

# **Stimulating seasonality in food consumption**

FROM A RESTRICTIVE PERSPECTIVE TO A CELEBRATION  
OF LOCAL AND FRESH PRODUCTS





**Author**

Tess van den Berg

**Supervising team**

Rick Schifferstein

Dicky Brand

**Master thesis**

Msc Design for Interaction

Faculty of Design Engineering

Delft University of Technology



# Preface

This graduation project is a result of my growing interest in sustainability. Over the last years as a Design student, I discovered that the most interesting topics were the ones that were hard to pin down. With sustainability, a lot of information is on hand about the impact of certain behaviours. There also is an enormous range of solutions available. But there needs to be value in using them and it needs to correspond with personal beliefs.

With this project, I looked into the topic of seasonality. It is a topic that became less meaningful through our current ways of living. It has a very emotional, almost spiritual side that I was interested in. This allowed me to learn a lot about people's perception on this topic through qualitative research. The freedom within this project allowed me to explore this topic in an abstract and unique way and I'm glad I took the chance to do so. I've learned a lot and look towards seasonality with a totally different view than at the start of this project. I hope I can inspire more people to do so with not only this project, but also in general.

I would like to thank Rick Schifferstein and Dicky Brand for being my supervisory team. You really reminded me to let go of all the 'rules' I had to obey in previous courses and gave me the freedom to make a project that I really enjoyed myself, without trying to please others. Your enthusiasm on my topic, encouragement and guidance were very valuable.

I want to thank my roommates Iris, Puck, Nina and Julia for cooking for me when I was busy and all the small pep talks in the kitchen. Also for thinking along if I was looking for inspiration. Thanks to Simone and Dyantha for studying all the long hours together. You really made the graduation period a lot more fun for me. To all of the Lekkerbekjes, I want to thank you for the friendship from the moment we started at IDE and Proteus together at the same time. I'm really happy we're still together as a group. Thanks to Willemijn and Jill, my Dfl friends who I built a valuable relationship with over the last two and a half years. I want to thank Beau, for being able to vent about our graduations together. Also for understanding that there hasn't been much time to meet up the last period.

A big thanks to my parents and Britt, who endlessly supported me throughout my whole time in Delft and reminded me that I would succeed if I put my mind to it. I want to thank Joost for being my rock, you really helped me through this interesting, but sometimes tough graduation period. You were always there, ready to listen to my ideas and think along. Thanks for cheering me up and calming me down when needed.

Thanks to all the participants in my user research and evaluation for all the valuable input you've given me. Thanks to every fellow student or friend who thought along at some point. Lastly, I am very thankful for the inventor of the Pomodoro technique, as he helped me to finish the project.



# Abstract

We are used to having access to a wide range of products every day of the year. Technology and import enable this offer, as fresh products were initially seasonal bound. The topic of seasonality is often researched and discussed in the light of sustainability and health. The focus is either on how to reduce food miles or why a connection with nature is beneficial for our wellbeing. However, there is an intuitive side about seasonality that is often forgotten.

The overall goal in this project is to make seasonality a positive experience. Instead of focusing on restrictions (limited offer per season), the focus is on what is available. The approach for this project is social practice theory. It prescribes to not target one single form of behaviour, but analyse the whole system around it. This way, you can create links and build a system between factors that is supportive. By changing the system around a person, the behaviour changes automatically as a result. The focus is thus not on nudging or creating awareness in one specific type of situation.

Qualitative user research is performed, following the contextmapping method. This enables participants to give input by reflecting on what they think, want and need. By using a sensitizing package, a reflective state is triggered in the participant.

From the contextmapping research, four design directions derived. Focusing on the circularity and continuity of the seasons seemed most promising. The design goal is formulated as wanting to enthuse a group of friends to organise a festive get-together over food to celebrate the fresh products of a season, based on traditional seasonal celebrations.

The resulting design is a concept called Gaia. It is targeted at a group of friends. They can organise a seasonal celebration together, according to a tradition that has aged or has merged with christian celebrations. The main idea is that everyone brings something to the table. This can be food, drinks, an activity or decoration. The user can indicate which task they'd like to perform on the website. The concept consists of an inspirational package that the users receive at home with specific inspiration and guidelines for their task. The box is received two months in advance, which gives you time to prepare different elements (e.g planting seeds to pick for making flower decorations or infusing liquor to make limoncello). The focus is on seasonal, local and fresh products. Gaia gives a group of friends a reason to celebrate the season, without unnecessary obligations. You can put as much effort in as you like. The focus is on celebrating the seasonal products and going with what is available. It is an opportunity to create your own rituals and traditions with friends.

User evaluation showed that the tone of voice appealed to the target group and that the participants were eager to put effort into their tasks as they got enthusiastic by the box. They tried to make a lot of things from scratch with fresh ingredients. The amount of knowledge about the products they've used also increased. For future development the most important task is to design the website to enable a complete test with the whole scenario. Social media channels to promote it can also be tested this way.

# Table of contents

01

11 How to read this report

## INTRODUCTION

15 What do we know about seasonal products?

relation seasonal and local  
seasonal foods in supermarkets

24 Lost connection with food and nature

More than getting fresh air  
Following the rhythm of nature in social life

28 Enjoying seasonality

Marketing engagement strategy  
Cultural aspect of seasonality  
New perspective on food through gastronomy  
Relation with celebratory events

31 Mapping the context around seasonal products:  
social practice theory

What does social practice theory entail?  
Difference with design for behavioural change  
What does it mean for this project?

34 Project aim and approach

02

## USER RESEARCH

40 Purpose and research questions

43 Study: contextmapping

Procedure  
Materials  
Participants

52 Results

Perception outside world: passive attitude  
Emotions in nature  
Man made world  
Tradition and habits  
Cooking  
Shopping behaviour

62 Conclusions

Design directions  
Design goal  
Design vision

## CONCEPTING

### 68 Requirements and wishes

### 69 Ideation

- Three ideas from brainstorming
- Chosen idea: celebration advent calender

### 73 From idea to concept

- Inspiration
- User persona
- Scenario
- Principles
- Morphological matrix: defining details
- Prototype Gaia: the inspirational package
- Inspiration for celebrations: 5 strategies

### 95 User evaluation

- Purpose and aim
- User evaluation 1: scenario run-through
- Iterations for second evaluation
- User evaluation 2: Experience of midsummer celebration
- Conclusions
- Limitations
- Improvements

## FINAL DESIGN: GAIA

### 114 Approach

- Social practice theory
- Contextmapping
- Circularity and continuity

### 115 Final design

- Overall aim
- Design goal
- Design direction

### 120 Recommendations for future development

### 122 Personal reflection

### 124 References

### 127 Appendices

03

04



# How to read this report?

This report is divided into four parts (Introduction, user research, concepting and final design), which are linked to the four seasons as this project is all about seasonality. The division is inspired by Jaap Voigt's ideas on how to live according to the seasons and how to embody its energy as human beings (Voigt, 2008). His thoughts are based on Chinese philosophy, the book of I Ching, and therefore not scientifically funded. However I'm really inspired by his ideas and therefore adopted his division of seasons for the chapter layout of this report. In my opinion, it subtly hints at how the natural world and human experiences are inevitably connected. As this project involves a lot of human experiences and associations, it seemed appropriate to link the two. I saw a relation between the characteristics of every season during one year and the phases of this graduation project. The first phase matches the spirit of spring, followed by summer, spring and winter (Figure 1). Each design phase starts with a short description of the phase and the season it corresponds to.

Voigt defines seasonal changes in the natural world in terms of energy to make them applicable to a human's life. In the book, he pleads to adopt the seasonal cycle in our personal and professional lives as well in order to establish maximum growth. Later on in this project, his ideas will be discussed in more detail. In short, it describes when and how to withdraw ourselves in order to be able to flourish later on. The seasons (and life in itself) are viewed as a process with specific activities in a certain stage, just like design. He mentions that 'every season has its own character, its own colour, own tempo and rhythm' (Voigt, 2008). We should plant a seed, being an idea, and nourish it until its shape is fully defined. Afterwards, the hard work pays off and the fruits can be harvested. A period of reflection and recession follows. This is a natural cycle that continues forever.

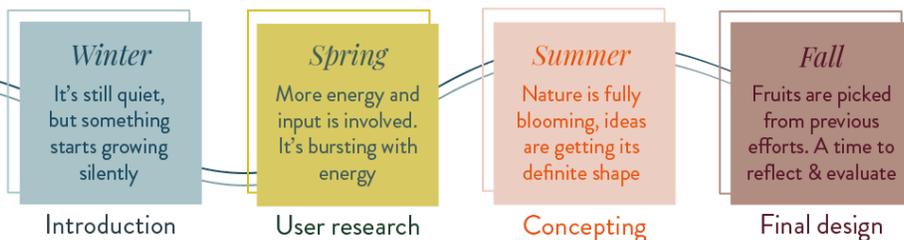


Figure 1: Report chapters with a short description of the corresponding seasons



# 1 Introduction

**Winter** is considered ‘the night’ of the year. The earth seems to be sleeping. Powers of innovation and cleansing are autonomously doing their job. Winter is full of paradoxes. It stands for new life, but looks like death. There is fast growth, but quietly. Winter is described as ‘the ice queen with a warm heart’. Externally there is rest, internally there is growth. Energy is slowly built that’s needed for growth later. But yet, it seems awfully quiet still. Don’t let it fool you, as that is not the case. It is a beginning.

My project is initiated. Knowledge about the context is gained through research on literature and media. What is the current level of knowledge about seasonality and how is it promoted? Trends and gaps are identified and the scope of the project is defined. Lastly, a theory to approach the subject of seasonal food in the design process is presented before defining the aim of the project.

## **Content**

- 1.1 What do we know about seasonal food?
- 1.2 Lost connection with both food and nature
- 1.3 Enjoying seasonality
- 1.4 Mapping the context around seasonality: social practice theory
- 1.5 Project aim and approach

# Introduction

Have you ever stood in an aisle in a supermarket not knowing which type of meat or cheese to go with? A result of our modern society is that everything has to be quick, convenient and cheap, also with food. We got used to an overwhelming offer of products in the supermarkets all year round from around the 1980s. This is referred to as the 'permanent global summer time' (Cardwell, 2017). This high amount of choices is also present in fruits and vegetables, which are initially seasonal bound. The association with pumpkins in fall and strawberries in summer is still there, but for a lot of fruits and vegetables, there is no knowledge about when something is in season.

A combination of technology with import and export makes it possible to enjoy a wide range of food all year round. The benefit for the consumer is that they can enjoy every food they can think of all year round. This gives a lot of freedom and opportunities for cooking and consumption and there's always access to a large range of nutrients. However, is this always a benefit? Our food is more factory-made than ever before, but at the same time, the number of small initiatives promoting local and plant-based food seems to keep growing (Bakker et al, 2011; Couzy, 2020). This indicates that there is a need to connect more with the food we eat. How could eating with the seasons be of advantage in this? Consuming mainly seasonal foods is not more convenient and also not cheaper (yet) than buying in a conventional supermarket. Therefore an intrinsic need should be fuelled to stimulate the consumption of seasonal products. Our food habits are deeply rooted in our behaviour and are socially and culturally embedded. This brings us to what this project is really about: the intuitive and emotional side of food that's often overlooked.

The subject of this project is seasonality and it explores how the consumption of seasonal food can become a more positive experience. The habit of thoughtlessly going to the supermarket is rooted deeply, and making a change is time-consuming. However, the need to connect more with our food is present. This chapter goes into detail about the current level of knowledge about seasonal products, as well as the possible advantages of seasonal consumption. The role of the supermarket versus the changing role of the farmers is discussed as well. A closer look at the relationship between both food and nature is important to understand why sustainability is an important factor in the topic of seasonality. Furthermore, some trends in the food industry will be discussed as well as the emotional and cultural side of food. A combination of scientific literature and information from Dutch food-related organisations is consulted. The latter often give information on Dutch food systems, as well as confirmation on trends that are developing. Further the social practice theory is introduced. It shows the importance of looking at a

broad context when designing for a behavioural change in the area of food. Lastly, the project scope and aim are defined to conclude this chapter.

## **1.1 WHAT DO WE KNOW ABOUT SEASONAL PRODUCTS?**

To start, the definition of seasonality is hard to pin down. Foster and colleagues (2014) mentioned the lack of one clear definition and state that different parties use the word seasonal with different meanings and intentions. They stated two definitions, while they are still very open for interpretation (Foster et al., 2014):

1. Production oriented: Food that is outdoor grown or produced during the natural growing/production period for the country or region where it is produced. It need not necessarily be consumed locally to where it is grown.

2. Consumer-oriented, more 'local' definition: food that is produced and consumed in the same climatic zone, e.g. UK, without high energy use for climate modification such as heated glasshouses or high energy use cold storage.

In this project use of the term seasonal is used in the definitions given above. In short: If something is produced in the area where it is sold and consumed, chances are higher that it is produced within the seasonal boundaries of that area (although this is not always the case (Porcelijn, 2016; Natuur & Milieu, 2019)). Shorter transport periods are better for the environment as there is less Co2 emission. Additionally there is a health benefit as well, as nutritional values decrease over time (Buescher et al. 1999) and shorter transportation means higher nutritional value of the produce. All in all, the distance from producer to consumer thus matters and therefore the factor of locality or regionality is important.

The just mentioned definitions already indicates that there is one period during the year that a fruit or vegetable naturally grows. But innovative technologies, pesticides and import/export enable the consumer to buy them all year round. However, these methods have a negative impact on the environment and are not always beneficial for farmers (Gussow, 1999). This explains why the importance of seasonality in the food industry is mostly highlighted in terms of sustainability (Ives et al., 2017). The people that already choose to buy from local food initiatives and/or buy seasonal products are often more environmentally aware (Wilkins

1996). Environmental issues can be a driver to buy more local products and also more seasonal. The relation between seasonality and regional diets/locality is explored some more in the next section, as they are strongly related.

In literature, the evidence on the health benefits of eating seasonal foods is limited. Still, some claims are made by scientists that eating seasonally offers a more diverse diet (not within the season, but over a whole year) and the nutrition values would be better when a vegetable is naturally 'in season' (Trotter, 2013). This aligns with the fact that people often experience a difference in the taste of a product between different seasons, indicating that the combination of nutrients varies. Another argument for eating seasonal food could be that by limiting the choice and having the consumer experience boundaries, creativity is automatically stimulated within the consumer (Joyce, 2009; McCabe & Maleyft, 2015).

Besides health and sustainability factors, we could state that there is a lack of knowledge about seasonal products among people. The British writer and sustainability fanatic Paul Waddington describes it very strikingly in his book about produce (2009) as: 'I realized that I didn't know anything much about food's seasons. Was this normal? A few conversations with equally food-crazed contemporaries suggested it was. It seemed that unless you were a farmer, grower, food expert or over sixty, your awareness of what's in season was about as extensive as mine. This struck me as a serious gap in our knowledge'. Then he goes on about where to get the information on seasonal foods in books, but mentions '[...] none of these offers an easily digestible answer to simple questions such as 'What's good now?' [...] Nor do they go on to explore why it's good, the answers to which can be both interesting and useful'. (Waddington, 2009). This highlights an important point, being that the focus is not on the food itself, but more on the effects of consuming seasonally and 'good'.

One of the explanations for the lack of knowledge about produce is that we are no longer self-sufficient and are not growing and producing our own food. The gap between cities and the countryside and thereby the gap between food consumers and producers grew (Bakker et al, 2011; Dunne et al., 2011)). The transparency in where our food comes from decreased and nowadays there is confusion between the place of origin and lineage. It is not always mandatory to put the origin on the packaging, making it hard for the consumer to know where their food is from (Lovell, 2019).

As seasonality is often stimulated as a means to reach a certain level

of sustainable consumerism, the focus often is on numbers and 'green' behaviour (e.g. Milieucentraal, 2021). It, therefore, is often named alongside themes of organic, biological food, fairtrade, local, food miles, health, financial health, freshness, nutritional value and on and on. Wilkins (1996) found a relation between people buying seasonal and local and the level of overall concern for the environment, use of natural resources, organic food preference, packaging materials and they seemed to have less doubt on the nutritional quality of a regional diet. One of the reasons for buying seasonal food was freshness and flavour. The Dutch Consumentenbond (2018) did a study among consumers about associations when asking about sustainable food and vegetables. The outcome can be seen in figure 2. This once again shows the associations

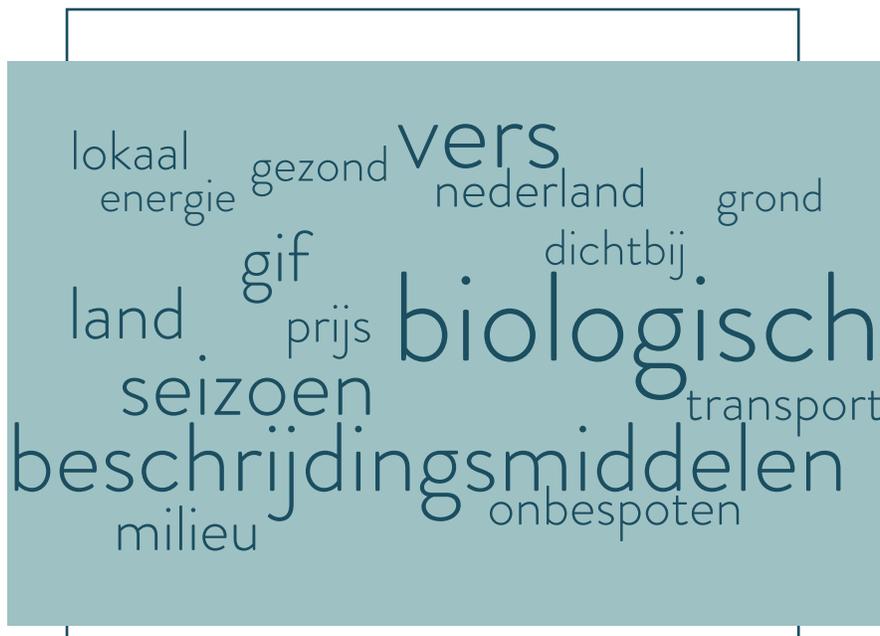


Figure 2: Words associated with sustainable food purchases (Consumentenbond, 2018)

### 1.1.1 Relation between seasonal and local food

The term local has, just as seasonal, no clear definition. For food producers and consumers the term local has a different perception (Dunne et al., 2010) When the gap between countryside and cities grew, the distance between consumers and the place of their food production literally grew with it. In general, the shorter the chain from food producer to consumer, the better (De Bakker et al, 2011; Dunne et al., 2011) . If a product is transported by multiple organisations to reach a supermarket shelf, the distance travelled to reach the consumer often is longer (see figure 3 for an example of a long and a short chain). A short chain has zero to one links in the Netherlands (Lovell, 2021). But the European laws already utilize different standards. Milieu centraal mentions a general rule of thumb: if you buy seasonal, the risk that it grew in a greenhouse or country far away is decreased (Milieucentraal, 2021). Seasonal products are therefore often a characteristic of short-chain production, as food from other continents usually have multiple transportation chains. Additionally, short-chain production often has a focus on biological produce (Wageningen universiteit & research, 2020; Voedingscentrum, 2021). The Dutch ministry of agriculture, nature and food quality set up a taskforce in 2019 to focus on shorter chain production in The Netherlands (Taskforce Korte Keten, 2021). In practice, this means stimulating the consumption of Dutch produce among Dutch consumers by taking away unnecessary links in the current chain. This implies more local consumption, and in many cases more seasonal.

It is reported by Dutch Media and the university of Wageningen that farmers that directly sell their produce to customers have seen their income increase since the start of the COVID-19 crisis (Hotse Smit, 2020; Vijn, 2020). People seem to have found time to take the bike and travel a little further for their groceries. In return, these local produce had a significantly decreased transport time. The customer purchases groceries with lower CO2 output, and thereby supports the farmers. The new consumers of the farmer's market mentioned it feels like a get-away and is perceived as healthier than buying at a regular supermarket (Hotse Smit, 2020). Farmers have had difficulties over the past two years as a large amount of their income perished as they couldn't sell to the catering industry due to the closing as a result of the COVID-19 crisis. They often already had to surrender to the system of supermarkets, focussed on maximizing productivity, to stay financially healthy (O'kane, 2012)). But people seemed to enjoy bringing the farmers and growers back into business. In the end the personal contact with the farmer and awareness of the growing process increases. This also results in willingness to pay a higher price for their food and stimulate the local economy. All

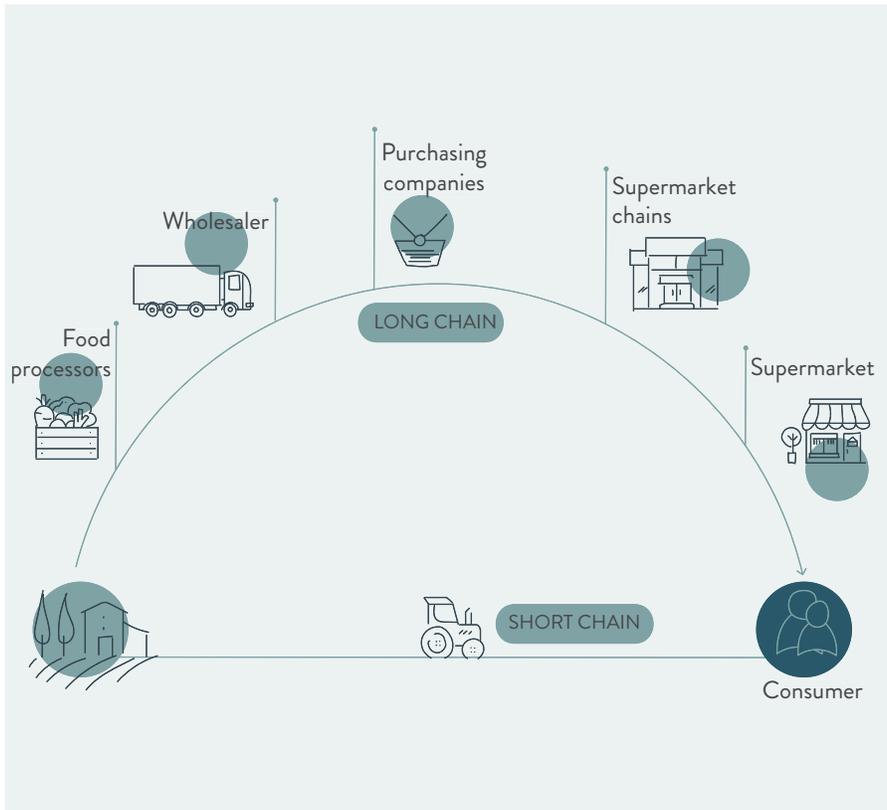


Figure 3: Long and short food supply chain examples (image from FIXME)

in all, the farmer gets more appreciation.

Renting et al. (2003) emphasizes the importance of specific information about a product that reaches the consumer over the amount of parties that handled a product. This is described as the main difference between conventional food networks and short-supply chains or 'alternative' networks. The result of this information exchange, is the closeness and authenticity of the relationship between food producer and consumer (Venn et al., 2006). This connection can be the outcome of different short supply chains (Dunay et al., 2018). Such as 'face to face' sales (e.g. farm shops) or region bound sales where consumers value the locality of the product. It can even be consumed outside of a region but the information about production and region is still communicated clearly to the consumer.

There are, besides farm shops, multiple initiatives to help people engage with where their food comes from and to encourage buying local and seasonal food. In figure 4, some examples are listed to give an idea of the context. The benefit is that it is an easy and tangible way for people to connect more with their food. However, there is a strong focus on

convenience in food consumption nowadays. Explaining the popularity of ‘verspakketten’ and food boxes like Hello fresh, which target time-saving and convenience. As convenience is becoming more popular, people sacrifice sustainable choices. People tend to easily be satisfied with their efforts as they justify their choices based on compromises (Gatersleben et al., 2014). For instance, they tell themselves that they work hard all week so they deserve to buy pre-chopped and packaged foods. It is thus important to take the amount of effort that a consumer is willing to make into consideration, creating a design with a low threshold of use.

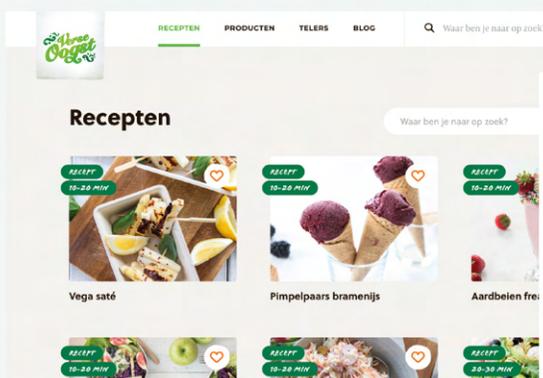
### **1.1.2 Seasonal foods in supermarkets**

Still, the touchpoint of seasonal products is mainly the fruit and vegetable aisle in the supermarket for a lot of people. Supermarkets slowly adopt the need for local and seasonal products. They seem to use the idea of local and seasonal fruit associated with health, freshness, flavour etc. They smartly use it to promote certain products in a specific month. In figure 5 you can see some examples of magazines from supermarkets that make statements about seasonality. When it is promoted as a ‘green’ option, there is, however, a risk of greenwashing. Albert Heijn, for instance, uses strawberries in summer to promote seasonality and in Winter, they happily try to make everyone a pavlova with summer fruit for Christmas (figure 6). The Consumentenbond (2018) analysed vegetable and fruit promotion in Dutch supermarkets and advised the retailers to make seasonal products more visible and give more information about the products. Currently, the origin of a product is not mandatory to show on the packaging. In this report, supermarkets claimed to prefer Dutch grown produce, but don’t want to interfere with the year-round offer of products. There is negativity around the restrictions of food (‘why is the supermarket out of strawberries, I need them for my dessert’ or ‘why are the strawberries sour in winter, they are not supposed to taste this way’). The marketing of supermarkets became so targeted that wishes from customers became the centre of attention. The offer is question-based instead of the other way around, which damages the image of seasonal products.



### Moestuintjes Albert Heijn

- Supermarket campaign
- Stimulates growing own vegetables
- Seeing the vegetables grow
- Learning by doing (e.g. repotting)
- Accessible for all ages



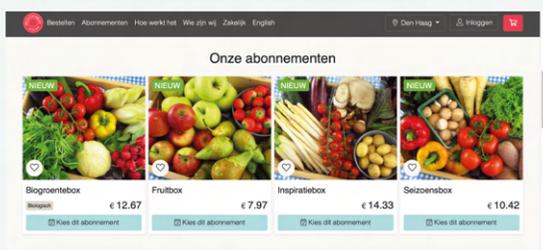
### Consumer platform Verse Oogst

- Consumer platform from The Greenery
- Highlights seasonal products by providing easy recipes for all ages
- Really detailed and up to date information about current seasonal products
- Playful campaigns focussed on different ways of fruit and vegetable intake for different types of households



### Fruit and vegetable calendars

- Calendars that show the fruit and vegetables that are in season per month or season
- Focus on produce in specific climate zone
- Stimulates awareness of the variation of products
- Many distribution options. E.g. magazine, supermarket, stickers, packaging
- Knowledge is easy to translate to shopping behaviour



### Rechstree

- Food system aiming at a transparent, local and short food chain
- You order food online, directly from the farmer
- Farmers work together to create a convenient network that the consumer is used to (picking up groceries from different farmers at one point and home delivery)
- Engaging information about each product & direct contact with producer

Figure 4: Examples of consumer platforms and products to engage with food





Figure 6: Albert heijn promoting red summer fruits in winter. Images from the christmas editions of Allerhande magazine

## 1.2 LOST CONNECTION WITH FOOD AND NATURE

The connection with our own food has diminished, as well as our relationship with nature in general. The synergy is very undesirable, making it hard to turn this around.

### 1.2.1 More than just getting some fresh air

As mentioned, the human-nature relationship is often researched in the light of sustainability concerns or health benefits (Ives et al., 2017). Jaswail and Bahari (2020) found a relationship between the connectedness with nature and green behaviour and care for the environment. Consequences of the loss of interaction with nature include deteriorating public health and well-being, reduced emotional affinity toward nature, and a decline in pro-environmental attitudes and behaviour, implying a cycle of disaffection toward nature (Soga & Gaston, 2016). As this indifference could lead to less environmental behaviour, it is important to know how this connection works.

With our busy, but sedentary lifestyles, it seems that there is a need to clear the mind from time by spending time outside. Nature provides us with an environment that helps us to relax to be able to concentrate better afterwards (Kaplan and Kaplan, 1989; Ohly et al., 2016). Kaplan's restoration theory argues that there are four states of attention that lead towards the way of restoration (1989). The fourth and most effective state can be reached by spending time in nature (Han, 2003). This partly explains people's needs to go outside to get fresh air or go on a hiking trip after a stressful period. This need to go outside is often focussed around relaxation of the mind and enjoyment, not on having a mutual experience with nature. Therefore, no useful literature on the specific topic of seasonality was found.

There is however an important aspect in a study about nature relatedness. Nisbet and Zelenski (2013), describe it as follows: 'The concept of NR [nature relatedness] encompasses one's appreciation for and understanding of our interconnectedness with all other living things on the earth. It is distinct from environmentalism in that it includes much more than activism. It is not simply a love of nature or enjoyment of only the superficially pleasing facets of nature, such as sunsets and snowflakes. It is also an understanding of the importance of all aspects of nature, even those that are not aesthetically appealing to humans (e.g., spiders and snakes)'. This definition mentions that the factor of enjoyment is not enough for a relationship with nature. Zylstra and colleagues (2014) also touched upon this subject, mentioning 'connectedness with nature

is more than the simple contact or superficial enjoyment of nature'. They also bring up terms like 'aesthetically appealing and 'non-(apparently) useful elements to humans'.

However, there are some studies that suggested decreased wellbeing (Nisbet et al., 2011) and that season might influence people's connection with nature (Duffy & Verges, 2010). This is worth exploring the experience of the seasons in general.

A problem in defining the relationship between human and nature is that nature often is undefined (Ives et al., 2017). The term 'human-nature connection' is often used as an umbrella term. This group of researchers reviewed papers and put them in categories that I find quite interesting and are used later on in the project when designing the sensitizing materials for my user research. The categories provide a layered view of how a connection is defined. They can be seen in figure 7 (Ives et al., 2017):

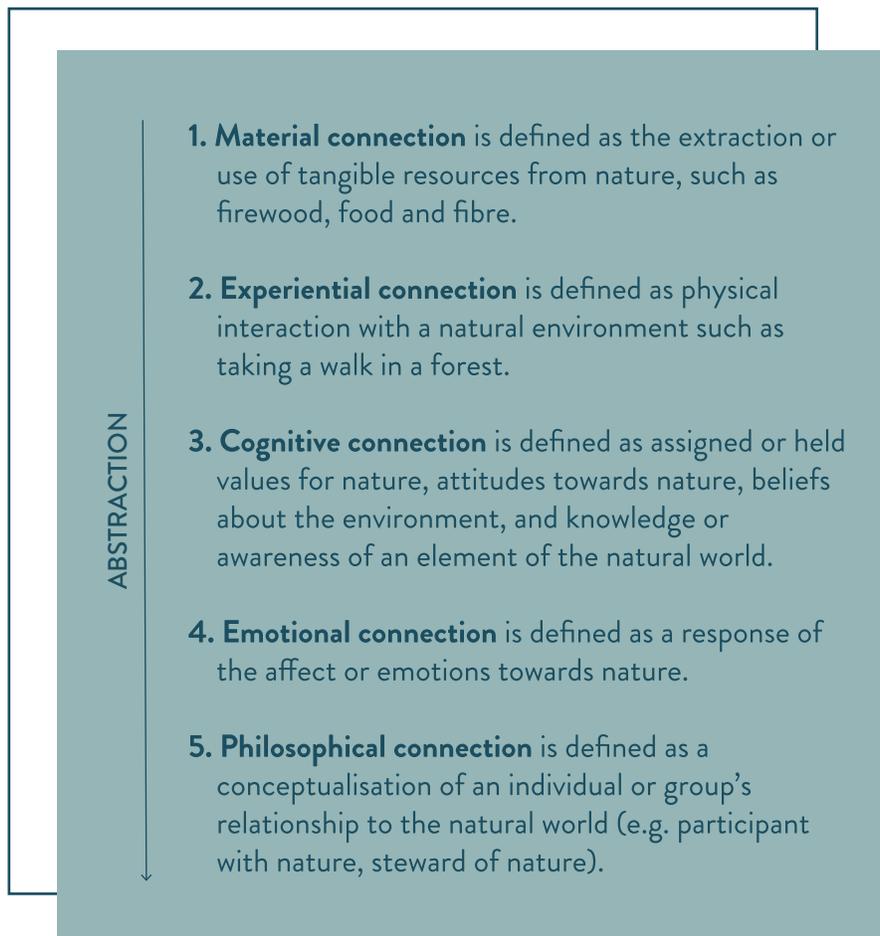


Figure 7: Different layers of connection with nature (Ives et al., 2017)

Seasonality or food is not a common factor in studies about the human-nature relation. However there is a relation between nature connectedness and care for the environment. Additionally, there is a relation between sustainable behaviour and the consumption of seasonal products. There seems to be a link in experience and perception missing between seasonal consumption and the relationship with nature. It is assumed that consumption and nature are completely separate domains of experience (more in chapter 2).

## **1.2 2 Following the rhythm of nature in social life**

Jaap Voigt, a former Dutch hockey player, found light in Chinese philosophies like the I Tjing ('book of changes') and wrote an esoteric book about it. His ideas were already discussed shortly in the beginning of this report. The ancient philosophy his ideas are based on, was meant to understand the cycles of nature but is still used these days as an oracle book. Jaap Voigt made the theory accessible by describing per season how we can live with nature with concrete activities that suit a specific month. The main focus is on balancing energy levels, going with the changes in our lives and accepting them. It is strongly related to our perception of natural phenomena.

The power of this theory is, to me, that it takes the seasons as a given and shows us how we should adapt. Rather than the other way around. The fundamental idea is to use what is given and not trying to dominate, but going with it in a natural way. We are forcing nature to produce fruit and vegetables against their nature, instead of appreciating what is already there. Therefore the perception of limitation should be turned around into awareness and appreciation.

Jaap Voigt argues that we should implement a different calendar (Figure 8) to be able to live with the seasons. This calendar aligns with the rhythm of nature. It suggests that the seasons shift forward with approximately 15 days. This way the peak/climax of the season is in the middle of a season instead of at the start. He argues that we currently miss all the good things of a season as we start off at the peak. From there it can only go downhill until halfway through the season. . For instance, our summer starts on June 21st as this is the longest day of the year. If we start summer earlier, we can build towards and make use of this peaking moment.

In our Western culture, everything has to be quick and everything's about growth and expansion. He argues that that doesn't make sense if you

look at nature. As it is telling us to expand and grow only in certain parts of the year, while the other parts should be used for retreating and calm and silence. This is in line with how seeds grow during a year. In winter they preserve their energy, slowly starting to grow towards spring and then they can flourish. In late summer/fall we can harvest and produce is abundant (harvest the seeds of hard work and success).

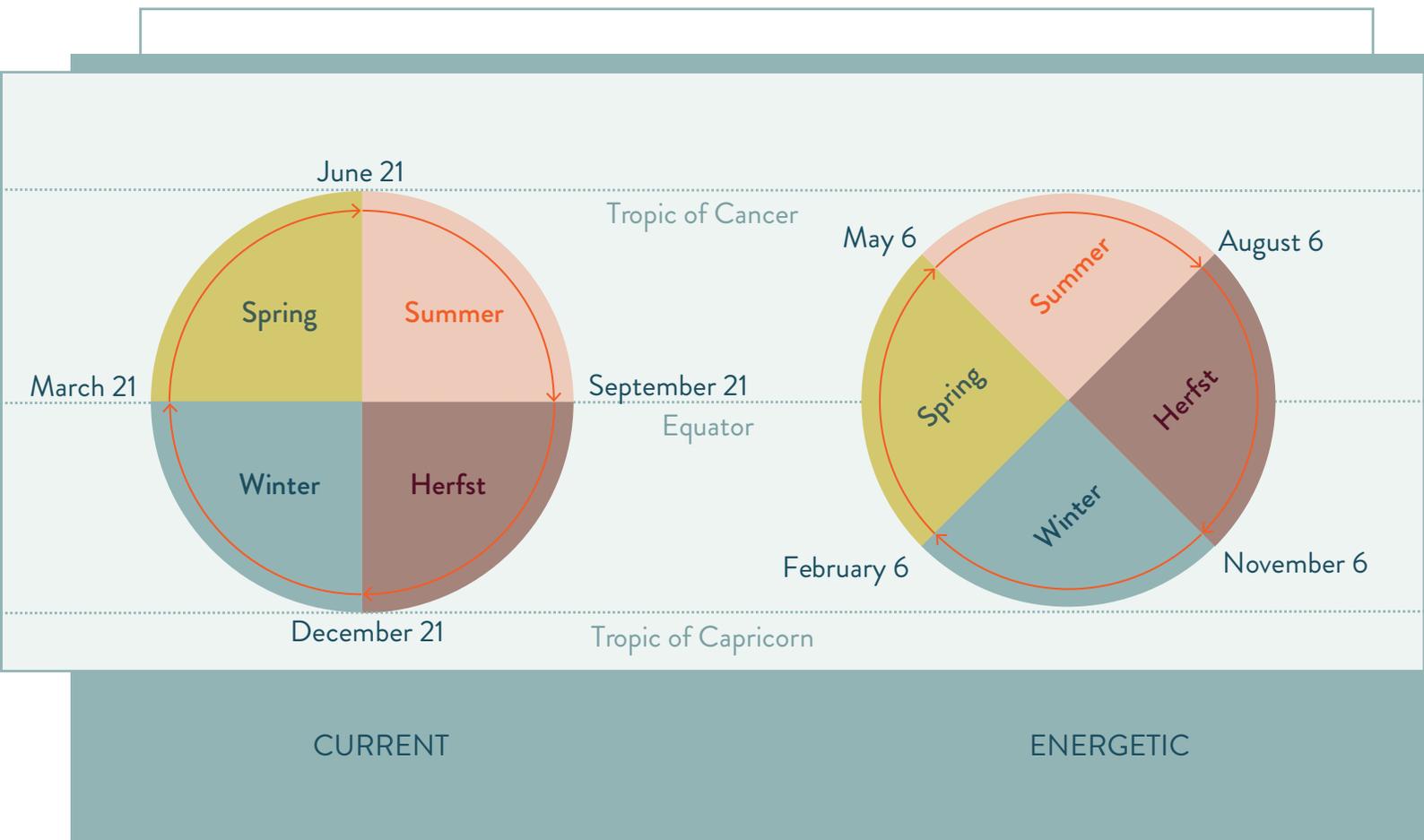


Figure 8: The current division of seasons versus the energetic division. Image according to Voight (2018)

## **1.3 ENJOYING SEASONALITY**

In the food industry, there are some trends going on that show there is a demand for more sustainable options. Plant-based options are becoming more popular and both supermarkets and the hospitality industry are adapting to that need. Often the element of seasonality is brought to the table. The trends also focus more on experience than on numbers and behavioral change, which is an important element. In the end, we want something to taste good, look nice and be pleasurable in general. Therefore the element of pleasure is very important to take into account when designing within the theme of seasonality.

### **1.3.1 Marketing engagement strategy**

‘By being closely aware of what’s in season, you get twelve months’ worth of gastronomic treats, and satisfying answers to the perpetual question of what to buy and cook for yourself, family and friends.’ (Waddington, 2012) This exclusiveness is used by companies to promote products at a certain time of the year. Introducing a new item in place of one from the previous season can boost interest as something “new.” Thus, a carefully managed seasonal product strategy can avoid consumer burnout and keep consumer interest high over the year (Pitta & Sherr, 2019). This attention-keeping strategy is often seen with beers for example. Bock beers are only sold during spring and fall. When a bock beer is discontinued at the end of spring, a new summery beer is introduced, which can be perceived as ‘new’. Pitta & Scherr also describe that the generation of Millennials is easily bored and this seasonal strategy could therefore be useful for this target group. The drawback with this generation is that they have low awareness of seasonality and therefore the idea that a product is discontinued because of failing etc. should be carefully avoided. But the intention to purchase seems to grow once the chance to buy it is almost over as the product will be unavailable for a certain time (Pitta & Scherr, 2009). As long as the seasonal product strategy is carefully managed, burnout at the consumers’ end can be avoided. The result is a high interest over the year. This is a great example of a positive perception of seasonality, with a focus on enjoyment and excitement.

### **1.3.2 Cultural aspect of seasonality**

When the element of enjoyment and product appreciation is introduced, seasonality is not solely focussed on produce anymore. Cardwell makes a

very useful division between cultural seasonality and natural seasonality, where cultural seasonality is defined as: ‘the marking of changing seasons via customs, rituals and traditions particular to a culture or community’ (Cardwell, 2017). This indicates the importance of the cultural aspect, expanding what is or isn’t available due to nature’s restrictions. This also implies that seasonality is different per country, but also per region. This means that activities, celebrations and other personal habits start playing a role. As certain activities seem to be more undertaken in summer (picnicking, barbecuing) and others in winter (drinking hot chocolate and fonduing), this can play an interesting role in the experience of a season. No literature was found on these topics and this project aims to make a start in filling this knowledge gap. In this report the word seasonality will often be used in the just mentioned definition, as the project focus will be mainly on the experience of seasonality.

A quote of Humble (2005), who researched the development of cookbooks, shows very clearly how important it is to involve the seasons, as she introduces the world pleasure as follows: ‘Eating seasonably is about eating foods at their best, but it also reflects a spirit of self-restraint, a sense that things are more pleasurable if enjoyed only occasionally, that it is somehow more right to eat asparagus only in May and June and swedes only in the winter’. When she introduces the senses and an emotive element, the empiric aspect becomes important.

‘In these terms, seasonal food offers up a fascinating and varied set of pleasures: not only the satisfaction of eating food at its freshest, cheapest and tastiest; not only the assurance that we are supporting sustainable, ethical, environmentally friendly practices; but also subtler, enduring pleasures, such as balancing abstention with indulgence as a route to greater appreciation, and embracing our connection to the natural world and its seasons via the food we prepare and eat ‘(Cardwell, 2017).

### **1.3.3 New perspectives on food through gastronomy**

In gastronomy, you see that a lot of Chefs are not only aiming to serve tasty food but also communicating a certain philosophy. In general, people go out to eat to enjoy themselves or when they have something to celebrate. But besides serving good food, an underlying principle becomes more visible in restaurants and is communicated to distinguish themselves. The concept of restaurants that serve products otherwise gone to waste, solely plant-based dishes and local foods grew steadily over the years (Voedselkabinet, 2020). Restaurant Instock for instance only serves food that is saved from the waste bin. They use products that aesthetically disapproved to make it into a supermarket or products that

could not be sold because of the fast approaching best before use-date. The awareness of food systems is raised during a visit and it is shown that this can be turned into something positive. On top of that, they published a book to learn about preservation techniques at home, expanding their philosophy to the home of the guest.

Restaurants promote their food as local and seasonal. This way it might be an indirect choice of the consumer to eat these kinds of fresh products. An example is Michelin star restaurant De Nieuwe Winkel in Nijmegen, by chef Emile van der Staak. He discusses his perspective on food in the podcast Voedselkabinet. His style of cooking is what he calls himself 'botanical gastronomy'. He discusses that there is always an interaction between the food that he serves and the production. He gathers a lot of ingredients from a forest garden and argues that because he serves food from this forest, it can exist. It is mentioned that what we eat is reflected in the world (health, social injustice and climate change for instance). The idea is that you can taste time and attention and that we should live with permacultures instead of trying to fight them. He wants to put the focus on nature instead of the negative numbers that we hear in the news. Some things that are mentioned: less animals & more plants, discover and experiment, harvest and taste. He wants to evoke curiosity with his cooking. By enjoying his food in the restaurant, a new view on food can be developed.

### **1.3.4 Relationship celebratory events**

The last light in which I describe the subject of spirituality and religion is through traditions. People have a need for rituals and have more traditions than they might think. The word tradition is used in the definition of a habit or repetitive activities during this project. It is something that we are used to doing or familiar with and therefore certain emotions and associations go with it. Although fewer people are religious these days, a large part of Dutch citizens still value celebrations like Christmas. This celebration is still related to holidays. Religious celebrations got mixed with celebrations from different cultures. The Germanics had a mid-winter ritual that was performed on the shortest day of the year. They would decorate and fire up large trees to celebrate the new approaching season that would bring more light and produce. Later on, the Christians adopted the tradition by putting apples in the trees, resembling the garden of Eden. This is around the date of the Christian Christmas celebration. Slowly the primitive religions got mixed with newer ones. The pine tree was used and honoured initially by the Germanics because the tree was green all year round. Later on, the tree would be set on fire

to enjoy the warmth of it. While looking into these stories, quite some variations were found. This shows that a tradition can be different for everyone and is different per country, although the feeling people have with it might be the same. Certain elements come back in every cultural celebration (food, drinks, something to light etc).

Stories and celebrations like this often go paired with certain food traditions that are interesting to research. The older the tradition, the more specific the type of (seasonal) food was related. Later on in this project, a narrative is used to research emotional engagement through stories like this. Celebrative events were in essence a very important aspect of the cultural definition of seasonality by Cardwell as mentioned above. The connection with the holidays and certain traditions is quite strong still and this connection is used later on in the project.

## **1.4 MAPPING THE CONTEXT AROUND SEASONAL FOOD: SOCIAL PRACTICE THEORY**

The number of factors related to our food patterns inspired me to research according to the Social practice theory. The original theory was specifically applied to the theme of food by Olstad & Kirkpatrick in 2021. They argue that targeting food-related behaviour just by either educating or motivating a certain behaviour is not always the most effective way as it implies that all the choices an individual makes are rational and come down to free will. Therefore a situation of 'blaming and shaming' occurs as there is a right or wrong choice to make. Instead, this practice theory suggests looking at the bigger picture and looking at other factors (social, cultural, economic etc) around a person that influence behaviour (Figure 9). As an example you can think of the strong link between alcohol and perceived 'gezelligheid'. Trying to break this link proved to be difficult by creating awareness about the health risks of it. So instead of targeting behavioural choices, social practice theory prescribes you target creating a supportive system around the person that leads to different choices. As it is clear that consumption patterns are very hard to change, this is an alternative approach that is very promising.

### **1.4.1 What does social practice theory entail?**

Shove et al. (2012) determine that three factors are in a balance with each other when a practice is formed, being: Meanings, materials and competencies (Figure 10). 'A 'practice' is a routinized type of behaviour which consists of several elements, interconnected to one another:

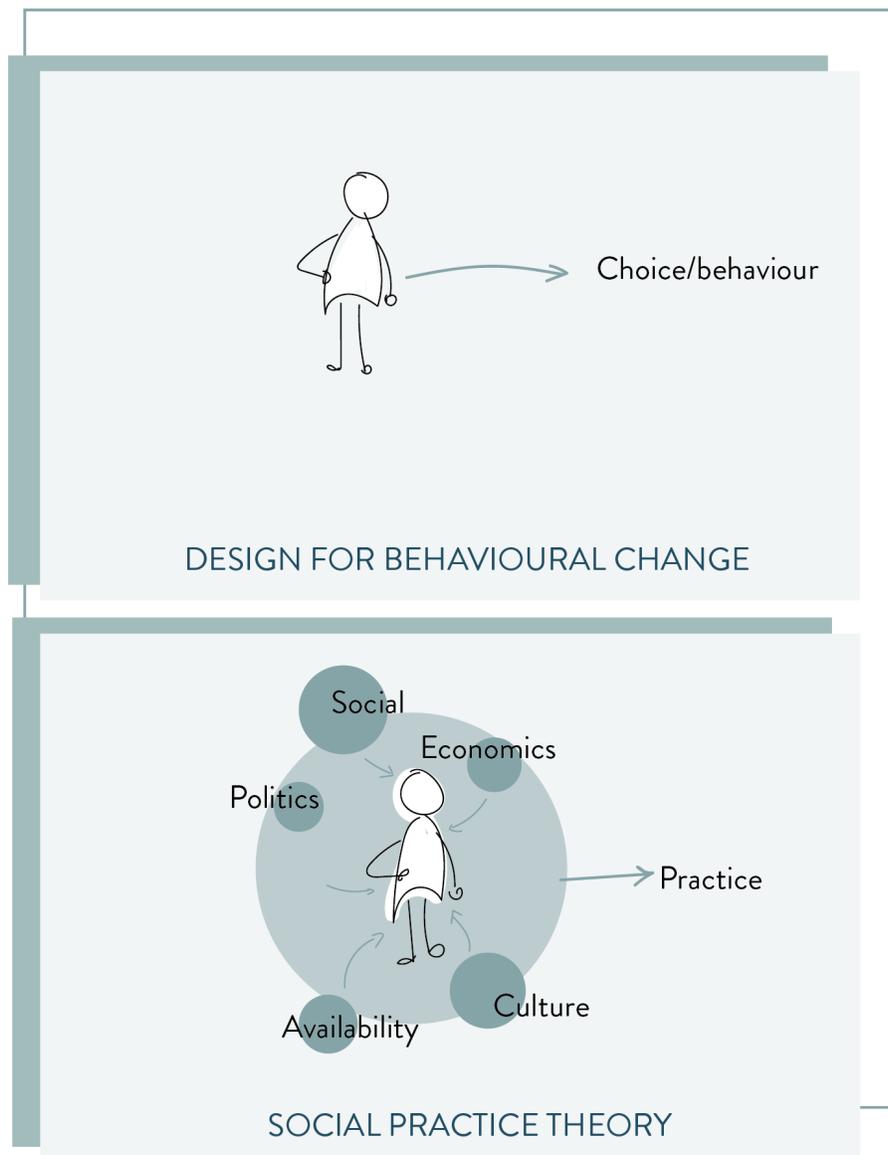


Figure 9: Difference between design for behavioural change and the factors taken into account with social practice theory

forms of bodily activities, forms of mental activities, ‘things’ and their use, background knowledge in the form of understanding, know-how, states of emotion and motivational knowledge’ (Reckwitz, 2002). When the three elements come together persistently a practice can become a habit and the connection between elements makes a so-called practice evolve or disappear. The elements around the person therefore can be designed to indirectly make a change.

Lopes et al. (2015) point out the complexity by adding that social practices are complex rhythmic entities composed of human actors, material infrastructures, and social conventions enmeshed with histories, imaginaries, geographical, cultural and political contexts’. An example



Figure 10: The different elements that form a practice together (Shove et al., 2012)

from their research shows the benefits and approach of the theory on a sustainability topic. It would help to ‘demythologise’ sustainability by locating it in everyday life: we do not ‘save water’ or ‘mitigate against climate change’ in practice – we simply wash or commute or cook’. This shows the importance of placing a theme into a practical context, as will be done in my project as well.

### 1.4.2 Difference from design for behavioural change

Heiskanen and Laakso (2019) describe the transition from a traditional method to design for behavioural change to social practices. The traditional method focussed on providing the consumer with the knowledge to make ‘better’ choices. The next step was to design so-called nudges. The thought behind it is that our daily behaviour is based on fast

thinking, meaning that we don't make conscious choices according to certain preferences and biases. Therefore the solution lies in the design of 'choice architectures'. Important is that the consumer is not forbidden certain options and the economic incentives stay more or less the same, but still the behaviour changes in a predictable way (Thaler and Sunstein, 2008). The last shift described by Heiskanen en Laakso is the change from considered consumer choices to social practices. Instead of raising the question of how people can be convinced into buying things with a specific goal (e.g. buying a different washing machine to save water or energy), the question should be: Why are people performing this practice anyway? (E.g. Why are people doing this much laundry?) This allows looking at underlying (social) structures, that give a much broader perspective on possible solutions.

### **1.4.3 What does it mean for this project?**

I will focus on the creation of a strategy to link food to nature/seasonality and thereby create a new link within the framework of the three factors of the social practice theory. This strategy will be illustrated by a design that aims to stimulate a change in the consumption pattern as a result of the new balance between the elements.

The main question is whether eating seasonally can provide for a need. This need could be spiritual, cultural, or provision of structure. As I am focussing on the intuitive side of eating, it's easy to start romanticising the relationship we have with food and nature due to the emotional and spiritual side. With this theory, I make sure that this side of eating is acknowledged and analysed. It forces me to look at the other factors as well, thereby reducing the risk of getting lost in the romantic side of eating.

## **1.5 PROJECT AIM AND APPROACH**

From the literature and media cited in the sections above, it became clear that seasonality does not play a prominent role in our lives anymore. But the question that remains is to what extent we currently do experience the seasons and more importantly, how can it fulfil a need. In figure 11 you can see the topics already discussed in literature and media and the topics that need to be explored through user research. Food seems to pleasure us, going outside seems to make us happier, but where is the combination? Can we, through food, value and nature more? The goal of my project is to reach this with seasonality as a binding element. The overarching goal of this project is to make seasonality a positive

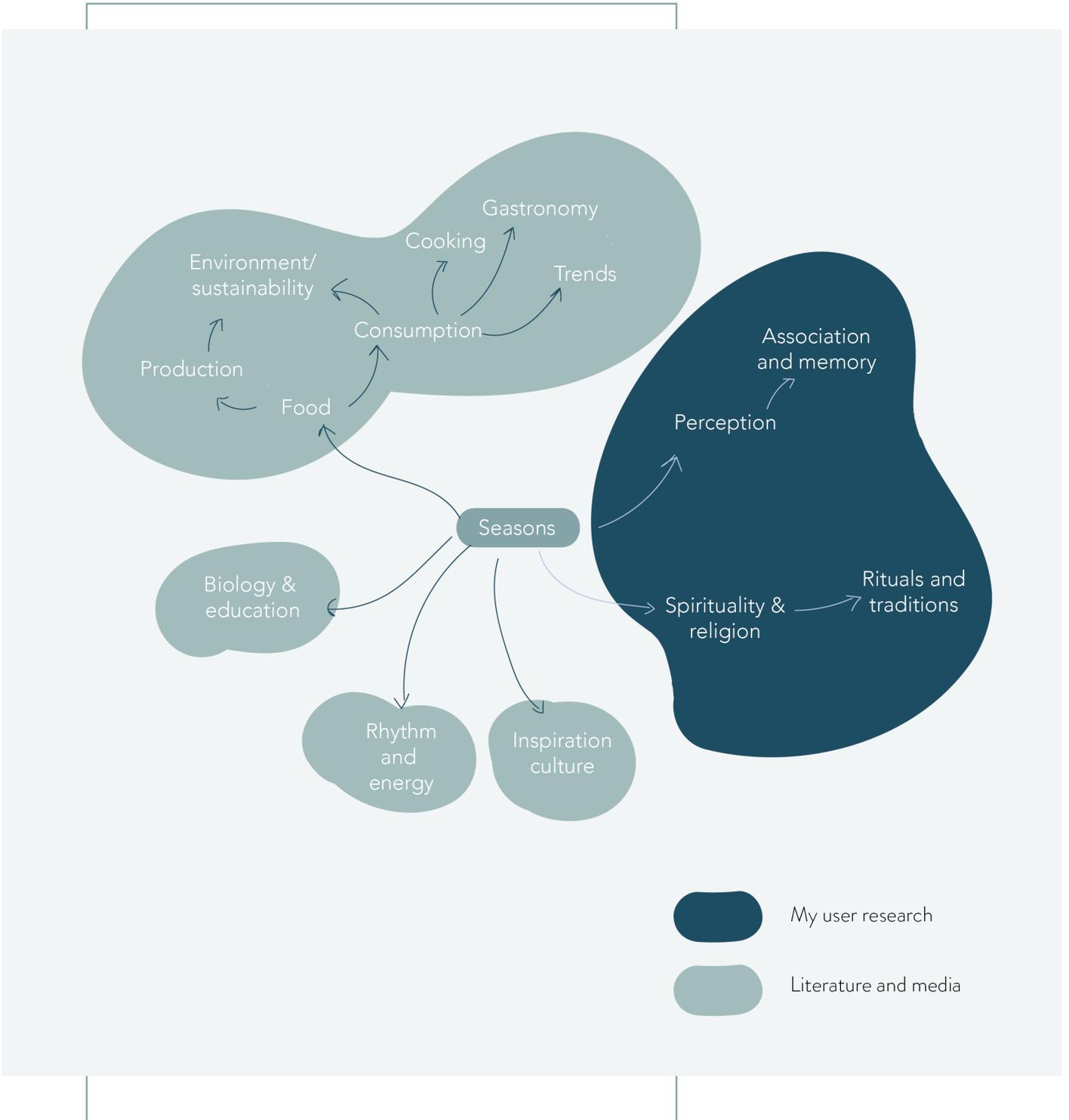


Figure 11: Division between elements covered by literature and media and the elements that need to be explored through user research

experience and present it as something people want to experience. It is important to mention that the goal of this project is not to make the user of the final design want to go back to living off seasonal products, as this is not a realistic goal unless we would adapt to a hunter-gatherer style. Instead, seasonality should be experienced more intensely and most importantly, in a positive manner.

The approach and thereby structure of the project is as follows (figure 12). User research is conducted in the form of Contextmapping. This way I gain knowledge about how seasonality is currently experienced, what activities and associations suit which season and how people want to experience this in the future. The food consumption pattern is also researched by finding out which factors play a prominent role in habits around food, such as grocery shopping. From this research, design directions are defined. Following a design goal and vision is defined and the basic idea is developed. The scenario and concept are tested with help of the target group and evaluated, giving input for a final design. The final design will be presented, accompanied with suggestions for future development. After this discussion the project will be concluded with a personal reflection on the process and outcomes.

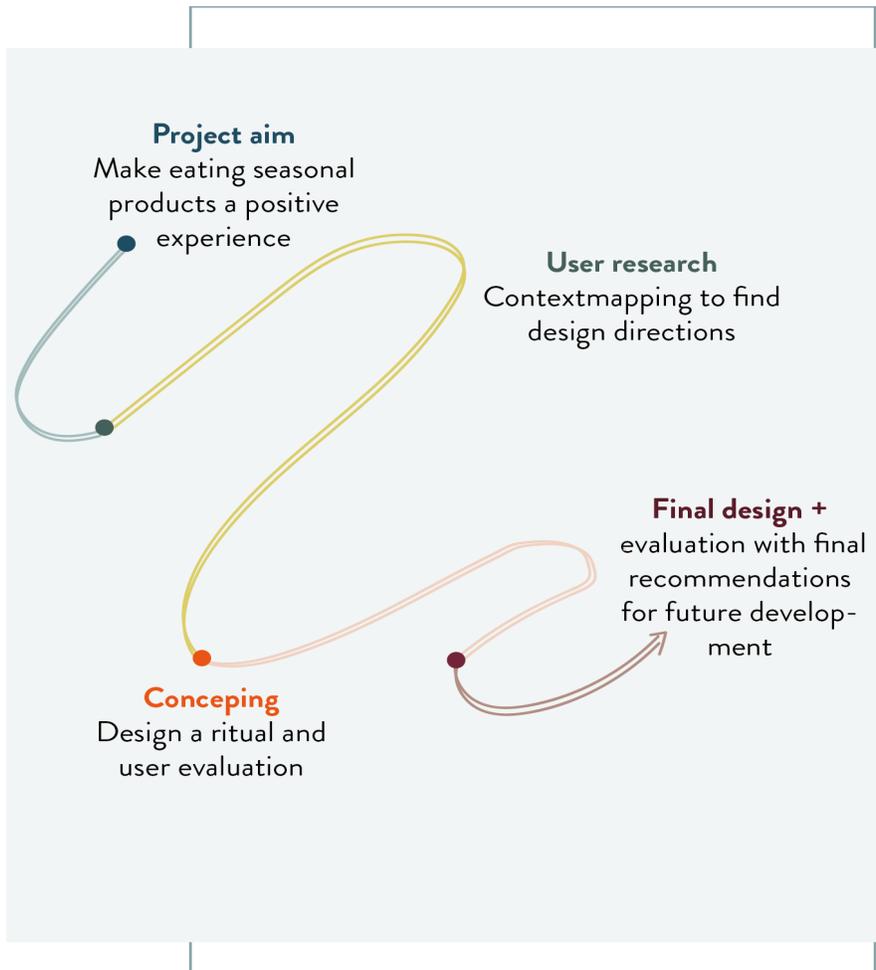


Figure 12: The structure of the project. The literature study and user research are both diverging state of the project. After that a converging stage towards the final concept is initiated.



# 2 User research

During **spring**, a period of expansion starts. It's all about bursting open and waking up. New and fresh, full of promises. However, everything is still vulnerable and can easily be disrupted. Attention should therefore be focussed on creating a solid basis of roots. From there, the growth can form shapes visible to the outer world. Life is getting its shape. Vital energy bursts free, searching for its external form. This energy should be controlled. It shouldn't go too fast or too slow but match the prior energy that's built inside. At the end of spring, the shapes can be confronted with the outer world. Boundaries therefore need to be set in order to stay in control. Beauty can be enjoyed as the colours come back both outside in nature, but also in yourself.

In the design project, this phase is all about research. A combination of desk and literature research has been done into the topic of seasonality and all associations and links it has. Followed by two context mapping sessions on the topics of perception of the seasons and food habits. The chapter concludes with design directions and a design goal and vision, all based on the outcomes of the user study. This serves as a starting point for the conceiving of the design that follows.

## **Content**

- 2.1 Purpose and research questions
- 2.2 Study: Contextmapping
- 2.3 Results
- 2.4 Conclusions

# User research

Insights about the relationship with seasonal products and food in general are gained through exploring the user's context. As a starting point research questions were formulated. The method of contextmapping (Visser et al., 2005) is chosen to perform the study and will be described in this chapter. The accompanying materials that were given to the participants will be presented and discussed. The data from the research will then be used to draw conclusions in the form of possibilities to intervene, the design directions.

## 2.1 PURPOSE AND RESEARCH QUESTIONS

In this second phase of the project, the aim is to learn more about the user's context with the final goal to define design directions. This means finding out where possibilities lay in terms of designing interventions. It means in what area a design could be most effective and also what it should do and when. This is done by combining insights from the literature and media from the previous chapter with a user study. The topic of seasonal products covers both the topic of food and seasonality. Therefore the user research is split into two parts to gain deeper insights on both topics. One part is focussed on the experience of the seasons and to what extent participants feel connected to it. The other research revolves around food consumption and habits. It also touches upon the associations with certain foods and celebratory events.

The following research questions are aimed to be answered. The last question concerns a specific narrative of the Korean nun Jeong Kwan that is used in the materials of the research and therefore included in the research question.

1. How are the seasons experienced?
2. What factors influence behavior during a season?
3. In what way is or isn't there a need to experience the seasons?
4. What are the most important factors that people base their choices on in food consumption?
5. To what extent can a narrative change the cooking and/or eating behavior?
6. How do people feel about the narrative of the story of Jeong Kwan?

Expectations about the experience of the seasons and the consumption pattern and narrative can be seen in figure 13 and 14. It is expected that the seasons are experienced mildly, with a strong focus on the weather and weather-based expectations of an individual. The influence of



Figure 13: Preliminary map contextmapping session the seasons

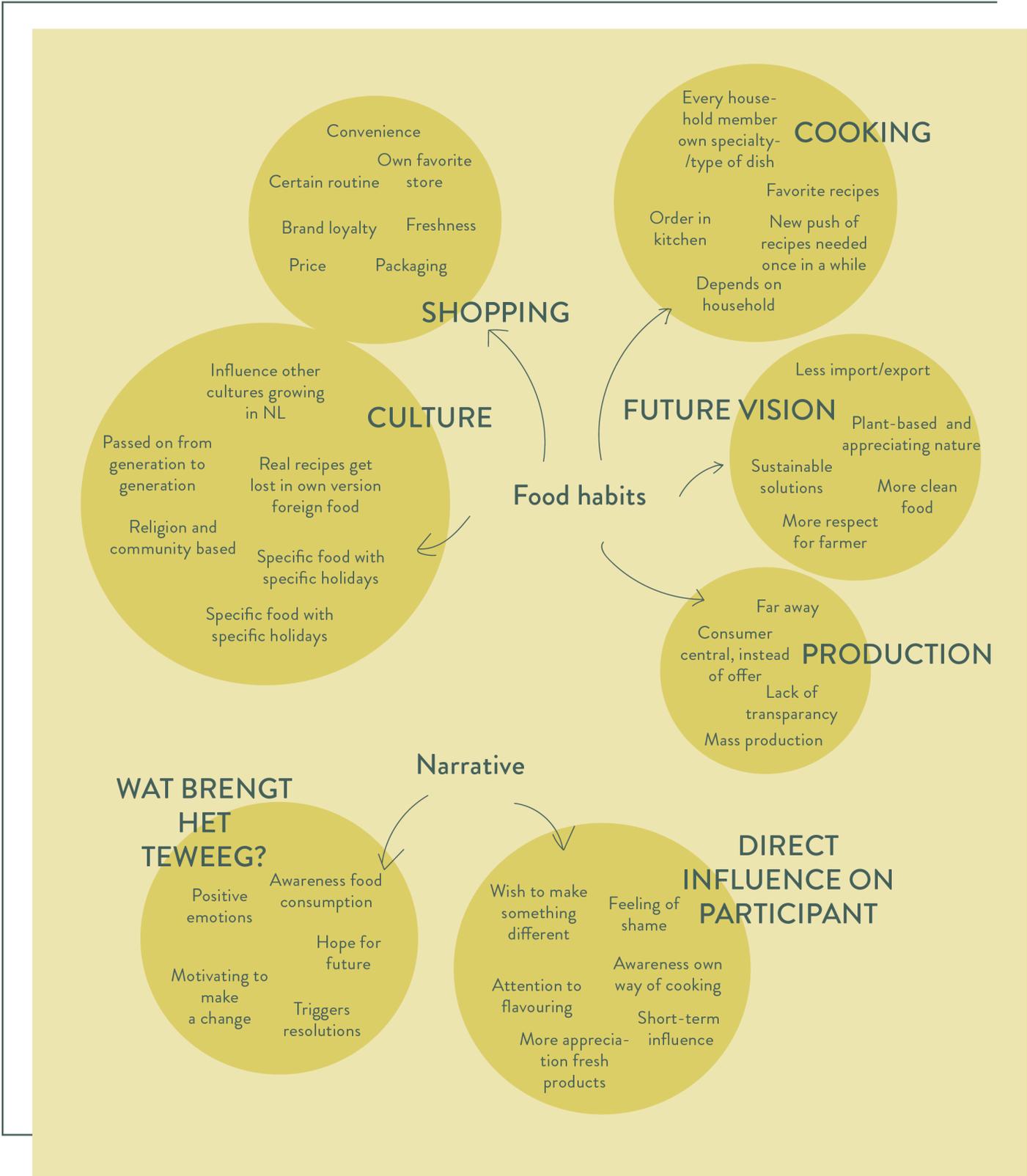


Figure 14: Preliminary map contextmapping session cooking with Jeong Kwan

holidays might play a big role. A focus on aesthetics through pictures is also assumed. For the consumption and the narrative, it is expected that cooking is very much convenience based. A focus on price is also assumed. For testing the influence of the narrative, hopes are that it gives an incentive and/or inspiration to cook something different or preferably, cook in a different way.

## 2.2 STUDY: CONTEXTMAPPING

For this study I chose to use context mapping, a form of qualitative research that is focussed around understanding the user's experiences as well as their needs, wants, beliefs (Visser, 2005). It is 'an approach to design in which designers use people's everyday lives to inform and inspire themselves for ideation' (Visser, 2005). This means that in the research phase you use the information from possible end-users and see what their needs, concerns and interests are. Thus, making them the expert of the domains of seasons and cooking, in order to learn from them.

I performed two kinds of contextmapping, a guided cooking session accompanied with questionnaires (Cooking with Jeong Kwan) and a booklet (The seasons) about the seasons. A preliminary map was made to prevent me from preoccupations and fixations on certain topics (Visser, 2005). Two maps are created, one for each session (Figure 13 and 14).

A contextmapping study consists of two parts: a sensitizing exercise for the participants to perform at home and a 'session'. The sensitization is often done through a 'homework' booklet or keeping a diary over multiple days or weeks in the own environment. It stimulates the participant to think and reflect. The own environment is the actual target context and therefore an important aspect. These exercises prepare the participant on the subject of the study and the second part of the contextmapping method, a session. It involves generative exercises: creating artefacts that express thoughts, feelings, ideas.

(Visser, 2005). The session in this study also encompasses an interview, so the exercises from the sensitizing exercises can be elaborated upon.

This kind of research is very suitable to design within social practice theory, as it explores themes that are broader than the subject you're designing for. For instance, my topic concerns seasonal foods and therefore I'm researching both the themes of seasonality and food consumption choices in general. This way a rich overview of all important factors that are related to the different elements of a practice are addressed. This research technique is specifically designed for design purposes. The

outcome of it shows the most important factors to design for and shows where opportunities for improvements are. Specifically, in the emotional and experience field, the data is very rich as people can express their feelings well. The corresponding procedure, materials and selection of participants of the context mapping sessions are discussed here.

### **2.2.1 Procedure**

Within the method of contextmapping I performed two sessions of research, as mentioned before. First is focussed around how people perceive the seasons. The second is aimed at exploring the most important factors that participants base their food consumption on. In the same session the sensitivity towards a narrative about food and tradition is examined. An overview of how the research is split and later the results are brought together, which can be seen in figure 15.

The preparation consisted of both designing the materials as well as making preliminary maps. These maps were made to prevent me from preoccupations and fixations on certain topics (Visser, 2005). Two maps are created (figure 13 and 14), one for each session. During the preparation the participants were approached to partake in the research with an explanation of the procedure and aim. After confirmation of participation the materials were sent to them and they filled in the booklet or performed the cooking session. Then they sent the materials back in the pre-franked envelope (with a permission form that I reminded them to include) and after receiving it we planned the interviewing session together. In the meantime I could already do a first analysis on their answers and this allowed me to prepare specific questions or ask for clarification during the interview session. Then the session was performed either through a video call or face to face, dependent on the preference of the participant concerning the COVID-19 measures.

It is usual to do contextmapping sessions in groups, so that participants can also react to each other's experiences, enriching the collected data (Visser, 2005). However, measures around COVID-19 at the time of this research advise against group gathering. Besides, due to COVID-19 risks it is assumed that participants are less comfortable with group sessions with strangers.

## Research Experience of seasons

## Research Cooking session and narrative

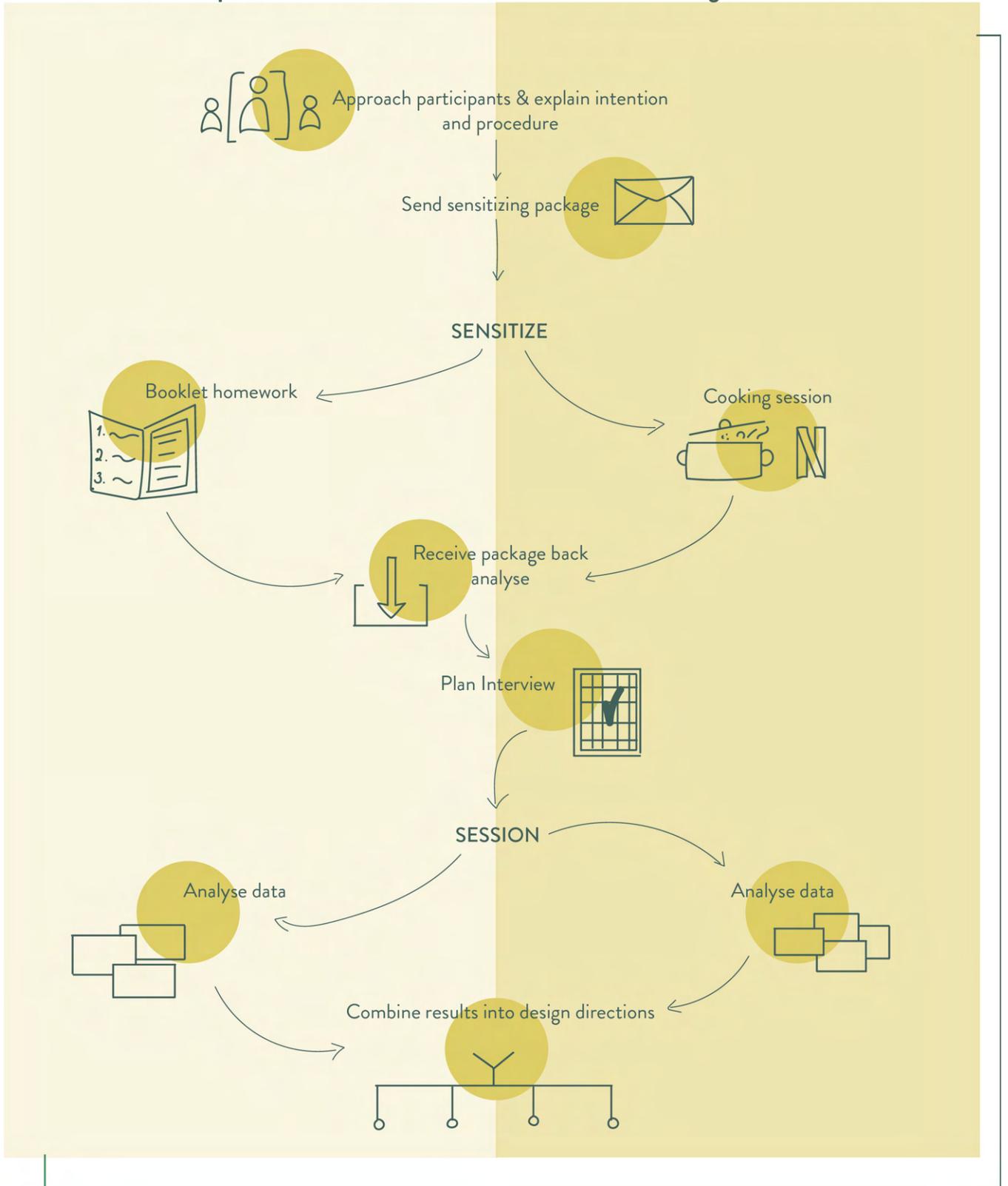


Figure 15: Procedure contextmapping study

### **2.2.2. Materials**

As mentioned, I performed two different contextmapping sessions, for which two different types of materials were designed and given to the participants. They will be described in detail below. In both sessions it was important to:

- Getting a grasp on the experiences and emotions
- Ask open questions, to prevent the participant to be steered in a certain direction
- The participant has no previous knowledge about my project and is not provided with specific information beforehand
- Asking specific questions that trigger and entuse to talk about experiences (“What is your favourite thing about summer?” instead of ‘How do you experience the summer?’)

#### **Booklet the seasons**

The booklet was designed so that the participants could write, draw and photograph their experiences. This way the participants could all give input in a way they’re comfortable with. There was a set of stickers included for those who were not comfortable drawing or to help them make a beginning. The booklet becomes more abstract over the course of 6 days, inspired by the levels of abstraction in experiences by Ives et al., as mentioned on page 25.

#### **Day 1**

This day starts with an introduction. The participant can fill in some standard details, like name and age. Furthermore the questions are focussed on their favourite places outside (through drawing) and their favourite and least favourite season. It is also asked how much time they usually spend outside on a weekday and on the weekends. These questions aim to get the participant thinking about the seasons and the outside world.

#### **Day 2**

The second day is about going outside. The participant is asked to go outside (can be when running an errand or going for a short walk) for at least 10 minutes and fill in the questions when coming home. The questions are about their perception outside. What caught their attention, what was their favourite moment? It was focussed on what they enjoyed and something that might have irritated them. With the insights from this day, the level of perception and focus of attention was analysed.

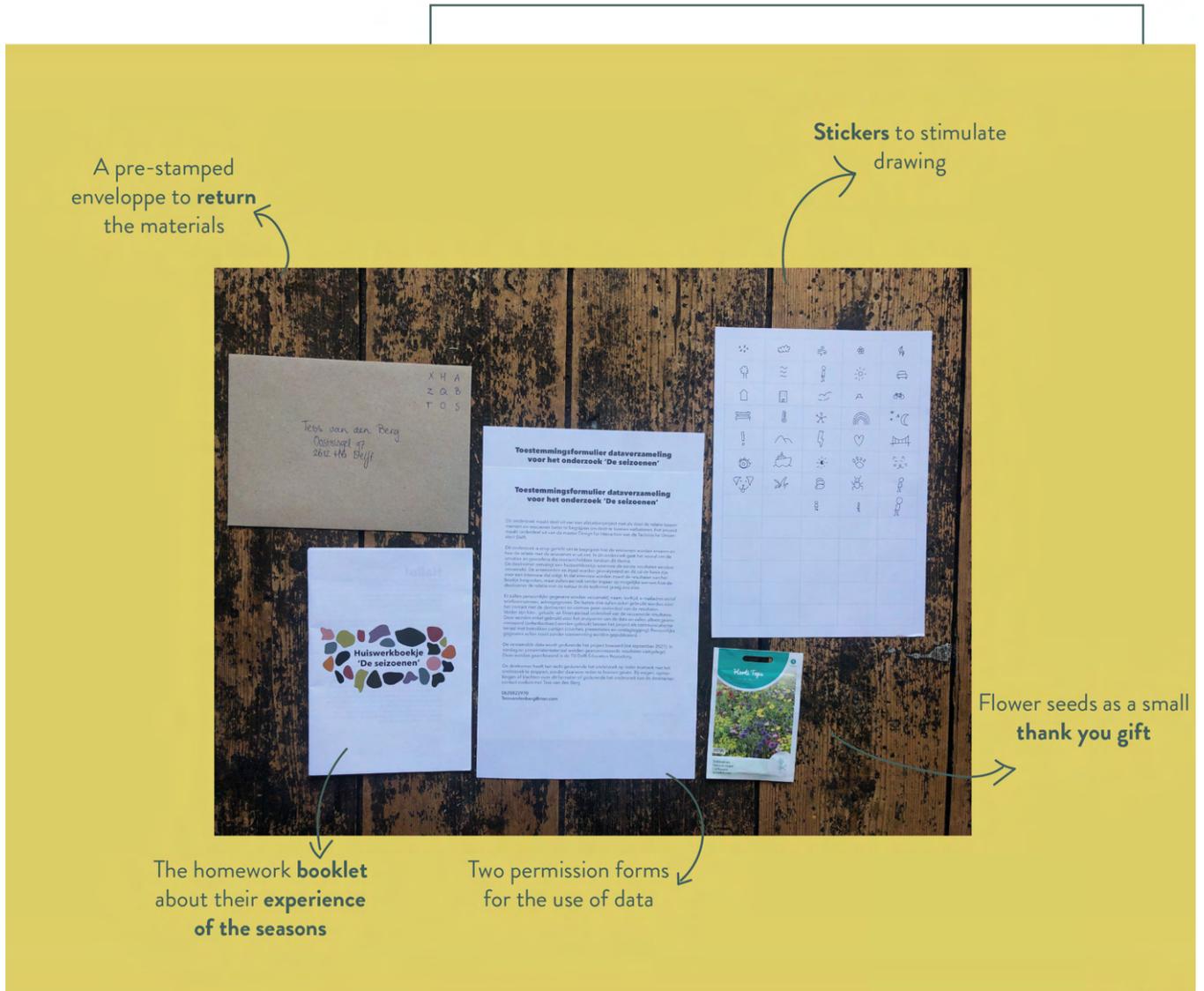


Figure 16: Sensitizing package booklet the seasons

### Day 3

Again, the participants were asked to go outside. But this time with an exercise to perform. Again, a short walk is enough to be able to do the homework for this day. The participants were asked to take pictures outside and send them to me through email or whatsapp. It is emphasized to register the things that caught attention and not aim for pretty pictures. This way I could see how detailed their findings were and whether there was a difference in level of perception with the previous day. Afterwards the booklet asked them to write down the things they thought they perceived because of the exercise that they otherwise would have missed. This measured in what way someone can open themselves up for a more detailed observation and/or perception.

### Day 4

This day could be filled in from home. The theme is the seasons and specific associations with each of the four of them. I first asked them about spring, as it was spring at the time of the user study. The first question is what they associate with spring. Secondly, the traditions and habits in spring, that won't take place in other seasons, were asked for. Then a similar question for the other seasons followed. Then they were asked which from the things they mentioned in previous questions was most special to them and why.

The second part of day four consisted of an example of the Japanese spring blossom festival when the cherry trees start blooming. It is a special day for the Japanese and celebrated with festivals, picnics and activities. The participants were asked to think of something related to nature they would like to celebrate. Both in text and with a drawing. This gave them the opportunity to reflect on what they deemed special in nature or about the seasons.

### Day 5

This day becomes a bit more abstract as it is about their experience with nature. It draws on memories and experience. To make it less abstract, it is explained that the term nature can mean anything and that there is nature in cities as well. This hopefully helped them to not think about forests, highlands or beaches. But about the nature that is close by and can be experienced at any time.

Then they were asked to have daily contact with nature and what such a moment of contact looks like. There is space to write about the most pleasant thing about nature. Then the focus shifts from nature outside to nature inside. It was asked which objects in home make you think about

nature. And there is space to make a drawing of the objects. Lastly, it is asked why this makes them think about nature.

### **Day 6**

The last day is most abstract and asks the participant to reflect on nature and their emotions with it. They were asked to draw their relationship with nature. And then tick boxes in a list with emotions. They were taken and translated from the list of emotions by Desmet & Fokkinga (2020). Both positive and negative emotions were incorporated.

In the back of the booklet there was an extra blank page to write anecdotes, extra information they felt was important etc. And the contact details had to be written down, to later plan the interview.

## **Cooking with Jeong Kwan**

The cooking session consists of three questionnaires, watching a Netflix episode of Chef's table and the actual cooking. As it entails quite some steps, the participants were provided with a timeline with the steps to follow.

### **Questionnaire 1**

This questionnaire started off by asking basic information like name and age. The focus was on how much they enjoyed cooking, describing themselves as a cook. And their habits around cooking, like how many days a week they cook themselves and who prepares their food on the other days. Then they were asked to make a top 3 out of a list of factors that influences their choice of meal to prepare.

Lastly the focus was on grocery shopping. The first question on this topic was where they shop. Again a top 3 has to be filled in (from a list) on most important factors while doing groceries.

Furthermore, a reflection on their way of consumption was asked. And how they factor in the weather and seasonal produce in their choice of products.

### **Questionnaire 2**

The second questionnaire was filled in after watching the Chef's table episode and focussed on their experience while watching. They were asked what they thought of the episode in general, together with a question that caught their attention. Then a list of emotions is presented where the participant can tick boxes with the emotions they experienced during watching.

Following up, the participants were asked whether the inspiration and gratitude that the nun Jeong Kwan gets from buddhism made them think of something similar. This question aims at a story about their own beliefs when it comes to food. Lastly, they were asked about their habits around the theme of food. This could both be practical or philosophical.

### Questionnaire 3

The last questionnaire is filled in after the participant has prepared a meal. Therefore the focus is on the experiences while cooking. It starts off by what they cooked and what was the most fun. Then it is asked whether they experienced a disappointment or hiccup during the cooking. With this question I could see whether they wanted to make a change that maybe was not directly feasible with the products, materials or skills they possess.

Then they were asked whether something was different from how they normally cook and whether certain thoughts concerning the Chef's table episode were still in their heads while cooking. Lastly, they were asked if they thought that a story like Jeong Kwan's could influence people to consume in a different way.

## 2.2.3 Participants

Per contextmapping session, five participants participated. As there was no target group specified, I tried to get insights from people with different age, gender and affinity with nature and cooking. This way differences and similarities could be analysed. Ten people from the age of 22-59 took part in the studies, all with Dutch nationality. Participants were given the option for an online interview instead of meeting face-to-face, might they feel more comfortable that way due to COVID-19 risks. Half of the participants were interviewed through online media. The other sessions took place at either the participant's house or in public spaces.

As already mentioned, there was no group session involved in this contextmapping study, because of the COVID-19 measures. Benefit of doing small/individual sessions is that arrangement for place and time is easier, and the sessions can take place at the participant's home. Latter is particularly handy, as that is the environment that is the target in this research. Disadvantages of individual sessions include that it is more time-consuming, and that the participant could feel inhibited because of the one-on-one questioning (Visser, 2005). Neither of these disadvantages hindered the research: the time-

consumption is taken into account in project planning, and participants are acquaintances of the researcher or reached 'via via'. This should reduce the feeling of discomfort for the participant.



Figure 17: Sensitizing package cooking session

## 2.3 RESULTS

In this section the insights from the user study are discussed. They are clustered into different topics, with insights combined from the booklet and the interview data. The results are linked back to the research questions, which will be shown in the margins next to the corresponding insights. In the margins some take-aways are written down to use further on in the design process.

The results of the interviewing session were analysed through statement cards. First the recordings of the interview were listened to. Secondly, interesting statements and quotes are selected and put onto statement cards. Some of the information comes directly from the written text in the booklet (about seasons) or on the questionnaires (cooking session), others from the interview. These cards were the starting point for the analysis. They were clustered in different ways. Each of the clusters got a descriptive name. A detailed explanation of all factors is described below. Important to mention that the data from the two sessions were analysed separately from each other. Later, the insights are combined to draw conclusions. An overview of the factors can be seen in figure 18.

### 2.3.1 Perception of the outside world: a passive attitude and focussed around visual changes

The data showed that the homework booklet gradually made the participants more aware of their environment over the course of six days. By asking questions and footage about their outside surroundings, the participants slowly started noticing more things (e.g small plants in flower beds, moss covering tiles and the smell of flowers). They noticed a different attitude when going outside with the assignment and be aware of things catching their attention. They felt more open to new observations and were surprised by the amount of detail they observed. This shows a sensitivity to a different kind of perception when there is an open attitude and a trigger (in this case: the homework assignment). The perceptions were all visual and olfactory oriented. Flowers starting to bloom, the color of the sky, birds and the smell of flowers and smell after rain were mentioned more than once. The other senses seemed to be left out of the experience.

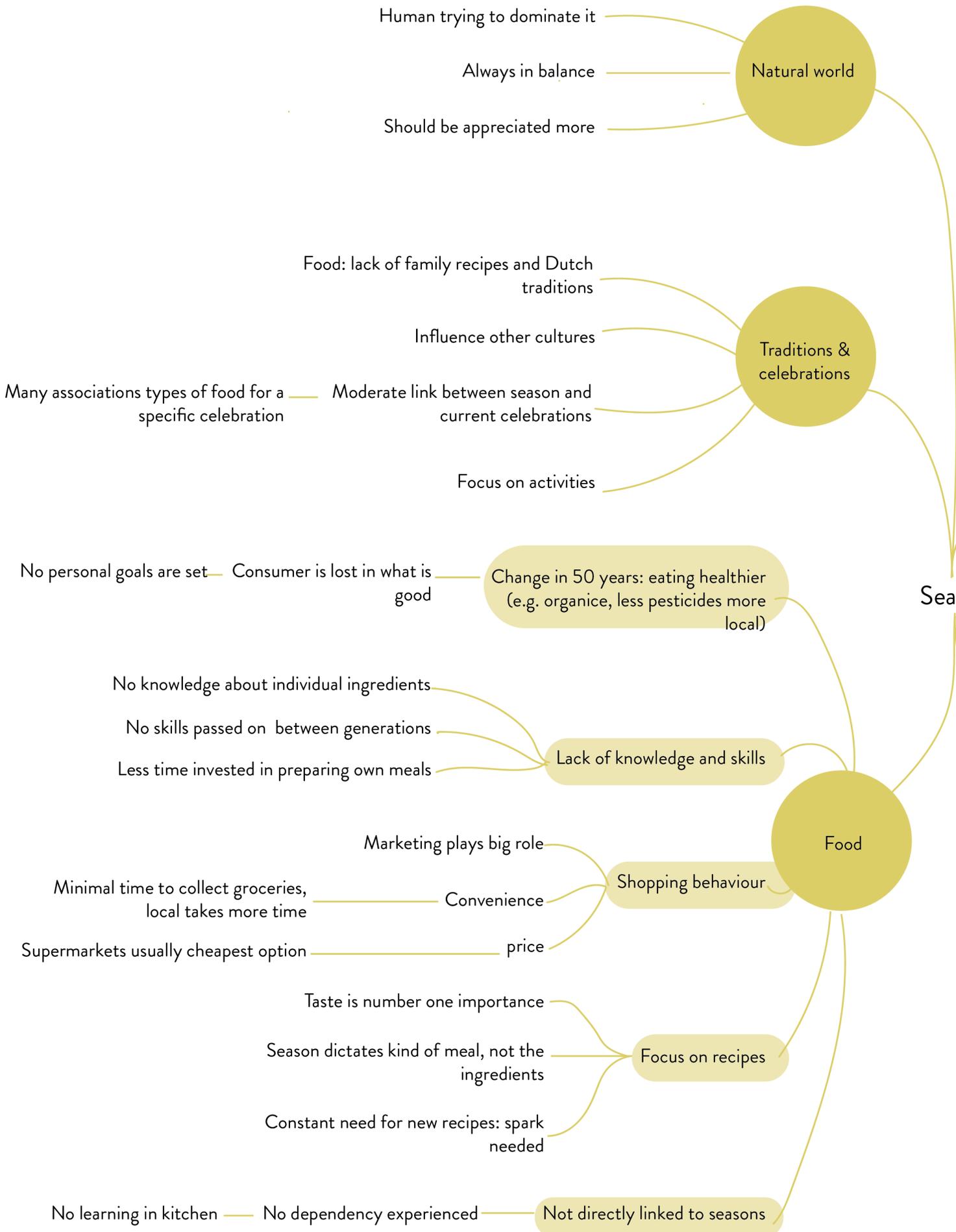
Despite the increase in level of detail that was perceived, the overall attitude remained passive. The participants needed a constant trigger to experience the excitement. For instance, when flowers open up, this is perceived as something 'new' and brings a form of excitement. on

a grey, rainy day, nature was expressed as 'boring'. This indicates that nature is seen as a form of entertainment. Especially the factor change was mentioned by every participant. A strong focus was both on the changing of the seasons and the changing of the visual environment. The seasons were often discussed as being four separate blocks of time during a year. The transitions between them were mentioned multiple times, but in between seasons no change was discussed. This shows a lack of perceived circularity and interlinkage between different periods within a season. When the participants could come up with their own celebration, all five participants chose to celebrate the beginning of a season/seasons.

Interesting to mention is that it was very hard to think about perceptions and experiences in fall and nature. This could have to do with two factors. First, at the moment of the homework session, spring was fully working its magic. There were a lot of changes to see over the week. Secondly, almost all the participants felt that spring and/or summer were the favorite season. This mainly had to do with the fact that more outdoor activities could take place. So two things could be happening: a bias from either the current season or their favorite season might have appeared. As it was noticeably harder for all participants to write detailed associations with fall and winter, this is a likely theory.

Besides the amount and colour of light falling through windows, the connection to the outside world while being inside was low. When stepping inside after doing the exercises, the perceptive attitude decreased. Indicating an inconsistent connection and dependency on location. In their home there was nothing but plants, flowers and souvenirs that made them feel connected to the outside world. These objects were very much focussed on aesthetics and decorative purposes. One specific insight from a participant worth mentioning is about house plants. One woman mentioned that her plants gave her a feeling of control over the outside world. And not in the way that she was trying to dominate nature by keeping plants inside, but she saw it as a way to stay in touch. And this feeling of control came from the fact that the relationship between her and the natural world was still there and that was very important to her. So, a skill can give a tangible way of connection.

It was mentioned that the initial thought of nature was extreme landscapes far away from home. Souvenirs from holidays in which these landscapes were experienced were valuable to connect to nature. In terms of having something alive in your home, a plant with fresh herbs comes closest. There is thus a gap between the ultimate view of nature and the experience during the day.



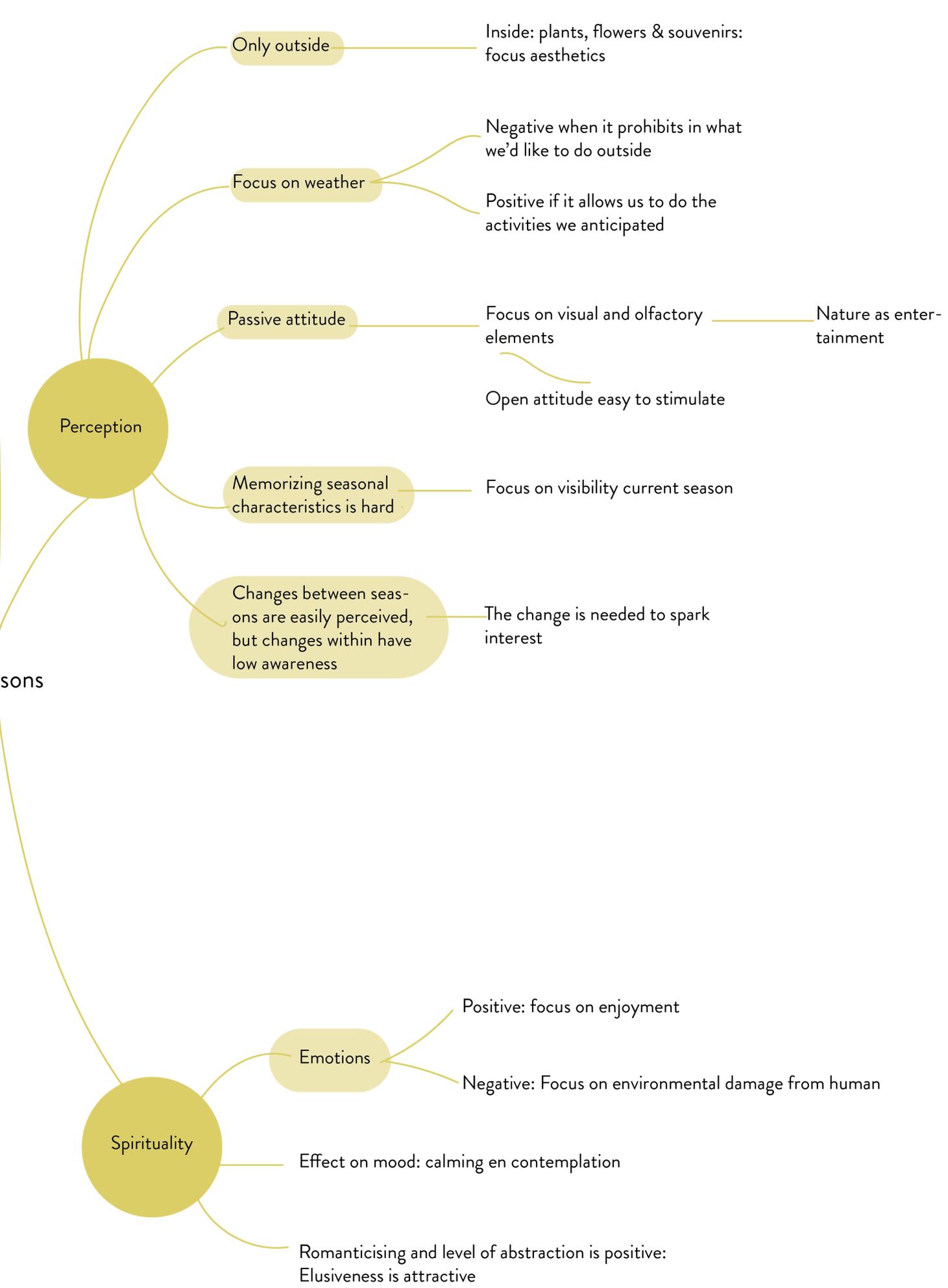
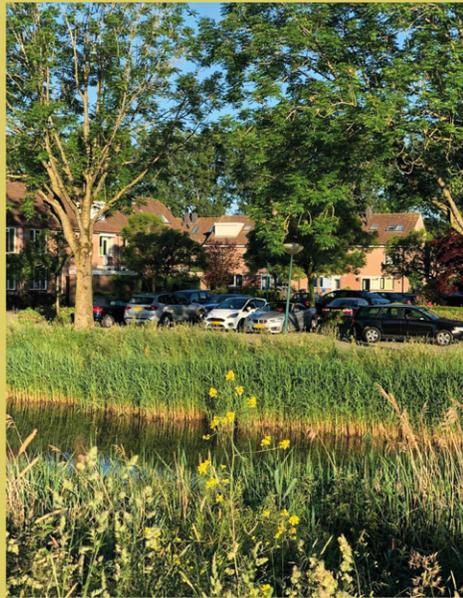
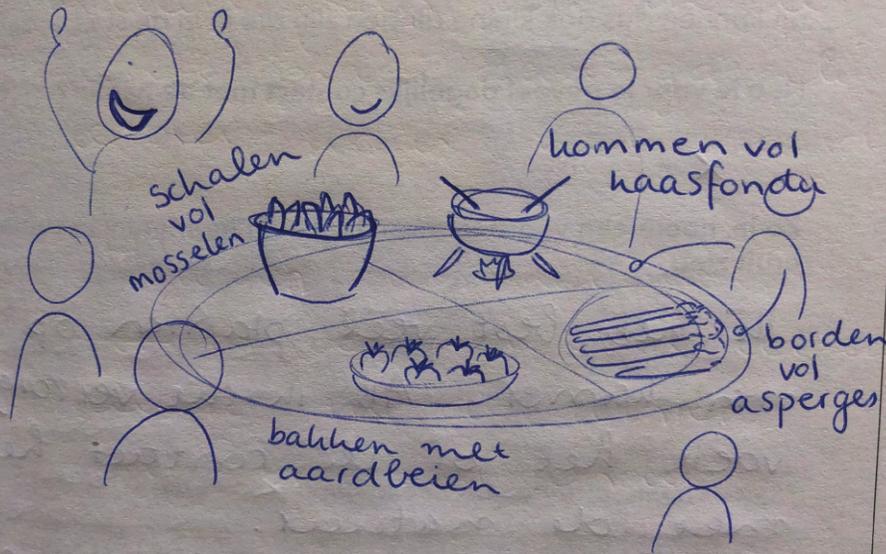


Figure 18: Overview results user study

Figure 19: Collection of pictures taken by participants on day 3 of the booklet



Iedereen verrameld zich  
om tafels vol lekker  
seizoen-eten!



Day 4: Design your  
own celebration

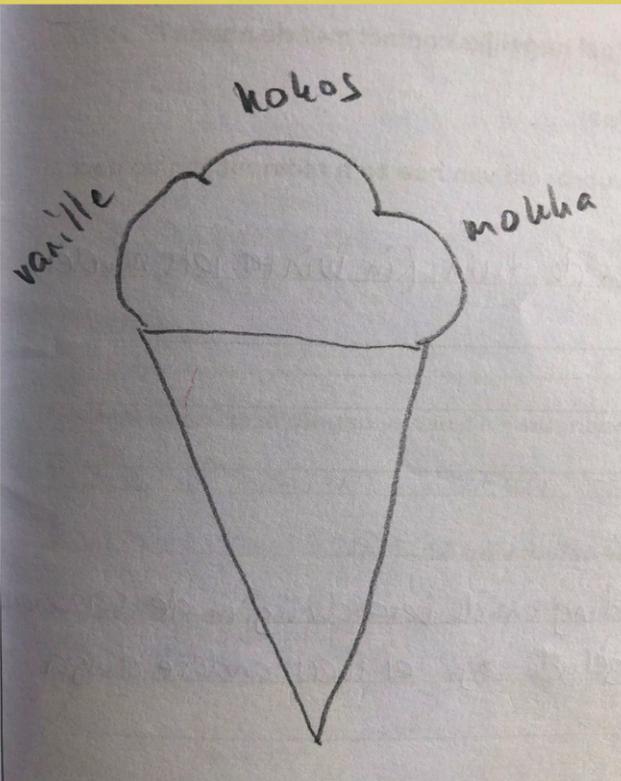


Figure 20: Drawings from three participants on day 5 of booklet:  
Designing your own celebration. They all chose to celebrate the  
beginning of a season with food

Teken hier die plek:



Zo ja, teken die relatie hier onder: *Kust*



Impression  
different days  
homework booklet

Welke voorwerpen in huis doen je denken aan de natuur?  
Teken ze hieronder.

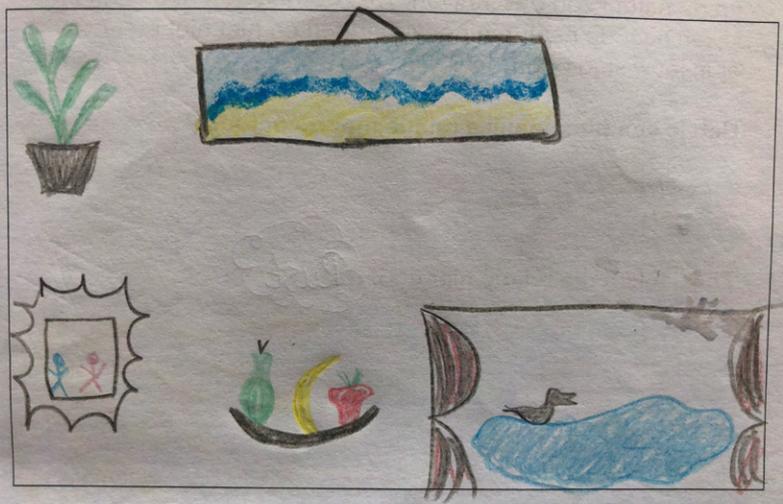


Figure 21: Impression from drawings different participants on different days of the homework

### **2.3.2 Emotions in nature**

In general, the participants liked to go outside to get some movement or to get some fresh air. They like being in the outside air as it is perceived as healthy. When asked about their favourite place in nature, all participants wrote down a place where they can become calm and relaxed and enjoy the surroundings (e.g. the beach, heathland). Most of the participants named elements like reflection and clearing the mind when going to these places.

The emotions that are associated with nature were generally positive. Enjoyment, fascination, awe, hope were often named. With all participants, this had to do with the fact that they enjoyed looking around and seeing 'new' things. Again relying on some kind of visual entertainment. When negative emotions were ticked, this had to do with shame about how we treat nature as humans and the damage that we're causing. Plastic cans or pieces of trash triggered this emotion.

When talking about nature, it often becomes abstract and there is a tendency to romanticise nature. I figured that I had to prevent myself in this project from romanticising nature, but turns out that the elusive is the thing that makes it attractive to the participants. This is the element that keeps nature interesting, as it is slightly ungraspable. This element can be used to engage people, as long as it is combined with something more tangible.

### **2.3.3 Man made world**

During the week of doing the homework in the seasons booklet, the questions got more abstract. And the participants started gradually giving more abstract answers as well. In the end, all five of them made a statement about how they had this moment of awareness that suddenly kicked in again. Most of them wrote something about how we should appreciate nature and the outside world more, instead of trying to dominate it. All the nice things they experienced and perceived while doing the homework, was something they still want to be possible in 50 years. Despite being a nice statement, it stays mainly a beautiful thought in their heads as it contradicts with their passive attitude and lack of knowledge about the outside world.

There also is a tendency to think that nature is always in balance and always there for us. It was compared to a healing wound on a human by a participant. This was mentioned despite the knowledge that nature

cannot restore itself without altered behaviour from human beings. It was interesting to find out that most participants felt they should be more connected with nature and their environment, but they did not set goals for themselves. Same occurred in the cooking session: the participants wanted to have a different consumption pattern and saw themselves eating differently in 50 years (healthier, more organic, home-grown products, less processed food etc), but no one made goals to reach this future vision. This could partly be explained by the fact that food and nature were very separate subjects and the participants did not seem to link them during the sessions. This again is a sign that no dependency is experienced, as mentioned in the previous chapter as well.

### **2.3.4 Traditions and habits**

In terms of traditions, there were a lot of activities mentioned in association with spring and summer. In fall and winter, it seemed more difficult to come up with typical activities for those seasons. The focus was very much related to the weather. It seemed as if the main mood was set based on whether the anticipated weather would occur for the activities associated with the time of year or already planned activities. For instance, if a nice barbecue with friends is planned in summer, sunny weather is expected. It is a big disappointment if the temperature is not that high or if it's raining and the weather is perceived as 'bad'.

More results from the cooking session will be discussed from now on. There is a lack of family recipes and Dutch traditions experienced. Participants mentioned they learned cooking from online recipes and were trying to cook in different styles from different parts of the world. The influence of other cuisines is very large and the base of Dutch recipes passed on between generations is almost non-existent.

When asked about specific food during specific traditions or celebrations, the link was mainly that people expect there to be a certain type of meal. One day, the homework was to make up a celebration around a nature related phenomena and everyone chose to celebrate through food. The participants talked in terms of type of dish (e.g. a high effort meaty dish with potatoes and vegetables for Christmas dinner and something light with eggs and vegetables with easter brunch), but not so much about specific ingredients and products. The types of dishes were often defined as light or heavy and hot versus cold. For celebrations the type of food was also linked to the amount of effort it took to prepare. Thereby it was perceived as a separate type of food that didn't hold relation with the food that we eat in daily life. Lastly, the type of food that we eat is linked to seasonal activities, such as barbecuing, picnicking and fonduing.

### 2.3.5 Cooking

When it comes to cooking, there is a lack of knowledge about ingredients and their taste and appropriate cooking skills. It is not passed on from generation to generation anymore and less time is invested in learning new cooking skills. Preparing food is seen as something that 'just needs to happen'. When something new is tried, it is almost always a recipe and not a different type of vegetable. The focus is in general very much on recipes. It is easy to just purchase by following a shopping list and following the steps. Every participant said they mainly used recipes they found online or asked from friends or family after tasting the dish. It was mentioned quite often that they like to try new recipes once in a while as they get bored with their standard repertoire. A spark of newness is needed, just as with the perception of nature. These recipes differ per season in terms of type of dish (soup, salad, oven dish) and the availability of products plays a minor role. This is only the case for very specific types of produce, like asparagus, strawberries or rhubarb.

Someone mentioned that if he had left over ingredients, he was not sure what to do with them and usually threw them away. Instead of thinking how to use it in another meal. They rated the level of their own inventiveness and creativity in the kitchen very low. This also relates to the fact that people found it hard to describe themselves as cook, which was one of the questions in the questionnaire. Three participants realised they did not have a lot of rules or values to pursue in the kitchen and nothing they really strived for. All participants mentioned that the main importance was to have a healthy and balanced diet. For most of the participants, this derived from the feeling of not wanting to eat the same kind of dish every day.

During the cooking session, the participants watched the episode of Chef's table with Jeong Kwan. The main insight was that they were all very inspired and felt motivated to learn new techniques and cook in a different way. In practice, no one knew where to start or how to change something. A big restraining element was time. The possibility or willingness to invest more time in preparing food deemed low. However, 3 of the participants mentioned they'd wished they chose a recipe with more fresh products. So, the influence of the narrative was certainly there, but only in the moment and tangible tools should be provided in order for people to convert the motivation into action.

### 2.3.6 Shopping behaviour

Prior to the cooking, of course the shopping is done. Every participant mentioned a specific supermarket they preferred to shop at. Price of products, size of shop and size of offer were important factors. The freshness and offer of seasonal products was often mentioned somewhere during the interview, but it was not as determinative as the other factors. The participants mentioned being very annoyed if a supermarket did not have a certain product in their selection or were out of it. As the shopping was very much recipe based, this makes sense as it asks for creativity from the consumer. The cooking choices were also based on discounts and sales in the supermarket. Interestingly, the participants trusted the supermarkets to promote seasonal products. It was mentioned that strawberries or asparagus wouldn't be promoted if they were no good.

Some participants occasionally visited a market and they had a different attitude going there. As the 'general shopping' wasn't done there, they often did not go with a shopping list or clear idea on what to get beforehand. So the amount of products on offer was never perceived as negative. The fact that the products were not packaged and labeled enhanced the feeling of freshness. One participant mentioned that it was socially more accepted to touch or smell a product before buying as well, and that she liked that about the market. But again, going to the market takes more time, is only pleasurable in good weather and not all shopping can be completed there. Therefore making it more of a get-away than a means of grocery shopping.

## 2.4 CONCLUSIONS

From the results, different directions could be defined to achieve an intervention. The possibilities are narrowed down to four directions and described. After choosing one direction to continue with, a design goal is formulated and characteristics for the experience are defined in a design vision.

### 2.4.1 Design directions

With help of two fellow students the results were discussed to extract main themes. It came down to four design directions. They are described with a short explanation.

#### **1. Exploring the current season actively by going outside**

With this direction, the focus is on learning more about the current

season. Not only the clichés, so to say, but the richness. Active exploration could be used to get people to interact with products from nature and experiences.

## 2. Awareness of the current season from home

This direction is focussed around exploring the current season from home. Inside, the perception levels are very low. The challenge would be to bring the experience of weather, light and other seasonally related phenomena inside to connect more with it inside.

## 3. Creating awareness about the passing of the seasons

This direction is all about continuity and the cycle. All seasons are interrelated, but this is not perceived this way. The nuances between different periods within a season are not experienced. This theme would focus on showing the cycle and how the phenomena are interlinked.

## 4. Focus op ingrediënten en smaak in de keuken (nederlandse producten)

This theme would focus on individual products that The Netherlands offers. How you can use them, what their taste is and how to combine them. This would be a direction that focuses on the senses and creates knowledge on how to use them in cooking and/or shopping.

I've chosen to go with the third direction: creating awareness about the passing of the seasons. As the research showed that the seasons were experienced as four blocks, a lot of richness within the seasons gets lost. The differences currently make it interesting to people. But how can we get the most out of every season instead of having negative associations with half of them?

### 2.4.2. Design goal

After choosing the design direction to make people more aware of the passing of the seasons, a lot of opportunities are still open. Therefore a list of guidelines was written to help me choose a focus within this direction (figure 22). The design goal of this project is formulated as:

I want to **enthuse** a group of friends to **organise** a festive get-together over food to **celebrate the fresh products of a season**, based on traditional seasonal celebrations.

- Focus should be on food
- User should have an active role: make or achieve something
- Learning a skill could give tangible knowledge and a hands-on approach.
- Inspiration given can be abstract, but a concrete translation should be available for the user to bring inspiration into practice.
- Awareness is an important element to teach the user about what's on offer and the freshness.
- It should be valued what nature offers
- An experience that is continued or a reoccurring use, like a ritual
- Something physical helps to make the level of abstraction of the theme easier to grasp

Figure 22: Focus points design

Important is that the design goal changed multiple times during the project. The above mentioned goal is the final version of it. It therefore might seem oddly specific already.

### 2.4.3 Design vision

To stimulate creativity in the next phase, an interaction vision was created (Figure 23) to show what kind of interactions the experience should provide. The interaction should feel like going on a sailing trip with friends. I specifically want to refer to a trip to enjoy the surroundings, when the weather is sunny and you can just enjoy a beautiful route (not the stormy, very demanding circumstances).

The interaction should feel like a team effort, where everyone has their own role in the boat. Every sailor has its own task, strength and skills.

There can be a difference in experience. There is one steersman, so you feel guided and motivated. You should tune into each other to determine the position of the sailcloths and therefore the boat. The mood should be set for everyone to engage with. It should give you energy and joy, by being together. Sailing asks for some organisation beforehand, like needing specific materials and clothes. But on the water there is freedom in deciding together where to go and the pace of the trip. This matches the fluidity of the water.



**Enjoying** the view together and deciding where to row

Steersman to have the **overview** and guide and motivate

Oars and outfit are **tools** to move forward

Every rower has its **own skills and role** in the boat, together they keep a balance

Fluidity of the water represents the **flexibility**

**TEAM EFFORT - ENERGETIC - TOGETHER - JOY**

© Jerome Kelagopian

Figure 23: Interaction vision: Feeling like being on a sailing trip with friends.



# 3 Concepting

In **summer** the tenderness of spring fades and the full shapes of ideas become visible. Ideas find suitable ways to represent them. The uniqueness of one's own contributions becomes visible step by step. Growth is not necessarily about getting bigger, but about maturing. The power of this ripening is that trust comes into being in finding the right people, situations and methods. Therefore reproduction will take place. The shapes will get tested by the outer world and adjusted according to the reactions. Intuition is important here. Lessons will be learned in order to grow further.

In terms of my project, the summer represents the concepting phase. During the previous research phase, ideas were planted. In this phase, I start to shape them towards a tangible concept. This is possible with all the input that went into choosing a direction. The concept is slowly formed by performing small user tests in between and improving the concept over and over. In this chapter different versions of the concept are shown, with iterations made until a final concept is born.

## **Content**

- 3.1 Requirements and wishes
- 3.2 Ideation
- 3.3 From idea to concept
- 3.4 Evaluation study

# Concepting

This chapter describes how I got from a design direction to an idea to a concept. The starting point of this phase is the design goal, design vision and the design direction as presented in the previous chapter. This fuelled the idea generation, which resulted in three design ideas. They are presented with negative and positive arguments on each idea. The idea that focussed on circularity and continuity of the seasons seemed most promising and is continued with. The details are worked out to turn it into a concept, named Gaia. Materials were developed to be able to evaluate the concept with the target group and the evaluation results are presented in this chapter. To conclude, some improvements are made with the input from the target group and an impression of the new functioning is communicated.

## 3.1 REQUIREMENTS AND WISHES

When starting the idea generation, I set some requirements to enable easier evaluation of the ideas. They ensure the incorporation of the outcomes of the user study into the final design. There is one specific kind of concept often seen in Dfl projects that I aimed to avoid. This concerns paper-based design (card deck, leaflet/book, or board game) providing the user with information to raise awareness on a single topic or to stimulate behavioural change in a specific situation. Besides not being my preference, it doesn't correspond with the approach of social practice theory as it usually focuses on one specific type of behaviour in one specific situation. Aside from that, I'm afraid that the user still has a passive attitude in the use, which was one of the main findings in the current behaviour of the users in the study in the previous chapter. In order to change this behaviour, the design needs to stimulate the user to undertake something to adopt a proactive attitude.

### **Some other requirements:**

- 1.** The focus should be on food or a food-related practice (e.g. preparing the food, choosing or organising recipes, dining with family etc).
- 2.** Seasonal aspects of fresh products should be central and knowledge and/or awareness about them should be raised in a way that stimulates consumption.
- 3.** The user should have an active role in the interaction with the design. This means they should actively do, make or achieve something and be the subject in the interaction.



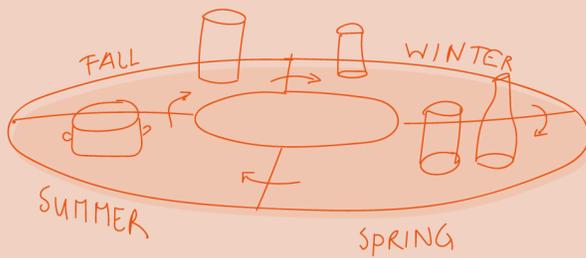
### **3.2.1 Three ideas from brainstorming**

The input from the brainstorming developed into three ideas, which can be seen in figure 25. A short description is enclosed, together with strong and weaker features of the idea in terms of suiting the findings from the user research, additional requirements and personal preference. All three ideas propose a positive way to enjoy the seasons, include a narrative element and have an element of anticipation. The third idea, with a focus on circularity and continuity of the seasons, seemed to have the most potential as it links time to the intuitive and emotional side of the seasons. There is an opportunity to incorporate a lot of different seasonal elements and a celebration is inherently connected to food already, which makes it familiar. It also stimulates the user to create something and learn about seasonal products in a playful and useful way, instead of prescribing them how to consume differently. It is an addition to the way they already consume but can inspire them to adopt a different way of appreciating seasonal and local foods.

### **3.2.2 Chosen idea: circularity by advent calendar**

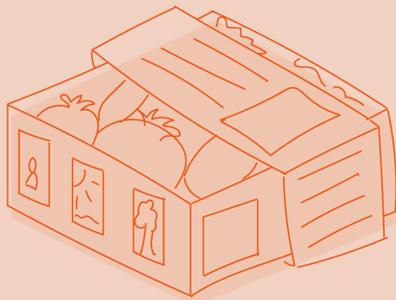
The chosen idea is explained more in detail in figure 26. The basic idea is an advent calendar that prepares you for one event per season and offers tools and knowledge in the preceding months in different boxes. By opening one box every week, there is the element of surprise and a lot of information and tools can be incorporated. I started off with the physical calendar element, to enhance participation and to make sure users are constantly reminded by placing it in their homes. It creates anticipation to open a new box, which is an element of surprise. The link to the calendar that we familiarly live with from day to day, is linked to the cycle of the seasons in this idea. The physical advent calendar can function as a regular calendar as well. This element can stay in the user's house while the contents can be changed every year and every season. It also serves as a decorative element.

Secondly, a household could do different activities to prepare the enjoyment of specific seasonal products at their best by using the tools and information in the boxes. This could be nurturing a strawberry plant or planting seeds to enjoy flowers a few months later for instance. The content of a month can be focussed on learning a new skill, exploring by doing or raising awareness on a certain topic for instance. The final month of the season then is the actual celebration of a product that is created or nurtured by the user. By building up to one event per season, all focus is on the characteristics of that particular season and the user



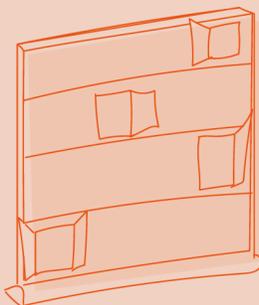
1. Altar with seasonal products. This focusses on preserving products when at their best so you can enjoy them later on when they're unavailable. Take some, add some. It is aimed at learning new things about and techniques of preservation

- + Easy to target a large group
- + Builds on something familiar
- + Easy implementation
- + Direct link fresh food
- Very marketing focussed (spd)
- Is not very new, behaviour does not change
- Solely focussed on awareness



2. Verspakket with a story. A verspakket aimed at creating awareness in a fun way. Seasonal products can be promoted in traditional recipes for food and drinks. The story is told on the packaging of the package.

- + Easy to target a large group
- + Builds on something familiar
- + Easy implementation
- + Direct link fresh food
- Very marketing focussed (spd)
- Is not very new, behaviour does not change
- Solely focussed on awareness



3. Advent calender that prepares you for a celebration at the climax of each season. By preparing elements in the months before the event, a new form of circularity and continuity is presented to the user. The focus is on fresh produce.

- + Link with time
- + Creates anticipation seasons
- + Physical element
- + Large amount of options to incorporate
- + Implemented in calendar, already used and familiar
- Might become decoration over time
- Requires continuous effort

Figure 25: Three chosen ideas from idea generation with an evaluation



### 3.3 FROM IDEA TO CONCEPT

With this idea as a starting point, I could start on defining the details to convert them into an actual concept. I looked for different kinds of inspiration to make decisions easier. This entailed looking into the nature of rituals and celebrations to find a narrative element to tie the concept together and defining the target group by creating a persona.

#### 3.3.1 Inspiration

When developing this idea, I looked into the elements of a celebration to see what I could use in my design. They can be seen in figure 27. I realised that a lot of elements have to come together in order to be a coherent story. A celebration usually involves a story with the reason for celebrating, food/drinks, music, tradition etc. This made me realise that with my idea there might not be space for enough elements to actually make a celebration together. As with every season, I could only focus on one ingredient, skill etc. This caused a switch in focus from one element to five basic elements: Food, drinks, decoration, activity and music.

As food was another main element, I looked into specific types of eating that people enjoy nowadays in The Netherlands. They are associated with special moments or holidays. In figure 28 you can see images of four types of dining: fonduing, raclette (dutch: gourmetten), barbecuing and hot potting. They all have three elements in common. Firstly, there is one central element around which the way of eating is organised. Secondly, it is always enjoyed by a group of people. And lastly, it is an interactive way of eating. This made me realise that my concept should focus more on the way of eating and the corresponding interaction with the food and each other, instead of on creating one product that might not be suitable to consume or use on its own.

These two insights made me come to the conclusion that my design should not be focussed on and used in one household as it limits the number of elements to avoid mak. The idea of a seasonal celebration four times a year and the preparation of an element over the preceding months remained. But the idea slowly converted towards a celebration for a group of friends (Figure 29). This way the way of eating together and reason for celebration could get more attention.

The most important element is still to celebrate the fresh products of the seasons, but only with a larger group and in a larger quantity. As there are more people involved, more elements could be prepared by different people. This way, a complete celebration can be organised over food, drinks, decoration, activity and music. Every person prepares something

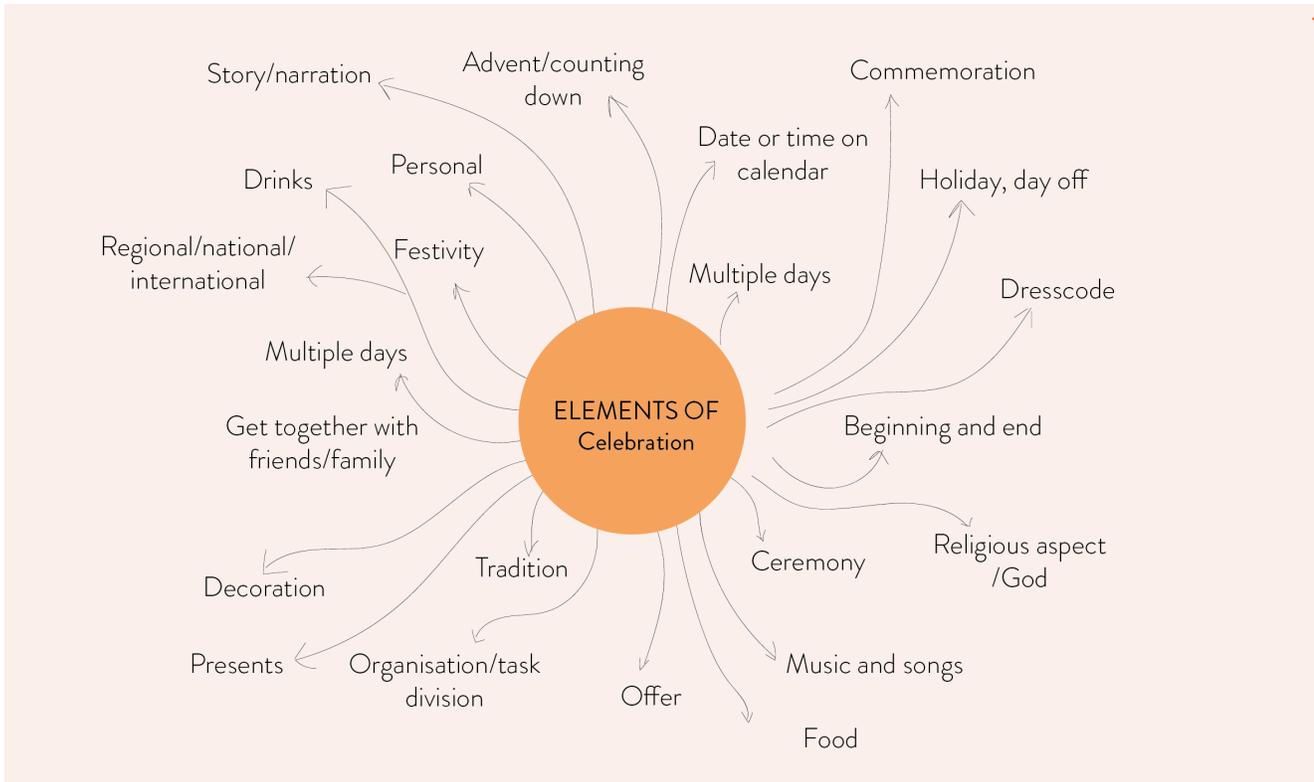


Figure 27: Three chosen ideas from idea generation with an evaluation



Figure 28: Similarities between four popular types of dining

- Interactive
- Central element of attention
- Multiple people involved

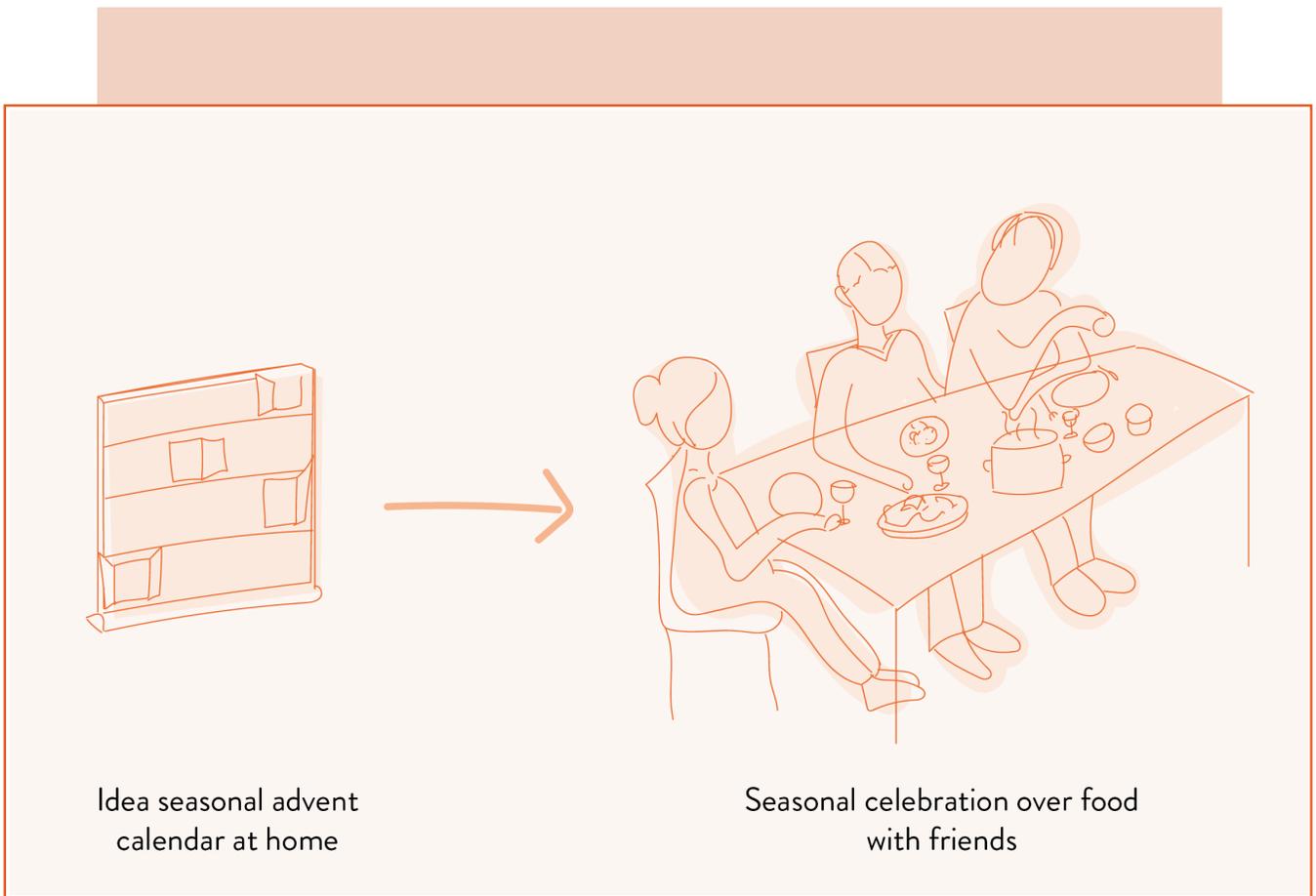


Figure 29: Change from initial seasonal advent calendar to organising a celebration of the seasons with friends

and brings it with them. Each person can access information in order to have inspiration and guidelines for the preparation online. The element of the physical advent calendar thereby got dismissed. There still is the anticipation and preparation of the element, but there is more weight on the actual celebration and the story behind it. This allowed incorporating a narrative for a seasonal celebration to tie all elements, prepared by different people, together. The focus is on celebrating the fresh and seasonal products of a season, but awareness is raised by involving the users in preparation. A quote of Paul Waddington captures the element of cooking for and with others and enjoying the products of a season really well:

“By being closely aware of what’s in season, you get twelve months’ worth of gastronomic treats, and satisfying answers to the perpetual question of what to buy and cook for yourself, family and friends.”

-Paul Waddington

### 3.3.2 User persona

By changing the approach of the design, the target group could be pinned down. To capture the type of person that would use this project, a persona was created (Figure 30). Elements from the research and insights from a quick ask-around among fellow students about the characteristics were incorporated. The persona is built around people that would fall in the category of young professionals. This means they are at the beginning of their career and the ages vary between 23 and the beginning of thirties roughly. Most important is that they identify as inclined to try new things, are social and have a group of friends they like to meet up with. They value a healthy lifestyle but like to enjoy themselves. This group is sensitive to trying to do something good for others and the planet.

As this design would be used by a group of friends, the group dynamics are also important. I focussed on the group dynamics between friends when involved in the organisation of an event together. These dynamics were partly understood by personal experience and those of people around me. It's always the same people putting the same amount of effort in. I identified three types of people in the organisation of an event (Figure 31).

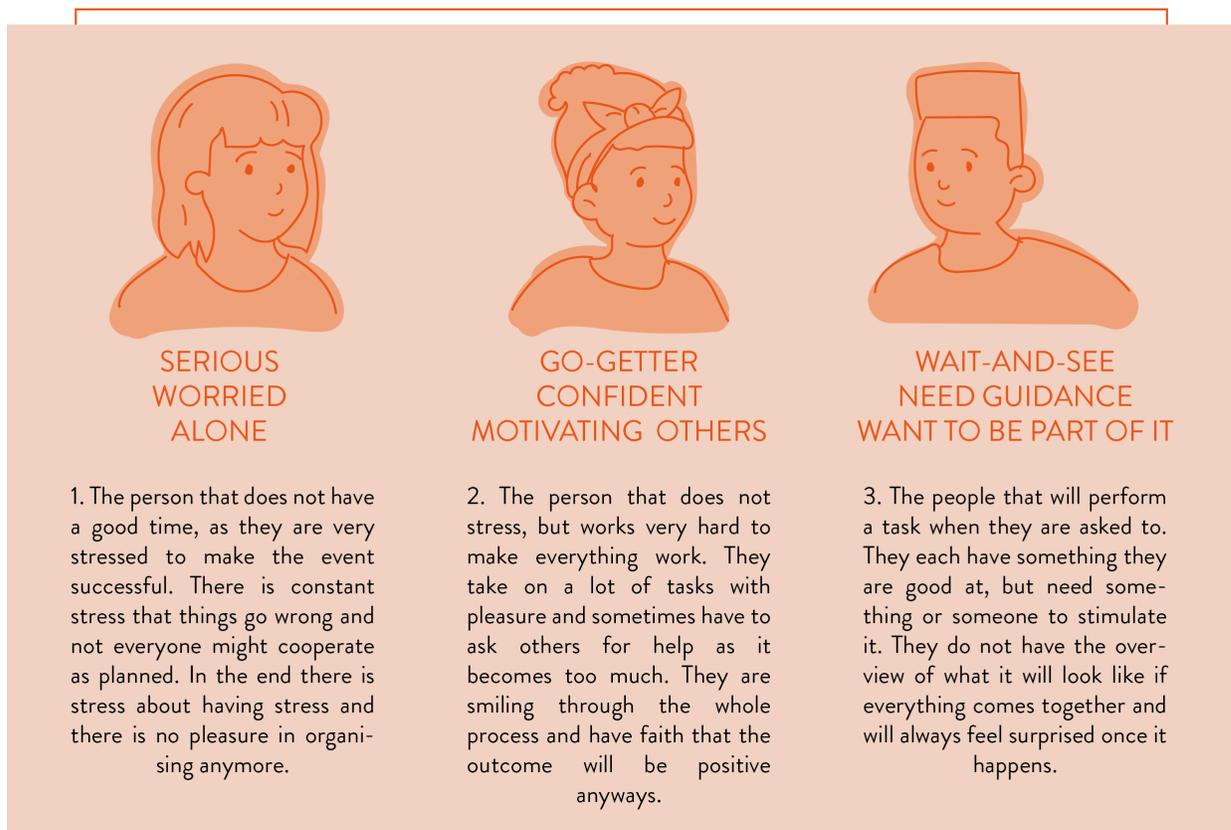


Figure 31: Three types of people in an organisation



SAM

**Age:** 27

**Location:** Utrecht, The Netherlands

**Work:** Content and media manager

**Family:** Just moved in with boyfriend

**Hobbies:** Visiting markets, go thriftshopping, hang out with friends, visit museums, culinary experiments

Hard working

Always smiling

Entrepreneurial

Caring

'At this age I'm becoming more aware that should care more for the environment. But what is good? And can I still have fun?'

### ABOUT

Sam works full time, but even when she's free she is always busy. She sports 3 times a week and tries to visit her family, who lives 1,5 hours by train away, regularly. She likes to undertake a lot of activities and is always in for a spontaneous get-together. She prefers to do something unique and tries to be informed of new activities in the area. Looking for a new hotspot, a date idea or the perfect gift? Ask Sam for help, because she can definitely help you out. She prefers to go out a lot and therefore spring and summer are her favourite seasons, as the higher temperature helps. However, a stormy walk over the beach won't stop her.

### HABITS

- Going to the local market for fruits, vegetables and cheese once a week
- Exercising three times a week
- Datinight with boyfriend once a week
- Making a planning for the whole week

### GOALS

- Slowing down a bit more, taking time for your self
- Learning more about the environment
- Adapting to a more circular lifestyle
- Try to shop less as large grocery stores like Albert Heijn.
- Following cooking class
- Trying to be more self-sufficient
- Learning more about the environment
- Recruit more 'green' projects at work
- Use a platform like Rechstreex for the whole week

### FRUSTRATIONS

- There never seems to be enough time to do anything she wants
- Planning so far ahead with a large group of friends sucks
- There seem to be a lot of obligations, which make an event less fun
- That it's always the same people who take initiative to meet in a group of friends
- Choosing convenience over what she believes is best

Figure 30: User persona

### 3.3.3 Scenario

To make the idea more concrete, a scenario was developed. In figure 32 you can see the sequence of events per season. This repeats for every season. Below the scenario is explained step by step. The input from the system that I design and the different actions for the users to undertake are described.

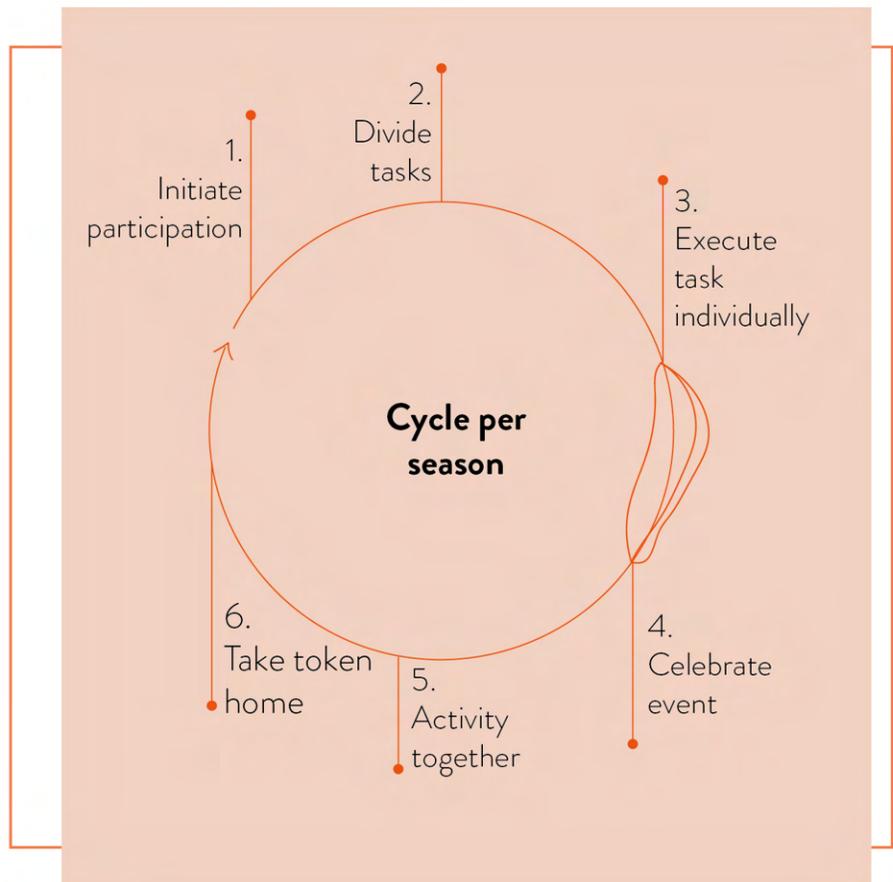
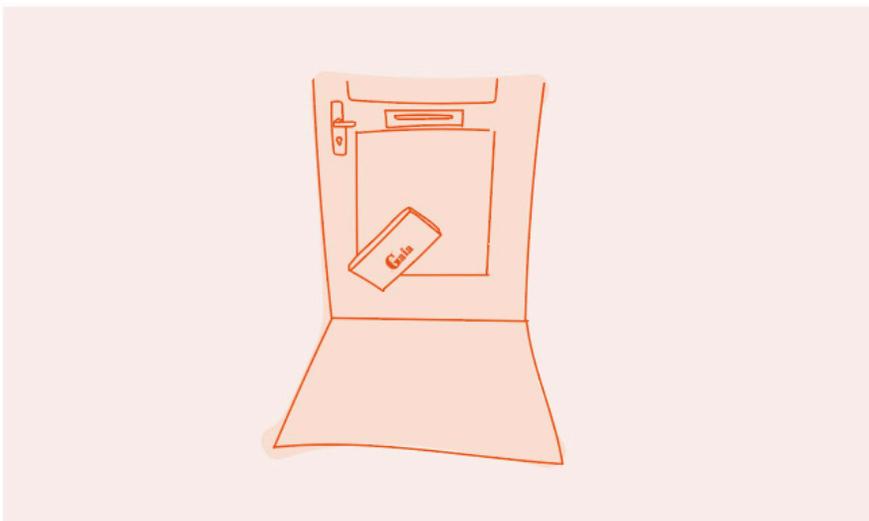


Figure 32: Scenario cycle per season



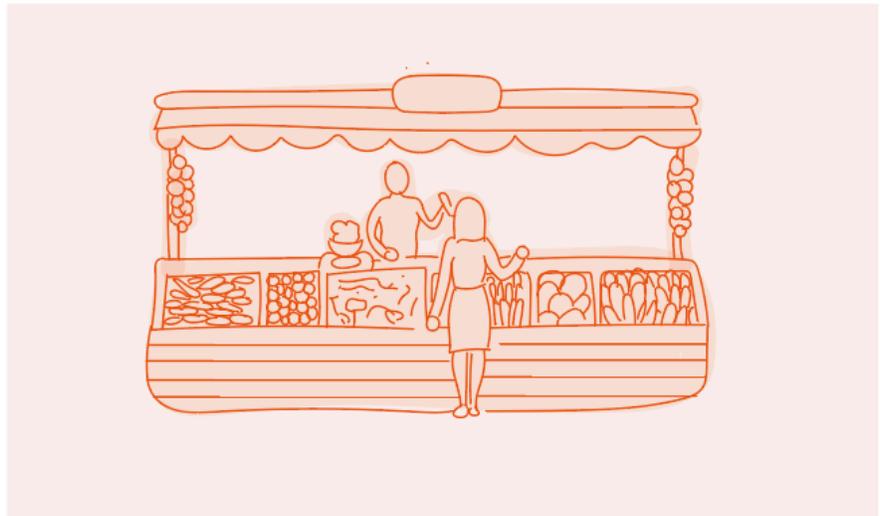
1. One person in a group comes across the seasonal celebrations online (website or social media) and it seems a nice idea to participate. They ask their friends through WhatsApp in the group chat whether they would like to join and participate together by sharing the website. As everyone confirms, this person can sign the group up on the website.



2. Then, the tasks need to be divided among the group. This is done through the online platform (website), as it allows for easy accessibility and there is no need for the group to be together at the moment of planning. Everyone can choose for himself. This way the threshold is low to participate as everyone can do something they are good at and/or like. Instructions and inspiration on how to prepare for their task can be found on the website. In the first evaluation with target users, it was

mentioned that extra anticipation and excitement is added when there is a physical element for the preparations. This developed from receiving instructions on a postcard that is nice to pin on the wall into a full package that you receive at home after signing up as the main element of the concept. This tangible package is engaging, surprising and gives a lot of inspiration, aimed to trigger enthusiasm and excitement. Every person in the group receives different information in the package, specific for the task they chose or got.

The idea is that everyone prepares an element of the celebration and can define how much effort they want to put into it. The minimal number of people in a group of users should be four. This way there are always the four basic elements of food, drinks, decoration and activity to perform at the celebration with the whole group. The element of music can be taken on by someone as a small extra, or you can choose to be provided with a suitable playlist.



3. One of the pillars of this concept is that everyone brings something to the table. This can be done individually or in small groups if the group is larger. For every task there are guidelines. This gives inspiration, but also an action plan to follow for those who don't know where to start. By handing the users a story about the celebration, they can get a feeling for the type of products and elements that are important to grasp the idea of the celebration. It serves as a thread to tie the concept together. The box gives you a reason to celebrate and takes away the obligatory planning matters. This way the fun part of organising something together remains. With the knowledge and tools handed to the user, they can choose for themselves how much effort to put into it.



4+5+6 Then it is time for the celebration itself. The way of eating can be defined by the weather. In spring or summer, the gathering can take place outside during a picnic, for instance. In winter, it is more likely to have dinner inside together. Everyone prepares something. Every person can tell a story about what they've prepared and learned from the guidelines. The person preparing the drinks can tell a story about the celebration with a toast for instance.

Then at the event itself, there is an activity to perform with the group. This is derived from analysing celebrations and festive rituals. There always are festivities or activities involved. By doing an activity together, something can be made to enjoy later on during the evening (e.g. flower crowns or decoration in summer) or later on at home or during the next event (e.g. preparing an infused liquor). This adds to the element of the circularity of the seasons. At the same time elements can be preserved when at their best to enjoy later on. Anticipation for the next edition can start to build.

### 3.3.4 Principles

The design concept builds on the following principles and characteristics:

- Focus on fresh and local products
- Stimulating awareness of the cycle of seasons
- Stimulating awareness about the offer of seasonal products
- Providing circularity and continuity, tying each season to the next
- It is a celebration with no forced setting as is experienced in current holidays. There are no associations and obligations, as the celebration can become a self-created ritual. This means no beliefs are imposed from previous generations.
- A setting is created in which everyone can contribute and arrange something they like and/or are good at. This also means that not one person has to take on all the work and cannot enjoy the evening as much as the others.
- There should be a balance between a structured evening and the freedom to add your own inspiration. It should be enjoyable and informal.
- Guidelines are provided for the users to follow exactly if a user doesn't feel like adding many of his own elements or doesn't have the time. There are enough elements that can be realized with your own creativity.
- This design gives a reason to celebrate and by giving the tools to do so a large piece of effort that needs to be made, is taken away. The most enjoyable parts are left to do.
- It is linked to a rhythm (those of the seasons), but in a more intuitive way than we are being used to like calendars and clocks
- The activities that are associated with a season can be taken into account. E.g. a picnic in summer and a bonfire in fall.

### 3.3.5 Morphological matrix: defining details

To zoom in on the details of the concept, a morphological matrix was used (Figure 33). This way the options for certain details were explored and decisions were made on possible combinations. It resulted in the decision to opt for a high- and low-effort (orange and pink) version for the user. My chair for this project, Rick Schifferstein, had a nice metaphor for this. He mentioned that it is just like a poetry album: People can choose to write something personal and put a lot of effort into a text, but they can also fall back onto existing rimes. For this concept, that means that if someone does not have a lot of time and/or creative inspiration, they

can fall back on a detailed guideline. This way they still contribute to the celebration, but in a way that suits them.

The division of tasks can be done by letting everyone choose for themselves, but if a group likes it, they can also let the online tool do it for them. Furthermore, a group can choose how many times in a year to participate. There are four editions, matching the four seasons. But it was already mentioned in a first discussion with the target group that four times might be too often. Therefore you can decide beforehand to participate two of four times, like a package deal or decide per edition to participate.

<b>Binding element</b>	Harvest	(Day)light	Cultural story	Temperature	Produce
<b>Division tasks</b>	Random pick	Choose yourself	One organiser	Circulate each time	Every time same
<b>Level of guidance</b>	Complete diy package	Inspiration	Detailed instructions	Only showing traditional way	
<b>Subscription</b>	Purchase per season	4 times a year	2 times a year	Pay for amount of guidance	

Figure 33: Morphological matrix.

-  High effort option
-  Low effort option

### 3.3.6 Prototype of Gaia: the inspirational package

Firstly, my concept needed a name and I settled on Gaia. This is the name of the goddess of nature and mother earth in Greek mythology. It refers to everything that mother earth gives us and that we can enjoy. Seasonal products can be enjoyed at a specific time of the year, when it is given to us by mother nature. This captures the idea of celebrating a product when available and celebrating something else when it is not (e.g. instead of being ungrateful that there are no tasty strawberries in winter, you are thankful for the parsnip).

To demonstrate what the boxes that the users receive at home will look like, I designed a physical prototype. In designing the concept and prototype, the hardest part was finding the right tone of voice. There needed to be a balance between:

vs.

Guidelines to follow step by step ————— Room for own creativity and contribution

Everyone should bring something ————— Ease and casualness

Appeal relatively young people, make it trendy ————— A cosy, domestic, homely feeling

I wanted to create an engaging ‘unboxing experience’, but also a tangible product that people can ascribe value to. I wanted it to feel personal and inviting, so I added a handwritten note and confetti of dried flowers. On the one hand, it needs to appeal to a relatively young target group and therefore have a modern look. On the other hand, it cannot be too trendy, as it negatively affects the homely feel it should carry out. Inspiration for the feeling that the package should evoke was captured in a collage. In figure 35 you can see a collage that represents the feeling of home and homemade goods, some modern elements, a feeling of cosiness, and fresh products from the farmers market. On the other hand, it is aesthetically pleasing and colour and vibrant are important elements.

In figure 34 the materials for the prototype are defined. I chose a combination of different types of paper, all high quality. The largest part is lightweight cardboard, to make sure that it stays intact and gives a



Figure 35: Collage of feeling that concept should evoke



The complete contents of the package can be found in appendix 4 and they are described briefly below. This box is specifically designed for one edition, being the celebration of Midsummer (figure 36) As the prototype is tested during the summer season, the evaluation could approach a setting as realistic as possible. In the leaflets, a reference to the website can be found. This website does not exist, but during the evaluation, the participants are provided with information that would be online in other ways.

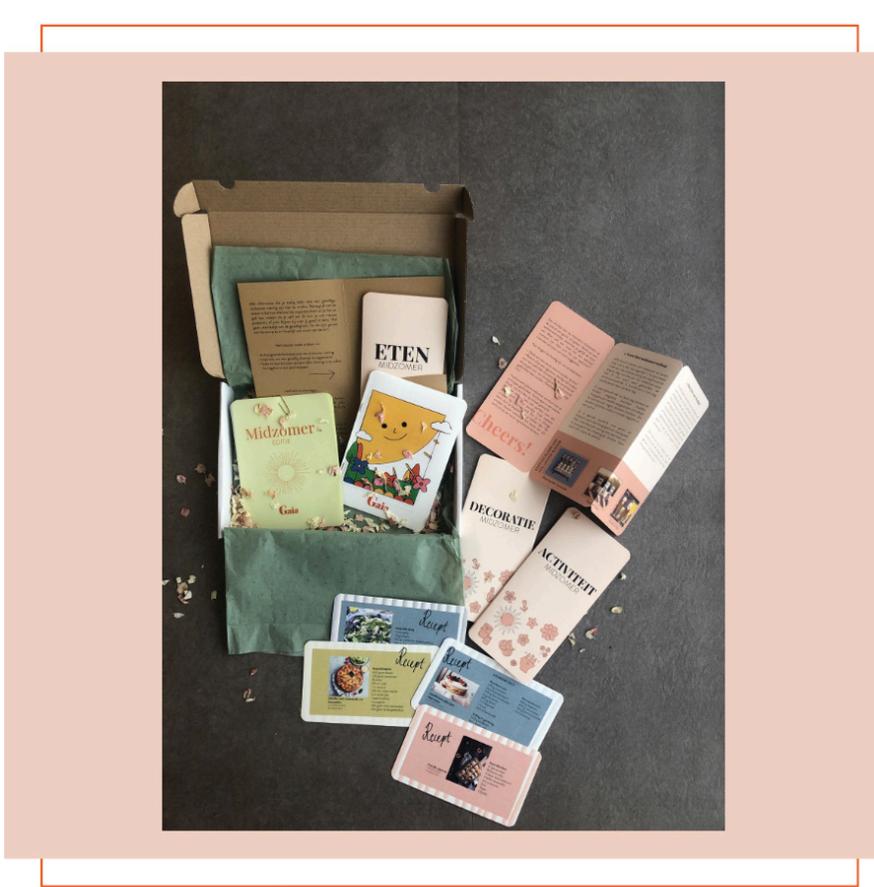


Figure 36: Package prototype Gaia midsummer edition

### Booklet general information

There is a booklet inside with general information about Gaia, as would be read on the website before signing up. It explains for instance that the name Gaia comes from Greek mythology and the steps that the user needs to take when participating. This booklet will be enclosed physically when participating with Gaia for the first time.



Figure 37: Booklet general information about Gaia

### Handwritten note

There is a card with a handwritten note that wishes the user a lot of fun. This makes it more personal. It consists of a coloured paper with a tracing paper overlay. The graphic design is aimed at keeping the card and putting it on a bulletin board or on the fridge for instance as a token.

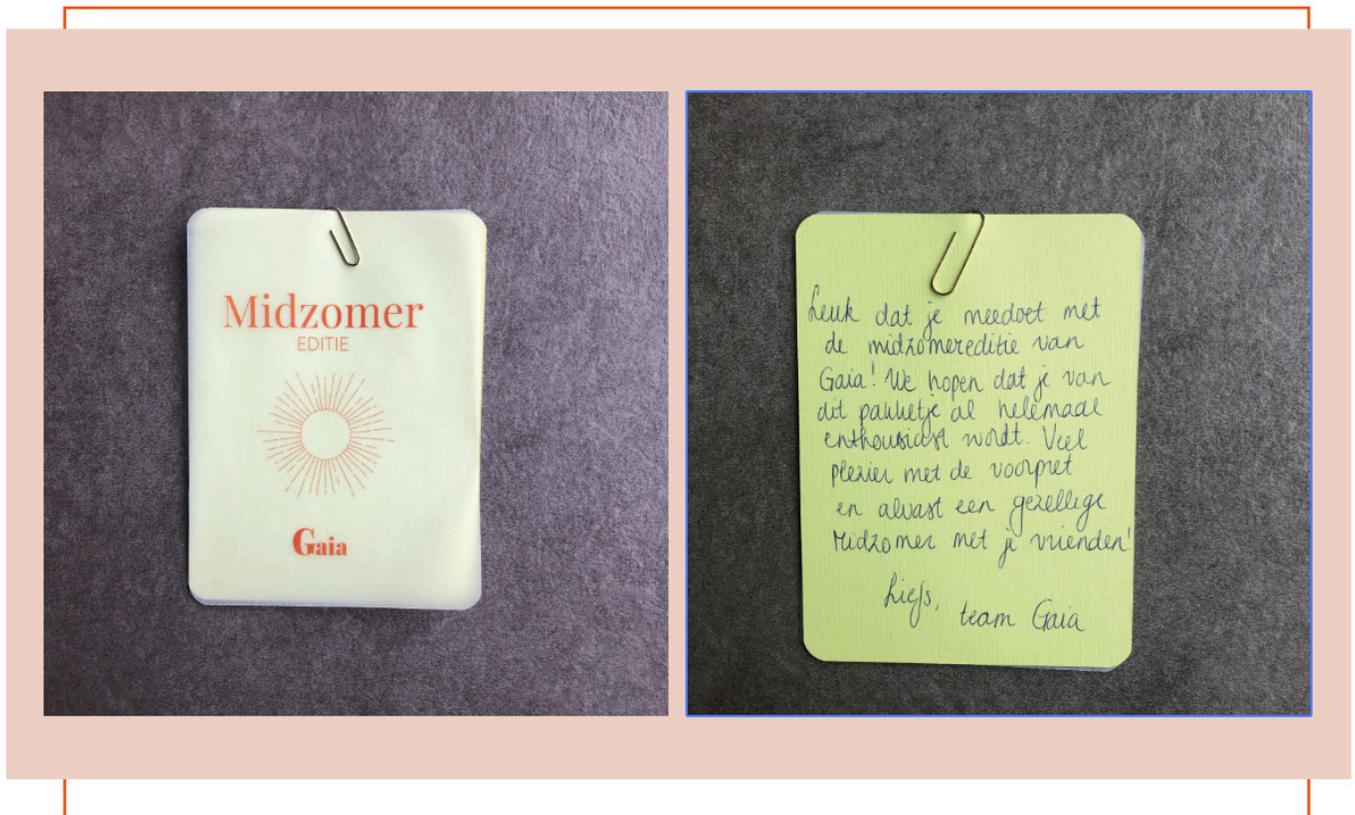


Figure 38: Handwritten note on card

### Folder with leaflet

A folder with a leaflet with the specific information with the task that the user is preparing. In it, a description of typical elements for that task related to midsummer is described (e.g. in terms of food a strawberry cake is typical, for decoration flower crowns and ornaments etc.). There is space for some highlights in terms of products, brands, or shops to check out. And it refers to the website, where more inspiration can be found in the form of recipes or step-by-step instructions.



Figure 39: Folder with leaflet for food preparation



### 3.3.7 Inspiration for celebrations: 5 strategies

To enable a continuous input for (traditional) celebrations, 5 strategies were thought of. They make sure that for every year there is a new version of a feast to celebrate. With input from people with knowledge about a certain culture or tradition, a modern version can be created. By reaching different generations, the development that already took place can be a starting point.

#### 1. Literature and media

This is the most obvious way to gather information about practices. For recent celebrations and traditions, there is quite some detailed information on hand. Along with a lot of detailed descriptions and videos on recipes, decorations etc.

#### 2. Input of Chefs

Chefs have different backgrounds and often a lot of knowledge on a specific culture. By collaborating with them, they can share their story based on the food they love to prepare.

#### 3. The power of social media

On social media a call for input can be spread. People that feel they have an interesting story, or even users, can be reached.

#### 4. Create a potluck for research purposes

A potluck dinner can be organised, where everyone can bring a dish to communicate their story. On such an event there is an opportunity to talk to people from different cultures with different traditions. This way you get a wide range of input, which can be used to come across interesting celebrations. With this knowledge, directed people can be contacted to gather more information and inspiration.

#### 5. Collaborate with a company

There are multiple companies that have to do something with our current food system. Take Food Cabinet for instance. They are a campaigning bureau for food transitions. They have a wide network, as evidenced by the podcast they produced in which they talk to multiple food experts from their network.

In figure 41 you can see some examples of celebrations that might be useful for this concept. They can be used as a starting point to reach out to people to gain more knowledge in the ways mentioned above. In appendix 42 you can find an impression of the elements that would be incorporated in the packages for the users for the celebrations of Ostara (beginning of spring), Samhain (harvest/fall) and Yule (winter solstice). These sheets are used in the evaluation study as well.



Figure 41: Examples of possible traditions to take as starting point

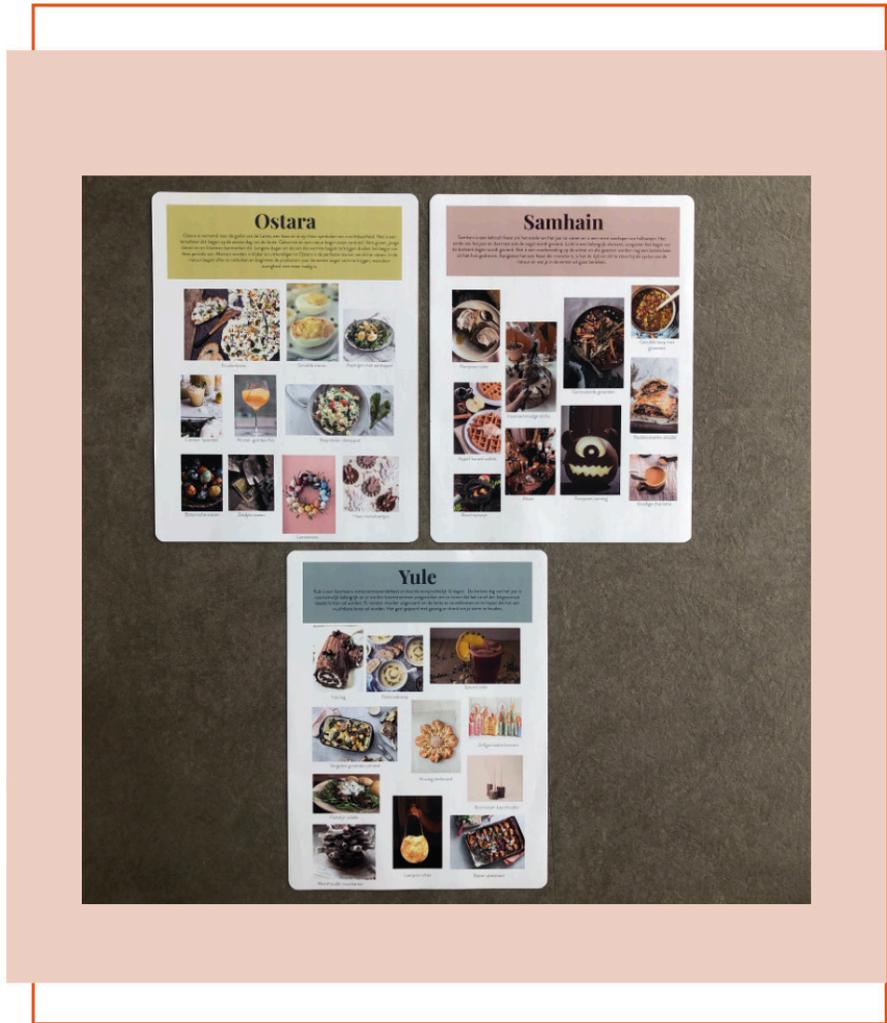


Figure 42: Impressions of examples celebrations other seasons

## 3.4 EVALUATION STUDY

To test the concept, two sessions of user testing were performed. The first session was focused on evaluating the scenario and the concept as a whole. This allowed me to take out ambiguities and check if no important details were overlooked. With this input I could perform the second type of evaluation: having groups of friends organise an actual Midsummer celebration. This allowed a focus on the details and usability. An overview of the sequence of evaluative activities can be seen in figure 43.

### 3.4.1 Purpose and aim

The purpose of the evaluation is to see whether the overall concept resonates with the target group and what parts of the concept work or need improvements. Getting an insight into the target's group response to the design is the only reliable way to evaluate the design. It helps to detect details that are unclear and gives input for improvement. The main questions that are aimed to be answered during the evaluations are:

1. How does the participant experience the concept? What is positive and negative?
2. Is the overall concept clear? Is there information missing?
3. Does the participant get enthusiastic to participate in the organisation of a midsummer dinner?
4. Does the participant feel encouraged to consume more seasonal products?
5. Does the participant feel like it changes their level of awareness about the offer of seasonal products?
6. How guided versus how open to one's own wishes should the design be? (How many materials need to be provided)
7. Is it possible to organise the event without one person that has a complete overview and steers everyone?

In the first scenario-based evaluation the focus is more on the first three questions. In the second evaluation, the actual midsummer celebration, all questions will be addressed in an equal manner.

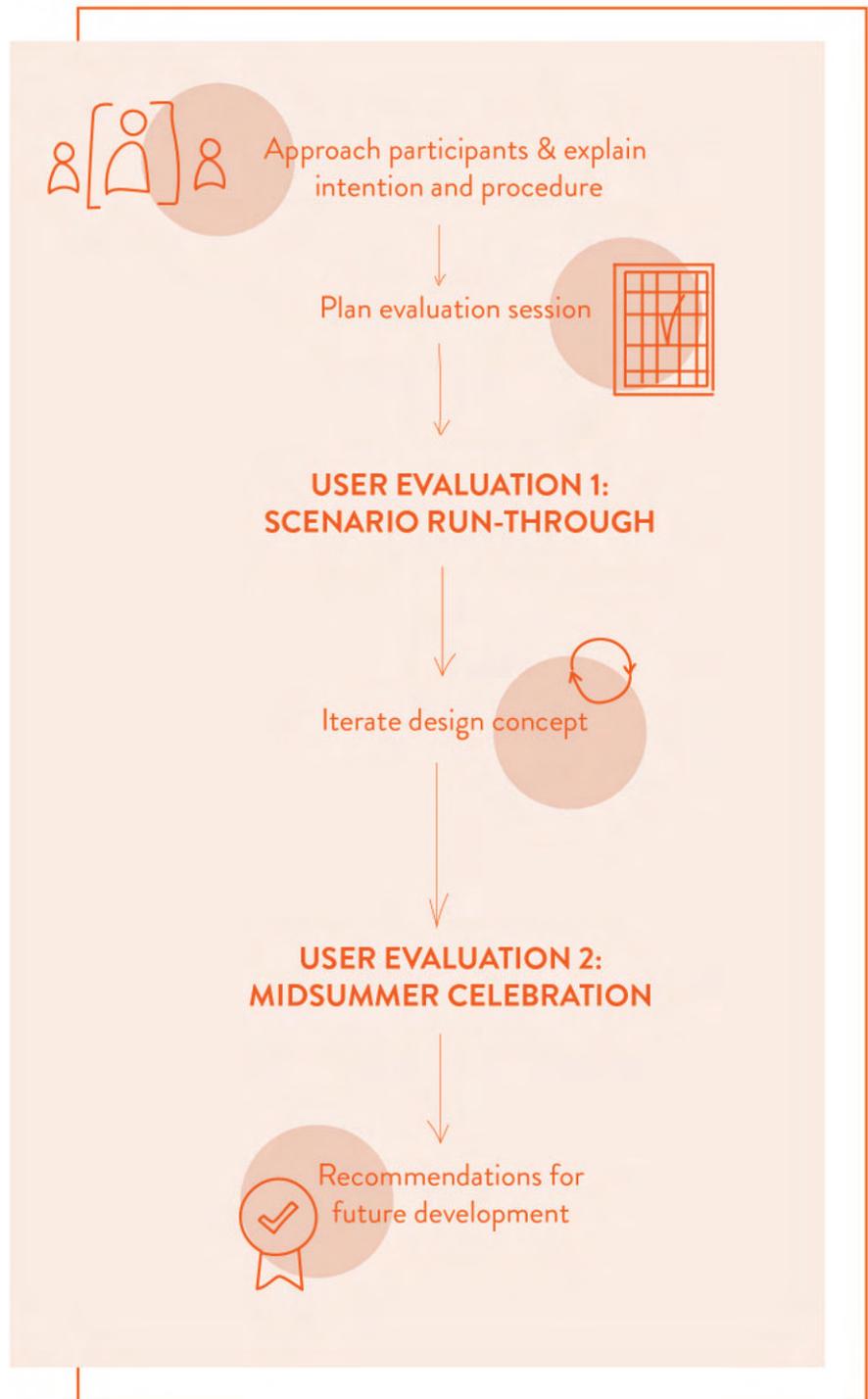


Figure 43: Sequence of activities to evaluate concept with users

### 3.4.2 User input 1: Scenario run-through

As already mentioned, the focus in the first evaluation is on the scenario. Therefore six people with the characteristics of the target group were guided through the scenario. They were asked to imagine participating with a group of friends and were shown the paper prototype. Afterwards, I asked some questions about the overall concept and asked their input on the matters I was unsure about.

By doing this first run-through of the scenario, the details of the design can be adjusted before the main user evaluation (the actual celebration).

#### Procedure

A complete overview of the user evaluation plan can be found in appendix 5 and 6. Seven participants are performing the user test evaluation with me at their own home or in a public space, like a cafe or a Tu Delft building. They are all acquaintances or friends of acquaintances. This makes the welcoming and introduction very smooth.

First, they are explained that the purpose of the evaluation is to get the opinion of the possible target group on the concept and that everything they mention is valuable. There are no right or wrong answers and they can speak their minds. The participants are also encouraged to talk out loud during the evaluation. The time planning is discussed. Furthermore, they have to sign a form that gives me permission to audio record during the evaluation and use their input in the process

Then, the actual evaluation can start. It consists of two parts. Firstly, imagining to be asked by a friend to participate in a midsummer celebration and receive a small booklet with information that would be found on the website. Then the participant gets the package with the contents for the task of preparing the food. They can read it at their own pace and ask questions. Lastly, they are shown what the contents for other tasks would look like and how it would look for other celebrations in different seasons.

This gives an idea of the preparation and elements that form the event. With this specific scenario in front of the participant, they are asked about their experience. An important aspect is discussing whether it would be something they'd like to use and why or why not. Is everything clear and does the package get them excited? This serves as a checkpoint to see whether the tone of voice appeals and they can give input on the information that they'd like to receive.

The second part of the evaluation consists of some questions that aim at evaluating whether this stimulates both consumption and awareness of seasonal products. There is room for the participant to ask questions or give additional input/say what's on their mind.

## Materials

The prototype already discussed before is used for the evaluation. An overview of the content can be found in appendix 4. An impression is already shown in figures 37-40

Additionally to the prototype of the box itself, the participants were shown examples of elements that would be included in the package for celebrations of different seasons. See figure 42. The full-size version can be found in appendix 4.

## Results

Luckily, the results of the evaluation were very unanimous among the participants. Below the most important insights and take-aways are described per theme.

### Subscribing online

The process of subscribing online made sense. However, I asked the participants how they would like to see it. All participants mentioned the system of Datumprikker. One person can decide to plan an event and select possible dates. He or she sends an invitation with WhatsApp in the availability and personal data to receive an update on the planning. Every person can then fill in their availability and personal information to receive an update on the planning.

It was mentioned several times that they would like the tasks to circulate per edition or that they would like to have a randomizer pick for everyone what their task will be. This is especially fun if you plan to participate more than once. It was mentioned that the date should be pinned down from the beginning because otherwise it would not happen. Also, the minimum and a maximum number of people to participate needs to be mentioned clearly during the subscription process.

It is crucial to get an impression of the level of detail in the package the user will receive. But also they like to see information about previous additions. It was mentioned that the unavailability of enough information might shy them away from trying. This brings us to the next point, the promotion in general.

### Package itself

Opening the package was a positive experience. It was described as surprising, pretty, exciting and engaging. There was an explorative attitude to see what was in the box.

### Contents

It was mentioned by all participants that the writing was very visual, helping them to understand what to expect or visualize. The handmade illustrations and photographic images complemented each other and were attractive. There was a balance between freedom and structure experienced, which is exactly what I was going for. A participant mentioned 'I feel that someone is thinking along with me, which makes it

way less stressful to cook a whole three-course dinner for a group’.

Two participants were kind of overwhelmed with the amount of information. They mentioned that when they had a long preparation time, that would not be a problem. But just for the evaluation they read everything at once and suggested more white space or highlighting words in a bold font.

One participant (by chance the last one) asked for more information about the benefits of seasonal produce. Personally, I felt that a sheet with bland facts would kill the spirit of the rest of the package, so decided to ask for more opinions on this topic in the second evaluation round.

The topic of music was not a separate task, as there is less room for creativity as with the other tasks. They needed to be more or less equal in the amount of freedom and amount of options to go with. During the evaluation, the participants landed on two options. First, the person taking care of decoration or activity should take on this task. These tasks were perceived to involve less effort than food and drinks. Or secondly, a playlist should always be provided online. This way no one has to take on this responsibility, but the ambience is still quickly set.

There was one specific type of information that the participants found the package lacked. They expected a separate sheet with the midsummer story. In some leaflets, they were highlighted more than in others. All participants mentioned that they would like to know more about the story to reach more engagement and feel more involved. It helps to know that the others know the story before the evening starts and there can be a feeling of togetherness.

It was doubted whether one person preparing the food would be enough, or that it was better to make it a two-man job from the beginning. Some participants automatically assumed that they would ask for help with preparations from friends on the day of the celebration. These participants saw the fun in going to the farm shops together and enjoying the whole day together instead of only during dinner. Others placed question marks by the amount of effort required to be the only one being responsible for this element. I’ve decided to leave the design as is on this topic and test it in the second evaluation with the participants who are responsible for the food and how they experience it.

The opinions on the recipe cards were divided. Some participants mentioned that it got them excited to start cooking right away. Others did get the purpose when all recipes could also be found online. The last group assumed that they would go online anyway to get an overview of the opportunities. Additionally, on the recipe cards, it was suggested that you could create the idea of a potluck, by having everyone print the

recipe they made or print the steps for the preparation of the activity or decoration they made. On the day itself, you could pass them on to others. As the recipe cards had no negative influence on the design, I decided to keep them and ask more about them in the second evaluation.

### **Target group resonance**

It was mentioned several times during the evaluations that it would attract a wide range of target groups. It was suggested to make a version for children, but it was also mentioned that their parents or families would like to participate too. On the one hand, this is very positive, as a lot of potential is seen. On the other hand, this can be a drawback in appealing to a group that is too large. I asked them what needed to be changed in order to appeal to the groups they mentioned, and luckily they said it could not be used by them immediately with the current package. This mainly had to do with the way of subscribing and the online element and the activities and recipes that would not suit children.

It was mentioned by four participants that it can serve as a thread to tie a birthday dinner for instance together by giving it the 'theme' of the season that someone's birthday is in. Six out of seven participants mentioned that it is nice to do this with friends you don't see very often. By planning to participate with Gaia, you ensure that you see each other at least a few times per year (depending on how often you participate). In this light, a prescription becomes interesting. Another interesting insight is that it could give people without a religion a reason to celebrate spring instead of easter, to create a festivity that they feel more connected to.

### **Personalization and exclusiveness**

A lot of input from the participants was on the feeling of exclusiveness and making it feel personal/customizable. Dietary should be given in in the subscription process online, so the whole group can access the preferences online as well.

The opinions on the recipe cards were divided. Half of the participants liked them and said it helps them to feel guided as there is a clear starting point for when they are not sure what to make or where to start. Others found it redundant when the instructions can also be found on the website and they would go there anyway to choose recipes or activities. It also bothered 2 people that it would not match everyone's dietary preferences. While we were discussing this, it was opted to ask a few personal questions as a 'flowchart' that would narrow down the options of recipe cards. This would be done online when you gave your preference for a task. This way they would add more as they already contain recipes that have a high chance of meeting the standards of the person that will be cooking.

Another element to make it feel more exclusive and personal is to include something that can be used right away and is related to the task. For

instance, the person taking care of decorations can receive flower seeds to plant. The person that will be cooking can receive a herb to plant and nurture and the person taking care of the drinks can find some spices to infuse a liquid for instance.

To make it more likely that the people will visit the local shops that are suggested on the website, it can be included in the package and/or highlighted more in the text. It was mentioned that you can highlight it by making it a nice trip with the whole group on the day of the celebration. When there are suggestions for shops or initiatives close by it feels personalised.

An important aspect that was discussed is receiving the box around two months in advance of the celebration. Although this made sense in the light of preparations and really taking the time to make or grow something yourself, there was one major drawback. Five of the participants mentioned that they might shove it away in a closet and only get the package out two days before the event. This could be prohibited by adding something physical in the package to start the preparations right away. Or another option is to send a newsletter that reminds you of possible preparations and gets the user excited.

### **Promotion**

A combination of social media (mainly Instagram) and the website should give a teaser or a sneak peek at what the next edition will look like. This can make people enthusiastic to participate.

It was suggested by five of the seven participants that it would be nice if you could share recipes or tips with other users as well. Instagram was deemed to be the best platform to do so. They mentioned that it is nice to see how others celebrate it, but also see pictures from previous editions. And also like sharing their own tips or favourite recipes. To stimulate this sharing, some participants opted for a free box/edition for the group that tagged Gaia in the nicest picture.

It was mentioned by two participants that they think they would like to participate in four editions and then repeat the sessions with the information they already have. They think they have enough input to recreate something and vary with the inspiration that is already on hand. It is also nice to start your own tradition this way.

### **Price**

Concerning the price, I asked the participants to name a price that they would pay for the boxes. Everyone mentioned a price between €5 and €10 per person, except for one outlier that would pay €15 for the box per person. However, a fixed price would make more sense for the whole package as the number of tasks is the same regardless of the group size. The main reason mentioned, was that the food and preparations

themselves also are quite costly, especially if you buy at a small farm. Therefore they were willing to pay less. It was mentioned though that if there were some small ingredients to get you going, it would already feel more exclusive. This would result in a higher price they are willing to pay.

Additionally, the exclusiveness of the information was important here. If you can only access the recipes and guidelines, the participants were willing to pay a slightly higher price. However, this would have a negative effect on getting an idea of what you're buying before subscribing. Therefore an option would be to partially make the information universally accessible and release extra features after subscription.

### **Clearness**

The concept got a lot of positive feedback, which shows that it is appealing to the target group. There were no things that were really unclear. Most questions were about the part where I asked them to imagine something (like the process of signing up and participating multiple times a year). This was a nice way to open a discussion with the target group about how they would like to see it, instead of telling them what seemed logical to me.

### **Seasonality**

Overall, the aspect of seasonal and local food came through. It was mentioned by a participant that 'although nowhere is mentioned that you must buy local per se, it would stimulate me to make everything from scratch with Dutch ingredients that I bought in the region'. The seasonality is not mentioned as the main ingredient, but through weaving it in and around the story of organising a dinner, it comes through very well. This is positive, as there is no pedantic way of communication about where to buy food and how to cook, but it is enough implied that people automatically associate all these factors with each other. By making it the way of organising it, instead of the reason to organise it, there is no focus on numbers and it can be fun instead of solely educational.

### **Iterations to make before second user evaluation**

The amount of information and tone of voice is suitable and doesn't need to be improved. What should be improved before the second evaluation, is that the midsummer story should get more attention. This is done by incorporating a separate sheet in the box with the story (see figure 44). Furthermore, the process of subscribing and the amount of exclusive information that is or is not only accessible with a subscription should be validated with more possible users. In the second test, the amount of information that can be accessed before and after the purchase of the boxes should be addressed.

### 3.4.3 User evaluation 2: Experience of the Midsummer celebration

In this evaluation, the focus was on the usability and level of guidance in the concept. The aim was to test two groups of people to be able to compare two different kinds of group dynamics. Unfortunately, there was a COVID infection among two members of one group, so only one celebration could take place. Below the materials, procedure and results can be found, followed by iterations made to the concept as a result.

#### Procedure

The groups of people that were participating got the following information:

1. I told them that one person in the group initiated to organise a Midsummer dinner with help of Gaia, a product that they found online and wanted to test. There are four tasks: Food, drinks, activity and decoration.
2. They divided the tasks and I made sure everyone got the right package, just as they would after indicating their preference on the website.
3. They were referred to the Pinterest links by sending them a message with the link. They knew the website did not exist.
4. They each prepared their task. I told them to ask for my help whenever needed.
5. I was there during the evening and dined with the group to experience what everyone had prepared. I also selected appropriate playlists for the evening.

The complete evaluation and interview guide that I used can be found in appendix 6.

#### Materials

The materials for this evaluation were mainly the same as in the previous evaluation. Each participant received a box as presented earlier, with the leaflet for their task, a handwritten note and the general information about the concept of Gaia. The things that are different:

- Information about the midsummer story is added
- Considering the participants need some information they could usually find on the website, I made a Pinterest board per task. Here they could find recipes, guidelines and inspiration in a way that would otherwise be put on the website. Per task there were about 30 examples, varying in the effort it would cost to make or do it. Some examples directed the participant to websites with even more lists. The links can be

# Het midzomer verhaal

Midzomer is een viering vol traditie die in verschillende culturen werd gevierd rond **de langste dag van het jaar**, wat wij als midden van de zomer zien. Het werd al gevierd door de oude Germanen. Mensen geloofden dat de planten op deze avond **magische krachten** hadden en ze werden geplukt voor geluk. Zodra het **daglicht** af begint te nemen, zouden de duistere krachten vrijkomen, die worden geweerd door **vreugdevuren**.

Voorname­lijk in Zweden wordt het nog uitbundig gevierd tijdens een meerdaags festival. Veel mensen trekken hiervoor van de steden naar het platteland. Een aantal vaste elementen zijn:

- De **meiboom**, waar rond wordt gedanst en liederen worden gezongen
- Heel veel **bloemen**. Op tafel, in kransen op ieders hoofd, noem het maar op. Er wordt wel gezegd dat als een vrouw zeven bloemen plukt, ze haar toekomstige partner in haar droom zal zien.
- Traditioneel werd er handgeborduurde klederdracht gedragen
- Alles draait om met elkaar buiten zijn en feestelijke activiteiten en **tradities**
- Drinken van **bier en snaps**

Litha is een benaming voor midzomer die wordt gebruikt in, wat sommigen noemen, moderne hekserij. Hierdoor vieren sommige mensen het door een zomer altaar te maken, de **zon te eren** en tarot kaarten te leggen om te kijken wat de zon je zal brengen.

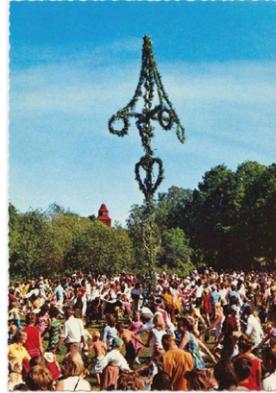


Figure 44: Addition sheet with midsummer story

found here: <https://pin.it/3C8WbJR> (food), <https://pin.it/2gqGCnA> (drinks), <https://pin.it/S86Hdl3> (activities) and <https://pin.it/2wtDDuj> (decoration). An impression can be found in appendix 4.

- Each participant only gets to see the information for their own task, whereas in the previous evaluation the participants got to see all the leaflets eventually. However, they could access all four Pinterest boards.

## Results

In figure 45 you can see pictures of the midsummer celebration that was performed by the participants. The different elements are shortly illustrated.

I'd have to start off by mentioning that the results from this evaluation show a lot of overlap with the previous test. This is a good sign, as the prototype was perceived more or less the same when looking at it and when executing it. This shows the completeness of the information. Below the most important differences or new insights from the previous test are described.

The information provided by the Pinterest pages worked beyond expectations. The users got a quick overview of the possibilities and could give their own spin to their tasks. Not everyone was familiar with the platform, but it was easy to use. Because of this positive experience with the platform, it can be used in addition to other social media platforms. The people that already use Pinterest can add recipes and recipes to their own boards as a token. One participant mentioned that she has used Pinterest for more than 7 years and it is my personal recipe book that others might have on the kitchen shelf'. Another benefit is that you can share a board with multiple users, therefore seeing each other's ideas or inspiration. This way the spirit of creating something together can be enhanced. Recipes or guidelines that are used earlier can be found by other members this way.

In the first evaluation, there was no consensus on how much information and facts to incorporate on the benefits of seasonal consumption, I opened the discussion in the second evaluation. It was confirmed that a sheet with facts would kill the festive and positive spirit, as it would come across as pedantic. I therefore decided to incorporate more facts in the story-form. For instance, the person making the food could have a small challenge in their leaflet that points out the difference in taste with, for instance, tomatoes in different months. It could be sold as 'taste the difference between tomatoes that are grown in June and August'.

A list of places to shop local is necessary for people to do so. The participants mentioned shopping at small initiatives as a getaway that takes time to plan. It is not something you do on a daily basis and not a



Table is decorated with folded napkins, hand picked flowers and herbs from a vegetable garden and the 'fancy plates' are used.



Two versions of sangria with fresh fruits: alcohol and non-alcoholic. Dutch apple juice is used in it.



The drinks are finished with ice cubes with fruits frozen within.



A starter: a salad. As mentioned: 'when you celebrate, there need to be multiple courses'

A quiche selected from the Pinterest recipes. Presentation is done in a 'home-made' style, as she called it. But with focus on aesthetics.



The group together



Trying to remember what she was gonna say for a speech and what she wishes for the autumn season.

When it got dark, the person responsible for decoration remembered having read about a summer altar to bring an ode to the sun. All candles around the house were spontaneously collected to build an altar.



way of getting the weekly groceries. The places are less visible on social media and therefore undiscovered. A list could help to discover these places.

A calendar should be included in the box with the seasonal products of the months preceding the celebration. This way it is easy for people to find the ingredients that they are familiar with and it increases curiosity and visibility of the ingredients that might be new to the user. All participants mentioned that they were glad that the Pinterest boards included images of a similar seasonal calendar. To give it more weight, it should be included in the package to give it importance from the start.

Everyone knew really well where their food and products came from and they put the effort into finding out (even the groceries that came from Albert Heijn). It was interesting to see them frustrated about the lack of transparency on the packaging. Interestingly they also interpreted the information to try to cook without pre-packaged foods and make everything from scratch. One participant went to pick flowers and herbs in a vegetable garden owned by her friends.

All participants really put effort in, but mentioned that they were not at all afraid about their level of effort. Because of the freedom in the preparation, they said that the goal was to 'put something nice on the table to tell a story with'. By the tone of voice, they got excited to use their creativity and actually make some time to prepare. It is really positive that they did not feel obligated to do so.

### 3.4.4 conclusions user evaluations

The main insights are already described in detail above. To conclude the user evaluations, the research questions are answered.

How does the participant experience the concept? What is positive and negative?

The experience is very positive and welcoming. The tangible package is surprising and engaging. It gives a clear view in both words and images of what the user can expect in (preparing) a celebration.

Is the overall concept clear? Is there information missing?

The amount of information in the box was sufficient for the participants to know where to start and what the different options are. The information is hands-on, which feels like someone is thinking along and guiding you, like one participant mentioned.

Does the participant get enthusiastic to participate in the organisation of a midsummer dinner?

Yes, they do. The amount of inspiration is new enough for them to

get curious and wanting to know more. This results in excitement and enthusiasm to explore more and start preparing.

#### Does the participant feel encouraged to consume more seasonal products?

They do, but mainly for the celebration itself. It was mentioned that buying local is often more expensive and takes more time, therefore not being the preferred way of shopping for groceries. However, the awareness of transparency in supermarkets did change. It was also mentioned that looking at seasonal products as something that we can enjoy in one specific period, is something that needs to be valued more. It did change the mindset concerning seasonality to some extent. However, it is not measured whether this influences their behaviour and intentions towards seasonality in the long term.

#### Does the participant feel like it changes their level of awareness about the offer of seasonal products?

It does slightly, but this should be enhanced by adding a calendar to put more weight on the differences per month. They were curious to know more, but looking it up for themselves was quite a step. Including it in the Pinterest page was highly appreciated, therefore validating that it is an element that is needed in the design.

#### How guided versus how open to one's own wishes should the design be? (How many materials need to be provided)

The level of materials that were included was found to have a good balance between giving inspiration and giving information to start preparing right away. People with different amounts of creativity (as they mentioned themselves) would participate with Gaia. This confirms that different people in a group are reached by this design.

#### Is it possible to organise the event without one person that has a complete overview and steers everyone?

Yes, it is. This was valued by everyone. One side note is that there will always be one person hosting it. But the fact that this person does not necessarily have to prepare dinner (as it usually goes), took a lot of the responsibility away. This was experienced as positive. It also stimulated a positive ambience where everyone was willing to help each other and was curious about what other people were preparing. By putting more emphasis on working together in the leaflet, this can even be increased.

### 3.4.5 Limitations of evaluation

There are some limitations to take into account during the evaluation of the concept.

- There was no monitoring during the preparation. Therefore difficulties, uncertainties or excitement are not measured in the context, but only by asking questions afterwards.
- The participants had a relatively short amount of time to prepare,

therefore not fully testing the potential and continuity. The level of anticipation was also lower, which could have influenced the outcome of the evening.

- There was no website, although Pinterest made it work in terms of inspiration, recipes and guidelines. However, the whole process of signing up is not tested.
- I only tested the complete celebration with one group, due to two covid issues in the other group that was supposed to test it. This way there is no comparison between different group dynamics.
- It is not possible to test whether a new tradition was born by celebrating Midsummer with Gaia.

### **3.4.6 Improvements based on evaluation**

The main improvements that are made with the input from the user evaluation are described here:

- On the website the local shops and initiatives to get the materials and products need to be highlighted.
- Social media should be used to communicate news with the users. • It should be appealing to share pictures and tag Gaia, for instance by winning a free box for the next edition. This way it is also stimulated to share favourite recipes etc. with other users.
- A reminder should be sent per e-mail to remind the users to prepare their tasks and get them excited to put the effort in.
- The box should feel personal and exclusive, by having content on the cards that is based on personal preference. Input for this preference is given by the user through answering a few questions and indicating dietary preferences.
- The box should have a physical ingredient/element that can be used straight away. This stimulates an active attitude and feels like good value for your money.
- A calendar with seasonal products per month is added. This is done for the season that the celebration is about. For instance, for the midsummer celebration, the seasonal products for May, June and July will be enclosed.





# 4 Final design

**Fall** is a time where both strength and retrieval are combined. It's time to prepare for winter and thereby the season of innovation. Where the element of time cares for maximum growth in summer, it brings us ripeness in fall. In fall, the direction is clear and hard work is needed to succeed and accomplish the last tasks needed. Time to make up the balance and think about what is acquired and take that as a lesson. The strengths and weaknesses become more and more clear. By knowing this, power is gained.

In this chapter, the evaluation of the concept is done. Through user testing, the design is evaluated. Based on this evaluation, iterations are made on the design. Furthermore, a final reflection of the whole project is performed and recommendations for the future will be presented. Last but not least a personal reflection on the design and the process can be read as the final element of this evaluative phase.

## **Content**

- 4.1 Approach: making seasonality a positive experience
- 4.2 Final concept
- 4.3 Recommendations for future development

# Final design: Gaia

When talking about seasonality, restrictive associations are often addressed. This is a result of our current society where we are used to a more or less continuous range of products available all year round. This limits the positive experience that it can give. The aim of this project was therefore to develop a strategy to make seasonality a positive experience. This chapter describes the approach to achieving this and gives an overview of the final concept of Gaia. It reports in which way the final concept design meets the design goal and design direction. Lastly, future steps for further concept development are recommended.

## 4.1 APPROACH

In the first phase of the project, I set an overall goal as a starting point. This was to make seasonality a positive experience. Instead of associations with restrictions and constraints, the opportunities need to be highlighted. The approach of the social practice theory was used to make sure the whole context was explored and the qualitative method of contextmapping was used to get insight in the user's experiences around seasonality and food consumption.

### 4.1.1 Social practice theory

The social practice theory (Shove et al,2012; Olstad & Kirkpatrick, 2021) served as a starting point for analysis. It prescribes to look at a wise context, in order to be able to link all factors influencing behaviour related to consumption and seasonality. By adopting this theory, the research was focussed on stories that people find important around food. Traditions and celebrations were looked into, in order to find the factors that are inherently connected to food. The influence of family and people around you are for instance very important.

### 4.1.2 Contextmapping

Corresponding with the social practice theory, I chose to do user research with the approach of contextmapping (Visser et al., 2005). This allowed me to get a rich amount of data. The main insights were that the seasons were experienced very passively, through vision and sometimes sense. The weather seemed to be the most important factor that was related to seasonality. Certain activities and certain types of food were related to the kind of weather. There also seemed to be 'good' and 'bad' weather. 'Bad weather' was often described as boring (nothing exciting to see),

rainy or cold (prohibiting the person to perform activities they enjoy outside).

In terms of preparing food, there was a lack of feeling of tradition and philosophy to follow. Recipes are passed on between generations less and less and cooking skills seem to be lacking. It was found that a narrative about cooking can influence someone's consumption intentions by giving inspiration, but only if it is accompanied by a plan of action. The user needs to have hands-on information and tools to switch attitudes. This was an important theme from the research.

### **4.1.3 Focus on continuity and circularity**

From the results of the contextmapping sessions, I chose to focus on continuity and circularity of the seasons. Continuity refers to the fact that there is a continuous offer of specific seasonal treats and that the seasons are always there to offer us something special. Circularity is more targeted at creating an awareness that the seasons are always there and even every month is different. Rather than seeing the seasons as four different blocks during the year, the aim is to see a connection between the four seasons and connect them. They have differences, but also commonalities.

Within this design direction, the design goal of the project was formulated as wanting 'to enthuse a group of friends to organise a festive get-together over food to celebrate the fresh products of a season, based on traditional seasonal celebrations'. In the next section I reflect on how the design, Gaia, meets the goal.

## **4.2 GAIA: MAKING SEASONALITY A POSITIVE EXPERIENCE**

The final concept is Gaia, a box that you can subscribe to that offers all the tools and inspiration to celebrate a season according to an old tradition. The name Gaia refers to the Greek goddess of nature, like mother earth. It is chosen as mother earth should be appreciated and we should be grateful for what we have. Seasonal products are in this category of things that should be appreciated more in the period that they are available.

The box is designed to give guidelines, but leave room for creativity as well. This way different kinds of people within a group can enjoy

participating in Gaia. The text is very illustrative, to increase excitement as the celebration is imagined already. This way a lot of associations can be used.

By providing the box, the group has to pick a date and prepare something individually. The reason for celebration is given, as well as guidelines on how to prepare a task. It is a flexible and newly introduced celebration. This way a group can form their own tradition, instead of going without thinking about the traditions that previous generations set. There are no obligations and as long as everyone brings something to the table, there is no pressure.

Een drankje kan op meerdere momenten op de avond een grote rol spelen. Denk aan een welkomstdrankje, waarmee je gelijk de toon zet. Maar ook een toast kan een speciaal moment zijn. Niet zo'n fan van spreken? Lees dan een paar van onze suggesties.

Paar dingen die handig zijn om te bedenken:

- Denk aan een versie met en zonder alcohol
- Besluit of je een signatuur drankje wil maken voor een specifiek moment op de avond en/of dat je gaat voor een drankje wat de hele avond gedronken kan worden (Tafelwater, bier, wijn, fris)

Traditioneel tijdens midzomer wordt er bier en schnapps gedronken. Schnapps is een sterke drank, met kruiden op smaak gebracht. Maar de zomer leent zich perfect voor een sprankelend en fris drankje. Ook zoetere smaken zijn kenmerkend. Nu jij in charge bent, kun je bepalen wat je lekker lijkt. De smaken komen natuurlijk het beste tot zijn recht als ze van verse ingrediënten komen.

### 1. Vertel het midzomer verhaal

Jullie komen samen om midzomer te vieren, maar wat is dat nou eigenlijk? Oorspronkelijk is het een Germaanse viering die altijd rond de langste dag van het jaar (In Nederland staat hier 21 juni voor) werd gehouden, de zomerzonnewende. In Scandinavië is het nog steeds jaarlijks feest op deze dag.

Er werd geloofd dat op deze dag planten en kruiden magische krachten hadden. Vreugdevuren werden aangestoken om elkaar te beschermen tegen duistere krachten die zouden vrijkomen zodra er minder daglicht in een uur zit.

Er is speciale aandacht voor groen en bloemen, want dat brengt geluk en voorspoed. Het is een kleurrijke viering met veel eten en, in jouw geval niet onbelangrijk, drinken. Voor meer info, check de website.

### 4. Tijd voor een feestje!

De dag of avond is aangebroken. Neem mee wat je hebt voorbereid en bedenk of je iets persoonlijks wil vertellen bij wat je hebt gemaakt of meegenomen.

Geniet van alle verse producten en de gezelligheid en raak geïnspireerd door de verhalen over de viering die anderen hebben verwerkt in hun voorbereidingen. Hopelijk was het zo leuk, dat jullie bij een volgende editie weer meedoen. Dan kun je gewoon aanmelden op [www.gaia.nl](http://www.gaia.nl) en abonneren op de nieuwsbrief.

# Cheers!

KANTEN KLAAR VAN HOLLANDE BODEM



Roze bunker limonade



Spijked

CREATIEF MET  
ZOMERPRODUCTEN



Bloemenkrans



Bloemige honingkoekjes



Maak een herbarium



- Zet samen met je vrienden een gezellige avond neer door onze inspiratie en guidelines te gebruiken
- Eet vers en lokaal en probeer iets nieuws, zo is elke Gaia editie anders
- Kijk een beetje af van oude tradities en technieken
- Het is een flexibele en ongedwongen feestdag: plan wanneer het jullie uitkomt

### Menu suggestie



**GROENTEN IN DE SPOTLIGHT**  
groente platter met dips



**LICHT EN ALTIJD GOED**  
groene, frisse salade



**ECHTE LUXE**  
gemarineerde zalm



**VOOR ERBIJ**  
aardappel fritatta



**OM HET AF TE MAKEN**  
zoet dessert met rood fruit

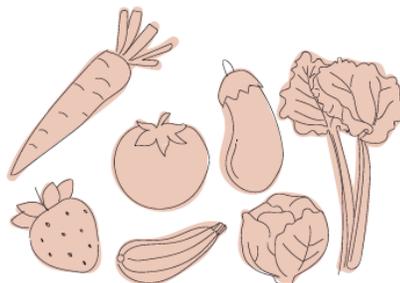
# ETEN MIDZOMER



groenten en fruit



Brood + vlees of vis



## Recept



**Perzik caprese**  
4 PERSONEN  
10 MINUTEN

**Ingredienten**  
8 rijpe perziken  
Balsamico azijn  
6 takjes verse basilicum  
2 bollen mozzarella  
evt: prosciutto  
Zout  
Peper  
Olijfolie



**Frisse salade met courgette en blauwe bessen**  
4 PERSONEN  
25 MINUTEN

**Ingredienten**  
1 courgette  
75 g veldsla  
100 g tuinbonen, dubbel gedopt  
sap en raspvan 1 citroen  
1 el honing  
50 ml extra vergine olijfolie  
versgemalen zwarte peper  
1 bol burrata, in kleinere stukjes gescheurd  
75 g blauwe bessen

### **How does it make seasonality a positive experience?**

To start, the design highlights the large offer of products per season. A wide range of opportunities to use seasonal items is given, so every person in the group can use it in their preferred way. The focus is on taste, availability and freshness of the products within a season. Secondly, seasonality is presented as something to celebrate. Celebrations have a positive function and are associated with friends, family, food and festivities. This in itself is a reason to get excited about. By referring to older traditions, it is shown how this has been an ongoing part of our lives. The user can feel guided by the package, which takes away a large struggle that is experienced with seasonality: a specified offer. By showing examples of what can be made or done, this restrictive image passes away.

### **How does it entuse a group of friends to celebrate the seasons over a get-together over food, based on traditional seasonal celebrations?**

The package itself is designed in a way that is surprising and evokes curiosity. By making it aesthetically pleasing, it is pleasurable to just look and read through the materials. There is a balance between guidelines and room for own inspiration. With the combination of images and hand-drawn illustrations a balance between a 'homemade feeling' and a more modern approach is sought.

The story of the celebration ties the concept together and gets people engaged. This way they adopt the reason for the celebration and can get excited about a get-together with friends. As everyone has something with either food, drinks, preparing an activity or making decorations, there is something in it for everyone. By receiving the package two months in advance, anticipation can build. By curiosity about the task of friends, you can work together on preparations and share experiences. Going to new places to get groceries, is also something that is experienced positively. Everyone puts effort into it, which makes it very festive.

### **How does it create awareness about the circularity and continuity of the seasons?**

By delivering the package two months in advance, the user can be shown that there is a certain period to start a process to enjoy it later on (e.g. planting flowers and nurturing them, growing herbs or infusing a drink). By offering a new edition of Gaia every season, a wide range of opportunities per month is shown in terms of products to enjoy. This gives seasonality also a slightly exclusive feeling, which is experienced positively. By showing ways to get access to the products (local shops for instance) the user can explore more in their own time.

### 4.3 RECOMMENDATIONS FOR FUTURE DEVELOPMENT

As there was a time limit on creating this design, not all details related to the concept fitted within the scope of this project. In order to optimize the concept of Gaia, more testing needs to be done for further development. Below some recommendations are written on the process of improving Gaia.

There is an opportunity to collaborate with smaller initiatives that support or stimulate consumption of fresh, local or seasonal products. These places often have the same take on sustainability and social circumstances. For instance, farm shops, vegetable garden owners or 'pluktuinen'. Gaia can promote visiting these places and the initiatives can promote the concept of Gaia. In the future there can even be a box of some kind, that offers both the inspirational package that I designed, as well as some local products to use from the cooperating initiatives.

Despite there being a lot of value in targeting a very specific group of users, I recognised that there is a lot of potential for other user groups as well. A version for kids was mentioned in every evaluation. Some participants mentioned that their parents would love it too, or that they would love to do it with the family. This partly has to do with the reason that it gives a reason to get together with everyone, as this does not always succeed planning wise. It also gives a theme to the evening, without being gimmicky. To establish this, the activities need to be introduced differently for kids and the whole system around subscription and promotion for people older than my target group.

About this promotion strategy, a study should be done about the marketing. A website should be built and tested. An expert should advise on how to use the social media channels to appeal to the right target group. Collaboration with a graphic designer is also encouraged.

Testing needs to happen at larger scales, with groups with different dynamics, types of people and size. The familiarity with cooking, seasonality etc. should all be measured in order to get a detailed overview. Important is that the users are monitored during the preparation time as well. This has not been done yet, other than asking questions afterwards.

The focus on creating an own ritual with a group is not very prominent. This is something that could get more emphasis in previous tests in order to see whether this is something that can be stimulated or whether it has to evolve naturally.

The different options to personalize the package need to be explored. The option to narrow down the recipes that you get sent, or the dietary wishes were already mentioned before. It would be interesting to see how many elements can be targeted at one specific person before it gets too much.

The package itself could be made with different materials. For instance, recycled paper or paper dyed with vegetable peels could be suitable for the target group. This could add a little something extra.



# References

Boivin, C., Fabien, D., Lova, R., & Francine, R. (2016). Understanding Green Consumption: Is Perceived Consumer Effectiveness a Predictor of Green Behaviour?. In *Marketing Challenges in a Turbulent Business Environment* (pp. 27-31). Springer, Cham

Buescher, R., Howard, L., & Dexter, P. (1999). Postharvest enhancement of fruits and vegetables for improved human health. *Hortscience*, 34(7), 1167-1170.

Cardwell, S. (2017). Season to taste: Television cookery programmes, aesthetics and seasonality. *The Journal of Popular Television*, 5(1), 11-29.

Consumentenbond (2018, July). Duurzamer eten: groente en fruit bij de supermarkt. <https://www.consumentenbond.nl/binaries/content/assets/cbhippowebsite/tests/gezond-eten/rapport-duurzaamheid-groente-en-fruit-in-de-supermarkt-26.06.2018.pdf>

Couvin, R. (2020, June 9). Niet het akkoord van Parijs, maar kleine, lokale initiatieven zijn de doorbraak naar duurzaam leven. *Trouw*. <https://www.trouw.nl/opinie/niet-het-akkoord-van-parijs-maar-kleine-lokale-initiatieven-zijn-de-doorbraak-naar-duurzaam-leven~b72d2875/>

De Bakker, E., Meeusen, M. J. G., Stijnen, D. A. J. M., & de Winter, M. A. (2011). Duurzame pareltjes. Het meten en waarderen van initiatieven voor duurzaam voedsel. LEI, onderdeel van Wageningen UR.

De Jongh, M. (2019, October 30). Lokaal eten volgens het seizoen: de ins en outs. *Natuur & Milieu*. <https://www.natuurenmilieu.nl/blog/lokale-groente-en-fruit/>

Desmet, P., & Fokkinga, S. (2020). *Human Experience Catalog: Six Typologies of Human Experiences*.

Dunay, A., Lehota, J., Mácsai, É., & Illés, C. B. (2018). Short supply chain: Goals, objectives and attitudes of producers. *Acta Polytechnica Hungarica*, 15(6), 199-217.

Dunne, J. B., Chambers, K. J., Giombolini, K. J., & Schlegel, S. A. (2011). What does 'local' mean in the grocery store? Multiplicity in food retailers' perspectives on sourcing and marketing local foods. *Renewable Agriculture and Food Systems*, 26(1), 46-59.

Foster, C., Guében, C., Holmes, M., Wiltshire, J., & Wynn, S. (2014). The environmental effects of seasonal food purchase: a raspberry case study. *Journal of cleaner production*, 73, 269-274

Gatersleben, B., Murtagh, N & Abrahamse, W. (2014) Values, identity and pro-environmental behaviour, *Contemporary Social Science*, 9:4, 374-392

Gussow, J. D. (1999). Dietary guidelines for sustainability: twelve years later. *Journal of Nutrition Education*, 31(4), 194-200.

Heiskanen, E., & Laakso, S. (2019). Editing out unsustainability from consumption: from information provision to nudging and social practice theory. In *A Research Agenda for Sustainable Consumption Governance*. Edward Elgar Publishing.

- Hotse Smit, P. (2021, April 6) Nu zien we wel kans om boeren in de buurt op te zoeken. Volkskrant. Retrieved from . <https://www.volkskrant.nl/nieuws-achtergrond/nu-zien-we-wel-kans-om-boeren-in-de-buurt-op-te-zoeken~b66a1d0f/>
- Humble, N. (2005), *Culinary Pleasures: Cook Books and the Transformation of British Food*, London: Faber and Faber. p.255
- Ives, C. D., Giusti, M., Fischer, J., Abson, D. J., Klaniecki, K., Dorninger, C., ... & Von Wehrden, H. (2017). Human–nature connection: a multidisciplinary review. *Current Opinion in Environmental Sustainability*, 26, 106-113.
- Jaiswal, J., & Bihari, S. (2020). Role of connectedness to nature and perceived environmental responsibility on green purchase behaviour. *Asian Journal of Business Research*, 10(3), 65.
- Joyce, C. K. (2009). *The blank page: effects of constraint on creativity*. University of California, Berkeley.
- Kaplan, R., & Kaplan, S. (1989). *The experience of nature: A psychological perspective*. CUP Archive.
- Kaplan, S. (1995). The restorative benefits of nature: Toward an integrative framework. *Journal of environmental psychology*, 15(3), 169-182.
- Lopes, A., Gill, A., & Fam, D. (2015). Design and Social Practice Theory: A Promising Dialogue for Sustainable Living, *J. Design Research*, 13(3), 237-247.
- Lovell, M. (2021, February 8). Let op deze termen bij het verduurzamen van je inkoop. Greendish. <https://greendish.com/blog/let-op-deze-termen-bij-het-verduurzamen-van-je-inkoop/>
- McCabe, M., & de Waal Malefyt, T. (2015). Creativity and cooking: Motherhood, agency and social change in everyday life. *Journal of Consumer Culture*, 15(1), 48-65.
- Nisbet, E. K., & Zelenski, J. M. (2013). The NR-6: a new brief measure of nature relatedness. *Frontiers in psychology*, 4, 813
- Ohly, H., White, M. P., Wheeler, B. W., Bethel, A., Ukoumunne, O. C., Nikolaou, V., & Garside, R. (2016). Attention Restoration Theory: A systematic review of the attention restoration potential of exposure to natural environments. *Journal of Toxicology and Environmental Health, Part B*, 19(7), 305-343.
- O’Kane, G. (2012). What is the real cost of our food? Implications for the environment, society and public health nutrition. *Public health nutrition*, 15(2), 268-276.
- Olstad, D. L., & Kirkpatrick, S. I. (2021). Planting seeds of change: reconceptualizing what people eat as eating practices and patterns. *International Journal of Behavioral Nutrition and Physical Activity*, 18(1), 1-7.
- Pitta, D. A., & Scherr, B. G. (2009). The product strategy for seasonal products. *Journal of Product & Brand Management*.

Porcelijn, B. (2016). De verborgen impact. Alles wat je wilt weten én wat je kunt doen om eco-neutraal te leven. Think Big Act Now. Amsterdam. P.82

Reckwitz A (2002) Toward a theory of social practices. A development in culturalist theorizing, *European Journal of Social Theory* 5: 249

Renting, H., Marsden, T. K., & Banks, J. (2003). Understanding alternative food networks: exploring the role of short food supply chains in rural development. *Environment and planning A*, 35(3), 393-411.

Shove, E., Pantzar, M., & Watson, M. (2012). *The dynamics of social practice: Everyday life and how it changes*. Sage.

Soga, M., & Gaston, K. J. (2016). Extinction of experience: the loss of human-nature interactions. *Frontiers in Ecology and the Environment*, 14(2), 94-101.

Taskforce korte keten, 2020. retrieved from: <https://taskforcekorteketen.nl/over/>

Thaler, R.H. and C.R. Sunstein (2008), *Nudge: Improving Decisions about Health, Wealth, and Happiness*, New Haven: Yale University Press.

Venn, L., Kneafsey, M., Holloway, L., Cox, R., Dowler, E., & Tuomainen, H. (2006). Researching European 'alternative' food networks: some methodological considerations. *Area*, 38(3), 248-258.

Vijn, M. (2020, April 15). Wat Corona ons kan leren over een robuust voedselsysteem. Retrieved at 21/05/2020 from <https://weblog.wur.nl/metropolitan-solutions/wat-corona-ons-kan-leren-over-een-robuust-voedselsysteem/>

Visser, F. S., Stappers, P. J., Van der Lugt, R., & Sanders, E. B. (2005). Contextmapping: experiences from practice. *CoDesign*, 1(2), 119-149.

Voigt, J. (2008). *Leven & werken in het ritme van de seizoenen*. Uitgeverij Nachtwind

Waddington, P. (2008). *Seasonal food: a guide to what's in season when and why*. Transworld publishers

Wageningen universiteit & research. June 25, 2021. Bijna 1 op de 7 boeren en tuinders levert producten via een korte keten aan de consument. Retrieved from: <https://www.wur.nl/nl/nieuws/Bijna-1-op-de-7-boeren-en-tuinders-levert-producten-via-ee-korte-keten-aan-de-consument.htm>

Zylstra, M. J., Knight, A. T., Esler, K. J., & Le Grange, L. L. (2014). Connectedness as a core conservation concern: An interdisciplinary review of theory and a call for practice. *Springer Science Reviews*, 2(1), 119-143.

# Appendices

## **1. Contextmapping The seasons**

- Sensitizing homework booklet
- Sticker form
- Permission form
- Interview guide

## **2. Contextmapping cooking with Jeong Kwan**

- Instructions cooking session
- Questionnaires
- Permission form
- Interview guide

## **3. How to's and idea generation**

## **4. Gaia concept prototype**

## **5. Evaluation concept scenario run-through**

- Materials
- Permission form
- Evaluation guide

## **6. Evaluation concept midsummer celebration**

- Materials
- Permission form
- Evaluation guide

## **7. Project brief**

# 1. Contextmapping The seasons

## Homework booklet



## Hallo!

Fijn dat je me wilt helpen! Aan de hand van dit boekje, leer ik graag hoe jij het ervaart om buiten te zijn. Het gaat om jouw relatie met natuur en de buitenlucht en er zijn dus geen foute antwoorden!

Dit boekje bevat vragen en opdrachten, verdeeld over zes dagen. Iedere dag heeft een thema waarover de vragen die dag gaan. Als het lukt wil ik je vragen zes aaneensluitende dagen aan dit boekje te werken. Het invullen duurt ongeveer een kwartiertje per dag. Je hebt alleen een pen nodig en er zitten stickers bijgevoegd, die je ook kan gebruiken. Er is geen vast moment op de dag waarop je de vragen moet invullen, dus doe het op een moment dat jou uitkomt.

Op dag 2 en 3 zullen de vragen gaan over momenten die je buiten doorbrengt. Op dag 3 zul je zelfs aan het boekje werken terwijl je buiten bent. (Dit kan zijn als je een rondje gaat lopen, maar ook als je ergens naartoe gaat op de fiets bijvoorbeeld). Mocht je dus niet zoveel buiten komen, moet je er rekening mee houden dat je dit eventueel van tevoren moet inplannen voor deze dagen. Hierbij kan het helpen de vragen in de ochtend te lezen, zodat je een handig moment kan vinden om aan het boekje te werken. Tien minuten in de buitenlucht zou genoeg moeten zijn om de vragen in te kunnen vullen. Het zou helemaal ideaal zijn als je de vragen direct bij thuiskomst kan invullen.

In de envelop zitten ook twee exemplaren van een toestemmingsformulier (een voor jou en een voor mij). Voordat ik met jouw antwoorden aan de slag kan, heb ik het formulier ingevuld en ondertekend nodig. Na afloop ontvang ik het boekje en formulier graag terug. Achterin het boekje staan de hier instructies hiervoor. Graag zou ik dan een moment met je plannen om je antwoorden te bespreken en er verder op in te gaan.

Is er iets dat je leuk of belangrijk vindt om te delen, maar het past misschien niet tussen de pagina's met vragen? Schroom niet om een extra foto/tekening te maken of het op de laatste pagina op te schrijven. Dat vind ik alleen maar leuk!

Als je vragen hebt, twijfel niet en laat het me weten. Alvast heel erg bedankt!

Tess

**Contact:**  
**0620822970**  
**Tessvandenbergh@msn.com**

## Dag 1: Over jou

Vandaag leer ik je graag wat beter kennen. Vul onderstaande vragen in.

Naam: \_\_\_\_\_

Leeftijd: \_\_\_\_ jaar

Heb je een tuin of balkon?  Ja  Nee

Mijn favoriete plek buiten/in de natuur is:

\_\_\_\_\_

omdat, \_\_\_\_\_

Teken hier die plek:

Het minst leuke seizoen vind ik de \_\_\_\_\_,

omdat \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Het leukste seizoen vind ik de \_\_\_\_\_,

omdat \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Hoe veel tijd breng je gemiddeld buiten door op een doordeweekse dag en dag in het weekend (voor zowel verplichtingen als in je vrije tijd)

Doordeweeks:  1-30 minuten  
 30 minuten - 1 uur  
 Langer dan een uur

In het weekend:  1-30 minuten  
 30 minuten - 1 uur  
 Langer dan een uur

## Dag 2: Frisse neus halen

Vandaag zou ik graag willen dat je beschrijft hoe je het ervaart om buiten te zijn. Dit kan zijn als je gaat wandelen met iemand, maar ook als je naar de supermarkt gaat bijvoorbeeld.

Het is het makkelijkst als je de vragen beantwoord, vlak nadat je weer thuis bent.

Wat heb je buiten gedaan? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Wat viel je op buiten? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Wat was je favoriete moment? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Waar kon je van genieten? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Was er iets dat je irriteerde? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### Dag 3: Picture time!

Vandaag vraag ik je om naar buiten te gaan en eens goed om je heen te kijken. Mocht je een momentje vinden om dit te doen zonder andere verplichtingen, des te beter. Zelfs binnen een korte wandeling van 10 minuten, moet dit lukken.

Maak foto's van dingen die je opvallen (zowel positief of negatief). Het gaat erom dat je die momenten en dingen vastlegt en het hoeven dus geen mooie plaatjes te zijn. Bewaar deze foto's graag op je telefoon en stuur ze naar mij toe (via whatsapp of email).

**Ik heb dingen gezien die me anders misschien niet waren opgevallen:**

Nee     Ja, namelijk:

<hr/>	<hr/>

### Dag 4: Seizoenen

Het is nu lente en dat betekent dat er van alles om ons heen verandert. Wat is voor jou kenmerkend voor de lente?

---

---

---

---

Welke tradities en gewoontes associeer je met de lente? Ik doel hiermee op dingen die je specifiek in de lente doet, maar niet in andere seizoenen.

---

---

---

---

Hoe is dit voor de andere seizoenen? Wat doe je specifiek alleen in de zomer?

---

---

---

---

Welke dingen doe je in de herfst?

---

---

---

---

Wat associeer je specifiek met de winter?

---

---

---

---

Welk van bovengenoemde dingen is voor jou het meest speciaal? Waarom?

---

---

---

---

Japan staat bekend om zijn prachtige kersenbomen die in de lente in bloei staan. Er is daar zelfs een speciale feestdag (de dag van de kersenbloesem) om het begin van de lente te vieren. Er zijn dan veel festiviteiten en evenementen in het land.

Als jij een soortgelijke viering mocht bedenken, wat zou dat dan zijn?

---

---

---

---

Waarom specifiek dit?

---

---

---

---

Hoe zou deze viering eruit zien? Maak er hier rechts een tekening bij.

---

---

---

---

## Dag 5: Jouw herinneringen

Als je denkt aan de natuur, denk je misschien aan extreme landschappen ver weg of aan uitgestrekte bossen of weilanden. Maar de natuur is ook in de stad te beleven, al is het misschien op een andere manier. Vandaag leer ik graag hoe jij de natuur in het dagelijks leven ervaart. Ik gebruik de term natuur, maar dit kunnen dus ook kleine dingen zijn die je in de stad opvallen.

Heb je voor je gevoel dagelijks contact met de natuur?

Ja  Nee

Zo ja, noem een voorbeeld van hoe zo'n moment van contact eruit ziet:

---

---

---

---

Het fijnste aan de natuur vind ik:

---

---

---

---

Welke voorwerpen in huis doen je denken aan de natuur? Teken ze hieronder.

Waarom doen deze dingen je aan de natuur denken?

---

---

---

---

---

---

## Dag 6: De natuur en ik

Vandaag ben ik benieuwd naar hoe je de relatie tussen jou en de natuur zou beschrijven. We zoomen een beetje uit en kijken naar de natuur in het algemeen en niet niet meer wat er in jouw stad of omgeving is.

Heb je een persoonlijke relatie met de natuur?

- Nee
- Ja

Zo ja, teken die relatie hier onder:

Welke emoties vind je passen bij de natuur?

- |   |  |  |
|---|--|--|
| <input type="radio"/> <i>Bewondering</i>  | <input type="radio"/> <i>Geinspireerd</i>      | <input type="radio"/> <i>Ongerustheid</i>  |
| <input type="radio"/> <i>Adoratie</i>     | <input type="radio"/> <i>Blijdschap</i>        | <input type="radio"/> <i>Verveling</i>     |
| <input type="radio"/> <i>Compassie</i>    | <input type="radio"/> <i>Liefde</i>            | <input type="radio"/> <i>Verwarring</i>    |
| <input type="radio"/> <i>Verlangen</i>    | <input type="radio"/> <i>Lust</i>              | <input type="radio"/> <i>Teleurgesteld</i> |
| <input type="radio"/> <i>Vastberaden</i>  | <input type="radio"/> <i>Aangedaan</i>         | <input type="radio"/> <i>Ontevreden</i>    |
| <input type="radio"/> <i>Verheven</i>     | <input type="radio"/> <i>Aangenaam verrast</i> | <input type="radio"/> <i>Jaloezie</i>      |
| <input type="radio"/> <i>Euforisch</i>    | <input type="radio"/> <i>Trots</i>             | <input type="radio"/> <i>Frustratie</i>    |
| <input type="radio"/> <i>Fascinatie</i>   | <input type="radio"/> <i>Opgelucht</i>         | <input type="radio"/> <i>Medelijden</i>    |
| <input type="radio"/> <i>Dankbaarheid</i> | <input type="radio"/> <i>Voldaan/tevreden</i>  | <input type="radio"/> <i>Eenzaam</i>       |
| <input type="radio"/> <i>Hoopvol</i>      | <input type="radio"/> <i>Droefheid</i>         | <input type="radio"/> <i>Tegenzin</i>      |
| <input type="radio"/> <i>Kalmte</i>       | <input type="radio"/> <i>Geschokt</i>          | <input type="radio"/> <i>Schaamte</i>      |

Geef van de emoties die je hebt aangekruisd weer of je ze wel of niet al ervaart in het dagelijks leven. Doe dit door de emoties die je niet ervaart te onderstrepen.

Ruimte voor extra antwoorden, opmerkingen, vragen, anekdotes, liedjes of andere dingen die je graag kwijt wil!

### Bedankt!

Heel erg bedankt voor je hulp! Ik heb hier links nog wat ruimte open gelaten voor als je nog dingen kwijt wil of toevoegingen hebt.

Bij het pakketje zit een envelop met mijn adres erop, klaar om te versturen. Zou je dit boekje plus het toestemmingsformulier (een van de twee) hierin willen doen en naar mij willen verzenden? Zodra ik je antwoorden ontvangen heb, plan ik graag een afspraak om jouw antwoorden te bespreken.

Vul hieronder je e-mailadres of telefoonnummer in, zodat ik contact met je kan opnemen:

Tot dan!

Groet,  
Tess

# Stickervel

## **Toestemmingsformulier dataverzameling voor het onderzoek 'De seizoenen'**

Dit onderzoek maakt deel uit van een afstudeerproject met als doel de relatie tussen mensen en seizoenen beter te begrijpen om deze te kunnen verbeteren. Het project maakt onderdeel uit van de master Design for Interaction aan de Technische Universiteit Delft.

Dit onderzoek is erop gericht om te begrijpen hoe de seizoenen worden ervaren en hoe de relatie met de seizoenen er uit ziet. In dit onderzoek gaat het vooral om de emoties en gevoelens die mensen hebben rondom dit thema.

De deelnemer ontvangt een huiswerkboekje waarmee de eerste resultaten worden verzameld. De antwoorden en input worden geanalyseerd en dit zal de basis zijn voor een interview dat volgt. In dat interview worden zowel de resultaten van het boekje besproken, maar zullen we ook verder ingaan op mogelijke wensen hoe de deelnemer de relatie met de natuur in de toekomst graag zou zien.

Er zullen persoonlijke gegevens worden verzameld; naam, leeftijd, e-mailadres en/of telefoonnummer, adresgegevens. De laatste drie zullen enkel gebruikt worden voor het contact met de deelnemer en vormen geen onderdeel van de resultaten. Verder zijn foto-, geluids- en filmmateriaal onderdeel van de verzamelde resultaten. Deze worden enkel gebruikt voor het analyseren van de data en zullen alleen geanonimiseerd (onherkenbaar) worden gebruikt binnen het project als communicatiemateriaal met betrokken partijen (coaches, presentaties en verslaglegging). Persoonlijke gegevens zullen nooit zonder toestemming worden gepubliceerd.

De verzamelde data wordt gedurende het project bewaard (tot september 2021). In verslag en presentatiemateriaal worden geanonimiseerde resultaten vastgelegd. Deze worden gearchiveerd in de TU Delft Education Repository.

De deelnemer heeft het recht gedurende het onderzoek op ieder moment met het onderzoek te stoppen, zonder daarvoor reden te hoeven geven. Bij vragen, opmerkingen of klachten over dit formulier of gedurende het onderzoek kan de deelnemer contact zoeken met Tess van den Berg

0620822970  
Tessvandenbergh@msn.com



# Interview guide

## Interview guide booklet seasons

### Supplies:

- Filled in booklet or questionnaire, with post its with written questions for clarifications
- Notepad
- Recording device (phone or laptop)
- Interview guide

### Introduction (5 minutes)

- Thanks for participating, ask whether the flower seeds are already planted
- Asking about experience of filling in booklet
- Mentioning that they are the expert, that I will be learning from them and there are no wrong answers possible
- Explaining the interview will consist of two parts: going through answers together with some additional questions per day. Clarifications and/or explanations will be asked for when needed. Second part is questions about how you see the relation with the seasons in the future.
- Asking for permission to record the interview
- Do you have questions for me?

### Going through answers together (30 min)

#### Dag1

- Gebruik je hulpmiddelen om je te pushen naar buiten te gaan?
- Wat maakt een seizoen fijn of niet fijn?

#### Dag 2

- Geur en geluid lijken meest opvallende dingen. Hoe zit het met de andere zintuigen? Tast, smaak?

#### Dag 3

- Valt je nu nog steeds meer op na het invullen van dit boekje?
- Zou je vaker op deze manier naar buiten gaan? Waarom wel/niet?

#### Dag 4

- Link je feestdagen/tradities aan bepaalde seizoenen?

#### Dag 5

- Zou je meer natuur in huis willen? Zo ja, op welke manier zie je dat voor je?
- Wat is opgeschreven bij fijnste: Hoe zou je dat vaker kunnen ervaren?
- Zou je de a

#### Dag 6

- Zou je op een andere manier met de natuur om willen gaan? Hoe zie je dat in de toekomst?

- Heb je het gevoel dat je onderdeel bent van de natuur? Hoe zou je een actiever een band kunnen krijgen?
- Lijkt nu alsof mensen vooral van afstandje kijken, hoe kunnen ze meer onderdeel worden?
- Vragen naar losse emoties

#### Additional questions (max 20 min)

- Is there something you'd like to change about how you experience the outside world?
- Is your take on nature different than before filling in the booklet?
- Do you think that it's important for people to experience the seasons? Why yes or no?
- Do you have a suggestion on how to make us experience it more? What's missing currently?
- Do you experience a link between food and the seasons? In what way?
- How does this influence your cooking/eating?
- Do you feel that food could change the relationship with the seasons?
- Nature has the tendency to be perceived as vague (in Dutch: zweverig), due to the fact that it's easily linked to spirituality. Do you feel the same way?
- Do you have thoughts on how to change this image?

#### Thanking for their time (5 min)

- Are there things you'd like to add or share? Or do you have questions for me?
- Give more information about my project when interested
- Thanks again for participating, you were of great help
- Asking whether they've already planted their seeds

## 2. Contextmapping Cooking with Jeong Kwan

### Instructions cooking session

#### Hoi!

Leuk dat je mee wil doen aan een speciale kooksessie. Hiervoor zou ik je willen vragen de volgende stappen te volgen. Houdt er rekening mee dat je ongeveer anderhalf uur de tijd moet hebben vóórdat je begint met koken. Daarna kun je koken en eten zoals je gewend bent en daarna vraag ik je om nog een vragenlijst in te vullen. Dit zal ongeveer 15 minuten duren.

Ik raad je aan onderstaande stappen van tevoren alvast door te lezen en niet pas op het moment dat je hieraan wil beginnen. Er zijn namelijk een paar voorbereidingen nodig en dat is handig om van tevoren te weten. Veel plezier!

#### Stap 1: Start

Vul het toestemmingsformulier in. Dit is belangrijk, omdat ik anders niet met jouw antwoorden aan de slag kan. Zou je ook vragenlijst 1 willen invullen? Dit zijn een paar vragen over jou en zal niet langer duren dan 5 minuten.



#### Stap 2: Recept kiezen

Zoek een recept dat je nog nooit eerder hebt gemaakt (zelf een recept bedenken mag uiteraard ook)(ruimte voor experimenteren). Probeer hierbij rekening te houden met het volgende in hoeverre dat lukt:

- Geen eenpansgerecht
- Zoveel mogelijk verse producten

#### Stap 3: Boodschappen

Haal de ingrediënten voor het recept dat je uitgezocht hebt in huis.



#### Stap 4: Netflixen

Kijk de aflevering van Chef's table met Jeong Kwan. Dit is aflevering 1 van seizoen 3. De aflevering duurt een uur. Kijk deze voordat je gaat koken (aansluitend). Je kunt de aflevering gewoon kijken en hoeft tijdens het kijken niks speciaals te doen.

#### Stap 6: Koken en eten

Bereid nu het gerecht zoals je normaal zou doen en eet het op.

#### Stap 7: Vragenlijst 3

Is het gelukt? Vul nu vragenlijst 3 in!

#### Stap 5: Vragenlijst 2

Vul nu vragenlijst 2 in.

#### Stap 8: Antwoorden opsturen

Heel erg bedankt! Ik hoop dat je naast dat je mij heel erg geholpen hebt, ook lekker hebt gegeten.

Graag zou ik je vragenlijsten en een van de twee toestemmingsformulieren van je ontvangen. Je kunt dit naar mij opsturen door ze in de gefrankeerde envelop te doen en op de bus te doen.

Zodra ik ze heb ontvangen, plan ik graag een afspraak met je.

# Questionnaires

## Vragenlijst 1

**Naam:** \_\_\_\_\_

**Leeftijd:** \_\_\_\_\_ jaar

**Hoe leuk vind je koken? Kruis aan wat van toepassing is:**

*Ik kook omdat ik moet eten*    1    2    3    4    5    6    7    *Ik zet het liefst elke dag een uitgebreide maaltijd op tafel*

**Hoe zou je jezelf als kok omschrijven?**

---

---

---

---

---

**Hoe veel dagen per week kook je gemiddeld?**

1-2     3-4     5-7

**Wat eet je op de dagen die je niet kookt en wie bereid het?**

---

---

---

---

---

**Welke factoren zijn voor jou het belangrijkste in de keuze voor een gerecht? Nummer de belangrijkste factoren van 1 tot 3**

- Bereidingstijd*
- Welke keuken*
- Dieetwensen*
- Kooktechnieken*
- Hoeveelheid tools nodig*
- Smaak*
- Voedingswaarde*
- Welke producten beschikbaar zijn*
- Anders: \_\_\_\_\_*

**Waar haal je meestal je boodschappen en waarom?**

---

---

---

---

**Waar let je op bij tijdens het boodschappen doen? Nummer de belangrijkste factoren van 1 tot 3**

- Herkomst product*
- Versheid*
- Prijs en/of aanbiedingen*
- Ik ga zo goed mogelijk m'n boodschappenlijstje af*
- Ik beslis ter plekke waar ik zin in heb*
- Labels (keurmerken, biologisch, gerecyclede verpakking etc.)*

**Ik heb het toestemmingsformulier ingevuld**

*Ja*

## Vragenlijst 2

**Wat vond je van de aflevering?**

---

---

---

---

**Wat viel je op?**

---

---

---

---

**Welke van de onderstaande emoties ervoer je tijdens het kijken?**

- |   |  |  |  |
|---|--|--|--|
| <input type="radio"/> <i>Bewondering</i>  | <input type="radio"/> <i>Geinspireerd</i>      | <input type="radio"/> <i>Ongerustheid</i>  | <input type="radio"/> <i>Droefheid</i> |
| <input type="radio"/> <i>Adoratie</i>     | <input type="radio"/> <i>Blijdschap</i>        | <input type="radio"/> <i>Verveling</i>     | <input type="radio"/> <i>Geschokt</i>  |
| <input type="radio"/> <i>Compassie</i>    | <input type="radio"/> <i>Liefde</i>            | <input type="radio"/> <i>Verwarring</i>    | <input type="radio"/> <i>Schaamte</i>  |
| <input type="radio"/> <i>Verlangen</i>    | <input type="radio"/> <i>Lust</i>              | <input type="radio"/> <i>Teleurgesteld</i> |  |
| <input type="radio"/> <i>Vastberaden</i>  | <input type="radio"/> <i>Aangedaan</i>         | <input type="radio"/> <i>Ontevreden</i>    |  |
| <input type="radio"/> <i>Verheven</i>     | <input type="radio"/> <i>Aangenaam verrast</i> | <input type="radio"/> <i>Jaloezie</i>      |  |
| <input type="radio"/> <i>Euforisch</i>    | <input type="radio"/> <i>Trots</i>             | <input type="radio"/> <i>Frustratie</i>    |  |
| <input type="radio"/> <i>Fascinatie</i>   | <input type="radio"/> <i>Opgelucht</i>         | <input type="radio"/> <i>Medelijden</i>    |  |
| <input type="radio"/> <i>Dankbaarheid</i> | <input type="radio"/> <i>Voldaan/tevreden</i>  | <input type="radio"/> <i>Eenzaam</i>       |  |
| <input type="radio"/> <i>Hoopvol</i>      | <input type="radio"/> <i>Kalmte</i>            | <input type="radio"/> <i>Tegenzin</i>      |  |

**Jeong Kwan haalt veel inspiratie en een bepaalde dankbaarheid uit het boeddhisme en haar relatie met zichzelf en haar omgeving. Doet het je denken aan iets vergelijkbaars?**

---

---

---

---

**Welke gewoontes heb jij rondom het thema eten? (Dit kan zowel praktisch zijn als een bepaalde gedachte of traditie waar je waarde aan hecht bijvoorbeeld)**

---

---

---

---

**Wil je nog iets kwijt?**

---

---

---

---

## Vragenlijst 3

**Welk gerecht heb je gemaakt?**

---

---

---

---

**Wat was het leukste aan het koken?**

---

---

---

---

**Vielen er dingen tegen? Zo ja, wat?**

---

---

---

---

**Dit ging er anders dan hoe ik normaal kook:**

---

---

---

---

**Waren er bepaalde gedachten die je had naar aanleiding van het kijken van de aflevering van Chef's table die tijdens het koken nog in je hoofd zaten? Zo ja, wat was dat?**

---

---

---

---

**Denk je dat een verhaal als dat van Jeong Kwan mensen kan beïnvloeden om anders te gaan eten? Waarom wel of niet?**

---

---

---

---

**Dit wil ik nog kwijt:**

---

---

---

---

## **Toestemmingsformulier dataverzameling voor het onderzoek 'Koken met Jeong Kwan'**

Dit onderzoek maakt deel uit van een afstudeerproject met als doel de relatie tussen mensen en voedsel beter te begrijpen om deze te kunnen verbeteren. Het project maakt onderdeel uit van de master Design for Interaction aan de Technische Universiteit Delft.

Dit onderzoek is opgezet om te begrijpen welke factoren een rol spelen in de keuzes die mensen maken rondom eten. Hierin spelen gewoontes en tradities een belangrijke rol. Verder wordt gekeken naar de invloed van verhalen over eten van anderen.

De deelnemer ontvangt een stappenplan voor een kooksessie waar ook vragenlijsten bij zitten die tussendoor worden ingevuld. Hiermee worden de eerste resultaten verzameld. De antwoorden en input worden geanalyseerd en dit zal de basis zijn voor een interview dat volgt. In dat interview worden zowel de resultaten van de vragenlijsten besproken, maar zullen we ook verder ingaan op mogelijke wensen hoe de deelnemer de relatie met voeding in de toekomst graag zou zien.

Er zullen persoonlijke gegevens worden verzameld; naam, leeftijd, e-mailadres en/of telefoonnummer, adresgegevens. De laatste drie zullen enkel gebruikt worden voor het contact met de deelnemer en vormen geen onderdeel van de resultaten. Verder zijn foto-, geluids- en filmmateriaal onderdeel van de verzamelde resultaten. Deze worden enkel gebruikt voor het analyseren van de data en zullen alleen geanonimiseerd (onherkenbaar) worden gebruikt binnen het project als communicatiemateriaal met betrokken partijen (coaches, presentaties en verslaglegging). Persoonlijke gegevens zullen nooit zonder toestemming worden gepubliceerd.

De verzamelde data wordt gedurende het project bewaard (tot september 2021). In verslag en presentatiemateriaal worden geanonimiseerde resultaten vastgelegd. Deze worden gearchiveerd in de TU Delft Education Repository.

De deelnemer heeft het recht gedurende het onderzoek op ieder moment met het onderzoek te stoppen, zonder daarvoor redenen te hoeven geven. Bij vragen, opmerkingen of klachten over dit formulier of gedurende het onderzoek kan de deelnemer contact zoeken met Tess van den Berg

0620822970  
Tessvandenbergh@msn.com

Graag de volgende vragen beantwoorden door het relevante vakje aan te kruisen

Ik heb de vragen op de vorige pagina gelezen en begrepen. Eventuele onduidelijkheden of vragen die ik had zijn beantwoord naar tevredenheid  Ja  Nee

Ik doe vrijwillig mee aan het onderzoek en ben ervan op de hoogte dat ik het recht heb om vragen niet te beantwoorden als ik dat niet wil.  Ja  Nee

Ik begrijp dat ik op elk moment mijn deelname in dit onderzoek stop kan zetten, zonder daarvoor een reden te hoeven geven.  Ja  Nee

Ik begrijp en stem ermee in dat de volgende onderdelen deel uitmaken van het onderzoek en dat daarvoor data wordt verzameld in de vorm van:

- De door mij gegeven antwoorden en data in de vragenlijsten
- De foto, audio- en/of video-opnames die gemaakt worden van de vragenlijsten en tijdens het interview. Deze worden gebruikt voor analyse en communicatie binnen het onderzoek en zullen alleen gedeeld worden met betrokken partijen en in presentaties, coaching en verslaglegging.
- De door de onderzoeker gemaakte aantekeningen tijdens het interview

Ik begrijp dat persoonlijke informatie over mijn identiteit (naam, leeftijd, adresgegevens, e-mailadres en/of telefoonnummer) niet buiten de betrokken partijen zal worden gedeeld.  Ja  Nee

Ik geef toestemming om mijn antwoorden anoniem te citeren in verslaglegging en presentaties  Ja  Nee

---

Naam deelnemer

---

Handtekening

---

Datum

---

Naam onderzoeker

---

Handtekening

---

Datum

# Interview guide

## Interview guide cooking session

### Supplies:

- Filled in booklet or questionnaire, with post its with written questions for clarifications
- Notepad
- Recording device (phone or laptop)
- Interview guide

### Introduction (5 minutes)

- Thanks for participating, ask whether the lemon balm seeds are already planted
- Asking about experience of the session
- Mentioning that they are the expert, that I will be learning from them and there are no wrong answers possible
- Explaining the interview will consist of two parts: going through answers of questionnaires together with some additional questions per questionnaire. Clarifications and/or explanations will be asked for when needed. Second part is questions about how you see the relation with food and cooking in the future.
- Asking for permission to record the interview
- Do you have questions for me?

### Questionnaire 1

### Questionnaire 2

### Questionnaire 3

- Hoe denk je dat je omgeving invloed heeft op hoe je eet?
- Wat zou er nodig zijn om rustiger te worden?
- Je schrijft dat je boodschappen doet bij de AH, maar die hebben juist het hele jaar door alles. Dus op welke manier let je erop?
- Wat is verstandig eten?
- Zou je zeggen dat je doelen stelt op dit gebied?
- Denk je dat een soortgelijke omgeving haalbaar is thuis?
- Als er overtuigend bewijs en cijfers zouden zijn die zeggen dat het beter voor het milieu was om lokaal te eten, zou je dat dan doen?

### Hopes for future

- Is there something you'd like to change about your own consumption pattern?

- What would be the perfect situation for the future if anything was possible?
- Where do you think we are now and in 50 years? Could you describe what will change in between
- Heb je voornemens of plannen om zelf anders te eten? Voorbeeld zelf geven
- Welk element moet er veranderen?
- Seizoenen worden puur met weer in verband gebracht. Dus mensen betrekken het heel erg op zichzelf 'wat moet ik voor jas aan, moet de kachel hoger?'.

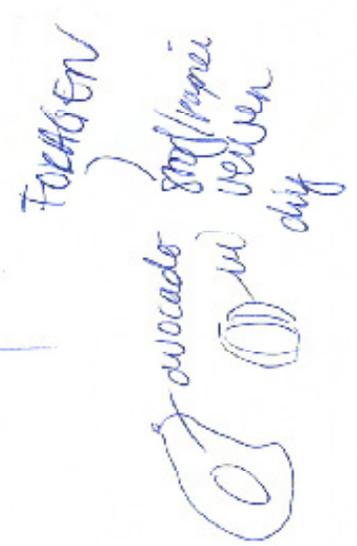
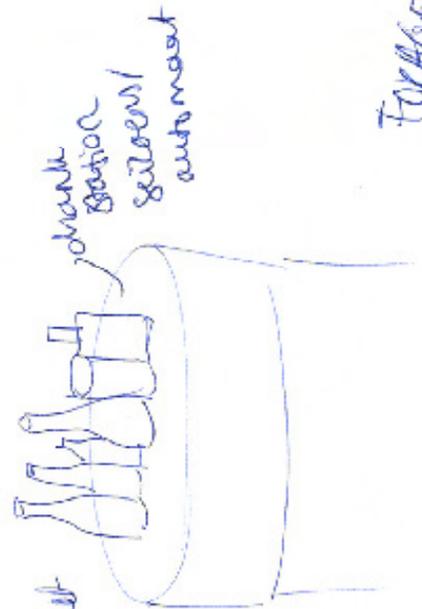
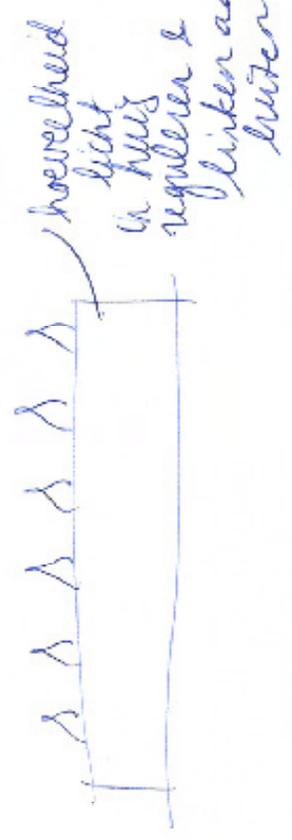
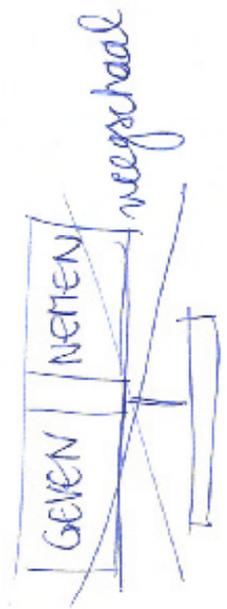
Thanking for their time (5 min)

- Are there things you'd like to add or share? Or do you have questions for me?
- Give more information about my project when interested
- Thanks again for participating, you were of great help
- Asking whether they've already planted their seeds

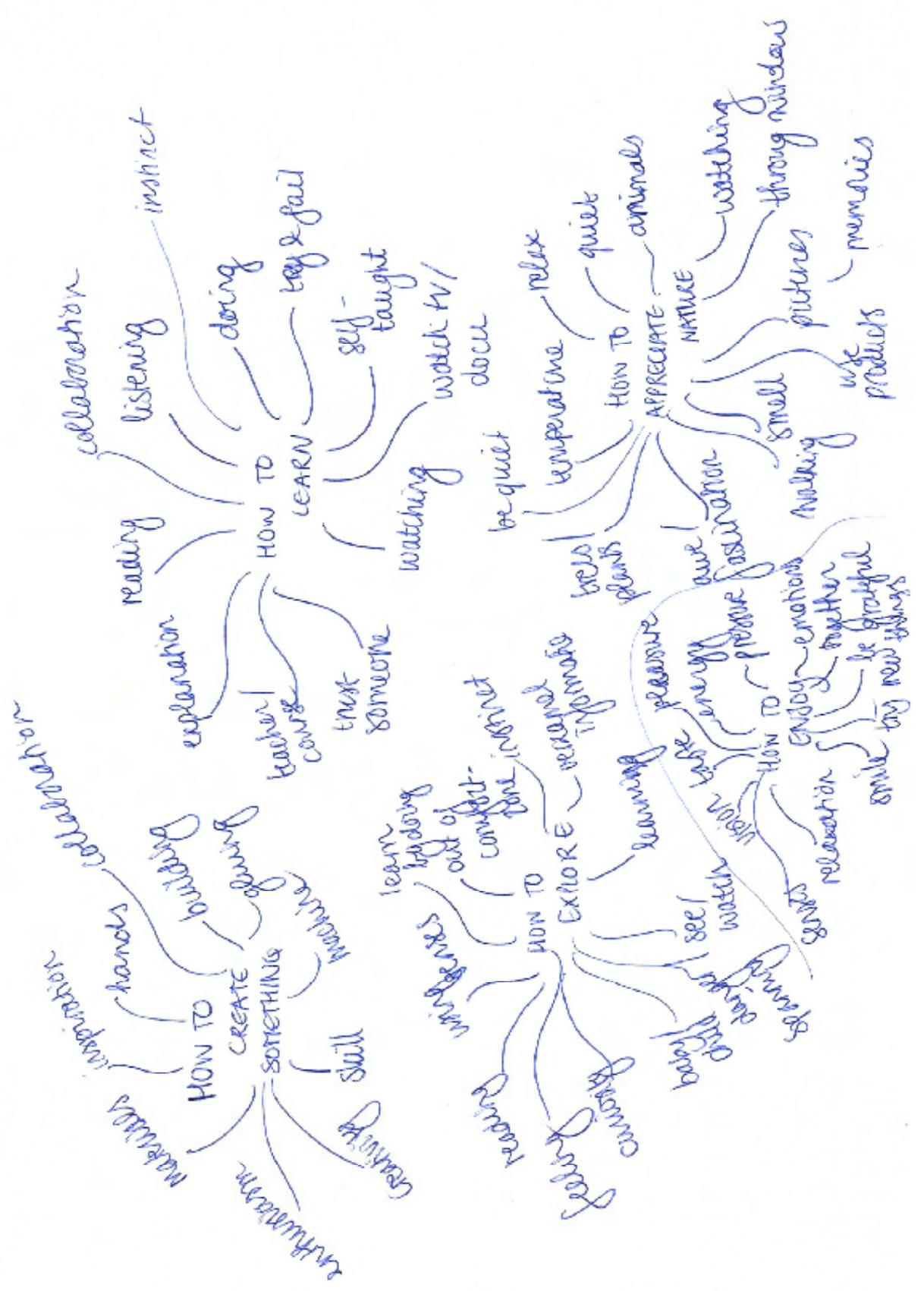




KOEK & ZOPPE







## 4. Gaia concept prototype

Paar dingen die handig zijn om te bedenken:

- Mogelijk wordt er tijdens de activiteit op de avond ook iets gemaakt wat de rest van de avond als decoratie kan dienen. Overleg dus even met de persoon die dit regelt.
- Check met de host of er nog iets geregeld moet worden qua servies of bestek etc.

Traditioneel dragen mensen tijdens midzomer bloemenkransen en is de tafel rijkelijk versierd met bloemen. Aangezien het de perfecte tijd is om bloemen te plukken, is het leuk daar iets mee te doen.

Verder is de meipaal een vast onderdeel. Dit bestaat uit een grote paal met vrolijk gekleurde linten waar iedereen omheen kan dansen.

Het is leuk om de avond vast te leggen en een wegwerpcamera kun je makkelijk op tafel leggen zodat iedereen er gebruik van kan maken. Dat je niet weet wat er precies op staat, maakt het alleen maar extra leuk als je de foto's laat ontwikkelen.

Zie [www.gaia.nl](http://www.gaia.nl) voor meer inspiratie en voorbeelden.

# Veel plezier!

### 1. Traditioneel midzomer

Bloemen zijn het meest kenmerkende element van midzomer. Deze mogen dus niet ontbreken op tafel. Zoek je vaasjes? Vraag aan je vrienden wat ze hebben staan of ga even langs een kringloop. Vind je het zonde om veel bloemen te kopen? Je kunt ook zelf bloemen van papier maken of gebruik maken van droogbloemen. Deze blijven ook na midzomer mooi en kun je verdelen onder de groep. Als je bloemzaadjes nu zaait, kun je ze met een beetje geluk al plukken in de zomer.

Verder wordt de heidense midzomerviering ook wel Litha genoemd. Hier wordt vaak een altaar gemaakt om de zon te eren.

Traditioneel wordt er gedanst rond een meiboom. Maak een rad dat je kan draaien met opdrachten erop om een soortgelijk centraal element te hebben, waar je persoonlijk dingen in kan verwerken.

### 2. Zomers etentje

Met midzomer wordt natuurlijk de langste dag van het jaar gevierd, maar denk bijvoorbeeld aan lampjes voor op tafel als het donker wordt. Helemaal als je buiten eet.

Vrolijke kleuren en bloemen zijn wel de twee voornaamste thema's bij het vieren van midzomer. Deze maken het gelijk een vrolijk geheel. Dit kun je bijvoorbeeld verwerken in slingers. Deze kun je kopen, maar ook zelf maken van (oud) papier, of stof bijvoorbeeld.

Verder kun je je creativiteit loslaten op tafelkleden, servetten, naam- en/of menukaartjes. Je kunt het zo ingewikkeld maken als je zelf wil. Het is natuurlijk wel extra leuk als er iets zelfgemaakt tussen zit. Je kunt bijvoorbeeld de servetten mooi vouwen of de menukaartjes zelf maken en/of beschrijven.

DIY VERSIERING



Slingers



Meiboom



Rad met opdrachten/prijzen

### 3. Typisch zomer

Wat associeer jij met de zomer? Is het strand je favoriete bestemming? Of gaat het vooral om picknick of bbq-feestjes?

Je kunt het thema naar je eigen hand zetten door een eigen twist aan de decoratie te geven. Wanneer je dat doet, is het leuk om er even bij te vertellen wat je hebt gemaakt en wat het voor jou typisch zomerse beleving maakt.

Wil je dat iedereen z'n steentje bijdraagt aan een kleurrijk geheel? Stuur de groep dan een dresscode.



ZEG HET MET BLOEMEN  
bloemstukjes op tafel



ALS DE ZON ONDER IS  
lantaartjes



SPIRITUELE LITHA  
altaartje



ZONNEWIEL  
maak een rad met opdrachten



ZOMER OM TE BEWAREN  
slinger gedroogd fruit

## DECORATIE MIDZOMER

DENK AAN



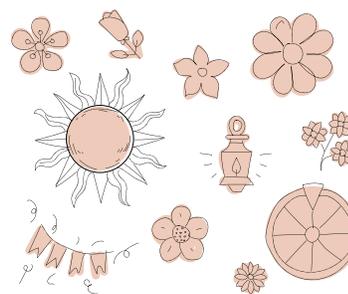
Servetten



Menukaartje



Wegwerpcamera



Eten is onlosmakelijk verbonden met feest, vieren en gezelligheid. Tijdens de zomer kan het leuk zijn om een picknick (style) diner of lunch voor te bereiden. Afhankelijk van wat je met je vrienden afspreekt. Lees hier de suggesties voor een lekkere zomerse maaltijd.

Paar dingen die handig zijn om te bedenken:

- Check de dieetwensen van de groep
- Het is handig om van tevoren rekening te houden met waar je gaat eten. Gaat het binnen, in de tuin of buiten op een picknick kleed zijn?
- Koken voor een groep kan best veel werk zijn, dus vraag vooral anderen om hulp!
- Op de markt of lokale boerderijwinkels heb je een grotere kans om typische hollandse seizoensproducten te vinden. Ook kun je hier vaak rustig producten van goede kwaliteit uitzoeken door eerst te ruiken, proeven en voelen (bovendien een leuk uitje!)

Traditioneel worden er tijdens midzomer meerdere lichte gerechten gegeten, die als een buffet worden opgediend. Als dessert is een taart met aardbeien en (slag)room vaak het hoogtepunt. In deze tijd zijn de zomerkoninkjes volop verkrijgbaar, dus het zou zonde zijn om hier geen gebruik van te maken. Besluit zelf hoeveel gangen je wil maken en of je voor meerdere kleine, of voor grotere gerechten gaat. Voor meer recepten, zie [www.gaia.nl](http://www.gaia.nl) en bekijk de receptkaartjes.

# Eet lekker!

## 1. Vooraf

Ga de uitdaging aan en gebruik zoveel mogelijk verse ingrediënten. Op deze manier hoef je niet perse iets ingewikkels te bereiden, maar maken de ingrediënten het vanzelf speciaal. Is iets slecht verkrijgbaar? Wees creatief en vervang het door iets anders.

Als voorafje kun je bijvoorbeeld denken aan een borrelplank met verse groenten en kruidige dips, kleine quiches, een caprese salade met groente of fruit.

In plaats van een voorgerecht zou je ook kunnen denken aan borrelhapjes voordat jullie aan tafel gaan.

## 2. Hoofdgerecht

Voor het hoofdgerecht kun je traditioneel gaan (bijv. vlees/vis, met bijgerechten) of je kunt gaan voor meerdere kleinere gerechten (buffetstijl). Zoek op onze website naar recepten en houd rekening met eventuele dieetvoorkeuren. Of duik in receptenboeken die jij of je familie heeft staan.

Door zoveel mogelijk seizoensproducten te gebruiken, breng je echt een ode aan de zomer. Ondanks dat het uitgangspunt verse groenten en fruit is, kun je aan veel recepten eenvoudig vlees of vis toevoegen.

Het is leuk om vlak voor het eten te vertellen wat voor gerechten je hebt gemaakt en waarom.

HELEMAAL IN 'T SEIZOEN



Zomerkoninkjes



Courgette



Diverse soorten sla

## 3. Dessert

Voor het echte midzomer gevoel, moet je eigenlijk wel iets met aardbeien doen. Die zijn alleen in deze periode heerlijk zoet. Zacht zomerfruit laat zich perfect combineren met verschillende texturen zoals slagroom, cake, koek of ijs. Verder is rabarber een vergeten kindje, maar de zurige smaak combineert perfect met iets zoets.

Je kunt een grote taart op tafel zetten, maar kun natuurlijk ook kleinere eenpersoonsversies maken. Je hebt misschien ook wel eens gehoord van een 'deconstructed' dessert, waar alle ingrediënten los op een bordje of in een glas te vinden zijn. Tip: speel met de vrolijke kleuren van het fruit op het bord.

## Menu suggestie



**GROENTEN IN DE SPOTLIGHT**  
groente platter met dips



**LICHT EN ALTIJD GOED**  
groene, frisse salade



**ECHTE LUXE**  
gemarineerde zalm



**VOOR ERBIJ**  
aardappel fritatta



**OM HET AF TE MAKEN**  
zoet dessert met rood fruit

# ETEN MIDZOMER

ZOMERSE GERECHTEN



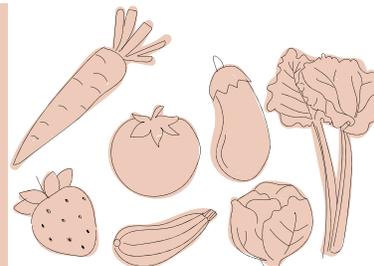
Quiche



Gegrilde groenten en fruit



Brood + vlees of vis



Een drankje kan op meerdere momenten op de avond een grote rol spelen. Denk aan een welkomstdrankje, waarmee je gelijk de toon zet. Maar ook een toast kan een speciaal moment zijn. Niet zo'n fan van spreken? Lees dan een paar van onze suggesties.

Paar dingen die handig zijn om te bedenken:

- Denk aan een versie met en zonder alcohol
- Besluit of je een signatuur drankje wil maken voor een specifiek moment op de avond en/of dat je gaat voor een drankje wat de hele avond gedronken kan worden (Tafelwater, bier, wijn, fris)

Traditioneel tijdens midzomer wordt er bier en schnapps gedronken. Schnapps is een sterke drank, met kruiden op smaak gebracht.

Maar de zomer leent zich perfect voor een sprankelend en fris drankje. Ook zoetere smaken zijn kenmerkend. Nu jij in charge bent, kun je bepalen wat je lekker lijkt. De smaken komen natuurlijk het beste tot zijn recht als ze van verse ingrediënten komen.

# Cheers!

### 1. Vertel het midzomerverhaal

Julie komen samen om midzomer te vieren, maar wat is dat nou eigenlijk? Oorspronkelijk is het een Germaanse viering die altijd rond de langste dag van het jaar (In Nederland staat hier 21 juni voor) werd gehouden, de zomerzonnwende. In Scandinavie is het nog steeds jaarlijk feest op deze dag.

Er werd geloofd dat op deze dag planten en kruiden magische krachten hadden. Vreugdevuren werden aangestoken om elkaar te beschermen tegen duistere krachten die zouden vrijkomen zodra er minder daglicht in een uur zit.

Er is speciale aandacht voor groen en bloemen, want dat brengt geluk en voorspoed. Het is een kleurrijke viering met veel eten en, in jouw geval niet onbelangrijk, drinken. Voor meer info, check de website.

### 2. Wat is het voor drankje?

In een toast is het leuk om te vertellen wat voor drankje je hebt gemaakt. Zomerse drankjes zijn vaak zoet, sprankelend en fris. Het is leuk om te vertellen waarom je voor een bepaald recept hebt gekozen en of je nog speciale handelingen hebt gemaakt om het te maken bijvoorbeeld. Wat zijn de ingrediënten die het een een zomers tintje geven en wat zijn de smaken die te proeven zijn?

Ook leuk om op te zoeken wat de oorsprong van het drankje dat je hebt gekozen is. Op onze website kun je meer achtergrondverhalen vinden.

KANT EN KLAAR VAN  
HOLLANDE BODEM



Roze bunker limonade



Spiked Seltzer



Brouwerij 't Uiltje

### 3. Persoonlijke touch

Nu je de vriendengroep bij elkaar hebt, kun je van het moment gebruik maken om iets persoonlijks tegen iedereen te zeggen. Is er recent iets bijzonders gebeurd voor iemand of heb je een leuke anecdoten? Schroom niet deze te vertellen.

Aangezien de zomer wordt gevierd, kun je iets vertellen over wat voor jou nou echt als zomer voelt. Waar kan je van genieten? Heb je een leuke zomerherinnering met mensen uit de groep? En wat zou je graag nog met je vrienden willen doen deze zomer of heb je goede voornemens of doelen voor komende maanden?



**FRIS EN SPRANKELEND**  
cocktail met bruiswater



**ZOET EN VERLEIDELIJK**  
sangria met fruit en kruiden



**FRISSE ALLESKUNNER**  
zelfgemaakte limonadesiroop



**DORSTLESSEND**  
infused tafelwater of een biertje



**STERK EN KRUIDIG**  
traditionele schnapps

# Drinks

## MIDZOMER



MET VERSZOMERFRUIT



Sangria



Ice tea



Fruitage ijsblokjes

Tijdens de avond is het leuk om met z'n allen iets te doen naast het tafelen. Dit kan voor of na het eten, of tussen gangen door bijvoorbeeld. Je kunt een soort mini-workshop organiseren om iets te maken wat je op de avond zelf nog kan gebruiken, maar kan er bijvoorbeeld ook voor kiezen om een bepaalde techniek te leren met elkaar of iets te maken waar je later nog wat aan hebt. Lees hier een aantal suggesties of kijk op [www.gaia.nl](http://www.gaia.nl) voor meer inspiratie.

Paar dingen die handig zijn om te bedenken:

- Zorg dat je van tevoren alle materialen in huis haalt.

- Indien je iets creatief wil maken wat de rest van de avond de tafel opleukt, kun je dit met degene die de decoratie verzorgt afstemmen.
- Zorg dat er een duidelijke handleiding/opdracht is voor de groep, zodat je iedereen goed aan het werk kan zetten met z'n creativiteit.

Traditioneel dragen mensen tijdens midzomer bloemenkransen en is de tafel rijkelijk versierd met bloemen. Aangezien het de perfecte tijd is om bloemen te plukken, is het leuk daar iets mee te doen.

# Veel plezier!

## 1. Traditioneel midzomer

Bloemen staan centraal tijdens midzomer, maar daar kan je natuurlijk vanalles mee. Maak bijvoorbeeld een bloemenkrans om de rest van de avond op je hoofd te dragen of om de tafel mee te decoreren. Je kunt ook losse bloemstukjes maken of kunst maken door met individuele blaadjes te werken.

Een ander belangrijk midzomer element is de zon, aangezien de langste dag van het jaar gevierd wordt. Je kunt iedereen een zon laten maken met verschillende materialen of lantaartje maken voor wanneer de zon dan toch onder gaat.

Tijdens midzomer wordt vaak traditionele kleding gedragen met handgeborduurde figuren erop. Iedereen iets laten borduren of iets anders laten maken met stof, naald en draad is ook een optie.

## 2. Proef de zomer

Je kunt met de producten van de zomer vanalles doen. Denk aan het maken van jam. Nu aardbeien en bramen volop verkrijgbaar (en op z'n lekkerst) zijn, is het leuk die te conserveren. Zo kun je in de winter van een heerlijk zoete jam genieten. Naast het maken van jam, kun je natuurlijk denken aan chutneys of het inmaken van groenten.

Je kunt ook iedereen aan het begin van de avond z'n eigen ice tea laten maken door verschillende vruchten en kruiden te gebruiken. Na een paar uur trekken, kan iedereen van z'n zelfgemaakte drankje genieten (Misschien wel handig dit even te overleggen met degene die de drank verzorgt).

CREATIEF MET  
ZOMERPRODUCTEN



Bloemenkrans



Bloemige honingkoekjes



Maak een herbarium

## 3. Iets persoonlijks

Was er iets in de zomer dat je vroeger leuk vond om te doen? Schroom niet om je oude knutselwerk er weer bij te pakken voor inspiratie. Tekende je graag mandala's? Dat kan ook met bloemblaadjes bijvoorbeeld en/of met stoepkrijt.

Was je altijd in de weer om dingen te bouwen? Maak dan samen een zomeraltaar met bijbehorende geurstokjes en olien en laat iedereen iets persoonlijks meenemen wat aan de zomer doet denken.

Ben je veel met muziek bezig? Bedenk een manier om samen een muzikale ode aan de zon te brengen.



ZEG HET MET BLOEMEN  
bloemenkransen rijgen



MUZIKALE ZOMER  
schrijf een ode aan de zon/zomer



MANDALA'S  
maak een bloemige mandala



PROEF DE ZOMER  
leer conserveringstechnieken  
of maak zomerkoekjes



GET CRAFTY  
borduur je eigen zomertafereel

# ACTIVITEIT MIDZOMER

LEER EEN  
TECHNIEK



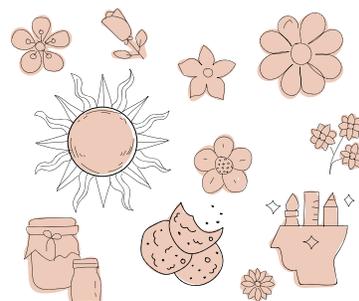
Learn tarot



Maak een mini BBQ



Werk met naald en draad



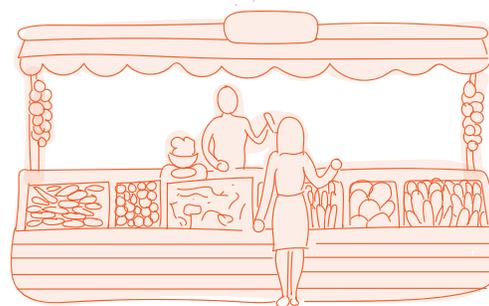
## 5. Evaluation concept scenario run-through

### Materials

# Joehoe!

Eerste keer met Gaia? Lees hier wat meer over onze visie en wat je te wachten staat.

De naam Gaia komt uit de Griekse mythologie en staat voor de godin van de natuur en de aarde, een soort oermoeder. In deze moderne tijd denken we dat het belangrijk soms even stil te staan bij wat de aarde ons geeft, namelijk een enorme diversiteit aan producten per seizoen. En wij vieren de seizoenen graag! Extra reden tot een feestje kan nooit kwaad toch? Met feestdagen ben je misschien gewend om anderen een cadeau te geven, maar met Gaia vier je de seizoenen samen met je vrienden door gebruik te maken van wat we al hebben.

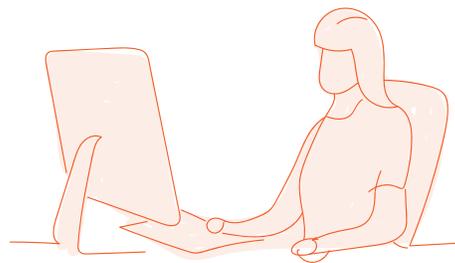


### 3. Voorpret

Nu kun je aan de slag met de voorbereiding. Werk samen als je dat leuk vindt en maak er bijvoorbeeld een uitje van om samen van tevoren inkoop te doen bij een lokale markt of winkel. Zorg ook dat je een locatie bepaalt.

Probeer de waardering voor de seizoenen uit te stralen en te verwerken in de voorbereiding. Hoe meer je van tevoren voorbereidt, hoe meer je op de avond zelf achterover kunt lenen en genieten.

- Zet samen met je vrienden een gezellige avond neer door onze inspiratie en guidelines te gebruiken
- Eet vers en lokaal en probeer iets nieuws, zo is elke Gaia editie anders
- Kijk een beetje af van oude tradities en technieken
- Het is een flexibele en ongedwongen feestdag: plan wanneer het jullie uitkomt



### 1. Wie doet wat?

Een iemand meldt de groep online aan en nodigt je uit om deel te nemen. Online kunnen jullie zelf het aantal vrienden dat meedoet en de elementen die meedoen, bepalen. Vervolgens kan iedereen zelf op de website per editie aangeven welke taak die wil uitvoeren. Kies iets wat je leuk vindt of graag wil proberen.

De elementen die wij aanraden altijd onderdeel te laten zijn 1) eten 2) drinken 3) decoratie 4) activiteit en 5) muziek. **Muziek kan een losse taak zijn, maar kan er ook door iemand bijgenomen worden.**

Wil je meer informatie of wil je zien hoe vorige edities eraan toe gingen? Kijk dan op de website [www.gaia.nl](http://www.gaia.nl) of check onze Instagram of Facebook pagina.



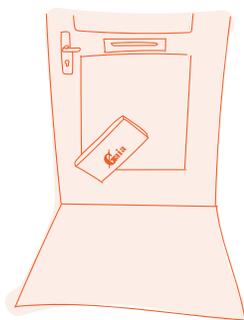
#### 4. Tijd voor een feestje!

De dag of avond is aangebroken. Neem mee wat je hebt voorbereid en bedenk of je iets persoonlijks wil vertellen bij wat je hebt gemaakt of meegenomen.

Geniet van alle verse producten en de gezelligheid en raak geïnspireerd door de verhalen over de viering die anderen hebben verwerkt in hun voorbereidingen. Hopelijk was het zo leuk, dat jullie bij een volgende editie weer meedoen. Dan kun je je gewoon aanmelden op [www.gaia.nl](http://www.gaia.nl) en abonneren op de nieuwsbrief.



Gaia



#### 2. You've got mail

Na de taakverdeling online aan te geven, ontvang je thuis een persoonlijk pakketje met instructies door de brievenbus. Dit bevat:

- Informatie over de traditionele viering
- Inspiratie om de viering naar je eigen hand te zetten
- Suggesties over wat je kan voorbereiden
- Een verwijzing naar de website, waar stap voor stap recepten en handleidingen staan.

Dit klinkt misschien wat serieus, maar in de praktijk valt dat wel mee. Elk seizoen vindt er een nieuwe editie van Gaia plaats, gebaseerd op een oud gebruik of ritueel waarin de seizoenen centraal staan. Ongeveer 2 maanden van tevoren ontvang je met je vriendengroep inspiratie en informatie en kun je zelf aan de slag om een gezellig diner te organiseren (of lunch, picknick etc.) Elke editie draait om verse en lokale producten uit het desbetreffende seizoen. Er zijn verschillende elementen om voor te bereiden, dus plan zelf met je vrienden wie wat doet (online) en prik samen een datum. Stop er zoveel moeite in als je lief is, het moet voor iedereen leuk zijn. Voor vragen of extra info, ga naar [www.gaia.nl](http://www.gaia.nl)

Alle informatie die je nodig hebt voor een gezellige midzomer viering zijn hier te vinden. Belangrijk om te weten is dat het allemaal als inspiratie dient en je het zo gek kan maken als je zelf wil. Zo kan je wat nieuws proberen, of juist blijven bij waar jij goed in bent. Het gaat uiteindelijk om de gezelligheid. Tot die tijd: geniet van de voorpret en hopelijk ook alvast van de zon!

Het bestaat onder andere uit:

- Achtergrondinformatie over de midzomer viering
- Inspiratie om een gezellig dinertje te organiseren
- Tools en tips om jouw persoonlijke inbreng in te vullen /te regelen in een paar stappen.



Leuk om te overwegen:



Als het een fijne temperatuur is buiten, kan het leuk zijn te zorgen dat jullie buiten ergens kunnen eten. Ook is dit de ultieme periode voor een picknick.



Check op [www.gaia.nl](http://www.gaia.nl) of er een markt of lokale winkel is om verse inkopen te doen. Doe dit samen om alvast in de stemming te komen!



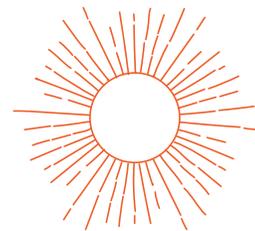
Is er iets wat voor jou echt zomer schreeuwt of kan je ergens echt van genieten dat je je vrienden niet zou willen onthouden? Schroom niet het met ze te delen.

Kleine checklist:

- Prik een datum
- Zorg dat iedereen iets kan voorbereiden wat die leuk vindt. Samenwerken kan altijd!
- Regel een locatie en zorg dat alle benodigheden om gezellig met elkaar te eten er zijn. Denk in het geval van een picknick aan servies, water, kleding etc...

# Gaia

• Midzomer editie •  
vier samen het beste van de zomer



# Recept

**Perzik caprese**  
4 PERSONEN  
10 MINUTEN



## Ingredienten

8 rijpe perziken  
Balsamico azijn  
6 takjes verse basilicum  
2 bollen mozzarella  
evt: prosciutto  
Zout  
Peper  
Olijfolie



**Frisse salade met courgette en  
blauwe bessen**

4 PERSONEN  
25 MINUTEN

# Recept

## Ingredienten

1 courgette  
75 g veldsla  
100 g tuinbonen, dubbel gedopt  
sap en rasp van 1 citroen  
1 el honing  
50 ml extra vergine olijfolie  
versgemalen zwarte peper  
1 bol burrata, in kleinere stukjes gescheurd  
75 g blauwe bessen

# Recept



## Aardbeien cake met slagroom

8-10 PERSONEN  
2 UUR EN 15 MINUTEN

### INGREDIENTEN

#### Roombotercake:

240 g roomboter  
(kamertemperatuur)  
400 g fijne kristalsuiker  
4 grote eieren  
400 g bloem  
2 tl bakpoeder  
1 tl zout  
240 ml karnemelk

#### Mascarpone room:

400 g slagroom  
400 g mascarpone  
150 g fijne kristalsuiker  
2 el citroensap

#### Vulling en garnering:

500 g aardbeien  
klein doosje aalbessen  
100 g poedersuiker

# Recept



## Quiche met courgette en tomaatjes

6-8 PERSONEN  
90 MINUTEN

### Ingredienten

200 gram bloem  
125 gram roomboter  
4 eieren  
60 ml. melk  
1 tl. zeezout  
125 ml. crème fraîche  
2 tl. verse tijm  
1 teen knoflook  
1 courgette  
250 gram cherrytomaatjes  
100 gram harde geitenkaas

# Yule

Yule is een Germaans winterzonnwendefeest en duurde oorspronkelijk 12 dagen. De kortste dag van het jaar is voornamelijk belangrijk en er worden boomstammen aangestoken om te vieren dat het vanaf dan langzaam steeds lichter zal worden. Er worden rituelen uitgevoerd om de lente te verwelkomen en te hopen dat het een vruchtbare lente zal worden. Het gaat gepaard met gezang en drank om je warm te houden.



Yule log



Pastinaaksoep



Spiced cider



Vergeten groenten schotel



Kruidig sterbrood



Zelfgemaakte kaarsen



Postelijn salade



Boomstam kaarshouder



Wenshouder vuurstarter



Lampion vilten



Bieten plaattaart

# Ostara

Ostara is vernoemd naar de godin van de Lente, een haas en ei zijn haar symbolen van vruchtbaarheid. Het is een lentefeest dat begon op de eerste dag van de lente. Geboorte en een nieuw begin staan centraal. Vers groen, jonge dieren en en bloemen kenmerken dit. Langere dagen en de zon die warmte begint te krijgen duiden het begin van deze periode aan. Mensen worden vrolijker en uitbundiger en Ostara is de perfecte manier om dit te vieren. In de natuur begint alles te ontluiken en beginnen de producten voor de eerste oogst vorm te krijgen, waardoor zuinigheid niet meer nodig is.



Kruidenboter



Gevulde eieren



Asperges met aardappel



Citroen-lavendel



Wortel-gember fizz



Raapstelen stamppot



Botanische eieren



Zaadjes zaaien



Lentekrans



Haas menukaartjes

# Samhain

Samhain is een keltisch feest om het einde van het jaar te vieren en is een verre voorloper van halloween. Het einde van het jaar en daarmee ook de oogst wordt gevierd. Licht is een belangrijk element, aangezien het begin van de donkere dagen wordt gevierd. Het is een voorbereiding op de winter en alle geesten worden nog een laatste keer uit het huis gedreven. Aangezien het een feest der transitie is, is het de tijd om stil te staan bij de cyclus van de natuur en wat je in de winter wil gaan bereiken.



Pompoen cake



Incense/smudge sticks



Geroosterde groenten



Gevulde soep met groenten



Appel-kaneel wafels



Altaar



Pompoen carving



Paddenstoelen strudel



Bisschopswijn



Kruidige chai latte

## **Toestemmingsformulier dataverzameling voor het onderzoek 'Conceptevaluatie'**

Dit onderzoek maakt deel uit van een afstudeerproject met als thema seizoensproducten. Dit specifieke onderzoek gaat over de evaluatie van de interactie tussen gebruikers en het ontworpen concept door het testen van een prototype. Het project maakt onderdeel uit van de master Design for Interaction aan de Technische Universiteit Delft.

De deelnemer zal een scenario doorlopen, waarbij die gevraagd wordt om hardop te denken. Er zullen verschillende materialen worden laten zien, die de deelnemer op eigen tempo kan doorlezen en kan bekijken. Vervolgens zullen over de materialen vragen gesteld worden. De antwoorden en input worden geanalyseerd om vervolgens het concept te kunnen verbeteren.

Er zullen persoonlijke gegevens worden verzameld; naam en leeftijd. Verder zijn foto- en geluidsmateriaal onderdeel van de verzamelde resultaten. Deze worden enkel gebruikt voor het analyseren van de data en zullen alleen geanonimiseerd (onherkenbaar) worden gebruikt binnen het project als communicatiemateriaal met betrokken partijen (coaches, presentaties en verslaglegging). Persoonlijke gegevens zullen nooit zonder toestemming worden gepubliceerd.

De verzamelde data wordt gedurende het project bewaard (tot eind september 2021). In verslag en presentatiemateriaal worden geanonimiseerde resultaten vastgelegd. Deze worden gearhiveerd in de TU Delft Education Repository.

De deelnemer heeft het recht gedurende het onderzoek op ieder moment met het onderzoek te stoppen, zonder daarvoor reden te hoeven geven. Bij vragen, opmerkingen of klachten over dit formulier of gedurende het onderzoek kan de deelnemer contact zoeken met Tess van den Berg

0620822970  
Tessvandenbergh@msn.com

Graag de volgende vragen beantwoorden door het relevante vakje aan te kruisen

Ik heb de vragen op de vorige pagina gelezen en begrepen. Eventuele onduidelijkheden of vragen die ik had zijn beantwoordt naar tevredenheid  Ja  Nee

Ik doe vrijwillig mee aan het onderzoek en ben ervan op de hoogte dat ik het recht heb om vragen niet te beantwoorden als ik dat niet wil.  Ja  Nee

Ik begrijp dat ik op elk moment mijn deelname in dit onderzoek stop kan zetten, zonder daarvoor een reden te hoeven geven.  Ja  Nee

Ik begrijp en stem ermee in dat de volgende onderdelen deel uitmaken van het onderzoek en dat daarvoor data wordt verzameld in de vorm van:  Ja  Nee

- De door mij gegeven antwoorden
- Audio opnames die gemaakt worden tijdens het interview. Deze worden gebruikt voor analyse en communicatie binnen het onderzoek en zullen alleen gedeeld worden met betrokken partijen en in presentaties, coaching en verslaglegging.
- De door de onderzoeker gemaakte aantekeningen tijdens het interview

Ik begrijp dat persoonlijke informatie over mijn identiteit (naam, leeftijd, adresgegevens, e-mailadres en/of telefoonnummer) niet buiten de betrokken partijen zal worden gedeeld.  Ja  Nee

Ik geef toestemming om mijn antwoorden anoniem te citeren in verslaglegging en presentaties  Ja  Nee

---

Naam deelnemer

---

Handtekening

---

Datum

---

Naam onderzoeker

---

Handtekening

---

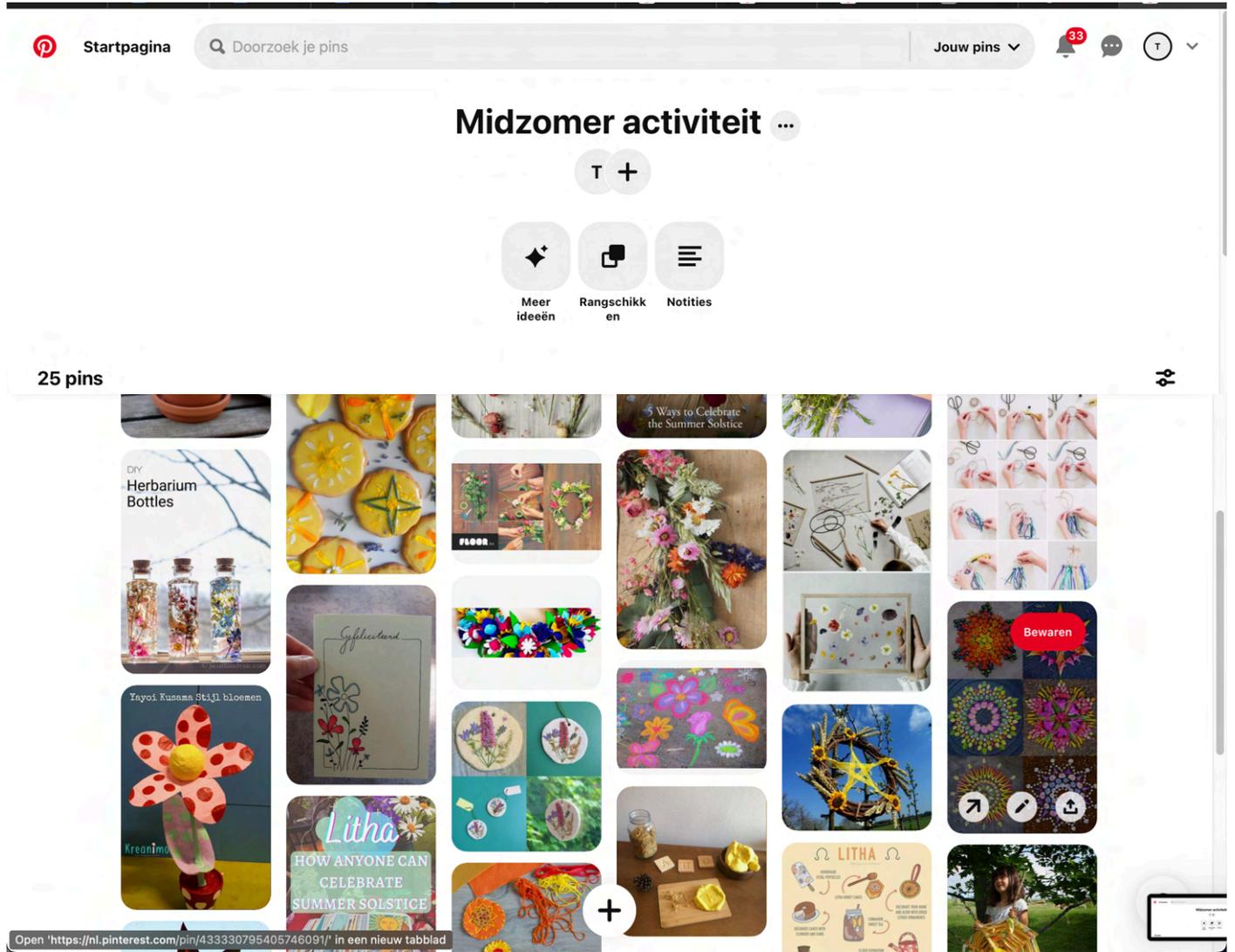
Datum

## Evaluation guide



# 6. Evaluation concept midsummer celebration

## Materials



# Midzomer eten ...

T +



Meer ideeën

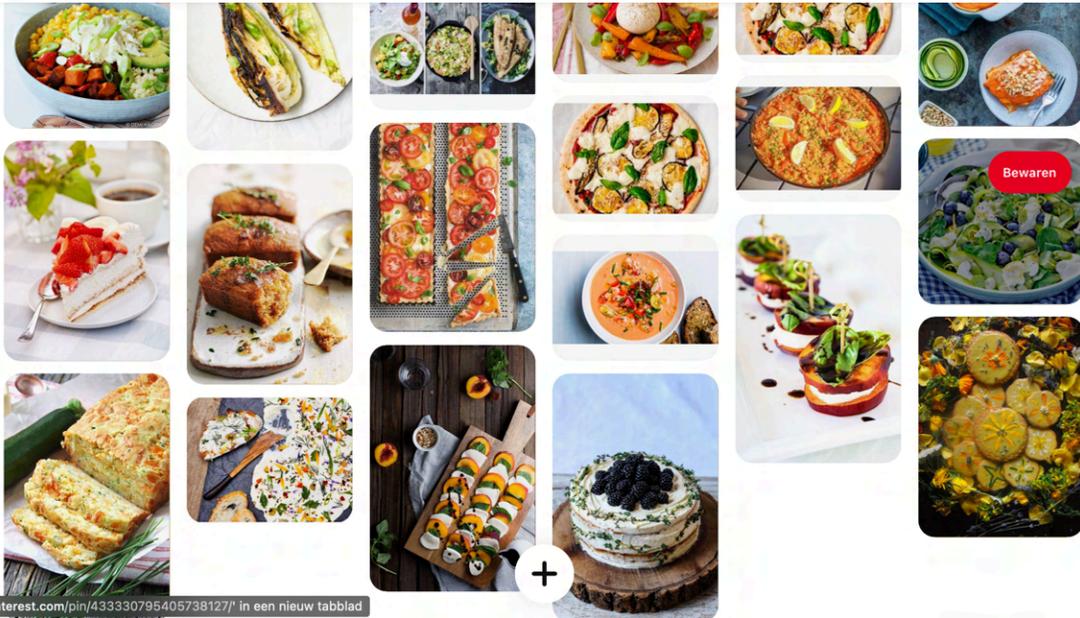


Rangschikken



Notities

25 pins



Open '<https://nl.pinterest.com/pin/433330795405738127/>' in een nieuw tabblad





# Midzomer drankjes ...

T +



Meer ideeën



Rangschikken



Notities

25 pins  
25 pins



Open 'https://nl.pinterest.com/pin/433330795405746069/' in een nieuw tabblad

Midsummer story



## **Toestemmingsformulier dataverzameling voor het onderzoek 'Evaluatie Midzomer viering'**

Dit onderzoek maakt deel uit van een afstudeerproject met als thema seizoensproducten. Dit specifieke onderzoek gaat over de evaluatie van de interactie tussen gebruikers en het ontworpen concept door het testen van een prototype. Het project maakt onderdeel uit van de master Design for Interaction aan de Technische Universiteit Delft.

Er zal een scenario aan de deelnemer gepresenteerd worden, waarna die een pakketje ontvangt. Hiermee kan de deelnemer zelfstandig aan de slag. De deelnemer kan op elk gewenst moment hulp vragen aan Tess van den Berg. Meerdere deelnemers bereiden dingen voor volgens dit pakketje, waarna zij gezamenlijk de voorbereidingen samen zullen brengen tijdens een etentje. Gedurende dit etentje zal de onderzoeker, Tess van den Berg, vragen stellen over de materialen en voorbereidingen. Aan het eind van de avond zal er een groepsdiscussie plaatsvinden naar aanleiding van een aantal interviewvragen.

Er zullen persoonlijke gegevens worden verzameld; naam en leeftijd. Verder zijn foto- en geluidsmateriaal onderdeel van de verzamelde resultaten. Deze worden enkel gebruikt voor het analyseren van de data en zullen alleen geanonimiseerd (onherkenbaar) worden gebruikt binnen het project als communicatiemateriaal met betrokken partijen (coaches, presentaties en verslaglegging). Persoonlijke gegevens zullen nooit zonder toestemming worden gepubliceerd.

De verzamelde data wordt gedurende het project bewaard (tot eind september 2021). In verslag en presentatiemateriaal worden geanonimiseerde resultaten vastgelegd. Deze worden gearchiveerd in de TU Delft Education Repository.

De deelnemer heeft het recht gedurende het onderzoek op ieder moment met het onderzoek te stoppen, zonder daarvoor reden te hoeven geven. Bij vragen, opmerkingen of klachten over dit formulier of gedurende het onderzoek kan de deelnemer contact zoeken met Tess van den Berg

0620822970  
Tessvandenber@msn.com

Graag de volgende vragen beantwoorden door het relevante vakje aan te kruisen

Ik heb de vragen op de vorige pagina gelezen en begrepen. Eventuele onduidelijkheden of vragen die ik had zijn beantwoordt naar tevredenheid  Ja  Nee

Ik doe vrijwillig mee aan het onderzoek en ben ervan op de hoogte dat ik het recht heb om vragen niet te beantwoorden als ik dat niet wil.  Ja  Nee

Ik begrijp dat ik op elk moment mijn deelname in dit onderzoek stop kan zetten, zonder daarvoor een reden te hoeven geven.  Ja  Nee

Ik begrijp en stem ermee in dat de volgende onderdelen deel uitmaken van het onderzoek en dat daarvoor data wordt verzameld in de vorm van:  Ja  Nee

- De door mij gegeven antwoorden
- Foto- en audio opnames die gemaakt worden tijdens het interview. Deze worden gebruikt voor analyse en communicatie binnen het onderzoek en zullen alleen gedeeld worden met betrokken partijen en in presentaties, coaching en verslaglegging.
- De door de onderzoeker gemaakte aantekeningen tijdens het interview

Ik begrijp dat persoonlijke informatie over mijn identiteit (naam, leeftijd, adresgegevens, e-mailadres en/of telefoonnummer) niet buiten de betrokken partijen zal worden gedeeld.  Ja  Nee

Ik geef toestemming om mijn antwoorden anoniem te citeren in verslaglegging en presentaties  Ja  Nee

---

Naam deelnemer

---

Handtekening

---

Datum

---

Naam onderzoeker

---

Handtekening

---

Datum

## Evaluation guide



## 7. Project Brief

DESIGN  
FOR our  
future



# IDE Master Graduation

## Project team, Procedural checks and personal Project brief

This document contains the agreements made between student and supervisory team about the student's IDE Master Graduation Project. This document can also include the involvement of an external organisation, however, it does not cover any legal employment relationship that the student and the client (might) agree upon. Next to that, this document facilitates the required procedural checks. In this document:

- The student defines the team, what he/she is going to do/deliver and how that will come about.
- SSC E&SA (Shared Service Center, Education & Student Affairs) reports on the student's registration and study progress.
- IDE's Board of Examiners confirms if the student is allowed to start the Graduation Project.

**! USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT**

Download again and reopen in case you tried other software, such as Preview (Mac) or a webbrowser.

### STUDENT DATA & MASTER PROGRAMME

Save this form according the format "IDE Master Graduation Project Brief\_familyname\_firstname\_studentnumber\_dd-mm-yyyy".

Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1 !



family name	<u>Van den Berg</u>	Your master programme (only select the options that apply to you):
initials	<u>T</u> given name <u>Tess</u>	IDE master(s): <input type="radio"/> IPD <input checked="" type="radio"/> Dfl <input type="radio"/> SPD
student number	<u>4385683</u>	2 <sup>nd</sup> non-IDE master: _____
street & no.	_____	individual programme: _____ (give date of approval)
zipcode & city	_____	honours programme: <input type="radio"/> Honours Programme Master
country	_____	specialisation / annotation: <input type="radio"/> Medisign
phone	_____	<input type="radio"/> Tech. in Sustainable Design
email	_____	<input type="radio"/> Entrepreneurship

### SUPERVISORY TEAM \*\*

Fill in the required data for the supervisory team members. Please check the instructions on the right !

** chair	<u>Rick Schifferstein</u>	dept. / section: <u>HCD-DA</u>
** mentor	<u>Dicky Brand</u>	dept. / section: <u>HCD-DA</u>
2 <sup>nd</sup> mentor	_____	
organisation:	_____	
city:	_____	country: _____
comments (optional)	Rick Schifferstein has a lot of knowledge about the food & consumption aspect of my project and Dicky has more insights on aesthetics the overall process of capturing something intuitive and translate it into a design.	

Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v..



Second mentor only applies in case the assignment is hosted by an external organisation.



Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.

**Procedural Checks** - IDE Master Graduation

**APPROVAL PROJECT BRIEF**

To be filled in by the chair of the supervisory team.

chair Rick Schifferstein date - - signature \_\_\_\_\_

**CHECK STUDY PROGRESS**

To be filled in by the SSC E&SA (Shared Service Center, Education & Student Affairs), after approval of the project brief by the Chair. The study progress will be checked for a 2nd time just before the green light meeting.

Master electives no. of EC accumulated in total: \_\_\_\_\_ EC

Of which, taking the conditional requirements into account, can be part of the exam programme \_\_\_\_\_ EC

List of electives obtained before the third semester without approval of the BoE

YES all 1<sup>st</sup> year master courses passed

NO missing 1<sup>st</sup> year master courses are:

name \_\_\_\_\_ date - - signature \_\_\_\_\_

**FORMAL APPROVAL GRADUATION PROJECT**

To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked \*\*. Next, please assess, (dis)approve and sign this Project Brief, by using the criteria below.

- Does the project fit within the (MSc)-programme of the student (taking into account, if described, the activities done next to the obligatory MSc specific courses)?
- Is the level of the project challenging enough for a MSc IDE graduating student?
- Is the project expected to be doable within 100 working days/20 weeks ?
- Does the composition of the supervisory team comply with the regulations and fit the assignment ?

Content:  APPROVED  NOT APPROVED

Procedure:  APPROVED  NOT APPROVED

comments

name \_\_\_\_\_ date - - signature \_\_\_\_\_

Connecting with natural seasons to stimulate seasonal food consumption project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date 29 - 03 - 2021 18 - 11 - 2021 end date

**INTRODUCTION \*\***  
Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

A result of modern society is that everything has to be quick, convenient and cheap, also with food. We are used to an overwhelming offer of products in the supermarkets all year round. This is also true for foods that were initially seasonal bound. Technology and import make it possible to enjoy them all year round. The consumer benefits from it by being able to enjoy every food they wish for all year round. This maximises freedom and opportunities for cooking + consuming and we always have access to a large range of nutrients.

However, the technologies and strategies that enable this have a negative impact on the environment and are not always beneficial for farmers (Gussow, 1999). They surrender to the system of supermarkets to stay financially healthy (Autoriteit Consument & Markt, 2019). Claims are made by scientists that eating seasonally offers a more diverse diet over a whole year and the nutrition values would be better when a vegetable is naturally 'in season' (Trotter, 2013). Another argument for eating seasonal could be that by limiting the choice and creating boundaries, we can stimulate creativity within the consumer (Caneel, 2009; McCabe & Maleyft, 2015). The people that already choose to buy from local food initiatives are often more environmentally aware (Wilkins 1996). It is important to mention that buying seasonal products often means buying local.

All arguments mentioned above that are pro-seasonality have a scientific fundament, but I feel one argument for eating seasonal is overlooked. Being that it reflects our relationship with nature. We lost touch with the food we consume and how it grows, therefore with nature itself. Food could be the key to restore this relationship and reach an important audience: people who aren't intrinsically motivated to think about where their food comes from. As eating seasonal is not more convenient or cheaper (yet) than buying in a supermarket, an intrinsic need should be fuelled. To illustrate this: everyone has a connection with nature and food. And combined they make that we associate Dutch stamppot with winter and see salads more as a summer dish. I want to define this relationship and connection that we have with nature and specifically the seasons. This entails an intrinsic motivation is more abstract and harder to define as it is about an intuitive and emotional connection that might not always be reflected in our behaviour. I want to trigger this motivation to eat seasonal by designing an experience around seasonal food, hoping to get people to be more in touch with their food.

This inspired me to use the Social practice theory specifically applied to the theme of food by Olstad & Kirpatrick in 2021. They argue that targeting behaviour by either educating or just motivating a different behaviour is not always the most effective way as it implies that all the choices an individual makes are rational and come down to free will. Therefore a 'right or wrong' situation occurs. Instead, this practice theory suggests to look at the bigger picture and look at other factors around a person that influence behaviour (Image 1) Instead of targeting behavioural choices, you create a supportive system around the person that lead to different choices. As it is clear that consumption patterns are very hard to change, this approach is very promising.

Shove et al. (bron) determines that there is a balance of three factors when a so-called practice is formed: Meanings, materials and competencies. A practice can become a habit and the connection between elements make practices evolve or disappear (Image 2). The elements around the person therefore can be designed to make a change. I will focus on creating a strategy to link food to nature/seasonality and thereby create a new link within the framework of the three factors of the social practice theory. This strategy will be illustrated by a design that aims to stimulate a change in the consumption pattern as a result of the new balance between the elements.

[space available for images / figures on next page](#)

Personal Project Brief - IDE Master Graduation

introduction (continued): space for images

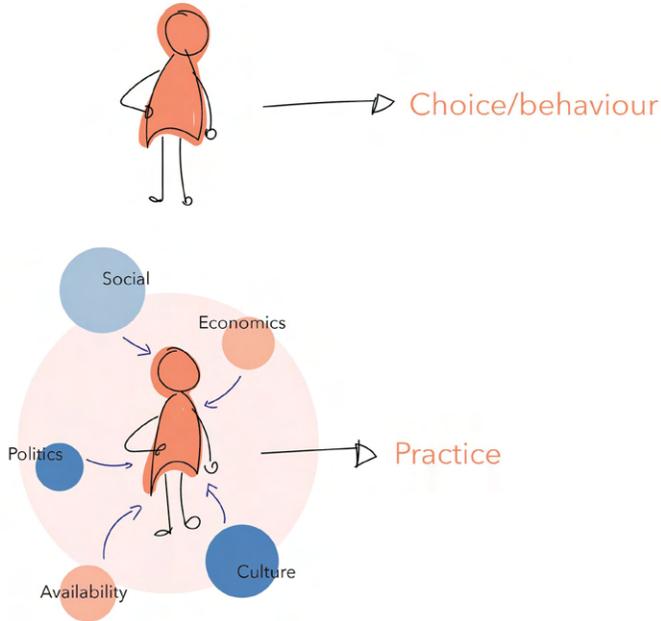


image / figure 1: Seeing a person as active choice maker vs. as performer of a practice (Olstad & Kirkpatrick, 2021)

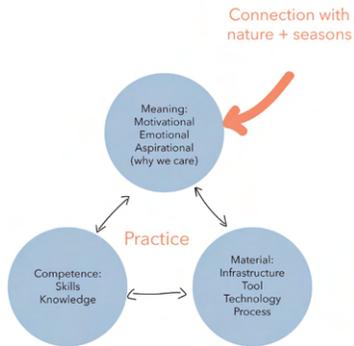


image / figure 2: Elements that form a practice together (Shove et al., 2012)

**PROBLEM DEFINITION \*\***

Limit and define the scope and solution space of your project to one that is manageable within one Master Graduation Project of 30 EC (= 20 full time weeks or 100 working days) and clearly indicate what issue(s) should be addressed in this project.

Main part of my graduation will be researching how I can define the need to (re)connect with nature. By using the practice theory I will analyse the theme from different angles to get an overview of the complex system around seasonality and consumption. With this knowledge I will look for opportunities to strengthen the relationship with nature in relation to seasonal food. As for my research, I will keep the three factors (meaning, material and competence) in mind when designing and find out where the biggest opportunity is.

For my research I'll focus on the emotive and intuitive relationship that we have with nature and specifically the seasons and how that relates to our current consumption pattern. I will create a vision that shows the needs and opportunities for a specific target group. This vision will translate into a strategy that will be supported by a design that illustrates and validates my vision about seasonality. This should fit the complexity of the situation as found in the analysis. The design should provide an experience that stimulates the consumption of seasonal products.

**ASSIGNMENT \*\***

State in 2 or 3 sentences what you are going to research, design, create and / or generate, that will solve (part of) the issue(s) pointed out in "problem definition". Then illustrate this assignment by indicating what kind of solution you expect and / or aim to deliver, for instance: a product, a product-service combination, a strategy illustrated through product or product-service combination ideas, ... . In case of a Specialisation and/or Annotation, make sure the assignment reflects this/these.

I will research the consumer's need to reconnect with nature and the food that we consume. The outcome of this research will serve as the starting point to work out a design that demonstrates a strategy to get people to engage with consuming seasonal products.

I will perform research through literature, the use of probes, interviews and brainstorm sessions. At the end of the research I will have a vision and a framework that combines all the different aspects to be taken into account considering our relation with nature. Creating this vision will be a large part of my graduation. It will define my approach on how to stimulate the idea of seasonality. As it is quite abstract the practical translation is needed to show how a strategy could work based on this vision. This strategy will be demonstrated and validated through a design. Based on my research I will decide what kind of design is most effective or valuable to deliver. It will depend on the needs of my target group that I find in my analysis. For instance, if the biggest opportunity is to provide a new ritual around food, a user product might be best suitable. But if I'll design for people to develop new skills, it might be a product-service combination.



### MOTIVATION AND PERSONAL AMBITIONS

Explain why you set up this project, what competences you want to prove and learn. For example: acquired competences from your MSc programme, the elective semester, extra-curricular activities (etc.) and point out the competences you have yet developed. Optionally, describe which personal learning ambitions you explicitly want to address in this project, on top of the learning objectives of the Graduation Project, such as: in depth knowledge a on specific subject, broadening your competences or experimenting with a specific tool and/or methodology, ... . Stick to no more than five ambitions.

This project has quite some abstraction in it, and I think that is a perfect way to show my Dfl knowledge on combining different theories with emotions and experiences that consumers have around the topic of food and nature. I really want to dive into the relationship and feelings that we have with nature and turn it into something more concrete. I like to explore on an abstract level and then translate it into something that is feasible and realistic. I'm excited to design from new approach within the topic of seasonality.

I've always been very interested in sustainability and how awareness among consumers about their own choices can be enhanced. My personal opinion is that creating a connection with nature to some point is very important to fight the climate change problem and doing this through food is a very accessible way I think. I am excited to learn about how people currently experience their relationship with nature and to define the intuitive factor within seasonality. I did quite some interviews within my MSc program and learned a lot about how emotions and behaviour go hand in hand. I hope to be able to show these knowledge and skills in constructing a detailed profile of the qualities and needs that my design needs to fulfil. I like to make it a positive experience, but that can be done in a different ways. I'd like to play with finding the most effective form within this theme.

What my other goals concern, I'm very interested to work with people within this field (to share knowledge, do interviews and learn from them) and I think it's a good challenge for me to reach out to them in a professional way. In my MSc courses it was often the case that I ended up interviewing friends or family and I like to do it differently this time.

When making the translation from the vision that I created to a case to illustrate the effect, I like to involve my target group from the beginning. I really want to test ideas quickly by constantly checking the reactions it evokes. This way I can test whether I reach the exact effect I want, or whether I still have to play more with nuances.

### FINAL COMMENTS

In case your project brief needs final comments, please add any information you think is relevant.