.1 IDEATION EXPLORATION

During the ideation phase, ideas were generated through individual and two-person brainstorm sessions (Appendix C.1). The ideas with the most potential were analysed in detail and developed further. By subsequently discussing these ideas with the company, an iterative session was ensured. As explained before, three approaches may help to reduce prejudice; putting yourself in other people's shoes, being aware of how open-minded you are, and having meaningful interactions (fig. 21). The latter are created through the gaze, compliments and triangulation. Ideas were generated through "how might we" questions and analysed by judging their value for the above different categories. Intriguing insights that came out of these ideas and discussions are described on the next page.

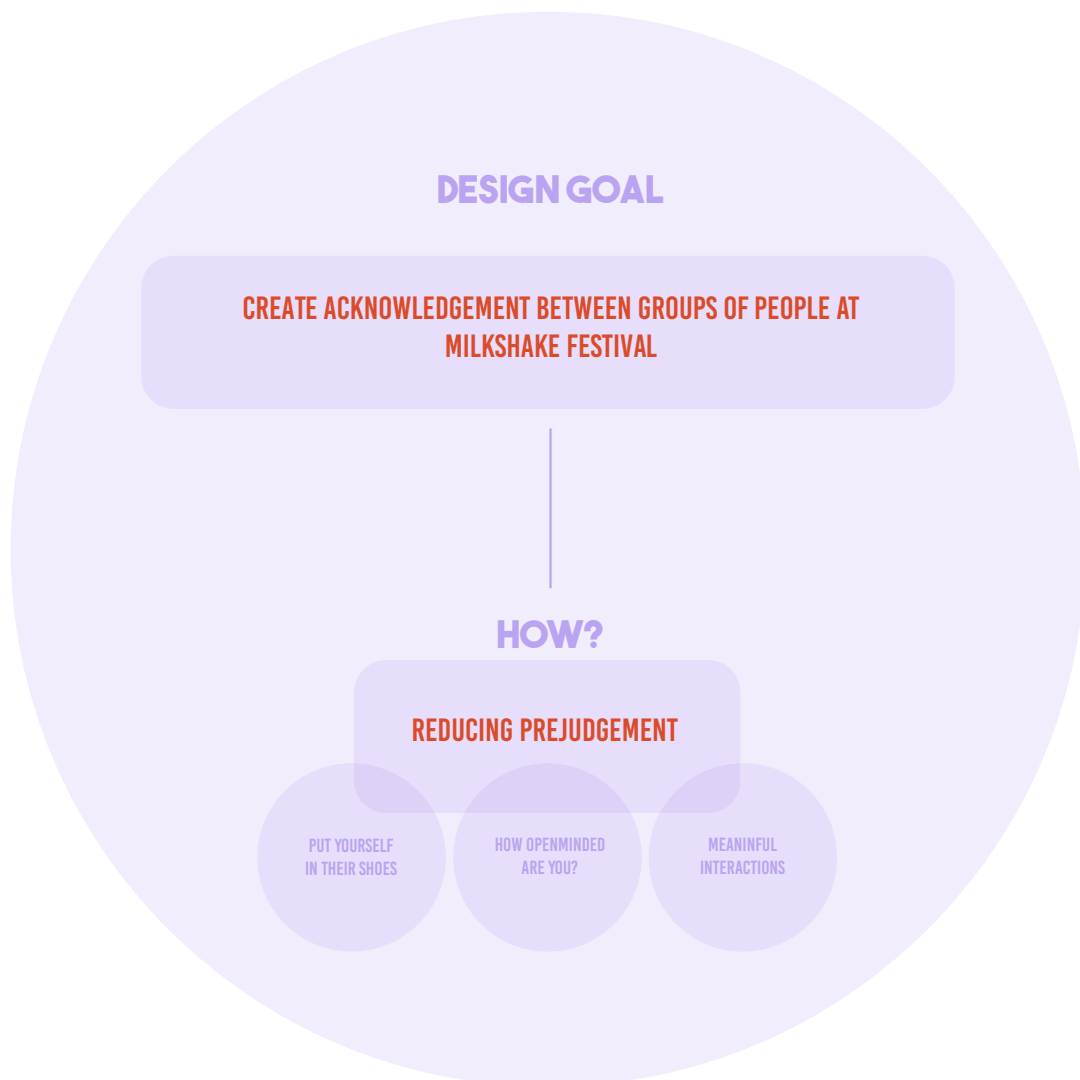


Figure 21. Part of Design framework.

REDUCING PR

PUT YOURSELF IN THEIR SHOES

HOW OPENMIN

1. Put yourself in their shoes

How might we create a situation that makes people put themselves in someone else's shoes? The ideas created for this question focussed on empathising with someone. This could be done by literally simulating a person's life through, for instance, a video, a live performance or listening to stories.

2. How openminded are you?

How might we create awareness of someone's open-mindedness? The ideas created here were focussed on reflecting. This could be done by letting someone reflect on their current behaviour through an eye-opener; a realisation.



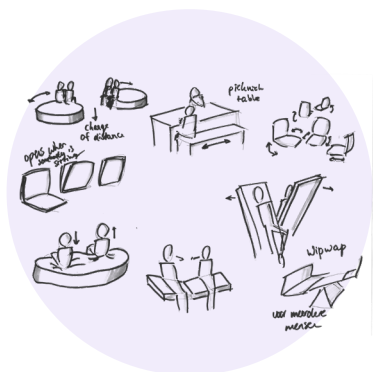
PREJUDGEMENT

WHY ARE YOU?

MEANINGFUL INTERACTIONS

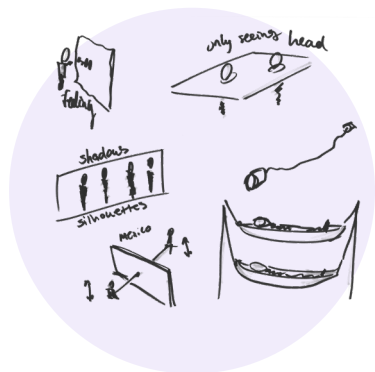
3. Meaningful interactions

How might we create meaningful interactions between people? It can be seen at Milkshake that personal distance around them defines groups of people (Appendix A.7). This space can influence people in how they act towards each other. By influencing the personal space between groups of people funnily or surprisingly, it can function as an icebreaker or a conversation starter.



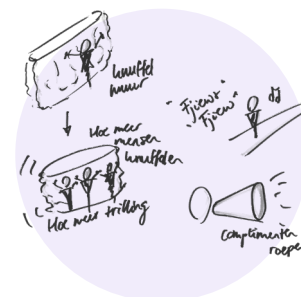
4. The gaze

How might we create an interaction between two people without prejudice? As stated before, the gaze transmits information about the context of the other person. This can be seen as the start of prejudice and stereotyping. By covering the eyes in some way, prejudice can be minimised.



5. Compliments

How might we increase compliments between people? The three extravagantly dressed persons at the entrance of Milkshake festival (fig.2), sitting on high chairs, who were cheering people who just entered the festival, were taken as inspiration.



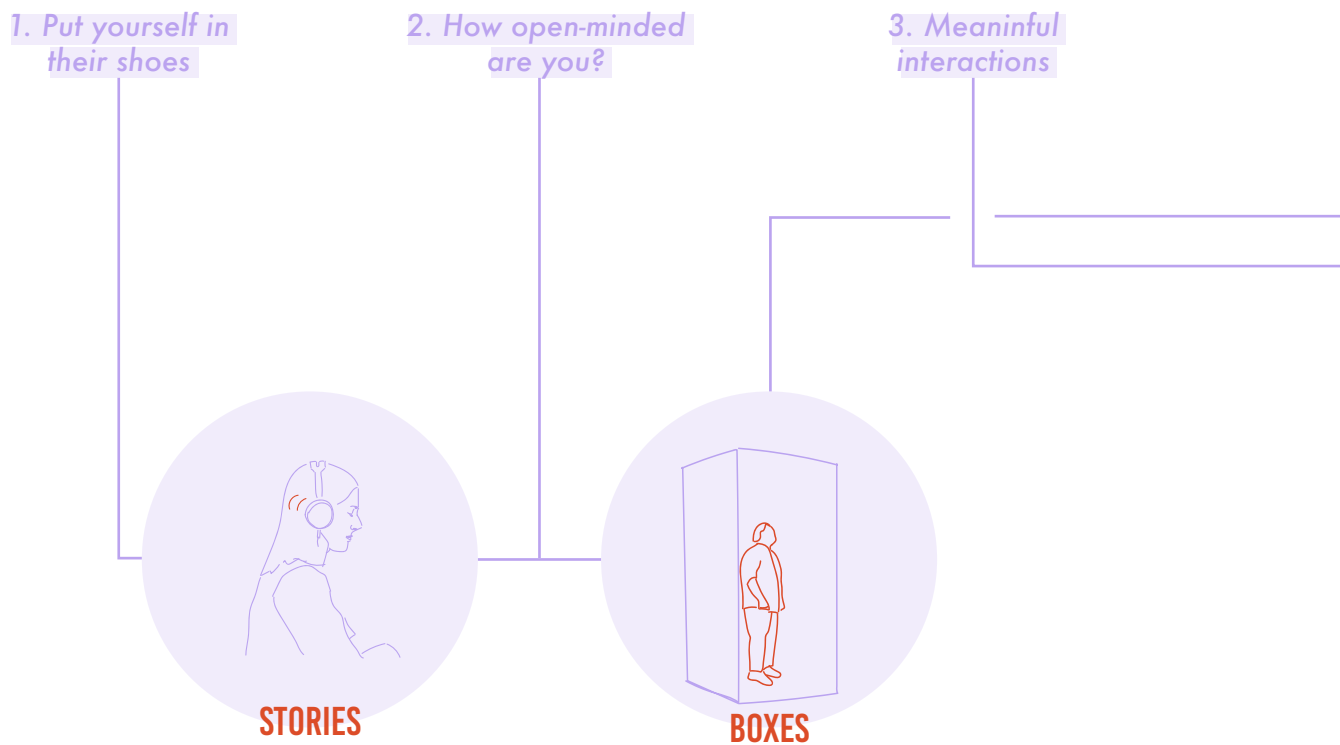
6. Triangulation

How might we form a triangulation setting? It is essential to add a triangulation setting to enhance the conversation between strangers. This can be done by adding a surprise factor in the design, which makes the threshold to talk with each other smaller.



6.2

CONCEPTUALISATION

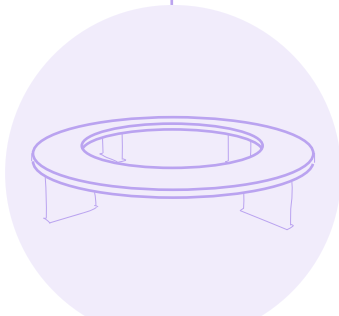


Listening to stories can create empathy (put yourself in their shoes) between groups of people. The different groups are represented in a material form as simple boxes, in which a visitor can stand, each box with its own story. The material of the box should be reflective, so as to enhance the mental aspect of the visit (how open-minded are you?). The stories inside the boxes are narrative, which prevents occurrence of the major prejudice of seeing someone.

4. The gaze

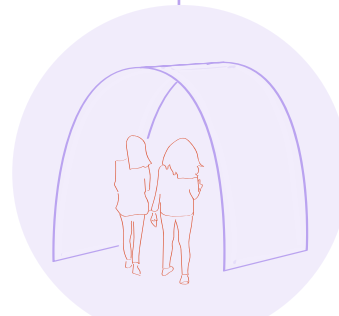
5. Compliments

6. Triangulation



CIRCULAR BENCH

The circular bench both allows a visitor to have a conversation with someone else (meaningful interaction), by sitting with his / her legs inside the circle, as well as to be alone, by sitting in the opposite manner. Triangulation is also allowed here, when people have the need to talk after hearing the stories.



"FIET FJEW" RUNAWAY

As mentioned before, the three extravagantly dressed persons at the entrance of Milkshake festival, sitting on high chairs, who were cheering people who just entered the festival, were taken as inspiration. When a person walks inside the tunnel (s) he hears "Fiet Fjew", which will give an energy boost.

7. **CONCEPT PROPOSAL**

- 7.1 THE CONCEPT**
- 7.2 REQUIREMENTS**
- 7.3 THE OVERARCHING THEMES**
- 7.4 FINAL DESIGN**
- 7.5 HOKJESGEESTEN THE JOURNEY**
- 7.6 FINAL PROTOTYPE**

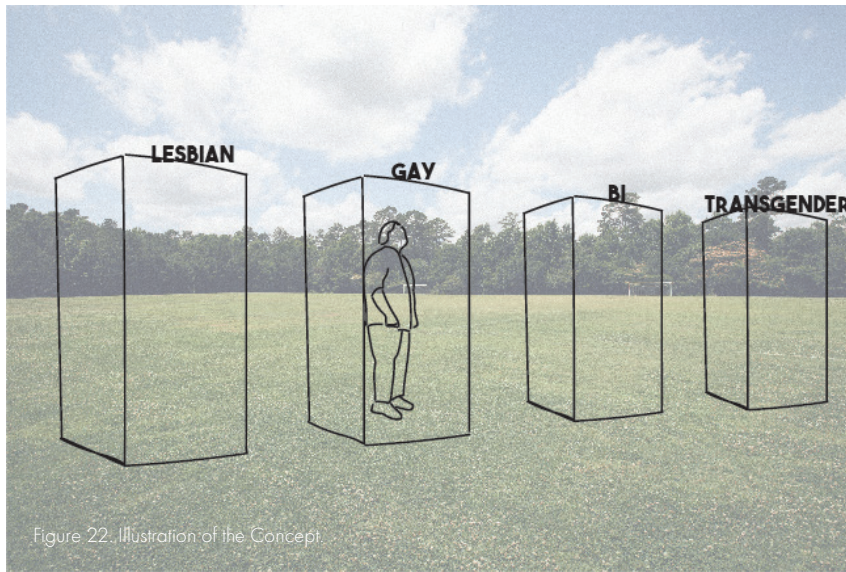


Figure 22. Illustration of the Concept.

The four elements (the stories, box, circular bench and runaway) discussed in the previous chapter were merged into one concept (fig. 25). The runaway functions as the entrance of the concept to give the visitors an energy boost. The boxes are an ironic and iconic representation of the way people “think in boxes”. The stories told (narrated) inside the boxes represent the individuals of a specific group. Finally, the circular bench is meant as a conversation starter between people after they emerge from the boxes, or as a beacon of reflection (fig. 23).

Boxes

It is necessary to re-evaluate the needs of the target group continuously, to find the right (or optimal) concept. The design goal is to create acknowledgement between groups of people to reduce prejudice. Even though categorisation is biologically imprinted, prejudice and discrimination are not. After several rounds of evaluation, the concept emerged of representing the various groups in the LGBTQI+ community by boxes, with the name of each group (Lesbian, Gay, Bisexual, Transgender, Queer, Intersex and + stands for the rest) written on top of a single box (fig. 22). The boxes represent the way people categorise each other, i.e. people tend to “think in boxes”.

Stories through the ears of the listener

Through a door, visitors can enter these boxes, where audio fragments are being played. These fragments are stories of individuals from that box or group, and thus, the stories inside the box refer to the individuals in each group. Knowing that people tend to over-generalise when it comes to the members of another group (Jhangiani & Tarry, n.d.), which is called outgroup homogeneity, these stories help realising that a group of people exists of individual human beings. Also, hearing a voice instead of seeing someone reduces the prejudice. Research (Stephens & Silbert & Hasson, 2010) has furthermore shown that when listening to stories, the emotional area in the brain of the listener attempts to synchronise with what (s) he perceives as the emotion of the speaker. Thus, the listener empathises with the story.

Stories through the voice of the teller

The person that tells the story needs to answer these questions:

1. First name
2. Age
3. Have you ever experienced something due to your sexuality or gender expression?
4. How would your ideal world look like in ten years?

By stating their first name and age, some information is given about the individual speaker to the listener. This way, the teller will not be seen as a number, but as a real person with name and age, which helps to empathise. The third question creates the personal story of the teller, which will eventually have an emotional effect on the listener. The meaning of the last question is to show the listeners that each teller has a mostly shared future vision; being treated with respect and not to be discriminated against.

Circular bench

After hearing the stories in each box, it is necessary to create a space where people can meet and talk (fig.23). Even though it can only be evaluated at the festival itself, the threshold of talking to strangers might be lower after experiencing the “boxes” concept. The circular form of the bench creates an open and inclusive space. However, the set-up also provides the visitor with the option to sit in the opposite way, facing outward, a clear sign that (s) he does not want to talk.

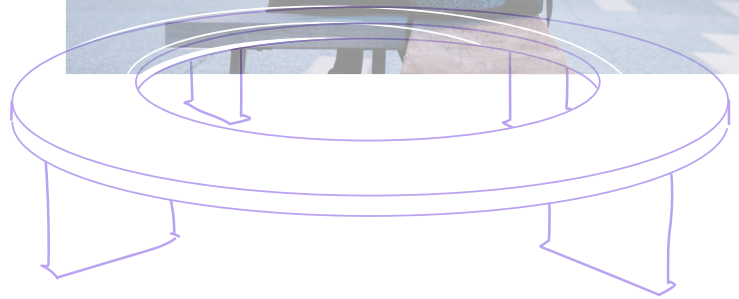


Figure 23. Circular bench.

Reducing prejudice

As explained before, reducing prejudice can happen in three ways; putting yourself in their shoes, being aware of how openminded you are and meaningful interactions. Firstly, the stories need to create a feeling of empathy by the listener, which consequently will put the listener in the shoes of the teller. Secondly, the stories need to be told in a certain way that the listener will reflect on his/her behaviour. This will then lead to the awareness of how openminded the listener is. Only one person must fit inside a box, albeit comfortably, so that listening remains a purely individual process (empathising with the story and reflecting on their behaviour) (Appendix D.2). The round bench situated near the boxes functions afterwards as a mechanism to increase meaningful interactions between listeners, who are strangers but who have just shared a similar individual experience.

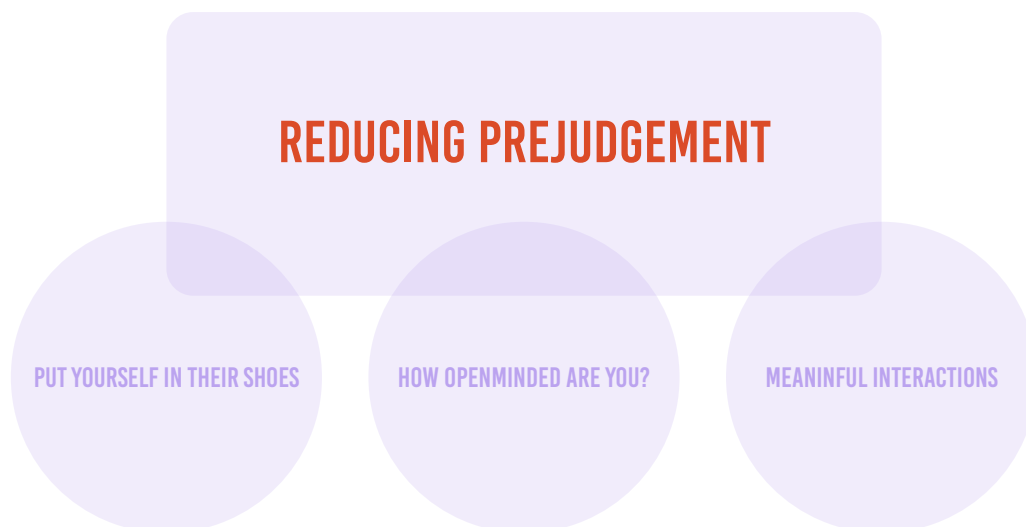
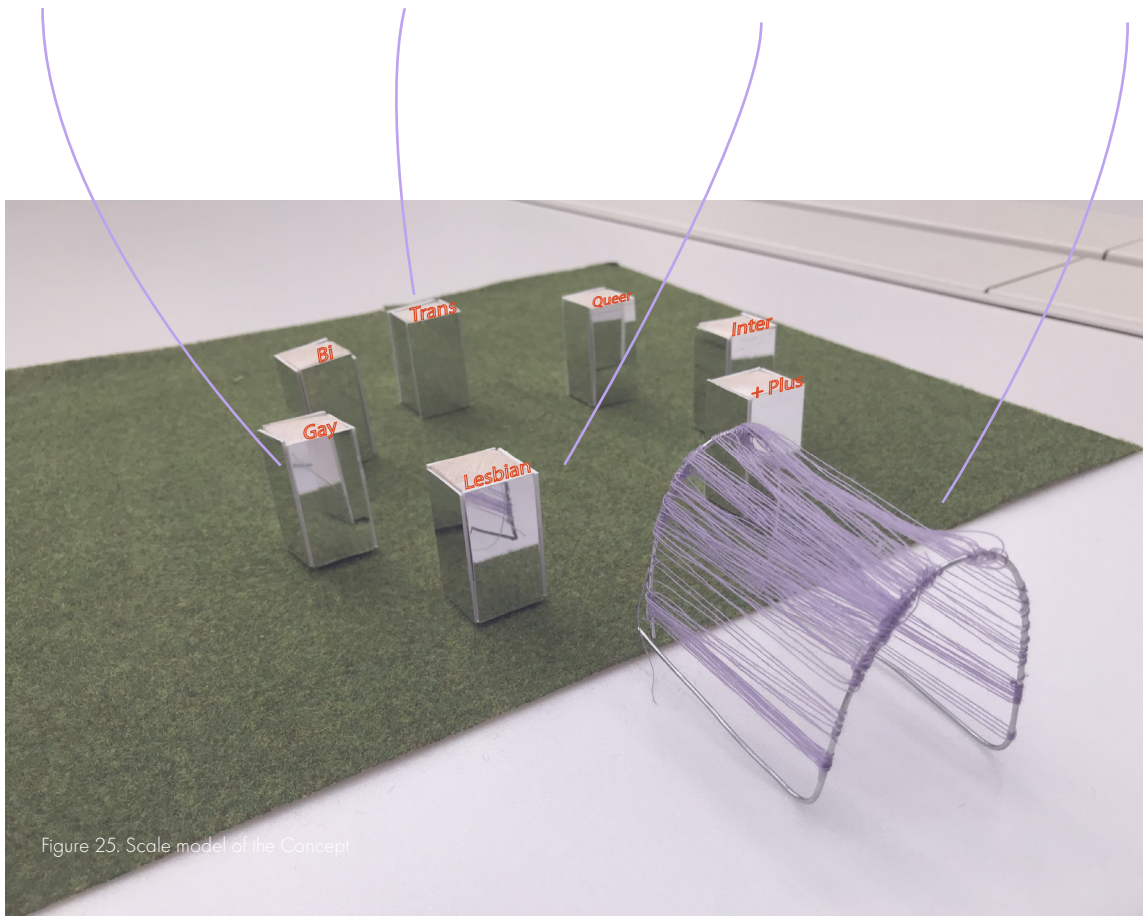
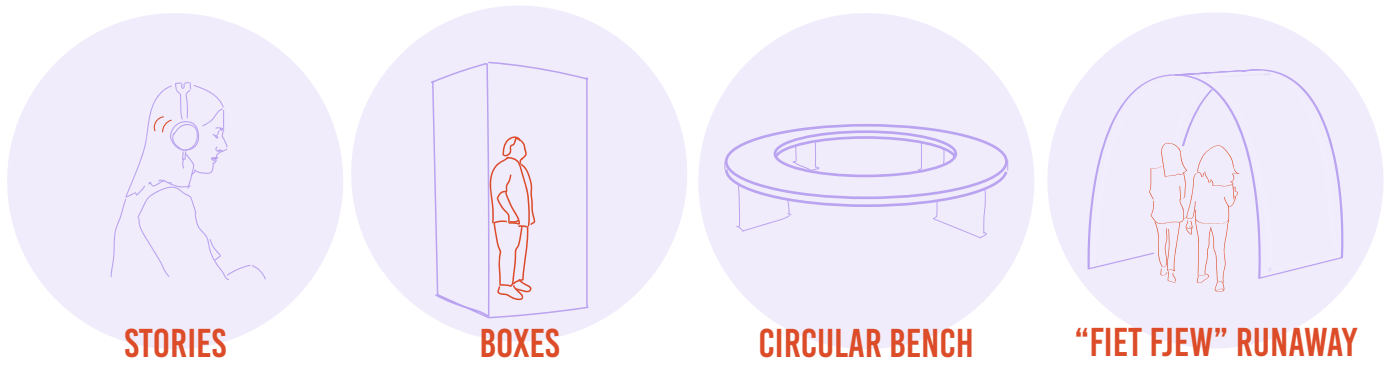


Figure 24. Reducing prejudice.



Layout

The layout of the space is divided in such a way that, when the visitor enters through the tunnel, (s)he will immediately see all the boxes with titles above it (fig.25). The circular bench is placed in the middle. That way, the visitors can walk around the space and always have the opportunity to sit and have a chat with a stranger.

7.2

REQUIREMENTS

New requirements were found to improve the concept after testing and evaluating (Appendix D.6). The requirements are divided into different stages of the experience: before entering the box, inside the box and after leaving the box.

Before entering the box

One of the critical questions arising from earlier concepts, was: how can it be ensured that people are entering the box of another group than the one they belong to? To achieve this, the title of the boxes should be modified such that they trigger visitors to enter a given box in a way that it creates feelings of curiosity and recognition. It was reasoned that otherwise, a visitor would not even be appealed to enter a box in the first place.

Inside the box

The second critical question was: how can it be ensured that people will appreciate each other more? Instead of focussing on the different groups and putting them in different boxes, it is necessary to find overarching themes within different groups. Each box, therefore, needs to represent a specific theme that every group of the community has to deal with in their daily lives.

The third critical question was: how can it be ensured that the listener is reflecting on his/her behaviour? The only interaction that is now taking place inside the box is listening to a story. It is essential to emphasise the reflecting part of the concept.

The fourth critical question was: how can the stories be short enough that it remains attractive for an individual to listen to multiple stories, yet long enough that together they create empathy? There is a delicate balance between listening to multiple stories and still having empathy for each story.

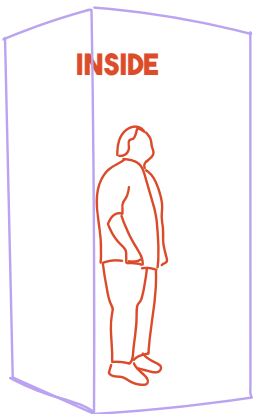
After leaving the box

The last critical remark was: now the visitor can only listen to stories. How can you make the experience more participatory for the visitor? To achieve this more elements should be created outside the box, aiming for more involvement of the visitor. In addition, because most of the stories are quite intense and may generate a negative feeling by the visitor, the visitor needs something positive. The extra elements were designed to function as positive objects in the space.

BEFORE



INSIDE



AFTER



7.3 THE OVERARCHING THEMES

New research was done to find the right overarching themes within the different groups (Appendix D.6). The prior audio fragments and the drag panel were analysed again to seek repetitive prejudgments and stereotypes within different groups. Documentaries about the gay community were watched to search for new insights. The stereotypes and prejudgments, that came out of this research, were clustered and named. The four named themes that came out of it are:

1. The perfect body
2. Home sweet home
3. It is just a phase...
4. Preference or Prejudice

The perfect body

The emphasis of this theme is about appearance-related stereotypes and prejudgments. Here stories are being played of people, for instance, from the homosexual community, who are suppressing their “feminine” manners to appear more masculine. Also, the tribes, discussed in chapter 3.3, are being discussed here.

Home sweet home

The emphasis of this theme is about acceptance within the surrounding of someone in the LGBTQ+ community. Different stories are being played of people who have an accepting family, or have not an acceptive surrounding, because of their religion or culture.

It's just a phase...

The emphasis of this theme is about the misjudgments concerning sexuality or gender. It is still believed, also inside the community, that bisexuality is a phase or that being transgender is a choice. These stories present the sides of people, who have been misjudged, and what kind of effect it had on them.

Preference or Prejudice

The emphasis of this theme is about the discrimination of black people, Asians and feminine people, especially on Grindr. It discusses the thin line of having a preference for a specific type or having a prejudgment. These stories present the side of people who have dealt with discrimination because of their skin colour.

FINAL
DESIGN







7.4 HOKJESGEESTEN THE JOURNEY

1. The invitation

Prior to the festival a plan is made to show the overview of the stages and activities. The visitor can find each location on the map, when (s)he is exploring the festival (fig.26). The concept is called "Hokjesgeesten" which is Dutch for the spirits of boxes. The title "Hokjesgeesten" was created to trigger the visitor's interest to explore this particular space, because it refers to thinking in boxes. Generally speaking, visitors are explorative during the actual festival (Appendix A.9). The semi-transparent purple fence surrounding the space should catch visitor's attention and trigger their curiosity (fig.26).

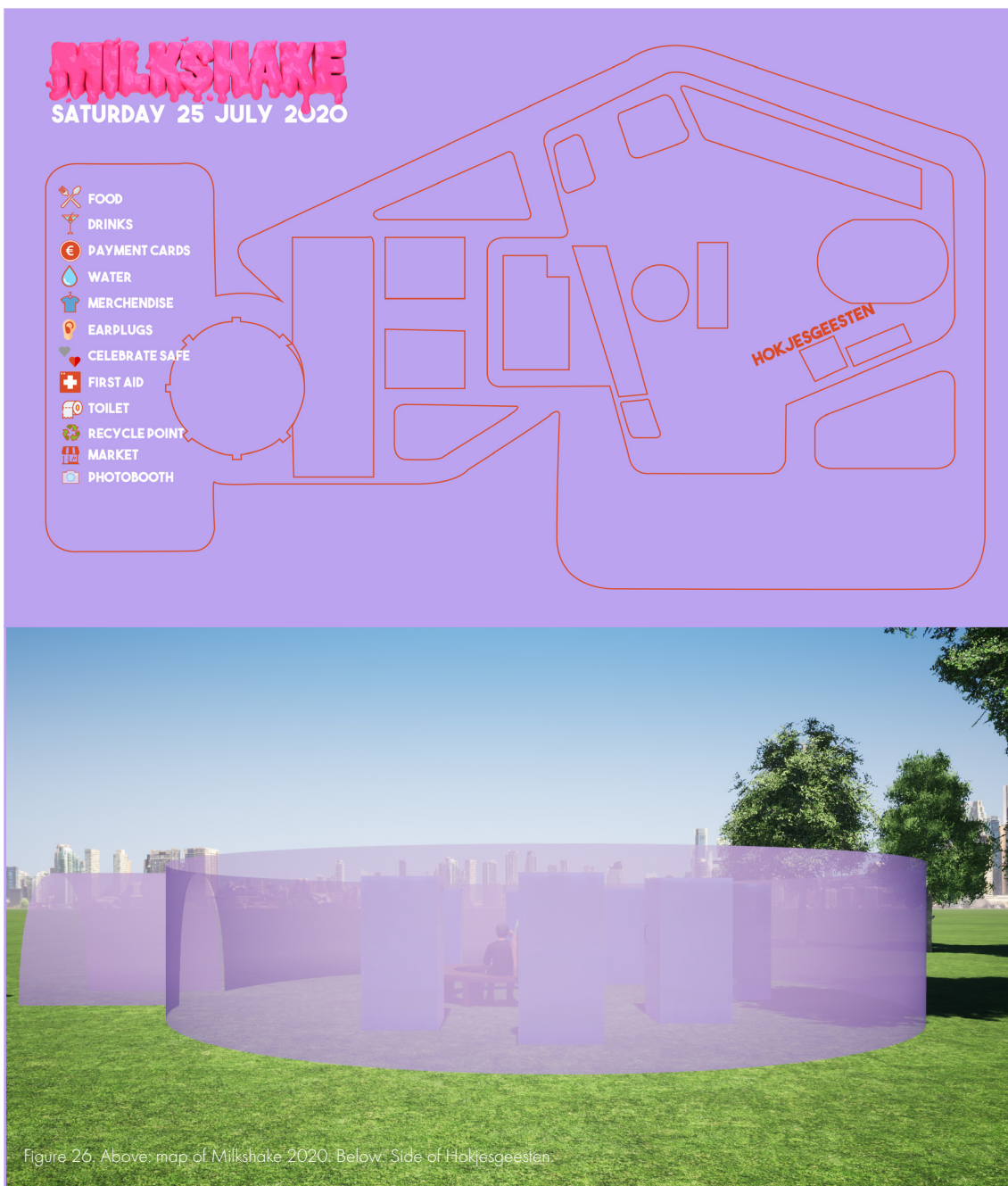


Figure 26. Above: map of Milkshake 2020. Below: Side of Hokjesgeesten.

2. Transition

The entrance of the boxes space is formed by a tunnel, which is made from plastic purple rope (fig.27). A tunnel makes it appealing for visitors to have a quick look inside the Hokjesgeesten space. The rope makes the space semi-transparent, so that people can vaguely see which objects and people are standing inside. As stated before, during the transition phase a warm welcome is crucial at the entrance. While walking through the tunnel all of a sudden a "Fiet Fjew" sound is heard (fig.27). This is likely to be associated with the extravagantly dressed ladies at the entrance of Milkshake, who give compliments to the visitors entering the festival.

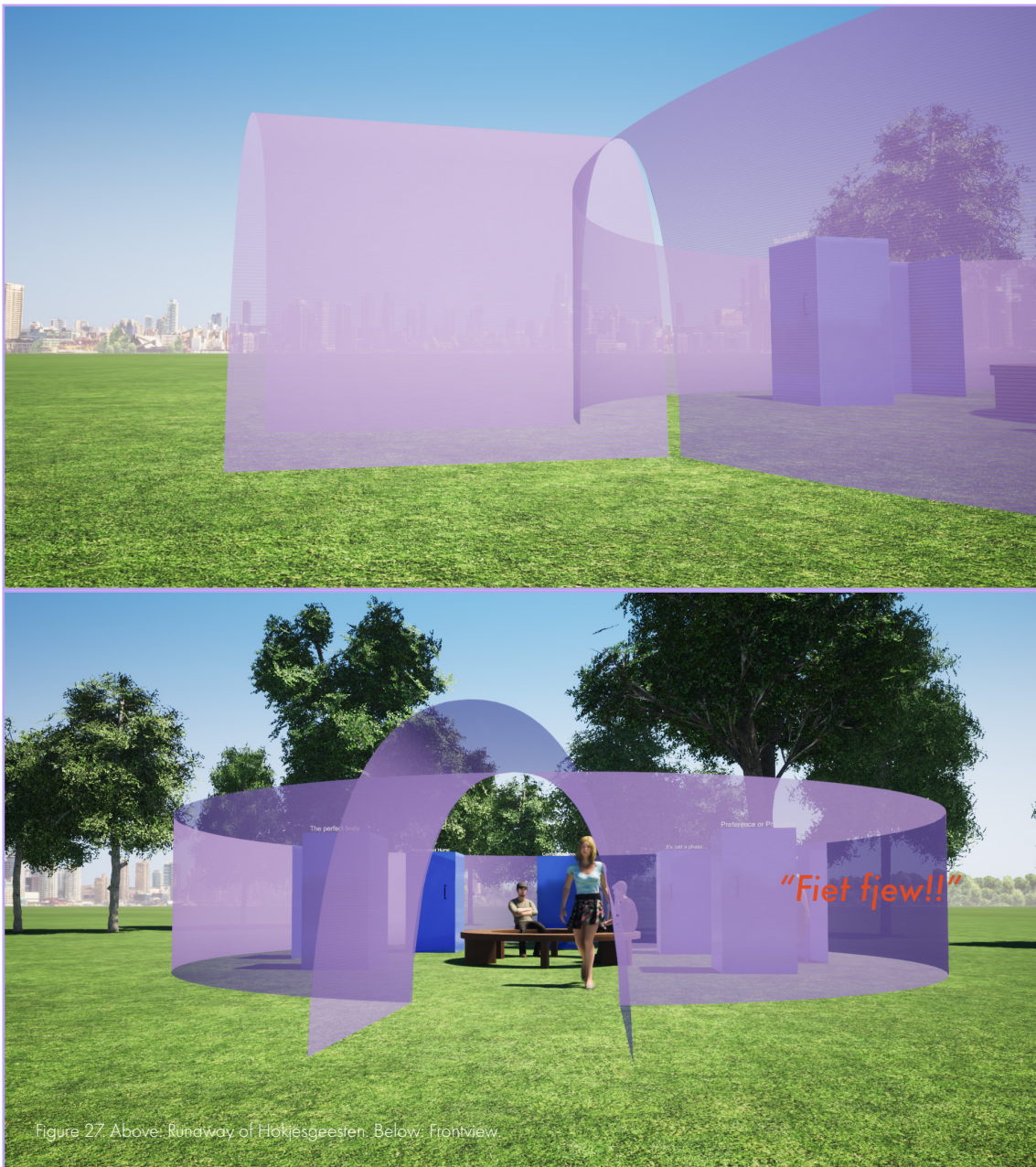
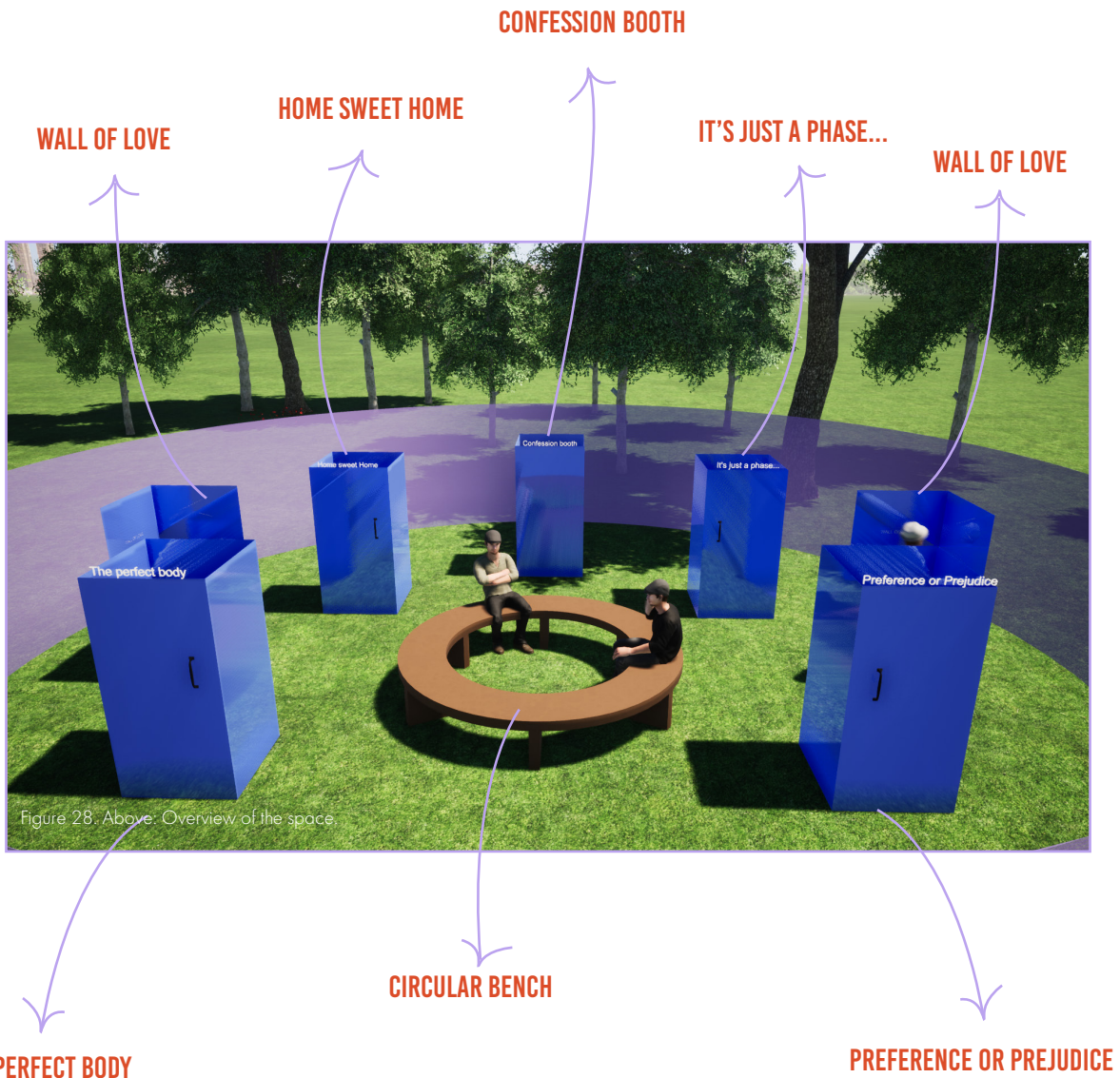


Figure 27. Above: Runway of Hokjesgeesten. Below: Frontview.

3. Introduction

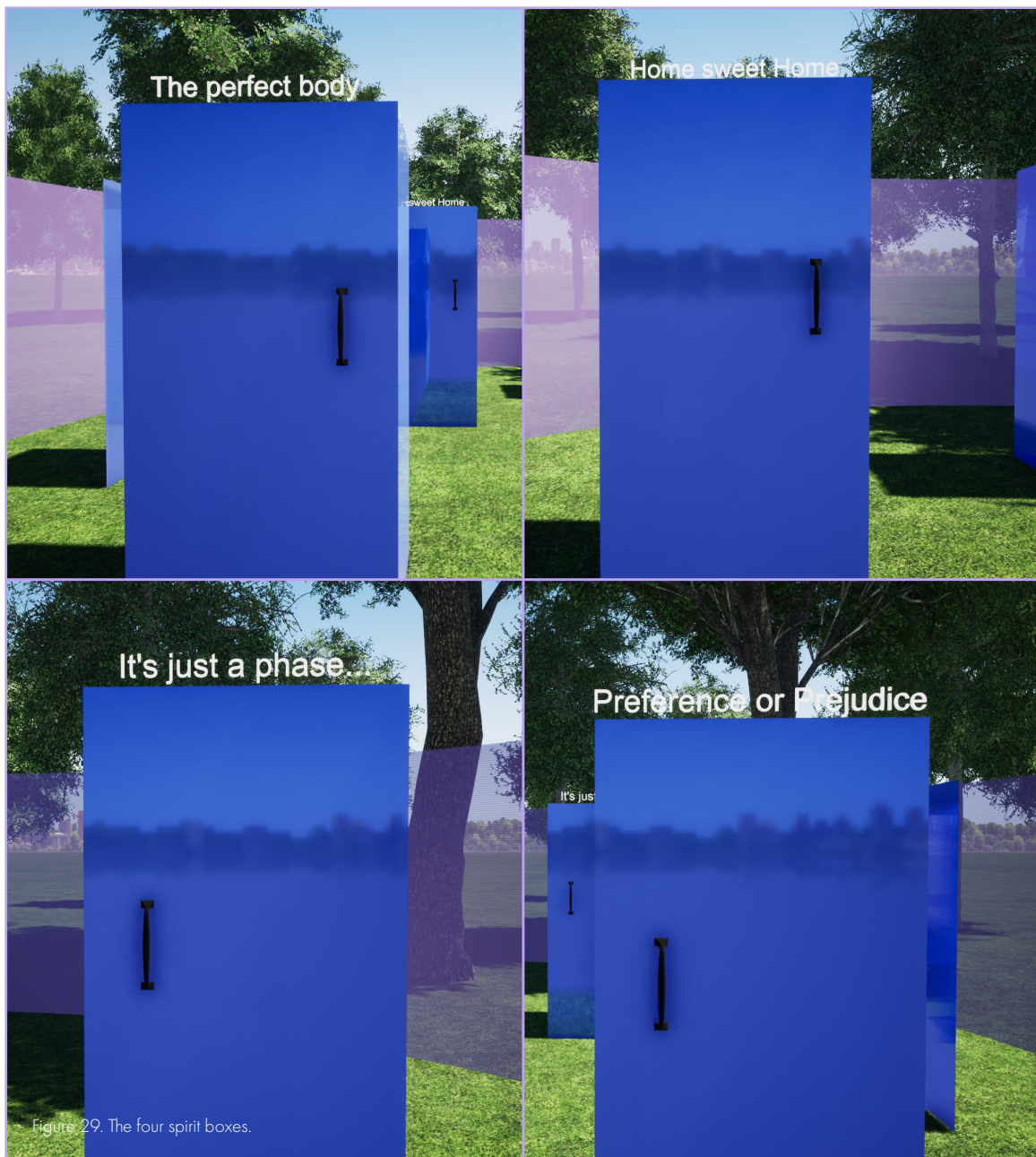
After having past the tunnel, the visitor enters the Hokjesgeesten space where different exhibits are displayed (fig.28). Five closed boxes, two more open boxes and a circular bench in the middle. The boxes are made of plexiglas and covered with iridescent foil that is semi-reflective and semitransparent. In addition, the foil makes that the colour differs per angle. These colours refer to the rainbow flag of the LGBTQI+ community. Each box has a different title displayed in neon letters: The perfect body, Wall of Love, Home sweet home, Confession booth, It's just a phase..., Wall of Love and Preference or Prejudice. The titles allow the visitors to form an idea of what might be inside these boxes.

However, titles are still vague enough to cause curiosity.



4. Exploration

The space is built around the circular bench in the middle. Thus, the visitor can explore the space without any predefined order. The two open boxes are the Wall of Loves (fig.30), where the visitors can find kind written messages from other people. The other boxes all have door handles to open the boxes. The boxes are divided into four "spirit boxes" (fig.29) and one confession booth (fig.30).



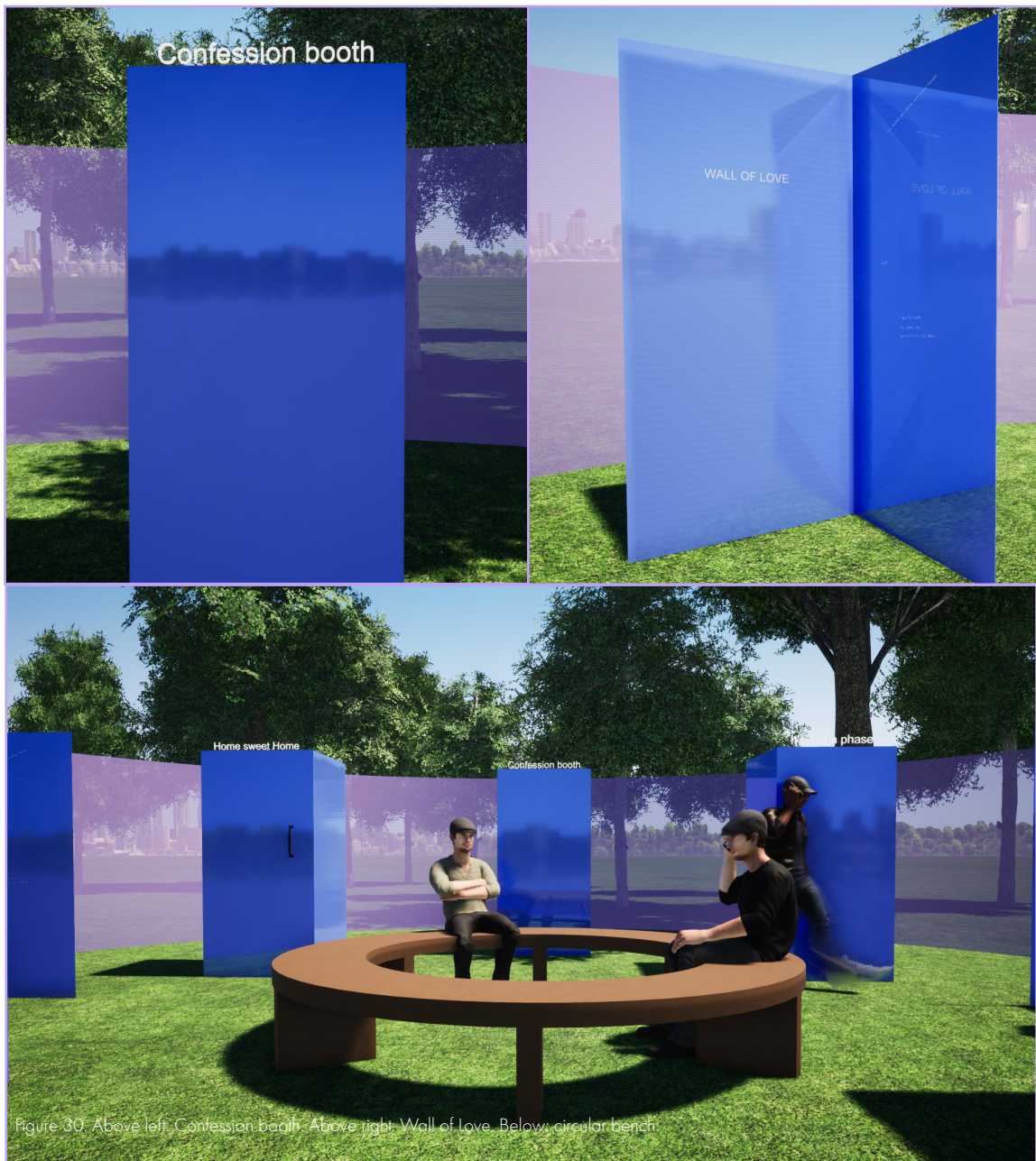


Figure 30. Above left: Confession booth. Above right: Wall of Love. Below: circular bench.

5. *Admiration*

Through a door the visitor walks inside the "spirit boxes". Here the person will be confronted with the colours, the reflection of themselves and the outside world. The first thing (s)he sees is the headphones and a question written on the foil (fig.31). Questions differ depending on the box one is in:

THE PERFECT BODY

Have you ever judged someone by their body type?

HOME SWEET HOME

Do you accept everyone in your surrounding?

IT'S JUST A PHASE...

Have you ever misjudged someone due to your own beliefs?

PREFERENCE OR PREJUDICE

Have you ever made a prejudgment about someone due to their skin type?

This is the moment the visitor is confronted with a moment of awareness of their behaviour. The next step is to put on the headphones and listen to the stories, while looking at their reflection caused by the foil. The idea is that people are confronted by their reflection, while being reflective on their behaviour.

One box differs from the other boxes, which is the Confession booth (fig.31). Only a phone can be found inside the box. By picking up this phone the visitor can speak to someone (an actor) and can talk about his or her confessions.

Have you ever judged someone
by their bodytype?



Figure 31. Above: Question inside one spiriti box. Below: The confession booth.

6. Immersion

Each of the “spirit boxes” has its own theme of stories. “The perfect body” box, for example, shares stories about stereotypes of appearances. This box focusses on the gay community and how it almost embraces a stereotypic masculinity of men. “Home sweet home” shares stories about the acceptance within different families. These can be positive stories when someone is accepted within their family, but also stories where someone is not accepted due to religion or culture. Another “spirit box”, called “It’s just a phase...”, focusses on prejudgments made out of ignorance. Stories are mostly about bisexuals and transgenders and how they are still being told that their sexuality or gender change is “just a phase” or a “choice”. The last “spirit box” is called “Preference or Prejudice”, and focusses on discrimination of black people, Asians and feminine people in the gay community.

Hearing these stories will create certain emotions for the listener. It should raise empathy, so the visitor can put himself in someone else’s shoes. It should be an eye opener to recognise that everyone takes part in prejudging and stereotyping. It should be surprising/new for the listener to hear other sides of a story.

ONE STORY OF THE “IT’S JUST A PHASE....” BOX

“Hi I’m Effie, I’m 23 years old, I’m transgender and lesbian. When I discovered that I wasn’t a man, my mother was shocked. We argued in a restaurant where all her prejudices about trans women came out, that I would get ugly and never get into a relationship again. She herself said that it would have been less surprising if I said that I had been gay, while I never liked men. The months after that, I was scared and thought maybe it fluctuates, am I gender fluid or gender flux. However it was not a phase and in the end I was sure again that I really was a woman. Waiting for help took a long time. But luckily I was able to officially change my name and get hormone therapy. I have had wonderful relationships with lesbians and bisexual women ever since, who accepted me as I was. I wish I had done it years earlier.”

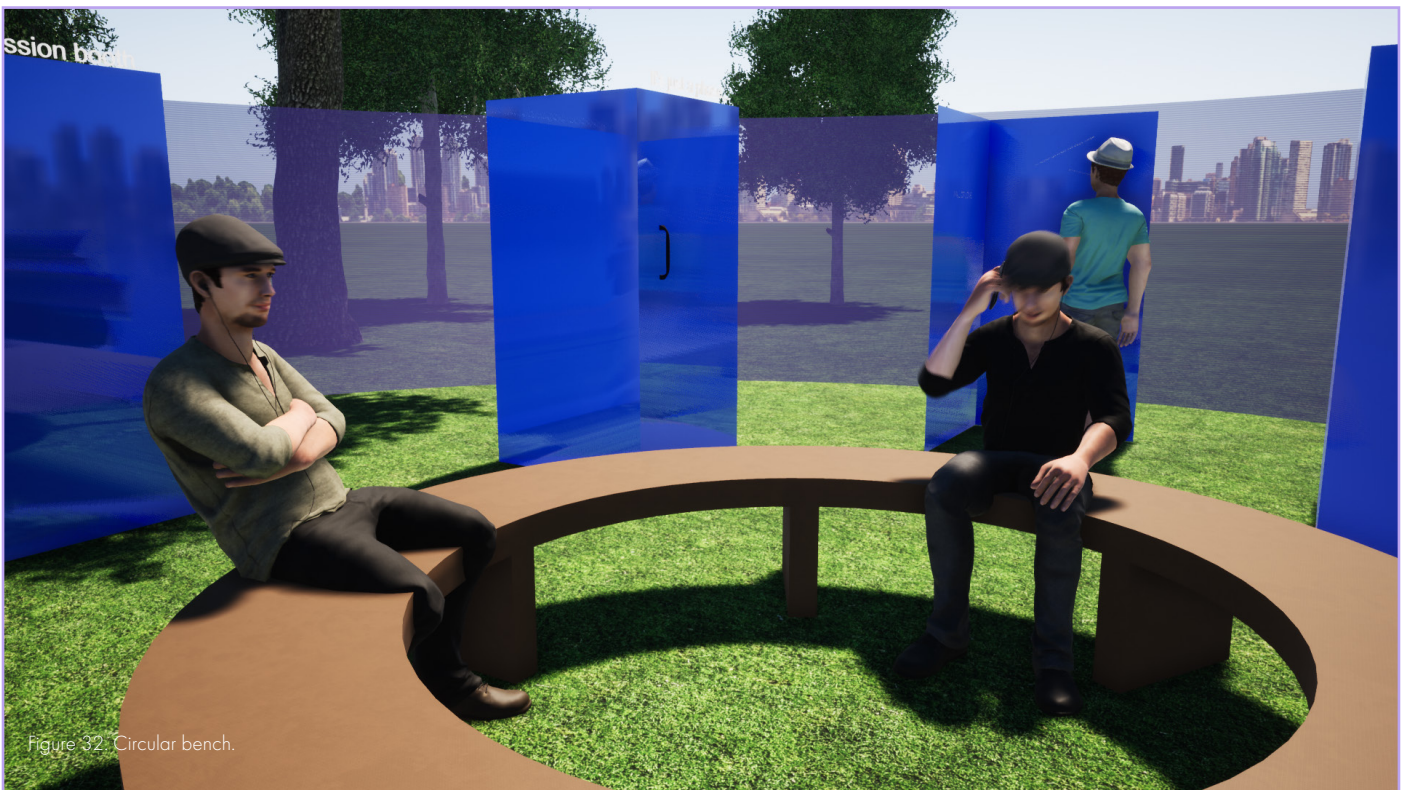
7. Connection

Two types of interactions are happening inside the spirit box. The auditive interaction through the headphones and the visual interaction of seeing the question, reflections and colours.



8. Recollection

After their listening experience(s) there needs to be a moment for listeners to discuss and reflect. This should also be a moment where people have the opportunity to talk to strangers, perhaps of other groups. The aim of this concept is that the boxes change something in the way of thinking of the visitor. This in turn decreases the threshold talking to others. To achieve this, a bench is placed inside the Hokjesgeesten area (fig.32). The bench is circular to stimulate interaction between people. If the visitor is open for discussions or conversations with others, (s)he sits with his/her legs inside the circle. In case the visitor wants to be left alone, (s)he sits with his/her legs the other way around, facing outside, away from the inner circle.

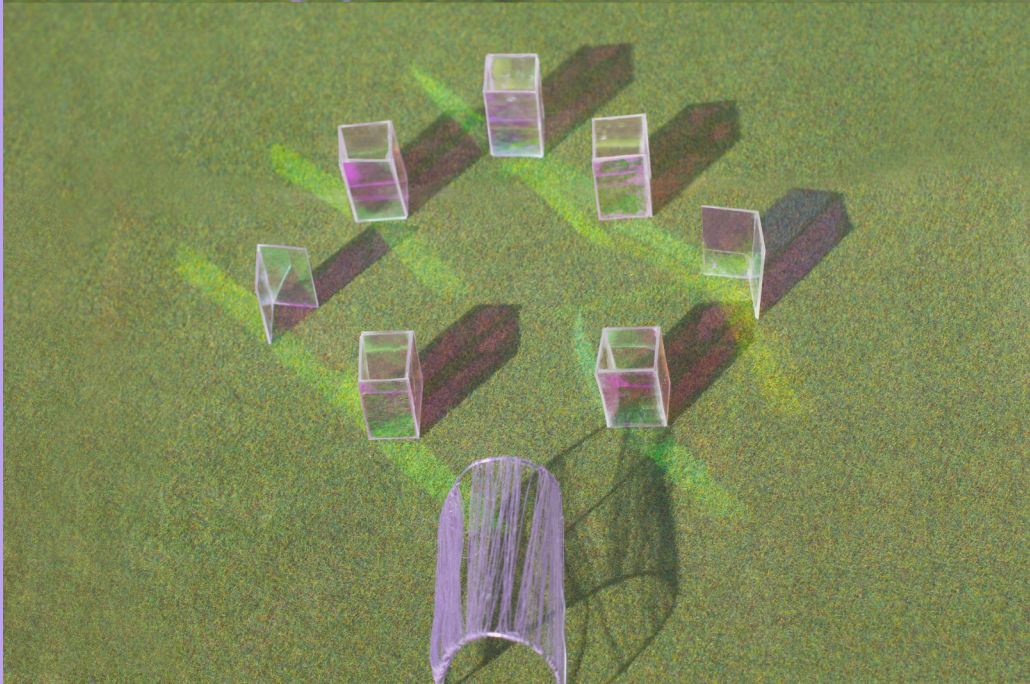
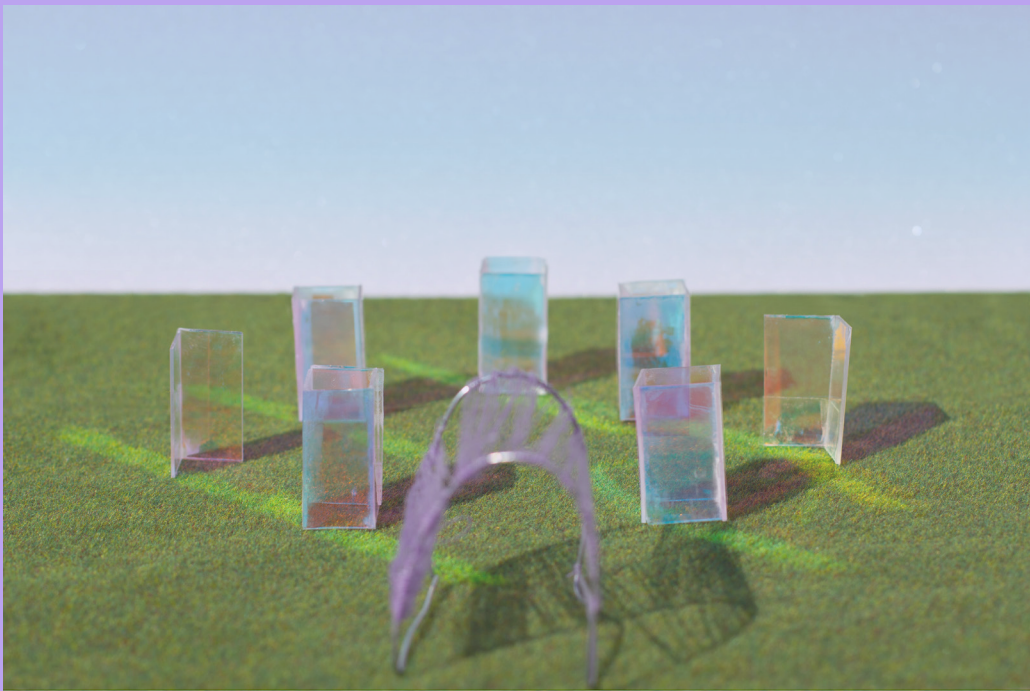


9. Integration

The experience that the visitor should have gained through the Hokjesgeesten space is to be more open and respectful towards other groups of people at Milkshake and in the end also after the festival. The concept should change their current behaviour into a new more open behaviour.



Figure 33. Two men embracing on Milkshake festival 2019.







8. FINAL EVALUATION

- 8.1 TEST SET-UP**
- 8.2 TEST INSIGHTS**
- 8.3 CONCLUSIONS**
- 8.4 RECOMMENDATIONS**

8.1

TEST SET-UP

Research questions

The test consisted out of six research questions:

1. Does the title of the boxes trigger (curiosity and recognition) the participant to enter a box?
2. Does the story inside the box affect the empathy of the participant?
3. Does the question inside the box have an effect on the reflective part of the participant?
4. Does the duration of the stories work for the participant? Is it long enough to create empathy and is it short enough to hear multiple stories?
5. Does the experience of one box increase the curiosity to enter more boxes or exhibits?
6. In the end does the participant feel more appreciative and respectful towards another group?

Participants

The test consisted of 9 participants (five men, four women) aged from 18 till 27 years old (Appendix D.8). Seven of the participants chosen for this test are part of the LGBTQI+ community due to their sexuality or interest in the community. The figure below shows which group the participants belong to and if they have ever been to Milkshake festival before.



- Two participants, male
- Homosexual
- Never been to the festival, but have heard of it.



- One participant, female
- Lesbian
- Has been to the festival multiple times.



- One participant, male
- Homosexual & Queer
- Never been to the festival, but has heard of it.



- One participant, male
- Heterosexual
- Has been to the festival multiple times.



- One participant, female
- Bisexual & Heterosexual
- Never been to the festival, but has heard of it.



- One participant, male
- Heterosexual
- Never been to the festival, but has heard of it.



- One participant, female
- Queer & Heterosexual
- Never been to the festival, but has heard of it. She organises Foef, which is a queer party organised in Delft and Rotterdam

Figure 34. Information about the participants.

Method

The space itself was simulated in the basement of the faculty of Industrial Design Engineering, TU Delft. One box was built in real size to test the experience inside the box (Appendix D.3). The other boxes were simulated as taped squares to give an impression of their positions/locations within the Hokjesgeesten area (fig.35). The circular bench was simulated by multiple chairs standing in a circle. The neon letters were simulated by cardboard letters.

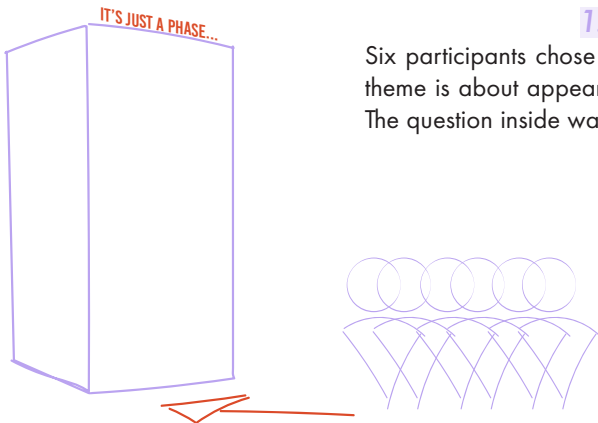


Figure 35. Test set-up.

The method of this test consisted of three stages (Appendix D.8). The first stage was meant as an introduction, and was subdivided into three sections. First, information about the participant was obtained through a survey. Second, a video of Milkshake was shown to the participants to give an impression of the festival. Finally, a render of the concept and a scale model was shown to visualise the space. In the second stage the participant was free to test the concept by trying out the boxes and listening to the stories. After each box the participant was asked a few questions to understand what his/her opinion was about the stories, questions inside the box and the whole experience. The third stage was meant as a final question round to see whether the concept had reached the design goal. Each test took around 30-45 minutes.

8.2

TEST INSIGHTS



1. It's just a phase...

Six participants chose to step inside this box. The emphasis of this theme is about appearance-related stereotypes and prejudgments. The question inside was "have you ever misjudged someone due to your own beliefs?"

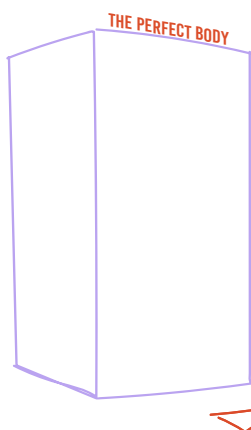
- *"The story about that asexual girl... I've never heard that. I am very interested in that story, I would like to know how this group views it. I think it is good to get to know that perspective. Otherwise you will hear less about asexuality or be in contact with it. I think that's very powerful."*
- *"After each story I wanted to ask a question to the person."*
- *"It is kind of amazing that they tell a very intimate story. It lets you think. With this one you really look at yourself, while you are reading the question. I got thoughts inside my head, which I've never thought before, of how this would feel for someone else. Some things you recognise, other things you don't. A lot I need to think about and I also find it interesting to talk about this with other people."*
- *"Things I've never knew about, so I am surprised."*
- *"You can maybe imagine oneself in somebody else's situation, also because you're in a secluded surrounding. That combination is nice, in my opinion."*

Overall experience

- The box functions as a platform for people or groups of which other people know little about, such as the asexuality group. The stories help to enhance sympathy and increase understanding of the subject or group.
- The story creates more understanding of another human being.
- One participant wanted to have a conversation with the person who was telling the story. He found it almost frustrating that it was not possible. However, he mentioned that it could be a good conversation starter with a stranger.
- Participants were reflecting on their own behaviour when listening to the other person.
- The vulnerability of the stories raised the empathy level of the participants. The headphones and box made the experience even more intimate.

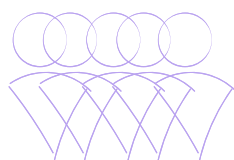
Question inside the box

The question "have you ever misjudged someone due to your own beliefs" was not that understandable to some of the participants. One participant did not even read the question.



2. The perfect body

Five participants chose to step inside this box. The emphasis of this theme is about appearance-related stereotypes and prejudgments. The question inside was “have you ever judged someone by their body type?”.



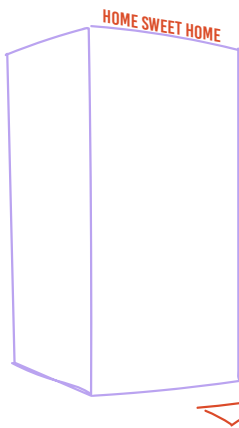
- *“This one I really liked. I really recognise this. You can find it in the gay community a lot. One person brings it really nice: I am attracted to masculine men. The other person says: yes when you have the name, you will never get rid of it. I recognise this. It’s brought very light-hearted, that’s why I can laugh about it. It also makes me think, I also judge, so I got triggered by this question. I also put myself quickly in a box.”*
- *“I think I run these stories parallel to my own life. Because I can find some sort of recognition in it.”*
- *“I imagined how he needed to look. Because someone was saying, yes I am called a faggot, I immediately thought of a feminine type and when someone was saying, “I am attracted to masculine types”, I also immediately had an image in my head.”*
- *“Yes I didn’t really know what to expect. I firstly thought this is about your appearance.”*
- *“This is also something heterosexuals are dealing with. That’s why I found the other box more interesting, with this one I think, this is something humanity has to deal with. Although it is quite nice as a conversation starter. That you can sit down with questions. That other people can tell their perspective and explain that. That can be cool.”*

Overall experience

- Two participants recognised themselves in these stories, which is mentioned in the quotes.
- If the stories are told light-heartedly, the listeners can laugh about it. This caused a more positive effect on the participants.
- The title “The perfect body” was misleading for some participants, because it was expected that the stories would be about the body instead of the appearance.
- These stories can lead to discussions, which would be a conversation starter on the round bench. One participant also mentioned this.
- One participant was aware that the boxes were referring to “thinking in boxes”.
- One participant, who is heterosexual, thought these stories about stereotypes and prejudgments were only focussing on the LGBTQI+ community. Therefore he compared it with the heterosexual world and found it unfair, because he believed that the heterosexual world is also dealing with these stereotypes of appearances. The idea behind the concept is that the stories include every group gay or straight. This should be made more clear in the concept.

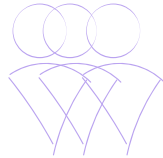
Question inside the box

The question “Have you ever judged someone by their body type?” was clear for the participants and triggered the participants to answer it.



3. Home sweet home

Three participants chose to step inside this box. The emphasis of this theme is about acceptance within the surrounding of someone in the LGBTQ+ community. The question was “do you accept everyone in your surrounding?”.



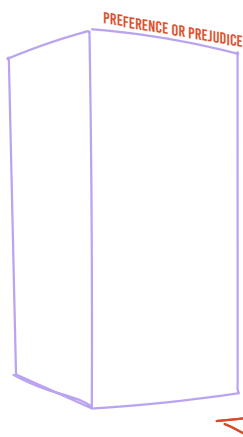
- *“I was curious what this box was about. It lets you think about yourself. These were pretty personal stories. That interested me a lot. Few stories were told at a slow speed. It made me really curious of what would happen.”*
- *“I was raised by the right people in a healthy environment. However, for many people, this isn’t the case. And Milkshake is a good example where a lot of things happen that are good for a lot of people. And that many people are happy about being free. It is so cool that people from around the world are coming to the festival. But there is a downside about this, a sort of escapism. Many men I know, have a surrounding which is not aware of their nightlife. I can imagine it is not a tenable situation.”*
- *“Quite confronting, also because I recognised a voice. Then you can empathise even more. All the stories are negative, while there should be some positivity. You are also at a festival. You miss a little bit the happy vibes. It can be quite heavy inside such a box. However, if everything is positive, it can also be boring, there needs to be a balance.”*

Overall experience

- One participant was reflecting on his own life. These stories were also told in a personal way.
- One story that took around 4 minutes was experienced as too long. It is necessary to find the right balance in the length of the stories.
- One participant was overwhelmed by listening to all the stories, so he needed to stop. Another participant found the stories negative. She would like to see a balance between positive and negative stories.
- Also, these stories could create a conversation starter according to one participant.

Question inside the box

The question “Do you accept everyone in your surrounding?” was clear for the participants and triggered the participants to answer it.



4. Preference or Prejudice

Two participants chose to step inside this box. The emphasis of this theme is about the discrimination of black people, Asians and feminine people, especially on Grindr. The question was "Have you ever made a prejudgment about someone due to their skin type?".

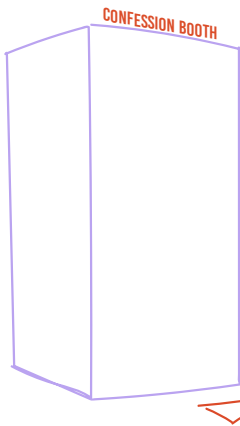
- *"These stories are about judgments of female types. Although I said before I am fine when people are more feminine, I wouldn't date them. I don't feel attracted to them. Why I have that feeling, I don't know. Maybe it is a certain vibe? And then I have a prejudgment about feminine types indeed. Beforehand I was even more judgy. It is also how people view gay, and I don't identify with that. That's why it repels me, I am guilty for that."*
- *"I thought O wow is that a thing. It is probably also happening on hetero dating sites, but less explicit. Grindr is really about body searching, not personality searching. I think if you want to reject Asians, why is there a need to emphasise this."*
- *"What I also acknowledged in the first story was that it is a tough world, where they put each other down, and that's the reason why it doesn't interest me at all. You are being rejected, while it should be inclusive."*
- *"I find it heavy to hear. I think I am also attracted to a certain type, that's human. If it is a whole group that is being rejected, than it is another case."*

Overall experience

- One participant was admitting that he himself was part of the judgemental people. He was trying to figure out why he acted that way, which means that the stories plus the question made him reflect on his own behaviour.
- The other participant empathised with the stories by questioning what counts as preference and prejudice.

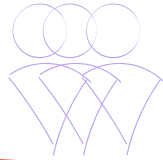
Question inside the box

This question "Have you ever made a prejudgment about someone due to their skin type?" confronted the participants.



5. Confession booth

Three participants chose to step inside this box. Inside the confession booth, there is a phone attached to the box. The participants can "call" with an actor to confess something or to have a chat.



- *"If I couldn't see the actor while I was calling him and would know he couldn't see me, then I would really like it and find it exciting. I think it would be kind of strange if he could see me.. I also liked the confession booth because you want to explore stuff, when you're doing drugs."*
- *"Super nice! Great! I really liked that you can call someone. It felt like you're no one could hear me in the box, so I was screaming my confession."*

Overall experience

- All the participants were positive about the confession booth, although it was hard to evaluate this part of the test, because there was no actor or phone.
- One participant mentioned that she would prefer that the actor would not be able to see the person confessing something.
- One participant felt that the box gave a private feeling.



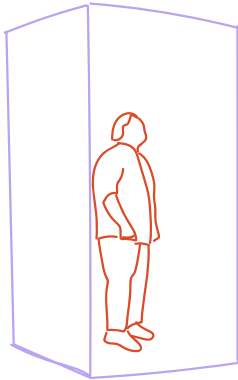
6. Wall of Love

Six participants chose to write something on the Wall of Love.

- *"Love family, friends, loved ones."*
- *"Shake that booty!"*

Overall experience

- The participants wrote positives and funny messages to each other.
- The marker used for this test made it hard to read the messages. Also the Wall of Love was not that notable for participants in the space of the test.



The experience inside the prototype

The participants were asked to describe the experience of the box itself.

- *"The optical glass was super cool. You see yourself and the outside world through a coloured layer. The colours are super beautiful, and I find it cool that the shadows are blue. Only visually already appealing and with the headphones on you are in your zone."*
- *"You see yourself many times and what is happening around you. You are feeling pretty secluded. Are you always standing alone? Or with two people."*
- *"I really liked that you could look outside and that you are also kind of private. I can imagine that this is very fun at Milkshake, because you can look at everyone unabashed. If you want to think about what is being said, then it feels like you are withdrawn from the environment."*
- *"Fascinating. It was a good balance between calm and in your own zone and also a little bit open. That is kind of nice. It is really nice that it mirrors multiple times. My only advice that it needs to be a little bit higher, because I am almost 2 meters long."*
- *"But what I find cool is that you're in a secluded room. You can see yourself like 6000 times in this room, while you're listening to someone else. That combination works well. I wasn't looking at myself the whole time."*
- *"I see myself everywhere the whole time. That I find a little bit disturbing."*

Overall experience

- The participants were enthusiastic about the box with the iridescent foil. They liked the colours and the fact that it was semi-transparent and semi-reflective.
- The box also made them feel secluded from the environment, which was good for really listening to the stories.
- Only one participant did not like that she was looking at herself multiple times.

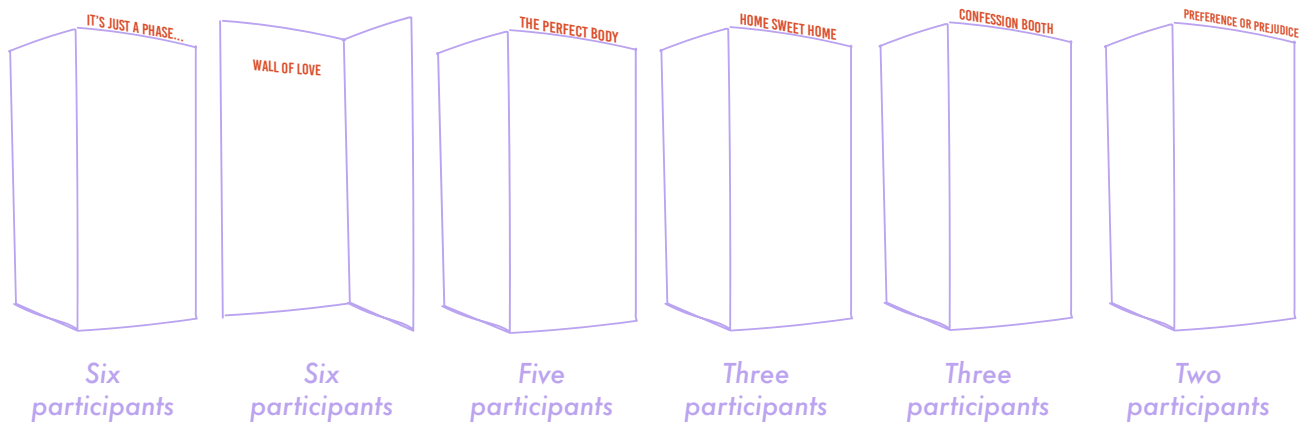
8.3

CONCLUSIONS

To conclude if the aimed design goal is reached, the six research questions are being analysed.

1. Does the title of the boxes trigger (curiosity and recognition) the participant to enter a box?

Figure 36. Participants that entered each box.



The figure above shows the number of people that entered each box. "It's just a phase..." and "Wall of Love" were the boxes that most of the participants firstly chose to enter. Looking at the number of participants who went inside each box, these two boxes were also well visited with six participants. The box that was chosen the least, was the "Preference or Prejudice" box, by only two participants. The participants seemed to pick "It's just a phase..." over the rest, because they thought they had an idea of what to expect—concluding that this raised more recognition and/or curiosity. The box "Preference or Prejudice" was chosen the least, presumably because the participants did not know what it was about. The reason might come out of the ten year age difference between the participants and the target group or that the participants had difficulty understanding the English words, which means that this title of the box did not raise enough curiosity and recognition. However, the other five titles (from left to right in the figure) did trigger the participants to enter a box, some more than others.

2. Does the story inside the box affect the empathy of the participant?

It can be concluded that the stories certainly affected the empathy of each participant. Most of the participants especially empathised with the story of the asexual girl. The box functions as a platform for people or groups of which other people know little about, such as the asexuality group. Other participants recognised themselves in these stories and could see similarities in their life and the story that is being told. Even though each box affected each participant differently, the stories raised empathy.

This is also the reason why the titles on top of the boxes should raise recognition.

3. Does the question inside the box have an effect on the reflective part of the participant?

The question of the box "It's just a phase..." (have you ever misjudged someone due to your own beliefs) was hard to understand for the participants. It also happened a few times that the participants did not read the question in this specific box. Sometimes the participants had difficulties listening to the stories, while reading or thinking about the question. However, the question did help the participants to reflect on their behaviour, because each participant was talking about their own behaviour concerning stereotyping and prejudice. The participants shared these reflective moments themselves without having to be asked. The questions (sub)consciously triggered the participants to reflect on their own behaviour while hearing the stories.

4. Does the duration of the stories work for the participant? Is it long enough to create empathy and is it short enough to hear multiple stories?

Only one story (4 minutes) in the box "Home sweet Home" was found too long by the participants. It is also in this only box where the average listening duration and total duration differ the most, compared to the other boxes (fig.37). Stories of 30 seconds were found too short for raising empathy. It can be concluded that the stories around the 1 to 2 minutes created empathy and were short enough for hearing multiple stories.

The average duration spend in each box was:

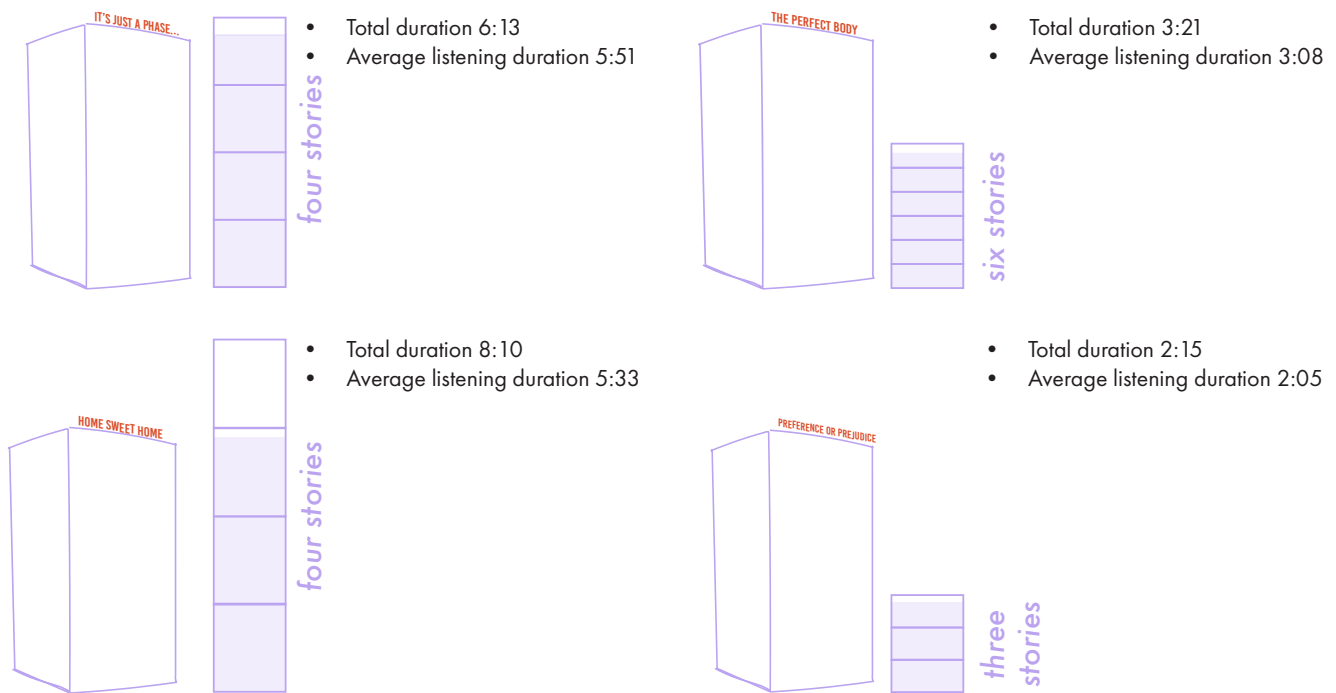


Figure 37. Duration of stories in each spirit box.

5. Does the experience of one box increase the curiosity to enter more boxes or exhibits?

It can be concluded that one box increases the curiosity to enter more boxes or exhibits. This conclusion can be made, because each participant was eager to enter multiple boxes without having to be asked. The average amount of boxes the participants visited was around three boxes. This was also limited because of the duration of the test, which was 30 minutes in total.

6. In the end does the participant feel more appreciative and respectful towards another group?

Two results can answer this research question. First, the participants needed to circle the emotions that they were experiencing (Appendix D.8) after the test. The chosen emotions were compared with the characteristics described in the Interaction Vision, which are appreciation, respect, provocation and connected. The emotions that were mostly chosen in this test were appreciative, enthusiastic and connected. It can be concluded that two words, appreciative and connected, are matching the interaction vision. The other mostly chosen emotions were familiar, relaxed, accepted and insecure. As said in the Interaction Vision, the concept should be provocative. The insecure feeling can be caused by the provocation of the stories and questions, which does not have to be negative.

APPRECIATIVE, ENTHUSIASTIC AND CONNECTED
FAMILIAR, RELAXED, ACCEPTED AND INSECURE
STRONG, CAREFREE, COMFORTABLE, SAFE, CALM, ASHAMED, HOPEFUL

Figure 38. Chosen emotions.

The second result was the connection with the LGBTQ+ community. The participants were asked before the test to describe from 1 (not connected at all) to 10 (very connected) their connection with the LGBTQ+ community. After the test, they were asked to fill it in again (Appendix D.8). The difference was compared, and the figure below shows the average connection with the LGBTQ+ community before and after the test. As can be seen, the circle moves from 6.2 to 7, which means that the participants feel more connected after experiencing the concept.

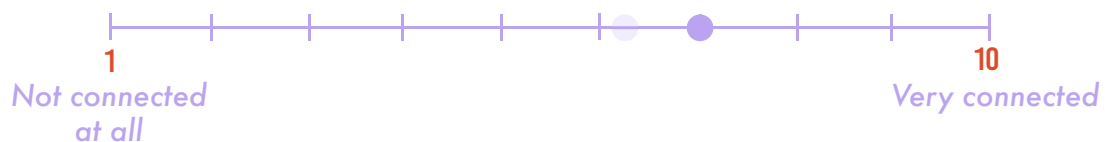


Figure 39. Connection with the LGBTQ+ community

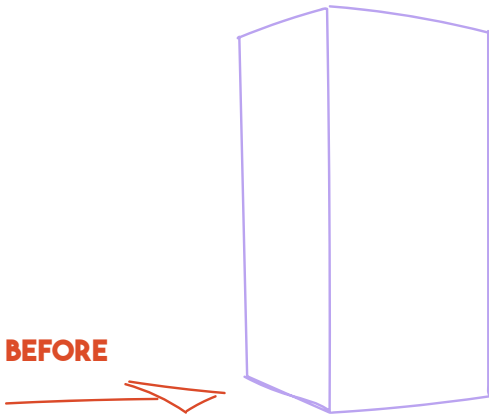
8.4

RECOMMENDATIONS

Before entering the box

The test with nine participants demonstrated that the titles on top of the boxes spark recognition and create curiosity before entering the box. However, the titles must match the expectations of the stories inside, which was not the case with the box "The perfect body". Therefore either the title needs to be changed, for example, to "The perfect look", or the stories inside this box need to be changed. Another result from the test was that only two participants entered the "Preference or Prejudice" box. This indicates that the title did not raise enough curiosity or recognition (it was written in English) to the participants as compared to the other titles. However, participants in the test did not have the same average age as the Milkshake target group (ten year difference). It is, therefore, possible that the title could be suitable for visitors at Milkshake. To demonstrate this, another test should be performed with older participants.

BEFORE



Inside the box

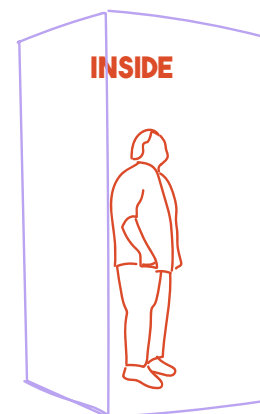
In the "It's just a phase..." box, the asexuality story was brought up a lot by the participants. They found it an interesting story, because they know little about this subject. As said before, the box can be seen as a platform for people or groups of which other people know little about. To raise more understanding about these minority groups inside a minority, more of these stories should be played and heard by the visitors.

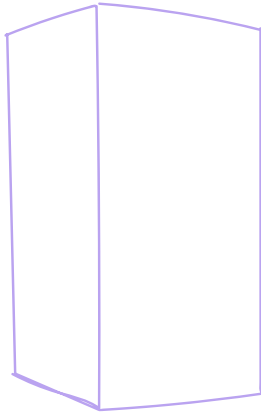
Another result of the test was that most of the fragments are negative stories. Even though it is essential also to show the negative sides of stereotyping and prejudice to raise empathy, it is also essential to add some positive and light-hearted stories. Putting someone in another person shoes can be done through negative stories as well as positive ones. This applies to each spirit box.

One participant, a heterosexual, felt almost excluded in the overarching theme inside the "The perfect body" box. He named that heterosexuals also dealt with such problems. This project aims to acknowledge different groups of people, which means that each group is included. Therefore, few stories of heterosexuals should also be included in this box.

Now the stories differed from 30 seconds to 4 minutes. It can be concluded that stories of 30 seconds are too short to emphasise. In addition, multiple stories of 30 seconds played behind each other are too hard to comprehend. At last, a story of 4 minutes is too long to listen to. Therefore the stories should differ from around 1 to 2 minutes.

The question of the "It's just a phase..." box, have you ever misjudged someone due to your own beliefs, was not understandable for the participants. Therefore this could be changed to: do you think sexuality or gender can be a phase or choice, which is more simple to understand.





AFTER



After leaving the box

The participants entered approximately three exhibits during this test of 30-45 minutes. They mentioned themselves for wanting to try out other boxes without it being asked. Still, this is not a proven conclusion that this will also happen at the festival, because the participants of the final test were probably slightly biased. Although multiple participants mentioned the conversation starter, it still has to be concluded if the circular bench is a guidance to let people talk to strangers. This can only be tested on Milkshake festival itself.

9. CONCLUSION

9.1 CONCLUSION

9.2 PERSONAL REFLECTION

9.1

CONCLUSION

Desired aim

The desired aim for this thesis was to create acknowledgement between different groups of people at Milkshake. This was done by creating a Milkshake visitor experience that reduced prejudice through empathising, reflecting on behaviour, and meaningful interactions.

Discover phase

In the Discover phase, the subject and the target group, the LGBTQ+ community, were analysed through literature study, observations and user research. The literature study provided insight into the festival context in general. By applying the conceptual model of Packer and Ballantyne (2010), the “generic” festival experience was deduced, and compared with the festival experience at Milkshake. The observation of Milkshake 2019 provided insight into its context. User research was done to empathise with the target group.

Define phase

In the Define phase, the insights of the analysis were clustered into five fundamental human needs: Ease, Belonging, Morality, Security and Acknowledgement. These were derived from the article of Desmet & Fokkinga (2017), which describes 13 universal human needs. One of the five needs, acknowledgement, was subsequently chosen as the design goal for this project. An interaction vision was made to discover the emotions the visitor needs to experience when interacting with the concept. These emotions were appreciation, respect, provocation, connected and surprised. A spatial storytelling method was used to create an experiential spatial journey for the visitor. The design framework was formed as a tool before starting the design phase. This included the design goal, creating acknowledgement between different groups of people at Milkshake festival, an interaction vision and spatial storytelling.

Develop phase

Ideas were generated through brainstorm sessions. The three points of reducing prejudice (Cherry, 2019) were used to direct idea generation, which were “putting yourself in their shoes” (empathise), “how open-minded are you” (reflecting on behaviour) and “meaningful interactions”. After iterating with the company, three ideas with the most potential were chosen, and combined to form one concept.

Deliver phase

After analysing and evaluating the concept with the help of rough prototypes, the final concept Hokjesgeesten was established. Hokjesgeesten is a space where acknowledgement is created between different groups of people at Milkshake festival. This concept was evaluated by a final test, which consisted of a prototype and simulation of the space, to find out if it matched the intended design framework.

9.2 PERSONAL REFLECTION

During my Study Abroad master elective in Prague, I worked on an individual project that maximised my interest in Stage Design. From that moment on, I knew that I wanted to work on my graduation project with a company, where it was possible to enhance/develop this interest further. Through my good friend Abe, I got in contact with D.O.L.House, and fortunately, I could start there.

Although my motivation to start at D.O.L.House was my Stage Design interest, I have always been passionate about understanding people. Therefore I found it also very interesting and a little scary to design something for the LGBTQ+ community, because I knew little about the community itself. During this process, I've got to appreciate them, and my love has grown towards them.

The subject of this project made me question my own behaviour with regard to stereotyping and prejudging even though I've always believed I was open-minded. Although I have accepted that I cannot solve the problem of prejudice and discrimination, I am happy that I have designed something that brings people a little bit closer to each other. This project has helped me to become a more accepting person.

This graduation project has giving me a rollercoaster of emotions. On one side, it has made me question my quality as a designer, on the other side, it has made me proud of my decisions as a designer. Although it still has not given me the answer of what to become, I am assured that I will be a good designer.

I really liked working at D.O.L.House once a week, and it brought me a lot closer to the team. They had helped me in times when I got stuck, and it felt that they were like a family to me, which I am very thankful for.

I am very positive about the outcome of the final project. I think it will reach the minds of the festival visitors at Milkshake festival. I am also proud that the concept Hokjesgeesten is going to be at the festival area of Milkshake festival 2020, or maybe 2021 due to the corona virus. Next to that, I think that this project could be implemented in other contexts too to reach more acknowledgement towards the LGBTQ+ community or others.



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