

# THE FESTIVAL FOOD EXPERIENCE

Recreating the festival food experience  
within Museum het Prinsenhof's  
Mojo Backstage Exhibition





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# EXECUTIVE SUMMARY

In the Spring of 2019, Museum het Prinsenhof Delft will present the Mojo Backstage exhibition, celebrating the 50th birthday of Mojo Concerts. In this exhibition, the visitor will learn about the developments Mojo has brought to the world of music, and experience what it is like to be at a festival. Over the years, festival food has become an increasingly important part of this experience. This thesis describes the process of designing an installation that lets the exhibition visitor experience the past and present of festival food.

To obtain a thorough understanding of the context of the to be designed installation, different topics are researched. The company starring the exhibition is studied, and through talking to the museum's stakeholders a better understanding of the exhibition and its intended visitors is gained. By combining literature with user interview insights, the different aspects that make up the festival (food) experience are identified, resulting in a festival food journey. Also, multisensory mindmaps are used as a way to gain valuable insights about the festival food experience, resulting in an overview of the various ways visitor's senses are stimulated throughout each of the journey's steps. Finally, a list of the 7 most important developments in festival food is compiled through online research and interviewing festival visitors and food stall employees.

Based on the analysis phase insights, a design brief outlining the scope of the of the design is constructed including the design goal ('I want Mojo Backstage visitors to explore (and re-live) the changes in Mojo's festival food over the last 50 years, and be excited to experience the current festival food journey in a multisensory way.'). Also, the proposed interaction qualities (explorative, exciting & authentic) are described, concluding with a list of evaluation points.

Utilizing various ideation methods, several concept directions are developed. By evaluating these through talking to the museum stakeholders and the intended target group, doing imaginary walkthroughs through the eyes of the different personas and testing them on the proposed interaction qualities and evaluation points, one concept direction is chosen to further develop.

The design proposal utilizes a large printed festival floor, on which 7 piles of trash are displayed as a medium to convey the story of the previously identified developments in festival food. On the festival floor, several objects are placed to recreate the festival ambience. Also, speakers are placed throughout the exhibit playing a composed festival soundscape. At the high-peak tent food stall, the visitor can exchange their Mojo Backstage Coin (which they received when buying their museum ticket) for a Frietzak Vol Festival Voedsel: a bag holding several foods that represent today's festival food offer, with an informative text printed on its inside.

The concept is then assessed by performing several prototype user tests and an additional evaluation through the eyes of all personas. Also, feedback is gained from the stakeholders and the concept is tested against the evaluation points. Afterwards, several of the gained insights are used for a final iteration of the exhibit, and recommendations for further development steps are presented.

Although the proposed concept needs further refinement before it can be placed in the exhibition, this project proves that several of its components are able to let the visitor experience the past and present of festival food.

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# 1. PROCESS OVERVIEW

This thesis describes the design process of the Festival Food installation within Museum het Prinsenhof's Mojo Backstage exhibition: a graduation project, part of TU Delft's Design for Interaction master.

First, a project introduction is given, describing the context of the project, the involved stakeholders, the problem definition and the assignment that was set up.

Then, the assignment is broken down into several research topics. These topics will be presented through discussing the corresponding research questions, the used methods, the found results and the final conclusions.

Based on the findings from the analysis phase, a design brief was set up, describing the scope of the to be developed design.

Using the design brief as a guiding document and using all insights gained, different ideation methods were utilized to come up with several concept

ch.2  
**Project introduction**

**Understand:**  
Initial research, exploring the context

ch.3  
**Analysis**

**Understand:**  
Initial research, exploring the context

ch.4  
**Design brief**

**Define:**  
Converging towards design brief outlining goals & requirements

ch.5  
**Ideation**

**Explore:**  
Using input from analysis to generate ideas

ch.6  
**Concept directions**

**Choose:**  
Evaluate concepts and decide on direction to further develop.



directions. By using different evaluation methods one concept direction was chosen.

This direction was then further developed and detailed into a design that was then prototyped and tested with target users. After analyzing these results and drawing conclusions, a final design iteration was done.

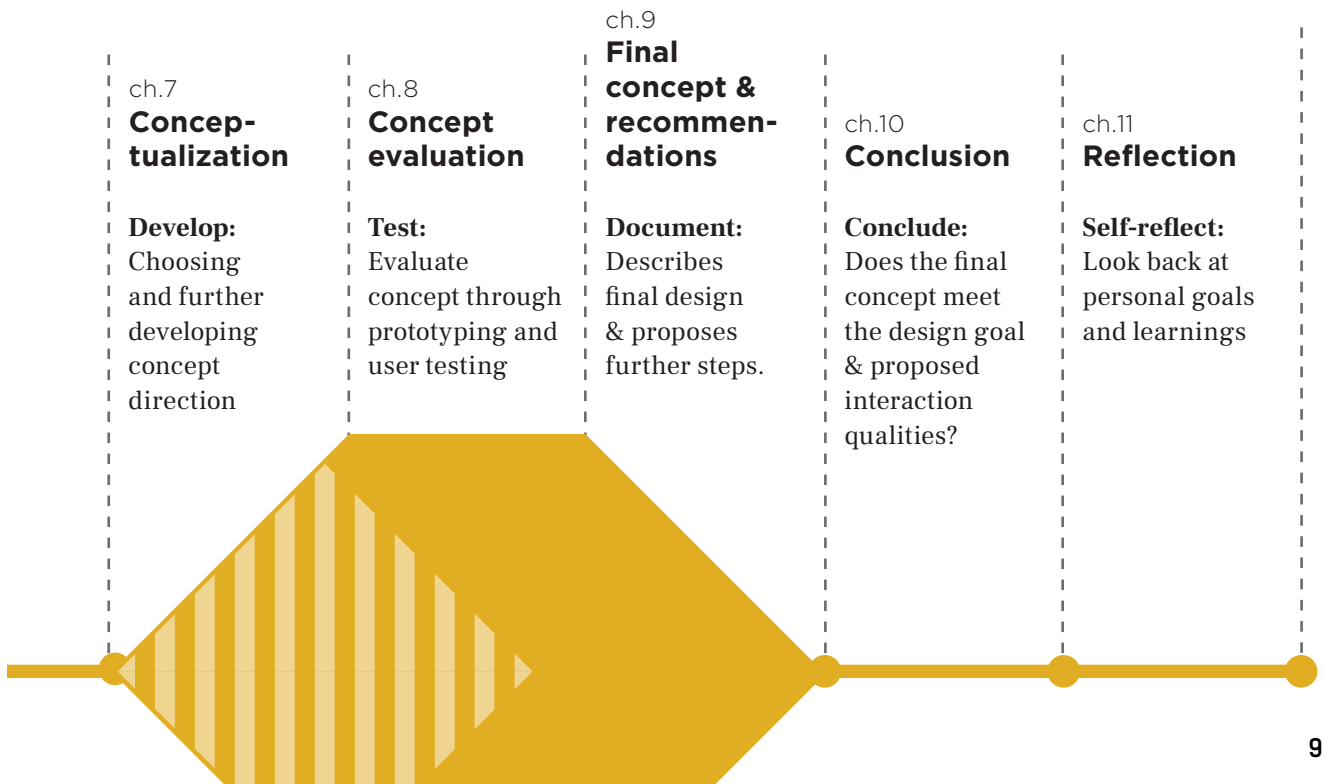
The final concept is presented, accompanied by different recommendations: steps that can be taken in order to further develop the installation to fit the final exhibition.

Then, a final conclusion describes to what extent the concept meets the setup design goal and proposed interaction qualities.

The thesis concludes with a reflection: looking back at the personal goals defined in the project brief and describing other learnings from this project.

Underneath, a visualization of the described process steps is given (figure 1.1)

Figure 1.1.  
**Process  
visualization**



## 2. PROJECT INTRODUCTION

Seeing your idols live, singing and dancing along with the masses, camping in the mud and partying with your friends and strangers: no activity causes such an euphoric feeling as a music event. If you've ever been to such an event in the Netherlands, you have most certainly dealt with Mojo.

In the spring of 2019, Museum het Prinsenhof Delft will present the 'Mojo backstage' exhibition, celebrating the 50th birthday of Mojo Concerts. For once, Mojo will get its own stage to perform on, instead of providing one. Through showcasing the many innovations Mojo has brought to the music industry, the visitors will get a glimpse behind the screens of Netherland's biggest music promoter and experience the sensation of a large scale music event: especially festivals.

For the visitor to experience what it's like to visit an actual festival, all major aspects that contribute to the experience of such an event will be represented within the exhibition. From getting to the festival terrain, to the notorious campings, from festival tents and barriers to festival food (Vliet, Bosch, Brussee, Boer, Rovers & Nus, 2012).

The last subject of the list is where I come in: festival food. Over the past 50 years the concept of festival food has changed completely: from fatty fast foods only, to a wide variety of culinary delights. Museum het Prinsenhof has asked me to design an installation that will showcase this transformation.

Based on the conversations with the different stakeholders and coaches, the following assignment description was initially formulated as a starting point for the project:

*Develop an installation that lets the exhibition visitor experience the past, present and future of festival food.*

- project brief assignment



Figure 2.1  
Entrance  
Museum het  
Prinsenhof



Figure 2.2  
Lowlands  
Food stall 2013

## 3. ANALYSIS

To get a good grip on the context of the to be designed installation, different topics were studied in the initial analysis phase.

First of all, research was done on the company starring in the exhibition: Mojo Concerts, to get a grasp on the type of company Mojo is.

Then, through talking to different stakeholders a better understanding of the Mojo Backstage exhibition plans were gained. What is the story of the exhibition? And how should the visitor feel while walking through the museum? These kind of questions were answered in order to be able to design an installation that fits well within the exhibition and that appeals to the visitor.

Next, literature research was combined with results from multiple interviews in order to better understand the aspects that make up a festival. These interviews also provided useful insights in what Festival Food means to festival visitors.

The insights gained from researching the topics listed above served as input for the design brief (CH 4).

Finally, several museums and events were visited. The obtained insights will serve as inspirational input for the ideation phase.



*As part of the analysis phase, many (food) festivals such as Down the Rabbit hole and Rollende Keukens were visited to experience festival food firsthand. As a designer, emerging yourself in the context provides valuable insights that can be applied to the design during a later stage of the process.*

## 3.1 What is Mojo?

**By talking to Ide Koffeman (Festival director Down the Rabbit Hole) and doing further online research, a good understanding of Mojo Concerts was gained. It is a company many people have heard about, but only few realise the breadth of the spectrum of events they organise, and the lasting impact that they have had on the world of music over the past 50 years.**

Mojo is the biggest and most well-known concert organiser of the Netherlands. From the Red Hot Chili Peppers and Madonna, to U2 and Robbie Williams. From the 'North Sea Jazz Festival' to 'A Campingflight to Lowlands Paradise'. From the Amsterdam Arena tot 013 in Tilburg. Almost everyone has had an unforgettable evening thanks to Mojo.

*“Ik noem ons altijd maar de haven van Rotterdam voor de muziek. Alle muziek in Nederland gaat via ons.”*

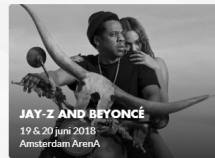
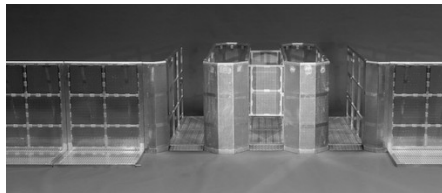
- Ide Koffeman, Mojo

Mojo organises between 120 and 150 concerts a year with a total of over 1.2 million visitors. Mojo started in 1970 with Kralingen, the first big popfestival in the Netherlands. This European 'Woodstock' had 130.000 visitors in just 3 days. Afterwards, Mojo was responsible for different first milestones in the Dutch (pop)history; booking Bob Dylan in the Kuip for the first Dutch stadium concert. From 1993 onwards Mojo organises the Lowlandsfestival, a 'campingflight' with a unique mix of rock, dance, theater, film and entertainment ('Wij zijn Mojo', 2018).

For 50 years, Mojo has been organising a broad range of concerts and festivals like 5 Days Off, Two Sevens Splash and Fields of Rock. Mojo follows the newest developments in the world of music and stays innovative, from the programming to public facilities.

Mojo concerts is part of Live Nation, an American company that focuses on live entertainment. Live nation organises 33.000 events on a yearly basis, and produces several tours for worldstars like Madonna, The Rolling Stones and

# MOJO



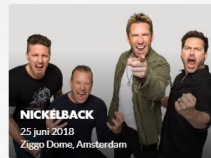
**JAY-Z AND BEYONCÉ**  
19 & 20 juni 2018  
Amsterdam ArenA



**PARKPOP DEN HAAG**  
**PARKPOP WEEKEND**  
22, 23 & 24 juni  
Binnenstad en Zuiderpark, Den Haag



**LENNY KRAVITZ**  
24 juni 2018  
Ziggo Dome, Amsterdam



**NICKELBACK**  
25 juni 2018  
Ziggo Dome, Amsterdam



**SANTANA**  
26 juni 2018  
Ziggo Dome, Amsterdam



**LIMP BIZKIT**  
26 juni 2018  
AFAS Live, Amsterdam



**QUEEN + ADAM LAMBERT**  
27 juni 2018  
Rotterdam Ahoy



**NINE INCH NAILS**  
27 juni 2018  
AFAS Live, Amsterdam



**ED SHEERAN**  
28 & 29 juni 2018  
Amsterdam ArenA, Amsterdam



**DOWN THE RABBIT HOLE**  
29 juni t/m 1 juli 2018  
Groene Heuvels, Beuningen

Figure 3.1.  
**Mojo's founders  
& a selection of  
what they do**

## 3.2 What is Mojo Backstage?

**In order to be able to design an installation that fits well within and contributes to the exhibition, research was done on the exhibition plan. Also, an overview is made of the different rooms the visitor goes through on their visit, and the hall in which the Festival Food installation will be presented is considered. Besides this, the visual style of the exhibition is analysed to be able to apply elements of it into the installation. Finally, the different target groups are investigated and are presented in the form of different personas.**

### The exhibition plan

From talking to the different stakeholders involved in the setting up of the Mojo Backstage exhibition and through studying the different sponsor documents that were set up, a good understanding of the overall exhibition plan was gained.

From the 12th of April 2019 until september, Museum het Prinsenhof will host the 'Mojo Backstage' exhibition. This exhibition will zoom in on the innovations that Mojo has brought into the music business over the past 50 years by letting the visitor (re)live the true festival experience. It will showcase the many different types of projects Mojo has done over the years. According to exhibition curator Marga Schoemaker and designer Peter ten Bos, the visitor should leave the exhibition thinking: 'Wow, I didn't know Mojo did all this!'

### Walkthrough of the exhibition

Just like on a festival, there is not one clear route the visitor is supposed to take. The visitor is able to choose their own path, passing by the events/exhibits they want to see. However, there is a clear beginning to the Mojo Backstage exhibition (number 1 in figure 2.2). On the next pages, a description is given of the rooms one passes through on one of the possible routes to give an idea of the overall content of the exhibition. The exact content of each of the rooms is still being developed, and might be changed over the course of the project. The described steps correspond to the numbered rooms in figure 3.2.



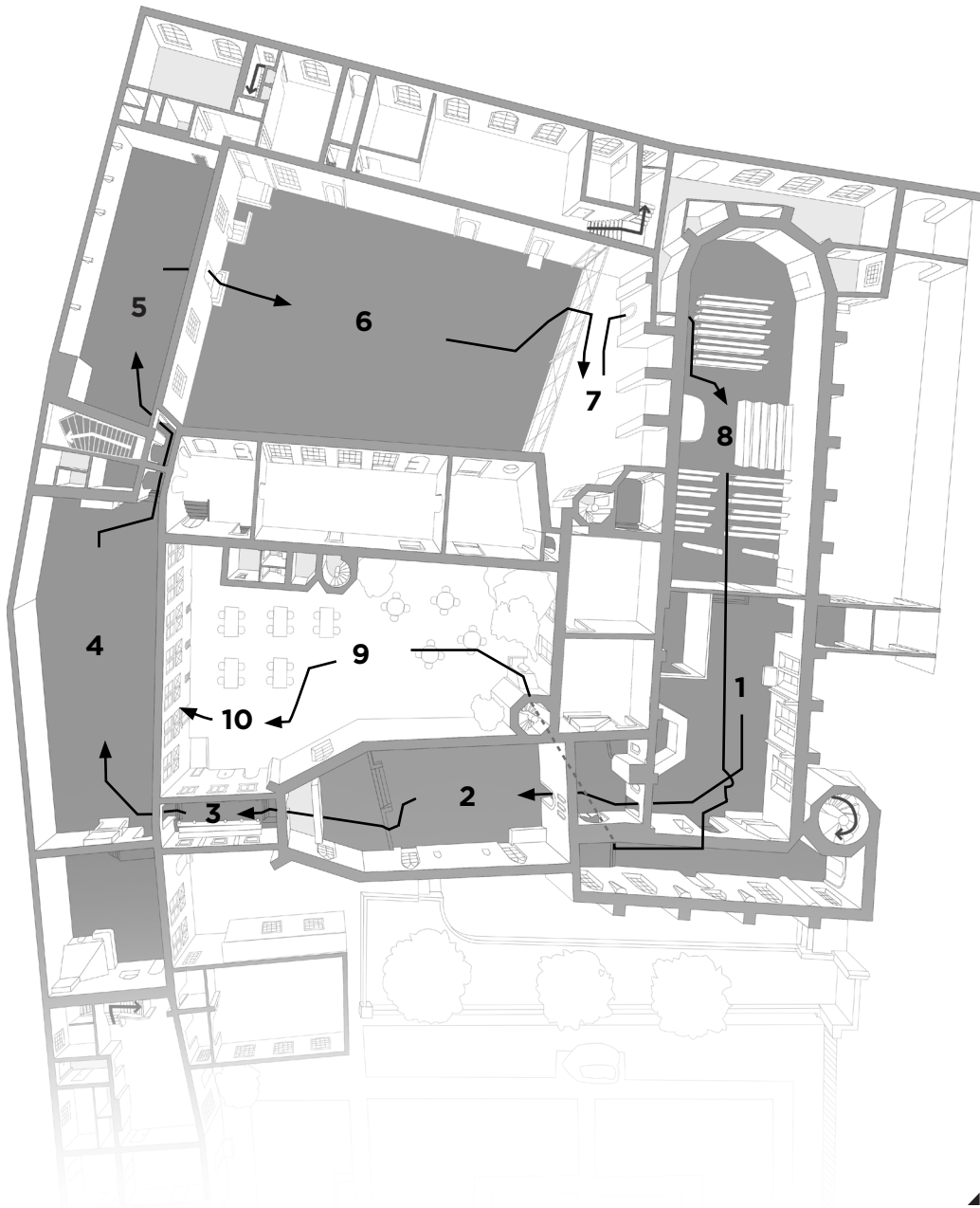
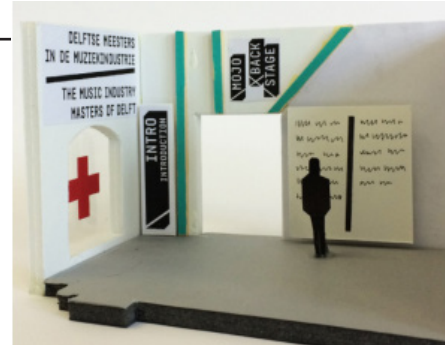


Figure 3.2.  
**Exhibition  
walkthrough**

### 1. The entrance

After walking over the St. Agathaplein -which is full of festival art and other festival attributes-, the visitor enters the museum. After buying your ticket, you are handed a festival wristband to wear.



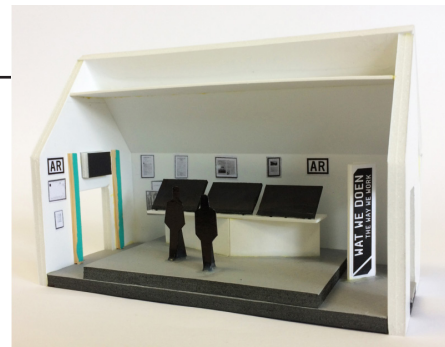
### 2. How it all started

Walking through the small corridor, you enter the Kapittelzaal, which tells the story of Mojo: 'What do they do?' and 'How did they start?' are the central questions in this part of the exhibition.



### 3. Booking an artist, then & now

In the Gedachtengang, the visitor learns how Mojo books their artists, then and now. This all started in the founders -Leon and Berry's-, tiny office, which is rebuilt here. It will also showcase how this is done now: a complicated process involving many parties.



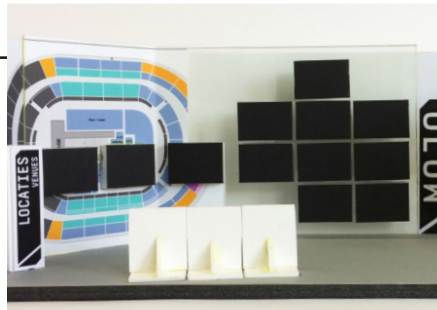
#### 4. Posters throughout the years

In the Historische Zaal, the visitor is presented with a selection of posters of events that Mojo has organised over the past 50 years, showcasing the wide variety of these events and the typical visual style Mojo maintains.



#### 5. Venues: where does it take place?

Het Gastenkwartier tells the story behind the different types of venues Mojo hosts their events in. From the initial Lowlands festival terrain, to the first stadium concerts within the Netherlands.



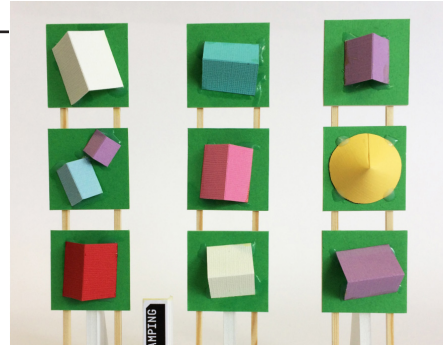
#### 6. Van der Mandelenzaal: Festival Food & karaoke

The van der Mandelenzaal is the hall Prinsenhof has suggested the festival food instalation will be in. It also hosts a karaoke booth where the visitor will be able to sing for a crowd. Besides, there will be a lopunge-area where people can sit and relax for a bit, commonly found on festivals as well.



### 7. Festival campings

Outside, different tents will be placed against the wall to showcase how festival campings have changed over the past half a century.



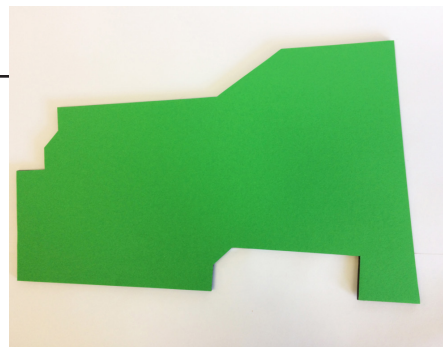
### 8. Festivals for deaf visitors

Within the Waalse kerk, the exhibition visitor will be able to experience how deaf people experience music.



### 9. Cemetery: the dark side of success

The indoor garden is transformed into a cemetery, commemorating all rockstars that have died at a young age: the flipside of the music business.



## 10. Club Mojo

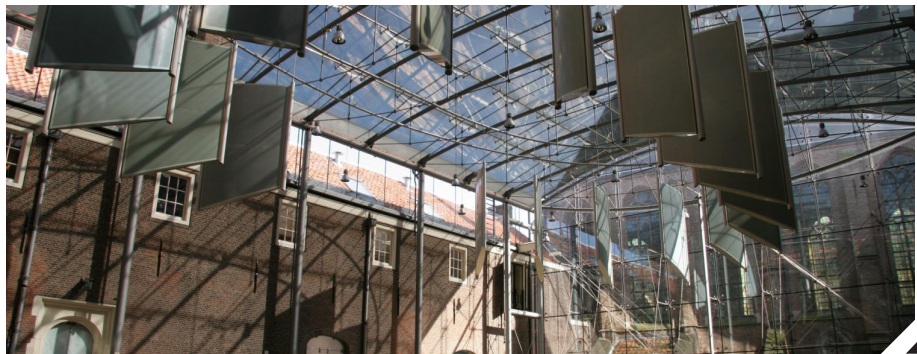
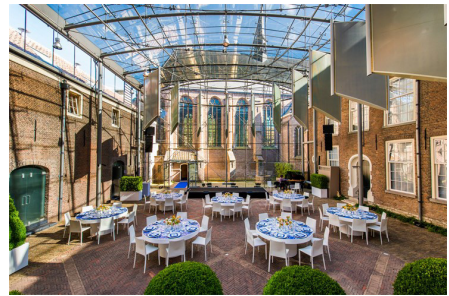
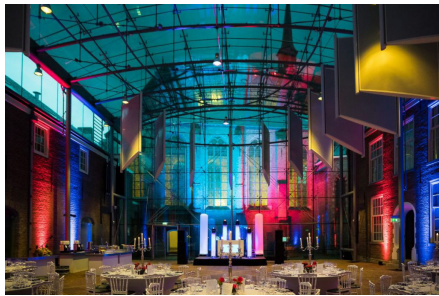
Prinsenhof's basement will be transformed into Club mojo. Here, you will be able to experience typical Mojo-goosebump sensations.



## Van der Mandelenzaal

As mentioned in step 6 of the previous exhibition walkthrough, the stakeholders have proposed that the Festival Food installation will be presented in the van der Mandelenzaal. This however, will not be set as a requirement during the ideation phase. Research shows that the festival food experience does not limit itself to one designated place and time on the festival, but extends itself over the course of the whole festival (CH 3.4). For example, when walking around the festival one might spot food stalls they really like, to which they'd want to go back once they're hungry. That being said, underneath a description of the van der Mandelenzaal is given.

The van der Mandelezaal in the Museum het Prinsenhof (figure 3.3), also known as the 'Glazen zaal', used to be the main square of the museum. Nowadays, it is the museum's biggest indoor space. It is a mix of modern and classical architecture with a beautiful view on the Oude Kerk. The space can be rented for parties, concerts and more, which will also happen during the running time of the Mojo Backstage exhibition. In order to allow this, the to be designed installation should be easily removable or stored away out of sight. Figure 3.4 shows the models of the current ideas, using the Febo wall as a placeholder for the festival food installation.



*Figure 3.3.  
Impression of the van  
der Mandelenzaal on  
various occasions*

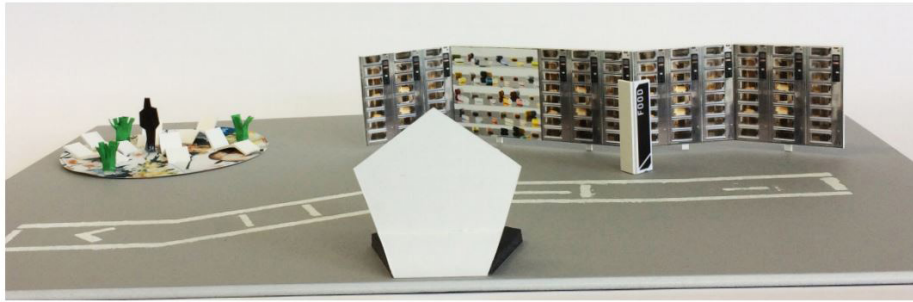


Figure 3.4.  
Scale model initial  
plan van der  
Mandelzaal

## Style of the exhibition

In one of the interviews with Peter ten Bos, he expressed his goal that when going through the exhibition as a visitor, one should be amazed every time they enter a different room. Not only does this enhance the explorative feeling one has when walking around on a festival terrain (CH 3.3), it also tries to express the wide variety of projects Mojo does, which cannot be contained within one style. This is also the reason why the visual elements such as the logo are very minimal and don't use any pictorial elements (figure 3.5); simply because it won't do any justice to the broad scala of Mojo's projects otherwise. The black and white color theme comes from the well-known early posters Mojo used to promote their events, as shown in figure 3.6.

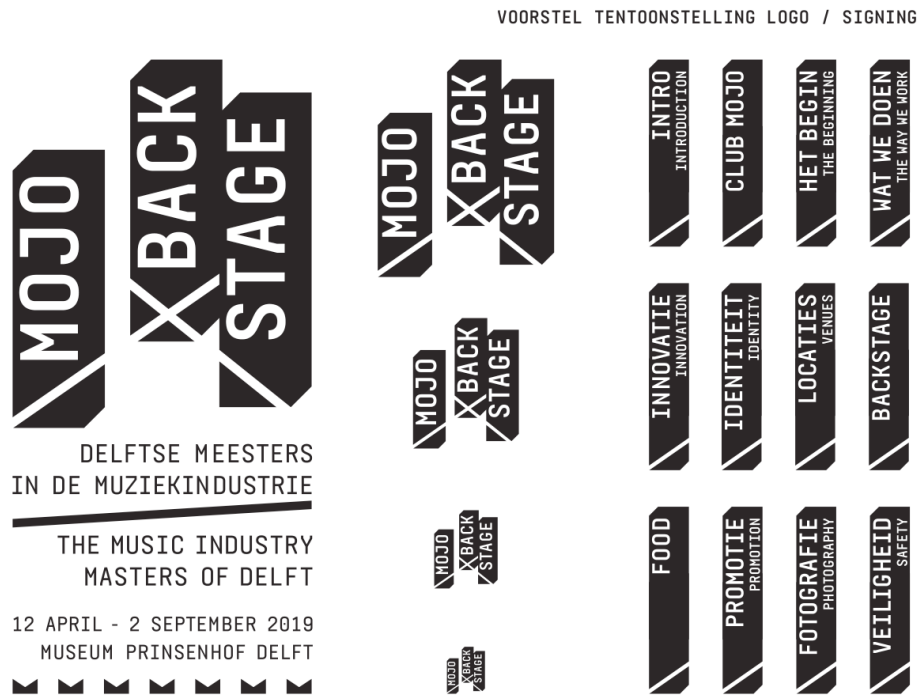


Figure 3.5.  
Visual style  
Mojo Backstage  
exhibition





Figure 3.6.  
*Iconic poster  
design of Mojo*

### Mojo Backstage's target group

Research was done on the different types of people that will be visiting the Mojo Backstage exhibition, distinguishing different characteristics of these target groups. Based on the visitor demographics, visitor motivations and their previous festival experiences different personas were set up. Personas are archetypical representations of intended users, describing their behaviour, values and goals (Van Boeijen, A., Daalhuizen, J., Zijlstra, J., & Van der Schoor, R., 2014). They summarize findings on the target group, and help empathizing with final users in the design process.

### Visitor demographics

In the exhibition plan, a document that outlines the idea behind the Mojo Backstage exhibition, an indication of the target groups is made. With this exhibition, Museum het Prinsenhof is aiming at different target groups than for their regular exhibitions.

The exhibition connects to a younger generation which is interested in the popular music culture, such as youths and TU Delft & music students. Besides, Mojo Backstage provides the regular visitors with a surprising view on the music industry. Finally, through the use of special educational programmes within the exhibition, the museum also focuses on primary school students.

An estimation was made of the demographics of the different user groups by the marketing team of the museum. 15% of the 60.000 foreseen visitors of the exhibition, will be inhabitants from Delft, with another 5% from the Delft region. 50% will be from the remaining parts of the Netherlands, and 20% will be foreign tourists. A total of 5% will be accounted for by youths (such as school-visits). The last 5% come from receptions and activities hosted by the museum.

### Visitor motivation

The visitors can not only be divided into target groups based on their demographics, but also on the motivations behind their museum visit. A museum visit is a unique experience for every visitor, and is largely formed by the motivation behind the visit. Falk (2016) describes 5 types of visitors, listed below.

**Explorers** are curiosity driven and have a generic interest in the content of the museum. They expect to find new information that grabs their attention and fuel their learning.

**Facilitators** are socially motivated. Their visit is focused on enabling the experience and learning of others in their social group.

**Professional/hobbyists** feel a close connection between the museum content and their professional or hobbyist passions. Their visits are typically motivated by a desire to satisfy a specific content-related objective.

**Experience seekers** are visitors who are motivated to visit because they perceive the museum as an important destination. Their satisfaction primarily derives from the mere fact of having 'been there and done that'.

**Rechargers** are visitors who go to an exhibition for a restorative experience. They see the museum as a refuge from the everyday world.

### **(Un)Experienced festival visitors**

Finally, the different visitors can be grouped based on their 'festival experience'. Some visitors might visit the exhibition to re-live some of their previous festival experiences, while for others visiting the exhibition is the first time they get in touch with the festival experience. Based on their previous experiences, these two types of visitors expect to find different content and experiences, which has to be taken into account when designing an installation suited for all visitors.

### **Personas**

In order to assure that the final design takes into account the needs of each of the visitor categories named above, several personas were developed (shown on the next pages, figures 3.7 - 3.10). These personas, which cover all of the demographics, motivations and 'festival experience' levels, make it easier to empathize with all of the different end users. The personas are used later on in the ideation and conceptualization phases to test the designs against the different needs of these users.

## HANS,

is 63 years old, from Goes, Holland & a retired shipman.

He's an **recharger & explorer**, with a **lot of festival experience**, although that was a long time ago.

## ERICA,

is 67 years old, from Goes, Holland & a retired teacher.

She's an **recharger & experience seeker**, with **no prior festival experience**.

Hans and Erica are a retired couple that love taking the train to an unknown city to explore it. Today, they visit Delft. Their main motivation for this is to visit 'de moordgang' in Museum het Prinsenhof. Hans however, would



love to see the Mojo Backstage exhibition as well, as he used to go to festivals often, and wants to relive some of these experiences. Erica has never been into festivals like Hans, but would love to hear some of his stories.

Figure 3.7.  
**Persona 1:**  
**Hans & Erica**

# EMANUELLE,

is 24 years old, from Milan, Italy & a design student.

He's a **recharger & experience seeker**, with **no prior festival experience**.

Emanuelle just started studying at the TU Delft and is still new to the Netherlands. In order to get to know some of the Dutch culture, he recently bought a Museum Jaarkaart and is now exploring some of the Dutch museums. Also, he just loves visiting a museum just to get him out of his daily routine.

He heard about the Mojo Backstage exhibition from some of his friends, and decided to go and have a look what all of this festival fuss is they're always talking about.



Figure 3.8:  
**Persona 2:**  
**Emanuelle**

## MARIEKE,

is **39** years old, from **Delft, Holland** & a **journalist for de Volkskrant**.

She's a **hobbyist & a facilitator**, with a **lot of recent festival experience**.

## JOB,

is **8** years old, from **Delft, Holland** & a **primary school student**.

He's an **explorer**, with **no prior festival experience**.

Marieke regularly takes her son, Job, to museums in the Delft area. Today they will be visiting the Mojo Backstage exhibition. Marieke is a frequent festival go-er and would love to re-live some of her previous festival experiences. She cannot



fully focus on the exhibition though, because she has to keep an eye on her energetic son, who loves running around and exploring each and every room of the museum. He especially loves it when he can interact with the exhibits. ▲

*Figure 3.9.*  
**Persona 3:**  
**Marieke & Job**

# CLARENCE,

is 14 years old, from **Den Haag, Holland** & a **high school student**.

He's an **explorer**, with **no prior festival experience**.



Clarence visits the museum on his school trip. He has a hard time focusing on the tour's explanation about 'de Moordgang', and just wants to explore the rest of the building

together with his class mates. His teacher is keeping a close eye on him though, because last time Clarence tripped over an installation and broke it...

*Figure 3.10.*  
**Persona 4:**  
**Clarence**

### 3.3 What is the Festival Experience?

Because one of the exhibition goals is to convey the festival experience to the visitor (CH 1), further research was done on what encapsulates this festival experience. Literature was studied and interviews were held with different festival-goers. This resulted in a visual that summarizes the most important aspects of a festival; aspects that should be considered when designing the exhibition and its exhibits.

#### User interviews

Five interviews were held with different types of festival-goers to get a grasp on the different facets making up the festival experience. In these interviews, participants were also asked about their Festival Food experiences, which is discussed in CH 3.4. This paragraph describes the set-up of the interviews.

#### Research questions

The research questions that were set up before setting up the test script are shown below:

##### **What makes ‘the Festival Experience’?**

Research question 1 (RQ1): What are the most important aspects that make up the festival experience?

##### **What is ‘the Festival Food Experience’?**

RQ2: What are the different phases in the Festival Food journey?

RQ3: Which senses are stimulated during these phases, and how?



## Method

It was chosen to make use of semi-structured interviews, combining predefined questions with open-ended explorative questions. This allowed to systematically gather insights on the festival (food) experience, while leaving room for new issues or topics to emerge (Wilson, 2013).

The interviews, each lasting around 45 minutes, were structured in three different phases. First, participants were asked about their previous festival experiences to get a better understanding of the type of participant that was being interviewed. This also provided the interviewer with topics which could later in the interviews be further explored. Then, the participant further explained what a festival is to them, by writing down their associations on a provided mind map. Finally, the interviews zoomed in on Festival Food. First, the participant was asked about their typical Festival Food Experience, going through each of the different steps within this process. Then they were asked to go through this journey once more but now while making use of the 'multi sensory map' (figure 3.11 & 3.13). This tool was generated to stimulate the participant to think how each of their sensual modalities are stimulated during each of the festival food journey's steps.



Figure 3.11. **Multi sensory map used during user interviews**

## Participants

In selecting participants for the interviews, the average target group of Mojo's main festivals was taken into account: a diverse crowd representing all educational levels, from young to old ('Partnerships', 2018). On festivals, the age group of 18-35 with a high education level is twice as big as the Netherlands's average. These facts are represented in the distribution of the participants, of whom an overview is shown in figure 3.12.

**1. Adinda (25)**,  
Design student,  
some festival  
experience



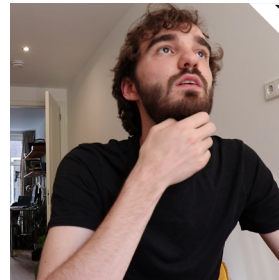
**3. Yannic (23)**,  
Design student,  
lots of festival  
experience



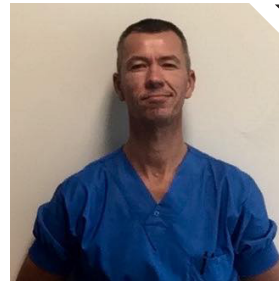
**5. Caroline (44)**,  
dietitian,  
lots of festival  
experience



**2. Michiel (24)**,  
IT student,  
some festival  
experience



**4. Ronald (42)**,  
heart surgeon,  
some festival  
experience



*Figure 3.12.*  
**Overview  
of interview  
participants**

# Toestemmingsformulier

De uitkomsten van dit gesprek zullen worden gebruikt voor de installatie van de tentoonstelling als afstudeerproject van Mees Daa...

Namen van deelnemers worden niet...

...we beginnen?  
...en  
dat jij wel eens naar festivals gaat, klopt dat? Kun je me daar wat vertellen?

het eruit?

plak tafel,  
regen,  
zand/modder  
zonnestralen

warm/  
houd

ad-hoc  
voorstellingen

## de festival food ervaring



begeleiders  
ouder

prilicht  
kleurrijk

Rood/geel  
mensen.  
theatrale

is overduidelijk  
magisch.  
voorstelling

conversatie  
starten

reclame  
mensen.

bier  
hamburger  
friet

dame coco,

...naast muziek

stofs

...horigheid

verwachtings patroon  
aangepassen

# the festival experience

wenig slaap

drug

...plantst

vaak veel  
honger

...wel  
voelen

na het bestellen kijken naar  
bestellingen  
hoe vaak het gesprek  
Kijk naar mensen met borden  
open keuken is positief  
populair



Figure 3.13. Selection of mind maps that were filled in during the interviews

## Festival Experience?: the results

### RQ1: What are the most important aspects that make up the festival experience?

After analysing the recorded footage of the interviews, a list of the most important aspects that make up the festival experience was compiled. This list was then compared with aspects from previously done research on the festival experience by Vliet, Bosch, Brussee, Boer, Rovers & Nus (2012). They found that the festival experienced is compiled by the following factors: escapism (escaping from your routines), novelty (exploring new things), family togetherness (the connection you feel with other festival visitors), socialisation, the festivalscape (the terrain and how it's decorated), the line-up and the food line-up. As seen in figure 3.14, these are the same aspects that were named by the participants. However, the interviews did reveal interesting stories behind each of those aspects, making it easier to empathize with them and making them more useful for the following ideation phase.

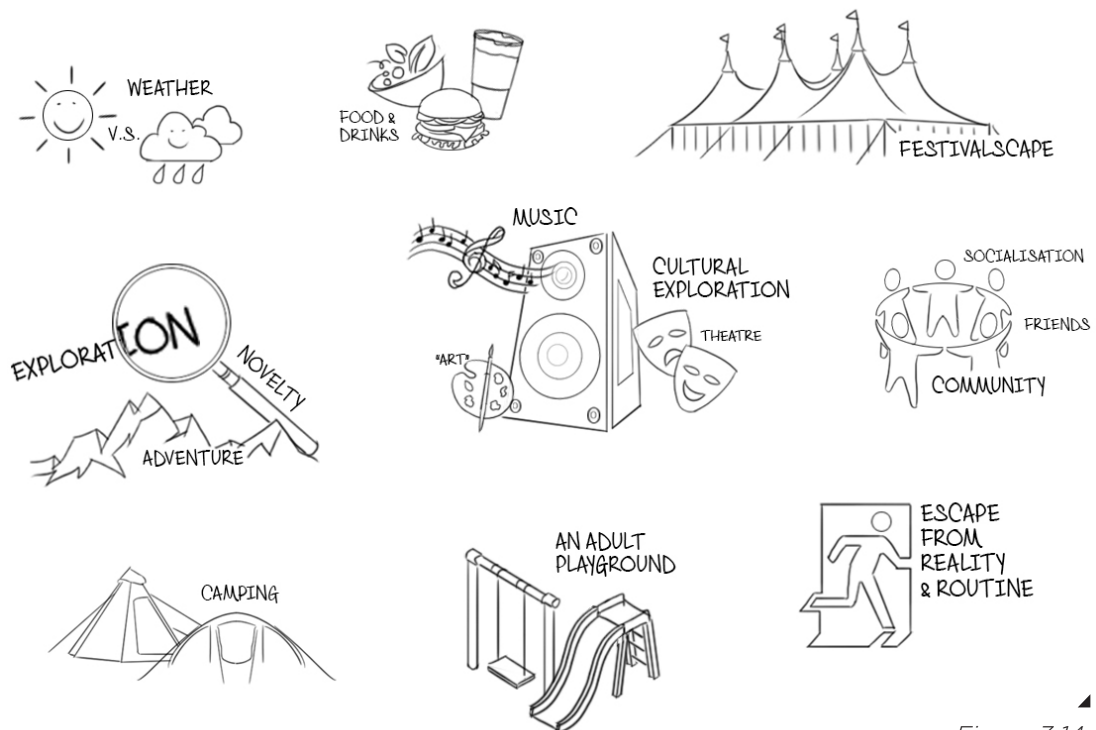


Figure 3.14.  
Overview visual  
insights user  
interviews

## 3.4 What is the Festival Food Experience?

As stated in the project assignment, one of the goals of the installation is to convey the current festival food experience. In order to do so, first there must be a good understanding of this experience. As mentioned in the previous chapter, this topic was also discussed during the user interviews. The results from these are presented below.

### The Festival Food Experience?: results

#### RQ2: What are the different phases in the Festival Food journey?

Because the experience of eating is heavily influenced by the context in which it takes place, the participants were asked to describe every single step of the journey they went through when eating at a festival. R. Schifferstein (2017) differentiates between two types of consumption contexts, and outlines the different steps that the customer goes through during their 'food experience'. Although the Festival food experiences shows a lot of commonalities with the 'eating out' stages he proposes, after analyzing the user interviews combined with my own experiences, I propose a different set of stages for this instance, shown in figure 3.15.

However, this journey is just one of the ways a festival-goer can go about eating at a festival. There are many occasions in which one of the steps may be skipped or swapped around with other ones. This journey provides a way of incorporating all steps of the festival eating experience in one diagram. On the next pages a possible way is given of how one might go through this journey. In it, examples are used from the user interviews.

#### 0. Sensitizing: scouting on festival terrain

#### 1. Check who's up for food

#### 2. Travel to food area

#### 3. Select meeting point & split up

#### 4. Discover food offer

#### 5. Decide on food items

#### 6. Stand in line

#### 7. Order, pay & wait

#### 8. Travel back to meeting point

#### 9. Eat

#### 10. Travel to next activity

Figure 3.15.  
*The Festival Food Journey*

## **0. Sensitizing: scouting on festival terrain**

The Festival food journey starts the second you enter the festival terrain. Although you might not be conscious about it, you already take notice of all of the food facilities while exploring the festival terrain. These might influence where you want to go by the time it is time to get something to eat.

### **1. Check up who's for food**

Maybe it's when the concert has just finished, maybe when you're walking around the terrain, or when you hear someones belly make some noise, but at some point someone has the idea to get something to eat. They propose this idea to the rest of the group and check who of your comrades is up for food as well. It might not be everybody, but part of the group will go on the hunt for food. You're quite hungry yourself and decide to join.

### **2. Travel to food area**

Together with the others you will walk towards one of the designated food area's: which are becoming more and more common nowadays. On your way there you might be reflecting on what you've seen earlier that day, or might be discussing on what food you feel like eating.

### **3. Select meeting point & split up**

Because it often happens that not everybody wants the same type of dish, you choose a point where you'll meet after everyone has gotten their food. This might be a typical festival table or a quiet piece of grass.

#### **4. Discover food offer** \_\_\_\_\_

By now you probably already have an idea of what the assortment of food is. You've seen some already, and might be familiar with the different stands from previous years you've been at the festival. If you've not yet made your decision you walk around trying to find something that fits your needs at that time, looking at the dishes people have in their hands walking away from the stands.

#### **5. Decide on food items** \_\_\_\_\_

It can be tricky to make a choice, because of the wide variety of products. You might decide on sharing two dishes with a friend of yours, or not. But there comes a time that you cannot take it anymore, you are so hungry you need to eat. That's when you decide where you'll stand in line.

#### **6. Stand in line** \_\_\_\_\_

While in line you might reflect on that day with the friends you're waiting with. Otherwise, you can always 'people-watch', apparently one of the favorite activities of many festival go-ers. Maybe you'll get to know some new people. You overhear their stories about that artist you just heard and just have to jump in. Also, you might see someone walk away with a dish you hadn't chosen, but it just looks so good. That's where the doubt kicks in.

#### **7. Order, pay & wait** \_\_\_\_\_

You've made it. You're in the front of the line by now. With a bit of doubt in your voice you order: the vegetable curry please. You pay with the coins you've bought earlier that day: 3 and a half of them. While having trouble to break one of the coins in half you hear people impatiently talking behind you. In a minute or so they come and bring your plate of food. That looks good!

**8. Travel back to meeting point** \_\_\_\_\_

With the plate of hot food in your hands you make your way through the busy line back to the meeting point. It's hard to contain yourself: it just smells so good. Just a few minutes left, and then you can dig in.

**9. Eat** \_\_\_\_\_

You have made it back to your table. Not everyone is back yet, but you decide to have a little bite already while one of your friends arrives with beers for everybody. By the time your group is complete your dish already cooled down a little. While eating you discuss the food with your friends and see some dishes that you're definitely going to order tomorrow. Also, this is the ideal time to relax a bit and plan ahead: what are we going to do the rest of the day?

**10. Travel to next activity** \_\_\_\_\_

That was fulfilling! Although one of your friends looks a bit disappointed, his Mexican burrito was not what he expected... After having made the plans for the next day it's time to move on: it's time for the next activity!





*'Het is prettig als je even ergens rustig kan zitten om te eten en uit te rusten.'*



*'Dan spreken we altijd 1 plek af waar we weer afspreken als we ons eten hebben gehaald.'*

*Photos taken during the Down the Rabbit Hole festival visit, portraying the context in which Mojo festival visitors go through their festival food journey. The photos are accompanied by quotes from the user interviews (part 1).*



*'Het zijn vaak van die opklaptafels. Je zit dan dicht op elkaar en hebt weinig ruimte om te eten.'*



*'In de rij kun je dan alvast kijken naar het eten waarmee andere mensen weg lopen.'*

*Photos taken during the Down the Rabbit Hole festival visit, portraying the context in which Mojo festival visitors go through their festival food journey. The photos are accompanied by quotes from the user interviews (part 2).*

### RQ3: Which senses are stimulated during these phases, and how?

After the participants described their festival food journeys, they were asked to once again go through the steps they proposed. However, this time they were asked to fill in the multi sensory mind map while doing so. The different mind maps were analysed, and compiled into one visual showcasing the most important ways their senses get stimulated (figure 3.16). The larger words were mentioned most frequently or indicated as the most important influencers on the overall experience.



Figure 3.16. Overview most frequently named sense stimuli

“Designers who intentionally try to create specific experiences for people, are more likely to succeed if they are aware of the messages conveyed by the different sensory channels and of their contribution to the overall experience.” (Schifferstein, R., 2011). In order to map the messages conveyed by each of the sensory modalities, the results from the multi sensory mindmaps were mapped onto the festival food journey’, as seen in figure 3.17. This map also showcases some of the different emotions which the participants experienced while going through each of the steps. This map is not complete, it merely serves as a source of inspiration for later stages of the project.

0. Sensitizing: scouting on festival terrain	1. Check who's up for food	2. Travel to food area	3. Select meeting point & split up	4. Discover food offer
<b>Smell</b>				
Food smells, Beer	x	Food smells, Dixies	x	Food smells, smokey BBQ, Sweet 'kermis lucht'
<b>Hear</b>				
Music, People	Discuss w/ friends, Music playing, other people	Reflect on previous activity, discuss where to sit/eat, music playing	Search for somewhat quiet place to sit, Music (bass)	'Geroezemoes', Kitchen sounds, Other people talking, Music (bass)
<b>Taste</b>				
x	x	x	x	x
<b>See</b>				
All different food stalls	Find your friends	Find eating area	Find free seating space (tables/grass/ etc.), Nearest bar?	Aesthetics stall, Sample menus, Other people's plates
<b>Feel</b>				
x	Feeling hungry, Sunshine/ rain, Bass of music	Feeling hungry, Sunshine/ rain	x	Feeling hungry, Sunshine/ rain,
<b>Emotion</b>				
Curiosity, Exploration, Amusement	Contemplation, Agreement	Anticipation	Agreement	Curiosity

5. Decide on food items	6. Stand in line	7. Order, pay & wait	8. Travel back to meeting point	9. Eat	10. Travel to next activity
Food smells, smokey BBQ, Sweet 'kermis lucht'	Food smell of chosen stall	Food smell of chosen stall	Food smells, Grass, Dixies, Beer	Food smells, Beer, Smoking people, Trash bins, Grass	Food smells getting fainter
'Geroezemoes', Kitchen sounds, Other people talking, Music (bass)	'Geroezemoes', Kitchen sounds, Music (bass), Talk to people in line	'Geroezemoes', Kitchen sounds, Music (bass), Order is ready!	Music (bass), 'Geroezemoes'	'Geroezemoes', Music (bass), Relative silence, Reflect on day/ make planning	Sharing satisfaction, Music getting louder
x	x	x	x	Fatty/ healty, Fresh/ old, Sweet/ savory, Hot/ cold, Conform expectations?	After taste of your meal
Line length, Price, Sample menus, Other people's plates	Re/check menu, people-watching, Other people's plates	Check kitchen: is my food ready?	Search for meeting point	Plate of food, Other people's food	Search next activity
Feeling hungry, Sunshine/ rain, Sticky beer-floor/ table, Tired legs	Feeling hungry, Sunshine/ rain, Sticky beer-floor, Tired legs	Feeling hungry, Sunshine/ rain, Sticky beer-floor	Hot plate in your hands	Overcrowded table, Sticky table, Mouthfeel/ extures	Wet buttocks from sitting in grass
Doubt	Anticipation, Impatience, Doubt, Reflection, Desire	Anticipation, Impatience, Boredom, Desire	Anticipation, Excitement, Desire	Satisfaction/ disappointment, Joy, Fulfilment, Reflection, Relaxation, Jealousy	Satisfaction/ disappointment, Energized

*Figure 3.17.*  
**Stimulated senses mapped onto journey**

*The echoing sound of dripping water will make a recreated dungeon feel cold and wet, whilst the sound of seagulls and laughter is reminiscent of a day at the seaside. Like light, ambient sound effects and soundscapes evoke atmosphere and feeling that enhance the narrative. A conversation overheard in a historic house from a door ajar to the kitchens, supported by the banging of pots and the smells of cooking, helps us to imagine what the kitchen was like, even if it cannot be seen.*

- Locker, Exhibition Design



The collage above gives an impression of Lowlands's food offer, food stalls and overall atmosphere.



*The collage above gives an impression of Down the rabbit hole's food offer, food stalls and overall atmosphere.*





**Van hot dogs  
tot culinaire  
hoogstandjes,  
van t-shirts  
tot saxofoons**



*The collage above gives an impression of North sea jazz's food offer, food stalls and overall atmosphere.*

### **The history of festival food**

The project assignment states that the installation will provide the user with an overview of the past 50 years of festival food, showcasing the most important changes in this field. Initially, the goal was to focus on the role Mojo has played within this. However, since it was not possible to get in touch with Mojo's employees that are working within the catering branch of the company, it was decided to explain the festival food's developments, and try to relate it to Mojo where possible.

A list of the most relevant developments from within the realm of festival food is compiled (figure 3.18) based on several research methods. Online articles such as old newspaper articles and festival reviews were searched for and analysed. Also, friends and family got interviewed about their views and experiences concerning the changes they encountered firsthand during their festival visits over the years. Finally, while visiting (food) festivals, food stall employees -some of which worked in this business for many years-, were shortly interviewed about their experiences as well.

In general, a move from fatty fast foods -because one has to refuel themselves at a festival-, to more holistic culinary eating experiences is seen. The fact that festivals are now talking about their 'food line-ups' shows the vital role that food is now playing as part of the complete festival experience.



### **Fast foods (1968 - ±2000)**

All the food one could get at a festival was fatty, filling fast foods such as fries, burgers and pancakes. Long lines at the snack busses were a typical sight during the early days of festival food. Although a lot has changed in the years until now, fries and burgers remain the most sold food items at today's festivals.



### **Multi culti (±2000)**

A broader assortment of multi-cultural dishes is seen at festivals. This growing food offer follows the trend that is taking place in 'everyday society' as well: where people become more interested in new and foreign tastes. At festivals you can now get anything from typical Dutch cuisine to Mediterranean dishes and from Indian curries to Mexican burritos.



### **Environmentally friendly catering (±2003)**

For many years, Mojo is working towards a smarter and cleaner waste management. On Lowlands, for example, a total of 500 tonnes of waste is produced in one weekend (250 tonnes on the camping, 250 by the catering). Measures that have been taken include only serving drinks in 100% sustainable PLA cups and requiring all caterers to work with 100% biodegradable disposables (plates, cutlery, etc.).



### **Food trucks (±2010)**

The food-truck trend that blew over from America has had its influence at music festivals as well. Many of the standard peak tents were substituted by nicely decorated food trucks that specialise in one particular type of food.



### **Special diets (±2005)**

More people are becoming conscious about their health and the impact the food they consume have on the environment. This results in a growing number of vegetarians and other special diets. Because festivals want to cater to all of their visitor's wishes, an increase is seen in shops offering vegetarian, vegan, gluten-free or other allergen-free dishes.



### **Pop-up restaurants (±2012)**

Before, one would buy their takeaway food at one of the stalls and find a place to sit somewhere on the festival terrain. In 2012, the first pop-up restaurant opened on Lowlands providing their guests with table-service and real plates and cutlery, after which many followed. In the previous edition, Lowlands opened Brasserie 2050's doors, a pop-up restaurant serving their customers the future of food.



### **Lowlands wins best festival food prize (2017)**

Last year Mojo received recognition for all hard work and consideration they have put into their catering policy. Visitors rated Lowland's food and drink offer with an average of 8,7! When you are hungry, the nearest food stall or bar is never far away. Also, the large offer caters to all of the festival's visitors, and the food is excellent value for its price.

---

After each of the developments, a ( $\pm$ ) year is stated. This year is based on the date on which the corresponding articles got published. However, some of the developments happened over several years, making it hard to pinpoint a specific year to it. This is something that will be taken into account when designing a way to portray the changes over time for the exhibit.



# VEGAN SEAFOOD

BY EATING CULTIVATED SEAWEED YOU ARE CONTRIBUTING TO A HEALTHIER OCEAN ENVIRONMENT. WITH ALMOST 90% OF THE WORLD'S FISH STOCKS OVERFISHED, PERMANENT DAMAGE WILL BECOME IRREVERSIBLE WITHIN THE NEXT TEN YEARS.

**AND THAT SUCKS!!**

ALL MARINE ANIMALS PLAY A DELICATE ROLE IN MAINTAINING A HEALTHY BALANCE THAT PROVIDES US WITH OVER 60% OF OUR OXYGEN.

LET'S SWITCH TO THE WORLD'S LEAST-DEADLIEST CATCH, SO THE ANIMALS CAN LIVE AND THE OCEAN BECOMES HEALTHY ONCE AGAIN. OUR SURVIVAL DEPENDS ON IT.

**EAT LIKE YOU GIVE A DAMN**

# THE DUTCH WEEDBURGER

This burger is LOADED with the best that the plant based kingdom has to offer! Made from protein-rich soy beans and Royal Kombu SEAWEED, grown in the clean waters of the Oosterschelde in Zeeland. So rich in nutrients, it gives you an instant NATURAL HIGH!

The Dutch Weed Burger is served with fresh lettuce, tomato, pickles and fried onions on the Weed Bun, topped off with delicious homemade Weed Sauce. Come and get some!

@dutchweedburger  
@the.dutchweedburger



Food stalls at the Down the Rabbit Hole festival, where employees were shortly questioned about the developments they have seen happening around them over the past years.

## 3.5 Additional input ideation phase

Besides researching the different topics discussed thus far, additional research activities were done in order to get additional inspiration for the ideation phase.

### **Museum visits**

Several museums were visited in order to gain inspiration for the to be designed installation. These visits include NEMO, Paradi50, Madame de Berry, Fondazione de Prada & the Triennale.

In order to make the found insights more usable for the ideation phase, an overview of the most relevant insights obtained during these visits which can possibly be applied to the to be designed installation was made. This overview is presented in the form of a collage, shown in figure 3.18.

### **Food stall inspiration**

Peter ten Bos, -Lowlands head designer for over the past 24 years-, has provided several photo's of last year's storefronts of Lowland's food stalls. A collage is made in order to grasp their diversity, and to inspire possible visual styles that can be applied to parts of the installation later on (figure 3.19).

# MUSEUM INSPIRATION

## Fondazione

Using different floors to  
recreate a certain space



## Nemo

Different time-line ideas

- Using tangible objects to make the timeline more lively
- Clear yet playful visual style ties it all together



## Triennale

Hiding  
in depth info  
behind drawers





## Paradi50

Mirrors create the feeling you're in a crowd

**Nemo**  
Making use of the tactile modality:  
using cold wind to illustrate an idea



## Madame de Berry

Stimulating all modalities

- Scented kitchen
- Drinking sweet shots
- Tactile sensations holding soft bunnies & ventilator blowing wind
- Audio tour guiding you
- Visitor interaction

Figure 3.18.  
**Collage**  
museum visit  
inspiration

# FOOD STALL INSPIRATION

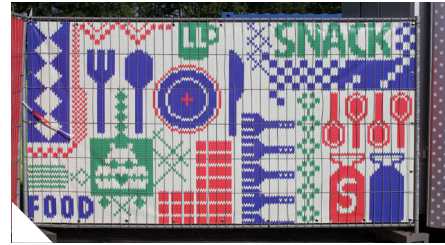




Figure 3.19.  
**Collage**  
**Lowlands food**  
**stall inspiration**

## 4. DESIGN BRIEF

A design brief describes the scope of the design that is being developed. It is a summary of the relevant insights gained during the initial research phase. Together, these provide guidelines to start exploring the design's possibilities in the following ideation phase.

### 4.1 Design goal

The design goal is a statement that specifies the effect that one wants to achieve with the design concept. It is set up by evaluating the analysis phase insights and translating these to a single sentence, specifying who will experience what, and how (Mulder & Pohlmeier. 2017). On the next page, the design goal of this project is stated.

In the next paragraphs, a short explanation of the most important aspects of the design goal is given, accompanied with the chapter number that provides more in depth information on the topic.

*I want Mojo Backstage visitors to explore (and re-live) the changes in Mojo's festival food over the last 50 years, and be excited to experience the current festival food journey in a multisensory way.*

- design goal

### **The changes in Mojo's festival food** (CH 3.4)

Based on online research a list of major changes within the world of festival food was compiled, which will be used as input for the 'past' part of the exhibition.

### **The current festival food journey** (CH 3.4)

The user should go through the most relevant festival food journey steps. These steps will be selected by researching which contribute most to the explorative and excited feeling.

### **Multi sensory way** (CH 3.4)

In order to fully convey the festival food experience, an installation will be designed that stimulates all of the visitor's senses. The festival food journey sense map (figure 2.17) will be used in order to achieve this.

## **4.2 Interaction vision**

From the analysis phase, several intended interaction qualities were determined, explained below.

### **Explorative** (CH 3.3)

User interviews and research on the Festival Experience (Van Vliet, H., Bosch, K., 2012) showed that a crucial aspect of the Festival Experience is the desire to explore and go through novel experiences. This is a feeling that should be translated into the exhibit's interactions as well. The festival food installation should provoke a curious mindset, where the visitor is encouraged to explore all of the facets of the installation.

### **Be excited** (CH 3.3)

I want the visitor to be excited to use the installation. It should grab their attention the moment they step into the van der Mandelenzaal, and excite them when interacting with it: a common sensation when visiting Mojo's events.

**Authentic** (CH 3.2)

For those who have previous festival experience, the installation should enable people to recognize aspects of the history of festival food: these aspects should feel authentic. This way, visitors are able to re-live their earlier festival visits, and experience what the current festival food experience is like.

**Interaction vision**

After determining the interaction qualities, these were visualized in the form of an Interaction Vision, which captures the intended feelings interaction with the installation should provoke (Pasma, G., Boess, S & Desmet, P., 2011).



**Excited, Authentic & Explorative**

*Figure 4.1.*  
**Interaction  
vision**

*When using the installation  
the visitor should feel like...  
going through a messy box  
of childhood photos together  
with your mom.*

- Interaction vision

Because it's your childhood photo's, you'll be able to recognize different events, people and experiences. But whenever you can't fully remember something, your mom will be able to fill in the blanks.

## 4.3 Evaluation points

Underneath, a compilation of findings that will later be used to weigh different concepts against is presented. A distinction is made between two types of evaluation points. Those about the core idea (which will be used after the first iteration of ideas), and those about the more specific constraints (which will be used in the conceptualization phase). Note that this list will not be used during the ideation phase, as this would limit the design freedom.

### Core idea

- (Aesthetics, appearance & finish) The visual style of the installation should fit within the rest of the hall/exhibition. (CH 3.2)
- (Content) The installation should use as little text as possible. (CH 3.2)
- The installation should guide the visitor through the room. (CH 3.2)
- (Price) The running costs of the installation should be kept to a minimum. (CH 3.2)

### Constraints

- (Environment/Transport) The installation should fit within the van der Mandelenzaal, and should be removable/made significantly smaller to store it away for the several events that are hosted here. (CH 3.2)
- (Timespan) The museum should be able to realise the concept before the start of the exhibition (April 2019). (CH 3.2)
- (Price) The installation should fit within the exhibition's budget. (CH 3.2)
- (Target group) The installation should ergonomically be suitable for all target groups. (CH 3.2)



- (Target group) The installation should be understandable for both Dutch- and English speaking visitors. (CH 3.2)
- (Durability/reliability) The installation should be able to withstand regular use over the running time of the exhibition.
- (Maintenance) The installation should require as little maintenance from museum personnel as possible.

## 5. IDEATION

During the analysis phase, an in-depth understanding was gained of the context in which the installation would be placed, just as the message it should convey. With this as a basis, the ideation phase was initiated. The first ideas that emerged during the analysis phase were written down. Then, How to's were set up to divide the design goal into smaller, bite-sized challenges, which were then combined into coherent concepts. Of these, one was chosen to further develop and evaluate.

### 5.1 Shedding the known

The very first step of the ideation was doing a so called braindump (Tassoul, 2012). Several solutions to the design goal originated during the analysis phase. In order to be able to start the ideation phase open minded and to make sure none of these initial ideas were forgotten, they were written down to be reviewed later (figure 5.1).

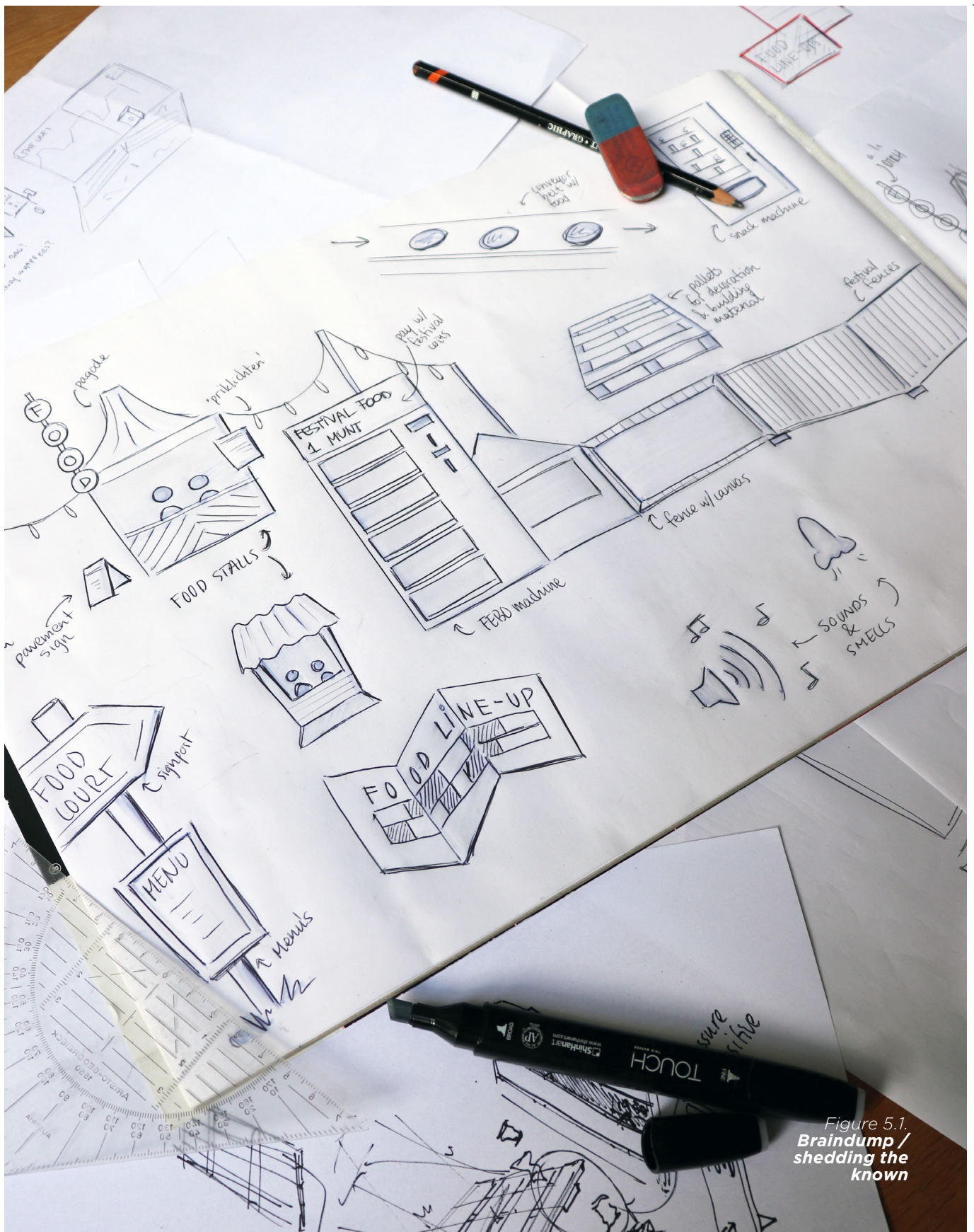


Figure 5.1.  
Braindump /  
shedding the  
known

## 5.2 How to's

The idea generation was started out by formulating different How to's. This is a method that reformulates the design goal into smaller, bite-sized sub questions. They reflect the different aspects and stakeholders of the installation-to-be (van Boeijen, Daalhuizen, Zijlstra & van der Schoor, 2014). Because these questions are commonly more general, ideas are generated more easily. Also, solutions from other -seemingly unrelated fields- may arise and provide inspiration for the design.

The following How To's were derived from the design goal and interaction vision that were stated in the design brief:

- How to excite visitors at a museum?
- How to encourage explorative behaviour in museums?
- How to release/spread scents?
- How to order food?
- How to show changes in the past?
- How to guide people through a space?

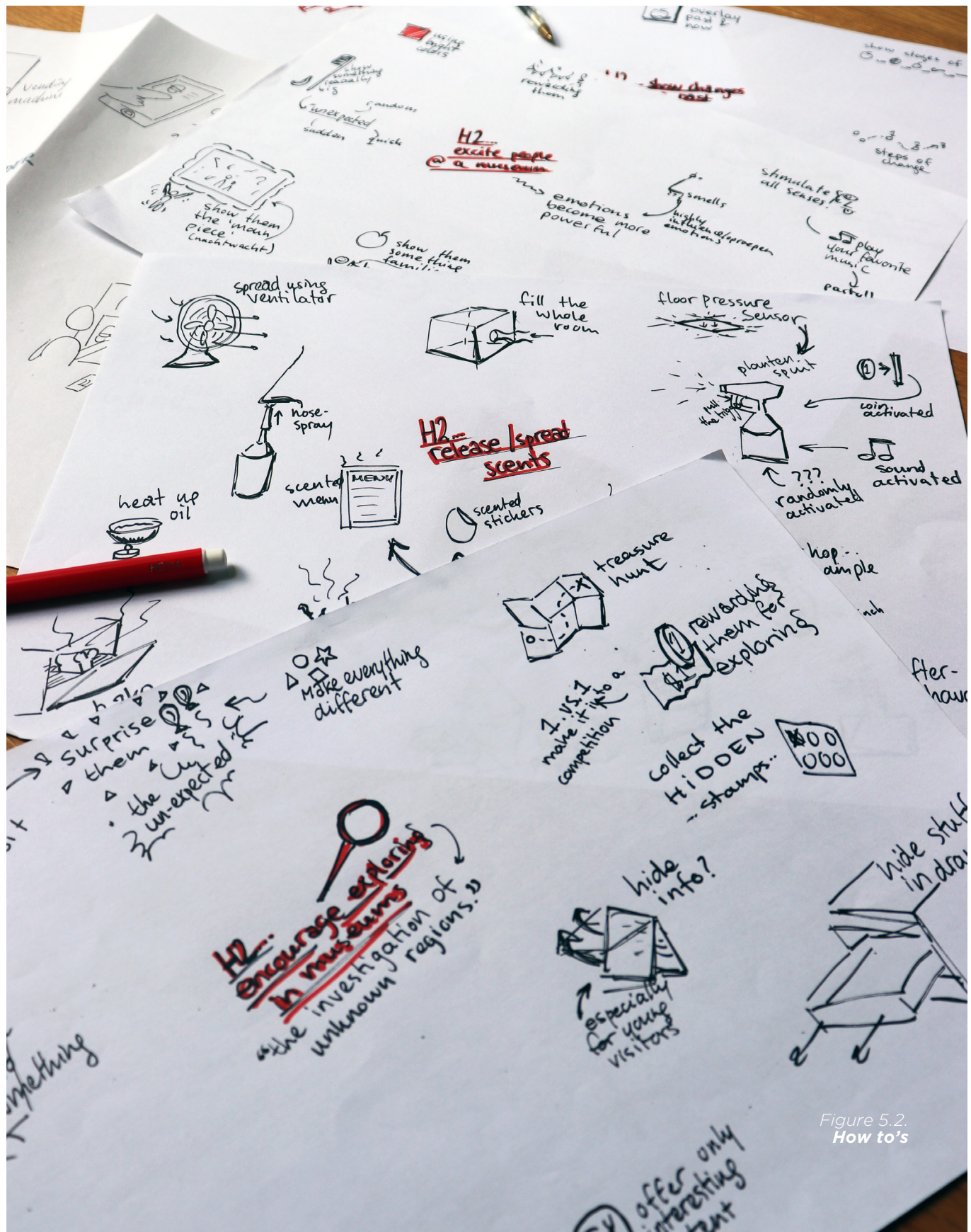


Figure 5.2. How to's

## 5.3 Combining sub-solutions

By combining the sub solutions that emerged during the How To's, different concepts were created. It was challenging to combine everything into one coherent whole. Plenty of different solutions for the sub problems were generated, but there was a lack of one overall theme or story that would bind everything together (the 'umbrella'). A brainstorm session was held on a story or element that could do just this (figure 5.3). The generated ideas were then tested against the intended interaction qualities (indicated with the colored blocks in figure 5.3).

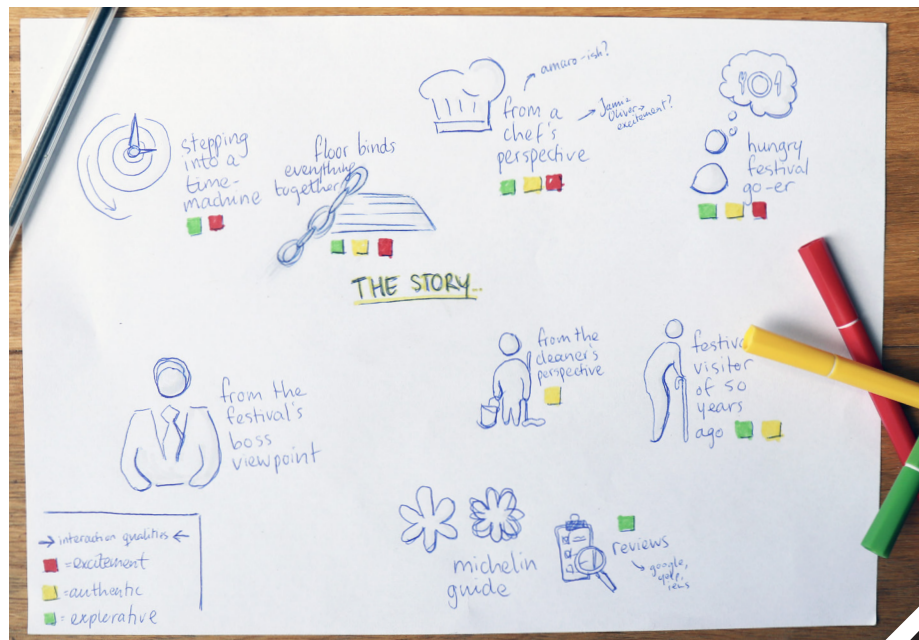
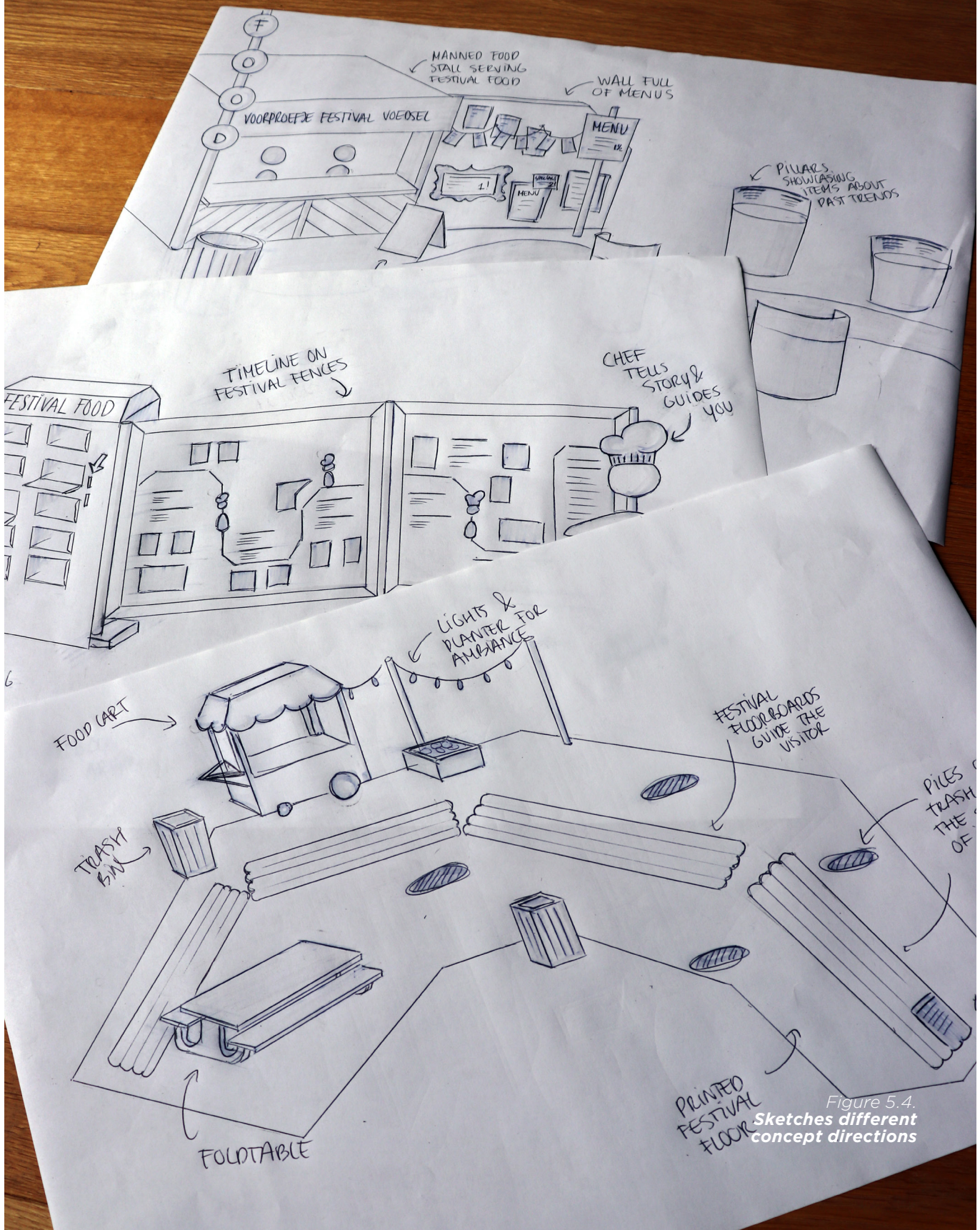


Figure 5.3.  
**Generating ideas for  
the 'umbrella story'**

With this in mind, another attempt was made at creating concepts fulfilling the design goal. Several sketches were made (figure 5.4). This was done not only to be able to communicate the concept ideas to the stakeholder, but also to further develop the concepts while doing so. On the next pages, the three concept directions that emerged are discussed.



VOORPROEFSE FESTIVAL VOEDSEL  
MANNED FOOD STALL SERVING FESTIVAL FOOD  
WALL FULL OF MENUS  
MENU

PILLARS SHOWCASING ITEMS ABOUT PAST TRENDS

FESTIVAL FOOD  
TIMELINE ON FESTIVAL FENCES  
CHEF TELLS STORY & GUIDES YOU

FOOD CART  
LIGHTS & PLANTER FOR AMBIANCE  
FESTIVAL FLOORBOARDS GUIDE THE VISITOR  
TRASH BIN  
FOLDTABLE  
PRINTED FESTIVAL FLOOR  
PILES TRASH THE OF

Figure 5.4. Sketches different concept directions

## 6. CONCEPT DIRECTIONS

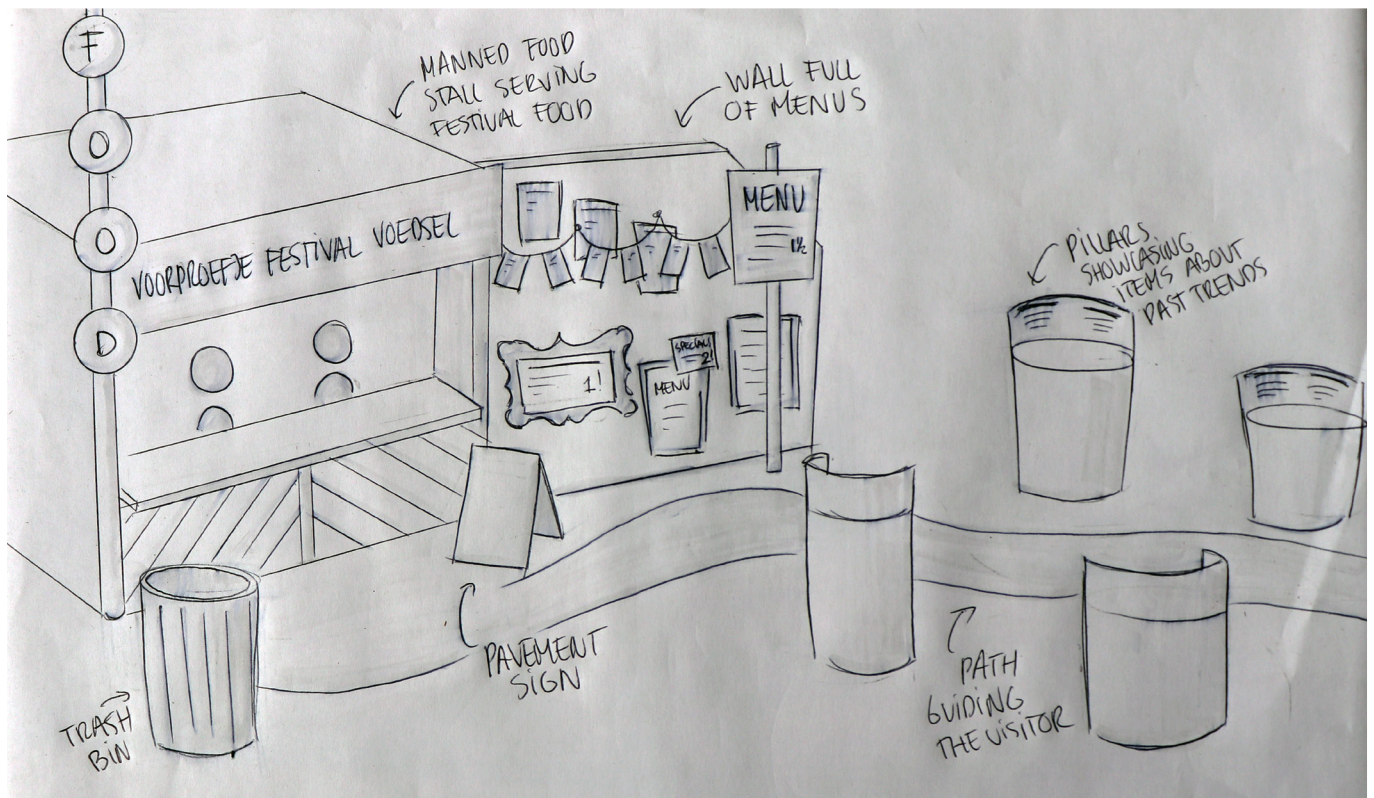
By the different sub-solutions (CH 5.3), three concept directions emerged, which are described in this chapter. Afterwards, based on several evaluation methods, a direction is chosen to further develop in the conceptualization phase (CH 7).

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### 6.1 Concept directions

Page 73-75 show the three concept directions, accompanied by explanation texts.





## CONCEPT #1

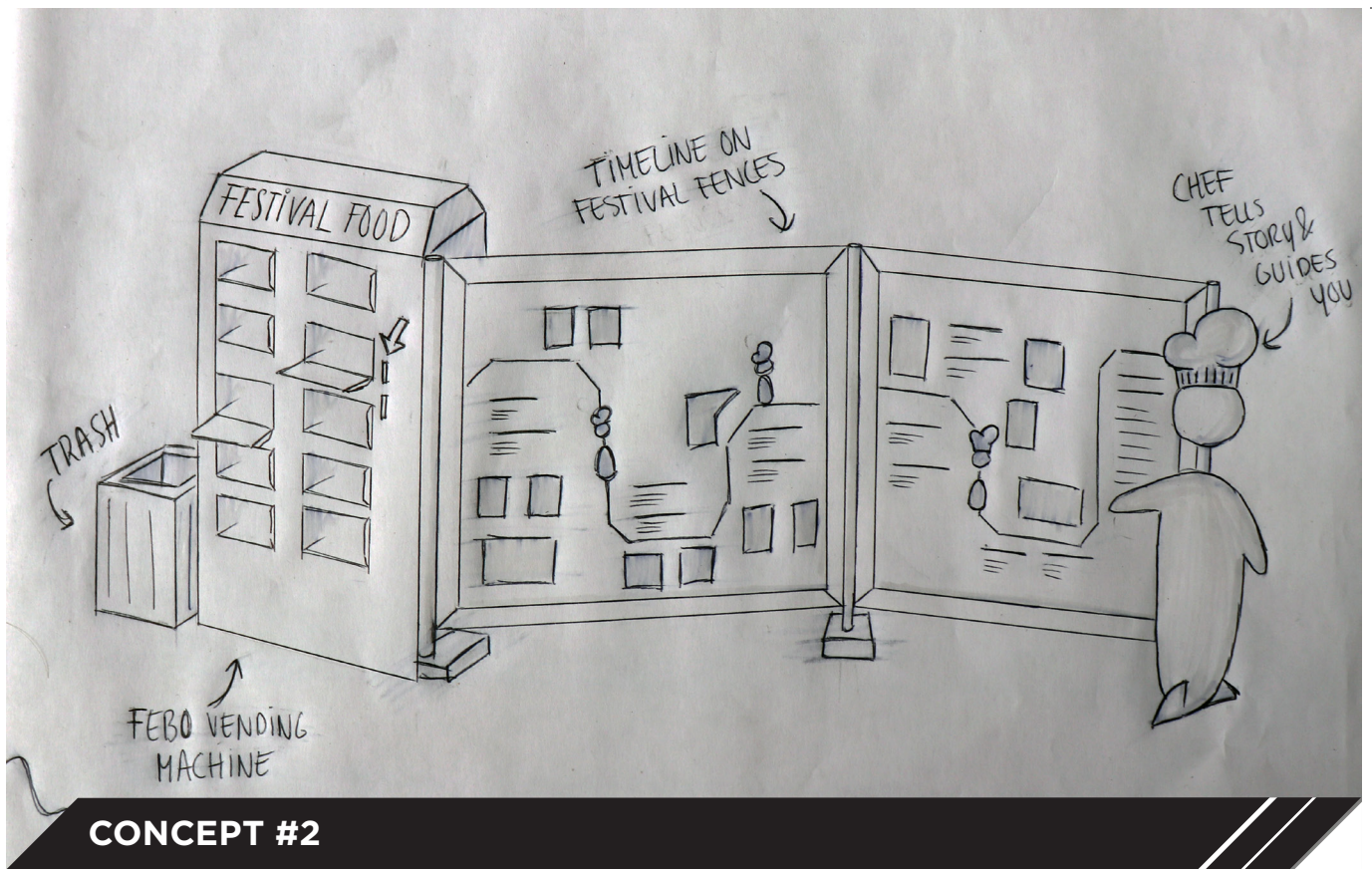
When entering the van der Mandelenzaal, the visitor is guided towards the exhibit by a pathway that leads them through the history of festival food and finishes at a container food stall.

When walking along the path, first the visitor is introduced to the topic of the installation. When continuing, they encounter different raised pillars that display objects related to festival food developments. At the backside of these pillars, an explanation text is printed.

Several speakers are placed throughout the room and play different sounds one typically finds at a festival, creating a festival soundscape (multisensory map; CH 3.4). The visitor's olfactory system is also stimulated; different smell dispensers are used to recreate the festival smellscape.

Afterwards, they encounter a wall to which several menus of different festival food stalls are attached. These give the visitor an overview of the wide variety of foods that one can buy at today's Mojo music festivals. These menus also convey the colour- and playful character of the food stalls in which these products are normally sold.

Finally, the visitor arrives at a manned container food-stall. Here, they can exchange their Mojo Backstage Coin they received when entering the museum for a freshly cooked festival sample-meal. Because of the live cooking, the food's smells are spread throughout the room, adding to the multisensory festival food experience.



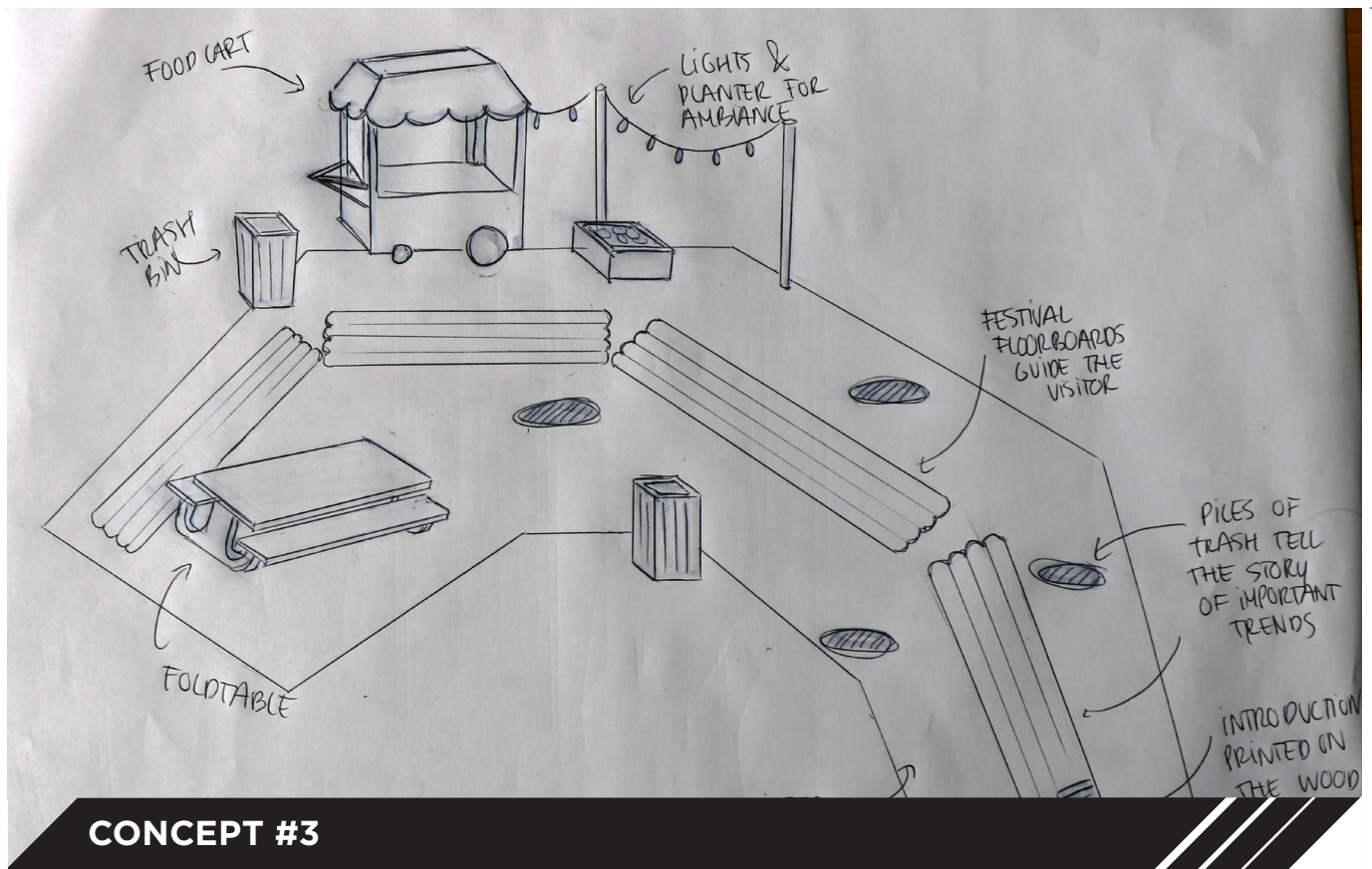
## CONCEPT #2

A cutout of 'chef Mojo' -an imaginary chef who has been working on Mojo's festivals for the past 30 years-, welcomes the visitor to the exhibit. Pinned to two big festival fences hangs a printed out timeline, outlining the major developments in festival food. The visitor is taken along this journey by chef Mojo. He informs the visitor about the developments in his branch from his own experiences- making it more involded and human.

While walking past the timeline, motion activated smell dispensers spray scents that fit the developments the visitor is then reading about (such as the smell of used frying fat when reading about 'fatty foods').

At the end of the timeline, the visitor can exchange their Mojo Backstage coin at a FEBO snack dispenser, which is filled with a variety of foods that are available at today's festivals. When inserting their coin, one of the doors open (randomly), and the food can be retrieved.

With their food, the visitor can relax in the lounge-area - an area that is still being developed by Mojo Backstage's exhibition designer Peter te Bos.



### CONCEPT #3

The moment the visitors enter the room, they will have the sensation of walking onto a festival food court. The different objects that are placed throughout the room are the most common objects associated with festival food (analysis phase; multisensory map -> 'see'). However, each of these objects serves their own purpose within the exhibit's story as well (explained further on in this chapter).

Besides these visible objects, the other senses are stimulated as well when going through the exhibit. Speakers play the same festival food soundscape as described in concept 1. Also, the visitor's olfactory system is stimulated; different smell dispensers are used to recreate the festival smellscape.

A large canvas is laid out on the floor, representing a festival floor: an arid grass field littered with different objects one typically finds at a festival. The objects that are scattered around the floor, accompanied by short texts, represent the most important changes in festival food over the past 50 years (CH 3.4). The festival floorboards guide the visitor through this festival food journey, ending at the peak tent food stall.

At this food stall, the visitors can exchange their Mojo Backstage Coin they received when entering the museum, for a 'Friezak Vol Festival Voedsel'. This bag contains several foods that provide a taste of the foods that are consumed at festivals nowadays. On the inside of the bag, small explanation texts provide the visitor with more information about each of the items.

## 6.2 Choosing a concept direction

After having developed several different concept directions, a choice had to be made to determine which of these would be further developed into a detailed concept. This decision was made based on conversations with the stakeholders and target users, by evaluating the concepts through the eyes of the different personas and by comparing them to the interaction qualities and evaluation points that were determined.

### Stakeholders

During the tri-weekly meetings with the Museum het Prinsenhof and the other graduate students, initial ideas and concept directions were pitched. By discussing these, valuable feedback was gained from the stakeholder's perspectives. Their preferences went towards the third concept. Several aspects of this concept spoke to them particularly, such as the idea of using floorboards to guide the visitor and utilising trash as a medium to tell the history of festival food. Also, the idea of stimulating the taste buds of the visitor was appreciated. They did stress the fact that the costs of the installation would increase too much when the exhibit had to be manned at all times, making it unfeasible for this exhibition. Furthermore, the museum's employees expressed their concerns regarding the trash caused by giving the visitor actual foods and proposed to place trash bins close to the food stall and the place where these foods would be eaten.

### Target users

Also, the concept directions were presented to several target users of the exhibition (N=4, 2 experienced festival-going students, 1 non-festival-going student, 1 experienced festival-going adult). First, the context in which the exhibit would be placed and the goal of the installation were described. Afterwards, a run-through of the concepts was given after which each of them was evaluated. The interviewees indicated they liked the explorative nature of the third concept and admired the idea of using trash to tell a story. Besides, the idea of being served fresh foods spoke to them, although they did realise this might be unfeasible for the museum due to its costs. The idea of using a FEBO vending machine spoke to them but felt out of place within the festival food context.

## From the eyes of the personas

By emphasizing with each of the personas (CH 3.2) and imagining going through the different exhibit concepts from their perspectives, it was determined to what extent each of them met the visitor's goals, and evaluate how they would react to the different elements of the exhibit. For 'Erica & Hans' and 'Marieke & Job' this was done in pairs, taking into account the interactions between these visitors.



### Hans & Erica

The thrown away fries containers displayed in concept 1 & 3 take Hans back to the times he walked around at festival terrains himself. Also, he is amazed to find out so much has changed regarding festival foods over the past years, which he does in all three concepts.

Erica, not having any festival experience, now better understands the festival atmosphere, mainly caused by the decorations used in concept 1 & 3.

They appreciate the 'traditional' and easy to follow timeline accompanied with texts that are used in concept 1 & 2, and do not instantly understand the relation between the different piles of trash.



### Emanuelle

As a designer, Emanuelle is interested in novel museum exhibits. He likes the fact that food is used as a medium to tell a story. Also, he prefers having to compose his own story based on the objects instead of reading extensive texts about the topic.

He also likes the visual nature of the wall of menus in the first concept, quickly getting an impression of the available food at festivals nowadays.



### Marieke & Job

Job is intrigued by the festival floor laid out in concept 3; he wanders around exploring all of the items at display. Marieke does have to keep a close eye on him, preventing him from taking the objects that are on display with him. The objects on display in concept 3 are too high for Job to reach, but unfortunately also to see; so Marieke has to hold him up.

Job is fascinated by Chef Mojo in concept 2, who encourages him to read the texts (which he normally does not). However, some of the things Chef Mojo says are too high for Job to read.



### Clarence

When encountering concept 1 & 3, Clarence instantly runs towards the food stall, skipping the rest of the exhibit's elements. He is very excited about getting a taste of festival food. However, he is somewhat hesitant eating foods that are unknown to him, but his classmates encourage him to do so.

Because Clarence typically does not read the texts that accompany the exhibits, he missed part of the story going through the second concept. Because of the physical objects that are used in concept 1 & 3, here, he does get an impression of the developments festival food went through.

Having to compose a story himself by investigating the trash piles speaks to Clarence's curious and explorative mind. However, he did have a hard time containing himself not to kick around all of the items scattered on the floor.

## **Interaction qualities**

While imagining going through the different concepts, the interaction qualities were also kept in mind. Although it is difficult to test these when not going through the actual exhibit and interacting with it, it did give an impression to what extent the concepts touched upon the intended interaction qualities.

In doing so, the third concept proved to encompass these qualities best. The piles of trash that somewhat blend into the images on the floor, force the visitor to actively explore: walking around in the room, having to bow down to read the texts whilst determining where the different festival sounds all around you are coming from. The bouncy feel and cracking sounds of the floorboards add to the authenticity of the experience, just like the beer smell emitting from the table does. Obtaining the 'Friezak Vol Festival Voedse!', opening it, tasting its contents and reading about them on the inside of the bag, make up an explorative and exciting interaction.

## **Evaluation points**

Finally, the concepts were tested against the formulated core-idea evaluation points (CH 4.3).

### **The visual style of the installation should fit within the rest of the hall/ exhibition**

At the point of evaluating the concepts, it is still unclear how the other exhibits in the van der Mandelenzaal will look, making it hard to judge whether the festival food installation fits within it. However, judging by how much the festival atmosphere is conveyed, the preference lies with the first and third concept (because of the food stall and festival floor, respectively).

### **Using as little text as possible**

The first two concepts rely greatly on text as a way to communicate the developments. Although the third concept still needs some textual explanation, a lot of the story is told through physical objects.

### **The installation should guide the visitor through the room**

The first and third concept make use of pathways to guide the visitor through the exhibit. However, with these concepts there lies a risk of the visitor being drawn to the easily notable food stalls immediately, skipping the first part of

the exhibit. In the second concept, none of the exhibit parts specifically stand out. Since the visitor enters next to 'Chef Mojo', they are likely to go through the exhibit chronologically.

**The running costs of the installation should be kept to a minimum**

As mentioned in the stakeholder evaluation, having personnel work within the exhibit (concept 1) would make it very costly, which would not fit within the exhibition's budget.

**The installation should fit within the van der Mandelenzaal, and should be removable/made significantly smaller to store it away for the several events that are hosted here.**

Although this evaluation point was originally classified as a constraint (to which the concept will be evaluated during the conceptualization phase), it is such an important requirement that it will be taken into account during this stage as well.

Because of the metal food stall -which can not easily be moved-, the first concept would need some work to make it movable. The other concepts allow the exhibit parts to be placed against one of the walls, making it easy to cover up without taking too much space. By printing the third concept's floor on canvas it can easily be rolled up and stored away.

### **Conclusion**

**Based on the different methods of evaluation, it was decided to further develop concept 3.** This is the concept both the stakeholders and target users that were interviewed were most excited about. Also from the persona's perspectives, this concept meets their visit motivations best.


Besides, this concept encompassed the intended interaction qualities best.

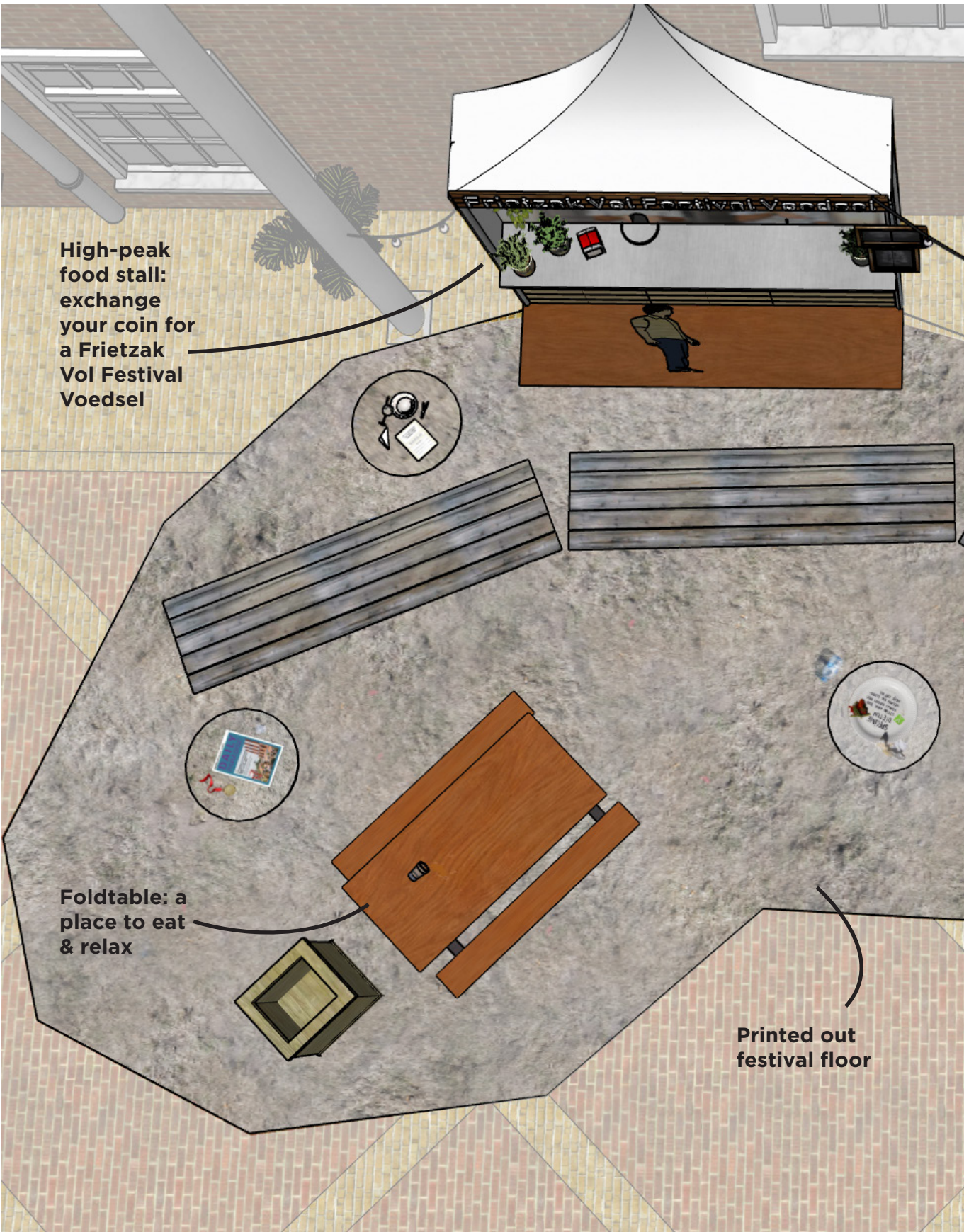
Finally, it satisfies the evaluation points best: using the least text, guiding the visitor well, and being the most feasible.



## 7. CONCEPTUALIZATION

**In this chapter, the further development of the chosen concept direction is described. First, several renders of the design are presented (figure 7.1 - 7.4). Then, the different components of the installation (marked in the renders) and the steps that were taken to get to this concept, are described. This is not the final concept: several changes were implemented later in the process based on the concept evaluation (described in CH 9).**

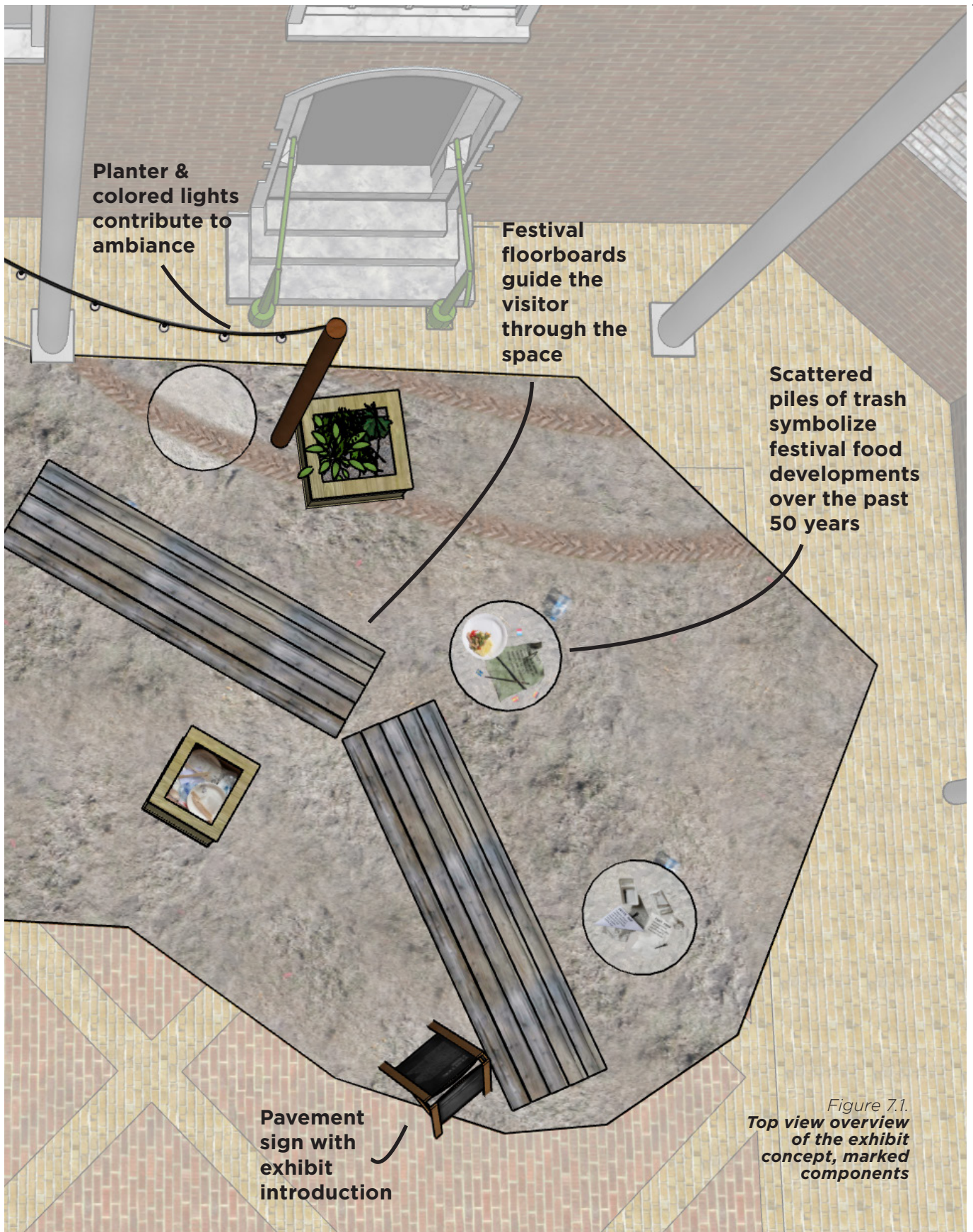




**High-peak  
food stall:  
exchange  
your coin for  
a Friezak  
Vol Festival  
Voedsel**

**Foldtable: a  
place to eat  
& relax**

**Printed out  
festival floor**



Planter & colored lights contribute to ambiance

Festival floorboards guide the visitor through the space

Scattered piles of trash symbolize festival food developments over the past 50 years

Pavement sign with exhibit introduction

Figure 7.1. Top view overview of the exhibit concept, marked components



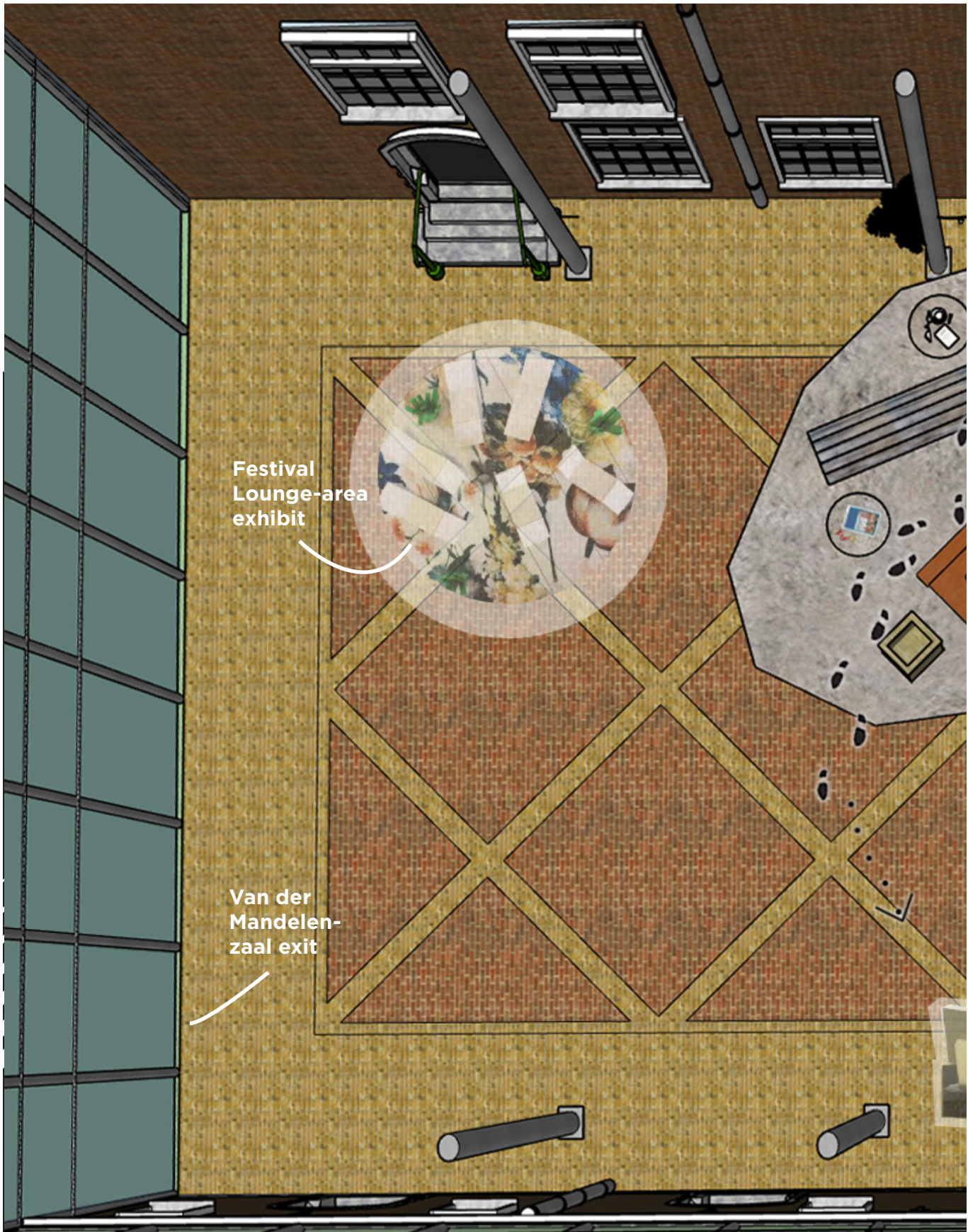


Figure 7.2.  
Exhibit concept  
overview





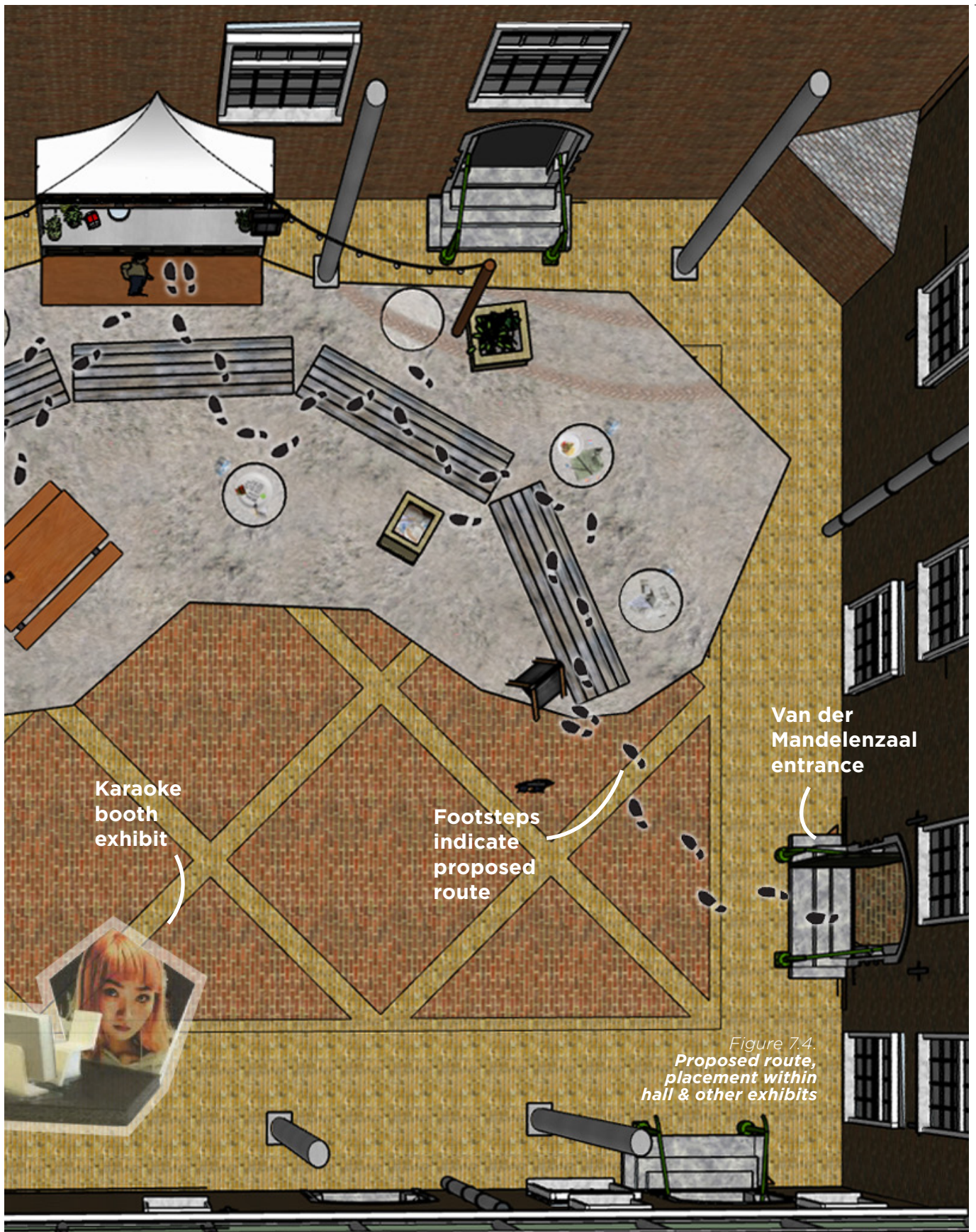
Figure 7.3.  
Exhibit concept  
overview



Festival  
Lounge-area  
exhibit

Van der  
Mandelen-  
zaal exit





Karaoke booth exhibit

Footsteps indicate proposed route

Van der Mandelenzaal entrance

Figure 7.4. Proposed route, placement within hall & other exhibits



*The first step after choosing the concept direction was creating a scale model of the concept direction. Until now, visualisations had only been made in 2D; making it hard to get a feeling for the scale of the individual parts. Creating a 3D model made it possible to get a grasp on how different objects related to each other, and made playing around with the positioning of them easier.*

## 7.1 Grabbing the attention

Because the van der Mandelenzaal hosts other exhibits as well (CH 3.2), the festival food installation will somehow have to grab the visitor's attention to draw them in. Since the story of festival food is told in a chronological way, it is preferred that the visitor is drawn to the beginning of the journey. Most of the 3D objects that are used within the exhibit (e.g. the high-peak tent food stall and the Foldtable) are placed towards the end of the installation. Because these physical objects are the ones that typically draw the visitor towards them, the introduction text will be printed on a pavement sign (Dutch on one side, English on the other, figure 7.6 & 7.7), which is often used to display menus on festivals (figure 7.5). Also, one of the speakers playing the festival soundscape (CH 7.5) will be located within this board, grabbing the visitor's attention.



Figure 7.5.  
**Introduction  
pavement sign**

# FESTIVAL VOEDSEL

## 'VAN VETTE HAP, TOT VETTE BELEVING'

Wanneer je meerdere dagen op een festival rondloopt kun je er niet omheen: er moet ook gegeten worden. Ook hierin is er veel veranderd in de afgelopen 50 jaar. Waar eten eerst een noodzaak was: het moest snel vullend zijn, wordt er tegenwoordig meer aandacht aan besteed, en is het een deel geworden van de gehele festival ervaring. Zo spreekt men tegenwoordig vaak van de 'Food line-up' van een festival. Hiernaast enkele trends van de afgelopen jaren op een rijtje, inclusief een voorproefje van het huidige festival voedsel aanbod.

*Figure 7.6.*  
**Introduction text in Dutch**

# FESTIVAL FOOD

When you're at a festival for multiple days, there is no way around it: you also have to eat. In this, a lot has changed over the past 50 years. Before, food was a necessity: it had to be quick and fill you up. Nowadays, more attention is given to the food that is served, and has become part of the complete festival experience. Some festivals even talk about their 'Food line-up'. In this hall the most important trends in the festival food world are shown, and a small taste of the current festival food can be tried.

*Figure 7.7.*  
**Introduction text in English**

## 7.2 Guiding the visitor

In order for the visitor to go through the exhibit in the proposed order, four festival floorboards (figure 7.8) are laid out (4m x 1m x 0.1m each), which provide the visitor with clear cues for which route they are encouraged to follow. These floorboards are of the same type that is often used at festivals to protect the grass from being stamped by the many visitors and indicate what the main pathways are.

Underneath the boards, empty cups are placed. By walking over the bouncy surface of the boards, the visitor will compress the cups, resulting in a crushing sound of the plastic.

The floorboards that are used have some height, meaning they are not easily accessible for disabled visitors. However, it is not necessary to walk over them. For these visitors, it is also possible to explore the exhibit contents without walking over the floorboards. Besides, the van der Mandelenzaal is quite hard to reach; to get there, multiple stairs and other obstacles have to be overcome. According to the museum's curators, crossing a floorboard should not be a problem for the visitors that have managed to get there already.

A risk of using these boards is that visitors will feel obliged to stay within the boundaries of the boards, reducing the explorative and exciting qualities of the exhibit.



Figure 7.8.  
**Guiding festival floorboards**

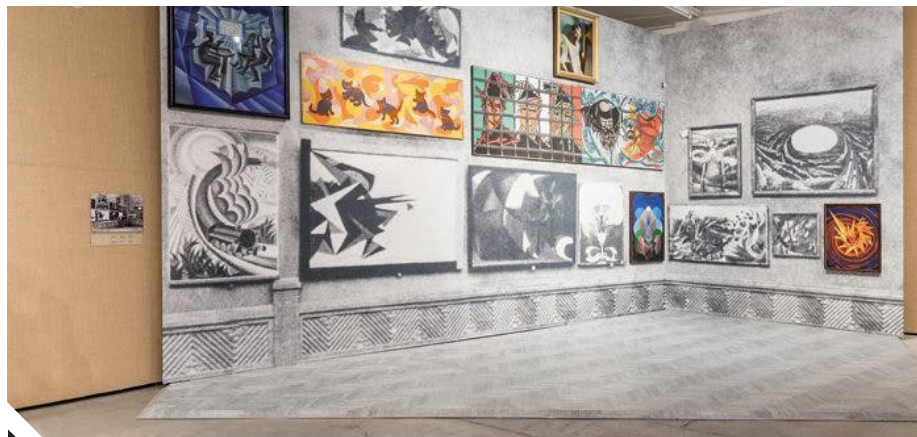
## 7.3 Festival floor

While walking around Mojo's Down the Rabbit Hole festival, it was found that from inspecting the litter that was scattered around the ground, a lot could be concluded about what was going on on that festival (figure 7.9). Judging from the amount of trash, the festival had been going on for a while already. The empty cups showed people had been drinking a lot of beer so far. But most importantly, a picture could be sketched about the different foods that could be acquired and were consumed on the terrain.



*Figure 7.9.*  
**Down the Rabbit Hole trash on the floor**

When visiting the Fondazione de Prada museum in Milan (CH 3.5), it was found that making use of printed flooring gives the visitor an impression of stepping into a different world while crossing its border (figure 7.10). This concept is also used for the Festival Food installation.



*Figure 7.10.*  
**Floor used at the Fondazione de Prada**

A large canvas (17m x 8m) is laid out, representing a festival floor: an arid grass field littered with different objects one typically finds at a festival (figure 7.11). These items include empty bottles, cups, plates, cutlery, napkins, a lost flip-flop (as spotted at 2018's Lowlands festival) and more (figure 7.12).

The composition of trash on the floor changes while the visitor progresses through the installation. Starting in the early days of festivals with a high density of plastic disposables, to a more scarcely littered collection of objects. Unfortunately, this is not shown in the 3D-model floors, because the full image of the floor is not yet visualized.



Figure 7.11.  
**Shape and size of  
the festival floor canvas**



Figure 7.12.  
Overview of the  
items that are  
scattered around  
the festival floor



## 7.4 Trash that tells a story

In order to tell the story of the history of festival food, trash was used as a medium. For each of the developments (CH 3.4), related objects/trash that one might find on a festival floor were thought of. From these, piles of trash were composed and short informative texts were written (shown on page 98 - 100).

At this stage, some of the trash piles only provide Dutch texts, unreadable for foreign tourists. However, the current design does enable evaluating if this design tells the story of festival food's history, and to what extent the interaction qualities are met for Dutch-speaking user test participants (CH 8). Based on conclusions drawn from this test, this part of the design can be further developed.

At this point, it is still unclear in what form the piles of trash will be displayed. An option is printing them on floor canvas: decreasing the time it takes to set up the exhibit when the room gets rent out and increases the consistency of the installation because of the fixed position of the objects. Another option is placing physical trash throughout the space. This increases the authenticity of the exhibit but brings the danger of visitors kicking around the trash. Not only would this result in a messy museum, but also bring the risk of parts of the exhibit being lost. Which of these solutions best suits the exhibit will be evaluated during the final user test (CH 8.1).



**'Vette hap':** Empty fries containers and bags tell that although a lot is changing in the world of festival food, fries and burgers still remain the most sold items.

**Multicultural dishes:** A half eaten plate of noodles, chopsticks, tapas sticks and different country flags symbolize the increase in multicultural dishes at festivals. This is accompanied by a text written on a banana leaf.



**Environmentally friendly catering:** This trashbin is filled with non recyclable plastic, and sustainable wooden plates and cutlery, showing the move towards more environmentally conscious catering at Mojo's festivals. To understand the importance of this, the text on the side of the trash bin informs the visitor of the 250 tonnes of catering trash that is produced at Lowlands yearly, and the measures that are taken to do something about this.





**Special diets:** There is an increase in the offer of vegetarian and vegan dishes, which is written on half-eaten vegetarian dish.

**Food trucks:** Two tire tracks run over part of the festival ground, showing (food) trucks have been riding here. In the current design, this is all the information the visitor gets about this development. This makes it unlikely they will comprehend this part of festival food's history. Other solutions will have to be found for this in following iterations of the design.



**Pop-up restaurants:** Porcelain plates, a wine glass, linnen napkins and metal cutlery accompany Lowlands 2012's pop-up restaurant De Lage Landen's menu.



**Lowlands #1 in food:** The daily Lowlands 2017 newspaper announces Lowlands has won a festival award for their food- and drink offer.

### Time indication

Because some of the trends that were found happened over multiple years, and therefore are hard to pinpoint to a specific year, for these it is decided not to mention a specific year. Instead, several timetables of Mojo festivals are spread across the festival floor (7.13). These timetables have the corresponding year printed on them, and can thus be used by the visitor to get an indication of the timescale in which the changes took place.



Figure 7.13.  
Timetables give an indication of the year

## 7.5 Multisensory

Using the multisensory map (CH 3.3) revealed that the authentic festival experience not only consists of visual input. Sounds, smells and tastes contribute just as much to this experience.

During the analysis phase of the project, different (food) festivals were visited. During these visits, recordings were made of the sounds that were mentioned most frequently during the user interviews (dimmed music on the background, constant buzz, people talking & kitchen sounds). Using these recordings, a festival soundscape was composed (figure 7.14).

Also, scent oils of the most frequently named smells (BBQ smoke, freshly cut grass, beer & sweet candies) were acquired in order to compile a festival smellscape. After performing a prototype test (page 115), due to the time limitations of the project, it was decided to drop this part of the concept.



Plays:  
**People talking & laughing, soundchecking in background & muted bass**



Plays:  
**People talking, constant buzz & muted music (A) in background**



Plays:  
**Kitchen sounds (flipping burgers, sizzling, pots and pans) & people talking in line**



Plays:  
**People talking next to you, 'constant buzz' & muted music (B) in background**

Figure 7.14.  
**Speaker placement throughout the exhibit**



*During the yearly IO Festival four of Museum het Prinsenhof's graduate students got the chance to test initial prototypes. A corridor was built on the faculties' square where the festival visitors could walk through and experience some of the interaction prototypes. This chance was used to evaluate how people would react to the sound- and smellscape that were developed. Participants were presented with headphones and two scent bottles. A sign instructed the participants to tell the camera what their typical festival food experience was, and what sounds and smells they were missing in order to recreate this experience (figure 7.15). Interesting observations were noted by the test facilitator, which were used as input for the interview afterwards. From this interaction prototyping test, several insights were gained. Participants indicated that the festival soundscape was very close to reality, and helped them imagining themselves in a festival context. Even though visitors got very excited sniffing the scent bottles and guessing what the smells were, they were not perceived as accurate representations of the authentic festival smell. The scents were all too sweet and reminded participants of perfumes. Unfortunately, because it was not possible to acquire accurate smell samples in time, it was decided that the scent part of the installation would be dropped within this project.*



FESTIVAL FOOD

PUT ON THE HEADPHONES AND  
SMELL THE BOXES. WHAT DOES  
FESTIVAL FOOD MAKE YOU  
THINK OF?

TELL THE CAMERA WHAT SOUNDS &  
SMILLS YOU ARE MISSING FOR  
YOUR TYPICAL FESTIVAL  
FOOD EXPERIENCE!

Figure 7.15.  
Test setup: camera, instruction board,  
headphones and scent bottles



## 7.6 Mojo Backstage coin

When buying a ticket for the museum at the entrance, the visitor not only receives a festival wristband, but also acquires one Mojo-Backstage-coin (figure 7.16). These are the type of coins that are commonly used at festivals as currency. The cashier tells the visitor to keep the coin, but does not reveal what it is for. Wondrously, the visitor puts the coin in their pocket and enters the exhibition. While walking around they keep their eyes peeled for a place where they can possibly exchange their coin. When entering the van der Mandelenzaal they spot someone with a bag of food, realising this has to be the place where the coin can be exchanged!

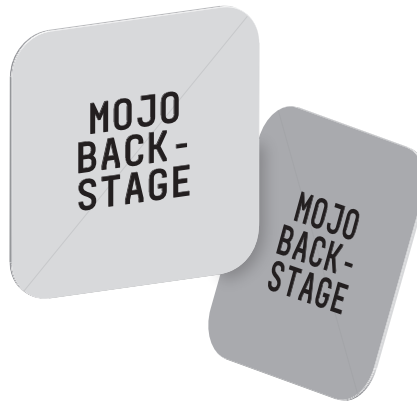


Figure 7.16.  
*Mojo-Backstage-coin*

## 7.7 Food stall

After having explored the past of festival food by making their way scanning the festival ground, the visitor arrives at the high-peak tent food stall (the most common food stall-type throughout the years) (figure 7.17).

The tent is cut off at the backside, resulting in a tent that is only 80cm deep. This way, the tent can easily be covered and hidden away when the van der mandelenzaal is rented out.

Toady's food stalls are often nicely decorated, creating a festive atmosphere to draw customers in. Because of this, several plants, lights and a napkin dispenser are placed within the tent.



Figure 7.17.  
**High-peak**  
tent food stall

A big background image is printed on a 2D plane, displaying the two employees of this food stall. In the background, a decorated kitchen in which the food is prepared is seen. The current background image is merely used to communicate the concept, but still needs some work in further iterations. In this version, both employees are the same person, the kitchen does not represent a typical festival kitchen and it does not match with the contents of the Friezjak Vol Festival Food (CH 7.8).

As explained on the menu boards (figure 7.18), here, the visitor is able to exchange their coin for a Friezjak Vol Festival Voedsel. After inserting the coin in the hands of the first employee (figure 7.19, left), the Little Bag Of Festival Food slides out of the opening at the chef's hands (figure 7.19, right). Behind the background image, a motion sensor detects the coin being inserted and activates an old candy machine to dispense the bag.

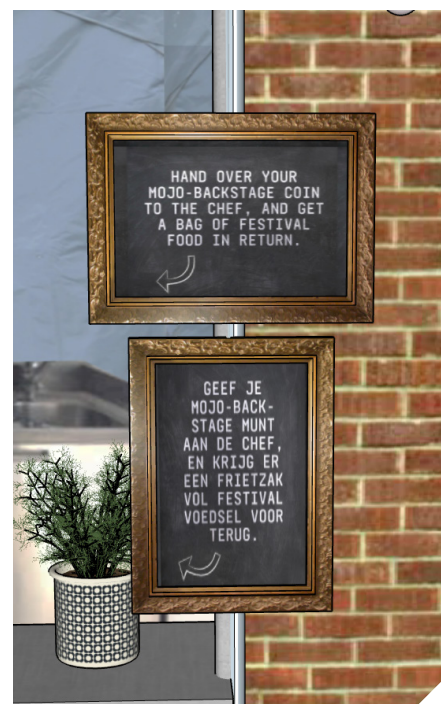


Figure 7.18.  
Menu board  
instructions



Figure 7.19.  
Coin slot &  
FVFFV-exit

## 7.8 Friezak Vol Festival Voedsel

The Friezak Vol Festival Voedsel/Little Bag Of Festival Food is a mini fries-bag, which is closed when the visitor receives it (figure 7.20). The red square serves as a use-cue, instructing the visitor to open the bag by tearing the tape off. After doing so, the lid can be removed and the contents reveal themselves: food items that tell the story of today's festival food (authentic/exciting).

When eating from the bag, the texts inside it reveal themselves (explorative/exciting, figure 7.21). These provide further explanation about what is being eaten. The bag contains the food items listed below, accompanied by the texts found in the inside of the bag.

**Candy burger & fries chips:** 'Although the variety of foods is increasing rapidly on festivals, fries and burgers still are the most sold foods on today's festivals.'

**Beer-flavoured jelly bean:** 'Beer still is by far the most consumed drink on festivals.'

**Tempura-seaweed snack:** 'This snack resembles the wide variety of new flavours that can nowadays be found in festival food stalls.'

**Dried grasshopper:** 'This grasshopper might evoke some mixed reactions with the visitors. It shows that festivals are becoming a playground to test out the newest developments in the culinary world.'



Figure 7.20.  
**Frietzak Vol Festival Voedsel:**  
open & closed



**FRIETZAK VOL  
FESTIVAL  
FOOD**

**FESTIVAL  
FOOD**



**Patat & burgers zijn nog-  
steeds de meest verkochte  
gerechten op festivals.**

**Fries & burgers still are the  
most sold foods on festivals.**

**Bier is de meest  
geconsumeerde drank  
op festivals. Proef het  
in pil-vorm!**

**Beer is the most  
consumed drink at  
festivals. Taste it  
in pill-form!**



**Deze  
zeew  
voor**

**An As  
symb**

**Je ku  
insect  
festiv**

**Nowa  
insect  
on fes  
as we**





LITTLE BAG OF

Aziatische tempura-  
ier snack staat symbool  
het brede voedsel aanbod.



Asian tempura-seaweed snack  
symbolizes the variety of foods.

Ant nu zelfs eetbare  
snacks kopen op  
festivals. Lekker he!

On these days, edible  
snacks are sold  
at festivals  
all over the world. Yum!



Figure 7.21.  
**Frietzak Vol Festival  
Voedsel's contents & texts**

The chosen foods are based on the offer of food seen during several festival visits, and take into account that the contents of the bag should be preservable because they will be stored at the museum for a long period of time. The current contents have an expiry date of about one month after the bags are freshly made because the fries chips and tempura-seaweed snack will become very though over time.

Also, this assortment represents the most common tastes associated with festival food found that were find using the multisensory map (Fries, beer, fresh, fatty & sweet), except for 'hot & cold'.

The variety of foods that are eaten including some uncommon ones, result in an exciting eating experience for the visitor. The candy burger and fries chips are familiar foods and are likely to be enjoyed by the majority of the visitors; especially by the younger visitors.

Although the tempura-seaweed snack might not be enjoyed by all visitors, it does showcase the foreign 'new' ingredients that are used on festivals.

The Greek-spiced grasshopper, a food that will disgust some and intrigue others: resulting in interesting discussions. It showcases that today's festivals are becoming a food playground, introducing many novel foods.

The Beer-flavoured jelly bean is likely to cause some commotion for the younger visitors who are familiar with beer but have never tried it, resulting in interesting discussions. [Job:] 'Do you really drink this, mom?!', [Clarence to classmates:] 'Ohh I've never tried this!' Although I have tasted these jelly-

*'Not just hands-on, but also tongue-on.'*

- From New York Times' review on the Museum of Food and Drinks



beans before, and know the taste would fit the other contents of the bag, unfortunately, it was not possible to obtain the beer jelly-beans for the user-tests (CH 8) due to several failed deliveries.

## 7.9 Recreating the ambiance

From the user interviews, a list was compiled of objects that most people associate with festival food (CH 3.5, 'see'). Some of the most named objects (festival table, lights, trash bins & plants) are placed throughout the exhibit space. This is not only to recreate the festival food atmosphere, but each of the objects serves their own purpose within the exhibit as well.

A typical wooden festival 'foldtable' is placed near the food stall (figure 7.22). This not contributes to the overall festival ambiance but also enables the visitor to sit down and enjoy their festival meal. Every week a can of beer will be poured over this table, resulting in a beery smell. Also, these stains cause the table to become sticky, a feeling that was mentioned by participants whilst filling in the multisensory map (CH 3.5, 'feel').



Figure 7.22.  
**Foldtable**

The two trash bins both serve their own purpose (figure 7.23 & 7.24). The first one the visitor encounters is used to tell the story of more environmentally conscious catering on festivals. The second one is used by the visitor to dispose of their empty 'Friezak Vol Festival Voedsel'. It was decided to make use of wooden trash bins because these are most common on Mojo's festivals.

Finally, a wooden planter and lights (figure 7.23) are used to decorate the space and better convey the festival ambience.



Figure 7.23.  
**Planter, trash bin  
and lights**

# 8. CONCEPT EVALUATION

This chapter reports the evaluation of the concept that is presented in the previous chapter. First, the performed user test is described, stating the research setup, results, limitations and conclusions. Then, a run-through of the concept is performed through the eyes of the different types of personas. Finally, the feedback gained from discussing the concept with the stakeholders is stated.

## 8.1 User test

In order to test to what extent the proposed concept meets the design goal and the interaction vision that was determined, a concept evaluation test was held. Based on several research questions, a test protocol was established. First, a pilot test was held. The insights from this initial test were then used to determine a final test plan. Several respondents (N=4) were introduced to the topic, after which they experienced a prototype version of the installation concept. Afterwards an interview was conducted, using a questionnaire as input for discussion. After analyzing the recorded tests conclusions were drawn and insights were used for a next iteration of the installation.

### Research questions

The main research questions are based on the different parts of the design brief: the design goal and interaction vision.

- **RQ1:** How do visitors interact with the objects on the floor? And are these suitable to communicate the history of festival food?
- **RQ2:** How do participants experience the opening and consuming of the Friezak Vol Festival Voedsel?
- **RQ3:** How is the composed soundscape experienced?
- **RQ4:** To what extent are the interactions within the installation's elements experienced as 'explorative', 'exciting' and 'authentic'?

Figure 8.1.  
Testscript  
user-test

# Testscript concept evaluation

## Introductie

ca. 1 min.

Voordat we beginnen, vertel ik de respondenten:

- Dat zij niet het onderwerp van de test zijn en niks fout kunnen doen. Ik test een product en wil vooral weten wat wel en niet werkt.
- Dat ze zoveel mogelijk hardop moeten denken en zich volledig vrij moeten voelen om te zeggen wat ze van het idee of product vinden.

## Scenario & taken

ca. 15 min.

### Hoofdvragen van het onderzoek

1. In hoeverre draagt de installatie het verleden en het heden van festival over aan de tentoonstelling bezoeker?
2. In hoeverre worden de vereiste interacties ervaren als 'explorative', 'exciting' en 'authentic'?

In de afgelopen maanden heb ik een installatie ontwikkeld voor in Museum het Prinsenhof. Voor vandaag heb ik hier een prototype van gebouwd, zodat jij deze kan ervaren. Ik zou je willen vragen hardop na te denken, en te vertellen wat je allemaal vindt, zowel positief als negatief. Mij beledig je er niet mee, alle feedback is super welkom om tot een beter ontwerp te komen. Het ontwerp is niet af, het is enkel om bepaalde aspecten van het concept te testen.

[m]

Voordat we beginnen?

...even de context waarin de installatie staat willen meegeven. De tentoonstelling 'Mojo Backstage' [uitleg exhibition]. Wanneer je hebt een festivalbandje, ook een **muntye** zoals deze. Zonder muntye mag ik je willen vragen de ruimte te betreden, en je voor te bereiden op het Prinsenhof begeeft... Ga je gang.

ca. 15 min.

Involved

Simple

Explorative

Authentic

Complicated

3

## Participants

A total of four people participated in the user test. Two of them went through the installation as a solo-visitor, while the other two went as a duo. The group of respondents is homogeneous; all of them being students from the TU Delft. This means only the 'Emanuelle' (CH 3.2, page 29,) persona was represented within the test. This was due to time limitations and unexpected setbacks in setting up the user test, resulting in a cancelled pre-arranged test with an older festival go-er. In order to take into account the other types of visitors as well, a run-through of the concept from the eyes of the different personas was conducted earlier.

## Environment & set-up

The test was carried out in one of Industrial Design studios; ensuring a controllable and consistent in-vitro test environment. Figures 8.2 & 8.3 shows an image of the test environment, highlighting the different elements of the used prototype.

## Step-by-step procedure overview

Underneath, a step by step walk through of the user test is given.

- **Introduction:** The participants were welcomed at the closed studio door. Here, they received an introduction about the goal of the test. Also, a short explanation of the Mojo Backstage exhibition was given and some information on the company and their activities was provided (which would otherwise have been gained during the initial part of the exhibition). Then, the participants were briefed about the structure of the test; after the introduction they would be able to experience the installation without interference of the interviewer, ending with an interview to gain feedback on the installation. Also, the participants were asked if they agreed to be filmed during the test by letting them fill in a consent form. Finally, the participants received a Mojo Backstage coin which could be exchanged during the test.
- **Experiencing the installation:** After this introduction, the doors were opened and the participants were free to explore the room without interference from the test facilitator. During this, interesting observations were written down to be able to question them about during the interview.
- **Interview:** Participants are asked about their experiences, partly based on the test script (figure 8.1), partly on observations. Finally, the interaction qualities of the questionnaire (figure 8.4) are used as input for further discussion.



Figure 8.2  
Photos of test  
environment

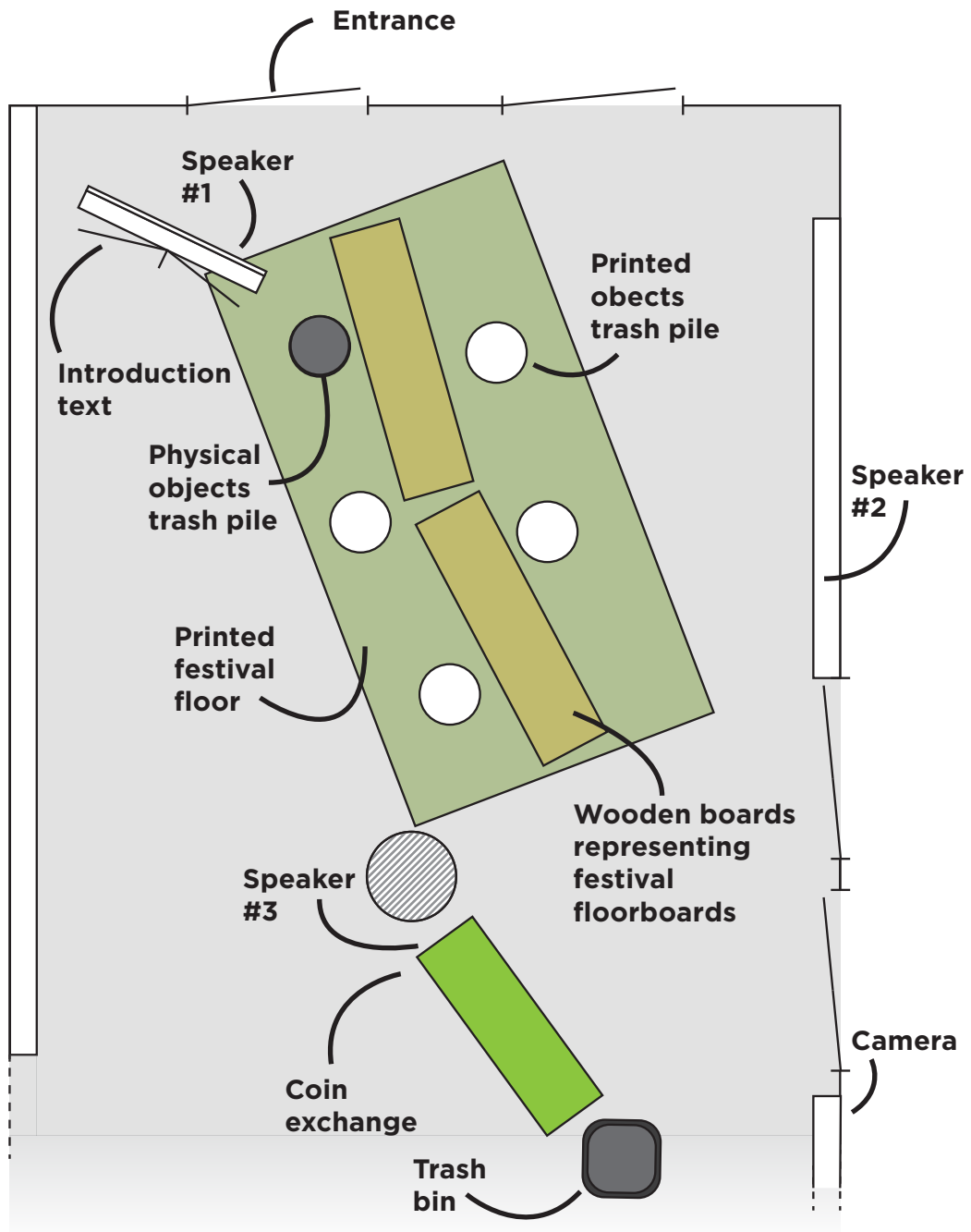


Figure 8.3. Overview user-test setup

	1	2	3	4	5	6	7
<b>Exciting</b>	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
<b>Involved</b>	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
<b>Explorative</b>	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
<b>Authentic</b>	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
<b>Complicated</b>	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
<b>Controlled</b>	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]

Figure 8.4.  
**Questionnaire**

### **Pilot test**

In order to evaluate feasibility and to be able to improve upon the research set-up, a preliminary pilot study was conducted. In this, one participant (M, 24) performed the complete concept test. After doing so, a small interview was conducted and feedback on the test setup was received.

The only adjustments that were necessary, concerned the instructions that were given during different phases of the test. The introduction needed to be more elaborate, to give the participant a better feel for the context in which the installation would be positioned. Also, the participants should be asked to think out loud when going through the installation, to be able to better indicate what drives their decisions.

When filling in the questionnaire to determine to what extent the interaction qualities were met, some of the asked for terms were unclear to the participant and did not yield any results. Because of this, the terms were removed from the questionnaire. Because the 'excitement' and 'explorative' qualities of the installation depend largely on the size of the installation -which was significantly reduced during the user test-, it was decided to show visualizations of the envisioned installation. This way, the participant could better imagine how the real installation would be experienced.

Because only minor changes were made, the results of the pilot test are also taken into consideration within the results section of this chapter.





*Figure 8.5.*  
**Stills from user  
test footage**

## Results

Underneath, the user test results are organised through the research questions that were stated earlier in this chapter. The results are accompanied by quotes from the respondents.

### **RQ1: How do visitors interact with the festival floor? And are these suitable to communicate the history of festival food?**

While going through the exhibit, all participants stayed within the boundaries of the festival floorboards. Although it can be concluded the floorboards work well as a means of guidance, this does decrease the explorative nature of the installation. Respondents not leaving the pathway can also be attributed to the fact that in the used prototype, all trash piles could be inspected and read without having to step off the floorboards.

› *'Alle objecten liggen naast de vlonders, dus ik voel me niet gestimuleerd om er vanaf te komen.'*

Test subjects indicated they enjoyed inspecting the trash piles; a novel exhibit setup and an interesting way to learn about festival food's history. However, not all trash piles that were used were self-explanatory at this stage. According to the participants, the 3D objects were more exciting than the printed ones as they are more relatable. Also, they did not blend into the floor as much as the printed ones, better grabbing their attention. Some participants did ask whether they were allowed to touch any of the objects on the floor, illustrating the risk of visitors touching or kicking the items around, disturbing the story that is being told.

› *'Ik denk dat het wel een groot verschil maakt; 3D tegenover foto's. Echte objecten maakt het een stuk relateerbaarder.'*

› *'Mag ik het aanraken?'*

Although it was clear that the trash piles represented different developments, the time frame of these was not yet clear to the participants. The years on the timetables that were incorporated in the printed floor were overlooked. When explained, participants indicated they did appreciate the idea which fit within the theme of the exhibit, but that the years should be made more obvious.

➤ *'Hoeveel is één stap dan? 10 jaar?'*

➤ *'Oh, dat jaartal op de timetable had ik niet gezien! Wel een leuke manier...'*

### **RQ2: How do participants experience the opening and consuming of the Friezak Vol Festival Voedsel?**

After receiving the Friezak Vol Festival Voedsel, all participants carefully inspected all sides of the bag, after which they excitingly opened the bags. The red square at the end of the tape provided clear use-cues, and all participants were able to easily open it. Several participants emptied the contents of their bags on the table after seeing part of the text printed on the inside. Others started eating the food items, slowly revealing the background information about them.

➤ *'Ahh, nice! Wat is dit?  
Oh, het staat erin! Een zeewier-tempura snack.'*

Participants understood the selected foods summarized today's food offer on festivals. However, not all enjoyed all of its contents. One respondent was disgusted by the tempura-seaweed snack, while another refused to eat the grasshopper. Also, the contents of the bag, especially the grasshopper, caused interesting discussions between the duo that participated in the test.

➤ *'Ze zien er tof uit, het is spannend om ze open te maken en ik snap wat er wordt bedoeld met de inhoud van het zakje: hints over wat je daar allemaal kunt eten tegenwoordig.'*

Half of the respondents used the trash bin located next to the counter to dispose their empty bags. The others threw it on the floor. Because of the trash scattered throughout the rest of the room, they assumed this was what they were supposed to do. Although this does result in trash throughout the van der Mandelenzaal, it also adds to the overall festival food ambience.

› *'Ik draag graag bij door mijn lege zakje op de grond te gooien!'*

**RQ3: To what extent does the installation carry over today's festival food atmosphere?**

It is difficult to draw conclusions about this research question because several of the concept's elements were missing in the used prototype. However, the participants were asked to what extent they thought the current installation conveyed the festival feel, and what elements they were missing. After this, renders of the proposed installations were shown and discussed.

All participants mentioned the soundscape that was playing in the background. Although they indicated it helped to convey the feeling of a busy environment, it did not yet resemble the typical festival sound. It was suggested more bass sounds are added and fewer childish high-pitched voices used.

› *'Je krijgt het gevoel van een drukke plek. Het is af en toe wel meer een speeltuin dan een festival.'*

› *'De bas die je hoort is normaal veel harder, nu hoor je vooral al die hoge stemmen.'*

When questioning the participants on how the installation conveyed the festival atmosphere, several answers reoccurred. The printed out floor, scattered trash and floorboards contributed to their typical festival experience. However, to better convey this ambience, several participants suggested placing actual food stalls and objects such as tables and festival tents around the hall.

› *'Het kraampje ontbreekt! En misschien nog een tafel en een plant ofzo?'*

#### **RQ4: To what extent are the interactions within the installation's elements experienced as 'explorative', 'exciting' and 'authentic'?**

The participants were asked to fill in a questionnaire (figure 8.4), in which several interaction qualities were rated from 1 to 7. Because only 4 people participated in the test, nothing statistically significant can be said about these scores. Besides, test subjects tend to have a hard time to rate some of the used terms because they can be difficult to interpret and apply to the experience you just went through. However, the intention of using this questionnaire is to be able to ask the participants about the motivations behind their ratings, which did provide relevant insights.

Participants indicated they experienced the installation as explorative. This was caused by the novel way of telling a story through trash, for which you actively had to look around. However, they did note that this feeling could be enhanced by increasing the size of the printed floor and placing the objects further away from the festival boards. This way, one has to zig-zag through the exhibition to be able to see all the elements of it.

- *'Je wordt uitgenodigd om goed rond te kijken, maar ik denk dat als het groter is het wel meer een ontdekkingsreis wordt.'*
- *'Als het groter zou zijn wordt het wel spannender; dat je meer de hele ruimte door moet in plaats van dat je op de vlonders blijft lopen.'*

Also, participants experienced going through the contents of the Friezjak Vol Festival Voedsel as an explorative interaction. Opening the bag while the contents revealed themselves, picking out items while the information text got exposed and trying out new flavours all contributed to this feeling.

- *'Ik vond het spannend om hem open te maken en te kijken wat er allemaal in zat.'*

The first part of the exhibit in which the visitor learns about the history of festival food was not experienced as exciting. Obtaining and consuming the bag of food, however, did excite the participants.

Going through the installation, the participants did recognize many of the interactions involved, rating it high on its authenticity. Strolling over the arid grass floor while hearing festival sounds around you, reaching in your pocket for your coin and exchanging it for your food all contributed to this experience.

### Limitations

Having limited time for this project, it was not possible to create a high fidelity prototype that would test all aspects of the proposed design. Although many important questions about the design are answered, others can solely be answered through assumptions.

Just part of the designed festival floor was printed, displaying 4 of 7 the festival food developments because at the time of testing not all clues to these developments were designed yet. Using this set up did make it possible to test how visitors would experience being told a story using trash as a medium and revealed what method of display (2D vs 3D) was preferred. However, it is not possible to draw conclusions about to what extent visitors understand the different developments festival food went through. To do this, a separate user test should be done.

The prototype did not contain the festival food decorations (Foldtable, trash bins, planter & lights). Because of this, the room lacked the festival atmosphere, influencing to what extent people experienced the installation and its interactions as authentic.

Also, because the prototype was the only exhibit that was on display in the test room, no conclusions can be drawn about how the visitor's attention is drawn to the exhibit when entering the van der Mandelenzaal. Because the prototype did not contain the high-peak tent, it could not be evaluated whether visitors are drawn directly to this striking element of the exhibit, skipping the first part of the exhibit.

Besides, within this test environment, participants are likely to pay more attention to each of the installation's elements. Also, they read texts more elaborately, where normally they might pass those.

Exchanging the Mojo backstage coin for a Friezak Vol Festival Voedsel, involved human interaction with the test facilitator, and did not include the large print of the two chefs and the exchange mechanism. Therefore, in this setup, it was not possible to evaluate how visitors experience and interact with the high-peak tent and its contents.

Finally, the participants did not represent the all of the exhibition visitor's persona-types. Because of this, a walk-through was done through the eyes of each of the missing personas. Still, the results should be critically evaluated to be able to draw conclusions about the concept for all users.

## Conclusion

The user test yielded many interesting insights about to what extent the current concept meets the proposed design goal. Although not all facets of the proposed installation could be tested in the current setup, most parts of the concept were successfully evaluated. Through this, several opportunities for further iterations were uncovered.

Using trash as a medium to tell a story proved to be an explorative solution which also contributed to the authenticity of the experience, although they need some further development in order to tell the story in a clear manner, including clear time indication marks. Also, participants indicated using physical 3D objects is preferred.

The floorboards guided the visitor through the exhibit but discouraged them to step off the boards, reducing the explorative nature of the exhibit.

Opening the bag is an easy, yet exciting interaction. By exploring its contents, the visitor gets an idea of the wide variety of foods that are sold at festivals nowadays.

The used soundscapes contributed to the festival atmosphere, several adjustments should be made. Although the prototype did not fully convey the festival atmosphere, it is assumed the proposed concept will. Participants stated they missed several items for their typical festival experience; all items which are incorporated within the actual design.

## 8.2 Persona evaluation

Because the user test participants did not resemble all of the exhibition's target users, a final walk-through was done through the eyes of the personas that were not represented by selected participants (Hans & Erica, Marieke & Job (Marieke is represented by one of the participants, but not as a facilitator of a child) and Clarence). Underneath, several insights that were gained from each of the personas are presented.



### Hans & Erica

Several of the texts that are printed on the objects are too small for Hans & Erica to read while standing up, and bowing down is too much of an effort for them.

After receiving the bag of food Hans & Erica want to sit down at the foldtable. However, due to limited mobility, they are not able to properly get seated on the benches.

The tempura-seaweed snack in the Friezjak Vol Festival Voedsel's is too spicy for Hans & Erica. Also, they are not open trying out novel foods such as the grasshopper.



### Marieke & Job

The coin slot is too high to reach for Job, meaning Marieke has to hold him up for him to exchange his coin. As a solution, small steps can be placed against the high-peak tent.





### **Clarence**

When arriving at the high-peak tent, Clarence realises while running around in all his enthusiasm, he has lost his Mojo Backstage coin. Disappointedly, he looks around and sees all his classmates eating their bags of food. It can be considered providing the security guards that walk through the van der Mandelenzaal regularly with several extra coins, which can be distributed in cases such as described above.

After receiving his coin, Clarence -being quite short compared to his classmates- encounters the same problem as Job, where he cannot reach the coin slot. Because of this, he tries to climb on top of the counter, resulting in a dangerous situation.

## **8.3 Feedback stakeholders**

During a meeting with the stakeholders, the concept described in CH 7 was presented using several renders. From this, valuable feedback was gained from their perspective's as a museum project leader and curator.

They were very enthusiastic about several elements of the design: the way visitors were guided using the typical festival floorboards, using trash as a medium, providing the visitor with an actual eating experience and bringing in the festival ambience through commonly found objects at festivals.

However, they did indicate that from their experience, almost none of their intended target visitors would read the texts. They believed that without doing reading the accompanying texts, a large part of the experience was lost. Because of this, they suggested removing the texts accompanying the objects and making it more self-explanatory, and clearly writing the year in which the development took place on the objects. Although during the tests the participants did read all of the text, -as mentioned in the test's limitations-, this has probably been caused by the testing environment in which the participant went through the exhibit.

## 8.4 Evaluation points

The higher level core idea evaluation points were used to evaluate the concept after choosing a concept direction (CH 6.2). Now that the concept is further developed, the evaluation points constraints (CH 4.3) that followed from the analysis phase are tested against the concept, described below.

**The installation should fit within the van der Mandelenzaal, and should be removable/made significantly smaller to store it away for the several events that are hosted here.**

In designing all parts of the installation, it has been kept in mind that the complete installation should easily be removed and rebuilt consistently. Most of the items are either on wheels (trash bins & planter), are relatively easily lifted (floorboards & metal plates) or can be folded to reduce their size (foldtable & pavement sign). The pole that is used to hang the lights can be disconnected from the planter by lifting it up, and can be placed next to the high-peak tent. The canvas festival floor can be rolled up entirely and the food stall can be covered with cloth. All of these items can then be stored in a magazine next to the van der Mandelenzaal.

**The museum should be able to realise the concept before the start of the exhibition (April 2019).**

When hiring an agency specialised in realising museum exhibits, the proposed concept can easily be produced before the start of the exhibition.

**The installation should fit within the exhibition's budget.**

Because the budget for the exhibition is not yet established, it cannot be said how much the museum is able to spend on the festival food experience. However, below, a costs estimation of the proposed concept is presented to consider when the budget is set.

Many of the exhibit's components can be storebought, without requiring any further adjustments (planter (€70,-), trash bins(€200,-), foldtable(€180,-), printed pavement sign (€225,-), festival floorboards (4x €40,-), lights(€80,-), speakers (€150,-)).

Besides, the festival floor will have to be printed on canvas (€1500,-) and have grip strips attached to it (€325,-). Also, the metal plates (6x €25,-) will have to be decorated with trash objects (labour €200,-). Then, the high-peak tent (€500,-) will have to be adjusted, fortified and decorated (€1000,-).

For all visitors (museum's estimates 60.000), a Mojo Backstage Coin will be printed (60.000 x €0,011) and a Friezjak Vol Festival Voedsel will be made (60.000x €0,70 (bag (print & labour €0,35), burger (€0,07), fries (€0,02), jellybean (€0,03), tempura snack (€0,08), grasshopper (€0,15))).

This results in a cost estimation of ±€47400,- for the proposed concept.

**The installation should ergonomically be suitable for all target groups.**

By using floorboards, not every part of the exhibit is accessible for invalid visitors. However, it is possible to surpass these floorboards and still experience the rest of the installation.

After adding the steps to the food stall, people from all heights are able to exchange their coin here.

**The installation should be understandable for both Dutch- and English speaking visitors.**

All explanation texts are given in both Dutch and English, not causing any problems for foreign visitors. In the current concept, having two texts result in a large portion of the trash being printed on. When the trash piles are further detailed without using any texts, this problem is solved.

**The installation should be able to withstand regular use over the running time of the exhibition.**

The objects displayed in the exhibit are all commonly found items at festivals; an environment in which everything needs to be durable to withstand all festival goers. However, when objects do get damaged while the story remains clear, this only adds to the authentic festival feel.

**The installation should require as little maintenance from museum personnel as possible.**

Instead of hiring personnel to hand out the bags of food, the current concept requires regular refilling of the candy machine, which holds about 100 Friezjak Vol Festival Voedsel's. The bags that are stored in the magazine next to the hall, can easily be inserted in the candy machine after unlocking the hidden door that is part of the food stall's backdrop.

Also, while the whole installation is portable and can be moved, this is a somewhat time-consuming job. This results in extra man hours whenever the hall gets rented out. Finally, because of the bags of food that are handed out, it is expected that the hall should also be more frequently cleaned.

## 9. FINAL CONCEPT & RECOMMENDATIONS

Based on the concept evaluation described in the previous chapter, several changes were made in a final concept iteration. Unfortunately, time did not allow incorporating all points of interest that followed from the evaluation in this final concept. In those cases, recommended steps to further develop the concept to better match the design brief are given. On the following pages, each of the components of the final concept is discussed, except for the elements for which the evaluation proved they do not require any further improvements (Grabbing the attention, Guiding the visitor, Mojo Backstage coin).

### Festival floor

The final image that will be printed on the canvas floor still needs to be further developed. Currently, it is homogeneously covered with several trash items, wherein the final concept the composition of trash on the floor changes while the visitor progresses through the installation. Starting in the early days of festivals with a high density of plastic disposables, to a more scarcely littered collection of objects. Unfortunately, this is not shown on the 3D-model floors, because the full image of the floor is not yet visualized.

### Trash that tells a story

As mentioned, using the floorboards as guidance lead to the danger of visitors not stepping outside of the board's boundaries. However, the visitor should be encouraged to do this, increasing the explorative nature of the exhibit. Having to walk around the space more and having to search for the piles of trash is the intended visitor's behaviour. In order to reach this behaviour, some extra distance between the piles of trash and the floorboards was created (figure 9.1). This way, the visitor is forced to step off the boards to read the information texts.

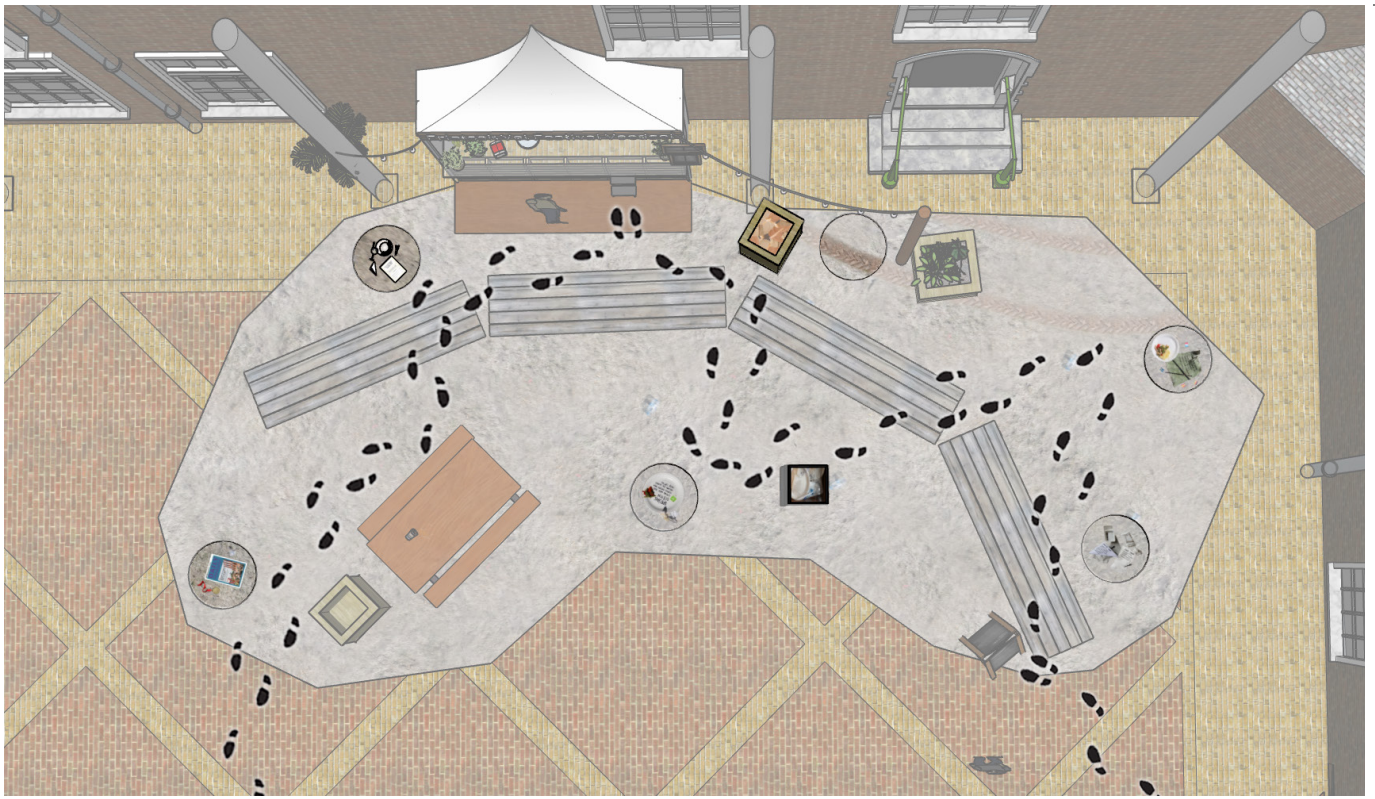


Figure 9.1.  
**Trash piles  
further away &  
new proposed  
route**

Instead of printing the trash piles on the floor, these will be replaced by the actual objects which are arranged and attached to 5cm thick metal plates (figure 9.2). These plates have the arid grass floor printed on them, but still have clearly visible borders. This prevents people from touching the objects, makes it easy to transport them and act as extra weights to keep the floor canvas in place.



Figure 9.2.  
**Items attached  
to metal plate**

Also, based on the stakeholder's feedback, it was decided to remove the texts from the trash piles and add clear year markings on them. Because of this, some of the background information about the visualized developments gets lost. Therefore, a further iteration of the composition of trash will have to be performed, clearly illustrating the developments without losing too much of its depth. For example, the current environmentally friendly catering trashbin can be replaced with two different ones: an older type of plastic container filled with plastic disposables, and further along the floorboards, a wooden one filled with recyclable cups, plates and cutlery (figure 9.3).



Figure 9.3.  
**Possible solution  
environmentally  
friendly development  
(without text)**

## Multisensory

From the user test, it was concluded that the soundscape needed further development. Additional recordings of festival sounds were made during the Lowlands festival, and a new soundscape was composed.

Although in this project time did not allow to further experiment with the use of smell within the exhibition, prior research does show that odors can considerably add to recreating an experience, of which many were identified using the multisensory maps. When the correct combination of scents can be obtained, these could be incorporated into the installation to further enhance the festival food experience.

## Food stall

For all visitors to be able to insert their coin into the wall, small steps will be placed against the high-peak tent (figure 9.4).

Unfortunately, time did not allow to create and test a prototype of the food stall. After further developing the stall's background image, a simple Wizard of Oz test (replacing the machine behind the screen with human actions, invisible to the participant) could be done to test the proposed interaction of exchanging your coin for a bag of food.



Figure 9.4.  
**Steps making it possible for youth to insert coin**

### Frietzak Vol Festival Voedsel

Research revealed not all participants appreciated the tempura snack. It can be considered replacing it with another food item, which still needs to represent the big variety of new, foreign flavours, and be preservable to be safely stored for a month.

### Recreating the ambience

Peter te Bos, the exhibition designer, is still developing the lounge-area; an exhibit where the visitor can sit down and relax for a moment. According to the current plans, this exhibit will be placed in the van der Mandelenzaal as well (figure 9.5). Further research could be done on how to combine this exhibit with the festival food installation.



Figure 9.5.  
*Possibly, lounge-area and  
festival food installation  
can be combined*



# 10. CONCLUSION

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The project's aim was to develop an installation for the Mojo Backstage exhibition that would let the visitor experience the past and present of festival food while highlighting Mojo's role within this.

Although the concept needs further refinement before it completely satisfies the design goal, this project proves that several of the concepts components are able to let the visitor experience the past and present of festival food.

By using a large printed festival floor and placing objects commonly found at festivals within the exhibit (such as furniture, decorations and a food stall), a festival food environment is recreated. This enables the visitor to emerge themselves in the present-day festival food experience, which is strengthened by the festival soundscape playing throughout the installation. Also, by eating their way through the Friezak Vol Festival Food, the visitor experiences the wide variety of foods that are sold at festivals nowadays.

Using trash as a medium proved to be an exciting and explorative way of telling a story, while contributing to the authentic festival feel. Because not all trash piles were fully designed and tested, the current design is only able to convey part of festival food's history. Unfortunately, it was not possible to talk to Mojo's employees responsible for their catering. Because of this, the role Mojo has played in the identified developments is not incorporated in the concept.

# 11. REFLECTION

**In this chapter, the most important learnings that arose during this graduation project are discussed. What went well, and what could have been improved? Describing these learnings is done by reflecting on the personal goals that were set up at the beginning of the project. Besides, several other valuable insights that arose during the project are discussed.**

Throughout the project, I have been able to apply many different methods and tools I got acquainted with during my studies. These include creating user journeys, different brainstorm techniques and performing user tests. Not only have I been able to become more experienced with these tools, I am also confident that I am now able to select, combine and even create the appropriate ones while working on a particular project.

Although the interviews and user tests were videotaped and re-watched for the analysis, unfortunately, I have not found the time to use these to communicate findings towards the different stakeholders. In the end, I did use video as a way to communicate the final concept, which proved to be a suitable medium to do so.

The further the project progressed, the more small prototype tests were done. Many of these were spontaneous; while talking about my project with people on the faculty, I presented them small prototypes. In doing this, valuable feedback was gathered about the ideas.

During my graduation, I have met many people doing projects in similar directions. Discussing projects with them inspired me, and opened my eyes to the wide variety of possible career directions in the fields of food- and exhibition design. Also, through visiting events and meetups, I have met many professionals in the field of food innovation, which has been a great way of enlarging my professional network.

In the preparation phase of the project, a detailed planning was created. Although this was a great way to get an overview of the different stages

that had to be run through, I quickly found that several factors are quite hard to estimate beforehand. The complexity of the topic required constant adaptation of the planning. Also, it has been quite challenging to get in contact with the different stakeholders of the project. At times, this forced me to postpone certain decisions, making it difficult to continue on the project.

The fact that it was hard to get in touch with some of the stakeholders, -especially Mojo's employees- did not only result in having to adjust the planning constantly but also caused a lack of insights from Mojo's perspective that were incorporated within the exhibit. Because of this, the final installation is more about festival food in general and lacks a clear connection with Mojo: the topic of the exhibition. In the future, I would get in touch with all of the stakeholders before the kick-off of the project, making sure I know to what extent everyone can and is willing to be involved in the project.

Also, I now realise how valuable it is to work within a team, instead of individually working on a project. Especially in the ideation phase at times I felt I was lost; I was stuck in the same thinking patterns. Talking about the project with others helped in getting unstuck. It forced me to rethink some of my decisions critically, and I was able to build on other people's ideas.

Finally, I also realised how much I have learned during my internship, where I performed many user tests. Preparing, doing and analysing user interviews and tests went very efficiently and yielded excellent results while I felt confident in performing those. Also, I greatly enjoyed the process of doing so, making me consider my future as a designer, where I might want to put more emphasis on the research side of the profession.

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## 12.2 Figure references

**Figure 3.1** Top left: <https://asn-online.nl/2015/08/01/hoer-overleef-ik-het-meerdaags-festival-lowlands/>, Top middle: <https://www.bumacultuur.nl/eurosonic-noorderslag-kondigt-interview-met-mojo-oprichter-berry-visser-door-tom-steenbergen-aan/>, Top right: <https://www.mojo.nl/over-mojo/wij-zijn-mojo/de-mensen-van-mojo/boekingen/boekers/leon-ramakers/>, Second left: <https://www.mojo.nl/evenementen/cirque-du-soleil/>, Third left: <https://www.mojobarriers.com/products/>, Second right: <http://fabriquefantastique.be/portfolio/symphonica-in-rosso-2015-marco-borsato/>, Bottom: <https://www.mojo.nl/>

**Figure 3.3** Top: <https://www.pinterest.com/pin/73887250106720803>, Middle left: <https://indebuurt.nl/delft/lifestyle/3-x-waarom-museum-prinsenhof-delft-de-perfecte-locatie-is-voor-je-feest-50723/>, Middle right: <https://www.locaties.nl/museum-prinsenhof-delft.235450.lynkx>, Bottom: <https://sg.tudelft.nl/location/het-prinsenhof/>

**Figure 3.6** <http://members.ziggo.nl/casper.roos/2012tour.html>

**Figure 3.7** <http://skalgubbar.se/2015/12/04/301-i-and-b-a-lost-in-central-park/>

**Figure 3.8** <http://skalgubbar.se/2015/09/12/296-reading-mark-with-article-on-skalgubbar-inside-in-the-shade-of-a-tree/>

**Figure 3.9** <http://skalgubbar.se/2012/12/05/193-me-and-my-mother-at-dalslands-center-in-haverud/>

**Figure 3.10** <https://www.google.be/l?sa=i&source=images&cd=&ved=2ahUKEwirKKG07ZbcAhWJaxQKHSCIDGcQjxx6BAGBEAI&url=https%3A%2F%2Fbcko.nl%2F2014%2F08%2F14%2F6-back-school-tips-parents%2F&psig=AOvVaw3k23RfsDcneKQmEUc-MLek&ust=1531391867099295>

**Figure 3.18** <https://www.madamedeberry.com/museum>

**Figure 4.1** <https://unsplash.com/photos/7sPg5OLfExc>





