RETAIL AREAS IN THE CITY
FROM A PLACE TO BUY TO A PLACE TO BE

MASTER THESIS BY LIEKE VOORTMAN

RETAIL AREAS IN THE CITY: FROM A PLACE TO BUY TO A PLACE TO BE

Master thesis

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SUMMARY

Firstly the project is introduced. By presenting the project brief, context and an approach a base for the thesis is given. After the introducing section the three phases of the design process will be divided: discover, define and design.

In the first section the problem of retail areas not being a place to be was analysed along three dimensions: past, present and future. It was found that the problem can be divided into two parts: problems in the urban landscape and problems in the retail world. An overview of the problem analysis can be found in the graphic 'problem framing'. When looking into the present a case study of the Nieuwe Binnenweg was performed. New emerging values for visitors were identified using various methods of research. They can be identified as: transparency, social interaction, atmosphere, experience and authenticity. Lastly we glanced into the future to look for opportunities for change. An opportunity for community building, in both an urban and social setting, was found. All of these valuable insights will be taken into account in the next section, being Define.

In the next section a desired design vision was created to form the base of the rest of the design process. Two core values were chosen, being experience and authenticity. Also an interaction vision was created to make the desired effect more concrete and visual. Two design directions were explored, being multisensory design and storytelling. Using the multisensory design method both core values were researched using sensory exploration. Per core value an interesting theme emerged for a possible design direction. For authenticity, a theme of old vs new was defined. For experience, emotional design was explored. After the exploration of multisensory design, storytelling was researched. Using literature research, the theory behind, the types of and the elements of storytelling were researched. Finally a questionnaire was performed to identify the elements and types of storytelling to continue with. It was found that emotional and informational storytelling are the desired types of storytelling to start designing with.

In the last section the design process is explained. Two ideation sessions are introduced, leading to the decision to focus on designing a concept in an urban setting. The final concept is a combination of concepts, being a multisensory storytelling experience. It consists of a journey throughout three sensory boards to discover the story of the location, creating an explorative, engaging experience and delivering an authentic story. The final design builds further upon this concept, expanding it to a full street experience. The final design is presented in the form of rendered images and a storyboard. The design was subject to validation in the form of two rounds of user tests: one quantitative at-home testing round using a questionnaire and qualitative in-context testing round using short interviews. After analysing the test results, the design is assessed on desirability, feasibility and viability.

Lastly the project will be concluded, providing a view of the design in practice and offering future recommendations. In a short conclusion the project will be evaluated along the set project brief. Finally a personal and project reflection is given.

READING GUIDE

The thesis is divided into five **phases**, recognizable through their colors. The introducing and concluding phases at the start and end of the thesis contain general introductions and conclusions of the project and are colored black. The bulk of the thesis is divided by the three design phases: discover, define and design. The colors flow from one into the other as a symbol for the flow of the design process as this is never rigid but a gradual transition. During the three phases of the design process the colors will be visible on the pages and in visual figures, so it will be clear at all times where you are in the process. This division including the colors can be seen in figure 1.

Each phase starts with an **introduction page**. On this page an introduction of the phase is given, including an overview of the contents of the phase and an overview of all the methods used in that phase. This page can be seen as a quick introduction and background info on the phase you are about to read. The introduction page can be recognized by a full color page in the corresponding color of the phases. Each phase ends with a **conclusion page**. On this page an overview of the conclusions in the phase can be found.

All design phases are divided into different topic **sections**. Inside the sections first the relevant **insights** gained on that topic will be explained. This is when the used research methods will be further explained and research results will be talked about. After revevant insights are explained we will move to conclusions of the section. In the conclusion the gained insights are connected to each other, models and connections are made and conclusions are drawn that are relevant for the rest of the project. In figure 2 the thesis structure of phases, sections and insights/conclusions is visualized.
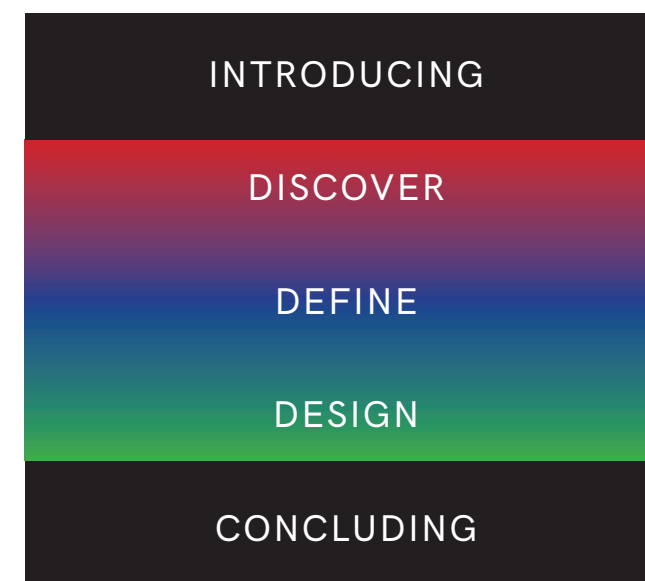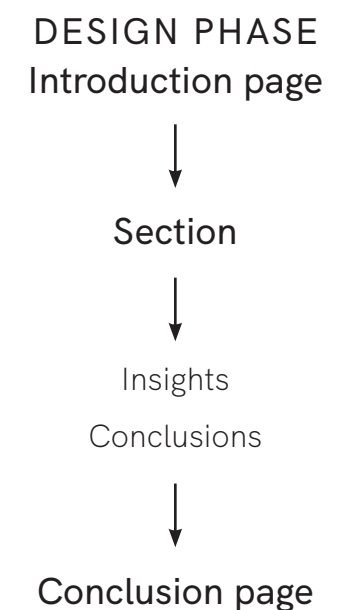

Figure 1: Design phase color guide

Figure 2: Thesis structure

CONTENT

INTRODUCING

BRIEF

This thesis the result of my graduation project, the final course of the Design for Interaction master at the Faculty of Industrial Design Engineering at the TU Delft. It is written in collaboration with Creating010, a research institution related to the Hogeschool Rotterdam. Inspiration for this project came from my own personal interest in the retail world in combination with my background in Architecture. The ambition to combine both in one design project matched with a current research by Creating010, a research on the influence of retail and culture on the perception of the city, called Designing the Place to Be. I was able to collaborate with this research and share our resources, including interviews with stakeholders and creative sessions.

In this thesis all the phases of the design process will be touched upon, being discover, define and design. Qualitative and quantitative research will be combined with personal inspiration and insight to come to a complete final design on this topic. The final design will be validated by user tests and examined on multiple topics. Lastly future recommendations will be made for the final design and the entire graduation process will be reflected upon.

After nearly two years of living with the consequences of Covid-19 the full effects of the global pandemic are becoming clear. Covid has changed our behavior and accelerated ongoing changes in society. When looking at the retail industry we see that small retailers who make city centers unique and create distinguishing and fun social environments are disappearing (Overdiek & Van der Laan, 2021). In the case of the city center of Rotterdam vacancies are increasing, with about 10% of retail spaces now being unused (Le Clerq, 2021).

The causes of this increase in vacancies and the degradation of retail stores are wildly influenced by Covid. The rise of e-commerce, which is mostly evident in the fashion industry, has caused visitors to lose their connection to urban places. Furthermore online fatigue caused by the Covid measures and an overload of digital interactions, in combination with changes in demographics, have caused emerging new values among visitors, like the search for identity and a sense of belonging. There is a new need for visitors to engage in memorable, real-life experiences(Tamatoscastan, 2021).

Traditional retailers will need to transform to survive, rethinking their value proposition, switching to omnichannel, combining functions and focusing on physical stores that truly have added value for their demanding customers (Overdiek & Van der Laan, 2021). There is a new need to connect with visitors and build a community. Staying in touch with visitor's new values can help retailers to stay relevant and differentiate from the competition. If retailers and authorities fail to change their perspective, this can lead to even more vacancies and degradation of city

centers, influencing not only businesses and authorities but also habitants and tourists[5]. One opportunity is deep customer engagement, really connecting with customers, sharing values, building strong connections, also with customer communities. Stores can become places for engagement and community building where people buy fashion items also as a sign of their belonging (Overdiek & Van der Laan, 2021), making stores not only a place to shop but an experience in itself and a place to connect. There is an opportunity to create multiple values for customers, the local community and society as a whole (Overdiek & Van der Laan, 2021). By bringing meaning to retail spaces we can celebrate cultural legacies and connect retail to its urban regions (Morgadinho, 2018).

The project is set up in collaboration with the research institute Creating 010; part of Hogeschool Rotterdam. They perform research on social transformations related to digitalization. Currently Creating 010, together with the Hogeschool van Amsterdam, is doing a research on the influence of culture and retail on the city called 'Designing the Place to Be'. In this project they are collaborating with several stakeholders, like the platform 'de Nieuwe Winkelstraat'. This research direction has risen from the need for change in the retail sector due to developments and trends, and a curiosity and interest in in new needs and values in custumor behaviour. In my project I will be working together with Creating 010 on this shared topic.

CONTEXT

APPROACH

The main problem to solve in this project is how current retail environments are not a place to be, leading to vacancies and degradation in city centers and the degradation of retail stores. The start of this project focusses on changes in the retail world, looking at how values and expectations of consumers have changed. In this context, the term consumer will be used to address research participants. Around the middle of the thesis will mark a shift in context, switching from a focus on retail to a focus on retail areas in the city. In this context, the term visitor will be used to address research participants. In Figure 3 an overview of the project contexts can be seen.

During my research I will be looking at the city center of Rotterdam, more specifically at the retail area around the Nieuwe Binnenweg. This area used to be a place with lots of vacancies and degradation, but has gotten an upgrade over the last few years with lots of new diverse retailers. The street is about two kilometers long, making it a very diverse area. The pandemic has had it's influence on the area as well, where some small retailers have had to close their doors while other retailers found new ways to connect with their customers (Rotterdam Architectuurprijs, 2018). Because of the diverse nature of this area I think this would be an interesting case for this project.
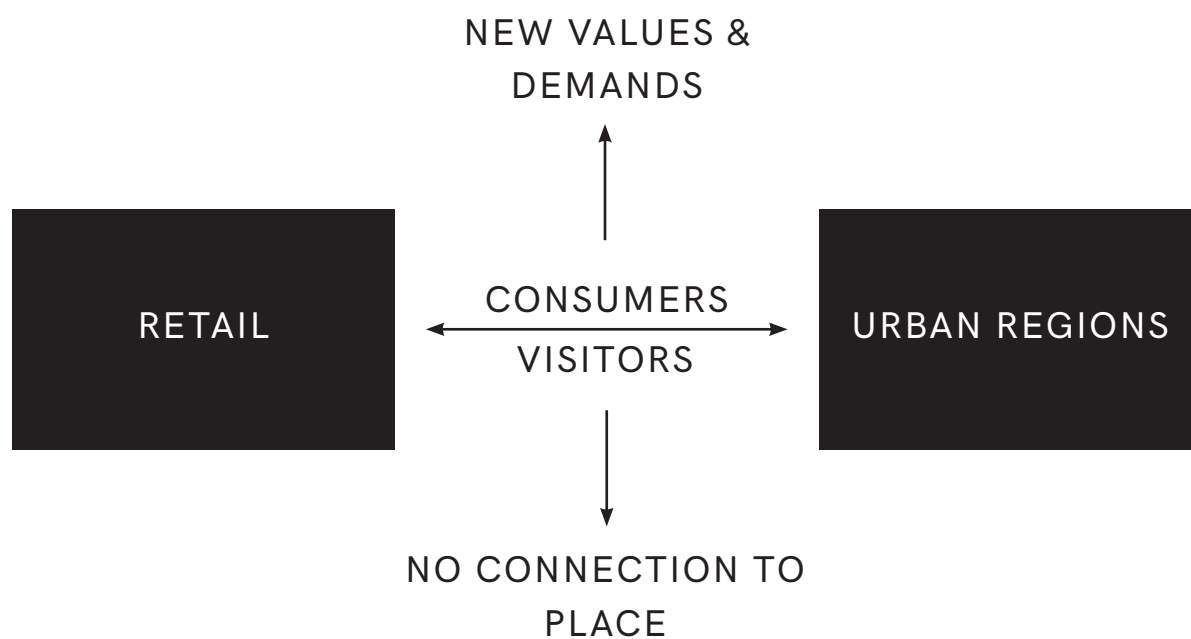
NEW VALUES & DEMANDS

RETAIL ← CONSUMERS VISITORS → URBAN REGIONS

NO CONNECTION TO PLACE

Figure 3: Project overview

MY DESIGN GOAL IS TO MAKE RETAIL AREAS GO FROM A PLACE TO BUY TO A PLACE TO BE

The goal of the project is 'to make retail areas go from a place to buy to a place to be'. Retail environments have the potential to become a place to be and add value for visitors, the local community and society as a whole. The main research question is: How can we add a dimension to the interaction with and experience of retail areas in the city?

By using the Nieuwe Binnenweg in Rotterdam as a case study and by doing qualitative and quantitative research I will be looking at several aspects of the problem:

- How values for consumers for retail have changed, what new values are important and what experiences they are seeking
- How urban visitors have lost their connection to urban places
- How urban visitors build connections to places and how this can be implemented in the retail industry

I expect the solution of this project to be a designed model of a cultural retail space in the city, which could for example be a new, innovative retail space in combination with an installation, exhibition or attraction. This can provide engaging, immersive experiences that can create place-awareness and revitalize urban regions. On the website of Factorr

(Tamatoscastan, 2021) more examples can be found.

The design goal is to be reached through four phases of the design process: discover, define and design. In the **discover** phase the urban landscape and the retail sector will be explored through different research methods. Current trends and new emerging values are analysed and explored. Once an opportunity has been identified, further research on this specific direction will take place in the **define** phase. Knowledge on the topic will be expanded while also defining and refining the project and assignment. After defining, a solution direction has been identified. This is the start of the **design** phase. The gained insights from the previous phases will be used to further explore and design a possible solution. This stage also includes prototyping and user testing the designed solutions. The final design will be presented. The design will be thoroughly discussed, including factors like manufacturing, implementation and consequences. A final user test including future recommendations is also included. Finally the overall project will be reflected on and concluded, including a personal reflection.

DISCOVER

INTRODUCTION

In this section we will analyse the problem of retail areas not being a place to be. We will dive deeper into the problem along three dimensions: the past, the present and the future. When looking into the past we will investigate the past changes in (the interaction with) the urban landscape and in retail spaces. When looking into the present we will research the case study of the Nieuwe Binnenweg and its recent transformation. Next to this we will identify visitors current values, expectations and demands. When looking into the future we will be looking at opportunities for change in the future.

CONTENT

METHODS

QUANTITATIVE

QUESTIONNAIRE

Consumer questionnaire on the general problem, 65 respondents
Appendix 5

QUALITATIVE

LITERATURE RESEARCH

General
Desk research on the current problems and trends in fashion retail and shopping areas in the city

Case study
Desk research on the transformation of the Nieuwe Binnenweg

STAKEHOLDER INTERVIEWS

Anke Griffioen
Interview with Anke, retailer at and initiator of the transformation of the Nieuwe Binnenweg
Appendix 1

Reinier Weers
Interview with Reinier, culture manager and advisor and involved in retail- and culture projects
Appendix 2

CONSUMER INTERVIEWS

Eva van Dooren
Interview with Eva, 24 year old Industrial Design student from Delft on the general problem
Appendix 3

Anne Jacobs
Interview with Anne, 25 year old Industrial Design student from Rotterdam on the general problem
Appendix 4

OBSERVATION RESEARCH

Observation research on the case study of the Nieuwe Binnenweg, including quick visitor interviews
Appendix 6

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Creative value session with relevant stakeholders on retail and culture
Appendix 7

PAST

INSIGHTS

In order to find an answer on the question 'Why aren't retail spaces a place to be anymore?' the subject needs to be researched in as many ways as possible. The question can be divided into two, being 'Why aren't retail areas in the city a place to be anymore?' and 'Why aren't retail stores a place to be anymore?'. This makes for two main directions to look into: the urban landscape and the retail sector.

INSIGHTS ON URBAN LANDSCAPE

Cities, and especially the big metropolis, are facing new and rapidly emerging challenges accelerated by the Covid-19 pandemic. Right now we see that the traditional shopping areas are disappearing in the big cities. In some places about 40% of retail spaces are unused (NOS, 2021). Empty retail spaces only trigger the effect and lead to even more vacancies, creating degraded, lifeless and unsafe environments in the city (Le Clerq, 2021). Retail advisor and retailer herself in the Nieuwe Binnenweg area Anke Griffioen (Appendix 1) underlines this problem as well:

"Big retail areas like the city center of Amsterdam are hardest hit by the recent changes accelerated by Covid-19. The classic shopping street as we know it is disappearing. Areas with retail as its only function are no longer appealing to visitors"

One of the causes of this degradation of city centers is the rise of e-commerce and the **digitalization of retail**. During the pandemic and even before that, visitors have moved toward online retail channels. Because of this digital demand, companies and industries have responded in return (LaBerge et al, 2020). This rise of e-commerce has reshaped consumers shopping behavior. What we see is that online shopping has become a substitute for traditional physical shopping (Cao et al, 2010). With this development city shopping centers have a new serious competitor with which they can't compete.

"The digitalization of retail has a great impact on city centers, especially on the big retail stores. They are practically becoming superfluous." Anke Griffioen (Appendix 1)
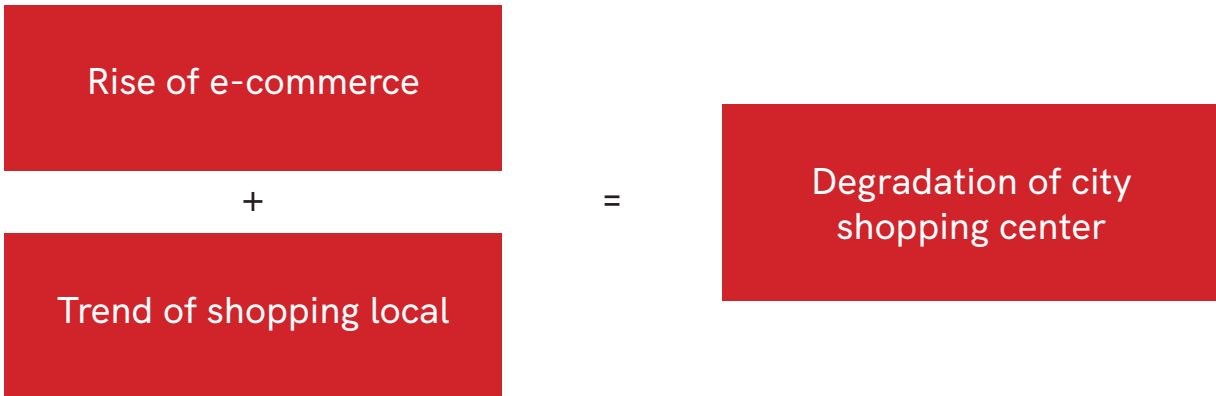
Another cause of the degradation of city centers is the new trend of **shopping local**. When asked about recent changes in their shopping behavior in a questionnaire, 17/30 participants stated they shifted their behavior to shopping more locally (Appendix 5). This is accelerated by Covid-19 lockdowns where visitors were forced to shop local instead of go to city centers.

"We have seen that during and after the Covid-19 lockdowns people still visited their local, familiar retail stores but completely replaced city centers for online shopping" Anke Griffioen (Appendix 1)

Reinier Weers said that he believes that current retail stores are losing their connection to their place in the city, raising awareness for retail to adapt and change their value proposition.

"The connection between retail and its environment is more often missing. Retail will have to adapt and obtain a new function" Reinier Weers (Appendix 2)

INSIGHTS ON RETAIL

Not only interactions with city centers are changing, visitors interactions with retail stores in general are changing as well. The rise

of e-commerce, online fatigue caused by the Covid-19 pandemic measures, an overload of digital interactions in combination with changes in demographics have caused new values and needs for visitors. Tamatoscastan (2021) highlighted a new effect in society called **online fatigue**. After spending so much time online, being socially isolated and deprived of physical experiences, there is a new desire visible for meaningful encounters.

"After being both more connected and more socially isolated than ever, people are feeling an innate desire for more meaningful offline encounters" (Tamatoscastan, 2021)

When questioned in a questionnaire about what visitors are missing when shopping for clothes physically 7/31 respondents say they miss a personal, unique experience, highlighting this new visitor need (Appendix 5).

The rise of e-commerce has caused for retailers to follow the demands of their consumers and switch their services to digital platforms. Because the digital retail offer is much larger than the physical retail offer, competition is more fierce. Digital retailers have to focus on perfecting their brand and providing optimal and perfect service for

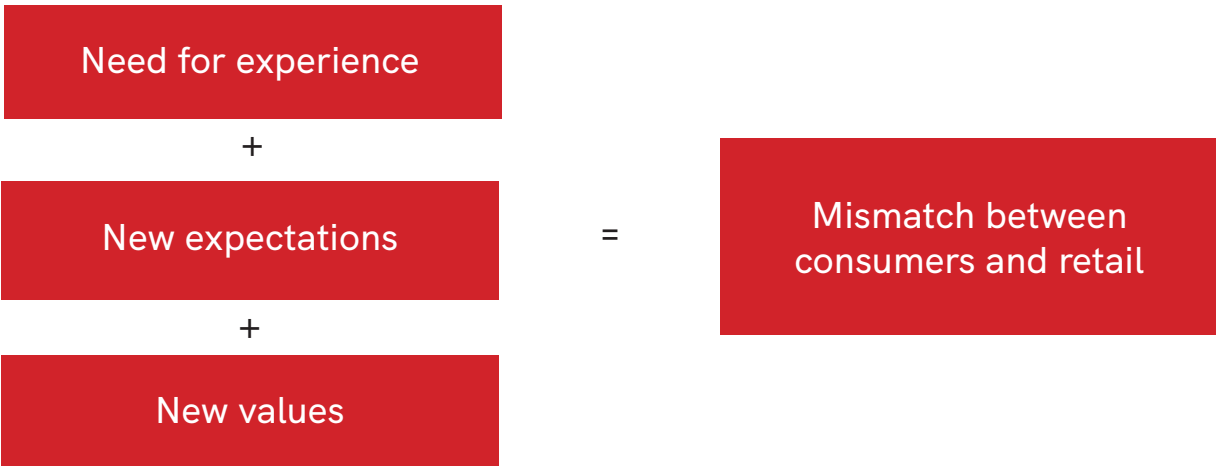Figure 4: Insights of trends in urban landscape

Figure 5: trends in fashion retail

consumers. This has resulted in numerous innovative and user-centered digital solutions and interactions, like digital fitting rooms, build-your-own-clothes simulators and 24/7 chatbots. The digital retail landscape has adapted to the consumers demands for rich, personal interactions with their brand and products. Because of these changes in the retail world, consumers are 'spoiled' by all the possible **digital interactions** and are expecting the same when interacting with brands and products in-store. Some retailers are already attempting to incorporate these online experiences in their stores (Ellis, 2014). However, the developments for in-store interactions have been lacking in comparison to digital interactions. When questioned in a questionnaire about what consumers are missing when shopping for clothes physically 11/30 respondents say they miss service or functionality compared to shopping online (Appendix 5).

"I now almost only shop online instead of in physical stores. There is just so much more on offer and I can find things much quicker because websites show things specifically for me" Questionnaire respondent (Appendix 5)

Lastly **changes in demographics** have created new visitor values for retail stores. In an interview Anke Griffioen stated that a generation shift has happened in the retail world, where the new generation has wildly different vales for retail than the old generation.

"The new generation has wildly different values for retail than the 'old' generation. Before the supply determined the demand, nowadays this has completely shifted. We as retailers will have to cater to the new generation with its new values" Anke Griffioen (Appendix 1)

CONCLUSIONS

After conducting research on the urban landscape and the retail sector and drawing insights from interviews, questionnaires and literature conclusions on emerging trends in both sectors can be made. An overview of these drawn conclusions can be found in Figure 6.

TRENDS IN URBAN LANDSCAPE

Digitalization
The move of consumers from physical retail to digital retail is a big problem for city centers as we know them. Because consumers do not make use of physical retail anymore and their interaction with physical retail has changed, consumers do not build a connection to its place anymore. Because of the rise of e-commerce, retail and its environment are not connected anymore leading to degradation of city centers and a decrease in place-awareness of the visitor.

Localization
People's direct living environment is becoming more and more important. Covid-19 forced us to stay at home and connect to our own neighborhood out of necessity, but we have come to appreciate the values that local retailers bring. Because of the trend of localization, consumers have substituted city centers for local retailers, leading to degradation of city centers.

TRENDS IN RETAIL

Online fatigue
The social distancing measures during the Covid-19 pandemic together with an increase in the use of digital services in general has caused online fatigue for many people. Online fatigue has caused a new demand for meaningful and memorable real-life experiences (Tamatoscastan, 2021). Physical retail stores do not yet match the new demand for meaningful, real-life experiences caused by online fatigue, leading to a loss of interest in physical shopping for consumers.

Overload of digital interactions
Because of fast developments in the digital retail world there are lots of innovative ways that people can interact with services in digital retail. Physical retail stores do not meet the consumers expectations for these interactions anymore, leading to a loss of interest in physical shopping for consumers.

Changes in demographics
With a new generation in consumers, the 'old' values are not accurate anymore and traditional retail does not match the new demand, leading to a loss of interest in physical shopping for consumers.

RETAIL ENVIRONMENTS ARE NOT A PLACE TO BE

CITY CENTER IS NOT A PLACE TO BE

Digitalization
No connection to places

Localization
Replace city center for local retailer

RETAIL STORES ARE NOT A PLACE TO BE

Online fatigue
Need for experiences

Overload of digital interactions
New expectations

Changes in demographics
New values

Figure 6: Current interaction overview

PRESENT

INSIGHTS

CASE STUDY: THE NIEUWE BINNENWEG

The Nieuwe Binnenweg is a shopping street in Rotterdam that connects the old Delfshaven to the city center. It is 2 km long, making it one of the longest shopping street in the country. Next to the longest it is also one of the oldest streets, dating back to 1454. The current Nieuwe Binnenweg was constructed between 1880 and 1940 and crosses the neighborhoods of the Oude Westen, Middelland and the Nieuwe Westen (Patijn, 2013).

Before

Back in 2008 the Nieuwe Binnenweg area used to be a rough neighborhood. The street was featured with retail spaces on the ground floor and social housing above it. Lots of the retail and residential spaces were empty, and this was only increasing over time. This lead to a **degradation** of the public space, with no one responsible to keep the street clean and safe. The public space turned dirty and unattractive, with lots of trash in the streets and filthy roads. Next to the degradation of the public space the real estate in the street also started to degrade. With no one to take care of the buildings, which were often very old constructions who needed regular care, the buildings started to degrade very quickly (Veldhuis, 2015). These effects were caused by a uniform range of shops in the streets, which did not attract consumers to the area and made it very hard for the shops to survive. Next to this the shops were owned by lots of different owners which also changed around a lot. This made it very hard for the retailers to connect and collaborate to fix or prevent any of these problems (Patijn, 2013).

"The ownership of retail in the street was completely dispersed. There were 17 property owners in this part of the street alone, together with the housing corporation of the houses above. Everyone had different interests and nobody worked together" Anke Griffioen

The area was in desperate need of a transformation, which came in 2014.

Figure 7: Nieuwe Binnenweg, before transformation

Figure 8: Nieuwe Binnenweg, after transformation

Transformation

Finally local retailers decided they've had enough and started an integral transformation plan together with the municipality of Rotterdam. The first thing that they did was improve the **look of the street** itself: cladding the street with new bricks, adding benches and lots of greenery and trees. This gave the street a much more friendly and authentic look and feel. Cars were banned from parts of the street and the maximum speed was lowered to give more space to pedestrians. By adding benches and widening the side walk the street became a place to be instead of a place to go through.

They also took on the **properties** itself: cleaning and restoring the facades and investing in properties constructions. By investing in the real estate they made some long term improvements for the street and future retailers.

Not only were the physical aspects of the street taken on, the **range of retailers** in the street was also something to be improved. By collaborating together as retailers the retail offer could be transformed. This resulted in a mix of lots of different retailers and entrepreneurs from different market segments, cultures and perspectives. This made the street very dynamic and diverse and gave it back some of its authentic and multi-cultural atmosphere. The street now doesn't only contain retailers but also lots of other different functions, which provides diversity and different, more longlasting interactions with visitors of the street (Patijn, 2013) (Veldhuis, 2015).

After

When visiting the Nieuwe Binnenweg now it is a wildly new experience compared to before its transformation. It is now even labelled as the most iconic and authentic shopping street in Rotterdam (Rotterdam Architectuurprijs, 2018). The first thing I noticed when observing the street was the **design of the street**. The brick cladding, wide sidewalks and greenery really help make the street feel friendly, as you can see on the photos in figure 9. The wide sidewalks are being used by pedestrians for relaxing and by the restaurants and cafes on the street. This makes the street really a place to be, as people spend more time actually on the street. The design of the street changes once you move more towards Delfshaven: the street gets smaller, buildings lower, more greenery and red bricks replace the asphalt.

Most evident I found was the **retail offer** in the street. The street houses almost every function possible, from retail to supermarkets, health institutions, offices, beauty salons and much more. The retailers in the street are all innovative, local, small-scale retailers with a unique story to tell. Some examples:

- Joline Jolink: Sustainable fashion made with love and respect for humanity, animals and mother nature.
- Oska: Comfortable fashion, that is sophisticated and individual.
- Mascolori: Introducing color and originality in men's fashion.

On the street you see lots of different **demographic groups** differing in age, ethnicity and socioeconomic status. People not only differ in demographics but also in destination. There are people just passing through, on their way to something else. There are recreational visitors, people visiting multiple stores or locations, people only coming for one specific store or place. There are also residents, going to the supermarket or going home. All these different groups of people who seemingly have nothing in common can just exist next to each other in the Nieuwe Binnenweg without being in each others way or coming into conflicts with each other. I think that quality of the Nieuwe Binnenweg is definitely something to treasure.

Look of the street
Brick cladded roads, lots of trees and greenery, wide sidewalks, renovated facades

CENTRUM

Retail offer
Different functions in the street; diverse, unique, mulit-cultural, small-scale, personal, authentic retailers

DELFSHAVEN

Figure 9: Map of Nieuwe Binnenweg

The divide between the looks and atmosphere of the street and the retail offer made in the theoretical analysis of the Nieuwe Binnenweg does not stand on its own, it also comes back when doing consumer research. When asking visitors what attracts them to the Nieuwe Binnenweg, the answers can also be divided into the atmosphere vs the retail offer. The atmosphere section can in turn be divided into two. On one side people said the physical aspects of the street attracts them: like the look of the street, greenery and the beautiful old buildings. Other people reported about the social aspect: the people on the street, the multi-cultural vibe and being able to recognize people like you and identify with the crowd. The retail offer section can be divided into three. People reported they liked the offer of retail stores, having lots of unique stores and a broad offer of different stores to choose from. The offer of products are also important: original and unique products and handmade products of good quality were reported as important factors. Lastly service is also something that can attract consumers, providing personal attention to people makes them come back to your store and also to the area.
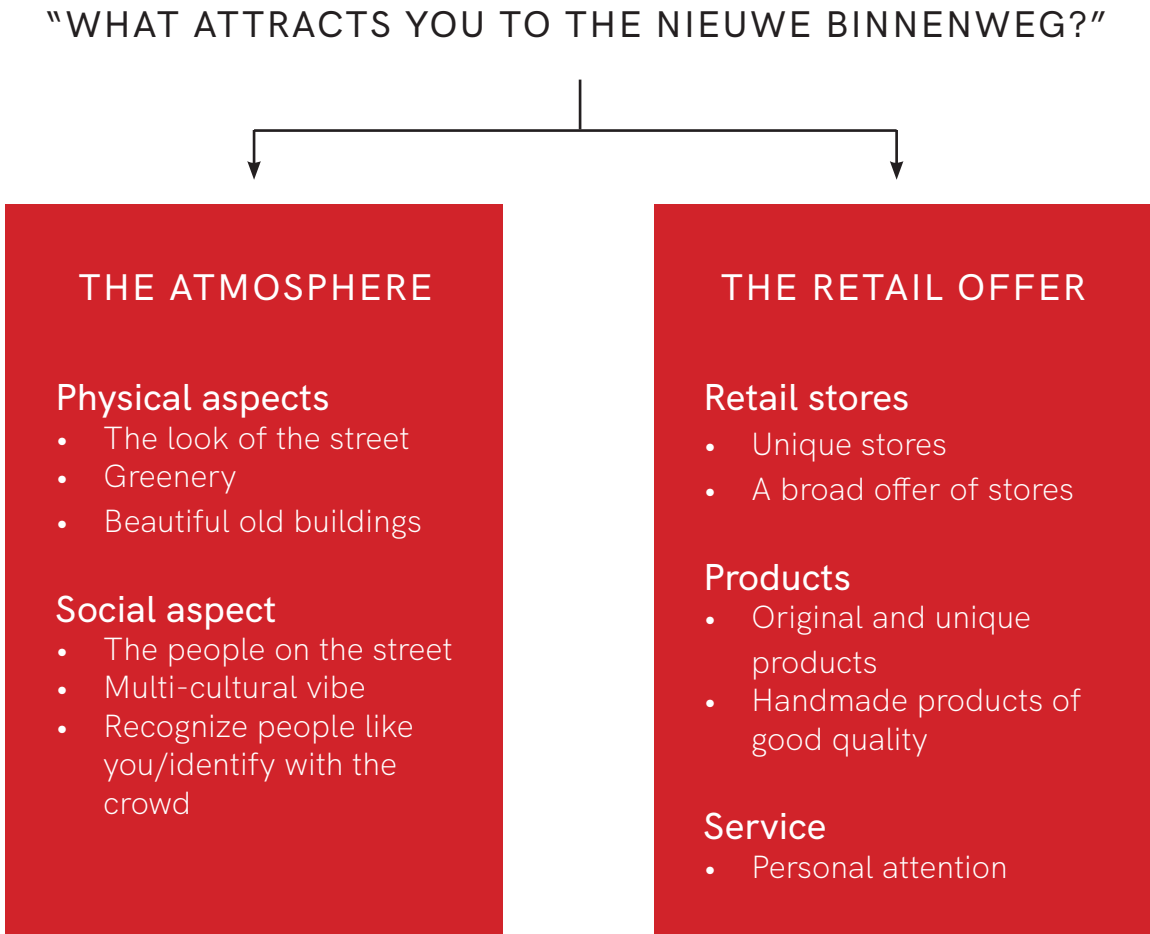
"WHAT ATTRACTS YOU TO THE NIEUWE BINNENWEG?"

THE ATMOSPHERE

Physical aspects
- The look of the street
- Greenery
- Beautiful old buildings

Social aspect
- The people on the street
- Multi-cultural vibe
- Recognize people like you/identify with the crowd

THE RETAIL OFFER

Retail stores
- Unique stores
- A broad offer of stores

Products
- Original and unique products
- Handmade products of good quality

Service
- Personal attention

Figure 10: Consumer interviews Nieuwe Binnenweg

VALUE THEORY

We have already identified that retail values for consumers are changing. Now we need to learn more about what values are, how we can define them and what new values and demands are important for consumers.

The term 'value' can be hard to tie to one single definition. A value can be something of importance, or it can be a more social and cultural aspect like principles or standards of behavior. David Cadden and Sandra Lueder (2012) define value as '**an individuals evaluation of the perceived benefits of a product or service compared to the perceived costs of acquiring that product or service**'. This last definition is the one we will be using in the rest of this research. Now that we have defined value, we need to frame value into something that we can research and work with. Seth, Newman and Gross (Cadden & Lueder, 2012) have provided a framework for researching these perceived benefits by specifying five types of value (see figure 11). The five types of value can be explained as follows:

- **Functional value**. This relates to the quality of a product or service, including its performance and reliability. All of these characteristics are measurable. The consumer is expecting a specific outcome when focusing on this value.
- **Social value**. This involves a sense of belonging and identification with other groups by the use of images or symbolism.
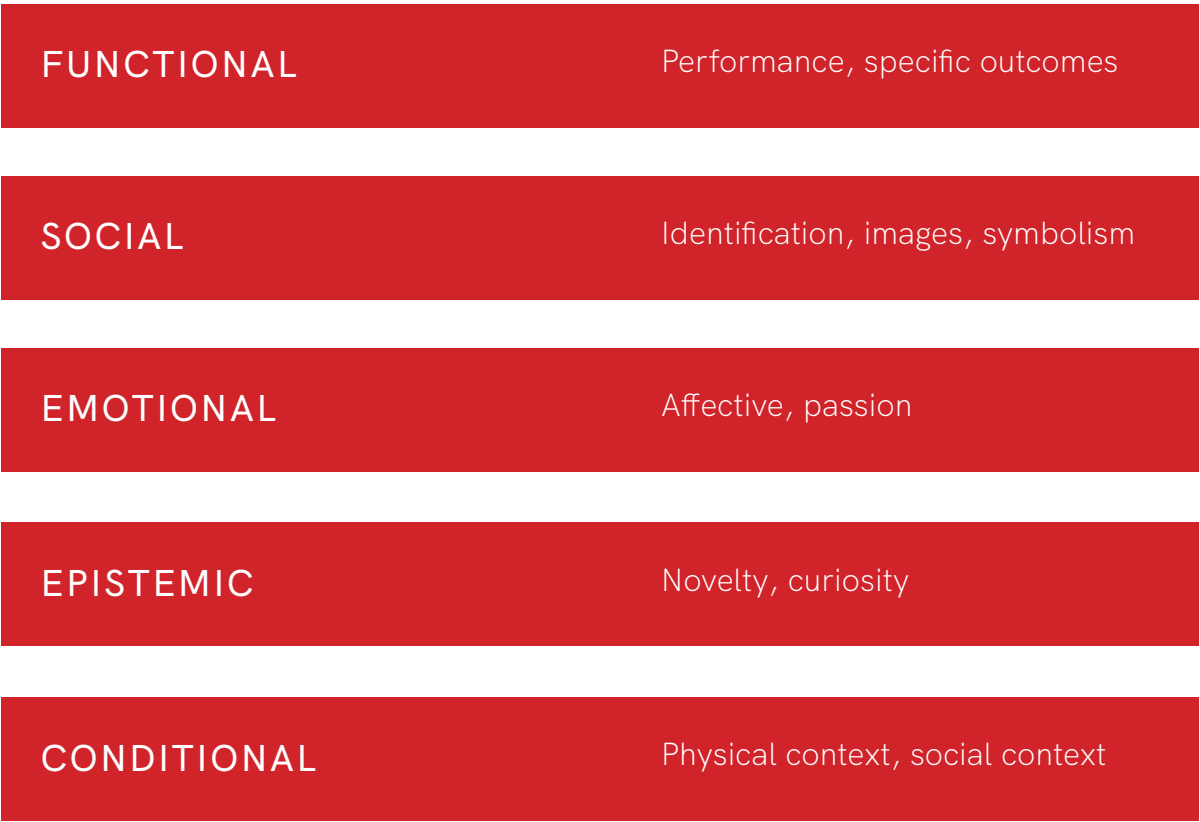
FUNCTIONAL	Performance, specific outcomes
SOCIAL	Identification, images, symbolism
EMOTIONAL	Affective, passion
EPISTEMIC	Novelty, curiosity
CONDITIONAL	Physical context, social context

Figure 11: Five types of consumer value (Cadden & Lueder, 2012)

These groups can be social, ethnic or class groups. It can also involve empathizing with a lifestyle instead of a group.

- Emotional value. This value is about the ability to evoke an emotional or affective response from the consumer. This can be about any emotion: fear, romance, nostalgia, etc.
- Epistemic value. This is about the need for novelty, fun or curiosity. It can be about a new, fun experience or curiosity to learn more about a certain product or service.
- Conditional value. This value is created by a certain physical or sociocultural setting. This can mean drawing on shared traditions, such as holidays or cultural values (Cadden & Lueder, 2012).

For the rest of our value research the definition of these five types of value will be used to determine new, current values.

CONCLUSIONS

The new emerging values important to consumers for fashion retail were investigated using various different methods: literature research, case study observation, stakeholder interviews, questionnaires and interviews. The results of this research are presented in this section. It was found that consumers and visitors have developed five new core values for fashion retail. These five new values fall into the five types of value previously discussed. In figure 12 an overview of the found new consumer values is shown along the five types of value.

TRANSPARENCY

Consumers reported they were missing transparency and information on the origin of products in current retail. 11/30 Questionnaire respondents said they are missing information regarding sustainability, durability and ethical issues when shopping for clothes.

"I notice that sustainability is becoming a trend for brands and that some brands are guilty of greenwashing. I want to be more sustainable with my choices, but I feel like I can't be when there is no transparency or information provided by brands" Eva

Interviewee Eva also reported that she is missing transparency and information and that it is undermining her current values and retail experience. This aspect of retail can be categorized under functional value, as it is an aspect of the quality of service and products of a brand or retailer.

CONNECTION

Customer engagement and social interaction is increasingly important for consumers and retailers. As the profound transactional side of shopping has moved to online platforms, as discussed previously, consumers are seeking social interaction and connection with brands when they come to physical stores (Smulders, 2017). Retail stores have to shift from transactional and functional value to social value, as stated by Reinier Weers in an interview.

"The value of retail is not only monetary, it has a big societal role: happiness, wellbeing, sustainability, connection, inspiration, interaction between people. Ultimately you can take it back to the most basic principles: safety, comfort, etc" Reinier Weers

Consumers also underlined the importance of social interaction in retail. Questionnaire reported they are currently missing social interaction and customer engagement when shopping. Interviewee Anne said:

"Social interaction with the sales person is important to me. I want personal attention and someone to help me and give me advice when shopping for clothes" Anne

Connecting with other people and brands can give visitors and consumers a feeling of belonging and make them feel seen.

ATMOSPHERE

A nice atmosphere or vibe is an aspect that was rated as very important for consumers in a retail area in both questionnaires and interviews. More than half of questionnaire respondents (18/30) reported finding a good atmosphere or vibe important in a shopping area. A division could be made between a lively, social atmosphere and a relaxing, leisure-focussed atmosphere. Both were reported important for consumers. One respondent reported:

"When I go shopping I am looking for a nice lively atmosphere in the area, with other people around and maybe a nice place to hang out and have a break. Even when it is crowded it feels like it should be part of the experience"

When looking at the case of the Nieuwe Binnenweg atmosphere also seemed important for consumers. In a consumer interview Eva reported about the Nieuwe Binnenweg:

"I mostly go there for the atmosphere. The people who go there are different than the

VALUE TYPE	FOUND VALUE	Explanation
FUNCTIONAL	TRANSPARENCY	Information, honesty
SOCIAL	CONNECTION	Feeling of belonging, feeling seen
EMOTIONAL	ATMOSPHERE	Identification, aesthetics
EPISTEMIC	EXPERIENCE	Uniqueness, originality, exploration
CONDITIONAL	AUTHENTICITY	Having a message and a story to tell

Figure 12: New consumer values

people who shop in the city center I feel. I can identify more with the people on the Nieuwe Binnenweg. I also like the look and feel of the street itself" Eva

This quote underlines that atmosphere is more than just a relaxing or lively vibe. It is something that visitors identify themselves with, and it can also be aesthetic properties.

EXPERIENCE

As we have already seen in the previous chapter, there is an increasing new need for consumers to engage in meaningful and memorable real-life experiences (Tamatoscastan, 2021).

"After being both more connected and more socially isolated than ever, people are feeling an innate desire for more meaningful offline encounters" (Tamatoscastan, 2021)

When questioned in a questionnaire about what consumers are missing when shopping for clothes physically 7/31 respondents say they miss a personal, unique experience, highlighting this new consumer need. Interviews with consumers also underline this new demand:

"I only ever go shopping because it's like a fun activity for me, not because I actually need something. So when I go I want to go to a unique place with lots of things to see and do. I love visiting beautiful unique stores or other special places" Eva

So, an experience as a value can provide uniqueness, originality, exploration , discovery and memorability for visitors.

AUTHENTICITY

The last new emerging value for consumers is a need for authenticity in retailers or brand

that they engage with. In an interview Anne reported:

"I miss authenticity in big retailers. That is what I love about smaller brands, they chose their own niche and really stand for something. That makes me feel more connected to the brand than a big retailer that sells almost everything. I love when a brand has a story and they do more than just sell clothes" Anne

Retail experts also reported this new value. According to Anke Griffioen small retailers have an advantage over big retailers, as seen in the analysis in the previous chapter. Having a story to tell and being an authentic brand or retailer can really help bring customers in in this new time and age.

INSIGHTS

OPPORTUNITIES

After looking at new emerging trends in the urban landscape and the fashion retail industry we have learned more about the current problem and new emerging values for consumers. This brings us to possible opportunities for change. One opportunity is deep consumer **engagement**, connecting with consumers and sharing values (Overdiek & Van der Laan, 2021). Retailers will need to prioritize consumer engagement and find new ways to engage with consumers in a way that benefits them on three themes: information, convenience and entertainment. In order to make consumer engagement successful retailers must understand the type of relationship the consumer wants to have. This can be done through extensive consumer research to understand the consumers' behavior and preferences. (Smulders, 2017).

Deep consumer engagement can not only benefit the retailers themselves, but also **communities**. By building strong connections to consumers and consumer communities fashion retail stores have the opportunity to become places for community building where people buy garments not only for their value

but also as a sign of belonging (Overdiek & Van der Laan, 2021). Next to connecting to social communities retail can also connect to urban communities. By bringing cultural meaning to fashion retail stores there is an opportunity to create and celebrate cultural legacies and connect retail to its urban regions (Morgadinho, 2018). This way retailers can create multiple values for their consumers, the local community and society as a whole (Overdiek & Van der Laan, 2021). In Figure 13 an overview of this effect can be seen. By practicing consumer engagement, connections with consumers can be made. These connections can build communities in both social and urban settings. When building social communities, consumers can retreive a sense of belonging. When building urban communities, consumers can gain a sense of place-awareness and connection to the place in the city.

Lastly there is an opportunity to change the current retail experience in itself. As talked about before, the consumers' expectation of the retail **experience** does not match the current experience in stores, partly because of the possible digital interactions. Some retailers are now attempting to bridge this gap and recreate elements of their online experience in their physical stores, by virtually trying on your clothes or livestreams
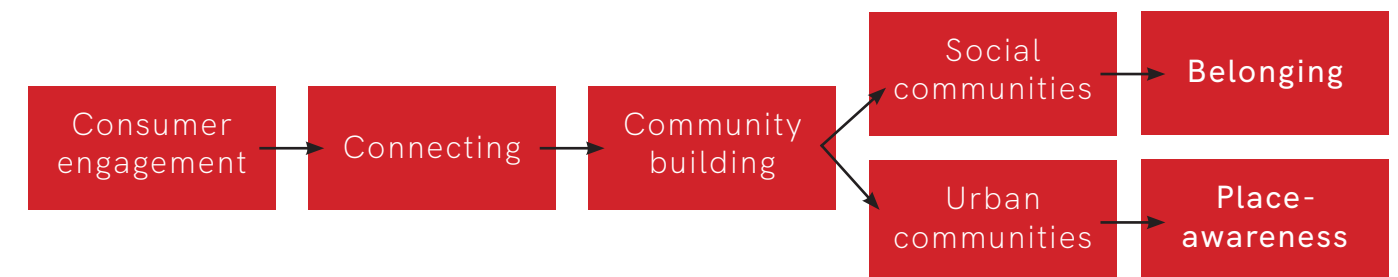
Figure 13: Opportunity overview

to events in other stores (Ellis, 2014). There is an opportunity to elevate the current retail experience and make it more interactive and innovative. This could totally change the function of retail stores, making it an experience on its own and relating more to curated places like museums (Smulders, 2017). This is also talked about in a quote by N. Cazin (2021):

Retail stores are expected to become the showroom of a brand.

CONCLUSIONS

There are two main opportunities for change in this problem domain:

- Consumer engagement, connecting with consumers and sharing values. By connecting to consumers and building social communities, there is an opportunity to increase a sense of belonging for users. Next to building social communities, urban communities can become stronger as well by consumer engagement, increasing place-awareness in visitors.
- Lastly there is an opportunity for a new consumer experience, providing a more interactive, engaging experience.

The insights from the previous sections combined with the identified opportunities were the inspiration for the continuation of my project.

CONCLUSIONS

In this section the problem of retail areas not being a place to be was analysed along three dimensions: past, present and future. It was found that the problem can be divided into two parts: problems in the urban landscape and problems in the retail world. An overview of the problem analysis can be found in the graphic 'problem framing'. When looking into the present a case study of the Nieuwe Binnenweg was performed. New emerging consumer values were identified using various methods of research. They can be identified as: transparency, social interaction, atmosphere, experience and authenticity. Lastly we glanced into the future to look for opportunities for change. An opportunity for community building, in both an urban and social setting, was found. All of these valuable insights will be taken into account in the next section, being Define.

PROBLEM FRAMING

FASHION RETAIL ENVIRONMENTS ARE NOT A PLACE TO BE

CITY CENTER IS NOT A PLACE TO BE

Digitalization
No connection to places

Localization
Replace city center for local retailer

FASHION STORE IS NOT A PLACE TO BE

Online fatigue
Need for experiences

Overload of digital interactions
New expectations

Changes in demographics
New values

EMERGING CONSUMER VALUES

VALUE TYPE	FOUND VALUE	Explanation
FUNCTIONAL	TRANSPARENCY	Information, honesty
SOCIAL	CONNECTION	Feeling of belonging, feeling seen
EMOTIONAL	ATMOSPHERE	Identification, aesthetics
EPISTEMIC	EXPERIENCE	Uniqueness, originality, exploration
CONDITIONAL	AUTHENTICITY	Having a message and a story to tell

OPPORTUNITIES FOR CHANGE

Consumer engagement → Connecting → Community building → Social communities → Belonging

Community building → Urban communities → Place-awareness

DEFINE

INTRODUCTION

This section starts with the creation of a desired design vision which forms the base of the rest of the design process. After the definement of the design vision, two possible design directions will be explored, being storytelling and multisensory design. We will start by looking at how the design direction emerged from the research in the previous section. Next we will look into the theory behind these two design directions and gain insights into how they can be implemented into a design.

CONTENT

METHODS

QUANTITATIVE

QUESTIONNAIRE

Exploring questionnaire on the possibilities of storytelling and a mix of functions, 48 respondents
Appendix 8

QUALITATIVE

LITERATURE RESEARCH

Storytelling
Desk research on the theory behind and the possibilities of storytelling

Multisensory design
Desk research on the theory behind and the possibilities of storytelling

CREATIVE SESSIONS

Storytelling
Creative storytelling session, generating possible storylines and stories to tell in a retail experience
Appendix 9

Multisensory design
Creative session exploring the meaning of values in a multisensory way
Appendix 10

DESIGN VISION

INSIGHTS

After gaining insights on the current problem and the new emerging values for consumers, it is time to define a design vision to build upon for the rest of the design process.

CHOSEN VALUES

During the previous section of Discover five new emerging consumer values were found, being transparency, connection, atmosphere, experience and authenticity. Of course, not all of these new values are as important and they cannot all be considered a priority when desiging a possible solution. In order to keep the process managable, two core values were chosen to continue with. These core values were chosen based on the substance of evidence found in the various research cased in the previous section. Also personal preference and inspiration played a part in this decision. The two core values that were chosen to continue with are:

- **Exploration.** A unique, original experience was the a core value most present in literature about the problem and inspires to new, interactive design directions. Since an experience is not really a value, I transferred it to exploration. This is the experience of exploring something new. It can be referred back to epistemic values from the value theory.
- **Authenticity.** Authenticity was a value that kept coming back throughout the research on multiple level. Both consumers and visitors as external stakeholders stated that having a real, original message or story to tell is a very important emerging value. It can be referred back to conditional values from the value theory.

In figure 14 an overview of the two core values can be found. The insights from the previous sections combined with the identified opportunities were the inspiration for the continuation of my project. I used all of these conclusions to generate an interaction vision, which in turn is the base for new research in my design directions.

INTERACTION VISION

Inspired by my insights from the previous sections and the opportunities that are identified, I started forming my interaction vision. An interaction vision is a design technique used to specify and think about the desired interaction of the final design. This technique uses metaphors in order to make the desired interaction tangible. An interaction vision can be generated by first defining the qualities of the interaction. These are generic character traits of an experience, used to make the desired feeling concrete. It functions as a base to build your interaction vision on (Pasman et al, 2011).

For my desired interaction I specified the following qualities: explorative, memorable, engaging and interactive. These qualities relate back to the found values in the previous chapter. An overview of these characters and their correspondent values can be found in Figure 15. All of these characters relate back to my previous conclusions from the discover phase. Using these desired characters as input, I came up with an interaction vision. I want my interaction to feel like exploring nature as a kid. It should feel like going into the backyard with your magnifying glass, looking for insects or other things you have not seen before. It could also feel like trying to build a tower with building blocks for the first time. You are trying to put the blocks on top of one another, and you keep failing. But you keep going, because you are eager to learn and you want to explore what happens when they stay on top of each other. In figure 16 you can see an image of how these interactions are supposed to feel.

This interaction vision will be used as input and inspiration for the rest of the design process.

EXPLORATION	Epistemic value
AUTHENTICITY	Conditional value

Figure 14: Core values

EXPLORATIVE	Experience
MEMORABLE	Authenticity
ENGAGING	Connection
INTERACTIVE	Experience

Figure 15: Interaction qualities

CONCLUSIONS

After defining two core values and an interaction vision, two design directions emerged to continue with. They are multisensory design and storytelling. Multisensory design relates back to the core value of experience and exploration. Multisensory design is a way of design that encorporates all or multiple of the five senses, creating an engaging, unique experience that is more likely to convey a message and have an impact on the audience (Schifferstein, 2011).

The second design direction is storytelling. This directly relates to the two values transparency and authenticity. Research in the Discover phase has shown that people desire authentic and transparent interactions, which can be achieved by giving people more information in an informative and/or emotional way. Storytelling is currently mostly practiced in marketing and commercials, but has much greater potential.

In the next two chapters the design directions of multisensory design and storytelling will be explored in many ways: from literature research to experiments and creative sessions with users. In Figure 17 an overview of the two directions can be found.

Figure 16: Interaction vision

HOW TO MAKE FASHION RETAIL ENVIRONMENTS A PLACE TO BE

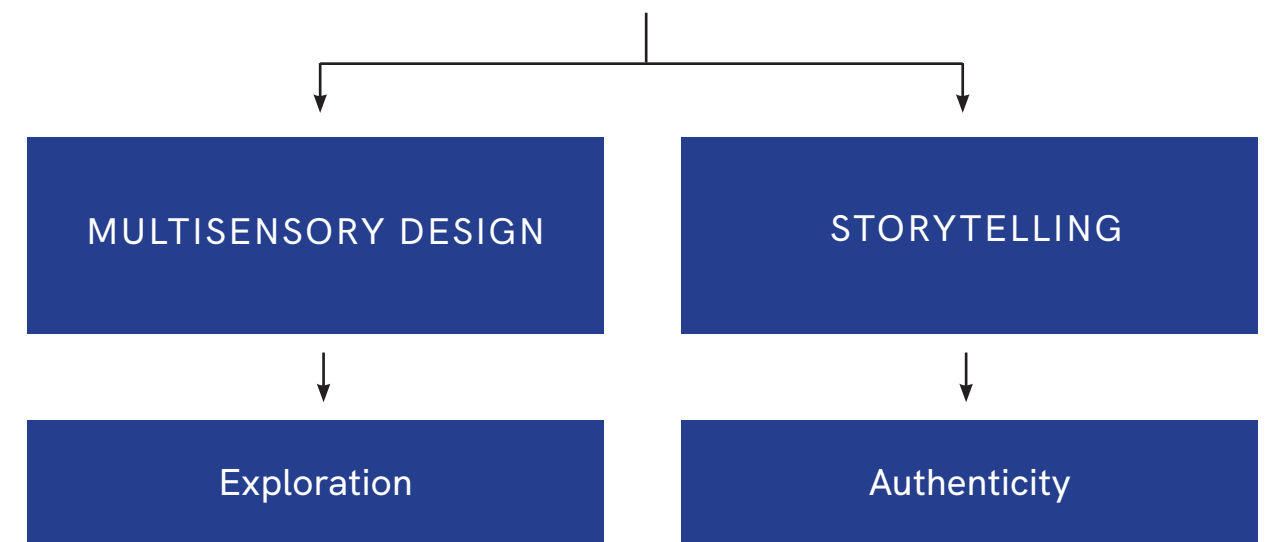| MULTISENSORY DESIGN	STORYTELLING
Exploration	Authenticity

Figure 17: Design vision overview

MULTISENSORY DESIGN

INSIGHTS

In the following chapter the design method of multisensory design will be explained through literature theory. Furthermore the method will be used on the two core values to explore these values in a multisensory way.

THEORY

Multisensory design (MSD) is a way of design that encorporates all or multiple of the five senses, creating an engaging, unique experience that is more likely to convey a message and have an impact on the audience (Schifferstein, 2011). It is essentially a design method that can be used to create multisensory designs or products. The full MSD method is described by Hendrik Schifferstein (2011) in the Delft Design Guide. It consists of 8 consecutive steps, being:

1. Selecting the target expression. In the MSD method the feeling that you want to evoke for your user is most important and is used as a starting point.
2. Conceptual exploration. After selecting the desired feeling or expression, you start to explore what the term means to you.
3. Sensory exploration. Next you collect samples that evoke the desired feeling. Ideally these samples trigger different senses.
4. Sensory analysis. You try to understand and connect the desired feeling with the sensory properties you have just found in

the previous exploration step.
5. Mind map. The results of the previous steps are gathered in a mind map, gathering and organizing the gained information.
6. User-interaction scenario. After a concept has been designed, a user-interaction scenario is made to document the sensory touch points during the interaction.
7. Model making. In order to asses the sensory aspects of your design model making is key.
8. Multisensory presentation. In order to communicate the effects of multisensory design it has to be presented in a multisensory way, making your audience feel the impact of triggering multiple senses.

VALUE EXPLORATION

After covering the theory behind the multisensory design method we will use it to explore our core values in a multisensory way. Not all steps of the method will be used for all values and the exploring research will differ for the three values depending on what research is most relevant for that specific value. The full sensory exploration can be found in Appendix 10.

Authenticity
The core value of authenticity was most important for me to explore. This term came forward in almost every research, yet the meaning is still undefined. In order to grasp the true meaning of authenticity, still being a vague term for me, I performed exploring

research on four different senses: visual, autidory, tactile and scent. For every sensory exploration I let participants select elements they associated with the word 'authentic' from a randomly generated set of pictures, sounds, objects or scents. As an example, in Figure # a moodboard from one of the participants for the word 'authentic' can be seen. In Appendix # the full exploration research can be found. After the research relevant insights from all explorative sessions were gathered per sense. Some of the relevant insights were:

- Visual: when looking at the moodboards from the participants, like the one in Figure 18, it seemed like there was a common theme. All participants selected pictures related to nature, 'old' looking pictures, pictures showing artisinal practices and pictures with warm, deep and earthy tones.
- Auditory: participants selected mostly nature related sounds, like raindrops or a rooster crowing.
- Tactile: participants selected heavy, thick, solid and heavily textured objects. Light, smooth objects were avoided.
- Scent: when smelling different scents, participants gravitated towards homely smells, like cooking scents or candle scents.

Figure 18: Authenticity exploration

When trying to find common ground in the sensory exploration of authenticity, three themes emerge:

- Things coming from **nature** or things referring to nature. Apparently people associate authenticity with natural, non articifial things. Things that are retreived from nature can never be in-authentic , because they are just the way they are and they carry a story within them.
- **Historic** things or things with significant signs of usage. Things that have a clear and evident story to them.
- **Familiar** things. Things that you have your own, personal associations with and things that you know personal stories from.

Exploration
In order to define the value of exploration I needed to start with grasping the meaning of an experience in itself, as exploration is part of an experience. According to Dictionary.com the defintion of an experience is: *the process of personally observing, undergoing or encountering something.* The University of West Alabama (2019) builds further upon this definition, but connects it back to emotion theory. They state that an experience can be something passive, like undergoing something, or something active, like doing something yourself. Eitherway, passive or active, an experience is always fuelled by your five senses. What distinguishes this theory, is that they state that an experience can only be an experience if it evokes an **emotion** to the person. The emotion felt as a result of undergoing or doing something is what makes something an experience (UWA, 2019). In Figure 19 an overview of this effect is shown.

Exploration can be seen as a form of an experience. In order for it to be a full experience, both the passive undergoign and the active doing need to be present, resulting in an emotion. Another key part to exploration is the intrinsic desire from the user to continue exploring. Exploration is a continuous search for new insights, answers, goals or stimuli.

CONCLUSIONS

Authenticity
In our insights gained from the sensory exploration of authenticity we have seen that history, familiarity and nature are a big part in something feeling authentic. When connecting authenticity back to urban regions, we also ultimately associate authenticity with old, historic city centers. But is this really accurate? Can only old things be authentic? When looking at the city center of Rotterdam in Figure 20 and 21, we see two pictures of the exact same place before and after the bombing in WWII. We associate the old picture with authenticity, however the modern city center of Rotterdam is also feeling authentic. Old things are authentic, but new things can also become authentic over time. The contrast between **the old and the new** in the view of authenticity is something very interesting to me and I am taking this effect into account when designing in the next design phase.

Exploration
After doing some brief literature research into experiences, I visited some emersive experiences myself to get a feeling for what makes for a good, interactive experience. I visited interactive exhibitions in the Van Abbemseum in Eindhoven, Nxt Museum in Amsterdam and the Depot in Rotterdam. A common theme I saw in these exhibitions is that indeed the interactions that evoked a feeling and an emotion to the user are what really gets you thinking about it and helps you to take it further than just what it is. If you can make people **feel** something, you can make them **think** about it as well. I see this as a great potential for design to really make an impact and I want to take this with me to the design phase. Next to emotional experiences, the intrinsic desire to keep exploring is very important. The user should be willing to keep going in an active way. This makes the experience a combination of undergoing and doing, instead of you just doing and the interaction being passive. I think combining these two states can potentially make an experience more impactful.
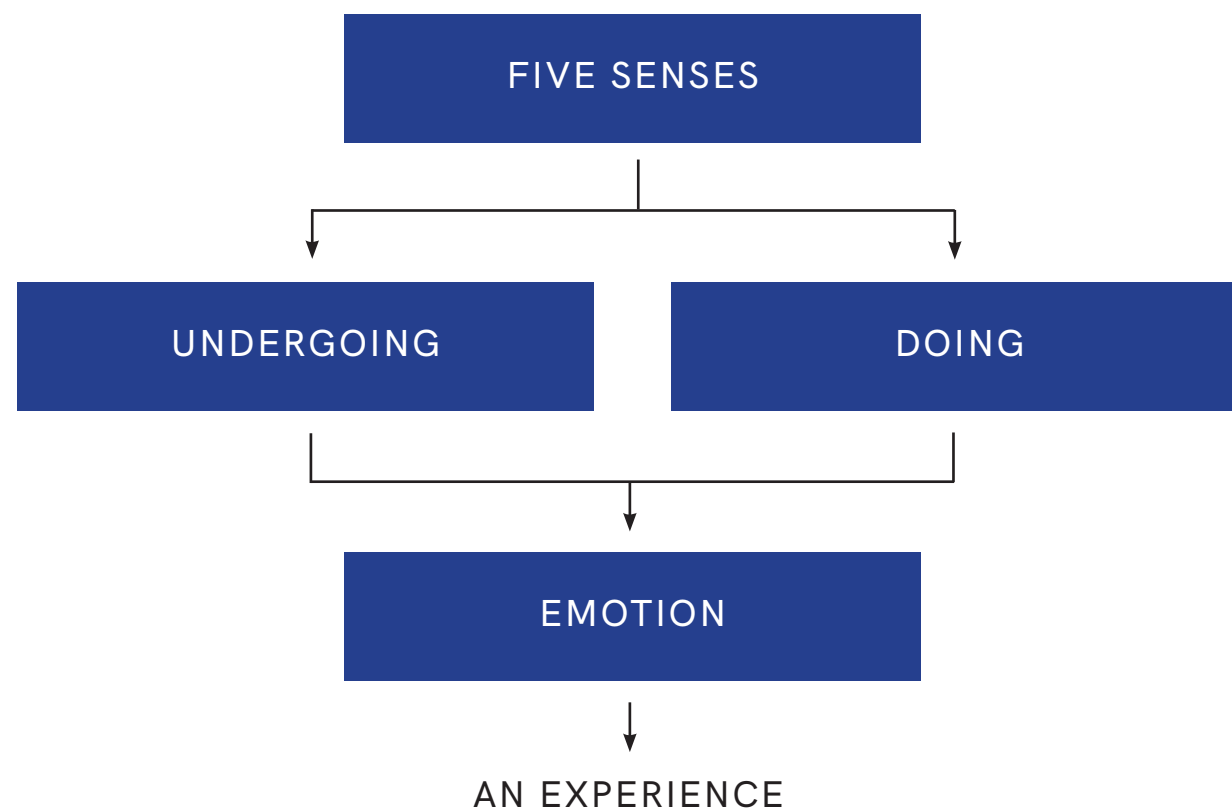

FIVE SENSES

UNDERGOING

DOING

EMOTION

AN EXPERIENCE

Figure 19: Experience analysis

Figure 20: Rotterdam before the war (Bon, 2019)

Figure 21: Rotterdam after the war (Bon, 2019).

STORYTELLING

INSIGHTS

After gathering insights on the current interaction and the new emerging values for visitors in the previous section, combined with the design vision and the core value of authenticity, I was inspired to look into storytelling as a possible design solution. When looking back at the problem definition, I saw the potential for storytelling to fit into these gaps and be a possible solution. By telling stories of the neighbourhood storytelling can increase people's placeawareness and connection to places, thus drawing people back to city centers. In the retail space it can cater the need for unique, real-life experiences. It can also fulfill expectations by enabling interactions and provide for the new emerging values for visitors like transparency and authenticity. Next to this it can even increase social communities resulting in social interactions and a sense of belonging. In figure 22 an overview can be found of storytelling as a possible solution.

STORYTELLING AS A POSSIBLE SOLUTION

CITY CENTER IS NOT A PLACE TO BE	FASHION STORE IS NOT A PLACE TO BE
Connection to place by telling stories of the neighbourhood Drawing people back to city centers	Cater the need for unique, real-life experiences Fulfill expectations by enabling interactions, making it personal and connecting to digital Provide for new consumer values: transparency, authenticity, social interactions

Figure 22: Storytelling as a possible solution

STORYTELLING THEORY

Storytelling is currently mostly used in marketing and commercials, however it has much more potential. If we can make storytelling an interactive experience it can be very impactful. Benjamin Hoguet (2014) wrote the following about interactive storytelling:

Interactive storytelling is the art of telling stories enhanced with technological, social or collaborative interactive features to offer content adapted to new behaviors in a rapidly changing cultural ecosystem. (Hoguet, 2014)

This content adapted to new behaviors can appeal to the new emerging values found in the previous section Discover. Next to appealing to new values, storytelling can also be a tool to bring experiences to life. It can be a tool to create conversational content and make people connect in meaningful ways (DeRome, 2019).

Types of storytelling
In a research by the TU Delft about the implementation of storytelling in health care, three general types of storytelling were identified. They are:

- Emotional storytelling. This aims to gather stories and function as a source of inspiration. This can relate back to the core value of authenticity.
- Interactive storytelling. This aims for people to tell their own story and for other people to react to stories, as a form of social interaction.
- Informational storytelling. This aims to gather knowledge and for people to learn from stories. This can relate back to the core value of transparency (Vegt, 2020).

In Figure 23 an overview of the three types of storytelling and their functions can be found.

Elements of storytelling
Now that we have learned about the potential and the types of storytelling, we need to learn how to write a good story. According to Chris Roe (2020) very good story should have the following elements:

1. Characters. In every story there should be a protagonist: the main character who has to accomplish a goal or overcome a conflict.
2. The plot. This is the goal, the thing that the protagonist is trying to achieve.
3. The setting. The time and location of the story.
4. The conflict. This is the thing that stands in the way of the protagonist achieving their goal. It can be a person, an object,

EMOTION	INTERACTION	INFORMATION
Gather stories Authenticity	React to stories Social interaction	Learn from stories Transparency

Figure 23: Three types of storytelling

a situation or anything that keeps the protagonist from reaching their goal.

5. The theme. This is what the story is ultimately about, the message it is trying to get across its listeners (Roe, 2020).

All these elements in a story are equally as important and should be working together to create the best story possible.

STORYLINES

After discussing the theory of storytelling we can look at possible storylines or themes for stories to tell. In the case of using storytelling for our problem, being the experience of retail spaces, there are four rough themes to identify:

- The story of the product: how it is made, where it is sourced from, etc.
- The story of the maker: who is the designer, what is their story, etc.
- The story of the user: who is using it, how

are they using it, what is the impact, etc.

- The story of the place: where is it located, what happened at the place, how is the place used, etc.

In a creative session with the potential target audience stories were made up for each of these themes, in order to explore the possibilities of the themes. It was found that for each theme, there is a wide range of storylines that can originate from it. All of these storylines exist on a different level of depth of the theme. This can be seen as a funnel, seen in Figure 24. For example: when looking at the theme of the product, the highest level of a story can be how it exactly is produced. When going down in the storyline funnel, you can think of stories like the story of the collection or the story of the history of fashion in general. All of these themes and storylines can be considered for the final story. The full research can be found in Appendix 9.

Figure 24: Storytelling storylines

QUESTIONNAIRE

After looking at the possibilities of storytelling as an interactive experience, I looked further into the implementation of it in the context of retail areas. I performed a questionnaire on 48 respondens of the potential target group on storytelling in this context. It was found that participants liked to see both emotional and informational stories in this context. They loved to hear the story of the maker, being the story of the designer, the brand or the company. In an urban context they loved to hear the story about the place and the history behind it. The full questionnaire can be found in Appendix 8.
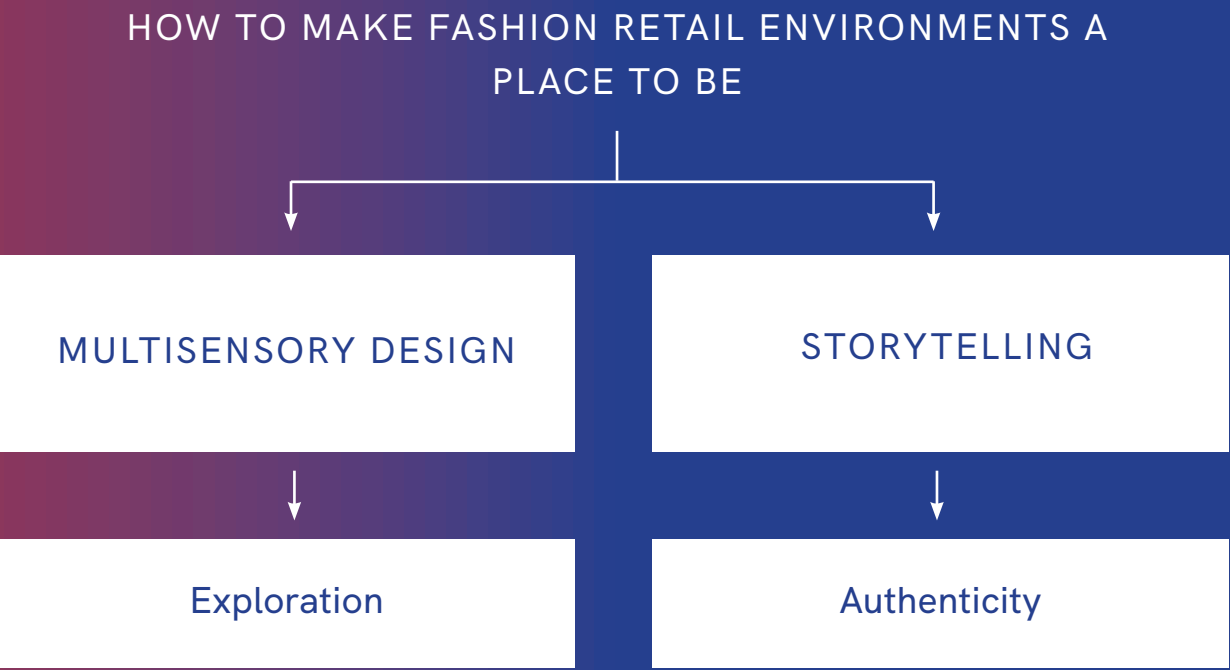
CONCLUSIONS

In conclusion storytelling can be a valuable design direction to bring an authentic story to the user. Using the various types of storytelling can increase the experience. In this case the focus will lie on emotional and informational storytelling. All elements of storytelling will be included in the final story, providing a complete journey through the story for the user. Lastly a storyline must be chosen to continue with the design. The results of the questionnaire will be taken into account when going into the design phase. A multisensory storytelling experience will be designed that fits the needs and wants of the target group.

CONCLUSIONS

In this section a desired design vision was created to form the base of the rest of the design process. Two core values were chosen, being exploration and authenticity. Also an interaction vision was created to make the desired effect more concrete and visual. Two design directions were explored, being multisensory design and storytelling. Using the multisensory design method both core values were researched using sensory exploration. Per core value an interesting theme emerged for a possible design direction. For authenticity, a theme of old vs new was defined. For experience, emotional design was explored. After the exploration of multisensory design, storytelling was researched. Using literature research, the theory behind, the types of and the elements of storytelling were researched. Finally a questionnaire was performed to identify the elements and types of storytelling to continue with. It was found that emotional and informational storytelling are the desired types of storytelling to start designing with.

DESIGN VISION

HOW TO MAKE FASHION RETAIL ENVIRONMENTS A PLACE TO BE

MULTISENSORY DESIGN	STORYTELLING
↓	↓
Exploration	Authenticity

MULTISENSORY DESIGN

AUTHENTICITY	+	EXPLORATION
↓		↓
Old vs new		Undergoing + doing

STORYTELLING

EMOTION	INTERACTION	INFORMATION
Gather stories	React to stories	Learn from stories
Authenticity	Social interaction	Transparency

DESIGN

INTRODUCTION

In this section the final design will be introduced. The story used in the final design will be told and explained. Then the concept, and finaly the final design will be presented. The final design will be subject to validation in the form of user tests and an assesment on feasibility, viability and desirability. The potential of the design will be measured along the impact on involved stakeholders. Lastly future improvements and recommentations will be made.

CONTENT

METHODS

QUANTITATIVE

QUESTIONNAIRE

User testing questionnaire

Questionnaire to examne the working of the final concept while testing at-home
Appendix 13

QUALITATIVE

INTERVIEWS

User testing interviews

Interviews to examne the working of the final concept while testing in context
Appendix 14

IDEATION SESSION

Brainstorming session 1

Creative brainstorming session to ideate in-store concepts
Appendix 11

Brainstorming session 2

Creative brainstorming session to ideate urban concepts
Appendix 12

DESIGNING

After gaining insights on the two design directions of multisensory design and storytelling it was time to start ideating and work towards my final design.

INSIGHTS

The two elements of storytelling and multisensory design should both be combined into the final design. Both components play a different role in the design, storytelling being about what story you want to tell your audience and multisensory design being about how you want to convey that story. The two directions will be kept in mind for the entire design phase.

IDEATION

I started off by doing a brainstorming ideation session. The initial design context was to design a solution in a **fashion retail store**. Several different concepts were developed, which all can be found in Appendix 11. In Figure 25 an example of one of the first concepts can be found, called The Circle of Life. The aim of the concept was to provide an interactive, exploring experience where consumers could explore the story of a garment as a journey through the store. After assessing the in-store concepts, a decision was made to shift the context of the design. After looking back at my project brief, problem definition and the outcomes of the

previous Discover and Define phases I made the decision to focus my design on the context of the **shopping street**. I found that in order to change the experience of fashion retail areas the street itself should be the place to provide a solution for the problem as a whole, as opposed to designing a solution in a fashion store itself. To make a change in the perception of shopping in the city, we have to design in this context. Having decided on this new context, a second ideation session was done. New concepts were developed, like the interactive facade that can be seen in Figure 26. All of the concepts can be found in Appendix 12. The aim of the interactive facade concept was to tell stories of the place through the facade, giving meaning to the place by telling an interactive story and to connect users to the area.

The final concept was born as a combination of both of these concepts. The explorative aspect of the Circle of Life concept comes together with the urban setting and story, to give meaning to a place and enable connection.

THE CONTEXT

The specific context for this design will be a specific area of the **Nieuwe Binnenweg**.

This area has already researched in the case study in the previous section Discover and is an ideal context for a future design. The area has a rich history and is an upcoming shopping area in the city and the Randstad region. The specific area part of the design will be the start of the Nieuwe Binnenweg, near the Eendrachtsplein. In Figure 27 a map of the specific part of the street is shown. The area is now home to lots of cafés, restaurants, fashion and retail stores.

THE STORY

After a specific context has been chosen we can begin to define the story that we want to tell. The aim of the story was to combine an emotional and informational story about the history of a place, in this case the Nieuwe Binnenweg. After doing extensive research on the area, the full story of the place since the war has been found. This is the story of the Nieuwe Binnenweg:

During the bombing on May 14th 1940 the old city center of Rotterdam was destroyed within 15 minutes. This also destroyed the majority of the shops, cafés, restaurants and other forms of entertainment in the city. Only the old building of the Bijenkorf survived the bombing. Figure 28 shows the impact of the bombing on the city center of Rotterdam. In

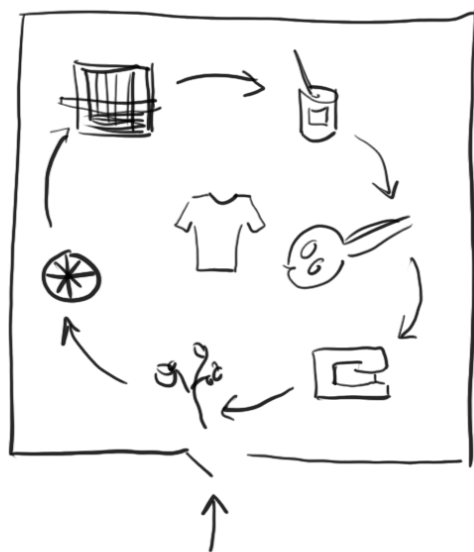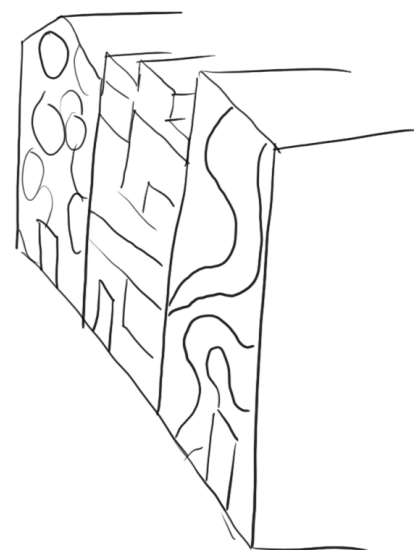Figure 25: Circle of Life concept

Figure 26: Interactive facade concept
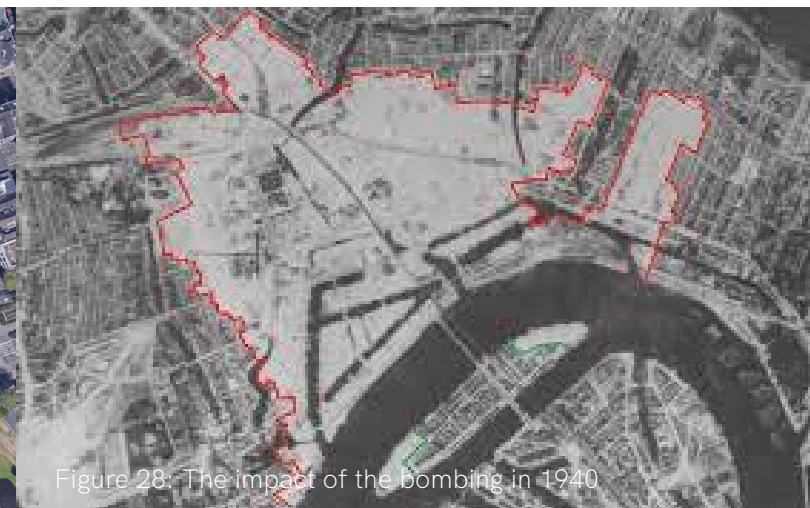

Figure 27: The context of the Nieuwe Binnenweg

Figure 28: The impact of the bombing in 1940

response to this terrible loss, the city council decided to build 'emergency shops' or so called 'noodwinkels' in several parts of the city. These shops were meant as a gift for the public to escape the harsh reality of the war and the city in ruins (Tijdloos Rotterdam, 2021).

The Nieuwe Binnenweg was located right next to the location of impact, or right next to the 'brandgrens', and has remained intact. At the start of the Nieuwe Binnenweg, near the Eendrachtsplein, new shops were built and several monts after the bombing they were opened to the public. In Figure 29 an old flyer can be seen of the emergency shops located at the Nieuwe Binnenweg. The buildings were fantasylike, white plastered facades filled with shops and leasure. They were meant as a temporary solution and many of the shops were later demolished. Because of the temporary nature, famous architecture firms like Van den Broek, Maaskant, Kraaijvanger en Van Ravesteyn got the chance to experiment freely and give the public a glance of a futuristic, post-war city center (Groenendijk, 2019).

On the Nieuwe Binnenweg a new branch of Vroom & Dreesmann was opened, as well as a branch of retail store Lampe. Both buildings were ultimately taken down in the 80s. Soon after new appartment blocks were built with shops on the ground floor. Right now two shoe stores, a supermarket and other stores are located in that part of the street. In Figure 30 and 31 you can see a comparison of the street then vs now, taken in exactly the same location at the same angle.

CONCLUSIONS

Firstly a general first concept was designed using the insights of the previous chapters. Later in the process the concept is developed into the final concept.

THE BASIS OF THE CONCEPT

The story we discovered from the Nieuwe Binnenweg told in the previous chapter is used as the basis of the concept. In the concept, the two design directions of multisensory design and storytelling are combined, making it a **multisensory, urban storytelling experience**. Its aim is to take retail areas from a place to buy to a place to be. By telling an authentic story it must provide users a meaningful interaction that provides connection to the place. By telling the story in a multisensory way an explorative, engaging experience is created. The idea of the concept is to enable a user **journey** where they can explore the story of the area using multiple senses. In
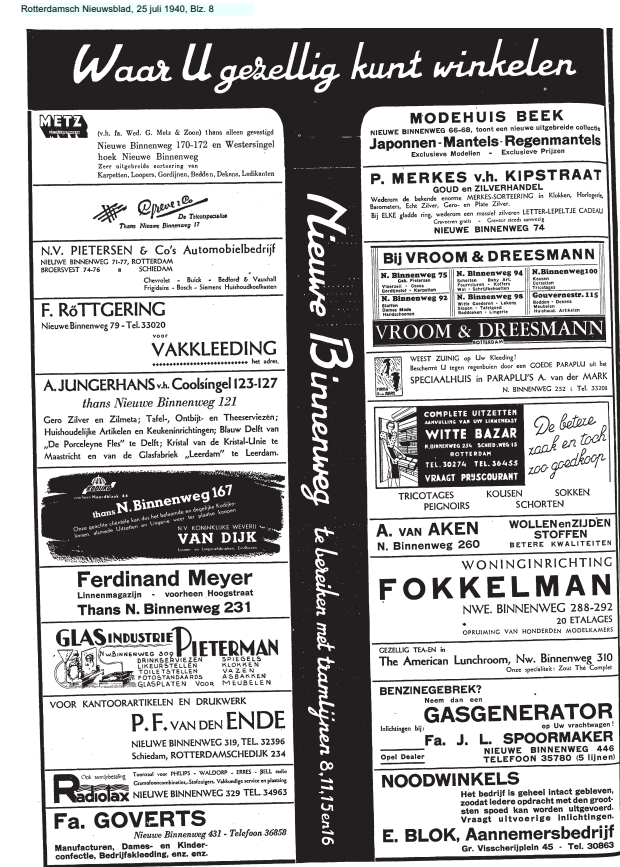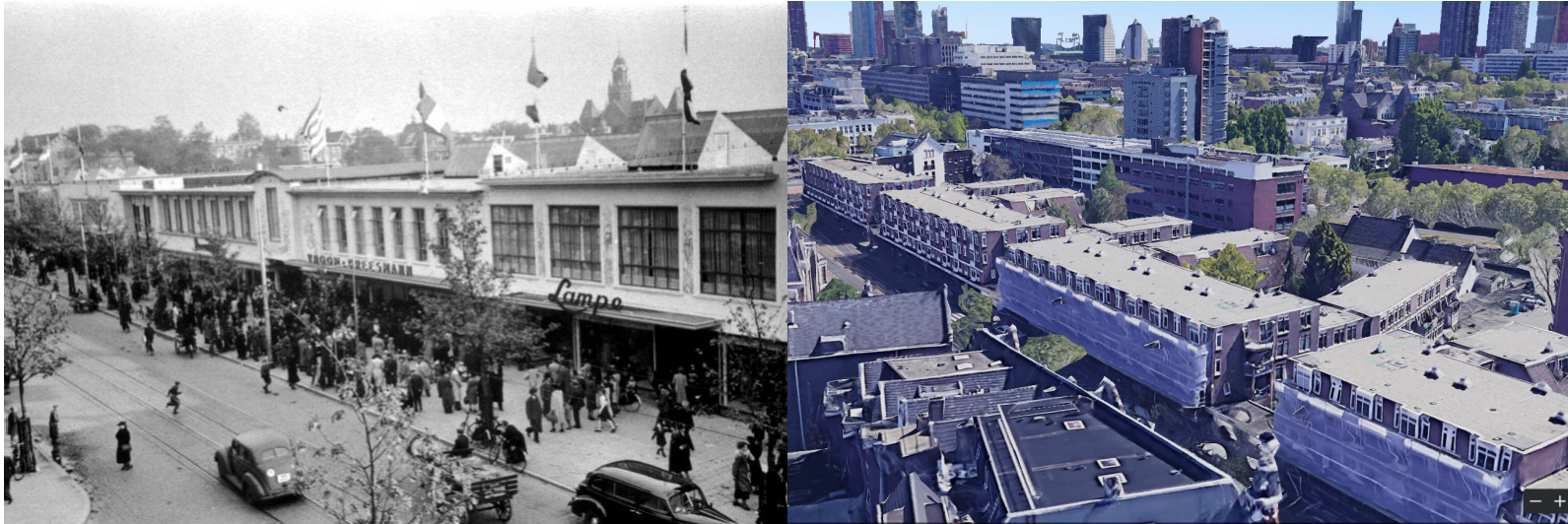

Figure 29: A flyer from the emergency shops

Figure 30: The Nieuwe Binnenweg in 1941

Figure 31: THe Nieuwe Binnenweg in 2021

Figure 32 an overview of the basis of the final concept can be found.

The basis of the concept consists of three multi sensory boards that are placed in the street itself. The three boards each tell the story, but only on one sensory level. This way the user will have to go through a journey to slowly discover and explore the story themselves, instead of just handing it to them. In Figure 34 the journey of the three boards and their function is explained visually. In Figure 33 the concept is shown in the design context.

The exploring of the story begins with the **tactile** board, where they can feel the different materials of the facades from the old and the new street design. On one side of the board are the old facade materials (concrete, plaster, tiles, steel frames) , on the other side are thew new facade materials (brick, fibreboards, plastic frames). Still without any context, you can feel the materials and see if you notice anyting about the different materials. The function of this first board is to spark interest, but keep the full story hidden so that users will explore further for themselves.

The next board is the **visual** board. The board is made up of pixels that you can turn around. The pixels contain two pictures from different times, both taken in the exact same location and perspective. This way you can play with the difference between the old and the new and see it change gradually. The function of this board is to reveal more about the story context and to get people thinking about the location.

The last board is the **audio** board. This board contains four pictues from the same location that provide more context to the history of the place. You can touch the pictures and hear the sound related to that time period. In the middle there is a button, if you touch it you will hear the full story about what actually took place in this location. The function of this board is to reveal the full story to the user. It should get the user thinking about the history of the location, what took place there and how the location got like it is now. It should also spark some reflection in the user themselves: what does this location mean to them and what does the activity of shopping mean to them, also keeping the current global pandemic of Covid-19 in mind.

After performing user tests on the first concept, the concept is iterated and developed further into the final design. In Appendix 16 the final iteration leading up to the final design is shown. In the next chapter the final design is presented and explained. In the next section called Validation the user tests are explained and the concept and the final design are being validated.
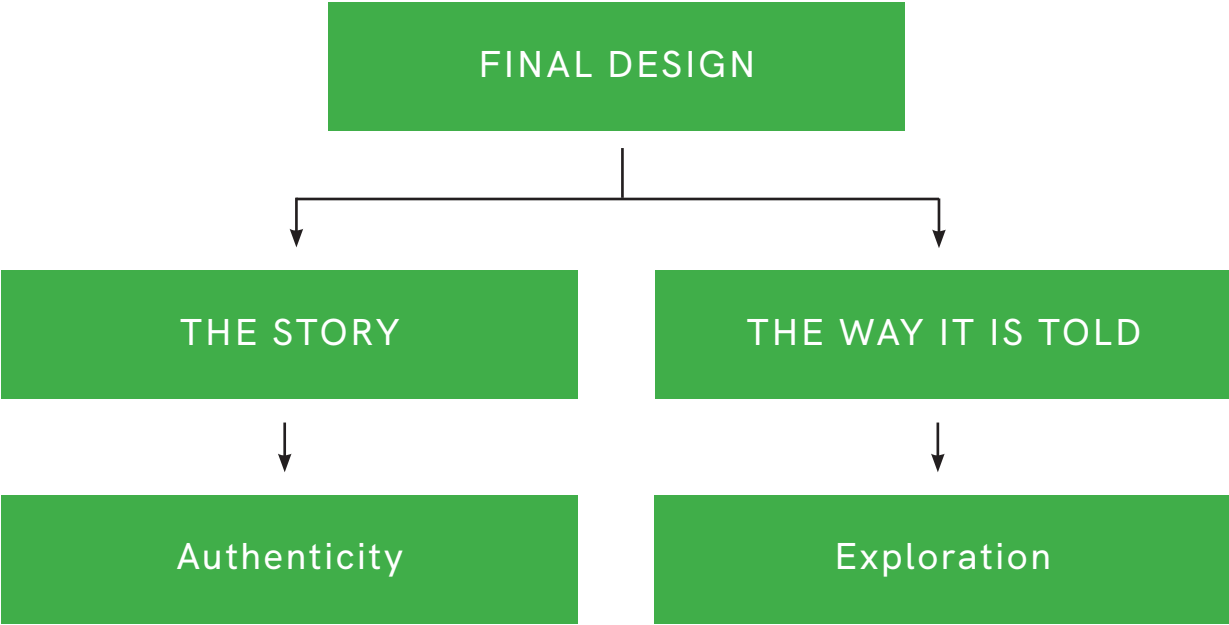

Figure 32: The concept principle

Figure 33: The first concept in context

On one side of the board are the old facade materials (concrete, plaster, tiles, steel frames) , on the other side are thew new facade materials (brick, fibreboards, plastic frames). Still without any context, you can feel the materials and see if you notice anyting about the different materials.

The board is made up of pixels that you can turn around. The pixels contain two pictures from different times, both taken in the exact same location and perspective. This way you can play with the difference between the old and the new and see it change gradually.

This board contains four pictues from the same location that provide more context to the history of the place. You can touch the pictures and hear the sound related to that time period. In the middle there is a button, if you touch it you will hear the full story about what actually took place in this location.

TACTILE → VISUAL → AUDIO

TOUCH FOR SOUND

Figure 34: The first concept overview

THE FINAL DESIGN

Concept

The concept of the three boards as a multisensory storytelling experience is further developed and put into context for the final design. The final design is called the **story box.** The three boards of the concept are placed along the three sides of a cube. The cube takes up a physical space in the street, as can be seen in Figure 37. Users move around the cube to go through the stages of the discovery process: touch, see and hear. These sides of the cube work the same as the three boards in the first concept. The three sides of the cube are assigned with different colors: green, red and blue. Lights moving around the top rim of the cube provide visual clues on how to move around the cube. Users then can step inside the box and hear the full story.

The experience is not just limited to interacting with the cube, it is extended to interacting with the entire street. Both the effect of the authentic stories and the exploring discovery are extended into the street. For the authentic stories, in addition to the large cube, small cubes using the same colors are placed throughout the street at the entrance of shops and stores. Shopowners can participate in the project and adopt a small cube. These small cubes provide the story of the shop or store in audio, once a visitor places its hand inside the cube. For the exploring journey, small colored tiles are placed on the facades throughout the street. The colors coordinate with the colors of the interactions with the cube: touch, see and hear. The small tiles each provide another little discovery journey: green tiles mean there is something nice to touch (like an interesting facade material), red tiles meansthere is something nice to see (like a beautiful shopping window) and blue tiles mean there is something to hear (like a sound

correspondent to the shop or store).

The combination of the large cube, the small cubes and the tiles provide for a complete, authentic and exploring street experience. In Figure 35 an schematic overview of the concept can be seen. In Figure 36 a usage storyboard of the concept can be seen. The numbers on the schematic overview are the same numbers as the steps in the storyboard.

Storyboard

As explained the concept experience is built up around the large cube. Visitors will most likely approach the large cube first (1). Lights on the top of the large cube will indicate which side to start on and how to move around the cube. Visitors will start with the tactile side (2). They start touching the materials. There is still confusion about what exactly they are doing, but they are engaged enough to continue to explore. They move to the visual board (3) and turn the pixels. They start to get somewhat of an idea of the message and want to know more. They move to the last audio board (4) and touch the pictures. They realize the theme of the story. They move around the cube one last time and enter the cube (5). Inside they will hear the full story. They are amazed and intrigued by the story. When walking away, they see the street through a whole new light. They notice small colored squares around the street. They approach them, and see that they are the same colors as the large cube. They realize there is more to explore throughout the street (6). They move further and see a small cube on a shops facade. They move closer and see that it is the same cube as the large cube. They touch it and hear the story of the shop (7). They are intrigued by this story and decide to enter the shop (8).
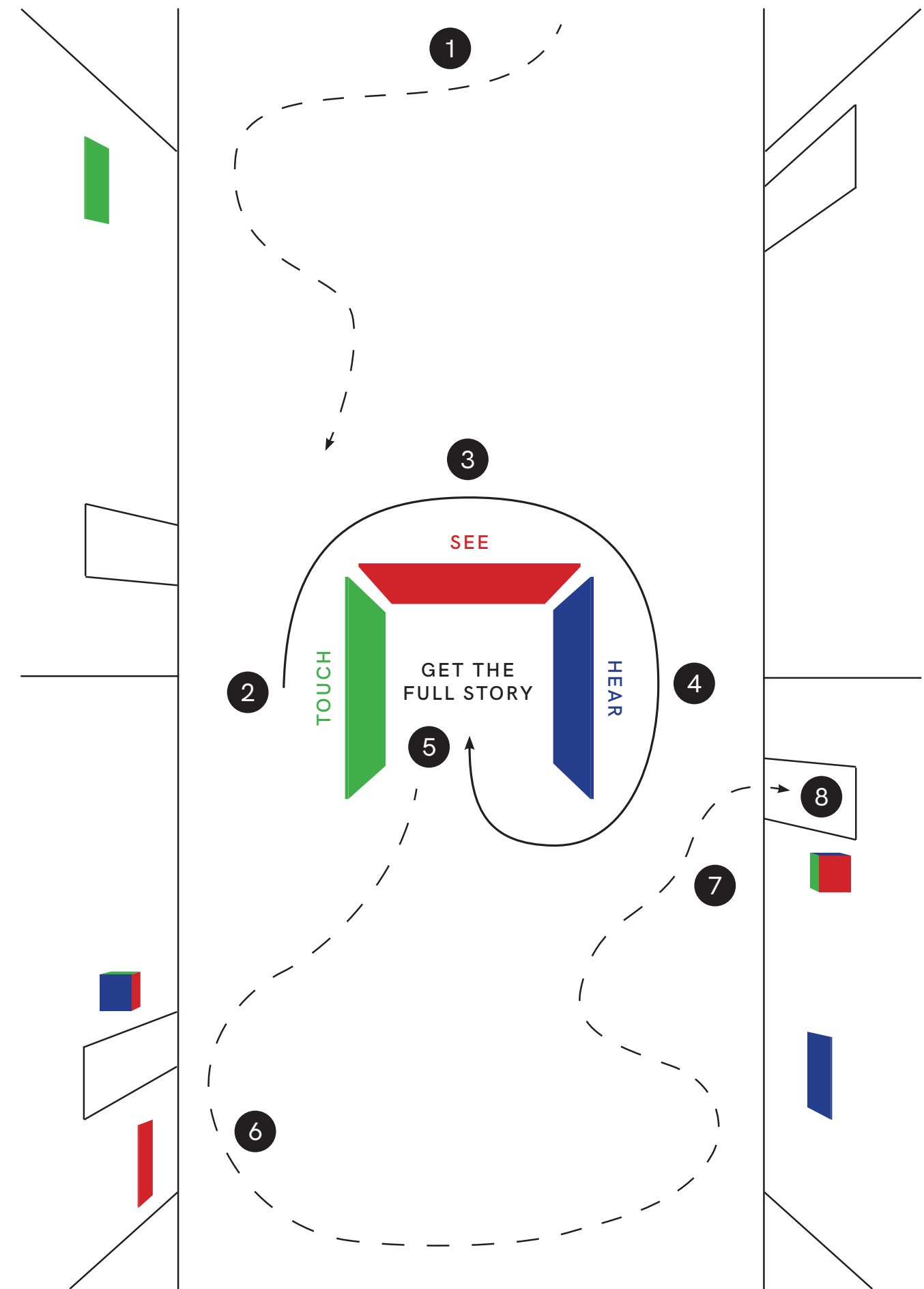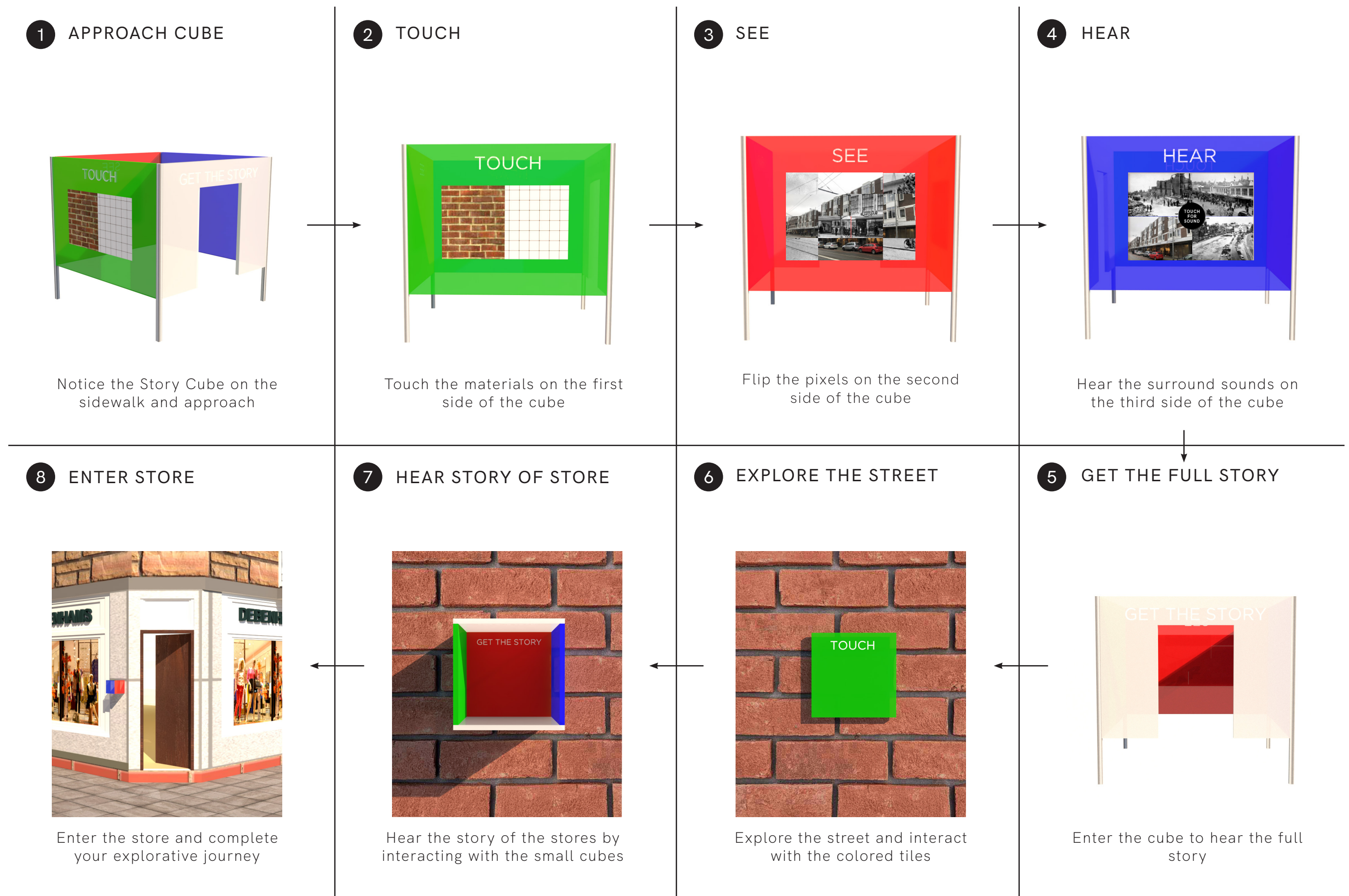

Figure 35: Schematic overview

1 APPROACH CUBE

Notice the Story Cube on the sidewalk and approach

2 TOUCH

TOUCH

Touch the materials on the first side of the cube

3 SEE

SEE

Flip the pixels on the second side of the cube

4 HEAR

HEAR

Hear the surround sounds on the third side of the cube

8 ENTER STORE

Enter the store and complete your explorative journey

7 HEAR STORY OF STORE

GET THE STORY

Hear the story of the stores by interacting with the small cubes

6 EXPLORE THE STREET

TOUCH

Explore the street and interact with the colored tiles

5 GET THE FULL STORY

GET THE STORY

Enter the cube to hear the full story

Figure 36: Usage storyboard

Figure 37: FInal design in context

Aspects of the design

For security reasons the large cube is raised from the ground. By keeping the bottom half of the cube open the chances of it being subjec to vandalism and homeless people decrease. For the same reason the cube is designed as an open space without a roof or a door, keeping it from feeling like an enclosed space. Lastly the transparency of the material for the sides of the cube provide security for what is happening inside of the cube.

Most of the elements are fabricated out of colored perspex sheets. The large cube is made out of four large perspex sheets in four colors: green, red, blue and white. All sheets are partly translucent. The sides of the cube are connected with steel columns at the corners. The steel columns are poured into concrete foundations to keep them secure into the ground. The colored tiles are also made out of the colored perspex. The transparency of the material makes for the facade to shine through, giving it an interesting look. The tiles are bolted into the facade material in order for them to stay securely in place. Lastly the small cube is also made of the perspex material. The small cube is built up using the same colors and composition as the large cube, making it easier to recognize. This cube is also bolted to the facade material.

Electronics required for the design are minimal. The lights indicating the direction of the journey around the cube, the audio board and the audio revealing the story inside the cube are the only elements in need of electronics. This can be done by connecting the cube to the electrical system of the street. It could also be possible with a portable generator. Next to the large cube the small cube also needs some electricity. This can be connected to the electricity of the shops themselves.

VALIDATION

INSIGHTS

In order to validate the concept a 1:2 scale **prototype** was built of the boards. The three boards are A3 size and made out of wood. The two static boards, the tactile board and the audio board, are made using a wooden frame and by sliding a wooden board inside, just like a picture frame. The visual board was also made using a wooden frame, but has steel rods installed into it. Wooden blocks are slid over the steel rods to work as the rotating pixels. The prototype was used in the user tests as part of the validation. In Figure 38 a picture of the prototype can be found. The final design of the colored cubes and tiles could not be tested due to time restrictions.

However, a scale model of the large cube, the colored tiles and the small cube was made to demonstrate its workings and give an idea of the look of the design. In Figures 39 and 40 the model of the final design can be seen.

USER TESTING

Test setup

In order to validate the final design user tests were performed. The design was tested in two rounds: at-home testing to test the functionality of the boards and testing in the context to test the full effect. For both tests the test setup and instructions were the same:

Figure 38: Concept prototype

1. The boards were placed in order at-home or in context.
2. The participants were told to explore the boards in the correct order. They received no further instructions other than the instructions that are already on the boards.
3. After completing the journey through all three boards, the participants were asked about their experience.

In Figure 37 an image of the test setup can be seen. In order to evaluate the test results, test participants for the at-home test were asked to fill in a short **questionnaire** about their experience. This questionnaire rates certain aspects of the interaction that correlate with the interaction vision, such as explorative and authentic. Participants were also asked to rate the experience on if everything was clear, easy and intuitive. Test participants for the in-context test were asked about their experiences in a qualitative way in a short **interview**. This was focussed more on the participants feelings during and reactions to the interaction.

Test results
The test results from the quantitative and qualitative analysis were gathered to form one complete analysis of the final concept. Firstly the functionality of the three individual boards is evaluated:

1. The tactile board. Test participants found the board moderately easy to use. Some participants reported they did not really know what was expected of them at the start, if they were to only look at it or touch it as well. Participants loved the explorative aspect of the board. Many said that because instructions or the aim of the interaction was not yet clear, but the interaction was interesting enough to keep them eager, they felt the need to know more and explore the rest of the boards. The message of the board or the interaction was not clear yet to any of the participants, but that was also the point. Participants did not yet feel the urge to reflect on their surroundings or themselves.
2. The visual board. The action of turning the pixels to reveal the two photos was highly appreciated by participants, as they stated it was a fun and engaging activity. It also evoked some social interaction, for people were trying to turn the pixels together to create the full picture faster. Once the full picture was revealed most participants realized they were standing in the exact same spot. The two photo's side by side did evoke a sense of place-awareness and a sense of what the message of the boards might be. However, participants still do not know the exact story of what happened. Because of the hint of the location and the theme of the story, participants are again eager to explore further and uncover the full story.
3. The audio board. This board was received less well than the tactile and visual board. Some participants stated that the instructions on the board were not clear enough to fully understand what to do. Once participants got the hang of it, they did like the chronological pictures of the story and the sounds correlating with them. The chronological pictures with the sounds also give away another clue of the story. Once participants heard the full story they were al intrigued by the history that took place in this location. Some stated that the story gave more meaning to the place.

In Appendix 13 the full quantitative at-home questionnaire can be found. In Appendix 14 the full qualitative in-context interviews can be found.

ASSESSMENT

To assess the concept and the final design, let's talk about the positives and the negatives. Positive about the final design is that the flow of the three sides and the aim of the interaction works. Participants are eager to explore after interacting with each board. The two first boards are engaging and draw people in for them to touch and explore. People liked interacting with the boards and using all their senses: touching, looking, listening. The revealing of the story works well: the confusion at the beginning keeps people intrigued, the snippets of the story in each board makes people keep exploring for more and the full reveal at the end provides the full experience. The story also has the right impact. Participants were intrigued after hearing the full story and stated that it gave the place a whole new meaning to them. Some participants reported that it made them reflect on their own shopping behavior. Finally participants called the whole interaction a memorable experience.
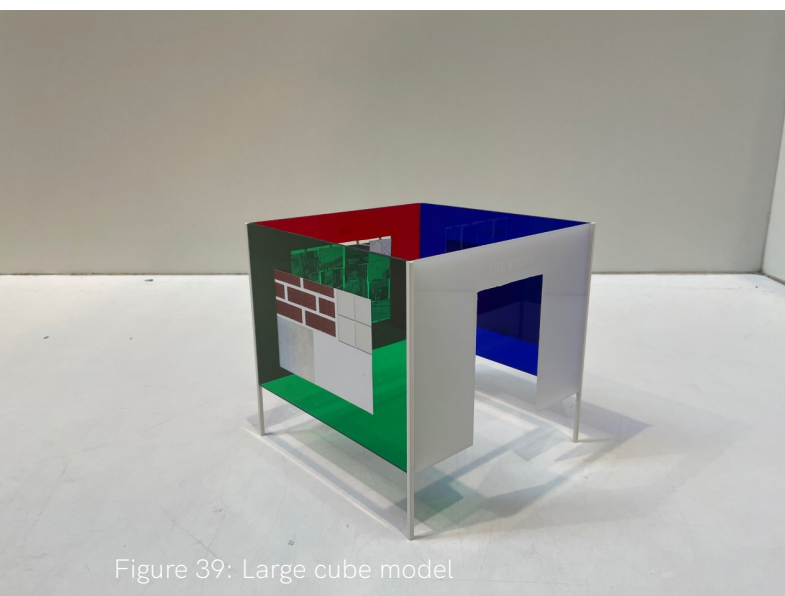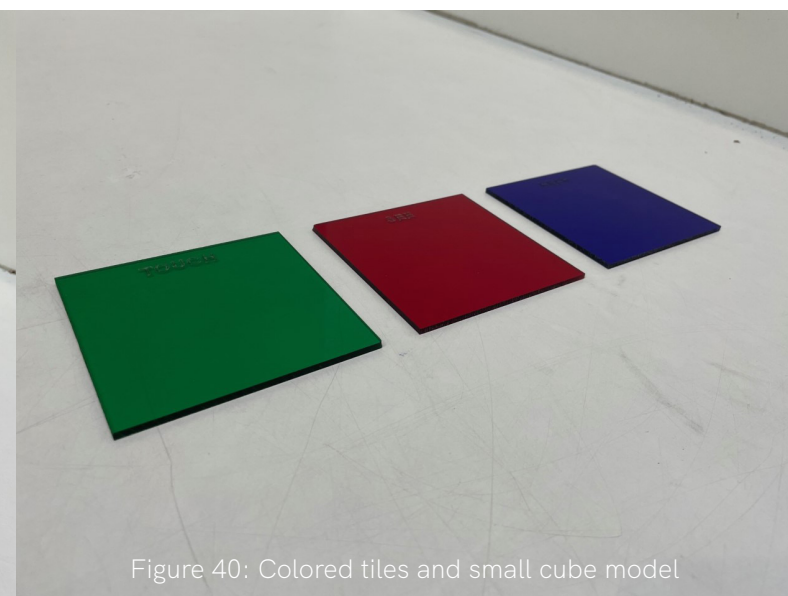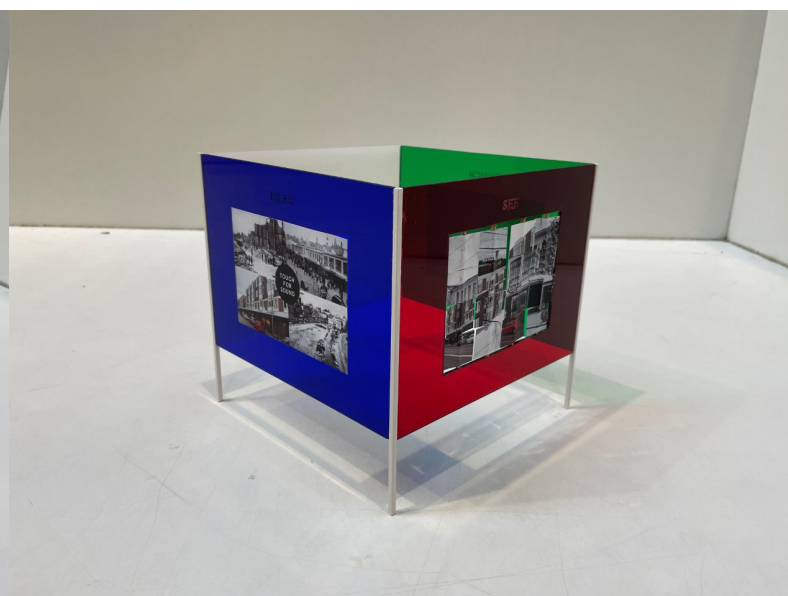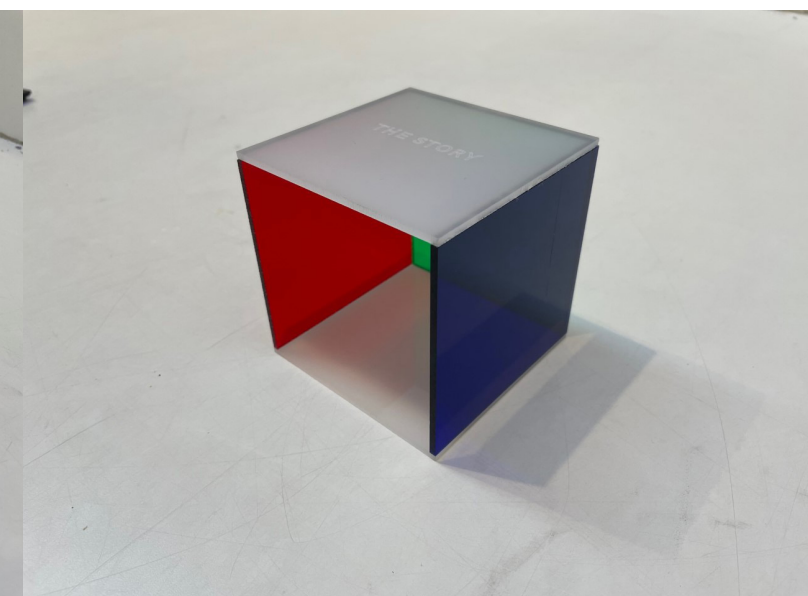

Figure 39: Large cube model

Figure 40: Colored tiles and small cube model

Negative is that the interaction still requires initiative from visitors themselves. If they do not take the initiative to go up to the object, the interaction will not happen. I think there is a potential to make this interaction more natural and intuitive. This also applies to the flow of the interaction, if a user goes through the whole journey except entering the cube, they do not get the full story and the interaction is not successful. However, this aspect of the design has improved greatly in the final design. By working with a cube that takes up a physical space in the street and by adding colors to it, it draws the visitors attention more and it makes them more eager to engage with it. The lights on the top of the cube are supposed to help guide visitors in the right direction and increase the interactions success rate. Lastly by adding the open door to one side of the cube visitors are invited to enter and hear the full story, which also increases the success rate of the interaction.

To finally assess the final design completely we will be looking at the desirability, feasibility and viability of the design. The final design works well and is **desirable** for the visitor, however there is room for improvement. Test participants stated that they liked the interaction and that they did feel like it added significant value to the meaning of the location. However, the interaction is not engaging enough. Participants stated that they liked it once they were in the flow of the journey, but some said that it was not very likely that they would engage with it on their own. By adding the concept of the colored cubes an attempt to make the design more engaging was made, however because this concept is not tested the results of this are not clear. Next to desirability for the visitor, the concept is also desirable for the shop owners. Shop owners can profit greatly from visitors connecting with the area and spending more time there. Additionally, the small cube can be of great value for shop owners. By

participating with the project and adopting a small cube they can generate more attention and more visitors and possible consumers to their store.

The final design is very **feasible**, it is easy to produce and maintain. The perspex cubes and tiles are cheap and easy to produce. The boards are easy to assemble, especially the tactile and visual boards. The design requires a minimum of electronics. The lights indicating the direction of the journey around the cube, the audio board and the audio revealing the story inside the cube are the only elements in need of electronics and can all be connected to the street electronic system or a portable generator.

Lastly in the **viability** of the concept the stakeholders will be included. The boards will have to be placed and maintained by a combination of the Municipality of Rotterdam and the association of retailers in the street. The contents of the experience will have to change every 6 months in order for the concept to stay relevant. The new content can be curated in collaboration with the municipality and the retailers. By renewing the contents the design can stay in one location for a longer period of time and still generate the desired value. Examples of how the concept can be adjusted are described in the next chapter 'In practice'. The cost of the production and maintenance of the boards is low, especially compared to the value it can bring to visitors and therefore to the city or Rotterdam and the retailers in the street as well.

CONCLUSIONS

The final design was created after an interating design process. In the start the focus of the design was on in-store concepts, gradually changing to concepts in an urban
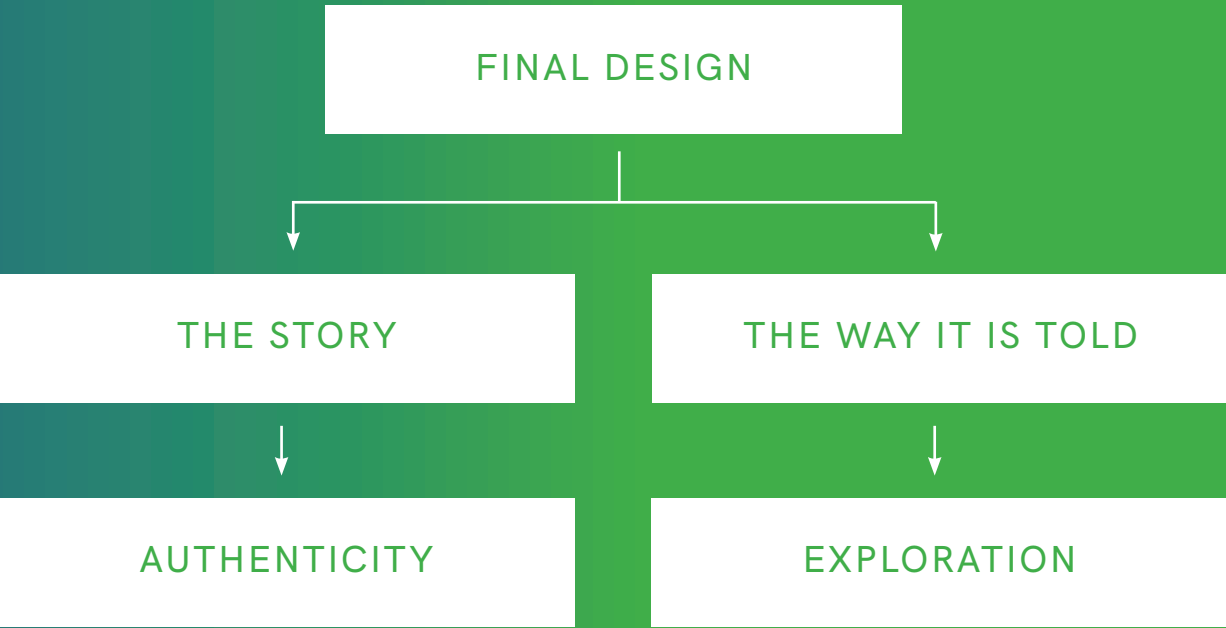
context. From this interation flowed the design concept, containing a multisensory storytelling experience using three sensory boards revealing a story. This concept has been evaluated along two user test rounds: quantitative at-home testing and qualitative in-context testing. The concept was then further iterated into the final design: a full street experience on three different scales: the story box, multisensory tiles around the street and the small story box to connect to the retailers.

CONCLUSIONS

In this section the design process is explaned. Two ideation sessions are introduced, leading to the decision to focus on designing a concept in an urban setting. The combination of concepts leading to the final concept is explained. The final concept is presented in the form of rendered images and a storyboard. The final design was subject to validation in the form of two rounds of user tests: one quantitative at-home testing round using a questionnaire and qualitative in-context testing round using short interviews.

After analysing the test results, the design is assessed on desirability, feasibility and viability. Lastly future improvements and recommentation to better the design have been made.
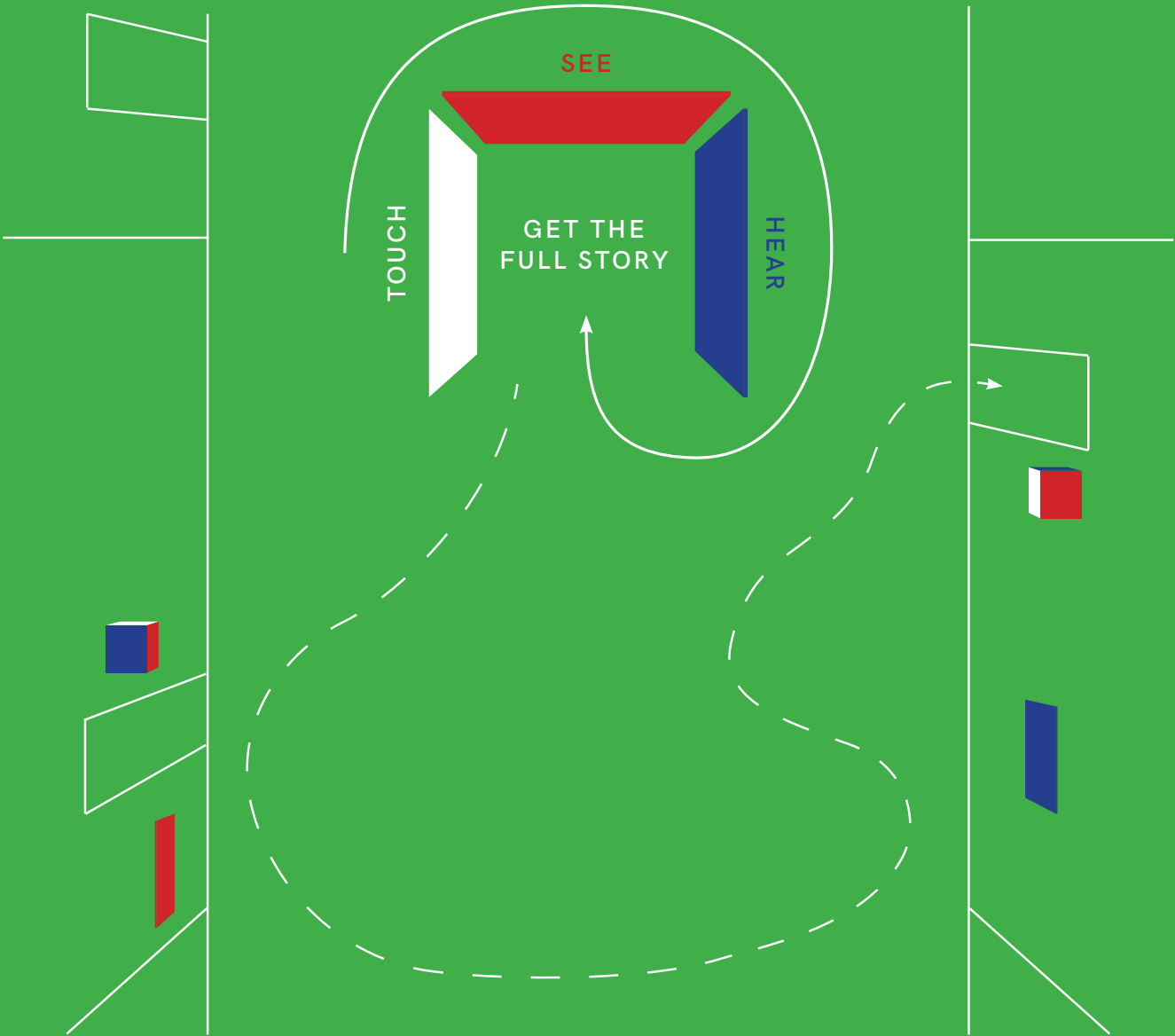
THE FINAL DESIGN CONCEPT

TACTILE	→	VISUAL	→	AUDIO

→ STORY REVEALING ITSELF GRADUALLY BY EXPLORING →

THE FINAL DESIGN

SEE

TOUCH

GET THE
FULL STORY

HEAR

THE BASIS OF THE DESIGN

```
              FINAL DESIGN
            ┌──────┴──────┐
         THE STORY    THE WAY IT IS TOLD
            │               │
       AUTHENTICITY     EXPLORATION
```

CONCLUDING

IN PRACTICE

This thesis is the result of my graduation project, the final course of the Design for Interaction master at the Faculty of Industrial Design Engineering at the TU Delft. It is written in collaboration with Creating010, a research institution related to the Hogeschool Rotterdam. Inspiration for this project came from my own personal interest in the fashion retail world in combination with my background in Architecture. The ambition to combine both in one design project matched with a current research by Creating010, a research on the influence of retail and culture on the perception of the city, called Designing the Place to Be. I was able to collaborate with this research and share our resources.

In this thesis all the phases of the design process will be touched upon, being discover, define, design and deliver. Qualitative and quantitative research will be combined with personal inspiration and insight to come to a complete final design on this topic. The final design will be validated by user tests and examined on multiple topics. Lastly future recommendations will be made for the final design and the entire graduation process will be reflected upon.

The final design has been proven to work well on several aspects, but how can it exist in practice and add value on multiple levels? The final design has the potential to make a bigger impact than just in this specific context. The concept of creating a multisensory storytelling experience and adding authenticity and an exploration to a place can be used anywhere. In this case, it used to add value to an urban space, but it could also be used in a retail context or social context as well. Adding value by telling stories in a unique way can be done and have impact anywhere. Next to this, the concept of the cube and the tiles can be used in different locations as well. The design in its final form can identically be reproduced for any urban space, the only thing that has to change is the content inside. The three sides of the cube and the story inside can all be changed easily to fit a new location. By being able to use the design in different **locations** and **contexts** as well, the impact and possible value of the design can be increased. It can grow from being a nice concept, to something that can actually make a change. Lastly, next

to the concept fitting into different contexts and locations, the story that is being told can also change. In this specific location the story of the bombing of Rotterdam and the creation of 'emergency stores' has been chosen. But there are many other stories to be told about every specific location, like 'Rotterdam in the golden age'. Given the theme of the history of the place, the **storylines** are endless. And also the **theme** of the story can change. By for example telling a story about shopping, retail and fashion a whole new experience can be created. An example of a different storyline for this theme can be seen in Figure 41. By telling the story of changing fashion and retailing througout the ages new value for the area can be created. By being able to change the theme of the design the viability of it can increase. Through the changing of the theme, the design can stay in one location for longer and still provide a new and valuable experience for users.

Figure 41: Fashion throughout the decades

TO RECOMMEND

CONCLUSION

After making an assessment on the final design in the previous chapter, the following improvements can be made to make the final design even better:

1. Make the interaction with the design more engaging, intuitive and natural. At the moment the design requires much initiative and motivation from the users themselves, which can lead to a lack of usage and a lack of impact.
2. The design of some of the boards and possibly the small cube can be improved. Users reported it was hard to use and the instructions were not clear. Users did not understand that they could touch the photos for the sounds.
3. The reveal of the final story can be improved. Again, this action requires much initiative from the user. When users to through the whole journey, but don't enter the cube for the full story, the interaction is not succesful and will not cause the meaningful and explorative experience as intended. This can be improved to increase the success rate.

The most important recommendation for this project is to test the final design. Due to time restriction on this project it was not possible to test the design in its final form. The workings of the three boards has been user tested, however the renewed concept using the colored cubes and tiles has not been tested yet. To fully assess the final design and measure the value created tests need to be done on the final design. Recommended would be to perform two tests: a user-test testing the experience of and interaction with the design from the perspective of the user. Also a test round with shop owners would be recommended to see if shop owners are interested in participating with this project and how and what value it could bring to them. Another recommendation would be to collaborate with a retailer or shop owner for this project and co-create with them, to see what new design features and iterations they would come up with. For this project it has been attempted to collaborate and co-create with retailers, however due to time and resource restrictions at the retailers end this did not go through.

MY DESIGN GOAL IS TO MAKE RETAIL AREAS GO FROM A PLACE TO BUY TO A PLACE TO BE

In a final project conclusion I am looking back at my Project Brief and my initial design goal. The goal of this project was to make retail areas go from a place to buy to a place to be. The following research question was proposed: How can retail add a dimension to the interaction with and experience of urban regions? A challenge was created to provide engaging, immersive experiences that can create place-awareness and revitalize urban regions. When looking back at this starting point of the project, the final design fits these requirements well. It is interesting to look back at the initial goals of the project and how it since unfolded. The project was initiated with fashion retail in mind, imagining a possible solution of a new, innovative retail space in combination with an installation or attraction. The final design has completely faded away from designing a retail space or designing for fashion retail. However, the final design still fits the initial project brief and set goals really well, maybe even better than an in-store retail concept.

The final design has been proven to create added value to a retail area by telling an authentic story in a multisensory exploring way. The goal of generating place-awareness among visitors and creating a valuable, meaningful experience has been met and proven in the user-test results. The design has great impact for change, given its adaptability and the possibility of placing the design in any context imaginable. The model of using storytelling to create authenticity and multisensory design to create exploration is proven to work and is a valuable model to create lasting experiences. By using design to make retail areas go from a place to buy to a place to be, we can create lasting impact and transform urban retail areas.

REFLECTION

PROJECT

This project started as a fashion retail project. It was my personal ambition to do something with fashion, my personal passion, for this final project of my study carreer. This is what I started with when I wrote my Project Brief. The initial Project Brief was not received well, as it was much too vague still and was not enough to function as a base for the project. The newly adjusted Project Brief was the starting point of the project, however it was still very vague. Because of this, I had some trouble at the start to find my direction and to start my research. I found that the possibilities were endless and I did not know where to begin. Once I started with my research and 'just did something' it started to take off. The research phase of this project went well, using different research methods and every experiment being inspiring to start another research. I devoted my time to fully understand the problem I was trying to tackle and I really tried to get to the bottom of it. Once the Midterm Meeting approached, I tried to summarize the research thusfar into a report. Feedback on the Midterm Meeting was not very positive on the midterm report and the way of writing. I did not seem to be able to write down my research in a convincing and rich way. After the Midterm Meeting I spent a lot of time on trying to improve the quality of the report. I felt a bit lost, having to figure out how to encorporate my research in a report in the right way, and facing the end of the research phase and having to find a design direction. This also proved to be a struggle for me. It took me about three weeks to finally come up with my first concept, which took up a lot of time in the middle of my project. The transition from researching to designing was a hard one to make for me. Once I did

find a design direction and a good concept, I felt like I was in the flow again. Building on and developing the concept went fast and felt easy. The user-testing of the first concept was a nice moment, seeing the concept come to life and seeing its potential. The concept came through well in the Green Light Meeting, which went surprisingly well. In the last four weeks the concept was developed into a final design, building upon all the research in the entire project and tying together all the parts. I am happy with the final design and I think it provides a good solution to the problem defined in the beginning of the project.

In conclusion: the project felt kind of like a rollercoaster for me. Some parts went really well and really fast: like researching and developing the final design. The middle part of the design is where things slowed down and were harder for me. However, I am happy with the end result and the outcome of the overall project.

PERSONAL

On a personal level this project has taught me a lot, through good and bad experiences. It has made me more conscious of my strenghts and weaknesses as a designer and how my design process works. Generally, I know exactly what I want to do from the start. I always have a clear direction quickly and I know exactly what to do. A few good concepts also come quickly for me, and I like to choose one early on in the process and use that to start iterating. Part of why this graduation process was sometimes a struggle for me, is that I felt unable to design the way that I usually do in a project. Because of the individual, open process I found it hard to find a direction early on in the process, and also

later in the project during the design phase I experienced difficulties coming up with good concepts and ideas. This made me doubt my own skills and sometimes also decreased my enthousiasm for the project. I just wanted to have a clear direction, and somehow I could not find it. When reflecting on my personal process afterwords, I think this struggle might have been a blessing. It came to me that I normally am quite a 'lazy' designer. I like to have a good idea right away and just stick with it. However, that is often not how you get the best concepts or designs. Because of my struggle finding a direction or concept, I tried out a lot of different things. All of the directions and ideas I tried out eventually led me to the final design of this project, which I am actually pretty happy with. I think I could have never come up with this design from the start and it would never have been this good if I had. Maybe, just maybe, this project has taught me to revise my way of designing and embrace the struggle of designing, instead of avoiding it.

Also academic writing is not my strong point. I already knew this from previous courses, but it became painfully evident for me during the Project Brief and the Midterm Meeting. I just was not able to provide the academic quality that was required at that time. I did spend a lot of time in improving the quality of my reports for the Green Light Meeting and the final report. I feel like I have increased my skills in academic writing from the beginning to the end of this project, and I am satisfied with the end result of my thesis.

Overall I look back on this project as a great learning experience. It has helped me to know myself as a designer and to know my strengths and weaknesses. Sometimes I

was put outside of my comfortzone, which I did struggle with. In the end I am happy that I did not take the easy (or lazy) route and that I challenged myself in this project. Because in the end, whatever makes you feel uncomfortable is the biggest opportunity for growth.

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APPENDICES

DESIGN FOR our future

TUDelft

IDE Master Graduation
Project team, Procedural checks and personal Project brief

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

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

ⓘ **USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT**
Download again and reopen in case you tried other software, such as Preview (Mac) or a webbrowser.

STUDENT DATA & MASTER PROGRAMME
Save this form according the format "IDE Master Graduation Project Brief_familyname_firstname_studentnumber_dd-mm-yyyy".
Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1 ! ⓘ

family name   Voortman
initials   L. A.   given name   Lieke
student number   4375777
street & no.
zipcode & city
country
phone
email

Your master programme (only select the options that apply to you):
IDE master(s):   ( ) IPD   (★) DfI   ( ) SPD
2ⁿᵈ non-IDE master:
individual programme: _ - _ - _   (give date of approval)
honours programme: (Honours Programme Master)
specialisation / annotation: (Medisign)
(Tech. in Sustainable Design)
(Entrepeneurship)

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

** chair   Catelijne van Middelkoop   dept. / section: Communication Desig
** mentor   Margreet Beets   dept. / section:
2ⁿᵈ mentor   Paul Rutten
organisation: Creating 010 - Hogeschool van Rotterdam
city: Rotterdam   country: Nederland

comments
(optional)

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

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

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

The future of retail in the city: a place to be

project title

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

start date   13 - 09 - 2021   25 - 02 - 2022   end date

After nearly two years of living with the consequences of Covid-19 the full effects of the global pandemic are becoming clear. Covid has changed our behavior and accelerated ongoing changes in society. When looking at the fashion retail industry we see that small retailers who make city centers unique and create distinguishing and fun social environments are disappearing[1]. In the case of the city center of Rotterdam vacancies are increasing, with about 10% of retail spaces now being unused[6].

The causes of this increase in vacancies and the degradation of fashion retail stores are wildly influenced by Covid. The rise of e-commerce, which is mostly evident in the fashion industry, has caused consumers to lose their connection to urban places. Furthermore online fatigue caused by the Covid measures and an overload of digital interactions, in combination with changes in demographics, have caused emerging new values among consumers, like the search for identity and a sense of belonging. There is a new need for consumers to engage in memorable, real-life experiences[2].

Traditional retailers will need to transform to survive, rethinking their value proposition, switching to omnichannel, combining functions and focusing on physical stores that truly have added value for their demanding customers[1]. There is a new need to connect with consumers and build a community. Staying in touch with consumer's new values can help retailers to stay relevant and differentiate from the competition. If retailers and authorities fail to change their perspective, this can lead to even more vacancies and degradation of city centers, influencing not only businesses and authorities but also habitants and tourists[5].

One opportunity is deep customer engagement, really connecting with customers, sharing values, building strong connections, also with customer communities. Stores can become places for engagement and community building where people buy fashion items also as a sign of their belonging[1], making stores not only a place to shop but an experience in itself and a place to connect. There is an opportunity to create multiple values for customers, the local community and society as a whole[1]. By bringing meaning to retail spaces we can celebrate cultural legacies and connect retail to its urban regions[4].

The project is set up in collaboration with the research institute Creating 010; part of Hogeschool Rotterdam. They perform research on social transformations related to digitalization. Currently Creating 010, together with the Hogeschool van Amsterdam, is doing a research on the influence of culture and retail on the city called 'Designing the Place to Be'. In this project they are collaborating with several stakeholders, like the platform 'de Nieuwe Winkelstraat'. This research direction has risen from the need for change in the retail sector due to developments and trends, and a curiosity and interest in in new needs and values in custumor behaviour. In my project I will be working together with Creating 010 on this shared topic.

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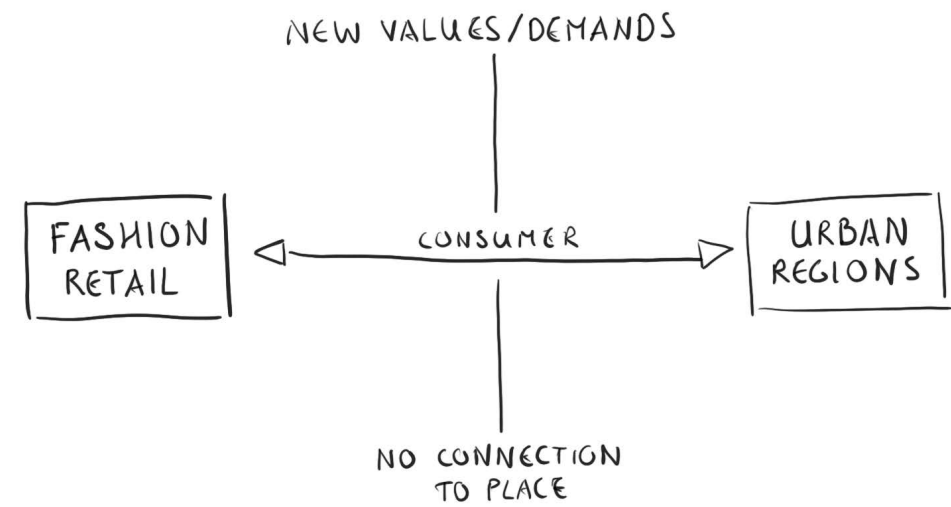introduction (continued): space for images

image / figure 1:   Problem definition overview

BEFORE   **AFTER**

image / figure 2:   Case Nieuwe Binnenweg Rotterdam: before and after transformation

The main problem to solve in this project is how current fashion retail environments are not a place to be, leading to vacancies and degradation in city centers and the degradation of fashion retail stores. This effect is caused by:
- The rise of e-commerce: caused consumers to lose their connection to urban places
- Online fatigue, an overload of digital interactions and changed in demographics: caused new values among consumers (like identity and sense of belonging) and a need for memorable, real-life experiences.

During my research I will be looking at the city center of Rotterdam, more specifically at the retail area around the Nieuwe Binnenweg. This area used to be a place with lots of vacancies and degradation, but has gotten an upgrade over the last few years with lots of new diverse retailers (as can be seen in figure 2). The street is about two kilometers long, making it a very diverse area. The pandemic has had it's influence on the area as well, where some small retailers have had to close their doors while other retailers found new ways to connect with their customers[7]. Because of the diverse nature of this area I think this would be an interesting case for this project.

In my project I want to answer the following research question: How can fashion retail add a dimension to the interaction with and experience of urban regions? Fashion retail environments have the potential to become a place to be and add value to consumers, the local community and society as a whole.

Using the Nieuwe Binnenweg in Rotterdam as a case study I will be looking at several aspects of the problem:
- How consumer values for fashion retail have changed, what new values are important and what experiences they are seeking
- How consumers have lost their connection to urban places
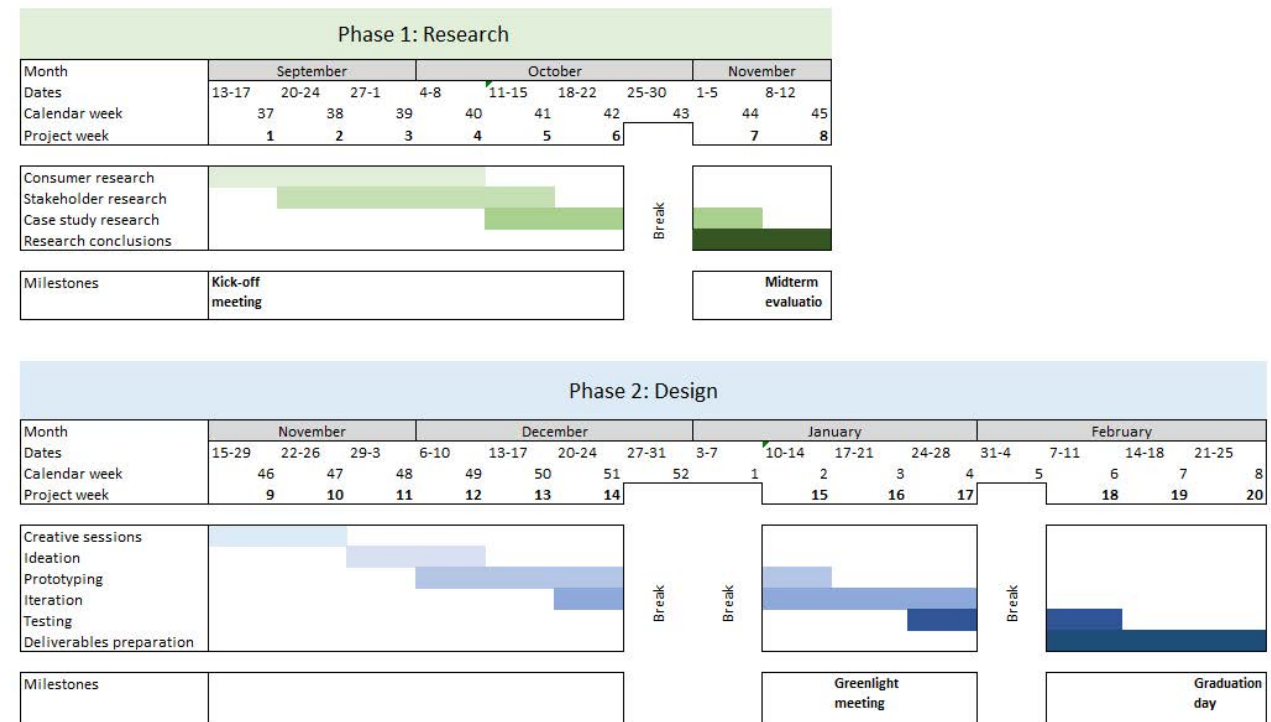- How consumers build connections to places and how this can be implemented in the fashion retail industry

I expect the solution of this project to be a designed model of a cultural retail space in the city, which could for example be a new, innovative retail space in combination with an installation, exhibition or attraction. This can provide engaging, immersive experiences that can create place-awareness and revitalize urban regions. On the website of Factorr[2] more examples can be found.

[2] https://www.factorr.nl/post/the-future-of-retail-how-cultural-and-educational-attractions-can-create-the-place-to-be

start date ___13___-___9___-___2021___   ___25___-___2___-___2022___ end date

Phase 1: Research

Month	September			October			November	
Dates	13-17	20-24	27-1	4-8	11-15	18-22	25-30	1-5 8-12
Calendar week	37	38	39	40	41	42	43	44 45
Project week	1	2	3	4	5	6		7 8

Consumer research
Stakeholder research
Case study research
Research conclusions
Break

Milestones	Kick-off meeting						Midterm evaluatio

Phase 2: Design

Month	November			December			January			February		
Dates	15-29	22-26	29-3	6-10	13-17	20-24	27-31	3-7	10-14	17-21	24-28	31-4 7-11 14-18 21-25
Calendar week	46	47	48	49	50	51	52	1	2	3	4	5 6 7 8
Project week	9	10	11	12	13	14		15	16	17		18 19 20

Creative sessions
Ideation
Prototyping
Iteration
Testing
Deliverables preparation
Break Break Break

Milestones							Greenlight meeting				Graduation day

I have divided my planning into two phases: the research phase and the design phase. Up untill the midterm meeting in week 8 I will focus on my research. After the midterm meeting I will proceed into the design phase.

During the research phase I will focus on framing the problem and defining the scope. I will start with general consumer research, learning about their changing and new values and demands. Then I will do stakeholder research, in cooperation with Creating 010. After the consumer and stakeholder research I will dive deeper into the case of the Nieuwe Binnenweg in Rotterdam and look into how they tackled and solved the problem. At the end of these 8 weeks I want to have fully defined my problem and collected all the information needed to start designing.

During the design phase I will start with creative sessions, potentially together with stakeholders or Creating 010. After these sessions I will start ideating and translating the information into concrete ideas. After ideating I want to start prototyping quickly. Because time is limited, I want to start prototyping and iterating as soon as possible to leave enough time to perfect a final design. I would love to test my design live in a space, possibly in cooperation again with stakeholders or Creating 010. During the final weeks I will focus on documenting my findings, preparing my deliverables and creating my final presentation.

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Initials & Name ___L. A.___ ___Voortman___   Student number ___4375777___

Title of Project ___The future of retail in the city: a place to be___

IDE TU Delft - E&SA Department /// Graduation project brief & study overview /// 2018-01 v30   Page 6 of 7

Initials & Name ___L. A.___ ___Voortman___   Student number ___4375777___

Title of Project ___The future of retail in the city: a place to be___

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

Personal motivations:
I think this project fits my background perfectly. I started with a bachelor in Architecture, then moved to Industrial Design to continue my masters in Interaction Design. Next to my studies I have a passion for fashion design and I design my own clothes. I wanted to combine these three disciplines into one final project, and I think this worked out so well. The project fits my interests perfectly and I think I can use all my acquired skills fully.
I am also eager to prove that I can lead my own design project without much guidance, testing my planning skills and my determination. I know I can do individual projects well, but a project like this where there is no guidance or schedule is going to be much harder.

Learning objectives:
I would really like to learn how to design an 'experience'. For all of my past design projects I have designed products or interfaces. I have never designed an immersive experience before and I would love to gain knowledge on this facet of design.
I love working together with a client like Creating 010 and experiencing how designing and researching actually works in real life. I of course have some experience doing design projects for courses, but doing these type of projects for an actual client is wildly different. I look forward to gaining insights into working together with a client and doing a real project outside of uni courses.
Lastly I would like to learn more about doing extensive research into a topic like this. I have of course done research before but never on a 'professional' level like this, and I would like to learn more about it. I think doing research on different stakeholders and doing a stakeholder mapping could really help me with this.

[1] https://www.thehagueuniversity.com/about-thuas/thuas-today/news/detail/2021/06/11/the-future-of-fashion-retail
[2] https://www.factorr.nl/post/the-future-of-retail-how-cultural-and-educational-attractions-can-create-the-place-to-be
[3] https://www.euromonitor.com/article/the-new-look-of-fashion-retail
[4] https://www.across-magazine.com/bringing-cultural-meaning-contemporary-retail-spaces/
[5] https://nos.nl/artikel/2385212-winkelleegstand-loopt-snel-op-door-corona
[6] https://www.rtlnieuws.nl/economie/business/artikel/5237461/leegstand-winkels-binnenstad-subsidie-utrecht-rotterdam-den-haag
[7] https://www.rotterdamarchitectuurprijs.nl/vorige-edities/2018/de-nieuwe-binnenweg.html

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

2. INTERVIEW ANKE GRIFFIOEN

Interviewee: Anke Griffioen
Interviewer: Lieke Voortman
Datum: 12-10-2021
Achtergrond: Anke is onderneemster aan de Nieuwe Binnenweg in Rotterdam. Ze is voorzitter van de ondernemersvereniging en heeft de transformatie van de Nieuwe Binnenweg in gang gezet. Verder is ze betrokken bij meer retail- en cultuurprojecten.

Lieke: Ik zal me even voorstellen om mee te beginnen, ik ben Lieke. Ik ben aan het afstuderen aan de TU Delft op interactie ontwerp. Het project gaat over de veranderingen in de modewereld met betrekking tot de waarde van de klant en ook de relatie met de stad. Het is een onderzoek en daar komt uiteindelijk ook een ontwerp uit. Het is een heel breed onderzoek waar ook in een interactie ontwerp uitkomt. Als casus hiervoor heb ik de Nieuwe Binnenweg genomen. Hiervoor heb ik samen met Creating010 een interview gehad met Reinier Weers, die ook heeft meegewerkt aan de Nieuwe Binnenweg, en hij heeft mij vervolgens doorverwezen naar jou. Mijn project maakt deel uit van een groter onderzoek van Creating010 in samenwerking met de Hogeschool van Amsterdam.

Anke: Wat leuk. Ik ken wel wat mensen bij Creating010 toevallig. Het is een interessant fenomeen. Ik ben zelf ook natuurlijk ondernemer, maar ook retail adviseur. Ik heb ook toevallig gisteren nog een gesprek gehad met stakeholders van de cultuursector, de toeristensector, ondernemers, etc.

Lieke: Wat interessant! Daar kunnen we denk ik ook gelijk mee beginnen, want wat zijn denk jij nu de grootste veranderingen in de mode-retail wereld?

Anke: De grootste verandering is natuurlijk de **digitalisering**. Dat maakt het speelveld totaal anders. En daar worden klassieke retailers enorm uitgedaagd. De grote partijen hebben oneindig toegang tot kapitaal en kunnen daarbij veel meer innoveren. Dat brengt natuurlijk ook nieuwe problemen met zich mee, zoals data. Grote partijen hebben zo'n groter bereik en zoveel meer invloed, dat ze zeer invasief kunnen zijn naar klanten toe. Klanten worden verleid tot aankopen en je kan je afvragen, willen klanten dat eigenlijk wel? Het is een enorm complex probleem. **De tweede grote verandering is dat het gedrag van mensen aan het veranderen is, en dan met name bij de jeugd. De waarde van dingen voor hen lijkt compleet veranderd**. Ze kopen kleding voor 1 euro bij de Primark en geven vervolgens 10 euro uit bij de Starbucks. Waar men geld aan uitgeeft en de waarde die mensen aan iets toekennen is compleet veranderd. Verder zie je in een bredere doelgroep dat gemak veel belangrijker is geworden. Vroeger schepte het aanbod de vraag, als je een mooie winkel hebt met mooie producten komen de klanten wel. Tegenwoordig bepaalt de vraag juist het aanbod, en kiezen mensen ook voor jou door de service of het gemak. Wij als retailers zullen dan binnen onze ketens veel meer moeten gaan samenwerken, met je producenten, distributeurs, etc. En daarnaast ligt er ook een grote kans om samen te werken met elkaar, als ondernemers, binnen jouw wijk of sector.

Lieke: En wat is het gevolg van deze veranderingen voor de retailers zelf volgens jou?

Anke: Heel veel kleine, zelfstandige retailers zullen gaan verdwijnen. Die krijgen het allemaal niet meer rond en kunnen niet meegaan met de digitalisering van de grote ketens. Hun verdienmodel klopt niet meer en

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ze kunnen het niet meer bijbenen. De grote ketens hebben het daarnaast ook moeilijk. **Door corona zijn alle grote binnensteden volledig leeg gelopen. Er is een nieuwe beweging gestart voor het lokaal shoppen, en daar hebben grote ketens in stadscentra veel last van.**

Lieke: Als ik het goed begrijp is hebben de kleine, zelfstandige retailers het het moeilijkst, echter is er ook een nieuwe vraag naar lokale, duurzame producten met een verhaal. Zullen die kleine retailers daar uiteindelijk niet weer van kunnen profiteren?

Anke: Zeker. **We hebben tijdens de lockdowns gezien dat mensen nog steeds naar hun lokale, bekende winkels gaan, maar de ketens in de binnensteden volledig vervangen hebben voor online shoppen.** Het centrum van Amsterdam is by far het hardst getroffen hierdoor. Kleinere steden als Den Helder doen het beter, zij hebben een nieuwe campagne bedacht om mensen naar zich toe te trekken rondom het verhaal van de haven en de marine, wat hen onderscheidt van andere steden. **Eigenlijk heeft iedere stad of gebied dus een eigen verhaal en dat kan mensen trekken, zeker in deze tijd van veranderende waarden.**

Lieke: Hoe denk je dat dat zich gaat vertalen naar winkelgebieden of stadscentra? Wat zou een oplossing hiervoor kunnen zijn?

Anke: **Een menging van functies gaat de oplossing zijn. Dus een mix van cultuur, retail, sport, leasure, verzorging in één straat of gebied.** Dat betekent ook dat we niet meer over winkelstraten gaan spreken maar over verblijfsgebieden. De klassieke winkelstraat met alleen maar winkels, zoals we nu af en toe nog zien in stadscentra, gaan verdwijnen.

En het maken van die mix is heel erg ingewikkeld, vooral om alle stakeholders op elkaar af te stemmen. Ieder heeft zijn eigen belang en dat moet allemaal samen komen. En naast deze stakeholders zal wonen ook veel meer geïntegreerd gaan worden in verblijfsgebieden. En dat brengt ook weer nieuwe conflicterende belangen met zich mee. Er moet wel reuring blijven in de buurt, maar niet teveel overlast bij de bewoners. Het lastigste gaat zijn om overeenstemming met alle partijen te bereiken, en daarna natuurlijk wie welke verantwoordelijkheid neemt en wie wat moet investeren. Ik heb hier een maand geleden ook nog een lezing over gehouden trouwens, ik zal je de link sturen. Er zijn een heleboel denkers op dit gebied die hier mee bezig zijn. We zijn het er allemaal over eens dat het anders moet, maar hoe en op welke manier is iets waar veel ontwerpers en design thinkers mee bezig zijn.

Lieke: Want waarom zou zo'n vermenging van functies precies de oplossing zijn? Is dat omdat mensen dan meer een connectie kunnen leggen met de buurt en het meer een plek wordt om te verblijven?

Anke: Omdat de winkelfunctie enorm gaat afnemen, dat zien we nu dus al in de grote stedelijke kernen en bij grote winkelketens. Klassiek winkelen bestaat niet meer, dus een straat met alleen maar winkels zou niet meer werken. De puur transactionele functie is verdwenen. Dus hoe krijgen we een aantrekkelijke winkelstraat? Af van alleen maar winkels. We kunnen de buurt weer aantrekkelijk maken door het toevoegen van nieuwe dynamieken en deze elkaar te laten versterken. Horeca heeft weer een totaal andere dynamiek, net als hoe cultuur weer een andere dynamiek heeft, en wonen ook. Al deze dynamieken kunnen en moeten elkaar

gaan versterken. En dat de sfeer overdag heel anders dan s avonds is helemaal niet erg. Doordat er verschillende functies zijn en stakeholders elkaar begrijpen en leren kennen en waarderen kunnen ze elkaar gaan vinden. Met zo'n gemeenschappelijk doel kan je een gebied aantrekkelijk maken, als je dat niet doet en iedereen op zijn eigen blok blijft zitten zakt een gebied weg.

Lieke: Wat dat betreft heeft corona en de gevolgen daarvan ook een beetje een noodzaak aan het licht gebracht, is het een accelerator geweest voor veranderingen die al begonnen waren maar nu echt in gang zijn gezet.

Anke: Ja zeker, dat denk ik ook.

Lieke: En als je het hebt over zo'n functiemenging, zou dat alleen werken op het niveau van de straat? Of ook binnen ondernemingen of retailers zelf?

Anke: Ik denk zeker dat het binnen ondernemingen ook werkt. Je hebt natuurlijk voorbeelden van winkels waar verschillende makers of creatievelingen een schap kunnen huren en hun eigen producten kunnen verkopen. Hier in de straat zit er ook eentje al heel lang, nu is het een heel hip concept maar toen zij ermee begonnen nog niet. Daar liggen allemaal hele mooie producten zoals zelfgebreide sokken of andere producten met een mooi verhaal.

Lieke: Een oplossing die ik zelf steeds zie terugkomen is dat mensen een verhaal heel belangrijk vinden, of het nou in een stad of in een product is. Is dat iets wat jij ook zo ziet?

Anke: Ja zeker, **mensen willen emotioneel geraakt worden.**

Lieke: Is dat ook een aan corona gerelateerd thema of bestond dit al langer?

Anke: Op zich is dit al iets wat langer gaande is, storytelling is al een tijdje bekend. Maar de grote vraag is hoe je dat toe kan passen. Wij hier in de Nieuwe Binnenweg hebben gekozen voor ons verhaal rondom het beeld van de kabouter, met als slogan 'kunst met een knipoog'. De Witte de With is de échte kunststraat in Rotterdam, met de vele galeries daar. Dat noemen wij 'serieuze kunst'. Maar wij liggen natuurlijk dicht bij het museumpark en de sfeer is hier heel anders. Wij hebben dat tot ons verhaal gemaakt.

Lieke: Nu we toch bij de Nieuwe Binnenweg terecht zijn gekomen, de hele straat is 10 jaar geleden totaal getransformeerd natuurlijk. Hoe is dat gegaan?

Anke: De transformatie bestond uit twee delen, het centrum deel en het deel bij Delfshaven. Ik ben hier in 2000 begonnen als ondernemer en het zag er hier toen nog heel anders uit. De staat bestond vooral uit dure winkelpanden in de plint en sociale huur erboven. Het ging heel slecht met de straat, er was enorm veel leegstand, verloedering en criminaliteit. Iedereen zei dat ik hier weg moest gaan, maar ik geloofde nog in de locatie en ik wist wat er moest veranderen. Het eigenaarschap was compleet versnipperd, tussen 17 pandeigenaren van de winkels en de woningcorporatie van de woningen erboven. Iedereen had andere belangen en er werd niet samengewerkt. Toen heb ik zelf iedereen bij elkaar geroepen, en hebben we samen een plan gemaakt. Ik heb Francine Houben van Mecanoo benaderd of ze mij wilde helpen. Dat wilde ze wel, en toen zijn we met zijn allen naar de gemeente gestapt.

Die waren wel onder de indruk en gaven akkoord voor het project. Het feit dat dat project van start ging fungeerde eigenlijk als een katalysator voor de verandering van de rest van de straat en buurt. We zijn begonnen met het bedenken van een verhaal en strategie voor de straat en daaruit kwam 'kunst met een knipoog'. Daarna hebben we de straat integraal aangepakt samen met alle stakeholders. Dat was eigenlijk het eerste deel. Daarna is het tweede deel aan de kant van Delfshaven ook vernieuwd, maar eigenlijk is dat project mislukt. Je ziet het ook nog als je er nu doorheen loopt, het is een totaal andere sfeer dan aan deze kant van de straat. Ik kan er een heel verhaal van maken waarom het mislukt is, maar dat is voor een andere keer. Maar het is wel goed om een onderscheid te maken tussen de twee delen.

Lieke: Wat grappig dat je dat zegt, dat het mislukt is. Op internet lees je namelijk alleen de succesverhalen en lijkt het een geslaagd project. Het is jammer dat je daar nooit kan vinden wat er mis is gegaan, of hoe het eigenlijk is gegaan.

Anke: Is dat zo? Ik zoek het zelf nooit op op het internet.

Lieke: Jaa, het is geloof ik genomineerd voor een architectuurprijs.

Anke: Dat klopt ja, dat was mooi. Op het internet leidt alles altijd zijn eigen leven, en mensen maken hun eigen werkelijkheid. De gemeente heeft nooit echt willen luisteren naar wat er mis is gegaan, die geloven hun eigen verhaal maar dat is helaas niet de waarheid. En het ergste is dat het verhindert dat het probleem echt opgelost kan worden.

Lieke: Wat voor ingrepen hebben jullie precies gedaan in de straat?

Anke: We hebben als eerste dus natuurlijk een gezamenlijk beleid opgesteld met daarin hoe wij ons als straat willen profileren. En daarnaast hebben we in de straat ook nog fysieke ingrepen gedaan, zoals het opknappen van de gevels, nieuwe klinkers op de straat, meer groen in de straat, etc. Op een gegeven moment creëer je een nieuwe dynamiek in de straat, met de ondernemers samen, met de bewoners, met de bezoekers. En dan komt het laatste deel eigenlijk vanzelf. Er is altijd wel iemand nodig die de kar trekt, mensen kan verbinden en het overzicht houdt. In dit geval was ik dat. De gemeente is daar niet zo goed in. Zij zullen ook altijd voor de goedkoopste oplossing gaan, maar vaak is dat gewoon niet de beste optie. Als je dingen echt goed wilt doen is het altijd duur, maar dan levert het ook wat op. Maar goed, uiteindelijk heeft het hier wel gewerkt. En je ziet het verschil met een Lijnbaan of een Coolsingel.

Lieke: Dat klopt ja. Ik ben zelf vooral geïnteresseerd in de beleving van de klant van het winkel- of verblijfsgebied, maar ook in de beleving van de winkel zelf. Wat denk jij dat daar op dit moment aan gedaan wordt? En waar liggen nog kansen voor oplossingen of innovaties?

Anke: Er is een bekende matrix hiervoor, de retail matrix. Met links bovenin het product, de functionele aspecten daarvan en of het echt een probleem oplost. Rechts daarvan vind je de klantbeleving, waar je een lifestyle verkoopt met verhalen zoals bijvoorbeeld Rituals gebruikt. Rechtsonder vind je de prijs-kwaliteit verhouding, die blijft natuurlijk altijd heel belangrijk. En daar links van vind je gemak, het wegnemen van frictie voor de klant. Dat is dus heel service gericht, het

moet zo makkelijk mogelijk worden gemaakt voor de klant. Het idee is dat ieder bedrijf of merk in één van die kwadranten excelleert en daarop focust, zoals bijvoorbeeld Rituals. Wij zijn bijvoorbeeld vooral gefocust op het product, wat een oplossing biedt voor de klant. Daarnaast moet je je altijd ook bezig houden met de andere kwadranten, maar elk merk kiest er in principe eentje. Wat ik bedoel te zeggen is dat er nog veel meer belangrijk is voor een ondernemer dan alleen klantbeleving.

Lieke: Dat is inderdaad waar. Ik ga er zelf snel vanuit dat in de mode retail klantbeleving het belangrijkste is, maar dat hoeft helemaal niet waar te zijn.

Anke: Dat klopt, je moet alle vier de kwadranten hebben. En zoals ik al zei, de grootste uitdaging ligt in de digitalisering van dat alles. Tien jaar geleden was het internet nog een mooie, nieuwe plek. Op dit moment missen we de regelgeving en moeten we strijden tegen de big tech om een positie in te kunnen nemen in dat nieuwe domein. Dit staat trouwens ook in het verslag van Rethinking Retail, dat heb ik geschreven voor Creating 010.

Lieke: Er is natuurlijk al zo veel onderzoek gedaan naar dit onderwerp. Ik ben benieuwd wat ik daar zelf aan kan bijdragen.

Anke: Er is zeker behoefte aan denkkracht en creatieve interventies om de huidige problemen op te kunnen lossen. Ik zie zelf nog wel een oplossing in het creëren van 'huiskamers' in verblijfsgebieden, als een soort lokale hub waar mensen kunnen verblijven en zelf kunnen werken in combinatie met corona en thuiswerken, als toevoeging voor de buurt. Als je dat zou kunnen combineren

met retail zou dat wel een waardevol concept kunnen zijn. Of een combinatie van retail, een kunstgalerie (cultuur), een coffeecorner en een werkplek. Dan heb je ook weer die combinatie van functies waar we het over hadden.

Lieke: Dat lijkt me zeker een interessant idee inderdaad!

Anke: Er zitten natuurlijk ook heel veel makers in Rotterdam, bij de Kielewerf zit zo'n makerspace bijvoorbeeld. Zij willen dolgraag dichter bij het centrum komen, het centrum heeft behoefte aan meer cultuur en functiemenging, misschien is er wel een plek voor hen in de 'nieuwe winkelstraat'. Ik denk dat dat heel goed zou aansluiten op de huidige behoefte, van ondernemers, van bezoekers, van bewoners. Als je één plek zou kunnen ontwerpen waar alle functies, van cultuur tot retail tot werken tot maken tot ontspannen bij elkaar zou kunnen brengen. En je sluit ook aan op de vele leegstand. Ik ken ook nog een vrouw, Els LeClerq, die op de TUDelft aan de faculteit Architectuur zo'n participatieproject heeft gedaan. Dat zou ook nog interessant zijn om naar te kijken. Heb ik zo al je vragen beantwoord?

Lieke: Ja, bedankt! Het was een fijn interview met heel veel nieuwe, waardevolle informatie. Bedankt, we spreken elkaar snel weer.

3. INTERVIEW REINIER WEERS

Interviewee: Reinier Weers
Interviewer: Lieke Voortman en Maud van de Mosselaar
Datum: 12-10-2021
Achtergrond: Reinier is de 'Cultuurman': Als Cultuurman help ik overheden en culturele instellingen aan een groter en breder publiek voor kunst en cultuur. Met een Rotterdamse inslag. Mijn inbreng is altijd gericht op het zichtbaar maken van wat er is of potentieel kan zijn. Ik ben strateeg, regisseur en meewerkend voorman.

Lieke: Welke veranderingen zie jij in de mode retail wereld / ervaring?

Reinier: **De verbinding van retail met de omgeving is niet altijd meer aanwezig. Retail krijgt een nieuwe functie,** je hoeft niet meer naar de fysieke winkel toe om iets te kopen.

Lieke: Welke trends/innovaties zie jij?

Reinier: De directe woonomgeving van mensen wordt steeds belangrijker, mede door corona waardoor je werd gedwongen om in je eigen woonomgeving te blijven. Hierdoor zijn er veel lokale initiatieven opgezet om mensen weer te binden. Glocal: **Glokalisatie** is het 'gelijktijdig optreden van zowel universaliserende als specificerende tendensen in hedendaagse sociale, politieke en economische systemen'. Het begrip glokalisatie "vormt een uitdaging voor simplistische opvattingen van globaliseringsprocessen als lineaire uitbreidingen van territoriale schalen.

Lieke: Welke problemen (voor)zie je?

Reinier: De macht ligt bij de vastgoedontwikkelaars, en hun voornaamste uitgangspunt blijft altijd geld. Als je hen niet mee kan krijgen kan je heel erg weinig in de praktijk.

Lieke: Welke oplossingen heb jij voor ogen?

Reinier: Denken vanuit culturele waarde in plaats van in economische (geld) waarde. Wederzijds waarde creëren tussen retail en cultuur. Retail heeft al heel veel cultuur in zich stiekem, maar de twee kunnen elkaar meer waarde geven. **Door de beleving kunnen fysieke winkels blijven bestaan, dus door meer waarde te creëren kun je het weer leven in blazen.**

Lieke: Wat doen organisaties (of jij) op dit moment voor de beleving van de klant?

Reinier: Nieuwe Binnenweg: levende beelden: De ondernemersvereniging van de Nieuwe Binnenweg wil met de tentoonstelling van levende beelden de straat als kunststraat promoten. Lokale initiatieven: bottom-up werken in plaats van top-down.

Lieke: Welke waarden biedt cultuur in samenwerking met retail?

Renier: De opbrengst van cultuur is niet altijd in geld uit te drukken, maar juist in de **maatschappelijke rol**: geluk, welzijn, duurzaamheid en verbinding. Bezieling, verknopingen tussen mensen (sociale interacties), authenticiteit. Je kan alles uiteindelijk terugbrengen naar simpele principes: een prettige samenleving, veiligheid, etc.

Lieke: Wat betekent cultuur voor jou?
Reinier: Cultuur betekend gezamenlijkheid. Alles wat je met meer dan twee mensen doet of wat je met meer dan twee mensen maakt is cultuur. **Sfeer, verbinding, authenticiteit, lifestyle.**

4. INTERVIEW EVA VAN DOOREN

Interviewee: Eva van Dooren
Interviewer: Lieke Voortman
Datum: 15-10-2021
Achtergrond: Eva (24) is masterstudent Industrieel Ontwerpen en woont in Delft. Ze is geïnteresseerd in mode en shopt vaker in de Nieuwe Binnenweg.

Lieke: Wat trekt jou aan aan de Nieuwe Binnenweg?

Eva: De **sfeer** op straat, veel verschillende mensen met verschillende achtergronden. En het **winkelaanbod**, met veel bijzondere en unieke winkels en producten.

Lieke: Wat heeft het voor meerwaarde ten opzichte van andere winkelstraten (voorbeelden noemen)?

Eva: Vooral het unieke aanbod en de interactie met de verkopers, het stukje **persoonlijke aandacht zowel voor de producten** als voor jou als klant. Inmiddels ken ik een aantal verkopers ook, dus dat maakt het ook veel leuker.

Lieke: Wat heeft het voor meerwaarde ten opzichte van online?

Eva: Ik vind het heel leuk om met verkopers te kletsen, dat er sociale interactie is met de verkopers en dat het voelt als iets persoonlijks. Daarnaast vind ik het leuk om meer te leren over de **unieke, bijzondere producten** en dat vind je op het internet veel minder. Je vindt überhaupt niet veel unieke producten online en het **verhaal** erachter is ook minder belangrijk.

Lieke: Is jouw winkelgedrag (recent) veranderd? Zo ja, hoe?

Eva: Ja, ik ben meer tweedehands gaan winkelen, omdat ik duurzamer wil zijn en ik houd van bijzondere items met een verhaal.

Lieke: Welke waarden/dingen vind jij belangrijk in de kleding die je draagt?

Eva: Dat het uniek is, origineel, dat ik niet snel iemand anders ermee zal zien lopen. Een item met een bijzonder verhaal vind ik altijd heel leuk.

Lieke: Welke waarden/dingen vind jij belangrijk tijdens het winkelen?

Eva: Sociaal contact met de verkoper, persoonlijke aandacht voor mij, dat iemand met je mee kijkt en je advies kan geven.

Lieke: Welke waarden/dingen mis je nu tijdens het winkelen?

Eva: Bij grote winkelketens mis ik zeker de **authenticiteit**. Dat vind ik zo leuk aan kleine verkopers, zij hebben een 'niche' gekozen en staan echt ergens voor. Daar heb ik dan veel meer gevoel bij dan voor een grote keten die zowat alles verkoopt. Voor mij moet er een verhaal achter zitten en het iets meer zijn dan 'gewoon kleding verkopen'.

Interviewee: Anne Jacobs
Interviewer: Lieke Voortman
Datum: 15-10-2021
Achtergrond: Anne (25) is masterstudent Industrieel Ontwerpen en woont in Rotterdam in de buurt van de Nieuwe Binnenweg. Ze komt er regelmatig.

Lieke: Wat trekt jou aan aan de Nieuwe Binnenweg?

Anne: Ik ga er vooral heen voor de **sfeer**. Vaak als ik er heen ga koop ik niet eens iets, maar het is een leuke en fijne plek om rond te lopen. Het is een mooie straat met mooie panden en veel groen, en er zitten allemaal hele verschillende, bijzondere en hippe winkeltjes waar het altijd leuk is om even rond te kijken.

Lieke: Wat heeft het voor meerwaarde ten opzichte van andere winkelstraten (voorbeelden noemen)?

Anne: Ik vind de sfeer op straat en de mensen die er komen echt anders dan in het centrum bijvoorbeeld. H**et zijn meer het soort mensen waar ik mezelf mee vergelijk en waar ik me prettig bij voel**. Iedereen is super aardig op straat en heel vriendelijk.

Lieke: Wat heeft het voor meerwaarde ten opzichte van online?

Anne: Als ik ga shoppen dan doe ik dat meestal als een leuk dagje uit, niet per se omdat ik iets nodig heb of iets zoek. Dus wat dat betreft is fysiek shoppen zoveel meer een **echte, leuke ervaring** waar je energie van krijgt, ipv online lopen klikken.

Lieke:Is jouw winkelgedrag (recent) veranderd? Zo ja, hoe?

Anne: Ik ben wel bewust minder gaan kopen, ik heb tijdens corona veel gelezen over duurzaamheid wat betreft kleding en ik probeer hierdoor echt minder te kopen.

Lieke: Welke waarden/dingen vind jij belangrijk in de kleding die je draagt?

Anne: Dat ik me er mooi in voel, dat ik er zelfverzekerd van word, dat ik er blij van wordt. En daarnaast vind ik duurzaamheid ook belangrijk.

Lieke: Welke waarden/dingen vind jij belangrijk tijdens het winkelen?

Anne: Ik ga dus eigenlijk vooral vaak shoppen als leuke activiteit, dus dan vind ik het leuk om dat te doen op een leuke, bijzondere plek waar veel te beleven is. Mooie unieke winkels of andere bijzondere plekjes vind ik leuk om te bezoeken.

Lieke: Welke waarden/dingen mis je nu tijdens het winkelen?

Anne: Ik mis **transparantie en informatie** over duurzaamheid van de producten. Ik merk dat duurzaamheid een soort trend is geworden voor veel merken, en dat sommige op een slinkse wijze hiervan proberen mee te pikken, maar eigenlijk helemaal niet duurzaam zijn. Ik ben er zelf nu veel mee bezig en ik zou graag weloverwogen mijn keuzes willen kunnen maken voor een merk of kledingstuk.

General

What is your gender?
65 antwoorden

- Male
- Female
- Prefer not to say
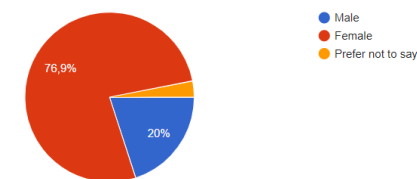
What is your age?
65 antwoorden

- <20
- 20-30
- 31-40
- 41-50
- 51-60
- 61-70
- >70
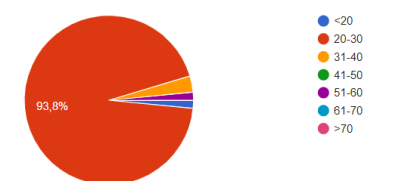
Consumer behavior

How did you used to shop for your clothing items before the Covid-19 pandemic? You can select multiple answers.
65 antwoorden
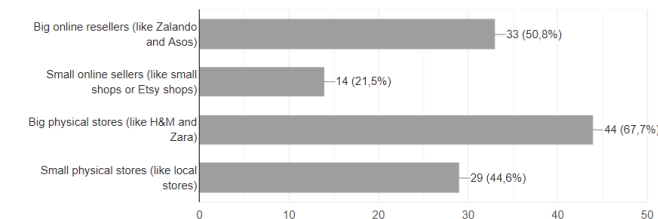
How did you used to shop for your clothing items during the heigt of the Covid-19 pandemic? You can select multiple answers.
65 antwoorden
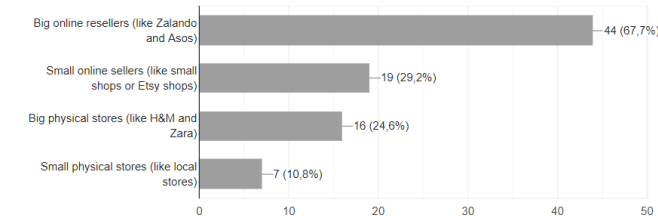
How did you used to shop for your clothing items after the heigt of the Covid-19 pandemic? You can select multiple answers.
65 antwoorden
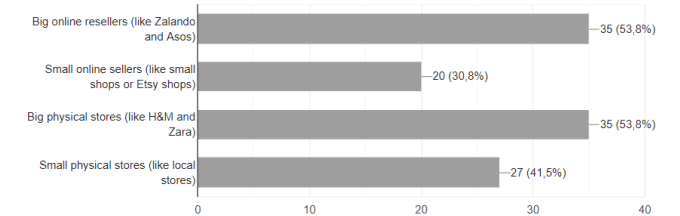
Has your shopping behavior changed in the last two years, and if so why?
65 antwoorden

Consumer values

What values do you seek or find important in the clothing items you wear? You can select multiple answers.
65 antwoorden

What values do you seek or find important during the activity of shopping for clothes? You can select multiple answers.

65 antwoorden

- Functionality (efficiency in the store, quality of the service in t... — 52 (80%)
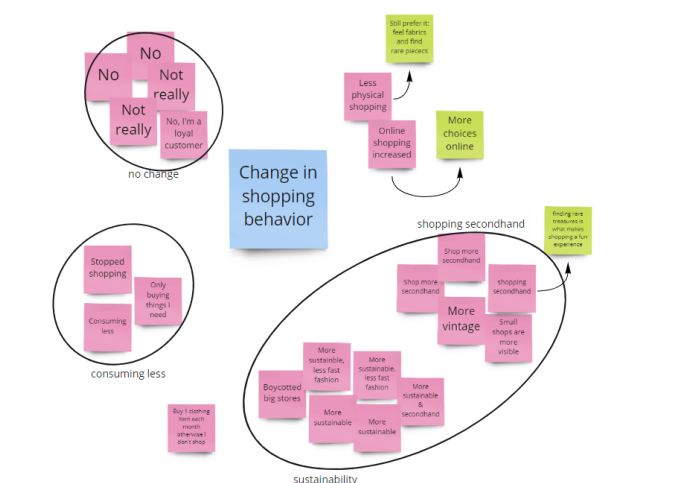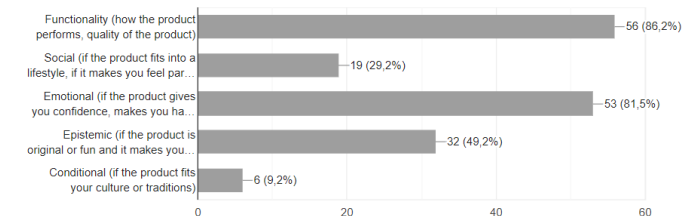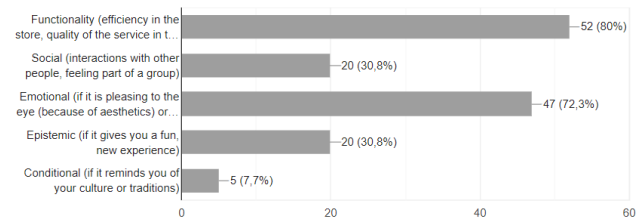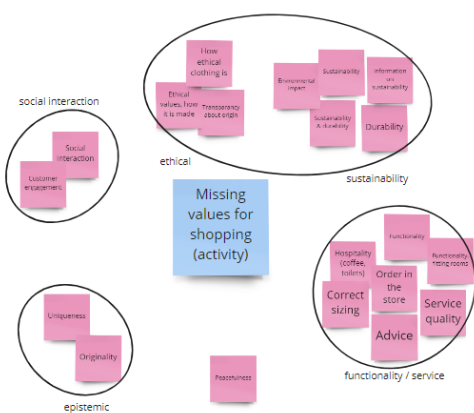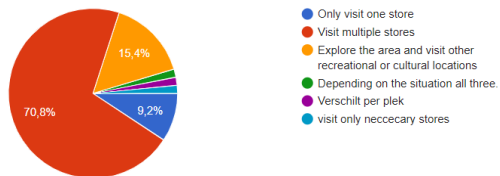- Social (interactions with other people, feeling part of a group) — 20 (30,8%)
- Emotional (if it is pleasing to the eye (because of aesthetics) or... — 47 (72,3%)
- Epistemic (if it gives you a fun, new experience) — 20 (30,8%)
- Conditional (if it reminds you of your culture or traditions) — 5 (7,7%)

(axis: 0, 20, 40, 60)

What value(s) are you currently missing during the activity of shopping for clothes?

65 antwoorden

social interaction

Social interaction / Outcome engagement

ethical — I love ethical clothing is / Ethical values how transparency absolutely / Environmental impact / Sustainable / information sustainability

sustainability — Sustainability & durability / Durability

Missing values for shopping (activity)

Uniqueness / Originality / Punctuality

epistemic

functionality / service — Hospitality (coffee, toilets) / Order in the store / Personal experience getting inspiration / Functionality / Availability / requirement / Correct sizing / Advice / Service quality

When you shop physically, do you:

65 antwoorden

- Only visit one store
- Visit multiple stores — 70,8%
- Explore the area and visit other recreational or cultural locations — 15,4%
- Depending on the situation all three.
- Verschilt per plek
- visit only neccecary stores — 9,2%

If you explore an area while shopping, what values do you seek from the area or activity?

40 antwoorden

functionality — Big enough space, staff leaves me alone / If the clothes match my style / Functionality / Utilarian value

lively atmosphere — human scale, walkable / Authenticity / local vibrancy / Nice atmosphere to hang out / Liveliness / Nice vibe / Moments to discover hidden traditions to enrich the experience / Nice atmosphere

Values for shopping area (urban)

emotional — Place to sit down for coffee / Relaxed atmosphere / Bars / cafes nearby / Nice area for a break / places for leasure

relaxing atmosphere

experience — Enjoyable experience getting inspiration / Personal experience

epistemic — Unique elements / personality / Local and smaller stores / brands / Unique and sustainable brands / messy surroundings / Aesthetics

unique elements
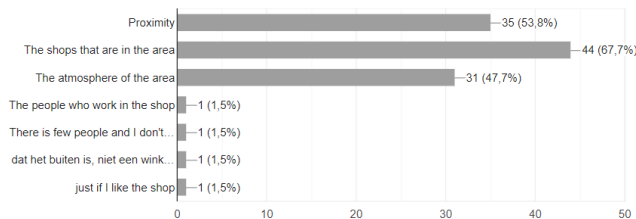
Place awareness

When you shop physically, what values determine the area you visit (multiple options if applicable)?

65 antwoorden

- Proximity — 35 (53,8%)
- The shops that are in the area — 44 (67,7%)
- The atmosphere of the area — 31 (47,7%)
- The people who work in the shop — 1 (1,5%)
- There is few people and I don't... — 1 (1,5%)
- dat het buiten is, niet een wink... — 1 (1,5%)
- just if I like the shop — 1 (1,5%)

(axis: 0, 10, 20, 30, 40, 50)

To observe my case study of the Nieuwe Binnenweg I visisted the area to see for myself how it feels and works. I took lots of pictures of the street and experienced the feel. I did short interviews with people on the street to ask them what they like about the Nieuwe Binnenweg and why they prefer it to other shopping areas. Next to the interviews I also made a map study of the Nieuwe Binnenweg. I

Welke waarde zoek jij op de Nieuwe Binnenweg?

Emotioneel
- Authentiek
- Esthetiek
- Ontspanning

Epistemic
- Originaliteit
- Verrassing
- Verwondering

Sociaal
- Sociaal contact
- Verbondenheid

Waarom winkel jij op de Nieuwe Binnenweg?

De sfeer
- Mensen op straat
- Mooie oude panden
- Groen
- Multicultureel

De winkels
- Unieke winkels
- Breed aanbod
- Hoge kwaliteit
- Originele producten
- Persoonlijke aandacht

8. CREATIVE SESSION 1: VALUE SESSION

In deze sessie wordt samen met relevante stakeholders in het gebied van retail- en cultuur gekeken naar de waarde van een retail- en cultuurgebied voor die verschillende stakeholders. In dit geval werd er gekeken naar Zuidplein als casus. De aanwezige stakeholders waren, naast het team van Creating010:

Jan Brands – CultuurConnectie
Hester Bunnik - Platform de Nieuwe Winkelstraat
Nelly de Britodos Prazeres Pires - Theater Zuidplein
Sabine Maertens - Projectleider omgeving en participatie / Cultuur&Campus Rotterdam-Zuid

Richard van Bladel - Stead Advisory
Annelijn Boender – bewoner en werknemer Vestia Sociaal Beheer en Leefbaarheid

Er zijn een set aan waarde-kaartjes gemaakt met allerlei verschillende waarden erop. Vervolgens werd men gevraagd om individueel tien waardekaartjes te selecteren die voor jouzelf belangrijk zijn als je denkt aan Zuidplein. Daarna zijn al deze geselecteerde waardekaartjes klassikaal gefilterd tot vijf (uiteindelijk zes) kernwaarden voor het cultuur- en retailgebied van Zuidplein. Deze zes kernwaarden zijn hieronder weergegeven.
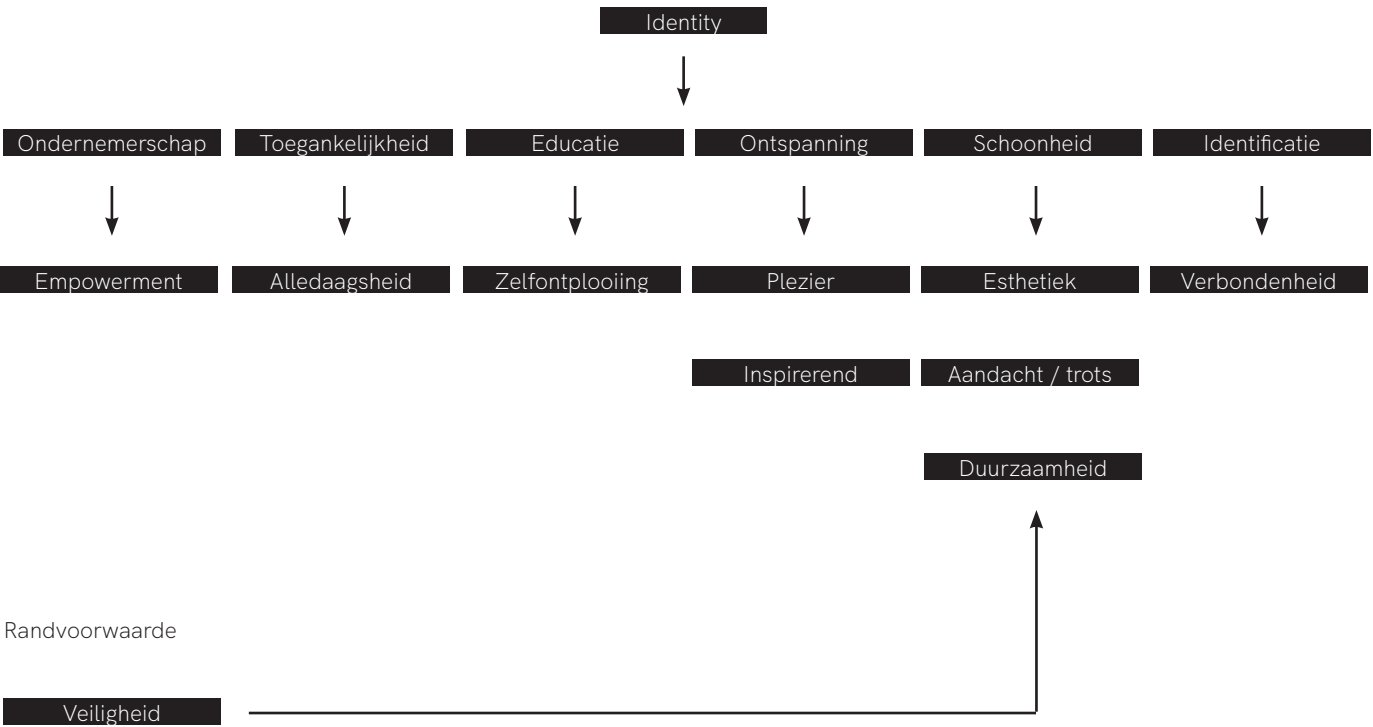
Samenvatting van de discussie:

Inspiratie:
- Dit kan samenvallen met plezier. Maar ook weer niet, je kunt ook ergens alleen plezier hebben zonder dat het inspirerend hoeft te zijn.
- Inspiratie is een stapje hoger dan plezier.

Ontspanning:
- Is dit nog een betere omschrijving dan plezier?
- Dit is ook belangrijk in andere functies zoals het verkeer en de doorstroom.

Veiligheid:
- Dat is een randvoorwaarde, niet dat je daar naar streeft als ideaal
- Vanuit de andere waarden laten ontstaan maar niet specifiek veiligheid als waarde
- Naast randvoorwaarde is het cruciaal en vormt het de basis

Identiteit:
- Het verbindt alles, het is belangrijk om je een goed gevoel te geven en de juiste bezoekers en bewoners aan te trekken. Zuid en gebieden eromheen hebben slecht imago. Ook in connectie met veiligheid, zorg dat identiteit van gebied goed is, het is een belangrijk gebeid van Zuid
- Alle waarden die belangrijk zijn vormen samen de identiteit, het is een omvattende term

Alledaagsheid:
- Je gaat naar het Zuidplein voor de alledaagse dingen. Dat is belangrijk voor de doelgroep die er nu naartoe gaat.
- Dit is een beter omschrijving dan toegankelijkheid

Esthetiek:
- 'Mooie' dingen worden altijd alleen in Noord gemaakt, nooit in Zuid. Dit zou een nieuwe waarde kunnen zijn.
- Heeft ook te maken met trots van de bewoners, aandacht van de gemeente, erkenning
- Gaat niet alleen om iconische dingen maar ook om de kwaliteit van de buitenruimte, bewoners verdienen het om in een mooi gebied te lopen.

Schoonheid:
- Beter en al omvattender dan esthetiek. Dit gaat ook over aandacht, liefde.
- Schoonheid wordt beloond en draagt weer bij aan de veiligheid.

Ondernemerschap:
- Ondernemerschap is in Rotterdam heel belangrijk voor bewoners, zit echt in de cultuur.
- Bewoners/mensen empoweren en aanzetten tot ondernemerschap
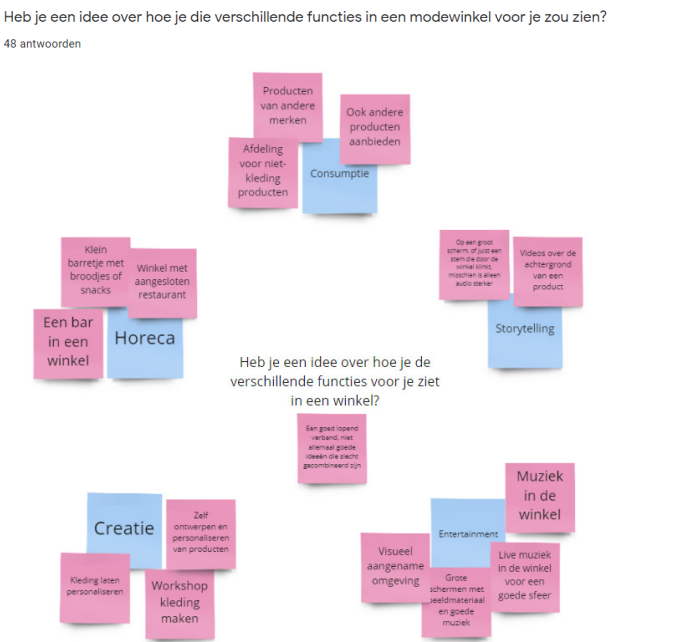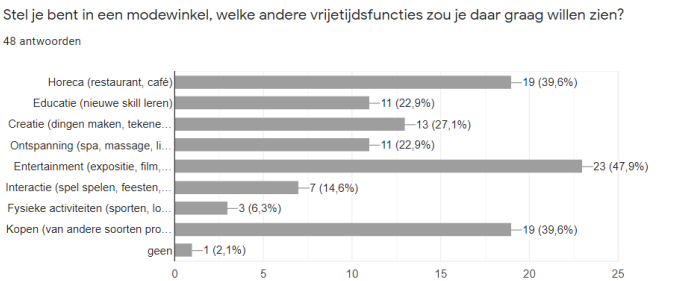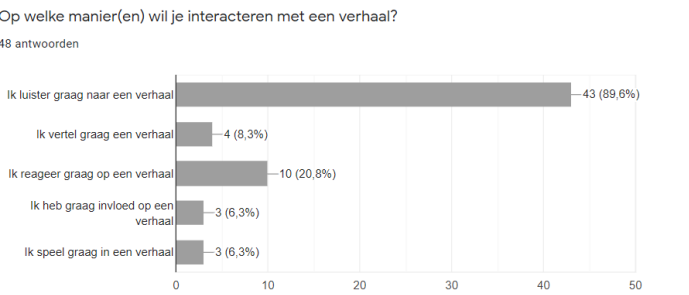- Levensvatbaarheid, educatie, empowerment, hulpvaardigheid
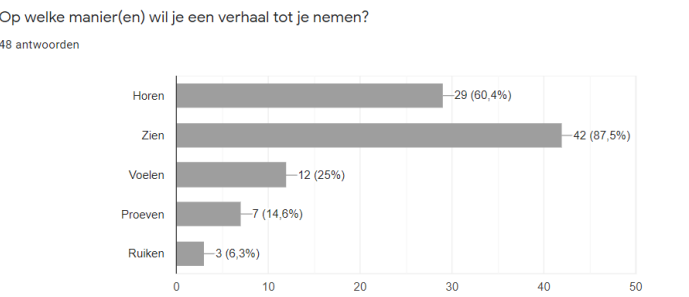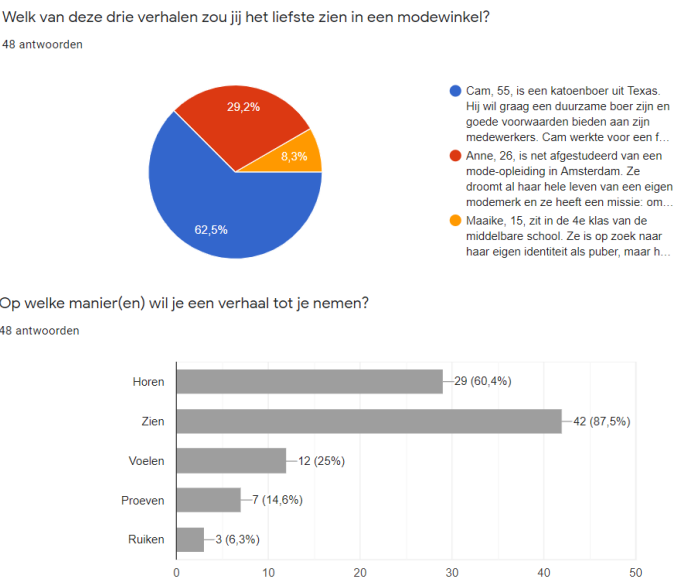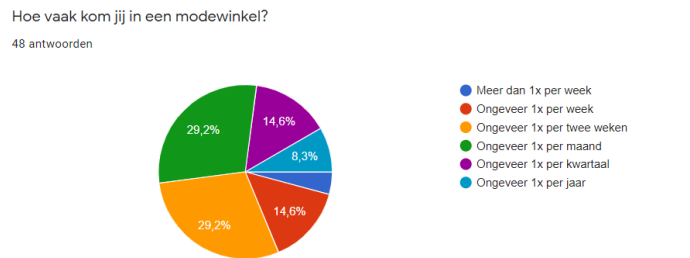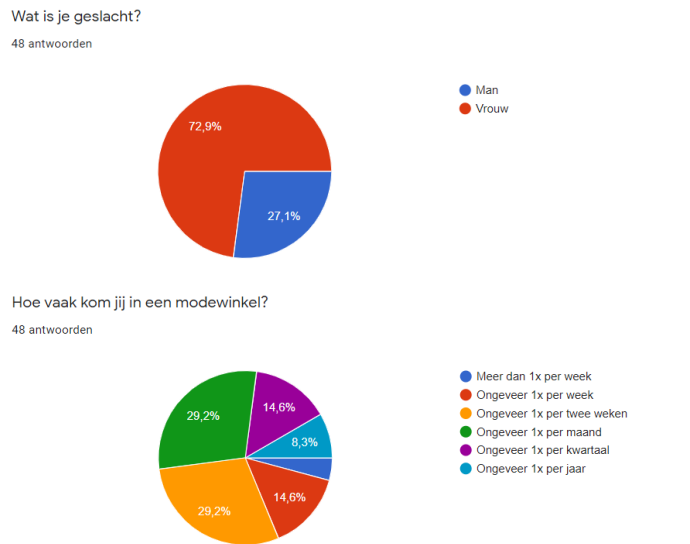
Duurzaamheid:
- Ook een randvoorwaarde
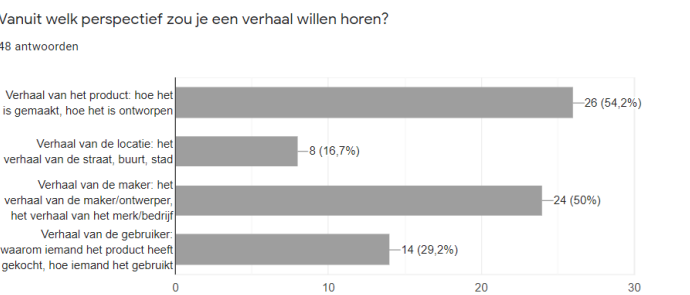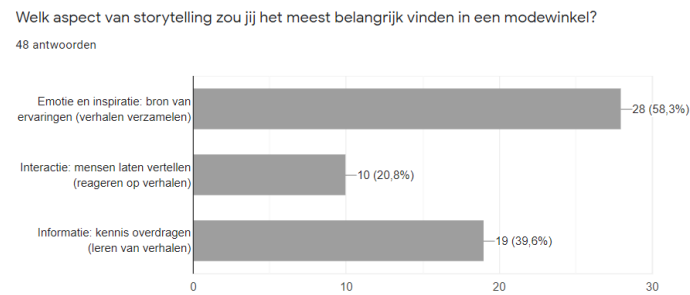- Kan ook worden gezien als toekomstbestendigheid

Identificatie:
- Verbondenheid, je ergens prettig en thuis voelen

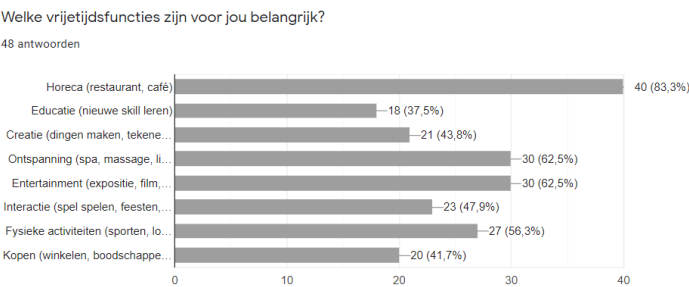# 9. QUESTIONNAIRE 2: STORYTELLING & MIX OF FUNCTIONS

General

Wat is je geslacht?
48 antwoorden

- Man 27,1%
- Vrouw 72,9%

Hoe vaak kom jij in een modewinkel?
48 antwoorden

- Meer dan 1x per week
- Ongeveer 1x per week 14,6%
- Ongeveer 1x per twee weken 29,2%
- Ongeveer 1x per maand 29,2%
- Ongeveer 1x per kwartaal 14,6%
- Ongeveer 1x per jaar 8,3%

Welk van deze drie verhalen zou jij het liefste zien in een modewinkel?
48 antwoorden

- Cam, 55, is een katoenboer uit Texas. Hij wil graag een duurzame boer zijn en goede voorwaarden bieden aan zijn medewerkers. Cam werkte voor een f... 62,5%
- Anne, 26, is net afgestudeerd van een mode-opleiding in Amsterdam. Ze droomt al haar hele leven van een eigen modemerk en ze heeft een missie: om... 29,2%
- Maaike, 15, zit in de 4e klas van de middelbare school. Ze is op zoek naar haar eigen identiteit als puber, maar h... 8,3%

Op welke manier(en) wil je een verhaal tot je nemen?
48 antwoorden

- Horen — 29 (60,4%)
- Zien — 42 (87,5%)
- Voelen — 12 (25%)
- Proeven — 7 (14,6%)
- Ruiken — 3 (6,3%)

Op welke manier(en) wil je interacteren met een verhaal?
48 antwoorden

- Ik luister graag naar een verhaal — 43 (89,6%)
- Ik vertel graag een verhaal — 4 (8,3%)
- Ik reageer graag op een verhaal — 10 (20,8%)
- Ik heb graag invloed op een verhaal — 3 (6,3%)
- Ik speel graag in een verhaal — 3 (6,3%)

Stel je bent in een modewinkel, welke andere vrijetijdsfuncties zou je daar graag willen zien?
48 antwoorden

- Horeca (restaurant, café) — 19 (39,6%)
- Educatie (nieuwe skill leren) — 11 (22,9%)
- Creatie (dingen maken, tekene... — 13 (27,1%)
- Ontspanning (spa, massage, li... — 11 (22,9%)
- Entertainment (expositie, film,... — 23 (47,9%)
- Interactie (spel spelen, feesten,... — 7 (14,6%)
- Fysieke activiteiten (sporten, lo... — 3 (6,3%)
- Kopen (van andere soorten pro... — 19 (39,6%)
- geen — 1 (2,1%)

Heb je een idee over hoe je die verschillende functies in een modewinkel voor je zou zien?
48 antwoorden

Storytelling

Welk aspect van storytelling zou jij het meest belangrijk vinden in een modewinkel?
48 antwoorden

- Emotie en inspiratie: bron van ervaringen (verhalen verzamelen) — 28 (58,3%)
- Interactie: mensen laten vertellen (reageren op verhalen) — 10 (20,8%)
- Informatie: kennis overdragen (leren van verhalen) — 19 (39,6%)

Vanuit welk perspectief zou je een verhaal willen horen?
48 antwoorden

- Verhaal van het product: hoe het is gemaakt, hoe het is ontworpen — 26 (54,2%)
- Verhaal van de locatie: het verhaal van de straat, buurt, stad — 8 (16,7%)
- Verhaal van de maker: het verhaal van de maker/ontwerper, het verhaal van het merk/bedrijf — 24 (50%)
- Verhaal van de gebruiker: waarom iemand het product heeft gekocht, hoe iemand het gebruikt — 14 (29,2%)

Mix of functions

Welke vrijetijdsfuncties zijn voor jou belangrijk?
48 antwoorden

- Horeca (restaurant, café) — 40 (83,3%)
- Educatie (nieuwe skill leren) — 18 (37,5%)
- Creatie (dingen maken, tekene... — 21 (43,8%)
- Ontspanning (spa, massage, li... — 30 (62,5%)
- Entertainment (expositie, film,... — 30 (62,5%)
- Interactie (spel spelen, feesten,... — 23 (47,9%)
- Fysieke activiteiten (sporten, lo... — 27 (56,3%)
- Kopen (winkelen, boodschappe... — 20 (41,7%)

# 10. CREATIVE SESSION 2: STORYTELLING

Deze creatieve sessie staat in het teken van storytelling. Samen met twee 'consumenten' hebben wij stories gegenereerd. Naar aanleiding van de storytelling theorie en de elementen die een goed verhaal zou moeten bevatten is deze sessie opgezet. Deze vijf elementen zijn: karakters, setting, plot, conflict en de clue. Er is begonnen met drie verhaallijnen, die over het product (bijvoorbeeld een t-shirt), de maker (bijvoorbeeld het merk) en de gebruiker. In het schema hiernaast zijn twee assen te zien, op de ene as de vijf elementen van storytelling en op de andere as de drie verhaallijnen. Door middel van het invullen van dit schema zijn er nieuwe verhalen ontstaan. Deze verhalen kunnen vervolgens gebruikt worden voor het ontwerpen van de storytelling experience.

Product

Characters	Fadi, 25, is twee jaar geleden naar NL gekomen en werkt bij een klein kledingproductie bedrijf	Cam, 55, is katoenboer	Mekkie is een schaap
Setting	Apeldoorn	Texas	Een weiland in Victoria (Australie)
Plot	Fadi wilt een leven opbouwen in NL	Cam wil een duurzame boer zijn en goede voorwaarden bieden aan zijn medewerkers	Mekkie wilt een fijn leven
Conflict	Fadi spreekt de taal nog niet en heeft geen opleiding gedaan	Cam werkte voor fast fashion bedrijven die te weinig betaalden dat hij nu duurzaam of goed voor zijn medewerkers kan zijn	Mekkie wordt gebruikt voor de productie van wol voor fast fashion bedrijven
Clue	Fadi maakt nu elke dag t-shirts en is heel blij met zijn baan	Cam werkt nu voor x die hem wel ruimte geeft om duurzaam en ethisch verantwoord te zijn	Mekkie wordt nu gebruikt voor merk x die hem wel een fijn leven biedt

Maker — VANILIA

Characters	Anne, 26, afgestudeerd aan het AMFI	Metir (45), 25 jaar geleden naar NL gekomen
Setting	Amsterdam	Rotterdam
Plot	Anne wilt al haar hele leven een eigen modemerk	Metir is gevlucht naar NL, hij kent uit Irak, maar hij altijd kleermaker is geweest. Hij wil zich zelf zeker voortzetten en ontwerpen in NL, maar leven over zijn cultuur
Conflict	Anne weet niet waar ze moet beginnen, heeft geen geld	Metir heeft hard moeten werken om zijn kinderen een goede jeugd te geven. Zijn kinderen gaan altijd voor en hij heeft geen tijd gehad voor zijn eigen passie
Clue	Anne heeft haar droom waargemaakt en is merk x begonnen	Metir zijn kinderen zijn inmiddels uit huis, en Metir heeft eindelijk tijd en geld om zijn droom waar te maken. Hij start een winkel met zelfgemaakte, traditie kleding stuks

User

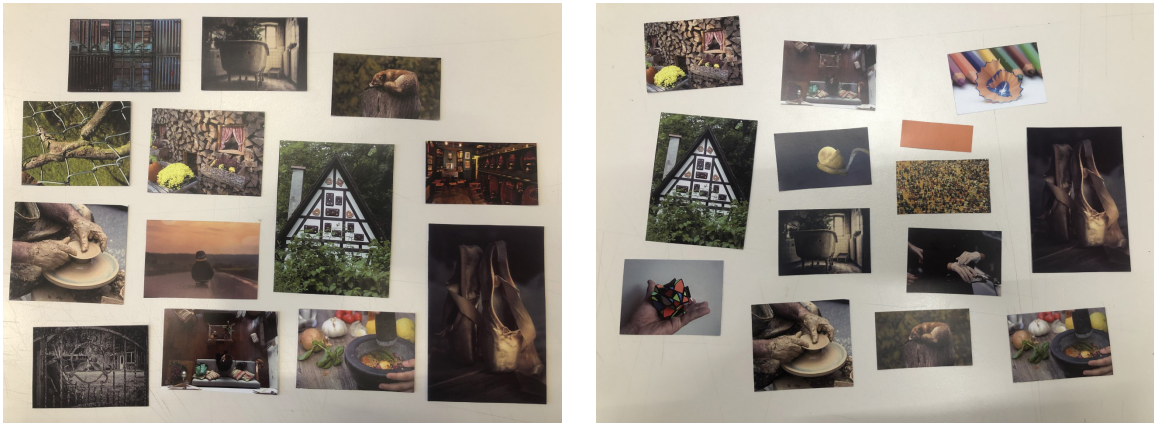|		
Characters	Maaike, 15, woont bij haar ouders, gaat naar de middelbare school	Ellen, 35, alleenstaande ouder van 2 kleine kinderen	Carrie, 33, single, werkt als styliste bij een tijdschrift
Setting	Utrecht	Veghel	New York
Plot	Maaike is op zoek naar haar identiteit als puber	Ellen is op zoek naar comfort	Carrie is op zoek naar rust
Conflict	Maaike wordt gepest op school voor haar kleding	Ellen is heel erg druk met werk en haar kinderen en heeft weinig tijd voor haarzelf	Carrie is druk met haar werk en altijd met kleding en stijl bezig.
Clue	Dit kledingstuk geeft Maaike haar identiteit, stijl en zelfvertrouwen	Dit kledingstuk geeft Ellen het comfort en gemak waar ze naar op zoek is	Dit kledingstuk geeft Carrie de rust en gemak waar ze naar op zoek is

11. MULTISENSORY DESIGN EXPLORATION

Using the multisensory design method, I explored the meaning of the value of **authenticity**.

1. Conceptual exploration.
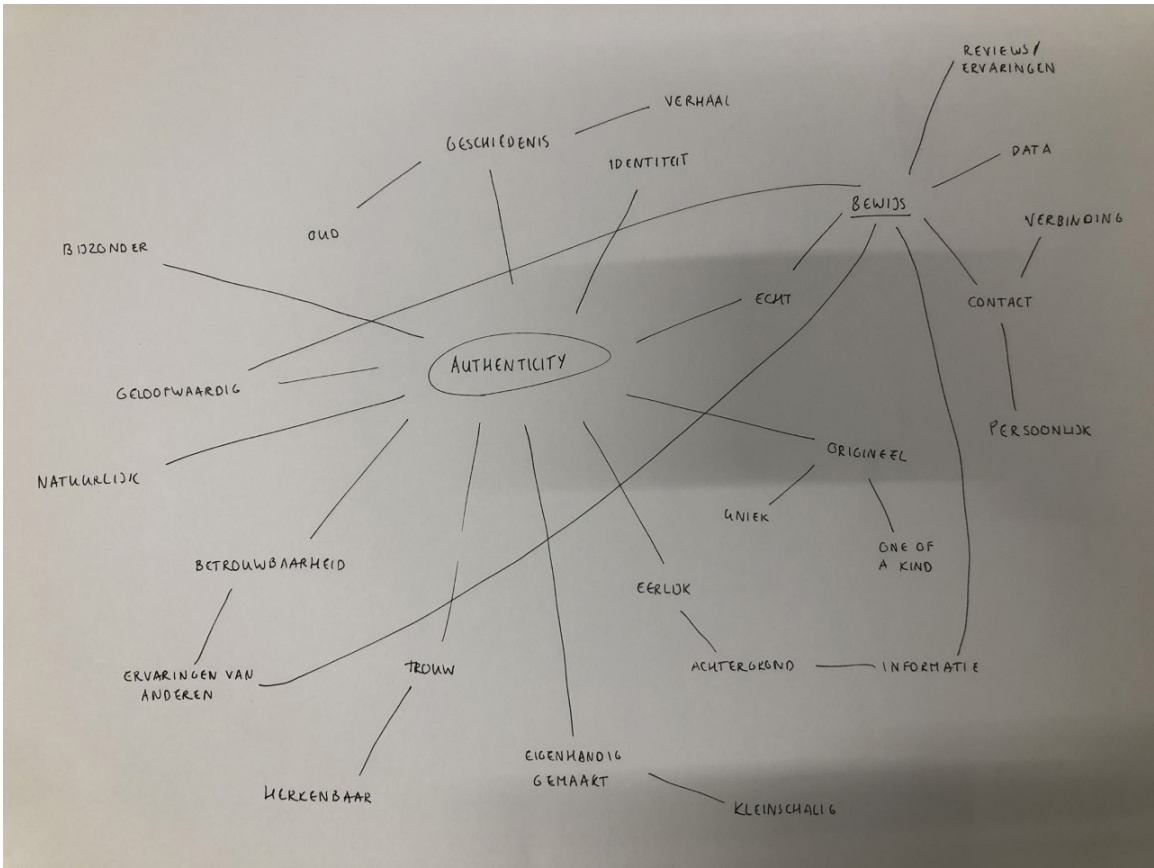
2. Sensory exploration

Visual
Participants were presented with a set of 50 random images and were asked to make a mood board for authenticity.

Audio
Participants were presented with a set of random sounds and music pieces and were asked to choose the ones who were authentic.

Random sounds
- Sound originating from nature: animals, rain, etc
- Sound originating from humans: voices, footsteps, putting on clothes, etc
- Soft, saturated sounds

Music
- Slow tempo
- Jazzy rythm
- Warm, saturated sounds like piano, guitar, trumpet, etc
- Older genres like jazz, soul, blues, etc

Touch
Participants were presented with a set of random sounds and music pieces and were asked to choose the ones who were authentic.

Fabrics
- Natural fibres: cotton, silk, wool
- Thicker fabric
- Textured fabrics

Other objects
- Natural materials: wood, stone
- Textured surfaces
- Either not processed and roughly finished or throroughly finished (polished, laquered, etc)
- 'Old' traditional objects

Smell
Participants were presented with a set of scents and were asked to choose the ones who are authentic
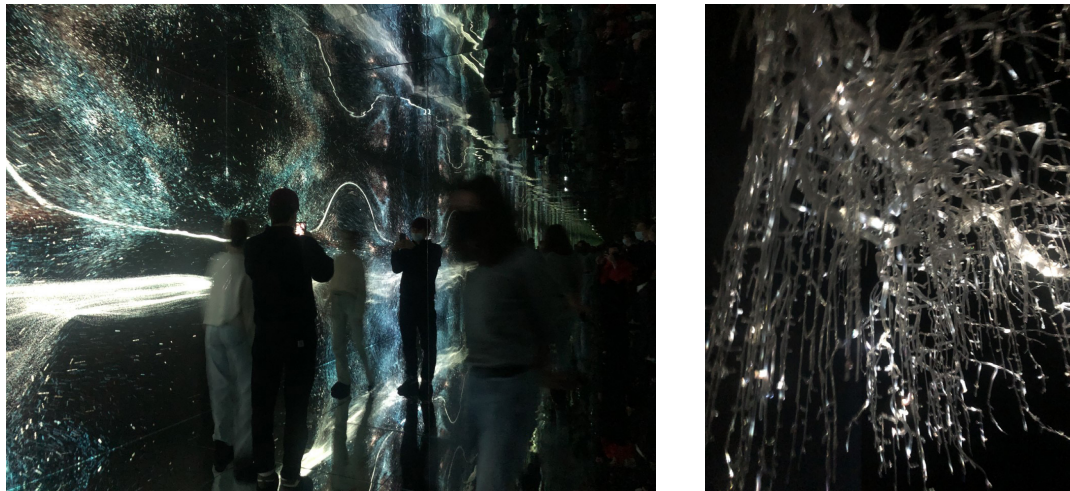
- Familiar everyday scents:
- Cooking scents: onion, garlic, butter
- Scent of candles or a woodfire
- Outdoor smells: freshly cut grass, rain, forest, flowers, etc
- 'Warm' smells: wood, amber, cinnamon, vanilla, etc

Using the multisensory design method, I explored the meaning of the value of **exploration/experience** by visiting multiple multisensory experiences myself.
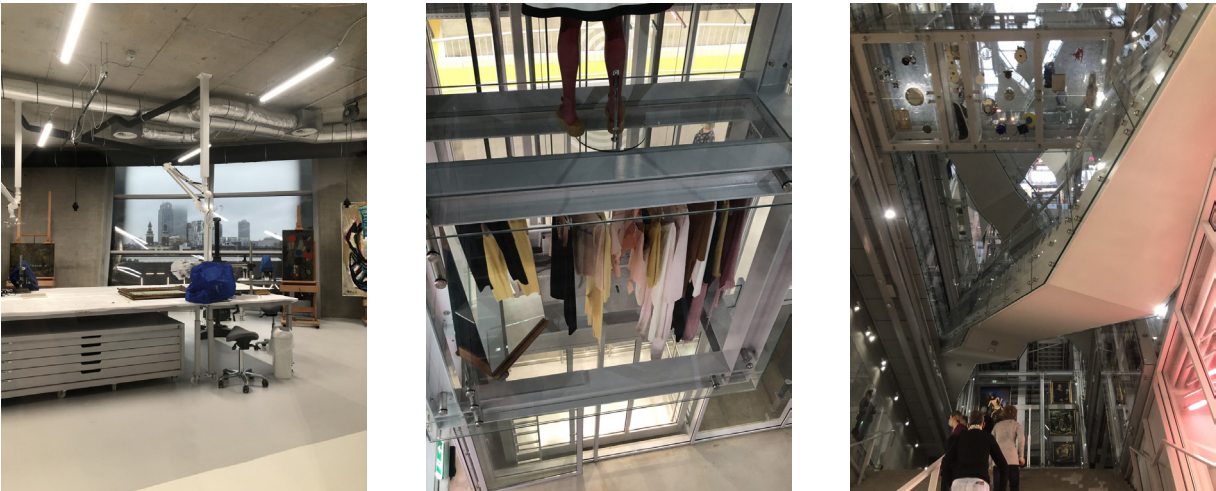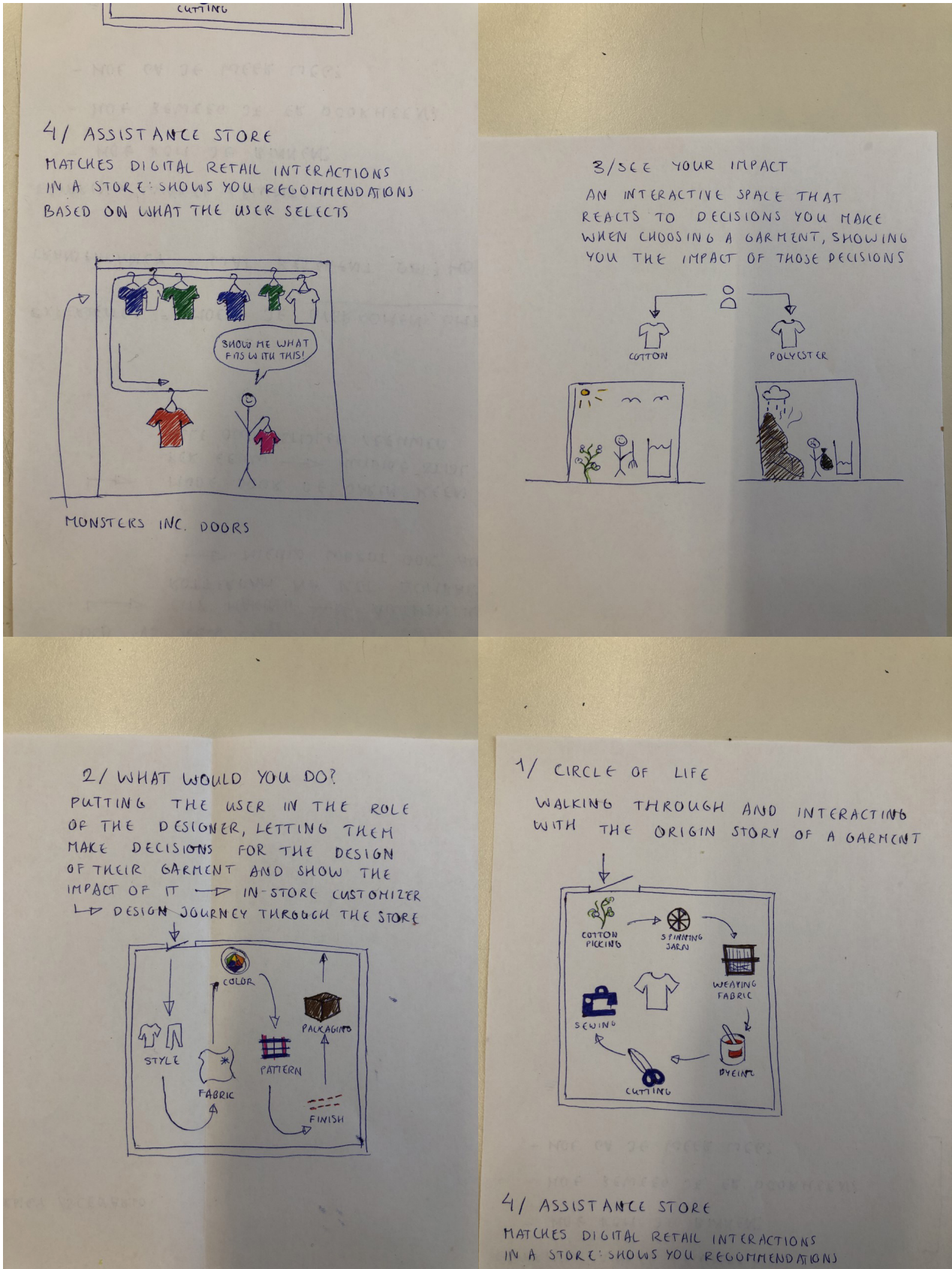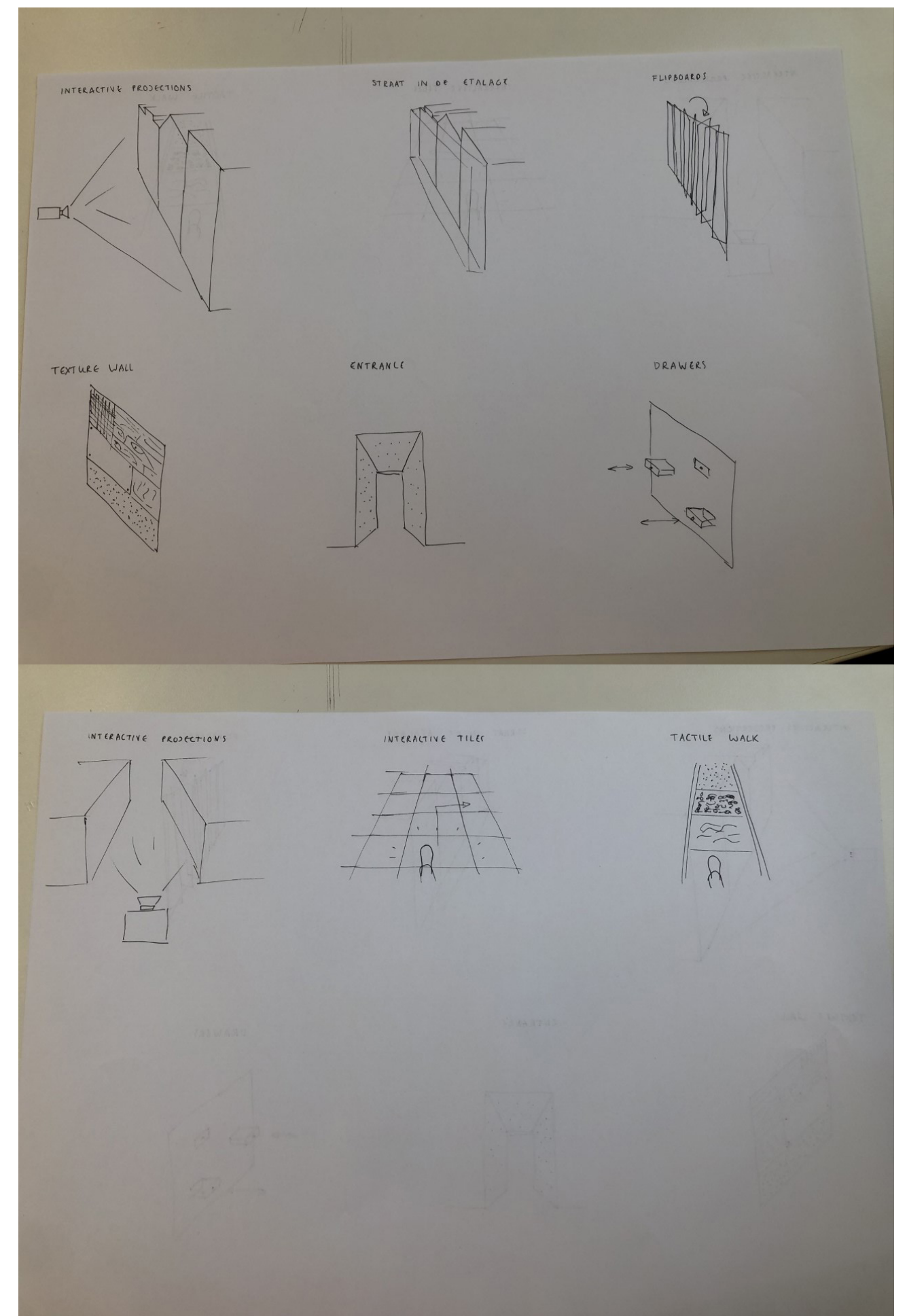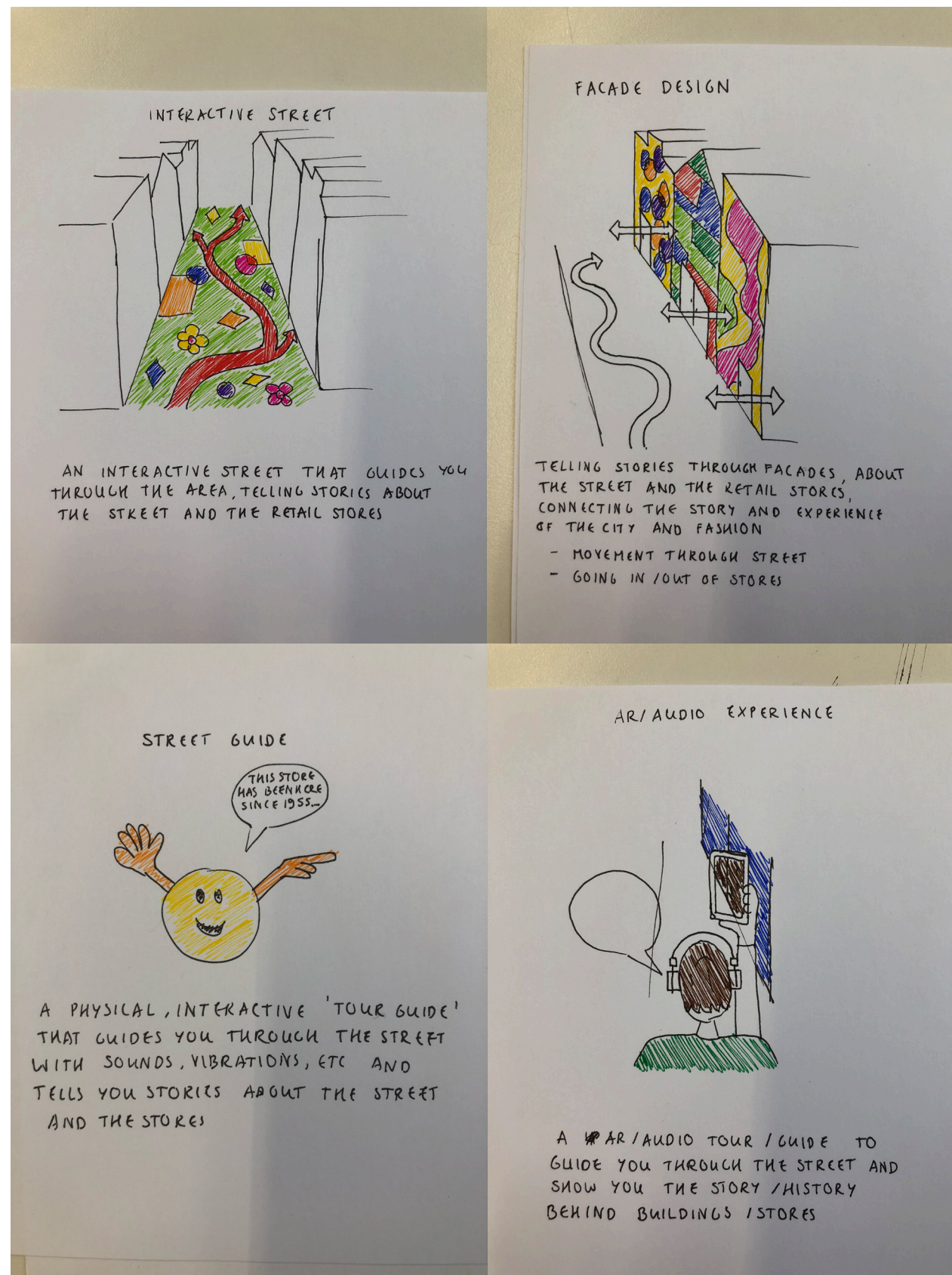
Van Abbemuseum

Nxt Museum

Depot Rotterdam

12. IDEATION SESSION 1: IN-STORE CONCEPTS

INTERACTIVE STREET

AN INTERACTIVE STREET THAT GUIDES YOU THROUGH THE AREA, TELLING STORIES ABOUT THE STREET AND THE RETAIL STORES

FACADE DESIGN

TELLING STORIES THROUGH FACADES, ABOUT THE STREET AND THE RETAIL STORES, CONNECTING THE STORY AND EXPERIENCE OF THE CITY AND FASHION
- MOVEMENT THROUGH STREET
- GOING IN /OUT OF STORES

STREET GUIDE

THIS STORE HAS BEEN HERE SINCE 1955...

A PHYSICAL, INTERACTIVE 'TOUR GUIDE' THAT GUIDES YOU THROUGH THE STREET WITH SOUNDS, VIBRATIONS, ETC AND TELLS YOU STORIES ABOUT THE STREET AND THE STORES

AR/AUDIO EXPERIENCE

A AR/AUDIO TOUR / GUIDE TO GUIDE YOU THROUGH THE STREET AND SHOW YOU THE STORY /HISTORY BEHIND BUILDINGS /STORES

INTERACTIVE PROJECTIONS

STRAAT IN DE ETALAGE

FLIPBOARDS

TEXTURE WALL

ENTRANCE

DRAWERS

INTERACTIVE PROJECTIONS

INTERACTIVE TILES

TACTILE WALK

14. TEST RESULTS AT-HOME: QUESTIONNAIRE

| Tactile board | Visual board | Audio board | Full experience |

Tactile board charts:

Easy to understand — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 1 (20%), 4: 4 (80%), 5: 0 (0%)

Explorative: made me eager to explore more — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 0 (0%), 4: 3 (60%), 5: 2 (40%)

Engaging: it drew me in — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 0 (0%), 4: 2 (40%), 5: 3 (60%)

Memorable: something to remember — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 0 (0%), 4: 4 (80%), 5: 1 (20%)

Reflective: made me reflect on the environment and on myself — 5 antwoorden
1: 1 (20%), 2: 3 (60%), 3: 1 (20%), 4: 0 (0%), 5: 0 (0%)

Visual board charts:

Easy to understand — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 0 (0%), 4: 3 (60%), 5: 2 (40%)

Explorative: made me eager to explore more — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 0 (0%), 4: 1 (20%), 5: 4 (80%)

Engaging: it drew me in — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 0 (0%), 4: 2 (40%), 5: 3 (60%)

Memorable: something to remember — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 1 (20%), 4: 2 (40%), 5: 2 (40%)

Reflective: made me reflect on the environment and on myself — 5 antwoorden
1: 0 (0%), 2: 2 (40%), 3: 3 (60%), 4: 0 (0%), 5: 0 (0%)

Audio board charts:

Easy to understand — 5 antwoorden
1: 0 (0%), 2: 1 (20%), 3: 4 (80%), 4: 0 (0%), 5: 0 (0%)

Explorative: made me eager to explore more — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 0 (0%), 4: 5 (100%), 5: 0 (0%)

Engaging: it drew me in — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 3 (60%), 4: 2 (40%), 5: 0 (0%)

Memorable: something to remember — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 1 (20%), 4: 1 (20%), 5: 3 (60%)

Reflective: made me reflect on the environment and on myself — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 0 (0%), 4: 3 (60%), 5: 2 (40%)

Full experience charts:

Easy to understand — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 0 (0%), 4: 5 (100%), 5: 0 (0%)

Explorative: made me eager to explore more — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 0 (0%), 4: 2 (40%), 5: 3 (60%)

Engaging: it drew me in — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 0 (0%), 4: 2 (40%), 5: 3 (60%)

Memorable: something to remember — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 0 (0%), 4: 1 (20%), 5: 4 (80%)

Reflective: made me reflect on the environment and on myself — 5 antwoorden
1: 0 (0%), 2: 0 (0%), 3: 0 (0%), 4: 4 (80%), 5: 1 (20%)

15. TEST RESULTS: SHORT INTERVIEWS

Test participant 1

What did you think of the tactile board?
It felt nice to touch the different textures of the materials. I did not really get yet what the message was or what it was supposed to mean, but I liked it. I was interested to see what the rest was, to know more.

What did you think of the visual board?
I really liked it. The flipping of the tiles felt like a game to me, I wanted to flip them all as fast as possible to get a complete picture. It was only when I saw the complete picture that I thought: 'wow, that is right here'. I did not see that before.

What did you think of the audio board?
It was nice. When I saw the pictures and the dates, and I recognized that it was this place, I was able to piece things together and I figured it was like a timeline or something. When I heard the sounds I heard the bombing. The full story is actually really interesting, I did not know that before.

What did you think of the full experience?
I liked it. I liked playing with the boards, and using my hands. Felt like a little kid. And the story is amazing actually, I really didn't know all of that happened in this place. It made me think about the place, and the war, and how everything was back in the days.

Test participant 2

What did you think of the tactile board?
It was nice. At first I was a bit confused what to do, but when I knew I could touch them it was nice. It was satisfying.

What did you think of the visual board?
I liked to see the pictures change, and to be able to change them yourself or together. We actually tried to work together and that was fun. I liked to see the old and the new picture next to each other, it makes it really real like you can imagine what it might have looked like here.

What did you think of the audio board?
I first did not know that I could touch the pictures for sound, I thought it was just pictures again. The sounds were a nice extra effect though. It gave me another glimpse of what I was looking at. The full story was also really interesting.

What did you think of the full experience?
I thought it was nice. At the beginning I felt a bit lost, but when I discovered that the boards were all slowly telling a story I liked it and I wanted to keep going. The story itself blew my mind as well.

Test participant 3

What did you think of the tactile board?
I liked to touch the board with my fingers and feel the different materials, feel the contrast as well. I was intrigued by what was expected of me and what I was going to do.

What did you think of the visual board?
The pictures changing into each other was really cool. At first I didn't notice they were the same picture, and then when I looked more closely I saw that the picture was this exact place and that they must be in the same place as well. So then I thought: wow, did it used to look like this right here? It used to be so much more beautiful…

What did you think of the audio board?
Cool. I liked to see the other pictures and the sounds with the pictures as well. I did not really think of the war when I saw the picture in the previous board, but when I saw the ruins and heard the sound I figured it must have something to do with the war. Kind a cool to see a place transition like that over time.

What did you think of the full experience?
I liked it, I was very intrigued from start to finish. I liked that I did not know what I was doing at the beginning and that I had to discover it a bit for myself. Might take longer, but I think it makes it more fun and also more memorable. I would like to see this in more places. Now everytime I look at this street, I will see those pictures in my head.

Test participant 4

What did you think of the tactile board?
Touching the materials was nice, but I was a bit confused what I was supposed to do. I would have liked to have some more instructions.

What did you think of the visual board?
Flipping the pixels was nice to do yourself and the two pictures in contrast was also nice to see. It made me wonder about the place, and I have not done that before.

What did you think of the audio board?
I was again a bit confused what I was expected to do. It took me a long time to realize that I could touch the pictures for sounds. Once I did and I heard the sounds it was nice actually. Cool to hear those sounds from another time, it makes more impact than just a picture.

What did you think of the full experience?
I liked it, although I would have liked to have some more instructions. But I think the effect is nice. Once you go through all of the steps I think the concept works well. I don't think I would take the time to do it myself I think, it is maybe not inviting enough.

Maak het groter

Visueler

Audio

Maak het interessanter

Hoe maak je iets engaging?

Telefoons

Verweven in iets wat mensen toch al doen

Beweging

STORY BOX

JOURNEY BOARD / WALL

TACTILE

STORY REVEAL

VISUAL

AUDIO

Zintuigen gescheiden, als 'zijden van de box'

De ontdekking langs de zijden van de box

Onthulling van het verhaal in de box, als climax van de ontdekking

JOURNEY BOARD / WALL

TOUCH MATERIALS

TOUCH FOR SOUND

START

FLIP THE PICTURES

KLEINE SCHAAL — UITZOOMEN — GROTE SCHAAL

Zintuigen door elkaar

Geen aparte borden meer

Uitzoomen van het verhaal

Elementen toevoegen voor engaging: licht, kleur, digitaal?

DISCOVERY WALKTHROUGH

STORY REVEAL

JOURNEY

AUDIO

VISUAL

TACTILE

Zelfde concept als de journey map, maar dan in 3D vorm

Ontdekking van het verhaal door een walkthrough

Onthulling van het verhaal aan het einde van de tunnel, als climax van de ontdekking