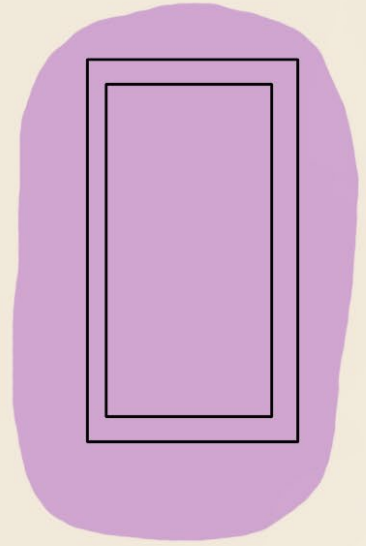
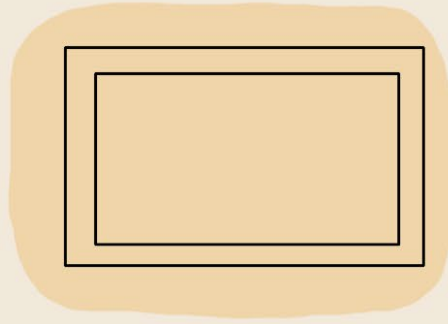
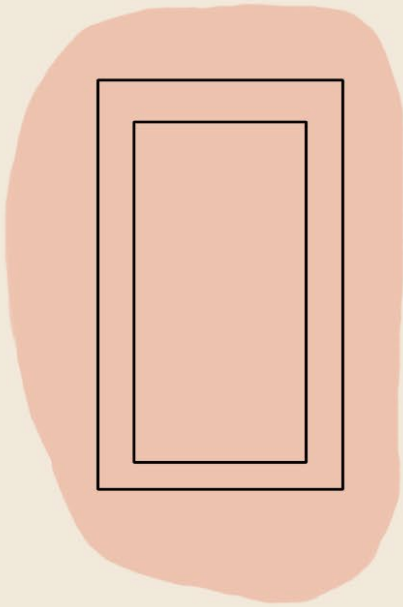
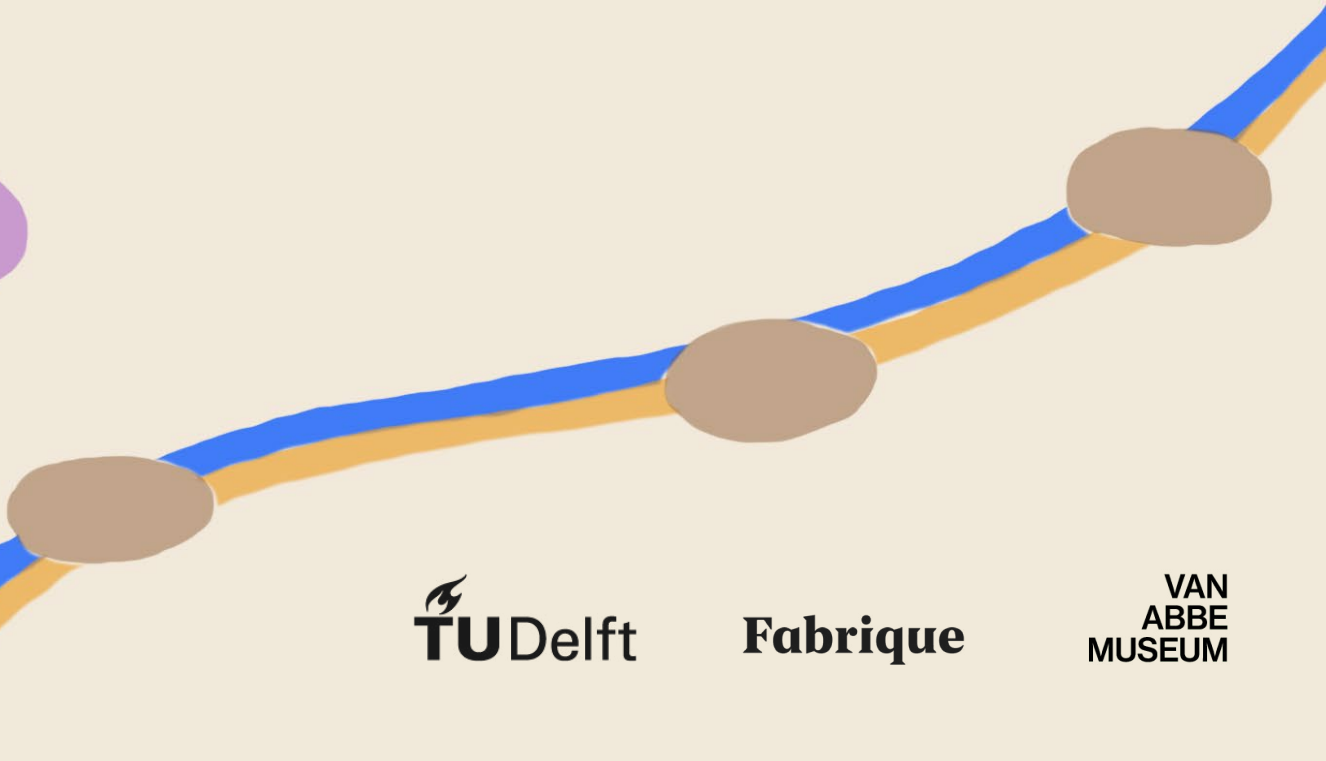
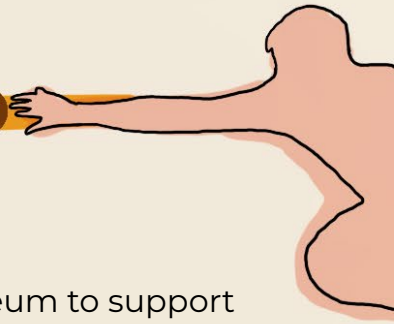
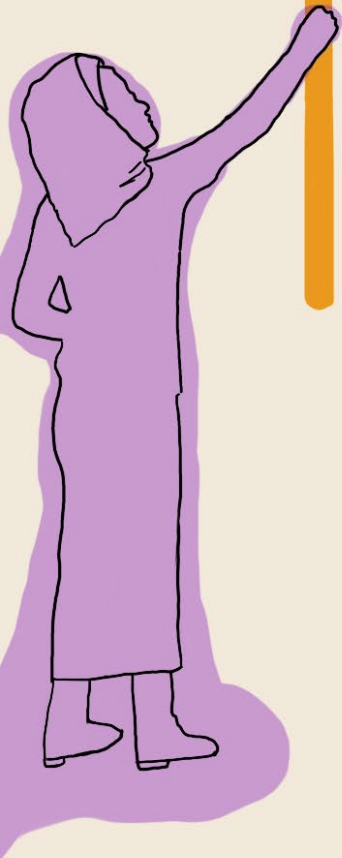




A museum tour game for Van Abbemuseum to support explorative steps towards the cultural merge of Turkish immigrants and Dutch communities of the Netherlands

zeynep ileri | master thesis
DESIGN FOR INTERACTION



August, 2023

MERGE

A museum tour game for Van Abbemuseum to support explorative steps towards the cultural merge of Turkish immigrants and Dutch communities of the Netherlands

Master Thesis, Design for Interaction

by Zeynep İleri

Supervisory Team

Chair

Dr. ir. Arnold Vermeeren
Department of Human Centered Design

Mentor

Dr. ir. Chen Hao
Department of Human Centered Design

Company Mentors

Nynke Bootsma
UX Designer, Fabrique

Maaïke Liesting
UX Designer, Fabrique

Delft University of Technology
Faculty of Industrial Design Engineering
Landbergstraat 15 2628 CE Delft





ABSTRACT

The increasing ease of mobility is progressively diluting the traditional notion of monolithic national populations confined within single countries, thereby fostering the evolution towards more diverse and multicultural societies. If we look back to the 1960s, there was a significant migration to Europe. Many people from Turkey, Morocco, Algeria, and Tunisia left their home countries to work in factories in Western European countries. This caused the host nations, like the Netherlands, to get confronted with new cultures and behaviors of these immigrants within their own society. Among them, Turkish people made up the largest group of immigrants in the Netherlands. Over time, they've reached their fourth generation in the Netherlands. However, it's worth asking **how much the Turkish community, which was initially seen as "guests," is socially connected to and close with the Dutch community, who are considered the "hosts"**. These questions formed the basis of this graduation project.

In contrast to the evolving diversity of society, art museums have consistently drawn a specific demographic: individuals with higher education and income levels. To adapt to the evolving multicultural landscape, these institutions must engage diverse communities and incorporate varied perspectives to foster a sense of inclusive belonging. The Van Abbemuseum, a contemporary art museum in Eindhoven, has made this objective central to its mission. However, **while aspiring to be more inclusive of diverse cultures, the challenge lies in rendering existing artworks more pertinent and reaching out to these communities effectively**. This connection to the Van Abbemuseum forms the foundation of this project's focus.

Commencing with these two components- two cultural communities of the Netherlands and the Van Abbemuseum- a comprehensive research was conducted where (1) the existing literature was reviewed to assess prior findings on the main components of the project, (2) contextual research was conducted on Van Abbemuseum, (3) user research was conducted on Turkish immigrant and Dutch

communities. The insights gleaned from the literature review served as the groundwork for preparing the context and user research. The findings of the next two research was used as inspiration for the design goal and design requirements for the next stages.

After this stage, the design goal was formulated as:

"My design goal, within the context of Van Abbemuseum, is to inspire Dutch and Turkish communities to create a moment of a playful merge of cultures to achieve a sense of belonging in the diverse community of Eindhoven."

The ideas created during individual and group ideation sessions lead to different concepts which have been tested with the target users and developed further according to the results. At the end of three iterations, the final concept: MERGE was formed.

MERGE is a museum experience for Dutch and Turkish visitors where the users first undergo a digital museum tour which explores the artworks from a cultural perspective, showing reasonings behind different cultural behaviors to understand each other better. Then the concept introduces a common space and interaction cards in the museum cafe which let the users come together and interact in a neutral environment.

According to the final evaluation, the concept performs well in meeting the design goal and the criteria of users & stakeholders. However, it was realized during the final evaluation that setting the goal to making the communities feel belong to the diverse Dutch society was a challenging to reach with a simple museum experience. Thus, further recommendation on improvements on the design, changes in the goals and future activities to conduct has been made by the end of this report.



PREFACE

Dear Reader

It's the moment that I realize I am finishing my two-year journey at TU Delft. I started my studies as a freshly graduated engineer who had a dream to become a designer. Now, I am finishing as the designer that I have dreamed of.

It is funny when I look back to the motivation letter I wrote while applying to TU Delft. The graduation proposal that I wrote there is exactly what I did in the past 6 months. I guess it a way to say I was really passionate about this topic. I am still surprised how the different elements and stakeholders of my project came together and formed this dream master thesis. But I cannot say that I have done all these alone. I had an amazing accompany with me during this beautiful -but also extremely challenging- journey. Thus, I would like to kindly express my gratitude towards...

Arnold and **Chen** for coming together and making this project happen in the first place. You were the experts of the two passions I had: museums and cultures. I am super lucky to be able to work with you during this journey. Arnold, thank you for introducing the transformative experiences which I could use in the museum context to make a huge impact in the topic I was working on. Chen, thank you for always challenging me throughout the project which made me learn an enormous amount.

Nynke and **Maike** for believing in my project and giving a warm welcome to Fabrique. You were amazing company mentors who always found time for my small questions, guided me gently whenever I felt lost and shared your wise and creative knowledge all the time.

Maud for guiding me in the context of Van Abbemuseum and reacting to all my work super enthusiastically since the beginning till the end which gave me a lot of motivation. Also I am grateful for **the staff of Van Abbemuseum** for being so kind to act in my final video.

All my co-workers in Fabrique for seeing me as part of the family and the beautiful environment you have created for my long and tiring graduation process. I am incredibly thankful to you for always creating time for whatever creative task I had for you, being part of my research and testing as my Dutch participants and always being open to discuss my ideas whenever I felt stuck.

The ladies of Stichting Ik Wil for the incredible amount of time and information you provided me during the whole course of my project. Thanks for seeing me as one of you, having beautiful discussions with me and making me see the truth on migrancy in Netherlands.

My parents, Nalan and Neşet, for giving everything ever possible to follow my dreams during my whole life but especially when I decided to study design far away from home. Your trust in me always gave me the biggest strength during this journey.

Janne, for believing in this project, sometimes even more than I did. I was incredibly lucky to have you by my side all the time, in darkest and brightest periods. Thank you for being there to discuss about the project whenever I felt stuck, to ideate on concepts repeatedly and to push me in the moments when I wanted to give up. Your trust in my project brought me the courage to do everything I did over the past 6 months.

Defne, for comforting me sometimes as a shoulder to cry when I felt overwhelmed or sometimes as a partner to dance silly songs.

Michael and Kevin to make me feel that I had two brothers next door who are always there to cheer me up. Michael, thanks for providing me the space in your pub with illimited amount of coffee, tosti and support which motivated me to work the entire day on the weekends. Kevin, for always giving the best advice and motivations to continue, just as you would say "Let's get it girl". You always helped me to find my energy and be more positive towards the future.

My friends in the faculty for sharing this journey with me. We worked, complained, got stressed and survived together. I would especially like to thank **Maria** for warming my heart with her positive energy and all the support she gave me, sometimes through wiping the tears in my eyes and sometimes guiding me with her creativity.

And you **dear reader**, for giving your time to read this report. I hope you enjoy...

Zeynep

TABLE OF CONTENTS

ABSTRACT	5	CHAPTER 5 DEFINE	84
PREFACE	7	5.1 Diverging	88
CHAPTER 1 SETTING THE CONTEXT	11	5.2 Converging	88
1.1 The Assignment	12	5.3 Design Goal	92
1.2 The Structure	18	5.4 Interaction Vision	95
CHAPTER 2 UNDERSTANDING THE BACKGROUND	22	5.5 Conclusion	96
2.1 Assumption on Turkish Immigrant and Dutch Communities	26	CHAPTER 6 IDEATION, TESTING & ITERATING	98
2.2 Transformative Experiences and Transformative Learning	30	6.1 Structure & Methods	102
2.3 Takeaways	34	6.2 Concept 1	104
CHAPTER 3 UNDERSTANDING THE PHYSICAL SETTING	36	6.3 Concept 2	112
3.1 Structure & Methods	40	CHAPTER 7 FINAL DESIGN: MERGE	120
3.2 Research Activities	42	7.1 Description of the design	124
3.3 Outcome of the Research	48	7.2 Reasoning behind the design	142
3.4 Conclusion	52	CHAPTER 8 EVALUATION OF THE FINAL DESIGN & RECCOMENDATIONS FOR THE FUTURE	146
CHAPTER 4 UNDERSTANDING THE CULTURAL CONTEXT	53	8.1 Structure & Methods	150
4.1 Structure & Methods	58	8.2 Phase 1: Pilot Test	153
4.2 Research Process	61	8.3 Phase 2: Final Evaluation	156
4.3 Discussion on User Research	79	8.4 Points of Improvement	162
4.4 Conclusion	80	8.5 Revisiting the design goal	166
		8.6 Future Reccomendations	168
		8.7 Personal Reflection	170
		REFERENCES	172
		APPENDIX	174



CHAPTER 1: SETTING THE CONTEXT

Chapter 1 shortly introduces the different components which make up this project. It additionally gives an overview on the approach which will be followed during the design process. At the end, a reader's guide on the structure and content of the following chapters is provided.

The following sections build up Chapter 1:

1.1 The Assignment

- 1.1.1 The diverse community of the Netherlands
- 1.1.2 The Turkish immigrants living in the Netherlands
- 1.1.3 Fabrique: Digital Design Agency
- 1.1.4 Van Abbemuseum
- 1.1.5 Transformative Experiences

1.2 The Structure

- 1.2.1 Approach
- 1.2.2 Reader's guide

1.1 THE ASSIGNMENT

At the start of the project the following preliminary assignment (Project brief can be found in Appendix 29) was agreed upon by all partners (TU Delft IDE Faculty, Fabrique Digital Design Agency and Van Abbemuseum):

“Designing an interactive transformative museum experience to encourage people of Turkish immigrant community to build new connections with the diverse community of the Netherlands through using their cultural identity. This experience will potentially create a mutual understanding for different cultural communities. The aim is to transfer Van Abbemuseum into a platform for the interaction of different social bubbles of Eindhoven.”



The preliminary design goal involves several important elements as:

- 1) Diverse community of the Netherlands
- 2) Turkish immigrants
- 3) Additionally: Fabrique Digital Design Agency
- 4) Van Abbemuseum
- 5) Transformative experience design

1.1.1 THE DIVERSE COMMUNITY OF THE NETHERLANDS

As it may be imagined, the majority of the population of the Netherlands is Dutch. However, the international community of the Netherlands is increasing. In 2022, nearly 15% of the 17.6 million population of the Netherlands consisted of people who were born abroad and migrated to the Netherlands (CBS statistics, 2022). This implies that a diversity of cultures exists in the Netherlands (figure 1). The different cultural groups in the Netherlands live in quite separate worlds (Huijnk et al., 2015). This results in limitations in affecting each other's frame of reference. Thus, different groups find it challenging to understand each other's experience, perspective, and reasoning.

The society in the Netherlands is experiencing disconnectedness as a result of different cultural bubbles living different lives from each other. As discussed in the field of cultural study (Irani et al. (2010), Lee (2012)) every individual is part of different cultural bubbles in different levels such as family, organizational or educational culture. One of the dominant bubbles is on the national level which is mainly formed through immigration from different countries.

For my project, I will work on national cultures due to the growing international community in the Netherlands. With the increase of immigrants, new cultures keep adding up to the life in the Netherlands. There needs to be a mutual understanding of different communities for a more harmonious society.

Within this nationalistic layer, I want to focus on the Turkish immigrant community of the Netherlands since they are the major immigrant group in the Netherlands. Due to this reason, both Dutch and Turkish communities have a huge potential in affecting each other's lives in different aspects, most importantly socially. If the connection between these two communities is strengthened, the harmony in the diverse society might be reached. Additionally, as a Turkish myself, I believe that it will be easier to communicate with them as someone from their community who speaks their language.



Figure 1: Representation of the diverse society of the Netherlands (image taken from: https://humanityinaction.org/knowledge_detail/race-in-the-netherlands-the-place-of-the-surinamese-in-contemporary-dutch-society/)

1.1.2 TURKISH IMMIGRANTS LIVING IN THE NETHERLANDS

From January 2022 (CBS statistics), 2.5 million of the people residing in the Netherlands were born abroad. 1.7 million of this population were born out of the European Union. The biggest share of this immigrant nationality belongs to the Turkish immigrants who have 205 thousand population (figure 2). Thus, it can be said that Turkish immigrants have an important place in the society of the Netherlands.

This immigration of Turkish people ties back to 1960 and 1970s where Europe accepted general labour migration (Sevinç, 2016). Turkey contributed to this migration which was intended to be short-term. However due to family reunifications and marriages

the Turkish immigrant population in Europe increased and became part of the highest immigrant population in EU (Milewski, 2010). Currently, the Turkish immigrants have been residing in Netherlands have reached their fourth generation. Among the 910 thousand residents born in the Netherlands with two foreign-born parents the second highest population is Turkish with 165 thousand people. The high proportion of Turkish population in Netherlands among generations shows a potential of great influence of Turkish culture in the Netherlands society. That's why, this is an interesting area to focus on.



Figure 2: Representation of Turkish immigrants in Europe (image taken from: <https://www.mei.edu/publications/turkish-elections-and-future-northwest-syria-scenarios-and-policy-implications>)

1.1.3 FABRIQUE: DIGITAL DESIGN AGENCY

One of the collaborators of this project, Fabrique, is a Digital Design Agency that cares about bringing positive impact to their clients through making the complex, simple. They work on digital products, and they are majorly involved in designing websites, apps and digital experiences for museums. Fabrique is involved in this project due to their already established relationships with museums across the Netherlands.

They have multiple museum clients which could potentially be interested in my project. Thus, Fabrique stands in this project as a provider of client and guidance in research and design activities. They expect a final design involving a digital component, either alone or in combination with a physical component.

1.1.4 VAN ABBEMUSEUM

Van Abbemuseum is a contemporary art museum situated in Eindhoven, The Netherlands. The museum has an international collection of over 3,400 works of art, including key works by Joseph Beuys, Marc Chagall, Patricia Kaersenhout, Gülsün Karamustafa, Paul McCarthy, Pablo Picasso, and Lidwien van de Ven.

Van Abbemuseum is related to this project as the client provided by the Digital Design Agency: Fabrique. The reason why a museum has been chosen to design for cultural inclusivity is because museums have the potential to be places for community building and social interaction where the people with different cultural backgrounds could meet (Christidou, 2016). The national cultures are also relevant to the museum context. The environment of the museum is already international through tourist visitors from different nations. However, the visitors of museums are generally from higher educational, occupational and income groups (Hendon et al., 1990) (figure 3). For countries whose population is becoming multicultural, the museums need to invest in learning

about different groups in the society if they want to be inclusive. "The lack of cultural representation in museums results in low participation of diverse individuals" (Olivares et al., 2022).

So, the challenge is to make the experience more relevant to people from immigrant backgrounds. I will see Van Abbemuseum as a space within the scope of this project. My aim is to make it act as the platform where different national bubbles would get introduced to each other physically or digitally. I choose to work in connections between people in this context. This connection is aimed to happen in the extended context of a contemporary art museum (in or out of the museum space) where they will try to build connections through art which they probably don't understand. This is another challenge that I am anticipating. How to use contemporary art, which is irrelevant to the current lifestyle of immigrants, to connect immigrants to the diverse society? As Hendon et al states, the immigrants communities aren't regular visitors of museums, thus, it will be hard to reach them for research purposes within the museum itself.



Figure 3: Representation of visitors of Van Abbemuseum (image taken from: <https://www.brabantcultureel.nl/2021/09/18/de-nieuwe-collectiepresentatie-van-het-van-abbemuseum-is-een-aangename-verrassing/>)

1.1.5 TRANSFORMATIVE EXPERIENCES

Transformative Experiences

Transformative experiences lead an individual to move away from fixated beliefs or behaviors to build a new world view. This transformation leads to having lasting changes in one's self-world (Gaggioli, 2016). These experiences can also be designed, in order to help the user to change their relationship with their self-world. Gaggioli defines transformative experience design as "the use of interactive systems to support long-lasting changes in the self-world". Figure 4 gives a basic real world example of a transformative experience. More information could be found in section 2.2.

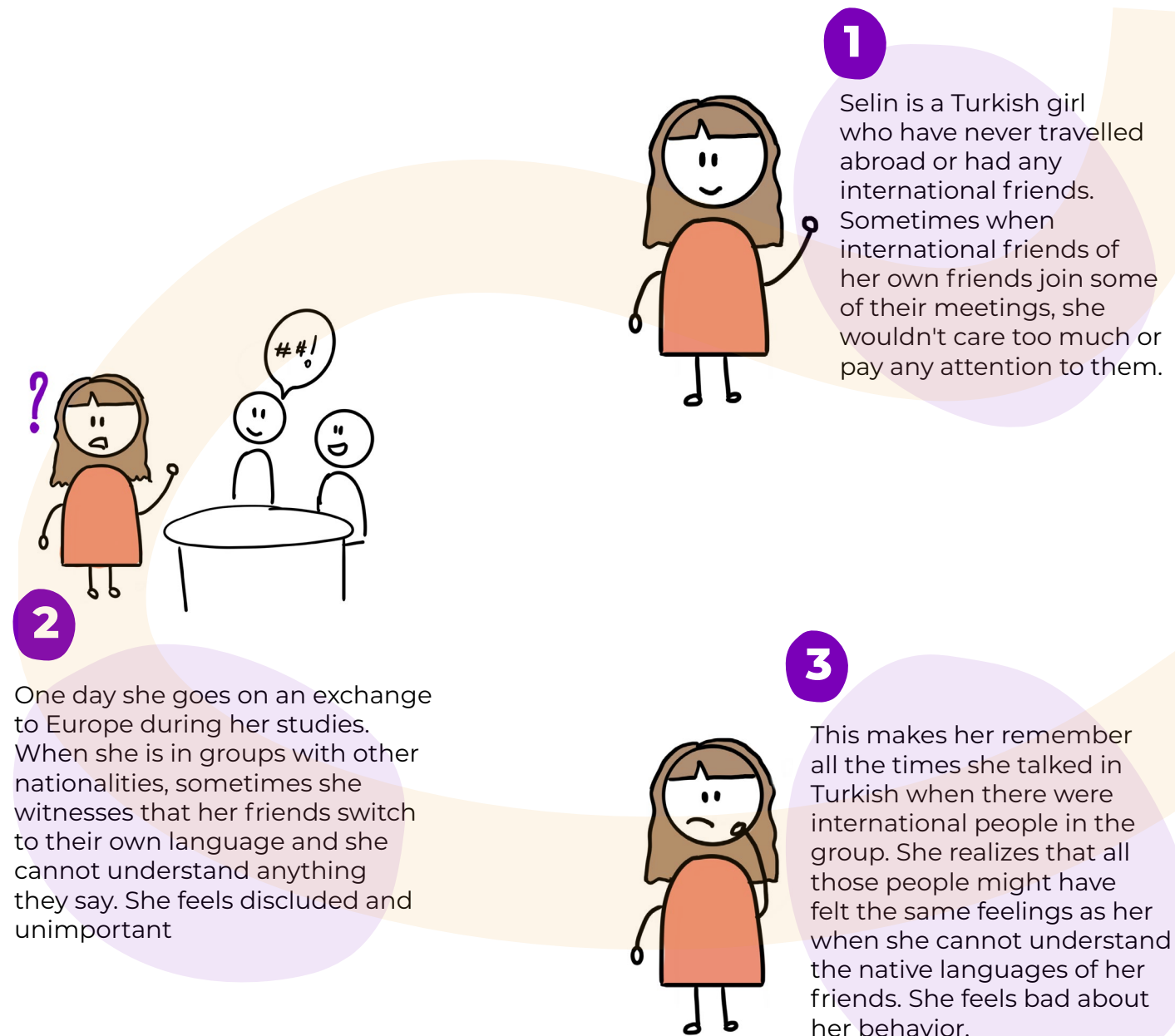


Figure 4: An example scenario of a transformative experience

Need for Transformative Experiences in the Society

Cultures may sometimes have rigid values, behaviors and assumptions on the world. This may create a problem when multiple cultures live together as it might introduce tension in the social life. Societies are growing and increasingly becoming more diverse through the years, especially through migration. Not only in the past but also currently through the ease of travelling in our century and the "remote working" practice brought by the COVID-19 pandemic made it even easier to live in different locations than your home-country. This makes the culture contrast a problem of not only of the past but also the present. Thus, there is a need for societies to become more inclusive and flexible in their thinking system and behaviors to create a harmonious environment to live in.

A representative example of an intercultural society is the Netherlands, which has been a destination of immigration since the 1960s. One of the current societal issues that the Netherlands faces is the cultural integration of Turkish immigrants, highest populated immigrants in the Netherlands, to the Dutch society (Coenders, 2008). In this project, I am choosing to work on the challenge of strengthening the Turkish immigrant's connection with the local community. One way to tackle this societal issue is through "transformative experiences".

Need for Transformative Experiences in Museums

Museums recently have an increased focus on their role as facilitators for reflection, discussion and transformation in society, through the experiences and collections they accommodate (Soren, 2009). Potentially, the experiences before, during or after a visit in a museum could be used as a trigger to change ideologies of visitors, motivating for a transformation in their everyday life. In the case of Van Abbemuseum, art is seen as a conversation starter. This vision of the museum creates possibilities of reflection and discussion within the museum, facilitated by the artworks. Due to these reasons, I believe transformative experiences could be used as a framework in the project in order to design an experience to encourage Van Abbemuseum's visitors to change their beliefs and attitudes.

1.2 THE STRUCTURE

1.2.1 APPROACH

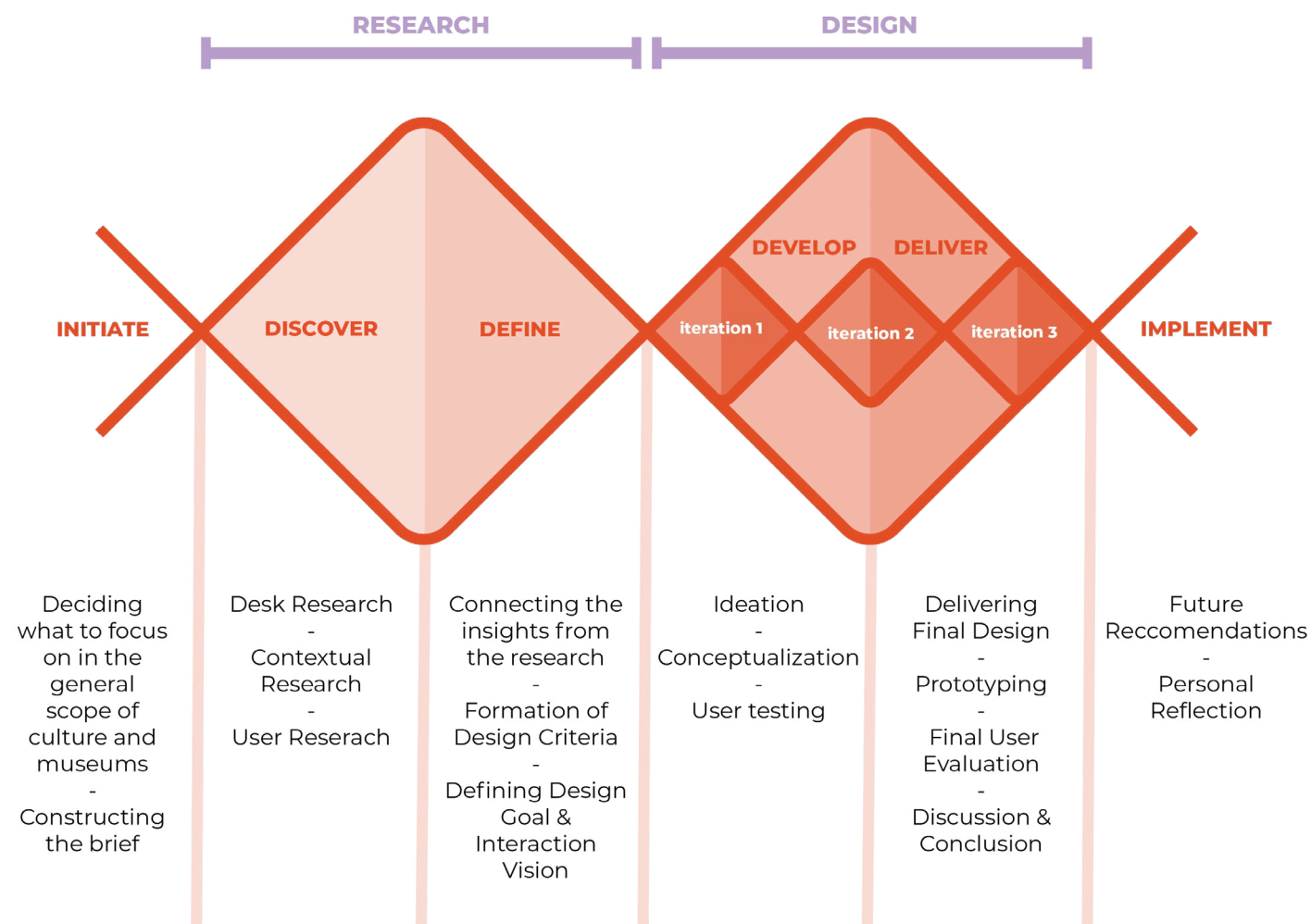


Figure 5: Project overview

Double Diamond Design Process

As shown in figure 5, the double diamond model is adopted as a general approach to the project. This project defines two more phases to the original “Double Diamond” of the British Design Council : Initiate (as first step in figure 5) and Implement (as last step in figure 5). Initiate phase represents the initial research done on the general context of cultures, immigration and museums in order to define a certain direction to the project. The first half of the project focuses on the research (finding the problem) on target users and context: Van Abbemuseum, Turkish immigrant and Dutch communities in Eindhoven. Within research, Cultura (Hao, 2019) will be used as a method to explore and compare the two different cultures. The second half of the project focuses on the design (finding a solution to the problem) which is developed according to the findings in the research. Within the design phase, an iterative approach has been adopted which means small ideas have been developed into concepts which have been tested and created new ideas according to the feedback of the users. Thus, there are three iterations within the design phase of figure 5. The implement phase includes advice for the future and critical reflection on the design process which should be taken into account if the project is wanted to be implemented in real life.

Also, a transformative experience design (section 2.2) approach will be used in general while generating ideas and defining concepts. As suggested by the Double Diamond Model, the two main phases of the project involve diverging and converging in order to see the expand of space and possibilities and then to bring focus and direction. The research and design process of the project have also been defined as human-centered and participatory. These approaches have been chosen to design an experience which fits targets and fits the real needs of the users by involving the users and other collaborators in different stages of the design process and getting their input in the design.

Mission as a Designer

In this project, I have a personal mission as a designer as well. My aim is to gain the majority of my knowledge through user research in person and in context than from the literature. Thus, the literature review has been kept limited in chapter 2 to gaining initial knowledge about the target communities and transformative perspective, which would be a preparation for in-person research. This is because I believe the best way to understand the real struggles and needs of people is through meeting with them and seeing their facial expressions while talking. Thus, in the project, I am aiming to be with and involve my target groups as much as possible in every stage of the design, get their input as the content of my design to make the design “a part of them” in the end. This manner also ties back to the aforementioned participatory design approach of the project.

1.2.2 READER'S GUIDE

The reader's guide represented below aims to summarize the content of each chapter that builds up this report.

Chapter 1	Introduces the main components of the project together with the essential background information
Chapter 2	Highlights the learnings from the literature review done on two key elements of the project: Turkish & Dutch communities in the Netherlands and transformative learning & experiences
Chapter 3	Explains the desk and observational research done to understand the physical setting of the design: Van Abbemuseum
Chapter 4	Explains the user research done to understand the cultural context and experiences of Turkish immigrant and Dutch communities
Chapter 5	Describes the process of gathering the information gained from the research activities in order to define the goal and vision of the project
Chapter 6	Describes the iterative process and results of ideation, conceptualization and testing
Chapter 7	Explains the final design: MERGE and the reasoning behind all its elements
Chapter 8	Describes the process of the final evaluation of MERGE and future recommendations, on points to improve the design and future activities to conduct, based on the outcomes of the evaluation

CHARACTERISTICS
OF TURKISH
AND DUTCH
COMMUNITIES

TURKISH
IMMIGRANT
HISTORY &
POLICIES
IN THE NETHERLANDS ?

TRANSFORMATIVE
EXPERIENCES
??

TRANSFORMATIVE
LEARNING
?

ROLES OF
MUSEUMS ?

EXPERIENCES
IN MUSEUMS
?

CHAPTER 2: UNDERSTANDING THE BACKGROUND

LITERATURE RESEARCH

Before starting my own research, the previous research in the literature has been reviewed. This literature research mainly included the history and characteristics of Turkish and Dutch communities in the Netherlands as well as transformative learning and experiences. The learnings from this research will be used as a preparation to the in-person research in the next chapters since it will guide me in approaching to my participants or the museum context. The takeaways from this literature will be referred during the later sections of the report.

The following sections build up Chapter 2:

2.1 Assumption on Turkish Immigrant and Dutch Communities

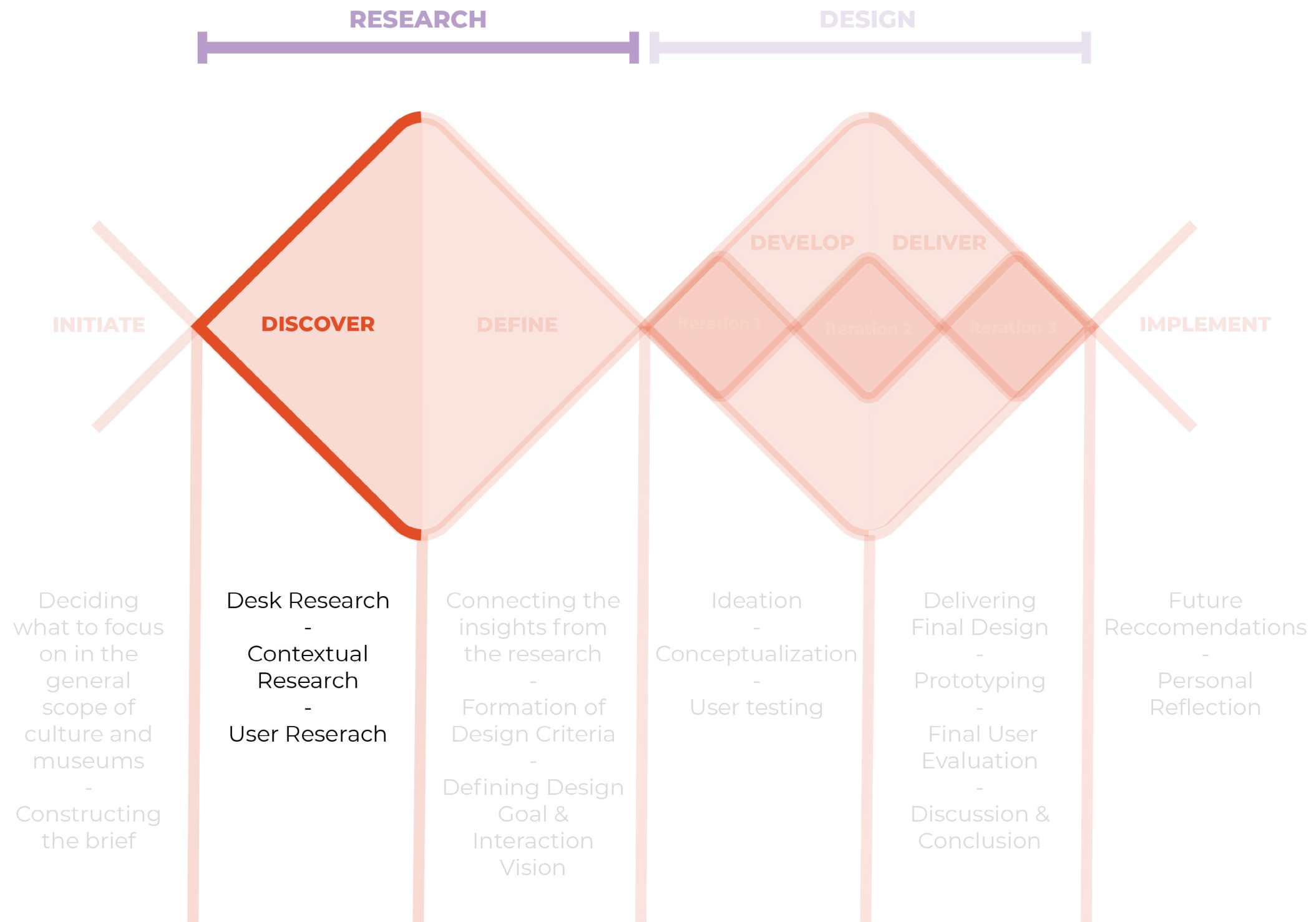
- 2.1.1 Socio-cultural dimensions
- 2.1.2 Turkish immigrants in the Netherlands
- 2.1.3 Multiculturalism and Acculturation

2.2 Transformative Experiences and Transformative Learning

- 2.2.1 Transformative learning
- 2.2.2 Immersive and Discursive experiences in museums
- 2.2.3 Transformative experience
- 2.2.4 Museum roles

2.3 Next steps

WHERE ARE WE IN THE DESIGN PROCESS ?



2.1 ASSUMPTION ON TURKISH AND DUTCH COMMUNITIES IN THE NETHERLANDS

This section will derive preliminary assumptions on Dutch and Turkish communities in the Netherlands, which are the target groups of the design in this work. In the later stages of the design, these assumptions will be compared with the results of my own research. First, Dutch and Turkish cultural differences will be pointed out using Hofstede's Socio-Cultural Dimensions. This is followed by the history of Turkish immigration to Netherlands and specific characteristics of these groups.

2.1.1 SOCIO-CULTURAL DIMENSIONS

There are certain assumptions on the characteristics of both communities based on the literature found in this area. First of all, the results of Hofstede on socio-cultural value dimensions across countries (Hofstede, 1984) provide a good start for getting to know these two cultures I will be working on. There are six socio-cultural dimensions according to Hofstede which is further described in figure 6.

Power distance	The extent to which the less powerful members of institutions and organisations within a country expect and accept that power is distributed unequally
Individualism	The degree of interdependence a society maintains among its members. This depends whether the people's self-image is defined in terms of "I" or "We".
Masculinity	In this dimension the societies can either be Masculin or Feminine. Masculin societies are driven by competition and success whereas feminine societies care for others and the quality of life.
Uncertainty avoidance	The extent to which the members of a culture feel threatened by ambiguous or unknown situations.
Long Term Orientation	Societies which score low on this dimension prefer to maintain their links with their past whereas societies which score high prefer to prepare for the future.
Indulgence	The extent to which people try to control their desires and impulses, based on the way they were raised.

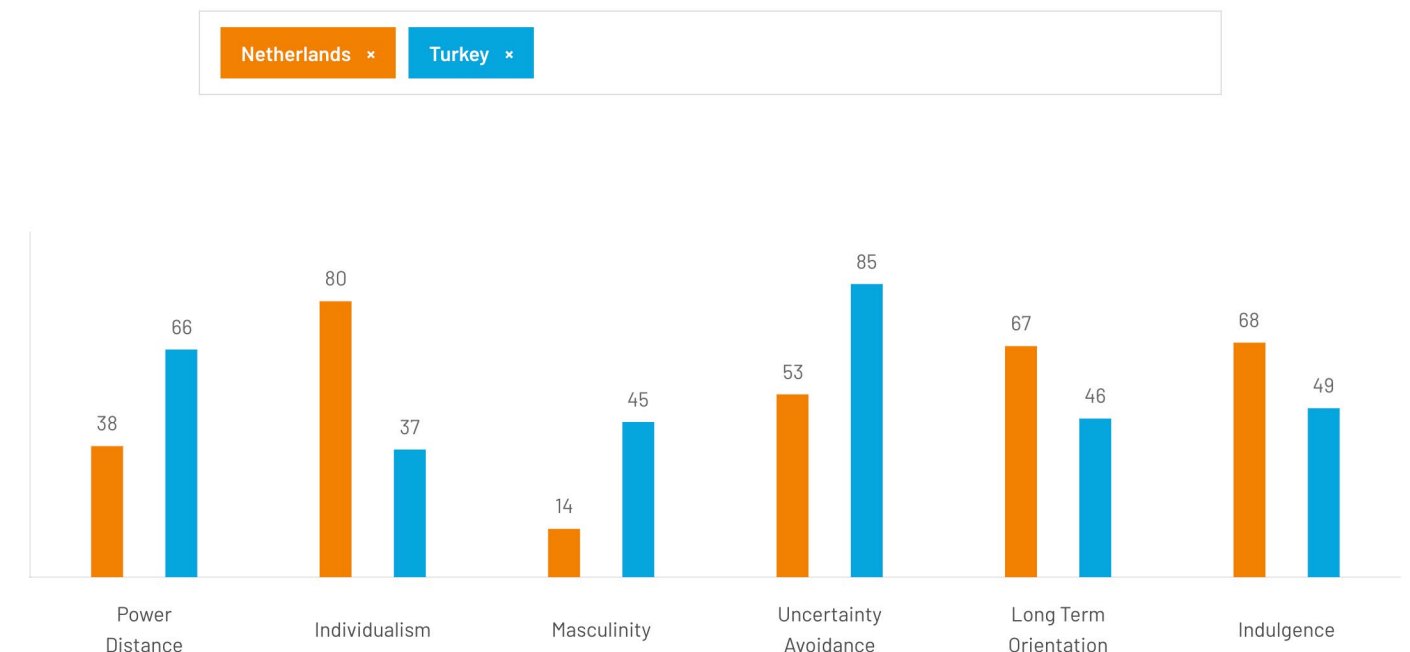


Figure 7: Comparison of Turkey and Netherlands based on socio-cultural dimensions from <https://www.hofstede-insights.com/country-comparison-tool>

Similar Values

As can be seen in figure 7 the Dutch and the Turkish society are scoring quite similar in some of the socio-cultural dimensions. Interestingly, the dimensions that they score similar are also non-extreme values (neither close to 0 nor 100) on the graph (e.g. "Long Term Orientation", "Indulgence"). Therefore, these dimensions can be interpreted as not major to both of the cultures.

Different Values

Two dimensions, "Power Distance" and "Individualism", are standing out, because both cultures have a significant different score. This shows that these dimensions are a defining factor for both cultures, but in opposing directions. For example, the high score in "Power distance" for Turkish culture originates from common hierarchical structures in work and family as well as centralized power structures. On the other hand, Dutch society dislikes control and uses direct and practical communications, therefore scoring low. Furthermore, one can observe in figure 7 that Dutch society is individualistically taking care of themselves and immediate family only, while Turkish culture is about a "we" feeling in a broader sense. Harmony in social groups get a lot of attention.

Takeaways

This comparison on Dutch and Turkish cultures gives a first impression on what factors could influence the interaction between Turkish immigrant communities in Netherlands and the local Dutch people. The dimensions which they score different from each other might cause them to see each other as the "other kind", not as one of themselves. Furthermore, these findings will affect how I will approach to these two communities as a researcher. For example, I should show that I am in the same level to the Turkish participants of my research (that I am also one of them) otherwise they might put me in a lower or higher hierarchical position which might affect their answers.

2.1.2 TURKISH IMMIGRANTS IN THE NETHERLANDS

To understand the Turkish communities specifically in Netherlands it is important to understand the history of immigration of this group to the Netherlands.

Two Groups of Immigrants

The Turkish immigrants in the Netherlands can be seen as two different groups. This is due to the changing migration policies of Turkey (Kilic, 2022). In 1960s, a lot of low-skilled immigrants moved from Turkey to Western Europe in which the Netherlands was one of the most popular destinations. These people came from more conservative, religious and traditional backgrounds. However, this trend has been changed. From the 2000s, Netherlands have been attracting high-skilled Turkish immigrants, due to political and economic changes in Turkey (Geurts, 2021). Geurts highlights the change to a more religious and nationalist regime is one cause for people from larger cities, which tend to be well educated and less religious to emigrate to Europe. This is also positively influenced through the motivation of the Netherlands to attract high-skilled immigrants to sustain their labor market and to guarantee an innovative future (OECD, 2016).

First Group of Immigrants

Ersanilli (2010) states that Turkish immigrants of the first group tend to have close ties to fellow immigrants and live in close proximity to each other forming “bubbles”. These communities continue to identify as Turkish (Ersanilli, 2010), and therefore continue to carry these characteristics at their new homes as well (Backus, 2004). Therefore, one can argue that these communities have similar socio-cultural dimensions as discussed for the Turkish society in section 2.1.1.

This said, it should be noted that nowadays these communities have second generation of Turkish immigrants, for which ethnic identity, according to (Phinney, 1990), plays a significant role in their personality. Because they grow up learning Turkish values from their parents and life in communities with people sharing similar views, their ties to the Turkish culture is often still strong (Alba, 2003). This can be underlined by Beeks (2020) findings, which show that there is no large difference between first- and second-generation Turkish immigrants regarding the influence of religion on integration.

Second Group of Immigrants

The second group of Turkish immigrants in Netherlands is made from high-skilled and educated people which are less traditional compared to the first group of Turkish immigrants. While some studies show that higher educated immigrants tend to integrate more successfully (Reeskens et al., 2014), Geurts (2021) contradicts this opinion showing that also these groups have difficulties integrating. Geurts names self-identification as world citizens, not meeting expectations of the Dutch lifestyle and exclusion from both Dutch and Turkish-Dutch groups as possible reasons for this phenomenon.

Takeaways

- There are two different groups of Turkish immigrants living in the Netherlands which show significantly different characteristics from each other. Thus, as a researcher, I should be aware of this difference and do not approach them in the same way. I should also choose one of these groups to focus my research on since they have different characteristics from each other.

2.1.3 MULTICULTURALISM AND ACCULTURATION

To understand the Turkish communities specifically in Netherlands it is important to understand the history of immigration of this group to the Netherlands. From literature, it is clear that Turkish immigrants and Dutch communities have differences in social priorities. Following this result, it is of interest how the different communities think Turkish society in Netherlands and the host society of Dutch people should interact with each other.

Yagmur (2012) found that the way immigrant societies acculturate in the host society is heavily influenced by the host societies multicultural ideology which also influence the integration policies. This can be seen by comparing the cultural pluralistic approach of Australia with the Netherlands civic ideology. The cultural pluralistic approach of Australia supports cultural diversity and maintaining language heritage of different cultural groups, while Netherlands has assimilationist laws aiming to mitigate minority language and customs. Interestingly, Yagmur found that the Turkish minority in Australia identifies stronger with the Australian culture and has better sociocultural adjustment compared to Dutch Turkish individuals. This shows that more strict rules and social pressure to adjust to the host society, actually promotes immigrants to not identify with the host country, because they feel the need to protect their culture. Judit Arends-Tóth (2003) also found the Dutch adults would prefer assimilation of Turkish communities in all areas of life, showing a preference towards a monocultural society.

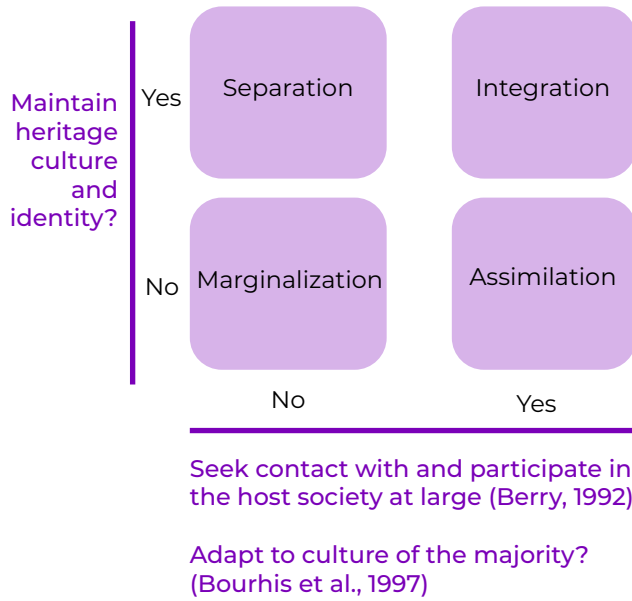


Figure 8: Acculturation strategies of immigration

Additionally, Judit Arends-Tóth used Berry and Bourhis acculturation strategies of immigration (figure 8) to show the response of Turkish Dutch society to the civic ideology of the Netherlands. Turkish adults in Netherlands agree to assimilate in public spaces. On the other hand, there is a believe for separation of the cultures in private spaces. This clear distinction matches with Yagmur's claim of a the civic approach of Dutch society, which expected from immigrants to adopt to the values of the host country in public spaces, but the state does not interfere with cultural norms in private space. This could also cause the earlier findings, that Turkish communities in Netherlands live in close proximity of each other, in which it is easier to separate their own culture from the Dutch culture in private aspects of life.

Takeaways

- The Turkish immigrant community living in the Netherlands does not identify themselves with their host country. One reason of this is the emigration policies of the Netherlands.
- Although the Turkish immigrants seem assimilated in the public spaces in the Netherlands, they do not carry this mindset to their private space.
- The literature supports that the Turkish community prefers to live connected and close to each other which causes them to separate from the other communities in the Dutch society.

2.2 TRANSFORMATIVE EXPERIENCES AND TRANSFORMATIVE LEARNING

2.2.1 TRANSFORMATIVE LEARNING

Transformative learning, first described by Jack Mezirow (1978), is a theory of adult education which describe processes in which individuals experience change in their worldview, beliefs, and assumptions. According to Hoggan (2016), these changes are irreversible. Mezirow states that transformative learning goes beyond learning a new skill or understanding a concept, but rather “learning how we are caught in our own history and are reliving it”. Therefore a key aspect of transformative learning is critically analyzing ones core values and assumptions which leads to shifting in their understanding.

Mezirow defined ten steps which are present in the process of transformative learning:

- 1 Experiencing a Disorienting Dilemma
- 2 Self-Examination
- 3 Recognizing Assumptions
- 4 Assessing the Vality of the Assumptions
- 5 Exploring Alternatives
- 6 Taking Action
- 7 Gaining Perspective
- 8 Reevaluating and Reconstructing
- 9 Developing Autonomy
- 10 Integrating Perspective Transformation

One can group these ten steps into four main stages:

- 1 Catalyst of transformation: **guiding the people to recognize the need for transformation**
- 2 Second stage focuses on **motivating people for self-reflection on beliefs, attitudes, values and assumptions**
- 3 Next stage **prepares them for transformation in everyday life**. This is where explorative steps towards transformation are initiated and supported
- 4 The last phase aims to make people **integrate the change of beliefs and attitudes in everyday life**

When these four steps are followed, a design can become a transformative experience which would lead to transformative learning.

Takeaways

- According to the connecting effect I want to create with my design solution on Turkish immigrant and Dutch communities, **following the transformative learning steps** would be helpful to create long-lasting changes in their understanding of the cultures and belief system on different communities. In the end, I can create a transformative experience for the museum.

2.2.2 IMMERSIVE AND DISCURSIVE EXPERIENCES IN MUSEUMS

Immersive

An **immersive museum experience** aims to create an experience in which visitors do not just passive observe, but rather are encouraged to engage actively with the exhibition. The focus is on fully immersing the visitor in the narratives created by the museum, aiming to trigger the emotions and imaginations of the visitors. Sitzia (2016) states that immersive experiences “aim to create knowledge in the realm of experience and affective information, and they look to mobilize the visitor’s sensations and imagination by integrating them into universes that encourage the reception of the exhibition’s messages.” Such an experience often entails multi-sensory elements aiming to make the visitors participate actively (e.g. by the use of multimedia, interactive installations etc.)

Discursive

Discursive museum experiences also integrates visitors more actively into the exhibition. Sitzia states that, “knowledge created is often in the realm of cognitive information”. This means that in contrary to an immersive experience, which according to Jean Davallon (1999) focus on authenticity and truth rather than polysemic debates, the discursive approach encourages dialogues and conversations and aims to show different viewpoints, beliefs and assumptions. Different means, for example guided tours, workshops, interactive installations etc., are often used to create space for discussions and reflection.

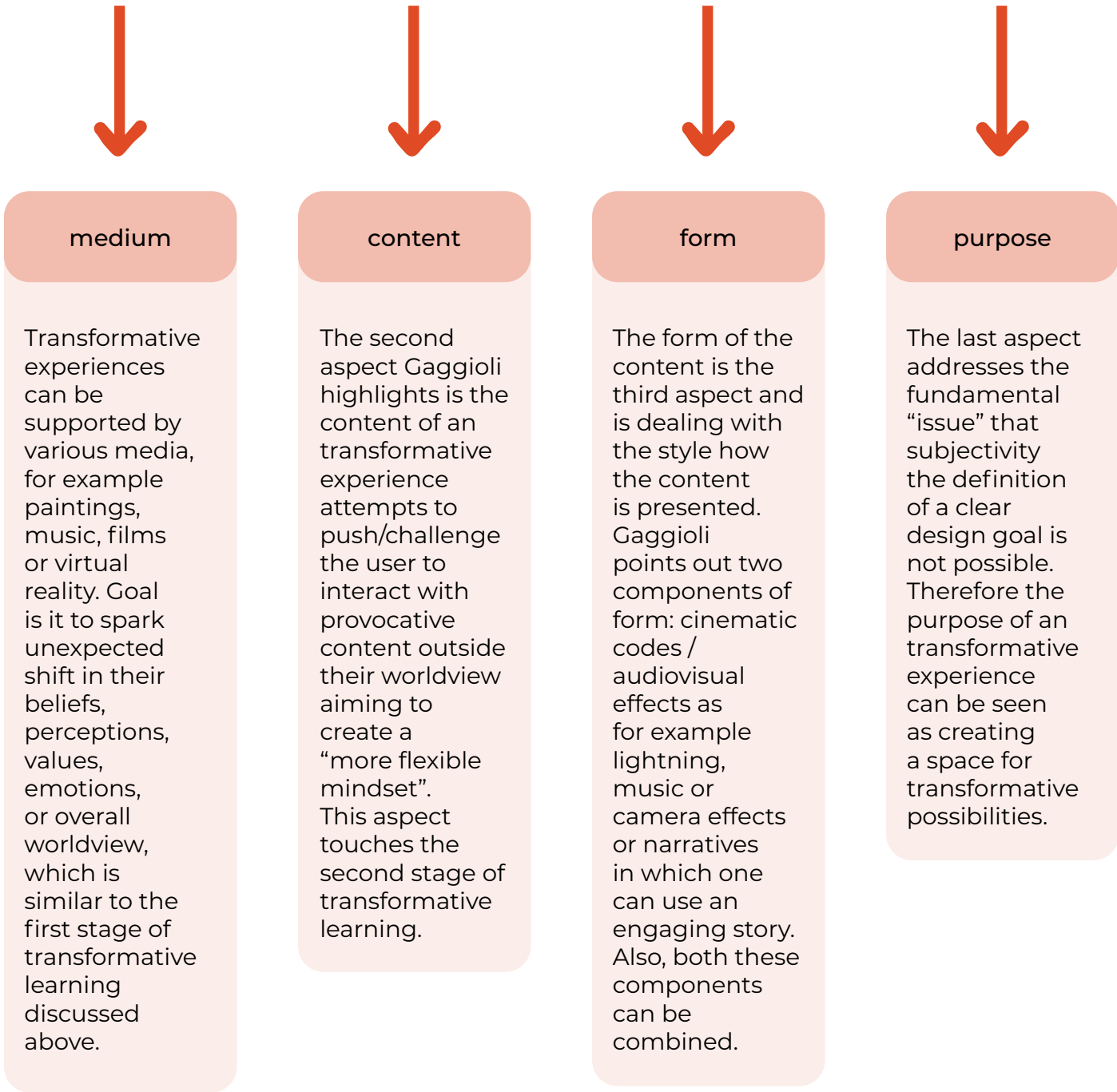
Takeaways

According to these findings, the experience that I will create in the museum should be **a combination of immersive and discursive museum experiences**.

- An immersive experience would be beneficial for reaching common humanistic emotions on both of the communities, such as belonging to a place. Moreover, it would be helpful for the visitors to involve more actively in the contemporary art exhibition which is sometimes hard to relate to or understand by only looking at the artwork.
- A discursive experience would be helpful to trigger the visitors coming from two different cultural communities to speak out their different perspectives and have a conversation about them.

2.2.3 TRANSFORMATIVE EXPERIENCE

Gaggioli (2016) emphasizes that “a transformative experience can completely alter one’s relationship with the self-world: the individual builds up a new worldview, and this new perspective supports lasting change”. One can therefore argue that a transformative experience is a tool to guide individuals through a transformative learning process which was described earlier. It is important to note that due to the subjective nature of individuals’ worldviews as well as how they perceive an experience one cannot impose a certain transformation of values. Therefore Gaggioli highlighted four different aspects, (1) medium, (2) content, (3) form, (4) purpose, which can help to create Transformative Experience Design (TED) which can facilitate a transformative learning.



Takeaways

- These four aspects of TED will be taken into account while building up the design solution.

2.2.4 MUSEUM ROLES

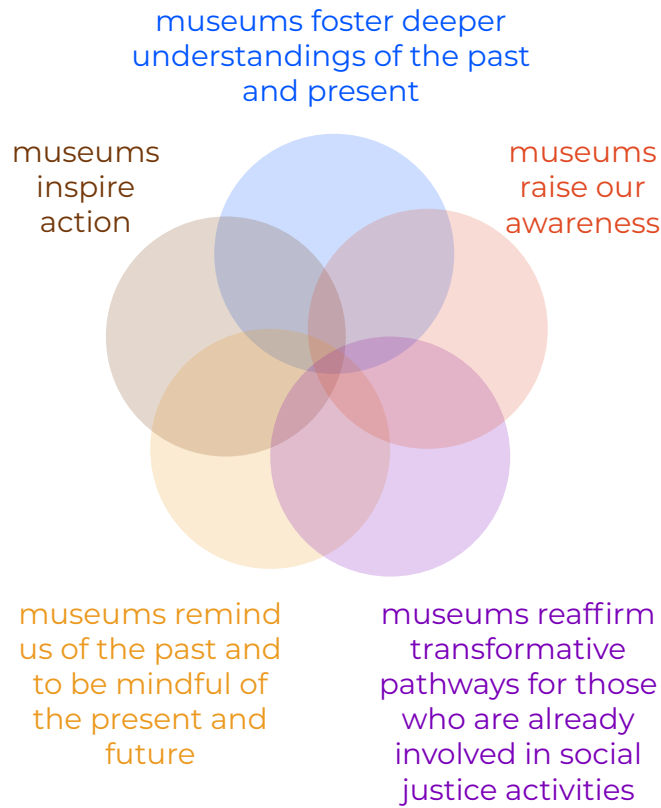


Figure 9: Museum roles

Bergevin (2019) researched in her PhD on the role of museums in narrative transformation and found five key roles visitors experienced in museum visits (figure 9). He also highlights that these five key roles can overlap as visualized in figure 9 and a museum can play different roles on different individuals with the same exhibition.

Takeaways

- My design solution could be in line with these goals to better fit into the context of museums.

2.3 NEXT STEPS

It has been concluded that there are two main outcomes of this literature review which would affect the future steps of the project.

7

It is not known if or how Van Abbemuseum includes transformative experiences in their museum. So a more extensive research on the museum should be made to identify how the experiences in the museum aims to change the worldview of the visitors.

2

In the literature, there is not much focus on how Turkish immigrants are currently feeling in the Dutch society and what are their needs in their relationship with the locals or the ways to make stronger connections between these two different cultures. Thus, in the later chapters, new research will be done on the feelings of Turkish immigrants and their experiences in the Dutch society which creates a positive or negative perception of them.



CHAPTER 3:

UNDERSTANDING THE PHYSICAL SETTING

RESEARCH ON VAN ABBEMUSEUM

Van Abbemuseum is the client as well as one of the partners of this project. In this sense, it is important to focus research on the museum. The research on Van Abbemuseum involves two activities: desk and observational research. The aim of this research is to get to know the identity and context of Van Abbemuseum better so that the design could have a better fit. After the desk research on the museum, which showed the missions and needs of the museum, a further research on the museum has been found necessary to get information on its collection, environment, visitor profile and activities from first hand to get to know better what is happening within the museum. Being familiar with the collection and activities of the museum is necessary because the final design have a possibility to be integrated into the existing content and activities of the museum. The focus of this research is discovering the existing cultural inclusivity activities of the museum as well as the transformative experiences present in the museum. The information on these areas will show opportunities to design for Van Abbemuseum. Furthermore, a list of criteria for designing for Van Abbemuseum will be defined by the end of chapter.

The following sections build up Chapter 3:

3.1 Structure & Methods

3.1.1 Research Questions

3.1.2 Research Process

3.2 Research Activities

3.2.1 Desk Research

3.2.2 Observational Research

3.3 Outcome of the Research

3.3.1 Transformative Experiences

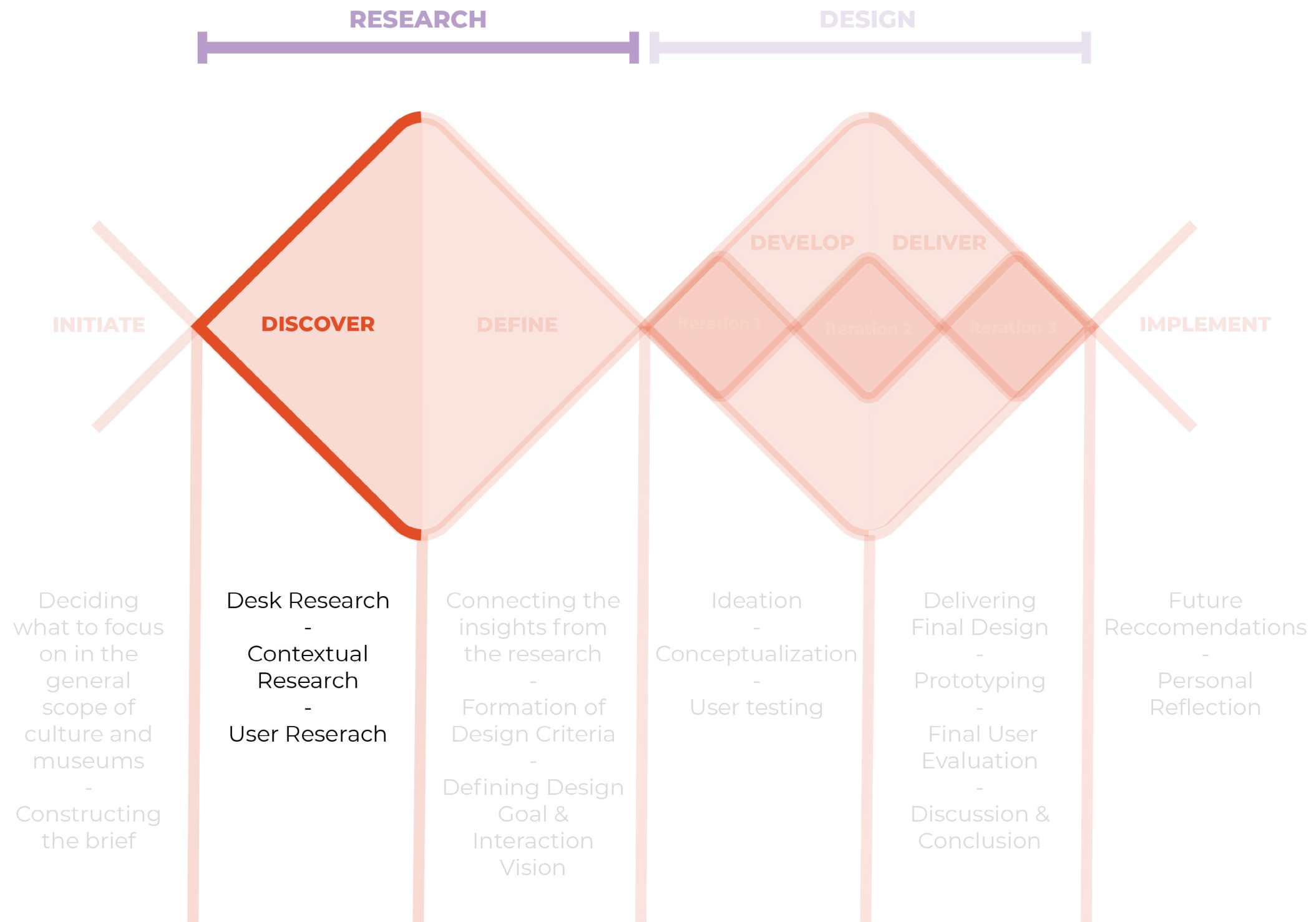
3.3.2 Criteria

3.3.3 Opportunities

3.4 Conclusion

Figure on left page:
Van Abbemuseum
(taken from : <https://www.kuijpers.nl/referenties/van-abbemuseum-eindhoven/>)

WHERE ARE WE IN THE DESIGN PROCESS ?



3.1 STRUCTURE & METHODS

3.1.1 RESEARCH QUESTIONS

- 1) How is cultural inclusivity currently being practiced in Van Abbemuseum?
 - a) How well these practices are achieving their goal?
- 2) Which stages of transformative experiences are covered in the Van Abbemuseum?
 - a) Does transformative experiences in the museum involve cultural inclusivity?
- 3) What are the opportunities in Van Abbemuseum on connecting Turkish immigrant community with the local Dutch community?



Figure 10: Van Abbemuseum environment
(taken from : <https://vanabbemuseum.nl/en>)

3.1.2 RESEARCH PROCESS

The overview of the research process on the Van Abbemuseum is shown in figure 11. First, a desk research has been conducted through the official website of the museum and the documents provided by the Van Abbe office employees. These information created a need of an observational research in the museum to see the environment (figure 10), content and the activities in person. These two research activities led to three outcomes: Already existing transformative experiences, opportunities and criteria from Van Abbemuseum.

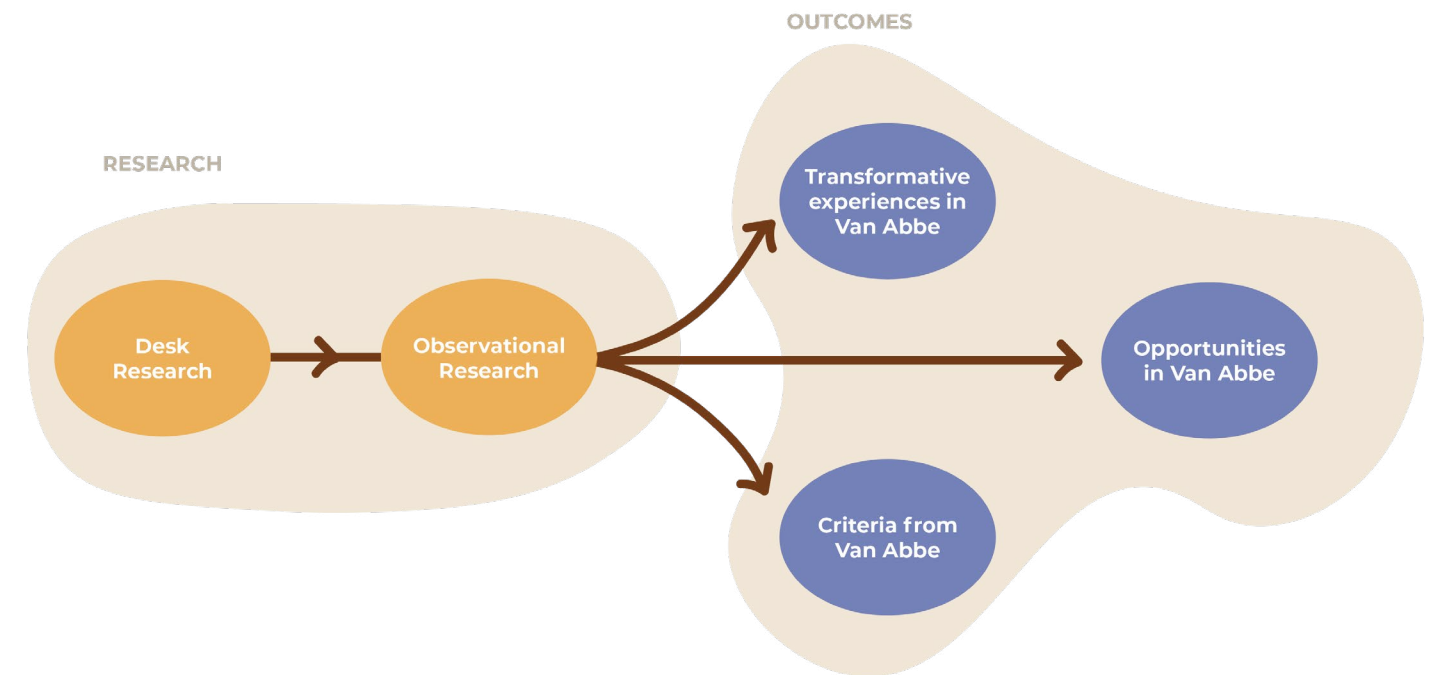


Figure 11: Research process for Van Abbemuseum. Research activities shown in yellow and outcomes shown in blue.

3.2 RESEARCH ACTIVITIES

3.2.1 DESK RESEARCH ON VAN ABBEMUSEUM

Through the conversations with the Van Abbemuseum marketing team, multiple documents given by them and the museum website, a broader overview about the museum identity and needs have been gained.

Mission and Vision

Van Abbemuseum searches for art's role in the society and the current world. They want the visitors to see the Van Abbemuseum as an inclusive, inspiring place where they are safely – in all their difference – challenged, inspired, activated and find connection. They don't want a passive visitor experience, so they believe in 2-way communication with the visitors rather than a 1-way knowledge transfer. Thus, they prefer to work together, which gives them a participatory approach while creating and showing their exhibitions. They see themselves as "museum for everyone" where the museum is a "public site". They especially value cultural inclusivity and state their mission as "Van Abbemuseum wants to be a museum where everyone feels welcome, whatever their background. A place where different people have the space to share their unique perspective."



Figure 12: Multi-sensory exhibitions in Van Abbemuseum (taken from : <https://www.visitbrabant.com/en/locations/3565764443/the-van-abbemuseum>)

What have they done until now?

The museum has numerous efforts in making Van Abbe socially, physically and culturally inclusive. They have a perspective on choosing and exhibiting artworks where the boundaries between disciplines become porous, artists work together, roles change, the spectator becomes a participant and the production of the work of art becomes an open process.

Primarily, Van Abbemuseum hosts a multi-sensory exhibition (figure 12) which enables people from different physical disabilities to be involved in the museum experience. They also have special tours for people with autism, Alzheimer, aphasia and even for people who cannot leave their home, with the use of a museum video robot.

They have created five different multimedia tours each with a different topic for providing different perspectives to the artworks such as the colonial past of the museum, perspectives from queer & trans people and perspective of people with physical disabilities.

In their exhibitions, they consciously pay attention to the male / female artists ratio and also look for artists with a culturally diverse background, to be able to enable different voices to be heard. They worked with various groups from the city, especially non-regular visitors of the museum, to jointly investigate how art could be meaningful to them.

Current Needs of Van Abbemuseum

- 7 | Van Abbe is aware that their visitors are from a limited background which they state as "educated, rich, white people". They want to reach a bigger and more diverse audience and be the "museum for everyone". Although, they already have diverse experiences showing or enabling people to show different perspectives, they don't know how to reach the diverse background people that they were aiming to include in their community.
- 2 | Also, another challenge of Van Abbe is that they are a contemporary art museum, and they cannot change the content of their collections. Contemporary art may be hard to understand for a lot of people. Van Abbe wants to make their art exhibitions more available, relatable and approachable.

3.2.2 OBSERVATIONAL RESEARCH IN VAN ABBEMUSEUM

Main aim of this research activity is to get information on the content of the museum in terms of what is being showed, how it is being showed, who are the visitors and how do they interact with the museum. These information will contribute to the list of opportunities and criteria of the Van Abbemuseum. Also, and eye have been kept on the transformative experiences within the general museum experience. This observational research is also beneficial for seeing the content of the exhibitions for the chance that the final design might be integrated into and be part of the current exhibitions of the museum. This is done to figure out what the museum can offer to the audience and what can be used in the design.

The findings of this research and the conclusions drawn from it has been shown in the next pages. Color coding (figure 13) has been made for different categories of conclusions. One category of a conclusion is the existing practices of cultural inclusivity in Van Abbemuseum (shown in yellow in figure 13). The inclusivity activities that are already done in the museum are important to see what is working and what needs to be improved in the museum which will lead to finding opportunity areas for the new design. Another conclusion category is existing practices of transformative experiences (shown in brown in figure 13). Identifying this is quite important to see examples of transformative experience already existing within the museum context. The main aim is to see which phases are achieving the overall goal, which is not, and which stage would be more interesting to work on depending on the opportunities in the museum.



Figure 13: Color coding for the categories of derived conclusions

The left side of the content below show the activities and content of the Van Abbemuseum and the right side show the derived conclusions based on the color coding.

ACTIVITIES AND CONTENT OF VAN ABBEMUSEUM

DERIVED CONCLUSIONS

THEMES FOR ROOMS
& NO EXPLANATIONS
TO PAINTINGS



Figure 14:
Painting
texts



Figure 15:
Room
theme
cards

Definition

The museum decided not to put any explanation or artist history next to the paintings (figure 14) because they don't want to effect the interpretation of the visitors. They say, "no one can know why the painting was created by the artist". Thus, they create themes to the rooms (figure 15) and put the artworks relevant to that theme. The artworks do not have further explanations individually and the visitors are supposed to interpret them by themselves.

Takeaway

- Meanings of paintings become flexible, fits to more people and life experiences
- Room themes suggests a direction that visitors can take while interpreting the paintings
- There is no guidance for cultural understanding

MULTI-SENSORY
EXHIBITION



Figure 16: Touchable 3D remakes and
scent cards for paintings

Definition

One of the biggest exhibitions in the museum is multi-sensory including scent cards and touchable 3D remakes of the paintings (figure 16). These opportunities not only help the people with physical disabilities but also enhance the interaction of non-disabled visitors of the museum. This creates a unity and community in the museum, breaking the borders between any type of visitors.

Takeaway

- Usage of artworks in unconventional ways to create different experiences out of them
- Inspires for using the existing collection for design solution
- Even non-target users (non-physically disabled) can benefit from a design in different ways

REFLECTION CARDS



Figure 17: Reflection cards in exhibition rooms

Definition

In every room, there are reflection cards involving a question placed at the entrance (figure 17). These cards make the visitors reflect on certain topics based on the theme of the room. Through this example, it has been seen that the museum tries to invite the visitors to think about selected themes and participate in the discussions related to the art pieces in the museum. It also has the potential to act as a conversation starter between visitors in the room.

Takeaway

Stimulates self-reflection

Discursive narrative in exhibition

The reflection cards based on the themes of the artworks act as a conversation starter

CULTURAL DIVERSITY OF ARTISTS



Figure 18: Posters made by different nationalities

Definition

It has been observed that the artists of the exhibitions have diverse backgrounds. They haven't only been selected from the western world but rather the selection of artworks spans the world (figure 18). This brings diversity to the content of the museum and attracts more people from different backgrounds.

Takeaway

Creates a sense of belonging to visitors from different cultural backgrounds to see works around the world that might be also close to their own culture

Contemporary artworks are still hard to interpret even if it comes from a similar culture

"LIVING ROOM" EXHIBITION



Figure 19: The living room exhibition (image taken from: <https://vanabbemuseum.nl/en/see-and-do/exhibitions-activities/the-living-room>)

Definition

There was one special exhibition in the museum which was a live artwork. It was a special room designed as a middle east interior where a refugee welcomes you and treats you with tea and sweets (figure 19). The aim of the exhibition is to motivate the visitors to have a conversation with the refugee (host) and learn more about their culture and understand their experience in the Netherlands.

Takeaway

Through this exhibition, the regular visitors of the museum are already more sensitive towards different cultures

This kinds of cultural exhibitions only attracts the visitors who are already interested in cultures

Showcases a non-EU culture and lets people experience it

The experience of the "Living Room" covers 3 stages of transformative experiences by raising awareness, leading to self-reflection and preparing for transformation

FREE MUSEUM TOUR FOR "NEWCOMERS"



Figure 20: Tour guide asking questions to the audience during the museum tour

Definition

A free full museum tour has been made only for the participants. The highlight of this tour was the fact that the explanation was aiming to be a 2-way interaction (Figure 20). The guide kept asking questions to the audience and tried to engage them more in the experience.

Takeaway

Makes the museum more approachable, available and familiar to different cultures

Enables people from different backgrounds to meet and interact with each other

A specific event invitation is able to bring non-visitors to the museum

Through these events, some people from the immigrant community is already familiar with the museum

Not everyone is in the same level of art knowledge

ARTISTIC WORKSHOPS



Figure 21: Clay workshop during the Sunday tour for the newcomers

Definition

A clay workshop has been given by an intern of the museum at the end of the exhibition tour. The workshop was aiming to tie the participants back to their own cultures and home countries. They were supposed to make a figure from clay (figure 21) which represents them their home, or any of their memories, then present it to the others. In this way, the activity was again seeking for 2-way interaction between the participants and showcasing different cultures, opening cultural conversation topics.

Takeaway

Connects people to their cultures through different senses and provides them an opportunity to show it to different people.

Playful activity could lead to friendly discussions

Seeing and openly discussing about each others' cultures leads to raising awareness on different cultures and self-reflection on cultural inclusivity

MUSEUM CHOIR



Figure 22: Museum choir singing songs from different cultures

Definition

At the end of the artistic workshop, the museum choir gave a 1-hour concert to the participants (figure 22). The highlight of this concert was the fact that the choice of songs which were from different cultures and in different languages, mainly focused on refugee and immigrant cultures. This brought synergy and fun to the event and it was liked a lot by the participants.

Takeaway

Music is able to connect people no matter the language or the nationality

Knowing and presenting something from another culture is a way to show care and respect. This also creates a moment of belonging for the immigrants

3.3 OUTCOME OF THE RESEARCH

3.3.1 TRANSFORMATIVE EXPERIENCES IN VAN ABBEMUSEUM

Raising Awareness

The Van Abbemuseum includes **artworks on previous or current societal issues** in their collection. Through making visible and exhibiting these kind of artwork, they raise awareness on several societal topics like AIDS, COVID pandemic or historic events from all over the world

Self-Reflection

The exhibition of contemporary (and mostly controversial) **artworks on societal issues** that affected the world inspire the visitors to self-reflect on their values.

The museum motivates for self-reflection through **question cards** (section 3.2.2) that appears in every exhibition room. However, this experience is not particularly about cultures.

Supporting Explorative Steps Towards Transformation

Through its exhibition called **“The Livingroom”**, the museum enables visitors to experience the Middle East culture and talking to someone from a different cultural background. This experience serves also for phase 1 and 2 since through seeing a Middle East corner in the museum and having a conversation with the refugee host in the room, an awareness is raised on how well they actually know about the different cultures that reside in their country. It also stimulates for self-reflection since through the conversations they can question their own beliefs on the refugees and behaviors towards them. Lastly it also prepares them for transformation by letting them have their -maybe- first interaction with a refugee, which is in a pleasant middle east interior environment. Even if they like or dislike the experience, they will have their first explorative step to get to know the refugees and different cultures in their country more.

Integrate in Everyday Life

-There aren't any activities in this phase-

In this section, transformative experiences in Van Abbemuseum, which have been briefly mentioned as one of the conclusion categories in section 3.2.2, is discussed further by using different phases of transformative learning (check the literature review in section 2.2).

In conclusion, it has been seen that Van Abbemuseum have several experiences for different phases of Transformative Experiences. However, there are not enough experiences for cultural inclusivity transformations. Also, none of these are designed specifically for transformative experiences. For example, there is no such experience where the visitor is guided from the first phase of transformative experiences to the third with smooth transitions between phases. It can be imagined that to get a better response from the “users” in changing their everyday life, one needs to go through consecutive stages which builds up to each other. Also, it has been seen that there is only one experience for phase 3, which is not enough. From this perspective, in the design solution it would be interesting to work on a third phase experience which builds up from first and second stages on the same topic.

3.3.2 CRITERIA FROM THE MUSEUM ON THE FINAL DESIGN

As one of the stakeholders of this project and the context of the design solution, the Van Abbemuseum also has certain criteria on the final design. The previous seciton on the opportunities in Van Abbe also influenced the list of criteria mainly as the context of design solution. These criteria from Van Abbemuseum can be seen in figure 23.



Figure 23: Criteria from Van Abbemuseum as a stakeholder and the context of design solution

3.3.3 OPPORTUNITIES IN VAN ABBEMUSEUM

The main getaway from this chapter is the opportunities in Van Abbemuseum for future design. When combined with the needs of the Turkish immigrants and the wishes of the Dutch community, the opportunities will aid in finding the design goal and during the ideation of the design. The found opportunities of the Van Abbemuseum has been listed below:

- 1 | The current activities of the museum do not involve bringing locals and immigrants together.
- 2 | The museum is already used to welcome immigrants and refugees thus the regular visitors of Van Abbemuseum are also used to different communities to be in the museum.
- 3 | The transformative experiences in the museums are not connected to each other. Thus, an experience which builds up from 1st stage to 3rd stage would be an interesting opportunity.
- 4 | Immigrants or refugees only come to the museum when there is an event. To be better included to the museum, they should be motivated for multiple interactions with the museum and multiple visits.
- 5 | As a challenge, Van Abbe, as a contemporary art museum, includes some inappropriate figures for the Islam culture (naked figures etc.). The design solution should tackle the dilemma between removing these paintings from the museum and making the Turkish immigrant community offended.
- 6 | Since the museum prefers not to give concrete explanations to the paintings, there are multiple ways to see and interpret them. Different perspectives could enable people, who are not experienced in contemporary art, to resonate more with the exhibited artworks.

3.4 CONCLUSION

The focus of this research was finding out what kind of experiences do already exist in the museum and through this information, finding opportunities for the design solution. After the research, it has been seen that the museum have implicit attempts in transformative experiences but it is not enough on cultures and the transformative learning phases are not well connected with each other. Additionally, the museum already has successful cultural inclusivity attempts through inviting experiences to both Dutch and immigrant communities of Eindhoven. However, the missing part in these experiences is although they want to see every community in the Netherlands society as one, the experiences for different communities are divided. This creates an opportunity for the design solution which aims to connect the Dutch and Turkish immigrant communities. To create an experience for both these communities, firstly, their cultural characteristics as well as the needs or wishes from their relationship should be known. Through this way, the design solution could be better tailored to these specific communities. Thus, in the next section of the research chapter, the cultural properties of Dutch and Turkish immigrant communities will be researched.



CHAPTER 4:

UNDERSTANDING THE CULTURAL CONTEXT

USER RESEARCH ON TURKISH IMMIGRANT AND DUTCH COMMUNITY

As my main goal in the project is to build a new connection between Turkish immigrant and Dutch communities, members of these two communities living in Eindhoven are the target groups of this project. They are specifically chosen to be from Eindhoven due to the location of the museum and their mission of getting better involved with the local community. In this chapter, **Cultura** (Hao, C., 2019) has been used to better understand the experience of both communities with each other and their cultural characteristics to be able to find a middle ground that fits both communities with the design solution. Within the Cultura method, the research involved sensitizing booklets and interview (with Turkish)/ workshop (with Dutch) sessions with the participants. At the end of the research, a Dutch and a Turkish cultura is developed based on the user insights gathered which helped to identify the cultural characteristics of the two communities. The takeaways from the Cultura differs for both communities. The **needs of Turkish immigrants** and the **wishes of Dutch people** from the relationship between each other in their leisure time are the main outcomes of the research. Lastly, the **criteria of both communities** on the design solution will be listed. All these information will further lead to define design goal (Section 5.3) and interaction vision (Section 5.4).

The following sections build up Chapter 4:

4.1 Structure & Methods

- 4.1.1 Research Questions
- 4.1.2 Cultura

4.2 Research Process

- 4.2.1 Recruiting participants
- 4.2.2 Two-steps of research activities
- 4.2.3 Preparing, comparing Cultura

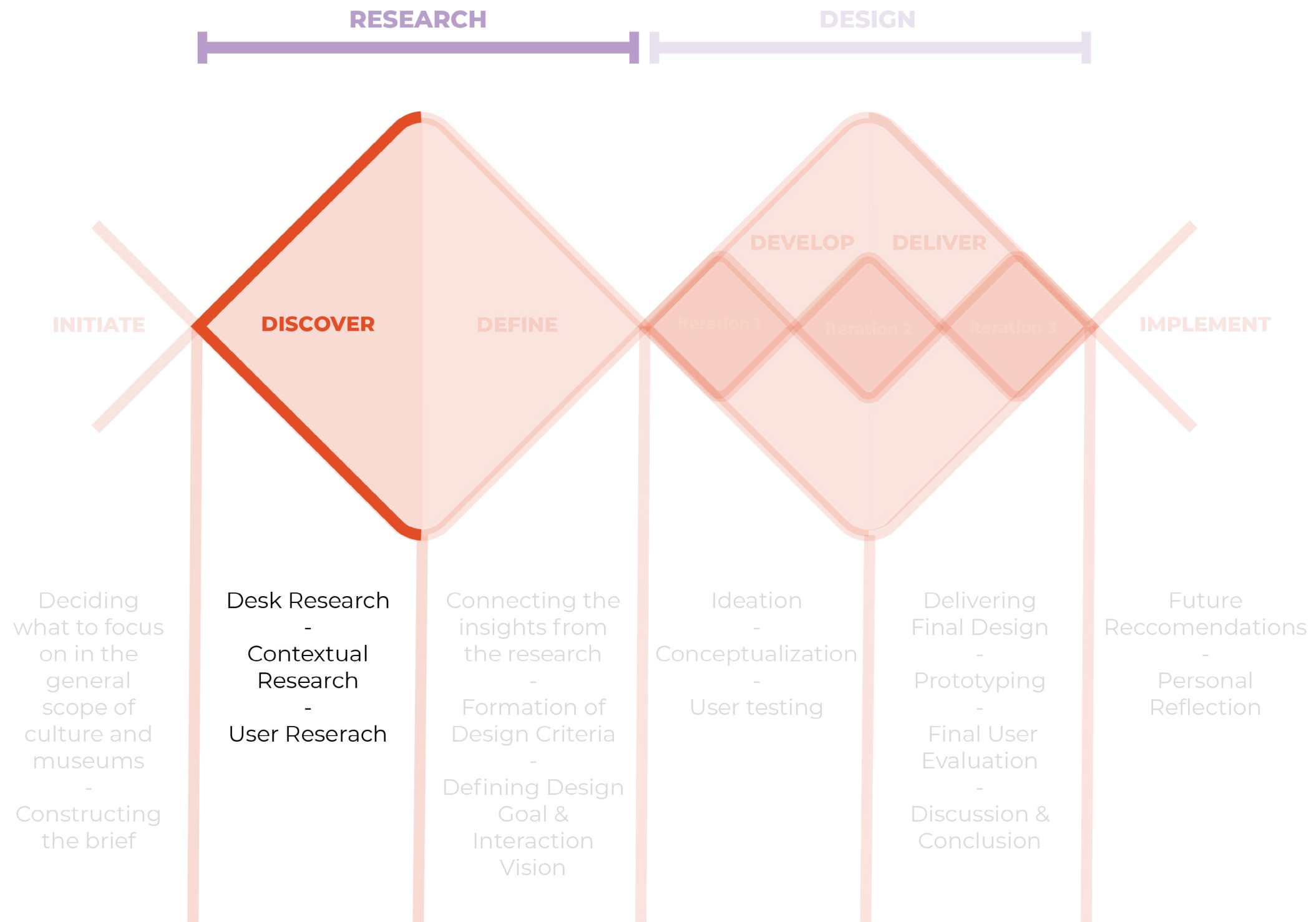
- 4.2.5 Needs of Turkish, Wishes Dutch
- 4.2.6 Barriers preventing connection

4.3 Discussion on User Research

4.4 Conclusion

- 4.4.1 Answer to RQs
- 4.4.2 Next step: Define

WHERE ARE WE IN THE DESIGN PROCESS ?



4.1 STRUCTURE & METHODS

4.1.1 RESEARCH QUESTIONS

For Turkish Immigrant Research

- 1) What are the cultural characteristics of the Turkish immigrants living in Netherlands?
- 2) How do the Turkish immigrants manage their leisure time?
- 3) What is the current social situation of Turkish immigrants in their relationship with the society of Eindhoven?
- 4) What are the Turkish immigrants' social needs on their relationship with the local Eindhoven community in their leisure time?
- 5) How do the Turkish immigrants in Eindhoven interact with museums?
 - a) How could museum experiences be connected with the activities they already do or the interactions they have in their everyday life?

For Dutch Research

- 1) What are the cultural characteristics of the Dutch society?
- 2) How is the Dutch people's perspective on immigrants in their country, especially Turkish?
- 3) What is the current social situation of Dutch people in their relationship with the (Turkish) immigrants in their country?
- 4) How would Dutch people want their relationship with immigrants in their country to be?
 - 1) closeness level
 - 2) types of interaction

4.1.1 SELECTED METHOD FOR UNDERSTANDING DIFFERENT CULTURES: CULTURA

In order to answer research questions, I have chosen to conduct the Cultura method. Cultura is a "communication toolkit for designers to gain empathetic insights across cultural boundaries" (Hao, 2019). This tool is especially helpful for designers who are working out of their own cultural boundaries and informs them about user insights in a broader cultural context. Cultura uses nine cultural aspects, categories, based on cultural models, to reveal the different elements of a culture which might be insightful when designing for them. The **cultural aspects** which Cultura uses as categories are:



Figure 24: The 3-level structure of Cultura categories

These categories have a 3-level structure (figure 24) according to Hao. The three levels are showing the depth of information on the culture. As being placed in the core of the wheel, socio-cultural values are the deepest cultural information which are usually hardest to find out.

1) Socio-cultural values- shared social standards which concerns acceptability, importance rightness of behaviors

2) Material world - cultural products that might carry symbolic meaning

3) Community- the characteristics that distinguishes who/what does or does not belong to the specific group of people

4) Division of roles- the distribution of duties among different hierarchical levels, genders or ages

5) Rituals in everyday lives- sequences of collective activities for reaching a desired end, daily routines or special events

6) Rules- written and unwritten social agreements for shared practices of the specific group of people

7) Angels & devils- people who are highly esteemed or seen as a role model as well as people who are seen as an enemy among the specific group of people

8) Goals of end users- short and long term goals of the specific group of people or personal intentions that are meaningful to them or to their community

9) Macro developments- contextual factors that effect the specific group of people such as demography, economy or politics

Cultura will be beneficial for me since both cultures that I will be working with, Turkish immigrant and Dutch, are not specifically my native cultures. Although I am Turkish, I believe the Turkish immigrant culture in Netherlands is different than the Turkish culture in Turkey. Thus, I believe that using Cultura to gain cross-cultural empathy would be beneficial for the project.

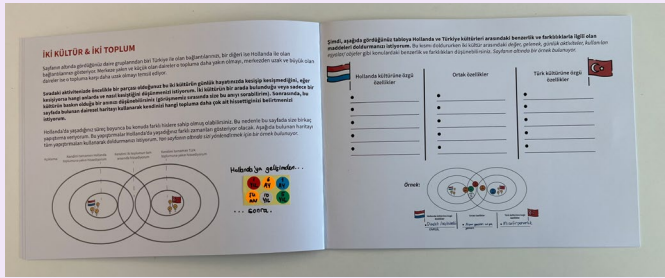


Figure 25: Sensitizing booklets inspired by Cultura

In my research, I used Cultura firstly to inspire me on my research questions on the sensitizing booklets (figure 25) and topics to go over during the interviews/ workshops (figure 24) that I have conducted. This was more like an inspiration than a checklist.



Figure 26: Cultura workshop with the Dutch community



Figure 27: Clustering the Turkish immigrant interview quotes under Cultura categories

Later, when I had the results, I used Cultura to make sense of my data by categorizing them under nine Cultura categories and then within themselves reclustering and get insights out of my data (figure 27).

4.2 RESEARCH PROCESS ON TWO COMMUNITIES

The overview of the research process for Dutch and Turkish immigrant communities is shown in figure 28 (for the evolvement of the research plan, please see Appendix 1). First, sensitizing booklets were given to the recruited participants which were then used as an input and conversation starter in the interviews and workshops conducted with the two communities. Interviews were chosen to be conducted with the Turkish participants as a more in-depth and personal method. Group workshops conducted with the Dutch people mainly due to the time constraints of the participants. During the analysis of the research, parallel flows have been followed where similar analysis methods, Cultura, were used to find distinguish characteristics, needs, wishes and criteria of the two communities. The figure will be explained in the rest of the chapter through going over the beige groupings (describing different parts) on the figure based on parallel activities.

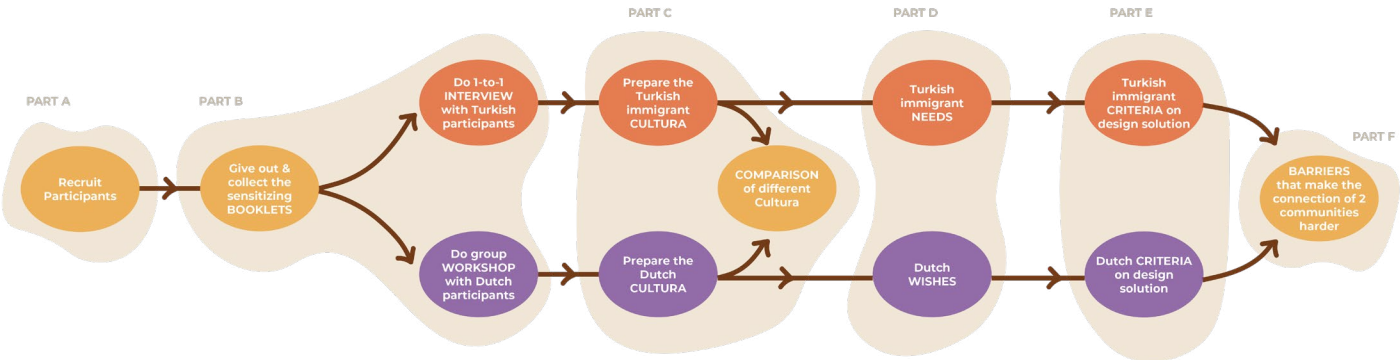


Figure 28: Research process for both communities. Activities specific to Turkish immigrant shown in red, Dutch shown in purple and common activities shown in yellow.

4.2.1 PART A: RECRUITING PARTICIPANTS

Participant group 1: Turkish Immigrant Community

Number of participants: 7
(6 female, 1 male)

Age range: 30-60

I have conducted my research with a total of 7 participants in which 6 of them are the contacts I gained through Stichting Ik Wil (Additional information in Appendix 2.) and one through the Van Abbemuseum. Most of these participants were married and didn't have a full-time job (5 participants). In terms of age range, they are among the second generation of immigrants in the Netherlands. However, they were all born in Turkey and came to Netherlands through marriage (4 participants, female), education/work purposes (1 participant, male) or at a very young age, following their family (2 participants, female). Among all the reasons of migrancy, marriage is the most popular one (4 participants) and all the participants with this reason were born in Turkey and have been selected by the families of 1st generation Turkish immigrants in Netherlands to marry their son. All of them speak Dutch up to a point but most are not comfortable in speaking Dutch. After this point, Turkish immigrants in this project scope are defined to be the Turkish immigrant women who were born in Turkey and came to Netherlands due to family relations. For more information on the reasoning, see the section 4.3.

Participant group 2: Dutch Community

Number of participants: 9
(5 female, 4 male)

Age range: 30-60

The participants of the research were mainly recruited from the office of Fabrique and Van Abbemuseum. The target group of this research is the Dutch community living in Eindhoven due to the fact that the main client of the project, Van Abbemuseum, is located in Eindhoven. Due to the lack of personal contact of Dutch people in Eindhoven, a group of Fabrique employees from Rotterdam also joined the research, to gain enough information. Thus, the research is conducted together with two groups in different times: one in Rotterdam with Fabrique and one in Eindhoven with Van Abbe employees. The gender proportion of the participants was aimed to be equal. The profession of the participant is mainly office employees specifically designers, developers, and marketers.

The consent agreement done with the participants can be found in Appendix 3.

4.2.2 PART B: 2-STEPS OF RESEARCH ACTIVITIES

Iterating on the Research Tool: Booklets

The sensitizing booklets have been created through two iterations (figure 29) and they have been used in both Turkish and Dutch research activities to prepare the participants to the interview or workshop sessions by letting them start thinking about the discussion topics. Additionally, the answers on the booklets is used as a conversation starter for the interview and workshops with the participants. More information on the iteration on the booklets (Appendix 4 and 5) and the content of the sensitizing booklet (Appendix 6 and 7) can be found in the Appendix chapter.

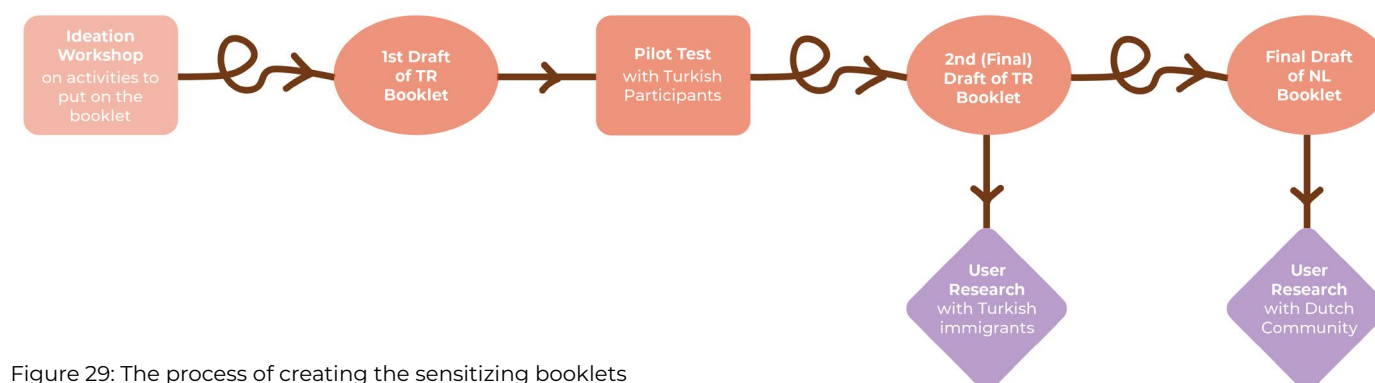


Figure 29: The process of creating the sensitizing booklets

First impressions on two communities based on the result of the booklets

Social circle

For the Turkish immigrant women there is nearly no Dutch or international people in the social circle (close or far). For the Dutch participants, the social circles of the participants involve mainly Dutch people. However, most of them have international people in their social circle as well, but the Turkish immigrant proportion in this international group is relatively low and in farther closeness levels. For both communities the close circle always involves close families of the participants, where friends only appear at medium level or far level.

Comparison of Cultures

(only on TR booklet)

A lot of Turkish immigrant women were unable to find any similarities between the Dutch and Turkish cultures. Which show that they see Dutch culture as being really distant to them.

How much Dutch wish to be close with Turkish immigrants?

(only on NL booklet)

Most (Dutch) participants placed the sticker between "friends" and "friendly acquaintances", closer to "friends" (figure 30). This shows their positive attitude towards the Turkish immigrants. It also indicates (validated by the workshop) that Dutch people are selective and slow to bring people they know to the friendship closeness.

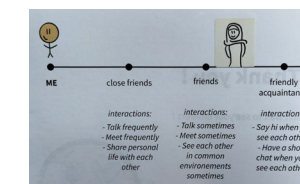


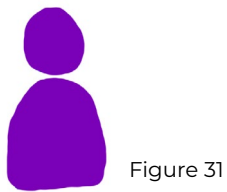
Figure 30: The placement of the sticker representing the Turkish immigrants

4.2.3 PART C: PREPARING AND COMPARING THE CULTURA OF TWO COMMUNITIES

In this section, the results of the research activities (part B in figure 28) will be presented through the different components of Cultura, among different layers. To represent this in a more compact way, groupings have been done per Cultura category. In these groupings, firstly, the summary of Dutch and Turkish immigrant community results have been listed. Then a comparison has been done in an overall sense to these results where specific characteristics of the communities have been defined. Lastly, the takeaways from each Cultura category have been stated as the knowledge which will be taken to and used in the next chapters. To have more detailed information on the results within each component of Cultura, see Appendix 8 for the interesting results of the booklets, Appendix 9 for Turkish results, Appendix 10 for Dutch results and Appendix 13 for their comparison.



Community



- Feel as if they don't belong to neither Dutch nor Turkish communities
- Value having strong bonds with the people in their social circle
- Like to be live in big communities with people who have similar characteristics to them in terms of nationality, language, religion, thoughts, values, and culture
- Want to protect the Turkish tradition, culture and values in the community from any outside influence



- Prefer singular lifestyle than community lifestyle
- See their close family, which involves parents and children, as their community. The expanded family are not closely related
- Socialize in mixed gender groups since genders does not have a difference in the social life.
- Develop and deepen friendships slow
- Care more about efficiency and rationality than emotionality



Comparison

The vision of community in Turkish immigrant and Dutch people are different. Dutch people have a more individualistic whereas Turkish people have a more collectivistic character (figure 31). Turkish immigrant community prefer to socialize in big groups or have an accompany even if they are doing their daily activities. The Turkish community, shapes the individuals with its social and cultural structure. On the other hand, Dutch people have a more singular lifestyle where they enjoy doing activities by themselves. This finding on the identification of two communities is also supported by Hofstede (section 2.1.1).

Takeaways

Because of the strong community feeling and structure, the Turkish immigrants are bound by their community. This means their community also shapes their leisure activities. If it is seen as a "common" activity then they don't hesitate to do it, but if it is new and out of their culture, then they feel judged to do. Thus, usually they don't dare to act individually. This is why a majority of this community has never been to a museum, since it is not common in their community. What does this mean? It means that in the design solution, the community as a whole or an influencing part of it should be targetted and try to be influenced to come to museum and experience the design so that individuals feel comfortable to do so. Whereas it is easier to attract the Dutch community since they act individually on the things they are interested.

Figure 31: Visual representation of the community feeling in Dutch and Turkish immigrant women communities. Blue persona represents the Dutch people and red persona represents immigrant women, brown persona represents the other people in their communities.



Figure 32

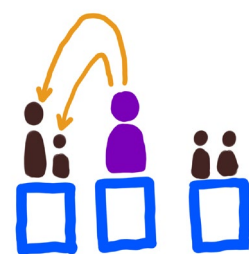


Figure 32

- Care about the hierarchical difference between people which could be due to age, level of knowledge or even if they are the guest or the host. The most influencing factor is age, where the young generation cares what the older generation says or thinks.
- Have a lot of responsibilities on their families and this causes not spending time for their own interests. In addition to their role as a mother and wife, they have different roles towards other people such as roles as a friend, host or neighbour which brings additional responsibilities



- No value on hierarchical differences in any area of life. Also no one's words are more important than the other.
- Equal roles of genders within their family
- Mutual benefit is needed to have roles towards people in their far social circle
- Emotional & practical roles towards close people but only practical roles (as coming to appointments) towards farther people in their social circle.



Comparison

One difference between the roles of two cultures is hierarchy. This hierarchy could be in the form of valuing someone's thoughts or doing what they say. Turkish immigrant women accept hierarchical difference whereas the Dutch doesn't look good into placing others above or below themselves (blue bars in figure 32). For the Turkish community, the word of elderly is more important than the young people. For Dutch community, everyone is equal. This finding on the power distance of two communities is also supported by Hofstede (section 2.1.1). Another difference is people's responsibilities towards others in two communities (shown by yellow arrows in figure 32). Both communities prioritize their roles towards their family and closest circle. However, the Turkish immigrant women also have responsibilities towards other people in their community such as being there for their farther friends when they need help.

Takeaways

Turkish immigrant women's attitude changes according to the "hierarchy" of the other person. For example, they become shy and they interact less when they feel inferior on a topic compared to the other person. This characteristic will have an effect on the content of the design solution, since it shouldn't involve any complexity. It should be in the level of general public and should equalize all its users. Because if the Turkish women believe that they could manage to understand the design, they will happily experience it. Mutual benefit is needed for the Dutch people when they are doing an activity with someone who isn't close to them. This means the designed experience shouldn't be for the sake of the "other", for example for the Turkish person. For the Dutch people to join the experience willingly, they should also have a benefit out of it.

Figure 32: The comparison between the roles in care-taking and being responsible towards others in their community of Turkish immigrant women and Dutch communities. Purple persona represents the Dutch people and orange persona represents immigrant women, brown persona represents the other people in their communities.

Rituals in Everyday Life

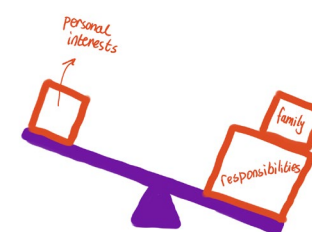


Figure 33

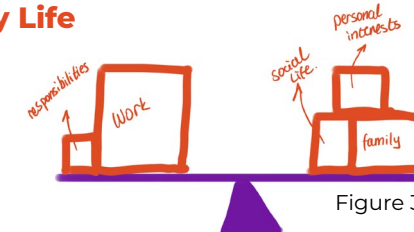


Figure 33

- Food, drinks socially connects people
- Since they have a lot of responsibilities towards their family, they prefer to spend their free time at home or with them outside. When they can find time, they like to go out with their women friends.
- Uncomfortable with their Dutch language level. Thus, their conversations with Dutch cannot get deeper. This affects their life in Netherlands and their communication with the local people
- Don't have a common place in their daily life to meet or get in a deeper touch with the Dutch people
- Most of the participants haven't been to a museum due to not finding anyone to go with or the fact that these kinds of activities not common in their Turkish immigrant society.



Comparison

The difference between the everyday rituals and routine of Turkish immigrant women and the Dutch community is balancing out the daily activities (figure 33). Dutch people are able to balance the time they spend on working, their family, socializing with others and their personal interests such as doing sports. On the other hand, Turkish immigrant women spend most of their time for and with their family while not spending enough time for themselves or their personal interests.

Takeaways

Dutch community is task oriented in their daily life, thus, they wouldn't prefer distractions on their visit which will take them away from the exhibition that they want to visit. Thus, the designed experience shouldn't cause the Dutch users to go out of their path in the museum. It should not become an extra task or burden. These insights leads to a design which would be part of the paths of visitors in the museum. On the other side, Turkish immigrant women don't feel comfortable with their Dutch language level. Thus, the design solution should involve several options for languages such as Turkish, English and Dutch. Additionally, the immigrants shouldn't be forced to a verbal interaction with Dutch people during the experience. Options could be given for people who wants to shared or individual experience.

Figure 33: Everyday rituals and routine of Turkish immigrant women in comparison to Dutch people

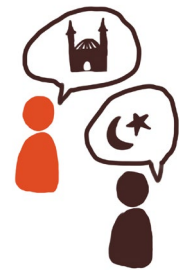


Figure 34

Know the Rules



Figure 34

- Have set of rules that they must follow with certain people or in certain places. These are mostly traditional rules (removing shoes in the house or not calling elderly by their names). These rules set borders between people who follow them and who does not (such as people from different cultures)
- Following the rules of Islam, which limits their social life (only going to restaurants that sell halal food)
- New immigrant generations still follow the social system set by the first immigrant generation in Netherlands.
- They are hesitant towards and don't like to engage in activities in which they are inexperienced because they don't want to make a fool of themselves



- Caring to not violate someone else's freedom and rights through disturbing actions or behaviors
- Following the rules of the society (giving way when someone is coming from the opposite side or following the bike rules through giving signals)
- Making appointments when they want to see or visit their friends
- Keeping a physical and social distance with the people in their social circle
- Changing their actions depending on the the age, gender, and culture of the person around them (specific way of greeting men (handshake) and women (three kisses))
- Feeling comfortable in the environments they go is important



Comparison

Both of the communities care about the rules in their society and expect everyone to respect and follow them. However, the difference is where these rules come from (figure 34). In the Turkish immigrant community, the rules are mostly religion or old tradition based. Whereas, in the Dutch community, the rules have a more humanitarian base. They mostly care about respecting the other people around and to keep the society in order.

Takeaways

Since both communities care a lot to follow their rules, the design solution should take into account the boundaries that the users might have. The rules that both communities care about also show a difference, thus, the design should be extra careful not to offend, cross boundaries or make anyone unfomfortable. Also the experience in the museum should be chosen in such a way that the Turkish immigrant visitors do not encounter images which are improper for their religion.

Socio-Cultural Values

- Being valued and receiving respect on their values
- Sharing experiences or products
- Devotion (caring about others before themselves)
- Hospitality
- Similarities connects people
- Respecting the hierarchical difference
- Following the old traditions and generation
- Deep and sincere connections with people
- More the merrier
- Nationalistic values
- Honesty



- Being planned in their daily activities
- Distance and having personal space
- Equality between people
- Respect to each other's freedom and the rules of the society
- Being helpful to others
- Directness
- Efficiency and practicality
- "Healthy" diversity
- Honesty
- Open-mindedness
- Similarity means connection



Comparison

Through the Cultura framework, socio-cultural values of both Dutch and Turkish immigrant communities have been identified above. It is interesting to look at these values' comparison to find the similarities and differences between the values of the two cultures. When a design fits the core values of communities, it's easier to be adopted by the target user.

Similarities

respecting the hierarchical difference

respect to each other's freedom and the rules of the society

devotion (caring about others before themselves)

being helpful to others

similarity connects people

similarity means conection

honesty

honesty

Differences

deep and sincere connections with people

distance and having personal space

respecting hierarchical difference

equality between people

hospitality

distance and having personal space

more the merrier

singularity

natinoalistic values

not feeling or showing national pride

Turkish immigrant values Dutch values

Takeaways

The values which are **similar** might be used as points of connection and should be used in the value system of the final design. The values which are **different** should be avoided since it may cause contradiction to one of the communities, especially from the research, its known that both of the communities don't like contradicting situations to their values. The selected strategy is to stay in the middle of these contradicting values to create a balance between them. For example:

- Turkish people thinks the **more the merrier** when it comes to the number of people whereas the Dutch community prefers **singularity**. Thus, the design solution should offer two options were the user can choose singlar experience or group experience depending on their comfort level.
- For the differences in the **hospitality & distance** and **nationalistic values**, the final design should create a neutral environment which everyone feels positive but not ownership.
- For the differences in the between **respecting hierarchy** and **preferring equality**, the design should equalize the users and no one should feel bove or below each other. Through this way, better connections can be formed between the users

As one of the **similarities**, both communities likes **being connected and surrounded with likewise people**. However, the aim of the design still remains as connecting people from different backgrounds. I looked at the deeper reasoning of this similarity between them and found out that they prefer being close with similar people since they can better understand each other and each other's reasoning without and extra effort. It seems hard in the beginning to overcome this challenge since its hard to unsee the differences. But what if they knew better the resoning behing each other's cultural differences? Maybe they can find similar reasonings to different cultural behaviors. Or maybe they start seeing the differences less as a big barrier between each other. These will be further explore in the Ideation chapter (6.3.2 Concept 2). Another similar value is **honesty**. The design solution should enable them to be honest with each other.

These comparison also gives inspiration material for the final design. It would be interesting if they could try experiencing each other's values and see if its non-acceptable in their culture or possible to implement sometimes in their daily life. This way could bring more open-mindedness to the individual of the communities. This has been investigated during the user tests (6.3.1 Concept 1 and 6.3.2 Concept 2).

The results and clusters under the remaining categories of Cultura: **"Angels Vs Devils"**, **"Goals of end users"** and **"The material world"** did not give any insights which is relevant for this project. For more information on the results under these clusters, please check Appendix 9 and 10. The **"Macro Developments"** category of Cultura has been already explained in the Literature Research in section 2.1), thus, it has not been mentioned here in this section again.

Cultura Overview Comparison

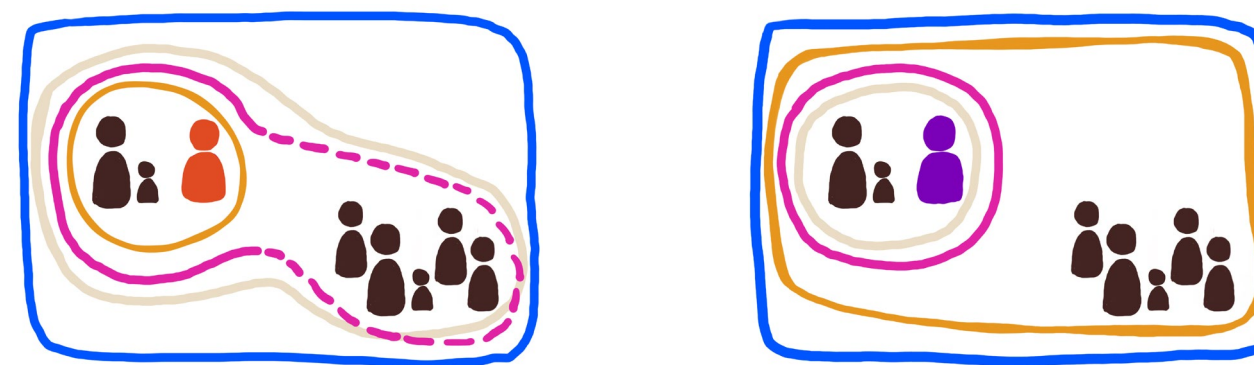


Figure 35: Comparison of the extends of Cultura categories for both Dutch and Turkish immigrant women communities

The four categories under Cultura (roles, rituals, rules, community) was the most insightful, thus, their overview was visualized (figure 35). The overview shows the spanning and relations of the categories with the outer world. It is shown from the perspective of **Turkish immigrant women** (orange persona in figure 35) or **Dutch person** (purple persona in figure 35) in relation with their **family** (brown persona next to orange/purple persona in figure 35) and the **other people** in their communities (brown persona at the bottom in figure 35).

Comparison

Through the comparison of the overview figures, several conclusions were made. Firstly, rules for both communities span the same area, which means that it's expected everyone follows the rules, but the content of the rules is different in each community (blue section in figure 35). Community spans a bigger area and includes everyone in the Turkish immigrants. However, for the Dutch community it only includes the smallest circle of a person which is usually their family (beige circles in figure 35). Roles of a Turkish immigrant women spans more people in the community. The focus is on her family but the responsibilities towards other people in the community cannot be overseen. On the contrary, a Dutch person's roles focus mainly on their closest circle (pink section in figure 35). Lastly, the daily rituals of the Turkish immigrant women are usually around and 35 with her family. On the contrary, Dutch people have a wider span in their everyday rituals where they have time to socialize with others, do their personal interests and spend time with their family (yellow section in figure 35).

Takeaways

- Some additional takeaways and discussion questions have been identified from the comparison of the overview visuals of Cultura. Firstly, the roles of Dutch people are focused only on their family or close circle (figure 35). Thus, the ideal experience for them shouldn't involve any commitment or responsibility towards the strangers in a museum. A short interaction will be better fitting in this case.
- The span of community feeling is different in both communities which changes their social interactions (figure 35). Turkish immigrant women are more collectivistic while the Dutch community is more individualistic. Thus, I am expecting the Turkish to be more used to interact with others in a casual sense than Dutch. However, one should also remember the hesitancy of Turkish women in Dutch language (section 4.2.3 rituals in everyday life), which might cause reluctance to interact with the Dutch community.
- In general, the cultural characteristics of both communities should be respected in the final design. It is seen that their Cultura categories have different spans, either within their family or other members of the community. The conclusion derived for the final design is that there should be a **short and not committed interaction**, it should equalize its users and **not break traditional, religious, or humanistic rules**.

4.2.4 PART D: IDENTIFYING THE NEEDS OF TURKISH IMMIGRANTS AND THE WISHES OF DUTCH FROM THE RELATIONSHIP WITH EACH OTHER

Needs of Turkish Immigrant Women from their Relationship with the Dutch

At the end of the research process of Turkish immigrants in Eindhoven, five main needs of the community have been identified. These are listed below. More examples of quotes can be found in Appendix 11.

Being Valued

The Turkish immigrant community needs to feel valued and also their values to be respected by the Dutch community that they live in (as a community who have been living here for many years)

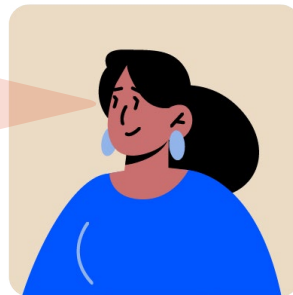
"It is very important that the Dutch care about our values, especially after the earthquake, when my neighbor comes to my door and asks me about my needs. It's not the (financial) help that we care (after the earthquake), but the fact that they provide a closeness to us and that they even know us affects us very positively" - Participant 1



Deep Connection

The Turkish immigrant community needs a sincere and deep connection with the Dutch community as they already have with their Turkish community.

"I wish the Dutch would treat me the same way they treat their own citizens and consider me as a human, not as a Turk, not as a foreigner. For example, I want to them chat with me the way they chat with each other" - Participant 6



Maintaining their Culture

The Turkish immigrant community needs opportunities to maintain their culture in the Netherlands and the Dutch society to respect this culture.

"After coming to a certain point, I was more drawn towards the middle rather than being close to the Netherlands. I have my own culture, my own Islam. I gave the same ideology to my children. I let them celebrate some Dutch holidays but as soon as they got home I reminded them that we are Muslims, that we normally don't have the carnival for example." - Participant 7



Better Communication

The Turkish immigrant community needs a good and deep communication with the Dutch people.

I'm afraid that someone will ask me something or say something and I won't understand them... That's why I always run away and hide myself when I am with foreign people- Participant 2



Feeling accepted by the Dutch community

The Turkish immigrant community needs to feel that they belong to the Netherlands, the country that they live in, and to feel that they are accepted in Netherlands by the locals.

"According to the Dutch, you are a foreigner here, and according to Turkey, we are foreigners there, we have no place..." - Participant 1



Wishes of Dutch People from their Relationship with Turkish Immigrants

Through the research, the wishes of the Dutch community have been identified. The wishes of the Dutch community, especially for the ones in their relationship with the immigrants, will be taken mainly as criteria to the final design. The aim of the project is to design an experience for the benefit of the two communities, thus, the design should not be anything that the Dutch community does not wish for. Below is the list of Dutch community's wishes in their everyday life or on their relationship with the Turkish immigrants. More examples of quotes can be found in Appendix 12.

Seeing and feeling equality among people

As a community which values equality among all members, Dutch people also would like to see equality in different communities. They feel uncomfortable or don't understand when they see inequalities between people or when some people are treated differently than the others.

"We don't have any difference between the values of opinions between people from different ages. We are all adults and an opinion is an opinion, so we are all equal in our words – Participant 1"



Low-key meetings and socialization

Dutch people prefer casual environments and comfort in their social life. They feel uncomfortable when there is a lot of focus on them as a visitor. Also, when they are the host, they don't want to feel too much pressure on making things perfectly, they would like to act the same way as if they were home alone. So, they wish to socialize in a relaxed and comfortable way.

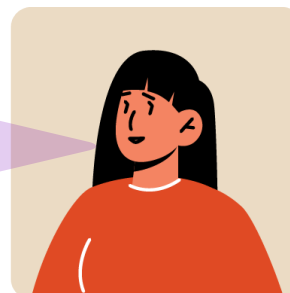
"When you get treated really like a guest and when there is a lot of focus on me as the visitor, I feel uncomfortable." - Participant 9



A practical commitment with mutual benefit to the people in their far circle

Due to rationality and directness in their character, Dutch people prefer to have practicality in their social relations as well. Their way of relations with people in their far circle is less emotional and more focus on mutual benefit and the outcome of any actions.

"The people in my medium or far circle, I am less emotionally committed, it is usually more for mutual benefit or practical commitment like the commitment I have to this workshop because I promised I would come" - Participant 3



Doing their tasks and plans direct and without distraction

Majority of the Dutch people have a full agenda, so they have places to be and things to do, thus, they prefer doing their activities without distractions. They don't like spontaneous changes, if they are aimed to do something, it should be done in the way that they planned to.

"We don't have any difference between the values of opinions between people from different ages. We are all adults and an opinion is an opinion, so we are all equal in our words – Participant 1"



Efficiency, practicality, and planning in their everyday events

The Dutch community wants to be planned in their everyday life. They don't like spontaneity thus, all their social activities should also be in their agenda. Thus, they wish for efficiency, practicality and planning in their everyday activities.

"You must make an appointment when you are visiting a friend. I also asked my daughter if they have the same in their generation as well and she said yes" - Participant 8



Keeping their distance with the people they newly met / in their far social circle

They value singularity thus they are not used to having a big community around them. They don't feel quickly close to the people they just met. Being close with a person takes time and require shared experiences with that person.

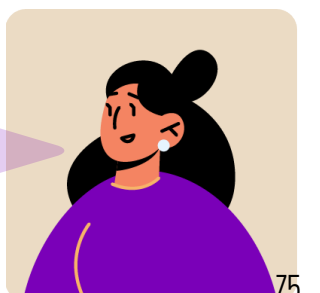
"I still keep a little bit of distance between myself and my friends" - Participant 3



Small groups instead of big communities

Usually, Dutch community is not used to being part of big and strongly connected communities. They prefer to be close with less amount of people. This is valid both for their social and family life.

"Our extended family, like grandparents or aunts/uncles is not really close to us. Family for us is just parents and children" - Participant 1



4.2.5 PART E: CRITERIA FROM BOTH COMMUNITIES ON THE FINAL DESIGN

The criteria on the final design from Turkish immigrant and Dutch communities have been summarized on figure 36. These criteria will be taken to the next chapters to create constraints while defining the design goal or choosing ideas as concepts. For more details, check Appendix 14

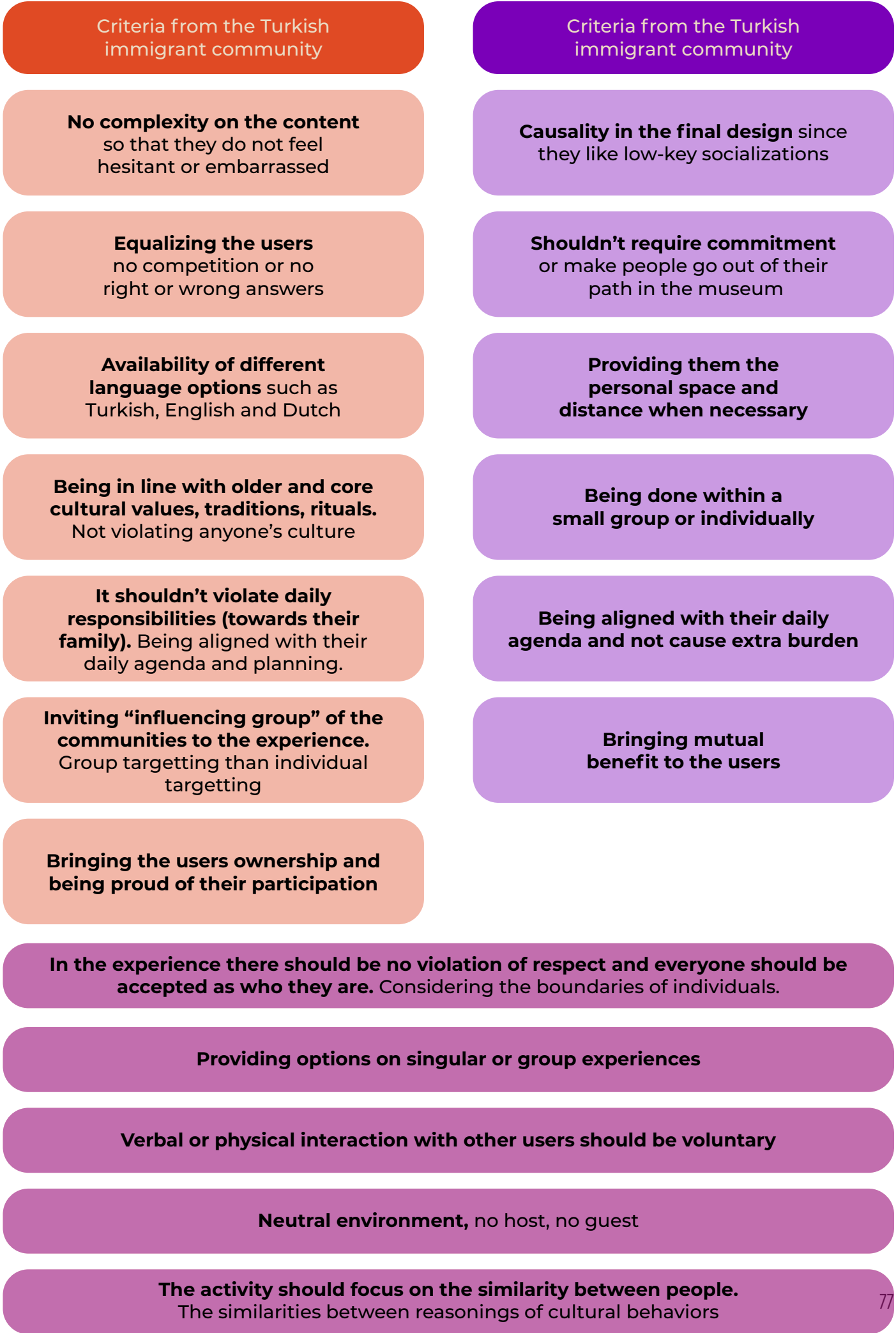


Figure 36: Criteria on the final design from Turkish immigrant and Dutch communities

4.2.6 PART F: BARRIERS THAT MAKE THE CONNECTION OF TWO COMMUNITIES HARDER

The user research showed important insights on why these two communities is still going through challenges to socially connect. As the final part of the research on users, three barriers have been defined which makes this connection harder (figure 37). These barriers are due to their different cultural lifestyle and characteristics. The design goal, which is defined in the next chapter (section 5.3) should be able to suggest a direction for a solution which potentially overcomes these barriers.



Figure 37: List of barriers that make the connection of two communities harder

4.3 DISCUSSION ON USER RESEARCH

After conducting my research, I have realized couple of factors which may have affected my results, which are listed below:

1

Turkish Immigrant Participants from the Same Community

Most of my research participants from the Turkish community show religious and conservative characteristics since I have recruited them from the same occasion (Qur'an reading group). This group is not representative of the whole but most of the Turkish immigrants in the Netherlands. This group was showing similar characteristics to the first group who started coming to the Netherlands around 1960s (section 2.1.2). This is mainly due to, the women that participated in my research were either the daughters of the workers came in 1960s or the wives of their sons. They are a major part in and needs from the Dutch society thus, I believe they are an interesting group to focus on.

2

Female & Male participants from the Turkish Immigrants

I was planning to involve mixed gender participants in my research activities. However, I realized later that for this specific community of Turkish immigrants, it is inappropriate for a individual young girl to talk with a male group. The only male participant I found didn't show similarity to the other female group since he was among the second immigrant group (section 2.1.2). Thus, I decided to stick with the Turkish women group. In the later stages of the project, when a male perspective was needed, I asked the questions though women participants. They also stated that they are willing to do mixed gender activities, so it didn't cause problem in my design solution.

3

Reflection on the Dutch Research Participants

All the Dutch participants in this research are chosen from offices in the Netherlands. Most of them have a high-education level and they had already been in many international environments. Thus, this selection might influence the answers and the cultural profile of the Dutch community in a way that it is shown as more open-minded, inclusive, and experienced with internationals. However, the demographics of these participants well represent the general museum visitor profile: higher educational, occupational and income groups (Hendon, 1990). Thus, there is no problem seen in using them as the source of information for the Dutch research.

4

Common language as a challenge

Around the midway of the research, I realized that I don't have a common language with my two target groups since with Turkish immigrants I spoke Turkish and with Dutch people I spoke English. However, I cannot use any of these languages with the other group. Also, the communication between Dutch and Turkish immigrants is limited since immigrants aren't comfortable with Dutch language. This brings a challenge for the final design solution and should be considered in the later stages.

4.4 CONCLUSION

Research has been done on the Turkish immigrant and Dutch community to identify their cultural characteristics, their current social situation with each other and their needs/wishes in their relationship with each other in their leisure time. After the research activities including sensitizing booklet and interview/ workshop sessions, Cultura profiles have been created for both communities and has been compared. Through these profiles, I was able to answer the research questions that I had set at the beginning of the chapter.

4.4.1 ANSWERS TO THE RESEARCH QUESTIONS

Dutch Community

1 What are the cultural characteristics of the Dutch society?

Dutch are more individual oriented community which is more rational than emotional. They are slow in developing and deepening friendships. They are more practically committed to far people in their community and more emotionally committed to the people in their close community. The roles of the members of this community are equally distributed. In their everyday life, they like to focus on their tasks as efficient and practical as possible. They want the members of their community to respect each other's rights in social life and individual space. They like low-key socialization. The main values of the Dutch community is equality, individual space, efficiency and directness.

2 How is the Dutch people's perspective on immigrants in their country, especially Turkish?

The participants all have mostly positive emotions towards the Turkish immigrants and see them as friendly, hospitable and social people. The only negative emotion towards the Turkish immigrants was annoyance when they make a lot of noise and don't respect the rule or the people.

3 What is the current social situation of Dutch people in their relationship with the (Turkish) immigrants in NL?

Most participants don't have friendship relation with the Turkish immigrants. The Turkish immigrants in their lives are either the store owners that they go regularly or people that they see on the streets. Thus, the relationship they have doesn't have any depth.

4 How would Dutch people wish their relationship with immigrants in their country to be?

Similar to their community, they would like to see equality among people, keep their distance in social relations, having a practical commitment with strangers, having low-key socializations, and being in small groups instead of big communities.

closeness level: in between friends and friendly acquaintances (section 4.2.2).

types of interaction: Dutch people are interested in sharing traditional food with Turkish immigrants and learning about each other's cultures. One interesting answer in research was "watching sport games together" (Participant 3). Watching sport games is a binding factor to overcome the cultural differences where they become one and forget about all differences. It was an interesting insight for my project to think about the final design. Games and gamification equalizes the differences between people.

Turkish Immigrant Community

1 What are the cultural characteristics of the Turkish immigrants living in Netherlands?

They are a strongly connected community of likewise people, ruled mainly by the elderly which tries to maintain their core cultural values. The middle-aged women members of this community prioritize their family and care about the hierarchical difference between different people. They are hesitant on the things that they are not experienced in. For example, they are not comfortable with their Dutch language level which in the end effects their socialization with the Dutch people. They use food and drinks mainly as a method of socializing. They live under thick personal borders and within traditional and religious rules which should be respected by all the members of the community. One of their main goals in life is maintaining their cultural and national values and having a deep connection with people. The main values of the Turkish immigrant women are sharing and being together deeply and sincerely, devotion and following and respecting the old values and traditions.

2 How do the Turkish immigrants manage their leisure time?

Their time is mostly devoted to their family and their responsibilities within their family. If they have a free time from their daily responsibilities the Turkish immigrant women like to socialize with their friends in different forms such as going to each other's homes or meeting outside at a café or restaurant. They do not prefer to do these activities alone, they rather prefer doing with a partner such as their husbands or friends.

3 What is the current social situation of Turkish immigrants in their relationship with the society of Eindhoven?

The Turkish immigrant women have a very superficial relationship with the society of Eindhoven. They only talk to the local community in case of necessity such as asking for something in restaurant or shops.

4 What are the Turkish immigrants' social needs on their relationship with the local Eindhoven community in their leisure time?

According to the research, the Turkish immigrant women needs to be valued by the Dutch society, be accepted in the local community of Eindhoven as part of Netherlands, have a sincere and deep connection with the Dutch community, maintain their traditional Turkish culture and have a good level communication with the locals.

5 How do the Turkish immigrants in Eindhoven interact with museums?

Most of the women in the Turkish community do not regularly visit museums or haven't been to a museum yet in their life due to factors such as the busyness of their daily life, not finding someone to accompany them, not having any supervision on which museum to go and what to do there or the fact that visiting museums is not part of the traditional Turkish culture which they are part of.

4.4.1 Next Step: Choosing Direction

After the finalization of the user research, there is enough information on the Van Abbemuseum (Chapter 3) and both Turkish immigrant and Dutch (Chapter 4) communities to start thinking of a way to connect all of them together. In the next section all the insights gained during the research will be combined and used in order to define a design goal (section 5.3) and an interaction vision (section 5.4).



CHAPTER 5:

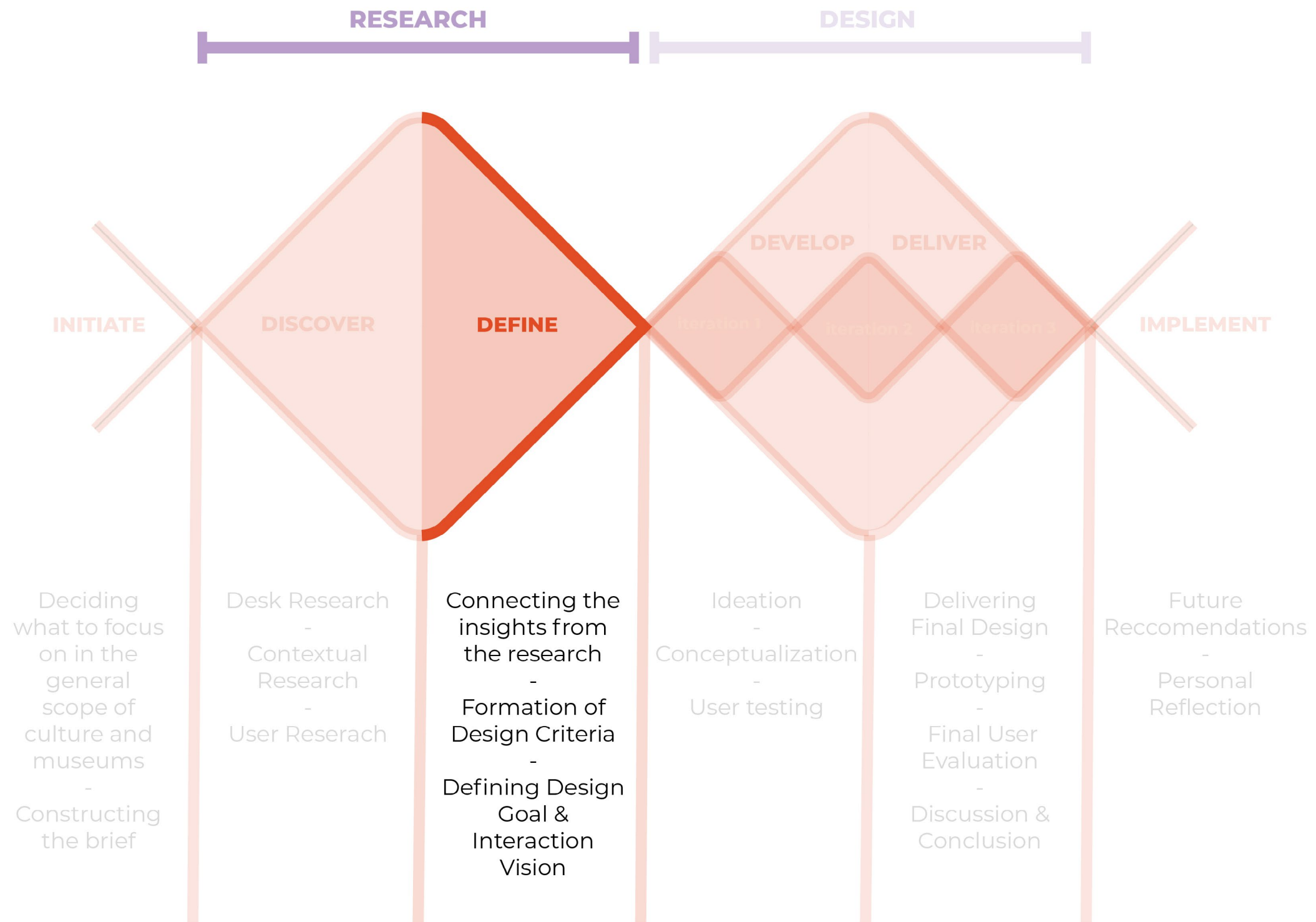
DEFINE

Following the research activities on Van Abbemuseum, Turkish immigrants and the Dutch community, three main insights have been collected. These insights are **opportunities** from the museum, **needs** of the Turkish community and the **wishes** of the Dutch community in their relationship with the immigrants. In addition to that, the **criteria** on the final design from these three stakeholders and the **barriers** which complicate the connection of two communities were important findings of the research chapter. Fifth chapter has been devoted to the definitions done based on these research insights. At the end of the chapter, the design goal and the interaction vision will be defined which will also be used in the next phases of the project. The aim is to find a way to join these three research insights together while defining the design goal. Several ideation methods have been followed for diverging and converging ideas on the design goal. The insights from each stakeholder has been taken with equal importance while choosing the focus.

The following sections build up Chapter 5:

- 5.1 Diverging
- 5.2 Converging
- 5.3 Design Goal
 - 5.3.1 Breaking Down the Design Goal and Reasoning
 - 5.3.2 Vision on Transformative Experiences
- 5.4 Interaction Vision
- 5.5 Conclusion

WHERE ARE WE IN THE DESIGN PROCESS ?



5.1 DIVERGING

The definition of multiple needs and wishes from the Turkish immigrant and Dutch communities brought the urge to look at every direction possibility. In this phase, a couple of diverging methods has been followed to ideate on as many design goal directions as possible. For this reason, mainly “How Might We” questions (states as “How-tos” in Van Boeijen et al., 2014) has been used. “HMW” is a problem statement written in a question format that helps idea creating on different directions through taking different aspects to the problems. The process taken during this stage can be found in figure 38. Also, detailed explanation of each stage has been put in Appendix 15.

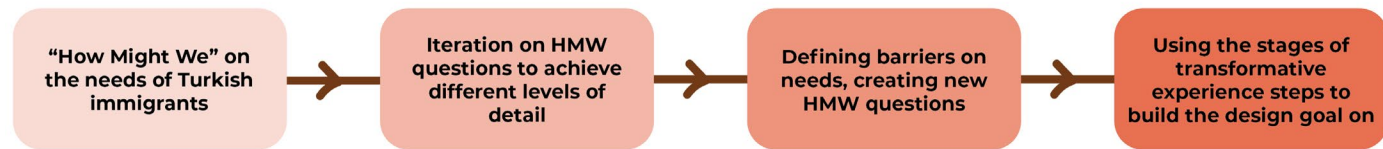


Figure 38: Diverging process diagram

5.2 CONVERGING

Every diverging needs a converging to narrow the focus in the end. This section sums up all the insights gained in the previous sections and leads to the design goal. The research on the Turkish immigrant and the Dutch community showed that these two communities living in the same society of Eindhoven are not socially connected to each other. It has been summarized that this is due to three main barriers (section 4.2.6, figure 37) between the communities. The design goal should be able to suggest a direction for a solution which potentially overcomes these barriers.

Additionally, the research identified a list of criteria from the stakeholders, target users and the target context. Figure 39 summarizes the list of these criteria. These criteria create constraints on choosing the design direction and on possible design solutions.

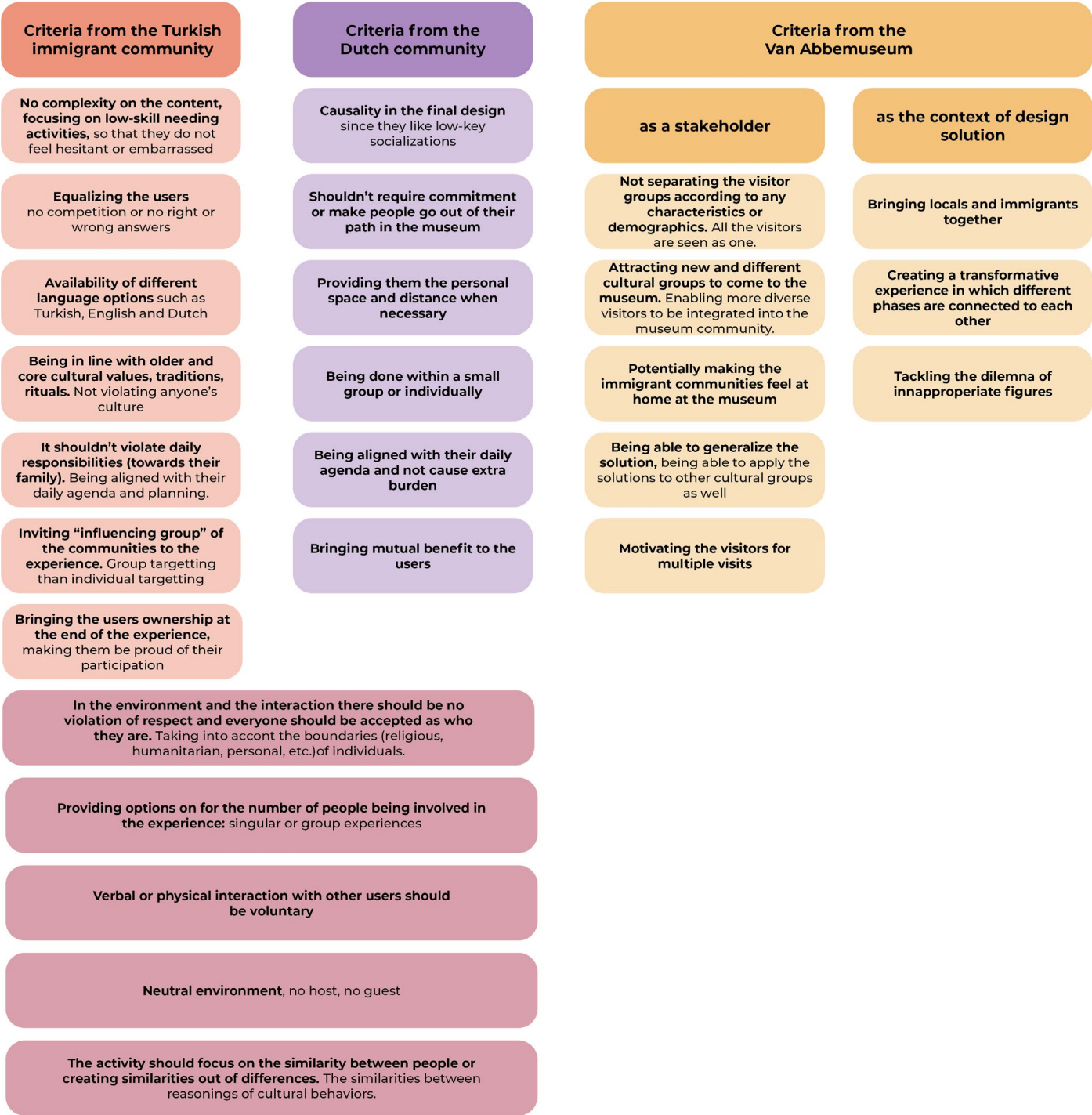


Figure 39: Gathered list of criteria from Turkish immigrant and Dutch communities and Van Abbemuseum (both as a stakeholder and as a context of the design solution)

To see which aspects of the solution that they put constraints to, they have been clustered and categorized according to different aspects of the final design (figure 40). These clusters are important factors to choose a direction for the design because they are directly from the users and stakeholders. Thus, the general takeaways from the clusters (shown in brown in figure 40) have been identified and they will be used in defining the design goal in the later stages.

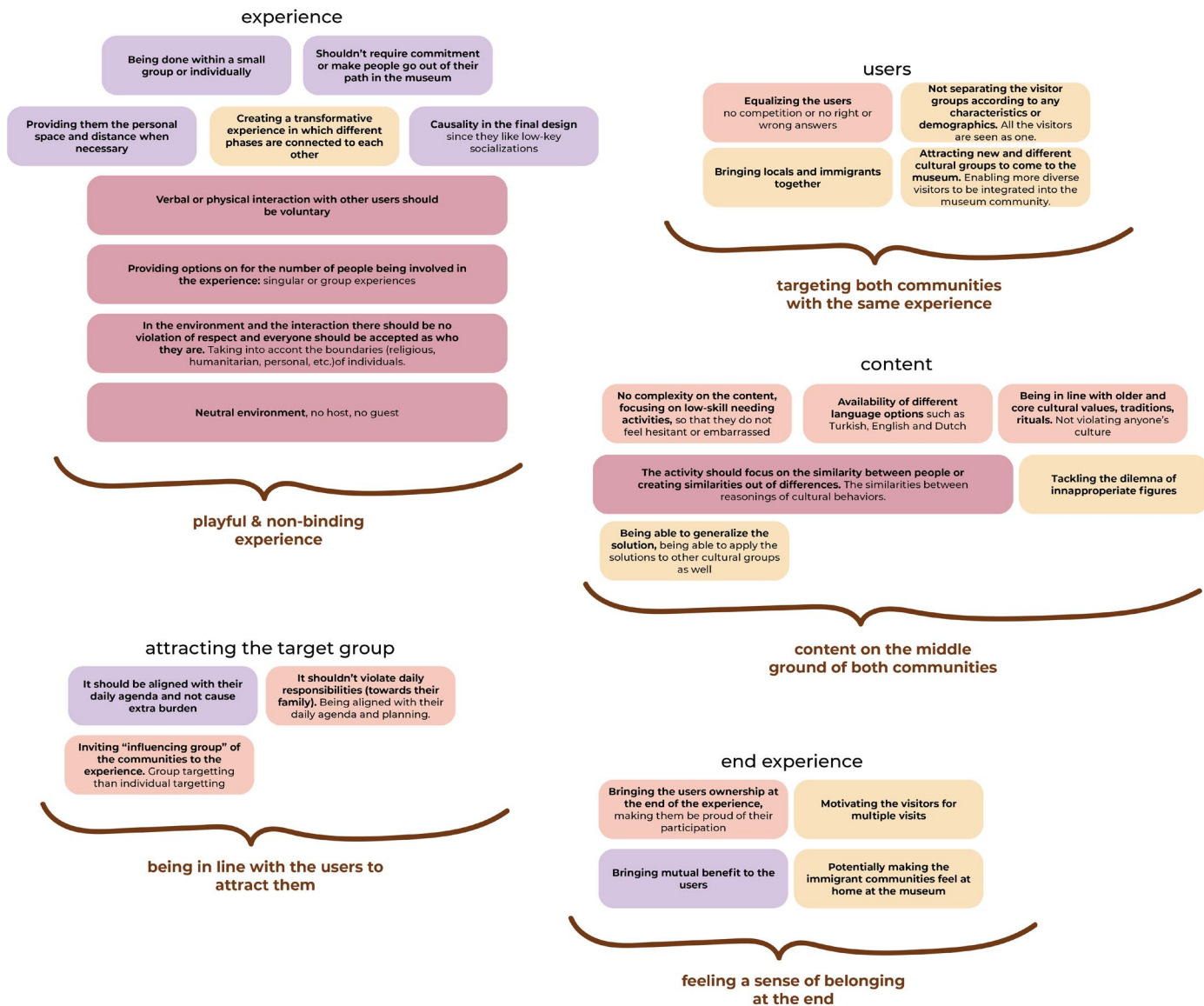


Figure 40: Clusters of criteria based on different aspects of the design solution. General takeaways from the clusters has been shown in brown under each cluster.

As a final step before defining the design goal, all the factors affecting it has been visually presented on a diagram for the ease of seeing the general picture. This visual overview is shown in figure 41. The design goal has been defined though combining these insights in section 5.3. The translation of these insights in the design goal is also shown in figure 41, at the bottom.

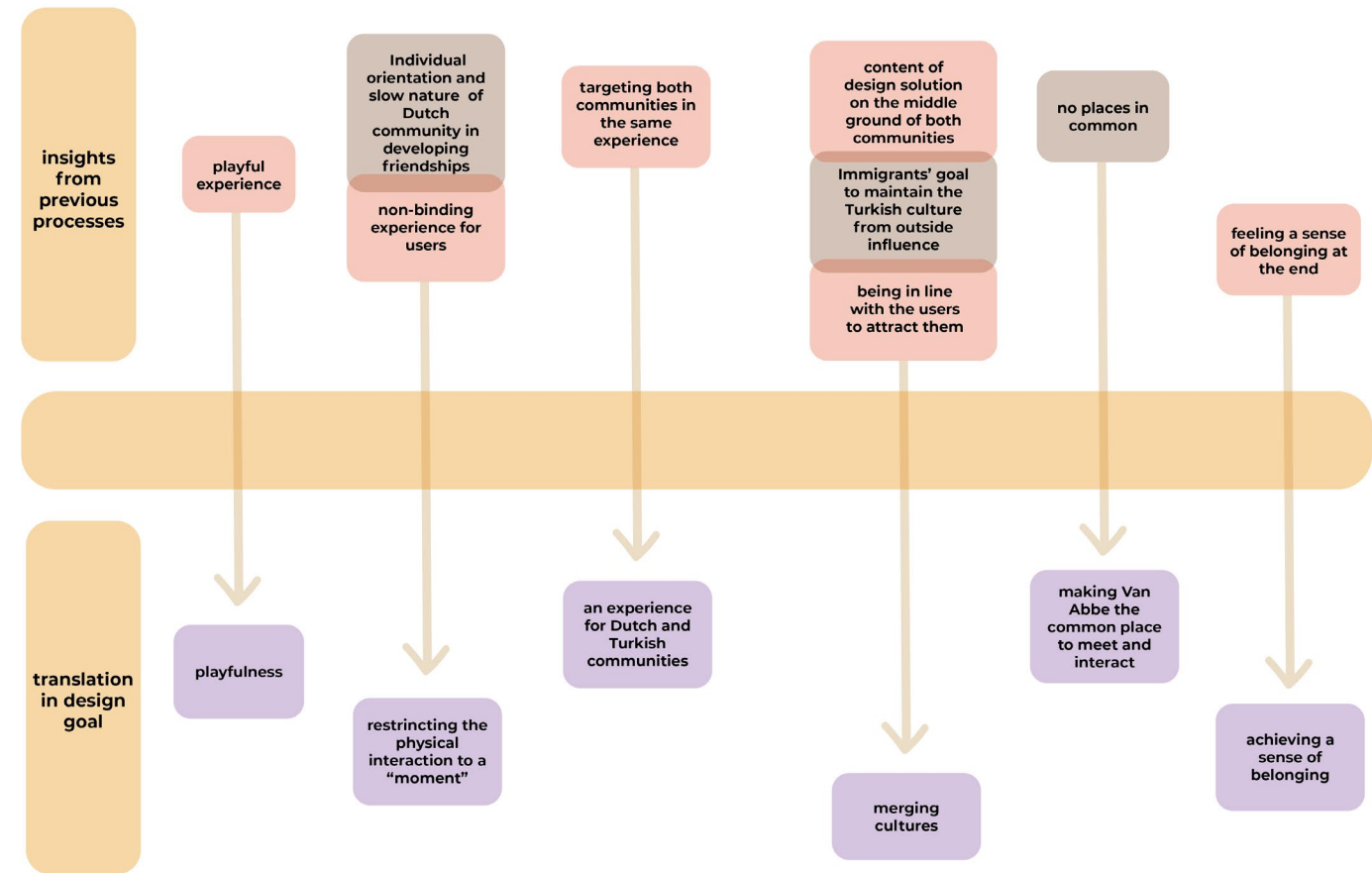


Figure 41: Translating insights from previous processes to the design goal. The different elements on the top part show insights from previous processes. Brown boxes represent the barriers and red boxes represents the clusters of criteria (from figure 40). The purple boxes in the bottom part shows how these insights have been transferred specifically to the design goal

“My design goal, within the context of Van Abbemuseum, is to inspire Dutch and Turkish communities to create a moment of a playful merge of cultures to achieve a sense of belonging in the diverse community of Eindhoven.”

5.3.1 BREAKING DOWN THE DESIGN GOAL AND REASONING

The criteria (section 5.2), wishes and needs (section 4.2.4) have been used while defining the design goal. When the design goal is broken up in small pieces, the reference will be more obvious.

“My design goal, within the context of Van Abbemuseum, is to inspire Dutch and Turkish communities to create a moment of a playful merged culture to achieve a sense of belonging in the diverse community of Eindhoven.”

“Create a moment of”

This part of the design goal mainly serves for passing the second barrier (section 4.2.6, figure 37), coming from the Dutch community. Dutch community wishes for practical commitment or no commitment with the strangers (section 4.2.4), thus, if the design aims for an interaction for “a moment” then this will not bound the Dutch users. Also, “a moment of” interaction will help the Dutch users to keep their distance with the people that they newly met, as in another one of their wishes (section 4.2.4).

“Dutch and Turkish communities”

One criteria of Van Abbe as the stakeholder is not separating groups according to their demographics (section 5.2). Additionally, to better connect the communities, they should be seen as one user, their experiences should not be separated. As both target communities are needed to solve the problem, it is chosen to target both with the same experience.

“Sense of belonging”

The last statement of the design goal suggests a way to solve the general problem: The two communities living without having any social connections. It is believed that if they feel belonging to the diverse community, not only to their own cultural communities, then they would have more social connections between each other.

“Context of Van Abbemuseum”

As the third barrier states (section 4.2.6, figure 37), Turkish immigrant and Dutch communities do not have a common place to meet and interact. The design goal aims to tackle this problem by suggesting Van Abbemuseum as the shared place to meet.

“Merged culture”

Merging the cultures is a way to create similarities out of differences, something in common that they both share. In this sense, it satisfies the criteria of “Focusing on similarities on the design or creating similarities out of differences” (chapter 5.2, figure 39). Merging cultures also means merging communities, which was the criteria of Van Abbemuseum (chapter 5.2, figure 39). Also, through this way, no culture will be above one another, they will be equalized. This matches with the Dutch community’s wish on “seeing and feeling equality” (section 4.2.4).

“Playful”

Being playful, firstly, aims to prevent the hesitant character of the Turkish immigrant community. As stated in section 4.2.3, Turkish immigrant women like to do activities when it is within their abilities. When it is not, they hesitate about doing it, or prefer to not do. Due to this hesitation, the final design should be playful to let them be free, try, fail, and try again without being embarrassed. Playfulness brings courage and frees you from the real world. On the other hand, being playful also satisfies the Dutch community’s wish of having low-key meetings and socialization.

5.3.2 VISION ON TRANSFORMATIVE EXPERIENCES

The design goal aims to reach the third phase of transformative learning. Within the way, the first two phases also need to be covered to create sturdy steps towards achieving the third phase of transformative learning. Covering all three steps of the transformative learning has been chosen because it is achievable regarding the criteria from two communities and the museum (the fourth stage: integrating in everyday life (section 2.2.1) is a hard task to achieve in a single museum experience). Also, covering as many stages of the transformative learning would assure the willingness of the social change more. The focus and goal on each three step of the transformative learning in the scope of the project is shown in figure 42. Each step of this diagram will be aimed to be met through the final design.

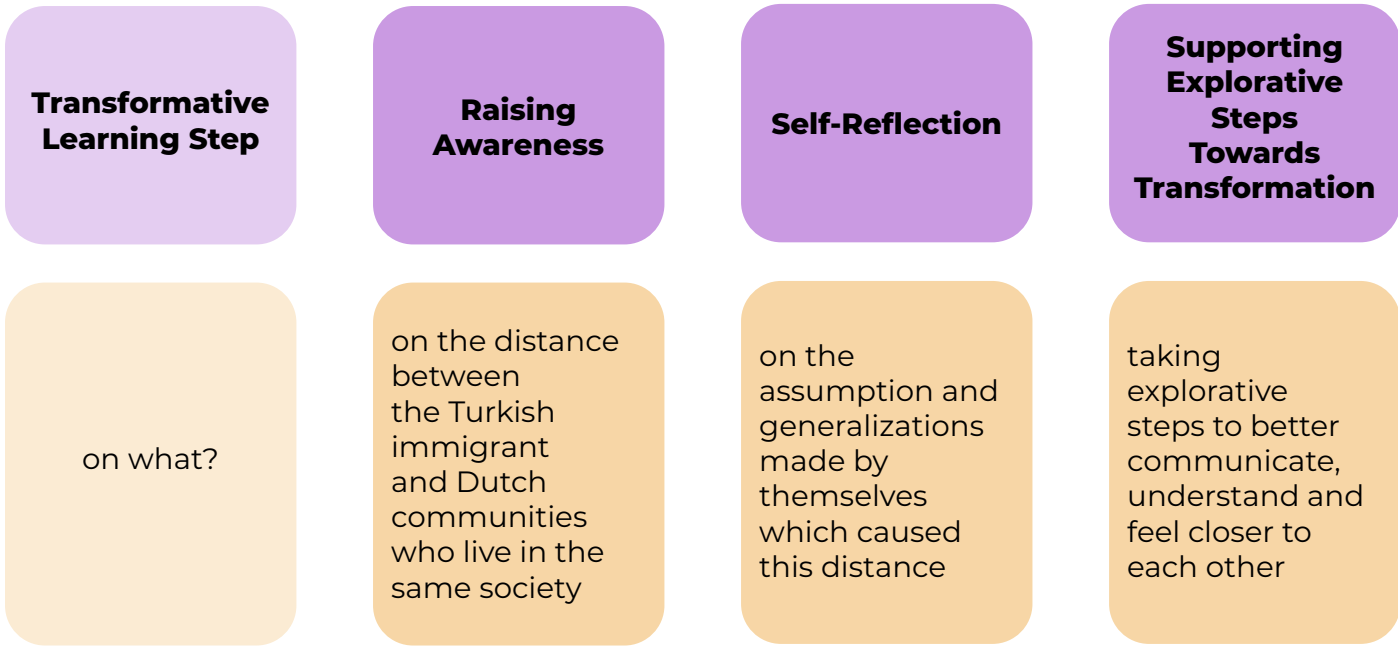


Figure 42: The goal on transformative learning steps for the final design

5.4 INTERACTION VISION

For the scope of this project, the interaction vision will be a methaphor which defines what the design aims to achieve. The ineration vision helps the designer to be inspired while not loosing the aspired direction in the project. Through this way, the designer is always reminded of the vision they imagined for the final design. The interaction vision changed a few times during this project. The main two definitions of the interaction vision can be seen below.



First definition

“Mixing blue paint with yellow paint and getting a green paint at the end”

Qualities of the interaction vision:

- The end result is different than the source elements
- Both source elements dissolve in the end result
- The source elements are independent than each other

Through these qualities, the goal: “merging cultures” was seen as two different elements from cultures (blue and yellow paint) coming together and creating something completely different than the original (green paint). It can also be seen as finding the middle way between these two cultural elements.



Second definition

“Slowly stirring blue paint with yellow paint where you can see a slow formation of green paint in the middle regions”

After the section 6.3.3 User Test 2, the vision on merging cultures has been changed due to a realization in the target groups' wishes. Thus, a new interaction vision was defined.

Qualities of the new interaction vision:

- Unexpected result each time the colors are mixed
- Explorative and inspiring
- Limitless possibilities to mix the colors in different ways
- Not focusing on the goal but more in the process
- Previous experince help you shape the next trial
- Getting a green paint in the end is not a forced but more of a natural outcome in time

Through these qualities, the goal: “merging cultures” is now seen as facilitating the two different communities to both exist in the same society in harmony and accepting each other in the way they are. The change process that the design will support on cultures will be natural and slow just like slowly mixing two colors. The green color represents the new behavior and values formed in time through this interaction

5.5 CONCLUSION

Through the end of this chapter, the general division of “Research” has been concluded and one diamond of the “double diamond” has been left behind. The main outcomes of this division was the **criteria** from stakeholders and users, **opportunities** from the museum, Turkish immigrant **needs** and Dutch **wishes** from each other on their relationship. And most importantly the **design goal** and the **interaction vision** which has been defined at the end. These elements will be guiding the next phase of the project: “Design”. In the next chapter, Ideation, Testing and Iterating, another diverging will take place for discovering the possibilities within the design solutions.

CHAPTER 6:

IDEATION, TESTING & ITERATING

Through the definition of design goal and interaction vision in the previous chapter (section 5.3 and 5.4), the direction of the project has been chosen within the scope which has been defined at the beginning of the project (section 1.1). Chapter 6 further explores the possibilities within this direction. Different solution possibilities and concepts have been created through using several ideation methods. These concepts have been analyzed through using the criteria which have been defined during the user research or through new insights gained on user tests. Some of these concepts have also been tested with users through low-fidelity prototypes. The best fitting concept which fits both to the criteria and the design goal has been selected after the user tests.

The following sections build up Chapter 6:

6.1 Structure & Methods

6.1.1. Proces

6.1.2. Ideation & Selection Methods

6.2 Concept 1

6.2.1 The Path to the Concept

6.2.2 The Concept

6.2.3 User Test 1

6.3 Concept 2

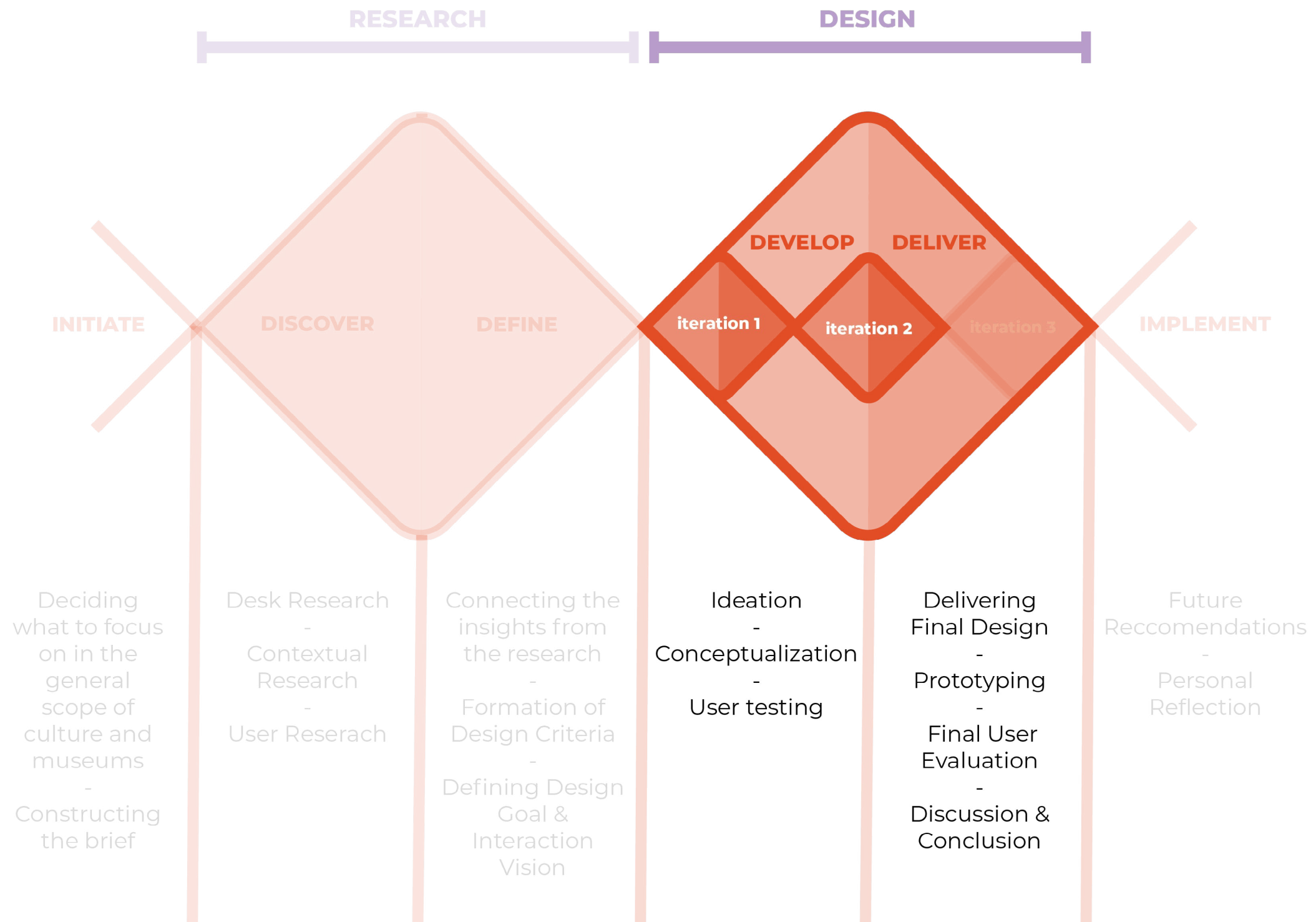
6.3.1 The Path to the Concept

6.3.2 The Concept

6.3.3 User Test 2



WHERE ARE WE IN THE DESIGN PROCESS ?



6.1 STRUCTURE & METHODS

6.1.1 PROCESS

The journey of selecting the final concept can be shown with the process diagram in figure 43. The diagram summarizes how the combination of small ideas lead to concepts and these concepts have been tested through user tests which lead to new ideation session or to new concepts through a few changes. The diagram will further be mentioned throughout the chapter.

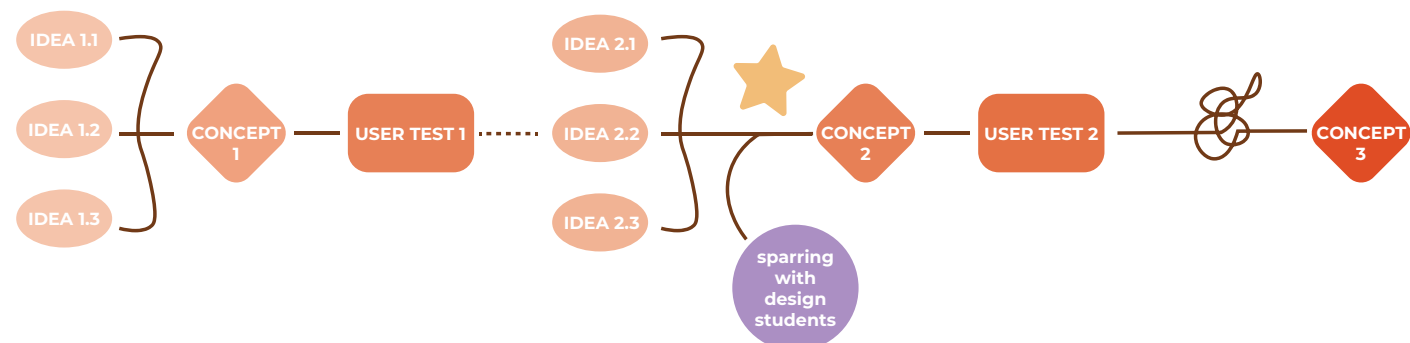


Figure 43: Process diagram of ideation, testing & iteration

6.1.2 IDEATION & SELECTION METHODS

Ideation Methods

Individual or group ideation methods have been used to extend the ideas on possible solutions in different stages of the project. (More information on the ideation methods can be found in Appendix 16)



The individual ideation sessions (brainstorming, brainwriting, morphological chart) have benefitted from using personal experiences while coming up with a solution and detailing certain ideas while keeping in mind the user wishes.



The group sessions (co-creation session with co-workers in Fabrique, sparring sessions with design students) helped to get out of the box and look at the problem from different perspectives using different life experiences.

Selection Methods

At the end of the different ideation methods, a lot of different solutions have been created. To assess how well they perform under the design goal (section 5.3) and criterias (section 5.2) these ideas were evaluated using harris profile (Van Boeijen et al., 2014). Elements from design goal and the user & stakeholder criteria has been used as the criteria to assess the ideas (figure 44). As a result of the Harris Profile the ideas were either eliminated or merged with other ideas in order to get a concept.

USERS	VAN ABBEMUSEUM	RESEARCH FOCUS	DESIGN GOAL
Requires no or less commitment & burden	Brings diverse cultural backgrounds to the museum	Involve multiple phases of transformative learning	Creates a sense of belonging
Prevents usage hesitation of the users	About art	Encouraging on transformative learning on connecting cultures	Playfulness
Provides mutual benefit to both communities	Brings visitors multiple times		Merges cultures
Doesn't cause visitors to go out of their museum path	Brings locals and immigrants together		Inspires and invites
Doesn't require high-level Dutch language skills	Not separates the visitor groups according to any characteristic		

Figure 44: Criteria for selecting ideas

6.2 CONCEPT 1: INFLUENCING THE ARTWORKS WITH CULTURAL ELEMENTS

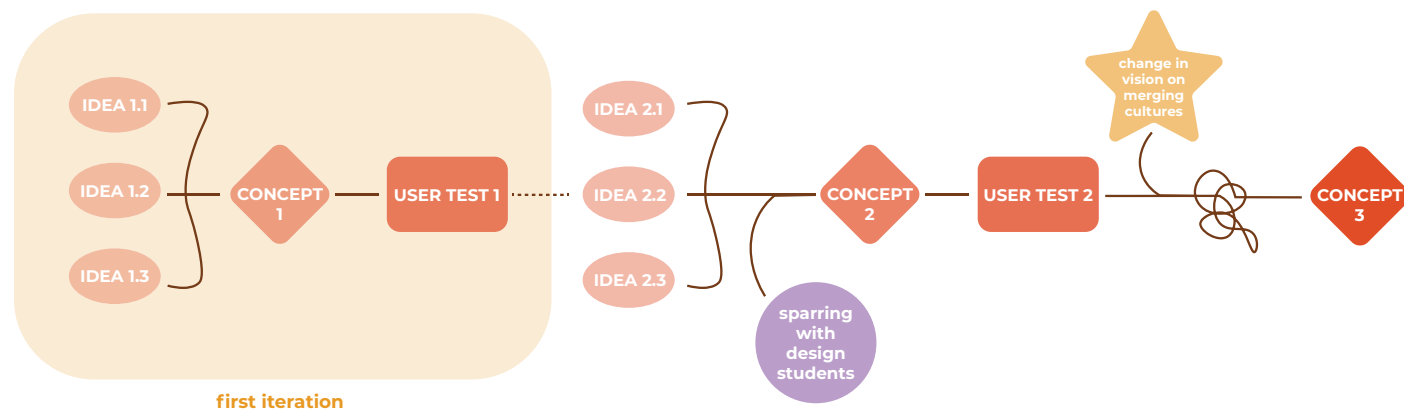


Figure 45: First iteration in the process diagram of conceptualization

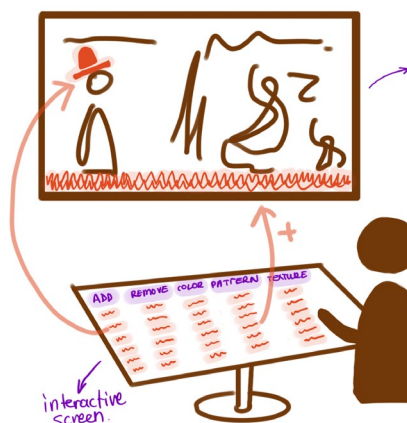
In this first iteration, the combination of three ideas created Concept 1. At the end of the iteration, a low-fidelity prototype of the concept has been tested with the both target groups (people from Dutch and Turkish immigrant communities).

6.2.1 THE PATH TO THE CONCEPT

From the eight ideas created in the first ideation session, three of them getting the highest scores, got selected using the harris profile (Check Appendix 17 for more details). Since their scores were really close to each other, it has been decided to combine these three ideas to get a concept out of it. Figure 46 shows how the positive and negative sides of individual ideas has been used to create concept 1. For more detailed list of pros and cons, check Appendix 18.

Idea 1.1:

Influencing the paintings through new additions by using the interactive screen in front of the painting

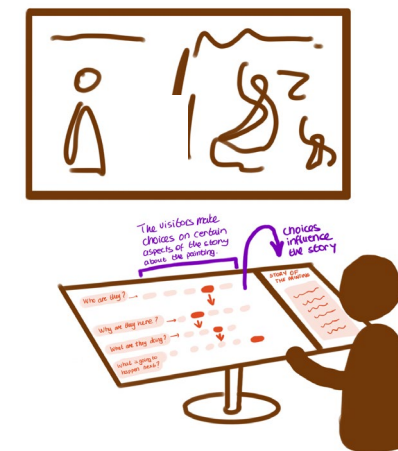


Letting the visitors to create new paintings which they can **relate and resonate more**

Giving the power to the visitors to **influence the paintings** in the museum

Idea 1.2:

Altering the stories/ descriptions of the paintings based on a new storyline and story elements that the visitor chooses.

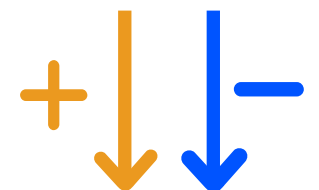


Visitors becoming part of the museum's **storytelling** as they create new stories for the museum

Creating new meanings to the paintings which they **relate more**

Idea 1.3:

Capturing "cultural elements" from paintings with phone and receiving an AI generated image at the end from the combination of these elements. Exhibiting the generated items



Creates **ownership**, when their "image" is exhibited

Requires **too much creative skills** which is hard for unexperienced people in art

Focusing on **different elements** that make up the painting instead of seeing only the whole painting

Figure 46: Positive and negative aspects of ideas: 1.1, 1.2 and 1.3

6.2.2 THE CONCEPT

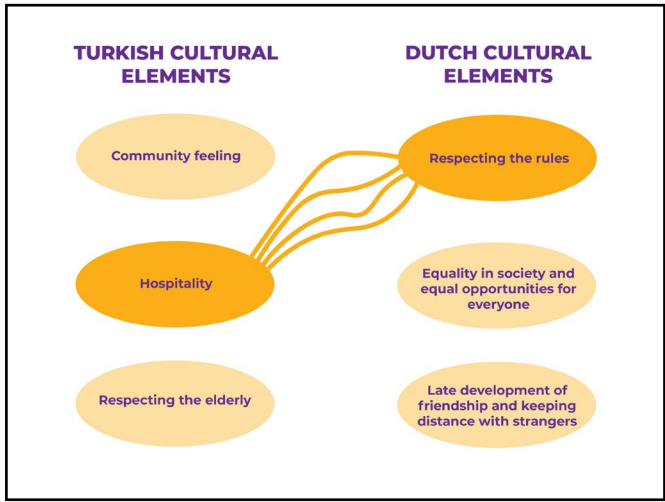
Description

This concept allows the users to influence the artworks through merging cultural elements from the Turkish immigrant and the Dutch culture. This is done through an interactive screen in front of some selected paintings in the museum. The visitor can select one element each from the listed list of Turkish and Dutch cultural elements and merge them to create a new culture out of these 2 elements. They get a story and an alteration of the painting (either creating a new painting with the same style or add new elements to the existing one) through this merge. The storyboard below explains the general interaction with the concept.

Storyboard



Selected paintings at the museum have an interactive screen in front of them which allows the visitors to interact with it to change the painting and its story according to their choices.



Selected paintings at the museum have an interactive screen in front of them which allows the visitors to interact with it to change the painting and its story according to their choices.



As a result of their choice, they receive a new image (AI generated) (on the left screen) which has the same painting style or similar elements as the original painting but it is showing this new society that they just created from two different characteristics. Additionally, on the right screen, they receive a story about this new society, based on the combination of the cultural elements they chose. In summary, according to their choices on cultural elements of different nations, they get a new painting and story which they can relate more, which they feel more belong to.

6.2.3 USER TEST 1

Goal of the test

Does the concept reach the design goal?

To evaluate this, four main aspects of the design goal has been tested with the participants

Is the concept:

- **Inviting to the museum and for interaction**
- **Playful (and prevents hesitation)**
- **Inspiring thoughts on sense of belonging**
- **Visibly merging the Turkish and Dutch culture**

Participants

- **2 participants** from the Turkish immigrant community
- **1 participant** from the Dutch community

Test material

A low-fidelity prototype has been made to better describe the concept and enable the participants to imagine it better. It involves two images of paintings exhibited in Van Abbemuseum and two alterations of them through image generation in AI, visualizations of the buttons for the different cultural elements to choose from and the AI generated stories which are appear at the end (figure 48).

Two variations have been created in which the content changed slightly however the concept stayed the same. The first content (second image of first column in figure 48) involves more specific physical characteristics of the two communities as “cultural elements” such as drinking tea in the morning or riding bike everywhere. The second content (second image of second column in figure 48) involves more general and abstract characteristics of the two communities such as hospitality or respecting the rules.

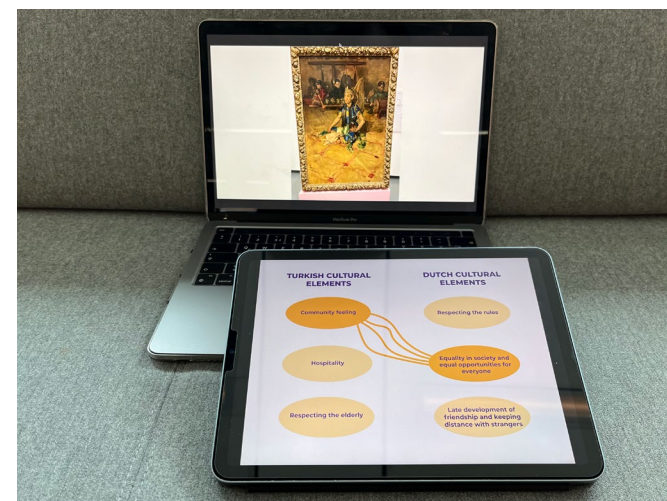


Figure 47: Materials used in user test 1

Method

Materials in figure 47 were shown to the participants as images but the prototype was not interactable. During the test, the moderator walked through the different images and explained the concept to the users and the participants observed (figure 50). Afterwards some questions have been asked to the participants (Appendix 19) about their experience, their thoughts, and the potential effects of the design.



TURKISH CULTURAL ELEMENTS

Drinking brewed tea in the morning

Looking for your friend's fortune from the Turkish coffee cup

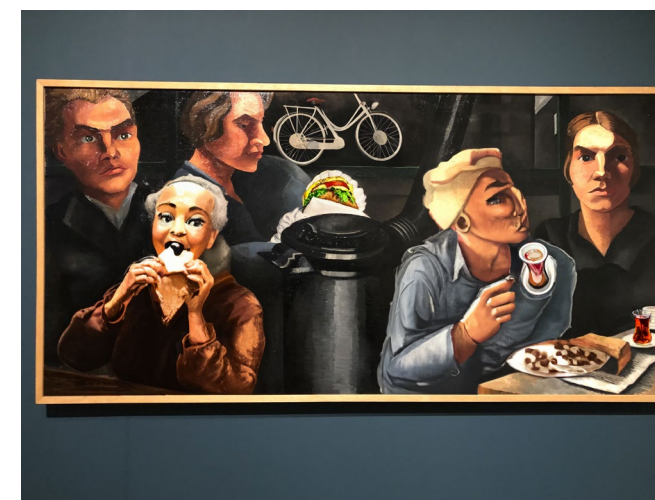
Fasting in Ramadan

DUTCH CULTURAL ELEMENTS

Eating sandwich for lunch

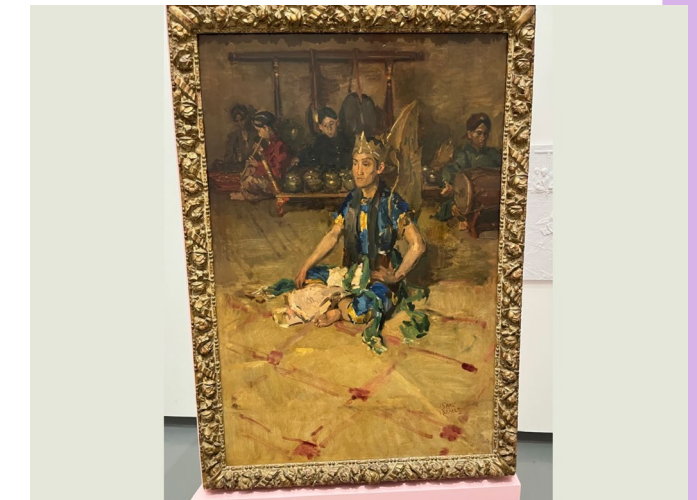
Riding bike to everywhere

Christmas celebrations



In a dimly lit room gently lit by soft candlelight, a warm and positive atmosphere embraced the space. This community in the shelter of the shadows was filled with a warm joy with the rising light. As the morning sun filtered through the curtains, a murmur of curiosity rose in the air as the thin-waisted glass glasses crashed softly into the air. Carefully brewed Turkish tea flowed from room to room like a gift shared with love, spreading warmth and peace to every corner. Connected by a deep sense of solidarity, residents found peace and unity in the comforting teapot, while finding peace in the taste of tea. By noon the room was filled with the smell of freshly baked bread. Dutch sandwiches were brought out and a magnificent harmony of heart-warming flavors was presented. It put smiles on their faces. A sense of unity blossomed between the soft light and intense scents, nourishing both bodies and souls. In this magical world of contrasting shadows, the inhabitants enjoyed their shared rituals, intertwined forever in the fabric that filled the room with warmth and positive emotions.

Figure 48: Content used in user test 1



TURKISH CULTURAL ELEMENTS

Community feeling

Hospitality

Respecting the elderly

DUTCH CULTURAL ELEMENTS

Respecting the rules

Equality in society and equal opportunities for everyone

Late development of friendship and keeping distance with strangers



In a quiet corner of the world, a tight community has grown and adopted a deeply unitary philosophy. Everyone living here had equal rights and had equal responsibilities in an environment where differences such as age, gender and social status were unimportant. Driven by their commitment to fairness and unity, this extraordinary community represented the essence of a true community. Working together in a spirit of solidarity, they cared for the needs of collective well-being. Decisions were taken jointly, every voice was listened to with respect. This special society fostered an environment of inclusiveness and purpose, honoring each individual's unique talents and strengths. In his harmonious sanctuary, a rare vision of justice and mutual respect had been realized, and it managed to impress everyone who saw it.

Results

- ✗ During the test it has been seen that the concept was not meeting the design goal fully.
- ✗ It did not inspire any thoughts on sense of belonging because it was too abstract and vague. Turkish immigrants want a design which is more concrete and clear with its message.
- ✗ The participants were also not able to see the merge of cultures clearly. The merge was not convincing enough because it did not have enough elements from each culture.
- ✓ It was partly inviting to the museum and for interaction because through the concept, the passive visit to an art museum was broken and the visitors were able to be more active in the museum. However, this activeness was not seen enough.
- ✓ Also, the participants stated that they would not be hesitant to interact with this kind of a design in the museum.
- ✗ The experience has not been seen playful.



Figure 49: Participant observing the prototype in user test 1

Takeaways

More relatable,
less abstract

The artworks in Van Abbemuseum are mostly abstract, thus, Turkish immigrants cannot relate to them. Although the concept was found to be too artistic and required creativity for a person who is nonfamiliar with art. They found it hard to relate to the initial or AI generated images even though it contained elements from their culture. **The next iteration should involve more relatable elements and decrease the abstractness of the art shown in the museum.**

More
interactive

Turkish community aren't interested in abstract paintings as a form of art. Thus, they prefer more active experiencers, which bring them the possibility to interact and engage with the museum more, otherwise they can only observe at the artwork which they cannot understand. **The next concept should involve more possibilities to interact.**

More personal

The Turkish immigrant women want something that belongs more to them and their culture. The elements from their culture on the AI generated images wasn't enough for them. They wanted to personalize the experience. **Thus, the next iteration should consider providing a more personal experience in terms of their culture.**

More friendly
& Warmer

During the test, it has been seen that the Turkish immigrant women really like warm feelings and settings. **A design which feels sincere and friendly would help adopting it easier and more comfortably.**

Simpler
representation
of merge of
cultures

In this prototype the merge of cultures wasn't clear from the AI generated paintings or stories. Since the focus of design goal is merging cultures, the participants should feel the merge of their cultures and the benefits it might bring. **In the next iteration, the message of merging cultures should be more visible and clear.**

Emphasis in
being accepted
as they are

During the test they mentioned that being accepted as who they are by the others in the society, makes them feel belong to a place. **The next iteration should put emphasis on how the Dutch society could accept or show an understanding of them and their culture.**

Don't violate
the exhibiting
permissions

Museum's feedback was that generating new images through AI in the same style or with same elements of the original paintings could create problems according to the permissions they have on exhibiting the original work. **In the next iteration, the constraints on what could be put in a museum should be better considered.**

Let them
experience

The prototype was not interactable that's why I walked through the participants on the design. However, this description might have influenced their understanding of the concept, goal, and interaction. **Thus, an interactive prototype would enable the participants to try it out in the next test.**

6.3 CONCEPT 2: GAMIFICATION ON FINDING MIDDLE WAY BETWEEN CULTURES

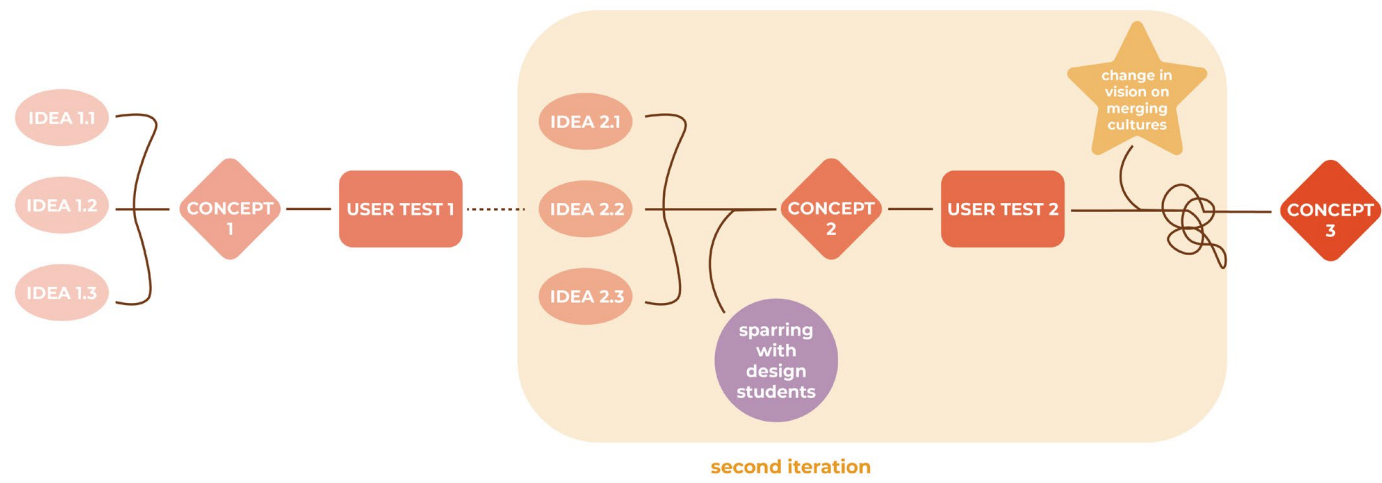


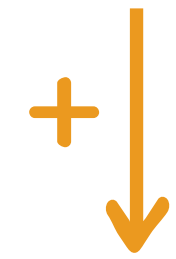
Figure 50: Second iteration in the process diagram of conceptualization

6.3.1 THE PATH TO THE CONCEPT

Since Concept 1 did not perform well on achieving the design goal, it has been decided to do another round of ideation which would lead to a different concept, nonrelated to concept 1. The dashed lines on figure 50 between the first and second iteration thus explains that the previous iteration and the design elements of concept 1 has not be taken directly to the second iteration. Mainly the takeaways from the first iteration passed to the second iteration. The second iteration started with ideating on three main ideas (idea 2.1, 2.2 and 2.3 in figure 50). These ideas were then evaluated with Harris Profile (see Appendix 20 for the Harris Profile table of the ideas 2.1, 2.2, 2.3). With the help of Harris Profile, positive and negative sides of each idea could be identified (figure 51). In addition to those ideas, sparring with design students brought a new perspective and really sparked the idea of concept 2. After detailing the concept further, an interactive prototype was made to test the concept with the target group. After the user test, a key moment in the project has happened (shown with the star on figure 50) which led to redefining what is meant by “merged culture” in the design goal. To read more about the ideas: 2.1, 2.2, 2.3 and their full list of pros and cons, check Appendix 21.

Idea 2.1:

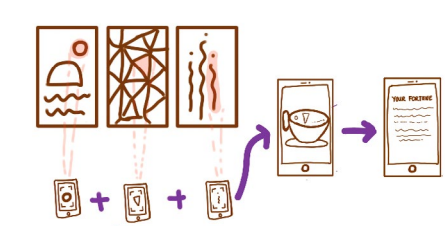
Sticking stickers according to how much you relate with the artist's history. Being matched with a person who has a similar story as you.



Gathering opportunity after the experience

Idea 2.2:

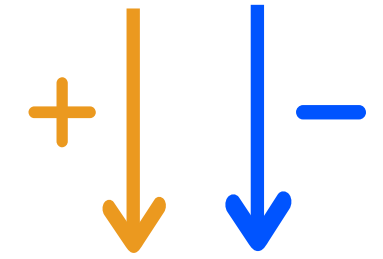
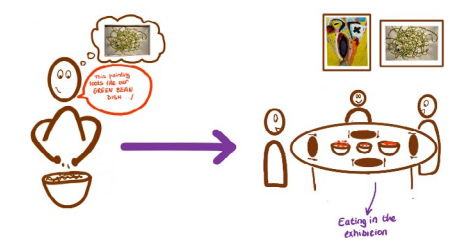
The symbols you select from paintings turn back to you as a Turkish coffee cup fortune



When the experience becomes **more focused on one culture**, it loses its balance. The way to attract the Turkish immigrants should not be making the experience too much similar to their culture.

Idea 2.3:

Organizing a small Ramadan dinner in the museum where the participants cook food according to the assigned paintings to them



Inviting to the experience through a letter is more personal and the receivers would feel more valued

Confronting people in this invitation can act as the first step of transformative experience: “raising awareness”

Activities which are not integrated to a normal museum visit require to much commitment, time and effort from the participants.

Figure 51: Positive and negative aspects of ideas: 2.1, 2.2 and 2.3

6.3.2 THE CONCEPT

Description

This concept is a gamified museum tour. With an app in their phones, the visitors can move around the museum with two characters representing a Dutch and a Turkish immigrant. The characters lead them to certain rooms or facilities of the museum (figure 52). The visitor can follow the conversations they have throughout the museum, also on certain artworks. Through their conversation, the visitor can see how Dutch and Turkish cultures approach to certain concepts like family, food etc. Furthermore, these characters also ask reflection questions to the user in the form of multiple-choice questions in order to motivate the users to think about their assumptions and behaviors on their and other cultures. The goal of the “game” is to keep the comfort level of the characters, which is affected throughout their conversation on cultures, equal and high around each other.

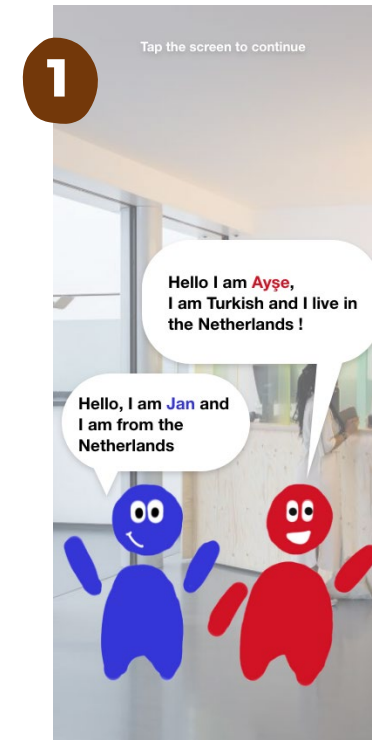
The concept has three goals:

- 1** Firstly, aims to suggests a new way to understand an artwork through tying it to the visitors' cultural roots and in long term it aims to motivate the visitors to come more to art museums.
- 2** Secondly, it aims to let people to reflect on and understand the real reasoning behind certain cultural behaviors.
- 3** Lastly, it aims to motivate them to find a middle-way between their cultures. The key pages of the user interface which achieve these goals are listed below.



Figure 52: Representation of user walking through the exhibition and stopping in front of the selected painting. The users can see themselves on a museum map on the app and they navigate accordingly across the rooms

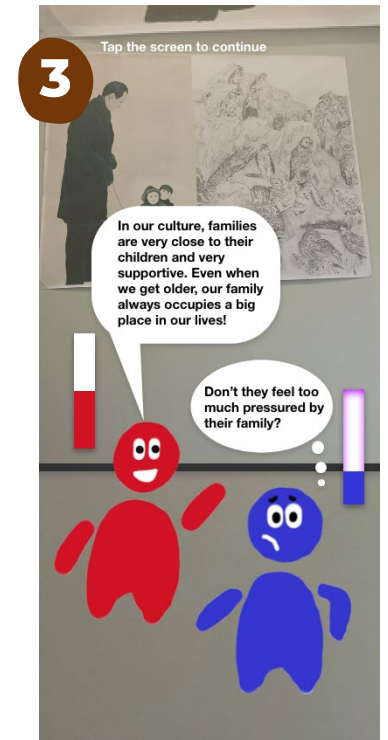
Storyboard



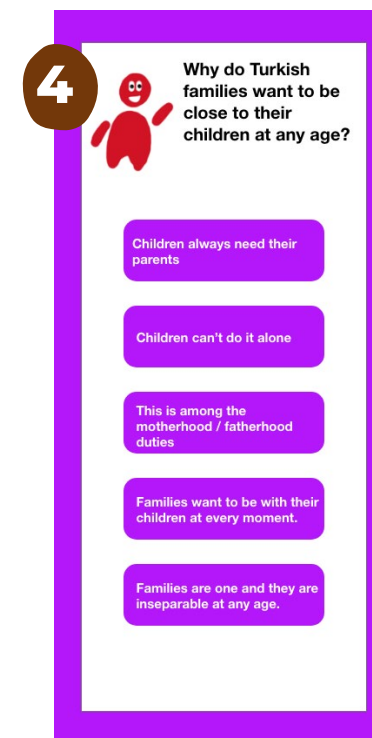
Step 1: Introduction to the characters and the game



Step 2: Start of cultural conversation by being inspired by the artworks in the museum



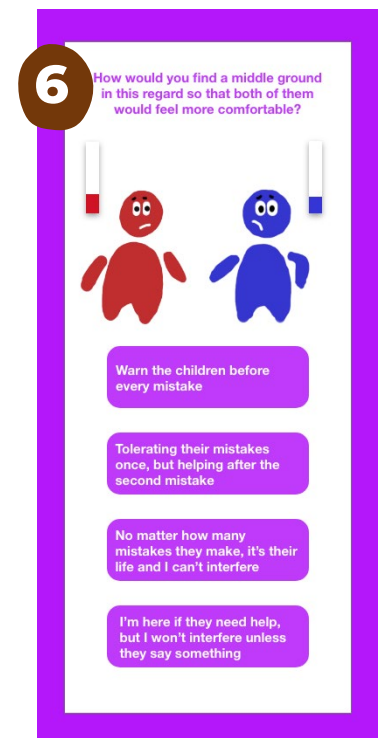
Step 3: Conflict in the conversation due to misunderstandings and wrong assumptions



Step 4: Identifying assumptions on cultural behaviours and confronting the users with them



Step 5: Showing a similarity out of the differences: highlighting that the different cultural behaviors might have a common goal



Step 6: Merging cultures and finding the middle ground

6.3.3 USER TEST 2

Goal of the test

Does the concept reach the design goal?

To evaluate this, four main aspects of the design goal has been tested with the participants

Is the concept:

- Inviting to the museum and for interaction
- Playful (and prevents hesitation)
- Inspiring thoughts on sense of belonging
- Visibly merging the Turkish and Dutch culture

Participants

- 4 participants from the Turkish immigrant community
- 2 participant from the Dutch community

Test material

A low-fidelity interactable prototype has been made to better describe the concept and enable the participants to imagine it better. The user interface of the prototype used in the test involved the same pages as in the previous section: 6.3.2 Concept. The prototype was available on a phone screen during the user test. Full user interface set can be found in Appendix 22.

Use the link below to access the full digital prototype:
<https://xd.adobe.com/view/32a558d1-e346-4339-be08-860855779762-67f6/>



Method

Unlike the user test 1, this time the prototype had a higher fidelity and was interactive which allowed the participants to test it all by themselves without any further explanations. During the test, the participants went through the pages of the designed app one by one through interacting with the screen of a phone (figure 53). Through this way, they have a personal experience and they were more objective on the design. Several questions (Appendix 19) have been asked at the end of their experience with the prototype.

Results



The concept mostly meets the design goal and the feedback could be implemented through small changes in the coming iterations. Thus, it is chosen to continue the iterations with the basis of this concept.



The concept was found **inviting and motivating to go to museums**. The participants would do this activity in a museum because it is found to be easy, they could become active participants of the museum, it will teach them new information on other cultures, and they could better understand how to read the paintings. The artworks, which normally doesn't have any meaning to them, were found to be **more understandable** through the cultural link that the concept was giving.



It was generally found to be **playful** through the involvement of cartoon-like characters, a light story, and simple conversations. The participants also stated that it has a good balance between being too childish and being too serious. The playfulness also invites them even more to interact with the design and be less hesitant.



The participants believed that this concept performed better in **creating sense of belonging for them towards the other community** because they were able to see the reasoning of certain cultural behaviors and have a light "conversation" with the other community. It was found to be creating a bond between the communities because it was motivating for a reciprocal giving-taking behavior between the Dutch and Turkish cultures. The participants realized that if they understand each other, then they can create a better environment and be more tolerant towards each other.



The participants were **hesitant towards merging their cultures**. Especially this hesitation happened when they felt the force to select an option to make the characters happy due to the game. It was stated that they would feel unnatural to select something that contrasts with their values.

Figure 53: Participant interacting with the prototype during user test 2

Takeaways

Re-defining the vision on merged culture

User test 2 was a key moment in my project which led me to re-think and re-define what I mean by merge of cultures. Until this point, merge of cultures meant taking cultural elements from each community and creating something new out of them, or finding a middle-way between them. During user test interview, the participants stated that they would choose the choice, which is already aligned to their opinion, not being influenced to “merge” the cultures. They believed that it is unnatural to choose something else to make the characters happy, even if it's just a game, because they don't want to lose their cultural values. Both target groups prefer to understand each other's reasoning than to change their culture.

This made me realize that I cannot forcefully merge the culture of both communities. Merge of cultures doesn't mean to change the cultures. It means being able to connect with all the differences. To achieve this state, understanding each other is the key point. Even though there are cultural differences in behaviors, values or beliefs, when people understand the reasoning behind them, they would be more tolerant and accepting towards the other person. This, in long term, would enable the different cultures to merge and communities to feel belong to the diverse society that they live in.

When looked back at the literature review on multiculturalism and acculturation (section 2.1.3) it can be seen that this new idea of "not forcing any cultural community to change themselves according to another culture" has been found beneficial in adapting to a new society and feeling belong to it. Thus, I believe the new definition of merging cultures will be more healthy for both communities.

old definition

Changing cultures and creating something new out of them

new definition

Letting the communities live together and understand each other with an open mindset where they can have cultural exchange if they want to

Involving the voice of everyone

During the prototype, some participants couldn't find an answer option which represents their perspective, which made them don't feel belong to the concept. I realized that its important to involve a diverse set of voices in the design by **getting different opinions of Turkish immigrants and Dutches while creating the content of the prototype**. This way, they would feel more represented on the design, which would in return increase their participation.

More understandable interaction possibilities and gamification

It was seen that the interaction with the prototype wasn't clear enough. The participants were confused when and where they were able to touch the screen. They were also focused too much on the conversation texts which made them miss other elements of the design. The game elements should all attract the same amount of attention, thus **the text should be balanced out with the other design elements in the next iterations**.

Focusing more on similarity

Showing two different sides of cultural behaviors made the participants focus more on the differences in between the cultures. However, the result of the research shows that showing similarities between the cultures help the communities to feel closer together (section 4.2.4). **Thus, concept should highlight their similarities and common points or themes**.

Emphasis on the game

The multiple-choice questions on the prototype, caused the participants to act as if they were answering a test, because they focused too much on their answers. This took away attention from the game elements, especially how their interactions affect the comfort level of the characters. When the experience is similar to a game, it seems less serious and it loosens the atmosphere, **thus in next iterations, the game aspect of the concept should be highlighted**.



CHAPTER 7:

FINAL DESIGN: MERGE

This chapter explains and discusses the reasonings of the final design: MERGE, which has been refined after different ideations and user tests of the previous chapter.

The following sections build up Chapter 7:

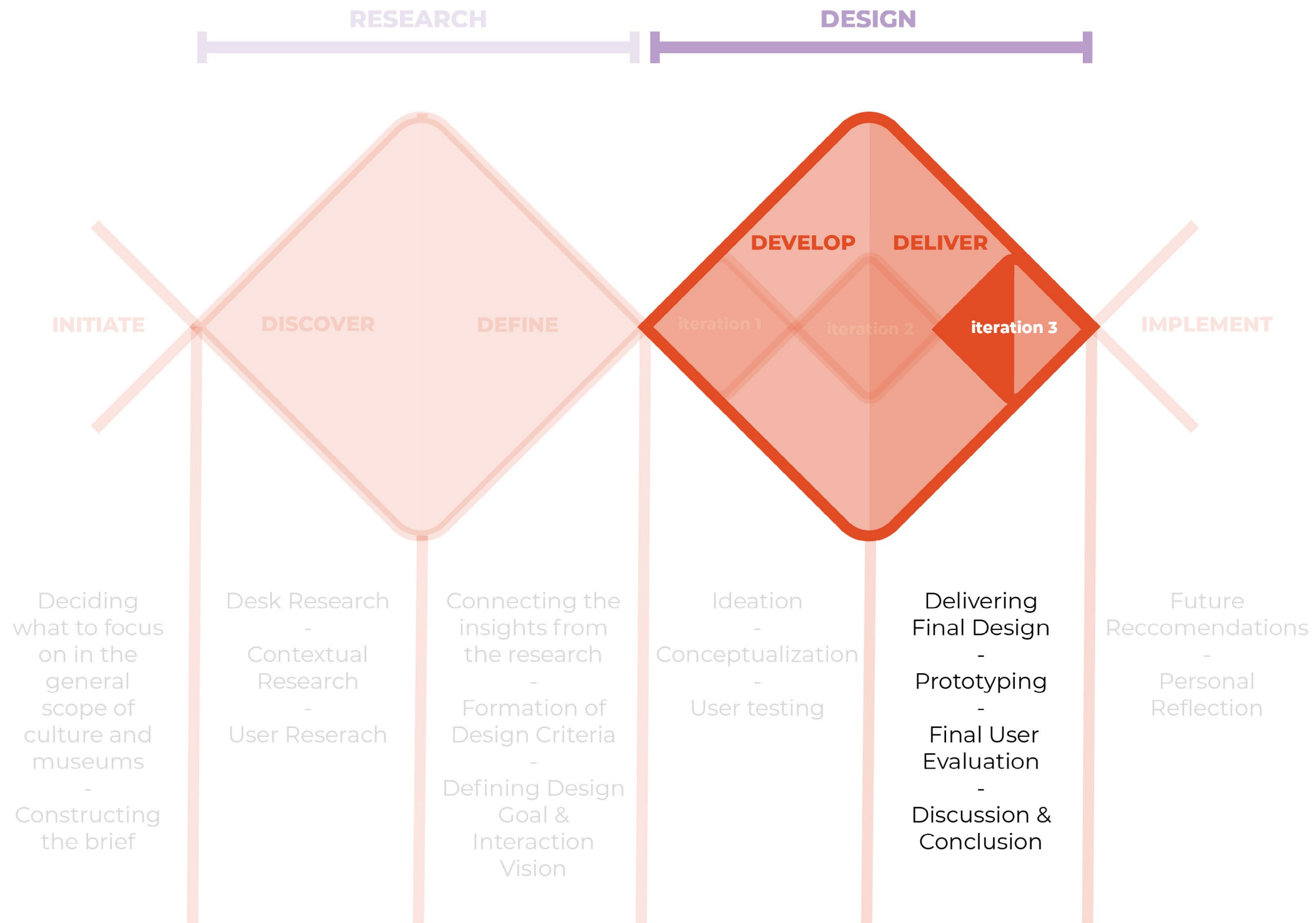
7.1 Description of the design

- 7.1.1. Introduction to the concept
- 7.1.2. User flow in the museum with MERGE
- 7.1.3. Storyboard
- 7.1.4. Types of questions in MERGE app
- 7.1.5. Selected paintings for MERGE and symbols
- 7.1.6. Interaction cards for the tea table

7.2 Reasoning behind the design

- 7.2.1. Revisiting the design goal
- 7.2.2. Transformative learning perspective

WHERE ARE WE IN THE DESIGN PROCESS ?



7.1 DESCRIPTION OF THE DESIGN

7.1.1 INTRODUCTION TO THE CONCEPT

The final design is a gamified museum tour specifically designed for Turkish and Dutch visitors of the museum. It has two main phases (figure 55) which both take place in Van Abbemuseum. In the first phase the users can visit the museum through the tour of two digital characters (which are representation of individuals from Turkish immigrant and Dutch communities) through an the museum app. This experience can be done singular or in pairs depending on the preference of the visitor. The aim of the museum tour game is to keep the comfort level of the digital characters high around each other while they are having conversations or conflicts about the paintings and their cultures. The underlying aim of the game is to enable the users to explore the real reasoning behind the different cultural behaviors which might seem confusing and not normal to them in first sight. Through this way, the game motivates people to first think about the possible reasonings behind a behavior before judging or feeling uncomfortable. It underlines cultures can be looked from different angles, there is not only one truth.

In the second phase, the users get a chance to actually meet with the experiencers from the other community in the museum cafe setting. This way, they can get more personal connections with the other part of the society, the people who are out of their social circle. With the help of interaction cards, they can have comfortable conversations and start building new bonds.

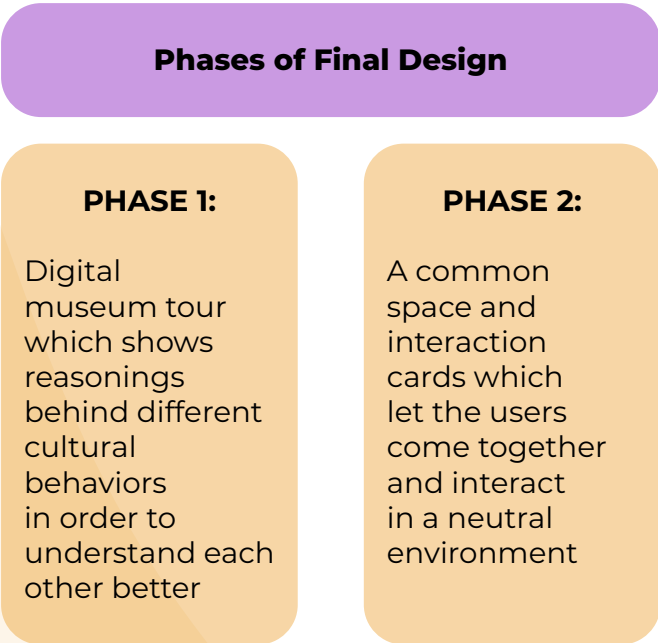


Figure 55: Phases of final design

7.1.2 USER FLOW IN THE MUSEUM WITH “MERGE”

An example user flow have been created based on a Dutch visitor’s experience (figure 56). Turkish visitor experience only differs with a few paintings however the general flow is the same.

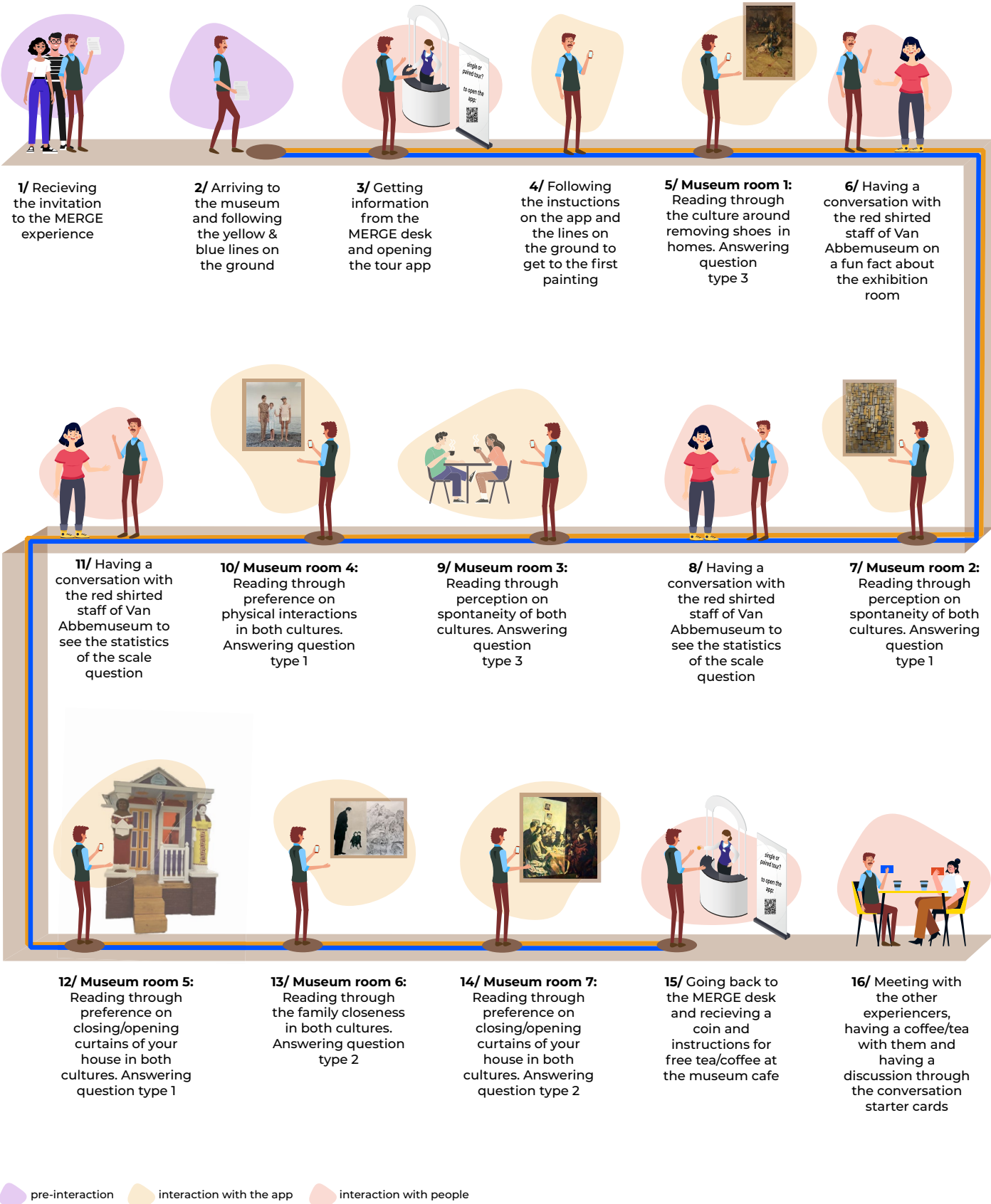
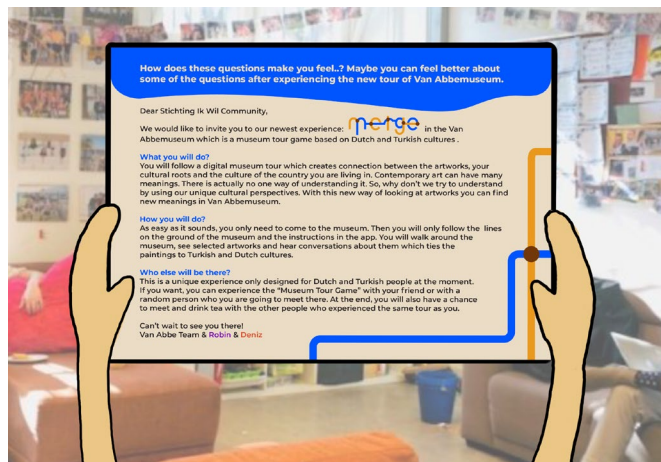
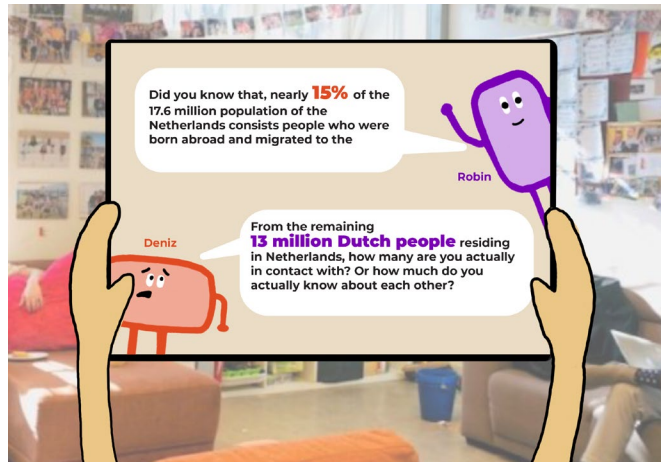
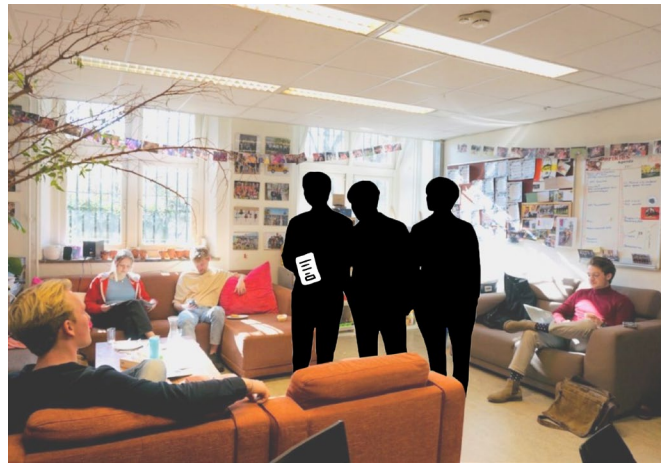


Figure 56: User flow for a Dutch user

7.1.3 STORYBOARD



1) Receiving the invitation letter to the MERGE museum experience

Both Turkish immigrant and local Dutch communities in Eindhoven receive an invitation (Appendix 23) from Van Abbemuseum on the new museum tour game experience. The invitation is just for the sake of promotion of the new experience, anyone can come and join the experience in the museum. For the Turkish immigrants, local associations will be used as a point of contact. For the Dutch, the volunteers and the “friends” of the museum will be used as a first point of contact. Then, it is expected that stories about the experience will be spread through the word of mouth.

Also, the invitation has been designed in a way that it will first confront the receiver by giving facts about the great percentages of population of both Dutch and Turkish immigrants in the society of the Netherlands and how much are they actually in touch with each other. The back side of the invitation gives information on what the experience is about and who else have been invited.

(the background image taken from: <https://studentlife.uu.nl/en/8-926-association-room-pericles>)

Reasoning: One of the target groups of this project, the Turkish immigrants, are not used to going to art museums in their daily life. To motivate them to come to a contemporary art museum like Van Abbe they need an explicit push. Communities of associations or foundations within Eindhoven have been chosen as the first place to send the invitation due to their influencing power on immigrant communities. In the research on Turkish immigrants (section 4.2.3: division of roles and know the rules), it has been seen that the individuals of this community listen and do whatever the general community approves or does. Thus, targetting big, influencing groups in the community would be beneficial to target first. Also, the confronting part of the invitation aims to surprise the receivers and raise awareness on the distance between the two communities to motivate them to come to the experience for being more in touch with the opposite community.



2) Arriving to the museum

When the visitors arrive to the museum, they are guided by the yellow and blue lines of MERGE in the front door. The circular tag at the beginning leads anyone, who wants to know more about MERGE, to the information desk. The visitors only need to follow the lines, just as stated in the invitation letter.

Reasoning: The guiding lines have been placed at the entrance of the museum to also welcome people who did not receive an invitation. It firstly guides them to the information desk so that the visitors can gain information about the experience and see if it is something for them or not since the experience is designed especially for Dutch and Turkish people.



3) Going to the MERGE information desk

If the visitors follow the yellow and blue lines on the ground they would be lead to the MERGE information desk. MERGE information desk acts as an information provider about the experience which is done through the website app of the museum. The visitors can quickly access the app through scanning the QR code on the poster. From the information desk, the visitors will get an introductory information about the content of the experience, what to expect during the tour and the path that they are going to follow in the museum. Depending on the wish of the visitor, the game can be played as a single visitor or in pairs which can randomly be assigned or chosen by the visitor. If they play in pairs, they will each have the same app open in their phone and they will have the opportunity to discuss the content among themselves and share their opinions. There is no special tour designed for the pairs. When the visitors open the app, they can directly start the MERGE experience.

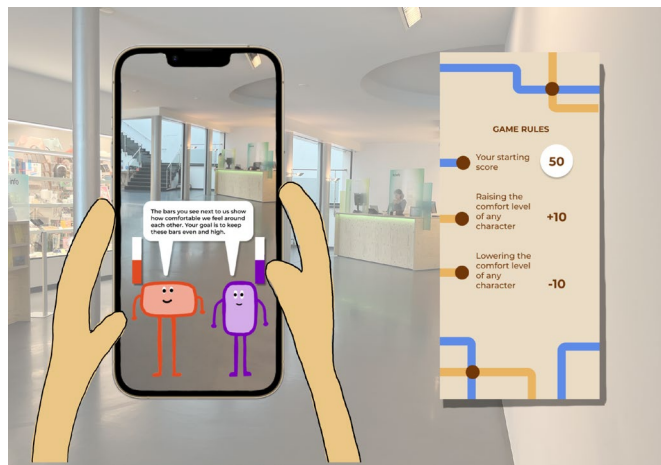




4) Getting introduced to the characters

As the first step of MERGE, the users get introduced to the two characters, Deniz (portraited as a Turkish immigrant and Robin (portraited as a Dutch), which they will experience the tour with. They have to choose which character's cultural background they feel more related to: either Turkish or Dutch. Depending on which one they choose, they will see the museum conversations from the side of that character and help it throughout the museum tour.

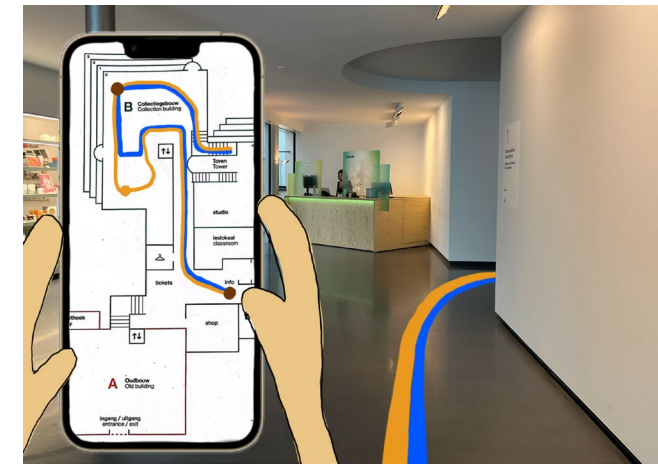
Reasoning: As the MERGE experience is designed mainly for Turkish immigrants and Dutch people living in the Netherlands, the two characters of the app are also representing these communities. This helps the visitors to identify themselves better with the characters and the experience, also, feeling that it is made for themselves. Additionally, the characters has been specifically designed to be gender neutral and non-human for avoiding to present any stereotypes which could lead the visitors to form typical assumptions about the characters and the things they say. The aim is to have the characters as neutral as possible so the visitors would also act that way. Lastly, the colorful and non-human characters aim to increase the playfulness of the experience.



5) Learning about the game and the rules

Next, the characters guide the users through aim of the museum tour game and show them the rules. The aim of the game is to keep the opposite character comfortable throughout the museum while they have digital conversations. The users can influence the comfort of the characters through their choices to certain questions that the app presents them about the discussed topic. Each visitor starts with 50 points to the game and they can receive or loose 10 points depending their answers that they give to each question.

Reasoning: The experince has been designed as a game for introducing playfulness. The hesitancy to try unknown things which is common in most Turkish immigrants (section 4.2.3: Know the rules) is aimed to be broken with a playful experience so they are not afraid of making mistakes and just go with the fun flow. 50 points have been chosen as a starting point to increase the chances that the visitors would still end up with positive numbers even if they make many uncomfortable choices. Finishing with a positive result is believed to motivate them further to use their learned skills on inter-cultural communication and understanding in their daily life.



6) Learning how to navigate in the museum

The path that the MERGE experiencers are going to take are marked with yellow and blue lines on the ground of the museum. Blue line is supposed to be followed by the Dutch visitors and yellow is followed by the Turkish visitors (the information is explained in the app). The difference in color is due to the presence of different paintings thus different paths in their tour.

Reasoning: The lines on the ground are created for helping the visitors, especially the ones who are not used to visiting art museums, to find their way easier in the museum, specifically for the tour. The lines are also aimed to attract attention of the other visitors, with Turkish and Dutch backgrounds to get to know the presence of a cultural experience in the museum and to show them where they can find information.



6) Arriving to a selected artwork

The visitors would understand that they arrived to the selected artwork when they see a circle on the ground. There are circles on the groud to indicate the spots where the visitors need to stop and use their app to read through the conversation that the digital characters are having about the specific artwork. Through this way they can go from one room to another and seeing the highlighted artworks of the experience.



7) The conversation of the characters about the painting and the conflict between them

There are typically 3 steps of the conversation between Deniz and Robin.

a) Seeing the painting and getting a hint from it: Every painting in the museum has symbols which could have a significance in some cultures. The symbols can be anything from a father and his sons, the windows of a sculpture or a dinner table.

b) Having a cultural conversation about the hint: The symbols of the painting can be interpreted using a cultural perspective. The digital characters of the app have a conversation which is inspired by the symbols they see in the paintings.

c) Having a conflict in cultural ideas: As Robin and Deniz have different cultural perspectives, their conversations end up with a misunderstanding or conflict between them where one of the characters becomes confused.

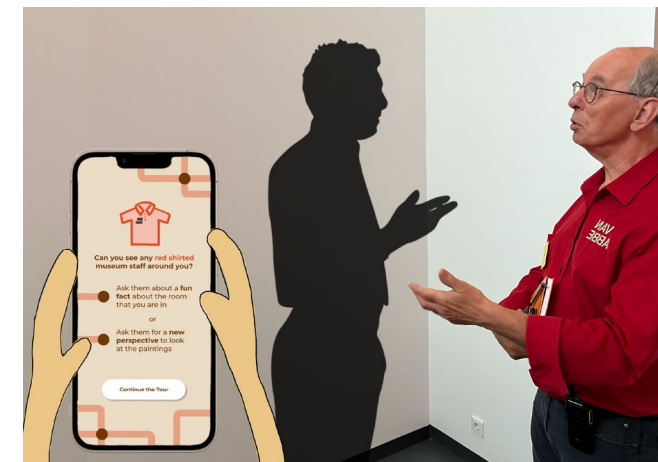
Reasoning: Van Abbemuseum believes that there is no one explanation of a painting. They believe nobody could know why exactly it was made or what it symbolizes. Being inspired by this perspective, it has been decided that some paintings in the museum could be looked also from a cultural perspective. Moreover, the conflict between the characters makes obvious the different beliefs and values of different cultures to the users. It shows that any common cultural concept for one person could be challenging to another person. In a way that it aims to warn the users that somebody could misunderstand something which is so normal for them.



8) Choosing what should the character do, then seeing the effects of your choice

At this stage the user steps in and decide on what should the characters say or do in the specific conflict situation. There are three different types of questions that are varied between the paintings which will be further discussed in Section 7.1.4. Depending on what the user chooses from the given choices, the character says or does the same. What the character says affects the comfort bar of the other character. The goal is to always keep the comfort bars as high as possible.

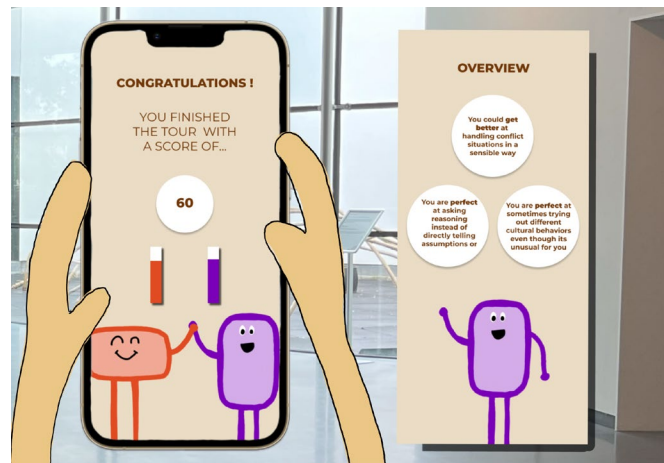
Reasoning: These sections where the user needs to take an action has been made for increasing the interactivity and the playfulness of the experience, also giving some control over the storyline to them. The presented options usually show certain wrong assumptions or behaviors that communities develop for each other and confronts the users with it. At the end of their choices, the user can see the social consequences of their choices in a playful way.



9) Interacting with the "red shirted" staff of the museum

Sometimes the app encourages the user to talk with one of the "red shirted" staffs of the museum for seeing the average answers to the questions they have answered or for getting extra information about the exhibition room or the artwork. So, the digital conversation can be transferred to the real life. If the user feels uncomfortable about talking with the museum staff, they can also skip this task, which gives freedom to the users.

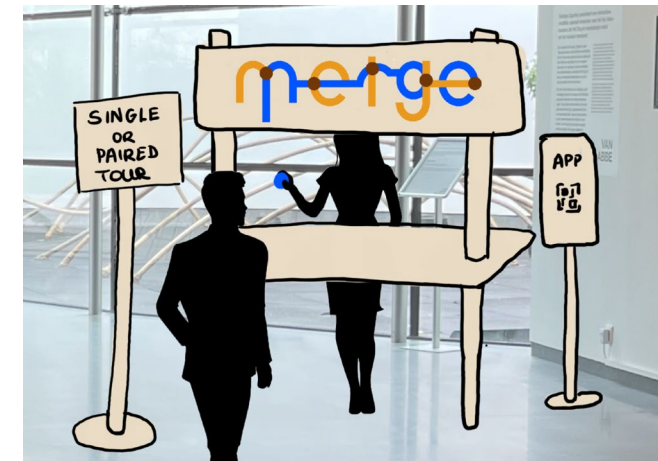
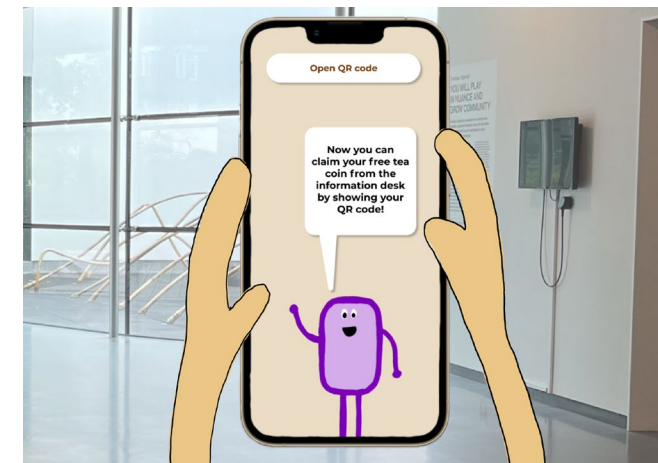
Reasoning: Besides their interaction with the app or the artworks, this activity provides an opportunity to the users to have an interaction with people, which makes the experience more of a whole. It is aimed to expand the people's view, get used to different opinions, voices and perspectives. Additionally it is aimed to break the wall which generally keeps people away from meeting new people. Talking with the museum staff is seen as a safe beginning to slowly start interacting with strangers during the experience. It would be valuable for the users since they would be able to share their experience and thoughts with someone else and get some interesting facts in return. It also integrates the app with the museum more as the museum staff are indivisible part of the museum with many experiences that they can share.



10) Finishing the tour and getting your result & overview

When all seven paintings in the tour are finished, the user receives a score on how well they performed in keeping the opposite character comfortable. This score is calculated through the guidelines mentioned in the 5th step of the storyboard. Also, they receive an overview of their performance mainly on their social and communication skills which they performed during the museum experience.

Reasoning: Firstly, receiving a score at the end adds playfulness to the experience which reminds the users that their choices had a consequence, even if it is digital. However, the score does not aim to discourage the users to interact with culturally diverse people when they get a low result. On the contrary, it aims to motivate the users to interact while being more careful in their communication. The overview page acts as takeaways from the experience. It reveals that different questions in the app tested different social skills. The takeaways are the communication points where the users performed low and need to be careful in their daily life when communicating with people from different cultural backgrounds. Through this way it prepares the users to move from the digital experience to the future physical experiences.



11) Receiving a tea coin and interacting with the other experiencers at the museum cafe

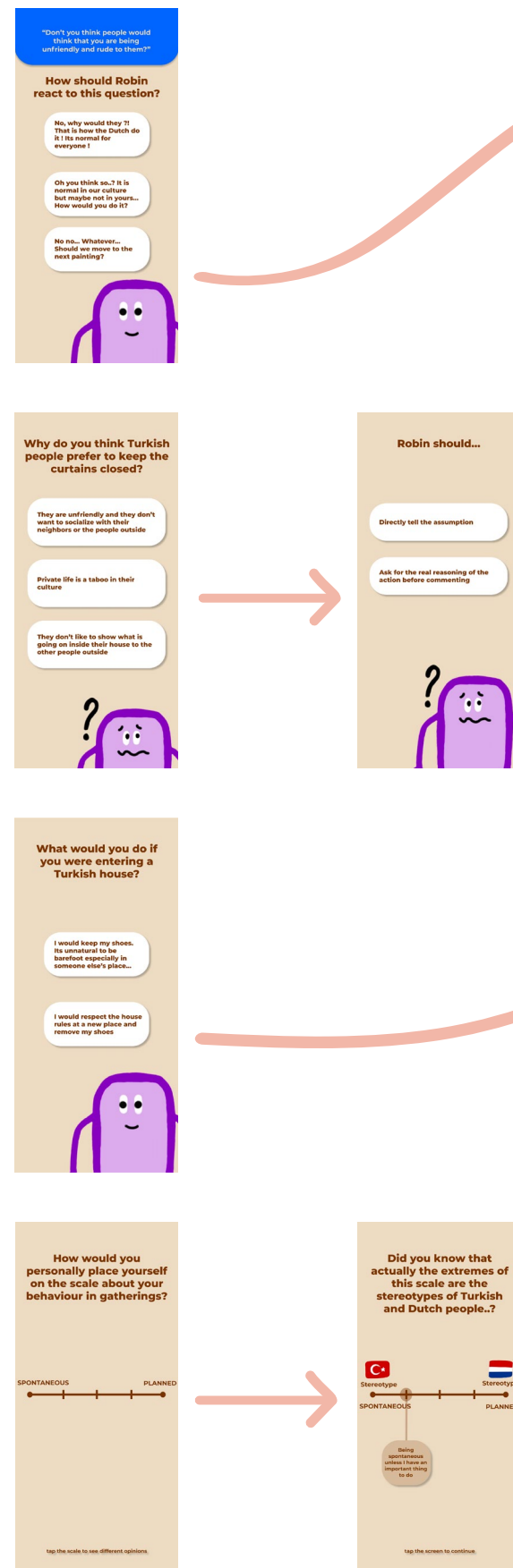
The museum provides a free tea/coffee “token” to every visitor who participated in the MERGE experience. The users can collect their coins when they finish the tour through accessing the QR code in the app and showing this code to the MERGE desk. There is a table assigned in the museum café for the visitors who joined the tour. Through this way, the users can meet with other MERGE experiencers with Dutch or Turkish backgrounds, who they probably wouldn’t encounter in the places that they normally go. This provides an opportunity for them to discuss their experience on the tour or discuss their own cultural behaviors. If the users feel uncomfortable with meeting strangers, they could also sit at a different table and drink their tea.

On the assigned table in the cafe, the experiencers can find interaction cards. These cards are either about general common themes to talk about or unseen artworks from the Van Abbemuseum that the experiencers can interpret using their cultural perspectives (this time by themselves instead of the app directly telling them).

Reasoning: As the last step of the museum experience, it is aimed to enable the visitors to actually meet and merge with the people from different cultures. Through this way the users are motivated to actually use all the “tips” on better communication they got from their cultural museum tour with other people. It aims to encourage the experiencers to start being more accepting and closer with the different communities of the society right at the museum. Through this way, it is a phase which connects present learnings with the future. Since it is assumed that the experiencers could have some hesitations to interact with strangers, interaction cards have been created to allow them to initiate the moment of connection and make this conversation threshold as low as possible.

7.1.4 TYPES OF QUESTIONS IN MERGE APP

There are three main question types throughout the MERGE app. These questions are asked to the user together with every artwork that they see in the tour. They are chosen specifically for the artwork based on the artwork's content and the conversation it sparks. In addition to them, there is an additional scale question which does not affect the comfort levels of the characters but rather made as an activity for self-reflection. The details of these question types can be seen in figure 57.



7.1.5 THE SELECTED PAINTINGS FOR THE MERGE EXPERIENCE AND SYMBOLS ON THEM

The following artworks shown in this section have been selected for the MERGE experience of Turkish and Dutch visitors. They all have specific parts which act as symbols that spark the cultural conversation between Robin and Deniz in the app. The symbols have been highlighted in purple and the related explanation of the symbols have been given below the paintings.

Artwork 2: Composition XIV by Piet Mondrian



The symbol found in this painting is the agenda-like structure of general pattern where boxes have been put one after each other like a weekly planning of a person. It touches the subject of planning activities and making appointments in daily life (like the Dutch) or preferring to be more spontaneous (like Turkish).

Question type: Handling conflict situations (for Dutch users), Asking reasoning instead of directly telling assumptions (for Turkish users)



Artwork 1: Javaanse dancer by Isaac Israels

Artwork 4: Circular orientation of Photo and artworks by Sanja Ivekovic and Patricia Kaarsenhout



The physical interaction of the children subjects has been chosen as a symbol in this image to question the physicality in socializing for both communities. It is discussed that the Dutch does not prefer to be involved in physical interactions and Turkish see it as a way of showing love.

Question type: Handling conflict situations



Artwork 3: Portraits by Rineke Dijkstra

This group of artworks have been selected due to their circular orientation as it gives a clue for the circular seating plan of the Dutch birthdays. This further brings the Dutch behavior to congratulate everyone in the birthday party as well as the birthday person.

Question type: Trying out new behaviors from different cultures. Asking whether the Turkish would be willing to try this new birthday style.

Artwork 5: *New Orleans Shotgun House with Rainwater Harvesting Tank* by Marjetica Potrc



The **windows** of this artwork has been used as the hint to trigger a conversation about opening or closing the curtains of homes. Turkish culture curtains are closed to keep the privacy of the house whereas for the Dutch culture they are kept mostly open.

Question type: Handling conflict situations (for Turkish users), Asking reasoning instead of directly telling assumptions (for Dutch users)

The image of **father and his sons** has been seen as a symbol to represent family relations of individuals. The two communities differ in their closeness to their families which creates a conflict between them.

Question type: Asking reasoning instead of directly telling assumptions



Artwork 6: *New Orleans Shotgun House with Rainwater Harvesting Tank* by Marjetica Potrc

Artwork 7: A painting by Ilya Kabakov



The warm dinner table image has been used as a hint to trigger a conversation about wedding dinners and parties. The two communities sometimes have different behaviours on weddings where either all the guests are served dinner or only some of them are invited to the wedding dinner.

Question type: Handling conflict situations (for Dutch users), Asking reasoning instead of directly telling assumptions (for Turkish users)

7.1.6 INTERACTION CARDS FOR THE TEA TABLE IN THE MUSEUM CAFE

According to the user research (section 4.2.3), both Dutch and Turkish immigrant communities are not used to interacting or having a proper conversation. Thus, it is expected that they will be hesitant to interact with the strangers that they meet at the museum cafe. The main problem is expected to be finding a common or interesting topic to talk because they don't know anything about the other person. Thus, two types of interaction cards has been designed to be placed on the assigned table for the MERGE experiencers in the museum cafe. These two types of cards will be mixed and put on the table with a sign which motivates the people around the table to use them.

The rule of the game is, whenever a new person comes to the table, they should pick new card from the bundle and ask it to the other people sitting there. When the conversation comes to an end somehow, then the person on the right of this last person should pick another card for another topic and it continues like that. Through this way, the weirdness of the first interaction will be decreased since talking with others on this tea table will still be considered to be part of the game. More detail on the cards and their content can be seen in figure 58. The full list of these cards can be found in Appendix 24.

Card set 1:



Discuss about this painting using your own cultural perspectives // Kendi kültürel bakış açınızı kullanarak bu resim hakkında tartışın

Try looking at the whole composition, what do you see?
Tüm kompozisyona bakmayı deneyin, ne görüyorsunuz?

Try looking at the individual elements, what do you see?
Tek tek öğelere bakmayı deneyin, ne görüyorsunuz?

Can you find any symbol?
Herhangi bir sembol bulabiliyor musunuz?

Look at the colors, is there anything that you can relate to? What about combination of colors?
Renklere bakın, bağ kurabileceğiniz bir şey var mı? Pekiyi renklerin kombinasyonu?

Look at the shapes, is there anything that you can relate to?
Şekillere bakın, ilişki kurabileceğiniz bir şey var mı?

Unseen paintings from different exhibition rooms of the museum

As the cultural museum tour does not cover all the paintings in the museum, there are still a lot more artworks to discover. The front page shows these new paintings to the experiencers. In the museum tour part of MERGE, the users have seen how they can use their cultural perspectives to interpret contemporary artworks. This card motivates them to practice that learning and try using their perspectives on new paintings. So, they would see that they are able to use their learnings to any kind of new painting that they see. Additionally, talking about paintings are non-personal topics that they could use if they don't feel comfortable to share their life with a stranger.

Helpful directions to interpret the painting

The users could still be hesitant towards interpreting a contemporary artwork by themselves. Thus, helpful directions have been given on the back page to help them and also give them some general tips on what to look when interpreting different artworks. These general tips vary from looking at colors, shapes or the general composition.

Card set 2:

CULTURAL HOLIDAYS
MİLLÎ VE DİNÎ BAYRAMLAR

What is your favorite cultural holiday? Why is this your favorite? What do you usually do during this holiday?

En sevdiğiniz bayram hangisi? Neden? Bu bayramda genellikle ne yaparsın?

Common themes between the two cultures

Even though every culture has very different elements from each other, the general themes of these elements are usually similar. Thus as a second card set alternative on "common themes of cultures" have been created to open up general but interesting topics. These common themes are made to be shallow and less personal which aims to make the experiencers comfortable while sharing with others.

Simple question

For every common theme, there is one starting question at the backside of the cards. This would enable the experiencers to easily open the topic which could then lead to new topics and new conversations.

7.2 THE REASONING BEHIND THE DESIGN

7.2.1 REVISITING THE DESIGN GOAL

The design goal has been previously defined in section 5.3. During the user tests of different concepts (section 6.2.3 and 6.3.3), the created concepts have been evaluated based on how well they perform according to this design goal. Through these iterations, the final design has been created. In this section, the elements of the final concept which satisfies the design goal will be discussed.

“My design goal, within the context of Van Abbemuseum, is to inspire Dutch and Turkish communities to create a moment of a playful merged culture to achieve a sense of belonging in the diverse community of Eindhoven.”

Merging cultures

The approach on “merging cultures” in the final concept is based on understanding each other better to live together harmoniously in a (merged) diverse society. Merging cultures doesn’t mean to be exactly like the other person or to take their cultural practices and implement them immediately in your life. But rather it means to understand and respect each other’s reasonings. In long term when people adapt to understanding each other rather than criticizing, they can actually find some things that they like from each other which they can adapt to their own culture.

Assumptions on each other, stereotypes and biases

It has been mentioned a few times in the interviews that each community have a bias towards each other. This is one of the reasons why these two communities are not close to each other. To better connect them to each other and create a merged culture, the final concept is aiming to challenge these biases through confronting the users with a list of assumptions about the other culture that they might actually be believing in. Then the real reasoning is shown to them to clear the wrong thoughts about each other. Also, the stereotypes towards each other are challenged through showing that not everyone in a community fits the stereotype, including themselves.

From understanding different points of views to feeling more belonged to NL in long term

In the research, it has been found that both communities have a hard time to understand each other’s perspective since they only see what is visible from outside. The final concept aims to enable the users to understand the reasoning of different cultural behaviors and perspectives. The idea is that, when they understand each other more, they can relate better with why Dutch/ Turkish are doing this, and instead of feeling super distant to them and their culture. This would encourage them to feel more belong to the diverse community of the Netherlands in the long term.

Giving a way to relate with and find meaning on the paintings

As one of the outcomes of the research, the Turkish immigrant community living in the Netherlands are not regular visitors of contemporary art museums due to several reasons. One of these reasons is that they cannot relate with the artworks that are exhibited in these museums. This problem is not only limited to the Turkish immigrants, but contemporary art is generally found to be hard to understand all around the world. The final concept provides an opportunity to the Dutch and Turkish people to relate to the paintings in a different way through interpreting the paintings in their own cultural way. Through this way, the final design provides them a way to look at and understand art.

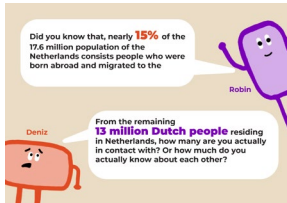
This approach also fits the vision of the Van Abbemuseum. The museum doesn’t prefer to give explanation or interpretation to the individual paintings. They have themes of rooms and all paintings in that room somehow relate with that theme. However, apart from that, they don’t like to interrupt the visitors to find their own meanings to the artworks they see at the museum. In the end, they say that “no one can actually know why the painting was made, or what it means”. Through the final concept, the visitors can experience that they can also read the paintings in their own way even when they are not art enthusiasts. It provides one of the many perspectives to look at an artwork

7.2.2 TRANSFORMATIVE LEARNING PERSPECTIVE

As mentioned in the introduction chapter, the idea of societal change is integrated into the design through “Transformative Experiences” and “Transformative Learning”. Thus, it will make sense to look at the design from a transformative experience perspective. Figure 60 identifies which transformative learning step is achieved through which experience of the final concept. Use figure 59 to read figure 60.

Raising Awareness

on the distance between the Turkish immigrant and Dutch communities who live in the same society



Using the invitation to raise awareness on the current relationship situation of two communities through asking confronting questions



Showing two characters from different cultural backgrounds in the game which exposes the users to each other



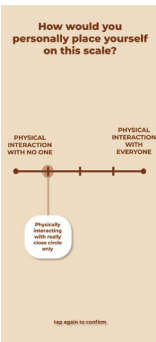
Through the changes on “comfort bars” the users can see how their behavior and words can affect the other person involuntarily

Self-Reflection

on the assumption and generalizations made by themselves which caused this distance



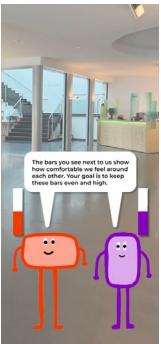
Showing possible (extreme) assumptions on each other's cultures as a list of choices so that users could self reflect on these thoughts



Enabling the users to place themselves on the scale of stereotypes so that they could see people, including themselves, doesn't always fit the stereotypes

Supporting Explorative Steps Towards Transformation

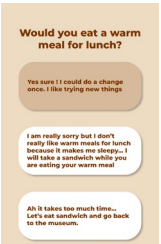
taking explorative steps to better communicate, understand and feel closer to each other



MERGE acts as a simulation of real life where users can explore choosing different answers and seeing how it affects the characters without having an actual consequence. So, they can see how to handle cultural conflict better in real life.



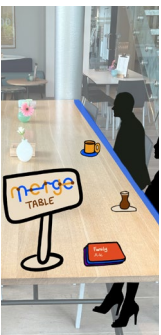
The users see reasonings of cultural behaviours in the game. So, in daily life, when they see unusual behaviours, they could rethink their assumptions and be open to real reasonings.



Some questions aims to encourage the users to be more open to trying out simple things which usually conflict with their own culture



The overview page, on users' communication performance, connects the game world with the real world so users can have takeaways from their experience to potentially integrate into everyday life.



Interacting with the other experiencers in the cafe gives users a chance to “put in life” what they experienced in the museum tour. They can use the cards to take simple steps to meet new people in a safe environment.

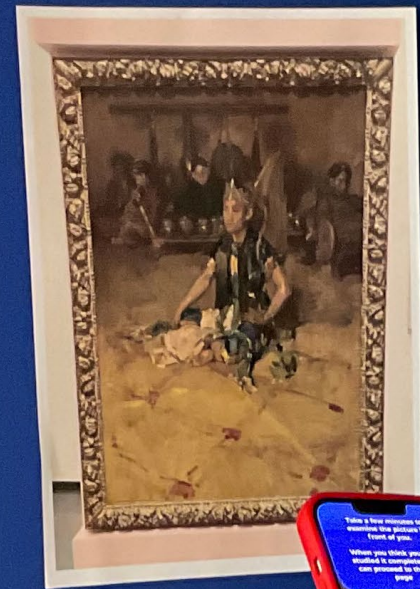
Transformative Learning Step

on what?

how the transformative learning is going to be achieved in the experience?

Figure 59: Guide to read figure 60

Figure 60: Transformative experiences in MERGE



CHAPTER 8:

EVALUATION OF THE FINAL DESIGN & RECOMMENDATIONS FOR THE FUTURE

The final design, MERGE concept, will be evaluated in this chapter. The evaluation consists of two steps: pilot test and final evaluation. The learnings on the testing method gained from the pilot test were implemented on the final evaluation. At the end of this chapter points of improvement and recommendations for future activities have been suggested for people who would continue this project. Also reflections on the design goal and the personal progress during this project have been included.

The following sections build up Chapter 8:

8.1 Structure & Methods

- 8.1.1 Process of evaluation
- 8.1.2 Evaluation setup
- 8.1.3 Evaluation prototype
- 8.1.4 Evaluation Method

8.2 Phase 1: Pilot Test

- 8.2.1 General information
- 8.2.2 Takeaways

8.3 Phase 2: Final Evaluation

- 8.2.1 General information
- 8.2.2 Results

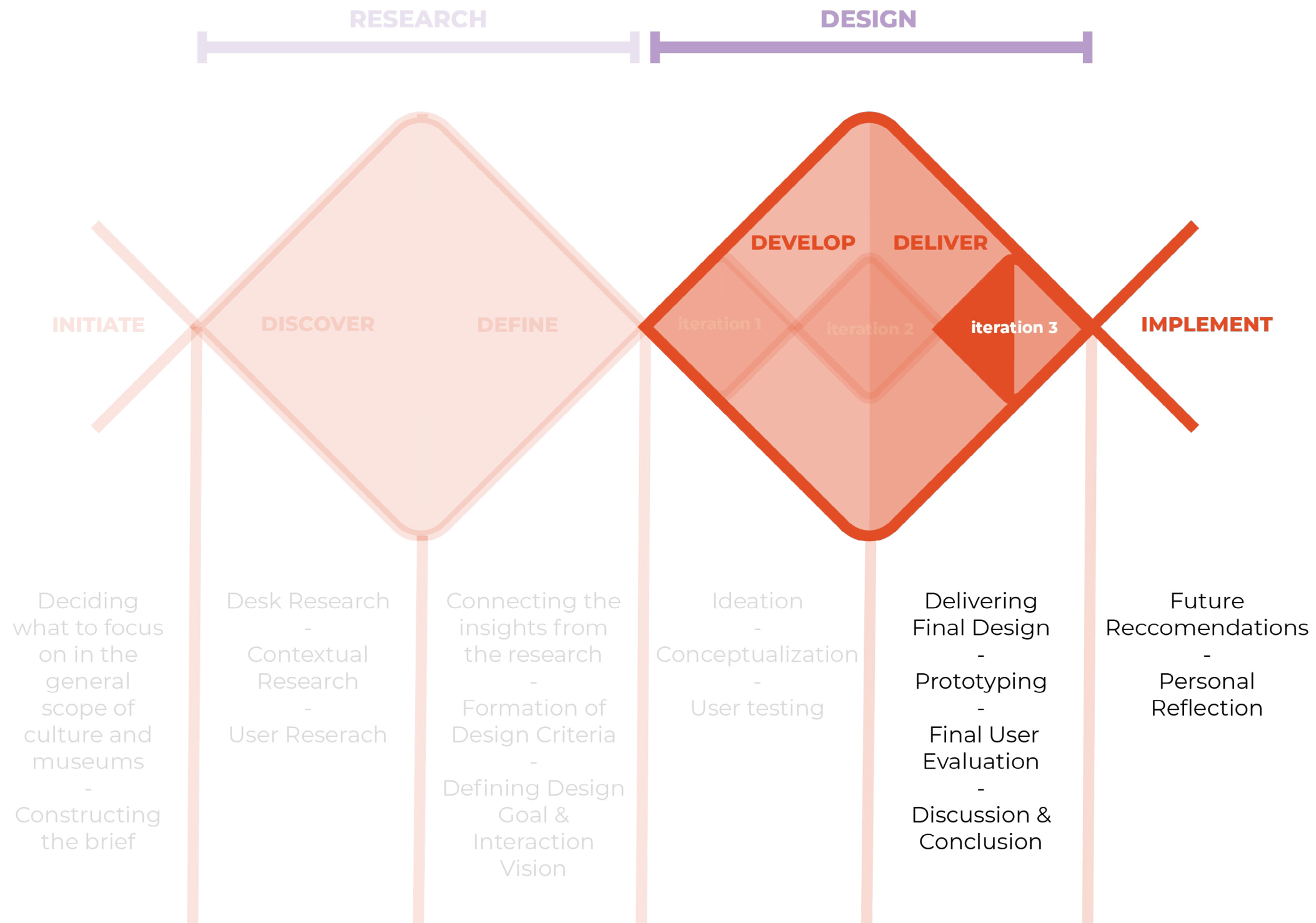
8.4 Points of Improvement

8.5 Revisiting the design goal

8.6 Future Recommendations

8.7 Personal Reflection

WHERE ARE WE IN THE DESIGN PROCESS ?



8.1 STRUCTURE & METHODS

8.1.1 PROCESS OF EVALUATION

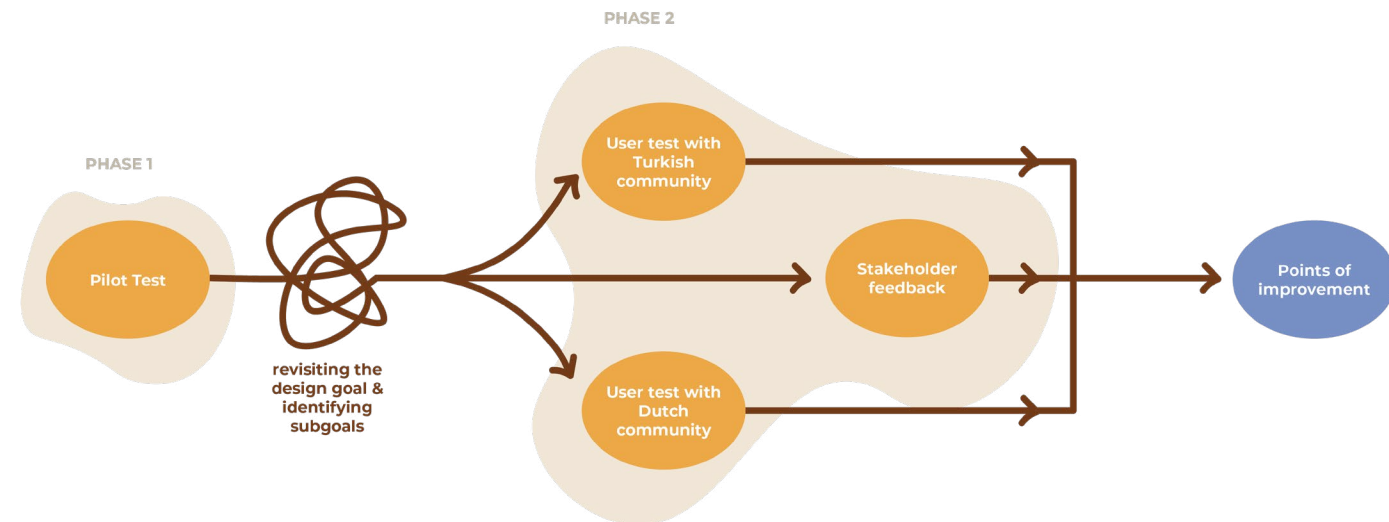


Figure 61: Process diagram of the evaluation of final design

The evaluation of the final design involved two main phases: pilot test and the final evaluation (figure 61). Pilot test aimed to evaluate the testing method and the final evaluation aimed to test the design. Due to the results obtained in the pilot test, the design goal has been revisited to identify subgoals which has been reflected as a change in final evaluation questions on the next phase. At the end of the three final evaluation activities points of improvement on the final design has been identified. These points are stated as a further recommendation for the future, especially for the stakeholders of the project.

8.1.2 EVALUATION SETUP

The set up of the evaluation sessions has been designed in a way to immitate the museum environment with the MERGE concept. Additional **storyboard pages** (Appendix 25) was used to let the participants better imagine the design elements within the museum environment.

Out of the seven **artworks** of the original tour (section 7.1.5), only three has been selected for the evaluation due to the duration of the session. The photos of the artworks has been printed and stuck to the walls of the evaluation room in the same order as in the evaluation prototype.



Blue (or yellow) tape has been stuck to the floor of the evaluation room to immitate the **directive lines** on the floor of the museum in the MERGE concept. These lines direct the test participants through the paintings and brings them to the table at the end.

Circles have been made on the floor either from tape or paper to immitate the circles on the real concept. These circles signal the test participant to stop and look at their MERGE app in front of the painting.

The **invitation letter** from the museum have been placed on the table and shown to the participants as the first element of the test, before they start interacting with the app. It is communicated as if they found this letter in their letter box.

The **interaction cards** for museum cafe have been placed on the table in the room. As the directive lines on the floor lead the participants to the table, they were asked to interact with the cards at the end of their tour.

8.1.3 EVALUATION PROTOTYPE

The digital component of the concept has been shown on a phone through the prototype created in Figma (figure 62) . In order to keep the user test as short as possible, **one flow from each question type** (section 7.1.4) has been selected. This meant a **three artwork tour with three types of questions**. The prototype has been shortened according to the span of the tour. The artworks has been selected according to their order of placement in the museum, which created a logical tour when the museum plan is considered. The evaluation prototype can be accessed through the following link:



Figure 62: Digital prototype used in user tests

<https://www.figma.com/proto/DbT4XDjgviwphood-t4csGK/Full-Prototype?page-id=0%3A1&type=design&n&node-id=1-1920&viewport=855%2C208%2C0.02&t=W-jsjllOZrkCSMaED-l&scaling=scale-down&starting-point-node-id=1%3A1920&mode=design>

8.1.4 EVALUATION METHOD

The same structure of evaluation methods has been used for both the pilot test and the final evaluations. This structure involved evaluation methods before, during and after the test (figure 63). The content of these evaluation methods varies between the two phases of the evaluation (figure 61), thus they will be further explained in the following sections.

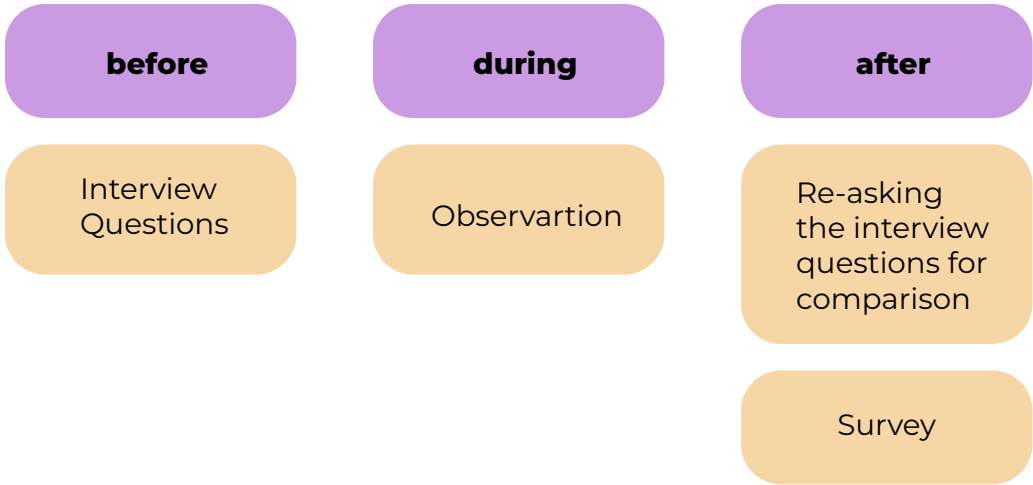


Figure 63: Evaluation methods for the user tests

8.2 PHASE 1: PILOT TEST

The pilot test acts as a trial for the actual final evaluation. It is helpful in a sense that it prepares for the actual test and evaluates the testing methods. The feedback on the test and evaluation methods has been taken into account instead of the feedback on the design.

8.2.1 GENERAL INFORMATION

The Goal

The primary goal of all evaluation acitvities in this chapter is to see if the final design is successful. Thus, before starting the pilot test, the core measures of success have been identified. These measures will be helpful to assess if the final design is successful or not. These core measures can be grouped under four categories: content, usability, experience and effect of the final design (figure 64). The measures under these categories originate from the design goal (section 5.3) and some of the important criteria from the users and the museum (section 5.2).

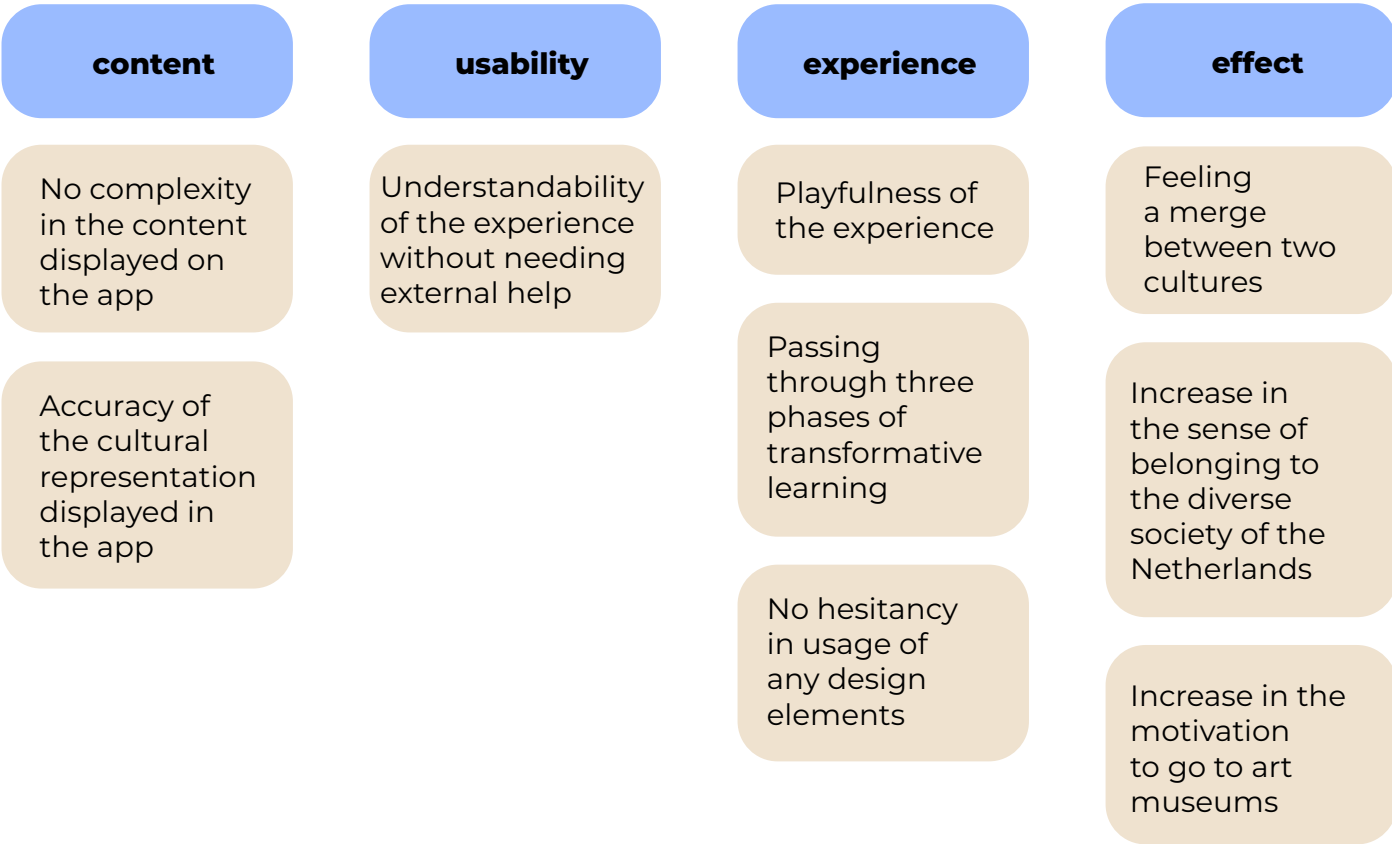


Figure 64: Core measures of success

Additionally, the pilot test was specifically conducted to see the general flow of the user test and the performance of the testing methods to fix it before doing it with the actual target users.

The Participants

The pilot test has been conducted with only **one participant**: a Turkish design student in TU Delft (figure 66). A Turkish participant has been selected due so that both the Turkish and the English flow could be tested. Also her design background was useful in terms of evaluating the design methods of the evaluation.

The evaluation materials

In addition to the setup materials (section 8.1.2), survey papers had been used for the ease of evaluating the design (Appendix 26).



Figure 65: Participant interacting with design elements during pilot test

8.2.2 TAKEAWAYS

1 Defining subgoals from the main design goal

In the design goal (section 5.3), the two main elements are: (1) Merge of cultures which leads to (2) sense of belonging. During the pilot test, it has been realized that these two concepts are too broad to ask and too ambitious to achieve through a simple museum experience. It wasn't clear to the participant what I was exactly meaning while asking these. Thus, the design goal has been revisited to define what exactly I meant by aiming for the merge of cultures and the sense of belonging. Figure 66 describes the definition of new subgoals which will be used in the final evaluation as the measures of success.



Figure 66: Subgoals of the design goal

2 Narrowing the span of the measures of success

During the test, it has been seen that the core measures of success defined for the pilot test are still too broad and involves elements which was not part of the main goals of the final design. These elements were effecting the duration of the test and also intimidate the participants as if they need to fill in long surveys after the test. It has been decided to keep the evaluation as short as possible and only ask the necessary questions which are core parts of the success. Thus the elements: "Accuracy of the cultural representation displayed in the app" and " Increase in the motivation to go to art museums" has been removed from the measures of success.

3 Merging the transformative experience goals

The first version of transformative experience goals of the project involved two goals per transformative learning phase. During the pilot test this created a confusion since it was unclear if the transformative learning goal was reached or not when one of these goals was satisfied and the other was not. Thus the different goals got merged into one goal per transformative phase (these goals are already presented in the previous chapter for the final design, section 7.2.2). The the transformation of the goals can be found in Appendix 27.



Figure 67: Participant interacting with design elements during pilot test



Figure 67: Participant interacting with design elements during pilot test

8.3 PHASE 2: FINAL EVALUATION

8.3.1 GENERAL INFORMATION

The Goal

Just as the first goal of the pilot test (8.2.1), the goal of the final evaluation is to assess the success of the final design according to the design goal as well as the critical criteria of users and the museum. According to the takeaways from the pilot test (8.2.2), there had been an alternation on the measures of success. Figure 68 shows the final measures used for assessing the success of the final design.

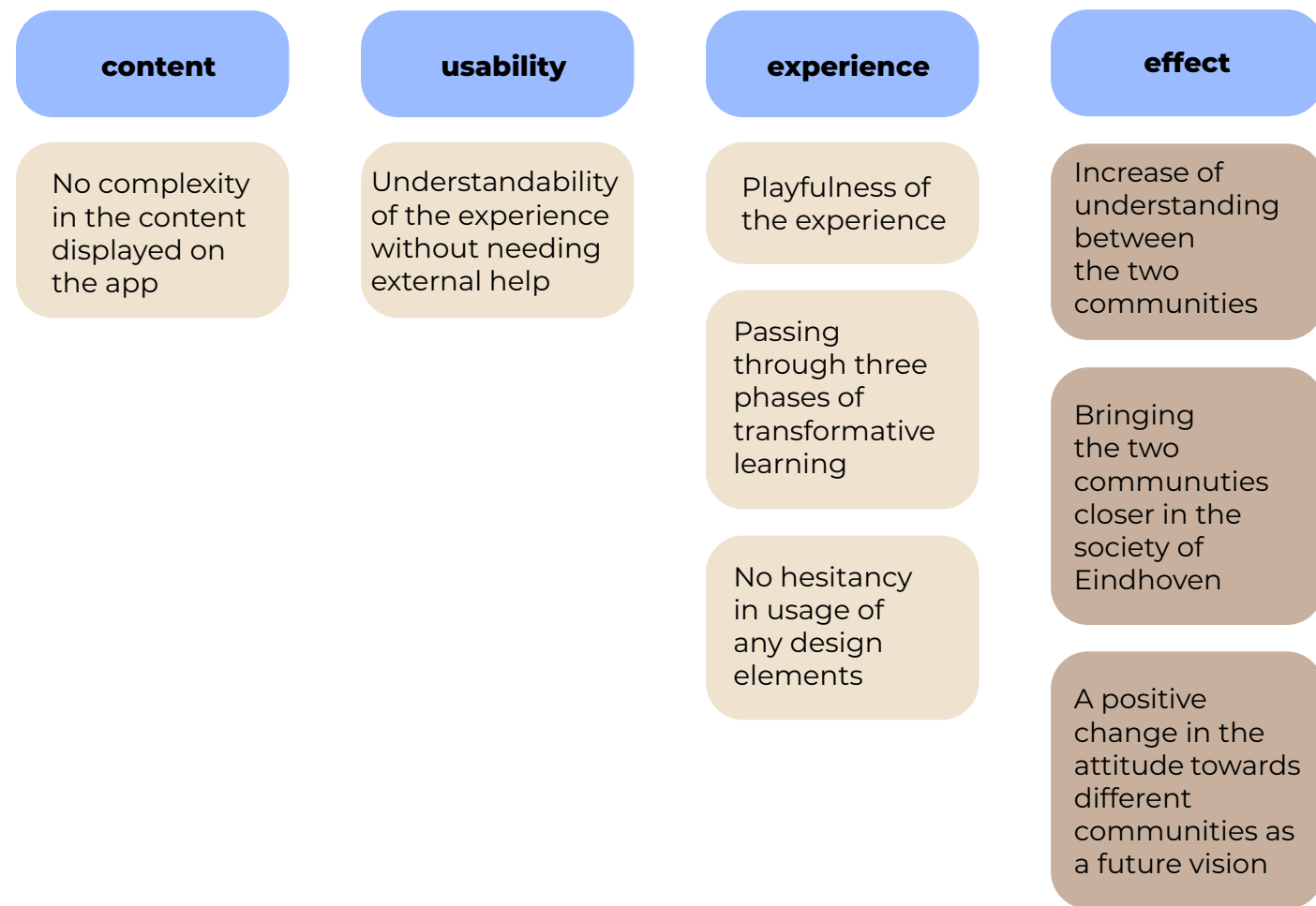


Figure 68: Final definition of core measures of success. The brown boxes indicate the elements which has been changed after the pilot test.

The Participants

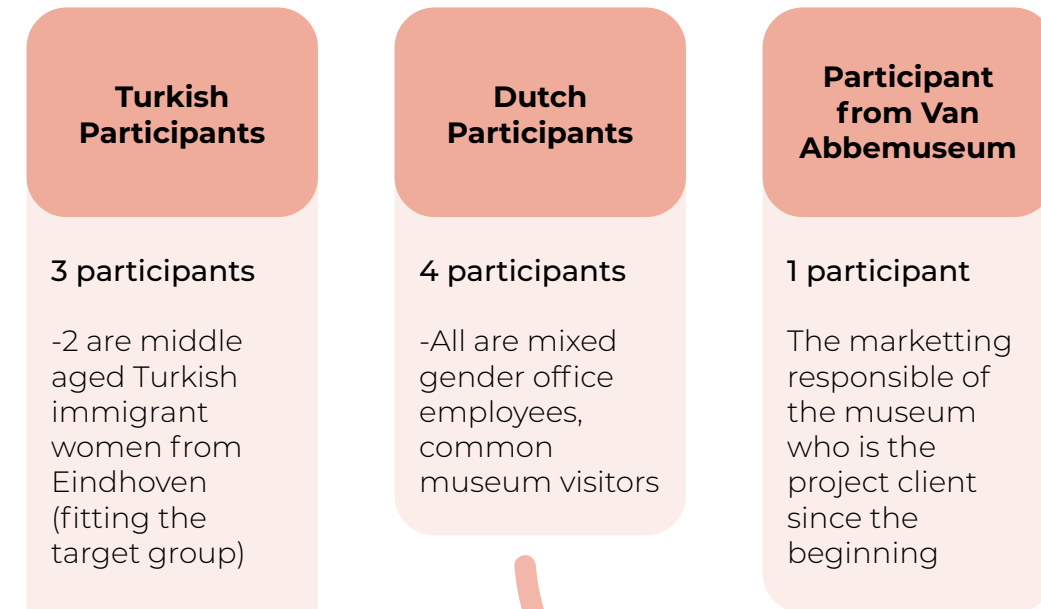


Figure 69: Turkish participants of the final evaluation

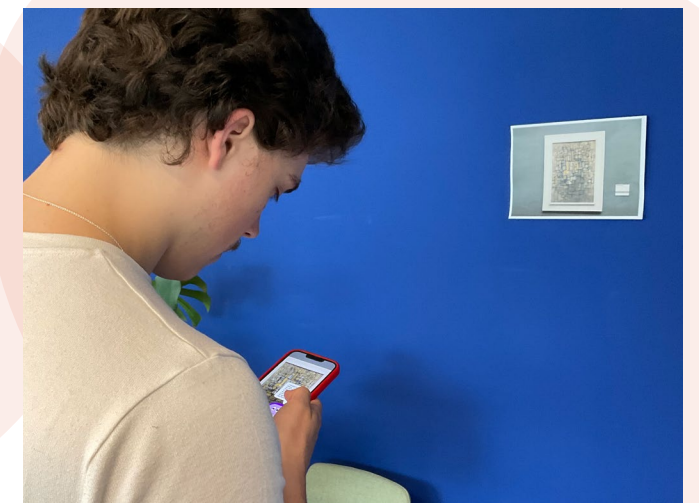


Figure 70: Dutch participant of the final evaluation

The evaluation materials

In addition to the setup materials (section 8.1.2), survey and interview papers had been used for the ease of evaluating the design (Appendix 28).

8.3.2 RESULTS

Metrics of Success

The core measures of success have been asked mostly in the scale format (Appendix 28). It has been decided that answers which passes the midway of the scale are considered to be successful (figure 71). Additionally, any increase in the answers of the interview questions which were asked before and after the test has been viewed as a success.



Figure 71: Success and fail areas on the scale questions

Revisiting the Core Measures of Success

Eight measures of success had been defined previously in section 8.3.1. These measures give a broad feedback on the success of the content, usability, experience and the effects of the final concept. Thus, they will be used as the main evaluation measures. Figure 72 summarizes how the design performed according to these core measures. The explanation of the symbols used in figure 72 can be found below:



✓ The complexity of the content displayed throughout the experience was suitable to the target users

Both the Turkish immigrant and Dutch participants found the content simple and suitable for their knowledge and skill level. This shows that the final design was able to address the two different cultural communities even with the difference they have in their backgrounds of education and experience.

✓ The experience was easy to understand and do without needing additional help from outside

During the user test, both of the participant groups barely needed help to understand their next task or interaction within the experience. This shows MERGE is suitable as an individual experience when introductory information is given at the MERGE (information) desk.

✓ The participants passed through the three consecutive steps of the transformative experiences (defined in section 7.2.2)

MERGE experience assisted the participants to (1) realize the distance between the Turkish and Dutch communities, (2) self-reflect on their own assumptions on the other community and (3) take explorative steps to better communicate, understand and feel closer to the other community. It has been indicated by the participants that the first two phases of the transformative experience were supported by the cultural tour experience of the app, whereas the last phase had been mostly enabled through the interaction cards and the conversation possibilities at the museum cafe.

✓ The experience was found to be playful

For all the participants, the MERGE experience in the museum was found to be playful and active in the museum. This is especially a success from the side of the Turkish immigrants because it was found in the research (section 4.2.4) that they did not like to go to museums because they did not know what to do there since they did not understand from art. It was also stated that the characters of MERGE (Deniz and Robin) were especially creating this playful atmosphere.



"If we actually did this in the museum, we would have a lot of fun! It would change even the boring Van Abbemuseum to a really entertaining place " - Final evaluation participant 5

✓ The hesitancy towards the experience was not high and brought enough confidence to the participants to be willing to experience MERGE in a museum visit

The parts of the experience when more people are involved (such as the MERGE table at the museum cafe or the paired tour option for the museum) brought the only hesitancy to the concept. For most of the participants, the hesitancy came from being afraid of making a wrong comment and offending the other person. However, since these parts which involve multiple people are not mandatory parts of the concept, the hesitations are not found to be crucial. Apart from that, the individual interactions with the app was stated to not cause any hesitancy.



"If I was teamed up, I would be afraid of being rude to the other person. Thus, I would be more aware of what I say to the other person in the conversation, this would make me a bit hesitant"- Final evaluation participant 1

✓ The experience increased the understanding between the two cultural communities

Most of the participants were looking for a more surprising or shocking information about the other community, which was not satisfied with the examples given during the museum tour. Although they couldn't get an unpredicted information, the given examples in the tour still increased their understanding on the certain behaviors of the "other community", which is thus seen as a success.



The experience did not particularly bring closer to the two different cultural communities according to all participants

Although the participants stated that they learned a lot about the other community, understand more of their reasonings and how they should behave towards them, these were still not enough to change their already existing feeling on their closeness with the other community. This is mainly due to the high visibility of differences between the communities in the final concept. MERGE is mainly built on showing the differences in behaviors and then explaining the reasonings. However, the expected effect of feeling close due to better understanding the reasonings was not triggered by the concept.



A positive change was seen in the attitude of participants towards different communities in the Netherlands as a future vision

The participants stated that after the MERGE experience, they have a more open attitude towards the other communities of the Netherlands. They were stimulated by the concept to ask "why" to different behaviors instead of coming up with different assumptions by themselves.



"It was a good exercise to approach other cultures in a more open and less biased way"
- Final evaluation participant 7

Figure 72: Performance of the design according to the pre-defined measures of success

Overview

Overall, the majority of the measures of success have been met in the MERGE concept. Thus, the final design can be seen to successfully adress and solve the design goal. The only measure which hasn't been successful (bringing the two communities closer) is now defined as too ambitious within the scope of the project. I have realized that this specific measure acts as the 4th phase of transformative experiences (section 2.2.1) which is discluded from the scope of the project since the begininng. The previous step to achieve this (taking explorative steps to be close with the other community) has been satisfied since the results suggest that all the three transformative experience goals have been met (figure 72).



Figure 73: Participants during the final evaluation

8.4 POINTS OF IMPROVEMENT

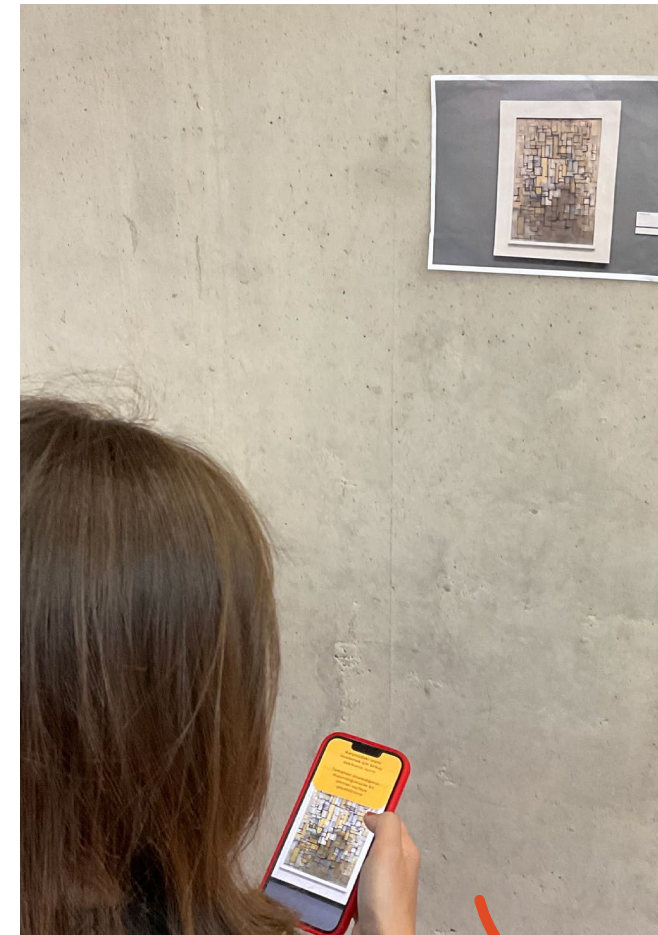
In this section, some additional feedbacks gathered from the final evaluation will be presented together with the points of improvements suggestions on the related parts of the MERGE concept.



1

Feedback: Participants were considered about the chance that there is no one else sitting at the MERGE table in the museum cafe which would limit the experience and the interactions of the second part of the design.

Improvement Suggestion: The MERGE experience can be available occasionally on certain days or hours of the week which would increase the amount of visitors being there at the same time. This would make the MERGE table always crowded and full of different visitors which would increase the chances of taking explorative steps to be more close to each other.



2

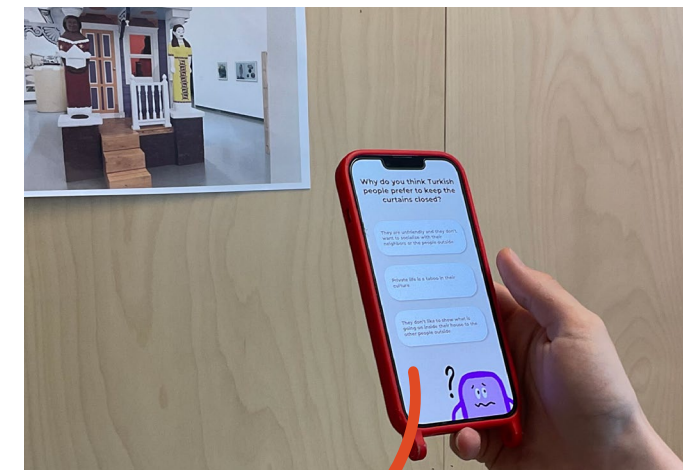
Feedback: A feedback from the Van Abbemuseum was to make the experience a bit more related to the artworks and the museum, since they want a more specific tour for the museum where the visitors can also learn more about art than cultures only.

Improvement Suggestion: Additional information on the painting or the painter could be implemented on the design using a small information symbol which would enable a pop-up of new information on the artwork. This way the experience would involve more art information for the people who would like to learn more.

3

Feedback: The depthness of the information given on the other culture was found too simple and predictable by some of the participants (especially the Dutch participants with who are educated more on cultural differences). This shallowness made the experience less interesting and instructive.

Improvement Suggestion: Different levels of depthness can be presented in the app. These levels can be offered at the beginning of the tour where the user can choose if they want a tour with more simple facts or more discursive, deep topics in which they can reflect more. Through this way, people from different cultural awareness levels would be included in the concept.





4

Feedback: Some participants were concerned on their waiting time to be randomly matched with another visitor for the MERGE tour. Also, they were concerned on not knowing who will be their pair, or not having a chance on either accepting or rejecting this match. These were two reasons that discouraged them to join the paired tour. They wanted more control over the matching process.

Improvement Suggestion: The matching appointments could be taken in advance to the museum tour where the visitor can indicate which day and time they want to start the tour and they get matched with someone who has a similar plan. Also, this way they would be able to get a few information on their match like their nationality, age, languages they speak or interests so that they can decide if they want to share their experience with this person or not.



6

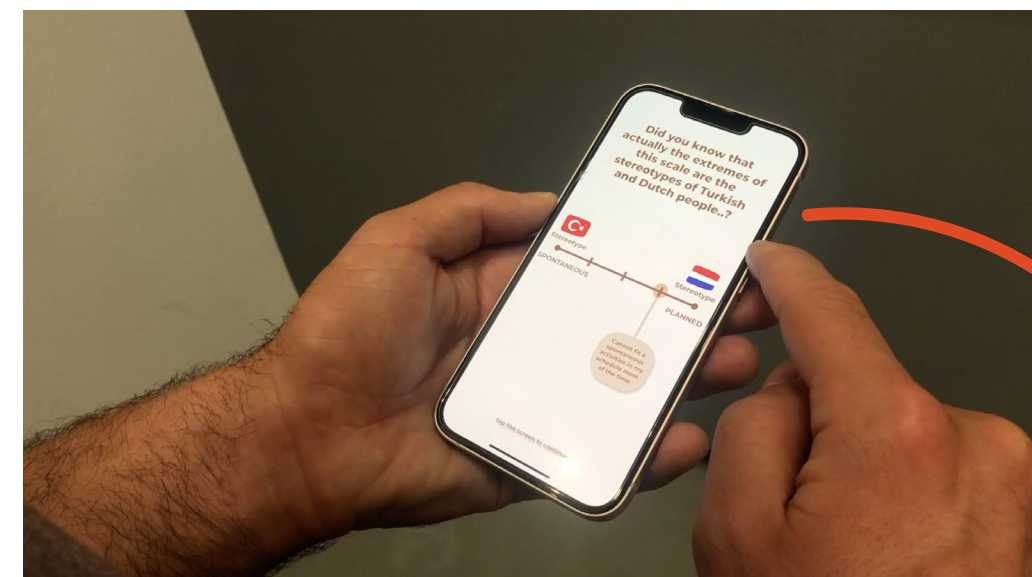
Feedback: Participants indicated that they had to look at the phone screen during most parts of the tour, to read all the conversations, which detached them from the museum setting that they were actually in and tired their eyes.

Improvement Suggestion: A combination of audio and visuals could be available in the app. The visitors could have the exact same visuals with a voice over of the characters, which they can hear through earphones. This way, they can actually look at the painting in front of them and be more immersed in the museum setting.

5

Feedback: One session of the final evaluations had to be conducted with two participants at the same time due to their time limit. However, this showed that the paired tour enabled the participants to have way more discussions with each other on the artworks and different cultural behaviors.

Improvement Suggestion: The paired MERGE experience can be further developed with additional discussion questions for the pairs to ask each other or topics to talk during the tour to deepen their conversations in the museum. Also different information can be displayed on the apps of the pairs so that they can learn more from each other.



7

Feedback: Some participants had a tendency to go through all the questions in a quick way, not paying enough attention to the reflection moments. This decreased the effect of certain messages and learnings which were infused in the experience.

Improvement Suggestion: The reflection moments within the experience can be made more explicit such as through additional rhetorical questions to the users, which would let them stop for a moment and think about the new information that they just encountered.

8.5 REFLECTION ON THE DESIGN GOAL

“My design goal, within the context of Van Abbemuseum, is to inspire Dutch and Turkish communities to create a moment of a playful merge of cultures to achieve a **sense of belonging** in the diverse community of Eindhoven.”

There were two **effects** indicated on the design goal which were aimed to be achieved through the design solution.

After the user research (Chapter 4)) where I encountered important problems in between the two communities, I set my design goal as a big and ambitions statement without realizing the fact that a problem which couldn't been solved for the past 60 years wouldn't be solved with a simple museum experience.

I have realized that my goal was too vague and broad during my pilot test where I actually got feedback on my final concept. I have seen that the concept was not creating any sense of belonging to the Dutch community. I became aware that in order to achieve these big ambitions, the communities need to go through primary steps which would open up the path of connection of the two communities.

I defined subgoals which show what is actually meant by merge of cultures and feeling of belonging (setion 8.2.2). Now, at the end of my design process I believe they should be on the design goal instead of vague statements. It would have been better if the design goal is defined as in figure 74 since the beginning which would ease the ideation and conceptualization processes.

Subgoals:

1

Achieving a **better understanding** between the two communities

2

Bringing the two communities **closer** in the society of Eindhoven

3

Motivating the users to **continue this open and accepting mindset** in the future

“My design goal, within the context of Van Abbemuseum, is to inspire Dutch and Turkish communities to create a moment of a playful merge of cultures to achieve a **better understanding** and an **open mindset** between the two communities and bring them closer in the diverse community of Eindhoven.”

Figure 74: New suggestion for the design goal

8.6 FUTURE RECCOMENDATIONS

Due to the limited duration of this graduation project further iterations on tests and improvements on the design could not be conducted. Due to this reasoning, in addition to the points of improvement in the design, there have been some suggestions made for steps that could be taken in the future to further test and improve MERGE concept.

1 Doing evaluations with more diverse participants from both Dutch and Turkish communities

Due to the lack of time of the project, lack of social connections in the Netherlands as well as the fact that it was summer holiday where a lot of my target people went on holidays during the testing period, the tests had been conducted with a limited amount of people with limited diversity in their backgrounds. The current profile of the Dutch participants was high-education and high-income who has been in a lot of international environments. On the other hand, the Turkish immigrant women participants were more open-minded on different cultures than the typical people in their community. In the future, it is suggested to do more tests from different parts and backgrounds of the Turkish immigrant and Dutch communities of the Netherlands (for example culturally more conservative people) to bring more socio-economic diversity to the evaluation.

2 A test with the full prototype

In order to keep the final evaluation sessions as short as possible, three artwork selection was shown on the prototype has been shown to the participants. This prevented the participants to get the full experience, thus the examples seem incomplete and insufficient to them in order to get new information on the other community and the main message of the experience. Thus, new tests should be made with the full prototype which involves seven paintings in total.

3 Evaluation in the Van Abbemuseum context

The evaluation sessions have been done in the private context of the participants such as the association Stichting Ik Wil, TU Delft campus or the office of Fabrique. To give a more realitic experience and to get a more overall and accurate feedback, new tests should be made in the Van Abbemuseum context.

4 Research on the long-term effects of the concept

An additional research on the long-term effects of the MERGE concept should be conducted in order to see if the transformative experiences in the concept actually make a long-lasting effects on the participants.



Figure 75: A representation of an evaluation in the Van Abbemuseum context

8.7 PERSONAL REFLECTION

The final section of this repost has been devoted to the personal reflection on the whole design process of this project.

I started my masters in TU Delft with bits and pieces of design knowledge due to my bachelors in a different field, Industrial Engineering. During my bachelor studies I had taken multiple design courses as part of my minor degree where I gained some experience on visual design, UX design and service design. However, I never had a full vision on a design process, methodologies or theories. All I had was my passion to think creatively and design for the benefit of humans.

Every passing semester in the IDE faculty taught me a different skill, gave me a different vision and provided a different experience in the field of design. I thought that the graduation project would be mainly about showing all these skills that I have learned during my studies. Well... It wasn't like that... I saw that the graduation project actually taught me the biggest learnings, experience and confidence.

Does this mean that I did everything perfectly in this project? Of course not! Thus, I would like to end my report with all my learnings from this journey, hoping that it would help or inspire you one day.

1 Get to know your participants before starting your research

This was one good thing I have done during my research. I spent half day with my participants, just chatting and getting to know each other as well as introducing the project. It was good for the participants, so that they felt comfortable in sharing their stories with me and they knew me before hand. It was also good for me, because felt comfortable in the location and with the participants and it became easier to ask for favors from them.

2 Make an overview right after finishing a stage in the process

One thing that I wish I had started doing it in the earlier stages of the project was explicitly stating what I have learned and took away from each activity or each stage of the project. Not doing this caused me to write down very long descriptions and results of the activities I have conducted.

3 Work goal oriented

I realized that it's always nice to keep in mind why you are doing a certain activity. Sometimes I got carried away with certain activities such as research and spread my focus into different directions. This made making sense of my findings way harder because I had so many findings in different directions. I understood that I should always focus on my goal because I will only have a limited time to finish the project.

4 It is okay to make changes in your predefined goals, directions and materials

I was reluctant to make changes in my directions at the beginning of the project. However later on I realized that this is a learning process and it will only get better in time with more experience. It is normal to define things poorly at the beginning because you have way less information about the context. So being flexible and open to changes is better in a design process where you learn from every experience and continue your way with your learnings

5 Don't hesitate to contact people for research and testing purposes

At the beginning of the project I was afraid about how I was going to find my Turkish participants. But my connections let to more connections and I ended up finding a beautiful Turkish immigrant community who were ready to help me in every stage of my project. So I realized, there are some nice people out there who would like to help you as much as they can. Be curious, go out, talk with everyone and learn new things!

6 Don't let the negative results discourage you !

I was expecting to end this project with perfect results where everything works out. So it was demotivating to hear some negative answers in my final evaluation about meeting my goals. Then I realized that my project is only a small part of the world of research and design. As long as I can take constructive feedback for myself and my design from these negative moments, everything I learn will be useful in the future.

REFERENCES

I A

Alba, R. D., & Nee, V. (2003). *Remaking the American mainstream: Assimilation and contemporary immigration*. Harvard University Press. <https://doi.org/10.4159/9780674020115>

Arends-Tóth, J., & Vijver, F. J. V. D. (2003). Multiculturalism and acculturation: views of Dutch and Turkish–Dutch. *European Journal of Social Psychology*, 33(2), 249–266.

I B

Backus, Ad. 2004. Turkish as an immigrant language. In Tej K. Bhatia and William C. Ritchie (eds.), *The handbook of bilingualism*, 689–724. Oxford: Blackwell.

Beek, M., & Fleischmann, F. (2020). Religion and integration: does immigrant generation matter? The case of Moroccan and Turkish immigrants in the Netherlands. *Journal of Ethnic and Migration Studies*, 46(17), 3655–3676.

Bergevin, J. L. (2019). *Narratives of Transformation: Reframing and naming the impact of activist museum practice on visitors* (Doctoral dissertation, School of Museum Studies).

I c

Christidou, D. (2016). Social interaction in the art museum: Connecting to each other and the exhibits. *The Int J Soc Pol Commun Agendas Arts*, 11, 27–38.

Coenders, M., Lubbers, M., Scheepers, P., & Verkuyten, M. (2008). More than two decades of changing ethnic attitudes in the Netherlands. *Journal of Social Issues*, 64(2), 269–285.

I d

de Jong, P. W. (2022). Patterns and drivers of emigration of the Turkish second generation in the Netherlands. *European Journal of Population*, 38(1), 15–36.

I E

Ersanilli, Evelyn & Ruud Koopmans. 2010. Rewarding integration? Citizenship regulations and sociocultural integration of immigrants in the Netherlands, France and Germany. *Journal of Ethnic and Migration Studies* 36(5). 773–91.

I G

Gaggioli, A. (2016). Transformative experience design. *Human computer confluence. Transforming human experience through symbiotic technologies*, 96–121.

Geurts, N., Davids, T., & Spierings, N. (2021). The lived experience of an integration paradox: why high-skilled migrants from Turkey experience little national belonging in the Netherlands. *Journal of Ethnic and Migration Studies*, 47(1), 69–87.

I H

Hao, C., van Boeijen, A., & Stappers, P. J. (2019). *Cultura: A communication toolkit for designers to gain empathic insights across cultural boundaries*. Design Discourse on Culture and Society: Re: Research, Volume 5, 5, 3.

Hendon, W. S. (1990). The general public's participation in art museums: visitors differ from non-visitors, but not as markedly as case studies have indicated.

Hofstede, G. (1984). *Culture's consequences: International differences in work-related values* (Vol. 5). sage.

Hoggan, C., Mälkki, K., & Finnegan, F. (2017). Developing the theory of perspective transformation: Continuity, intersubjectivity, and emancipatory praxis. *Adult Education Quarterly*, 67(1), 48–64.

Huijnk, W., Dagevos, J., Gijsberts, M., & Andriessen, I. (2015). *Werelden van verschil*.

I j

Jean Davallon, *L'exposition à l'œuvre: stratégies de communication et médiation symbolique* (Paris: L'Harmattan, 1999)

I k

Kilic, H., & Biffl, G. (2022). Turkish migration policy from the 1960s until today: What national development plans tell us. *Journal of International Migration and Integration*, 23(4), 2047–2073.

I M

Mezirow, J. (1978). Perspective transformation. *Adult education*, 28(2), 100–110.

Milewski, N., & Hamel, C. (2010). Union formation and partner choice in a transnational context: The case of descendants of Turkish immigrants in France. *International Migration Review*, 44(3), 615–658.

I o

OECD.2016.*Recruiting Immigrant Workers: The Netherlands 2016*. Paris: OECD Publishing.

I P

Phinney, J. S. (1990). Ethnic identity in adolescents and adults: review of research. *Psychological bulletin*, 108(3), 499.

I R

Reeskens, T., & Wright, M. (2014). Host-country patriotism among European immigrants: A comparative study of its individual and societal roots. *Ethnic and Racial Studies*, 37(14), 2493–2511.

I s

Sevinç, Y. (2016). Language maintenance and shift under pressure: Three generations of the Turkish immigrant community in the Netherlands. *International Journal of the Sociology of Language*, 2016(242), 81–117.

Sitzia, E. (2016). Narrative theories and learning in contemporary art museums: A theoretical exploration. *Stedelijk Studies*, 4, 1–15.

Soren, B. J. (2009). Museum experiences that change visitors. *Museum Management and Curatorship*, 24(3), 233–251.

I v

Van Boeijen, A., Daalhuizen, J., & Zijlstra, J. (2020). *Delft design guide: Perspectives, models, approaches, methods*. BIS Publishers.

I w

Wissink, I. B., Deković, M., Yağmur, Ş., Stams, G. J., & de Haan, M. (2008). Ethnic identity, externalizing problem behaviour and the mediating role of self-esteem among Dutch, Turkish-Dutch and Moroccan-Dutch adolescents. *Journal of adolescence*, 31(2), 223–240.

I y

Yağmur, K., & Van de Vijver, F. J. (2012). Acculturation and language orientations of Turkish immigrants in Australia, France, Germany, and the Netherlands. *Journal of Cross-Cultural Psychology*, 43(7), 1110–1130.

Yilmaz, G., & Schmid, M. S. Second language development in the Dutch context: First generation Turkish immigrants.

I WEBSITES

<https://www.designcouncil.org.uk/our-resources/the-double-diamond/>

<https://www.hofstede-insights.com/country-comparison-tool>

<https://vanabbemuseum.nl/nl>



APPENDIX

Additional information and explanation to the content of the report can be found in this section.

APPENDIX 1: CHANGE OF RESEARCH APPROACH

From my initial approach of 1-to-1 interviews to final approach of context mapping

My initial approach in getting answers to my research questions was 1-to-1 interviews with my target group, with specific questions to ask in relation with what I wanted to learn from my target group. However I didn't wanted to conduct this formal looking interview while following a strict list of questions. I didn't wanted to stress my participants, assuring that they have fun in causality. Thus, during the process, I have decided on more of a collaborative and creative approach where I involve my target user more in the research process. For this, I choose to follow a 2-step process of my research with Turkish immigrants.

1)The first step consists of a sensitizing booklet in the form of cultural probes before conducting an interview with them. This step had 2 main purposes: refreshing their memories, preparing them for the interview and also having a visual material as a facilitating item during the interview.

2)The second step consisted of a conversation with them directly using the booklet that they have filled before coming to the session. The aim of this step is to be able to dive deeper in the answers that they have given in the booklet, which will in return provide me better a better idea on Turkish immigrants' relationship with the Dutch society, their needs from them and their experience in the Netherlands.

APPENDIX 2: RECRUITING TURKISH PARTICIPANTS

The initial and the main group of my research has been through a contact found through the Van Abbemuseum: Stichting Ik Wil, a volunteering organization for connecting the residents of Eindhoven. It especially hosts a great number of immigrants who live in Eindhoven. The organization tries to initiate a process of awareness and equality among the residents of the city though low-threshold various activities. The organization provides opportunities to the neighbors to meet each other in the "living room" of the association, spend time together, join courses (as drawing, painting, sewing and language) or even get help in their paperwork for the government. They believe the people who previously struggled in finding a place in the Dutch society, are finding it in Stichting Ik Wil.

APPENDIX 3: CONSENT AGREEMENT WITH PARTICIPANTS

The following list have been agreed with the research participants prior to starting the research activities.

Voluntary Participation: It is clearly stated that participation is voluntary, and participants can withdraw at any time without penalty or consequence.

Purpose and Procedures: The purpose of the research was explained, what participants will be asked to do, and the overall study procedures. Non-technical language was to ensure participants can understand.

Risks and Benefits: Described any potential risks or discomforts associated with participating in the study, as well as any potential benefits. This helps participants make an informed decision about whether to participate.

Confidentiality: Assured participants that their responses and personal information will be kept confidential and explain how you will maintain confidentiality.

Anonymity: Clarified that their data (voice recordings and photos) will be collected anonymously (not linked to their identity).

Data Usage: Explained how the data will be used, analyzed, and potentially shared. Provided details about data storage and disposal methods.

Right to Ask Questions: Made it clear that participants can ask questions about the study at any time before, during, or after participation.

Withdrawal: Reiterated that participants can withdraw from the study at any point without repercussions.

APPENDIX 4: FINAL METHODS OF TURKISH IMMIGRANT AND DUTCH RESEARCH

Final method of Turkish immigrant Research

- 1) Distribute the sensitizing booklets
- 2) Go over the booklet with them and make sure they understand the tasks
- 3) Give them time to fill in and bring it back
- 4) Collect the sensitizing booklets
- 5) Do 1-to-1 interview / conversation sessions with the people who filled the booklet
- 6) Transcribe the interviews first in Turkish, then translate them to English
- 7) Analyze the outcomes of the interviews
- 8) Create a Dutch Cultura with the key quotes of the participants

Method of Dutch Research

- 1) Distribute the sensitizing booklets
- 2) Go over the booklet with them and make sure they understand the tasks
- 3) Give them time to fill in and bring it back
- 4) Collect the sensitizing booklets, analyze and come up with specific questions on the content of their booklets
- 5) Do a Cultura workshop session all together with the people who filled the booklet, fill in the Cultura framework while conducting the workshop
- 6) Analyze the outcomes of the workshop
- 7) Create a Dutch Cultura

APPENDIX 5: ITERATION ON THE RESEARCH TOOL: BOOKLET

1) Workshop for possible activities to put in the booklet

During the bi-weekly meetings of the Museum Futures Lab, I have prepared a workshop for my fellow lab colleagues. I was aiming to ideate together on the activities to put in the booklet and be inspired by other designers which possibly have more experience in cultural probes booklets than me. For this workshop, I created an empty booklet with the topics, which I wanted to learn more from my immigrant participants, on different pages. I asked each participant of the workshop to ideate and draw what kind of an activity would fit this topic the best (figure 76). We had an open-conversation and feedback session with the participants at the end of the workshop.

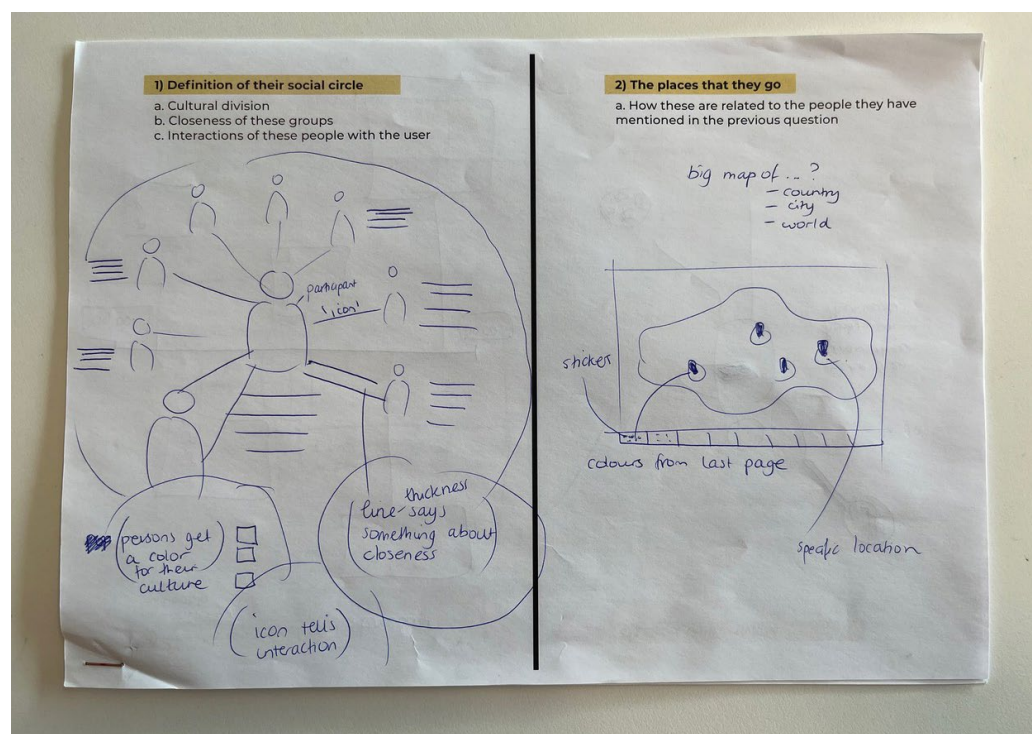


Figure 76: Ideation on the activities to put in the Turkish immigrant booklet

2) 1st draft of the booklet

I have merged my own ideas with the ideas that came up during the Museum Futures Lab workshop for the first draft of the cultural probes for Turkish immigrants. I kept the activity number to four to make the booklet take less time to fill so that it is less of a burden for the participants. I have involved stick figures, sketches, and a rough template to make the booklets more fun and less formal. I put an example sketch for each assignment for better leading the participants and make them understand the assignment easier.

3) Pilot Test

I have given out the 1st drafts of the booklet to 3 Turkish participants for pilot test. I choose Turkish participants due to the language of the booklet and the content of the activities. I was aiming to receive feedback from the participants on the understandability, relevance and appropriateness of questions and activities in the booklet. The participants received the booklet physically and they gave their feedback online for efficiency purposes. I both received their answers to the activities and their final feedback on how they generally feel about the booklet, and points to improve (figure 77).

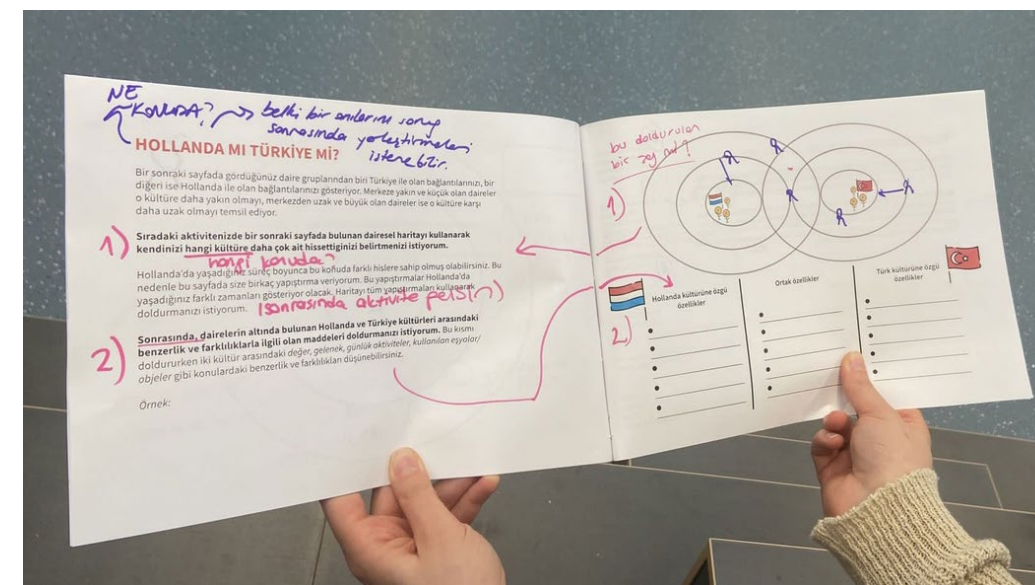


Figure 77: Turkish participants filling the 1st draft of the booklet and giving feedback

4) 2nd (final) draft of the booklet

According to the feedback I received during the pilot test of the booklet, I have made relevant changes in the booklet and finalized it. In the final version of the booklet, the wording was better chosen, layout of some of the activities were changed for making them look simpler. The final draft of the booklet was directly given to the participants of my research.

APPENDIX 6: THE BOOKLET FOR TURKISH IMMIGRANT PARTICIPANTS AND CONTENT OF ACTIVITIES

The final version of the booklet started with four questions to get to know the participant better and involved four activities to do as a sensitizing before the interview. Two pens were provided in the booklet package (Figure 78) and some of the pages had additional stickers for the participants to better express their emotions with emojis or place themselves in a map.

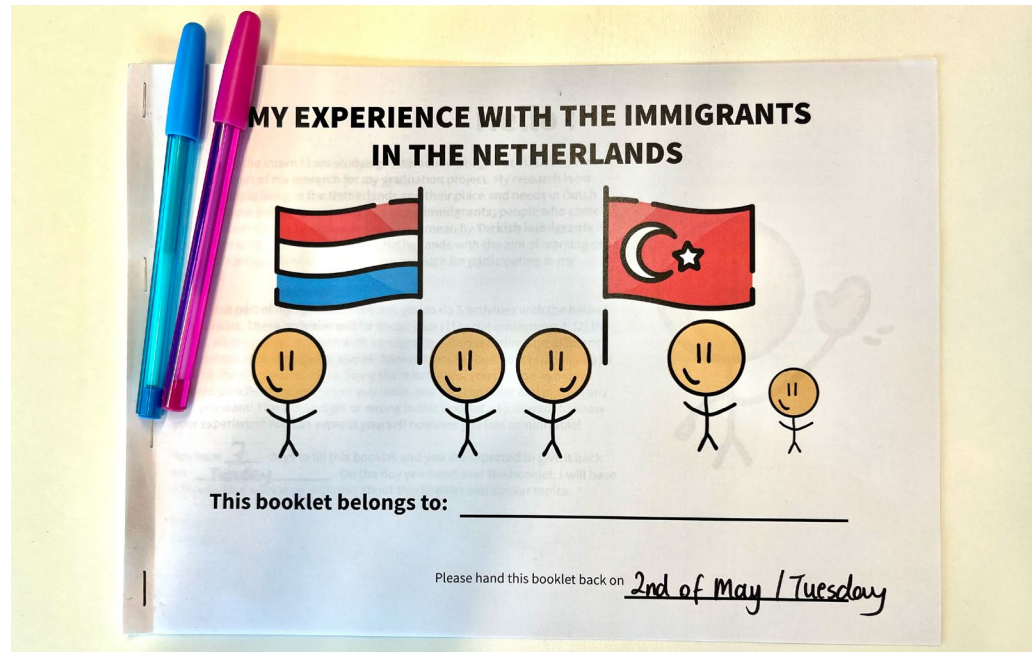


Figure 78: The Turkish immigrant booklet package

1) Initial general questions

The initial four questions (figure 79) were about their personal information:

- Their birth location
- The date when they came to live in the Netherlands
- The reason of their move to Netherlands
- Their Dutch language level



Figure 79: Introduction and initial questions

The **goal** of the initial questions was to get to know their origin, understand their years of experience in the Netherlands and also their Dutch level to be able to analyze if they are able to communicate with the local society in the Netherlands.

2) Activity 1: Social Circle

The 1st activity of the booklet asked the participants to sketch their social circle, from close to far people, in the template provided on the page (figure 80). They were asked to include some information on their sketch such as their names, nationalities and how they are related to the participant. An example was also provided for them to better guide them to what is expected from them (figure 81). Emoji stickers were added to the page to motivate them to express their emotions about these people.

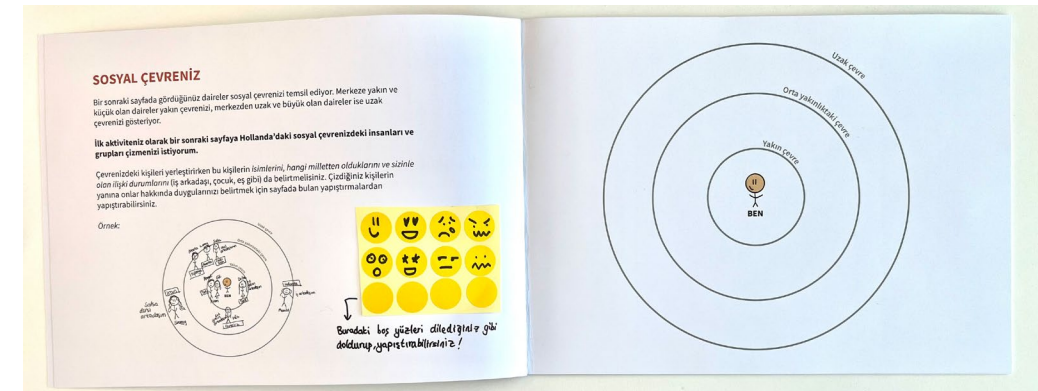


Figure 80: Pages assigned to the 1st activity (social circle): explanation and template

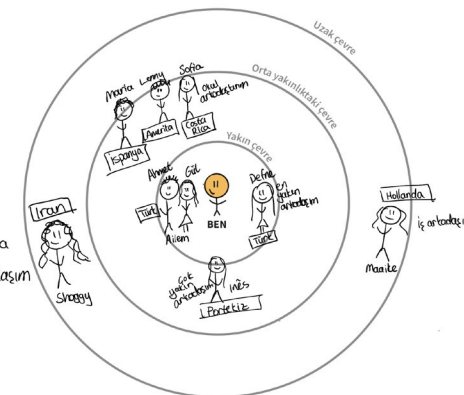


Figure 81: Example for filling the social circle template

The **goal** of this activity is mainly to see the proportion of Turkish, Dutch or other international people in the Turkish immigrant's social circle. Through different levels of closeness on the template, it was aimed to see how they position different cultures (if there is any) in their social life. If they are bringing non-Turkish people close to them or if they prefer to keep them far away. From the sensitizing perspective, the activity is aimed to prepare them to the interviews by already thinking about who and which nationalities are present in their current circle, possibly reflecting on this the reasons of this assortment.

3) Activity 2: Two Cultures & Two Communities

The second activity of the booklet focuses on Turkish and Dutch communities and cultures (figure 82). In the first part of the assignment they were asked to place themselves in a intersecting map of two communities: Dutch and Turkish (first page of figure 82). One group of circles represented the different levels of closeness in the Turkish community and the other did the same for Dutch. They were provided with 6 stickers representing different time periods they spent in the Netherlands: 1 month, 6 months, 1 year, 5 years, 10 year and current time. The participants were asked to use all these stickers to map their feeling of belonging in different time periods while they lived in Netherlands.

In the second part, the participants were asked to compare Turkish and Dutch culture to find differences and similarities (second page in figure 82). An example was also provided for them to better guide them to what is expected from them (figure 83).

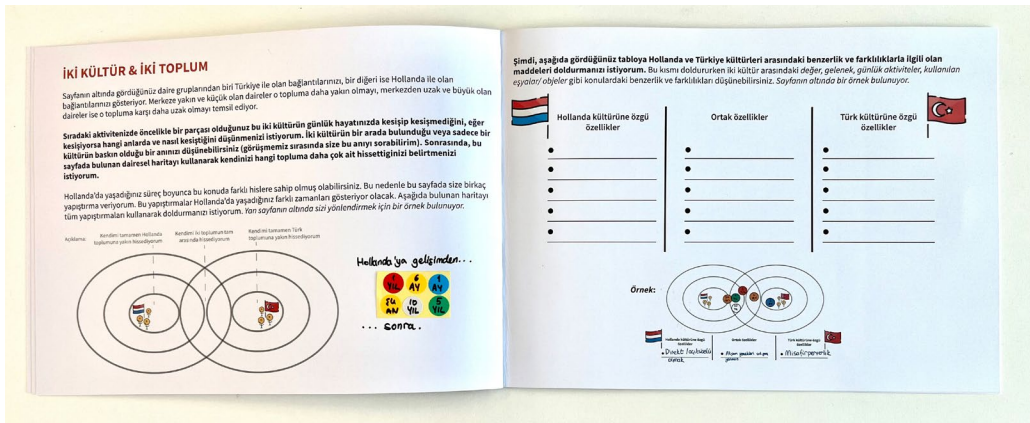


Figure 82: Pages assigned to the 2nd activity (Two Cultures & Two Communities) : explanation and template

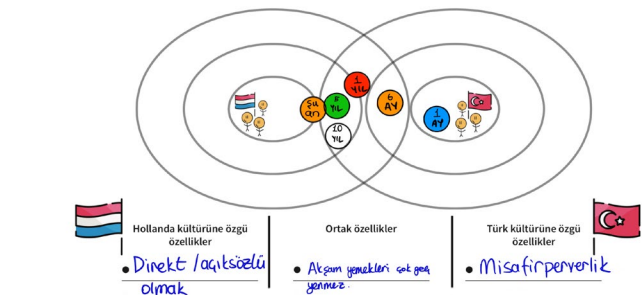


Figure 83: Example for filling map of belonging and cultural comparison

The **goal** of the first part of second activity was to understand the change (if there was a change) of feeling of belonging for the Turkish immigrants through the months and years that they stayed in the Netherlands. The most important part was to understand how they felt currently.

The **goal** of the second part of the second activity was for getting insights on cultural differences and similarities between the two nations from the people who experienced both cultures in first person. Through this knowledge, I will also get the perspective of immigrants on the Dutch culture and how they compare it with their own culture. The points which they find similar between the cultures might be potential points to connect the cultures. From the sensitizing perspective, the activity aims to help them already think about the two communities they are in, their experiences in Netherlands through the years, so it could also enable them to point out some specific memories during the interviews.

4) Activity 3: Intercultural Meeting Places

The third activity of the booklet focuses on different places where they meet with non-Turkish people, especially Dutch (figure 84). The participants are asked to fill a table about based on these places which involves questions as:

- The reason that they go there
- The nationalities they get in touch with
- The ways of getting in touch with these people
- Their feelings about this interaction. Emoji stickers were added to the page to motivate them to express their emotions on these interactions.

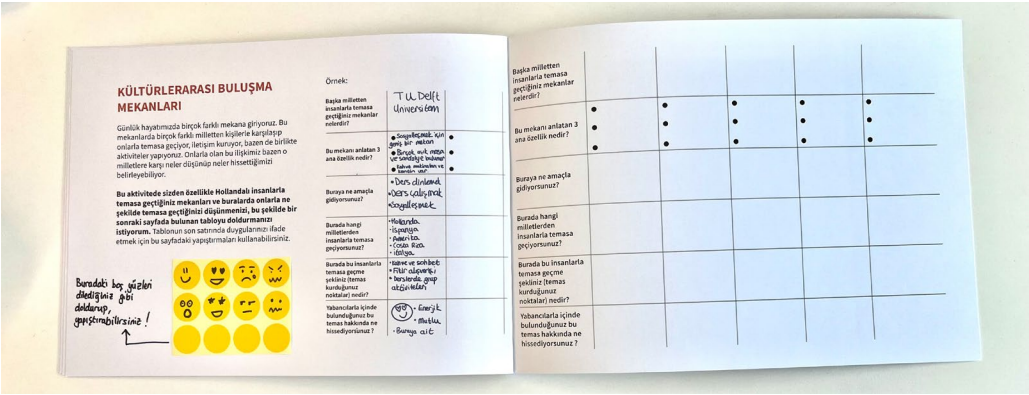


Figure 84: Pages assigned to the 3rd activity (International Meeting Places) : explanation and template

Başka milletten insanlarla temasa geçtiğiniz mekanlar nelerdir?	T.U. Delft Üniversitesi
Bu mekanı anlatan 3 ana özellik nedir?	• Sosyal olmak için • Birlikte olmak • Birlikte olmak • Birlikte olmak
Buraya ne amaçla geliyorsunuz?	• Ders dinlemek • Ders çalışmak • Sosyal olmak
Burada hangi milletlerden insanlarla temasa geçiyorsunuz?	• Hollanda • Amerika • Çin • İran
Burada bu insanlarla temasa geçme şeklinizi (temas kurdüğünüz noktalar) nedir?	• Birlikte olmak • Birlikte olmak • Birlikte olmak
Yabancılarla içinde bulunduğunuz bu temas hakkında ne hissediyorsunuz?	• Enerjik • Mutlu • İyi

Figure 85: Example for filling the information on their international meeting places

The **goal** of this activity is to become more informed on the different places that they go in their daily lives which gives them a possibility to meet with non-Turkish people. This is mainly for understanding what is their way of getting in touch with and interacting with the non-Turkish people, especially Dutch. This is also for inspiration purposes in which their different ways of interacting could be helpful in the final design. From the sensitizing perspective, it prepares the participants to think about their ways of interaction with non-Turkish people and reflect on if there are actually any place in their daily life where they get in touch with Dutch people.

5) Activity 4: Hobbies & Free-time activities

The last activity focuses on how the immigrants spend their free time. It involves two parts where for the first one they are supposed to fill a timeline of an example “free day”, what do they do in which order (top part of page 2 in figure 86). For the second part, they are expected to write down more of their hobbies and free time activities (bottom part of page 2 in figure 86).

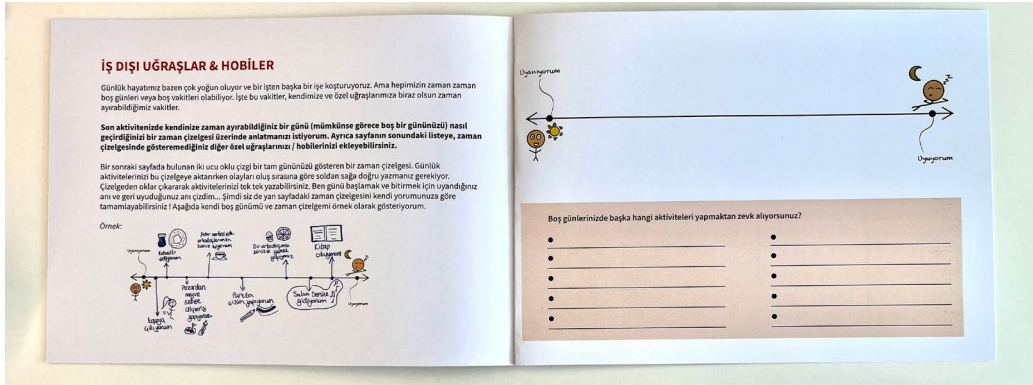


Figure 86: Pages assigned to the 4th activity (Hobbies & Free-time activities) : explanation and template

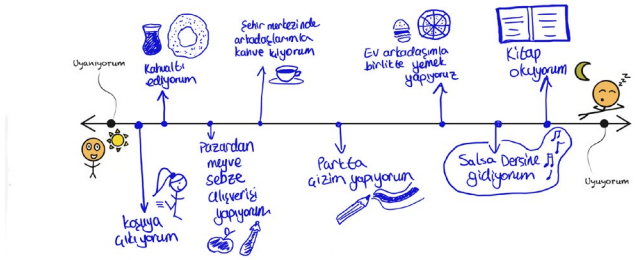


Figure 87: Example for filling the “free day” timeline

The **goal** of the last assignment is to learn how they spend their potential “free-days” especially since visiting a museum is also a free-time activity. The different kind of activities they do on their “free-days” the “normal” activities for them. It questions if going to the museums or doing similar cultural activities would be acceptable or completely strange to them. Also, the timeline activity is good for seeing the necessary activities that they need to do every day, and the timing of these activities as potential criteria for the final design. From the sensitizing perspective, the activity is seen as a way to open up the topic of museums and the participants’ museum experiences during the interview.

APPENDIX 7: THE BOOKLET FOR DUTCH PARTICIPANTS AND CONTENT OF ACTIVITIES

The booklet for the Dutch community focused on their relationship with the immigrants in their country, specifically on Turkish immigrants if they have any experiences. It involved four short activities. Two pens were provided in the booklet package (figure 87) and some of the pages had additional stickers for the participants to better express their emotions with emojis or describe their potential closeness level with the Turkish immigrants. The booklet is firstly serving as a sensitizing activity in which the Dutch participants are reminded and even confronted with their relationship with the immigrant people. The different answers of the booklet will be used as a conversation starter for the Cultura workshop that is going to be conducted later.

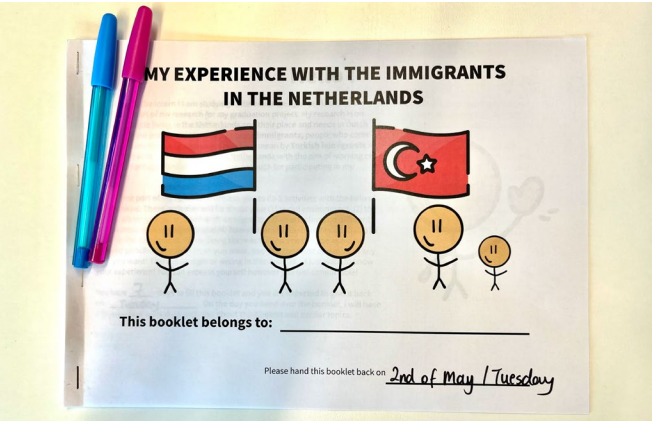


Figure 87: The Dutch community booklet package

1) Activity 1: Social circle

The 1st activity of the booklet asked the participants to sketch their social circle, from close to far people, in the template provided on the page (figure 88). They were asked specifically include people with immigrant background (if there are no such people in their social circle, then they were encouraged to put people from international backgrounds). They were also asked to include some information on their sketch such as their names, nationalities and how they are related to the participant. An example was also provided for them to better guide them to what is expected from them (figure 89). Emoji stickers were added to the page to motivate them to express their emotions about these people.

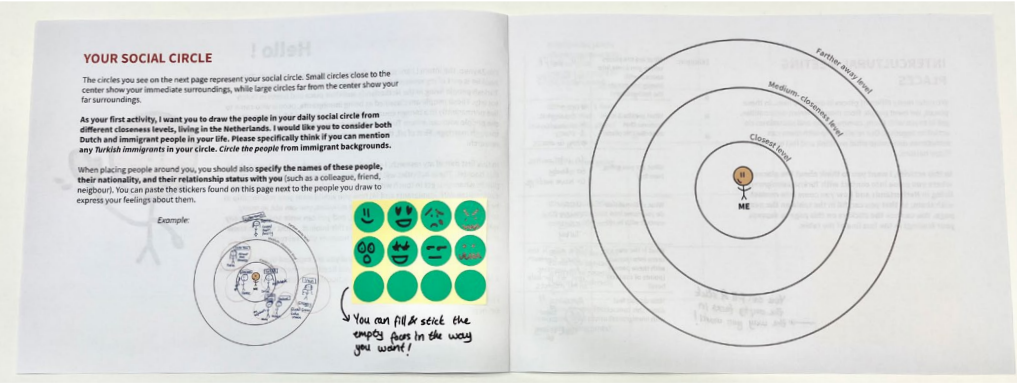


Figure 88: Pages assigned to the 1st activity (social circle) : explanation and template

4) Activity 4: How close would you like your relationship to be?

The last activity focuses more on the future where they are asked to indicate how close they would like to be with Turkish immigrants and what kind of interaction they would be willing to have with them. A sticker is provided to them which they can use to indicate the position of the Turkish immigrant on the line of closeness.

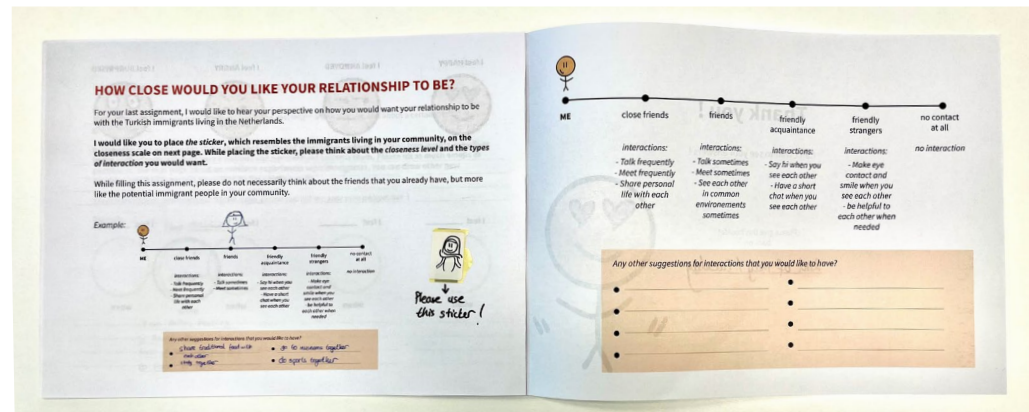


Figure 94: Pages assigned to the 4th activity (Activity 4: How close would you like your relationship to be?): explanation and template

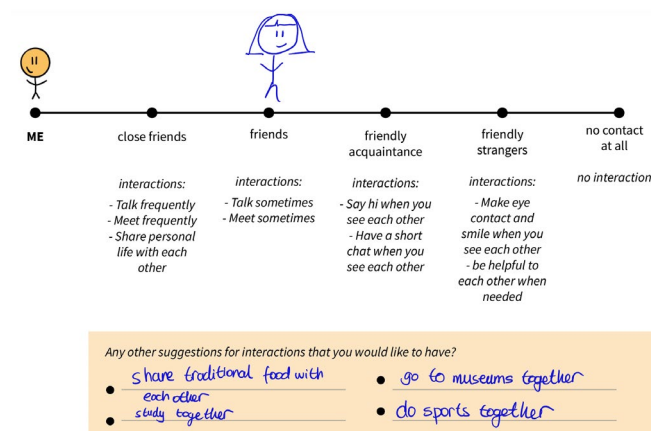


Figure 95: Example for filling the information on their the closeness level and interaction wishes

The **goal** of this activity is to let them think already on their expectations and wants in the relationship that they have with the Turkish immigrants. According to the answers of this question, the Dutch community's involvement in the final design will be shaped.

APPENDIX 8: INTERESTING RESULTS OF THE BOOKLET

Social Circle

The social circles of the participants involve mainly Dutch people. However, the majority of them have international people in their social circle as well, but the Turkish immigrant proportion in this international group is relatively low and in farther closeness levels.

Common intercultural meeting places

They meet with international people mostly at work or necessity places such as shops where the employees or owners are Turkish immigrants. There were some interesting answers such as language café (where people come for casually practicing their Dutch or other languages) or swimming pool in which are neutral places where they get more into contact with each other, meet and have a conversation, which leads to know each other better.

Feelings in different situations

Generally, the Dutch participants were feeling happy and liking the small talks they have with the Turkish people in shops. They also enjoy seeing them practice their culture. However, this enjoyment turns into annoyance when the behaviors become more extreme and become more as a disrespect or an act of not following the rules. For example, they mentioned multiple times that the act of honking for fun during weddings or football matches annoys them.

Similar closeness level for the Turkish immigrants

Interestingly, most of the participants placed the sticker in the exact same position which is in between “friends” and “friendly acquaintances”, closer to “friends” (figure 96). This shows their positive attitude towards the Turkish immigrants. It also indicates (validated by the workshop) that Dutch people are selective and slow to bring people they know to the friendship closeness.

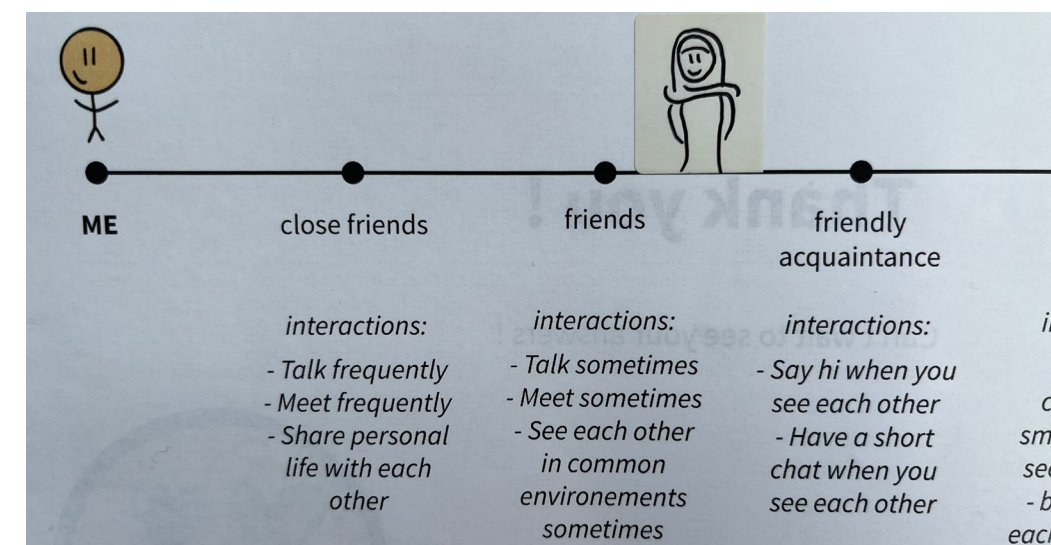


Figure 96: The placement of the sticker representing the Turkish immigrants

APPENDIX 9: CULTURA CLUSTERS AND EXPLANATIONS FOR TURKISH IMMIGRANTS

a) Material World

Sticking to older values/ traditions/ rituals

b) Community

Not belonging anywhere

The Turkish immigrant community in Eindhoven feels as if they don't belong to either Netherlands or Turkish communities. Also, they feel as if both communities do not accept them. They define themselves as a nation in the middle, isolated from both communities. This affects their relation with the people from these communities.

Strong connection between people

The Turkish immigrant community in Eindhoven values having strong bonds with the people in their social circle. For them, friendship needs to be close, strong and sincere. They believe they can have this strong connection with the other Turkish immigrants living in Netherlands but not with the local Dutch people.

Pressure from older generation / older generation's words are valued more

When the first generation of Turkish people moved to the Netherlands, they established a social system and the same second and third generation still follows this system. The young generation cares a lot of what the older generation says and thinks. Thus, even when the new immigrants come and join this community through marriage, they are still following the rules set by the older generation.

Being surrounded by likewise people

The Turkish immigrants living in Eindhoven prefers similarities over differences. Thus, they like to be close with people who share the same nationality, language, religion, thoughts, values, culture and family bonds. Even though they have relations with more diverse people, their closeness level does not go beyond casual meetings and they don't feel close enough to the people who have a different culture than them.

Not moving away from your culture

As people who live far from their native culture, Turkish immigrants in Eindhoven are closely connected to their Turkish culture, tradition, and values. They are afraid of these values and culture to fade away with the presence of the Dutch culture in their environment. Thus, they take a lot of care in teaching these values to the younger generation and preventing them to be influenced by the Dutch culture.

Food and serving to visitors is important

In socializing environments, the socializing is usually done around food. No matter if the social meeting is outside or at someone's home, there will be food present. This shows the importance of food for the Turkish community. There is a great importance given to the visitors in the Turkish community. Providing them comfort, food and drinks is an important cultural factor. Sometimes the host even gives more importance to the guest then themselves, such as sharing the only food they have and not eating anything instead.

c) Division of Roles

Paying attention to the hierarchical difference

Turkish immigrants in Eindhoven care about the hierarchical difference between people. This hierarchical difference could be due to the age of the person, the level of knowledge of a person or even if they are the guest or the host. Older people's words have more importance,. Similarly, guests are more important than the hosts themselves and they should be served in the best way possible.

Busy life and prioritizing family

The family comes before than any other relations. Individual's roles towards their family, such as cleaning, cooking, and looking after the children for women comes before any other of her interests and relationships. The women of the Turkish immigrant community have a busy life where they have a lot of responsibilities for their families and this causes them to not be able to spend time for their own interests. In addition to their role as a mother and wife, they have different roles towards other people in their community such as roles as a friend, host or neighbor which brings additional responsibilities

Being afraid of making a fool of yourself

The women of the Turkish immigrant community are shamed when they are inferior with their skills of knowledge. Thus, they do not prefer to attend to activities which would show their inferiority in skills or they don't prefer to talk when their inferiority in language or knowledge on the topic would be obvious.

More importance towards closest people

The women of the Turkish immigrant community feel a greater responsibility towards the people who are closer to them which involves their close families and friends.

d) Rituals in Everyday Life

Food and drinks are a connecting factor

For the Turkish immigrant women, whenever there is a social gathering, it is always around food and drinks. This shows the importance of food in the Turkish immigrant culture. Also even if they are doing other types of activities, they like to combine it with food.

Not being comfortable with a language affects their confidence and life

The Turkish immigrant women who came to Netherlands due to marriage do not believe that they have a good level in Dutch and they are not comfortable in speaking Dutch. This affects their life in Netherlands and their communication with the local people. Sometimes they need their native Dutch speaker husband when their Dutch is not enough for an activity, which means they might be dependent to other people in certain situations during their life in the Netherlands.

Not going to common places and keeping a superficial level with Dutch people

It is not common for Turkish immigrant women in Eindhoven to meet or get in a deeper touch with the Dutch people in their everyday life. They usually prefer to go to similar places with their Turkish community. Even if they sometimes get in touch with Dutch people, it is out of necessity such as the customer, employer relationship in a store or restaurant. This behavior ties back to the wish to be surrounded by likewise people and protecting their culture.

e) Know the Rules

Being inside tick boundaries

The Turkish immigrant community in Eindhoven live inside tick boundaries. These tick boundaries either keep them away from the foreigners or create a lot of rules for the people in the community. People around them should mind these boundaries and should not cross them. The rules vary between not entering the house with shoes to talking respectful to the elderly such as not calling them by their first name. The Turkish community also took some personal qualities from the Dutch community such as being punctual or principled.

Religion defining the rules of your life

The religion of Turkish immigrants, Islam, already sets a lot of rules in their everyday life, such as eating only halal meat, fasting on the month of Ramadan, praying five times a day and not approving homosexuality or sexual/ naked figures in public places (such as museums). All members of this community should be in line with the rules of Islam and they care a lot to transfer these rules and values to the new generations as well.

f) Goals of End Users

Preserving their culture

Preserving their Turkish culture appears as both a short-term and long-term goal which is constantly present in their life. They want to keep their native values, traditions and lifestyle while living in a foreign country. This is a practice which they transfer between generations to keep their Turkish identity.

Finding common points

One of the goals of socialization for the Turkish immigrant women is finding common points with the other person. They become closer with the person if they have common points with them because similarity means connecting in their community. They like to be with likewise people in terms of aspects like nation, religion, culture and lifestyle.

Cultural exchange

Turkish immigrant women are interested in the culture of different nations and it is interesting for them to learn about these cultures from the people they meet in their daily life. However, the language or not having a common place to meet with people from different cultures creates barriers for this goal.

Deeper conversation / connection

Turkish immigrant women are not satisfied when they have a superficial conversation with someone. For them, the conversation should be sincere to have a deeper connection with the person which is something they want to have in their social circle. Within this goal, they ask further questions to the people they met to make the conversation longer and to get to know the person better.

Connecting with others (while doing something)

Turkish immigrant women have a view which they believe “the more the merrier”. So whatever activity they are doing, even if they are cycling, they would prefer to do it with someone else by their sides. Most of the times, they don’t go to a place or don’t do an activity because they cannot find anyone to accompany them. For them, it’s a way to connect with the other person, which is really important to have in their social circle.

g) Angels Vs Devils

Receiving value makes angels

Turkish immigrant women in Eindhoven are sensitive about receiving value from others and also others to show respect to their values. Receiving even the slightest value especially from strangers makes them really happy and feel closer to the foreign people.

People discriminating the "other" because of their difference

Turkish immigrant women in Eindhoven experienced and felt some discrimination due to their difference from the locals such as their physical appearance with a headscarf or lack in Dutch language. The people who do these kinds of acts are seen as “devils” and make them feel farther from the Dutch community. This is one of the reasons why they don’t feel that they belong to the Netherlands or that they are accepted by the Dutch community.

h) Socio- Cultural Values

Through the research with booklets and interviews with the Turkish immigrant women, the underlying socio-cultural values of the community has been found. These values are listed below:

Being Valued and Receiving Respect on Their Values

The feeling of being valued, is the most positively influential element on their relations with the foreigners. The Turkish immigrant women feel closer to the people who show them value or who show their respect on the Turkish values.

Sharing (experiences or physical artefacts)

Sharing is an important value in their social life because their connections with people become stronger with the act of sharing experiences or physical artifacts such as food.

Devotion (Caring About Others Before Themselves)

Women in the Turkish immigrant community are well known with their devotion. They care about their husbands, children, friends and even their visitors before themselves. This sometimes results in not being able to have time for themselves and their own interests.

Hospitality

The Turkish immigrants like hosting visitors and they always try to do it in the best way possible. There is a lot of effort put when there is a visitor coming to their home including cooking special food or making their place clean and comfortable. When looked at a hierarchical perspective, the visitors seems to be more important and superior than the hosts themselves.

Similarities

Having similarities connects people in the Turkish immigrant community, thus they value similarities. They prefer to be with likewise people.

Hierarchical Difference

Turkish immigrant community accepts and respects hierarchical difference. They easily place people above or below themselves. This hierarchy could be due to age, skills etc.

Following the Old (traditions and generation)

Turkish immigrants are strongly connected to their past, their homeland and their culture which comes from there. Thus, the old traditions and mindset of people is kept and continued in the new generations as well. Similarly, the old generation is seen superior (in hierarchical way) and as a source of this culture. They tie the next generations into their homeland.

Respect

There are specific topics that the Turkish immigrant community is sensitive in receiving or showing respect. For example, they want respect from outsiders on their personal boundaries. Within the community, its really important to respect the older generation and this respect should be shown through behavior and language around and towards old people. Also, they want their culture and values to be respected by the outsiders.

The More the Merrier

Turkish immigrants like to stay in communities with likewise people. They have joy in being with huge amounts of people, feeling connected and belong to each other.

Deep and Sincere Connections with People

Turkish immigrant women value having a strong connection with the people in their social circle than superficial relations.

i) Macro developments

Immigration profile to Netherlands is changing from practical jobs in factories to high-skilled jobs in companies

APPENDIX 10: CULTURA CLUSTERS AND EXPLANATIONS FOR DUTCH COMMUNITY

a) Material World

No focus on the national pride, thus their flag

b) Community

No Close Relations With The Expanded Family

For the Dutch community, the close family involves parents and children. The expanded family, such as the grand parents or aunts/ uncles, are not closely related with this small family in a daily basis. Also, the same behavior applies when the children grow up. Parents and children do not have strong connection with each other in a way that they do not regularly see each other when the children get to university age.

Socializing In Mixed Gender Groups

Dutch community is used to socializing in mixed gender groups since male and female does not have a difference in the social life. It has also been stated that mixed gender groups feel more comfortable and safer.

Singular Lifestyle

Instead of a community lifestyle, the Dutch people prefer more of a singular lifestyle. For example, they stated that they are not close with their neighbors. Similarly, they also enjoy doing activities by themselves instead of doing it with other people. They value individuality.

Everything Needs To Be Planned, Filled Days, No Spare Time

It can be said that Dutch people are always in a rush because they always have something to do, their agenda is usually full of different activities. Thus, to do an activity with a Dutch person, one needs to make an appointment with them, even if they just want to visit them at home. They usually do not have time for spontaneous activities. Also, with this fullness of their programs, they care about efficiency in their everyday life.

Food Is Seen As A Practicality

For Dutch people, food is something that they need for continuing their life. Thus, it needs to be as practical and efficient as possible just as eating a sandwich for lunch. They do not see it as a socializing element like some other cultures do.

Like To Live In Their Own Space

Dutch community likes to spend time inside, especially at their home with their families, than being at public spaces. Also the friend meetings are done mostly interior either in homes or bars/ restaurants. It has also been stated that the cold and rainy weather of the Netherlands influences the behavior of preferring to stay at home.

Slow In Developing & Deepening Friendships

Dutch community states that they are less socially involved with others. For them, placing someone as a friend is a big step, they prefer to take their time and share experiences which in the end brings them closer to other people. Thus, the process of being friends take a long time for the Dutch community.

Less Emotional

Dutch community defines them as less emotional compared to other cultures. They care more about practicality, efficiency and rationality.

Like The Positive Reaction Coming From Strangers

Although they don't see themselves as people who likes to live in communities, they state that they like the friendly reactions coming from strangers, such as people having a small talk with them, when they meet with someone from another culture or when they are travelling.

c) Division of Roles

Being Above Or Below Each Other Is Not Taken Well

The Dutch community do not believe or value a hierarchical difference in any area of life. It does not matter when there are gender, age or position differences, everyone is equal in the community. This also involves the equality of opinions between people.

Practical Commitment To Far Circle Emotional Commitment To Close Circle

In the Dutch community, the roles towards people is divided into two in terms of closeness with that person. They feel an emotional commitment to the people close to them, like being there when they feel down and comforting them. However, they have a more practical for the people who appear farther in their social circle, like not missing their appointments with them.

Mutual Benefit Needed For Far-Circle

They look for a mutual benefit for activities done with people in their far-circle. They feel less responsible for these people. They do things with them or for them when it also suits them and if it doesn't take too much effort.

Intimate Roles And Relation Towards Close Circle

For their closer circle, their roles become more intimate and they have more responsibilities towards these people. For example, physical and mental care or thinking of the other's benefit first.

d) Rituals in Everyday Life

Focus on the Task

The Dutch community is task oriented. Thus, their major characteristic is that they are direct and practical. These characteristics can be seen in everyplace in their daily life from social to professional relations.

Being Used to Foreign People in Daily Life

Especially big cities in Netherlands as Eindhoven are quite international so it's easy to see English speaking people in a lot of places, even behind the bar. Thus, Dutch people are used to foreign (immigrant, expat, tourist etc.) people and speaking English with them.

Different Is More Interesting

The Dutch community finds the differences in cultures interesting. When they are in contact with foreign people, they usually ask questions that they never would ask to a Dutch person. They are really interested in learning more about other cultures, their food or family life. They also stated that they think more about what to talk or ask to foreign people.

Not Using Native Language Loosens the Deepness

The Dutch community finds English speaking relationships more superficial than Dutch speaking relationships. Because they can better express themselves in Dutch. They state that they are comfortable in small talks in English but deeper feelings are better in Dutch. Thus, speaking the same language better connects people.

Similarity Connects People

Dutch community believes that similarity, such as going to similar places, knowing similar people, having similar interests connects people. Even similarities such as religion affects similarities between holidays, or people's behaviors. Thus, Dutch people care about having similar people around them.

Big Cities Take Away the Causality of Meeting New People

The Dutch communities which live in big cities believe that they only hang-out with their own social group, it's not common to meet with new people especially immigrant people. The life is more anonymous in big cities. This is one of the reasons why they don't know enough on other cultures unless their work is related with it. This is also especially affecting the elderly, which motivated the supermarkets to have a cashier lane for having conversations especially for elderly.

Meetings Should Be Planned and be in Dedicated Places

The social meetings in Dutch culture are less casual and more planned. Also, the location of the meeting is less casual as well, for example they don't hang out with their friends in public places. Additionally, they believe that the weather affects the way people socializes.

Insight: Practical & Social Places Are Needed to Meet with Turkish Immigrants

Dutch community believes that they do not have much similarity with the Turkish immigrant community. That's why they never meet each other in casual settings. The places that they could potentially get in touch with the Turkish immigrants would be more low-key meeting places.

e) Know the Rules

Showing and Receiving Respect Is Important

The Dutch community gives importance to respect. Respect especially means not violating someone else's freedom and rights through your actions and behaviors. Respecting the rules is also as important. Another aspect of respect is towards elderly. They pay attention to the language they use when communicating with the elderly and use more formal pronouns to show respect to them. They also respect the other cultures and pay attention to their behaviors around them when they are not sure if what they do would be appropriate or not.

Like Low-Key Environments

Feeling comfortable in the environments they go is important for the Dutch community. Especially, when they are visiting someone as a guest, the environment is more appreciated and found comfortable when it's more casual and low-key, instead of great focus on the guest.

Making Appointments

The Dutch community gives importance on making appointments when they want to see or visit their friends. It is like a unspoken rule to take appointments because you can even be rejected from the door when you come at a bad timing.

Not Being Close with Someone Quickly and Keeping Distance

Dutch community prefers keeping some distance with the people in their social circle. This is both physically and socially. In the physical way, hugging is not preferred or seen comfortable with most of the people around them. In the social way, it is seen weird if someone they don't know acts friendly to them, or tries to have a conversation with them.

Fitting To the Environment & People

Dutch community changes their actions depending on the people around them. They pay attention to the age, gender, and culture of the person. For example, they have a specific way of greeting men (handshake) and women (three kisses). Greetings also depends on how long they know the person. They also change their reactions, don't behave or use words in a certain way when there are different religions or cultures around them. For example, they try to match the greeting to the culture of the person.

f) Angels Vs Devils

Not Easily Placing Someone Above or Below

The behavior of not easily placing someone above or below also applies to angels and devils. But here, it was more obviously stated by the Dutch community that it's easier to criticize someone and place it as a "Devil" but harder to place someone in a higher spot as an angel. For the Dutch community, liking or disliking someone could be based on their achievements, opinions or actions.

g) Socio- Cultural Values

Through the research with booklets and workshops with the Dutch community, the underlying socio-cultural values of the community has been found. These values are listed below:

Being Planned

The Dutch community values to be planned instead of being spontaneous. Making appointments in order to see each other or even to visit each other is like an unspoken rule.

Distance and Own Space

Majorly, Dutch community would like to keep their distance with the people around them and they value to have their own space.

Equality

The Dutch community value equality in every form. No matter the age, gender or the position of the people, everyone should be valued and treated in the same way. They would also like to see equality around them, on the behavior of the other people.

Respect

Respecting each other's freedom and right is a major value of the Dutch community. Also, they value respecting the rules of the society.

Helpfulness

Dutch community cares about being helpful for the ones in need and also receiving help when they are in need.

Open-Mindedness

Dutch community value open-mindedness within their environment and also for themselves. They like to be open to any idea even though it might be controversial to their perspective. They would like to hear it and discuss it.

Directness

As a task-oriented society, Dutch community values directness in their everyday life. This directness also brings honesty where they rather not hide a truth and say it to someone's face.

Efficiency and Practicality

Similar to directness, the values on efficiency and practicality also comes from the task-oriented nature of the Dutch community.

"Healthy" Diversity

Dutch community care about being part of a healthy diversity where they can be who they are without judgement and also no one is seen or feels as a minority. They also criticize themselves if their community is not diverse enough especially in terms of culture.

h) Macro developments

Macro developments for the Dutch community can be found in literature research, section 2.1

APPENDIX 11: NEEDS OF TURKISH IMMIGRANTS

At the end of the research process of Turkish immigrants in Eindhoven, five main needs of the community have been identified. These are as follows:

Being Valued

The Turkish immigrant community needs to feel valued and also their values to be respected by the Dutch community that they live in (as a community who have been living here for many years)

Example Quote

"It is very important that the Dutch care about our values, especially after the earthquake, when my neighbor comes to my door and asks me about my needs. It's not the (financial) help that we care (after the earthquake), but the fact that they provide a closeness to us and that they even know us affects us very positively" - Participant 1

"“What does Ramadan mean, why are you fasting?” said my art teacher. I'm so offended and upset by this. It's something that's been said everywhere for years, how can you not know that...” - Participant 7

"My “taalcoach” tried to teach me Dutch. We traveled together, she took me to a museum since I am interested in art. I liked that such an offer came from another nationality - a person from another nationality made the offer my husband did not make” - Participant 2

"The most important thing is to take care of that person, to give value to that person, to establish a bond” - Participant 3

"A Dutch person hided his food because he realized that we were fasting, he was apologizing to us, I felt good after this behavior” - Participant 5

Feeling accepted by the Dutch community

The Turkish immigrant community needs to feel that they belong to the Netherlands, the country that they live in, and to feel that they are accepted in Netherlands by the locals.

Example Quotes:

"According to the Dutch, you are a foreigner here, and according to Turkey, we are foreigners there, we have no place...” – Participant 1

"I feel isolated here” – Participant 2

"I never felt like I belonged Netherlands and I never felt belonged to Turkey. I feel like I am in the middle. "I'm both Dutch and Turkish". It's the 2nd generation problem, you can't be from there or from here” - Participant 4

At the end of the research process of Turkish immigrants in Eindhoven, five main needs of the community have been identified. These are as follows:

Maintaining their Culture

The Turkish immigrant community needs opportunities to maintain their culture in the Netherlands and the Dutch society to respect this culture.

Example Quotes:

“After coming to a certain point, I was more drawn towards the middle rather than being close to the Netherlands. I have my own culture, my own Islam. I gave the same ideology to my children. I let them celebrate some Dutch holidays but as soon as they got home I reminded them that we are Muslims, that we normally don’t have the carnival for example.” - Participant 7

“After a certain age, I have maybe 1-2 very close friendships with the Dutch because after that age you get to be with people from your own culture, because you are attracted to your own culture. When you look at Dutch’s culture and religion and it doesn't match yours. For example, when you chat, the conversation stays there, but your life comes back to the people of your own culture. Because their culture is not the same as ours. You could greet, chat, sit and drink coffee with the Dutch, but neither they can be like us nor we can be like them.” - Participant 7

“Sometimes I think that some behavior (disrespect) is done to me from others because I have a headscarf.” - Participant 5

Better Communication

The Turkish immigrant community needs a good and deep communication with the Dutch people.

Example Quotes:

I wish I knew Dutch very well... I wish I could better explain myself and what I want - Participant 1

If my Dutch was better, I would have more friends and closeness, I am a social person. - Participant 2

I'm afraid that someone will ask me something or say something and I won't understand them... That's why I always run away and hide myself when I am with foreign people- Participant 2

When I can't express myself well in Dutch, I feel that Dutch people act different to me. - Participant 5

APPENDIX 12: WISHES OF DUTCH COMMUNITY

WISHES OF DUTCH FROM THEIR RELATIONSHIP WITH TURKISH IMMIGRANTS

Through the research, the wishes of the Dutch community have been identified. The wishes of the Dutch community, especially for the ones in their relationship with the immigrants, will be taken mainly as a criteria to the final design. The aim of the project is to design an experience for the benefit of the two communities, thus, the design should not be anything that the Dutch community does not wish for. Below is the list of Dutch community’s wishes in their everyday life or on their relationship with the Turkish immigrants:

Seeing and feeling equality among people

As a community which values equality among all members, Dutch people also would like to see equality in different communities. They feel uncomfortable or they don't understand when they see inequalities between people or when some people are treated differently than the others.

Example Quotes:

“At the beach, seeing all Turkish men in their shorts and all Turkish women fully covered up made me feel bewildered...”- Participant 1

“We don’t have any difference between the values of opinions between people from different ages. We are all adults and an opinion is an opinion, so we are all equal in our words – Participant 1

Keeping their distance with the people they newly met / in their far social circle

The Dutch community values singularity thus they are not used to having a big community around them. They don't feel quickly close to the people they just met. Being close with a person takes time and require shared experiences with that person. Thus, they prefer keeping their distance with the people they just met or the ones in their far social circle.

Example Quotes:

“I place everyone as a friendly stranger the first time I meet them”- Participant 5

“I still keep a little bit of distance between my friends” - Participant 3

A practical commitment with mutual benefit to the people in their far circle

Due to rationality and directness in their character, Dutch people prefer to have practicality in their social relations as well. Their way of relations with people in their far circle is less emotional and more focus on mutual benefit and the outcome of any actions.

Example Quotes:

“The people in my medium or far circle, I am less emotionally committed, it is usually more for mutual benefit or practical commitment like the commitment I have to this workshop because I promised I would come” - Participant 3

“The meetings with my sports team is less emotional but I still go there to support them and to celebrate with them” – Participant 1

Low-key meetings and socialization

Dutch people prefer casual environments and comfort in their social life. They feel uncomfortable when there is a lot of focus on them as a visitor. Also, when they are the host, they don't want to feel too much pressure on making things perfectly, they would like to act the same way as if they were home alone. So, they wish to socialize in a relaxed and comfortable way.

Example Quote:

"When you get treated really like a guest and when there is a lot of focus on me as the visitor, I feel uncomfortable." - Participant 9

Efficiency, practicality, and planning in their everyday events

The Dutch community wants to be planned in their everyday life. They don't like spontaneity thus, all their social activities should also be in their agenda. Also, these social activities should be practical for them and their agenda. Thus, they wish for efficiency, practicality and planning in their everyday activities.

Example Quote:

"You must make an appointment when you are visiting a friend. I also asked my daughter if they have the same in their generation as well and she said yes" - Participant 8

Doing their tasks and plans direct and without distraction

Majority of the Dutch people have a full agenda, so they have places to be and things to do, thus, they prefer doing their activities without distractions. They don't have time for spontaneity. They are focused on their job or activity and doing it as efficient as possible. They also do not like spontaneous changes in their plans. If they are aimed to do something, it should be done in the way that they planned to.

Example Quotes:

"When you go to a Dutch shop, you go there, and you immediately get what you need and you leave. But when I go to Turkish stores, we have more small talks in between the tasks" - Participant 2

"Five of six guys hanging in front of a store and waiting for their friend who works in the store, this would never happen for Dutch adults, we all have places to go and things to do, we don't have time for distraction" - Participant 1

Small groups instead of big communities

Usually, Dutch community is not used to being part of big and strongly connected communities. They prefer to be close with less amount of people. This is valid both for their social and family life.

Example Quotes:

"In the Netherlands, there is a lack of community, we are more singular"- Participant 9

"Our extended family, like grandparents or aunts/uncles is not really close to us. Family for us is just parents and children" - Participant 1

WHAT DO THEY ADDITONALY LIKE IN THEIR RELATIONSHIP WITH TURKISH IMMIGRANTS

Experiencing small talk with "strangers" in their daily life

One of the behavior that the Dutch community like on their interaction with the Turkish immigrants is that they enjoy the small talks they have such as asking "how are you doing" when they enter a Turkish store. Even though small talks are not a common characteristic of the Dutch culture, they like to be part of it during their interactions with the international "strangers".

Example Quote:

"I have a Dutch butcher and whenever I go to the store, he always greets me and asks casual questions like how I am. We always have a small talk with him in the store. I enjoy this, it is really nice."- Participant 2

Seeing and experiencing positive and friendly reaction from outside

Dutch community finds it interesting and really enjoys when they receive a friendly reaction from outside, from the people they don't even know sometimes. This is also not a common characteristic of the Dutch community to behave this way but they enjoy to receive it from outside.

Example Quote:

"Everyone was saying hi to me when I was walking down the street of my hotel so I knew everyone by their name on my street when I had a 10 day trip to Egypt. I don't even know my neighbors' name in the Netherlands" - Participant 9

APPENDIX 13: COMPARISON OF DUTCH AND TURKISH IMMIGRANT CULTURAL ELEMENTS

Introduction

After the research on both communities, several insights have been collected. However, to pass to the next phase, meanings out of these insights should be further identified. Thus, this section acts as a transition from the Research Chapter to the Definition Chapter. Within this section first the values of Turkish immigrant women and Dutch communities will be compared. Later the overlook and spans of different categories of their Cultura will be compared to distinguish the similarities and differences between the communities and further derive insights which will help in the ideation phase.

Comparision of Values

Through the Cultura framework, socio-cultural values of both Dutch and Turkish immigrant communities have been identified. It is interesting to look at these values' comparison to find the similarities and differences between the values of the two cultures. When a design fits the core values of communities, it's easier to be adopted by the target user.

Similarities

- 1)Respect (TR) & (NL)
- 2)Caring about others before themselves (TR) & Importance of Helpfulness (NL)
- 3)Deepness in Close Relationships (TR) & Strong Connections with other People (NL)
- 4)Following the old traditions and the old generation & Following rules
- 5)Similarity connects people (TR) & (NL)
- 6)Honesty (TR) & (NL)

Even though some of the listed similarities is not exactly the same with each other, they have similar elements or core ideology with each other. For example, they both have respect as an important value in their culture. However, the things they pay respect to are different than each other. Turkish immigrant women respect on the older generation in their community whereas the Dutch community respect on the rules of the society. This means, both of the communities' respect elements should be also respected in the design.

One important similarity shared by both of the communities is that they both believe the similarities connect people. So, the solution should focus more on finding and creating similarities than differences.

Differences

- 1)The more the merrier (TR) X Singularity (NL)
- 2)Focus on hospitality (TR) X low-key meeting environments, importance of their own space (NL)
- 3)Paying attention to Hierarchical difference (TR) X Equality among everyone (NL)
- 4)Connecting with others and sharing is important (TR) X Slow in developing& deepening friendships (NL)
- 5)Controlling surroundings (TR) X Fitting to the environment and people around (NL)
- 6)Importance of Nationalistic Values (TR) X No Feeling or Showing National pride (NL)
- 7)Like to be surrounded by likewise people (TR) X Wanting to be part of "healthy diversity" (NL)

The values which are similar might be used as points of connection and should be used in the value system of the final design. The values which are different should be avoided since it may cause contradiction to one of the communities. And from the research, its known that both of the communities don't like contradicting situations to their values. The selected strategy is to stay in the middle of these contradicting values to create a balance between them. For example, Turkish people thinks the more the merrier when it comes to the number of people whereas the Dutch community prefers singularity. In the final design, it is aimed to involve a small group of people such as 2-3 people which would be in the acceptance boundaries of both communities. For the differences in the hospitality, controlling surroundings and nationalistic values, the final design should create a neutral environment which everyone feels positive but not ownership. And for the last element on the list: being surrounded by likewise people, the aim of the design still remains as connecting people from different backgrounds. This could be possible though finding the similarities, or creating a new value between the communities which people would belong in.

This comparison also gives inspiration material for the final design. It would be interesting if they could try experiencing each other's values and see if its non-acceptable in their culture or possible to implement sometimes in their daily life. This way could bring more open-mindedness to the individual of the communities. This will be investigated during the user tests.

Comparison of Cultura Categories

The overview of Turkish immigrant and Dutch Cultura have been given separately. In this section both the overview and the specific categories of Cultura will be compared between the two communities. Through this, it is aimed to gather further insights which would shape the final design and bring more constraints.

1) Roles

The first difference between the roles of two cultures is hierarchy. Turkish immigrant women accept hierarchical difference between different people in the community whereas for the Dutch community does not look good into placing others above or below themselves. This hierarchical difference could be in the form of valuing someone's thoughts or doing what they say. For the Turkish community, the word of elderly is more important than the young people or the visitor to your house is hierarchically higher than the host herself (figure 97). For Dutch community, everyone is equal and should be on the same level (figure 97). This finding on the power distance of two communities is also supported by Hofstede.

Another difference is people's responsibilities towards others in two different communities (shown by orange arrows in figure 97). Both communities prioritize their roles towards their families and their closest circle. However, the Turkish immigrant women also have responsibilities towards other people in the faculty such as being there for their farther friends whenever they need help as well. Here, their belief on "others before me" comes into play.

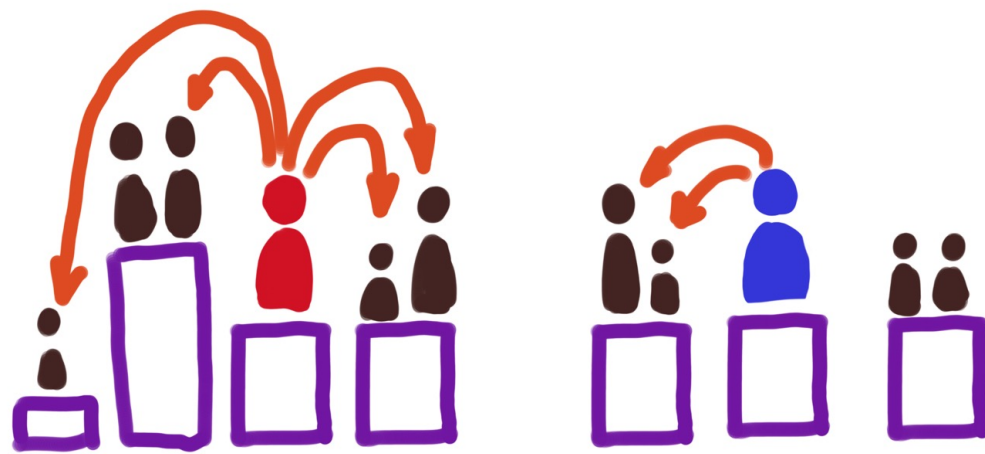


Figure 97: The comparison between the roles of Turkish immigrant women and Dutch communities. Blue persona represents the Dutch people and red persona represents immigrant women, brown persona represents the other people in their communities.

2) Everyday Rituals & Routine

The difference between the everyday rituals and routine of Turkish immigrant women and the Dutch community is balancing out the daily activities. Dutch people are able to balance the time they spend on working, their family, socializing with their friends and their personal interests such as doing sports (figure 99). On the other hand, Turkish immigrant women spend most of their time for and with their family while not spending enough time for themselves or their personal interests (figure 98). This creates an imbalance in their daily life whereas the Dutch life is more balanced.

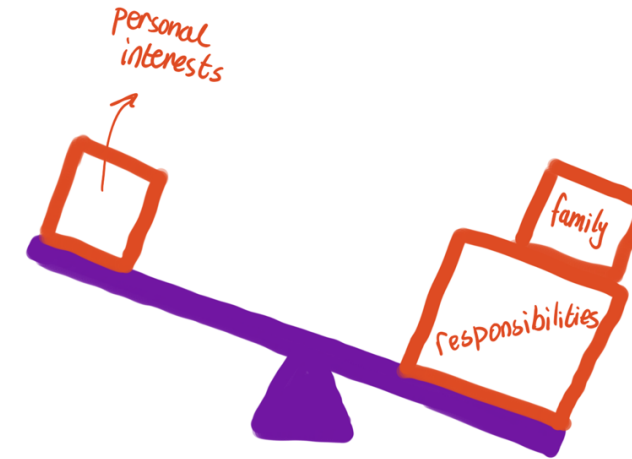


Figure 98: Everyday rituals and routine of Turkish immigrant women

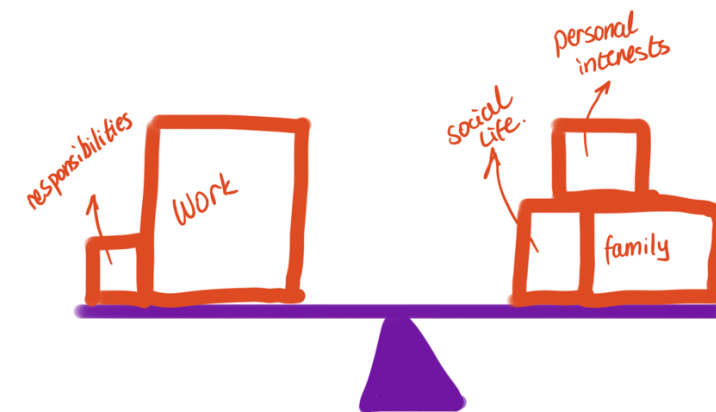


Figure 99: Everyday rituals and routine of Dutch people

3) Rules

Both of the communities care about the rules in their society and expect everyone to respect and follow them. However, the difference is where these rules come from (figure 100). In the Turkish immigrant community, the rules are mostly religion or old tradition based. For example, it's not allowed to enter the house with shoes or to call elderly by their first name. Whereas, in the Dutch community, the rules have a more humanitarian base. They mostly care about respecting the other people around and to keep the society in order. For example, giving way when someone is coming from the opposite side or following the bike rules through giving signals.

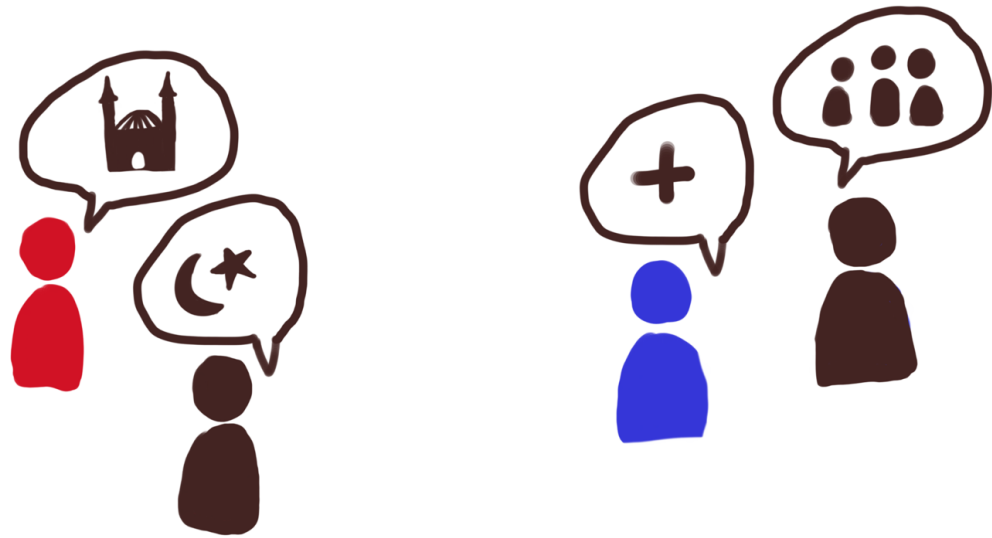


Figure 100: Visual representation of rules of Dutch and Turkish immigrant women communities. Blue persona represents the Dutch people and red persona represents immigrant women, brown persona represents the other people in their communities.

4) Community

Lastly, the vision of community in Turkish immigrant and Dutch people are different. Dutch people are more individualistic whereas Turkish people are more collectivistic character (figure 101). Turkish community prefer to socialize in big groups or have an accompany even if they are doing their daily activities. Their community shapes them and they care about this community that they are in. On the other hand, Dutch people have a more singular lifestyle where they enjoy doing activities by themselves instead of doing it with other people. This finding on the identification of two communities is also supported by Hofstede.



Figure 101: Visual representation of the community feeling in Dutch and Turkish immigrant women communities. Blue persona represents the Dutch people and red persona represents immigrant women, brown persona represents the other people in their communities.

5) Overview

Rules for both communities span the same area, which means that it's expected everyone follows the rules, but the content of the rules is different in each community (pink section in figure 102).

Community spans a bigger area and includes everyone in the Turkish immigrants. However, for the Dutch community it only includes the smallest circle of a person which is usually their family (purple circles in figure 102).

Roles of a Turkish immigrant woman spans more people in the community. The focus is on her family but the responsibilities towards other people in the community cannot be overseen. On the contrary, a Dutch person's roles focus mainly on their closest circle (orange section in figure 102).

Lastly, the daily rituals and routine of the Turkish immigrant women are usually around and related with her family. On the contrary, Dutch people have a wider span in their everyday rituals where they have time to socialize with other people, do their personal interests and spend time with their family (yellow section in figure 102).

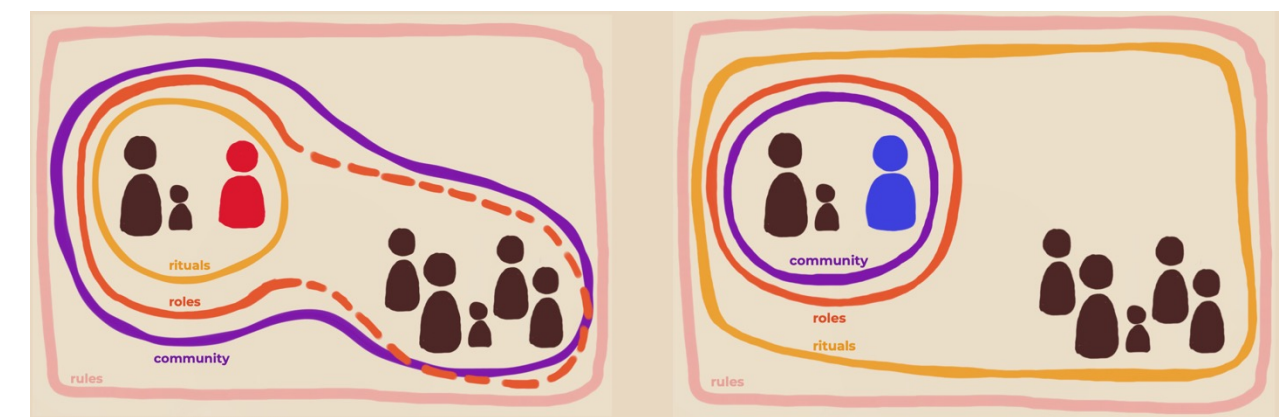


Figure 102: Comparison of the extends of Cultura categories for both Dutch and Turkish immigrant women communities. Blue persona represents the Dutch people and red persona represents immigrant women, brown persona represents the other people in their communities.

6) Conclusion

At the end of these comparisons several conclusions and further discussion questions of their relations with the scope of the project have been made. Firstly, when looked at the Turkish immigrant women's everyday rituals and routine, it is visible that it is highly focused on their family (figure 102). Then one starts to question how they would find time from their family and roles to go to a museum. A way to solve this could be designing an experience which also involves their family. When it comes to the roles of Dutch people, they are focused only on their family or close circle (figure 102). Thus, the ideal experience for them should not involve any commitment and responsibility towards the strangers in a museum. A short interaction will be better fitting in this case. In addition, the acceptance of hierarchy is different in both communities. Since the Turkish immigrant community feels uncomfortable around people who are higher than them according to "hierarchy" (this could even mean someone knowing more in a subject than them), the ideal design should equalize all its users. It should not be complex, it should enable everyone to use it. Also, the span of community feeling is different in both communities which changes their social abilities and interactions (figure 102). Turkish immigrant women are more collectivistic while the Dutch community is more individualistic. Thus, I am expecting the Turkish to be more used to interact with others in a casual sense than the Dutch community. However, one should also remember the hesitancy of Turkish immigrant women in Dutch language. This situation might cause a negative effect on the Turkish women's willingness to interact with the Dutch community. Lastly, while designing, I should be careful of not causing any of the users to break each other's rules because Dutch and Turkish immigrants have rules which are in different directions from each other.

APPENDIX 14: TAKEAWAYS FROM DUTCH AND TURKISH COMMUNITIES

TAKEAWAYS FROM THE RESEARCH ON THE TURKISH COMMUNITY: CRITERIA ON FINAL DESIGN

- It should be within the abilities of the Turkish immigrant women so that they do not feel hesitant or embarrassed.
- It should not involving Dutch as the only language because they don't feel comfortable with their Dutch language level . Or it should at least provide them the comfortable environment in which they feel that their Dutch language is not judged by others.
- They should feel socially safe and comfortable with the interaction and their surroundings. For example, they do not want to feel judged or pressured by the others around them.
- It should be in line with older and core cultural values/ traditions/ rituals
- In the environment and the interaction there should be no violation of respect and everyone should be accepted as who they are.
- The designed solution should bring them ownership and being proud of their participation.
- The activity should focus on the similarity between people.
- It should not be violating their daily responsibilities especially towards their family. In this way, it should be aligned with their daily agenda and planning.
- It should not cross their boundaries
 - Religious boundaries
 - The boundaries set by form older generation
 - Personal boundaries

TAKEAWAYS FROM THE RESEARCH ON THE DUTCH COMMUNITY: CRITERIA ON FINAL DESIGN

- Causality in the final design since they like low-key socializations.
- The final design should not cause commitment and be able to be done as a one-time experience
- The final design should provide them the personal space and distance when necessary.
- The final design could be done within a small group or individually
- The activity should focus on the similarity between people.
- It should be aligned with their daily agenda and planning and not cause extra burden.
- It should bring a mutual benefit to the participants

APPENDIX 15: DIVERGING METHODS USED WHILE DEFINING THE DESIGN GOAL

Several methods for ideation have been used to diverge the approaches to the problem.

1) First iteration on “How Might We” questions, formulated based on every need that the Turkish immigrants had (figure 103)

The goal of this activity is to expand the ideas on how to approach or possibly solve the needs. “How Might We” questions have been used because they are a good way to think of different directions to approach the problem. This first iteration of “How Might We” questions are planning to be used as an inspiration to define the design goal.

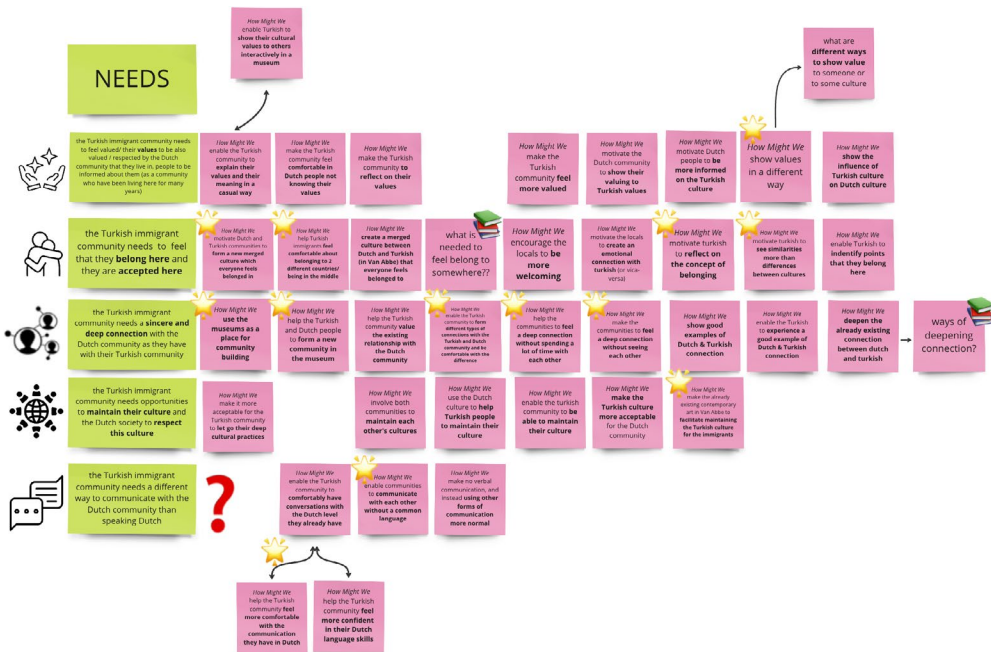


Figure 103: HMW ideation based on Turkish immigrant needs

The first ideas that came from this activity were vague and superficial. I realized they do not carry the specific insights gained from the research. For example, one of the questions was “How might we use the museum as a place for community building” which was derived from the need for deep connections however it wasn’t connecting with any specific insight of the research. The activity was good as the first diverging, but it brought me into a realization that more iterations are needed to find a good level of detail in the “How Might We” questions.

2) Iteration on HMW questions (figure 104)

As a next step, I aimed to deepen the previously defined HMWs. Different levels of detail have been used to alter the questions and, in the end, the necessary level of detail has been chosen. As a result of this phase, the how might we questions became more alike the design goal structure and made more sense when they were standing alone. Goals which are in a medium level of detail has been preferred for the next stages.

For example, “How Might We motivate Dutch and Turkish communities to use their own cultural practices to form a new merged culture which everyone feels belonged in the context of a museum” was preferred over a more detailed version: “How Might We motivate Dutch and Turkish communities to form a new merged art culture through being inspired by their traditional styles.”

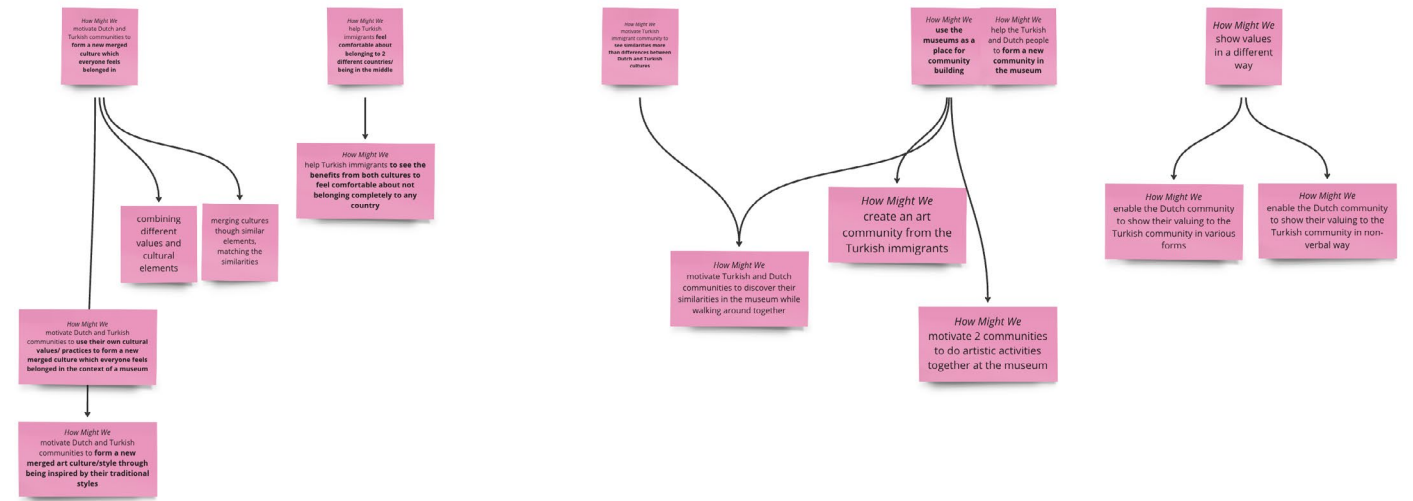


Figure 104: Iteration on HMW questions

3) Barriers on the needs have been ideated (figure 105)

At this stage, a different approach was used to ideate more on different ways to achieve these needs. This new approach was to firstly think of the barriers that prevent the needs to happen. The aim was to identify the barriers first and then write HMW questions as ways to overcome these barriers.



Figure 105: Ideation for the barriers on the needs to be fulfilled

The barriers turned out to be mostly physical and core elements in their Turkish or Dutch lifestyle which cannot be easily changed or altered. Thus, this ideation method did not really help the process.

4) Using the stages of “Transformative experiences” to build up the design goal on (figure 106)

There could be variations of HMWs (or design goals) according to the different phases of the transformative experiences. Focusing on different phases could bring a variety and new ideas to HMWs. I also realized that it would be better if I form the design goal based on one of the phases of the transformative experiences because its hard to achieve all of them together. My first design goals, from the previous activities were tending to be on the direction of the 4th phase which is hard to achieve with just a museum experience. Through this activity, I am aiming to focus also on the other phases.

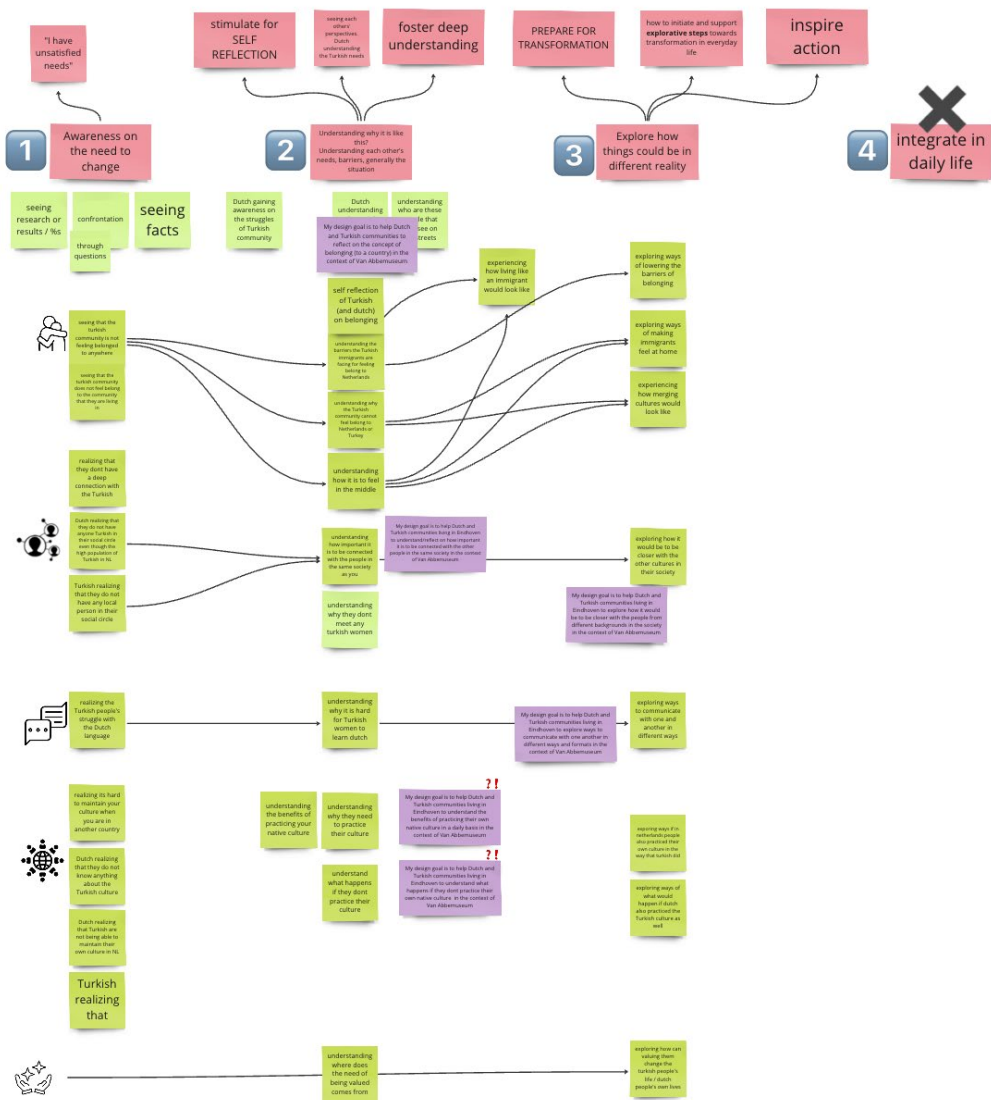


Figure 106: Stages of transformative experiences (in red) and design goal ideation based on them and the needs of Turkish immigrants (in green)

Through this method, the most diverse variations on directions were found. The 3rd stage of transformative experiences was found to be fitting the most for Van Abbemuseum and also the most effective stage in terms of really making a difference in the relationship between Dutch and Turkish immigrants. The ideas on design goal became less vague and the was clearer what I wanted to achieve exactly as an outcome of the design.

5) Defining criteria according to the research on user and stakeholders (figure 107)

In this stage, a different approach has been used which involves the insights from the research in a more comprehensive way. The elements such as: Turkish immigrant, Dutch, research (transformative experiences), Van Abbemuseum and Fabrique have been used as categories of criteria sources (shown in green in figure 107). Specific insights are gathered from every research activity (shown in blue in figure 107) as criteria on the final design. This means, they are also criteria for the design goal.

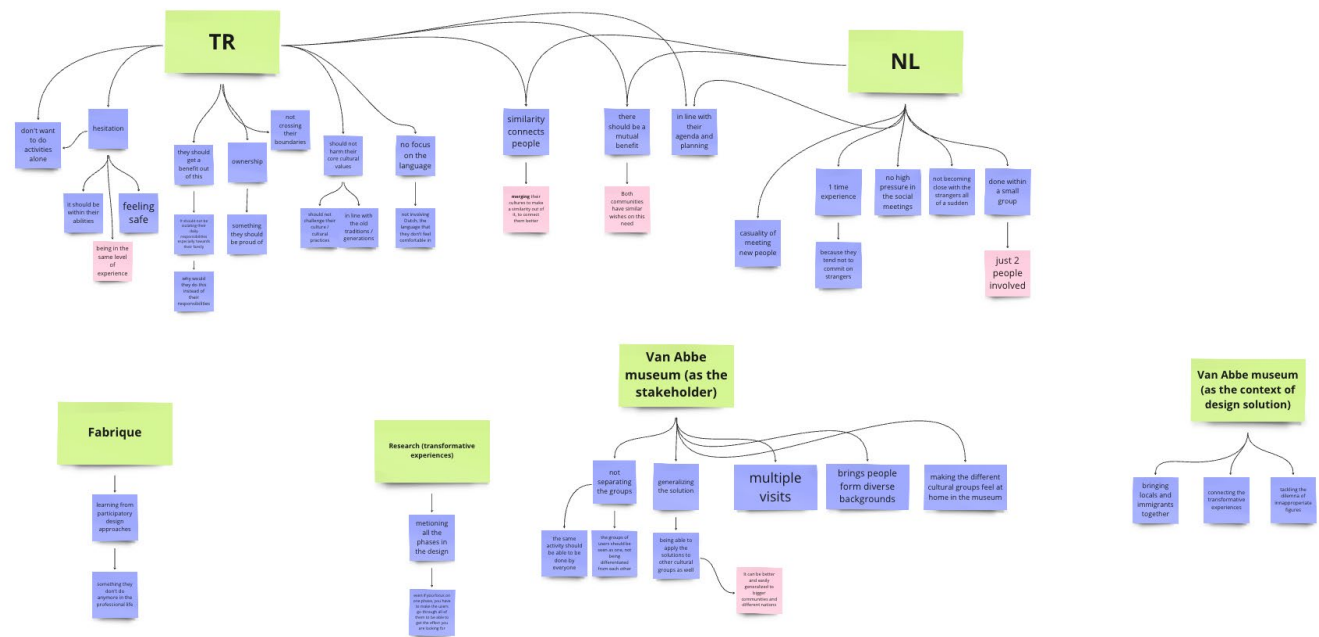


Figure 107: Criteria defined from the research on users and stakeholders

The criteria used in this activity are from the previous research where the clusters and values of Turkish immigrants and Dutch community have been identified. Defining the criterias of each element of this project helped restricting the solution space. Both the design goal definition and the ideations on the final design should be in line with these criterias.

For the Turkish immigrant community, **hesitation** plays an important role in their daily life and social activities. They are hesitating to do something wrong (especially when they are not familiar with it) and doing activities or going to places alone. Additionally, **ownership** is an important factor for them to feel connected to something or somewhere. For the Dutch community, **not committing on strangers and less serious social meetings** are important criteria for social interactions.

As one results of this activity, certain similarities of criteria between Turkish immigrant and Dutch communities (represented as connected to both NL and TR through arrows in figure 107). These are:

- i. The belief in similarity connects people
- ii. The request to have a mutual benefit in the activities that they do with other people
- iii. The requirement that whatever they are doing should be in line with their agenda and planning

These similarities have a greater importance on defining the design goal because they are constraints from both communities.

At the end of this activity, a need to clustering the criteria between categories has been recognized in order to have more combined and general criteria to easily formulate into a design goal (directly or indirectly)

6) Combining different criteria and defining main constraints for the design goal

In this stage, criteria from different sources got clustered and a more general and applicable constraints for the design goal have been developed (shown in black in figure 108).

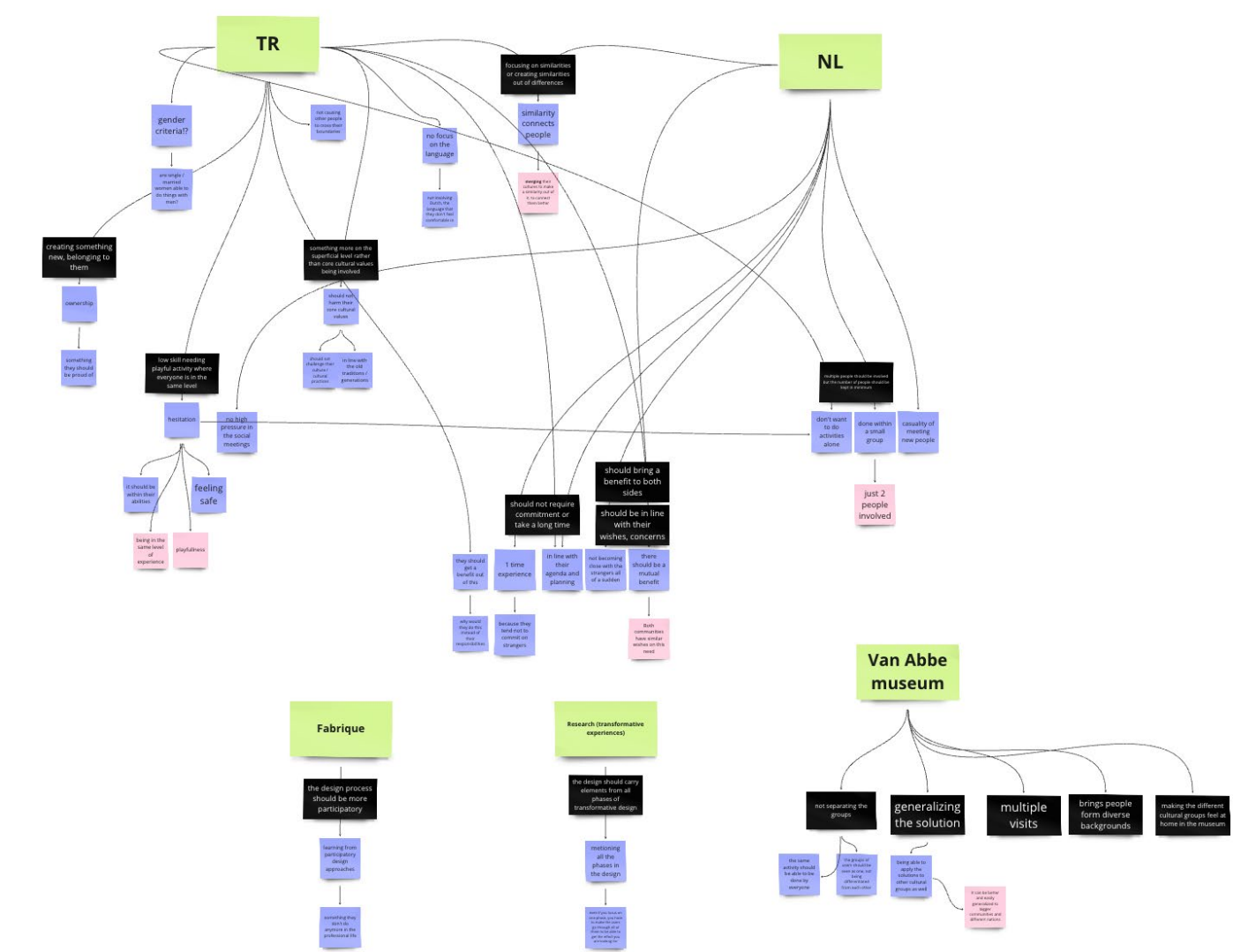


Figure 108: Clustering criteria and forming constraints for the design goal

Categories appeared mostly in between Turkish immigrant and Dutch insights. This is acceptable since they are the main targets of the project. All the defined constraints are listed below:

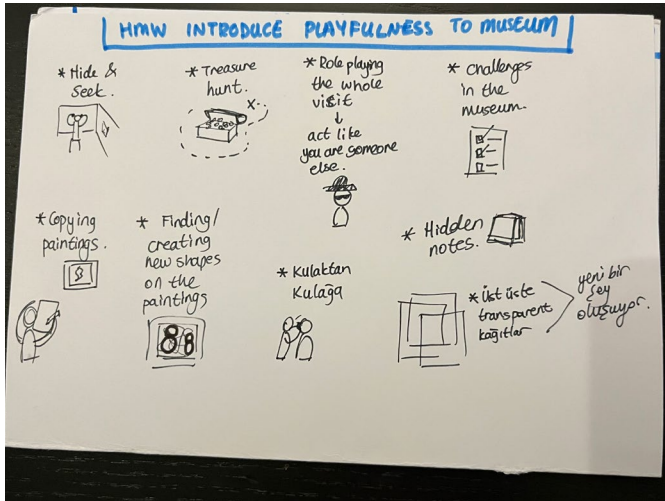
- 1) Focusing on similarities on the design or creating similarities out of differences
- 2) Allowing them to create something new, which belongs to them
- 3) The cultural values to be used should be on a superficial level, rather than using core or important cultural values
- 4) The design should be able to used with low-skill level. It could be a playful experience where everyone feels welcome and in the same level
- 5) Multiple people should be involved but the number of people should be kept in minimum
- 6) It should bring a benefit to both sides and should be in line with their wishes, concerns
- 7) It should not require commitment or take a long time
- 8) The design process should be more participatory
- 9) The design should carry elements from all phases of transformative design
- 10) The user groups should not be separated
- 11) The design solution should be able to be generalized to bigger communities or different cultures

These constraints will be used to define the design goal and some more additional directions for the design.

APPENDIX 16: IDEATION METHODS

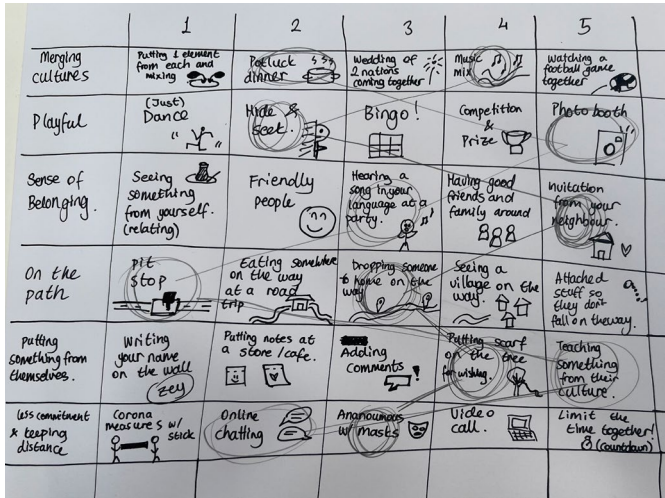
Individual or group ideation methods have been used to extend the ideas on possible solutions in different stages of the project. The group sessions (co-creation session with co-workers in Fabrique, sparring sessions with design students) helped to get out of the box and look at the problem from different perspectives using different life experiences. Whereas the individual ideation sessions (brainstorming, brainwriting, morphological chart) have benefitted from using personal experiences while coming up with a solution and detailing certain ideas while keeping in mind the user wishes. Below, it can be found the different ideation methods:

1)Individual sessions



a) Brainstorming & Brainwriting

At the beginning the design goal have been broken into smaller constructive pieces so that solutions can be found for simpler parts which can then be combined. Also, different extremes such as 100% physical or 100% digital solutions have been explored to see what are on the boundaries.



b) Morphological Chart

This method has been used as a last ideation activity for going out of the stuck period of repetitive cycle of ideas. Through this way, different ideas were created which still fit the criteria.

2) Group sessions



Figure 109: Clustering criteria and forming constraints for the design goal

a) Co-creation session with co-workers in Fabrique

A co-creation session has been facilitated during the ideation stage together with three participants (figure 109). The design goal has been broken up to smaller pieces also during this activity for the participants to see how the participants react and find solutions to smaller problems that make up the whole. They were asked to write or draw whatever comes to their mind on the given prompt or the question (figure 109). The results of the co-creation session (figure 109) have helped with thinking in different ways to tackle the problem such as looking from different cultural perspectives (different than Dutch and Turkish). I was able to get inspired by personal experiences of the participants.

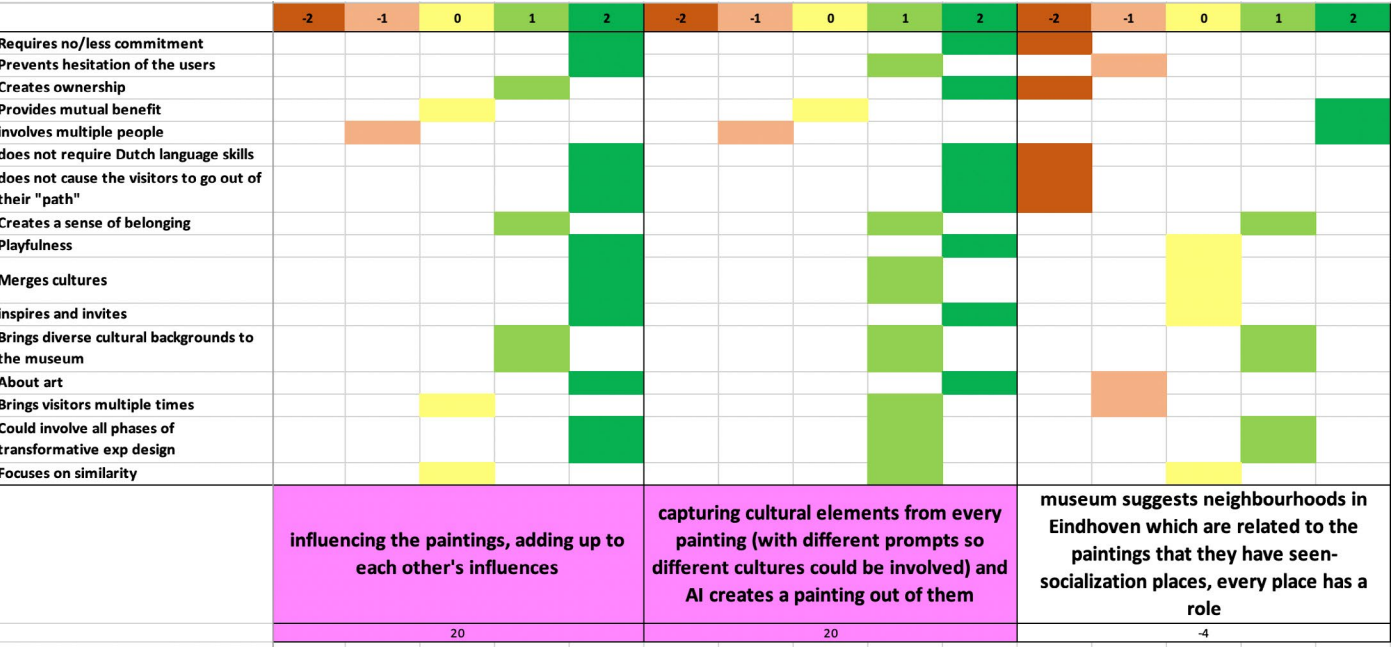
b) Sparring with design students

I chose to do sparring with Turkish design students in TU Delft because they have a better understanding and experience with my target group. We did brain storming together within the constraints of the Turkish immigrants

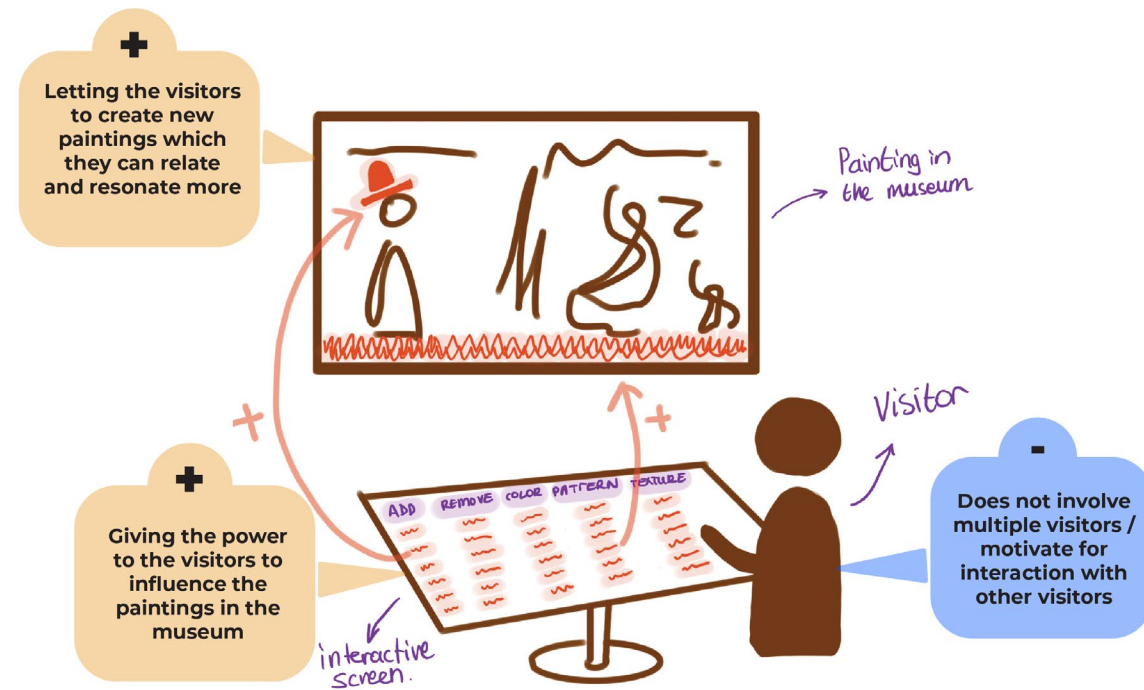
At the end of the different ideation methods, some ideas, which performed better, have been chosen to be developed further to see if they fully met the design goal or the wishes of the users. Through this, the final concepts have been created.

APPENDIX 17: SELECTION OF IDEAS AFTER THE FIRST IDEATION SESSION

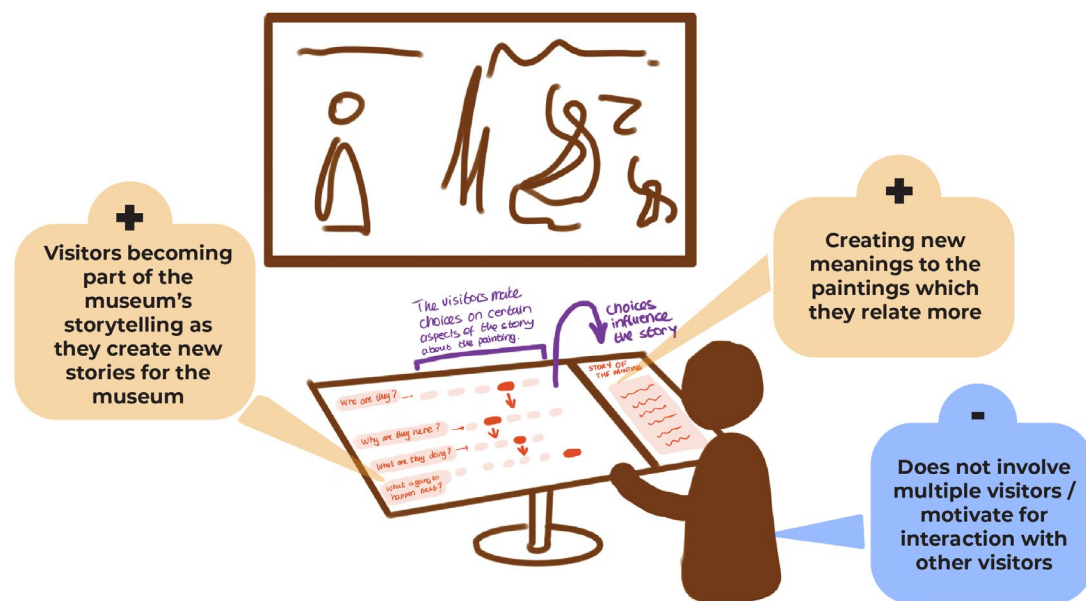
The Harris profile on the eight ideas created during the first ideation session can be found in the charts below. The ideas which are highlighted in pink show the ideas which recieved the highest score and thus will be further developed to be used in the concept 1.



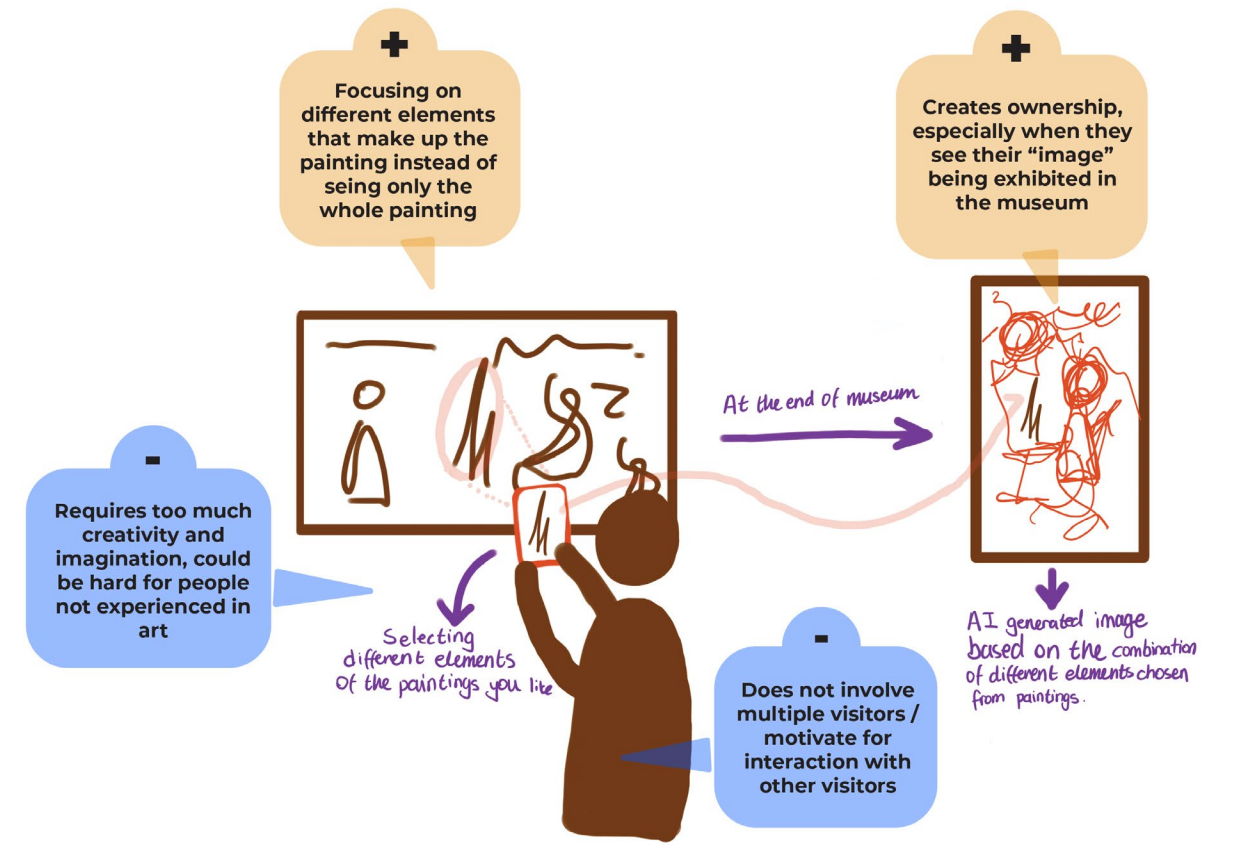
APPENDIX 18: EVALUATION OF IDEAS 1.1, 1.2 AND 1.3 ACCORDING TO THE HARRIS PROFILE



Evaluation of idea 1.1 using harris profile



Evaluation of idea 1.2 using harris profile



Evaluation of idea 1.3 using harris profile

APPENDIX 19: QUESTIONS FOR USER TEST 1

The following list of questions have been asked to Dutch and Turkish immigrant participants of the user test and their answers have been recorded and analyzed later in the process.

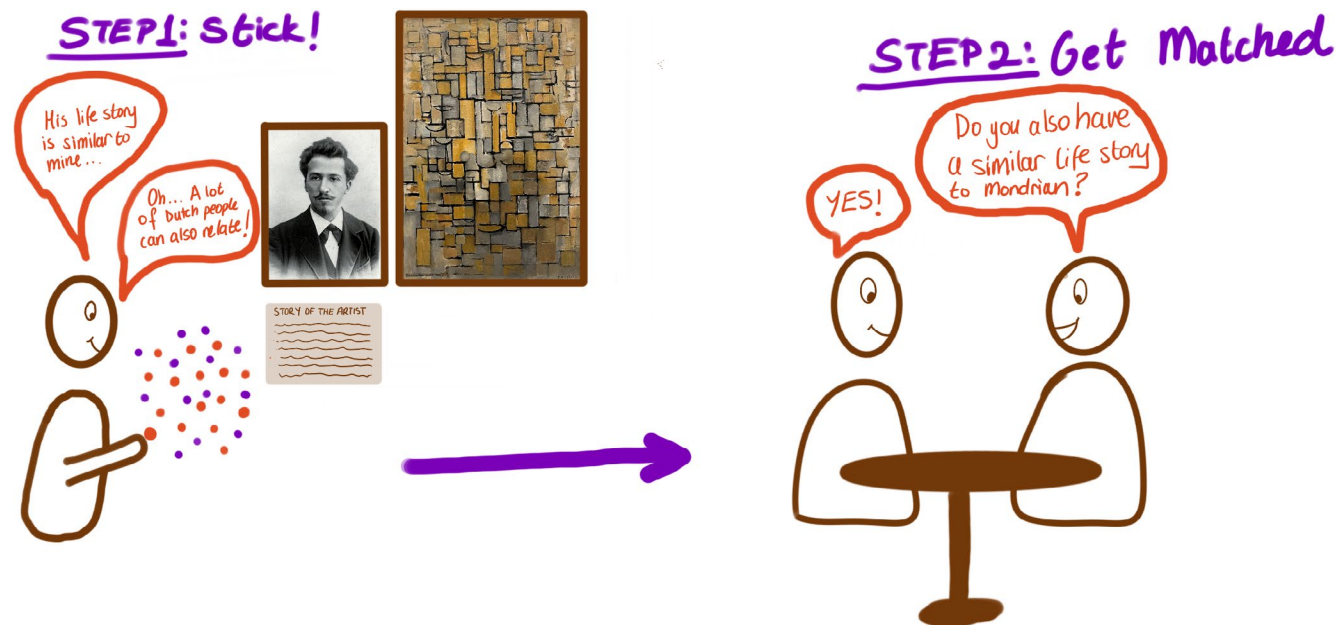
- 1/ If there were activities like this in museums, how would your perspective towards the museum or your desire to go be affected?
- 2/ If you see such an activity in a museum you go to, would you hesitate to do it? Or do you use it comfortably and try different things?
- 3/ How did it make you feel to see the two cultures merge or merge in this way?
- 4/ What do you think about your belonging to the Dutch/Turkish community with this activity?
- 5/ How does this activity affect Turkish/Dutch culture?
- 6/ Which activity did you like more? From where?
- 7/ What would you think about doing this or a similar activity with a Dutch/ Turkish person in a museum?

APPENDIX 20: HARRIS PROFILE ON IDEAS 2.1, 2.2, 2.3

Below can be found the three ideas of the second ideation session and their evaluation on the Harris profile.

	-2	-1	0	1	2	-2	-1	0	1	2	-2	-1	0	1	2
Requires no/less commitment															
Pre-Name Box on of the users															
Creates ownership															
Provides mutual benefit															
involves multiple people															
does not require Dutch language skills															
does not cause the visitors to go out of their "path"															
Creates a sense of belonging															
Playfulness															
Merges cultures															
inspires and invites															
Brings diverse cultural backgrounds to the museum															
About art															
Brings visitors multiple times															
Could involve all phases of transformative exp design															
Focuses on similarity															
	2.1 Relating with the Artist's history					2.2 Fortune telling in the museum					Ifthar in Van Abbe with food inspired by the paintings				
	8					7					11				

APPENDIX 21: DESCRIPTION AND EVALUATION OF IDEAS: 2.1, 2.2, 2.3



Idea 2.1: Relating with the Artist's history

The short history of the artist and what they have been through will be exhibited next to the artwork. Through this way, the visitors can better relate to the artwork. According to how much they can relate with the history of the artist, the visitors are encouraged to put stickers next to the paintings. There will be two different colors of stickers according to the nationality of the visitors. Through this way, the visitors can see that also different nationalities has been through similar experiences as them, which aims to create a sense of belonging to each other. The visitors then get matched with another visitor who showed a similar experience and these two visitors are encouraged to meet and drink a coffee at the museum café while talking about their experiences.

Pros & Cons

- +focuses on similarities
- + feeling of belonging through relating others through common experiences
- +storytelling
- +physically matching the visitors and initiating a verbal interaction
- +involves multiple people coming together
- + a gathering opportunity after the experience would enable the visitors to connect right after becoming open to intercultural interactions

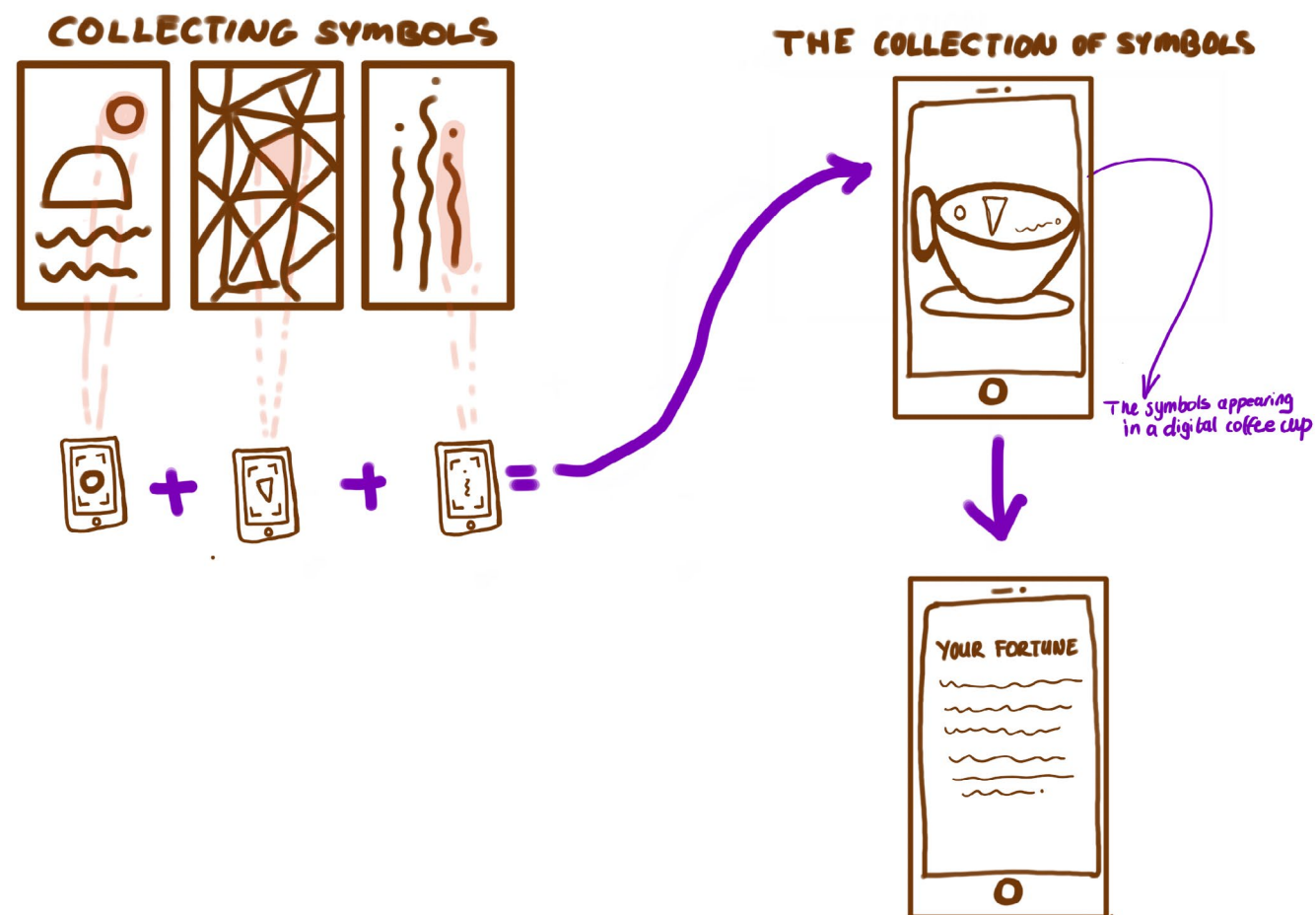


Idea 2.1: Fortune telling in the museum

Being inspired by the fortune telling from the Turkish coffee cups, a similar experience has been thought for the museum. The visitors are meant to select and capture different "symbols" from the paintings they liked in the museum through their phone. These symbols are going to be collected within the app and at the end of their museum visit they will receive a "fortune" depending on the symbols that appealed to them during their visit. This idea is using a Turkish ritual and enabling the other nationalities to experience it in a museum context.

Pros & Cons

- the experience is more focused on the Turkish culture, there is not much addition from the Dutch culture, not merging cultures
- one side focus on the cultural experience- this happens then I wanted to really fit the interests of the Turkish immigrants
- abstract and ambiguous, might require a creative mind
- +storytelling



Idea 2.3: Dinner inspired by art in the museum

This idea has been inspired by doing a Turkish activity in the museum to attract the Turkish immigrant community more to come to the museum. Certain Dutch and Turkish communities of Eindhoven will be invited to this experience through a letter. This letter will be also like a survey which questions how much involved they are with different communities in the society, aiming to make them realize their social situation with the other communities in Eindhoven. If they accept the invitation, they will receive a painting which is also exhibited in the museum. They will cook a dish according to how the received painting inspires them. In the assigned day and time, they will come to the museum and eat a dinner with the other people who has been assigned to different paintings in the same exhibition. This dinner can also be an iftar dinner during Ramadan, which would make the Turkish people even more valued by the Dutch community since they will see that Dutch people care about their values.

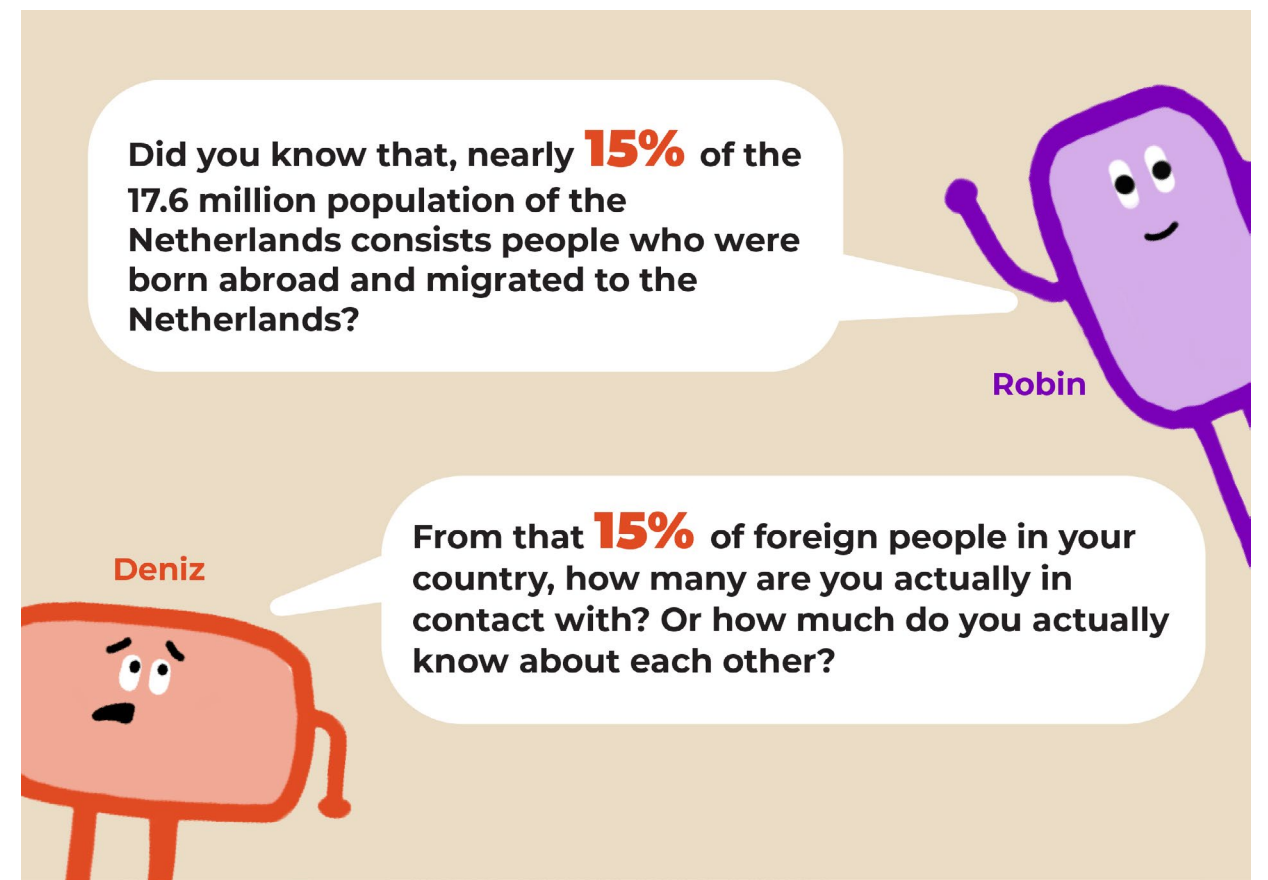
Pros & Cons

- does not match with the Dutch wishes of "not requiring commitment"
- mostly beneficial towards the Turkish visitors
- + inviting through a letter is personal and the receivers would feel more valued
- + confronting people to as the first step of transformative experience: "raise awareness"
- + involves multiple people coming together
- +/- preparing food is a strength of Turkish community, through this activity they would never feel hesitation because they are good at it. However, the same cannot be said to the Dutch. According to show talk with Dutch colleagues, Dutch people wouldn't be comfortable in preparing a full meal to strangers, especially if the meal needs to come from their culture.
- being inspired from a painting to cook a meal would need creativity, and might be a hard task for people who are not used to it
- not related directly to the museum experience, out of the context

APPENDIX 22: USER INTERFACE FOR CONCEPT 2



APPENDIX 23: INVITATION LETTERS



How does these questions make you feel..? Maybe you can feel better about some of the questions after experiencing the new tour of Van Abbemuseum.

Dear Stichting Ik Wil Community,

We would like to invite you to our newest experience: **merge** in the Van Abbemuseum which is a museum tour game based on Dutch and Turkish cultures .

What you will do?

You will follow a digital museum tour which creates connection between the artworks, your cultural roots and the culture of the country you are living in. Contemporary art can have many meanings. There is actually no one way of understanding it. So, why don't we try to understand by using our unique cultural perspectives. With this new way of looking at artworks you can find new meanings in Van Abbemuseum.

How you will do?

As easy as it sounds, you only need to come to the museum. Then you will only follow the lines on the ground of the museum and the instructions in the app. You will walk around the museum, see selected artworks and hear conversations about them which ties the paintings to Turkish and Dutch cultures.

Who else will be there?

This is a unique experience only designed for Dutch and Turkish people at the moment. If you want, you can experience the "Museum Tour Game" with your friend or with a random person who you are going to meet there. At the end, you will also have a chance to meet and drink tea with the other people who experienced the same tour as you.

Can't wait to see you there!
Van Abbe Team & Robin & Deniz

APPENDIX 24: INTERACTION CARDS



Discuss about this painting using your own cultural perspectives // Kendi kültürel bakış açınızı kullanarak bu resim hakkında tartışın

Try looking at the whole composition, what do you see?
Tüm kompozisyona bakmayı deneyin, ne görüyorsunuz?

Try looking at the individual elements, what do you see?
Tek tek öğelere bakmayı deneyin, ne görüyorsunuz?

Can you find any symbol?
Herhangi bir sembol bulabiliyor musunuz?

Look at the colors, is there anything that you can relate to? What about combination of colors?
Renklere bakın, bağ kurabileceğiniz bir şey var mı? Peki ya renklerin kombinasyonu?

Look at the shapes, is there anything that you can relate to?
Şekillere bakın, ilişki kurabileceğiniz bir şey var mı?



Discuss about this painting using your own cultural perspectives // Kendi kültürel bakış açınızı kullanarak bu resim hakkında tartışın

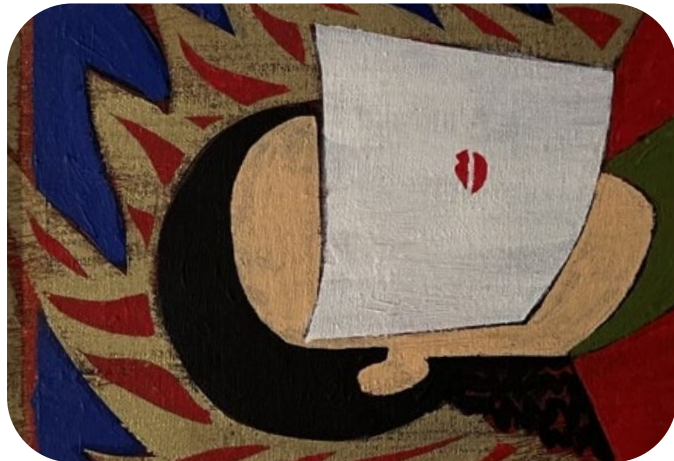
Try looking at the whole composition, what do you see?
Tüm kompozisyona bakmayı deneyin, ne görüyorsunuz?

Try looking at the individual elements, what do you see?
Tek tek öğelere bakmayı deneyin, ne görüyorsunuz?

Can you find any symbol?
Herhangi bir sembol bulabiliyor musunuz?

Look at the colors, is there anything that you can relate to? What about combination of colors?
Renklere bakın, bağ kurabileceğiniz bir şey var mı? Peki ya renklerin kombinasyonu?

Look at the shapes, is there anything that you can relate to?
Şekillere bakın, ilişki kurabileceğiniz bir şey var mı?



Discuss about this painting using your own cultural perspectives // Kendi kültürel bakış açınızı kullanarak bu resim hakkında tartışın

Try looking at the whole composition, what do you see?
Tüm kompozisyona bakmayı deneyin, ne görüyorsunuz?

Try looking at the individual elements, what do you see?
Tek tek öğelere bakmayı deneyin, ne görüyorsunuz?

Can you find any symbol?
Herhangi bir sembol bulabiliyor musunuz?

Look at the colors, is there anything that you can relate to? What about combination of colors?
Renklere bakın, bağ kurabileceğiniz bir şey var mı? Peki ya renklerin kombinasyonu?

Look at the shapes, is there anything that you can relate to?
Şekillere bakın, ilişki kurabileceğiniz bir şey var mı?



Discuss about this painting using your own cultural perspectives // Kendi kültürel bakış açınızı kullanarak bu resim hakkında tartışın

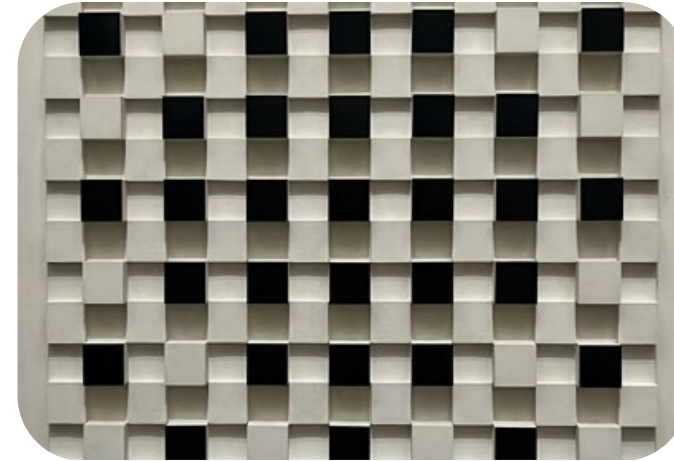
Try looking at the whole composition, what do you see?
Tüm kompozisyona bakmayı deneyin, ne görüyorsunuz?

Try looking at the individual elements, what do you see?
Tek tek öğelere bakmayı deneyin, ne görüyorsunuz?

Can you find any symbol?
Herhangi bir sembol bulabiliyor musunuz?

Look at the colors, is there anything that you can relate to? What about combination of colors?
Renklere bakın, bağ kurabileceğiniz bir şey var mı? Peki ya renklerin kombinasyonu?

Look at the shapes, is there anything that you can relate to?
Şekillere bakın, ilişki kurabileceğiniz bir şey var mı?



Discuss about this painting using your own cultural perspectives // Kendi kültürel bakış açınızı kullanarak bu resim hakkında tartışın

Try looking at the whole composition, what do you see?
Tüm kompozisyona bakmayı deneyin, ne görüyorsunuz?

Try looking at the individual elements, what do you see?
Tek tek öğelere bakmayı deneyin, ne görüyorsunuz?

Can you find any symbol?
Herhangi bir sembol bulabiliyor musunuz?

Look at the colors, is there anything that you can relate to? What about combination of colors?
Renklere bakın, bağ kurabileceğiniz bir şey var mı? Peki ya renklerin kombinasyonu?

Look at the shapes, is there anything that you can relate to?
Şekillere bakın, ilişki kurabileceğiniz bir şey var mı?



Discuss about this painting using your own cultural perspectives // Kendi kültürel bakış açınızı kullanarak bu resim hakkında tartışın

Try looking at the whole composition, what do you see?
Tüm kompozisyona bakmayı deneyin, ne görüyorsunuz?

Try looking at the individual elements, what do you see?
Tek tek öğelere bakmayı deneyin, ne görüyorsunuz?

Can you find any symbol?
Herhangi bir sembol bulabiliyor musunuz?

Look at the colors, is there anything that you can relate to? What about combination of colors?
Renklere bakın, bağ kurabileceğiniz bir şey var mı? Peki ya renklerin kombinasyonu?

Look at the shapes, is there anything that you can relate to?
Şekillere bakın, ilişki kurabileceğiniz bir şey var mı?



Discuss about this painting using your own cultural perspectives // Kendi kültürel bakış açınızı kullanarak bu resim hakkında tartışın

Try looking at the whole composition, what do you see?
Tüm kompozisyona bakmayı deneyin, ne görüyorsunuz?

Try looking at the individual elements, what do you see?
Tek tek öğelere bakmayı deneyin, ne görüyorsunuz?

Can you find any symbol?
Herhangi bir sembol bulabiliyor musunuz?

Look at the colors, is there anything that you can relate to? What about combination of colors?
Renklere bakın, bağ kurabileceğiniz bir şey var mı? Peki ya renklerin kombinasyonu?

Look at the shapes, is there anything that you can relate to?
Şekillere bakın, ilişki kurabileceğiniz bir şey var mı?



Discuss about this painting using your own cultural perspectives // Kendi kültürel bakış açınızı kullanarak bu resim hakkında tartışın

Try looking at the whole composition, what do you see?
Tüm kompozisyona bakmayı deneyin, ne görüyorsunuz?

Try looking at the individual elements, what do you see?
Tek tek öğelere bakmayı deneyin, ne görüyorsunuz?

Can you find any symbol?
Herhangi bir sembol bulabiliyor musunuz?

Look at the colors, is there anything that you can relate to? What about combination of colors?
Renklere bakın, bağ kurabileceğiniz bir şey var mı? Peki ya renklerin kombinasyonu?

Look at the shapes, is there anything that you can relate to?
Şekillere bakın, ilişki kurabileceğiniz bir şey var mı?

FAMILY

AİLE

What is your favorite activity to do with your family? Why do you like it?

Ailenle yapmayı en çok sevdiğin aktivite nedir? Bunu yapmak neden hoşuna gidiyor?

MY HEROES

BENİM KAHRAMANLARIM

Who would you define as your hero or role model in your life? Who would be the hero for your community?

Hayatınızda "kahraman" veya rol model olarak kimi tanımlarsınız? Sizin toplumunuzda kim "kahraman olarak kabul edilir?

DAILY ROUTINES

GÜNLÜK RUTİNLER

Is there a specific (cultural) routine that you do every day?

Her gün yaptığınız belirli (kültürel) bir rutin var mı?

WEEKEND PLANS

HAFTASONU PLANLARI

How do you like spending your weekend?

Haftasonlarınızı nasıl geçirmekten hoşlanırsınız?

TRADITIONAL FOODS

GELENEKSEL YEMEKLER

What is your favorite food from your country?

Ülkenizden en sevdiğiniz yemek nedir?

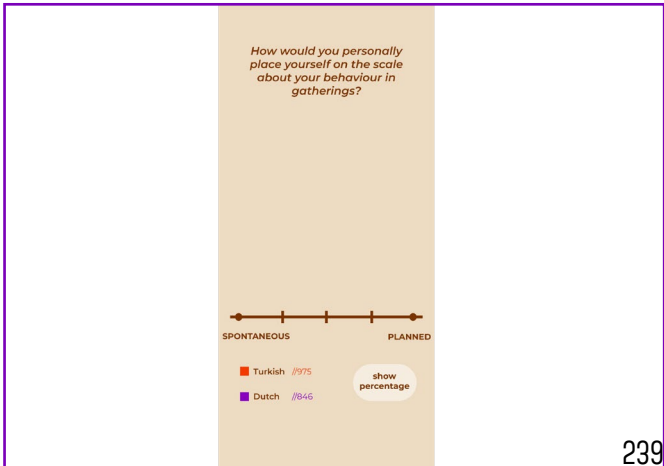
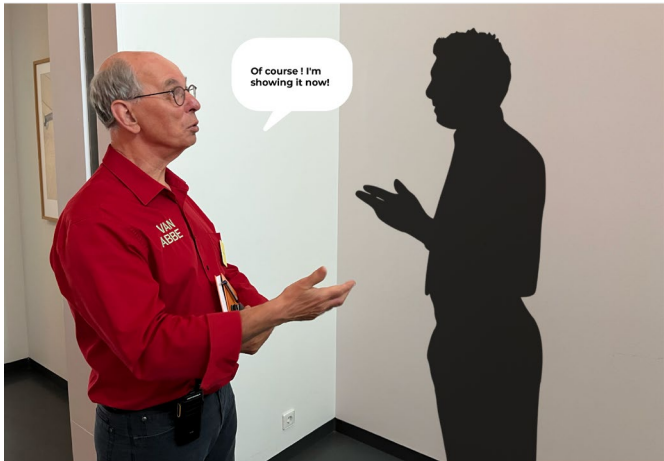
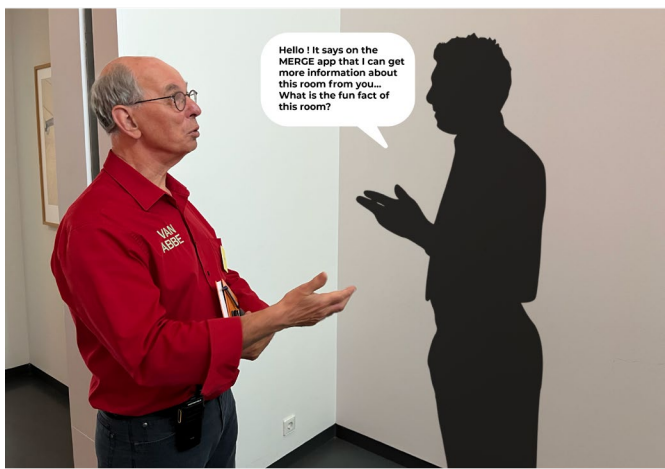
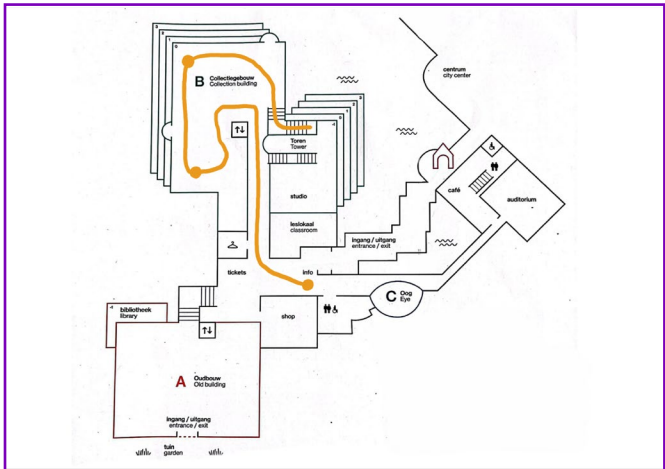
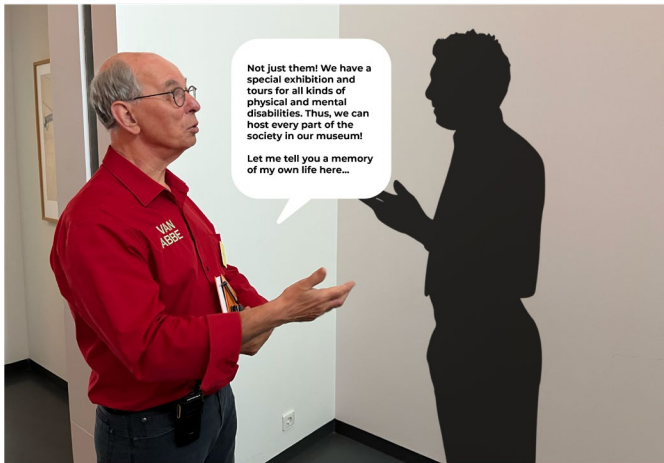
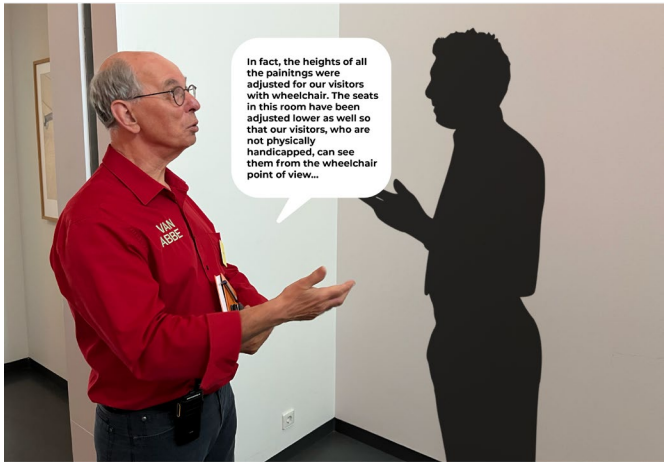
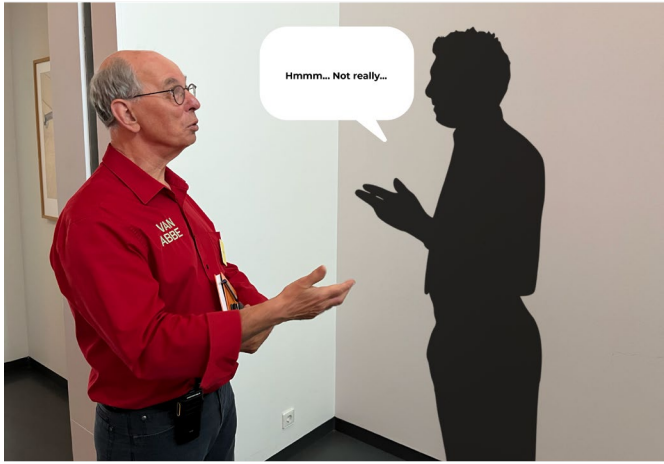
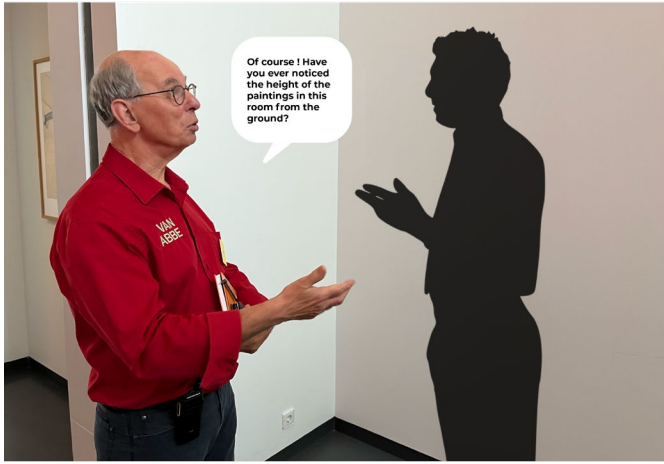
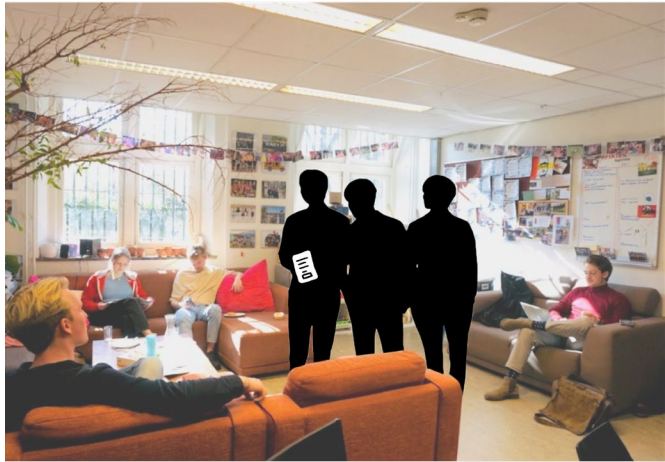
CULTURAL HOLIDAYS

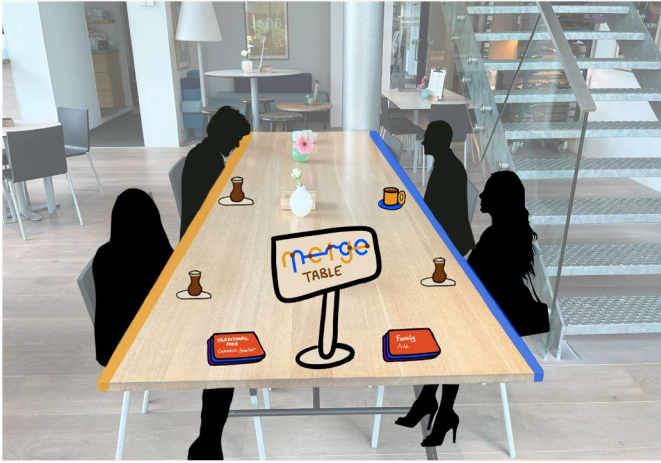
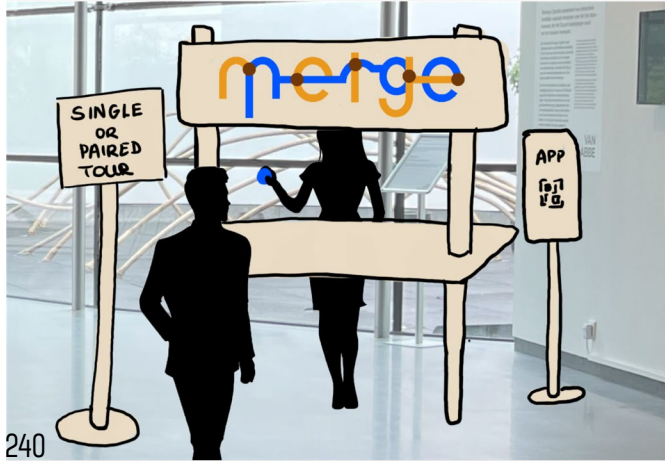
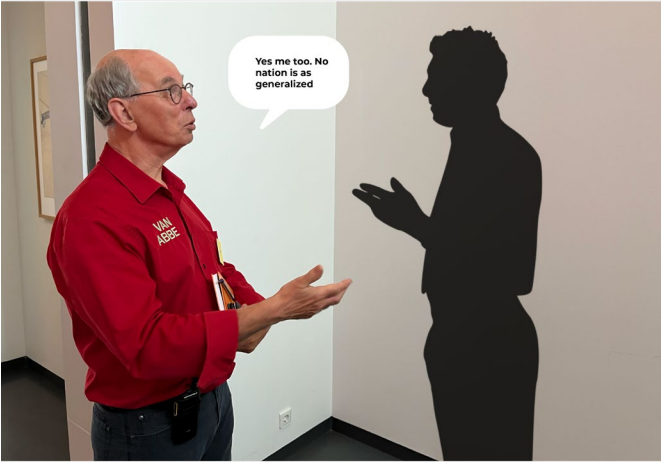
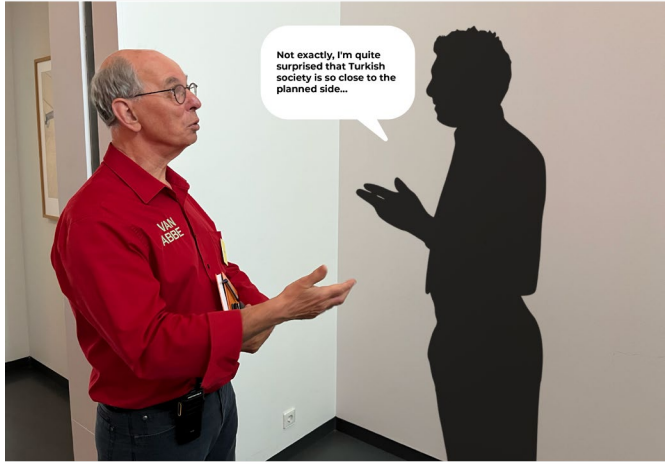
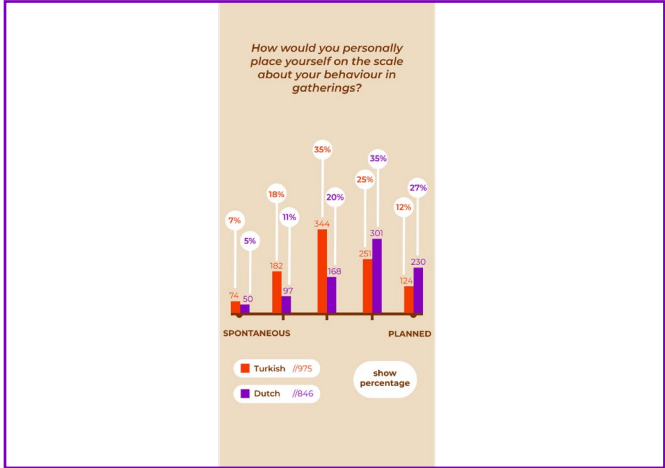
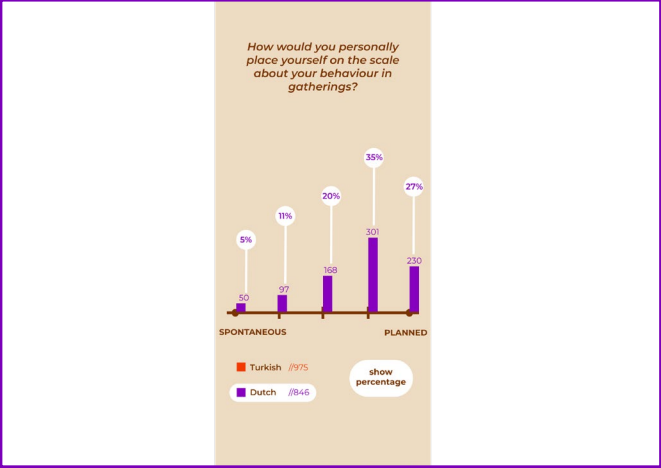
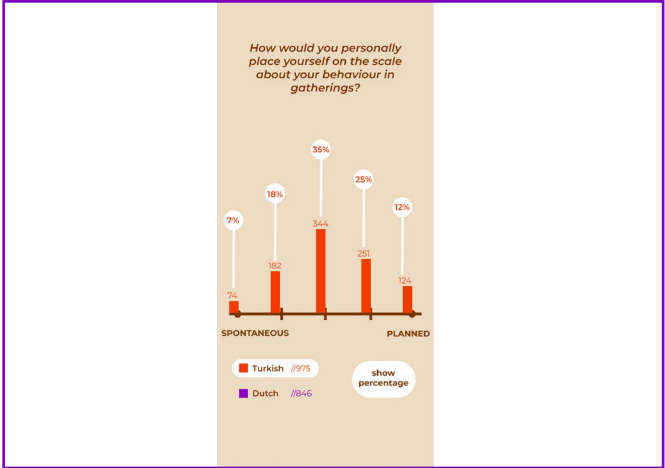
MİLLÎ VE DİNÎ BAYRAMLAR

What is your favorite cultural holiday? Why is this your favorite? What do you usually do during this holiday?

En sevdiğiniz bayram hangisi? Neden? Bu bayramda genellikle ne yaparsın?

APPENDIX 25: STORYBOARD FOR THE USER EVALUATION





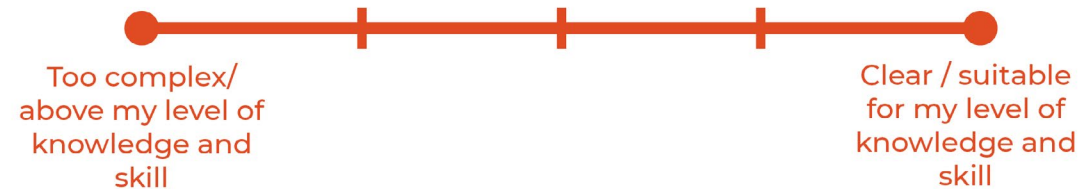
APPENDIX 26: SURVEY QUESTIONS OF THE PILOT TEST

SURVEY

1/ How serious / playful do you think this museum activity is?



2/ How did you find the complexity of the content of the MERGE experience?



3/ How did you find the intelligibility of your activity without any outside instruction or extra information?



4/ How accurately is your own Turkish culture reflected in the content of this activity?



6/ What is your motivation for doing this activity when you go to a museum?



7/ Which of the following stages did you go through during this activity?

- ☐ I noticed the lack of connection between the Dutch and Turkish communities who live in the Netherlands
- ☐ I realized that certain reactions of nations towards each other can cause miscommunication and distance between communities.
- ☐ I thought about my own attitude towards Dutch society
- ☐ I thought about what causes the lack of connection of the communities living in the Netherlands (especially the Turkish and Dutch communities) and whether these behaviors are also present in me.
- ☐ I realized that certain reactions of nations towards each other can cause miscommunication and distance between communities.
- ☐ I took steps to explore ways to better connect and communicate with each other (Turkish and Dutch communities) and to understand each other better.
- ☐ In the Dutch society I live in, I took exploratory steps towards creating a cohesive culture with people from different backgrounds.

APPENDIX 27: MERGING THE TRANSFORMATIVE LEARNING GOALS

(1) Raising Awareness

Two cultural communities living in the same country for many years have a lack of connection

Certain reactions or assumptions about each other could cause miscommunication and distance between the communities

Raising awareness on the distance between the Turkish immigrant and Dutch communities who live in the same society

(2) Self Reflection

The possible reasons (behaviors, values, assumptions) of this lack of connection

Their own attitude towards different cultural groups

on the assumption and generalizations made by themselves which caused this distance

(3) Supporting Explorative Steps Towards Transformation

Ways to better connect, communicate and understand each other

Creating a merged culture with people from diverse backgrounds in the society that they live in

taking explorative steps to better communicate, understand and feel closer to each other

APPENDIX 28: SURVEY AND INTERVIEW QUESTIONS OF THE FINAL EVALUATION

SURVEY

How did you experience the museum through the MERGE concept?

Very serious ●—————|—————|—————|—————● Very playful

The content of the activities are too complex/above my level of knowledge and skill



The content of the activities are simple/suitable for my level of knowledge and skill

Hard to understand and do without needing further help from outside



Easy to understand and do without needing further help from outside

Afraid of doing something wrong



Confident

Which of the following stages did you go through during this activity?

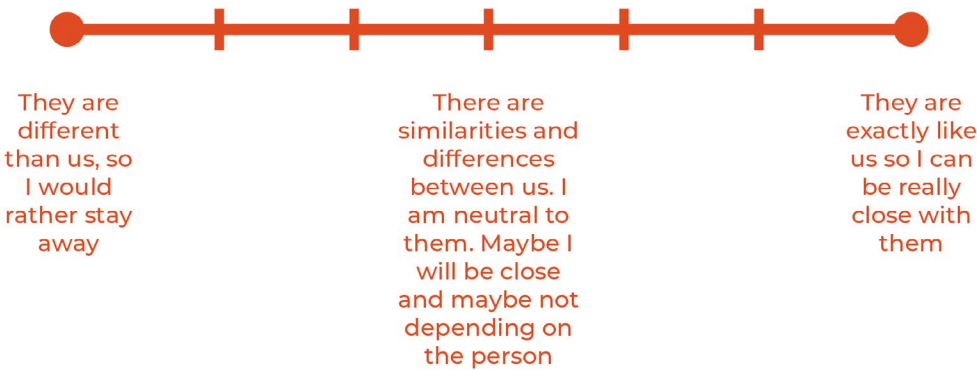
- I have realized the distance between the Turkish and Dutch communities who live in the same society (Society of the Netherlands)
- I self-reflected on my assumption and generalizations on the other community (Turkish immigrant community) which might have caused this distance
- I have taken explorative steps to better communicate, understand and feel closer to the other community (Turkish immigrant community)

INTERVIEW BEFORE

1// I understand why the Turkish people behave in certain ways?



2// How close do you feel towards the Turkish immigrant community living in the Netherlands



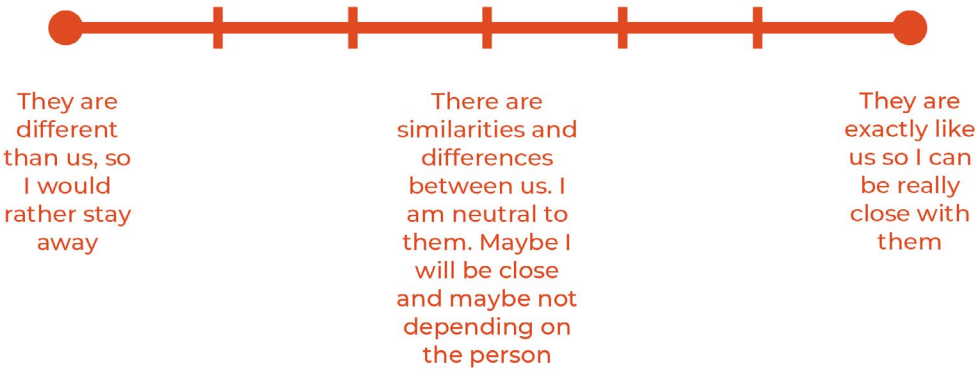
INTERVIEW AFTER

1// I understand why the Turkish people behave in certain ways?



2// How does this experience affect your attitude towards different communities?

3// How close do you feel towards the Turkish immigrant community living in the Netherlands



APPENDIX 29: PROJECT BRIEF

DESIGN
FOR our
future



IDE Master Graduation

Project team, Procedural checks and personal Project brief

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

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

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

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

STUDENT DATA & MASTER PROGRAMME

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

family name	<u>Ileri</u>	Your master programme (only select the options that apply to you):
initials	<u>Z</u> given name <u>Zeynep</u>	IDE master(s): ☐ IPD ☒ Dfl ☐ SPD
student number	<u>5517613</u>	2 nd non-IDE master: _____
street & no.	<u>1</u>	individual programme: _____ (give date of approval)
zipcode & city	<u>2</u>	honours programme: ☐ Honours Programme Master
country	<u>3</u>	specialisation / annotation: ☐ Medisign
phone	<u>4</u>	☐ Tech. in Sustainable Design
email	<u>5</u>	☐ Entrepreneurship

SUPERVISORY TEAM **

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

** chair	<u>Arnold Vermeeren</u>	dept. / section: <u>HCD / HICD</u>
** mentor	<u>Chen Hao</u>	dept. / section: <u>HCD / DA</u>
2 nd mentor	<u>Maaïke Liesting</u>	
organisation:	<u>Fabrique</u>	
city: <u>Rotterdam</u>	country: <u>The Netherlands</u>	

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.

Creating Connections for Turkish Immigrants in Van Abbemuseum

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 07 - 03 - 2023

08 - 08 - 2023

end date

INTRODUCTION **

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

The international community of the Netherlands is increasing. In 2021, 14% of the 17.5 million population of the Netherlands consisted people who were born abroad and migrated to the Netherlands (CBS statistics, 2021). This implies that a diversity of cultures exists in the Netherlands. The different cultural groups in Netherlands live in quite separate worlds (Huijnk et al., 2015). This results in limitation in affecting each other's frame of reference. Thus, different groups find it challenging to understand each other's experience, perspective, and reasoning. Museums have the potential to be places for community building and social interaction where these people with different cultural backgrounds could meet. However, the visitors of museums are generally from higher educational, occupational and income groups (Hendon et al., 1990). For countries whose population is becoming multicultural, the museums need to invest in learning about different groups in the society if they want to be inclusive. "The lack of cultural representation in museums results in low participation of diverse individuals" (Olivares et al., 2022). One way to introduce a societal issue (cultural inclusivity) to individuals is through transformative experiences design, defined as, "use of interactive systems to support long-lasting changes in the self-world" (Gaggioli, 2016). In a museum context, the experiences before, during or after a visit could be used as a trigger to change ideologies of visitors, motivating for a transformation in their everyday life. Such transformations of attitudes, beliefs or values could be triggered through experiences designed for museums, for example inviting people to reflect on their own role in a desired social change.

One of the stakeholders of this project, Fabrique, a Digital Design Agency that cares about bringing positive impact to their clients through making the complex, simple. They work on digital products, and they are majorly involved in designing websites, apps and digital experiences for museums. Fabrique stands in this project as a provider of client and guidance in research and design activities. They expect a final design involving a digital component, either alone or in combination with a physical component. Van Abbemuseum is client of this project, provided by Fabrique. It is a contemporary art museum situated in Eindhoven. They value inclusivity and state their mission as: "being a museum where everyone feels welcome, whatever their background. A place where different people have the space to share their unique perspective." In this big social space of Netherlands, they already reach one community: high-education, -skill and -income people. They already have experiences to make these existing visitors more open and inclusive to different backgrounds and cultures (figure1). As they want to be a "museum for everyone", they need to attract the remaining communities from different cultural backgrounds to generate a mutual understanding for both groups. The location of the museum, Eindhoven, has the potential of reaching different cultures as it hosts different groups of immigrants. Also, as a contemporary art museum (figure2) they cannot change the content of their collection, which may be hard to understand for a lot of people. They want to make their exhibitions approachable, relatable to people from different backgrounds. Van Abbe is involved in this project as the main client. It will provide the space which will act as the connection point of people from different communities. They will influence decision making and help for recruiting the target group due to their connections in the community of Eindhoven. Van Abbe sees the society as "one" and they require the final product to be treating the society as a whole, instead of differentiating one from another. They want a design that they could use physically or digitally in relation with the museum.

space available for images / figures on next page

introduction (continued): space for images



image / figure 1: "DE HUISKAMER" - Cultural inclusivity activities in the Van Abbemuseum



image / figure 2: Contemporary art exhibitions of Van Abbemuseum

PROBLEM DEFINITION **

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

The society in the Netherlands is experiencing disconnectedness as a result of different cultural bubbles living different lives from each other. As discussed in the field of cultural study (Irani et al. (2010), Lee (2012)) every individual is part of different cultural bubbles in different levels such as family, organizational or educational culture. One of the dominant bubbles is on the national level which is mainly formed through immigration from different countries. For my project, I will work on national cultures due to the growing international community in the Netherlands. With the increase of immigrants, new cultures keep adding up to the life in the Netherlands. There needs to be a mutual understanding of different communities for a more harmonious society. The national cultures are also relevant to the museum context. The environment of the museum is already international through tourist visitors from different nations. But the challenge is to make the experience more relevant to people from immigrant backgrounds. I will see Van Abbemuseum as a space within the scope of this project. It will act as the platform where different national bubbles would get introduced to each other physically or digitally. I choose to work in connections between people in this context. This connection will be happening in the extended context of a contemporary art museum (in or out of the museum space) where they will try to build connections through art which they probably don't understand. This is another challenge that I am anticipating. How to use contemporary art, which is irrelevant to the current lifestyle of immigrants, to connect immigrants to the diverse society? Within this nationalistic layer, I want to focus on the Turkish immigrant community of Netherlands, due to practical reasons of ease in contact. As a Turkish myself, I believe that it will be easier to communicate with them as someone from their community who speaks their language. Through focusing on a smaller group, I can dive deep into the real needs of the group. However, they aren't regular visitors of museums and since they prefer to live in their own national bubble, it will be hard to reach them for research purposes.

ASSIGNMENT **

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

Designing an interactive museum experience to encourage people of Turkish immigrant community to build new connections with the diverse community of the Netherlands through using their cultural identity. This experience will potentially create a mutual understanding for different cultural communities. The aim is to transfer Van Abbemuseum into a platform for the interaction of different social bubbles of Eindhoven.

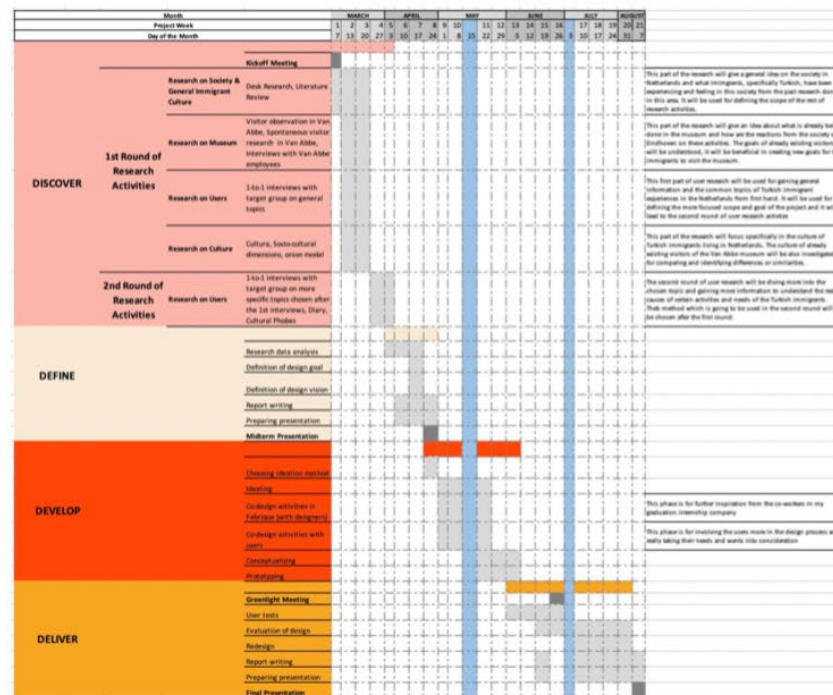
For this assignment, I will dive deep into and research the culture & lifestyle of Turkish immigrants living in Netherlands specifically. I will try to get answers to research questions such as: What are the needs of Turkish immigrants from the society? How would Turkish immigrants feel comfortable while connecting with people from different backgrounds? Which parts of their cultural identity can they use to connect with people from different backgrounds? How do you make a more inclusive experience for the different cultural bubbles? What are good ways of long-term connectedness between different parts of the society? Also, within the scope of the research, I will discover the current practices, visitors and the space of the museum to be able to match the needs of immigrants with the vision and availability of the museum.

I will do my research specifically on Turkish immigrants but in my final design and further inspiration and recommendations for future projects, I will try to generalize my findings and find a solution which could address the general immigrant society of Netherlands. I am aiming to deliver a digital design, potentially in combination with a physical component. In general, the final design will be a product-service combination targeting the immigrants. However, the solution will not only affect the immigrants but also the museum, the staff and the regular visitors of the museum as well since they will have a different visitor group interacting with them in the environment that they are familiar in, Van Abbemuseum. So, in general, the project will have the potential to touch the greater aim of cultural inclusivity in established societies.

PLANNING AND APPROACH **

Include a Gantt Chart (replace the example below - more examples can be found in Manual 2) that shows the different phases of your project, deliverables you have in mind, meetings, and how you plan to spend your time. Please note that all activities should fit within the given net time of 30 EC = 20 full time weeks or 100 working days, and your planning should include a kick-off meeting, mid-term meeting, green light meeting and graduation ceremony. Illustrate your Gantt Chart by, for instance, explaining your approach, and please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any, for instance because of holidays or parallel activities.

start date 7 - 3 - 2023 end date 8 - 8 - 2023



I will be working 5 working days per week. Additional 2 weeks of holidays (blue highlight) have been scheduled on weeks after the Midterm Presentation and the Greenlight Meeting. Since the kickoff is on a Tuesday (7th of March), I will have 3 working days for the first week of my graduation. Thus, the graduation day will also be on a Wednesday after the 20th week (9th of August). This will make exactly 100 working days for the graduation. If I am not doing any activities in the museum or outdoor context, I will be working at Fabrique's office in Rotterdam. I will visit the museum when needed and have monthly or bi-weekly meetings with them according to the phase of the design process.

I have defined 4 stages in my design process according to the "Double Diamond Model" of British Design Council. These stages are Discover (5 weeks), Define (4 weeks), Develop (6 weeks) and Deliver (8 weeks) (these weeks are intersecting with each other). Through this, I plan to have a similar process to the "Exploring Interactions" course that I took during my masters studies. It involves extensive research and understanding the real needs of the user to define the design goal. The research will be divided into 2 parts according to different levels of specification and focus. The first part will be consisting more general research questions for getting introduced to the target group and context through research on the museum, users, and their culture. The second part will be involving more specific research questions to diving more into understanding the real needs of the users. The ideation process will involve several co-design activities (with users and also with co-workers in Fabrique and Van Abbe) for inspiration, quick prototyping and testing sessions to get feedback within short iterations. At this stage, the feedback from the museum is important in order to fit their needs and constraints. The phase ends with a specific concept and its final evaluation through user testing resulting in ideas for redesign. The final design concept and its prototype will be presented at the end of the project.

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.

Before writing this section, I looked at my TU Delft application motivation letter where we had to write down 3 graduation proposals. It was surprising to see that my actual graduation project is nearly in the same direction with one of the proposals I have written 2 years ago, on cultural inclusivity. I think this is already a good start to show my already existing motivation in this topic. As a difference, now I am combining my interest in cultural inclusion with another personal interest on museums and art. I believe they will make a good combination and it will be inspiring for me to work on 2 topics that I deeply love.

I come from an engineering background, so I started my studies with a little knowledge on design theory & methodologies. After 1,5 years of education, this graduation project is my chance to prove myself the skills I have gained as an interaction designer. This is going to be my first semester-long individual project after the course "Exploring Interactions" which was at the beginning of my master's program. I would like to see how much I have improved my design project management skills and my timing and approach in certain design activities. I also hope to integrate the new skills I have gained during my elective semester to my project. In "Lifestyle Research & Design" I learned how to immerse myself to a sub-culture's lifestyle, values, and practices. I hope to do the same to fully understand my target group and take their values as design requirements. "Culture Sensitive Design" sensitized me to take the cultural background & rituals of individuals, which defines their preference and necessities, into consideration when designing for them. Lastly, I chose to challenge my sketching and visualization skills in "Drawing Techniques for Presentation" because I believed I was lacking them. I would like to challenge myself more through detailed sketches of any physical products I develop during my graduation project and hopefully get even better at it.

Most important value of my master's program is putting the experience of the user in the focus of design. For this purpose, I gained user research skills throughout my studies. Now I want to practice my learnings in this individual project. The group that I am going research has 2 important qualities for me. Firstly, immigrants (especially from low education/ income groups) are a challenging target group in terms of reachability, availability, and communication. I am eager to take this challenge in my graduation project and overcome it with the communication skills I have gained during my master's program. Also, this time I would like to recruit the actual user group instead of who is available and easy to reach, as I have done for other projects during my master's. Secondly, the group also tie down to my own national background since Turkish immigrants have been living in a lot of European cities for over 3 generations. I, myself, have realized that I have certain biases and assumptions over these groups. I would like to overcome these and discover their real experiences and lifestyle.

One of my biggest motivation is that I am going to work with a Dutch Design Agency, Fabrique, during my project, which means 5 months of experience in a real company environment. This gives me an opportunity to match my educational knowledge & experience with the professional knowledge & experience that I will gain from the company. This was my biggest ambition project because I wanted to gain a professional experience in this new country and environment that I am in. Since I couldn't do an internship, doing this during my graduation was the best possibility. Also, not only the design agency but I will manage 3 different institutions/ stakeholders in total at the same time: TU Delft, Fabrique and Van Abbemuseum. This will give me project management, professional communication, and multi-tasking skills, which would be necessary for my future career.

FINAL COMMENTS

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

- Gaggioli, A. (2016). Transformative experience design. Human computer confluence. Transforming human experience through symbiotic technologies, 96-121.
- Hendon, W. S. (1990). The general public's participation in art museums: visitors differ from non-visitors, but not as markedly as case studies have indicated.
- Huijnk, W., Dagevos, J., Gijsberts, M., & Andriessen, I. (2015). Werelden van verschil.