

OPENING DOORS



Restoring Place Attachment in the Old City Centre of Amsterdam

June 2026

Veerle Maljers

Master thesis Design for Interaction
Faculty of Industrial Design Engineering
Delft University of Technology



W A R M O E S
B I E N N A L E

Master thesis Design for Interaction

Veerle Maljers

5002362

Faculty of Industrial Design Engineering
Delft University of Technology

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Supervisory team

Laurens Kolks - Chair

Department of Human-Centred Design
Faculty of Industrial Design Engineering
TU Delft

Wim Schermer - Mentor

Department of Human-Centred Design
Faculty of Industrial Design Engineering
TU Delft

In collaboration with

Justus Cohen Tervaert - Client
Initiator Warmoes Biennale
Warmoes Bienale, Bonne Suits

PREFACE

Hello, and welcome to the final boss of my time as a student: my master's thesis!

Studying at the IDE faculty has been a dream and I feel like there could not have been a better way to end it than with a topic centred on the city I love so much: Amsterdam. I have really enjoyed doing this project, and I feel like it has helped me evolve into a more defined and articulate designer.

The topic was quite tricky from time to time. Amsterdammers are known to have strong and loud opinions and when it comes to topics around the crowds and tourism in the centre, this is even more the case. It was sometimes hard to find the underlying reasoning behind it all. What I enjoyed most is how passionate Amsterdammers still are about their city. A lot of them think it's a dirty, often anti-social city, but it's theirs, and they would not trade it for anything else. That's the beauty of the Amsterdammer: they most often show their connection with the city by complaining about it, but when an outsider complains, they will defend it with their life.

Throughout this project, I have also learned a lot about organizing a big arts festival like the Warmoes Biennale. I have enjoyed attending the weekly meetings and getting a behind-the-scenes look into the organization. The opening ceremony worked as a great inspiration and showed me just how many people still care about the area.

This project has taught me a lot about what it means to experience place attachment and how easily that bond can be broken. It has also given me a new found appreciation for the old city centre. I have to admit that I used to be one of those Amsterdammers who avoided it like the plague. However, coming there every Monday morning for the Warmoes Biennale meetings and of course, all the other days for my research, has made me fall in love with the area. It is special to see how people like Bonne Reijn interact with almost anybody in the neighbourhood and it is truly heartfelt how much effort he puts into showing Amsterdammers how special this place is.

I am happy to say that, even more than before, I am filled with random facts about the city and I am even prouder to call myself an Amsterdammer.

I hope you enjoy reading this report and can find that appreciation as well.

With love,
Veerle Maljers

June 2026



Figure 1: Me in the podcast studio in the media centre at the IDE faculty, recording the audio for my final design.

SUMMARY

This thesis describes the graduation project of Veerle Maljers. For this project, an interactive audio tour was designed to allow Amsterdammers to experience the hidden narratives of the old city centre.

Amsterdammers are experiencing a disconnection with the city centre and through the domain of Sense of Place, this disruption in place attachment is analysed. Crowdedness and over-tourism in the old city centre have placed so much pressure on Amsterdam that many inhabitants now consider the area unlivable, leading them to avoid it. The centre has increasingly become dominated by standardized “non-places,” like waffle and Nutella shops, resulting in a monofunctionality. However, this tourist monoculture is merely a perception rather than the actual reality of the neighbourhood. The Warmoes Biennale (the client of this thesis) was initiated to prove that the old city centre still has a real, living local soul underneath the tourist crowds. Through examining and interviewing Warmoes Biennale visitors, it was shown that the Biennale successfully creates a reason for Amsterdammers to visit the city centre and shows the social cohesion of the neighbourhood, elements that were important to incorporate into the final design.

Different generative research methods were utilized to examine the personal history Amsterdammers have with the city. This research shows that while locals feel a disconnection when forced to be part of big crowds, they can feel connected again when they take a step back and become an observer instead of a participant. Because the centre has lost its function as a daily “living room,” the project focuses on

supporting local “anchor points”, unique places characterized by consistency and continuity. By helping Amsterdammers feel a sense of responsibility over these places, the design aims to help Amsterdammers discover their place in the old city centre and shift from feeling like a “guest” to feeling like they are a part of the area.

Through an iterative design process involving brainstorming, sketching, and low-fidelity prototyping, the final concept was shaped and refined. The resulting final concept, “Warmoes Stories,” uncovers the hidden narratives behind the closed doors of Amsterdam’s old city centre through an interactive audio tour. By carefully choosing unique places that are actually owned by locals, the design uses authentic narrations from the owners themselves to give users a clear purpose to enter and experience first hand why these spots need their support. Evaluation sessions with high-fidelity prototypes proved that the design successfully lowers the threshold to enter intimidating or unknown spaces by providing prior knowledge. Most importantly, “Warmoes Stories” acts as a successful mental buffer against the chaos that is almost always present in the old city centre, allowing Amsterdammers to maintain a clear purpose while wandering around, exploring the spots.



TABLE OF CONTENTS

1. Introduction	12	The design	86
1.1 The disconnection	14	6.1 Warmoes stories	89
1.2 Design goals	18	Evaluation	102
1.3 Project collaborations	22	7.1 Set up	106
1.4 Design approach	27	7.2 Results	107
1.5 Design process	29	7.3 Conclusions	109
2. Domain	30	conclusions	110
2.1 The three dimensions of place	33	8.1 Has the design goal been met?	113
2.2 Place attachment	34	8.2 Discussion	115
2.3 The PPP model	35	8.3 Limitations	115
3. Context	36	8.4 Recommendations	116
3.1 City developments	39	AI statement	118
3.2 Tourism	41	Acknowledgment	119
3.3 The wallen	43	References	120
3.4 The changing function of the centre	46		
3.5 Effects Warmoes Biennale	48		
5. Generative research	53		
4.1 Softmapping	55		
4.2 Beste Amsterdammmer	58		
4.3 Analysis	62		
4.4 Conclusions	67		
6. Concepts	71		
5.1 Co-design sessions	73		
5.2 Target group	76		
5.3 List of requirements	77		
5.4 Ideation	78		
5.5 The concept	81		
5.6 Prototyping	83		

DEFINITION OF TERMS

Biennale - A biennale is a major event that takes place once every two years. It often features art, gatherings and activities at various venues across a city (Warmoes Biennale, 2026).

Pavilion - the places that house the art for a Biennale

De Wallen - a prostitution area in the old city centre of Amsterdam (NPO Kennis, 2025).

Anchor point - enduring physical locations within a neighbourhood characterized by consistency, community trust, and continuity (e.g., long-standing local businesses or community hubs) that foster local social cohesion (Maurrasse, 2019) (see chapter 3.4).

Expat - a person that lives outside of their native country

Monofunctionality - An urban planning state where a neighbourhood becomes dominated by a single purpose or demographic (Van Liempt & Chimienti, 2017).

POSITIONALITY

Before starting with the actual report, it is important to state my positionality as a designer within this project. As somebody who grew up in Amsterdam and still considers herself an Amsterdammer (even though my own definition in Chapter 1.3.2 states something different), it is important to create awareness around my biases and possible subjectivity regarding the subjects of my research (Sybing, 2022). A positionality statement is the reflection of the position that a researcher has decided to adopt throughout the given research and how this position has influenced the research overall (Goundar, 2025).

I lived in Amsterdam until I was 18 years old, before moving to Delft for my studies. I mostly grew up in the area called Oud-Zuid and later moved with my parents to the city centre. Both of these areas are known as the rich and posh neighbourhoods of the city and I am very privileged to have lived in them. It did shelter me a lot from what was happening in different parts of the city. My school was in Oud-Zuid and most of my friends lived in the neighbourhood, so I was very stuck inside my bubble. Only when I got a bit older did I make friends from different parts of the city and start to broaden my horizons within Amsterdam.

The neighbourhood I grew up in was already almost fully gentrified when I was born (partly due to people like my parents moving to the area) and there were no immediate nuances around tourism there. Talking to people who grew up in areas where gentrification and the effects of over-tourism have fully transformed their childhood neighbourhoods into places they do not recognize anymore has helped me realize the degree of my privilege.

Moving to the city centre of Amsterdam later in life did give me a different perspective on how the city is changing at the hands of tourism. Even though my parents live in a relatively calm area of the city centre, the pressures of tourism are growing over time. The streets are dirtier than ever and the prices have gone through the roof.

Recognizing these biases and the subjectivity of my view of the city has heavily influenced my role as a researcher and designer in this project. It has motivated me to try my hardest to step outside my own bubble during my research and intentionally include the perspectives of a diverse range of Amsterdammers.

CHAPTER 1

1.1 THE DISCONNECTION

1.1.1 THE WARMOES
BIENNALE

1.2 DESIGN GOAL

1.2.1 PREVIEW FINAL
CONCEPT

1.3 PROJECT COLLABORATIONS

1.3.1 STAKE HOLDERS
1.3.2 TARGET GROUP
1.3.3 PHYSICAL SCOPE

1.4 DESIGN APPROACH

1.4.1 PARTICIPATORY DESIGN

1.5 DESIGN PROCESS

INTRODUCTION

1.1 THE DISCONNECTION

On March 7th, 2026, the Warmoes Biennale opened with a festive opening procession in the heart of Amsterdam, the Wallen. The procession was formed by hundreds of Amsterdammers holding self-made flags and marching through the streets of the old city centre. These were Amsterdammers from every corner of the city, from local shop owners to residents from the outskirts. For a moment, the city felt united to take back this special piece of the city and show that there are still people who care deeply about it. This moment was incredibly important because recent reality has shown something completely different: **Amsterdammers are experiencing a growing disconnection from the city centre.**

According to the 2024 Binnenstad Enquête (Bicknese, 2024a), approximately 17% of respondents stated that they always or most of the time avoid the city centre and do not feel at home there. This represents a significant increase compared to the results of 2023 (Bicknese, 2023), where 10% of respondents stated they avoided the area. Notably, the largest group in Amsterdam (47%) remains in the “middle,” meaning they sometimes avoid the centre but also like to visit from time to time (Bicknese, 2024a). The fact that the demographic of Amsterdammers avoiding the city centre is actively growing demonstrates that the local connection with the heart of the city is decreasing. For a city to function, it is important for its residents to have a connection with it and have a willingness to take care of it (Lewicka, 2008). When this is no longer the case, it leaves a critical question: who else will keep the city thriving?

This thesis approaches the problem of disconnection through the domain of Sense of Place (the complex system describing the relationship between people and places), meaning that the context of Amsterdam is explored through the complicated relationship its residents hold with it. As a result, this project frames the old city centre not just as a place solely for tourists, but as a place where locals can thrive and Amsterdammers can find their place.

Consequently, this graduation project explores the reasoning behind the disconnection Amsterdammers maintain toward the city centre through various participatory research methods. **This thesis presents the complicated and layered reasoning behind this disconnection and demonstrates how that relationship could be restored.** To guide this thesis, the primary research question is formulated as follows:

How can a design intervention help restore the place attachment of Amsterdammers to the old city centre?



Figure 2: Openings procession

1.1.1 THE WARMOES BIENNALE

As a response to this growing disconnection, the Warmoes Biennale (WB) was created, serving as the client for this thesis. This art festival, held in the Wallen area of Amsterdam from March 7th until May 3rd, 2026, used art as a tool for reconnection. The Biennale was formed with three core goals in mind:

- Help create a better future society
- Bring Amsterdammers back to the old city centre
- Create a place to meet others

Because this thesis focuses on the growing disconnection Amsterdammers have with the city centre, it will mostly be centred around the second core goal: **bringing Amsterdammers back to the old city centre**. To reach this goal, the organizers connected artists with local businesses, referred to as pavilions, where the artists created installations. During the Biennale, anyone could walk through the Wallen and visit these installations. In the meantime, the pavilions functioned as usual: as pubs, churches, stores, and more (Warmoes Biennale, 2026).

While 2026 was the first year, the event is planned to take place every other year. Overall, the Biennale was received positively and resulted in Amsterdammers coming back to the old city centre (as will be highlighted in Chapter 3.5). Het Parool highlighted the impact of the Biennale in the following way:

“The Warmoes Biennale does what a good biennale should do: the quest for artworks lets you discover new places and sharpens your gaze, making you look at familiar places in a different way”
Dijksterhuis (2026)

However, due to the temporary nature of a biennale, its impact was limited to the duration of the event. One of the challenges the Biennale faced was that it wanted to reach these goals even after the event was finished, but it lacked the permanent means to do so. **Without a permanent presence, this new found connection runs the risk of disappearing during the two-year gap between editions.**

This report will present the full design process of **“Warmoes Stories”**: an interactive audio tour that uses miniature doors hidden around the old city centre of Amsterdam. The aim of the design is to lower the threshold for Amsterdammers to explore and step into local spots, guiding them to discover the extensive history and the personal stories of the area. A summary of the design is given in chapter 1.2.1.

This process is detailed across the following chapters:

2. Domain: Elaborates on the meaning of Sense of Place and the importance of place attachment.

3. Context: Explores the historical context of the old city centre and the effects of the Biennale.

4. Generative Research: Outlines the research on the personal past of Amsterdammers and its results.

5. Concepts: Details the ideation and prototyping to reach the final concept.

6. The design: Shows the final design details of “Warmoes Stories”.

7. Evaluation: Analyses the effectiveness of the design through user tests.

8. Conclusions: Reflects on whether the design met the design goal.

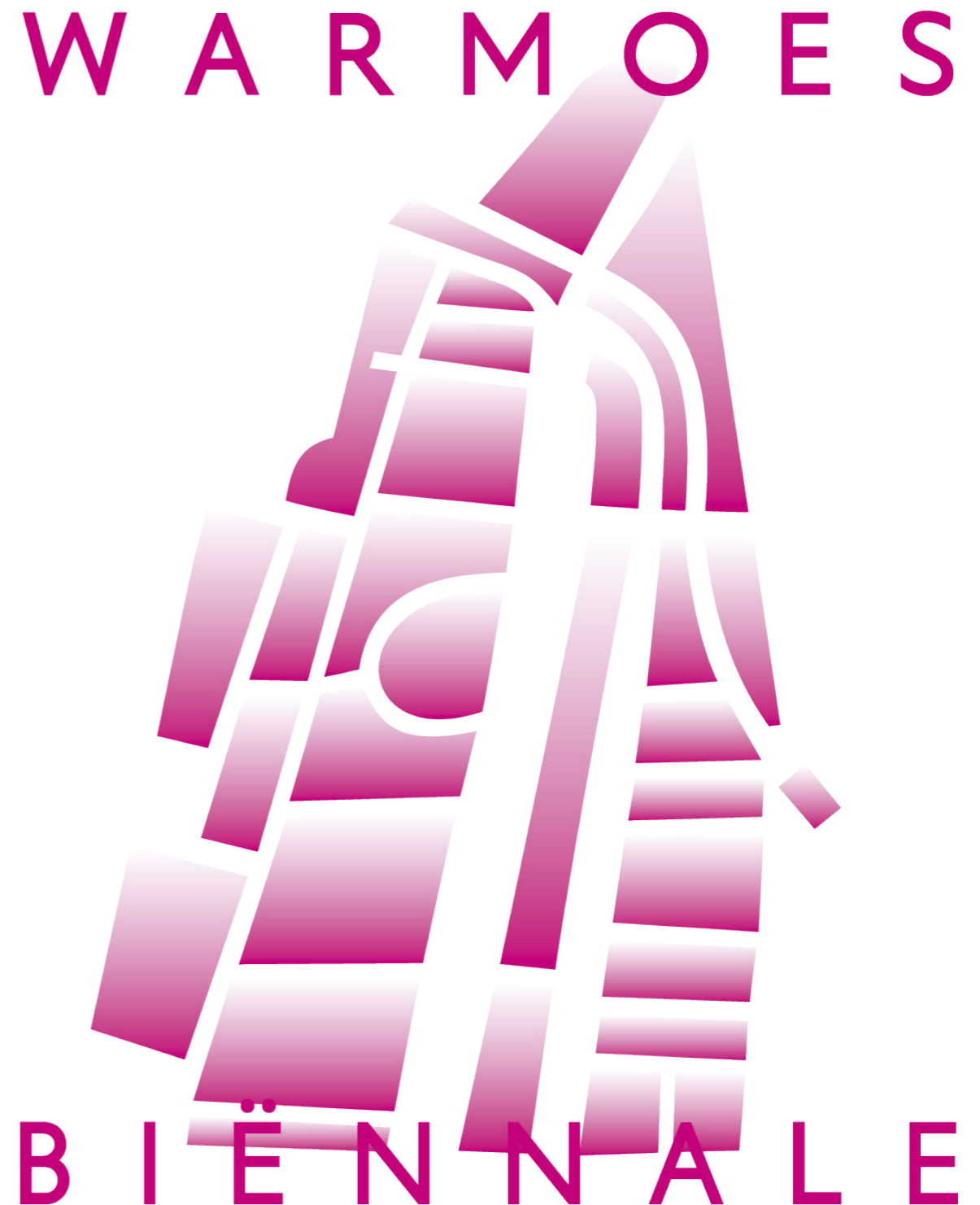


Figure 3: Warmoes Biennale logo

1.2 DESIGN GOAL

The design goal of this project is the following:

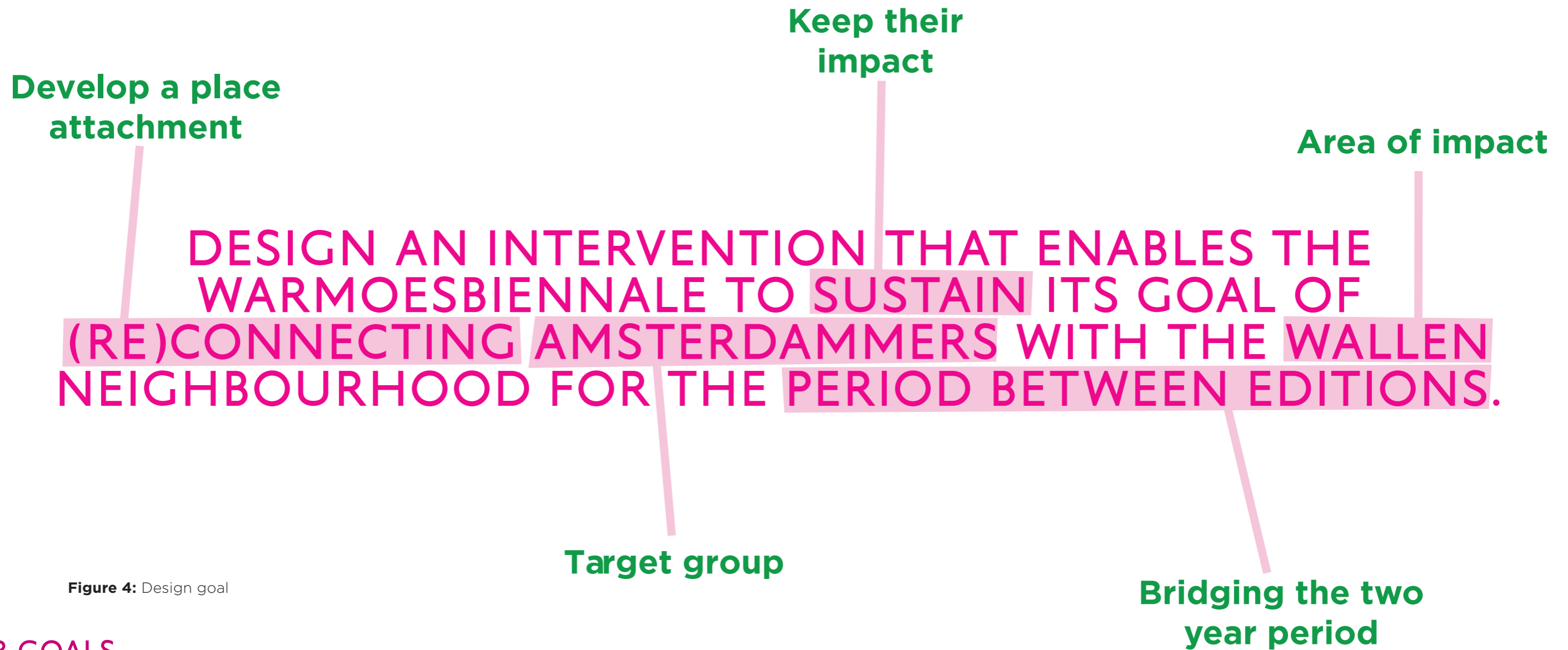


Figure 4: Design goal

SUB GOALS

- 1. The design should promote the future edition of the Biennale
- 2. The design should create a reason to visit the old city centre

WARMOES



Figure 5: Warmoes Stories

1.2.1 PREVIEW FINAL CONCEPT

Now that a clear design goal has been established, it is valuable to give a preview of what this report is leading toward: the final concept called “Warmoes Stories.”

“Warmoes Stories” uncovers the hidden narratives behind the closed doors of Amsterdam’s old city centre. When a door is opened, the unknown history and layered identity of the centre are revealed. This is achieved through an interactive audio

tour that guides users through the specific anchor points that make the old city centre such a remarkable place. Crucially, these are the authentic stories of local businesses, neighbourhood inhabitants, and ordinary Amsterdammers who all hold a complex, deeply personal connection with the area

1.3 PROJECT COLLABORATIONS

Besides the Warmoes Biennale, this project was done in collaboration with “Het Zegel van Amsterdam”. This is another initiative created by the people behind the Biennale, aimed to make important businesses in the old city centre more visible and to protect their existence. The seal (zegel) works as a quality mark for businesses, showing that they actively invest in the livability of the city centre and function as anchor institutions for locals (Haye, 2026).

While Het Zegel van Amsterdam is planned to officially kick off in 2027, the 2026 Biennale was used to conduct research for its future implementation. Part of this research was done in collaboration with the Municipality of Amsterdam.

Because the objectives of Het Zegel overlap heavily with my own research, I was able to collaborate on the conducted research and use the data for this thesis. For this research I facilitated co-creation sessions, which are elaborated on in chapter 5.1.

Additionally, I hosted the Het Zegel van Amsterdam pavilion on several Saturdays during the WB. This gave me the opportunity to talk to visitors and gather diverse perspectives of the Biennale from visitors.



Figure 6: Het Zegel van Amsterdam

1.3.1 STAKE HOLDERS

Throughout this project a range of stakeholders were involved and consulted. Figure 10 shows how the different stakeholders and project collaborations relate to each other.

Bonne suits

Bonne suits is a clothing brand that develops long-lasting suits that are made for any occasion or gender. Besides the clothing brand, the founders of Bonne house a gallery (galerie de Schans), a bookstore and a music studio (studio de Schans) in their store, Warmoesstraat 67, creating a space for local (music) artists. Their goal is to create a space in the city centre where young creatives can develop their skills and come together (NPO Radio 1/VPRO, 2025). The founders of Bonne suits, Bonne Reijn and Justus Cohen Tervaert, are also the initiators of the WB. Their store, functions as the heart of the Biennale.



Figure 7: Bonne

Gemeente Amsterdam

The municipality of Amsterdam plays an important role in the Warmoesbiennale and this project. They both function as a way for the city to reach parts of the goal of Aanpak Binnenstad. This is an initiative of the municipality, which strives for a good balance between vibrancy and quality of life, with room for creativity, a pleasant living environment and adequate amenities. Aanpak Binnenstad has set goals for things they want to achieve for the old city centre (figure 8). One of these goals is that they want to create a strong cultural DNA for the city centre. This DNA comes to life through local art, culture and crafts. This enriches the cultural identity of the city and helps to keep the city lively (Gemeente Amsterdam, n.d.).

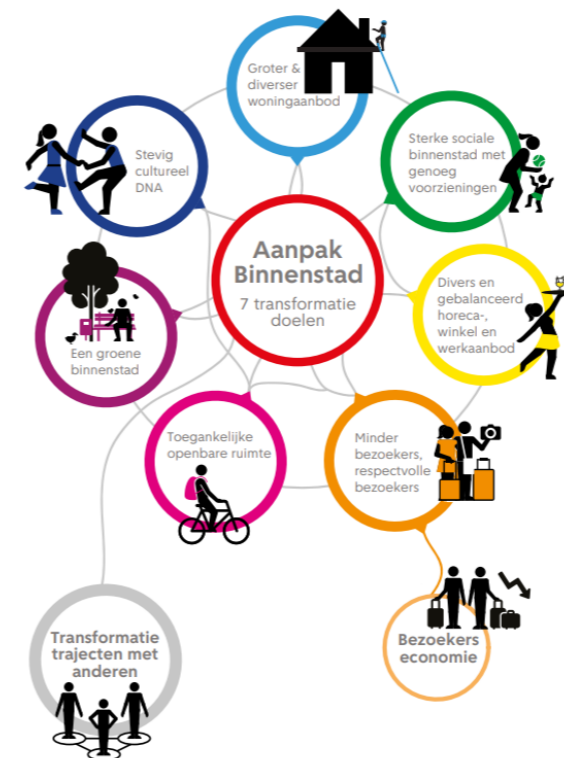


Figure 8: Goals Aanpak Binnenstad

The locally owned businesses

Locally owned businesses are crucial stakeholders in this project because the types of venues present directly shape how Amsterdammers perceive and experience the city centre, as is illustrate in Chapter 3.3.2. These local spots often serve as the social anchor points that still motivate Amsterdammers to visit the old city centre (F. Pinkster & Duyvendak, 2025). Consequently, these entrepreneurs experience a direct benefit when they attract a more local crowd, as it provides them with a stable economic foundation, making it much easier for independent shops to survive and compete against high-turnover tourist businesses (Hagemans et al., 2024).



Figure 9: FEBO

1.3.2 TARGET GROUP

Before we come to the design process of this project, it is essential to define what an “Amsterdammer” actually is. Historically, this has been a difficult question to answer. Amsterdam has always been a city of immigrants, where some settle for a lifetime and others only stay briefly (Lucassen & Lucassen, 2021). One thing is certain: the majority of people living in the city were not born there (Smits, 2024), making it nearly impossible to define an Amsterdammer by birth alone.

Amsterdam based newspaper Het Parool (Beek, 2024) attempted to answer this question by asking its readers for their input. The most concrete conclusion they reached was that being an Amsterdammer is less about where you were born and more about an attitude. This attitude includes things like complaining about everything and everyone in the city, but at the same time being extremely proud to be an Amsterdammer and choosing the “uncomfortable” city life over anything else.

However, for the purpose of this report, I cannot rely solely on an “attitude” as a definition, as it would be impossible to verify. To create a clear target group for my research I therefore decided upon the following definition:

An Amsterdammer is anyone who currently lives in Amsterdam.

For this project, it is important to focus on the people that actually live in the city. People that were born here, but currently do not live here, might consider themselves Amsterdammers too. But for this thesis, it is not very relevant to include anyone who is not living in the city, as they no longer have a daily reason to be connected to the city centre and are not affected by it. It was also important to make the target group manageable and realistic for my project.

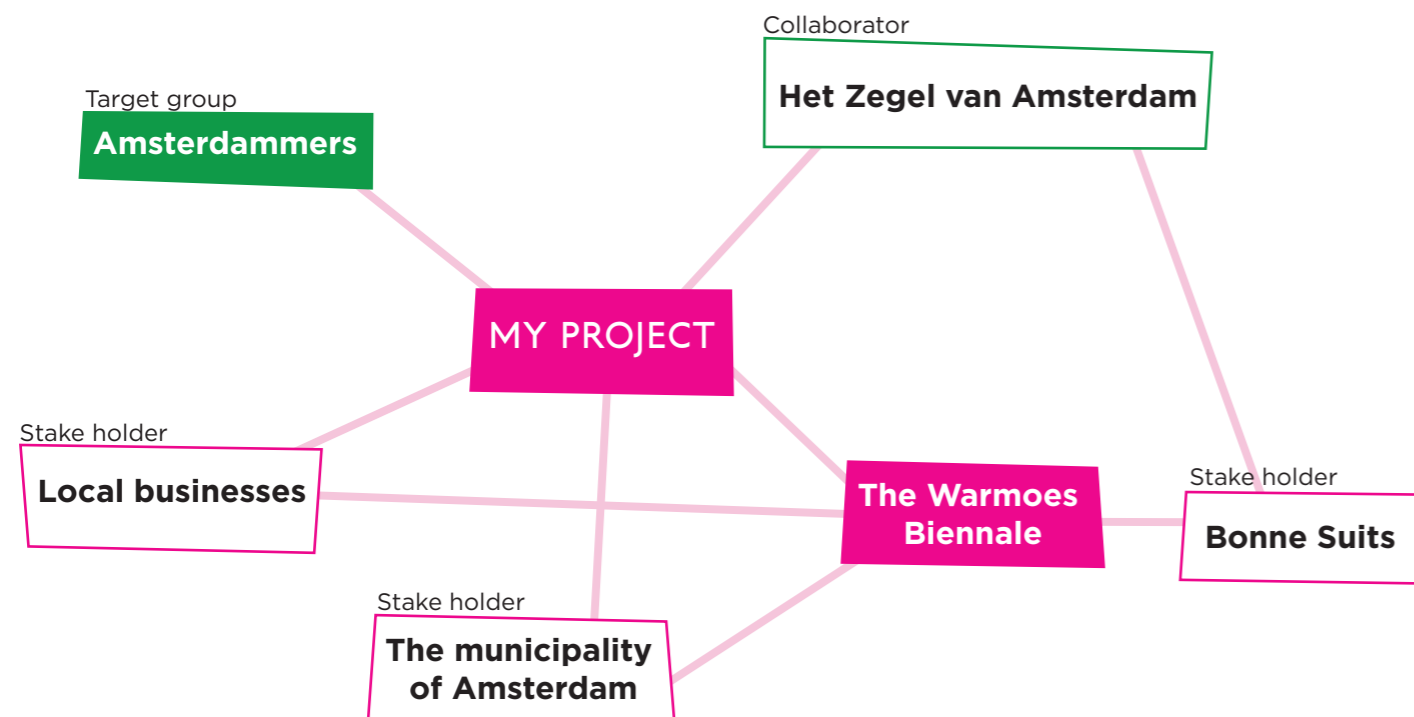


Figure 10: Project collaborations



1.3.3 PHYSICAL SCOPE

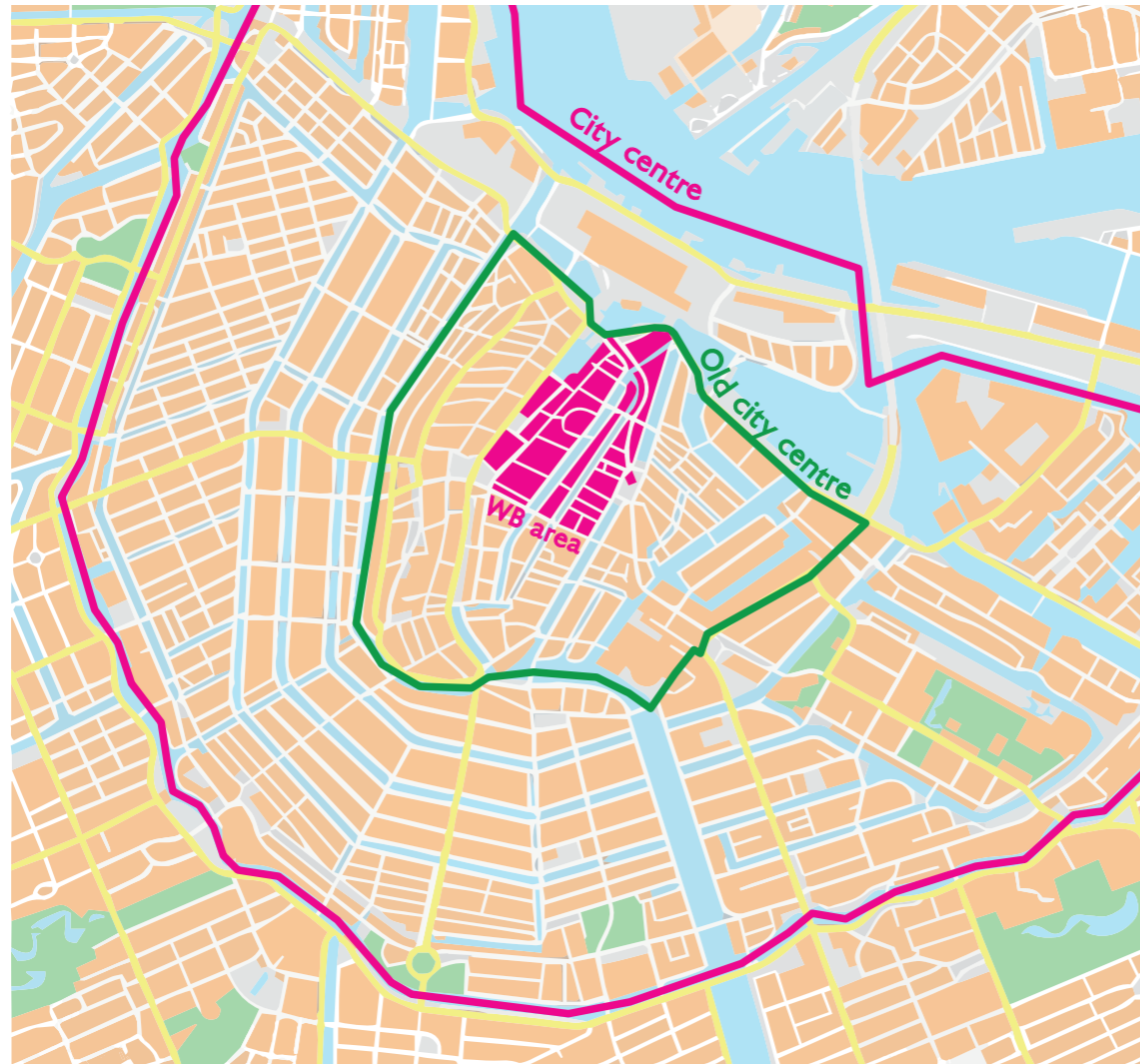


Figure 11: City centre areas

In this thesis, I frequently distinguish between the **city centre** and the **old city centre**; it is important to note that these do not refer to the same areas. The boundaries of these two regions are illustrated in Figure 11. Throughout this report, I also refer to the **Warmoosbiennale (WB) area** simply as the Wallen, as these two locations largely overlap.

1.4 DESIGN APPROACH

For this project a '**Research Through Design**' approach was used. This means that the knowledge gained to develop the final concept was done through different iterative design practices. These practices include workshops, generative research sessions, co-creation and prototyping (Sanders & Stappers, 2012). Sanders and Stappers (2014) have describe design research along an axis reaching from expert mindset (the user as subject) and participatory mindset (the user as partner) (figure 12).

As will be explained in chapter 2, connection to a place can differ vastly per person. To design an intervention for (re) connection it is thus necessary to gain a diverse perspective on the development of this sense of place for the target group. Therefore, it is essential for this research project to include the target group in the design process. This meant that the user was seen as a partner and **participatory design** methods were used.

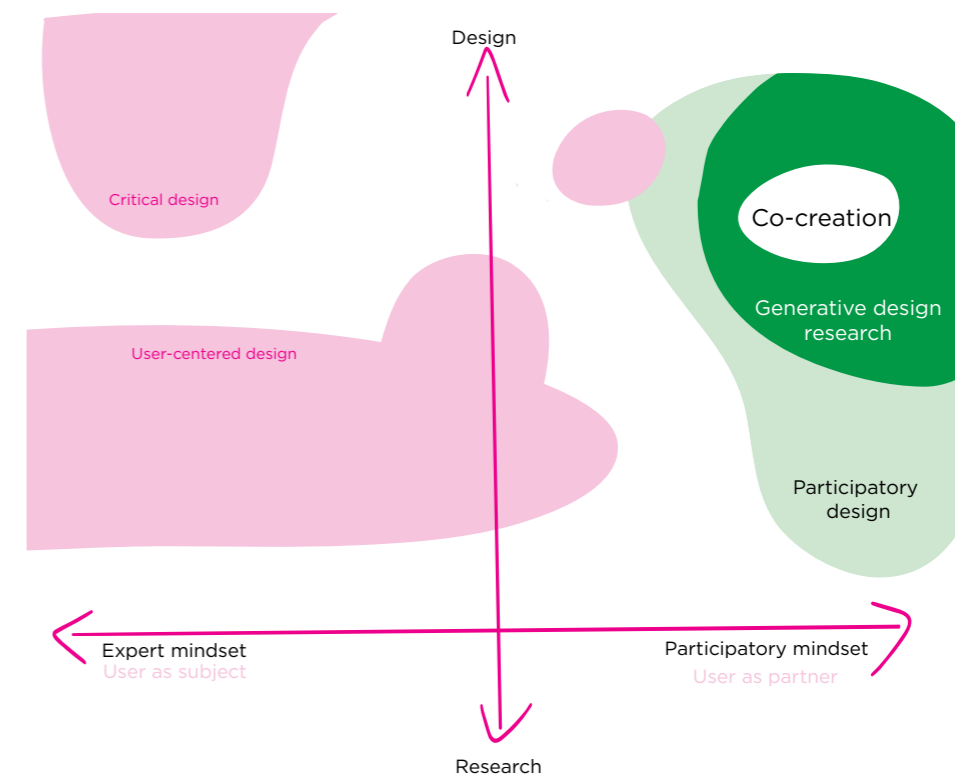


Figure 12: The emerging landscape of design research approaches and methods, adapted from Sanders & Stappers (2014)

1.4.1 PARTICIPATORY DESIGN

Within participatory design, generative research serves as a powerful tool to gain deeper insights into the experiences around the topic. In generative research, toolkits are used to create a way for non-designers to express and communicate their own beliefs, memories, and ideas. These toolkits are most frequently used during collaborative creative sessions, where the designer sits together with members of the target group (either in groups or one-on-one) to generate tangible artifacts, such as drawings, collages, or written letters. The resulting artifacts are then analyzed to find meaningful information and insights for the project (Sanders & Stappers, 2012).

A person's connection to a place is highly individual; elements that connect one individual to a neighbourhood might create a disconnection for someone else. This made it essential to gather a wide range of perspectives and look closely at the underlying reasoning behind an Amsterdammer's individual connection or alienation. Adopting a participatory design approach allowed me to map the friction Amsterdammers feel regarding the changing city centre, helping to identify the common ground and shared values needed to rebuild a sense of connection.

1.5 DESIGN PROCESS

The design process of this project is inspired by the Path of Expression model developed by Sanders and Stappers (2014). This model illustrates how researching a participant's present and past experiences on a specific topic allows them to meaningfully express their aspirations for the future. At the centre of my project, representing the "now", lies the Warmoes Biennale. The "future" in this framework represents my concept timeframe, which spans until the next Biennale in two years.

The chronological steps taken through this model were as follows:

The Present (Chapter 3): My process began by analysing the current state of the city centre to understand why there was a critical need to organize the Biennale in the first place. For this phase, I looked closely at recent city developments and the perceived tourist monofunction that cause the current disconnection. During the event itself, I was able to experience firsthand what the real-time effects of the Biennale were on the old city centre.

The Past (Chapter 4): With an understanding of the present established, I could then look into the personal past of different Amsterdammers. Through the generative research sessions, participants were encouraged to reflect on their long-term relationship with the city centre. By analyzing these different memories, experiences, and moments, I was able to identify the specific elements that have successfully connected Amsterdammers with the city centre in the past.

The Future (Chapter 6): Armed with this knowledge of both the past and the present, a final concept could be developed to help create a sustainable connection for the future. In this design phase, the target group and other stakeholders were continuously involved through evaluation of the design (Chapters 7). This collaboration ensured that the final design was co-designed by the very people who will interact with it in the old city centre.

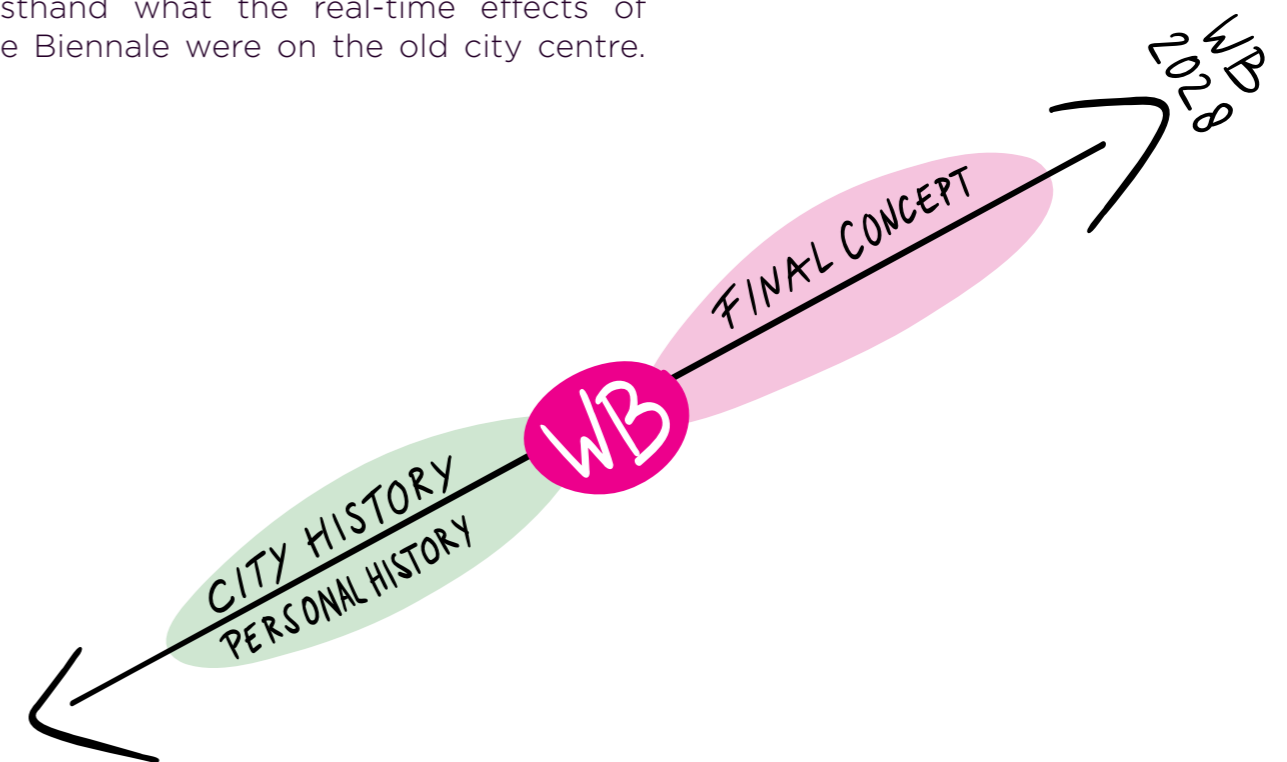


Figure 13: Path of expression, adapted from Sanders & Stappers (2014)

CHAPTER 2

2.1 THE THREE DIMENSIONS OF PLACE

2.2 PLACE ATTACHMENT

2.3 THE PPP MODEL

DOMINAIN

2.1 THE THREE DIMENSIONS OF PLACE

This chapter examines the theoretical framework used to understand the relationship between Amsterdammers and the old city centre. First, it introduces Sense of Place and its three dimensions: place attachment, place identity, and place dependence. Second, it explains why this research focuses on place attachment as the emotional “glue” of communities. Finally, the chapter details Scannell and Gifford’s (2010) PPP model to break down the layers of place attachment into three interconnected dimensions: the Person the Place and the Psychological Process.

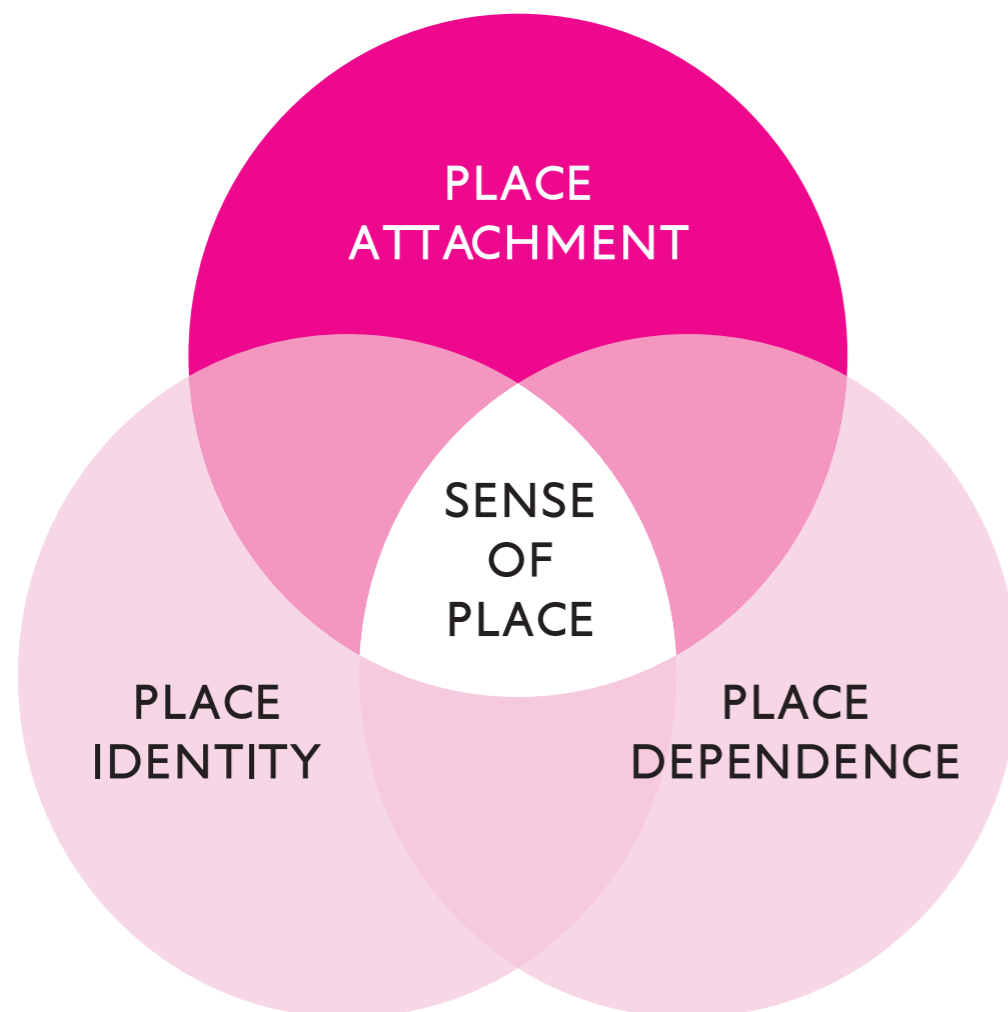


Figure 14: Sense of Place, adapted from Stedman (2001)

Sense of place is the complex system describing the relationship between people and places. It is an attribute not all places possess, and its intensity can vary significantly from person to person and place to place (Jorgensen and Stedman 2001). Jorgensen and Stedman (2001) describe sense of place as a multidimensional concept consisting of three dimensions: **place attachment, place identity, and place dependence.**

Place attachment is the emotional bond between people and places (Altman & Low, 1992). This connection is shaped not just by the physical environment, but by the social relationships and community life that happen within it. Through place attachment, an inhabitant of a city can develop a **place identity**. This identity is considered a component of self-identity, formed through real-life experiences in the place where a person lives. This includes memories, feelings, values, preferences, and the complex experiences defined by living in a specific location. At the heart of a person’s place identity is their

‘environmental past’, which consists of the spaces and characteristics that fulfil a person’s psychological, social, and cultural necessities (Proshansky et al., 1983). This includes places where people grew up in or depend on daily, like parks, schools, local cafes, community centre, etc. These are the places where memories are made and communities are formed. **Place dependence** is the perceived strength of association between an individual and a specific place. It is formed by comparing different alternatives and deciding which location best fits a person’s functional standards. Place dependence differs from identity and attachment because it is not always based on a positive bond. It can occur when a person remains connected to a place that is not necessarily good for them, simply because there are no better alternatives available (Jorgensen & Stedman, 2001). The characteristics that define the three dimensions of sense of place frequently overlap and are deeply influenced by one another (figure 14).

2.2 PLACE ATTACHMENT

Although the dimensions of sense of place frequently overlap; **this research is primarily guided by place attachment.** This dimension specifically captures the bond between people and places. While the three dimensions are intertwined, place identity and place dependence will be examined specifically through the perspective of place attachment.

This focus is motivated by the consideration that place attachment acts as the “glue” that binds an individual to a specific location (Scannell and Gifford, 2010). It is the driving force that motivates people to care about their environment and take stewardship over it. Without place attachment, communities would struggle to exist, and individuals would lose their essential sense of belonging (Lewicka, 2008).

When people do not experience place attachment, or when that bond is broken, it can lead to a phenomenon called solastalgia, meaning “*the homesickness you feel when you’re still at home*” (Albrecht, 2010). Including the concept of solastalgia is critical to this research because it describes the exact psychological and social consequence of losing this emotional glue. Solastalgia is a form of distress produced by negative environmental change in one’s home. A resident might remain physically present in the city, but they feel like a stranger in their own environment. When inhabitants of a city experience solastalgia they stop caring about the city, leaving the city without its soul, which is formed by its people (Albrecht, 2010). Many Amsterdammers experience this today due to the pressure of over-tourism in the city centre. Research has shown that residents who experience the negative side effects of tourism also suffer from psychological distress and are more likely to feel estranged from their own city (Lalicic, 2020).

2.3 THE PPP MODEL

Scannell and Gifford (2010) described place attachment through the PPP (Person, Process, and Place) model, which consists of three interconnected dimensions (figure 15). This model illustrates the various layers of place attachment and demonstrates how these different aspects are connected and often overlap. The model also integrates the dimensions of place identity and dependency with the dimension of place attachment, showing how these three dimensions are interconnected.

The person

The first dimension describes how place attachment can be **individual** or in a **group**. Individual attachment involves the personal connection someone has to a specific place, for example through personal experiences. Group attachment involves the meanings of a place that are shared by a larger collective of people. This can for example entail places where groups of people can follow similar practices and preserve culture. This dimension integrates a person’s place identity.

The place

The second dimension describes the place itself. This can be divided into social and physical characteristics. The **social characteristics** can be described as the people and the atmosphere of a place. The **physical characteristics** can be described as the tangible, material elements of a place.

The psychological process

The third dimension describes the mental and emotional process of connecting to a space. It examines the specific ways people interact with their environment and why those experiences make a place feel meaningful to them. This dimension might integrate somebody’s place dependency. This process is examined through three psychological aspects of place attachment:

- **Place attachment as affect:** the feeling of being at home and safe in a place
- **Place attachment as cognition:** through memory building and knowledge on the place, people connect places to themselves
- **Place attachment as behaviour:** the desire to stay in a place or return to it

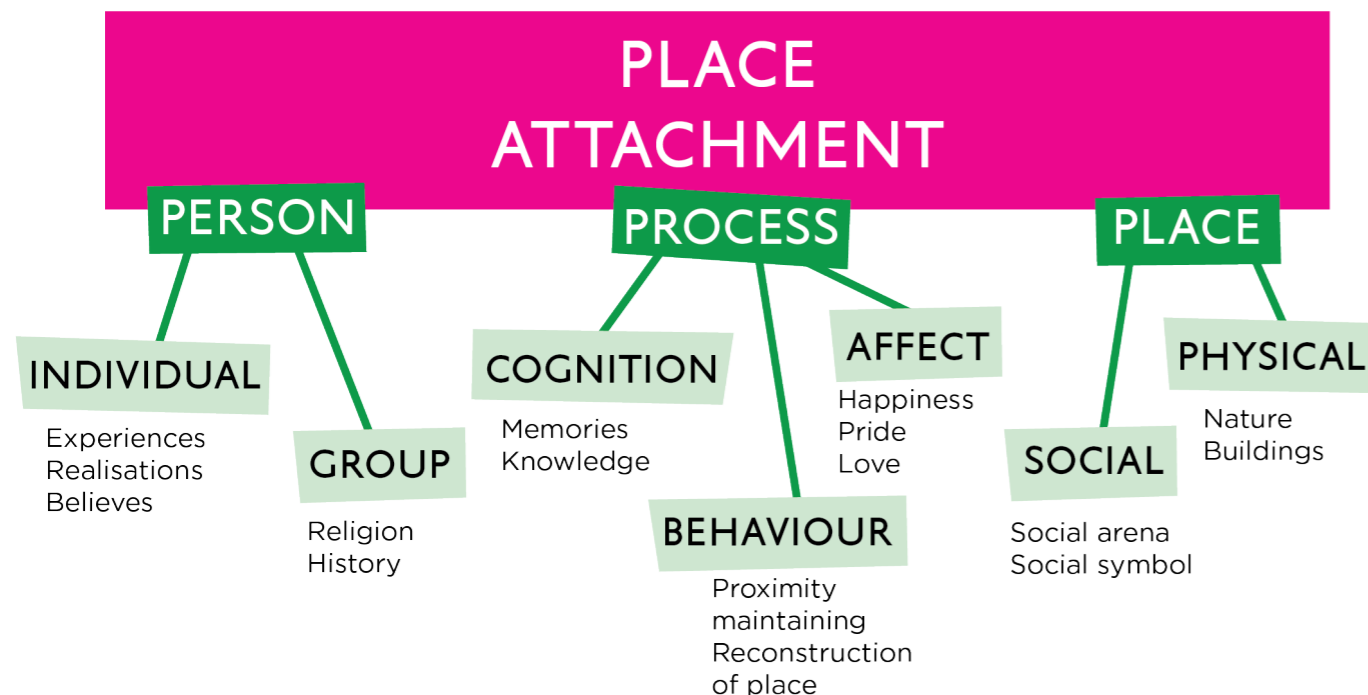


Figure 15: Three dimensions of place attachment, adapted from Scannell and Gifford (2010)

Takeaways

To successfully transition the old city centre from a place of solastalgia to one of place attachment, it is important to include aspects of all three dimensions of the PPP model in the design of the final concept. Furthermore, while the model shows how place attachment is formed, it can also be used to explain why someone may not experience a connection with a city. Within this report, the model serves to create a deeper understanding of place attachment in the city centre of Amsterdam and identifies where it can be improved.

CHAPTER 3

3.1 CITY DEVELOPMENTS

3.1.1 NEW TYPES OF RESIDENTS

3.2 TOURISM

3.2.1 THE SEARCH FOR AUTHENTICITY

3.2.2 THE RISE OF STR'S

3.3 THE WALLEN

3.3.1 PERCEIVED MONOFUNCTIONALITY

3.3.2 WARMOESSTRAAT AND ZEEDIJK

3.4 THE CHANGING

FUNCTION OF THE CENTRE

3.5 EFFECTS WARMOES

BIENNALE

CONTENTS

3.1 CITY DEVELOPMENTS

Now that there is an understanding of what sense of place means and what the importance of place attachment is for this report, the focus can shift to the specific context of this project: Amsterdam and the Warmoes Biennale. Specifically, how the recent developments in the city centre have caused a disruption in the place attachment of Amsterdammers (visualised in figure 16). Through this, a better understanding can be developed of where the disconnection comes from in the first place, helping to clarify why there was a need for the Biennale to be organized. After a picture is painted of the current situation in Amsterdam, a deep dive into the positive effects of the Biennale will follow, in order to identify which short-term effects should be turned into long-term ones.

The research questions for this chapter are:

- **Which developments of the city centre have caused a disruption in the connection Amsterdammers have with the city centre?**
- **What elements of the Biennale work well?**
- **How does the Biennale impact Amsterdammers' connection with the old city centre?**

After the Second World War, the city centre of Amsterdam did not resemble the place of high-end canal houses and coffee shops we know today. From the end of the war until the late 1980's, the city was characterised by large numbers of impoverished buildings. Due to a severe housing crisis, many residents had no choice but to live in these poor conditions. At the same time, many property owners refused to invest in the quality of their buildings, allowing them to deteriorate

while waiting for house prices to rise. During the 1960s and 1970s, many families left the city for newly built suburban areas such as Purmerend and Almere. The city was increasingly seen as an unsuitable place to raise children, while rising car ownership made it less necessary to live close to work. (van Engelen, 2024). As a result, Amsterdam's population dropped from around 872,000 in the early 1960s to approximately 675,000 by the mid-1980s (Boterman & Gent, 2023).

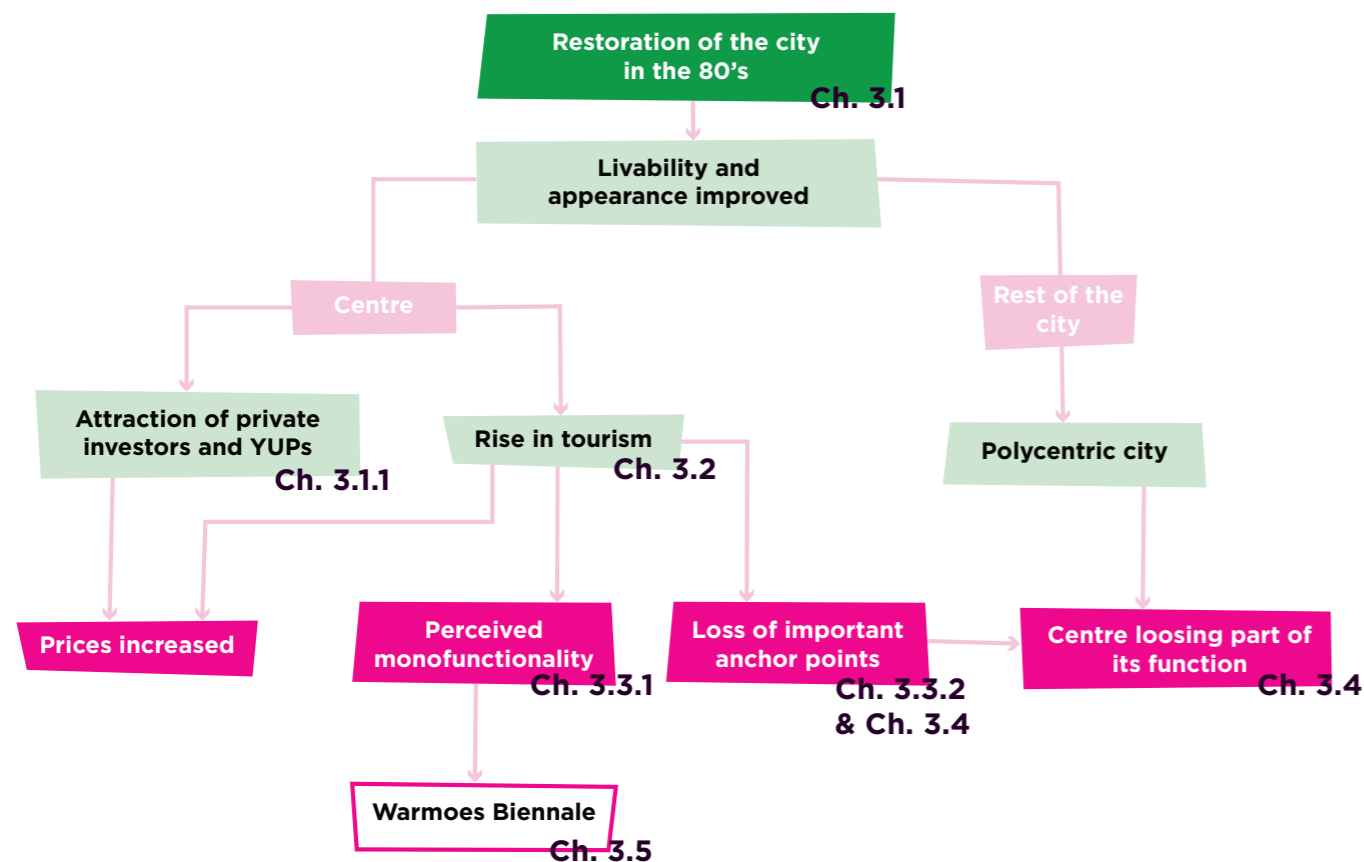


Figure 16: Overview context



Figure 16a: Demolition for the metro around the Nieuw Markt (Stadsarchief, 1975a)

At the same time, the municipality planned large-scale urban reforms through the Algemene Uitbreidingsplan (AUP). These plans aimed to redesign the city centre to accommodate cars and modern infrastructure. The centre was no longer envisioned primarily as a place for living, but as a location for offices and work-related facilities. Plans even included a highway running through the historic centre from the Wibautstraat to Central Station (van Engelen, 2024).

3.1.1 NEW TYPES OF RESIDENTS

As a result of new plans to restore impoverished areas, the municipality purchased numerous buildings and tasked housing cooperatives with restoring them for use as social housing. This resulted in social housing accounting for approximately 40% of the buildings in the city centre (Prins, 2006). As the old city centre was slowly being restored, the appeal of living in these historic buildings began to grow. While the new social housing brought more life to the area, it also made the city centre more attractive to private (and often foreign) investors and wealthy expats that drive up housing prices (Boterman & Gent, 2023). These expats often live in the city temporarily and do not invest much in the vitality of the city. In 2023 more than 47.000 expats (compared to 43.000 Dutch people) settled in Amsterdam (Smits et al., 2024).

These plans were met with increasing resistance from residents and activists who wanted to preserve the historic neighbourhoods of Amsterdam. Movements such as De Sterke Arm and later Aktiegroep Nieuwmarkt organised protests and community initiatives to protect the city from large-scale demolition. Their resistance played a crucial role in shifting urban planning away from demolition and toward restoration. Through protest and activism, residents became actively involved in shaping the future of the city centre (van Engelen, 2024; Vuuren, 2020)

Additionally, many young urban professionals (YUPs) have settled in the city in recent years. These are often people who are highly educated and have just started well-paying jobs. Since they often do not have children yet, they have plenty of free time and money to spend. Many businesses choose to cater to this new type of inhabitant (through cafes and overpriced bakeries), since they have significantly higher spending capabilities than most original inhabitants. This increases the rent for stores significantly, pushing many local and smaller businesses out of the city centre. (Derrick, 2017; Van Eck et al., 2020).

3.2 TOURISM

Tourists have historically always been a part of Amsterdam. For a long time, this influx was manageable, but in recent years tourism has placed so much pressure on the city centre that some inhabitants now consider the area unlivable (F. M. Pinkster & Boterman, 2017). Prior to the 2010's, Amsterdam was not widely seen as a top-tier global tourist destination. However, the opening of the Eye Filmmuseum alongside the high-profile reopenings of the Stedelijk Museum and the Rijksmuseum helped put Amsterdam firmly on the map for international travellers (Milikowski, 2019). Another major catalyst was the UNESCO World Heritage status granted to Amsterdam's historic canal district in 2010. Together, these cultural and institutional developments created a powerful new appeal for international tourists (Milikowski, 2019). As illustrated in Figure 17, this sudden shift is reflected in the data, which shows that the total number of visitors and overnight stays increased by nearly 2 million between 2009 and 2010 alone (van Benthem et al., 2017).

Tourists were more than welcome at the time, partly because of the economic crisis of 2007. The municipality actively stimulated the growth of tourism and allowed touristic businesses, such as Tours & Tickets, to expand significantly in the city centre. The city also encouraged the establishment of various hotel chains, increasing the number of possible overnight stays in Amsterdam (Milikowski, 2019). As of 2024, Amsterdam counted over 27 million day visitors and 10 million night visitors that stayed over 23 million nights. The group of tourists do not just contain foreigners. Especially the day visitors consist mostly of Dutch people, as the appeal for the capitol also increased for them (Fedorova, 2025).

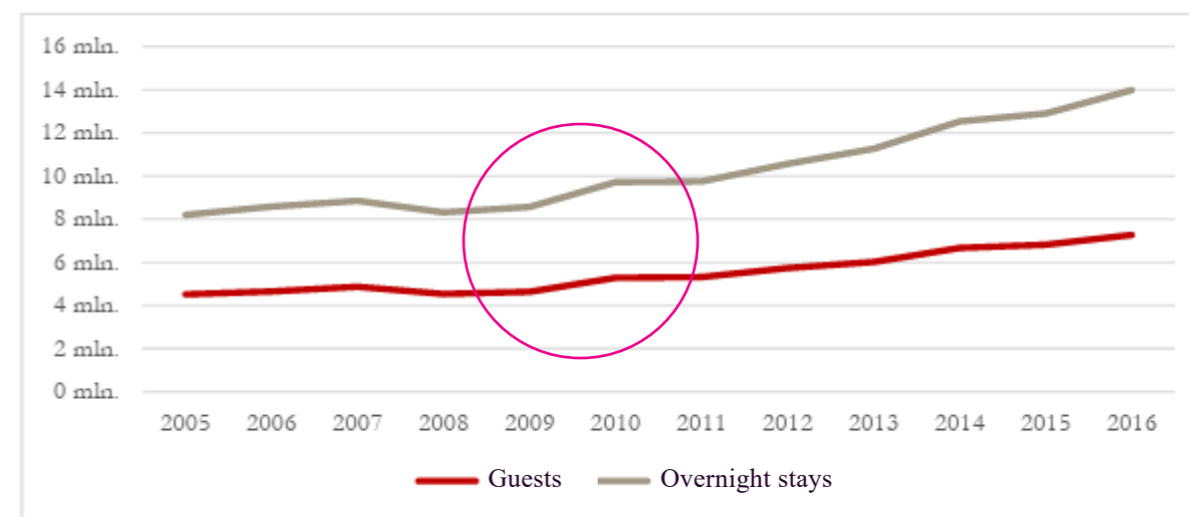


Figure 17: Daily visits and overnight stays in Amsterdam (van Benthem et al., 2017)

3.2.1 THE SEARCH FOR AUTHENTICITY

Partly due to tourism, the city centre has been dominated by so-called “non-places” (Augé, 1992). These are locations that are fully interchangeable with one another; examples include a McDonald’s, an airport, or, in the case of Amsterdam, the infamous waffle and Nutella shops. These are spaces without a distinct identity that would remain virtually the same regardless of where they were located in the world. This lack of identity makes it difficult for Amsterdammers to connect to these spaces. Tourists, on the other hand, often find “non-places” comforting, because they remind them of the familiar environments in their own countries (Terkenlē & D’Hautesserre, 2006).

The rise of “non-places” is paradoxically partly driven by the desire of tourists to experience the exact opposite: an authentic experience of local life. This search for authenticity leads to the commodification of local practices and culture. Touristic businesses try to profit from this demand by exploiting the “authentic experience,” transforming local places into spaces of consumption for tourists and leaving only a few places catered to locals (F. M. Pinkster & Boterman, 2017). In Amsterdam, this shift is clearly reflected in how the city’s real estate has been managed; many municipal properties with significant cultural and symbolic value have been sold off and repurposed to serve the tourist industry. Publicly owned or historically civic buildings, such as the former public library on the Prinsengracht and the Conservatorium on the Museumplein, were sold and transformed into luxury hotels catering primarily to wealthy tourists (Milikowski, 2019).

Tourists often have specific images of cities in their minds that do not always match reality, but cities are often willing to adapt to these expectations. As a result, the real, and sometimes less desirable, authenticity of a city is pushed aside for a version that is fabricated in the minds of tourists. The historic centre of Amsterdam is therefore often perceived and treated as an amusement park. Tourists do not necessarily mind if parts of their experience are constructed or staged, as long as they can experience what they believe to be “authentic” (Milikowski, 2019). The treatment of the city centre as an amusement park, or as Pinkster and Boterman (2025) call it “*the disneyfication of the city*”, creates significant nuisances for the locals. They can deal with the occasional events and crowdedness that is part of the city centre, but in recent years, the crowds have become unbearable for certain residents of the area and for other Amsterdammers it has become one of the biggest reasons to avoid the area (F. M. Pinkster & Boterman, 2017).

3.2.2 THE RISE OF STR’S

It was not only cultural institutions that were displaced by tourism; a significant amount of housing also began to be reserved for them. With the rise of Airbnb and other short-term rentals (STRs), many homes previously occupied by residents were transitioned into tourist rentals. While these STRs were intended to provide visitors with an ‘authentic’ experience of the city and its neighbourhoods, they instead jeopardised both the affordability and the availability of housing for locals. (Nieuwland & Van Melik, 2020).

3.3 THE WALLEN

The area that struggles the most with over tourism is the area of the Wallen. It is seen as the main tourist attraction of the city. This is not for nothing; it is the oldest neighbourhood of Amsterdam, with at its heart the oldest building of the city, the Oude Kerk (Historiek, 2025). The constant presence of sex in the form of red light windows where sex workers can openly work, is very unique. The area also

offers different bars, coffeeshops, night clubs and much more, which creates the appeal for most tourists (Van Liempt & Chimienti, 2017). In 2023, more than 50% of foreign visitors stated they had either visited the Wallen during their stay or were planning to do so. This high demand results in millions of annual visitors concentrated in an area of less than half a square kilometre (Foeken et al., 2024).

3.3.1 PERCEIVED MONOFUNCTIONALITY

Because of this over tourism, the Wallen struggles with a **perceived monofunctionality** that has severely strained the connection Amsterdammers feel with the area. Local residents often feel like the neighbourhood has nothing left to offer them, as everything appears catered exclusively to tourists (Van Liempt & Chimienti, 2017). However, this monofunctionality is merely a perception rather than the actual reality of the neighbourhood. In truth, there is still a resilient community of inhabitants left who have lived there for many years; partly due to the large presence of social housing, mostly preserved through NV Zeedijk (see chapter next chapter), this remains possible. These residents actively try to show the social cohesion that is still present in the area through initiatives like ‘We Live Here’ (We Live Here, n.d.) and, of course, the Warmoes Biennale (Warmoes Biennale, 2026).

The real issue is that the municipality has consistently struggled to balance the interests of these inhabitants, the sex workers, and the tourist businesses. In addition, there has also been a rise in

local criminality, and the sense of safety has declined in recent years (Bicknese, 2024b). To combat these issues and improve the liveability of the Wallen, the City of Amsterdam initiated Project 1012. Under this project, many sex worker windows were converted into cultural institutions to reintroduce art and culture to the area. These institutions were given a reduced rent rate to be able to compete with the abundance of tourist shops in the area (RMA, 2018).

However, the project was generally not considered a success; criminality was not effectively tackled, and liveability did not increase. Instead, closing the sex worker rooms primarily resulted in a smaller area for tourists to visit, leading to an even higher concentration of visitors in certain streets (RMA, 2018). Interestingly, while this higher concentration in certain streets has actually resulted in other areas, specifically where the windows were closed down, becoming quieter than before. Many new cultural institutions, such as No Limits Art Castle, have opened throughout the neighbourhood, because of project 1012, Giving new life to the area and providing new places that can be discovered.

3.3.2 WARMOESSTRAAT AND ZEEDIJK

When walking through the Wallen neighbourhood, the differences between streets like the Zeedijk and the Warmoesstraat are immediately noticeable. During my research, I spoke with the spokesperson for de Wallen within the municipality, who shared her personal connection to the neighbourhood and insights into local participation. She explained how the streets have changed over the past decades, shifting from areas overrun by drug addicts to streets dominated by tourists in around 30 years.

This comparison perfectly illustrates that the monofunctionality Amsterdammers experience is often a perceived reality tied to specific streets, rather than the entire neighbourhood. The Zeedijk illustrates what happens when the municipality actively manages which businesses occupy a street, while the Warmoesstraat shows the effects of a street largely taken over by tourist-focused companies. To understand this contrast, why Amsterdammers perceive certain areas as completely lost, and the need for initiatives like the Warmoesbiennale, it is helpful to examine their recent histories.



Figure 18: Comparison of the types of shops in the Warmoesstraat and the Zeedijk

Between the 1960s and late 1980s, the Zeedijk was a “no-go zone,” largely controlled by heroin addicts and dealers. In 1983, frustrated residents occupied city hall during a council meeting to demand action (van Engelen, 2024). The municipality responded, establishing NV Zeedijk, a fund to purchase and restore buildings on the street. By the early 1990s, over sixty buildings had been restored, with additional renovations carried out by Chinese investors who had settled in the area. During this time, the heroin epidemic was slowly coming to an end. Due to the many overdoses and AIDS victims under addicts, the drug was having an image issue. Heroin was also being replaced by modern synthetic party drugs. While drug-related problems persisted, many addicts gradually left the city (Blokzijl, n.d.; Oosterbeek, 2023).

NV Zeedijk allowed the municipality to control which businesses settled in the area, creating space for local clothing brands and traditional “bruin cafés.” This careful management is a major reason Amsterdammers still visit the Zeedijk today and feel a personal connection with the street. In contrast, the Warmoesstraat is dominated by foreign operators and tourist-oriented businesses, making it hard for locals to connect with the street. As the spokesperson for de Wallen puts it: **“The soul has left the Warmoesstraat.”**

Ultimately, while the Warmoesstraat confirms the locals’ perception that the area has been completely taken over by tourism, the managed success of the Zeedijk proves that the old city centre still has a real, living local soul underneath the tourist crowds.



Figure 19: NV Zeedijk recovering buildings

3.4 THE CHANGING FUNCTION OF THE CENTRE

Historically, city centres have always functioned as one of the only places in a city where inhabitants could find their daily necessities. It is the place where markets and other important stores are located. It is also the place where inhabitants of a city can meet each other, often being called the “living room” of a city (Riley & Taylor, 1967).

The city centre of Amsterdam is no different, but in the past decades, there has been a shift in its function. Amsterdam has expanded drastically; as a result, the outer areas have grown with it, or entirely new areas have been built. The urban renewal projects described before were not limited to the old city centre, but also included regions outside of it. This resulted in an increased liveability all across the city. Consequently, the outer districts of the city created their own local centres with all the facilities that a traditional city centre might have, slowly turning Amsterdam from a monocentric city into a polycentric one. This change was further accelerated by the rise of the car, which moved many facilities to the borders of the city (Musterd et al., 2006).

Meanwhile, in the old city centre, many essential local amenities have slowly been pushed out to make room for tourism. Over the years, this change has left Amsterdammers who do not live in the centre with fewer and fewer practical reasons to visit. This shift threatens the connection Amsterdammers feel with the city centre (F. Pinkster & Duyvendak, 2025). However, research in Het Haperende Hart van de Stad, Pinkster & Duyvendak (2025) reveal that certain spots still make a visit worthwhile because they function as **anchor points**.

An anchor point can be defined as:

“Enduring organisations that remain in their geographical settings and play a vital role in their local communities and economies. These are entities of varying types that have a stable presence, often over generations, in their neighbourhoods, cities, and regions.” (Maurrasse, 2019)



Figure 20: Paradiso, music venue (Kievit, 2022)

These anchor institutions, ranging from stores and universities to cafes and libraries, are primarily places where people with shared interests or values come together. For many Amsterdammers, these institutions are now the only reason they still visit the centre. Often, unique places like Concerto, Paradiso, Nieuwmarkt, and Scheltema cannot be found anywhere else; they are characterized by their uniqueness, consistency, and continuity (F. Pinkster & Duyvendak, 2025).

The removal of these anchor points means

that the spaces where social cohesion is formed are disappearing. This leaves only a few remaining places in the city centre where Amsterdammers can truly connect with each other. As a result of this the place dependency of Amsterdammers for the city centre has decreased, threatening their sense of place.

Takeaways

- The monofunctionality of the centred is often just a perception or something that is connected to specific streets. It is important to help Amsterdammers realise this perception.
- Overtourism has filled the centre with identity-less “non-places” like waffle and Nutella shops. Because these spaces lack a distinct identity, it is difficult for Amsterdammers to connect to them.
- Treating the historic centre as an amusement park creates unbearable crowds and nuisances. This “disneyfication” has become one of the biggest reasons for Amsterdammers to avoid the area.
- Areas of de Wallen are quieter due to closed sex worker windows, but many Amsterdammers remain unaware of the new cultural institutions opening there, missing a new opportunity to rediscover a connection.
- As outer districts built their own local centres with all facilities, Amsterdammers are left with fewer practical reasons to visit, threatening their connection to the centre.
- High rents are pushing out unique “anchor points” that function as important meeting points, causing the spaces where social cohesion is formed to disappear. It is important to protect these spots.

3.5 EFFECTS WARMOES BIENNALE

Now that a better picture has been formed of what the current context of the old city centre of Amsterdam looks like, the other part of the context should be examined by looking at the direct effects of the Biennale on the city and its people. By doing so, it is possible to determine which elements might be useful to implement in the final design, effectively **turning the Biennale's short-term elements into long-term solutions.**



Figure 21: The opening procession

To determine the effects of the Biennale, approximately 30 Biennale visitors were spoken with. Out of these around 20 were Amsterdammers. To maintain relevance to the core scope of this research, only the conversations held with Amsterdammers were taken into account for the final analysis. Below, the different effects of the Biennale are presented. With every effect it is also stated which elements of the Biennale was responsible for creating it. These conclusions are based on conversations with biennale visitor and my own observations.

1. Creating a reason to visit the old city centre

As stated in the introduction one of the main goals of the Biennale was to bring back Amsterdammers to the old city centre by offering an experience catered specifically to them instead of tourists. By creating this meaningful reason to visit, it helped residents “take back” the city for a short period of time. This was incredibly prevalent during the opening procession’s march, where everyone felt a collective sense of pride in reclaiming the city centre, even if only for a brief moment.

“I hardly ever go into the old city centre these days, but this did give me a bit of a boost”

2. Experiencing the neighbourhood in a new way

The Biennale encourages visitors to experience the neighbourhood differently by requiring them to visit at unfamiliar hours and to slow down in an area where they are accustomed to quickly passing through. This helps them see the area in a different light and challenge their preconceptions.

“Because of the biennial, I had to get off my bike in the Wallen once, and it’s immediately much nicer here”

A key element driving this is the audio tour narrated by Hans Aarsman (2026). Instead of detailing the art pieces, the tour leads visitors between pavilions, teaching them about the historical context and providing random facts. This fresh perspective prompts listeners to look up at facades or wander into little alleyways, encouraging them to get off the beaten path and engage with the small things that define the neighbourhood’s character.



Figure 23: No Limits! Art Castle

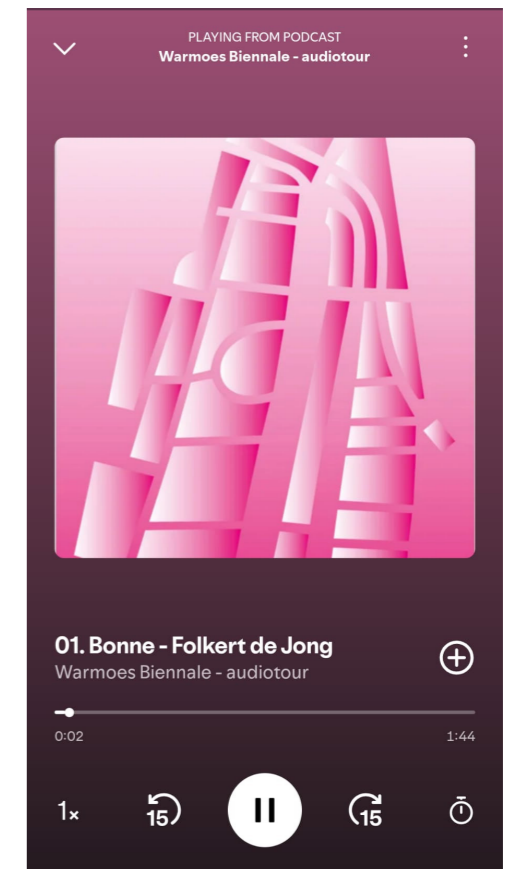


Figure 22: The audio tour on spotify (Aarsman, 2026)

3. Discovering new spots in the area

The Biennale highlights local businesses by using local shops, cafes, museums, and churches around the Wallen area as pavilions to house the artworks. During the festival, these businesses operate like usual, performing their normal tasks alongside the present art pieces. This framework gives visitors a clear reason to walk into places they may have never entered otherwise, helping them realize there are many unique spots to be discovered and revealing that they might be the audience for a specific store where they previously thought they were not.

“You end up visiting all sorts of places you’d never normally go to”

4. Experiencing the social cohesion of the neighbourhood

The Biennale not only lowers the threshold for discovering new places but also makes it easier to connect with pavilion workers and locals by acting as a great conversation starter. This allows visitors to experience the social cohesion that is still alive in the neighbourhood. This is partly achieved through the weekly walking tours led by local residents every Saturday, who share their own stories and favourite spots so visitors can witness this community cohesion firsthand.

"I've learnt that this business is actually family-run; I didn't realise that at first"



Figure 24: Work from Joakim Berlow, photo taken by Lonneke van der Palen

Takeaways

- Amsterdammers want to visit the old city centre, but generally need an excuse to do so.
- Amsterdammers are customised to quickly pass through the old city centre and get annoyed when they cannot get through. They will have a more pleasant time in the area if they are willing to slow down or come during quieter hours.
- For people to visit a new place curiosity needs to be created and the threshold to enter the place needs to be lowered.
- There is still a lot of social cohesion within the inhabitants and entrepreneurs of the old city centre. By experiencing this as an Amsterdammer, they might realise that the area is not just for tourists.

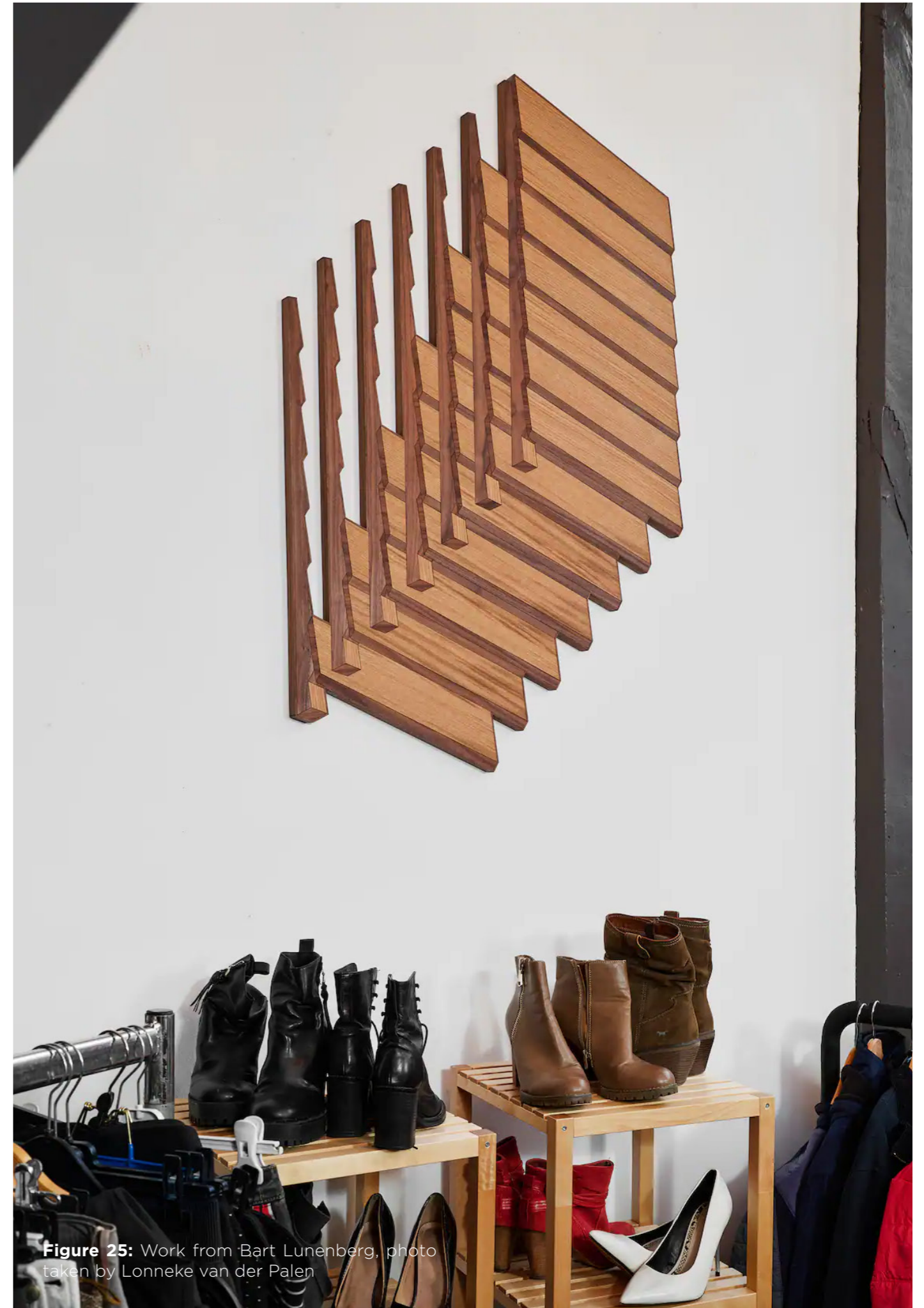


Figure 25: Work from Bart Lunenberg, photo taken by Lonneke van der Palen

CHAPTER 4

4.1 SOFTMAPPING

- 4.1.1 METHODOLOGY
- 4.1.2 GOAL
- 4.1.3 PARTICIPANTS
- 4.1.4 RESULTS

4.2 BESTE AMSTERDAMMMER

- 4.2.1 GOAL
- 4.2.2 METHODOLOGY
- 4.2.3 RESULTS
- 4.2.4 CONCLUSION
- 4.2.5 DISCUSSION

4.3 ANALYSIS

- 4.3.1 CLUSTERS

4.4 CONCLUSIONS

GENERATIVE
RESEARCH

4.1 SOFTMAPPING

4.1.1 METHODOLOGY

Now that the recent developments of the city centre and the impacts of the Biennale on the old centre have been established, it is important to dive into **the personal past of Amsterdammers** to see how this history has influenced the connection between them and the city centre. This chapter examines the two distinct parts of the generative research phase (visualised in figure 26).

For the first part of the research, a method called **soft mapping** was used, which lets participants create a personalised map of a city in which they annotate or draw the associations they have with specific places. These maps were used to analyse the personal history and connection Amsterdammers maintain with the city centre.

For the second part, a physical installation called **Beste Amsterdammer** was developed, a mailbox in which visitors of the Biennale could write a letter to another Amsterdammer. In these letters, participants could share their own personal history with the city and include a call to action. The results of these letters were used to further analyse the personal past of Amsterdammers and to test a suitable way for them to share their connection with others.

The main research question for the generative research is: **How can I help create a connection with the city centre?**

The sub questions for this chapter are:

- **What types of places make Amsterdammers feel connected to the centre?**
- **What are the turning points between connection and disconnection?**
- **How can Amsterdammers share their connection with others?**

To explore these research questions, a method called Soft Mapping was used, inspired by De Zachte Atlas van Amsterdam by Jan Rothuizen (2010). In Figure 27, a drawing by the artist of the Wallen neighbourhood illustrates this approach. In his work, Rothuizen paints a picture of how he personally experiences areas and their history, combining spatial observations with personal experiences to create a layered image of a space.

Soft mapping is also strongly inspired by a technique called Emotional Mapping (Stals et al., 2018), which helps point out in which areas of a city participants feel certain emotions. This method is commonly used by researchers to gain an understanding of people's personal bond with specific places in an urban environment. In this technique, the participant is asked to walk around the researched area and, afterwards, fill in the emotions they experienced on a map.

Soft mapping follows similar principles, asking participants to make a personal map of a certain area where they are free to annotate and draw whatever comes to mind about the place. The goal is not to produce an accurate recreation of the space, but to reveal how participants experience and perceive the area. The maps do not have to be as artistic as Rothuizen's; simple annotations on a pre-printed map can already give valuable insights. Ultimately, soft mapping operates as a more open technique than emotional mapping, as participants are not just asked about their emotions, but also about the stories around their favourite places and in what way these places have impacted their lives.

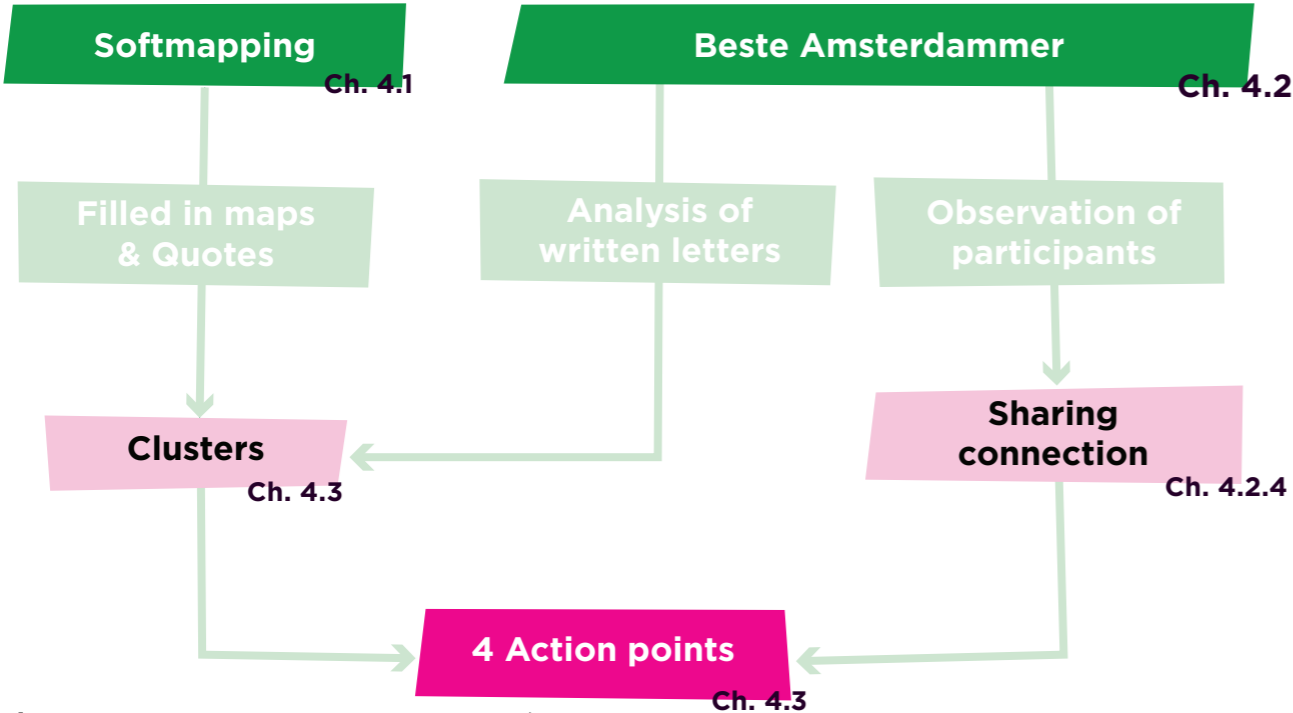


Figure 26: Overview generative research

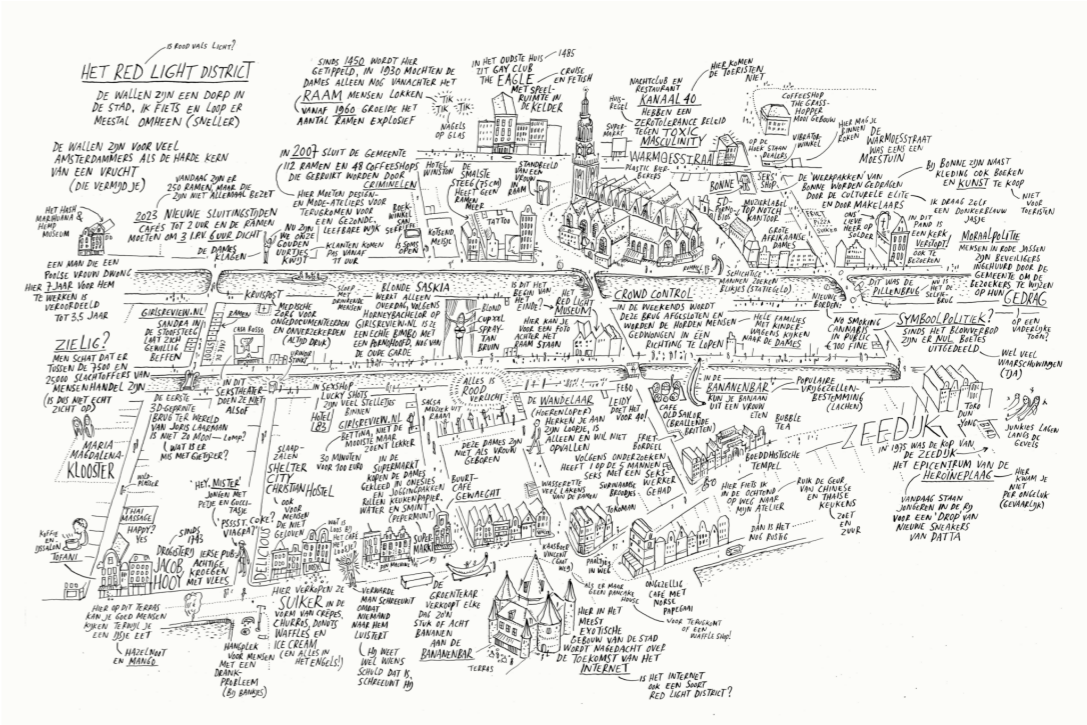


Figure 27: De wallen 2023 (Rothuizen, 2023)

4.1.2 GOAL

In this research, soft mapping was used to explore how Amsterdammers experience the city centre and which places are meaningful to them (the anchor points). For the generative research phase, the objective was to paint a broader picture of the entire centre of Amsterdam*. During the research sessions, participants were given a printed map (Figure 28) of the centre of Amsterdam and were asked to mark locations to which they felt a personal connection. They were free to write, draw, or annotate the map in any way they preferred. The consent form used for the research can be found in Appendix C.

Participants were encouraged to mark places they frequently visit, locations connected to personal memories, or areas to which they feel particularly attached. They were also invited to mark places they avoid or areas that have changed over time. In this way, the maps helped reveal both positive and negative relationships with the city centre.

After participants completed their maps, an open interview was conducted using the map as a conversation tool. The map functioned as a visual guide that helped participants explain their experiences and reflect on their connection to the city. During the interview, they were also free to continue adding notes or drawings to their map.



Figure 28: Soft mapping template of the centre of Amsterdam

* Even though my design goal only includes the Wallen neighbourhood, I still wanted to include the entirety of the centre in my research. I hoped to get more fruitful and broad answers by making the area for the soft mapping significantly bigger.

4.1.3 PARTICIPANTS

To recruit participants, my personal network of friends and family was mostly utilised. However, to gather as many different perspectives as possible and look outside of these immediate circles, participants were also reached out to through a local community centre. The goal was to recruit a diverse group across various age groups and urban areas, tracking both where they currently live and where they have lived in the past.

For this research, participants who were born and raised in Amsterdam but no longer lived in the city at the time of the sessions were also deliberately recruited. Although this group does not fall entirely within the primary target group for this project, they were included because they could provide valuable insights for the research. These individuals often still hold a complex personal history with Amsterdam and can offer a specific, meaningful perspective on why they ultimately chose to leave the city.

Table 1: Participants

Part number	Age	For how many years?	Lives in Amsterdam?	Grew up in Amsterdam?
1	25	20 years east	No	Yes
2	64	35 years centre, 15 South	Yes Centre	No
3	26	18 years east, 1 year centre	Yes Centre	Yes
4	27	18 years east	No	Yes
5	54	30 years centre, 15 years east, 10 years North	Yes North	Yes
6	31	18 years West, 13 years east	Yes east	Yes
7	24	14 years south, 5 years centre	No	Yes
8	85	85 years centre	Yes Centre	Yes

4.1.4 RESULTS

In the end, eight participants were recruited (table 1), which resulted in six different soft maps. In figure 29 an example of a map is shown and all the results can be seen in Appendix D. Two participants had a hard time knowing how and what to draw on

the map, the map was used more as a guide than a template with them. Having the map in front of the participant still functioned as a good conversation guide. The conclusions from these results will be discussed in chapter 4.3.



Figure 29: Filled in soft map

4.2 BESTE AMSTERDAMMER

4.2.1 GOAL

For this second generative research method, the primary goal was to continue with the collection of memories that are made in the city centre. During the interviews, it was clear how much joy it gives Amsterdammers to talk about the things that connect them to the city centre. Sharing these spots with others, in turn, strengthens their connection with it.

Beside collecting these personal histories to add to the soft mapping research, this method also aimed to test in which way it is suitable to facilitate a way for Amsterdammers to share their connection with other Amsterdammers. Specifically, the goal of the mailbox was to test if writing and reading letters is a suitable medium for this exchange. Therefore, the mailbox functioned both as a research through design methodology and as a prototype to test a possible design direction and find inspiration for the final concept.

4.2.2 METHODOLOGY

To achieve this, Beste Amsterdammer... was created, providing a moment for visitors of the Biennale to reflect on their connection with the city centre through writing a letter to other Amsterdammers. A physical mailbox (Figure 30) was developed and placed inside the centre pavilion (the Bonne store), where visitors could write anonymous letters about their connections to the city centre.

When participating, writers were provided with a template (Figure 31) and could choose from three distinct themes:

A letter of appreciation: Share with another Amsterdammer what you appreciate about the city centre.

A letter of loss: Share with another Amsterdammer memories of places or things that are no longer there.

A call to action: Share with another Amsterdammer which developments in the city concern you and call for action.

Participants could choose to either write or draw their letter. After putting it in the mailbox, visitors could later come back to the store to read the letters other Amsterdammers wrote and take home a letter that speaks to them. An overview of the design process and the interaction can be seen in Appendix E.



Figure 30: The mailbox

Schrijf aan een mede Amsterdammer over wat jou verbindt met de binnenstad. Maak een keuze: schrijf over je waardering voor de binnenstad, welke dingen je mist of doe een oproep tot actie.

Hier zijn vragen om je op weg te helpen, maar voel je vrij om de brief naar eigen wens in te vullen.

WELKE ONTWIKKELINGEN IN DE BINNENSTAD MAKEN JE BOOS, GEFRUSTREERD OF BEZORGD?

OP WAT VOOR MOMENTEN VOEL JIJ DE MEESTE VERBINDING MET DE BINNENSTAD?

WAT IS ER VERANDERD AAN DE BINNENSTAD EN WAT DOET DAT MET JOU?

ALS JE EEN CONCRETE OPROEP MOCHT DOEN, WAT ZOU DAT ZIJN?

Het thema van mijn brief is: waardering/missen/actie (omcirkel je keuze)

NOG NIET KLAAR MET JE BRIEF? GA DOOR OP DE ACHTERKANT.

Schrijf een brief aan een mede Amsterdammer en deel wat jou verbindt met de binnenstad.

HOE WERKT HET?

Kies één van de drie brief thema's: **waardering, missen of actie.**

Je brief is anoniem en mag zo lang of kort zijn als je wilt. Je mag schrijven of tekenen.

Stop je brief in de brievenbus en kom tussen 1 april en 3 mei terug naar de Bonne winkel om de brieven van andere Amsterdammers te lezen en een brief mee te nemen.

Figure 31: Letter template

Figure 32: Instructions

*Deze brievenbus is een onderdeel van een afstudeer project aan de TU Delft. Bij het inleveren van de brief geeft u toestemming dat de inhoud gebruikt wordt voor een onderzoek naar de verbinding met de binnenstad en andere project doeleinden.

4.2.3 RESULTS

A total of 12 letters were collected, 7 of which were drawings. Most of these drawings appeared to be done by children and bore little relevance to the assignment. Among the letters that did follow the prompt, all took the form of a letter of appreciation, with two incorporating a specific call to action.

4.2.4 CONCLUSION

The concept of writing a letter to a fellow Amsterdammer was well-received by the visitors that were spoken with, but the threshold for actually writing one proved too high for many. This is reflected in the final count, as only a few “serious” letters were produced. One visitor remarked after completing their letter:

“I enjoy taking the time to write a letter and reflect on the things I appreciate so much about the city, but I do feel that for most other visitors to the Biennale, it’s too much effort”

Observing visitors read the letters written by others showed that there is a strong interest in personal stories; participants felt inspired by what other people’s personal history with the city.

When looking at the themes of the letters, participants were most likely to talk about the things that they appreciate about the city, keeping away from the negative parts. This shows that it is much easier for people to share the things that they love than it is to be critical of the things they do not like. The conclusions of the contents are discussed in the clusters in the next chapter.



Figure 33: Participant writing a letter

4.2.5 DISCUSSION

When I designed the letterbox, I took the layout of the store at the time into account, which had a big table in the middle at which you could sit and write the letter. During the third week of the Biennale, this table was moved to a different place and the chairs were removed; as a result, there was no place for visitors to sit down and write a letter. This could explain why fewer letters were written.

In the first place I wanted to hang the letters somewhere in the Bonne store so visitors could pick a letter themselves and bring it home. Since I got fewer letters than I initially anticipated, I decided to make copies of the serious letters and hand them out during one of the days that I was present at Het Zegel pavilion. This way I could get direct feedback about the letters.

Take aways

People are generally reluctant to put effort into a task when they are just “passing by,” as is the case during the Biennale. Both writing and reading large amounts of text are perceived as too demanding by most visitors. Nevertheless, **reading about the positive things that connects other Amsterdammers to the city centre effectively creates a moment of shared reflection.** While the general idea of sharing appreciation for the city works well to strengthen the connection residents feel with the centre, the process must be made easier to lower the threshold for participation.



Figure 34: Participant putting a letter in the mailbox

4.3 ANALYSIS

The analysis of the research was done through a method called context mapping. Context mapping is a suitable method to get insights on research on complex contexts (Sanders & Stappers, 2012; Sleeswijk Visser et al., 2005). This is used by combining the different findings from the generative research, both from the soft mapping and the letters written and putting these onto statement cards (figure 36).

The statement cards contain quotes from the sessions and the letter or a (part of) the soft map, with a small conclusion about the quote or artifact. To process and cluster the statement cards, two clustering sessions were conducted. The first one was by myself, using a Figjam board (Appendix F) and the second one was with two other Dfl students, with the statement cards printed out, to get a fresh perspective (Appendix F).



Figure 35: Clustering session

They can enjoy the messiness of the city centre

"De Nieuwmarkt is eigenlijk ook wel een beetje de oerstad en ik kan eigenlijk wel genieten van de rootzooi daar. Het is altijd een beetje een puinhoop daar op een goeie manier, er wordt echt geleefd in die buurt."

Source: Soft mapping

They feel like verjuiperij is a problem in the centre

Source: Soft mapping

Figure 36: Examples of statement cards

4.3.1 CLUSTERS

Through analysing the data from the generative research, five clusters emerged. In figure 37 a visualisation is made how the clusters relate to each other through the PPP model (described in chapter 2.3). In this the moments that create a connection are shown with a + symbol and the moments that create a disconnection with a - symbol. In Appendix G a more extensive overview of the clusters and how they fit inside the PPP model can be found.

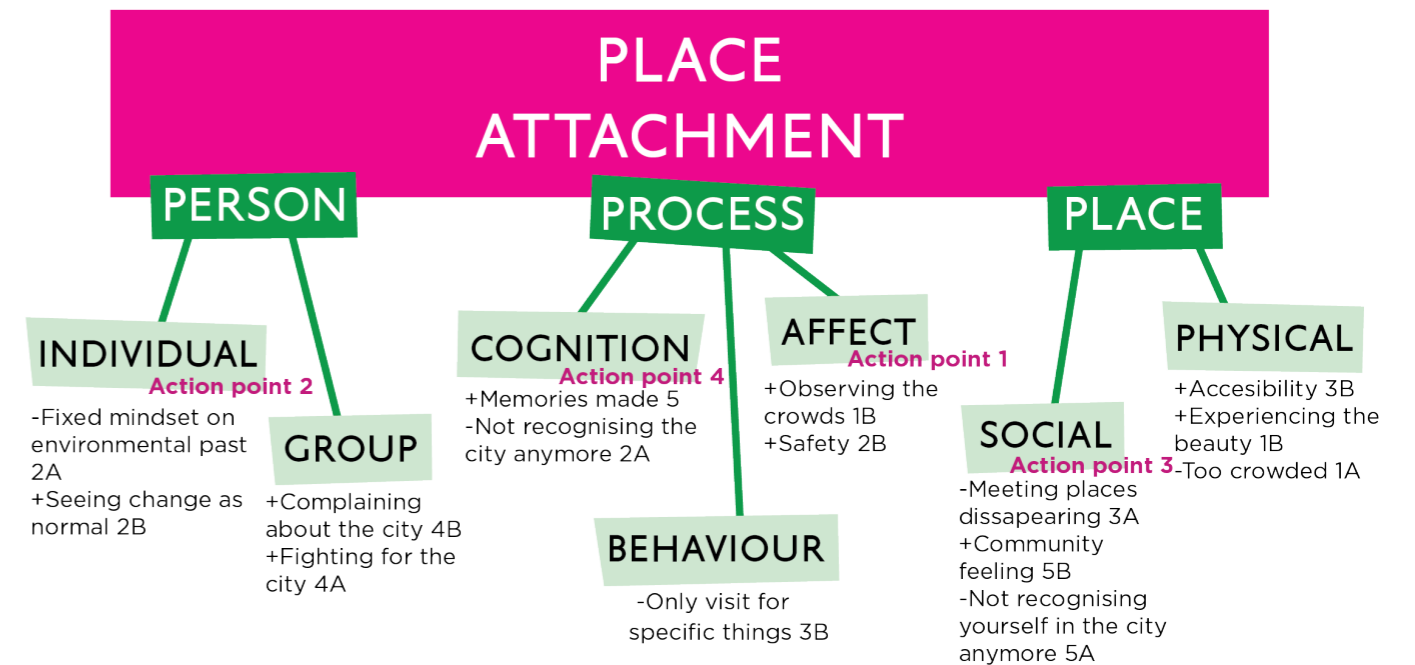
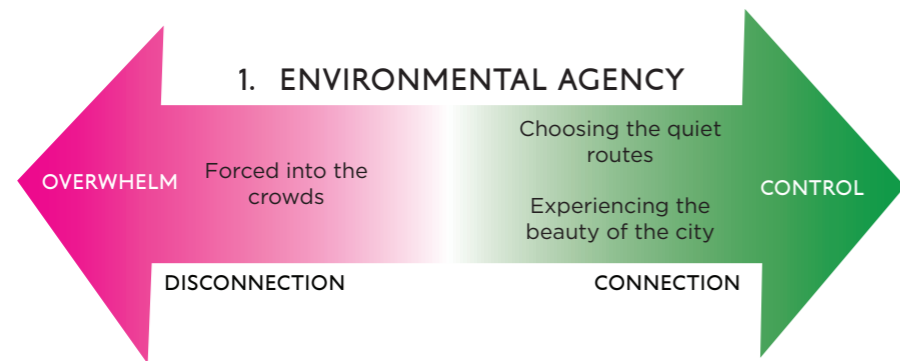


Figure 37: PPP model with clusters

1. Environmental agency (Being overwhelmed vs. Having control)

Locals feel alienated when forced into big crowds where the environment dictates how they move. Conversely, their connection grows deeper when they can take a step back, observe the crowds from a distance, and choose the more “quiet” routes.

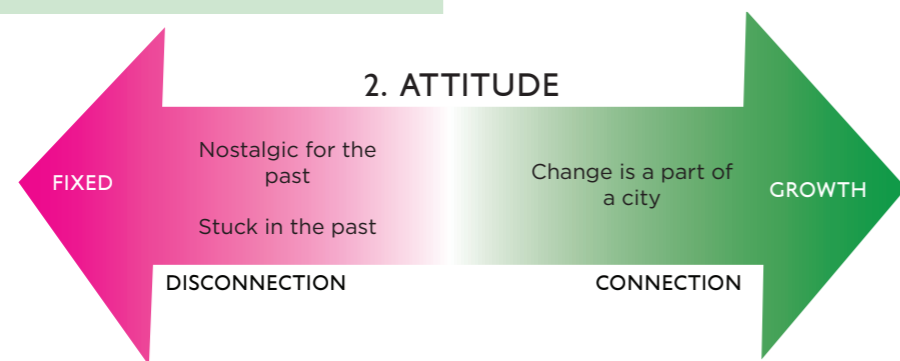
“I love the city in the early morning, the variety of people on the streets. The beautiful light. The peace and quiet.”



2. Mindset towards urban change (Fixed mindset vs. Growth mindset)

“I find the city as a whole, despite it having become much busier, a much more liveable place than it was in the 1980s. I’m generally quite positive about how the city has developed. There are, of course, plenty of caveats, but the old town has really become a much more liveable place. I think the appearance of the buildings and the sense of safety and care are much better than they used to be.”

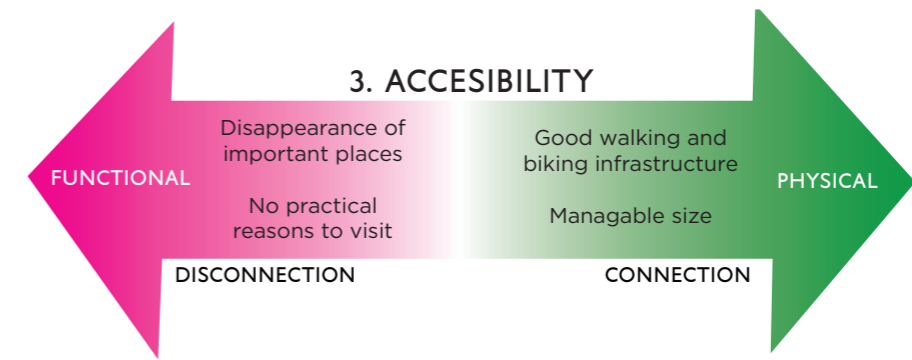
An Amsterdammer’s sense of place strongly depends on their mindset towards the changing city. Those with a fixed mindset are stuck in deep nostalgia for an older version of the city, while those with a growth mindset see changes as a natural progression of time and do not fixate on the past.



3. Accessibility of the city centre (Functional necessity vs. Physical accessibility)

Connection is mostly formed through accessibility and whether locals still have practical reasons to be there. The removal of practical shops makes the centre less useful, but Amsterdam’s incredible biking and walking infrastructure allows locals to get anywhere quickly on their own power, strongly reinforcing their connection.

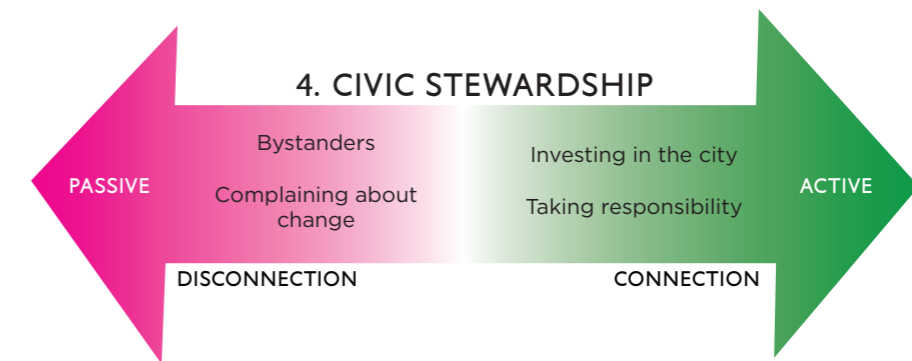
“Amsterdam has always combined the intimate feel of a provincial town with the vibrancy and dynamism of an international metropolis.”



4. Civic stewardship (Active vs. Passive participation)

“We expect the council to take care of everything, but that’s not enough. Let’s take action and ensure a clean Amsterdam”

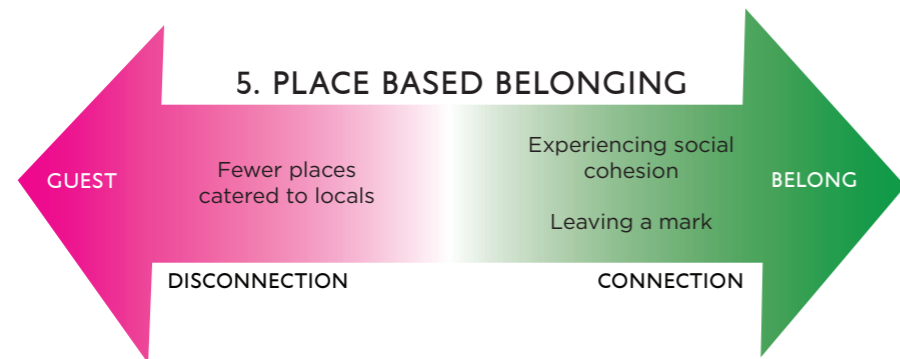
Connection is strongly associated with the way the city is treated. Individualisation has contributed to a lack of responsibility among some residents, while others actively take responsibility and feel like they can still have a positive influence on the city.



5. Place-based belonging in the city centre (Feeling like a guest vs. Belonging)

Amsterdammers feel like “guests in their own city” when spaces cater exclusively to tourists, but they find their place again when they feel social cohesion or pass locations where they have left a mark on the city.

“De Tis Fris used to be my favourite pub, but over the years they’ve really started to focus on tourists. I still know the owner, so you still feel a connection to the place, but you really don’t feel quite as at home there anymore. It used to be much more of a local pub.”



4.4 CONCLUSIONS

In this part the analysis of the generative research will be concluded through 4 action points. In the clusters many turning points were stated in which Amsterdammers go from a connection with the city centre to a disconnection.

For me to help connect Amsterdammers with the city centre it is important to focus on those turning points. I need to create a

way for them to either keep the connection they are already feeling or to get them to the turning point from disconnection to connection. In chapter 2.3 it was discussed that it was important to target all three dimensions of the PPP model in the final design. The action points are made with the PPP model in mind and figure 37 shows how the action points successfully tackle all three dimensions.

1. Restoring agency

To truly connect Amsterdammers with the city centre, I need to help them discover new ways to deal with the crowds (cluster 1).

Crowdedness in the city centre is an issue that almost all Amsterdammers experience as a problem (chapter 3.2). Large numbers of tourists find their way through the old city centre every day, seemingly leaving little space for locals. Many participants stated that they feel a disconnection from the city centre when forced to be part of these big crowds; however, when they are able to take a step back and be an observer instead of being a participant, they can feel connected again. Even in a bustling city like Amsterdam, moments of peace can be found.



2. Having a positive attitude towards the changing city

To move forward, I need to help inspire them to take responsibility over the elements they think are important, rather than remaining stuck in the past (Cluster 2&4).

The city has changed a lot in past decades. An individual’s mentality towards these changes is a key factor in how connected they feel to the city centre. Some participants demonstrate a fixed mindset, remaining stuck with an image of Amsterdam that, for the most part, no longer exists. While being nostalgic or missing an older version of the city is not necessarily a bad thing, a problem arises when Amsterdammers become stuck in grief for that past.



3. Discovering your place in the city

By helping Amsterdammers discover their place in the old city centre, I can help them shift from feeling like a “guest” to feeling like they are also a part of the area (cluster 5).

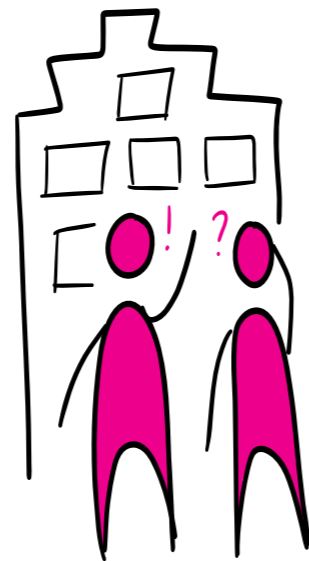
Many Amsterdammers feel like there is no longer a place for them in the city centre. While it is the reality that many local spots have been replaced by shops catering to tourists (chapter 3.4), there are still many places intended for Amsterdammers, they often just need to be discovered by them. This sense of belonging is not only achieved through physical spaces; it is also a feeling, provoked by seeing things that are familiar to you, being part of a community, learning about the rich history of the city or witnessing the social cohesion of an area.



4. Reflecting on your connection

I need to design a fitting way to facilitate this sharing of connections among Amsterdammers. The final intervention needs to require minimal effort from the user. While simply hearing about other people’s stories and connections to the city works well on its own, allowing users to actively share their own stories will create an even deeper impact (Beste Amsterdammer).

During my generative research sessions, I experienced first hand how much joy participants felt when sharing their connection to the city with me. Once they started talking about their favourite spots and what they liked about Amsterdam, they simply kept on going. The more they spoke, the more they were reminded of the specific elements that tied them to the city centre. Interestingly, some participants stated at the start of the session that they did not feel a strong connection to the city centre, but speaking about it over a longer period reminded them that they actually did. Also hearing about other people’s stories and memories of the city centre, helped remind participants about their own connection.



CHAPTER 5

5.1 CO-DESIGN SESSIONS

- 5.1.1 SET UP
- 5.1.2 CONCLUSIONS
- 5.1.3 DISCUSSION

5.2 TARGET GROUP

5.3 LIST OF REQUIREMENTS

5.4 IDEATION

- 5.4.1 INTERACTION VISION
- 5.4.2 DESIGN DIRECTIONS
- 5.4.3 EVALUATION OF DESIGN DIRECTIONS

5.5 THE CONCEPT

- 5.5.1 WARMOES STORIES

5.6 PROTOTYPING

- 5.6.1 COLLECTING STORIES
- 5.6.2 INTERACTION
- 5.6.3 THE WEBSITE
- 5.6.4 THE DOORS

CONCEPTS

In this chapter, the process of coming to the final concept will be elaborated on (visualised in figure 38). First, a co-design session with Amsterdammers was conducted to find out how a responsibility over the city centre can be facilitated. Then all the different results from the literature review, analysis of the Biennale, the co-design session and the generative research will come together in a list of requirements and eventually 5 different design directions. The desired qualities of these directions are brought together into the final concept: Warmoes Stories. The chapter ends with an exploration of interaction and look and feel of the concept through different rounds of prototyping.

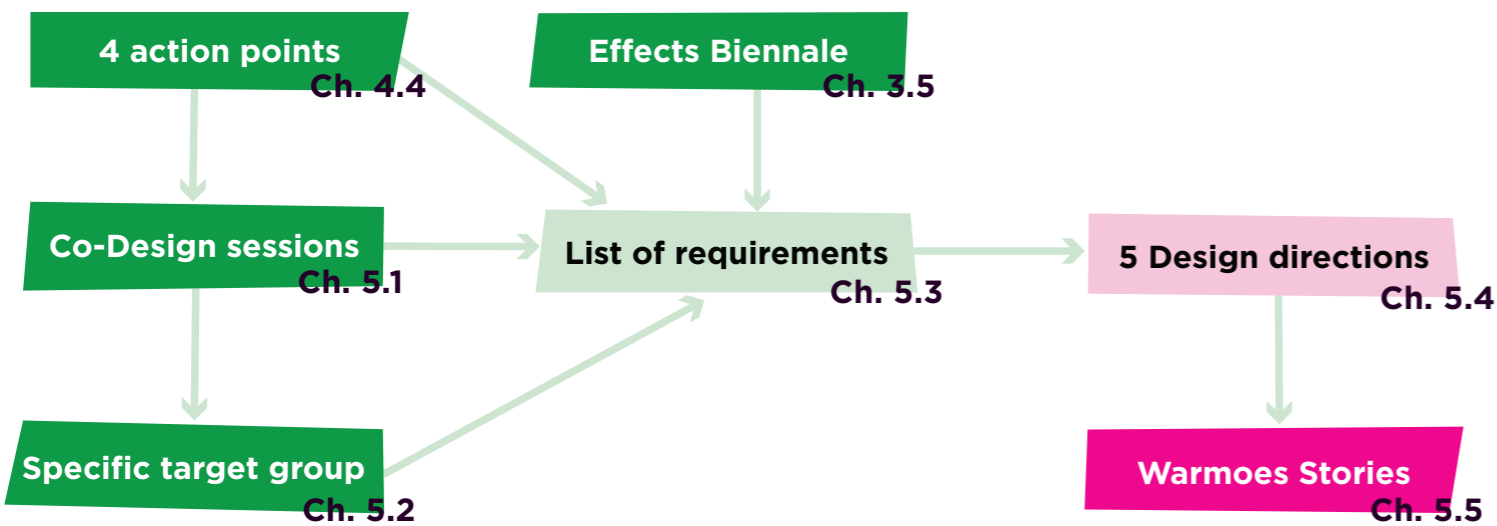


Figure 38: Overview concepting phase

5.1 CO-DESIGN SESSIONS

In this chapter potential focusses for my final concept will be presented. To achieve this, two co-designing sessions were organised with Amsterdammers. These sessions were conducted in collaboration with the Municipality of Amsterdam and het Zegel van Amsterdam (as explained in chapter 1.3).

As stated before, one of the action points is to provoke an attitude switch for Amsterdammers towards the changing city. One way of achieving this is by creating a sense of responsibility towards the city centre. Consequently, the research question for these sessions is the following:

How can I help grow the sense of responsibility Amsterdammers feel for the old city centre?

5.1.1 SET UP

In these sessions, participants were asked to create a collage using the template in Appendix H. Within the circle they had to place the images that represented elements they felt responsible for in the city centre and outside the circle they had to place things they did not feel responsible for. The resulting collages served as a basis for a concluding discussion, focusing on what participants prioritise in the city and how they perceive their role in its stewardship. In Appendix I&J is a more extensive overview of the session set up, together with the consent form used for the sessions.

The recruitment of participants was conducted through the network of the Municipality of Amsterdam.

An example of a filled in collage template can be seen in figure 39 and the rest of the collages can be found in Appendix K.

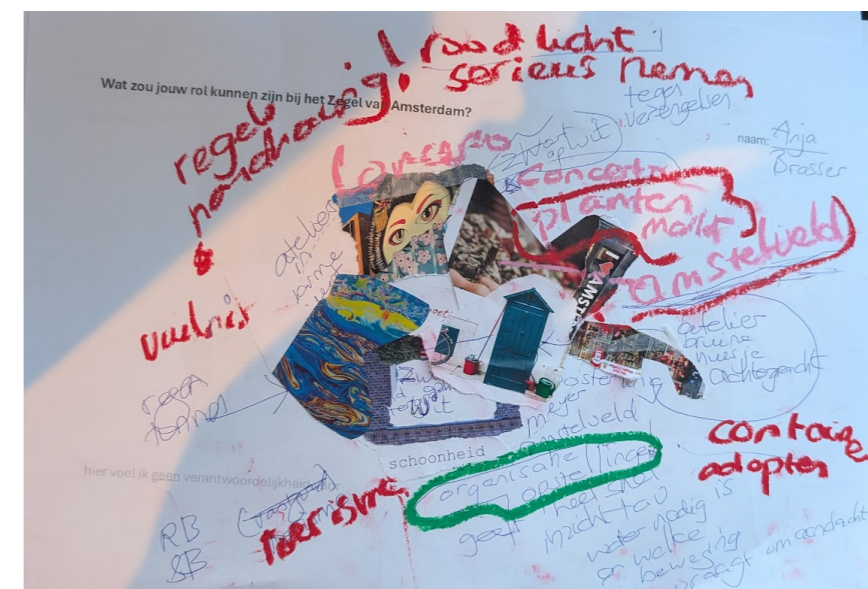


Figure 39: Filled in collage template

5.1.2 CONCLUSIONS

When talking about the things the participants felt responsible for in the city, all of them distinguished it in things they have influence on or not. When it comes to policies from the municipality or other bureaucratic things, they mostly felt that, as individuals, they will not be able to make a big difference. But when it comes to community building and protecting the places they find important in the neighbourhood, they felt like they could genuinely make a difference, and as a result, they also felt responsible for it. In table 2 an overview of the responsibilities can be seen.

Almost all the participants stated that they feel responsible for where they spend their money. Through spending their money, they feel like they can help protect the businesses that they see as important. As one participant stated:

“I sometimes feel that my money is one of the few ways I can influence what sort of businesses there are in the city”

Table 2: Participants

Responsibility	No responsibility
Where they spend their money	Property policy of the municipality
Creating community	The trash on the streets
Knowledge about what is going on in the neighbourhood	Tourism
Contact with local businesses “Gezelligheid”	Market liberalisation in Amsterdam

To add to this, a couple of participants stated that they had trouble knowing what the places were that could use their money the most; with this, they mostly meant the businesses that are owned by locals and not by big corporations.

Another thing participants said they felt responsible for was getting in contact with the people who own and work at these local businesses. They stated that due to the anonymous nature of the times were living in, it is sometimes hard to know who the person behind the counter is. One person stated that when they have a better understanding of the people who work at places, they are more likely to come back to that place.

5.1.3 DISCUSSION

Recruitment was specifically carried out through various WhatsApp groups for volunteer organisations within the city. This approach resulted in a group of participants who are already highly active within the city and have frequently participated in other municipal research. This creates a clear participation bias (Elston, 2021), as the participants do not represent the “average” or less engaged Amsterdammers. Nevertheless, I still consider the sessions valuable; despite their high level of engagement in the city, many of these participants explicitly stated that their connection with the city centre has declined in recent years, aligning with the core problem of this thesis.



Figure 40: Co-Design session

Takeaways

To help grow the sense of responsibility Amsterdammers feel for the city centre, I need to focus on the things they can actually influence. The research shows that participants realised they can influence the city with the money they spend. Therefore, **it is important to assist Amsterdammers in knowing which specific places they should financially support.**

However, it is not just about knowing where to spend money; **it is also about knowing the people behind those spots, the owners and the workers.** By getting to know these people, a resident’s sense of responsibility toward that specific place can grow. Strengthening this personal bond transforms a simple transaction into an act of stewardship

5.2 TARGET GROUP

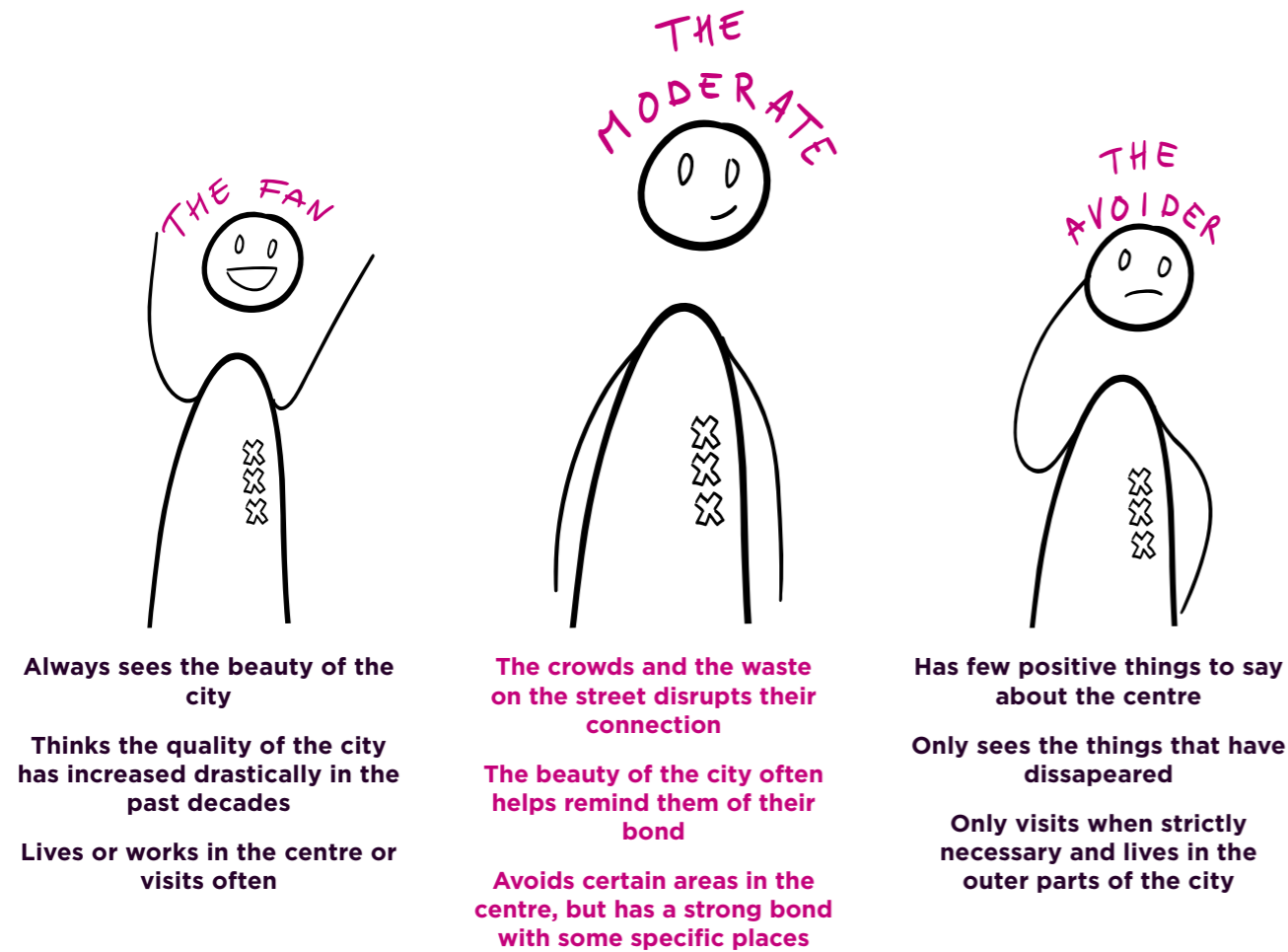


Figure 41: Target group profiles

During the generative research and co-design sessions with Amsterdammers, three distinct profiles within Amsterdammers were defined: **the fan** of the centre, **the moderate** towards the centre, and **the avoider** of the centre. In Figure 41, the distinct traits of these three groups are outlined.

While speaking with people from all of these profiles, I came to the conclusion that it will be very difficult to create a renewed connection with the city centre for the “avoiders.” They have simply made up their minds about the area and have had such terrible experiences there that they have decided to only visit when it is strictly necessary.

Consequently, **the best group to focus on is the “moderate” group, as these individuals are the ones who frequently switch between states of connection and disconnection.** These Amsterdammers often just need a tangible reminder of the connection they already possess, helping them learn to focus on the elements they are still positive about. As stated in Chapter 1.1, this is also by far the largest of the three groups, with 47% of all Amsterdammers falling into this category.

5.3 LIST OF REQUIREMENTS

Before the ideation could start, a list of requirements is needed. In Table 3 all the results from the literature review, generative research and co-design sessions are brought together into a list of requirements.

Table 3: Requirements

Requirements	Based on
1. The design must create a new way of experiencing the Wallen area	Effect Biennale 2 and action point 1
2. The design must grow the sense of responsibility Amsterdammers feel for the city centre by assisting them in knowing which specific places to support.	Action point 2 and Co-Design sessions
3. The design must lower the threshold of discovering new places	Effect Biennale 3 and action point 3
4. The design must involve the locals of the Wallen (either the business owners or the inhabitants)	Effect Biennale 4, action point 3 and Co-Design sessions
5. The design must provide new and hard-to-find information on the old city centre, making it interesting for audiences with varying levels of prior knowledge on the city centre.	Target group
6. The design must paint a clear picture of a diverse range of historic, cultural, and social anchor points in the area.	Co-design sessions
7. The design must be usable for at least 2 years	The time frame of the concept
8. The design must create an easy and minimal effort way to hear about other people's connection to the city centre	Action point 4
9. The design should highlight the beauty and the rich history of the old city centre	Action point 3, target group

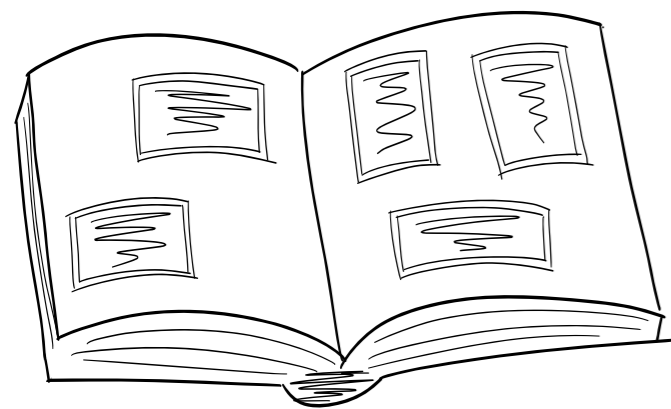
5.4 IDEATION

Now that a list of requirement is made and a more specific target group is defined, ideas for the final concept can be conceived. In this chapter the ideation phase will be outlined.

Before I started to put ideas on paper I turned to the real world for inspiration. I visited different museum exhibitions and got many tips for websites and existing initiatives that could function as an inspiration for my final design. In Appendix L a list of inspirational material is shown and how this is implemented in my final design.

5.4.1 INTERACTION VISION

An interaction vision is formulated to serve as a guide for the ideation.



Like looking through a friend's family photo book

Exploring the deeper layers of something you are already familiar with.

Figure 42: Interaction vision

Interaction qualities:

Curious: evoke curiosity to explore the old city centre

Insightful: Gain a deeper understanding of the old city centre and its history

Inviting: Feeling welcome to explore unknown places

Simple: easy to understand

5.4.2 DESIGN DIRECTIONS

Different ideation methods were used to generate the design directions. To start off, individual brainwriting was used to generate as many ideas as possible (Boeijen et al., 2021) (Appendix M). Next, an ideation session with fellow design students was organised. The results of this session can be found in Appendix N. These methods yielded a wide range of ideas, which were then clustered into five distinct design directions: "Look up tiles", "Pub-art", "Ring for a Story", "Support Your Locals" and "the Community Wall" (Appendix O). The previous sessions with Amsterdammers and the contents of the letters served as direct inspiration for these directions. Ultimately, the design directions were evaluated, leading to the combination of the most successful elements into one final concept.



Figure 43: Brainstorm session

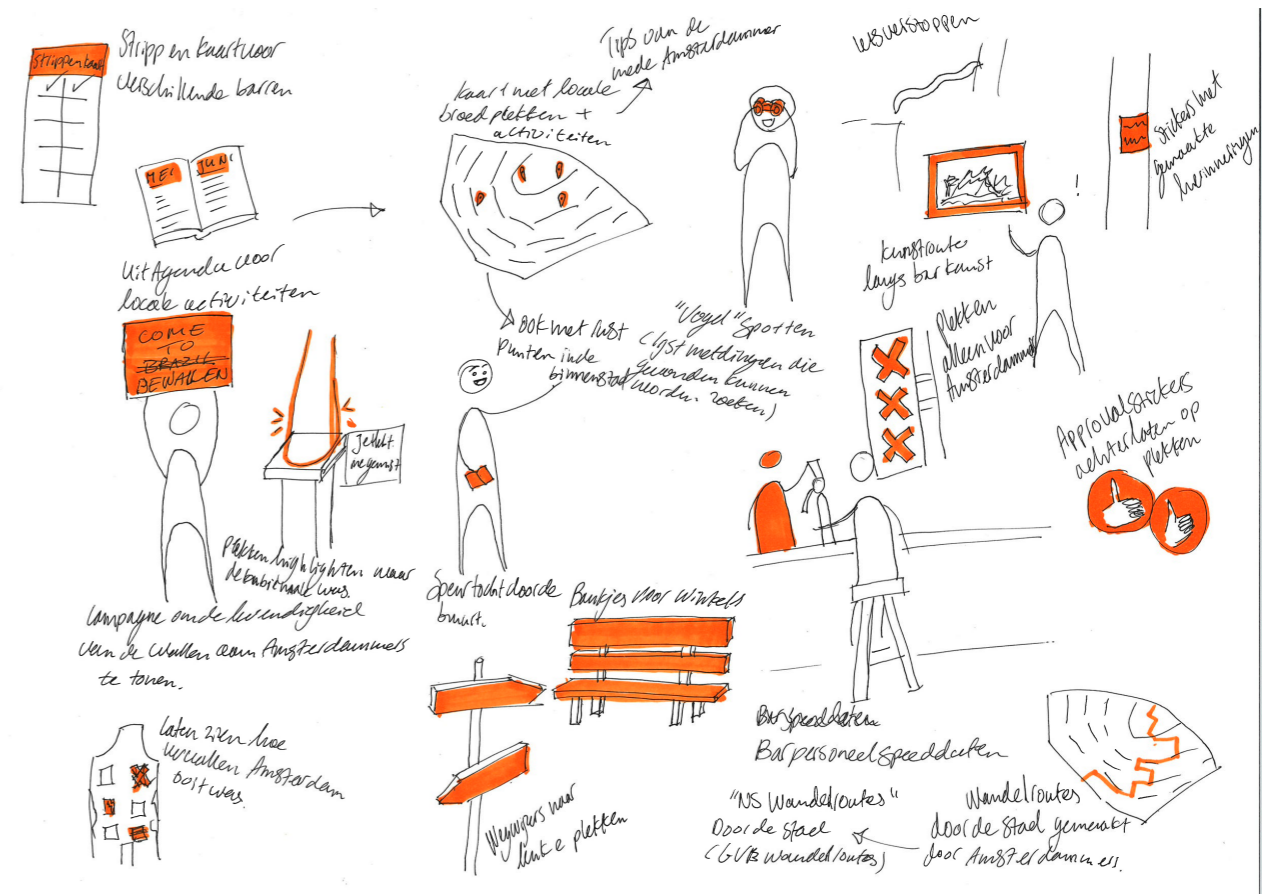


Figure 44: Brainwriting

5.4.3 EVALUATION OF DESIGN DIRECTIONS

The design directions were evaluated with various individuals from the target group; all collected insights can be seen in Appendix O. To determine how well each direction met the requirements, they were scored using a decision matrix (Boeijen et al., 2021) (figure 45).

The axes are based on 4 design requirements:

- Creates a new way of experiencing the area.
- Provokes a mentality switch towards the changing city.
- Lowers the threshold for discovering new places.
- Involves the locals of the Wallen.

An additional matrix was used to score feasibility and richness of interaction. In this context, feasibility does not refer to whether the concept was buildable within the project timeframe; rather, it measures whether the concept could be realistically implemented within the specific physical and cultural context of the old city centre.

From these matrices, **“Pub Art”** and **“Ring for a Story”** clearly emerged as the two best concepts to move forward with, as both placed in the green zone across all matrices.

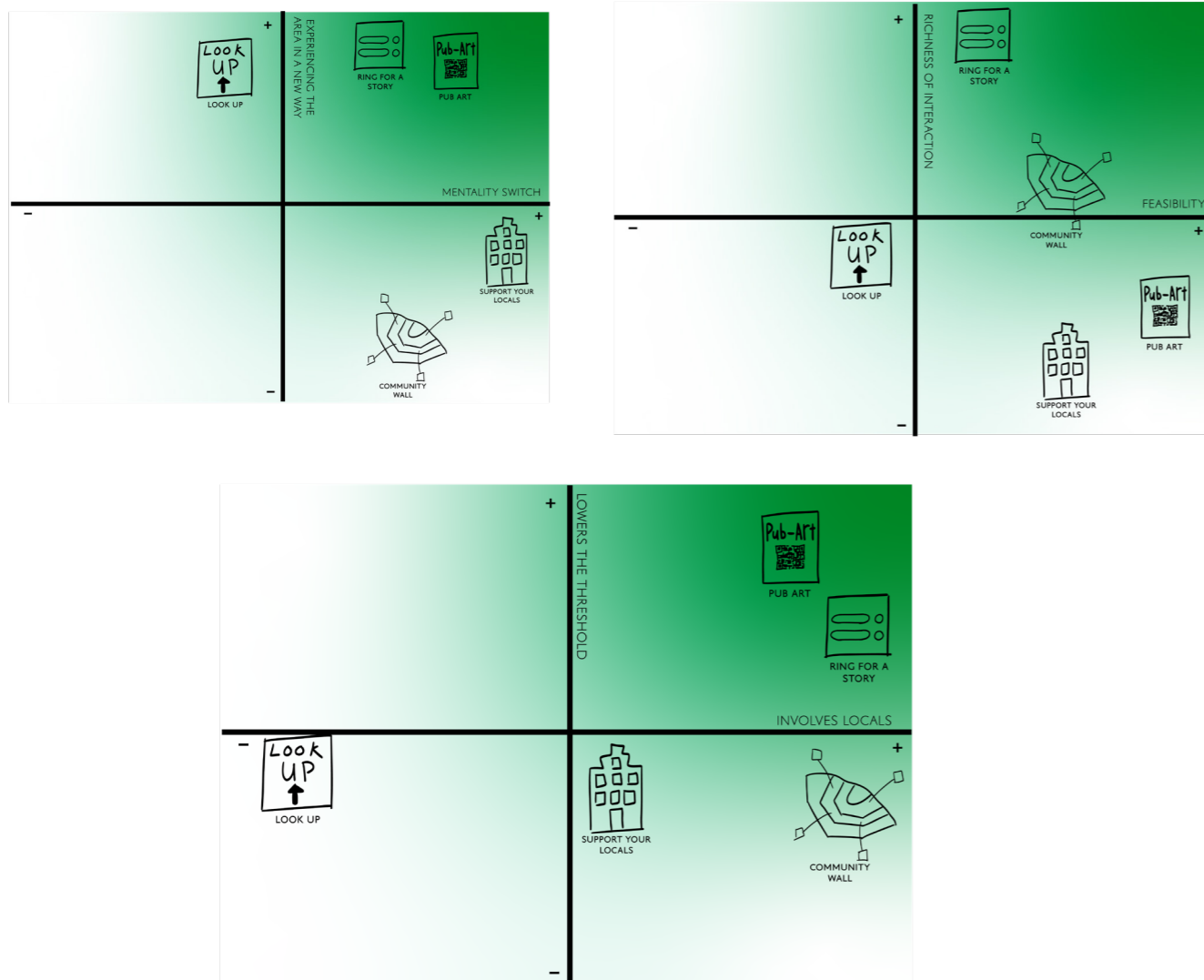


Figure 45: Decision matrices

5.5 THE CONCEPT

For the final concept the two design directions (“Pub Art” and “Ring for a story”) were combined. Other elements that were received well by the target group (see Appendix O) were also integrated. For the final concept, I wanted to combine the interesting interaction of ringing a doorbell (or a similar interaction) and the personal

stories told in “Ring for a Story” with the continuation of the biennale element of “Pub Art”. I also wanted to incorporate an element in which passerby’s can add something to the concept from the design direction “Community wall” and the element of encouraging people to look at specific details of their surroundings from the “Look up Tiles”.

5.5.1 WARMOES STORIES

The resulting final concept is called “Warmoes Stories”, which uncovers the stories hidden behind the (closed) doors of the old city centre. The concept consists of two core elements:

The Miniature Doors

These are small physical replicas of the building’s actual larger doors, placed directly next to the original entrance. When a user opens this miniature door, a QR code is revealed.

The Digital Platform

Scanning the QR code directs the user to a website. This platform hosts an audio story to listen to, provides more information about Warmoes Stories and features an interactive map showcasing all the miniature doors hidden around the old city centre. The website could also incorporate a function for people to add their own personal stories about specific places.

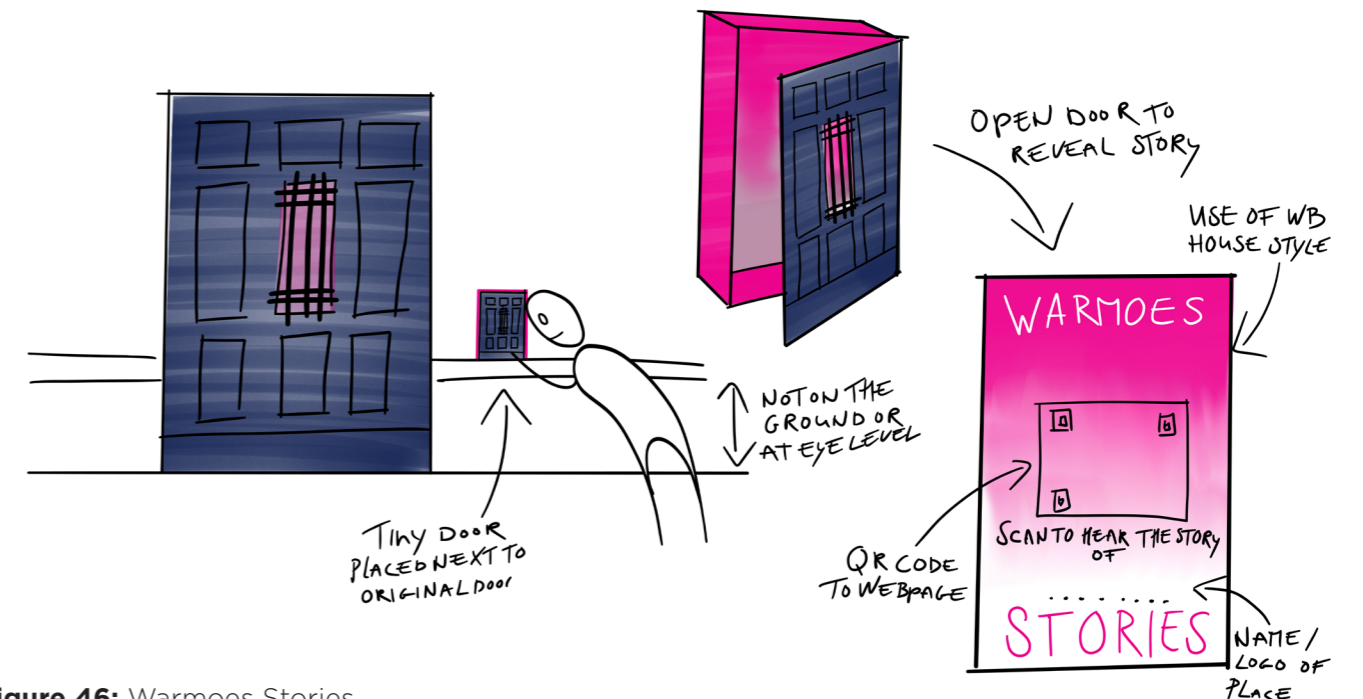


Figure 46: Warmoes Stories

The audio tour consist of either the rich history of that specific building and street, background information on the spot, where possible told directly by the owner themselves or a personal story from an Amsterdammer who experienced something meaningful at that exact location. This is inspired by the audio tour provided during the Biennale (chapter 3.5). The biggest difference between this concept and the audio tour, is ofcourse the added interaction with the miniature doors, but also the fact that the audio

uses different narrators, allowing the users to hear the stories direct from the specific Amsterdammer. Through the digital map, users can log and keep track of the different doors they have already discovered, encouraging them to explore the neighbourhood and find them all.

In table 4 the evaluation of the concept, done with different stakeholders, can be found. These comments will be taken in account when developing the prototypes and creating the final design after prototyping.

Table 4: Evaluation of concept

Stakeholder	Strengths	Weaknesses
Client	<ul style="list-style-type: none"> Similar way of exploring the city as the Biennale Encourages people to walk inside the store Use of WB branding and name to connect this concept with the Biennale. 	<ul style="list-style-type: none"> Very strict rules around sticking things to monumental buildings How can you encourage people to go and find other doors? Placement of the doors can make or break it
Business owner	<ul style="list-style-type: none"> Loves something that can extent the success the Biennale had for the store Encourages people that might not be their normal demographic to step into the store Good to tell the rich history of the store and the area 	<ul style="list-style-type: none"> Very strict rules around sticking things to monumental buildings People might not notice such a small door People might listen to it without headphones in the store
Amsterdammers	<ul style="list-style-type: none"> Hearing the history of a place makes them appreciate it more The interaction with the door is nice Would definitely open it if they saw it. 	<ul style="list-style-type: none"> People might not want to scan a QR code

General remarks

- Try and focus on the things that might surprise people about the old city centre.
- Include all Amsterdammers not just the people from the area.
- Stories in the area are constantly changing and developing, make it in a way that it can be adjusted to whatever is happening at that moment.

5.6 PROTOTYPING

This chapter describes the prototyping process, in which different prototypes were developed to reach a final design. To make the prototyping phase more manageable, The concept was dicected in four of parts: **the stories, the interaction, the doors and the website**. All the different prototyping elements were individually tested with the target group and other stakeholders. A more thorough overview of the prototyping and its takeaways can be found in Appendix P.



Figure 47: Talking to Biennale visitors

5.6.1 COLLECTING STORIES

To find stories to tell, a day was spent at “Het Zegel Paviljoen” (see chapter 1.3), talking to visitors about which places surprised them during the Biennale and which places they thought had a special story to tell.

RoB Amsterdam, a leather fetish store in the Warmoesstraat, was chosen as the starting point of the prototypes, as visitors were initially hesitant to enter a leather fetish store but were ultimately surprised by the warm welcome they received. To tell the story of RoB, an interview was conducted with the owner, Martin, to learn about the history of the place and specific artifacts inside the store around which the audio tour could be designed. Eventually, the text for the audio was written mostly independently, but partly with the help of AI, to help create a better flow for a recorded story.



Figure 48: An artefact at RoB

Takeaway

Written text is often unsuitable for audio; sentences must be shortened to create space for imagination, and peer feedback is essential for refining the narrative flow.

5.6.2 INTERACTION

For the physical design, testing was conducted to determine which physical elements are needed for users to want to open the doors and whether using an NFC chip instead of a QR code was more desirable. To test this and other possible interactive features, a cardboard model of RoB's door (figure 49) was created featuring a hybrid option with both an NFC chip and a QR code to test which was preferred.

Takeaway

NFC technology is unreliable in public spaces due to signal interference and negative user associations with mobile payments, making the QR code a more intuitive and effective choice. The door must have physical features that encourage the user to open the door.

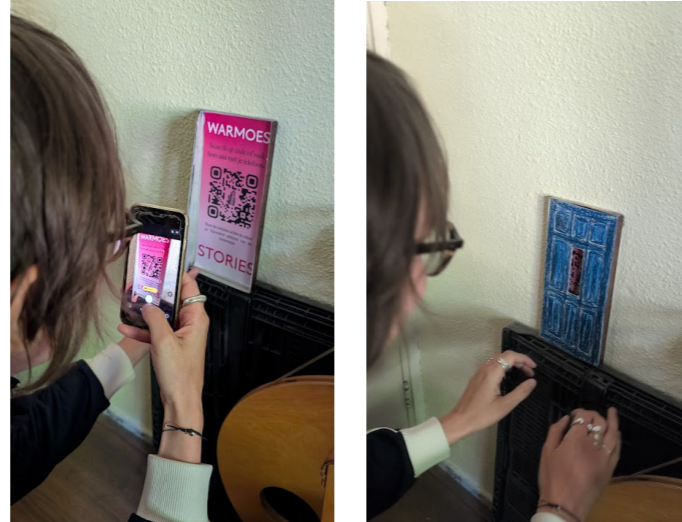


Figure 49: Testing with paper prototype

5.6.3 THE WEBSITE

For the website prototype Figma was used. Because one of the subgoals was to promote the future Biennale, it was decided that the website would be a part of the original Warmoes Biennale website, so it was consulted for inspiration. To test the usability of the website, the interface prototype was evaluated with two other students.

Takeaway

The symbols, text and map of the interface require greater clarity and accessibility. Through adding small gamification elements, users will be more inticed to explore the different doors.

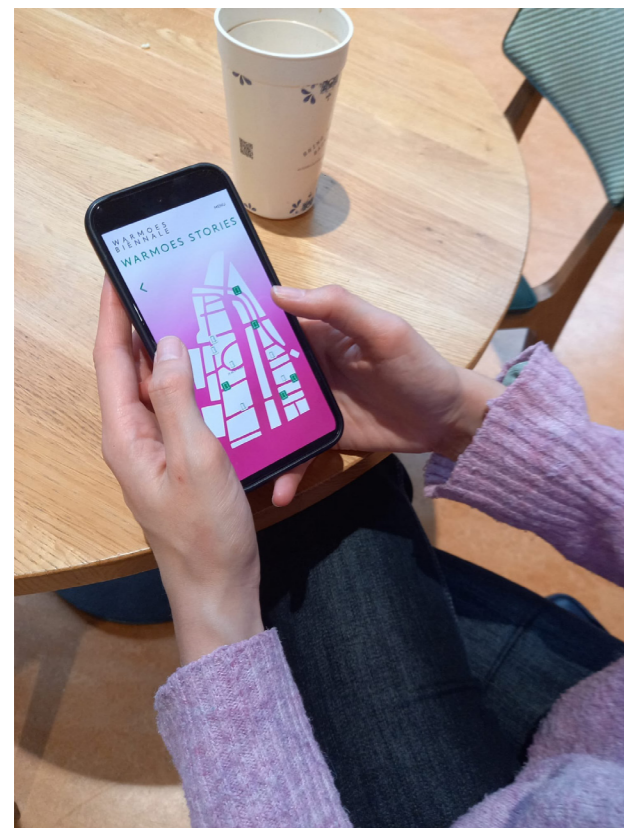


Figure 50: Website user test

5.6.4 THE DOORS

To develop the physical design further, 3D printing was chosen because it provides a fast, efficient way to capture the unique architectural details of each door. First, a model consisting of just the door of RoB Amsterdam itself was printed to gain insights regarding size limitations and detail. 3D printing was also used to test several options for the hinge of the door and other technical features.

Takeaway

Unique architectural features can be effectively replicated via 3D printing, provided that designs account for height limits and utilize modular assembly, such as separate overhangs (or the avoidance of it) and nail-locked hinges.



Figure 51: RoB door

Figure 52: 3D print door

CHAPTER 6

6.1 WARMOES STORIES

6.1.1 THE INTERACTION

6.1.2 THE STORIES

6.1.3 THE AUDIO TOUR

6.1.4 THE DOORS

6.1.5 THE WEBSITE

THE DESIGN



This chapter dives into the different aspects of the design of “Warmoes Stories”. Three separate prototypes were developed to show the implication of the final design. The details of these prototypes are shown in Appendix P. For this, the stories of three places were explored: RoB Amsterdam, Oude Kerk and Bonne (figure 53). From the prototyping sessions, discussed in the previous chapter and the feedback from the stake holders, a list of requirements for the physical design was made (Appendix Q). This list was used to finalise the design

6.1 WARMOES STORIES

Warmoes Stories uncovers the hidden narratives behind the closed doors of Amsterdam’s old city centre. When a door is opened, the unknown history and layered identity of the centre are revealed. This is achieved through an interactive audio tour that guides users through the specific anchor points that make the old city centre such a remarkable place. Crucially, these are the authentic stories of local businesses, neighbourhood inhabitants, and ordinary Amsterdammers who all hold a complex, deeply personal connection with the area.



Figure 53: Door prototypes Oude Kerk (left), RoB (middle) and Bonne (right)



6.1.1 THE INTERACTION

The interaction follows a physical progression: first, the user opens a miniature door embedded into the landscape to reveal the history of its immediate surroundings. After this, the audio narration encourages the user to open the full-sized door and actively step into the world behind it. The small door functions as a first step to hopefully lower the threshold of opening the actual door next to it.

Acting as a personal guide, the audio uncovers the invisible stories behind the special places, artefacts, and local landmarks that truly define the soul of the city centre. After this, the user can discover the other doors around the area through the map provided on the website. Figure 54 shows this interaction in a storyboard. Figure 55 shows how the sequence of every door works in the real world.

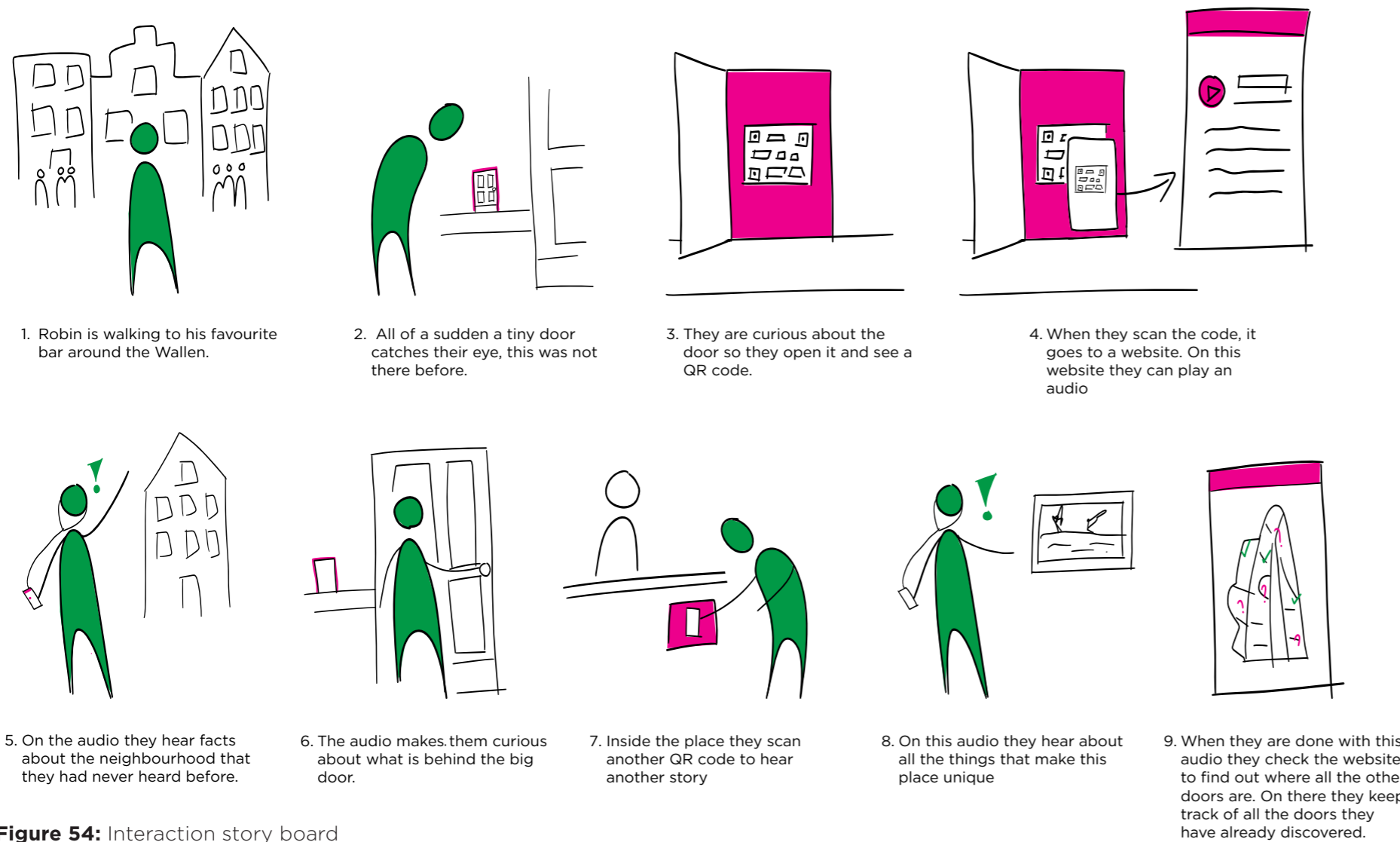


Figure 54: Interaction storyboard

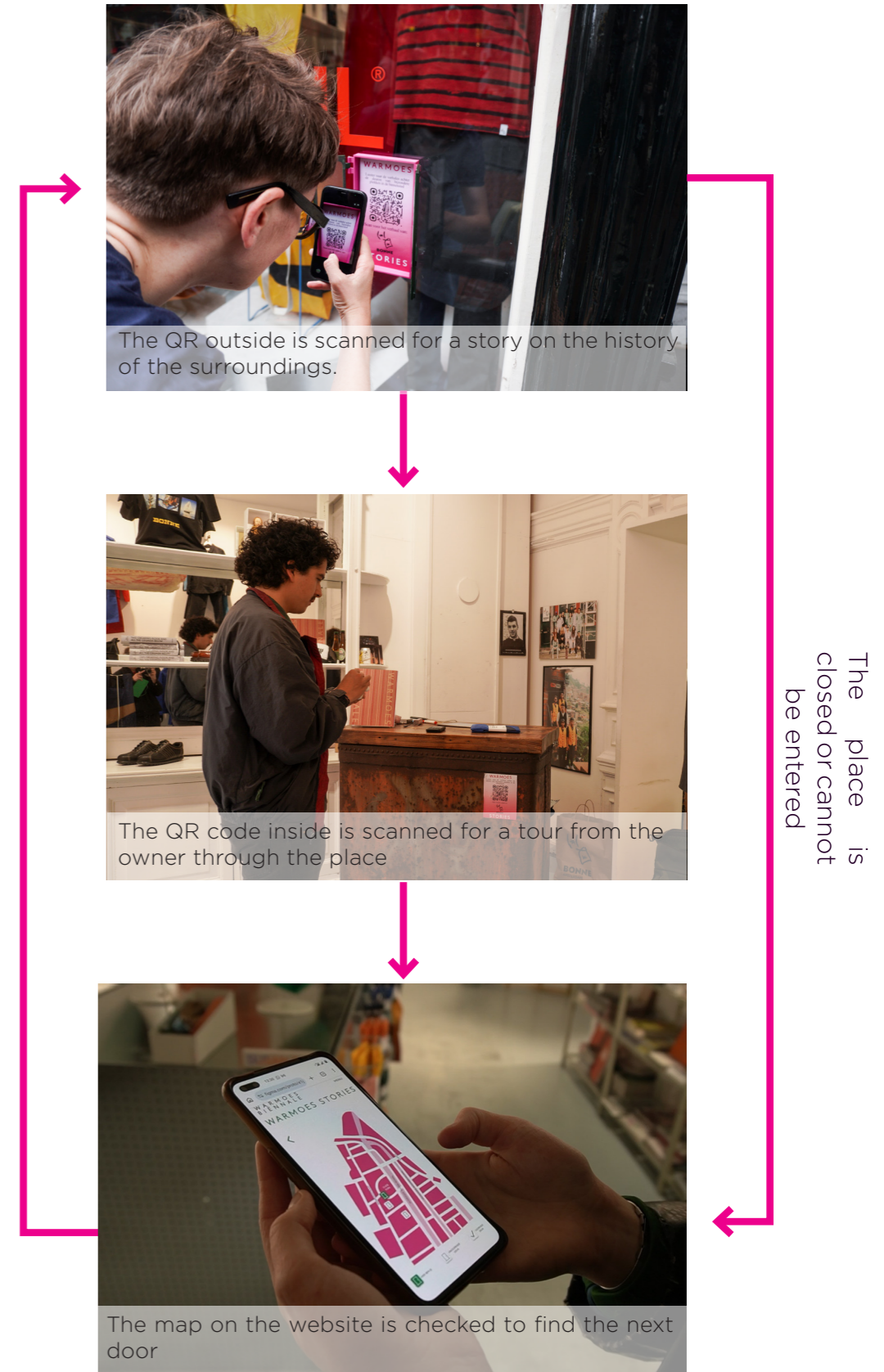


Figure 55: Sequence of each door

6.1.2 THE STORIES

For Warmoes Stories to be truly successful, it cannot just consist of the three parts that were prototyped; there needs to be a large number of doors that can be explored throughout the area. These doors must tell diverse stories of unique places, allowing Amsterdammers to gain a layered understanding of the history of the area and get to know the narratives behind a wide range of locations. As explained in Chapter 5.6.1, different stories and recommendations of places with unique narratives were collected directly from Biennale visitors. An overview of a couple of these recommended places, along with the possible themes that could be explored around each location, is outlined in Table 5, the three stories used for the prototypes are highlighted. Figure 57 shows the different doors. The scalable design of the system allows new doors to be added over time, ensuring there is a constant flow of fresh discoveries for users.

An extra element of the stories is that they can change according to whatever is happening at the moment. This can, for example, include a new exhibition in a gallery or stories that change seasonally. Because the design uses a website, this can easily be achieved. Newly recorded stories can be uploaded to the website page, so they can be easily accessed by the user.

Table 5: Locations

Spot	Function	Theme
RoB Amsterdam	Leather fetish	Leather district between 1970 and 2000 on the Warmoesstraat
Condomerie	First condom store in the world	History of the shop
Oude Kerk	Church, oldest building of the city	Current exhibiton, organ concerts, history of the buidling
Waag	Restaurant in the middle of Nieuwmarkt	Nieuwmarkt rellen,
Bethanie monastery	Old women monastery on the Wallen, now functions as an airbnb	History of the monastery
't Mandje	Oldest women's café of Amsterdam	The queer history of the Zeedijk
Bonne store	Clothing store with a galery	History of the building
No limit! Art castle	Galery	Project 1012
Prostitution centre	Information centre	Prostitution in Amsterdam
We Live Here	Community centre	History of tourism in the city
Henk Comics	Comic Store	Drugs epidemic on the Zeedijk in the 70's



Figure 56: A user inside RoB Amsterdam



Figure 57: Doors

6.1.3 THE AUDIO TOUR

The audio tour functions as a personal guide through the anchor points of the city centre, revealing the real-life stories of these spaces. The audio tour is accessed through scanning the QR-code behind the doors or inside the place itself. The narratives are delivered either by a third-person narrator or directly by the actual person behind the story. The QR-codes shown in Appendix P can be scanned to listen to the actual recording.

The audio for every door follows a similar structure, which can be seen in figure 58. In Figure 60, a first-person walkthrough of the audio tour for RoB Amsterdam is illustrated. Additionally, Appendix R provides a comprehensive walkthrough featuring the actual audio scripts for RoB Amsterdam, as well as for the Oude Kerk and the Bonne store. These texts are written in English, but in reality the audio is in Dutch. Even though a big group of Amsterdammers do not speak Dutch, this has been chosen because it was important to allow the narrator (usually the store owner or the Amsterdammer) to speak in their own language, which most often is Dutch. For consistency, the rest of the audio was also recorded in Dutch. On the website an English translation of the story is provided for when the user does not speak Dutch.



Figure 58: Audio tour structure



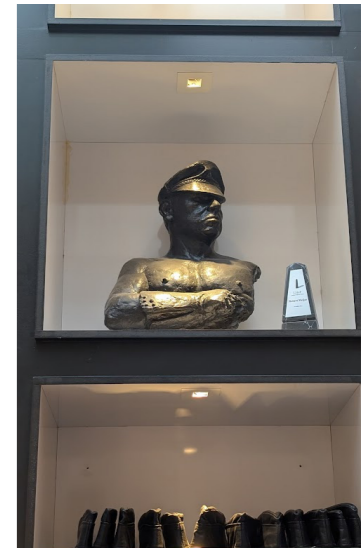
1. In front of the RoB store the user hears about the leather district on the Warmoesstraat.



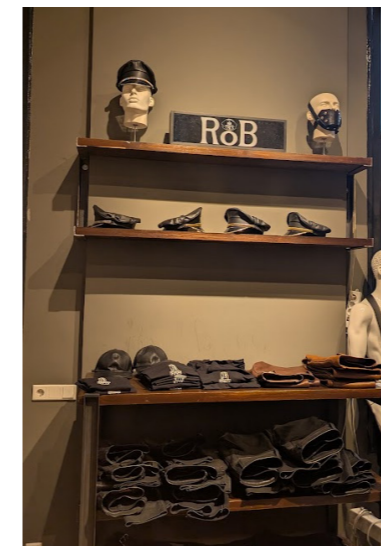
2. At the end of the first audio they are encouraged to walk inside the store and find the second QR code.



3. The second QR code is placed at visible place when they enter the store.



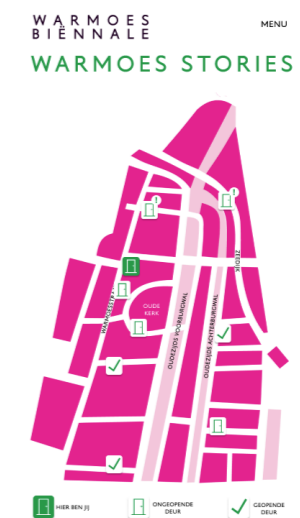
4. The second audio starts with the story of the founder, Rob Meijer. The user is pointed towards the statue of him behind the counter.



5. They are then sent a little bit towards the back of the store. Here they will learn about the iconic leather police hats.



6. The user is then told to go all the way in the back of the store, where there is a sewing studio.



7. At the end of the audio the user is told to use the map on the website to find the other doors

Figure 60: 1st person walkthrough audio RoB



Figure 59: a user listening to the audio

6.1.4 THE DOORS

Visual clues

The physical design of the miniature door incorporates several deliberate features to entice the curiosity of passers by and encourage them to open it. First, the door is placed on a pink gradient (just like the branding of the Warmoes Biennale) backdrop, and the back frame is painted bright pink, which ensures the installation stands out from its immediate surroundings, while the front panels are painted to match the original, full-sized door next to them.

Furthermore, the door features visible hinges and a back frame with a thickness of approximately 2 cm. This visual clue clearly signals to the user that the door can be opened and that something is hidden behind it. Additionally, the door handles are modelled larger than the proportions would dictate, creating a way for user to easily grip and open the door. Finally, if a door design features a window, it is fabricated out of translucent plexiglass, laser-cut to size. This is used to arouse curiosity, allowing passers by to glimpse that something exists inside without fully revealing the things hidden behind the door.

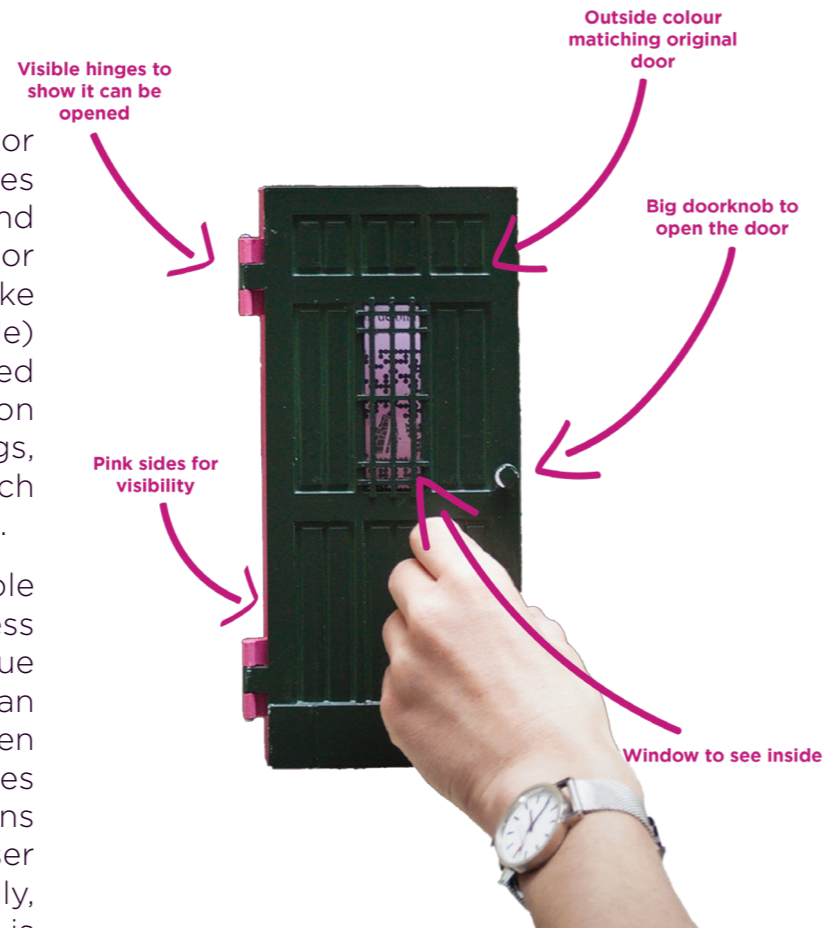


Figure 61: Design door



Figure 62: Interior component

Manufacturing

The doors are manufactured using 3D-printed PETG. Because every door is unique in its size, shape, and architectural details, 3D printing provides an accessible and cost-effective method for achieving this level of customizability. However, 3D printing does introduce certain limitations: the build volume of the printer dictates the maximum size of the doors, and some of the intricate details frequently found on the historic doors of the old city centre cannot be fully replicated. PETG was deliberately chosen as the final production material over the more common PLA (which was used for the initial prototypes) because it offers superior durability and weather resistance (Protolabs Network, n.d.). This resistance is essential for extensive outdoor use given the unpredictability of the Dutch weather.

The structural models of the doors are printed in two separate components: the door panels themselves and the back frame. These components are assembled using standard nails. The tolerance of the printed hinges is designed so that the pins can only be detached using pliers, making it much more difficult for users or bystanders to dismantle the installation.

Finishing and detailing

To paint the doors, acrylic spray paint is used for the primary base colors, while standard acrylic paint is applied by hand for the finer details. Once the painting process is complete, several layers of clearcoat are applied to protect the model against scratches and weather-induced wear.

For the interior component featuring the QR code (figure 62), engraved plastic plates are utilized instead of laminated paper labels. This technique ensures that no moisture can build up over time (a common issue when using lamination) and guarantees that the installation will maintain a clean, professional look even after extended outdoor exposure. This material will also be used for the plate used for the QR code inside the places.



Placement and attachment

The placement of the doors is, of course, highly dependent on their surroundings. The door should always be placed below eye level to help create a discovery effect (as discussed in the findings of the prototyping). The attachment must be strong enough that it cannot easily be removed by pulling on it (to discourage theft), but it should be removable without damaging the building. Due to strict rules surrounding monumental buildings (which applies to all buildings in the old city centre (Gemeente Amsterdam, n.d.)) drilling is not an option. This means that a type of heavy-duty, double-sided tape, such as Gecko tape, should be used. For this reason, it is recommended to mostly attach the doors to windows where possible; otherwise, brick hooks can be used.



Figure 63: Example of placement

6.1.5 THE WEBSITE



Figure 65: Introduction page

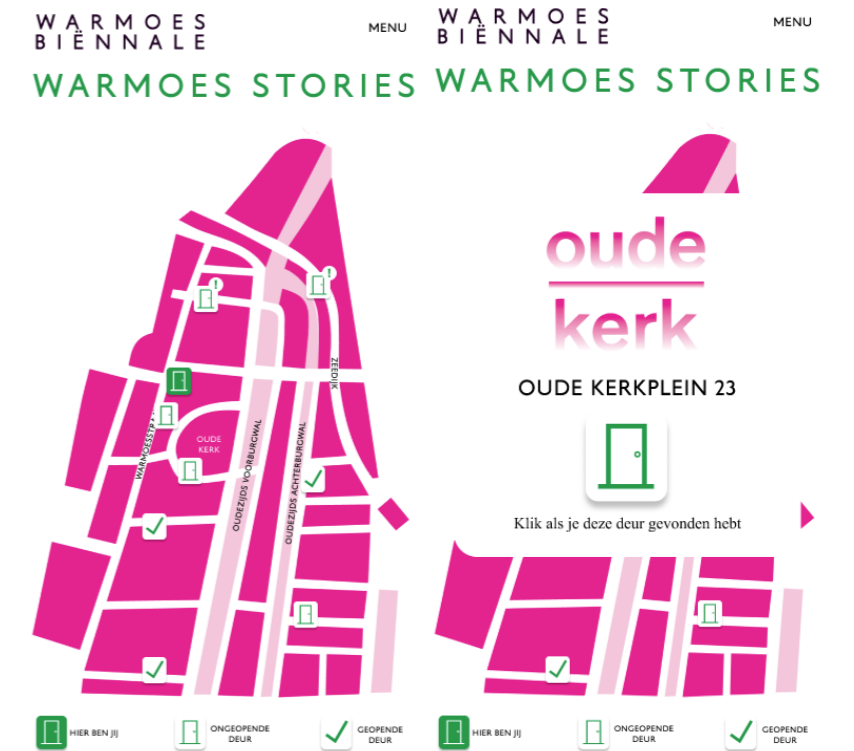


Figure 66: Map page



Figure 64: The website

The last part of the design is the website. It functions as the “guide” for the user, providing them with the different audios and the map that tells them where the other doors are. Every QR-code gives the user access to a different page of the website; these pages can only be accessed through those specific QR-codes. This way, the user is encouraged to open the doors and actually walk into the store if they want to access the audio tour.

Figure 65 shows the introduction page, where the user can play the audio, access the audio in text form for people who are hard of hearing or just prefer text over audio, access the English version of the text and view the map with all the other doors. Figure 66 shows the map page of the website. Here, the user can click on the different door symbols and find the next door they might want to explore. On this page, they can also keep track of the doors they have already explored. The little exclamation mark in the top right corner of some doors shows that those locations have recently changed the content of their audio. In Appendix P an overview can be seen of all the different website pages and

CHAPTER 7

7.1 FEEDBACK STAKEHOLDERS

7.2 SET UP

7.3 RESULTS

7.4 CONCLUSIONS

EVALUATION

In this chapter, the evaluation of “Warmoes Stories” will be discussed. First, different stakeholders were consulted to test the feasibility and desirability of the design for them. After that, two different evaluation sessions were organized, where different Amsterdammers were asked to use the design in a way that would match reality. The chapter concludes the results of the sessions and a conclusion on whether the design sub goals have an the list of requirements have been met and a final discussion on the evaluation process.

The general conclusion on whether the design meets the main design goal will be discussed in the next chapter. The main goal of the evaluation is to test whether the design is desirable and the design sub goals are met. To do this, a couple of research questions were formed:

- **Is the design desirable for the target group?**
- **Is the design provoking curiosity and if so how?**
- **What types of stories are the users mostly interested in?**

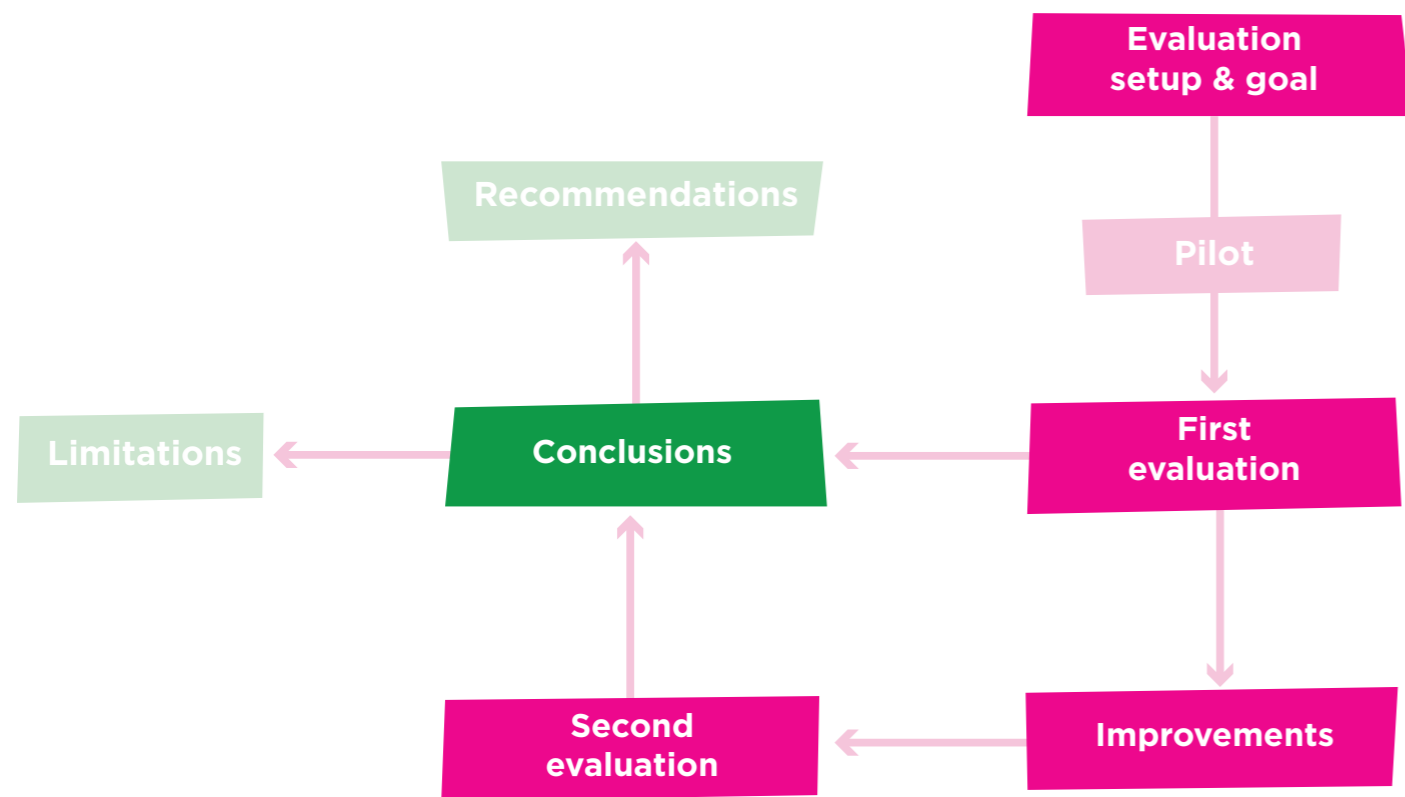


Figure 67: Evaluation step



7.1 SET UP

Before the evaluation sessions were conducted, the design was evaluated with different stakeholders. These comments can be found in appendix S and were taken into account when designing the evaluation sessions and for the final recommendations and limitations in chapter 8.3 and 8.4.

To evaluate the final concept, two sets of full-day evaluation sessions were held. For these sessions, the three prototypes that were developed were used. The small doors were placed next to the bigger ones and participants were asked to come to the old city centre, visit all the doors and use them as they would in real life. After this, a semi-structured interview was conducted to gain deeper insights into the qualities of the concept. An overview of the session plan and the objectives can be found in Appendix T.

To prepare for these evaluation sessions, the different parts of the evaluation setup were tested beforehand in a series of small pilot tests. Additionally, the first full evaluation session was also approached as a pilot and time was calculated into the session

schedule to allow for minor adjustments in the setup and the prototype. Despite minor adjustments made to the evaluation setup, this first session was fully taken into account for the final results and conclusions. Between the two sets of sessions, an iteration of the prototype was made on the components that could be adapted within a one-week time frame. This mostly included the digital prototype, the placement of the doors, the signage, and the information inside the doors. Due to this short time frame, it was not possible to make adjustments to the audio and the physical prototypes of the doors. Instead, the results of the first evaluation round for these specific parts were taken into account for the final recommendations (as shown in figure 67). An overview of the adjustments made between the two evaluation sessions can be found in Appendix U.

To recruit participants, I mostly utilized my own personal network of friends and family. The primary goal was to recruit a diverse group of participants across various age groups and city areas.



Figure 68: Evaluation session at Bonne

7.2 RESULTS

In total, 7 Amsterdammers participated in the evaluation sessions (4 in session 1 and 3 in session 2), all between 25 and 35 years old. All sessions took between 60 and 90 minutes to complete. The results of the sessions mostly consist of observations and the answers from the conclusive interviews. From these sessions, a couple of themes came to light about the qualities of the design and the interaction.

1. Prior knowledge of the doors is needed for the user to fully be able to engage with them:

During the interviews, it became clear that most participants would not interact with the design if they were just passing by. They would need prior knowledge of the doors in some way and would need to plan a moment to find them. This means that it would work similarly to the Biennale, where the design is seen more as a separate activity than as a spontaneous one.

2. The link between the history and the specific place works well:

All participants stated that they enjoyed learning about the history of the area and that the stories created a good link between the past and present. Most of the participants stated that the almost all of the information provided was new to them, even if they had already visited the specific place. Many of them stated that after listening to the audio, they wanted to learn more about the topics.

3. Hearing different narrators kept the stories engaging:

Because the different stories switched between narrators, it created a clear switch between them, constantly making the user curious. Some participants also stated that hearing the imperfections in the audio of the owner of the Bonne store, helped them visualise the owner better, like he was actually there.

“Once I noticed the first door it was hard to miss the second, but I definitely would have needed some knowledge before hand to know there was a little door here.”

“The stories on the history of the area fit flawlessly together with the contents of the store.”

“The fact that there were different narrators made me curious to find out who was gonna speak in the next audio.”

4. The participants missed a link between the different doors: The stories of the different doors were vastly different, and some participants stated that they would have liked for the next door to follow up on the information of the previous door. They also stated that the more personal story of the Oude Kerk felt out of place next to the other two stories of the Bonne store and RoB Amsterdam.

5. The stories gave the participants a purpose inside the place: Where usually someone would only enter the specific store to purchase something, the design created a new purpose for users to enter the store that is not necessarily about consumption. However, some participants did state that this worked in a negative way for them, because they felt like they were taking up too much space as someone who was not there for the main purpose.

6. The visual cues in the stories successfully guide exploration of the place and surrounding area: The audio works well as a personal guide, creating moments where users can directly connect the narrative to what they are seeing in front of them. This visual grounding helps participants better attach the story to the physical space. Many participants stated that they would have never noticed certain elements if the audio had not pointed them out. When observing participants, it was also clear exactly which part of the audio they were listening to, demonstrating that the narrative successfully guides them to specific physical locations. It was also stated by participants that the audio helped give them a push to actually enter the place.

7. The design successfully distracts the user from the business of the area: The different elements work well in creating a mental buffer between the user and the crowds in the old city centre. Participants stated that the audio outside distracts them from the noises and makes them focus on the different things that are pointed out in the narrative. Looking for the doors gives them a purpose for being in the area and this focus helps them not be as disturbed by the crowds.

"The personal audio at the Oude Kerk feels like it is meant for a different audience than the other two audios."

"I would have never walked in here otherwise."

"I'm gonna point this [the coffee and tea carved into facade of the Bonne store] out everytime I'll pass by the store with somebody."

"For a moment I forgot the crowdedness around me"

7.3 CONCLUSIONS

Using the evaluation results, several conclusion could be made for the research questions, provided at the start of the chapter. Conclusion regarding the fulfilment of the main design goal. The further conclusions on how the design meets the requirements can be seen in Appendix V.

Is the design provoking curiosity and if so, how?

The audio information was new to participants and made them curious to learn more (Theme 2). Visual cues successfully guided this exploration (Theme 6), functioning as a personal guide to directly connect the narrative to what they were seeing. Additionally, hearing different narrators kept the stories engaging and built curiosity (Theme 3), as the switch between voices made users keen to find out who would tell the next story.

What types of stories are the users mostly interested in?

Participants were mostly interested in learning how the area's history creates a strong link between the past and present (Theme 2). However, they missed a clear link between the different doors, noting that the content felt vastly different (Theme 4), as the personal story of the Oude Kerk felt out of place compared to the history-focused stories of the Bonne store and RoB Amsterdam. Participants noted that if more personal stories were added to future doors, ensuring the Oude Kerk was not an isolated case, it would feel much less out of place, though this would heavily depend on the specific listening order.

Is the design desirable for the target group?

The design was generally felt as desirable, as finding the first door and listening to the audio formed a desire to explore the other doors and distracted participants from the bustle of the surroundings (Theme 7). However, the problem still lies with finding that first door (Theme 1), as participants indicated they would need prior knowledge and would plan a moment to find them rather than interacting if just passing by. Furthermore, the design succeeded in giving participants a new purpose inside these locations that was not about consumption (Theme 5), though this absence of a commercial intent caused some to feel slightly uncomfortable, as if they were taking up too much space.

CHAPTER 8

8.1 HAS THE DESIGN GOAL
BEEN MET?

8.2 DISCUSSION

8.3 LIMITATIONS

8.4 RECOMMENDATIONS
8.4.1 NEXT BIENNALE

CONCLUSIONS

8.1 HAS THE DESIGN GOAL BEEN MET?

In this chapter the final conclusion are made whether the design of “Warmoes Stories” meets the main design goal. Next to this a discussion formulated and the recommendations and limitations are stated for the future implementation of the design.



To finalise this project, a conclusion must be reached on whether the main design goal of this thesis has been achieved. The main design goal is:

Design an intervention that enables the Warmoes Biennale to sustain its goal of (re)connecting Amsterdammers with the Wallen neighbourhood for the period between editions.

To evaluate this effectively, the main design goal can be dissected into two distinct parts: sustaining the Biennale’s impact between editions, and (re)connecting Amsterdammers with the Wallen neighbourhood.

Sustaining the Biennale’s impact between editions

“Warmoes Stories” addresses the empty “gap” between editions, a period where the Warmoes Biennale typically has little impact, by leaving a permanent, low-impact impression on the neighbourhood. The concept is designed to grow over time, as more doors can continuously be added to ensure Amsterdammers return to keep exploring the neighbourhood. Furthermore, the design is utilized in a way that allows the content of the stories to be updated seasonally or adjusted as local situations change, ensuring that the intervention stays relevant and useful year-round.

(Re)connecting Amsterdammers with the Wallen neighborhood

It is difficult to fully conclude whether this aspect of the design goal has been met, as the intervention would need to be tested over a longer period of time to accurately measure its long-term impact. However, the core elements of the final design are directly built upon research insights regarding what effectively connects Amsterdammers with the old city centre (Chapter 4.4). These findings include:

- **Discovering your place in the city:** achieved through learning about the rich history of the area and discovering new places that are not just for tourists.
- **Hearing about other people’s connection to the city:** done through the inclusion of personal stories of Amsterdammers.
- **Learning to deal with the crowds:** addressed by providing a mental buffer and a specific purpose that helps users navigate through the crowds of the area.
- **Creating a positive attitude towards the changing city:** accomplished by guiding Amsterdammers to specific local businesses so they know exactly which places to support.

By addressing these four findings from the research, the design successfully creates the conditions needed to foster place attachment among Amsterdammers. While fully (re)building a connection with an area takes time, the evaluation shows that the design effectively changes how Amsterdammers perceive the Wallen neighbourhood and engage with it. Ultimately, “Warmoes Stories” gives residents a concrete reason and purpose to be in the old city centre, allowing them to confidently reclaim it.

8.2 DISCUSSION

For this project, one of the first things that was important to do was define what an Amsterdammer is. The definition I gave in Chapter 1.3.2 is very straightforward: anybody who lives within the city borders. However, it must be noted that the design is not truly made for all Amsterdammers that live within those borders. For starters, the old city centre of Amsterdam is notoriously inaccessible for anybody with a physical disability, making it very hard for them to be part of the target group. One older woman who participated in the co-design sessions pointed out that she used to like being in the old city centre, but since she has difficulty walking, she has been unable to reach the centre easily.

Secondly, the research barely included Amsterdammers who live or have lived in the more outer areas of the city, like the Bijlmer, Weesp, and Sloterdijk. This means that the conclusions made on how to connect Amsterdammers to the city centre are mostly based on people that live relatively close to the centre. In fact, many of the Amsterdammers that participated in the generative research and evaluation sessions even live in the city centre itself. This was a result of staying too much within my personal bubble when recruiting participants. Ultimately, this means that it cannot be fully claimed that the design is made for, or represents, all Amsterdammers.

8.3 LIMITATIONS

There are several limitations to the design:

Individualistic interaction and social barriers: The core interaction with the design is inherently individualistic, as it is difficult for users to listen to an audio tour together with someone else. Furthermore, feedback from the evaluation sessions indicated that the audio tour creates a social barrier; because users are completely preoccupied with listening to the narration, it becomes challenging for them to initiate contact or engage in conversation with the staff working inside the stores.

Dependence on continuous content generation: For Amsterdammers to continuously return to the old city centre, a constant influx of new doors and fresh narratives is required. This means “Warmoes Stories” depends on a model of consistent growth; without regular content updates and new locations, there is a strong risk that users will grow tired of the experience once the initial doors have been explored.

Vulnerability to theft and vandalism: Because the doors are placed in highly trafficked public spaces, the doors are inherently prone to theft and damage from passers by. Consequently, the design requires ongoing maintenance and supervision to regularly check the physical locations and replace damaged or missing components over time.



8.4 RECOMMENDATIONS

For the implementation of “Warmoes Stories” in the real world, a few recommendations can be made:

Further testing with a more diverse group of participants is needed: For the evaluation sessions, all participants were between 25 and 35 years old, meaning the participant group is not a good representation of the demographic. Further testing is needed to ensure the usability and desirability for older Amsterdammers.

Developing a promotional campaign to build prior knowledge: From the evaluation sessions, it became clear that prior knowledge of the doors would be needed for users to fully engage with them. This mostly meant that they would not spontaneously listen to the stories if they were just passing by. They would also have a hard time recognizing and finding the doors without prior knowledge. Therefore, for future implementation, Warmoes Stories needs some type of campaign (such as on social media) to spread the word. Figure 69 includes an example of how a flyer could look for this campaign. Further testing, of course, needs to be done to determine the most effective method to reach the audience.

Testing audio timing and pacing: Before new doors are added, the contents of the audio need to be tested in the real-world environment. For the narration to work properly, it requires the correct timing and speed so users have a comfortable experience.

Creating themed routes: When more doors are added, different themed routes can be formed. This way, a user can choose a theme that speaks to them and be guided from door to door within this specific theme. This prevents the user from having to choose which door to visit next and allows the audio to fully guide them.

Incorporating broader sensory cues: For the future design of the audio’s, more sensory cues could be added. Right now, most sensory cues consist of things to see or hear, but other senses could be included, like smell, touch, or maybe even taste. This will create an even more immersive experience.

Adding a way for users to contribute their own stories or recommendations: As mentioned in Chapter 5.5, there was a desire for the design to incorporate the stories of the users themselves. For future implementation, it should be tested whether there is a viable way for users to either record their own personal stories or provide recommendations for new places and narratives that should receive a door.

8.4.1 NEXT BIENNALE

One future implementation that was also discussed with the client in appendix S was the use of “Warmoes Stories” for the next edition of the Warmoes Biennale. As described in Chapter 3.5, this edition of the Biennale featured an audio tour narrated by a writer who guided visitors from pavilion to pavilion. The doors can be used as a replacement for this audio tour. Instead of an outside person guiding

the visitor from pavilion to pavilion, the owners of the pavilions can tell the story of the area, guiding the visitor around the specific place and eventually to the artwork. This would help strengthen the effect of the Biennale by showcasing the social cohesion in the neighbourhood (as discussed in Chapter 3.5).



Figure 69: Possible flyer front (L) and back (R)

AI STATEMENT

The AI model Gemini from Google was mostly used for this project. It was used for the following things:

- Inspiration for the titles of the clusters of the generative research.
- Grammar and spelling checks.
- Aiding the flow and coherency of my text. Gemini was asked to strictly keep my original wording and only replace repeating words and reorganise sentences to improve the readability of the report.
- As explained in chapter 5.6.1, AI was used to help create a text that is more suitable for audio recordings. It was hard for me to write a piece of text that was made for audio, as I am not a talented writer. That is why AI was used to adjust a piece of text I have written. It was mostly asked to make the sentences shorter to allow for breathing moments.
- Translating Dutch quotes and texts into English.

ACKNOWLEDGMENT

Thank you for reading my report all the way through! Even though I'd be surprised if anybody actually makes it to this point ;)

I want to start by thanking my supervisors, Wim and Laurens. Thank you for the fun meetings and the excellent, constructive feedback.

Next, I want to thank the people from the graduation studio. You helped make this oxygen-deprived space a place with a great balance between silly conversations and deep concentration. A special thanks to Yoran, Marlou, Niek, Ayla, and Sophie for making sure I never had to work on this project by myself.

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Of course, I want to thank my family and my wonderful girlfriend, Emke, for always making the time to help me out with my research and for being my ultimate mental support. Without you, this would have been a whole lot harder to do.

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A P P E N D I C E S

A. PROJECT BRIEF	126	L. INSPIRATION	169
B. FINAL TIMELINE	128	M. BRAINWRITING AND CONCEPT CLUSTERING	170
C. CONSENT FORM SOFT MAPPING	130	O. CONCEPT DESIGN DIRECTIONS AND FEEDBACK	176
D. RESULTS SOFT MAPPING	132	P. PROTOTYPING RESULTS	181
E. MAILBOX DESIGN	135	Q. REQUIREMENTS PHYSICAL DESIGN	194
F. CLUSTERS VERSIONS	142	R. AUDIO WALKTHROUGH	195
G. FINAL CLUSTERS	154	S. FEEDBACK STAKEHOLDERS	203
H. TEMPLATE CO-DESIGN	160	T. EVALUATION PLAN	204
I. SET UP CO-DESIGN	162	U. ADJUSTMENTS BETWEEN EVALUATION SESSIONS	205
J. CONSENT FORM CO-DESIGN	163	V. CONCLUSION REQUIREMENTS	208
K. RESULTS CO-DESIGN	164		

A. PROJECT BRIEF

PROJECT TITLE, INTRODUCTION, PROBLEM DEFINITION and ASSIGNMENT

Complete all fields, keep information clear, specific and concise

Project title Connecting the City: Creating a Connection with the Heart of Amsterdam

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

Introduction

Describe the context of your project here; What is the domain in which your project takes place? Who are the main stakeholders and what interests are at stake? Describe the opportunities (and limitations) in this domain to better serve the stakeholder interests. (max 250 words)

A growing number of inhabitants of Amsterdam are experiencing a disconnection from the city centre. In the 2024 Binnenstad Enquête (Bicknese, 2024), conducted by the Municipality of Amsterdam, one in five respondents stated that they actively avoid the city centre and do not feel at home there (see Figure 1). This problem of disconnection is not unique to Amsterdam. Large cities around the world are slowly turning into “monofunctional cities”, meaning that certain areas of cities serve only a single function (Pourbahador & Brinkhuijsen, 2023). This is evident in the Amsterdam district of de Wallen, where the neighbourhood appears to function solely for tourists. Because the area is perceived as having a monofunction, with the main focus placed on tourism (de Kreek et al., 2020), there seems to be a lack of attention to the needs and wants of inhabitants, entrepreneurs, and others who are also part of the area. This perceived monofunction is one of the reasons why the disconnection from the city centre continues to grow: the centre is seen as being for tourists, leaving little room for the people who actually live in Amsterdam on a permanent basis. Through this project, I aim to help (re)connect Amsterdammers with their city centre.

For this project, my client is the Warmoesstraat Biennale. This art manifestation aims to address the problem of disconnection of Amsterdammers with the city centre and with each other. Through the Biennale, which takes place in March and April every other year, they want to restore the soul and liveability of the Wallen neighbourhood. Other stakeholders involved in this project include the Municipality of Amsterdam and the city’s inhabitants.

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→ sp

Hoe vaak zijn de volgende stellingen op u van toepassing?

Ik vermijd de binnenstad:	Ik kom graag in de binnenstad:	Hoe vaak zijn de volgende stellingen op u van toepassing?					totaal
		altijd	meestal	soms	meestal niet	(bijna) nooit	
altijd		-	-	1	2	4	7
meestal		-	1	6	9	2	18
soms		2	13	13	3	-	30
meestal niet		3	10	4	1	-	17
(bijna) nooit		12	13	3	-	-	28
totaal		17	37	25	15	6	100

● Groen: liefhebber en ● oranje: mijder

image / figure 1 How often people from Amsterdam are in the centre (Bicknese, 2024)

Problem Definition

What problem do you want to solve in the context described in the introduction, and within the available time frame of 100 working days? (= Master Graduation Project of 30 EC). What opportunities do you see to create added value for the described stakeholders? Substantiate your choice. (max 200 words)

This project addresses the growing disconnection that people living in Amsterdam feel with the city centre. As mentioned earlier, there is a perceived monofunction in the city centre, which carries the risk of disconnecting and alienating local residents from the centre. The Warmoesstraat Biennale aims to address this issue by creating a positive association among Amsterdammers with the Warmoesstraat area through art.

In my graduation project, I want to help the Warmoesstraat Biennale develop a sustainable intervention that can be used in future editions of the event. I want to find out why Amsterdammers avoid the centre of the city and try and create a positive association with it for them.

An opportunity to create added value for the stakeholders is to make the Warmoesstraat Biennale more future-proof by designing something that can be implemented both during and between editions. This will help the Biennale reach its goal of connecting Amsterdammers with the city centre and, in turn, support the municipality’s goal of improving the liveability of the centre and strengthening the connection that residents outside the city centre feel with it.

Assignment

This is the most important part of the project brief because it will give a clear direction of what you are heading for. Formulate an assignment to yourself regarding what you expect to deliver as result at the end of your project. (1 sentence) As you graduate as an industrial design engineer, your assignment will start with a verb (Design/Investigate/Validate/Create), and you may use the green text format:

Create a sustainable intervention that helps the Warmoesstraat Biennale in future and in between editions reach its goal of making the people that live in Amsterdam feel (re)connected with the city center.

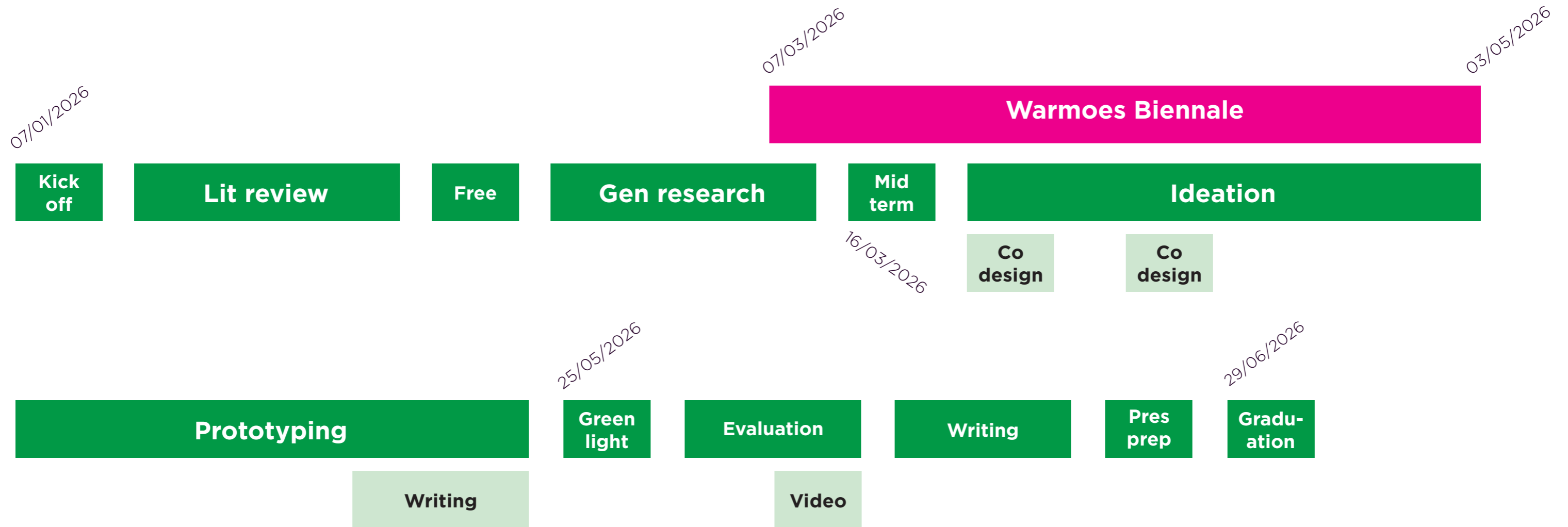
Then explain your project approach to carrying out your graduation project and what research and design methods you plan to use to generate your design solution (max 150 words)

In the first four weeks, I will conduct desk research on the recent history and changing role of Amsterdam’s city centre, the general function of city centres, and how they operate in other cities. I will also explore how people that live in Amsterdam view the city center and how people form connections with places, through generative research sessions.

Before the midterm (March 2026), I aim to complete more generative research with Amsterdam residents about their connection to the city centre and develop and facilitate co-creation sessions during the first weeks of the Biennale. From these sessions I want to develop my first concepts and test these in the last weeks of the Biennale (April 2026).

After the Biennale I want to pick one concept to refine into a prototype. This prototype will be tested and validated with the target group in Amsterdam and presented at my greenlight meeting. In the final weeks I will finalise my report and fine-tune the final concept.

B. FINAL TIMELINE



C. CONSENT FORM SOFT MAPPING

The study information

As part of this study on the lived experiences of Amsterdammers in the city centre, you are invited to participate in two generative research activities. These exercises are designed to help us understand your personal connection to the city and the places you find meaningful.

1. Creating a personal map of the city centre

First, we will engage in a Softmapping session. You will be provided with a printed map of Amsterdam’s city centre and invited to “claim” the map by marking it with your own personal geography.

The Task: You are encouraged to draw, write, or annotate the map to highlight places you visit frequently, locations tied to specific memories, or areas you feel a strong emotional connection to (both positive and negative).

The Goal: Following the mapping, we will use your drawings as a visual guide for an open interview. This allows you to share the stories behind the locations you’ve marked and reflect on how the city centre has changed over time.

2. Anchor institutions

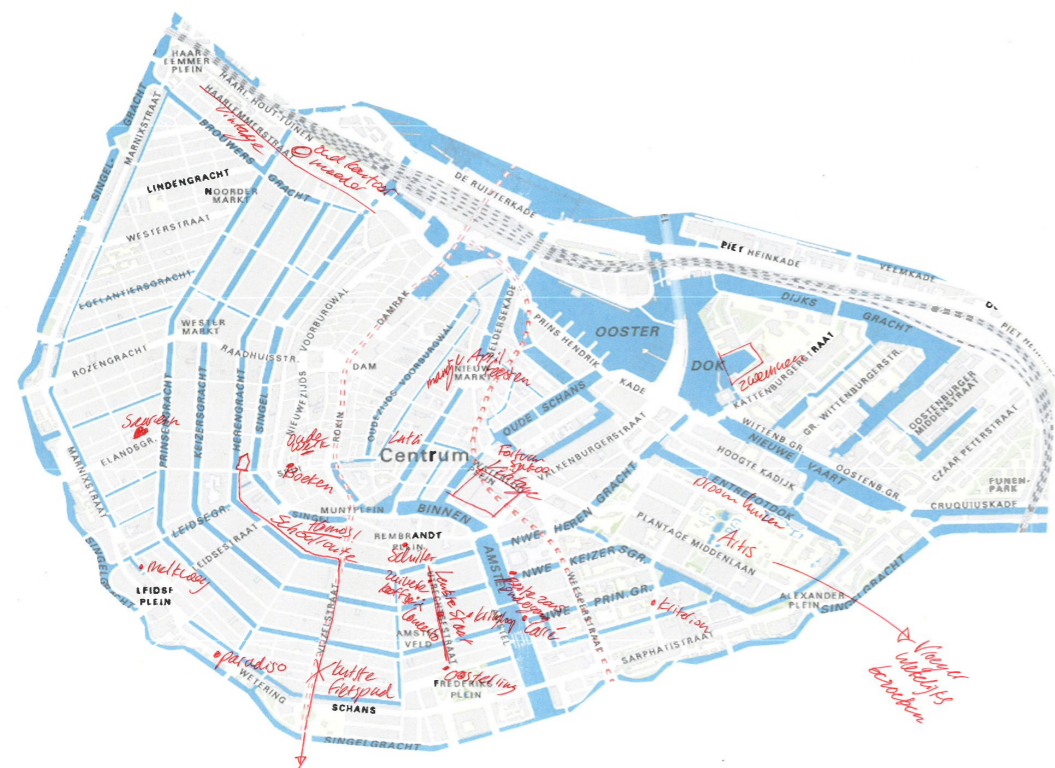
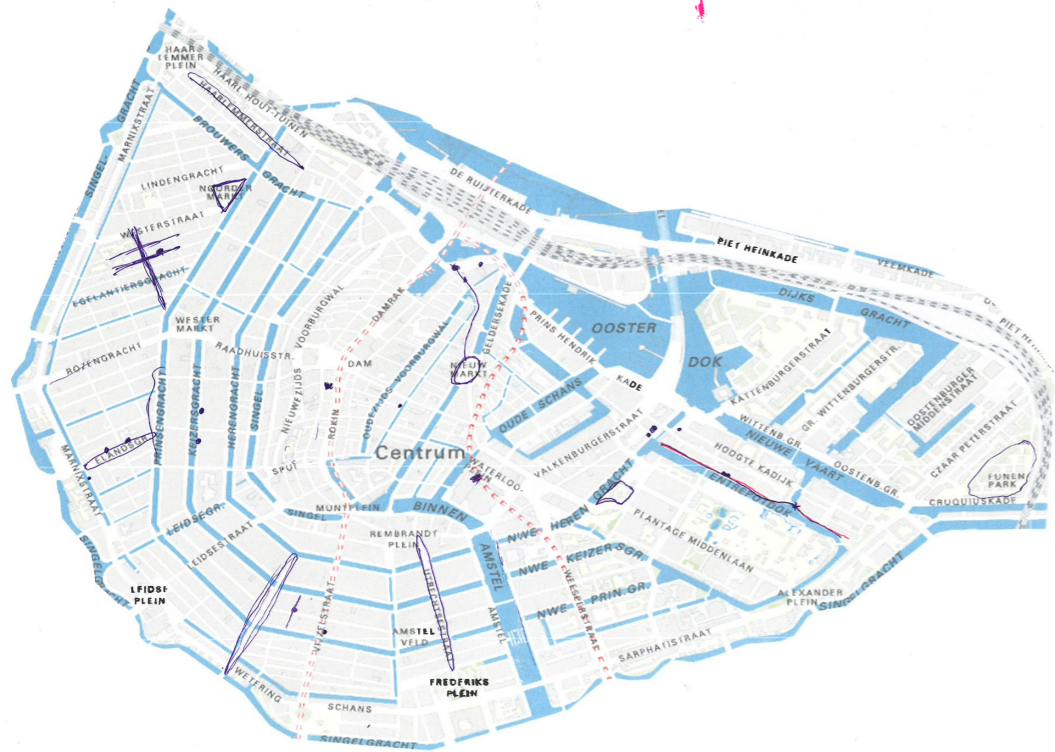
To better understand what makes a location a vital “anchor” for the community, we will visit a place of your choosing—somewhere you personally consider an anchor institution.

The Task: While at the location, you will be asked to create a simple drawing of the space. As you draw, you will annotate the sketch with notes about specific events that happened there, the feelings certain elements evoke, or observations of the environment.

The Goal: Afterward, you will lead a short guided walkthrough of your illustration. This conversation helps us see the space through your eyes, revealing the personal memories and experiences that make this place significant to you.

Explicit Consent points

PLEASE TICK THE APPROPRIATE BOXES	Yes	No
A: GENERAL AGREEMENT – RESEARCH GOALS, PARTICIPANT TASKS AND VOLUNTARY PARTICIPATION		
1. I have read and understood the study information dated, or it has been read to me. I have been able to ask questions about the study and my questions have been answered to my satisfaction.	<input type="checkbox"/>	<input type="checkbox"/>
2. I consent voluntarily to be a participant in this study and understand that I can refuse to answer questions and I can withdraw from the study at any time, without having to give a reason.	<input type="checkbox"/>	<input type="checkbox"/>
3. I consent to anonymous pictures being taken of me	<input type="checkbox"/>	<input type="checkbox"/>
3. I understand that taking part in the study involves: <ul style="list-style-type: none"> • Answering questions on anchor institutions and one’s connection with the city centre • Making a drawing about an anchor institution 	<input type="checkbox"/>	<input type="checkbox"/>
B: POTENTIAL RISKS OF PARTICIPATING (INCLUDING DATA PROTECTION)		
7. I understand that taking part in the study also involves collecting associated personally identifiable research data (PIRD) such as my first name and the area that I live or used to live with the potential risk of my identity being revealed to the TU Delft repository	<input type="checkbox"/>	<input type="checkbox"/>
9. I understand that the following steps will be taken to minimise the threat of a data breach, and protect my identity in the event of such a breach. <ul style="list-style-type: none"> • Anonymous data collection • Secure data storage • Face blurring • Anonymous transcription 	<input type="checkbox"/>	<input type="checkbox"/>
10. I understand that personal information collected about me that can identify me, such as my name and area that I live will not be shared beyond the study team.	<input type="checkbox"/>	<input type="checkbox"/>
11. I understand that the (identifiable) personal data I provide will be destroyed by end of the graduation project.	<input type="checkbox"/>	<input type="checkbox"/>
C: RESEARCH PUBLICATION, DISSEMINATION AND APPLICATION		
12. I understand that after the research study the de-identified information I provide will be used for writing a final thesis and for further development of the Warmoesbiennale. No identifiable photos or names will be used.	<input type="checkbox"/>	<input type="checkbox"/>
13. I agree that my responses, views or other input can be quoted anonymously in research outputs	<input type="checkbox"/>	<input type="checkbox"/>
15 I understand that any written information, drawings, reflections, etc. will be used for the research.	<input type="checkbox"/>	<input type="checkbox"/>



E. MAILBOX DESIGN

COLOUR



For the design of the mailbox, I explored the use of different colours. For these colours, I got inspired by the visual identity and branding of the Warmoes biennale and existing postboxes. I decided on the final colour of red. I chose this colour because it is strongly tied to Amsterdam. It is also ofcourse an eye-catching colour that is associated with mailboxes from other countries. I chose not to match the visual identity of the mailbox with that of the biennale, because the client wanted the mailbox to be seen as an art installation and not a part of the organisation of the Biennale.

DESIGN



After choosing the colour, I explored different designs for the mailbox. I wanted the visuals of the instructions and the letter template to match the mailbox. I did this by using the same elements in both things. Because I used the red colour and the 3 crosses, I did not want visitors to think the mailbox was affiliated with the municipality. That's why I chose to make the crosses unrefined. I also decided to keep the design simple to put the attention more on the assignment and to fit inside style of the Bonne store.

LETTER DESIGN VERSIONS

Version 1:

DE BRIEVENBUS VOOR DE AMSTERDAMMER



Neem een moment om stil te staan bij jouw verbinding met de binnenstad.

De binnenstad is een grote verzameling van herinneringen en ervaringen van verschillende Amsterdammers. Iedere Amsterdammer heeft een eigen verhouding tot de binnenstad en beweegt er op zijn eigen manier doorheen. Met deze brievenbus krijg je de mogelijkheid om jouw persoonlijke ervaring en verbinding met de binnenstad te delen met een mede-Amsterdammer aan de hand van een zelf geschreven brief.

Kies één van de drie briefvormen die op tafel liggen: **waardering, gemis of actie** en deel jouw ervaringen van de binnenstad.

Je brief mag zo lang of kort zijn als je wilt en is volledig anoniem. Je mag schrijven of tekenen. Doe na het schrijven je brief in de brievenbus en kom in april terug om een brief van een andere Amsterdammer op te halen.

*** EEN BRIEF TOT ACTIE ***

Deel in deze brief aan een mede-Amsterdammer over welke ontwikkelingen in de stad je je zorgen maakt en roep op tot actie. De brief mag zo lang of kort zijn als je wilt en is anoniem. Je mag tekenen of schrijven. Je kunt de volgende vragen gebruiken om op weg te komen, maar voel vrij om de brief naar eigen wens in te vullen.

- Welke ontwikkelingen in de binnenstad maken je boos, gefrustreerd of bezorgd?
- Wat moet er volgens jou anders?
- Wat is jouw grootste zorg voor de toekomst van de binnenstad?
- Als je één concreet oproep mocht doen, wat zou dat zijn?

Wag niet Meer met je brief? Ga door op de achterkant

*** EEN BRIEF VAN WAARDERING ***

Deel in deze brief aan een mede-Amsterdammer welke dingen je waardeert aan de binnenstad. De brief mag zo lang of kort zijn als je wilt en is anoniem. Je mag tekenen of schrijven. Je kunt de volgende vragen gebruiken om op weg te komen, maar voel vrij om de brief naar eigen wens in te vullen.

- Welke plekken in de binnenstad dragen herinneringen die je dierbaar zijn?
- Op wat voor momenten voel jij je verbonden met de binnenstad?
- Wat zijn de leukste dingen die je denkt dat andere mensen niet opmerken in de binnenstad?

Wag niet Meer met je brief? Ga door op de achterkant

*** EEN BRIEF VAN GEMIS ***

Deel in deze brief aan een mede-Amsterdammer welke dingen je mist in de binnenstad. De brief mag zo lang of kort zijn als je wilt en is anoniem. Je mag tekenen of schrijven. Je kunt de volgende vragen gebruiken om op weg te komen, maar voel vrij om de brief naar eigen wens in te vullen.

- Welke plek of welk moment in de binnenstad mis je?
- Wat betekende deze plek ooit voor jou?
- Wat is er veranderd aan de binnenstad, en wat doet dat met jou?
- Wat hoop je dat altijd aanwezig blijft in de binnenstad?

Wag niet Meer met je brief? Ga door op de achterkant

For my first, I made 3 different templates for the three letter themes

Feedback:

- Way too much text
- The three different templates make it more confusing and less accessible
- The end goal of the letter is not very clear
- The title was not provoking
- The questions were helpful and clear
- The 3 different themes were seen as helpful and guiding
- Both were able to write the letter in under 10 minutes

Version 2:

BESTE AMSTERDAMMER...

Schrijf een brief aan een mede Amsterdammer en deel wat jou verbindt met de binnenstad.

Kies één van de drie briefthemas: **waardering, missen of actie.**

Je brief is anoniem en mag zo lang of kort zijn als je wilt. Je mag schrijven of tekenen.

Stop je brief in de brievenbus en kom tussen 1 april en 3 mei terug naar de Bonne winkel om de brieven van andere Amsterdammers te lezen en er eentje op te halen.



BESTE AMSTERDAMMER...

Vertel aan een mede Amsterdammer wat jou verbindt met de stad. Maak een keuze: schrijf over je waardering voor de stad, welke dingen je mist of doe een oproep tot actie.

Hier zijn vragen om je op weg te helpen, maar voel je vrij om de brief naar eigen wens in te vullen.

- Welke ontwikkelingen in de binnenstad maken je boos, gefrustreerd of bezorgd?
- Op wat voor momenten voel jij je verbonden met de binnenstad?
- Wat is er veranderd aan de binnenstad, en wat doet dat met jou?
- Als je één concrete oproep mocht doen, wat zou dat zijn?

Het thema van mijn brief is: waardering/missen/actie (omcirkel je keuze)

Nog niet klaar met je brief? Ga door op de achterkant.

FINAL DESIGNS

Info sign



Schrijf een brief aan een mede Amsterdammer en deel wat jou verbindt met de binnenstad.

HOE WERKT HET?

Kies één van de drie briefthema's: **waardering, missen of actie.**

Je brief is anoniem en mag zo lang of kort zijn als je wilt. Je mag schrijven of tekenen.

Stop je brief in de brievenbus en kom tussen 1 april en 3 mei terug naar de Bonne winkel om de brieven van andere Amsterdammers te lezen en een brief mee te nemen.



*Deze brievenbus is een onderdeel van een afstudeerproject aan de TU Delft. Bij het inleveren van de brief geeft u toestemming dat de inhoud gebruikt wordt voor een onderzoek naar de verbinding met de binnenstad en andere projectdoeleinden.

In my second version, I reduced the amount of text significantly and changed the title to be more eye-catching. I also made the letter into one template, in which they choose which theme to write about.

Feedback:

- Use more colour to highlight certain things
- The message about coming back to the store can be clearer
- The questions in a row like this felt like you had to answer each question. Better to put them next to each other
- The questions were clear and helpful. Writing a letter without the use of questions was also possible

Letter template

BESTE AMSTERDAMMER

Schrijf aan een mede Amsterdammer over wat jou verbindt met de binnenstad. Maak een keuze: schrijf over je **waardering** voor de binnenstad, welke dingen je **mist** of doe een oproep tot **actie**.

Hier zijn vragen om je op weg te helpen, maar voel je vrij om de brief naar eigen wens in te vullen.

WELKE
ONTWIKKELINGEN IN DE
BINNENSTAD MAKEN JE
BOOS, GEFRUSTREERD
OF BEZORGD?

OP WAT VOOR
MOMENTEN VOEL JIJ
DE MEESTE
VERBINDING MET DE
BINNENSTAD?

WAT IS ER
VERANDERD AAN
DE BINNENSTAD EN
WAT DOET DAT
MET JOU?

ALS JE EEN
CONCRETE OPROEP
MOCHT DOEN, WAT
ZOU DAT ZIJN?

Het thema van mijn brief is: waardering/missen/actie (omcirkel je keuze)

NOG NIET KLAAR MET JE BRIEF? GA DOOR OP DE ACHTERKANT.

Mailbox



F. CLUSTERS VERSIONS

VERSION 1 (BY MYSELF)

1. Connection with the city centre through community building and social cohesion.

For many Amsterdammers, their connection to the city centre is strongly shaped by the social relationships they have and the places where they can build these relationships. Amsterdammers seek places where they can regularly return to and recognise the people and the businesses. The environments that are not just a physical space but are also places that build community, strongly strengthen the connection Amsterdammers have with the historic centre.

a. Anchor institutions

The many places Amsterdammers visit in the city centre are a major reason why they feel connected to it. These are places that cannot be found anywhere else and are unique to Amsterdam. Because residents return to these places regularly, they become important anchor points in their everyday lives and strengthen their connection to the city centre.

b. Feeling at home

Amsterdammers feel connected to the city centre because they often feel at home there. This feeling is strongest when a place is familiar to them and when they recognise the people around them. Familiar things contribute to a sense of comfort and belonging in the city centre.

c. Investing in the local community

Amsterdammers feel most connected to places that seem to be catered to locals rather than tourists. They want to see that businesses invest in the city and in the neighbourhood. Residents appreciate it when businesses try to connect with local residents, as this strengthens the feeling of community in the neighbourhoods.

d. Diversity and Inclusivity

Amsterdammers also feel connected to the city centre because it provides a diverse and inclusive space. Amsterdam has historically been a place of tolerance and acceptance, which attracts a diverse crowd of people. This diversity contributes to the openness of the city, which makes it easier for people to connect with the city.

2. Connection with the city centre through memory building and (personal) history

The longer Amsterdammers live in the city, the more they connect their own identity with the city. They develop memories in the different corners of the city and create their own personal history with it. They leave pieces of themselves behind, creating a strong bond with the city, even with the small things.

a. (Childhood) memories made in the city centre

Memories play the most central role in the connection to the city. Amsterdammers who grew up in the city or have lived here for a longer period of time often develop a complex and layered relationship with the city centre. Certain areas become permanently connected to memories that were made there, which creates a strong emotional connection to those places.

b. Experiencing the urban history

Amsterdam has a very rich and elaborate history, which can be sensed in almost every corner of the city centre. The connection with the city often grows in places where this history can still be experienced. This connection can become even stronger when residents have experienced parts of that history themselves or have personal memories connected to those historical places.

c. Being one with the city

Growing up or living in the city for a long period of time can create a deep bond with the city. Over time, the city becomes part of a person's identity, strengthening their connection with the city centre and making them feel like they truly belong to the place.

d. Personal city heritage

Amsterdammers feel the strongest connection with the places where they (or somebody close to them) have left a mark on the city. It creates a sense of pride when passing by those places.

e. Noticing the small things

Many Amsterdammers visit the same place regularly. They walk the same route to their favourite shops around the centre or have streets they have been walking past their entire life. When you visit a place as often as some Amsterdammers do, you will start to notice when small things change. Knowing a place so well that you notice the small changes increases the connection with those places.

3. Connecting with the city centre through its beauty and accessibility

Amsterdam has many unique elements that cannot be found in other major cities. The city, and especially the historical centre, is relatively small, yet it offers many of the same opportunities and activities as a large multi-million city. At the same time, it manages to maintain a “village-like” feeling. The city is also distinctive for its beautiful streets and canals, through which Amsterdammers can wander endlessly, making it easy to feel connected with it.

a. The beauty of the city

The consensus about the centre of Amsterdam is clear: most Amsterdammers think it is beautiful. Its architecture, canals, and unique character are often cited as reasons for their connection to the city centre. Residents take pride in living in Amsterdam and value the city for its distinctiveness and charm.

b. Enjoying the messiness of the city centre

While the crowds and mess can sometimes create a sense of disconnection, some residents appreciate this lively atmosphere. They enjoy seeing that the city is being lived in and do not mind the anonymity that the crowds provide. Of course, there is a limit to this, but for many, the energy and activity of the city centre contribute positively to their connection with it.

c. Wandering and observing the city centre

Many Amsterdammers connect with the city through wandering and observation. They value the ability to walk endlessly through Amsterdam without a specific destination, appreciating places where they can observe the crowds rather than feel overwhelmed. Regular walking routes allow them to become familiar with specific streets, landmarks, and neighbourhoods, reinforcing their connection to the city.

d. Easily accessible

Accessibility is another important factor in residents’ connection to the city centre. The proximity of shops, services, and cultural sites makes the centre easy to navigate and experience, which strengthens their sense of belonging and familiarity.

4. Gentrification and the changing city

Even though many Amsterdammers have a strong connection with the city centre, several developments have also created a growing sense of disconnection. The increasing level of gentrification has led to the gradual disappearance of the city’s original “rough” character. While some residents acknowledge that these changes have also brought positive developments, such as improved safety and restoration of buildings, others feel that the city has lost part of its identity. At the same time, the growing number of tourists has put additional pressure on the city centre. Some Amsterdammers feel that the centre is increasingly catered to tourists, which makes them feel as if there is less space for local residents.

a. Tourism and overcrowdedness

One of the main things Amsterdammers complain about is tourism and overcrowding in the city centre. It is also one of the main factors that disconnects Amsterdammers from the centre. Many residents avoid certain places because they are too crowded, and local spots have changed to cater more to tourists than to locals. As a result, spaces that were once part of everyday life for residents are no longer attractive or accessible to them. Amsterdammers feel alienated from the city centre, feeling like a guest in their own city.

b. Disappearing familiarities and gentrification

Gentrification makes it hard for many Amsterdammers to feel connected to the city centre. Those who grew up in the city have seen it change so much that they sometimes have difficulty recognising it. Certain areas of the centre are now seen as places of overconsumption and overcommercialisation, making them harder to connect with. At the same time, the increased cost of living in the city makes certain places inaccessible that were previously affordable for most residents.

c. The duality of gentrification

Although gentrification often makes it harder for Amsterdammers to feel connected to the city centre, some residents also see positive aspects. For some, gentrification has increased the feeling of safety and neatness in the city. It has also made it more attractive to invest in the old buildings of the city, resulting in the restoration of many previously impoverished buildings. In these cases, gentrification has actually strengthened residents’ connection with the city centre.

d. Not taking care of the city centre and the responsibilities of Amsterdammers

Some Amsterdammers associate their connection with the city with the way the city is treated. The amount of trash in the city centre has drastically increased and has been pointed out as a major reason why residents feel less connected to it. In addition, the individualisation of the city has contributed to a lack of responsibility among residents. Some Amsterdammers no longer feel it is their responsibility to take care of the city, which increases the sense of disconnection for others.

e. Grief over the old city

The changes in the city are often seen as inevitable, but they still evoke feelings of loss and grief among residents. Even though people understand that cities constantly change, the disappearance of familiar places, stories, and memories can make it difficult to maintain a strong emotional connection with the city centre.

f. The centre is losing its function

For some Amsterdammers, the city centre has also lost its everyday function. Smaller city centres have formed in different parts of the city, making it unnecessary to visit the historic centre regularly. When residents no longer have practical reasons to go there, it becomes harder to maintain a connection with the city centre.

VERSION 2 (WITH OTHER STUDENTS)

1. (Dis)connection through sensory experience

Many participants have pointed out how they connect through the city through different sensory experiences. The way they feel in the city is deeply connected to their connection with the centre.

A. Having no control: Many participants stated that they feel disconnected from the city centre when they are forced to be a part of the big crowds. In these moments, the city is at its most overwhelming and participants feel the most alienated from it. When the environment dictates how the participant can move through the city and they lose their agency, their connection with the city centre is weakened.

“Er is een parkeergarage gekomen onder de Bijenkorf en dat merk je echt tot aan hier. Mensen die massaal de stad in rijden.”

B. Having control: Conversely, when they are able to take a step back and observe, they immediately feel connected with the centre again. By being able to choose the more “quiet” routes around the city or observe the crowds from a distance, they can find some peace in the crowdedness.

“Ik ben in het centrum, maar ik kan vanaf hier [Waterlooplein] observeren. Ik weet niet; ik voel me niet als onderdeel van de massa die mee moet bewegen, omdat alles en iedereen ergens naartoe beweegt, maar het is een soort plek waar je tot rust kan komen.”

C. Exploring the city: Many participants enjoy exploring the city through walks, especially when it is sunny outside. These sensory journeys make them appreciate the diversity and the beauty of the city, creating a deeper connection.

“Het entrepotdoc is gewoon een hele fijne straat om doorheen hard te lopen. Er zit daar zo een heerlijk plekje waar je in de zomer tot laat in de zon kan zitten. Het is een hele fijne straat, je kijkt op Artis uit.”

2. (Dis)connection through the duality of gentrification

This cluster highlights how gentrification is a major factor in why participants feel both connected and disconnected from the city centre, revealing a clear duality in how these changes are experienced.

A. The negative side: Many participants pointed out that gentrification has changed the city so much that they do not feel connected to it anymore. From their perspective, the city has lost the “rough” edge that they used to love. As neighbourhoods become “fancy” or “verjupt,” the authentic character that once defined their bond with the centre feels like it has disappeared.

“Soms zie ik dat weer een leuke locale winkel of cafe vervangen is door een keten en dan word ik wel verdrietig.”

B. Positive side: On the other hand, gentrification has also brought positive things to the city. Participants noted that it brought safety to previously dangerous neighbourhoods and made sure that the city was better taken care of. This sense of tidiness and increased security helps other residents feel more at home and comfortable in the centre than they did in the past.

“Ik vind de stad als geheel, ondanks dat het veel drukker is geworden, veel leefbaarder dan in de jaren 80. Ik ben over het algemeen best wel positief over hoe de zich ontwikkeld heeft. Er zitten natuurlijk veel kanttekeningen aan maar de oude binnenstad is echt veel leefbaarder geworden. Ik vind de uistraling van de panden en het gevoel van veiligheid en verzorgdheid veel beter dan vroeger.”

3. (Dis)connection through the accessibility of the city centre

This cluster explores how the physical and functional accessibility of the city centre determines the strength of an Amsterdammer’s connection.

A. Physical accessibility: Participants feel a strong connection because Amsterdam is a very small city and has incredible biking and walking infrastructure. This makes it very accessible, allowing residents to get anywhere within a short amount of time. The size of the city, combined with the ability to move through it on their own power, reinforces their connection with the city centre.

“Voor mij zit de verbinding ook in het feit dat ik overal heel snel kan komen. Ik kan even op de fiets stappen en dan ben je zelden langer dan een half uur onderweg. Amsterdam heeft altijd het overzichtelijke van een provinciaal stadje gemixt met het actieve en de dynamiek van een internationale metropool.”

B. Functional Accessibility: The disappearance of important shops and places to meet, on the other hand, makes the city centre less useful for certain participants. Because they now have to go somewhere else to find their necessities, the need to visit the centre decreases.

“Hier zat ooit mijn favoriete stoffen winkel, maar die is er helaas niet meer.”

(26, centre)

4. Dealing with the changing city

This cluster shows how participants deal with the changing city. It highlights how different attitudes towards the inevitable changes of the city influence your connection to it.

A. A fixed mindset: Certain participants are stuck in an older version of Amsterdam that, for a big part, does not exist anymore. They are so nostalgic for this version that they have a harder time dealing with the changing city. Their fixed mindset often makes them feel disconnected from the city centre.

“De route die ik fietste, al die dingen zijn gewoon heel anders geworden. Ik herken het allemaal niet meer echt.”

B. A growth mindset: On the other side are the participants who showed a growth mindset towards their memories. These are the people who see that the city is not the same as they may remember, but they are able to process it better, because they are not fixated on the past. They view the changes of the city as a natural progression of time, allowing them to maintain a sense of belonging even as the environment does not match their memories.

“De bouw van de metro toen der tijd gaf ook veel weerstand. Dat kan je bijna niet voorstellen want die metro is zo een onderdeel van de stad geworden, maar er was veel weerstand tegen dat er gebouwen gesloopt werden. Dat begrijp ik zeker wel want je ziet nu dat er hele lelijke woningblokken voor terug zijn gekomen. Daar is wel een hele hoop verloren gegaan. Dat hoort ook wel een beetje bij de voortgang van de tijd. Daar stoor ik me nooit echt zo heel erg aan.”

C. Active participation: Some participants show their connection through active investment and responsibility. They believe their connection is affected by how others treat the city and an active participation of Amsterdammers is needed to protect the city

“Iemand heeft afgelopen jaar weer opnieuw Aktiegroep Nieuwmarkt opgericht en ook weer bijeenkomsten georganiseerd. De woningbouwverenigingen die verwaarlozen de huizen en hebben ze liever leeg staan dan dat ze er nieuwe bewoners in doen.”

D. Passive participation: Some participants choose to be bystanders when they see things happening to the city that they do not agree with. They do complain about the problems, but do not take or try to help it. Interestingly, the data suggests that simply complaining about these issues is a common way for these participants to express their identity, as “complaining is part of being an Amsterdammer.”

“Ik zag laatst een man voor mijn huis de berm schoonmaken, maar had toen niet perse het gevoel dat ik hem daarbij moest gaan helpen”

G. FINAL CLUSTERS

1. Environmental agency

This cluster highlights how an Amsterdammer's place attachment is shaped by their sensory experiences in the city centre. The historic core can either overwhelm individuals with intense crowds or offer them a sense of peace. As can be seen in the PPP model (figure [TBD]) place attachment is dependent on how people experience the physical space and whether they feel safe in it. This experience is heavily depended on someone's level of environmental agency.

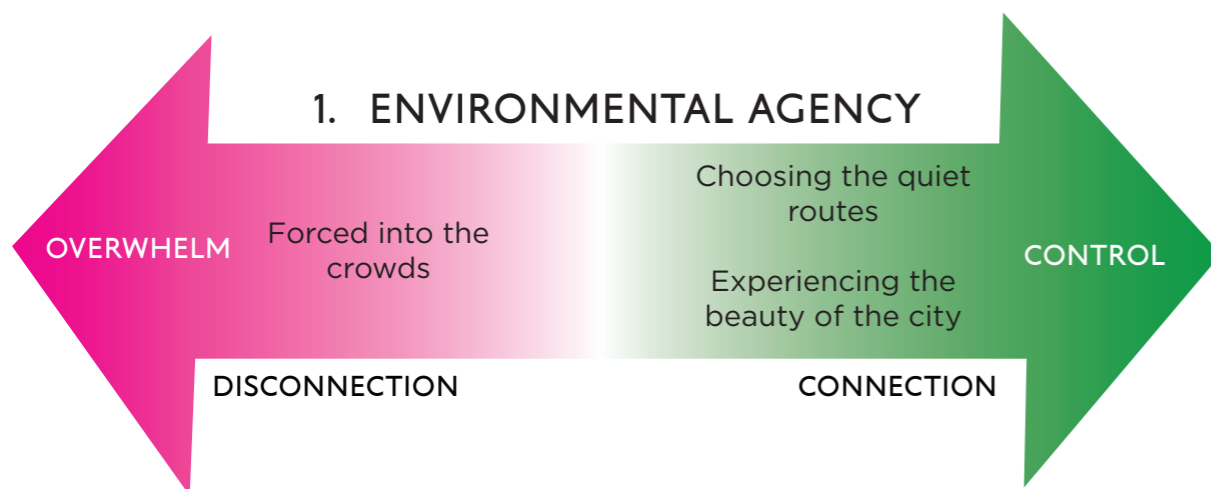
A. Overwhelm

Many participants feel disconnected and alienated from the city centre when forced into big crowds. When the environment dictates how they move and they lose their agency, their connection is weakened.

B. Having control

Conversely, locals feel instantly reconnected when they can step back and observe the crowds from a distance. By choosing quieter routes or walking through the historic centre on sunny days, they can find peace within the crowdedness and experience the quiet side of the area.

"I love the city in the early morning, the variety of people on the streets. The beautiful light. The peace and quiet."



2. Attitude towards urban change

This cluster highlights how an Amsterdammer's mindset dictates whether they feel connected or disconnected from the changing city centre. While urban restructuring (as described in Chapter 3) can disrupt someone's environmental history by replacing local meeting points with commercial spots, it has also changed the cityscape for the better. As the PPP model (figure [TBD]) shows, place attachment strongly depends on personal experiences and the attitude they have toward these transformations has an effect on their connection..

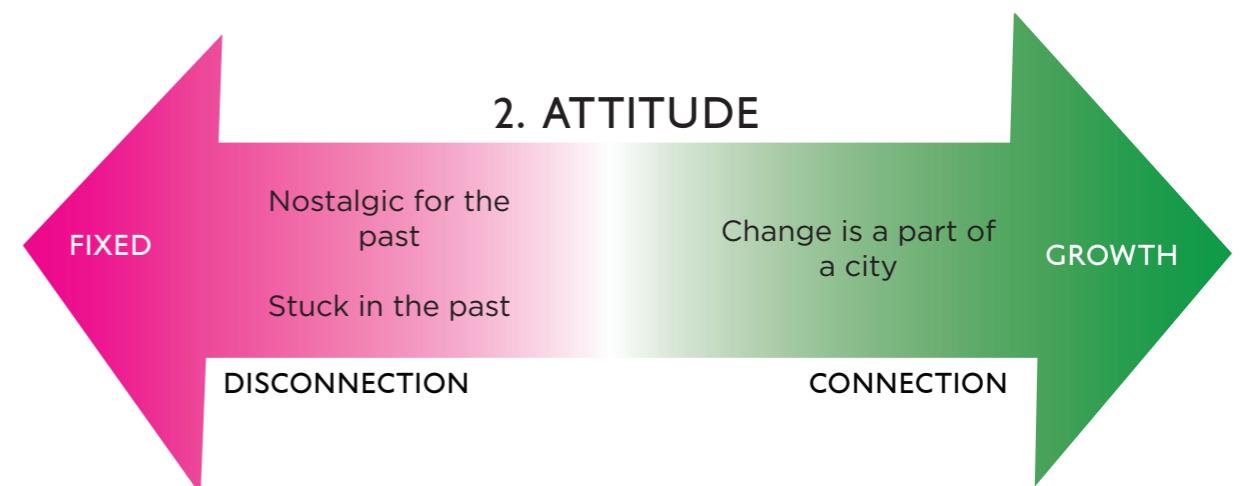
A. Fixed mindset

Certain participants are stuck in an older version of Amsterdam that no longer exists. Their deep nostalgia creates a fixed mindset that makes it difficult to deal with and connect with the current reality of the city centre.

B. Growth mindset

Other participants show a growth mindset towards their memories. They see the changes as a natural progression of time and do not fixate on the past, allowing them to maintain a sense of belonging even when the environment changes.

"I find the city as a whole, despite it having become much busier, a much more liveable place than it was in the 1980s. I'm generally quite positive about how the city has developed. There are, of course, plenty of caveats, but the old town has really become a much more liveable place. I think the appearance of the buildings and the sense of safety and care are much better than they used to be."



3. Accessibility of the city centre

This cluster explores how the physical and functional accessibility of the city centre determines the strength of an Amsterdammer's connection. Participant's connections to city centre is mostly formed through its accessibility and whether they still have practical reasons to be there.

A. Functional Necessity

The disappearance of important shops and places to meet makes the centre less useful. Because of increased prices, the rise of online shopping and removal of practical shops (like butchers and bookstores) the practical reasons for Amsterdammers to visit have decreased.

B. Physical accessibility

Participants feel a strong connection because Amsterdam is a very small city with incredible biking and walking infrastructure. Being able to get anywhere quickly on their own power reinforces their connection with the city centre.

"Amsterdam has always combined the intimate feel of a provincial town with the vibrancy and dynamism of an international metropolis."

4. Civic stewardship

This cluster highlights how an Amsterdammer's place attachment is closely tied to how the city is treated. A growing sense of individualization in society has contributed to a lack of shared responsibility among residents, directly impacting how locals connect with their environment.

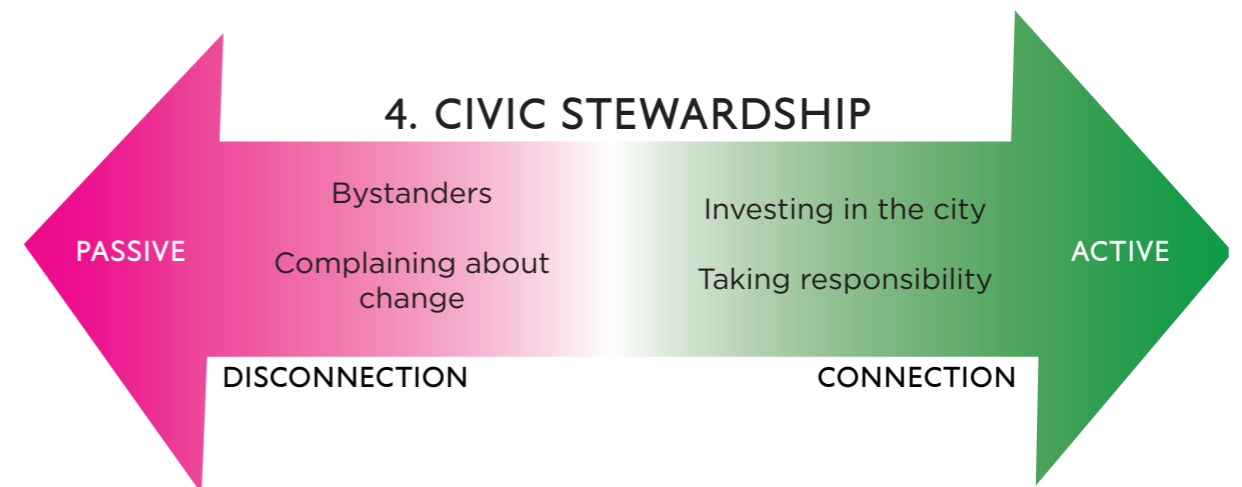
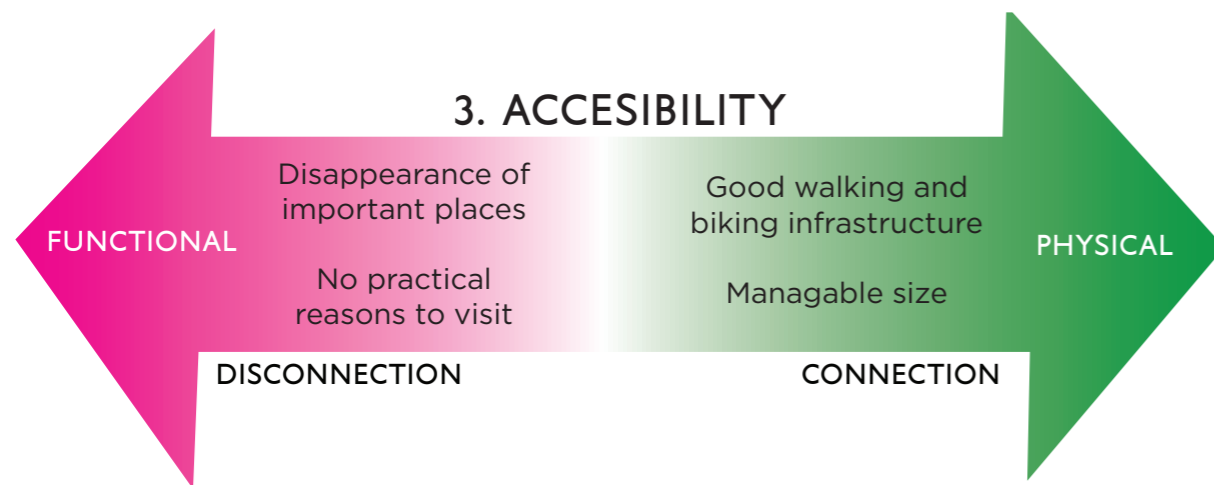
A. Active participation

Some participants show their connection through active investment and responsibility. They believe their connection is affected by how others treat the city and an active participation of Amsterdammers is needed to protect the city.

B. Passive participation

Some Amsterdammers no longer feel it is their duty to take care of the city, which deepens the sense of alienation and disconnection for themselves and others.

"We expect the council to take care of everything, but that's not enough. Let's take action and ensure a clean Amsterdam"



5. Place-based belonging in the city centre

This cluster describes the core of an Amsterdammer's place attachment: the fundamental feeling of belonging and memory building. As is shown in the PPP model (figure [TBD]), memories play a central role in the participants' connection to the city. Those who grew up in Amsterdam or have lived here for a long period often develop a complex, layered relationship with the city centre, where certain areas become permanently linked to personal milestones. However, when these spaces change so drastically that they are no longer recognisable, the place identity of Amsterdammer's can be disrupted.

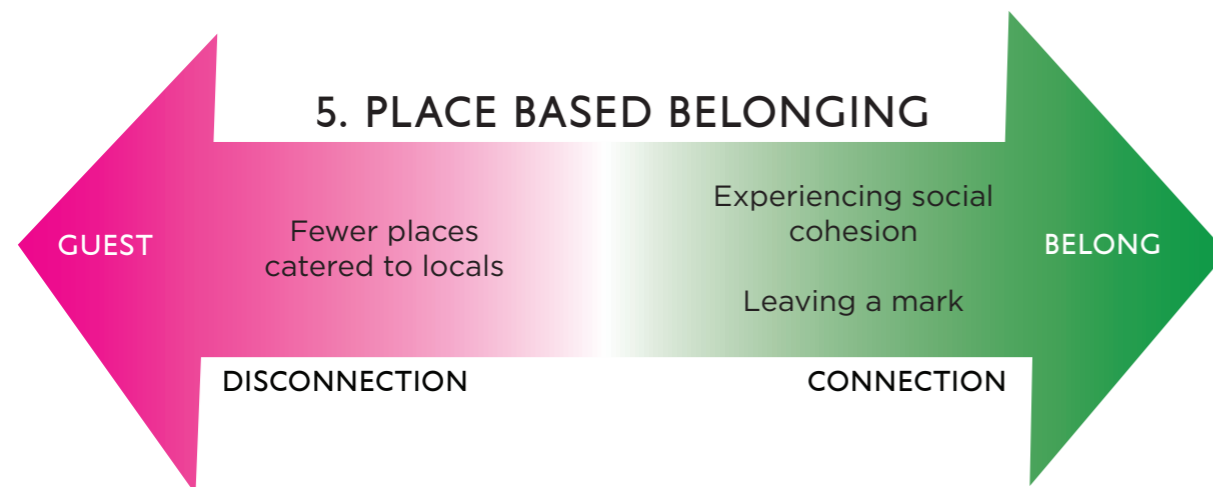
A. Feeling Like a Guest in Your Own City

Because certain local spaces are increasingly catering to tourists, participants no longer feel welcome. They do not recognize themselves in the current crowds or spaces and feel like "guests" in their own city.

B. Finding Your Place

Participants feel like there is a place for them when they feel the social cohesion of a neighbourhood or when they pass the places where they (or somebody close to them) have left a mark on the city. These moments of community feeling, gives them pride and reaffirms their sense of belonging.

"De Tis Fris used to be my favourite pub, but over the years they've really started to focus on tourists. I still know the owner, so you still feel a connection to the place, but you really don't feel quite as at home there anymore. It used to be much more of a local pub."



PPP MODEL

The results of the clusters can be analysed through the PPP model. This way I can identify the specific moments where the place attachment for Amsterdammers with the city centre is threatened.

Person:

There is a clear personal attachment to the city centre. Many Amsterdammers have developed a deep place identity with the city centre, but recent changes have made it difficult for certain Amsterdammers to keep their place identity intact. As described before, someone's environmental past is formed through different places and their characteristics. It is the element that forms place identity and is the primary part that distinguishes a resident of a city from a tourist. To establish an environmental past, one needs to experience a place over a longer period of time; it cannot be formed through a short visit (Proshansky et al., 1983). Some Amsterdammers feel like their environmental history is slowly being erased. Local and personal landmarks are being replaced by generic tourist shops and hotels (non-places), leaving little resemblance to the places that characterize the environmental past of an Amsterdammer.

Process:

- **Affect:** Participants have stated that they have a problem feeling at home in the city centre. They need to feel in control of their surroundings to feel at peace in a place, which is often hard to do in the city centre.
- **Cognition:** Amsterdammers have created deep bonds with the city centre through memories. Their knowledge of the history of the city and generally "knowing things" about the city also demonstrates a deep connection.
- **Behaviour:** The place dependency for the city centre has shifted drastically for many Amsterdammers. Where the city centre used to be a place to find daily necessities, it is now a place where people mostly pass through or visit only specific locations.

Place:

There are many physical characteristics of the city centre that either strengthen or weaken the place attachment Amsterdammers have to the area. The factors that strengthen it are the beauty and the rich history of the city that is present throughout the entire city centre. This has also been bolstered in past decades due to the "positive" effects of gentrification, such as the repair of impoverished buildings. Additionally, the city is very accessible and easy to navigate through.

On the other side, many changes in the physical settings of the city have threatened place attachment for Amsterdammers. This includes the rise of "non-places," which creates a landscape in the city centre filled with places in which nobody can really recognize themselves. While gentrification has been good for the physical characteristics of the city centre, it has, for many Amsterdammers, threatened the place attachment made through social characteristics. Gentrification and over-tourism have pushed out many places that facilitated a social connection between Amsterdammers. Many local spots are slowly disappearing or catering only to tourists, removing the local social cohesion.

H. TEMPLATE CO-DESIGN

Wat zou jou rol kunnen zijn bij het Zegel van Amsterdam?



Hier voel ik me verantwoordelijk voor

Hier voel ik me niet verantwoordelijk voor

I. SET UP CO-DESIGN

Two sessions were held, each lasting approximately 60 minutes. The sessions were structured into three distinct parts:

1. Introduction: Participants were asked to sign an informed consent form (appendix [TBD]) and an overview of het Zegel van Amsterdam and its context was given.
2. Opening Assignment: Participants were asked to identify and write down a specific place in Amsterdam they would want to preserve. This was followed by a group discussion where each participant explained their choice.

3. Collaging Exercise: Participants were provided with an A3 sheet featuring a large circle (see Appendix [TBD]) alongside a variety of collage materials, including keywords, images, scissors, and drawing tools.

- Inside the circle: Participants placed images and words representing things they feel responsible for in the city.
- Outside the circle: They placed elements for which they felt no personal responsibility.

The resulting collages served as a basis for a concluding discussion, focusing on what participants prioritise in the city and how they perceive their role in its stewardship.

Recruitment

The recruitment of participants was conducted through the network of the Municipality of Amsterdam. To incentivise participation, each participant was rewarded with a €30 VVV gift card, financed by the municipality.

J. CONSENT FORM CO-DESIGN

The study information

In this session, we are exploring the relationship between Amsterdammers and the entrepreneurs who define the city's heart. Our goal is to understand how local businesses, such as shops and cafes, influence your connection to the city and what role you see for yourself in their preservation.

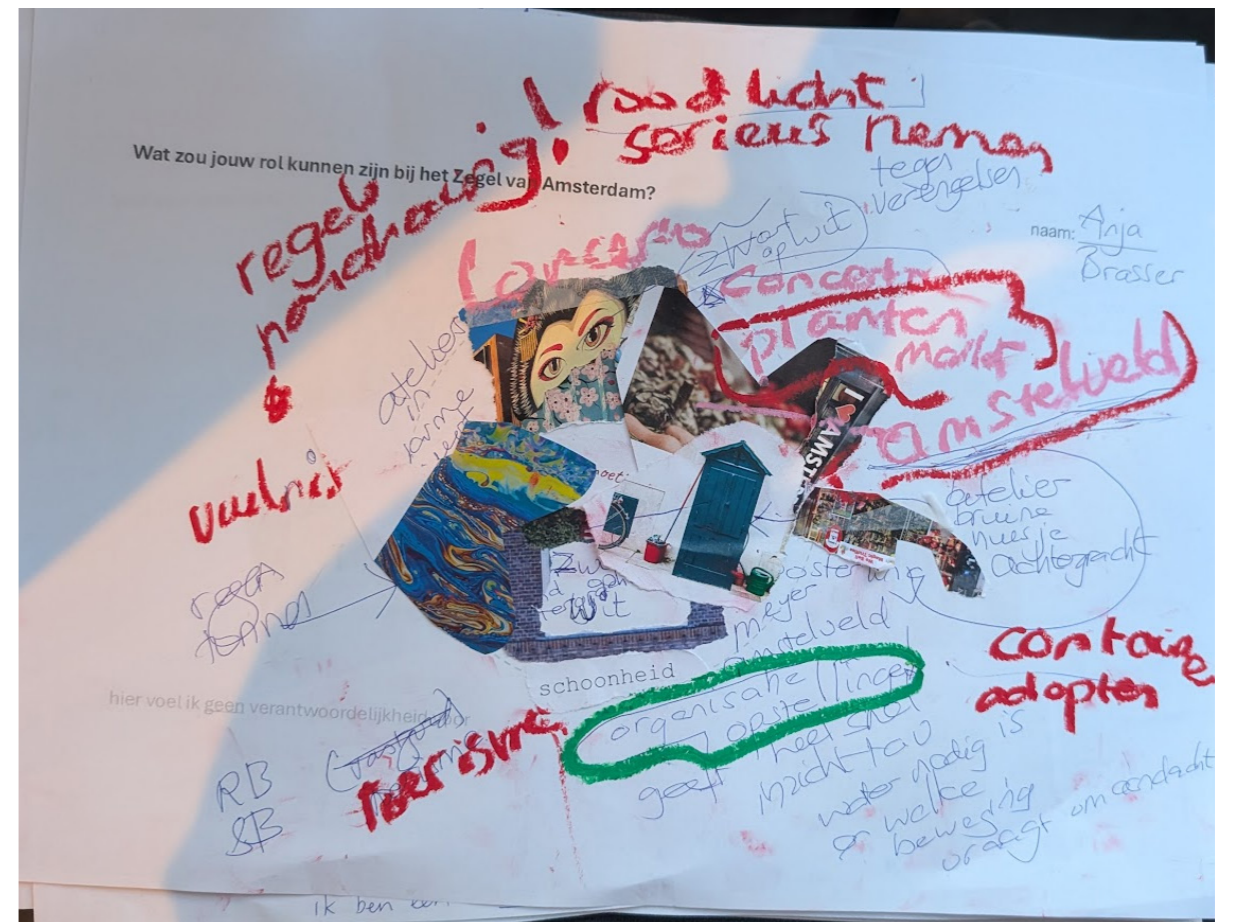
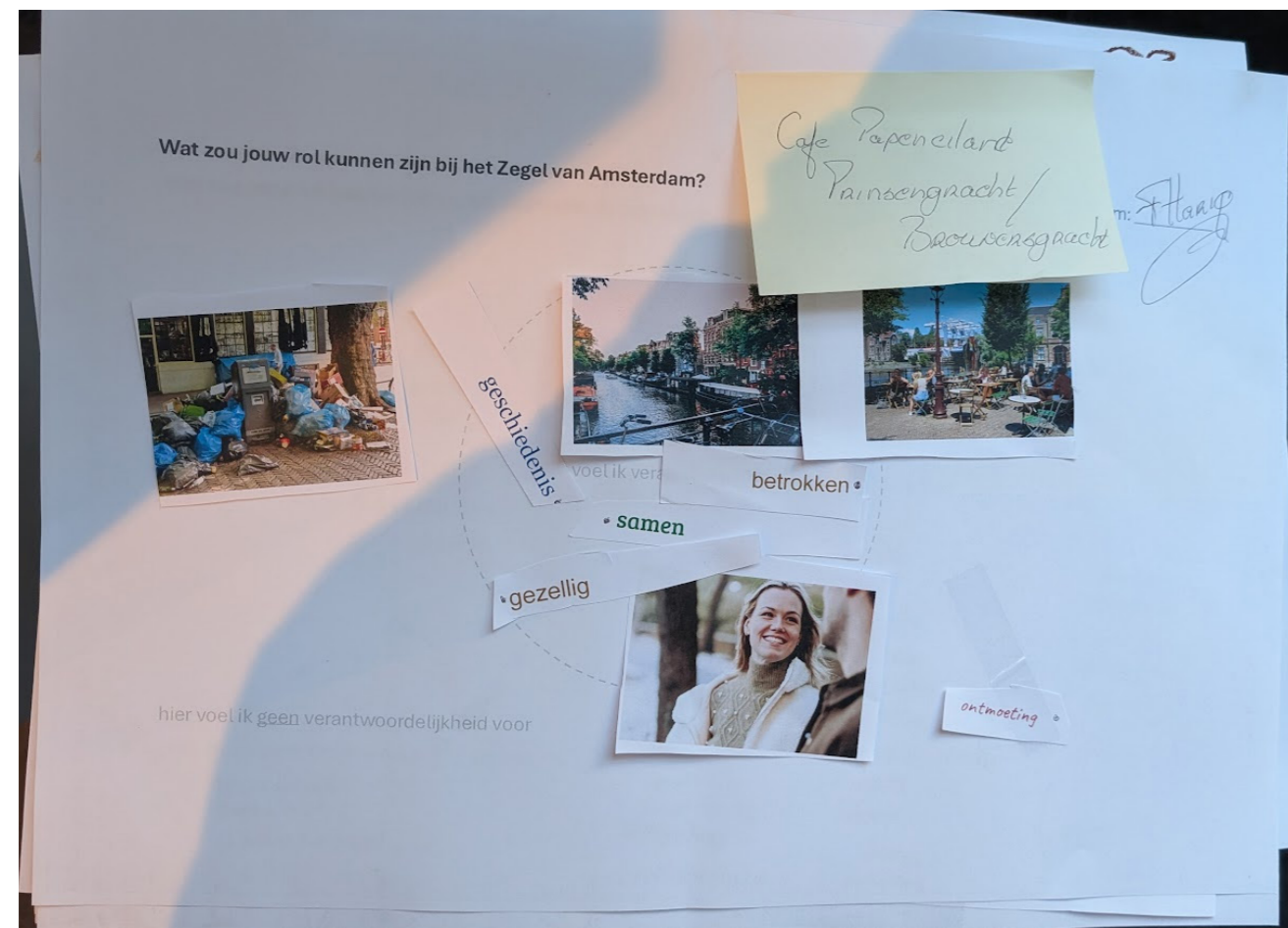
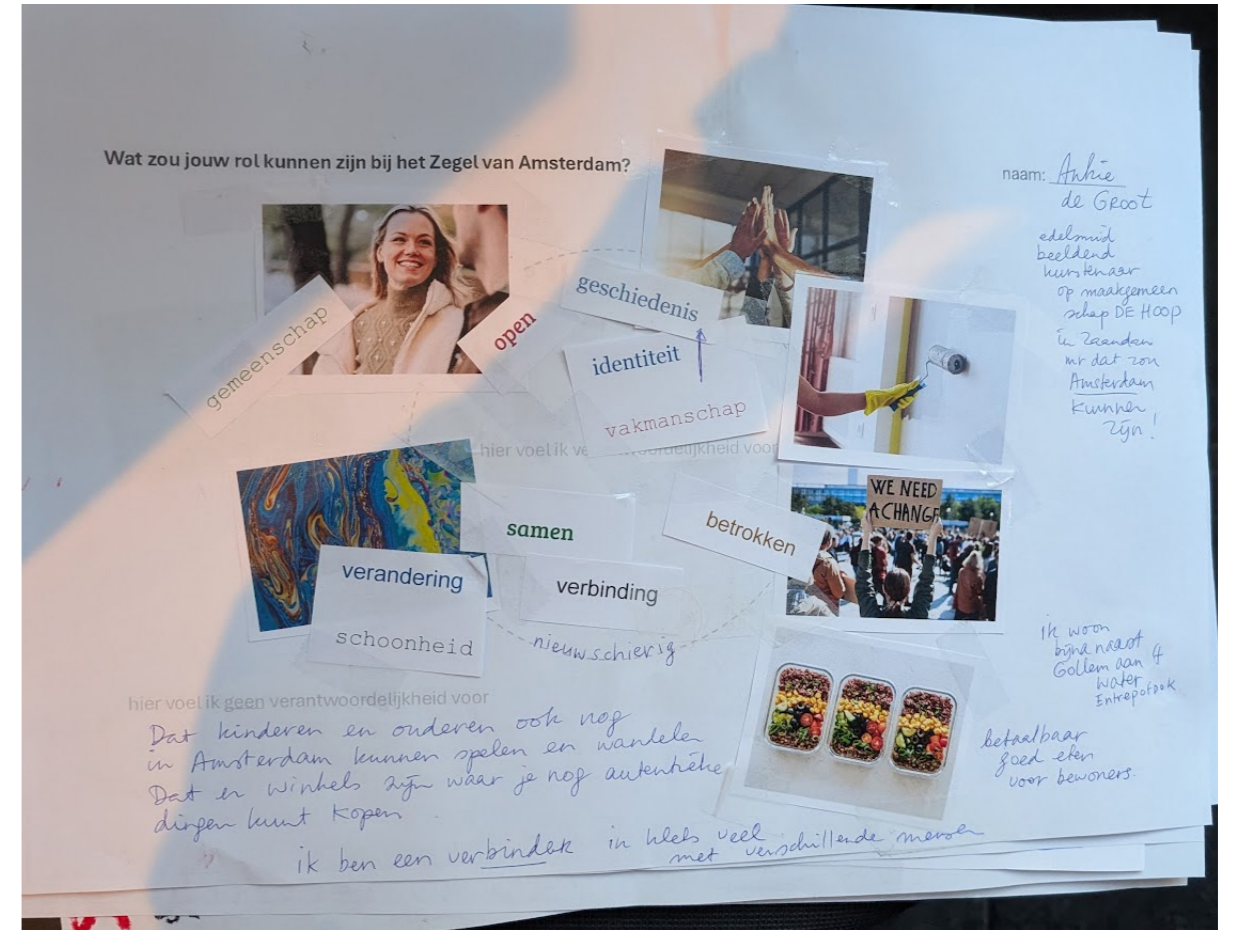
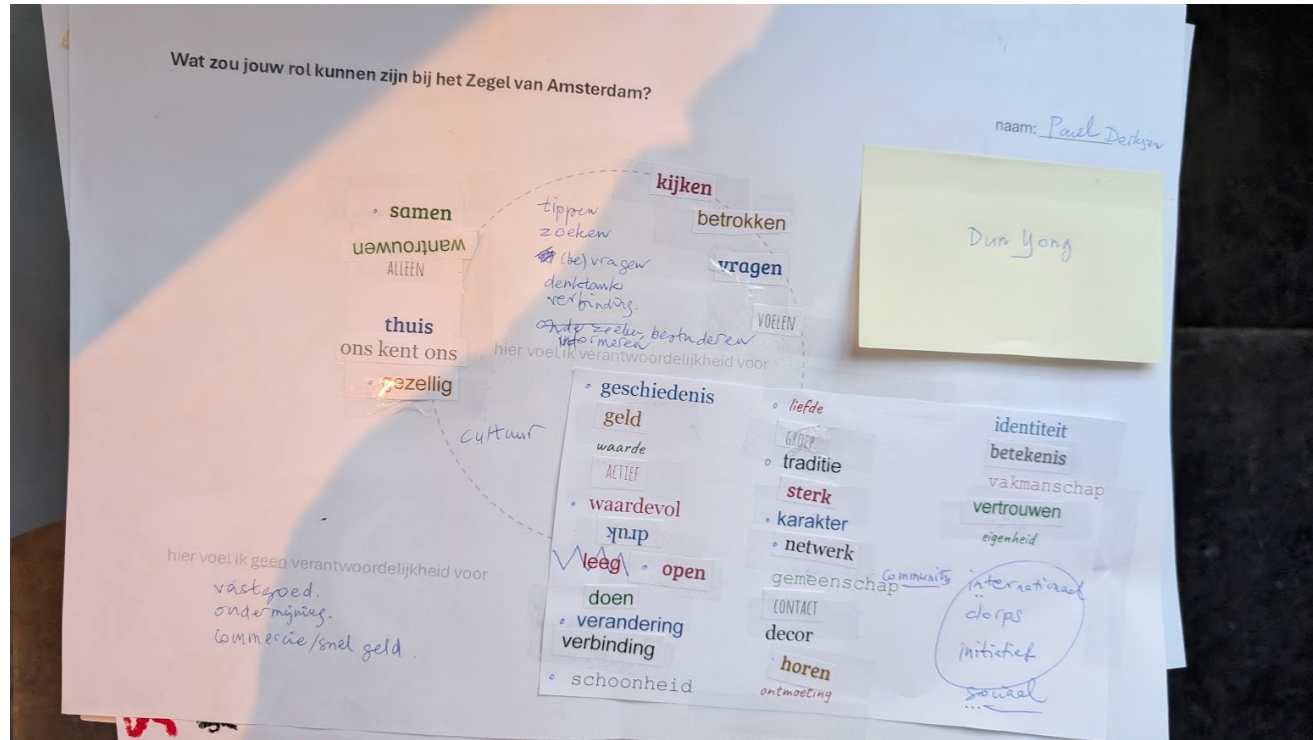
We will begin by reflecting on a single place in the city that is personally important to you and discussing why it holds value. Afterwards, you will create a collage to map out which aspects of preserving local businesses you feel personally responsible for and which you believe lie outside your influence. We will conclude with a group discussion to dive deeper into these themes.

Explicit Consent points

PLEASE TICK THE APPROPRIATE BOXES	Yes	No
A: GENERAL AGREEMENT – RESEARCH GOALS, PARTICIPANT TASKS AND VOLUNTARY PARTICIPATION		
1. I have read and understood the study information dated 7/4/2026, or it has been read to me. I have been able to ask questions about the study and my questions have been answered to my satisfaction.	<input type="checkbox"/>	<input type="checkbox"/>
2. I consent voluntarily to be a participant in this study and understand that I can refuse to answer questions and I can withdraw from the study at any time, without having to give a reason.	<input type="checkbox"/>	<input type="checkbox"/>
3. I consent to anonymous pictures being taken of me	<input type="checkbox"/>	<input type="checkbox"/>
3. I understand that taking part in the study involves: <ul style="list-style-type: none"> • Making a collage on the responsibilities of preserving local businesses 	<input type="checkbox"/>	<input type="checkbox"/>
B: POTENTIAL RISKS OF PARTICIPATING (INCLUDING DATA PROTECTION)		
7. I understand that taking part in the study also involves collecting associated personally identifiable research data (PIRD) such as my first name and the area that I live or used to live with the potential risk of my identity being revealed to the TU Delft repository	<input type="checkbox"/>	<input type="checkbox"/>
9. I understand that the following steps will be taken to minimise the threat of a data breach, and protect my identity in the event of such a breach. <ul style="list-style-type: none"> • Anonymous data collection • Secure data storage • Face blurring • Anonymous transcription 	<input type="checkbox"/>	<input type="checkbox"/>
10. I understand that personal information collected about me that can identify me will not be shared beyond the study team.	<input type="checkbox"/>	<input type="checkbox"/>
11. I understand that the (identifiable) personal data I provide will be destroyed by end of the graduation project.	<input type="checkbox"/>	<input type="checkbox"/>
C: RESEARCH PUBLICATION, DISSEMINATION AND APPLICATION		
12. I understand that after the research study the de-identified information I provide will be used for writing a final thesis and for further development of the Warmoesbiennale. No identifiable photos or names will be used.	<input type="checkbox"/>	<input type="checkbox"/>

PLEASE TICK THE APPROPRIATE BOXES	Yes	No
13. I agree that my responses, views or other input can be quoted anonymously in research outputs	<input type="checkbox"/>	<input type="checkbox"/>
15 I understand that any written information, drawings, reflections, etc. will be used for the research.	<input type="checkbox"/>	<input type="checkbox"/>

K. RESULTS CO-DESIGN



Wat zou jouw rol kunnen zijn bij het Zegel van Amsterdam? naam: Linda

eigenheid
 karakter
 geld
 ALLEEN
 sterk

wantrouwen
 karakter
 geld
 ALLEEN
 sterk

CONTACT
 ons kent ons
 vragen
 gezellig
 verbindend
 vertrouwen
 horen
 gemeenschap
 doen
 GROEP
 VOELEN
 liefde
 netwerk
 thuis
 samen
 kijken
 actief
 betrokken
 waardevol

vakmanschap
 naam: Linda
 schoonheid
 druk
 leeg
 traditie
 geschiedenis

hier voel ik geen verantwoordelijkheid voor

Wat zou jouw rol kunnen zijn bij het Zegel van Amsterdam? naam: Anneke

gezellig
 ons kent ons
 geld

hier voel ik geen verantwoordelijkheid voor

Beatrix park
 (als het volgebruikt wordt)
 2) Lefe de Jona
 (mandela huisje :-c)

I ♥ AMSTERDAM
 rdelijkheid voor

HARD ZAKELIJK COMMERCIEEL

Wat zou jouw rol kunnen zijn bij het Zegel van Amsterdam? naam: Seabell

liefe
 gemeenschap zijn, collectief samen zijn

betekenis
 ons kent ons
 gemeenschap
 identiteit
 betrouwer
 horen
 VOELEN
 samen
 thuis
 waarde

druk
 vakmanschap
 wantrouwen
 leeg
 ver weg
 decor
 doen

betekenis
 ons kent ons
 gemeenschap
 identiteit
 betrouwer
 horen
 VOELEN
 samen
 thuis
 waarde

hier voel ik geen verantwoordelijkheid voor

Wat zou jouw rol kunnen zijn bij het Zegel van Amsterdam? naam: Annelies

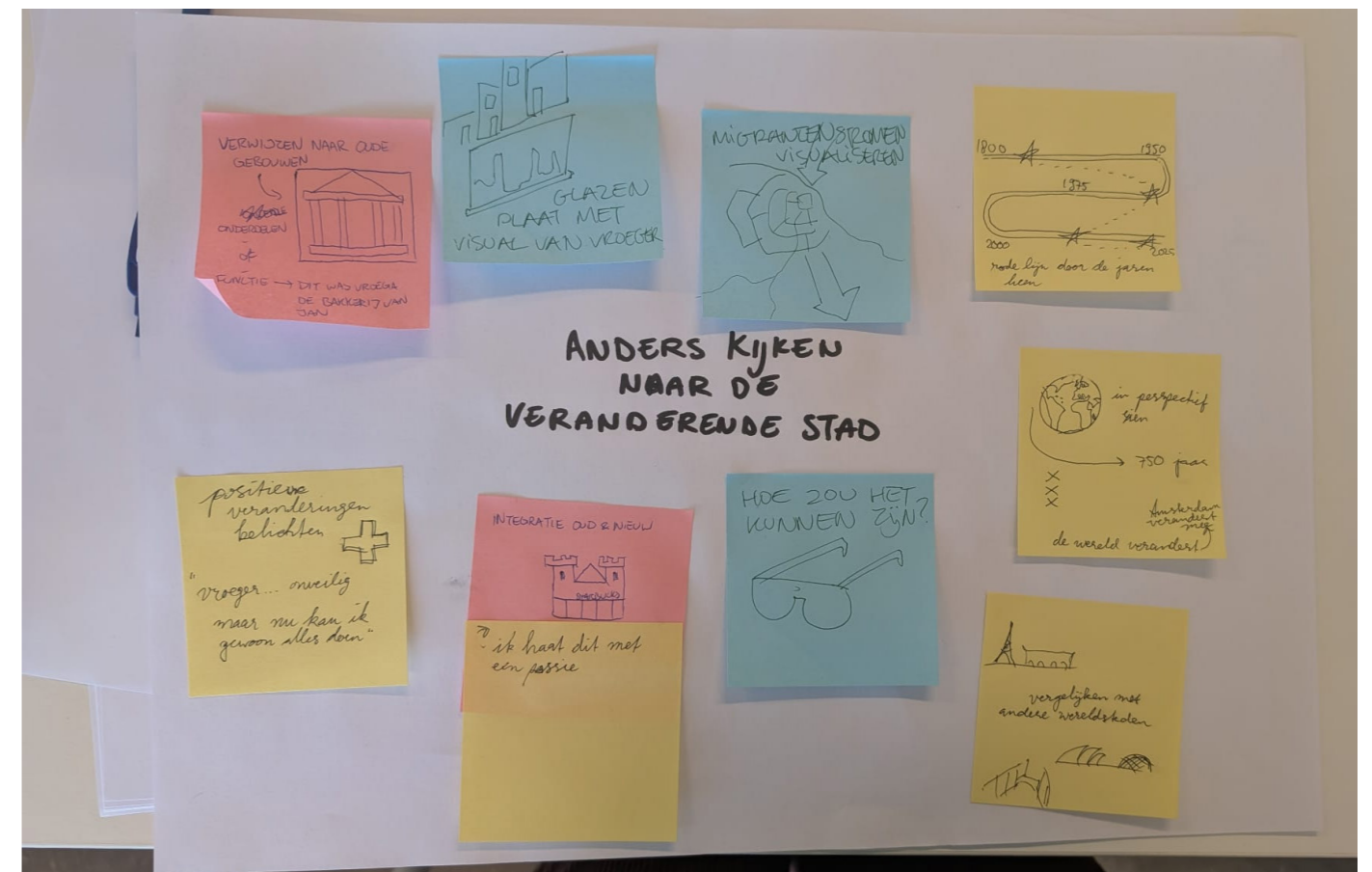
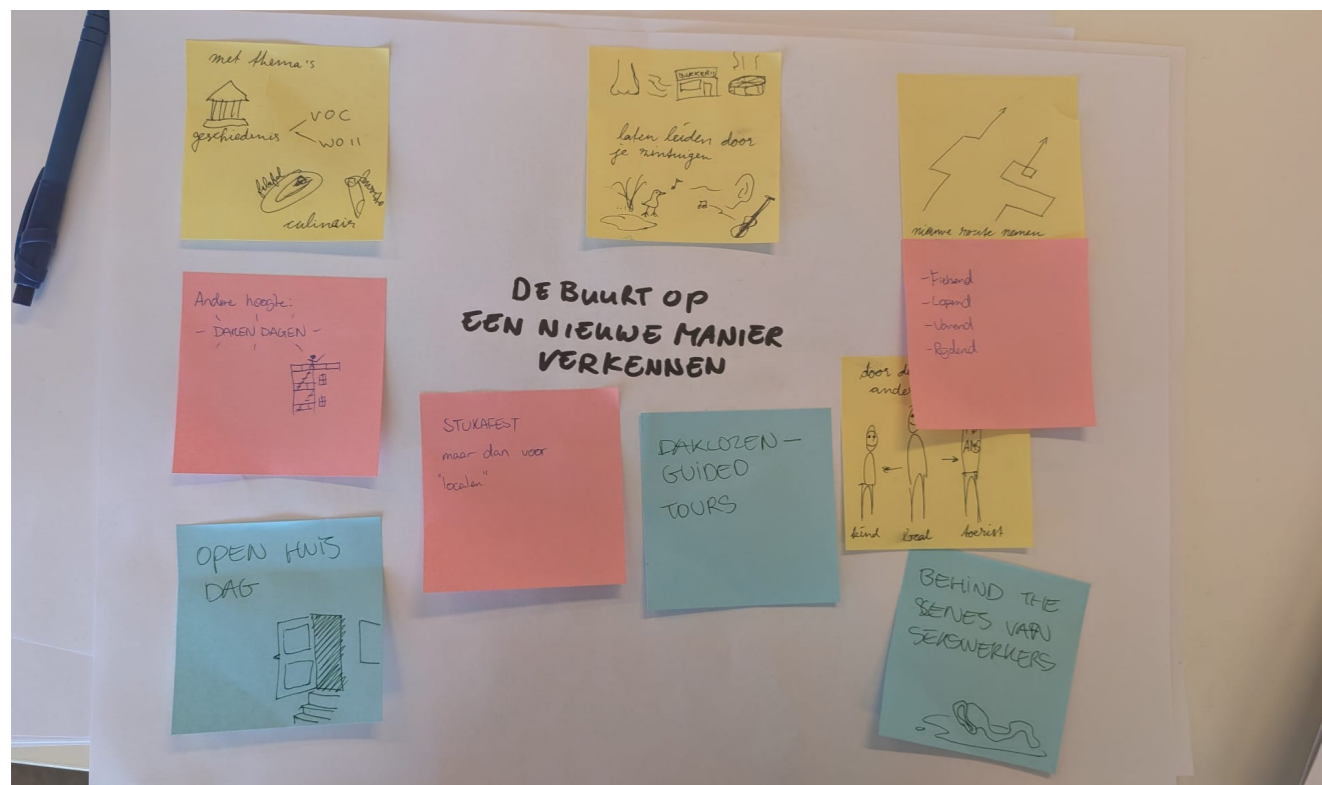
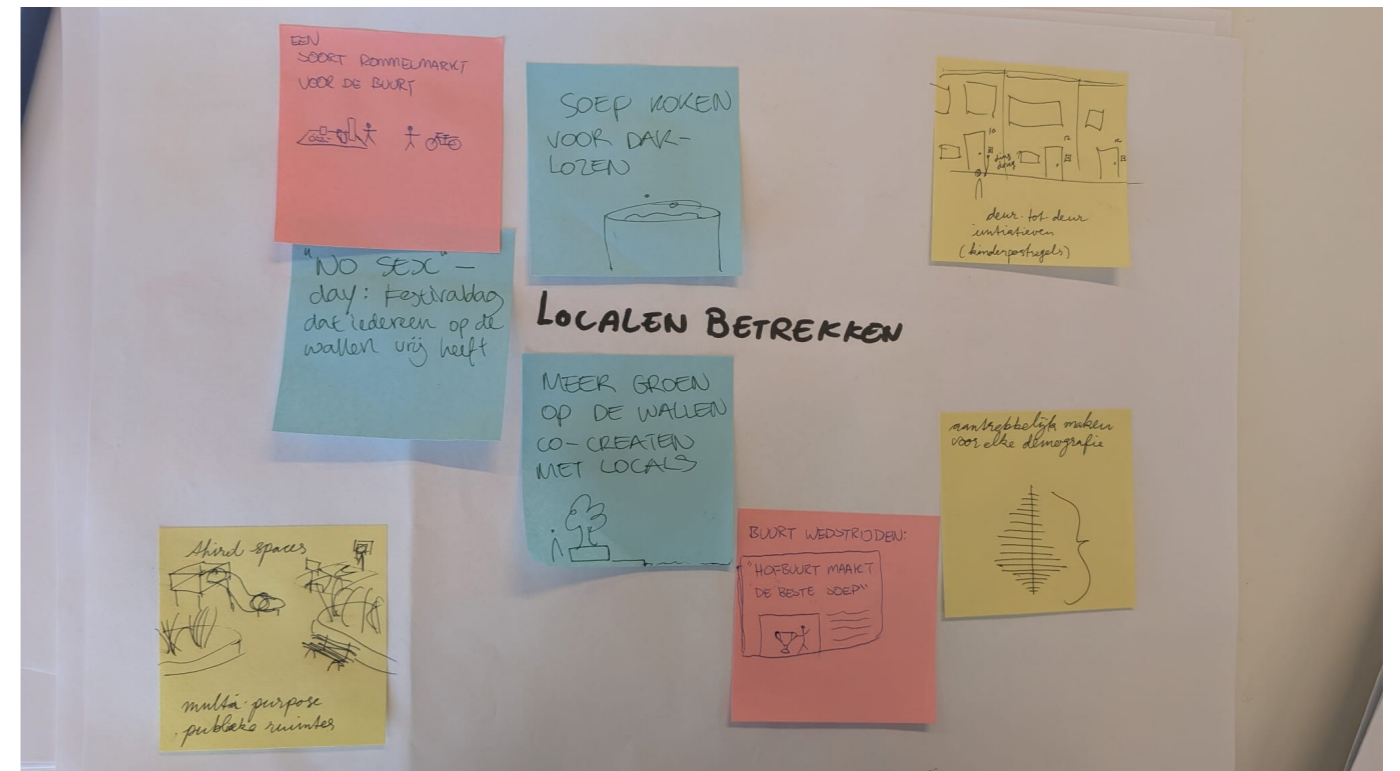
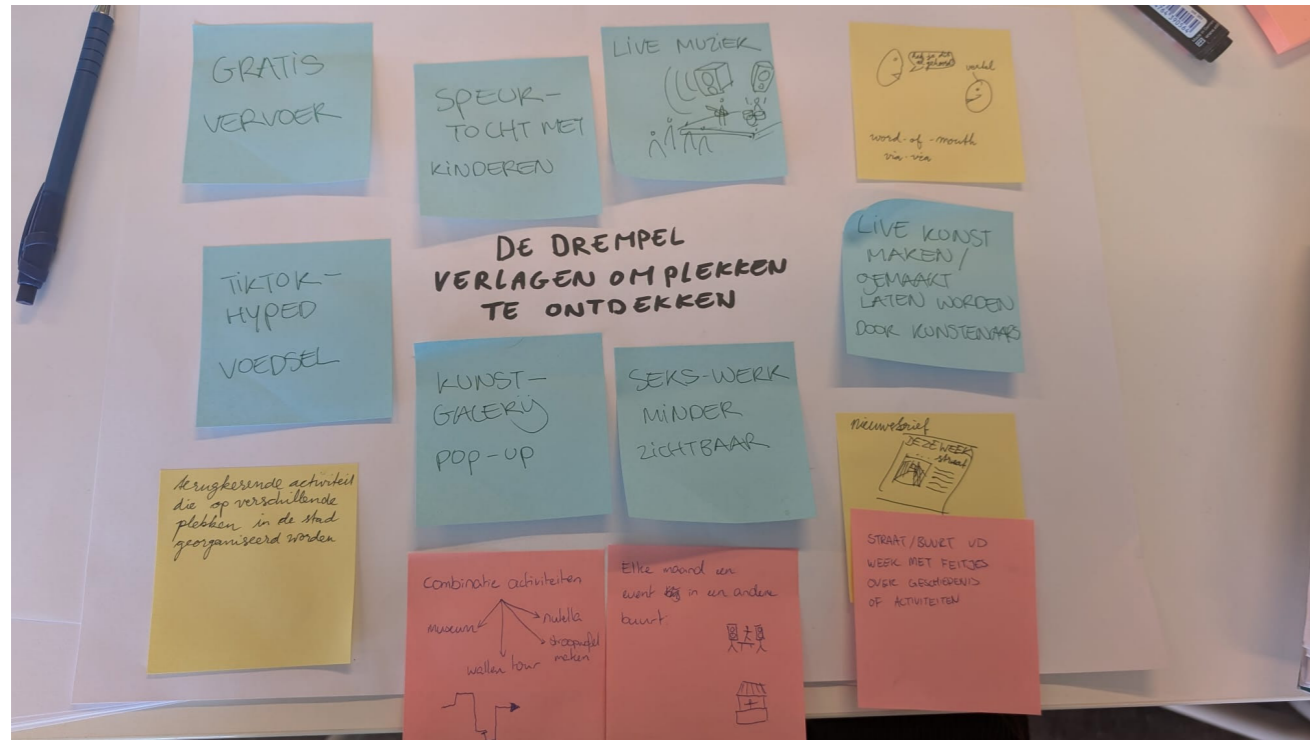
"geef mij mee!"

wantrouwen
 netwerk
 betekenis
 verbindend
 geschiedenis
 vertrouwen

hier voel ik geen verantwoordelijkheid voor

Vastgoedbeleid gemeente
 liberalisering van retailmarkt

N. RESULTS BRAINSTORM



WALLAFEST

STUKAFEST OP DE WALLEN

deur tot deur imitatieën (kinderpostzegels)

Elke maand een event ~~in~~ in een andere buurt.

LIVE MUIZIEK

TIKTOKBATTLE

BUURT WEDSTIND WIE DE BESTE TIKTOK - HYPE KAN GENEREREN

TIKTOK - HYPED VOEDSEL

BUURT WEDSTROEDEN: HOE BUURT MAAKT DE BESTE SOEP

uitsluitend voor

1950 → 2025

migratie: komst van Surinamers etc. → notie recept

MIGRANTENSTROMEN VISUALISEREN

AMSTERDAMMER PERSONAS POOR DE JAREN HEEN

met thema's geschiedenis VOC WO II

FENIX koffie school migratie

allemaal hebben met een uniek verhaal uit de buurt

DE VERANDERENDE AMSTERDAMMER

DAKLOZENTOUR

VERHALEN VERZAMELEN DOOR MET DAKLOZEN ROND TE LOPEN DOOR DE WALLEN

verhaal

word-of-mouth via via

DAKLOZEN-GUIDED TOURS

combinatie activiteiten

museum → nutella → kroegje maken

wallen tour

INCLUSIEVE BUURT

Ro. habitatie

lange termijn bestemmingsplan voor diversiteit

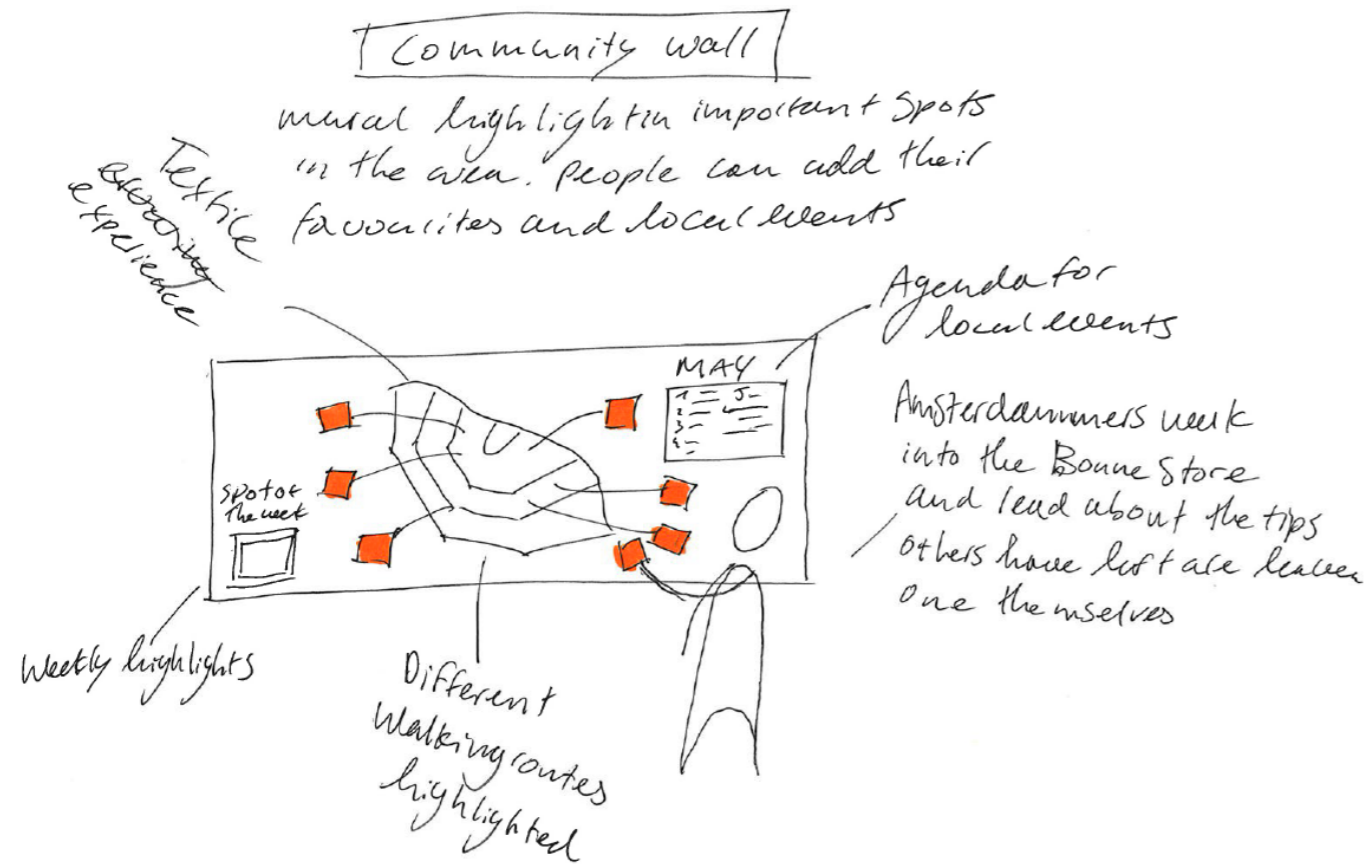
families seksuorke pimps studenten woongroep

meeting space

aanreggend maken voor elke demografie

THIRD SPACES multi-purpose publieke ruimtes

O. CONCEPT DESIGN DIRECTIONS AND FEEDBACK

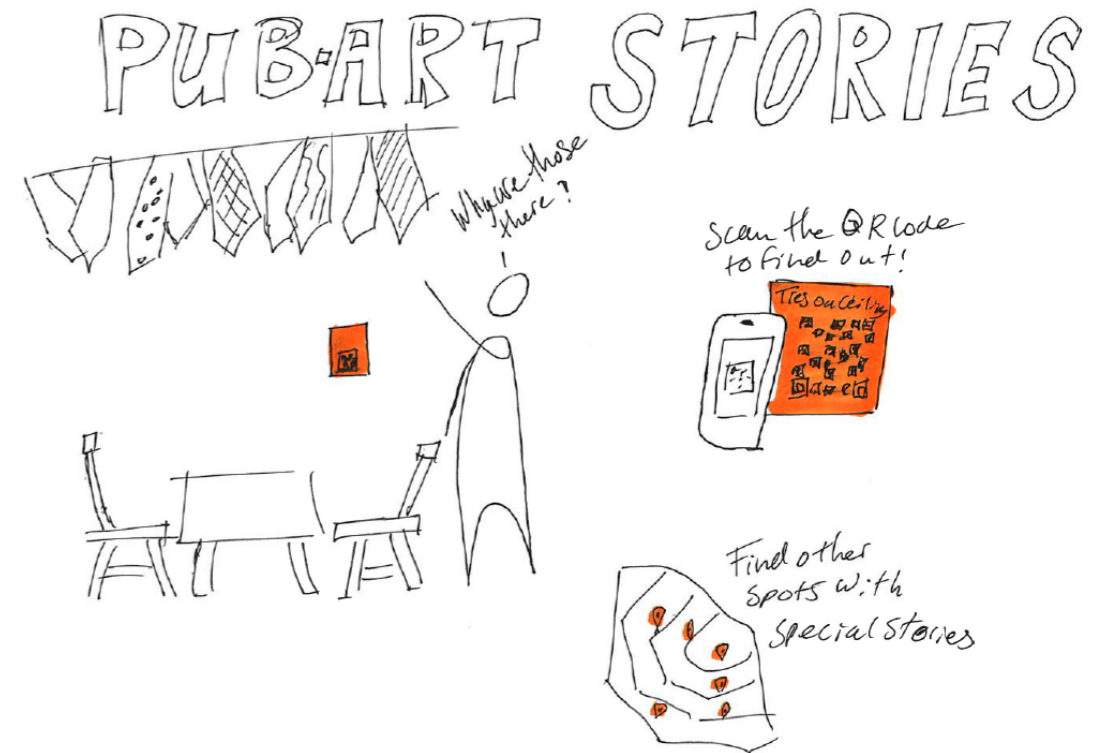


Community wall

This direction functions as a platform for Amsterdammers to share recommendations about places to go. This includes tips for specific events or highlighting certain local businesses that need extra support. The wall also serves as a way for different Amsterdammers to get in touch with each other and can be placed in a resident-focused location, like a community centre or the local council office.

Insights from target group

- + People can add things to it
- is in a fixed place
- does not really attract people to the area
- could be an app



Pub-Art

This direction functions as a way to continue the biennale mentality without the use of newly created art. It utilizes the art that is already present inside different pubs, stores, or other local venues, and tells the stories behind those pieces via a QR code.

Insights from target group

- + Unique information about specific places
- + People have to really enter a place to use it
- + Can grow with time
- + All over the area
- QR code not an interesting interaction

Look Up Tiles



Tiles showing people
To look up, to learn to
look past the tourist
shops and still see the
beauty of the city

Look up tiles

This design direction was largely based on feedback from Amsterdammers who explained that they “escape” the crowds by looking up at the facades of buildings. By doing so, they can look past the tourist shops on the ground floor and be reminded of the city’s remaining beauty on the upper floors. The “Look Up Tiles” serve as a physical reminder for Amsterdammers to look up from time to time. These tiles will be placed in front of buildings with special facades and will include information about that specific building.

Insights from target group

- + Creates a unique perspective
- Needs more interaction to be interesting

SUPPORT YOUR LOCALS



Interactive TV Showing
Which spots are owned
by locals and their stories.
Also highlighting spots that
are still there because local
initiatives.

Support your locals

This concept features a large touchscreen placed in a high-traffic area. On this screen, Amsterdammers can easily see which spots they should support because they are locally owned, as well as which ones they might want to avoid.

Insights from target group

- + Good and new information that is hard to find
- Could be an app
- Only in one place



Ring for a story

This direction highlights the personal stories of the different people who live, work, or simply exist in the old city centre. A doorbell equipped with a small speaker is placed next to different doors in the area. When someone rings the doorbell, a story is played through the speaker. These can be stories of people currently living or working behind that door, or historical accounts of someone from long ago.

Insights from target group

- + Unique and fun interaction
- + Hearing stories from different people
- + Can grow with time
- + All over the area
- Technically difficult

P. PROTOTYPING RESULTS

COLLECTING STORIES

The basis of my concept is the stories from different Amsterdammers. To find stories to tell, I spend a day at "Het Zegel Paviljoen" (see chapter [TBD]), where I talked to Biennale visitors about the different stories they could tell me about the old city centre. I also asked them which places surprised them during the Biennale and which places they think have a special story that I could investigate. These places were placed on a physical map (figure [TBD]).

For my prototypes, I decided to start with one specific place: RoB Amsterdam. This is a leather fetish store in the Warmoesstraat, which has been located there since 2008 and was a part of the Warmoes Biennale. I chose this store as a starting point because several Biennale visitors mentioned to me that they were most surprised by their visit to this location. Because it is a leather fetish store, they have a very specific demographic in which most Biennale visitors did not fit. Most of the people I spoke to were initially hesitant to enter the store, but they were ultimately surprised by the warm welcome they received and realised that the store was perhaps not as scary as they thought. While what they sold at the store might not have been for them, the visitors were glad they got to experience a new place that they did not know before.

To be able to tell the story of RoB, I interviewed the owner, Martin. The goal of this interview was to learn more about the history of the store and how it ended up in

the Warmoesstraat. I also wanted to learn about specific artifacts inside the store around which I could design the audio tour (Figure [TBD]). Although I originally wanted to incorporate the owner's own voice into the audio tour, the microphone did not capture his voice clearly, and he had a thick Dutch-German accent which was sometimes difficult to understand. Because of this, I decided that I would record the audio narrative myself.

This resulted in the first version of the script for the audio tour. To test the quality of the script, I read it out loud to some fellow students to get their feedback. I quickly came to the conclusion that my written text was not suitable for audio; the sentences were far too long and there was no space for imagination. Since I am not a professional writer, I asked Gemini for assistance to make my written text more suitable for an audio tour while trying to keep my original wording.

When I read this revised text out loud to other students, they were immediately more captivated by the narrative. Armed with the knowledge gained from the tests, I rewrote the first part and wrote the second part of the audio tour (again with the assistance of AI), which can be found in Appendix [TBD].

Takeaways

- The script should consist of short sentences to create breathing moments.
- The script should use imaginative language to help the listener step into the world I want to create through the audio.
- The script should give an alternative for when the place is closed.
- The script should be specific about the location of places that are mentioned.
- All the audios should have a similar ending, referencing the map with all the other doors and encouraging people to find the other doors.



INTERACTION

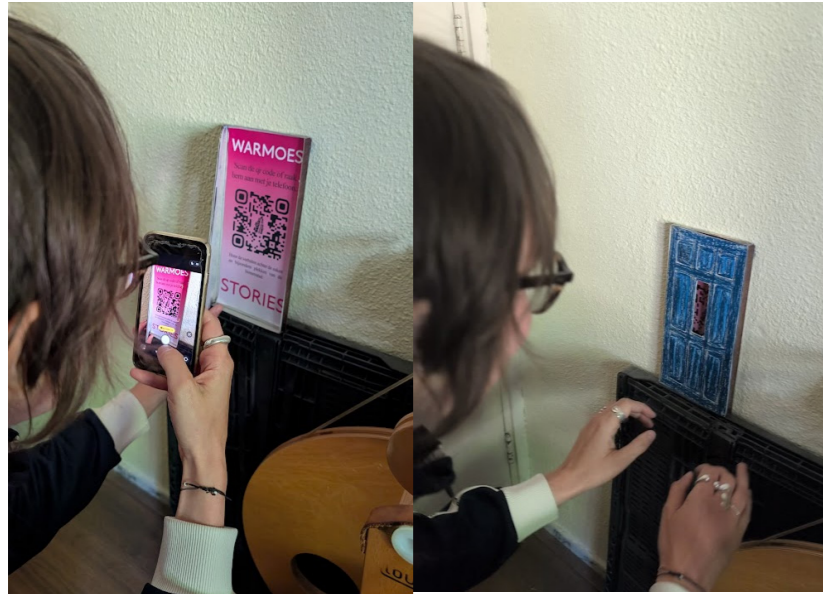
To develop the physical design of the miniature doors and test the user interaction, I first wanted to see whether using an NFC chip instead of a QR code was more desirable. I wanted to explore this because people have grown tired of scanning QR codes, and I felt that NFC technology might provide a richer interaction. To test this, I built a quick paper prototype (Figure [TBD]). However, when I conducted a few tests with the NFC chip, I soon realised that it was highly unreliable, as the signal often conflicted with IDs or banking cards stored on the user's phone. Furthermore, participants mentioned that they associated tapping their phone too much with mobile payments, making them hesitant out of fear that they would be charged money upon touching the scanner.



To continue the prototyping process, I created a physical model of RoB's actual door (Figure [TBD]) using cardboard (Figure [TBD]). In this model, I included a hybrid option featuring both an NFC chip and a QR code to confirm with certainty which method was preferred.

To test this model, I mounted it on a wall in a room at a similar height to how I imagined it would be positioned in reality. I then asked a participant from my target group to imagine they were walking through a busy street in the old city centre, and to approach and interact with the door as they would if they stumbled upon it in real life (figure [TBD]).





Takeaways

- The fact that the model is not placed at eye level works well. Participants appreciated that you do not notice it immediately, making it feel like a discovery.
- It will need a more vibrant color to be noticed. With just the current blue color, the miniature door blends in too much with its surroundings.
- It can be made clearer that the miniature door can actually be opened. This could be resolved by adding highly visible hinges and a distinct doorknob.
- The little window works very well to spark curiosity. Seeing the QR code through the window makes you curious about what lies behind it, since people naturally associate a QR code with information.
- The information displayed on the inside of the door should explicitly state which specific venue or spot the story is about.
- Participants did not notice at all that there was an option to tap their phone instead of scanning a code. When asked directly afterward, they clearly expressed a preference for the QR code over the NFC option.

THE DOORS

Armed with the conclusions from the interaction testing, I could begin developing the prototype of the door further. For this stage, I used 3D printing, as it provides a fast and efficient way to create unique prototypes. Since every door chosen for the final design needs to look different, 3D printing was the most logical prototyping method.

I first printed a model consisting of just the door itself (Figure [TBD]) to gain insights regarding size limitations (what fits within the 3D printer's build volume) and the overall look and feel (how much detail could successfully be 3D printed). From this test, I concluded that the models can have a maximum height of 230mm. Furthermore, thin overhangs, such as the ones above the window, should be printed separately rather than relying on support structures. Lastly, I confirmed that most of the fine architectural details needed to make the door recognizable could be successfully achieved using 3D printing.

Following this, I moved on to the design of the hinges. Initially, I wanted the model to be print-in-place, meaning the entire assembly, including the functional hinges, could be printed as a single piece on the printer. However, after testing this approach (Figure [TBD]), I soon realized it was not feasible for my models. To print-in-place, the top of the door would need to face downward, requiring a large amount of support material. This would also remove a lot of the details, as the removal of supports leaves noticeable marks on the surface.

Consequently, I proceeded by designing a model with detachable hinges, using nails to lock the two separate parts together (figure [TBD]).



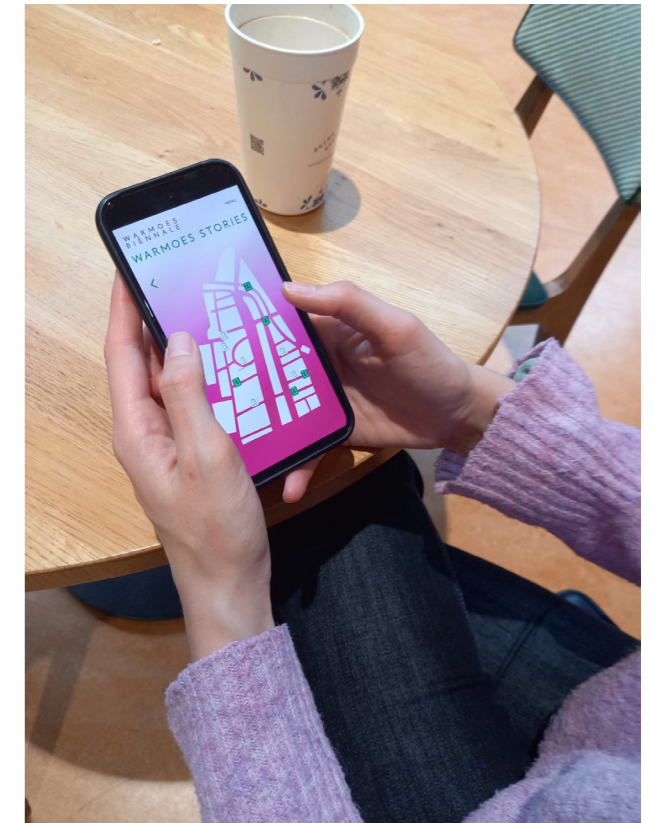
Takeaways

- There is no structural need to include a tolerance or gap between the door and the bottom frame piece.
- The doorknob cannot remain perfectly to scale with reality; it needs to be made significantly larger to be used comfortably.
- It is vital to design the exact right tolerance for the nail holes in the hinges. If the nails have to be forced into place, they cannot be removed later. When the door cannot be disassembled, it will be hard to paint the different parts.
- The decorative cage on top of the windows should be incorporated directly into the main print and structurally reinforced. Printing these elements separately and gluing them on creates a weak point that will break under extensive public use.
- The window cutout needs to be filled with plexiglass. This physical barrier forces and encourages people to open the door using the doorknob rather than pushing directly on the window space.

THE WEBSITE

The last part of my design is the website. For the prototype of the website I used Figma, which helps me create interactive interfaces. I wanted the look of the website to match with the style of the Biennale, so I turned to the official Warmoes Biennale website for inspiration (figure [TBD]). I also decided to make the digital seem like a page within the WB website. Through this I hoped people would connect the concept better with the Biennale.

The results of my first interface prototype can be seen in figure [TBD]. To test the usability of the website, I tested it with 2 other students.



WARMOES
BIENNALE MENU
AUDIOTOUR



LUISTER OP SPOTIFY

LUISTER OP SPOTIFY

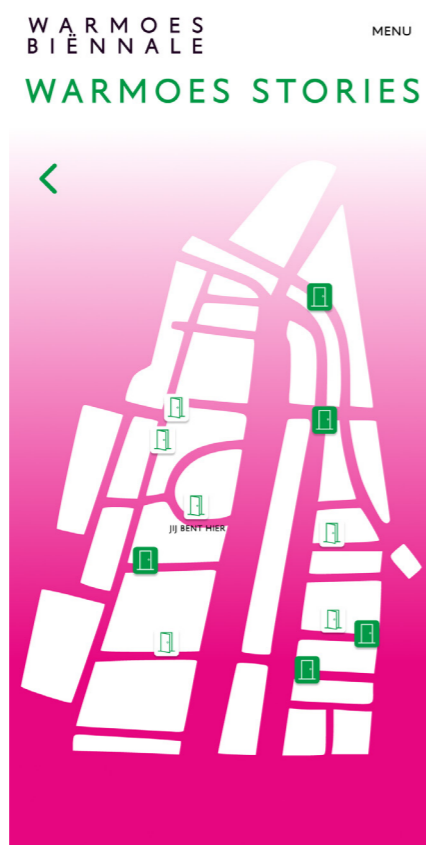
LUISTER OP SOUNDCLOUD

Kunstenaar, fotograaf en schrijver Hans Aarsman heeft een speciale audiotour geschreven en opgenomen voor de Biennale van Warmoes. Wij beschouwen zijn audiotour als het laatste kunstwerk van de biennale.

De tour verbindt de verschillende

Takeaways

- Add a version of the story in text, as some might prefer to read it/read along with the audio. This also has an added benefit of being accessible for death people.
- The map is not very clear, it might need a title or a compass to ensure people will understand it better.
- The use of the open and closed door looks nice, but is not very clear. Maybe the use of a checkmark and a cross (or something similar) will make it clearer.
- Add a counter to show how many doors you have collected.
- Add some information about the story to the location of the door to create curiosity.

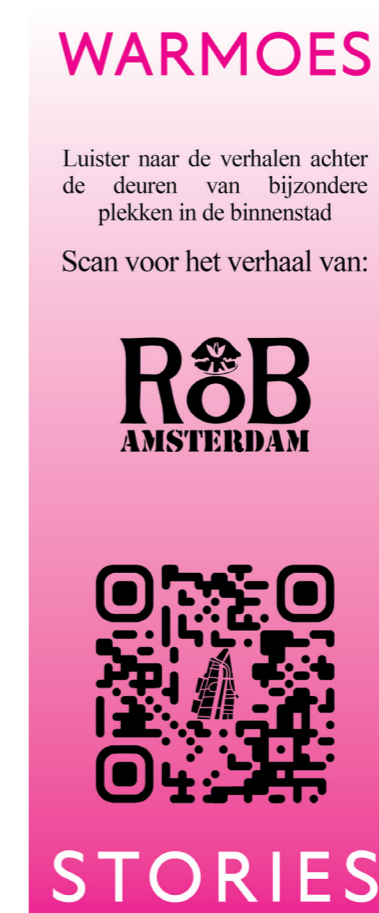


INSERTS VERSIONS

Version 1



Version 2



Final version



The final version was ultimately chosen because during the testing people said they were more curious when they saw the QR code through the window instead of the logo of the place.

FINAL RESULTS PROTOTYPING

Doors



Signs inside

WARMOES

Luister naar de verhalen achter de deuren van bijzondere plekken in de binnenstad



Scan voor het verhaal van:

R&B
AMSTERDAM

STORIES

WARMOES

Luister naar de verhalen achter de deuren van bijzondere plekken in de binnenstad



Scan voor het verhaal van:



BONNE

STORIES

Inserts doors

WARMOES

Luister naar de verhalen achter de deuren van bijzondere plekken in de binnenstad



Scan voor het verhaal van:



BONNE

STORIES

WARMOES

Luister de verhalen achter de deuren van bijzondere plekken in de binnenstad



Scan voor het verhaal van:

oude
kerk

STORIES

WARMOES

Luister naar de verhalen achter de deuren van bijzondere plekken in de binnenstad



Scan voor het verhaal van:

R&B
AMSTERDAM

STORIES

Website

WARMOES BIENNALE MENU

WARMOES STORIES

RoB AMSTERDAM

RoB Buiten

AUDIO IN TEKST

ENGLISH TRANSLATION

In Warmoesstories hoor je de verhalen die verborgen liggen achter de deuren van de oude binnenstad. Ontmoet de bewoners, ondernemers en Amsterdammers die de ziel van de stad vandaag de dag in leven houden. **Luister hier boven naar een verhaal over de geschiedenis van de leather district.**

Open de kaart om te ontdekken waar alle deurtjes zijn in de buurt en hou bij welke je al gevonden hebt.

KAART MET ALLE DEUREN

WARMOES BIENNALE MENU

WARMOES STORIES

RoB AMSTERDAM

RoB Binnen

AUDIO IN TEKST

ENGLISH TRANSLATION

In Warmoesstories hoor je de verhalen die verborgen liggen achter de deuren van de oude binnenstad. Ontmoet de bewoners, ondernemers en Amsterdammers die de ziel van de stad vandaag de dag in leven houden. **Luister hier boven naar een verhaal over RoB en laat je rondleiden door de winkel.**

Open de kaart om te ontdekken waar alle deurtjes zijn in de buurt en hou bij welke je al gevonden hebt.

KAART MET ALLE DEUREN

WARMOES BIENNALE MENU

WARMOES STORIES

oude kerk

Oude Kerk

AUDIO IN TEKST

ENGLISH TRANSLATION

In Warmoesstories hoor je de verhalen die verborgen liggen achter de deuren van de oude binnenstad. Ontmoet de bewoners, ondernemers en Amsterdammers die de ziel van de stad vandaag de dag in leven houden. **Luister hier boven naar een verhaal van een Amsterdammer met een bijzondere verbinding met de kerk.**

Open de kaart om te ontdekken waar alle deurtjes zijn in de buurt en hou bij welke je al gevonden hebt.

WARMOES BIENNALE MENU

WARMOES STORIES

BONNE

Bonne Buiten

AUDIO IN TEKST

ENGLISH TRANSLATION

In Warmoesstories hoor je de verhalen die verborgen liggen achter de deuren van de oude binnenstad. Ontmoet de bewoners, ondernemers en Amsterdammers die de ziel van de stad vandaag de dag in leven houden. **Luister hier boven naar een verhaal over de geschiedenis van Warmoesstraat 67.**

Open de kaart om te ontdekken waar alle deurtjes zijn in de buurt en hou bij welke je al gevonden hebt.

WARMOES BIENNALE MENU

WARMOES STORIES

BONNE

Bonne Binnen

AUDIO IN TEKST

ENGLISH TRANSLATION

In Warmoesstories hoor je de verhalen die verborgen liggen achter de deuren van de oude binnenstad. Ontmoet de bewoners, ondernemers en Amsterdammers die de ziel van de stad vandaag de dag in leven houden. **Luister hier boven naar het verhaal van Justus, een van de eigenaren van Warmoesstraat 67.**

Open de kaart om te ontdekken waar alle deurtjes zijn in de buurt en hou bij welke je al gevonden hebt.

WARMOES BIENNALE MENU

WARMOES STORIES

HIER BEN JIJ

ONGEOPENDE DEUR

GEOPENDE DEUR

WARMOES BIENNALE MENU

WARMOES STORIES

RoB AMSTERDAM

WARMOESSTRAAT 71

Klik als je deze deur gevonden hebt

HIER BEN JIJ

ONGEOPENDE DEUR

GEOPENDE DEUR

WARMOES BIENNALE MENU

WARMOES STORIES

oude kerk

OUDE KERKPLEIN 23

Klik als je deze deur gevonden hebt

HIER BEN JIJ

ONGEOPENDE DEUR

GEOPENDE DEUR

WARMOES BIENNALE MENU

WARMOES STORIES

BONNE

WARMOESSTRAAT 67

Klik als je deze deur gevonden hebt

HIER BEN JIJ

ONGEOPENDE DEUR

GEOPENDE DEUR

HIER BEN JIJ

ONGEOPENDE DEUR

GEOPENDE DEUR

Q. REQUIREMENTS PHYSICAL DESIGN

Interaction Requirements
The design must allow users to discover and engage with the doors and the stories in any order.
Each individual door and story must function as a self-contained, standalone experience.
The design must be fully usable and legible at any time of the day or night.
The physical and digital design must be modular and designed to grow with additional locations over time.
The design must be accessible for people who are deaf or hard of hearing.
Audio requirements
The script structure must utilise short sentences to create natural breathing moments and maintain a clear flow.
The audio must use imaginative language to immerse the listener into the specific story.
The narrative must clearly and explicitly orient the listener regarding the physical locations and landmarks mentioned.
All audio's must finish in a way that encourages users to explore the other doors.
Look and feel requirements
The design across must match the graphic style of the Warmoes Biennale.
Physical models must be placed below eye level to not be noticed right away, rewarding the user with a sense of personal discovery.
The models must utilise a vibrant colour palette that ensures visibility against various historic building facades without blending into the background.
The door features must have highly visible, physically pronounced details to clearly signal that and how it can be opened
Technicalities requirements
Moving parts (such as the door hinges) must contain tight mechanical fits to prevent gaps, misalignment, or vulnerabilities.
The doors must be entirely weatherproof and durable for public outdoor installation.
The doors must be disassemble to allow for the reparation of separate elements and allow for easier painting.
Unnecessary overhangs or fragile parts must be avoided to ensure a strong model.
The design must be attachable to the surface without drilling in it

R. AUDIO WALKTHROUGH



Audio outside RoB:

"Welcome to RoB,

an icon that has been shaping the fetish world and gay emancipation in Amsterdam since the 1970s. Although RoB only moved to the Warmoesstraat in 2008, the story of this place actually begins much earlier.

Imagine the 1960s. Back then, the Warmoesstraat was one of the grittiest places in the city; a street of drug trafficking and shady bars. But precisely because it was so rough here, a safe haven emerged. In the shelter of the city centre, there was room for people who had nowhere else to go. With the opening of The Argos in 1965, the very first leather bar in Europe, the starting line was drawn for the so-called "Leather District".

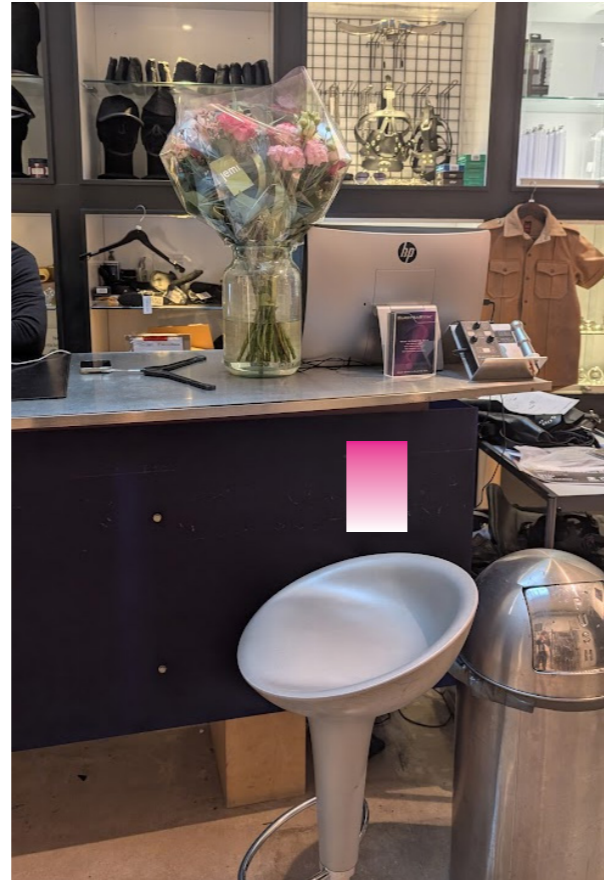
Up until the beginning of this century, the Warmoesstraat was a central hub for the fetish world. It was packed with cruise clubs, hotels, and specialty fetish stores. Men from all over the world traveled to Amsterdam to visit the spots in this street.

Unfortunately, that picture has changed. Due to the massive pressure of tourism, but also because of the AIDS crisis in the 80s and 90s, many businesses from the Leather District have disappeared. The colorful subculture made way for the cookie-cutter uniformity you see around you now. A bit further back toward the Dam on numbers 89 and 90, you can still see Dirty Dicks and club Eagle. Together with RoB, they are the last beacons left from that era.

Curious about the world behind this door? Step inside, scan the next sign, and I will tell you more about the unique world of RoB.

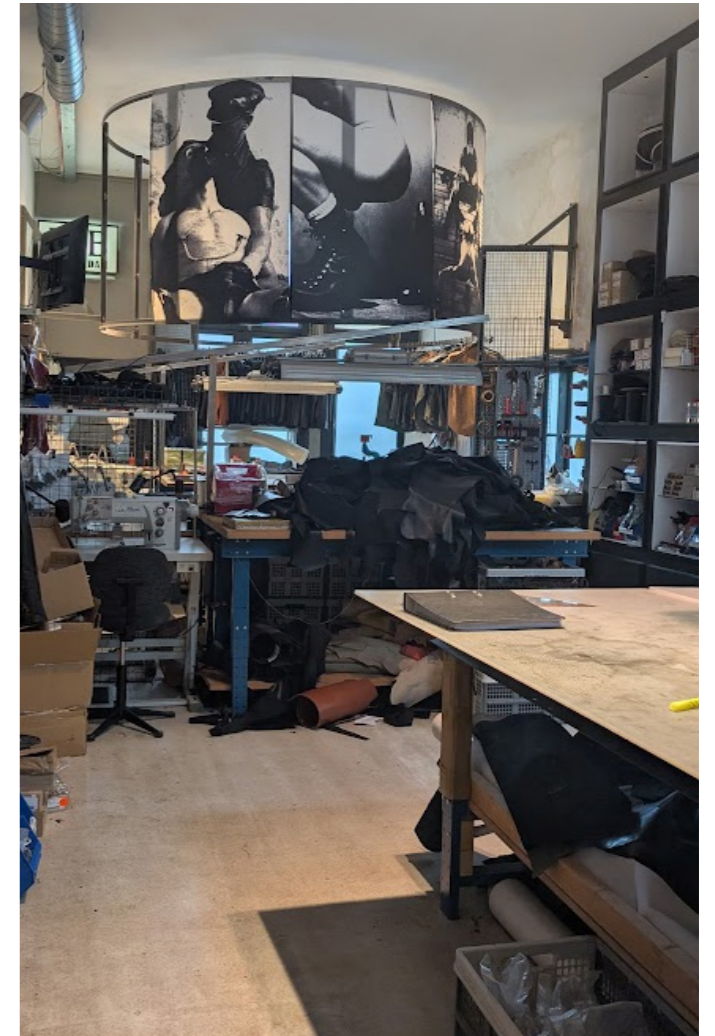
Are they closed? Fortunately, the old city centre still has a lot more to tell. There are more small doors to be found, each with a unique story about the soul of this neighbourhood.

Check the map on the website to see where you can find these doors. Head out, look closely around you, and discover what story awaits you behind the next door."



Now walk a bit further into the store. In front of you, you will see the iconic leather caps. You might recognize them from the bust or the store's logo. These caps have been a powerful symbol within the leather scene for decades. Great artists and photographers such as Tom of Finland and Erwin Olaf frequently used these caps in their world-famous work.

Now take a walk a bit further toward the back of the store. There you will see the workshop. In a time where everything seems to come out of a factory, real handwork still happens right here. This is where unique clothing items from the collection are crafted by hand, and where new generations are trained to become tailors.



This was the story of Rob, but the old city centre still has a lot more to tell. There are more small doors to be found, each with a unique story about the soul of this neighbourhood.

Check the map on the website to see where you can find these doors. Head out, look closely around you, and discover what story awaits you behind the next door.

Audio inside RoB:

Welcome inside RoB

You might be wondering: who exactly is this Rob? If you look up, behind the counter, you will see a bronze bust of a man with a bare torso. That is him: Rob Meijer.

Rob started this business in the 1970s on the Rozengracht. Originally, he was a women's fashion designer, but he made the switch to the fetish world. For Rob, leather was much more than just a material; it was a symbol of strength, sensuality, and ultimate self-expression. Rob passed away in 1990, and since then someone else has taken over the reins, but Rob's spirit is still very much present.





Outside Warmoesstraat 67,

Welcome to Warmoesstraat 67,

Take a look around you. You are currently in the middle of the Warmoesstraat, one of the very oldest streets in Amsterdam. The name might give it away without you even realizing it: this street is named after the warmoezerijen—the greengrocers who sold their wares here as early as the 14th century. If you look closely, you can still experience that history in some places. See those steel bars in front of the shop windows? Those aren't there to lock your bicycle to. In the past, they served as hitching posts for the horses that pulled the heavy carts of vegetables through the city.



But there is more to see. Take a look at the base of this building's facade. There you can see the words 'Thee' (Tea) and 'Koffie' (Coffee) engraved into the stone. Between 1866 and 2013, the iconic coffee and tea shop Geels & Co was located here; for over one hundred and fifty years, they were one of the most important specialty coffee and tea shops in the city.

So currently, you are standing in front of Warmoesstraat 67. That is not just the address, but also the name of this place. It is called that because so many different things come together here that they no longer knew what else to name it. So, just the address it was.

If you walk inside and scan the next Warmoes Stories sign, Justus, one of the owners, will tell you more about what makes this shop so unique.

Are they closed? Fortunately, the old city centre still has a lot more to tell. There are more small doors to be found, each with a unique story about the soul of this neighbourhood. Check the map on the website to see where you can find these doors. Head out, look closely around you, and discover what story awaits you behind the next door.



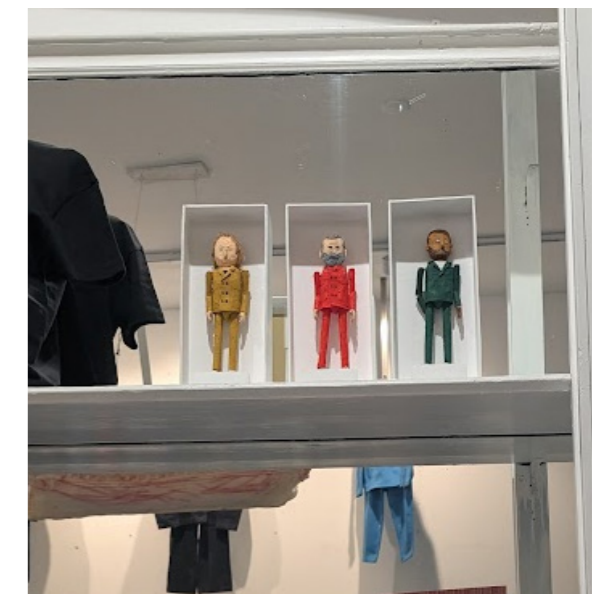
Warmoesstraat 67 inside

Welcome inside Warmoesstraat 67,

When you walk in, you aren't just stepping into a store. This is the flagship of our clothing brand, Bonne Suits. You can probably see suits hanging high up on the wall, right in front of you. These suits, designed by my partner Bonne Reijn, are meant for everyone, regardless of gender or background. We are proud that after more than ten years, it has become a bit of an Amsterdam classic.

Now, walk over to the cabinet on the left side for a moment. Do you see those handmade dolls? The doll in the yellow suit, that's Bonne himself. Our office is right upstairs and we are here a lot, so there is a good chance you might run into Bonne yourself. Now you will recognize him.

Those little dolls were made by a Japanese artist for our tenth anniversary. A suit for everyone, every moment, and for the rest of your life could become very boring: no character and no change. But that is not our intention. On the contrary, we think it is important that while there is clothing, there are also places where people can find the space and time to be or discover themselves.



That is why Warmoesstraat 67 is not just a clothing store. If you walk through to the middle, you will see a bookcase full of special art books and literature. The selection changes constantly and largely consists of publications by independent creators.

By now, you have probably noticed that the store is also set up as a gallery. We call this Galerie De Schans. It isn't really a classic gallery, because we rarely show art from the same artist twice. We offer the space to artists to do with it whatever they want.

The same goes for our music studio. Located right under your feet in the basement is a music studio. We aren't music producers, but we offer the space to give local artists the chance to record their music and develop themselves. If you are lucky, our team might show you the studio.

All of these things come together under one roof because we hope it gives you a reason and the room to linger. Maybe you came to buy something, to look, or to create, but you end up staying without a specific purpose. We believe it is vital that these kinds of places exist in the city.

This was the story of Warmoesstraat 67, but the old city centre still has a lot more to tell. There are more small doors to be found, each with a unique story about the soul of this neighbourhood.

Check the map on the website to see where you can find these doors. Head out, look closely around you, and discover what story awaits you behind the next door.



Intro Oude Kerk

You are currently standing in front of the oldest building in Amsterdam: the Oude Kerk (Old Church)! Built in 1306, this church has seen the entire city change throughout its more than 700-year existence. With all those years of memories, the church has plenty of stories to tell you. Listen here to the story of Sophie, who shares a very special connection with the Oude Kerk.

If you have the opportunity, please pay the admission fee or use a Museumkaart to step inside the church and listen to the stories there. Is that not possible? No problem at all. You can also take a walk around the outside of the church and let the stories capture your imagination from here.

Finished listening? The old city centre still has a lot more to tell. There are more small doors to be found, each with a unique story about the soul of this neighborhood.

Check the map on the website to see where you can find these doors. Head out, look closely around you, and discover what story awaits you behind the next door.



Story Sophie

Although my uncle had been living in the Bijlmer for years by then, he often attended the church services at the Oude Kerk. Why he crossed the entire city on a Sunday morning on his green recumbent bicycle just to go to church here, is something I was never able to ask him. In 2023, he passed away; far too young and unexpectedly.

Despite spending my entire youth in Amsterdam, it wasn't until I was twenty-three that I stepped inside the Oude Kerk for the very first time. I didn't know what to expect as I bicycled past all the tourists, deeper into the Wallen. I didn't know yet what beautiful paintings could be seen on the wooden ceiling; I only found out when I kept staring upward, because I was afraid that otherwise, my tears would take over.

I didn't know yet what a magnificent sound could come out of the organ; I only found out when I heard the first notes of Shaffy's Laat me. And I didn't know yet that his green recumbent bicycle would be standing right there, in the middle of this centuries-old church.

But what I did know, as I parked my bicycle at the Nieuwmarkt and made my way through the drunk and stoned tourists, was that the sound of the church bells was for Jelle. And in that way, the entire crowd of people around me was reminded that he had been here too.



S. FEEDBACK STAKEHOLDERS

The three different prototypes have shown the diverse range of the design and the feasibility of applying it in the real world. To further test the feasibility and desirability of the design, different stakeholders were consulted: the client, the owner of RoB Amsterdam, and a designer at the municipality of Amsterdam. This designer has prior knowledge of design projects in the public space of the city centre. An overview of the results of these conversations can be found in the table below.

Stakeholder	Comments
Client	<ul style="list-style-type: none">• Most elements of the design are similar to the Biennale, which has been proven to be feasible.• The placement of the little doors should be done with the consult of the business owners.• During the Biennale they found that not all business owners are as cooperative as others. It is important to take this into account for the future implementation.• Very feasible to be used as the audio tour for the next Biennale.
Business owner	<ul style="list-style-type: none">• The Biennale had such a positive impact on their store, something that extent that impact is highly desired.• Attaching the doors to a window next to the door is possible.• The stories told about the store and the history works very well for the context of the place.
Municipality	<ul style="list-style-type: none">• It is important to take the rules of attaching things to the facades of monumental buildings into account. The use of double-sided tape and brick hooks should comply with those rules.• The design is very much in line with the goals of Aanpak Binnenstad (discussed in chapter [TBD]).

T. EVALUATION PLAN

Evaluation steps:

- 1) Start at Bonne store (Warmoesstraat 67)
- 2) Scan door and listen to audio

Observations:

- Response to door
- Reactions during audio
- Response after audio is finished.
- Do they continue to go inside the store?

- 3) Go inside the store and scan next QR code

Observations:

- Ease of finding the next QR code
- Reactions during audio
- Do they walk around the store?
- What do they do when it ends?
- Do they check the website?

- 4) Check the website for other doors

Observations:

- Reactions website
- Finding the map and other doors
- Button uses

- 5) Find another door

Observations:

- Distinctiveness of door
- Use of the map

- 6) Repeat steps 3-4 for the 3rd door

- 7) Semi structured interview

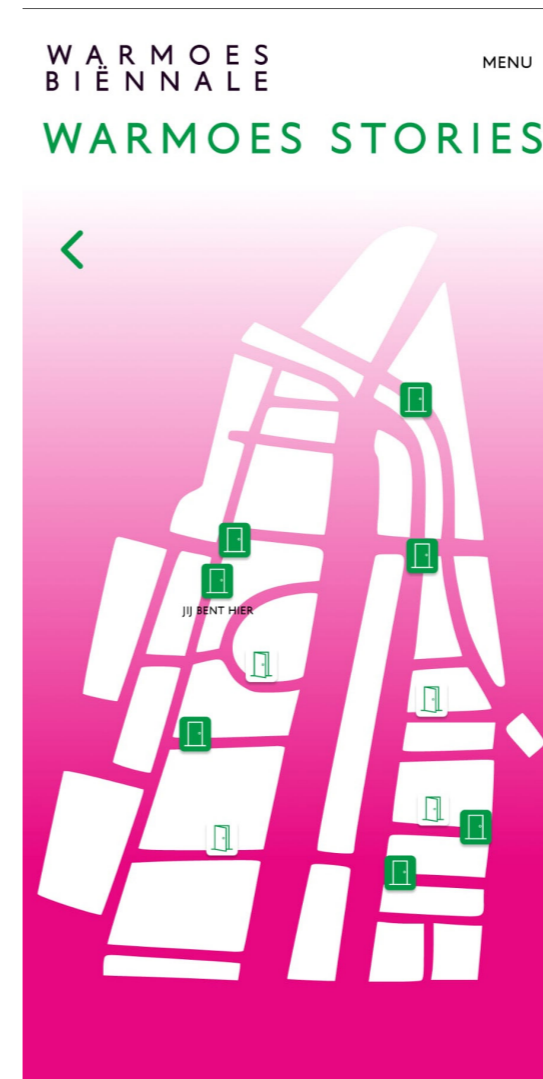
Questions:

- What were your first impressions?
- What worked well and what did not?
- What new things did you learn?
- What made you curious?

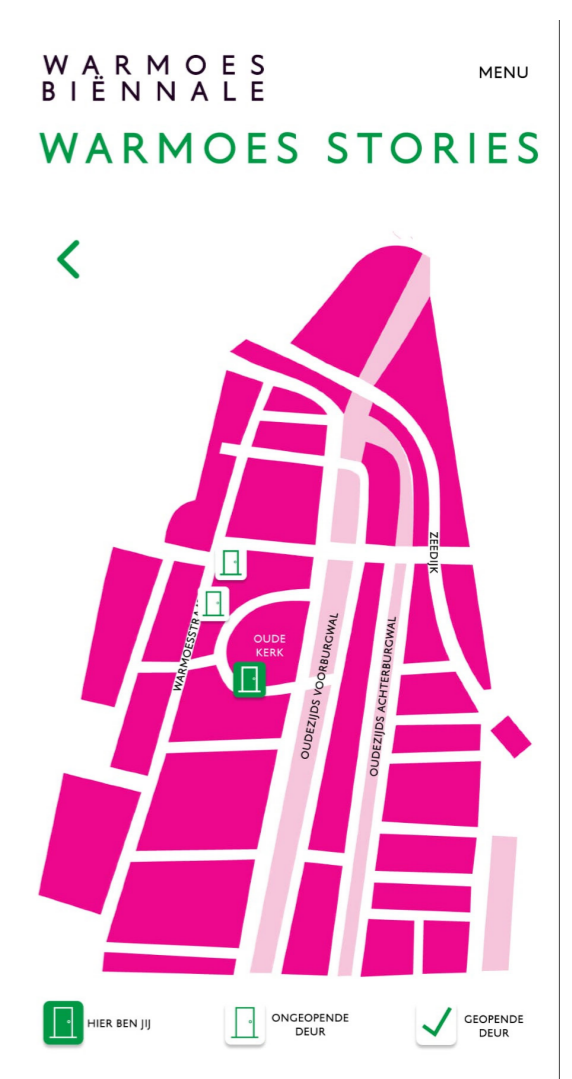
U. ADJUSTMENTS BETWEEN EVALUATION SESSIONS

Website

Orientation points added to the map and clearer symbols for better orientation in the area and readability.



Version 1



Version 2

Play button enlarged for better readability, audio in text on separate page instead of the home page for less clutter and important text highlighted.

Backdrop for doors


Backdrop added for better visibility of the doors. Below the options are shown. The simple gradient is chosen because it is most in line with the style and gives the most visibility.




WARMOES BIENNALE MENU

WARMOES STORIES

oude kerk

Oude Kerk Sophie 

Oude Kerk Richard 

ENGLISH TRANSLATION OF STORIES

KAART MET ALLE DEUREN

Intro

Je staat momenteel voor het oudste gebouw van Amsterdam, de oude kerk! Deze kerk is gebouwd in 1306 en heeft in zijn meer dan 700-jarige bestaan de hele stad zien veranderen. Door al die jaren heeft de kerk je genoeg verhalen te vertellen. Luister hier naar twee verschillende verhalen van Amsterdammers en hun verbinding met de Oude Kerk.

Version 1

WARMOES BIENNALE MENU

WARMOES STORIES

oude kerk

Oude Kerk 

AUDIO IN TEKST

ENGLISH TRANSLATION

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Open de kaart om te ontdekken waar alle deurtjes zijn in de buurt en hou bij welke je al gevonden hebt.

Version 2

V. CONCLUSION REQUIREMENTS

General requirements	Requirement met?	Comments
The design must create a new way of experiencing the Wallen area	Yes	During the evaluation it was shown that the stories create an effective buffer from the crowds and help take a moment to listen
The design must grow the sense of responsibility Amsterdammers feel for the city centre by assisting them in knowing which specific places to support.	Yes	Warmoes Stories gives users a clear purpose to enter and experience first hand why a specific spots need support.
The design must lower the threshold of discovering new places	Yes	The evaluation has shown that the design gives the user a clear purpose to enter, even if they might not fit the place's normal demographic
The design must involve the locals of the Wallen (either the business owners or the inhabitants)	Yes	The stories told are actively shaped and narrated by locals.
The design must provide new and hard-to-find information on the old city centre, making it interesting for audiences with varying levels of prior knowledge on the city centre.	Yes	During the evaluation it was shown that even participants who stated that they have a lot of knowledge on the old city centre, found the information given surprising
The design must paint a clear picture of a diverse range of historic, cultural, and social anchor points in the area.	Yes	The prototyping have shown at least three divers possibilities for the design and a list provided with other potential places
The design must be usable for at least 2 years	Yes/no	The foundation is made for the design to stay interesting for the next two years, but the physical design needs to been seen if it can withstand the test of time
The design requires minimal effort for the user to use	No	During the evaluation it was shown that finding the different doors still required too much effort.
The design must create a way to hear about other people's connection to the city centre	Yes	Personal stories are included in the narrations
The design must create a reason to visit the city centre	No	It needs to have some type of promotion before hand before people it will actually create a reason to visit the centre.
The design should highlight the beauty and the rich history of the old city centre	Yes	The different audio provides different visual cues to highlight the beauty and the rich history of the area.